The Department of Repair is an endeavour that explores the possibilities of the act of repair beyond its common perception - something that is done simply out of necessity. Repair, on the other hand, can be performed as an act of resistance against the closed production-consumption-discard cycle. However, more importantly, the subject of repair brings up the question of the accessibility/inaccessibility of skills and the technical knowledge in our society.

While many designers and artists that I know of routinely make, mend, alter, and repurpose things out of things that no longer function, or have missing parts etc., I find that stories of repair exist in most people's lives regardless of their occupation, and with each case of repair, some form of skill is present. This reminds me of Richard Sennett's idea that 'humans are skilled makers of a place for themselves in the world.' In his view, this stems from an elemental human capacity: 'the capacity to switch, compare, and alter habit.'

Sennett writes in The Craftsman, that 'repair is a neglected, poorly understood, but all-important aspect of technical craftsmanship.' However, I would like to highlight the fact that the subject of repair brings to light issues beyond technical craftsmanship. As Sennett points out, breakdown also provides an opportunity 'to think about what was wrong as well as what was right about it[the object] for the first place.' The shift that occurs to the meaning of the object when a need of repair arises. It is the moment that the object and its user (now also its maker) become free from the usual cycle of production, consumption, and discard. They enter another mode of production/consumption, where the purpose of the making (repairing) is to solve the problem at hand.

One of the consequences of the rationalised society, which Douglas Harper discusses in The Working Knowledge is that the working knowledge of individual participants in such a society decreases as the knowledge embodied in the social organization increases. Harper goes further to point out that in the rationalised society, fixing has also become rationalised, also resulting in the 'deskilling'; the case, which he argues, 'extends to all forms of repair in society.'

While some repair may involve skills that may not be readily available to all, when the necessity of repair arises, it opens up regardless a space for possibilities for a new interpretation or modification of the thing which requires a repair. As mentioned above, an occasion of repair can also be an opportunity, where untested possibilities come to light.

According to Sennett there are two types of repair: static repair and dynamic repair. (For example a replacing a blown fuse is a static repair, whereas in a dynamic repair, replacement part may be different to the original one to improve or change how the object performs.) It is the dynamic repair that offers space for imagination and experimentation, which also shares characteristics with the
act of hacking as in alternation/modification of existing design/system. Moreover, the site of repair is a new starting point for making. Harper sees making and repairing form a single whole; ‘parts of a continuum.’ It is a cycle facilitated by the knowledge which he calls ‘live intelligence’ that allows the individuals ‘to see beyond the elements of a technique to its overall purpose and coherence.’

Sennett highlights the fact that modern society suffers from the division between ‘practice and theory, technique and expression, craftsman and artist, maker and user’. The Department of Repair challenges this fault line and the perceived deskilling of the members of modern society, by exploring and exposing the ranging forms and possibilities of repair and related skills as well as the cycle of material use. Like craftsmanship explored by Sennett, it suggests ways of ‘thinking about materials that remain alternative, viable proposals about how to conduct life with skill.’

_Maiko Tsutsumi_

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3 Sennett, *The Craftsman*, 199.
6 Ibid.
In the field of linguistics, repair corrects spoken errors that disrupt sentences. If one were to apply this to material practice, repair becomes the correction of a physical disruption of a ‘material sentence’. Repair is a practice peculiar unto itself—it occurs in most disciplines, is practiced by many people in many different contexts, but is often not acknowledged. The same repair job can often be done by skilled or unskilled agent, can use specialist knowledge or be done by a layperson and can relate to seemingly unrelated practices. Repair may be done as an instant reaction to a break, or any time after, to improve an object or through need. It may be done in the same place as the object was made, by the maker, or elsewhere, by anyone else. As such, normative structures that often give an order to material practices (chronology, discipline, geography for example) do not suit the multidimensional nature of repair.

This essay considers the use of Foucault’s Formation of Strategies1 as a method for exploring the nature of repair practices. Foucault defines strategy as being a combination of the theme (origin of the language) and then theory (kinship between languages) of a discourse. Repair practice is complex and interlinked: its themes and theories stem from and are contained within that of making. Therefore the strategy of repair discourse is visual, physical and communicative, and signifies/shares narrative, material, method/system and agent. Within these domains it is layered; ordered and reordered; repetitive, specific and vague; borrowed and blended. Considering the material facts of this discourse and understanding the importance of what is extrinsic to it can help to grow the understanding of the practice of repair, the materials, methods and community of practice surrounding it.

Foucault divides language discourse into three: comparison, locality and appropriation. The use of these divisions in the material based discourse of repair will be discussed here.

COMPARISON
Foucault says, in order to define a discourse, one must find the ‘points of diffraction’2, which are points that may be created the same way but give alternatives to one another. In repair practice these points are written by damage and repair occurring, creating visual ‘obstructions’3, disrupting the material and method/system of the thing. Reading these repetitive patterns give us the equivalent and incompatible elements of the discourse; holes are created by breaking through but appear in different things - a hole in a pair of jeans / a hole in an exhaust pipe; a denim patch / a metal patch.

LOCALITY
Locality, ‘the role played by the discourse being studied in relation to those that are contemporary with it or related to it’4, the relevant context, acknowledges that the discourse may have different meanings elsewhere, and creates an ‘economy of the discursive
constellation, the specific and effective use of it. The locality of damage or repair contributes to its narrative, and with material and method/system, the material thing physically locates the discourse within a discipline, time and space. Although the communicative and visual elements have commonalities, their localities vary, leading to transferable knowledge of how materials and methods/systems of repair work, but not necessarily the specific skills required. Thus, a textile practitioner may be able to patch jeans, and understand how to patch an exhaust pipe but lack the specific skills for that job.

**APPROPRIATION**

The agent, as interpreter, reads the visual and physical ‛babble’ (the ‛chatter of meanings produced by the ensemble of artefacts’ of the marks of damage or repair. Appropriation, the functioning of the discourse in its specific field, acknowledges the holistic discourse of repair and appropriates it to an exact discipline, and enables communication.

The repetitive nature of damage and repair begin the formations of repair discourse. As repair practice is cross discipline, often sited away from main elements of practice and disrupts typical chronologies, Foucault’s system of comparing, locating and appropriating the visual, physical and communicative elements, (including what they are not) could aid the structuring and understanding of repair discourse. However, as it is both repetitive and sited within the discourse of making, repair discourse can never be truly within a single context.

As damage and repair give space for innovation, and garbaged information is still information, not to engage with them is to misread repair discourse and risk missing information both within, and outside it. The material sentences of repair discourse describe areas of action and value, the narratives, materials and methods/systems interpreted by agents, opening points of diffractive for new areas of discourse to develop.

*Bridget Harvey*

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2. Ibid., 73.
5. Ibid., 74.
Modern life in Peckham is incredible for its breadth of choice, if I am hungry I can eat food dreamt up in all corners of the earth. I can use my phone to have anything not on sale in Rye Lane delivered to my door. I have all sorts of mechanical aids that help make my life a series of uncomplicated convenient joys, so for instance in just a few seconds in the morning I can enjoy hot tea and toast, I love toast especially with marmalade. My toaster works beautifully, it's made by Dualit, it's my second, the first went wrong. I tried to fix it, but when I tried to I came across the phrase 'no serviceable parts'. I threw it away and bought a new one, it wasn't expensive the equivalent to a couple of hours pay. That's how it is now increasingly. I don't need to know how anything works, if something ceases to work it can easily be replaced. It is all wonderfully convenient. Though at times I do worry, I feel curious urges to understand things, I know that these urges are not good for me and indeed economically counter productive. Imagine the madness of me spending three hours repairing a component on my bike, I could probable have bought the component several times over if I had spent that time in gainful employment!

Maybe it's fear, there is a saying:

I suppose it is tempting, if the only tool you have is a hammer, to treat everything as if it were a nail.

My fear, probably irrational, is that I will like the phrase only have one solution to solve all my potential breakdowns, and my wonderful carefree existence will come to an end. I sometimes wake up at night imagining I'm an Empiricist!

Reparing the simplest of things can get very complex. Usually the repair or the attempt at repair will require a clear understanding of the function of the object to be repaired. It may also require understanding of the constituent materials and their properties.
Then there are all the skills that the repair may require. Just the notion of repair suggests ‘tool kits’ and the single tool, such as the hammer above is rarely the solution. Due to its complexity repairing challenges one to understand things by looking at them carefully understanding how they were made, understanding what they do and what’s gone wrong, it leads to options and not the one solution path. It helps one to look at all breakages whether they are mechanical, social or political as things that require analysis prior to action and a belief that perhaps there is a way of repairing them.

As my empiricist friends would say:

‘knowledge can only be gained, if at all, by experience’

Michael Hurley

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The importance of the simple act of mending is told in the old nursery rhyme linking the want of a nail to the loss of a horseshoe, to the fall of a kingdom. A chain of unpredictable but inevitable events links the blacksmith to the king. The message is clear: if the common people stop repairing, the monarch falls. But while the rhyme evokes an idea of social crisis, it doesn’t imagine the end of monarchy. Capturing and containing the law of unintended consequences, the rhyme selectively portrays the dynamic relationship between cause and effect as a linear sequence, and frames it within the idea of absolute power. Yet despite its retrograde tendency, the rhyme implicitly acknowledges that the practice of repair has a contingent relationship with the social order, so we can at least agree that the meaning of repair depends not only on what is being repaired, but whose interests are served.

At times of conflict, the individual motivation to repair has been re-framed with stark urgency as a matter of collective significance. During the First World War, government propaganda associated thrift and the frugal use of resources with patriotism; and in the Second World War, civilians in the United Kingdom were urged to ‘Make Do and Mend’, as saving resources was essential to the fight against Fascism. After the War, the practices of mending as part of a culture of resourcefulness continued throughout the shortages and rationing that characterized ‘Austerity Britain’.

As J. K. Galbraith anticipated in his 1958 book, The Affluent Society, private interest groups of manufacturers, financiers and advertisers collaborated in this period to replace the culture of resourcefulness with the phenomenal expansion of easy credit and planned obsolescence of mass-produced consumer goods. In his 1970 book, La Révolution Urbaine (The Urban Revolution), Henri Lefebvre charts the transformation from the town to the urban society, which he shows to be the ultimate product of industrialization, and chillingly observes the link between the rise of the commodity form and the emergence of an individualised subjectivity.

Since the financial scandal of 2007 presaged the end of the era of endless growth, the ideal of voluntary austerity in Britain has been repurposed, in a bid to produce popular consent for rising inequality and the dismantling of the Welfare State. Meanwhile, as consumption exceeds the ecological carrying capacity of the earth, the progressive ideal of ‘sustainability’ is being quietly downgraded to the more pragmatic notion of ‘resilience’. So whilst the need to preserve skills and conserve resources has rarely been more urgent, the cultural meaning of mending is increasingly ambiguous and contested.

Fixing a bike and darning a sweater are practical ways to cope with financial poverty and material scarcity, while for the comfortable minority, ‘shabby chic’ may be a creative way to avoid a vulgar display of wealth. Both suit the established order perfectly. But for a growing number of people, mending is neither survival tactic nor
fashion statement – it is a conscious form of resistance to the ecologically and socially destructive impulses of consumer capitalism. Yet while the link between material waste and ecological damage is abundantly clear, the link between obsolescence and the social damage caused by deskill ing is less visible. Is this because we ourselves conceal the harm, having come to believe that if skills are not saleable or profitable, they are not valuable? If so, then emerging practices of repair at the intersection of art, craft and design could have social and psychological benefits that are immeasurably greater than the quantifiable gains of ecological efficiency. These practices position repair as part of a process of transformative learning, aligning creativity and skill with a progressive tendency. At their best, they are mending the damage done by individualism and competition with the values of collectivism and collaboration, going beyond the ‘self’ of self-sufficiency.

David Cross
Throughout human history material culture has functioned as the vehicle of historical narratives. Objects tell stories, and by doing so become complex sites of tangible and intangible significance. However, processes of handling, treatment, and time work as agents of deterioration; and things fall apart. Their repair must take into consideration not only their physical integrity, but also their symbolic function – concerned with notions of artistic authenticity and historical integrity. Conservation grew out of repair, the principle difference lies in the preservation of original materials, the analytical approach to the causes of decay, and the ethical framework that underpins practice.

Preservation of cultural and historical heritage as a ‘legacy’ for future generations is central to conservation practice. However, defining historical authenticity is theoretically problematic, and ongoing debates address the tension between repairing an object’s functionality, while retaining its historical integrity. This discussion is not new, and can be traced back to the nineteenth century and thinkers such as John Ruskin and Viollet le Duc. Ruskin argued that the original materials of historical objects should be preserved at all costs – any restoration is ‘total destruction’. Preservation and proper care, rather, was necessary. Le Duc, however, argued in favour of aesthetic restoration; he saw objects as possessing a ‘condition of completeness’, which is the duty of the restorer to reinstate.

This dichotomy still shapes much of contemporary conservation theory. Where as restoration seeks to return an object to a presumed previous state, conservation attempts to preserve as many of the original materials as possible, choose treatments that are reversible and to only intervene as far as necessary. Initially led by architectural conservation, the twentieth century saw a rise in charters, guidelines, and codes that sought to define conservation as a professional practice guided by principles and rooted in ethical arguments. The Venice Charter of 1964 was a seminal publication, providing an international codified set of conservation policies and defining heritage as a ‘living witness to the past’ for which we hold a responsibility to safeguard.

Twentieth century discussion regarding objects of symbolic significance and their preservation frequently attempts to construct objective knowledge about conservation objects, striving for notions of ‘authenticity’. The production of scientific knowledge in particular is an integral part of conservation practice today. Contemporary theory, however, increasingly challenges these ideas – breaking down the notion of ‘truth’ as a falsehood, a projection that is used to justify actions. Scientific knowledge is an incredibly useful tool for understanding, but any object is still fraught with conflicting histories and authenticities, and the subjectivity of contemporary decision-making should break down dogmatic approaches and take each object in its own context.

This brings us to present practice, and the conservation profession
today. Knowing your object is paramount, understanding the multiplicity of truths that are traced in its form, materials, and chemical makeup. Minimal intervention still stands as a fundamental ethical approach - involving the minimal risk to original materials. However, the function of an object must still be taken into consideration, and may require something more intensive. Materials should match those used in the original production, and should strive to be reversible, discreet. Conservation is a kind of repair; torn paper can be pieced back together, book boards are reattached, stains can be removed from a print. All of these processes, however, are continually underpinned by an ethical framework that sets conservation apart, preserving both the tangible and the intangible.

_Nikki Tomkins_
REPAIR CATEGORIES
We loosely categorised each type of repair as Narratives, Agents, Materials, and Methods/Systems.

STORIES OF REPAIR
Maliko thought collecting stories of repair is a good way to survey how repair exists in different contexts. She was inspired by the story of her friend’s mother, who had a ceramic pot made by Lucie Rie, which is also repaired by the artist. Rie wrote in the letter (below) that she saw repairing her pots as part of her ‘service’, although she admits that her repair isn’t ‘professional’. The photo of the repaired pot shows a rather ordinary looking trace of repair - possibly glued. Then there are three stories of repair from the designer Carl Clerkin who often does a lot of ‘making do’ alterations to things that are broken, or un-broken but not necessarily serving the desired purpose. As a set, his stories tell of the ‘repair’ of very different kinds exemplifying different kinds of skills, mindset, and opportunistic use of materials that are present in each situation. We are hoping to gather more stories over the course of the exhibition and beyond. But of course, we are very much aware that most repair was and still is done out of necessity.
REPAIR AND RECLAIM
We wanted to review what repair means to different people and also what kind of skills are involved in the process. We also wanted to question where repair ends and making starts, so the question extends to the cycle of material use. For that reason we have included works that’s more to do with reclaim than repair. Our view is that repair and reclaim are parts of the same cycle. When something is broken you may just replace the broken part, but it’s also possible that you could end up replacing most of the original parts. If you go a little further than that, you may not have anything original left - then does repair equate to making from scratch?

ZERO WASTE
While discussing the project at an early stage, Bridget came up with the idea that we should aim to make the exhibition zero waste. We were aware that exhibition making is a wasteful affair, and in the industry some show fabrication materials are recycled by galleries and museums but often huge amounts of waste are generated in the process. The idea made us review what is involved in the making of an exhibition, not just the exhibition furniture but also signage and the publication. For example, instead of using vinyl lettering which has now become a norm, we decided to hand paint the main signage. After considering other options such as laser cutting waste materials we settled with hand painting, then realised that in the past that’s what would have been normal practice. The exhibition furniture pieces are all made from reclaimed wood. Originally, the idea was to use timber reclaimed from pallet crates. In the process, we have learned about what the painted pallets mean, and also that some are not suitable for reuse as they could have traces of toxic materials. We changed our plan when it turned out that we did not have enough pallets. We decided to substitute part of the structure with reclaimed floorboard that we happened to have - left over from another project. At the end of the exhibition, all of the exhibition furniture will be given away or sold, or taken apart to be used for other projects.

The zero waste approach extends to the production method of the publication, which are printed and bound by ourselves on the on-demand basis. It is made from reclaimed papers that are mostly collected from various departments in Camberwell College of Arts.
As a maker Bridget Harvey occupies a fluid space between design, art and craft. She uses traditional and new techniques and work with natural and found materials to create contemporary craft objects in small quantities and as one-off pieces. She pushes materials, forms and joins, and is inspired by costume and narrative. Her work has been described as exploring themes of carnival, folk art and tribal display with a touch of Blackpool thrown in.

"My practice-based research connects the practical actions and parallel meanings of repair, and includes perpetual examining and rearranging of the agents, narratives, materials and methods/systems of it in order to understand it. Rooted in ideas of design activism, environmentally and socially conscious I am working to create a socially engaged practice that forges understanding through materials, process, use and reuse. Investigating old, new and idiosyncratic methods, I am repairing an on-going series of objects."

www.bridgetharvey.co.uk
Fixerts is about fixing for someone. It is a creative social platform that encourages people who are good at making and repair to find solutions for people who are in need of a bit of practical help. ‘Fixfilms’ capturing the story of the fix are shared online alongside some of the designs which are made available as open design. ‘Fixpartners’ help. ‘Fixerts’ refine their solutions by testing prototypes and giving direct feedback. Fixerts have created over 120 ingenious solutions in projects from 16 countries. Their online archive. (fixerts.org), is growing all the time. Could you fix for someone? Be a ‘Fixpert’. Add your story.

www.fixerts.org
Professor Hans Stofer is curious about how people think, why they use what they use and how this forms the premises for shaping attitudes. Up until recently Stofer has explored the impact of object rebirth, the discarded, the repaired, the ready-made and the state of objects when 'in' – and 'not in use' – as a proposition for reflection.

'Mike2Can is designed around a mug of a friend that had received what appeared to be a death blow. The Toucan was given a new life in a setting that feels more sympathetic to the bird's needs and aspirations.'
Hendzel + Hunt are a vibrant, young design studio based in South London, specialising in the manufacture and design of bespoke cabinets and furniture using reclaimed and sustainable materials, to create original bespoke products and our own range, *Made in Peckham*.

The Gowlett stools are entirely constructed from discarded wooden pallets found outside the studio perimeter. Here through the three stools we see the progression of the design from original idea to resolved solution. Stool 3 the final version is now available to buy as the 'New Gowlett Stool' and is made with reclaimed oak, black walnut and teak. The *Made in Peckham* range is batch produced in small numbers and due to the very nature, and limited availability, of reclaimed and recycled materials every piece of furniture is distinctively unique.

www.hendzelandhunt.com
Maiko Tsutsumi is subject leader for the MA Designer Maker, Camberwell College of Arts.

Tsutsumi studied and apprenticed in furniture making and Japanese lacquer work in Kyoto before moving to London to study furniture design at the Royal College of Art. In 2007, she completed her practice-led PhD, *The Poetics of Everyday Objects*. After working in the design industry over a decade, she returned to her own studio practice and where she makes a range of finely crafted sculpture and objects for use in wood and ceramics. Tsutsumi also writes and has curated exhibitions *Thingness* (2011/2013) and *the Laundry Room* (2012).

*Object and Time* was produced during the doctoral research *The Poetics of Everyday Objects*, as part of the study on the relationship between object, time and value.

www.onthingness.wordpress.com
Michael Marriott has been working as an independent designer since leaving the Royal College of Art in 1993. Although trained as a furniture designer, his practice has become much broader in scope, embracing product design, installation and exhibition design.

He is often involved in other activities such as teaching, writing, art direction, curating and project development. His diverse practice is informed by a deep passion for the elemental nature of the project at hand and the stringent and honest handling of all materials involved.

'The stool I found on the street with a smashed (embossed plywood) seat, and some loose screws. It also had one existing repair, using thread wrapped around a split in the rail, (then lacquered over?). As a life long lover of Thonet chairs, I couldn't cycle past without saving this discarded, and repairable stool. I replaced the broken seat with a piece of plywood that had been used as a test piece when screen printing some plywood stools I had designed for Paul Smith.'

www.michaelmarriott.com

Thonet Stool, Repaired
An obsessive crafts-person by nature Harry Owen picked up the basics of leatherwork working as a cobbler from an early age, developing an appreciation for design and craftsmanship through repairing traditional gentleman’s footwear and bags. He later went on to study three-dimensional design at Camberwell College of Art, where leather and leather-craft became the focus of his practice. After graduating with a collection of hand-sewn bags and exhibiting work at many national and international design festivals and exhibitions Owen leather was born.

www.owenleather.co.uk
Electronic waste is one of the fastest growing waste streams in many countries including the UK. While recycling is important, we intervene before disposal – inspiring people to buy for longevity and to divert electronics from waste.

The Restart Project is a London-based social enterprise that encourages and empowers people to use their electronics longer, by sharing repair and maintenance skills.

Through community and workplace events we create engaging opportunities to extend the lifespan of electronics and electrical equipment. We spread our message through public speaking.

We have been recognised by the Nominet Trust 100, London Sustainable Development Commission, Transition Network, Unltd, Lloyds Bank Social Entrepreneurs Programme and featured on BBC, AFP, The Telegraph and other international media.

www.therestartproject.org
SeaBass Cycles was opened November 2013 by 3 bicycle mechanics who between them have worked in bike shops for over 30 years.

'The drive behind opening the shop was a combination of things. Being able to work with and to make a living from something we're passionate about. Wanting to create one place where somebody can go to get absolutely any repair or customisation done to their bike, or buy a new one with an emphasis on selling repaired, refurbished and custom build bikes rather than just selling new ones.

The ethos of the shop is very much repair and refurbish. We would much rather repair your bike than sell you a new one. We didn't want to sell 'units' churned off a factory line for quick profit. A lot of the older bikes were hand built in a bygone era where a lot more care and attention was put into things that were made, unlike today where things are made with a predetermined life span to be trashed and replaced in a couple of years.

We are able to carry out any repair or alteration to a bike from puncture repair to frame repair and anything in-between, we also offer paint services to give bikes a proper new lease of life.'

www.seabasscycle.co.uk
Second sitters is working to bring together a new generation of upholstery professionals - those who combine traditional craft skills with contemporary thinking and material exploration. These upholsterers are challenging and deconstructing the preconceptions of this traditional hidden craft and blurring the boundaries between craft, design and art. By providing a platform for artists, designers, upholsterers to present and showcase their own work, through a series of exhibitions and live working, Second Sitters hopes to educate and inspire the public and industry, promoting not only the maker but also this often misunderstood ‘invisible’ craft.

Second Sitters is based in Hackney East London, curated by Jude Dennis and Hannah Stanton and was founded in late 2012 after many lively pub discussions - largely revolving around the definition of their own work and that of their peers. Both Jude and Hannah are award winning upholsterers and have been recognised by the industry for their forward thinking approach to the craft.

www.secondsitters.co.uk
Ships are the workhorses of globalisation, slowly but surely transporting materials, influence and power across the globe. Built to last and to survive the rigors of a life at sea, they require huge amounts of energy and force to be dismantled at the end of their working lives.

Their structures contain vast quantities of hazardous materials that during the ship’s working life are safely contained within its walls; there to propel the ship and to protect its inhabitants. At the end of the ship’s life, these materials become reanimated, problematic and dangerous. Once disturbed, the very materials that protected life, now become a threat.

Created in collaboration with social scientists A Fish Out of Water documents the breaking of the RFA Grey Rover over two years in a dry dock in Liverpool, UK; a country where health & safety and environmental protection are paramount. Currently, through loopholes in the law, most EU ships are broken up on the beaches of Asia at huge cost to life and surrounding environment. Why are more of our own ships not broken here in the EU? Is this even feasible?

www.timmitchell.co.uk
Tom van Deijnen is a self-taught knitter and mender from The Netherlands, who now lives in Brighton, UK. Technique, tradition and narrative inform much of his work. By using traditional techniques to make or repair contemporary objects, he highlights links to the rich textile history of the UK. Tom seeks to create a greater awareness of sustainability, environmental and social concerns through his work by questioning where textiles come from, exploring motivations for repair, and shifting the emphasis from the new and perfect to the old and imperfect. Tom’s slow craft practice focuses on the hand-made, in which the creation and mending of textiles are in constant conversation with each other.

Tom regularly runs Darning Master Classes at a variety of venues, including yarn shops, galleries, and events such as Wool House at Somerset House, as part of his Visible Mending Programme. He also volunteers at the monthly Brighton Repair Café, a community initiative to help people repair their broken objects and garments.

www.tomofholland.com

MUM+DAD Sweater
Yuri Suzuki is a sound artist, designer and electronic musician who produces work that explores the realms of sound through exquisitely designed pieces.

Suzuki was born in Tokyo in 1980. Between 1999 and 2005 he worked for Japanese art unit Maywa Denki, where he developed a strong interest in music and technology. In 2005 he moved to London to study at the Royal College of Art. After his graduation in 2008, he opened his own practice in London.

Suzuki’s work raises questions of the relation between sound and people and how music and sound affect people’s mind. Suzuki’s sound art pieces and installations have been shown in exhibitions and are in collections around the world such as Tate Britain London, Mudam Luxembourg and Nam June Païk Art Center Seoul. In 2014, Suzuki’s work “Looks Like Music” and “Ototo” were acquired into the permanent collection of the Museum of Modern Art, New York.

www.yurisuzuki.com
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