

■ **TRANS
FORMATIVE
REPAIR**



Jam
Factory

Transformative Repair x JamFactory
investigates how artists, designers and
craftspeople can creatively repair damaged
goods to reduce consumption, and restore
values and meaning to our relationships
with objects.

1. Peta Kruger x Louis Vuitton bags

Using her meticulous skills as a former jeweller, multi-disciplinary craftsperson Peta Kruger has functionally repaired these Louis Vuitton bags with subtle, minimal decoration. Owned by Chris.

2. Blanche Tilden x vintage teapot

Contemporary jeweller Blanche Tilden inverts the spout of a vintage teapot to create a mystical elephant headed necklace, giving new style to old. Owned by Kate.

3. Sera Waters x 1956 Melbourne Olympics scarf

This rare item of merch from the Melbourne Olympic is repaired by textile artist Sera Waters, giving voice to the intergenerational labour of women. Owned by Heather.

4. Jane Bowden x discarded wood from a repaired hammer

Contemporary jeweller, Jane Bowden transforms the discarded wood from a repaired hammer handle into a brooch. The hammer was previously fixed by community repairers Mend It Australia, with some new finishing touches by Bowden. The brooch is for sale with 50% of proceeds donated to Mend It Australia. [PRICE: \$2100].

5. Barry Magazinovic x Focal Audio Speaker

This one of a pair of audio speakers had sun-damaged cladding. Product designer Barry Magazinovic provides a visually dynamic repair enhancing its acoustic and thermal properties. Owned by Nigel.

6. Xanthe Murphy and Jordan Leeflang x stuff from a shed

The first lot of transformations of stuff from a shed. Designers Xanthe Murphy and Jordan Leeflang deploy timber from a branch, fallen from a favourite tree, in the designed reuse of furniture and homewares. Owned by Stephen.

7. Carly Takari Dodd x Enoki Cumulus light

Kaurna, Narungga and Ngarrindjeri artist Carly Tarkari Dodd transforms the textile from a broken Enoki Cumulus light using Ngarrindjeri weaving techniques. Owned by Enoki.

8. Kay Lawrence x Alice Potter necklaces

These two Alice Potter necklaces are repaired by Kay Lawrence with the assistance of Regine Schwarzer. Lawrence, a tapestry artist, also translates the sequence and colour of the necklaces into two woven bandoliers. Owned by John and Jess.

9. Courtney Jackson and Steve Soeffky x stuff from a shed

The second lot of transformations of stuff from a shed. Jeweller Courtney Jackson and craftsperson Steve Soeffky transform a selection of kooky objects, handpicked on a summer afternoon, into jewellery and sculpture at different scales. Owned by Stephen.

10. Andrew Carvolth x Khai Liew chair

Last year Khai Liew personally chose designer and craftsperson Andrew Carvolth to repair a broken chair he designed in 2003. Carvolth combined weaving and traditional wood working techniques, many used by Khai himself, to graft a new seat and front legs onto the chair. Owned by a valued client of Khai Liew.

11. Tom Moore x broken Mike Hook Perfume Bottles and Brenden Scott French vase

Tom Moore reimagines the materials of broken glassworks into a playful figure of dog balancing a strawberry on his nose. Owned by Paula.

12. Melvin Josy and Bolaji Teniola x Norwegian Knitting Table

This unusual knitting table, that won first prize in a 1962 Norwegian Design Competition, has survived well but worn over the decades. Furniture designers Melvin Josy and Bolaji Teniola bring it into the contemporary with new marquetry and wood-stitching that reflects the table's function. Owned by Amanda.

How do creative professionals innovate 'repair', in all the broad senses of the word? In its simplest meaning, we think of repair as the repair of materials, products and objects, but the works in this exhibition speak to a broader understanding. These are works that touch, trace and contour the rips and jagged seams in memory, and the rough edges around the psyche and soul.

Transformative Repair x JamFactory began with a motive to understand the relations between the owners of broken objects, and the artists, designers and craftspeople that repair those objects. As a research method, we inserted ourselves between these parties as observers and mediators. We discovered that many owners give a great deal of freedom to repairers to change and transform their possessions as they see fit. Others took a more active role, providing notes, requests and inspirations. But what we see in all these beautiful things that have re-emerged into the world, from within the chrysalis of the repairer's studio, is a concern for care. Care for materiality, style, history, culture, attachment, creativity and memory.

In the aim to reduce waste, care for materiality underlies the project as a whole. It is through the eye of a jeweller that the most humble and least useful material finds new value. Jane Bowden's eye was drawn to the waste wood that came off a repaired hammer. Its owners, Karen and Danny, from repair advocacy group Mend It Australia, subsequently had a mad scramble to recover it, momentarily lost in their workshop. Bowden gives voice to this little scrap of wood, now a brooch, with a woven trumpet. Care for small details is also evident in Peta Kruger's repair of two Louis Vuitton bags. Kruger emphasises careful, practical repair worthy of the bags' age and history, but meets the luxury of their brand in the fine, discrete and decorative patterns she applies to the mending of a zipper.

The owner of the vintage teapot told its repairer Blanche Tilden to do as she wanted, but Tilden gave care to inform them in advance that, yes, she will be cutting it up and turning it into jewellery. Greater care was taken in selecting the teapot's most interesting shape - the spout - to re-imagine into a magnificent elephant headed necklace of borosilicate

glass. Likewise, Melvin Josy and Bolaji Teniola use styling choices to update a rare, mid-century knitting table into the 21st century, adding a sewn timber feature reflecting its continuing function to store textile and sewing supplies.

Sera Waters demonstrates care for history in her delicate treatment of a ripped and faded silk scarf, a souvenir from the 1956 Melbourne Olympics. By necessity, Water's hand-stitching overwrites the faces of the depicted athletes, noted by the owner to be anachronistically uniform, white and male. Water's attaches a vintage women's undershirt to the back of the scarf, giving strength, literally, but also figuratively to the hidden roles of women in history. History is important for Carly Tarkari Dodd too. In her repurposing of an Enoki Cumulus light, broken in a batch production error, Dodd uses Ngarrindjeri weaving techniques to express care for her culture and traditions.

The conventional training of a designer or craftsperson is training in how to make customers care. Objects and information are created to be enticing, easy to use and seductive. This training easily becomes co-opted by industry for the purpose of seducing people into buying new stuff. Transformative Repair, however, proposes this expertise can be deployed for conserving old stuff, and in doing so strengthen the bond with our possessions. Tom Moore does this masterfully in the transformation of a broken vase and perfume bottles into a playful figure of a dog, an animal loved by both Moore and Paula, the owner of the damaged glassworks.

The care shown by Xanthe Murphy and Jordan Leeflang is towards attachment. At the start of the project, we took four designers to a suburban shed filled with stuff, to select and 'make do' with whatever they found. Murphy and Leeflang's strongest memory from that trip was of the owner of the shed, Stephen, talking about something not even inside the shed; a branch in his garden, fallen from a tree that he planted by seed many years ago. Murphy and Leeflang apply wood from this tree across each one of their creations; the arms of a sofa made from two old chairs, the interior glaze of cast porcelain cups, and a serving board.

Sometimes the transformative aspects take over forcefully, in absence of a clear logic for repair. Courtney Jackson and Steve Soefky also selected stuff from Stephen's shed, including a dated pendent light and part of an old, broken xylophone. Such things have little contemporary value, freeing Jackson and Soefky to make chaos. Jackson threw the plastic light off the roof of a ski lodge, smashing it to ragged crystals in the snow. Soefky chopped the instrument up into discordant lengths and angles. From destruction they sourced the capacity to make new objects, brooches and sculpture, with new purpose, demonstrating care for creativity.

The essayist Elaine Scarry, in her book *The Body in Pain* argues that design has the motivation of relieving pain. The design of a chair, for example, relieves the pain of standing, or sitting on the ground. In this project we've discovered how design and visual arts professionals summon their expertise to address the most heart-wrenching circumstances of emotion. We knew that accepting two necklaces created by jeweller Alice Potter would be a profound responsibility, given her recent passing. This responsibility doubled when our research participant, the designer Khai Liew, suddenly died during the project.

The inclusion of works from such significant Adelaide designers intends to honour their legacy. Repair, in this context, is a means of preserving the connections of treasured objects, so memories can be re-experienced positively, but also reified, so that loose and untangled emotions become bound in a clear material expression, able to be touched and held in a calm sense of awe. Kay Lawrence achieves this by translating Alice Potter's skilful, agile use of colour into the medium of tapestry. Andrew Carvolth, in his repair of a Khai Liew chair, respects not just the design, but the man who designed it. Carvolth describes his repair as inspired by agricultural grafting and the techniques of binding new growth onto rootstock, an approach that suggests the transmission of knowledge, from a master to the next generation.

We use the X symbol in the title of the project and in the catalog names to convey collaboration. The symbol conventionally refers to collaboration between individuals, though we extend it to refer to collaboration between people and products. More than that, the collaborations are not just between JamFactory's communities of repairers and owners, but between ourselves and our memories.

WORDS BY GUY KEULEMANS

We acknowledge the First Nations custodians of the lands upon which the project was conducted, including the Kaurna people of Tarntanya / Adelaide and the Wurundjeri Woiwurrung and Bunurong / Boon Wurrung peoples of the Kulin Nation of Naarm / Melbourne.

Transformative Repair x JamFactory is a UniSA led Australian Research Council Linkage Project funded by the Australian Government in collaboration with UNSW Sydney, JamFactory and the Australian Design Centre.



In memory of Alice Potter and Khai Liew.

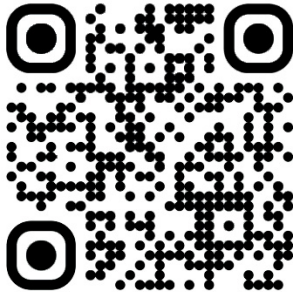
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Co-Investigator: Trent Jansen
Partner Investigator (JamFactory): Brian Parkes

Partner Investigator (Australian Design Centre): Lisa Cahill
Advisory Committee: Liane Rossler, Gay Hawkins and Joanna van der Zanden
Research Associate: Melinda Gaughwin
Directing: Guy Keulemans
Filming and Editing: Randy Larcombe
Portrait Photography and Assistant Filmography: Alex Robertson
Music: Oli Chang
Photography: Connor Patterson
Communication Design: Baron Chau

LIST OF REPAIRERS

Sera Waters
Barry Magazinovic
Carly Tarkari Dodd
Bolaji Teniola
Melvin Josy
Courtney Jackson
Steve Soeffky
Tom Moore
Peta Kruger
Andrew Carvolth
Jane Bowden
Jordan Leeflang
Xanthe Murphy
Blanche Tilden
Kay Lawrence

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5 APRIL - 21 APRIL 2024
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