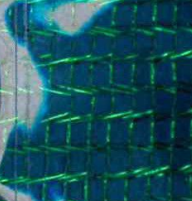
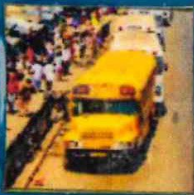


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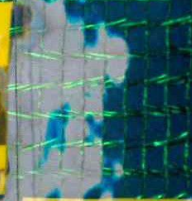
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# Introduction

*Welcome to the 32<sup>nd</sup> edition of The Response*

The Response is a magazine designed and created by members of the Fabrica volunteer programme, that runs in conjunction with each exhibition held at Fabrica.

This Response is a gathering of ideas from Fabrica volunteers, responding to the artwork and themes of Serge Attukwei Clottey. His environmental commentary is global and local, carrying with it his multi-dimensional message on a 'yellow brick road' from Ghana to Brighton. Using the recycled plastic jerry cans as a motif throughout his work, from performance to installations, Clottey passionately communicates his activism.

'Current Affairs' is a thought-provoking and hard-hitting piece by Clottey and has provided the inspiration for this magazine. The exhibition covers themes such as recycling, the environment, performance, ownership of space, migration and displacement. Each artwork gathered from our call for submissions is a unique and personal reflection on the themes in Clottey's work.

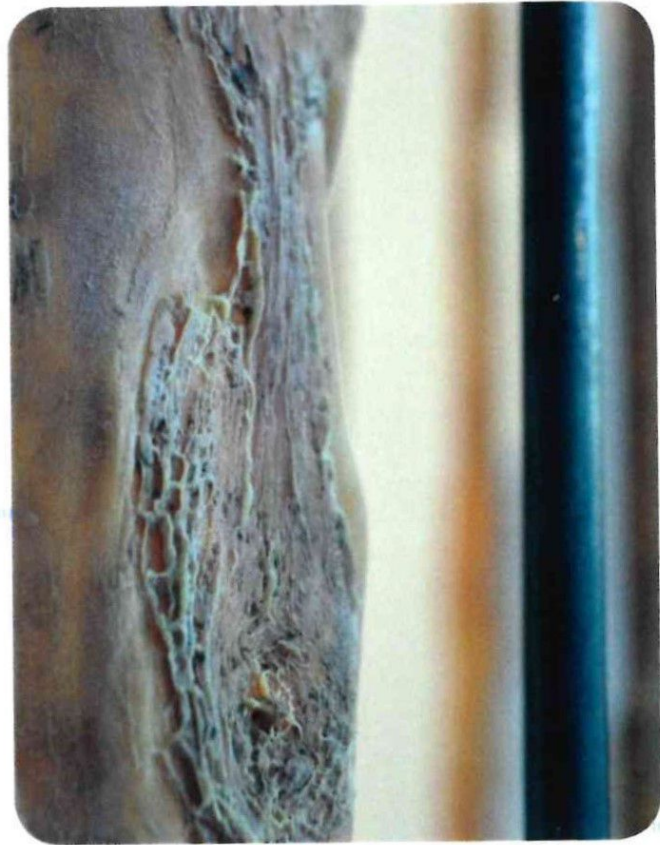
Thank you for reading this magazine and enjoy the incredible submissions we received.

*Fabrica, Spring 2019*



## Corral of Immorality, 2019

- latex
- ash
- steel
- garden string



My work behaves as a physical reminder that life as a whole can flourish. We know that we are crippling the environment and we have the ability to change this, therefore there should be design for human AND planetary health.





Corral of Immorality aims to provide its viewers with a feeling of responsibility, embedding thoughts for a change.



E. G. KORE



Bracelet made with (found) grass from Ghana



KATHERINE

WINNICK





ANNE FORTIS



Community Wall, London



I was inspired by 'My Mother's Wardrobe' to buy some African fabrics. So I went to Brixton market and bought these, they are printed in Holland but I was told they were West African patterns. Red and black is a mourning colour which I like because I wore red and black to my mothers funeral. Planning to make summer blouses and trousers.





In 2015 I made my first ‘proddy’ rug from a collection of the families old clothes. I liked the idea of retaining fragments of fabric to make something that we could keep for longer and I lacked the sewing skills to make anything as ambitious as a quilt.

A year later I made a second rug for my son to take to University. In the sixth form he had been obliged to wear suits, shirts and ties. At the end of the two years we enjoyed the cathartic process of cutting them up in to strips of fabric to make something he felt more at home with. Not much precise detail is known about the origins of this type of rug making but it is believed to have originated in Britain. ‘Proddy’ rugs are associated particularly with the industrial North of England where my family are from.

The earliest known examples are from the first half of the nineteenth century which would have coincided with the rise in the production and availability of factory made textiles. Two of my Grandparents worked in the Lancashire cotton mills. Few early rugs survive.

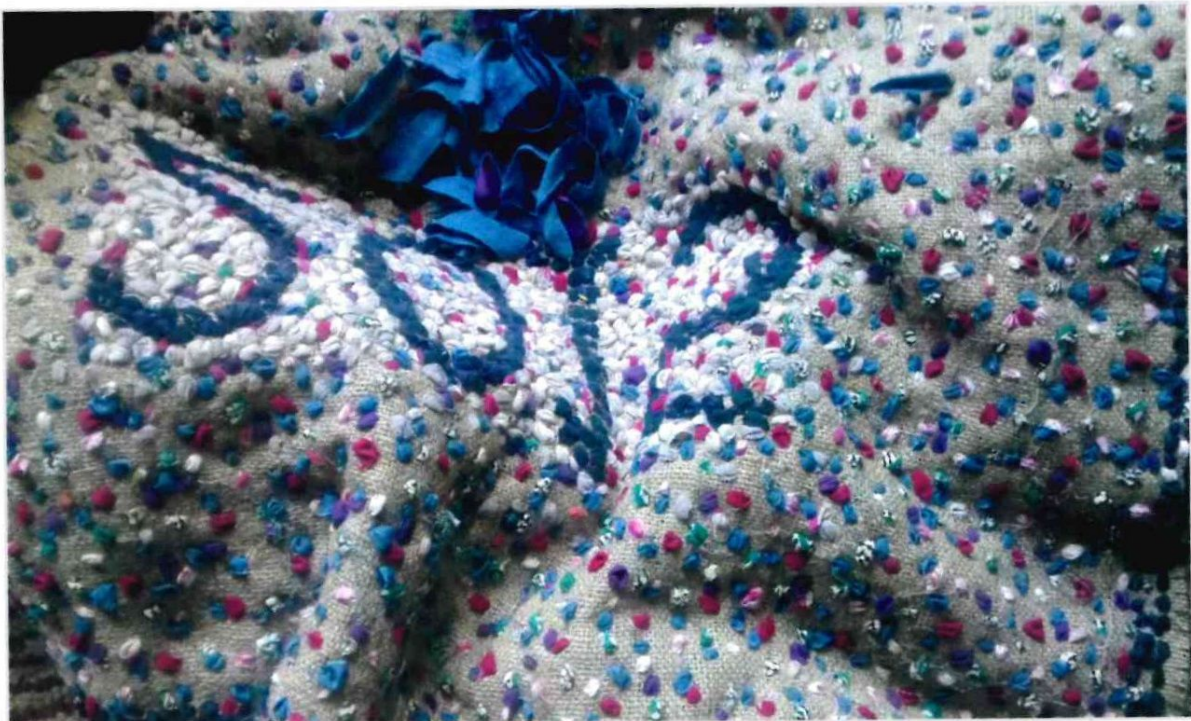
They were made from materials used out of necessity rather than from choice and are associated with poverty. They are likely to have worn out through use and were regularly replaced. They were not made by the leisured classes. ‘Proddy’ or ‘poked’ rugs are made by creating a hole through hessian (I used a chop stick) through which a strip of fabric is pushed. A second hole is created nearby and the opposite end of the fabric is poked through. The fabric strips are made secure through the density of the build up of rags. The two ends of the fabric stand up an inch or so on the facing side. The technique produces a shaggy pile which is most suited to abstract designs. They continued to be produced in to the mid twentieth century before largely disappearing.

More recently there has been a resurgence of interest which coincides with concerns about global consumerism and a focus on how the carbon footprint of societies and individuals are impacting on the environment. Karen Griffiths suggests “Many younger makers see it as a natural extension of their concerns for the environment with it’s emphasis on recycling discarded materials.” (A History of British Rag Rugs by Karen E Griffiths September 2011).

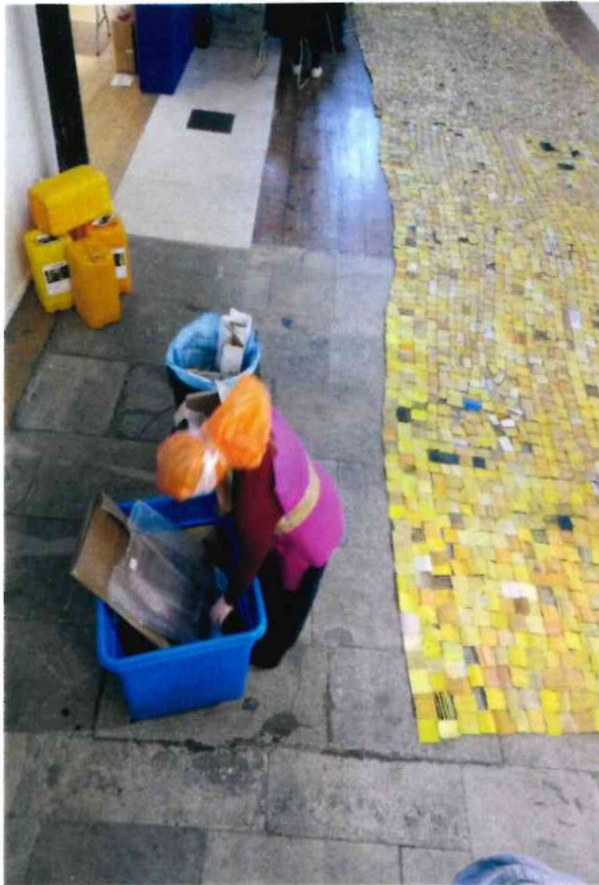




A new range of recycled materials have been experimented with such as plastics, paper and foil. The arresting and colourfully seductive appearance of Serge Attukwei Clottey's tapestry pieces made from wire and jerry cans recall traditional Ghanaian kente fabric. His choice of materials and the role of performance and community engagement in his artistic practice provoke reflection on a broad range of global, local and personal themes. In a modest way I felt that the history and making of this rag rug craft tradition could be linked to some of the materials, processes and ideas in Attukwei's work.





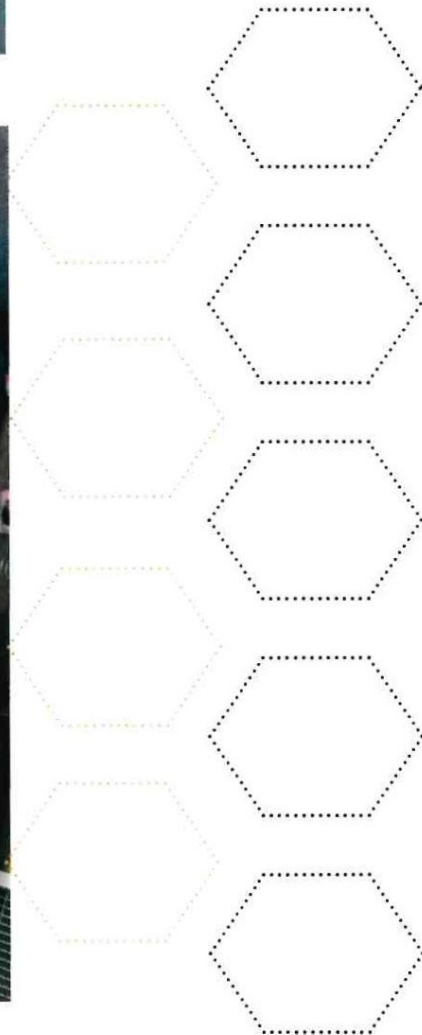






## LIVE AND LEARN

A creative workshop which invited Fabrica volunteers to respond to 'Current Affairs.' They created a performance, an installation and a sculpture, which are documented here.





*The Response team were*

Cecilia Dinh  
Jinny Durant  
Jess Kellow  
Summer Liao  
Lucy Mitchell  
Victoria Waldron

*With thanks to all of our contributors*

Angel Beavington  
Sally Connellan  
Emily Diamond  
Jason Eade  
Anne Fortis  
Helen Frankland  
Karen Hirst  
Lesley Holmes  
E.G. Kore  
Tara Moore  
Tom Nicholson  
Barbara Smith  
Katherine Winnick



Animals eat it,  
get stuck in it,  
and die from it.  
For them, plastic is  
turning the ocean  
into a minefield.





the environment to recycling to migration to activism.

BRIGHTON PIER

