

# OBJECT THERAPY

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HOTEL  
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- 1 Amy's Fred Ward Chair
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RESEARCH

PROJECT

REMAKING



# FOREWORD

Words by Dan Honey

Object Therapy is a research and remaking project by Hotel Hotel that encourages us to rethink our consumption patterns and re-evaluate the broken objects that surround us. It explores the almost forgotten role of repair in our society and its possibilities. Object Therapy is also an enquiry into humanity. The project examines why and how we load inanimate objects with meaning. The project has been developed in collaboration with the University of New South Wales (UNSW) the Australian National University (ANU) for our Fix and Make program. Through a research-based approach it is an investigation into the culture of 'transformative' repair as practiced by local, interstate and international artists and designers.

In May 2016, through a call for submissions, members of the public submitted all kinds of broken and damaged objects for possible repair. From the 70 submissions, we chose 30 objects for repair including furniture items, ceramics, household appliances, textiles, sentimental objects and, unexpectedly, one human.

At the point of drop off the object owners were video interviewed by a team of researchers. They were asked a series of questions including how they came to acquire the object, how it broke and how they would like to see it repaired. In many cases these simple, straightforward questions drew out personal stories highlighting the power that objects have to connect us to people, places and the past. The video interviews also uncovered some attitudes towards repair and perceptions on waste. The owners were then asked to 'let go' of their objects, understanding that the repair process might mean a complete transformation of the look and also the function of the object. Each object was then paired with a design repairer. The repairer was sent the object along with the video interview so that they could understand the owner's relationship with the object. The repairers had six weeks to mend or transform the object. Once reunited with the object, owners were video interviewed a second time to record their response to the repair and to see how their attitudes or perceptions might have changed.

Object Therapy is a practical study of repair. It aims to build a new body of knowledge around repair, the design process, and objects and their meaning. Often, repaired objects are perceived as being of less value. Object Therapy seeks to challenge this preconception, celebrating repair as a creative process that can add value.

Excerpts of the video interviews with object owners can be viewed online at [vimeo.com/channels/objecttherapy](https://vimeo.com/channels/objecttherapy)

# IN BRIEF: OBJECT THERAPY

Words by Guy Keulemans, Andy Marks, Niklavs Rubenis

The rationale for Object Therapy begins with simple observations: professional repair services are in decline, consumerism is rampant, and we are generating more and more waste. Do-It-Yourself repair is growing in popularity, evidenced by the growth of many excellent online communities and information portals, but this doesn't cater to everyone.

We are consistently burdened by the untimely obsolescence of our possessions, and troubled by both our incapacity to discard them (to where?) and our inability to repair them (by whom?). Object Therapy is an attempt to answer these parenthetical questions and to highlight consumer perceptions of waste, repair and obsolescence. The project is an attempt to address some of the trouble caused by broken objects by connecting their owners with professional artists and designers. The skilled contributors we have assembled, the 'repairers', don't necessarily have great familiarity with repair either. Some do. But they are all in command of considerable visual, material and technical expertise. Object Therapy intends to uncover, collate and assess the many and varied possibilities for creativity within the practice of repair. It was imagined that the generative aspects of damage, in which the conditions of wear, use and breakage can be unique, would lead to a broad range of creative responses and perhaps innovative repair typologies or techniques. As such, the brief was open. Repairers were provided with a video of an interview with their object's owner and asked to respond in any manner they chose. We can identify these responses as having three main categories: *transformative repair* - a restoration of function with a change in form or appearance, *adaptive reuse* - a reconfiguration of material into a new purpose or function, and *critical objects* - that challenge the assumptions and conventions underlying the design, use or understanding of products. These categories are not a precise fit for all contribution and some outcomes merge or transcend them.

## **Transformation: the repairers and their repairs**

Before we overview the work presented in this exhibition, firstly we should acknowledge that repair and reuse have historical roots within cultures across the world. The traditional Japanese craft of kintsugi – the repair of ceramics with urushi glue and gold dust – is an important precedent for Object Therapy. Its overarching concept, the aesthetic transformation of an object through a process of repair, neatly predicts the likely outcomes of merging visual arts and repair practice. We are lucky to include the work of master lacquer ware craftsman Yutaka Ohtaki in the exhibition whose repair of Lindy's Western-style plate is unusual for traditional kintsugi. But as with the kintsugi repair of Korean and Chinese ceramics in the past, during the Edo period (1603–1868), it re-

territorialises the plate. Originally made in Europe, it now feels Japanese. Other contributors have worked in this theme. Naomi Taplin uses modern adhesives to sensitively repair a much-loved, 'everyday' bowl decorated with a fish. Conversely, Kyoko Hashimoto's repair of Skye's glass ring with a sterling silver sleeve recalls the time before the advent of modern adhesives, in which ceramics, in Chinese and Western traditions were repaired with metal staples. Traditional techniques deployed in the service of unconventional mending is evident in Elise Cakebread's kilt repair, Liam Mugavin's rocking horse, and Guy Keulemans' use of photoluminescent pigments to craft a prosthetic leg for a broken glass giraffe.

Embarking on a different journey, Halie Rubenis' playful decoration of chipped crockery with plastic spheres, fashioned from the expanded polystyrene box in which they were delivered to her, might not be fully functional, but the results are clearly transformational and revitalise everyday objects that are routinely discarded. Halie's approach embodies that often referenced Australian 'make do' attitude of repairing with materials at hand. We see this in Andrea Bandoni's repair of a clothesbasket with bright blue hose interweaved through the wicker. As a Brazilian, she cites 'gambiarra' culture, her country's own version of the 'make do' concept.

Henry Wilson's transformed bee smoker, a traditional tool used to calm bees prior to extracting honey from their hive, also leverages the 'make do' concept, but in the form of a critical object. After disassembling the leather joinery of the bellows, Henry was struck by the difficulty of finding replacement materials in inner city Sydney, an area similar to those in many Australian cities that have seen a decline in local manufacturing. Henry's choice to replace the bellows with a computer fan - sourced from a computer supply store in the CBD - is a provocative hack that responds to the hurdles placed in the way of Australian makers and repairers, particularly when attempting to source local materials. It is the nature of critical commentary to find and dig out problematic roots. We might have expected Rohan Nicol to restore Kristie's Kenwood mixer to function, given its sentimental history and potential for continued use. But, as Rohan notes, the mixer had lost its function sometime ago, yet hung around in disrepair. Rohan sees it as an abstract marker for the family's inability to let go of their possessions. His transformation, a burial in cement, creates an 'archaeological witness' to the potential for grief in consumerism. In his repair of Chris's inherited broken statuette clock, Rohan takes a similar path by binding the broken parts in cloth suggestive of ancient artefacts. He comments that the memory surrounding the object outweighs the object itself, enabling a moment in time to let the physical object go. The sentimental values within Rachel's father's bagpipes, harken to a Scottish homeland, and are unexpectedly reconfigured by Dylan Martorell. His hybrid instrument uncovers the traces and links between divergent global music cultures.

Appropriately, there is a therapeutic quality in many such contributions. It is seen in Kyoko Hashimoto and Guy Keulemans' adaptive reuse of a cheap and broken, but incredibly precious knitting needle; in Corr Blimey's sensitive transformation of a mother's vintage kimono into a cushion for the daughter; in Elbowrshp's thoughtful deconstruction of a father's Gladstone bag into three separate bags for each of his daughters; and in Scott Mitchell's conversion of a beloved, obsolete television into a transmitter of televisual memories. Rohan's 'Six Million Dollar Man' action figure - similar to one he owned as a kid - has been dressed in detailed and intricate garments and accessories by paper engineer Benja Harney.

Although only purchased from an op-shop for one dollar, this repair brings its cost into the thousands. This is not exceptional among our repairers, and we would like to acknowledge and deeply thank them for placing many hours of time and significant amounts of energy and resources into their repairs. This extraordinary investment is all the more remarkable considering the repairers make no claim to ownership for their work: the works will be returned to their original owners at the end of the exhibition. This incredible generosity fits well with the spirit of repair as a process that restores life to objects.

We thought we might test the boundaries of authorship in transformative repair by giving a broken vase, made by notable glass artists Ben Edols and Kathy Elliot, to another notable glass artist, Richard Whiteley. As former studio mates, though, this potential authorship issue was simply resolved by a phone call. More significantly, Richard's repair, a clean slice that cuts away and discards broken edges and exposes a sublime interior void, has an unexpected therapeutic dimension. The vase was originally a wedding gift from a dear friend, since died. The cutting away of fracture is a material intervention into the complex emotional relations embedded by such provenance. It is an approach shared by Dale Hardiman's knife repair. The knife's broken edge, associated by the owner with divorce and death, was removed and its blade shortened. Its handle was replaced with a new one made from local clay, and the fragility of this material acts as a reminder to take care of our possessions, and perhaps human relationships as well.

Object Therapy has been full of surprises none more so than Peter who submitted himself as an object for transformative repair. Unable to envision what this might mean for research or exhibition, but unable to decline its possibilities, we passed his submission to Amsterdam-based conceptual designers Thought Collider. Their response firstly makes clear it is inappropriate to apply repair to a person as one would to an object, but nonetheless proposes a transformative experience through the form of collaborative research. 'Peter the Person', as he came to be known, has embraced their proposal to research colonisation of the moon in the public space of the exhibition. We hope his extra-planetary research might return attention to the grave problems of the earth and its human habitation.

Social and environmental problems were predicted to emerge from the Object Therapy process. Susannah Bourke's critical object captures one of broad significance: the responsibility of companies towards the products they make. For her Mistral fan, this was an historical, life-taking lapse in electrical safety standards, but deeper and more nuanced problems of product design persist in affecting our contemporary world. We hoped to include more industry in our process, but Kenwood (now owned by DeLonghi) and Nintendo didn't respond to our invitations. Numark, a maker of DJ equipment, seemed initially interested, but soon went dark. We can only speculate as to the disinterest of industry, but note that there is an emerging and global community push for better corporate stewardship of consumer products. Such policy would require companies to take responsibility for retrieving, repairing or recycling their products from the post consumer landscape, but it is generally not the companies themselves behind these proposals. In absence of Numark's participation, a DJ mixer got pulled from the Object Therapy process, but we can at least acknowledge the second hand electronics market (thanks Ebay) for helping us fix that owner's other object, a retro Nintendo Gamecube. This fix, however, may be short lived, as those coloured RCA cable inputs connecting Gamecube to screen are disappearing from new televisions. Problems of durability and obsolescence, the lack of lifecycle design and

materials that harm the environment, are explored in many Object Therapy works. Trent Jansen's transformation of an old washing basket trolley into clothes pegs is neatly conceptual, yet also interrogates changing material culture. Traditionally pegs were made from wood, but are now often made from petrochemical polymer plastics. The 'new' steel pegs made from the trolley's frame look and feel like artefacts of a lost material culture. A light coating of rust is forming on their surface. Even if plain steel might be unsuitable for clothes pegs, they raise the question: in the rush to make everything faster, lighter and cheaper, do we lose or gain by switching to plastics from endlessly recyclable, but energy intensive, materials like steel?

Such questions are at the forefront for UNSW's Centre for Sustainable Materials Research and Technology. They have developed patents for feeding worn car tyres into steel production and they specialise in extracting energy from polymer composites. In their contribution to Object Therapy, they brutally pulverised an unwanted stone giraffe for the purpose of material analysis, and followed this by turning its debris into a reconstructed polymer building product. This clarifies that varied techniques, both passionate and dispassionate, are required to tackle our tremendous contemporary problems of waste and consumerism.

The transformational capacity of material is also a concern for Niklavs Rubenis in his reconfiguration of 1950s furniture designed by Australia's iconic Fred Ward. A deconstructed cabinet glides through a chair frame, forming a bench seat. Such adaptive reuse is not just transformative expression, but also transient expression, in that it opens up to the potential for further future transformation. This is also seen in Monique van Nieuwland's reconfigured spinning jenny, now a wall-mounted clothes and hat rack; and Alison Jackson's renewal of a child's ruler, broken in play, into a set of playable dominoes. Subhadra's submission, an expensive educational puzzle missing several parts, was a conundrum. It was impossible for her students to complete the task, but difficult to discard due to its cost. Daniel Emma's transformation creates an entirely new game via a re-contextualising face-lift.

Not all attempted repairs were successful. Richard's theodolite, an instrument used for surveying, was prohibitively costly to repair. But its past use in mapping indigenous archaeological sites suggested an alternative approach. It has been given a political voice by Franchesca Cubillo in a text that calls for Indigenous sovereignty and respect for the wisdom of ancient cultures.

### **The sums: where to from here?**

Object Therapy indicates the value and potential of repair as a practice by creative professionals. It highlights the positive concern that people have for finding solutions to product obsolescence and waste. We hope it may re-orientate attitudes towards production, consumption and disposal. This project draws attention to work yet to be done: Object Therapy is neither a comprehensive mapping of the possibilities of transformative repair nor a finished project. It is simply a starting point. Object Therapy points to the social and political agency required to transform the conventions of production and consumption, but, more importantly, we hope it points to a revitalisation of creative practice, skills and modes of thinking that will enable us to deal with the problems of the material here and now.

# THERAPEUEIN

## Words by Eleni Kalantidou

Therapy derives from the ancient Greek word 'therapeuein' and its meaning is strongly attached to curing, healing and bringing someone back to good health. Its original connotations as found in Homer's 'Odyssey', Plato's 'Republic', and Socrates' 'Apology' reveal interpretations, not necessarily connected to mental or physical wellbeing. A case in point, Socrates' understanding of 'therapeuein' was related to 'taking care of' and 'looking after' oneself (Foucault 2011, p.112) while in the 'Republic' (Plato, 2003) it was situated within a political milieu where it signified a responsibility for the common good, for people and their fate. What therapy means today is not greatly removed from the concept of care, the need to restore that which has been lost. Consequently, therapy becomes a form of repair, of getting back attributes that faded away. Making someone 'functional' again, allowing them to resurface via a new identity or giving them a new life through a new purpose mirrors discussions about broken objects. The only difference is that the inanimate and the animate become distinct by the fact that it is easier to define what 'broke' the former than the latter.

Object Therapy keeps these lines unclear; the object and the subject become one and are interwoven in the same story. Care is revealed and healing is pursued by sharing and letting go. Damage is negotiated through guilt, memories and effortless confessions; catharsis is achieved through knowing that the story (and object) will change. Emotions are in flux - nostalgia, attachment, grief, joy, responsibility. The separation from the object was in some cases covertly hard due to its 'sentimental value', a phrase often mentioned in the interviews. In his attempt to philosophically define it, Anthony Hatzimoysis identified 'disuse' as a common characteristic of things of sentimental value; 'a broken ivory comb, a faded school tie, a collection of scratched vinyl records, are objects that fail to serve their designated purpose. Their sentimental value is connected with the fact that they are artefacts out of circulation' (Hatzimoysis 2003, p. 376). In consequence, their uniqueness lies in being in limbo, situated between the past and the present and their effectiveness in triggering emotions of all sorts.

Considering that the attachment is mostly related to a memory evoked but not generated by the object invites an exploration of how the object became so precious. Most of the contributors were not focused on their object's utility; they have either replaced it or just want to have it around as a reminder of a person or a moment. But the attachment is still there, as an indicator of the role that the inanimate plays in everyday life, as an inseparable piece of our artificial existence. What is repair then? Is it a means to instrumentally bring back to life an object that we need? Or a way to keep alive an object that we can't live without? It is obviously not a question associated with survival. Or is it? The task was directly



and indirectly linked to sustainment through the designers' approach; they strived to save the object, its emotional value, its potential reuse, its monumental significance. Some of the objects can be reused, few retain their initial function, others have been transformed into playful reminders of the previous state of the broken artefact. Through their process of recovery they have opened up the potential of shifting the sentimental bond between the owner and the object to something unexpected. How the revived object will be experienced is yet to be discovered. In that manner, catharsis can be relieving or painful. Attachment may become stronger or disappear.

'Finishing the job' does not mean that the epilogue of the project will be written by the designers, the exhibition and the return of the object revived back to its owner. The vase, the statue clock, the television, the spinning wheel, the 'broken' man, the knife are all part of a narrative celebrating praxis, where 'the end and the activity that produces it are inseparable, because the activity's purpose is the activity per se and not its result' (Kalantidou 2015, p.96). In the event that the process does not have a telos, an end goal, the object will continue being redesigned by its environment and its interaction with its beholder and in a similar manner redesign them. The expectation is for this mediation and the pause created by the disconnection from the artefact and the subsequent catharsis to break the circle of attachment, to open up a new beginning where the emotional impact of materiality gets reduced to a stimulus and not the focus of the experience. Be that as it may, the research plan, the participants and designers' engagement, the process of repair and re-imagination, have undeniably produced tangible proof that mending begins with confronting our-mediated by things-relationship with our self, our micro and macro-world.

## References

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- Hatzimoysis, A. 2003. Sentimental value. *The Philosophical Quarterly*, 53(212), pp.373-379.
- Kalantidou, E. 2015. 'Praxis' in C. Edwards (ed.) *Encyclopedia of Design*. London: Bloomsbury, pp. 95-7.
- Plato, *The Republic*, trans. D. Lee. London: Penguin Classics.

## OBJECTS

## **Repairers**

Andrea Bandoni, São Paulo, Brazil  
Corr Blimey (Louisa de Smet and Steven Wright), Cardiff Wales, UK  
Susannah Bourke, Queanbeyan, Australia  
Elise Cakebread, Melbourne, Australia  
Franchesca Cubillo, Canberra, Australia  
Elbowrkshp (Elliat Rich and James B. Young), Alice Springs, Australia  
Daniel Emma, Adelaide, Australia  
Dale Hardiman, Melbourne, Australia  
Benja Harney, Sydney Australia  
Kyoko Hashimoto, Sydney, Australia  
Alison Jackson, Queanbeyan, Australia  
Trent Jansen, Thirroul, Australia  
Guy Keulemans, Sydney Australia  
Dylan Martorell, Melbourne, Australia  
Scott Mitchell, Melbourne, Australia  
Liam Mugavin, Sydney, Australia  
Rohan Nicol, Canberra, Australia  
Monique van Nieuwland, Canberra, Australia  
Yutaka Ohtaki, Murakami, Japan  
Halie Rubenis, Queanbeyan, Australia  
Niklavs Rubenis, Queanbeyan, Australia  
SMaRT@UNSW, Sydney, Australia  
Naomi Taplin, Sydney, Australia  
Thought Collider (Mike Thompson and Susana Cámara Leret),  
Amsterdam, The Netherlands  
Henry Wilson, Sydney, Australia  
Richard Whiteley, Canberra, Australia

## Alison's Bag

Repaired by Elbowrkshp



### Description

Alison was given the Gladstone bag in early 2016 by her father. When selected for Object Therapy she asked her sister about the history of the bag. Her sister commented "it's just a bag; it doesn't have a story". Alison then asked her parents about the bag's origins. Through the bag's story, Alison gained a better understanding of her father's early life. He left home when he was 13 and bought a train ticket with the money he had in his back pocket. His money took him as far as Bathurst where he worked on a family farm growing cauliflowers until he was 17. He moved on to a station after this. There was nothing to do there, so he wrote to his uncle asking him to send some boxing gloves. On receipt of the gloves he travelled into the nearest town on horseback and bought a bag to carry the gloves in. Her father spent

the next eight years travelling solo from station to station. He speaks about the bag, "We travelled together throughout Australia, many thousands of miles. We've now been together for 72 years". For Alison, the bag now represents her father's loneliness as a young man. Alison is one of three sisters. Repairers Elbowrkshp deconstructed the bag and reconstructed it into three separate pieces one for each of the father's daughters. The bags, like their human counterparts, are a mixture of genetic heritage with some familiar aspects, and also some entirely new parts. The bags pay homage to the marks of history and the evidence of adventure. They continue to tell the story of the family through material and form. Elbowrkshp have titled the work the 'Three Daughters'. Alison's video interviews can be viewed at [vimeo.com/album/4200914](https://vimeo.com/album/4200914)



## Amy's Fred Ward Chair and Cabinet

Repaired by Niklavs Rubenis



### Description

As the heritage officer at the Australian National University (ANU), Amy manages a valuable collection of historic furniture. The bed head and chair were originally designed in the 1950s by Fred Ward, a pioneer of 20th century Australian furniture design, for University House at ANU and were used in the bedroom and common spaces. The objects have been made using traditional joinery techniques with solid Australian timber. The pieces have stood up to 50 years of institutional use and while damaged, the breaks have occurred in repairable areas highlighting the durability and reparability of the pieces.

Repairer Niklavs Rubenis simply used one piece to fix the other and refers to the work as a "glitch."

Amy's video interviews can be viewed at [vimeo.com/album/4200922](https://vimeo.com/album/4200922)



## Andrew's Washing Basket

Repaired by Andrea Bandoni



### Description

Andrew's 20-year old cane basket has already undergone repair on two occasions. Seven years ago, the handle broke and Andrew fashioned a coat hanger into a new handle, a few years later he tried rope. The basket has had many uses and holds many memories: a washing basket, a vessel for holding stuffed toys, and as an ad-hoc vehicle for zooming the kids around the house. In recent years it has been relegated to the back of a cupboard. On receipt of the object, repairer Andrea Bandoni was moved by the traces of time embedded in the object and felt a responsibility to maintain the integrity of the basket. Bandoni repaired it in the 'gambiarra' style – a Brazilian name for repairing and adapting things intuitively with whatever is on hand. Blue tubing was interwoven into the cane clearly

demarcating the old from the new.

Two big blue wheels were added referencing the basket's function as an object for transporting small children. A small coat hook was affixed to the bottom as a leveller – continuing the original attempt by the owner to repair the basket using a coat hanger. All parts can be disassembled from the basket addressing future repair needs and sustainability concerns.

Andrew's video interviews can be viewed at [vimeo.com/album/4200924](https://vimeo.com/album/4200924)





## Angela's Fish Bowl

Repaired by Naomi Taplin



### Description

Angela's mother bought the bowl 20 years ago. At the time the family was struggling with housing and money so buying a personal item was bold. The family used the bowl as a chip bowl.

Angela broke it only recently. She would like to see it repaired and use it to serve chips once more.

Naomi Taplin has repaired the bowl to working order using modern adhesives in the kintsugi style.

Angela's video interviews can be viewed at [vimeo.com/album/4200925](https://vimeo.com/album/4200925)



## Barry's TV Cabinet

Repaired by Scott Mitchell



### Description

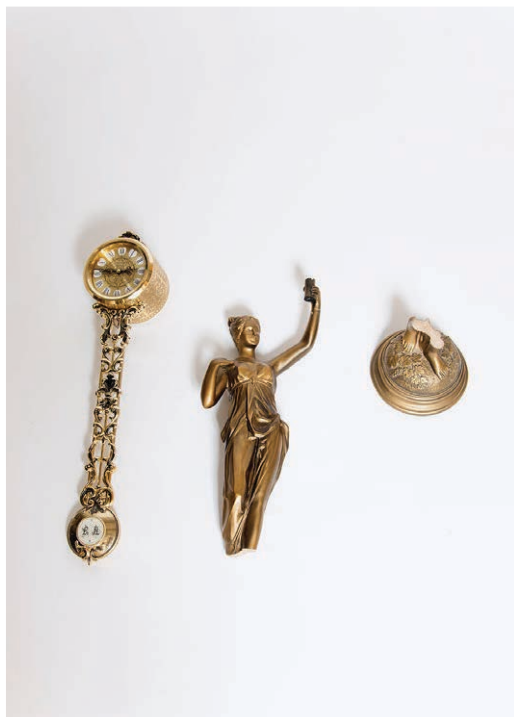
Barry has lots to say about his television. Purchased by his parents in 1977, it was one of the first TVs manufactured for colour transmission; it had a remote control and was set-up for a video connection (something that Barry couldn't comprehend at the time of purchase). The 'tele' was the dominant feature of his parents' lounge room and he saw it as an object that brought the family together. Each night the family would sit in their respective chair with their dinner in their lap and enjoy the evening programs together. Barry was a latchkey child, and reminisces about afternoons alone in the house in front of the TV with shows like 'Mister Ed' and 'Twilight Zone' sparking his imagination. The TV had a series of levers on the front, one for contrast, one for brightness and one for colour. He recalls many arguments over the colour.

Is it too pink? Is it too blue? In the early 2000s Barry moved the TV out to his back shed, not because it was broken but because it had become obsolete – a remnant of the defunct analogue broadcast system. He covered it in plastic and put the legs on bricks to prevent damage from the damp. Scott Mitchell has transformed Barry's TV from a receiver of free-to-air transmission into a transmitter that echoes back electrical signals from an earlier time, repopulating the analogue air-waves once more, albeit on a very local level. Any screen that still supports analogue reception may tune into this transmission and experience Australian TV as it was in 1977. The original TV control panel is functional – here the channel selection can be made, and the volume and colour adjusted. Barry's video interviews can be viewed at [vimeo.com/album/4200928](https://vimeo.com/album/4200928)



## Chris's Gold Statue Clock

Repaired by Rohan Nicol



### Description

Chris has a 36-year association with the clock. The object was originally his Nan's and Chris remembers it sitting elegantly on her sideboard. The clock is decorated with a robed female figure and is inspired by the neoclassical era. When she died, Chris inherited the object and created a similar vignette with the sideboard and clock in his own home. Recently, the clock was knocked over by his cats and broke into three pieces.

Repairer Rohan Nicol has wrapped the clock up in cloth and bound it. By wrapping it he alludes to museum practices of the past - of taking, hoarding and storing antiquities from the classical era. This transformation cloaks the object from sight, proposing that while memories may still exist they are no longer necessarily attached to form. Chris's video interviews can be

viewed at [vimeo.com/album/4200929](https://vimeo.com/album/4200929)



## Elizabeth's Knitting Needles

Repaired by Kyoko Hashimoto and Guy Keulemans



### Description

Elizabeth felt disappointed and resigned when she snapped her knitting needles in March of 2015. She threw them out but then fished them out of the bin after twenty minutes having taken a moment to consider their history. She was given the needles by her Gran when she was six years old and has been knitting with them for more than 35 years. The knitting needles are a link back to her Gran and Elizabeth wanted to preserve that link. Repairers Kyoko Hashimoto and Guy Keulemans acknowledged that Elizabeth's connection to the object was not for functional reasons as she had many knitting needles of similar sizes. They preserved the broken object inside a wearable transparent polymer resin bracelet. Now wearable as a bracelet on her wrist, its little

slices speak of the repetition of knitting patterns, and the progression of life, year by year.

Elizabeth's video interviews can be viewed at [vimeo.com/album/4200930](https://vimeo.com/album/4200930)





## Fi's Kimono

Repaired by Corr Blimey



### Description

Fi has a photograph of her mother wearing the kimono in Canberra hospital, holding her just after her birth. Her mother died 12 years ago. It has hung in Fi's wardrobe unused for eight years – the fabric is now nearly 40 years old and is too delicate to wear. Corr Blimey transformed the object from a functional item of clothing to a symbol of a generational relationship. They maintained the original quality of the fabric – no cutting or machine sewing was used in its transformation. The item, once something that enveloped Fi, is now an object she can embrace. The object remains, as it always has been, intimate and tactile. Fi's video interviews can be viewed at [vimeo.com/album/4200931](https://vimeo.com/album/4200931)



## Joan's Knife

Repaired by Dale Hardiman



### Description

The story goes, “if you give a knife as a gift on a wedding day, you will sever the relationship”. This knife was given to Joan on her wedding day. Her relationship has since broken down. When Joan accidentally melted the handle of the knife on a hotplate, she wept. It was illogical. It was just a thing, and many people have nothing. But she couldn't help but grieve for its symbolism – its power, its superstitious quality, its utility and all the happy family meals it had made. Knives have played a very present role in Joan's life and throughout her interview she recounted happy and disturbing memories all in some way connect to the knife.

Dale was profoundly moved by Joan's interview. Her stories of the knife's history, of weddings, divorce, attempted suicides and even a murder, made him

understand the significance that objects can have in our lives. Dale restored the quality of 'knife-ness' to the object and repaired it to Joan's indications and her concerns for sustainability. She wanted it shorter, so he made it shorter, using the service of a local knife maker. The knife needed a new handle, so he made a new handle, using local clay, hand-dug from the earth and manually processed by a friend. Dale felt this local approach would please Joan, as would the natural, textural quality of the knife's new grip.

Joan's video interviews can be viewed at [vimeo.com/album/4200937](https://vimeo.com/album/4200937)



**Justine and Bruce's Vase**  
Repaired by Richard Whiteley



**Description**

Justine wishes she could turn back the moment when she broke the Edols Elliott vase in a very typical household accident. Although the incident happened over a decade ago she recalls feelings of deep remorse, dismay, guilt and frustration. The vase was given to them as a wedding gift from a dear friend who is now dead. The couple have displayed the broken object on a shelf since – still able to find beauty in its shattered form. On receiving the object, repairer Richard Whiteley noted that the transformation of the object already seemed to be underway. The vessel had been broken at the top, which allowed an opportunity to look more directly into its inner space – an opportunity that would not have been possible without the break. Whiteley's intervention celebrates this and

reveals an even greater portion of the void within. He made a diagonal and vertical cut to remove the broken glass. He ground and polished the now clean-cut edge to draw attention to the elegant silhouette of the form. Through the repair the object has been given a second life as a decorative rather than functional object – the 20-year history of the object remains embedded in its current form. Incidentally, Whiteley has a relationship with the object's owners and original makers and he has applied his signature to acknowledge this connection. Justine and Bruce's video interviews can be viewed at [vimeo.com/album/4200939](https://vimeo.com/album/4200939)



## Karolina's Giraffe

Repaired by SMaRT@UNSW



### Description

While learning to walk, Karolina's son broke this object in a local store and Karolina was coerced into buying the broken object for \$69.95 (a figure she thought was overpriced). Karolina has no attachment to the object. She disliked its appearance and was annoyed she had to buy it. She had no idea what to do with it. Should she send it straight to landfill or hide it in a cupboard somewhere? The story of Karolina's giraffe raises a serious topic – what do we do with meaningless objects we don't like and don't want? The object was sent to the Centre for Sustainable Materials Research and Technology at the University of New South Wales (SMaRT@UNSW) an organisation dedicated to the development of new solutions for managing and transforming waste. SMaRT@UNSW analysed

the object and solved the mystery of its strange fabrication, identifying it as natural stone. They broke down the base material and produced a stone sheet from it. From this sheet, they produced a mosaic top and applied to a stool. Through the repair, SMaRT@UNSW presents some new possibilities for object recycling. Karolina's video interviews can be viewed at [vimeo.com/album/4200942](https://vimeo.com/album/4200942)





## Kristie's Kenwood Mixer

Repaired by Rohan Nicol



### Description

Kristie's mother was given the Kenwood mixer for her 21st birthday by her parents. It was passed onto Kristie when she set up her first home. As a result of metal fatigue the hinge broke and the object has been stored in Kristie's garage for the past five years. When the object was submitted to this project, Object Therapy curator Guy Keulemans contacted the DeLonghi (now owner of Kenwood) to discuss the possibility of repair. There was no response. With the knowledge that Kristie had since replaced the broken mixer with a working model, repairer Rohan Nicol's approach was not limited by functional concerns. Instead, he wanted to entomb the memories embedded in the object. Reminiscent of an archeological artifact, he has locked the object in cement, fixing

in time the often-invisible bonds between family members.

Kristie's video interviews can be viewed at [vimeo.com/album/4200955](https://vimeo.com/album/4200955)



## Lee's Bee Smoker

Repaired by Henry Wilson



### Description

at [vimeo.com/album/4200956](https://vimeo.com/album/4200956)

Lee was given the broken bee smoker by a friend who found it at the tip. It probably could be fixed but Lee says "as if you could be bothered". Rather than see it restored she joked she'd prefer to have it turned into a robot. Repairer Henry Wilson reiterates these sentiments stating "it's hard to repair in 2016". Wilson's original plan was to restore the smoker to its original condition but on close inspection it became evident that repairing the leather bellows would be difficult - an electronic transformation would be far easier. He sees this as a critical intervention: a warning about the diminishing capacity for craftspeople to source materials in our cities, and a comment on the popularity of electronically powered products over manual ones.

Lee's video interviews can be viewed



## Leife's Ceramics

Repaired by Halie Rubenis



### Description

Leife's blue and white ceramics were collected from various places and have varying monetary values. Over the years, as a result of her self-professed clumsiness, broken pieces have been piled up in a polystyrene box. She stored them with the intention of doing something with them at a later date. That later date has never arrived, until now.

Repairer Halie Rubenis "fixed" these objects with an experiment. Using all that she had on hand – the plastic and polystyrene packing that the pieces were stored in – Rubenis created a series of unusual and playful embellishments. The experiment explores the potential of polymers in craft practice and highlights a discussion around the conventional costs associated with fixing and how limited resources can spark creativity

and alternative perspectives without overcapitalising on equipment and materials. The work is aptly titled 'Warts and All' and 'The Surgeon'. Leife's video interviews can be viewed at [vimeo.com/album/4200958](https://vimeo.com/album/4200958)



## Leife's Rocking Horse

Repaired by Liam Mugavin



### Description

Leife's rocking horse was made for her in the 1970s by her grandfather, who had learnt cabinetry from her great grandfather. Just as these woodworking skills have been passed down from generation to generation, so to has the horse. Leife recalls her daughter rocking madly on it when she was young. The rocking horse was never considered elegant. It was robust and functional, lasting for more than 40 years before the head eventually broke off due to rusted steel screws.

Repairer Liam Mugavin, also from a family of cabinetmakers, honoured the form of the horse and mended the neck joint with dowel and brass. The mend is highly visible, not hidden – a scar that marks the site of the original injury providing a continuous narrative as the horse moves into a new phase of life. Leife's video interviews can be viewed

at [vimeo.com/album/4200959](https://vimeo.com/album/4200959)





## Lindy's White Plate

Repaired by Yutaka Ohtaki



### Description

This simple white platter has, in some ways, recorded Lindy's adult life. She bought it 25 years ago from a major department store when she first moved out of home. On first sight she knew it would be perfect for the dessert she was making to take to one of her first fancy dinner parties. The plate has hopped from home to home with Lindy ever since. It broke in a house move around a decade ago. She still uses it but disguises the chip with something decorative. Repairer Yutaka Ohtaki uses kintsugi, a traditional Japanese technique for repairing broken ceramics using 'urushi', a plant-based adhesive lacquer resin, decorated with dusted gold particles. Its precise origins are unknown, though there is archaeological evidence of urushi-repaired ceramics and arrowheads

as far back as 4000 years ago.

Among natural resins and pre-modern adhesives, urushi, a tree sap extracted by tapping the lacquer tree *Toxicodendron vernicifluum*, is unique because of its superior hardness, strength and resistance to aging and abrasion. In Japan, there are books that have been preserved in their urushi coating for over 1500 years. In contrast to other forms of repair that attempt to hide a history of damage, such as with the use of superglue, kintsugi is a transformative repair craft that uses precious metals to draw attention to the object and revalue its status as repaired.

Lindy's video interviews can be viewed at [vimeo.com/album/4200961](https://vimeo.com/album/4200961)



## Lis' Spinning Wheel

Repaired by Monique van Nieuwland



### Description

Lis' old Dutch spinning wheel was originally a flat pack piece of equipment: easily assembled, disassembled and portable. Its design and technology was, despite the elaborately turned wooden parts, very simple and practical. Lis inherited it from her mother who died six years ago. Despite its history, Lis doesn't have a strong emotional connection to the object, however she does have respect for its level of craftsmanship. To begin, repairer Monique van Nieuwland carefully analysed the object. Many components were broken and the wheel was beyond functional repair. To acknowledge the object's history, Monique has given all its breaks and attempted repairs prominence with hazard yellow paint and stitching. She has assembled the parts into a hat and coat rack. In

this new form the spinning wheel has lost most of its three-dimensional qualities, but the elements have been assembled in a way that maintains the silhouette of the original shape.

Lis' video interviews can be viewed at [vimeo.com/album/4200963](https://vimeo.com/album/4200963)



## Melissa's Kilt

Repaired by Elise Cakebread



### Description

Melissa inherited the kilt from her grandmother. It is approximately 60 years old. While being stored in a cupboard in Melissa's home, it has gradually been eaten away by moths. Repairer Elise Cakebread used traditional mending techniques including felting, darning and stitching, albeit in unconventional ways. These techniques used would have been commonplace in Melissa's grandmother's era. Through the repair, the worn nature of the garment has been enhanced. Rather than hiding the repairs, Cakebread has conceived of them as a rejuvenating. They act like tufts of new growth breaking through the surface of the fabric. Melissa's video interviews can be viewed at [vimeo.com/album/4200964](https://vimeo.com/album/4200964)



## Oscar's Wooden Ruler

Repaired by Alison Jackson



### Description

Seven-year-old Oscar used the ruler sometimes for measuring and sometimes for playing. With guilt, he recalls that it broke when it “wasn’t being used in the, um, right way...”

Repairer Alison Jackson’s mind immediately starting wondering how the ruler might have been being used when it broke. A light sabre perhaps? A jousting stick? Interpreting the object as an item of play, Jackson cut down each of the colours to create a set of dominos. Jackson reminds us that objects have many uses beyond their original, intended purpose. The function of an object is only limited by our imagination and creativity.





## Peter Nolan

Not repaired - Re-imagined by Thought Collider



### Description

Peter Nolan submitted himself to Object Therapy not because he sees himself as broken, just more of a “fix and make” project. Due to some health issues and his current, all encompassing role, as a “stay at home dad” he has felt disconnected from his creative life. Previously Peter was working as a designer and was starting to build some professional success.

Thought Collider did not see themselves as qualified to fix a person so have instead developed a collaborative mode of ‘repair’ that provides Peter with a creative outlet. Thought Collider have gifted Peter a plot of Lunar land as a conceptual workplace – a space to reflect on existing scenarios here on Earth and envision an alternative reality – a place where he can reimagine

the present and reconnect with his creative self.

Peter’s video interviews can be viewed at [vimeo.com/album/4200966](https://vimeo.com/album/4200966)



## Rachel's Bagpipes

Repaired by Dylan Martorell



### Description

Rachel never heard her father play the bagpipes. Her requests to him as a child were shut down – they were broken, they didn't work. Despite their prolonged inactivity, the family has kept the bagpipes since her father's death. They have been stored in a box in the corner of the family home. When learning about Object Therapy Rachel consulted with her siblings. And they all agreed that this would be the way to “deal with the problem”. However they ended up being transformed would be better than them sitting in a box.

Repairer Dylan Martorell loves tracing the hidden histories of musical objects. The combination of drone and pentatonic riffery of bagpipes seems to have more in common with Indian music than anything spawned on the British Isles. Research indicates that bagpipes were brought to Britain

via the Roman armies. Bagpipes possibly found their way into the armies of Rome through the influence of the gypsy population of Europe who were originally inhabitants of Northern India. Martorell was born in Scotland and some of his earliest musical memories involve walking behind pipe bands in the local village, a sound that has become an essential part of his musical DNA. For Martorell, the only thing sadder than a purely decorative musical instrument is an instrument packed into a box lying dormant. He has turned this once majestic beast into an imagined object from an alternate musical diaspora where the early Scots have washed up onto the shores of Java.

Rachel's video interviews can be viewed at [vimeo.com/album/4200968](https://vimeo.com/album/4200968)



## Rhys' Nintendo

Repaired by the Object Therapy Team



### Description

Rhys collects Nintendos. He had every model from the original to the Wii, except for the GameCube. His brother found the GameCube and gave it to Rhys. Rhys was elated. His collection was complete. The GameCube never had a power supply and its RCA cables were damaged. Rhys has never turned it on.

The Object Therapy team bought replacements from Ebay, and purchased a second-hand Donkey Konga game with bongo controller from the same Ebay seller. Just for fun. This was a very simple fix, not really a repair. It was easy to do and good to find a new use for old Ebay stuff rather than letting e-waste clutter up cupboards, or worse, local landfill. Rhys' video interviews can be viewed at [vimeo.com/album/4200970](https://vimeo.com/album/4200970)



## Richard's Theodolite

Not Repaired - Reimagined by Franchesca Cubillo



### Description

This theodolite, a surveying tool, has had a full life in service, documenting sites for the government in coastal NSW and in the Pilbara. It now has calibration issues and foreign debris gumming up its internal mechanism. Its owner, Richard, is a passionate archaeologist interested in the possibility of this theodolite having a second life. Perhaps, he thought, it could be fixed and used to teach surveying principles to university students?

Unfortunately, the Object Therapy team discovered repair is prohibitively expensive and unwarranted. Newer, better and more sophisticated theodolites can be bought for less. Similar working versions are common in university storerooms. There might be just one person in Canberra able to repair it, but he is retired and has health issues.

And yet, the value of even very technical objects should not be limited to their functional capacities. The past life of this theodolite suggests a reimagining. In deference to its history unearthing Indigenous artefacts, we invited Franchesca Cubillo, Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, to 'repair' this machine with words.

Richard's video interviews can be viewed at [vimeo.com/album/4200971](https://vimeo.com/album/4200971)



# The Re-CONstructed Theodolite

(aka Theo, the naughty parrot)



An essay by Francesca Cubillo

Western technology has provided many answers to questions that were previously unanswered. It has assisted humanity in engaging with the environment and with each other - machinery that assists in producing, consuming, healing, communicating, understanding, infiltrating, entertaining etc. Various scientific instruments have allowed us to scope geographical terrains and in the process of understanding, we have come to control and ultimately manipulate and redefine this environment for our own benefit. This particular scientific instrument - a Theodolite, for example, has been used in the past to survey and map parts of Australia. It has assisted archaeologists in documenting/markings/locating important Indigenous occupation sites. Ancient material culture, human remains and detritus has been brought to the surface in an attempt to understand the complex nature of Indigenous engagement with this prehistoric landscape - this instrument has been critical in facilitating this enterprise.

However, scientific instruments cannot provide all of the answers to all of the questions, nor can it play a critical role in the maintenance of an Indigenous culture that is at least 60,000 years old. It monitors, but does not engage directly. There is a large degree of Australian Indigenous cultural knowledge and lore that has been handed down via an oral tradition for tens of thousands of years, unhindered by scientific machinery. Sophisticated philosophies about humanity, resource and land management, communal reciprocity, complex kinship structures and societal guidelines for maintaining political and social order has been honed over millennia. Therefore the question needs to be asked - are scientific instruments necessary in the pursuit of understanding ancient Aboriginal peoples or could there be alternative methodologies and instrumentation that facilitates this learning experience?

This instrument has been used to locate and mark sites of significance and to a certain extent therefore has aided in the revelation of information associated with Aboriginal people and their complex occupation, engagement and management of this extensive landscape. Therefore it has served society in an honorable way. However, what happens to this instrument when it is passed it's used by date, when it stops functioning in the way that it was originally intended? Does it get a dis-honorable discharge? Well, in this post-modern context anything is possible and in a way, I would like to think that I could theoretically reconstruct this instrument in an effort to rediscover it's alternate purpose.

In its past life it objectively and systematically observed and marked specific locations, aided in the development of survey maps of Country and assisted non-Indigenous peoples understand the historic and ancient practices of Australia's Aboriginal people.

However, imagine if its role changed ...

Instead of mapping, marking and defining a particular location for perpetuity, imagine if it started to represent the Country that it had mapped, defined, and marked. Imagine also if it had a voice and therefore represented and conveyed the perspective of Aboriginal & Torres Strait Islander peoples.

What if it became subjective in its focus? What if it assisted Aboriginal people by taking up a contemporary political agenda, randomly shouting political slogans?

Can you image it, a scientific instrument that would be mindful of Aboriginal & Torres Strait Islander Sovereignty in this land, imbued with a fervent passion for Indigenous rights – a Blak voice with a slight degree of dark ‘Black Comedy’ humor. This instrument would no longer just observe but rather interject loudly and forcibly into any conversation about Indigenous Affairs and race relations in this country. Behaving like a burly old alcoholic unkempt parrot that had spent way too many nights down at the local Redfern pub – half hanging, half standing ... on his perch in the corner shouting political profanities at anyone or anything that passes by.

Some of his more polite commentaries would include:

*go back to where you came from*

*Always was, always will be Aboriginal land*

*we grew here, you flew here*

*what do we want – Land Rights*

*When do we want it – Now*

Of course the Re-Constructed Theodolite (aka Theo, the Naughty Parrot) would come out with other obscene statements, but it would be too impolite to include them in this text.

There would also be a serious side to Theo the naughty parrot as he has overheard many academic conversations (over its lifetime) about the complex nature of Indigenous peoples engagement with this continent. Equally his intellectual repertoire and understanding of Aboriginal prehistory and archaeology would be quite comprehensive. And in these moments of seriousness, engaged in complex conversations with himself, he would stand to attention (on his perch) like a military commander – upright and attentive. With determination and fervent zeal, proclaiming the many virtues of Aboriginal & Torres Strait Islander peoples and their sophisticated management of the Australian landscape across tens of thousands of years.

Theo would also demand to be taken to every Aboriginal & Torres Strait Islander political rally or protest in his local town – particularly on such days as Invasion Day (26 January), National Sorry Day (26 May) and NAIDOC week. However his political stance on Constitutional recognition and Reconciliation is still in the process of being resolved, therefore he is reticent in being involved in these public displays of support and or protest. He is such an intelligent, complex (naughty) Theodolite.

Imagine that – an instrument of science that has documented, witnessed and observed – given a voice/agency to no longer just read the landscape, but rather – represents that landscape and its first people!

## Rohan's Six Million Dollar Man

Repaired by Benja Harney



### Description

Rohan describes himself as a collector. His wife describes him as a hoarder. He found this 'Six Million Dollan Man' action figure in an op shop 18 months ago and bought him for \$1. While the body was battered, the figure's clothes were in excellent condition and Rohan purchased him to clothe another Steve Austin doll he already had at home. He had a similar action figure when he was a boy – the series was one of the first American TV shows he can remember on Australian television.

Repairer Benja Harney was determined to restore the dignity of this 'Six Million Dollar Man' who had been stripped of his clothing and wounds revealed. While more flamboyant in nature than his original attire, Harney has handcrafted a new adventure uniform for the action figure.

Rohan's video interviews can be

viewed at [vimeo.com/album/4200974](https://vimeo.com/album/4200974)



## Shane's Glass Giraffe

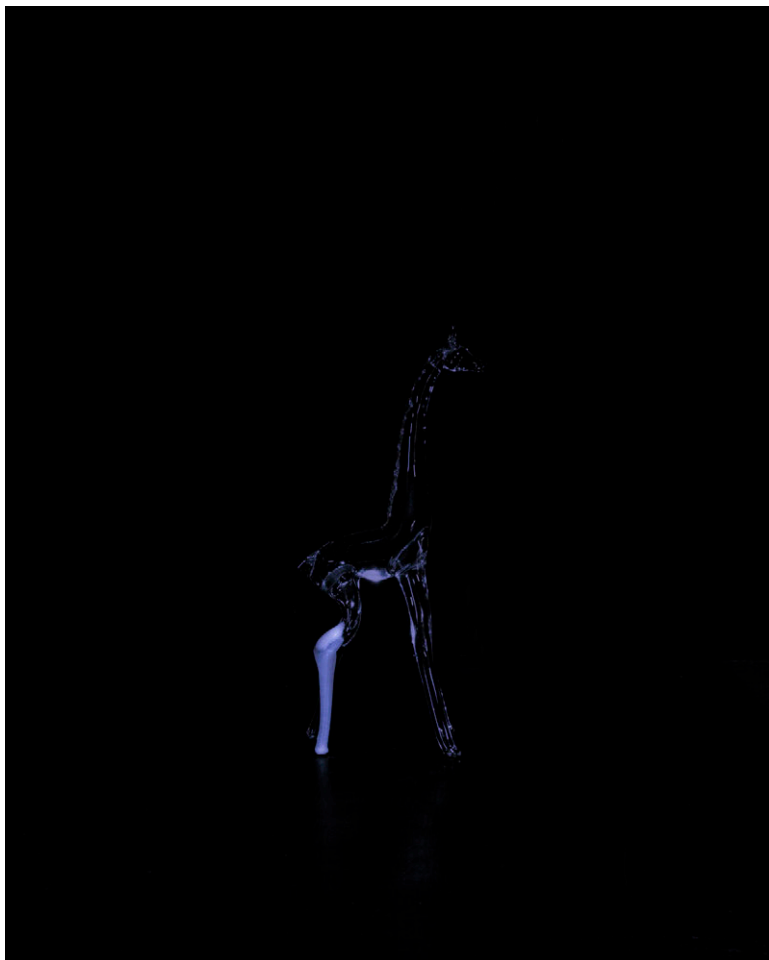
Repaired by Guy Keulemans



### Description

Shane purchased the glass giraffe for a woman he was courting in 1993. He bought it from a shop near the civic bus centre exchange in Canberra. He used to pass through there regularly and saw the giraffe in the shop almost daily. The woman, Jane, later became his wife. The giraffe was displayed prominently on their bookshelf for many years until Shane broke it, knocking it off the shelf. He hid the giraffe in a yogurt container on the top of the bookshelf, where it remained for three years. Recently when moving house, Shane rediscovered the broken giraffe and admitted the breakage to his wife. Guy Keulemans has approached the repair experimentally. He made a mould from a good leg. He duplicated it in photo luminescent pigment and resin, and grafted it to the giraffe's broken hind leg. To ensure the fragile

object is protected and comfortable Keulemans has built it a small box with a sun bed. If you let the giraffe out to bask in the sun for a few minutes, when you return him to his box you can look at him through the box's peephole and see his leg glow. Shane's video interviews can be viewed at [vimeo.com/album/4200975](https://vimeo.com/album/4200975)



## Skye's Glass Ring

Repaired by Kyoko Hashimoto



### Description

Skye bought this rings from a market stall in London in 2010, simply because she liked it. Out one night, a little tipsy, she hit her hand on a steel bench top and chipped the ring. Skye expresses real concerns about our “use and chuck” society. She carries with her at all times reusable cutlery, a cup and straw so that she never has to resort to one-use plastics. She worries about problems of ocean pollution where fish are dying from ingesting micro-particle petrochemical plastics. Kyoko Hashimoto responded to the object owner's concerns, and while Hashimoto often uses plastics in her work she wanted to repair the ring without them. This extended to not using glues, many of which come from the same fossil fuel sources as plastics. Prior to the development of petrochemical adhesives in the 20th

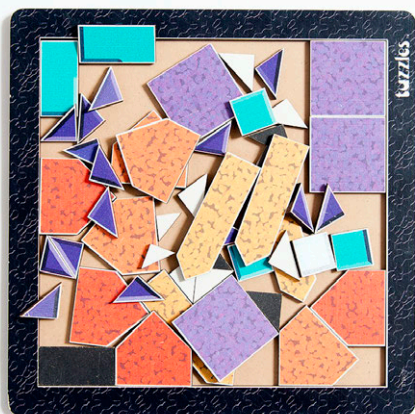
century, there were many pairings of materials in repair craft that now seem strange or incongruous. The use of metal staples to repair broken ceramics is a notable example. Inspired by this, Hashimoto repaired the ring by designing a tension set silver sleeve to bridge the broken ends of glass and protect it from further damage. The sleeve is fashioned in the style of fish scales, referencing Skye's concern for the inhabitants of the ocean. Skye's video interviews can be viewed at [vimeo.com/album/4200976](https://vimeo.com/album/4200976)





## Subhadra's Puzzle

Repaired by Daniel Emma



### Description

Subhadra is an educator at the Blue Gum Community School in Canberra, the puzzle's home for the past 10 years. Puzzles are notoriously difficult and expensive to produce. Too often when pieces go missing they are considered useless and are thrown away – a child's sense of achievement is diminished when a puzzle can't be completed. Subhadra has been challenging this notion, asking the children, aged three to five, how they can continue to use the puzzle despite it missing several parts. When deciding to submit the puzzle to Object Therapy, there were many ideas from the children. Perhaps the puzzle could be turned into a coat, or its own world. Or maybe the puzzle could be turned into a new game without the confines of the frame...

In repairing the object, Daniel and

Emma leapt directly from this line of thought. They removed the puzzle from the frame and transformed it into a memory game titled 'Memory Memory.' They refurbished the pieces, making them look new again, an approach that is a commentary on why we buy things for that "new" feeling. Subhadra's video interviews can be viewed at [vimeo.com/album/4200978](https://vimeo.com/album/4200978)



## Susannah's Fan

Repaired by Susannah Bourke



### Description

Susannah recently attempted to take apart the broken fan as she wanted to use the internal motor for something else. In the process she discovered the fan had a burnt out resistor and went online to see if there was a fix. Susannah discovered the fan had been recalled in 1992 after causing more than 50 house fires. The company that manufactured the fan took action after two children died. Susannah located the original recall and coroner's notices which read "under no circumstances should there be an attempt to check or modify the fans; they should be immediately destroyed".

Susannah Bourke removed the ability of the fan to cause fires by making it hand cranked. As the crank runs the fan, it has a dual function as a paper shredder. Bourke has set it up to shed the history of the object. Evidence

of fires, recalls, design awards and inquests all disappear as it runs. Susannah, a talented design student, was selected to repair her own broken object. Susannah's video interviews can be viewed at [vimeo.com/album/4200982](https://vimeo.com/album/4200982)



## Teena's washing trolley

Repaired by Trent Jansen



### Description

The washing trolley has been in Teena's life for 40 years or more. After losing one wheel, then another, Teena found a second use for it as a stationary hose reel. To this day, it raises her spirits when she catches a glimpse of it in the back garden. She is fond of its sculptural lines and associates the object with her mother. She reminisces about sleepy mornings as a child where she would be woken by the sound and sight of her mother moving the washing to the back line outside her bedroom window in a clothes trolley of similar form. Despite pressure from her children to clear out old objects Teena won't. For her, objects hold personal memories and she can't turn them over readily. Design anthropologist and the assigned repairer, Trent Jansen also felt a nostalgic connection to the

object describing it as a 'beacon of the Australian dream'. In the 1970s Australian families aspired to (and often did) own a backyard big enough to warrant a trolley just for transporting clothes from the laundry to the clothesline! Jansen transformed the trolley into a collection of pegs, archetypal to that period – a period before plastic and injection moulding became the norm for pegs, and before washing machines were squeezed in next to baths or dishwashers. As we relinquish the dream of quarter acre blocks, Hills Hoists and washing trolleys, the pegs are a reminder of bygone days and that Australia is a culture in flux – just like all other cultures at all times in human history. Teena's video interviews can be viewed at [vimeo.com/album/4200983](https://vimeo.com/album/4200983)



Object Therapy is a Hotel Hotel project curated by Guy Keulemans, Andy Marks, Niklavs Rubenis and Dan Honey.

### **Project designers**

Guy Keulemans  
Andy Marks

### **Research investigators**

Guy Keulemans  
Andy Marks  
Niklavs Rubenis

### **Photography**

Lee Grant

### **Exhibition design and catalogue**

U-P

### **Additional text**

Eleni Kalantidou

Object Therapy is part of Hotel Hotel's Fix and Make program. Fix and Make is a series of workshops and talks on how to fix and make things. Through the practical, the experimental and the philosophical, the program brings different people together to actively question our consumption of and relationship with objects.

Hotel Hotel is a hotel in Canberra, Australia. A place of collaborative craftsmanship made by artists, makers, designers and fantasists. Physically Hotel Hotel is a place made by and informed by art and culture. It is also a vessel for ongoing cultural and artistic creation.

### **Fix and Make is supported by**



MOLONGLO  
|  
(Group)

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