

"I'D RATHER
MESS UP AND
TAKE LOSSES
IN SOMETHING
I'M PASSIONATE
ABOUT THAN
WORK TOWARD
SOMETHING
I HAVE NO
PASSION IN."



Our collaboration with artist BB Bastidas features his bold, colorful graphics on Brixton tees, fleece, Charters, and more. The exclusive collection comes to life with details including a crystal wash, inside-out fleece, and a bohemian eye motif that ties the collection together. Bright whites and deep blacks are paired with pops of yellow, infrared, and a bold palette of blues and greens, giving this assortment endless twists on enduring silhouettes – all with an unmistakably edgy sensibility.

Bastidas currently lives and works in New York City as a fine artist, muralist, graphic designer, and art director. We recently visited him at his studio in Brooklyn and got the chance to catch up with him while he was in town for a bit.

BRIXTON: Tell us about how you first got your start as an artist.

BB BASTIDAS: [When I was around 20], I did a skate trip to San Francisco and we stayed at this house. Half the house was artists. I'd never even seen art in person from people that were close to my age, and it blew me away. So, when I came home, I bought the cheapest art supplies, and my friend's mom had a bunch of paint from the 80s – it was so old, like clumpy, and just bad paint – and I started painting. I did one, and I was like "this is cool. I'm going to keep doing this."

Amazing. And you're from Southern California, but you live in New York City. What made you choose New York?

I did a show in Tokyo and when I came home, I was like, "I really want to live in the United States' Tokyo," and that's pretty much New York.

Has your work changed since being in a new environment?

For sure. I used to do illustrative work, and then that became kind of boring. What's interesting to me right now

is expressionist and abstract. But also, being engulfed into that art and seeing it firsthand so much, you start diving into what that means. People will break down what an expressionist brush stroke is. I had never really even thought about that.

What was the inspiration behind your artwork for this collection?

There's a recurring symbol, the bohemian eye, which is something I did seven or eight years ago, and that really had an impact on me and what I did in my career. So, it was important for me to reuse that in this line. It's kind of old me and new me mixed – my past experiences, current experiences, and things I think are cool-looking and interesting.

How important is it that the ideas you're putting out in your art are understood by a viewer?

I think that it's important, but I also think it's important to keep it mysterious. Everyone interprets anything how they want to anyway, [and] they'll have an opinion of what



they think it is. That's why art is important. Because people should interpret it [how] they think. That's their brain working.

What inspires and informs your work in general?

I love historical figures, like people in time. For some reason, I think people's stories are so interesting. It could be Einstein, or it could be Joe Schmoe from down the street. I'll learn about somebody and I'll retain that information forever. It's locked in there, and it comes out sometimes, talking to people or thinking about work. Also, history repeats itself, and once you know about things, you kinda see that it just keeps happening.

Is there any advice you would give your younger self?

If you love to do something, even if it doesn't work out how you anticipate, that's fine. I'd rather mess up and take losses in something I'm passionate about than work toward something I have no passion in, because then you already lost before you started.