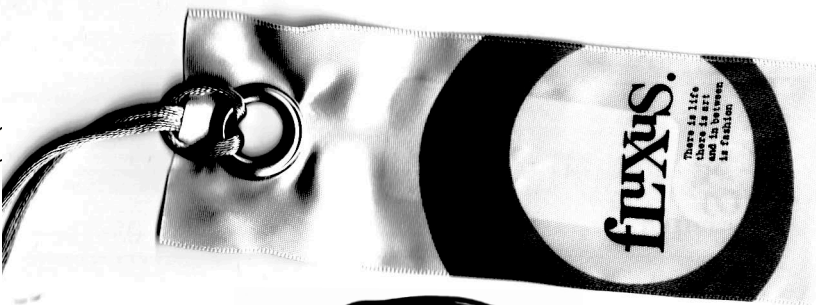


Practices
of
Every day
Ethics

VOLUME 2

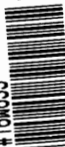
MEDITATIONS ON TEXTILE WASTE



fluxus.

There is life
there is art
and in between
is fashion

FLUXUS WRAP
XSM GREY
#161633



26704

Our Price

~~\$18.00~~

35

Xs

CONTENTS

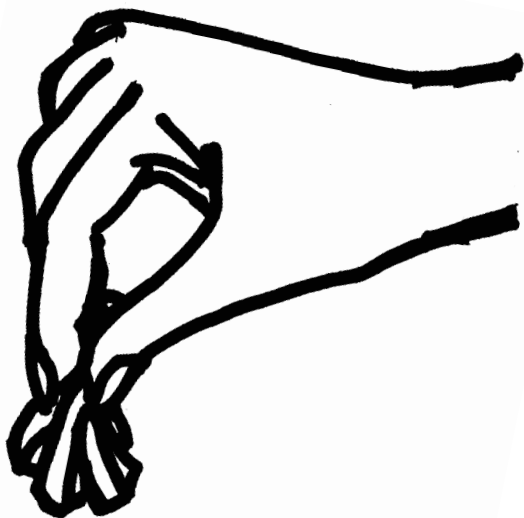
Meditation Cushion Meditation

Seven Generation Textiles

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Meditation Cushion Meditation

Breath in, know you are breathing in.

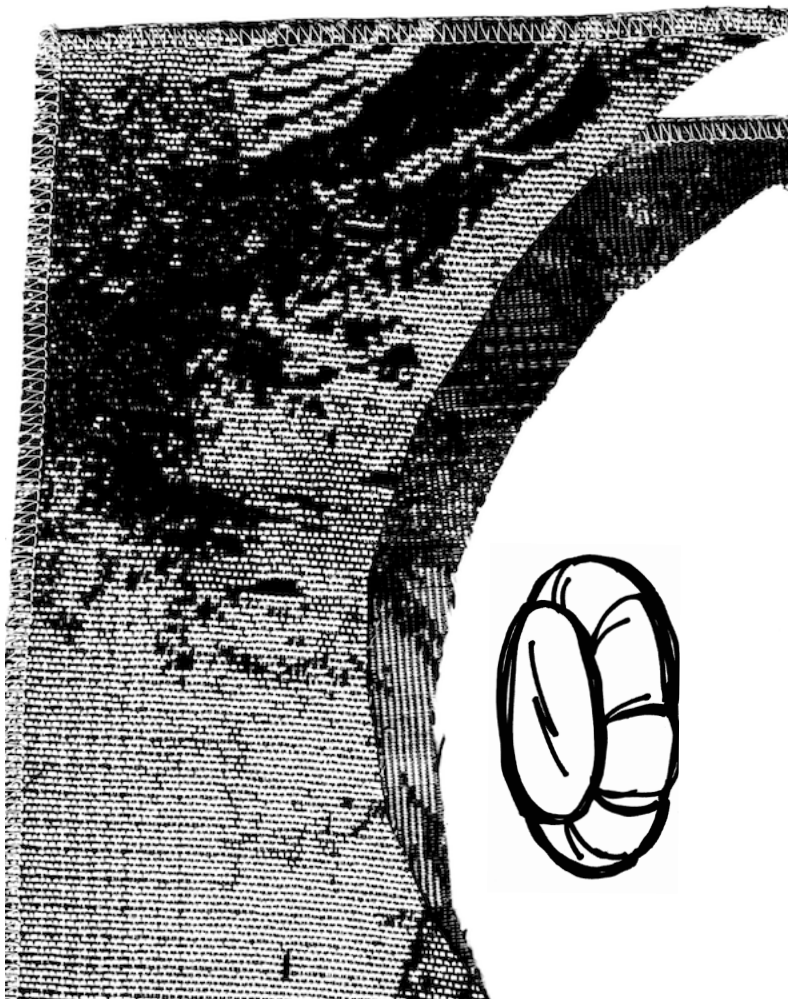
Breath out, know you are breathing out.

Sit, and know you are sitting.

My gratitude is for hips supported by fiber filling
textiles saved from landing in garbage piles
here and oceans away.

The textiles cushioning hips are personal,
threads clipped after sewing buttons, sewing seams,
small pieces from cutting a garment, too small to make a
patch.
pieces of socks with holes too large to mend,
a worn-out washcloth, ripped into two and scrunched,
a string from a flour bag,
a broken cloth handle from a worn-out tote,
torn jeans cut into strips; zipper, buttons, and rivets removed.

My personal textile waste holds my hips
carries my global responsibilities.



Seven Generation Textiles

If my meditation cushion was made entirely of biodegradable fabric and stuffed with only natural fibers it could eventually, maybe after generations of use, find its way to a compost pile. Once composted it could become soil to foster the growth of plants for more generations into the future.

But this is not the case for my meditation cushion. Like the mounds of textile waste accumulating in our lives and around the globe, my cushion is filled with mixed and unknown fibers. Most fabrics currently in global circulation are a blend of synthetic (petroleum based) and natural fibers. The word “blend” should really be replaced by “fused” because in most cases separating and sorting fibers (natural, recyclable, disposable) is impossible. Contrary to the “open loop” promises of manufacturers most textile waste cannot be re-manufactured or recycled into new materials. It’s lint carries micro plastics into soils, water, air, food and nearly all creatures’ bodies. In effect, textile waste is toxic. Besides the problem of sorting fibers, additional chemical processes are added with residue that may persist even after several cycles of laundry, in both natural and synthetic clothing. These include dyeing, printing, antimicrobial and anti-wrinkle treatment, fabric softeners, and flame retardants. Accurate descriptions of garments’ chemical composition are poorly regulated and monitored. Our clothes promise future environmental toxicity, not sustainability.

I keep a partially filled cushion near my sewing table. It is slowly filling with small strips of discarded fabrics and threads cut from my sewing projects, and from other cloth that is no longer usable. These bits and pieces of spent waste have gone on to rejuvenate sagging cushions, and to fill yoga bolsters and dog beds. I’ve grown to appreciate the heft of these objects. Their weighty presence is a caution against adding volume to toxic dump sites around the globe. I work to keep them clean, dry, and fluffed for comfort, because I know that once they are no longer usable or fixable, they will have to be buried or incinerated as toxic waste.



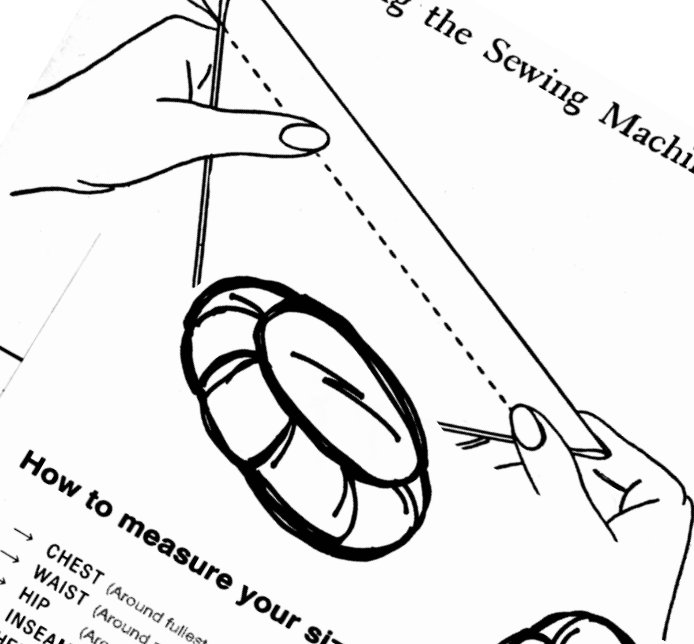
Everybody Knows

Everybody knows the deal is rotten

Leonard Cohen

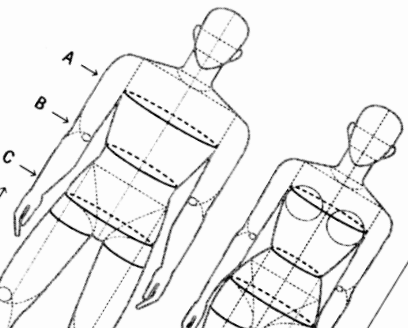
Results from the *Household Hazardous Waste Survey* from Statistics Canada seem to demonstrate either declining altruism or increasing cynicism. The data indicates that the practice of donating or giving away textiles has been steadily decreasing. From 89% of respondents (households) donating old clothes in 2017, it dropped to 80% in 2019, and then down to 75% in 2021. In 2017 13% of respondents reported putting their unwanted textiles into the garbage. That climbed to 21% in 2019 and 24% in 2021. Respondents to the surveys increasingly reported that they were more likely to re-sell them or deposit them at a drop-off centre, than to donate them to charity. Does this mean that everybody knows how only a small fraction of clothing that is donated to charity is actually used to improve the lives of those in need of clothing? We know that only 10 to 20% of clothing donations in Canada are resold here. Donations of used clothing that leave the country feed transport-heavy industries that transition domestic textile waste to international used clothing markets with negative impacts on local textile industries and heavy costs to local waste management systems. The textile waste that is piling up in countries like Uganda and Ghana has been described as “waste colonialism”.

Ugandan designer Bobby Koladi has created a fashion line called “Return to Sender” that is intended for wealthy consumers in the Global North. The garments from this collection cleverly reconfigure discards into Kampala-style couture, complete with High Street prices. The source garments arrived in Kampala from North America, Europe, UK, and Australia by way of second-hand clothing trade and shipping. After alterations they become



How to measure your sizes

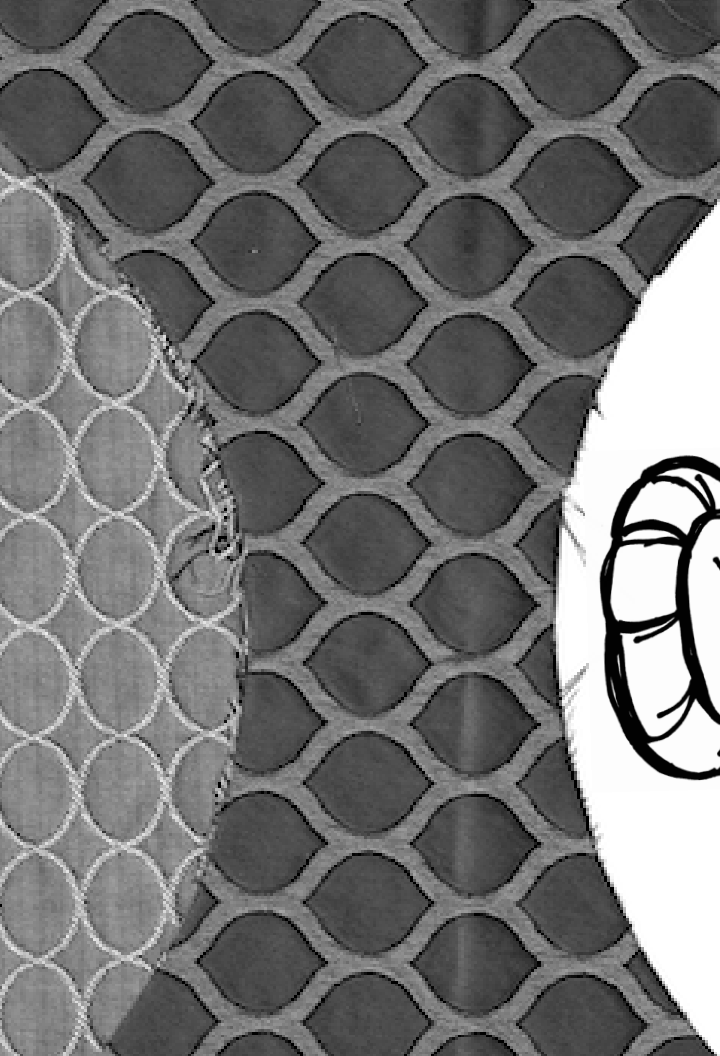
- A → CHEST (Around fullest part)
- B → WAIST (Around natural waistline)
- C → HIP
- D → INSEAM (Around fullest part)
- E → HEIGHT



The thread
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refashioned items that are then intended to head straight back to Global North consumers. Each piece is branded with a visible "passport" that documents the locations of the source garments' manufacturing (Bangladesh, China, Taiwan, etc.) as well as the words, "Made in Uganda". Koladi, whose creations are born of his frustration over the loss to the second-hand clothing markets of Ugandan textile and garment design and manufacturing, describes "Return to Sender" as reactionary. Uganda was once a global leader in cotton textile manufacturing but now small-scale cotton producers in the country have resorted to selling used clothes as a side hustle. Though labels on cotton sold in the Global North fails to include it, raw Ugandan cotton is often part of garments manufactured in factories in places like Bangladesh or China.

Imagine the estimated 15 million pieces of discarded clothing (60 containers) that arrive each week in Accra, Ghana with a population of just over two million. Put another way, imagine the impact of weekly deliveries of seven to eight pieces of used clothing for each person in your household. Known there as "obroni wawu" or *dead white man's clothes*, the used garments have triggered secondary economies, with subsistence porters, sorters, and vendors in markets and streets throughout the continent. The excessive waste has filled the Accra's landfill sites, resulted in smoldering toxic fires, clogged infrastructure and beaches, polluted drinking water, and flooding. In 2023 a Ghanaian delegation met with EU officials in Brussels to urge them to enforce payment from producers to end users for waste management through Extended Producer Responsibility (EPR) fees, and to demand accountability for the volume of over-production and for encouraging over-consumption.



Last words

Seven years ago, an East African coalition (Burundi, Kenya, Rwanda, Tanzania, and Uganda) attempted a ban on used clothing shipments. In response the US threatened trade sanctions, and this resulted in the countries backing down (except Burundi). Ghana's recent appeal to the EU took a different approach of demanding cost recovery for waste management. Besides these efforts to address the problem with governments and the largest of clothing/fast fashion producers, consumers and users hold much of the responsibility for the problem in the end. Writers on the topic often end their texts or podcasts with words aimed at Global North consumers, often from those most affected in the Global South/Majority World. These voices urge consumers to be more responsible. Gathered here these last words form an archive of everyday ethics.

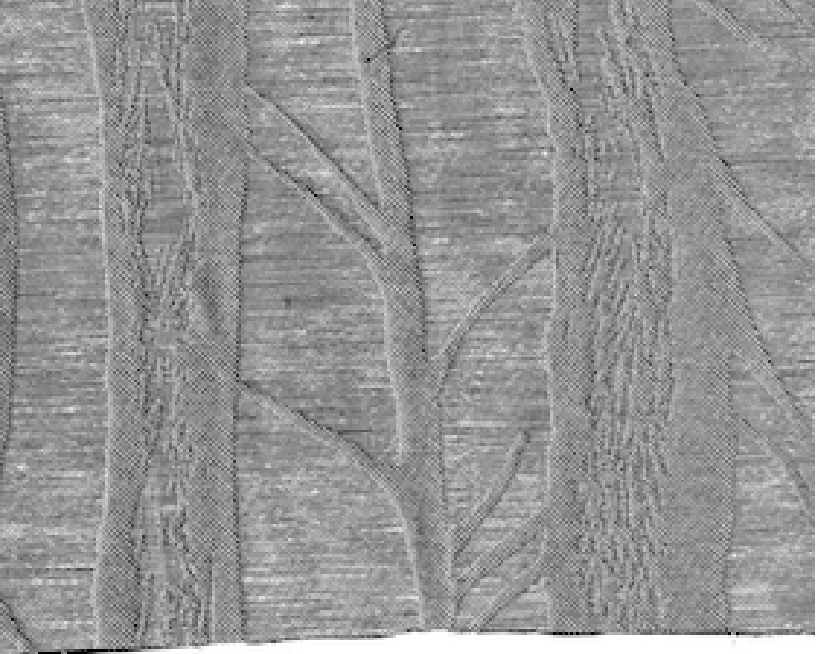
Buy less clothing, and buy as responsibly as possible. Seek sweatshop-free labor. Fix clothes that start wearing out. And when a garment's life ends, find it a new purpose rather than sending it to the landfill — and consider not replacing it right away. (Meyer)

~

Recycling is perhaps the last resort to address waste, it is much better not to create waste, or to waste less in the first place. (Keh, quoted in Tonti)

~

The consumer is at fault here... We're the ones that are buying too much stuff and then we want our unwanted things to somehow be good for the world. It's really crazy. It doesn't make any sense. (Cline quoted in Jay)



XS

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XSM GREY

#16W633



26704

35

Our Price

~~\$118.00~~



~

First of all, people need to stop shopping. And I don't mean this in a Vivienne Westwood way, but can we calm the fuck down? We really just need to stop consuming as much as we are now. Secondly, people can really look into the charities that they're donating their clothes to and who's running them. (Koladi quoted in McCool)*

~

We're very far removed from the people who do have the power to make the decisions. But the European or North American shopping experience is not where clothing starts and ends. So really take the time to think about yourself as part of a much larger cycle, rather than just someone with a very cute pair of trousers. (Serumaga quoted in McCool)

~

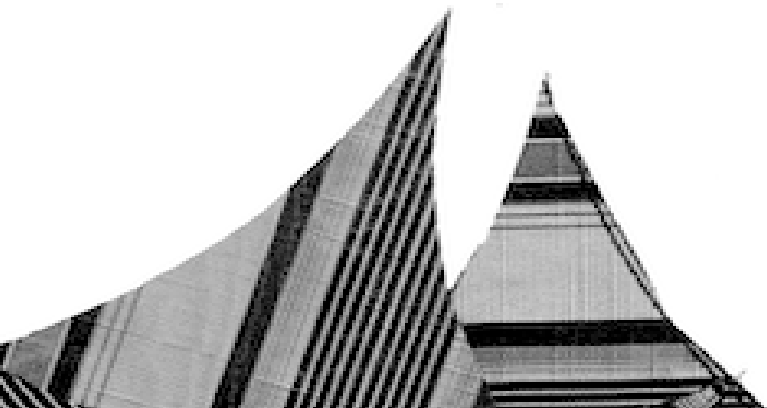
The issue isn't organic versus non-organic; there is simply too much clothing. (Ricketts quoted in Choat)

~

I'm not sure they've ever been conscious to ask, where is the final destination of that thing they are discarding... if they come here, like you've come, and you see the practicality for yourself, then they will know that, no, we better take care of these things within our country and not ship that problem ... to other people. (Noi quoted in Besser)

~

* While promoting her "Red Label" fashion line in 2010, Westwood contradictorily denounced consumerism with the slogan "Stop Shopping!".



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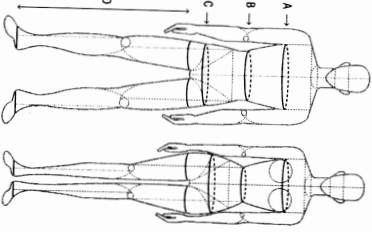
measure your sizes

ST (Around fullest part)

ST (Around natural waistline)

AM (Around fullest part)

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Practices of Everyday Ethics is a series of pamphlets that muse over the wicked problems and solutions that hope to make good in daily life. They are authored and designed by **Lois Klassen**, and produced by **Light Factory Publications**. As artist-produced 'zines, these pamphlets can be freely shared, exchanged, copied, and used as colouring books.

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Yoga Bolsters & Dog Beds

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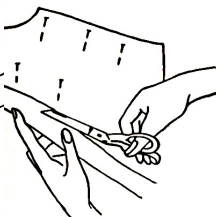
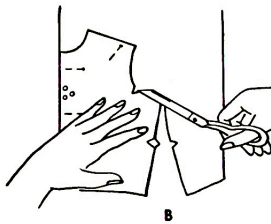
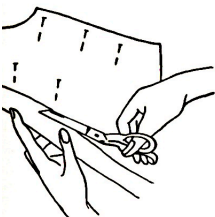
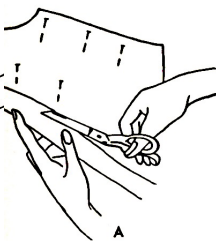
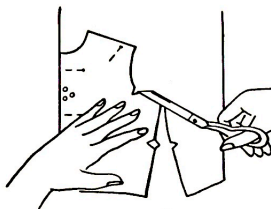
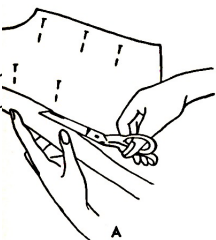
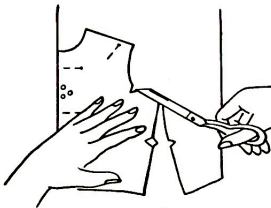
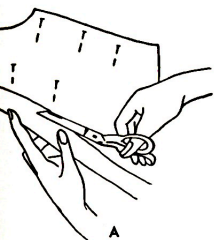
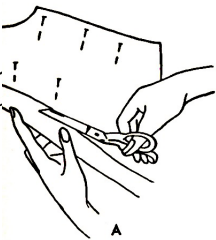
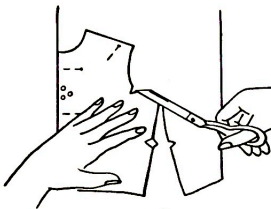
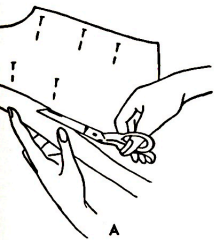
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