

Jam
Factory

ANNUAL REVIEW
2019-20





ACKNOWLEDGEMENT OF COUNTRY

JamFactory respectfully acknowledges the traditional country of the Kurna people of the Adelaide Plains and pays respect to Elders past and present. We recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today.

OUR VISION

To be recognised globally as Australia's leading craft and design organisation.

OUR MISSION

To inspire audiences, build careers, and extend contemporary craft and design into new markets.

OUR PURPOSE

To champion the social, cultural and economic value of craft and design in daily life.

OUR VALUES

People-focused – we will empower, enable and connect individuals. We will ensure that people's experience and well-being is at the centre of our thinking.

Socially engaged – we will engage with diverse communities and always operate with integrity and respect.

Collaborative – we will foster a culture of teamwork internally and seek to partner with other organisations to achieve our mission.

Creative – our work will be original and authentic and our thinking will be informed by the inspiring work of artists, designers and craftspeople.

Forward thinking – we will strive to be bold drivers of change and maintain a strong awareness of the global issues affecting craft and design.



OUR STORY

Established in 1973 by the South Australian Government, JamFactory is one of South Australia's great cultural assets and Australia's leading contemporary craft and design organisation.

In 1992, JamFactory moved to a large purpose-built facility in the west end of the Adelaide CBD with specialised studio facilities, public galleries and a retail shop. In 2013, a satellite site at Seppeltsfield Estate in the Barossa Valley opened with studio spaces for professional artisans, a public gallery and a retail shop. Each of these facilities provide a valuable creative hub and contribute to South Australia's vibrant cultural tourism offering.

JamFactory is an entrepreneurial, not-for-profit organisation with a unique and dynamic business model. Our current activities include: offering training to emerging artists and designers; developing, presenting and touring exhibitions with emphasis on craft and design; leasing studio space and hiring out specialist workshop facilities; design and production of bespoke items from jewellery and awards to interior fit outs and public art; running workshops and short courses; manufacturing of homewares, lighting and furniture; wholesale sales; retail sales; and publishing.

JamFactory is committed to ongoing professional development within the craft and design sector and our most significant activity in this area is the delivery of our Associate Program - an intensive career development program for emerging designer-makers working in ceramics, glass, furniture or jewellery and metal.

Since its establishment, JamFactory has nurtured local talent and attracted outstanding artists and designers from around Australia and across the globe. Some of these have come to work as staff, some to rent studio space or use facilities and many others to undertake the training program. Many of these talented people have subsequently chosen to stay in South Australia to contribute to the culture and economy of the state.

Over more than four and a half decades JamFactory has provided employment and/or training for more than 500 leading Australian craft and design practitioners and has assisted in the career advancement of many more. We have contributed consistently to the income and employment of creative practitioners through significant wages, fees and sales.

YEAR IN REVIEW

The 2019-20 year has been one like no other.

JamFactory began the year with a bold new four-year strategic plan in place and has achieved most of the ambitious targets set for the first year – despite the dramatic upheaval caused by the global pandemic.

JamFactory's most significant funding continues to be provided by the South Australian Government through the Department for Innovation and Skills and we applaud the Department on its recently launched Creative Industries Strategy for the State.

In a highly competitive national environment JamFactory was successful in securing Four-Year Funding and Visual Arts and Crafts Strategy funding through the Australia Council for the Arts. This core funding from the Commonwealth Government which will increase to \$530k per annum from January 2022 represents an increase of approximately 25%, building on the 275% increase achieved in 2016.

Critical support from the Commonwealth Government was also received this year through the JobKeeper and Boosting Cash Flow stimulus packages, offsetting JamFactory's losses in revenue of approximately half a million dollars, as a result of the impact of COVID-19.

This stimulus, combined with substantial savings made, enabled JamFactory to achieve a small surplus of \$20,541K. The organisation's total turnover for the year was \$4.5million, of which more than \$2.9million was paid directly to employees and creditors as professional income in the craft and design sector.

Throughout the year JamFactory delivered outstanding exhibitions, workshops and training programs; raised the profile of artists and designers; and developed a range of new products that will continue to support local design and skills-based manufacturing.

Despite these uncertain times, we remain cautiously optimistic for the year ahead.





PERFORMANCE AT A GLANCE

JamFactory maintained a high level of excellence across its artistic programs during the year with continued critical acclaim for its exhibition and training programs.

For the first three quarters of 2019-20 we recorded increases in visitation, retail sales and workshop enrolments. Closures from late March across our two sites and our touring program related to COVID-19 adversely affected these figures for the full year. Our website visits and on-line sales have, by contrast, increased in large part because of the impact of COVID-19.

More than 100 individual artists and designers utilised JamFactory's studio facilities for development and production of their own work again this year.

JamFactory presented 17 curated exhibitions and a further 5 touring exhibitions (presented at 16 venues nationally) featuring work by 107 artists and designers from across Australia.

Dynamic new work was created by 28 First Nations artists through workshops, residencies and collaborations for inclusion in the 5 critically acclaimed exhibitions JamFactory presented as part of the Tarnanthi Festival.

In July 2019 we launched an online version of our MARMALADE magazine. It currently has 54 articles and has been accessed by 4,246 on-line visitors. A new print version was also launched and distributed as an insert in 10,000 copies of the Adelaide Review in October 2019.

A new sub-brand (jam - JamFactory Australian Made) was developed for JamFactory furniture, lighting and homewares with a range of new locally designed and manufactured products launched in June 2020.

More than 250 artists and designers were represented in JamFactory's retail stores, which achieved total sales turnover of \$1,205,288.

Enrolments in short course workshops grew by 14% with 511 individuals enrolling in classes in ceramics, jewellery and glass. Due to COVID-19 our Term 2 workshops were cancelled with fees refunded, reducing our overall figures to 429 individuals attending classes.

JamFactory's widely acclaimed Associate Program continued to provide outstanding career development opportunities for emerging artists and designers working in glass, ceramics, furniture and jewellery. In February 2020 we welcomed 9 new Associates into the program from Sydney, Canberra, Brisbane, Melbourne and Adelaide. As a result of COVID-19 these new Associates will re-start the program in February 2021.

Most of the 2019 Associate Program alumni have continued on as Studio Tenants in 2020 and are establishing successful creative businesses and winning prestigious grants, awards and residencies.

DURING 2019/2020 JAMFACTORY:

increased online engagement by

27%



generated

\$288,000

in Development income, up
29% on previous year



provided hot glass
studio facilities for

43

independent glass artists in
addition to our Glass Studio
staff and Associates



hosted

5

artist residencies



secured

\$253,000

in new project funding from State and
Commonwealth Government programs
(up from \$125k in previous years)



represented over

250

independent designers and
makers through our curated
retail operations with 25 new
suppliers added



DURING 2019/2020 JAMFACTORY:

delivered

51

short course workshops



presented

5

touring exhibitions at 16 venues
across Australia



experienced a decline in
retail sales of

17%



received audience visitation across
our venues and touring exhibitions of

190,141

down 12% on the previous year



introduced

12

new homeware products and
7 new furniture and lighting
products to the jam collection



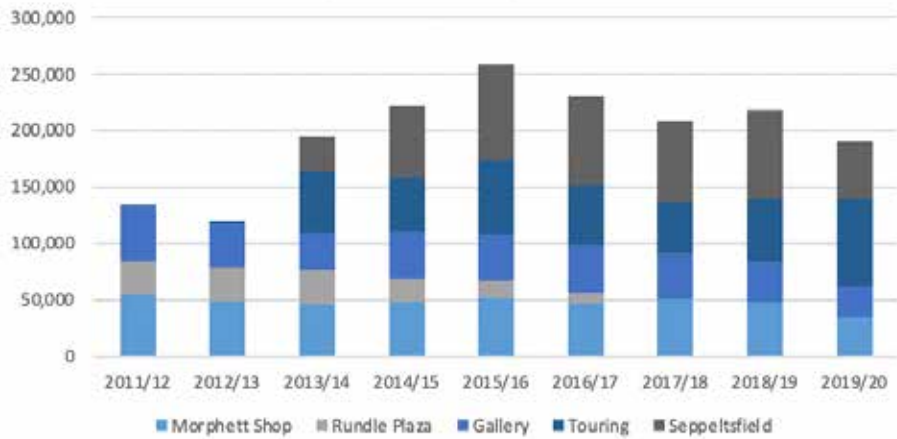
provided subsidised
studio space for

23

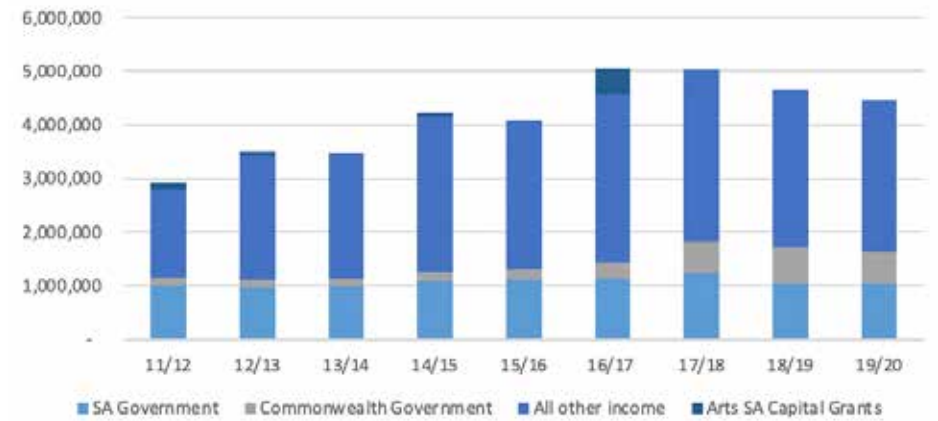
independent artists and designers
across our sites in Adelaide and
the Barossa



RECENT HISTORY OF JAMFACTORY AUDIENCE VISITATION



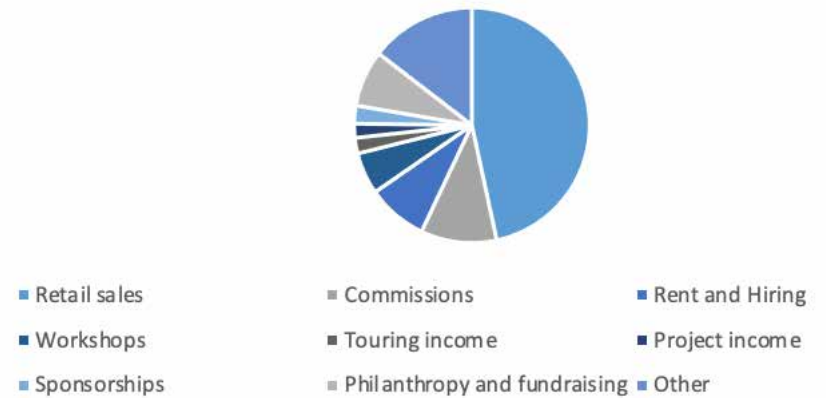
TOTAL INCOME



JAMFACTORY ONLINE ENGAGEMENT



BREAKDOWN OF EARNED REVENUE FOR 2019/2020



RETAIL SALES

The work of more than 250 artists and designers is stocked in JamFactory's retail stores. During the year we sold a wide variety of work including 680 jewellery items, 463 ceramic items and 318 glass items supplied to us by these independent makers. The best-selling suppliers across these categories for the year were Nick Mount, Llewellyn Ash and Nicole Ayliffe (glass), Hannah Carlyle, Alice Potter and Zoe Grigoris (jewellery) and Stephen Bowers, Kerryn Levy and Gerry Wedd (ceramics).

These sales, along with the textiles, fibre, wood, metal, furniture, lighting, books, greeting cards and JamFactory-produced products, contributed to the year's total sales turnover of \$1,205,288. This figure was significantly impacted by COVID-19 and is 17% below the previous year.

Specific sales areas that did see growth during the year included work from Aboriginal Art Centres (Tiwi Design, Ernabella Arts, Waringarri Arts, Maningrida Arts and Culture and Ninuku Arts) and online sales, which saw a quadrupling of monthly turnover in the last three months of the year.





JAM - JAMFACTORY AUSTRALIA MADE

Since the 1970s JamFactory has had some form or other of in-house designed product that has been manufactured in part or in full within the JamFactory Studios. During the year, under the stewardship of our co-Creative Directors Daniel To and Emma Aiston, we ramped up the development of new product and consolidated all of our products under a new sub-brand - jam - JamFactory Australian Made.

A range of furniture and lighting products have been developed primarily for the commercial interiors market, working directly with architects and specifiers. Many of these items are produced through partnerships with local and interstate manufacturing partners. These products complement a growing collection of homeware pieces that are sold through JamFactory's shops and selected retail stockists nationally.

Through jam we collaborate with a diverse array of local designers, makers and fabricators, combining traditional skills with modern manufacturing. This mix of individual creativity and skill combined with an emphasis on materials and processes shapes a distinctive voice in Australian design.



Klnk Oil Bottle - Deb Jones



Cusp Dining Chair - Rhys Cooper



Pebble Tables - Andrew Carvolth



Good Morning Mugs - Daniel Emma



Pillar Vase - Liam Fleming



SitStools and Benches - Daniel Emma



Sage Servingware - Ashlee Hopkins



KC Pendant Light - Karen Cunningham



Cusp Lounge Chair - Rhys Cooper



Poke Wall Light - Daniel Emma



Good Morning Board - Daniel Emma



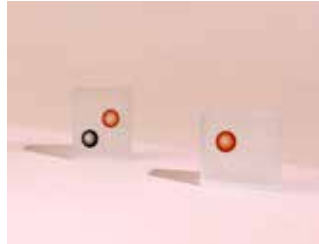
Solute Pendant - Liam Fleming and Dean Toefer



AG Table - Adam Goodrum



Squash Cheese Knives - JamFactory



Ink Drop - Bastien Thomas



Shape Salad Servers - Danielle Barrie



Dimple Sconce - Kristel Britcher



Jolley Pendant - Stephanie James-Manttan



Optic Jug - JamFactory



Eclipse Pinch Bowls - Christian Hall



Pour Candle Holder - Rhys Cooper



Bump Servingware - Stephanie James-Manttan



HazePendant - Llewelyn Ash



Concord Chair - Stephen Anthony

COMMISSIONS

Undertaking bespoke commissions for a broad range of commercial clients continues to be an important source of revenue for JamFactory's studios. These projects often result in excellent professional development and income-generating opportunities for Associates and alumni from our training program. Key highlights from projects undertaken this year were;

- Design and prototyping of public seating for the City of Unley's redevelopment of King William Road. A deeply consultative process, led by Stephen Anthony and Andrew Carvolth, that involved engagement with the Council and various user groups, resulted in a custom design that was manufactured locally by SPARK.
- Design and production of a suite of ceramic tableware for the award-winning Leigh Street Wine Room. A series of bespoke forms with a custom glaze were developed in the Ceramics Studio under the direction of Studio Head Stephanie James-Manttan, with over 200 units produced.

- Production of more than 1,500 glass yam-forms for Kokatha and Nukunu artist Yhonnie Scarce for her collaborative work with Edition Office architects, the internationally acclaimed 2020 NGV Architecture Commission, *In Absence*. Scarce has now worked with JamFactory's Glass Studio on the production of elements for several major works over the past decade.





COMMISSION CLIENTS 2019/2020

Adelaide Cabaret Festival
Athletics Australia
Articolo
Arts South Australia
APY Arts Centres Collective
Australia Council for the Arts
Barossa Cellars
Cara
City of Unley
Coke Club
CRC Care
Department of Education
Department of Innovation and Skills
Evrigh Trophies
FINO Seppeltsfield
Food South Australia
Grieve Gillett Anderson Architects
Khai Liew Design
Ku Arts
Le Cordon Bleu
Leigh Street Wine Room
Luigi Delicatessen
Mercedes College
Museums & Galleries of NSW
National Gallery of Victoria
Nick Mount Glass
Ninuku Arts
Office of Design and Architecture
One Bird Consulting
Pasture Genetics
Robinson Institute
Ross Gardam Design
SA Health
SA Media Awards
Santos Tour Down Under
Seaton High School
Simulation Australia
South Australian Museum
Tasting Australia
TECTVS architects

Volunteers SA
Voice Design
Walford
Waringarri Arts
Wesfarmers
Yalumba
Yhonnie Scarce

WORKSHOP PROGRAM

One of the great successes for the year has been the continued growth in demand for our short courses and specialised workshops.

In the Ceramics Studio courses are offered over an eight-week period, four times per year in wheel throwing and hand building at both beginners and intermediate level. In late 2019 a new course in glaze development was added. Prior to COVID-19 we were running 18 classes per week across these courses (with 8 - 10 participants in each class) attracting 320 participants for the year.

In the Jewellery and Metal Studio courses are offered over a seven-week period, four times per year in silver jewellery making at both beginners and intermediate level. These courses provide a base for participants to attend more specialised courses including Wax Rings and Casting, Torch Fired Enamels, Tab and Large-Scale Claw Setting and Bezel Setting. The Studio hosted 108 participants for the year.

The ceramics and jewellery courses consistently book out in advance and we are regularly adding names to waiting lists.

The occupations of participants have included nurses, lawyers, accountants, students, teachers, baristas and CEOs. More than 80% of participants rate the classes as very good or excellent.

Within the Glass Studio we offer a more individualised approach to workshops, with Individual Glass Blowing sessions. These enable participants to experience an intensive, four-hour, one-on-one session where they learn traditional glass blowing skills in gathering, forming and design. 44 of these sessions were delivered in 2019-20.

The classes, across each of the studio areas, attract new and more deeply engaged audiences (who often do more than one class) and provide valuable teaching income and experience for JamFactory Associates and alumni.



ASSOCIATE PROGRAM

JamFactory's acclaimed Associate Program is currently offered in four studio areas: ceramics, glass, furniture and jewellery/metal. Entry is highly competitive with applicants having typically completed tertiary level study in one of the four areas or a closely related discipline. The Associate Program provides talented emerging artists and designers with the technical skills, business knowledge, first-hand experience and professional networks to become successful creative entrepreneurs in their chosen field.

The Associates spend time developing their own work and practice under the guidance and mentorship of our creative staff. This can include the creation of new products for retail markets, undertaking private commissions or research and experimentation towards major works for exhibitions and competitions. Associates are also offered the opportunity to work on a range of commercial, income generating projects for JamFactory. These activities provide valuable hands-on vocational training, and include the design, development and fabrication of JamFactory products; collaborative design and completion of major commissions and developing and delivering educational workshops.



MICHAEL CARNEY

Painter + Ceramic Artist
Ceramics Studio
Born: 1983, Adelaide
Qualifications: Masters by Research (Visual Arts), University of South Australia, 2016; Bachelor of Visual Arts, University of South Australia, 2009.

Painter turned ceramic artist, Michael Carney integrates his painting practice with his ceramic artworks through gestural mark-making and dystopian subject matter. In both media he marries methodical creation with spontaneous deconstruction as he plays with the aesthetics and philosophies of decadence and decay to create explosive porcelain sculptures. Michael's first solo exhibition of ceramic artworks was displayed at BMG Art, Adelaide in 2020. His ceramics and paintings were included in the group exhibition *Dreamlights 2019* at Chancery Lane Gallery, Adelaide. His work *Rococo*, 2017 was featured in the virtual JamFactory exhibition *The Nouveau Rococo* in 2020.



EMMA CUPPLEDITCH

Jewellery + Object Designer
Jewellery and Metal Studio
Born: 1994, Adelaide
Qualifications: Bachelor of Contemporary Art, UniSA (2018)

Emma is a self-described tinsel-enthusiast who creates hand-crafted jewellery and objects for the home using an eclectic range of everyday craft materials. Her vibrant products and playful line of jewellery are created under the moniker ELC Studios. Emma's first solo exhibition Found was displayed at Onkaparinga Arts in 2019. She exhibited alongside fellow Associates in *Connect* by Worth Gallery in 2019 and the SALA Festival show *All That Glitters* in 2020. She regularly teaches moulding, casting and resin jewellery workshops and recently received a Creative Development Grant from the Helpmann Academy to continue to expand her jewellery range and exhibition practice.



KATHERINE GROCCOTT

Jeweller + Paper Artist
Jewellery and Metal Studio
Born: 1974, Glenn Innes, NSW
Qualifications: Doctor of Philosophy, Charles Sturt University (2012); Master of Higher and Professional Education, (2006) Bachelor of Public and Contextual Theology (Hons), Charles Sturt University (2005) Bachelor of Design (Hons), University of Technology Sydney (1995)

Katherine's wearable art forms go beyond adornment to make bold statements on social justice and ethical praxis. She questions the accepted values, concepts and materiality of jewellery to create works with a political message and a personal narrative. Katherine's *Indigenous Invisibility* necklaces were included in *9 March* an Exhibition Project that toured across Russia in 2020. Her *It Is On Fire*, *Greta* brooch was a finalist in the 2019 Urban Cow Art Prize, Adelaide. She has exhibited alongside fellow Associates in exhibitions in 2019 and 2020. Katherine regularly teaches metal and mixed medium jewellery making workshops for all skill levels.



NOAH HARTLEY

Glass Blower + Designer
Born: 1995, Sydney
Glass Studio

Qualifications: Bachelor of Design Arts (Hons), Australian National University School of Art & Design, 2017

Noah identifies creatively as a studio glass artist. Recognising the importance of being both the designer and maker of an object. He has utilised his time at JamFactory to hone his hand skills and diversify his practice from functional glassware to experimental artwork. Beyond his initial training at the Australian National University Noah has undertaken multiple masterclasses at Canberra Glassworks, Pilchuck Glass School, Washington and Corning Museum of Glass, New York. During his time at JamFactory Noah Hartley has completed intensive glass blowing workshops with Nick Mount, Yusuke Takemura, Anu Penttinen and Clare Belfrage.



CALUM HURLEY

Furniture + Object Designer
Furniture Studio
Born: 1993, Adelaide

Qualifications: Bachelor of Interior Architecture, University of South Australia (2015)

Calum creates furniture and lifestyle products for the home that enhance small, everyday moments of ritual. His visually distinctive designs are characterised by geometric shapes in bursts of bold colour. Calum's *Chair001* was a finalist in the Furniture category of the 2020 VIVID Décor + Design Awards. In 2020 he exhibited alongside fellow JamFactory Furniture Associate Jordan LeeFlang in their joint show *Differing Perspectives* at CRAFT ACT, Canberra and as part of *Ductility* by alt.material at Studio Edwards, Melbourne. His works were featured in Melbourne's DENFAIR: Front & Centre, 2019; and WORKSHOPPED19 at Australian Design Centre, Sydney.



TALA KAALIM

Glass Artist
Glass Studio
Born: 1996, Sydney

Qualifications: Bachelor of Visual Arts (Hons), University of Sydney, Sydney College of the Arts (2018)

Tala's practice is material and process driven. Motivated by the diverse properties of glass itself and identifying glass-blowing as a kind of abstract story-telling, her artworks display different visual and textural qualities in a variety of objects and forms. Tala's finished works often reveal the different stages of her experimental process. In 2020 Tala Kaalim undertook an eight-week mentorship with Adelaide-based Glass Artist, Jess Loughlin. Tala was a finalist in the Wagga Wagga Art Gallery's National Emerging Art Glass Prize in 2020 for her work *Window of Granules*, 2019.



JORDAN LEEFLANG

Furniture + Object Designer
Furniture Studio
Born: 1993, Adelaide

Qualifications: Bachelor of Interior Architecture, University of South Australia (2016)

Jordan's furniture and products are designed and constructed with three tenets in mind: pleasing proportions, complementary materials, and meticulous craftsmanship. Jordan's *Sunday Stool* was the winner of the Australian Design Centre's WORKSHOPPED19 Award. His *Soft Spot Bowls* were nominated for the 2019 VIVID Object Design Award. In 2020 he exhibited alongside fellow Associate Calum Hurley in their joint show *Differing Perspectives* at CRAFT ACT, Canberra and as part of *Ductility* by alt.material at Studio Edwards, Melbourne. *Ripple Side Table*, a collaboration with Ceramics Associate Xanthe Murphy was joint winner of DENFAIR: Front & Centre 2020.



XANTHE MURPHY

Ceramic + Object Designer
Ceramics Studio
Born: 1996, Sydney
Qualifications: Bachelor of Design (Hons),
University of New South Wales (2018)

Xanthe's multidisciplinary training in ceramics, textiles and object design has given her a uniquely diverse practice, creating exquisitely crafted objects and furniture that tread the line between the decorative and the functional. Xanthe's work centres on the question of how to be a sustainable designer in times of mass consumerism. Xanthe's *Tidelines* pendant received an Honourable Mention in the Lighting category of the 2020 VIVID Design Awards. Her collaboration with fellow JamFactory Furniture Associate Jordan Leeflang *Ripple Side Table* was joint winner of DENFAIR: Front & Centre 2020.



IVANA TAYLOR

Textile + Object Designer
Furniture Studio
Born: 1994, Sydney
Qualifications: Bachelor of Design (Hons):
Art Education/Design, University of New
South Wales Art & Design (2018)

While at JamFactory, Ivana's practice has further transitioned from surface design to woven, three-dimensional objects and furniture. Honing her skills in timber joinery and employing macro-scale textile techniques, Ivana contemplates the interdependency of textiles (natural fibres like wool and linen) and timber in furniture-making. Ivana was featured in *Wallpaper** Magazine's 2020 Design Graduate Directory. Her work has been exhibited as part of Melbourne's DENFAIR: Front & Centre, 2019; HOME:MADE at Craft ACT, Canberra, 2019; and *Designing Bright Futures* at the Australian Design Centre, Sydney, 2019. She is represented by Gallery Sally Dan-Cuthbert, Sydney.



BART RENTMEESTER

Glass Blower + Artist
Glass Studio
Born: 1984, Middleburg, the Netherlands

Bart joined his family's glass studio in the Netherlands in 2008 where over the next decade he developed a strong foundation working in solid glass. His experience in the production and design of stained-glass windows and fused glass monuments led to the development of his own artistic projects. During his time at JamFactory Bart has completed intensive glass workshops with Nick Mount, Yusuke Takemura, Anu Penttinen and Clare Belfrage. In 2019, with support from JamFactory's Medici Collective, Bart completed a masterclass with Masahiro Sasaki at the Corning Museum of Glass, New York.



AYANO YOSHIZUMI

Glass Artist
Glass Studio
Born: 1991, Japan
Qualifications: Bachelor of Fine Arts,
Industrial, Interior and Craft Design,
Musashino Art University, Tokyo (2014);
Glass Certification, Toyama Institute of
Glass Art (2016)

Ayano has a strong interest in the use of glass as an expressive material to create multiple, sculptural still lives. Informed by the broad scope of her undergraduate degree, she strikes a unique balance between fine art, design and craft in creating both objets d'art and glass homewares. Ayano's work *Icon #2003*, 2020 was a finalist in the Emerging Category of the 2020 FUSE Glass Prize. Her glass planter pots *Stack Planter*, 2020 received an Honourable Mention in the Australian Design Centre's Workshopped20. In 2019, Ayano completed a residency at the Pilchuck Glass School, Washington, supported by the JamFactory Medici Collective.



EXHIBITIONS PROGRAM

In 2019/20 JamFactory presented a total of 18 new exhibitions across four gallery spaces, three in Adelaide and one in the Barossa. In addition to the new exhibitions our national touring program included five touring exhibitions, presented over 16 venues nationally. Our exhibitions programs is curated in house, with the addition of incoming touring exhibitions.

Our exhibitions, public launches, public programs including artist talks, attracted strong interest from the public community, students, practitioners and collectors. Attendances in Gallery One and Two reached 26,863 and at Seppeltsfield 50,273. These figures have been impacted by COVID 19 when the galleries were closed to the public for a 14-week period. Each exhibition in Gallery One, Gallery Two and at Seppeltsfield is supported by an insightful essay that can be taken away from the gallery or accessed via MARMALADE on our website.

Our exhibitions team was led by Curatorial Director Margaret Hancock Davis and supported by Assistant Curators Caitlin Eyre and Rebecca Freezer, and Exhibitions Technician Clint Solly. The exhibitions team is also supported by a number of casual installers. The exhibitions in COLLECT retail space were curated by the team in retail: Lucy Potter and Ali Carpenter.



13 July – 15 September 2019
JamFactory at Seppeltsfield
Kinder, Küche, Kirche: Revisiting the Traditions of Barossan Women's Folk Crafts

Kinder, Küche, Kirche ('children, kitchen, church') features artwork by contemporary female artists and craft practitioners in response to the historical folk crafts and cultural traditions of the German migrant women who settled in the region.

Exhibitors: Brigitte Jeanson, Dianne Hedger, Kylie Waters, Deborah Prior, Rose-Anne Russell, Makeda Duong, Joy Day, Rita Koehler, Clara Wendt (nee Nitschke), Werner Peter Koehler, Grietie Schlueter, Ilona Glastonbury and Ursula Halpin.

Curated by Caitlin Eyre.

25 July – 25 August 2019
COLLECT Space
From Left Field

The Production Managers from JamFactory's Glass, Ceramics, Metal and Furniture Studios are accomplished artists and designers in their own right. *From Left Field* showcased their personal work and the collaborative opportunities that result from working in a creative hub.

Exhibitors: David Pedler, Liam Fleming, Alice Potter and Andrew Carvolth.



26 July – 22 September 2019
Gallery One
JamFactory Icon 2019: Angela Valamanesh: About being here

About being here was Angela Valamanesh's exploration into the interconnectedness of life on earth - between human, animal and plant beings. This life view, first felt intuitively by the artist, is reinforced through her ongoing research at leading libraries and scientific institutes both here in Australia and abroad. Valamanesh's long engagement with the drawings of early scientific and botanical illustrators particularly the imagery produced by early microscopists, and more recently her reading in the field of evolutionary biology, enables her to manipulate and integrate seemingly familiar anatomical, botanical and parasitic forms, in unexpected and intriguing ways. Her artworks elicit ambiguity and present a strong sense of personal investigation.

Curated by Margaret Hancock Davis.

Supported by the Australia Council for the Arts, Contemporary Touring Initiative.



26 July – 29 September 2019
Gallery Two
Connie Augoustinos: Keramos

The term 'ceramic' originates from the early Greek word *keramos* referring to articles made of clay by the process of burning. Connie Augoustinos's Hellenic ancestry, her recent residency on the Greek island of Skopelos and an admiration for ancient forms translated to her signature hand-built objects made from traditional coiling and pinching techniques. Investigating qualities of scale, form and surface, Connie crafts objects with untold cultural and ritual importance. Connie is currently a studio tenant at JamFactory. She completed the Associate training program in 2017. *Keramos* is her first solo exhibition.

Curated by Rebecca Freezer.



20 September – 24 November 2019
JamFactory Seppeltsfield
Open House: Tamworth Triennial

The *Tamworth Textile Triennial*, held every three years, showcases the best of textile art from across the country, attracting artist participation from all states in Australia and celebrates the open-ended, porous nature of textiles practice today.

Exhibitors: Sally Blake, John Brooks, Ghostnets Australia: Sue Ryan, Treahna Hamm, Joy Ivill, Carol McGregor, Rebecca Mayo, Noongar Doll Makers: Marcella Riley, Fatima Drayton, Roslyn Drayton, Margaret Drayton, Sharyn Egan, Gloria Egan, Mary Nannup, Yolande Yarran, Angelina Ryder; Raquel Ormella, Julia Robsinson, Ema Shin, Jeanette Stok, Meredith Woolnough and from Gomerai gaaynggal Centre: Aunty Pearl Slater, Kate Sutherland, Joanne Stead, Loretta Weatherall, Aunty Audree Trindall, Aunty Daphne Allen, Alma Green, Lyniece Keogh, Suszanne Lang, Margaret Green and Aunty Rona Slater.

A Tamworth Regional Art Gallery Touring exhibition curated by Sydney based artist Glenn Barkley.



12 October – 1 December 2019
Gallery One
Regina Pilawuk Wilson: *Pungungi Marrgu (Old and New)*

In conjunction with the 2019 TARNANTHI Festival, JamFactory exhibited a celebrated innovator, Ngan'gikurrungurrv weaver and painter Regina Pilawuk Wilson. In this exhibition Wilson extended her repertoire in ceramics with new collaborative interpretations of traditional walipan and syaw (fishnets), nganggi (messagestick) and sun mats. Wilson – winner of the painting award in the 2003 Telstra National Aboriginal and Torres Strait Islander Art – worked closely with Adelaide based ceramic artist Ashlee Hopkins and JamFactory to realise these works for this solo exhibition.

Curated by Margaret Hancock Davis.

12 October – 1 December 2019
Gallery One
Gunybı Ganambarr: *Mother and Child*

In conjunction with the 2019 TARNANTHI Festival, JamFactory exhibited Gunybi Ganambarr, who claimed nationwide attention last year when he was named overall winner of the Telstra National Aboriginal and Torres Strait Islander Art Awards for an exquisite etching of traditional designs on aluminium



panel. Now the inspired maverick of contemporary Yolngu art pushes the boundaries into new areas, working alongside Stephen Anthony from JamFactory Furniture Studio to combine opposing materials to express the meeting of cultures. He has also explored new industrial processes with JamFactory's Metal Studio to produce beautifully engraved metal works in serial form.

Curated by Margaret Hancock Davis.

12 October – 1 December 2019
Gallery Two
Penny Evans: *Dhigaraa Galgaa Baa (Place of Many Birds)*

Penny Evans drew on her Gomerioi heritage as she investigated issues of identity and colonisation through her ceramic works. For this solo exhibition, Evans – the People's Choice winner of the 2016 Telstra National Aboriginal and Torres Strait Islander Art Awards – developed endearing sculptural dhigaraa (birds), evocative of her Country and in response to its desecration and exploitation through land clearing, mining and cotton farming.

Curated by Margaret Hancock Davis.



12 October – 1 December 2019
COLLECT Space
Wanapari – *in a line, following one another*

Wanapari marks a shifting of focus for the next generation of women artists at Ernabella Arts, Australia's oldest Aboriginal art centre, where young female artists have produced ceramic jewellery for the first time. These jewellery pieces were created by emerging artists as part of a JamFactory jewellery design workshops in Adelaide and Pukatja (Ernabella) in northern South Australia. Older artists also shared their ceramics skills with their younger counterparts throughout the project.

Exhibitors: Jayanna Andy, Alison Milyika Carroll, Roxanne Carroll, Atipalku Intjalki, Marceena Jack, Imitjala Pantjiti Lewis, Vennita Lionel, Yurpiya Lionel, Nicole Rupert, Renita Stanley, Tjariya Nungalka Stanley, Tjunkaya Tapaya, Anne Thompson, Carlene Thompson, Marissa Thompson and Margaret Inyika Wells.



12 October – 1 December 2019
Atrium Space
Walka Waru: *Ninuku kalawatjanga ungu painta (Warm Works: Ninuku painting inside glass)*

This collaborative project explores new materials and forms, with artists who normally paint on canvas transferring their skills to glass for the first time. The artists at Ninuku Arts, in Kalka in the far northwest of South Australia, have painted their characteristically bold and colourful designs onto glass 'starter bubbles', which have then been blown into larger forms by JamFactory glass artists.

Exhibitors: Selinda Davidson, Jimmy Donegan, Ruth Fatt, Samuel Miller, Nyanu Watson, Phyllis Watson, Rita Watson, Carol Young and Cassaria Young-Hogan.



29 November 2019 – 9 February 2020
JamFactory Seppeltsfield
Picturesque

Landscape painting was once the 'great' subject of Australian art. The term 'picturesque' describes the beauty and artistic appeal of the landscape in its natural state. *Picturesque* extends the traditions of conventional landscape painting to a diverse range of craft-based media. Artists working in ceramics, glass, metal, textiles and wood capture the quality of light; the particularities of colour; the structure of the land and those evocations unique to the Australian bush.

Exhibitors: Belinda Reid, Brenden Scott-French, Gerry King, Hermansburg Potter - Rahel Kngwarria Ungwanaka, Jeff Mincham, Sally Blake, Thomas O'Hara, Zoe Grigoris and Zoe Veness.

Curated by Rebecca Freezer.

13 December 2019 – 9 February 2020
Gallery One
GENERATE 2019

Generate is an annual exhibition of work by JamFactory second year Associates that showcases future directions in ceramics, glass, furniture and jewellery. JamFactory's acclaimed two-year Associate training program aims to provide talented emerging artists and designers with the technical skills, business knowledge, first-hand



experience and professional networks to become successful creative entrepreneurs in their chosen field.

Exhibitors: Greta Ferguson, Hannah Vorrath-Pajak, Scott Van Manen, Sean Prentis, Hamish Donaldson, Luca Lettieri and Sarra Tzijan.

Curated by Caitlin Eyre.

13 December 2019 – 9 February 2020
Gallery Two

Sarah Rothe: Strength in Fragility
 Featherweight with industrial strength; titanium is the signature material of Adelaide-based jeweller, Sarah Rothe. Often used for medical, marine and aeronautical applications, Rothe utilises this naturally occurring metal to translate fine and delicate organic forms in her jewellery designs. Rothe realises insect wings, leaf skeletons and flower anatomy in her beloved titanium alongside elements of sterling silver and stainless steel. In this new body of work Rothe gestures in extreme delicacy, wielding the paper-thin material, titanium shim for the first time.

Curated by Rebecca Freezer.



3 December 2019 – 12 January 2020
COLLECT Space
Surface

Surface is a group exhibition of artists across multiple disciplines who use texture and surface treatment in their work.

Exhibitors: Kath Inglis, Thomas Pearson, Kristel Britcher, Makiko Ryujin, Sam Gold and Zoe Grigoris.

28 February – 3 May 2020
Gallery One
Broached Goulder

Broached Goulder is a collection of limited-edition furniture by Jon Goulder that recounts, through artisanal making, a deep connection between a fourth-generation Australian furniture maker and the generations that came before him. Each piece in the collection riffs on a different design period covered by one or another member of the Goulder family and these styles have been synthesized with Goulder's contemporary craftsmanship.

Curated by Margaret Hancock-Davis.

28 February – 3 May 2020
Gallery Two
Mel Robson: Intersections and Boundaries

Alice Springs-based ceramic artist Mel



Robson focuses her practice around ideas of place, identity and the ways in which histories, stories and associations can become embedded in everyday objects. In this solo exhibition, Robson presented a collection of ceramic vessels that explore the idea of place through the lens of mapping and cartography.

Curated by Caitlin Eyre.

28 February – 29 March 2020
COLLECT Space

Stephen Bowers: Norwood
 South Australian artist Stephen Bowers presented a series of new works inspired by the flora found within his local neighbourhood alongside a collection of existing iconic works.

14 May – 30 June 2020
COLLECT Space

Wrapped, Woven & Wound
 'Wrapped, Woven & Wound' presented work from eight female artists, including a mix of sculptural, decorative and functional pieces that explore the use of interlaced or wrapped components. Exhibitors: Dianne Ungukalpi Golding, Cynthia Burke, Ivana Taylor, Tjunkaya Tapaya, Julie Anderson Michele Morcos, Sian Boucherd and Mandy Batjula Gaykumungu.

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