

Jam  
Factory

Annual Review  
2017-18





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JamFactory Retail, Morphett Street, Adelaide.

## OUR MISSION

JamFactory is Australia's leading contemporary craft and design organisation. We contribute to the cultural vibrancy of South Australia by providing training, support and development opportunities for practitioners and by engaging communities through our exhibition, retail and education programs.

## OUR GOALS

To be recognised internationally as a leading centre for training, supporting and promoting outstanding entrepreneurial craftspeople and designers.

Significantly increase our audiences and contribute to greater understanding and awareness of contemporary craft and design in society.

Sustainably build and manage resources to achieve our sector and audience development ambitions.

# VALUES AND PRINCIPLES

*JamFactory is an organisation that:*

is committed to promoting the value of artists, craftspeople and designers to a vibrant culture

promotes design, craftsmanship and creative thinking as vital to a healthy society

is forward thinking, innovative and prepared to take risks

encourages and celebrates excellence

supports learning through engagement

is welcoming, open and community-focused

is committed to principles of equal opportunity and recognition of cultural diversity

safeguards the pride and goodwill invested in it by its many stakeholders

encourages teamwork and recognises the individual skills and viewpoints of its staff in a safe and supportive work environment

promotes collaboration and seeks to collaborate

is accountable, transparent and well governed

is environmentally responsible and financially sustainable



Opposite page: Cole Johnson, JamFactory Glass Studio. Photo: Andre Castellucci.

# OUR STORY



1980s archive image of Tim Strachan. Image: courtesy JamFactory; Renato Perez and Cole Johnson, JamFactory Glass Studio. Photo: Andre Castellucci.

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 is the delivery of our two-year intensive Associate training program for designer-makers working in ceramics, glass, furniture or jewellery and metalwork.

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 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 and significantly to the income of creative practitioners through wages, fees and sales.



Retail Christmas Campaign 2017. Photo: Andre Castellucci.

## 2017/18 YEAR IN REVIEW

2017/18 was another successful year for JamFactory, with continued growth, and the successful delivery of our dynamic training and exhibition programs. JamFactory's year-end audited financial result from a total turnover of \$5.2 million was a surplus of \$66,682 – our seventh consecutive surplus result.

JamFactory maintained its strong record of attracting significant Commonwealth Government project funding with \$259K received from Visions of Australia to support the development and tour of the *CONCRETE: art design architecture* exhibition and \$87K received from the Australia Council's Contemporary Touring Initiative to support the tour of *JamFactory Icon Clare Belfrage: A Measure of Time*. Total Development income for the year was \$331,032, up from \$247,890 in 2016/17 (up 33%).

### JAMFACTORY'S YEAR-END AUDITED FINANCIAL RESULT FROM A TOTAL TURNOVER OF \$5.2 MILLION WAS A SURPLUS OF \$66,682 – OUR SEVENTH CONSECUTIVE SURPLUS RESULT.

Total retail sales decreased from \$1,421,511 to \$1,230,495 (down 13%), due to the closure of the Rundle Mall Plaza shop in May 2016, however sales at Morphett Street increased by 7%. JamFactory's studio production sales fell by 7%, while studio commissions income increased

by 118% (\$796,759, up from \$365,175 in 2016/17). This was in large part due to two significant projects for the Adelaide Festival Centre and the University of South Australia's Pridham Hall.

Total audience numbers across our three venues and touring exhibitions were 208,645 down from 2016/17's record attendance of 230,461 (down 11%). The decrease in attendance was due to multiple factors that again included the closure of the Rundle Mall Plaza shop and fewer touring exhibition presentations compared to the previous year. Our ceramics and jewellery short course programs continued to thrive with the studios delivering a record number of workshops to over 300 paid participants (10% growth on 2016/17).

Through our galleries in Adelaide and the Barossa we presented 19 curated exhibitions, with five additional exhibitions in our Morphett Street shop. Four JamFactory touring exhibitions were shown in 14 venues nationally to an audience of 44,982 visitors. Highlights of the exhibition program included JamFactory's partnership with the Art Gallery of South Australia as an official venue of the *2018 Adelaide Biennial of Australian Art* and the presentation of four exhibitions of work by Aboriginal and Torres Strait Islander artists and designers as part of *TARNANTHI*.

JamFactory presented the second biennial *FUSE Glass Prize* in Gallery One as well as the annual Drink Dine Design Award at the Adelaide Airport in conjunction with The Adelaide Review's Hot 100 SA Wines Award. We also published our fifth annual issue of

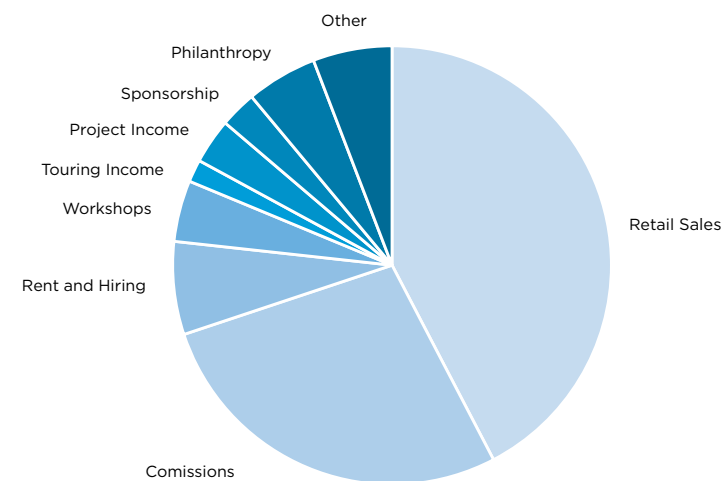
Marmalade magazine, and welcomed the addition of the inaugural JAM publication focused on our Associate training program.

At financial year-end JamFactory provided support, employment or income opportunities to 40 staff (26 FTE), 32 independent studio tenants, 37 glass studio hirers, 19 emerging artists through the Associate training program and over 250 independent artists through our shops in Adelaide and the Barossa. In February 2018 we welcomed 9 new training Associates from New South Wales, Queensland, Victoria, and South Australia.

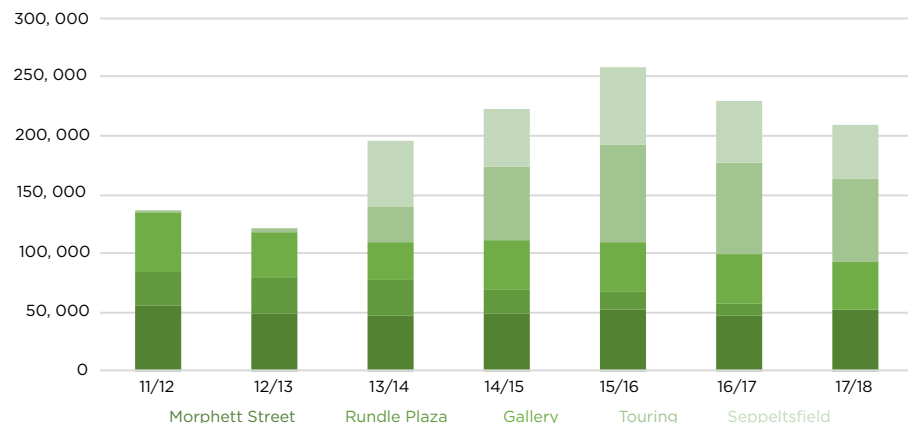
## FOUR JAMFACTORY TOURING EXHIBITIONS WERE SHOWN IN 14 VENUES NATIONALLY TO AN AUDIENCE OF 44,982 VISITORS.

JamFactory would like to sincerely thank our board, staff, donors and sponsors, Associates, alumni, tenants, Members and the many others who have supported us during the year.

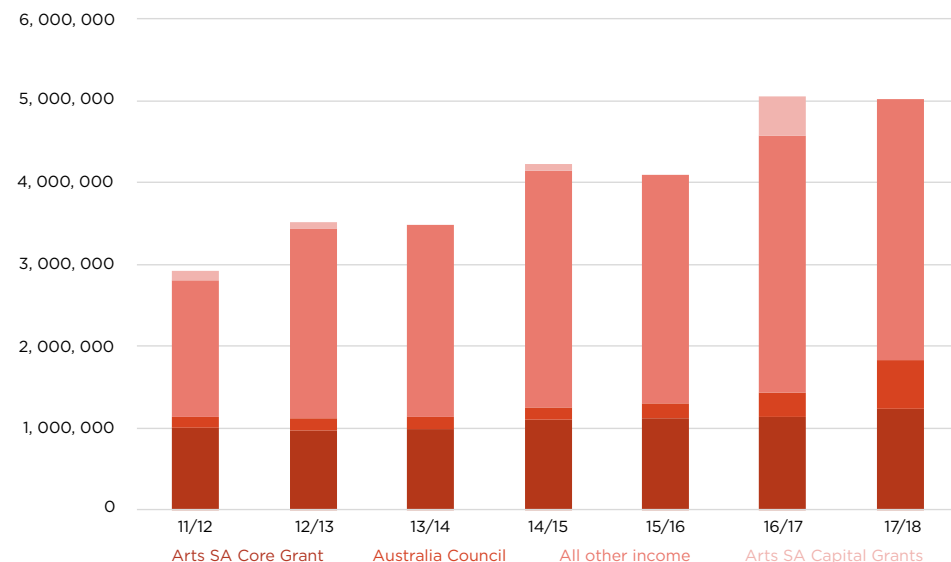
BREAKDOWN OF EARNED REVENUE FOR 2017/18



RECENT HISTORY OF JAMFACTORY AUDIENCE VISITATION



RECENT HISTORY OF JAMFACTORY INCOME INCLUDING CORE FUNDING







Glass Studio. Photo: Andre Castellucci.

## GLASS STUDIO

The Glass Studio was led under the creative direction of Karen Cunningham with support from her team of five part time staff. In January the Studio welcomed two new first-year Associates, Chantel Hines from South Australia, and Hamish Donaldson from Victoria. Continuing on from the Studio's previous successes, the Glass Studio undertook a range of activities from studio commissions, production and product development to training, residencies and equipment upgrade.

**JAMFACTORY WAS AGAIN ABLE TO SEND TWO GLASS STUDIO ASSOCIATES TO THE USA ON INTERNATIONAL RESIDENCIES AT PILCHUCK GLASS SCHOOL AND THE CORNING MUSEUM OF GLASS.**

Commissions for the year included design, prototype and manufacture of elements for a range of projects and clients including the White Wine Awards, Barossa Trust Mark, Simulation Australia Awards, National Pharmacies Awards, Le Cordon Bleu Dux Awards, SA Education Awards, Meals on Wheels Service Awards, SA Health Awards, the National Association for Women in Construction Awards, Arts South Australia Ruby Awards, the Santos Tour Down Under, KWY F.O.C.U.S. Awards,



SA Media Awards, the Cabaret Festival Icon Award, the Volunteers SA Awards, Spring Gully and Unicorn Foundation. The Studio's staff and Associates also produced lighting components for Australian design companies including Ross Gardam (Vic), Bradley Cole (WA) and Caren Elliss (SA).

Working alongside local glass artist, Jess Loughlin, the studio began a project with Ngarrindjeri elder, Major "Moogy" Sumner and Tony Collins to make a glass spear for an exhibition at Tandanya in October as part of *TARNANTHI*. Glass Associate Bastien Thomas also worked with visiting resident artist Myriam Mechita (FR) to create some components for her exhibition at Greenaway Art Gallery.

The Studio had the pleasure of hosting renowned US glass artist, David Walters in September for a hot glass workshop. David lives and works in Seattle and has worked for some of the leading US glass

artists, including Dale Chihuly and Italian maestro Lino Tagliapietra. David's class focussed on sculptural glassblowing, and low fire enamelling and we had a great group of participants, including some that travelled from interstate to be involved.

Studio production was steady with 845 KINK Oil Bottles, 733 KINK Vinegar Bottles and 26 KC Pendant Lights delivered to production. Production Manager Liam Fleming developed a new studio product, the SWING Decanter, due for release in September 2018.

Following on from previous years, JamFactory was again able to send two Glass Studio Associates on international residencies to the acclaimed Pilchuck Glass School in Seattle, USA and Corning Museum of Glass in New York, USA. Glass Associate Hamish Donaldson was the recipient of the Pilchuck Scholarship where he participated in the Martin Janecky workshop in July 2018 and Glass

Associate Renato Perez was the recipient of the Corning Scholarship in New York State in August 2018 where he also undertook a workshop with Janecky.

Throughout the year, Creative staff were busy with a number of opportunities that included developing new work for exhibition and international residencies. In September Program Manager Kristel Britcher undertook an artist residency at NorthLands Creative Glass in Caithness, Scotland where she developed new sculptural work for exhibition. Production Manager Liam Fleming was a recipient for the Pilchuck/Murano Scholarship, and received a full scholarship to work in a studio in Murano for three weeks in April. Liam also secured an opportunity at Pilchuck Glass School in August to take a class with renowned furnace fabricator, Fred Metz, and Assistant Technician Madeline Prowd also travelled

to Pilchuck to teach a fundamentals glass blowing class in June. Studio technician Tim Edwards took leave over May/June to develop work for a solo exhibition at Traver Gallery in Seattle, USA, and exhibited new work at the Art Gallery of South Australia as part of the *Adelaide Biennale of Australian Art* in March 2018. The studio's Creative Director Karen Cunningham's solo exhibition *Quantum Colour: Capturing the Movement of Light* exhibited in JamFactory's Gallery Two from 8 December 2017 - 11 February 2018.

In January 2018 the Glass Studio welcomed a new 450kg tank furnace and was shut for the month to allow for preparation and installation of the new arrival.





Ebony Heidenreich, JamFactory Ceramics Studio. Photo: Andre Castellucci.

## CERAMICS STUDIO

The Ceramics Studio, led by Creative Director Damon Moon, and supported by Production Manager David Pedler, welcomed first year Associate Hannah Vorrath-Pajak in January. Throughout the year the Studio continued to develop production for a healthy number of commissions, hosted several artist residencies and saw exceptional growth and interest in the Studio's short course program.

JamFactory's THROWN tableware was again the main focus of studio production, with 1,648 pieces supplied to Production for the year. Two new larger, more efficient kilns were delivered and installed in October, which helped to alleviate difficulties regarding production capacity.

### OVER 560 HANDMADE PIECES WERE PRODUCED FOR MITOLO WINES NEW TASTING ROOM.

The studio was busy with a number of significant commissions throughout the year. Creative Director, Damon Moon, alongside Associates Ebony Heidenreich and Ashlee Hopkins produced over 560 production pieces and bespoke items for Mitolo Wines' new architecturally designed restaurant and tasting room Bocca Di Lupo. The Studio also produced a 430-piece order for new Brisbane eatery, Cheeky Poke Bar, a 150-piece order for Urban Cow Studio and 72 items for Fino Seppeltsfield.



The Ceramics Studio supplied Waringarri Arts (Aboriginal Art Centre based in Kununurra, WA) with product over the course of this year with a value to the studio of over \$40K. The initial delivery representing around one third of this was delivered at the end of the 2017/18 period. This significant commission order is the result of a relationship established with Waringarri Arts over the past two years; from the point of initial contact with JamFactory to facilitate the development of ceramics as a core arts centre activity, through to the successful supply of initial orders of a range of Waringarri/JamFactory designed tableware. The co-branded range of decorated tableware was launched with a small test-run at the Darwin Aboriginal Art Fair in August 2018.

Short Courses continued to grow in popularity, with 29 classes run across the financial year including three summer school classes. The Studio underwent

a reconfiguration with defined spaces for Associates and a new dedicated teaching room to allow a designated space for the growing demand in classes. Majority of classes were taught by current Associates, providing a wonderful personal development and income earning opportunity.

Throughout the year the Ceramics Studio was pleased to host a diverse group of international and interstate artists including visiting French/German-based artist Myriam Mechita in August. Mechita visited the studio on a month-long residency as she prepared work for an exhibition at Greenaway Art Gallery. Throughout TARNANTHI Festival, the studio hosted a residency for four accomplished Aboriginal and Torres Strait Islander artists - Jimmy Kenny Thaiday from Erub Arts, Nephi Denham from Girringun Aboriginal Art Centre, Lawrence Inkamala from Hermannsburg

Mitolo wines commission. Photo: Jonathan VDK. Opposite page: Maddie McDade ceramics from *Converge* exhibition. Photo: Daniel Wiech.

Potters, and Derek Jungarrayi Thompson from Ernabella Arts. *Clay Bosses*, was the resulting exhibition of works that were created and developed through the residency which showed at Sabbia Gallery in Sydney from 18 April to 12 May. Danish/American potter Eric Landon from Tortus Copenhagen held two weekend workshops in February as part of his Australian tour. JamFactory also co-hosted a public talk and demo by Landon in conjunction with Guildhouse and UniSA.

## SHORT COURSES CONTINUE TO GROW IN POPULARITY, WITH 29 CLASSES RUN ACROSS THE FINANCIAL YEAR.

During SALA Festival, all six Ceramics Studio Associates exhibited in a group show, *Pretty Useful, Pretty Useless* at FRED Eatery, and in addition Ebony Heidenreich and Ashlee Hopkins, together with glass alumnus Drew Spangenberg held a second SALA exhibition *In Good Company* at Seppeltsfield Winery.

The end of 2017 saw three Associates complete the training program, all of whom stayed on as studio tenants. Noteworthy achievements included Connie Augoustinos, who had two pieces acquired by the Art Gallery of South Australia from the *Generate* exhibition and Jordan Gower who won the 2017 Drink Dine Design Award. In June Associate Ebony Heidenreich exhibited alongside Furniture Studio Associates, representing JamFactory at Melbourne's DENFAIR, while Associate Kerryn Levy travelled to Japan to undertake a residency at Shiro Oni Studio in Onishi.

In May Ceramics Studio Associates, alumni, current tenants and creative staff exhibited a group exhibition *Converge*, alongside paintings from South Australian artist Robert Habel, in collaboration with Worth Gallery at Fisher Jeffries. Creative Director Damon Moon travelled to Milan in April where he exhibited a collaborative show *The Milan Project*, alongside second year Furniture Studio Associate Andrew Carvolth at Galleria Rubin during Milan Design Week. Damon Moon and Associate Ebony Heidenreich also exhibited alongside a group of 46 leading Australian designers at the Friends and Associates exhibition *Annual General Meeting* held in June 2018 at Melbourne's iconic Melbourne Meat Market building.





JamFactory Furniture Studio. Photo: Andre Castellucci.

## FURNITURE STUDIO

The Furniture Studio was led by Creative Director Jon Goulder and Production Manager Nicholas Fuller. Three new Associates joined the Studio in January, Natalie Garven, Scott Van Manen and Luca Lettieri who all came to JamFactory from Sturt School for Wood in the Southern Highlands, NSW. The Studio employed Stephen Anthony in November as the new part time Wood Machinist to assist in growing the Studio's manufacturing capacity.

The two major commissions for the year were the Adelaide Festival Centre and the UniSA Pridham Hall projects. Working alongside Hassell Architects, the Adelaide Festival Centre project was managed by Furniture and Interiors Sales Manager Saul Scanlon, Creative Director Jon Goulder, Production Manager Nicholas Fuller, and Wood Machinist Stephen Anthony working with first year Associates Dean Toepfer and Andrew Carvolth. The \$380K project, which included 74 objects and furniture items and also involved the Metal Studio, was achieved and delivered on time and on budget by the end of December, demonstrating the Studio's capacity to design, manufacture and deliver large-scale commercial interior projects.

JamFactory was successful in a tender for the manufacture of bespoke bench seating, mobile reception units, and a series of sculptural elements for UniSA's Pridham Hall. The manufacture of the mobile reception units was completed by Jon Goulder and Nicholas Fuller in February, while the bespoke timber



and leather bench seating units were delivered on schedule in March. Furniture Associate Matt Potter coordinated design and manufacture of the three sculptural barrier elements which were also delivered on site in February. The Studio worked in conjunction with project architects JPE Design Studio and Snohetta.

## THE \$380K ADELAIDE FESTIVAL CENTRE PROJECT INCLUDED 74 OBJECTS AND FURNITURE ITEMS.

The studio installed a new panel saw which was funded through Arts SA capital funding received in June. This new piece of equipment will assist with the growing amount of work running through the workshop, in particular the JamFactory Furniture Collection. Andrew Carvolth also developed the SPLICE Serving Board available in Walnut and Maple to be

included as part of JamFactory's product collection.

In July 2017 second year Associate Jake Rollins returned from Domaine de Boisbuchet in Lessac, France where he undertook intensive design workshops by leading international designers, architects and artists, alongside participants from around the world. The scholarship that enabled Jake to go on what he has described as 'a life-changing experience' was funded through the Medici Collective. This year we were thrilled to continue our relationship with Domaine de Boisbuchet and, thanks to the generous support of our Medici program, we were able to send two second year Associates Andrew Carvolth and Dean Toepfer to Boisbuchet in July 2018.

This year saw many successes for both Furniture Studio Associates and Creative Staff. Creative Director Jon Goulder won the prestigious national IDEA award for furniture and lighting and launched his Innate collection at Spence & Lyda



in Sydney to much acclaim. Associates Dean Toepfer and Matt Potter were finalists in the Vivid Design Award (Melbourne) and Matt Potter came away with an award for best use of colour with his ceramic pendant lights. Dean Toepfer, Matt Potter and James Howe all exhibited at *Workshopped* in Sydney. Production Manager Nicholas Fuller won the best emerging designer category at the Clarence Prize in which JamFactory Associates James Howe and Andrew Carvolth were also finalists. In November Production Manager Nicholas Fuller also won a gold in the product: Furniture and Lighting category for his Voyage Screen at the DIA SA/NT 2017 Awards.

Jon Goulder and Nicholas Fuller were selected to exhibit at Milan Design Week as part of the exhibition *Local Milan* curated by Sydney stylist and designer Emma Elizabeth of Local Design, which also included work by Daniel Emma (Daniel To and Emma Aiston, Creative Directors of Product and Retail). Associate Andrew Carvolth also exhibited

at Milan Design week alongside Ceramics Studio Creative Director Damon Moon in their collaborative exhibition *The Milan Project*. Andrew Carvolth is the first second year Associate to independently design, develop and exhibit work at Milan Design Week. Jon Goulder also had work featured in a new national touring exhibition by the Australian Design Centre, *Obsessed: compelled to make*. All Furniture Studio Associates, studio tenants and staff exhibited work at DENFAIR, Australia's premier commercial furniture design showcase in June and Associates' DENFAIR work was presented again at Design Canberra in November.

Seating for the Adelaide Festival Centre. Photo: Andre Castellucci. Seating for UniSA Pridham Hall. Photo: Andre Castellucci.



JamFactory Jewellery and Metal Studio. Photo: Andre Castellucci.

## JEWELLERY AND METAL STUDIO

The Jewellery and Metal Studio continued to be led by Creative Director Christian Hall until his nine-year tenure concluded in December. South Australian Jeweller, Sarah Rothe was appointed as the Studio's new Creative Director and began her appointment in January 2018 alongside Production Manager Alice Potter. In March Alice left to take maternity leave and her position was temporarily filled by South Australian jeweller Lisa Furno. The studio's main area of focus was education, commissions and manufacture of studio product.

Three new Associates joined the Studio in 2018, all from interstate and covering Brisbane, Sydney and Melbourne. In January new Associates Greta Ferguson, Sean Prentis and Sarra Tzijan joined Associate Danielle Lo and Metal Studio tenant Danielle Barrie.

**THE FACILITY HAS BEEN UPGRADED WITH A 3D PRINTER, A NEW COMPACT AND PORTABLE TIG WELDING SYSTEM, AND A SPECIALIST SUHNER POWER TOOL.**

Studio commissions for the year included the delivery of a custom engineered hanging solution for the Uni SA Pridham Hall donor chandelier; manufacture of the Festival Centre interior bins; two lapel pin



commissions for the University of South Australia; design and manufacture of the Science Excellence Awards Trophies; and a re-order of Brand SA lapel pins.

Workshops continued to be successful with alumna Sylvia Nevistic facilitating the popular Introduction to Silver Jewellery Making and Level 2: Silver Jewellery Making Workshops, as well as Lost Wax Casting, Bezel Setting and Spoon Making Workshops. Additionally, Associate Danielle Lo began running a series of Enamelling Workshops, and Associates developed and ran a half day corporate workshop to hospitality professionals in the whisky industry.

The studio had a busy start to 2018 with internationally acclaimed resident artist Junko Mori from the UK. The Associates, Creative Director Sarah Rothe and Junko Mori spent two nights at Libby Raupach's property in McLaren Vale

camping, researching, exploring and engaging in metal discussions. Junko Mori also held two highly successful, sold-out workshops, bringing attendance from jewellers from Sydney, Melbourne, Canberra and Adelaide as well as current Associates. Mori completed her residency with an artist talk and exhibition held in JamFactory's Collect space, complete with works on loan from various collectors around Australia including the Art Gallery of South Australia.

In May 2018, Creative Director Sarah Rothe and Ceramics Associate Ashlee Hopkins visited Ernabella Arts, Australia's oldest, continuously running Indigenous Art Centre, on a 2-week artist residency to teach skills in ceramic jewellery making to the community funded by Ku Arts. This is the first of a two year skills swap to build upon Ernabella's already well established ceramic knowledge and help develop a sustainable jewellery range.

Junko Mori *Collect: Visiting Nature* exhibition opening. Opposite page: Ernabella Arts ceramic jewellery making workshop.



**FUNDED BY KU ARTS,  
CREATIVE DIRECTOR  
SARAH ROTHE AND  
CERAMICS ASSOCIATE  
ASHLEE HOPKINS VISITED  
ERNABELLA ARTS  
ON A 2-WEEK ARTIST  
RESIDENCY TO TEACH  
SKILLS IN CERAMIC  
JEWELLERY MAKING TO  
THE COMMUNITY.**

The facility was upgraded with the acquisition of a 3D printer, a new compact and portable TIG welding system, and a specialist Suhner power tool that will increase the studios medium-large metal finishing capacity. The new acquisitions will allow the Studio to continue to

pursue and further develop both small-scale jewellery and object commissions, production, and large-scale bespoke design and fabrication capacities. Studio production focused on filling orders for the CURVE Salad Servers and ECLIPSE Bowl sets with the Studio concentrating on designing new products to add to JamFactory's collection in 2018/19. Successful Associate product reviews were held by Creative Directors of Product and Retail, Daniel To and Emma Aiston, with Jewellery and Metal Studio Associate Sarra Tzijan selling out of her new range in the Morphett Street shop.





Kirsten Coelho's *Transfigured Night* as part of the 2018 Adelaide Biennial of Australian Art: *Divided Worlds*.  
Photo: Saul Steed.

## EXHIBITIONS

Our exhibitions team was led by Senior Curator Margaret Hancock Davis and supported by Assistant Curators Lara Merrington and Caitlin Eyre. The exhibitions team is also supported by a number of casual and contract-based installers.

JamFactory presented a total of 19 exhibitions across three gallery spaces in Adelaide and the Barossa, including four touring exhibitions, presented over 14 venues nationally. Audience numbers across our three galleries and touring exhibitions were 208,645, down from the previous year's record attendance of 230,461 (a decrease of 11%).

### AUDIENCE NUMBERS ACROSS OUR THREE GALLERIES AND 14 NATIONAL TOURING VENUES WERE 208,645.

In July we opened the *JamFactory Icon* exhibition for 2017 - *Catherine Truman: no surface holds* celebrating Catherine's work from the last 20 years at the nexus of art and science. We were very pleased to be able to lock in eight touring venues for this excellent show, after receiving only 30% of the grant funding we originally sought for a 12-venue tour.

JamFactory was thrilled to be a part of the 2017 *TARNANTHI Festival of Contemporary Aboriginal and Torres Strait Islander Art* that took place in October 2017. Each of our exhibition offerings as part of the Festival were met with great acclaim with our Adelaide



exhibitions, *Confluence* in Gallery One and *Melaa Thalidin: Standing in the Sea* in Gallery Two achieved outstanding attendance. The exhibitions were supported by a Parndo (Kurna ball game, similar to Australian Rules football) making workshop by James Tylor as part of Art After Dark. Our Seppeltsfield exhibition *Clay Stories: Indigenous Ceramics from remote Australia* was celebrated with a wonderful opening event on 15 October 2017. The exhibition was opened by Dr Christine Nicholls with many of the artists in attendance and a special performance by the Dusty Feet Mob from Port Augusta.

The end of the calendar year saw the launch of *Generate 2017*, curated by Assistant Curator Lara Merrington. *Generate* continues to go from strength to strength with the Art Gallery of South Australia acquiring works by Associates Connie Acquistinos and Jake Rollins for their collection.

We were also thrilled to have been part of this year's *Adelaide Biennial of Australian Art: Divided Worlds* which opened Friday 2 March where we hosted a beautiful display of Kirsten Coelho's ceramic works *Transfigured Night* in Gallery One and the photographs of plants' sexual organs by Maria Fernanda Cardoso in Gallery Two. A number of ambassador events and tours were held across the opening weekend as well as artist's talks by Kirsten Coelho and Maria Fernanda Cardoso on Sunday 4 March.

The second biannual *FUSE Glass Prize* opened in Gallery One on 17 May. The exhibition featured 12 established category finalists and six emerging category finalists. The winner of the 2018 *FUSE Glass Prize* was South Australian glass artist, Jessica Loughlin, and Ursula Halpin, also from South Australia, was the winner of the emerging artist category. We again had positive outcomes from project funding throughout the year and

TARNANTHI *Confluence* exhibition installation. Photo: Saul Steed. Opposite Page: *FUSE Glass Prize* exhibition installation. Photo: Lara Merrington.



were thrilled to have received Australia Council Contemporary Touring Initiative funding of \$87,279 to tour Clare Belfrage's *JamFactory Icon 2018* exhibition to 11 venues nationally, as well as Visions of Australia funding of \$259,184 to produce and tour *CONCRETE: art design architecture* to 14 venues nationally. The Visions grant is enabling us to conclude an exciting 10-year project which started with the research for *WOOD: art design architecture* in 2011, *GLASS: art design architecture* in 2013 and *STEEL: art design architecture* in 2017, through to the end of the tour of *CONCRETE* in 2022. This four-part series of exhibitions, publications, public programs and national tours has received more than \$1 million in federal government support and will by the end of *CONCRETE* have presented the works of 101 artists to 54 venues nationally, with four publications featuring more than 30 writers in over 1,000 pages.

Senior Curator Margaret Hancock Davis was awarded a Gordon Darling International Travel Grant valued at over \$12K. In late November 2018, Margaret will travel to leading Design Museums in Europe, specifically UK, Denmark, Germany, Italy, Sweden. Museums on her itinerary include Design Museum London, the V&A, Form Design Centre, Malmo, Design Museum, Helsinki, Vitra Design Museum, Weil am Rhein, Danish Design Museum, Danish Design Centre, Copenhagen and La Triennale di Milano, Museo del Design, Milan. The research will be to investigate how curatorial premises, clever public engagement and concise interpretation strategies excite the imagination and grow audiences, whilst also creating opportunities for design practitioners.

# EXHIBITIONS PROGRAM



**21 JULY - 17 SEPTEMBER 2017**  
**GALLERY ONE**  
**JAMFACTORY ICON CATHERINE TRUMAN: NO SURFACE HOLDS**  
*Catherine Truman: no surface holds*, an intriguing and diverse solo show of objects, installation, images and film, investigated Truman's 20 years of research and collaborative practice at the nexus of art and science.

**21 JULY - 17 SEPTEMBER 2017**  
**GALLERY TWO**  
**ALEX VALERO: A GREY MIRROR**  
 Alex Valero, an emerging South Australian glass artist was the winner of the emerging category in the inaugural *FUSE Glass Prize* in 2016. *A Grey Mirror* highlighted Valero's conceptually driven sculptural work which is strongly informed by science.

**21 JULY - 21 AUGUST 2017**  
**RETAIL: COLLECT**  
**GEMS**  
*Gems* saw eight contemporary jewellers, both emerging and established, explore the use of gems in their work. *Gems* featured works by Zoe Grigoris, Kate Sutherland, Regine Schwarzer, Courtney Jackson, Sylvia Nevistic, Suzi Zutic, Melanie Katsalidis and Anna Varendorff.

**5 AUGUST - 1 OCTOBER 2017**  
**JAMFACTORY AT SEPELTSFIELD ONE + THREE: PHIL HART**  
*One + Three* sees JamFactory invite one alumnus from its training program who in turn invites three others to collaborate with them on an exhibition of new work. Phil Hart (JamFactory Ceramics Associate, 1986-87) selected Jo Crawford (Ceramics Studio Associate, 1986-87), Alison Smiles (Ceramics Studio Associate 2012) and Lesa Farrant (Ceramics Studio Associate, 1995-96).

*JamFactory Icon 2017: Catherine Truman: no surface holds* exhibition installation. Photo: Grant Hancock. Opposite page: *Collect: Yirrb* exhibition installation.



**29 SEPTEMBER - 26 NOVEMBER 2017**  
**GALLERY ONE**  
**CONFLUENCE: CONTEMPORARY ABORIGINAL DESIGN**  
 In conjunction with the *2017 TARNANTHI Festival*, JamFactory exhibited striking contemporary Aboriginal design resulting from strong partnerships and collaborative practices. *Confluence* featured two major bodies of work: furniture design pieces by Nicole Monks, and the works of the Yolngu weavers of Elcho Island Arts in collaboration with Sydney-based design company Koskela.

**29 SEPTEMBER - 26 NOVEMBER 2017**  
**GALLERY TWO**  
**MELAA THALDIN: STANDING IN THE SEA**  
 MIArts Design is the colourful platform where the art of the renowned women artists of Mornington Island meets fashion. The project began when fashion designer and curator, Grace Lillian Lee was brought in to provide exciting

and different opportunities for those working at the Mirndiyay Gununa Art Centre (Mornington Island). For the *2017 TARNANTHI Festival* the artists of MIArts presented a new collection of painted bags.

**7 OCTOBER - 10 DECEMBER 2017**  
**JAMFACTORY AT SEPELTSFIELD CLAY STORIES: CONTEMPORARY INDIGENOUS CERAMICS FROM REMOTE AUSTRALIA**  
*Clay Stories* was a significant survey of contemporary artworks in ceramics created by both established and emerging Indigenous artists. This show was a Remote Communities Ceramic Network and Sabbia Gallery Touring Exhibition, assisted by Visions of Australia. Presented as part of *TARNANTHI*.



11 OCTOBER – 12 NOVEMBER 2017

RETAIL: COLLECT

YIRRB

Peggy Griffiths and Jan Griffiths of Waringarri Aboriginal Arts in Western Australia presented exciting new ceramic works created during and following a residency within JamFactory's Ceramics Studio alongside their striking paintings. Presented as part of *TARNANTHI*.

8 DECEMBER 2017 – 10 FEBRUARY 2018

GALLERY TWO

QUANTUM COLOUR: CAPTURING THE MOVEMENT OF LIGHT

*Quantum Colour: Capturing the Movement of Light* displayed the evolution of Glass Studio Creative Director, Karen Cunningham's research in incorporating nanoparticles into her studio-based glass practice.

8 DECEMBER 2017 – 10 FEBRUARY 2018

GALLERY ONE

GENERATE 2017

This annual exhibition of work by JamFactory second year Associates showcased future directions in ceramics, glass, furniture and jewellery. *Generate* featured works by Connie Augoustinos, Danielle Barrie, Antonia Field, Jordan Gower, James Howe, Cole Johnson, Madeline McDade, Thomas Pearson, Jake Rollins, Pantea Roostae and Emma Young.

8 DECEMBER 2017 – 7 JANUARY 2018

RETAIL: COLLECT

SPATIAL REACH

A collection of new work by furniture designer, Rhys Cooper and glass artist, Brenden Scott French.

16 DECEMBER 2017 – 11 FEBRUARY 2018

JAMFACTORY AT SEPPELTSFIELD

JAMFACTORY ICON CATHERINE

TRUMAN: NO SURFACE HOLDS

17 FEBRUARY – 29 APRIL 2018

JAMFACTORY AT SEPPELTSFIELD

GENERATE 2017



26 FEBRUARY – 29 MARCH 2018

RETAIL: COLLECT

VESSEL

*Collect: Vessel* reflected the calibre and diversity of South Australian craft and design practitioners: Gerry Wedd, Helen Fuller, Gabriella Bisetto, Clare Belfrage, Bruce Nuske, Honor Freeman, Deb Jones, Nick Mount, Jeff Mincham and Jessica Loughlin.

2 MARCH – 6 MAY 2018

GALLERY ONE AND TWO

2018 ADELAIDE BIENNIAL OF

AUSTRALIAN ART: DIVIDED WORLDS

The *2018 Adelaide Biennial of Australian Art: Divided Worlds* was presented at the Art Gallery of South Australia, Anne & Gordon Samstag Museum of Art, JamFactory and Santos Museum of Economic Botany in the Adelaide Botanic Garden. South Australian ceramicist Kirsten Coelho's *Transfigured Night* was featured in Gallery One and Sydney based artist Maria Fernanda Cardoso's *Naked Flora Series* in Gallery Two.

5 APRIL – 3 MAY 2018

RETAIL: COLLECT

VISITING NATURE: JUNKO MORI METALWORK

As part of the residency by world leading metalsmith Junko Mori, JamFactory presented a selection of new and loaned artworks.

5 MAY – 9 JULY 2018

JAMFACTORY AT SEPPELTSFIELD

THINKING OUTSIDE

*Thinking Outside* presented a collection of Australian furniture, ceramics and textiles that alluded to notions of the outdoors, from the natural world to the dense urban scape. Featuring Lilly Buttrose (SA), Steph James-Manttan (SA), Max Hunt (SA), Matt Pearson (SA), Tania Rollond (NSW), Marcel Sigel for GoHome (NSW), Matt Taylor (SA), and Ampilatwatja and Tiwi Design Collections by Willy Weston (VIC).



**18 MAY - 9 JULY 2018  
GALLERY ONE  
FUSE GLASS PRIZE**

The *FUSE Glass Prize* finalist exhibition is a biennial non-acquisitive prize for Australian and New Zealand glass artists and is Australasia's richest prize for glass. The exhibition showcased 18 outstanding finalists and aims to provide a platform for artists to push themselves and their work to new limits. Established artist category: Kate Baker (NSW), Verity Burley (SA), Mel Douglas (ACT), Mark Elliott (NSW), Liam Fleming (SA), Brenden Scott French (SA), Holly Grace (VIC), Jessica Loughlin (SA), Jennifer Kemarre Martiniello (ACT), Tom Moore (SA), Nick Mount (SA) and Kathryn Wightman (NZ). Emerging artist category: Lewis Batchelar (SA), Madeline Cardone (ACT), Hannah Gason (ACT), Ursula Halpin (SA), Thomas Pearson (SA) and Bastien Thomas (SA).

**18 MAY - 9 JULY 2018  
GALLERY TWO  
THE GOLDEN CALF**

Ceramic artist Andrei Davidoff presented a series of vessels that transform mundane utilitarian forms into objects of ominous intent. Guided by the Biblical tale of the Golden Calf, a false idol deemed unworthy of worship, Davidoff investigated the tension between an object's high art cultural value and its social value in everyday life.

Ursula Halpin, *Náire orthu*, 2017. Photo: Lara Merrington. Opposite page: BVN, *Australian PlantBank*, 2014. Photo: John Gollings.

## TOURING EXHIBITIONS PROGRAM



**GLASS: ART DESIGN ARCHITECTURE**

**GOSFORD ART GALLERY**  
22 JULY - 3 SEPTEMBER 2017

**DESIGN CENTRE LAUNCESTON**  
29 SEPTEMBER - 6 NOVEMBER 2017

**MORNINGTON PENINSULAR REGIONAL ART GALLERY**  
8 DECEMBER 2017 - 18 FEBRUARY 2018

*GLASS: art design architecture* showcased 23 outstanding projects by contemporary Australian artists, designers and architects, representing a cross-section of current creative practices and relationships to this versatile material.

**STEEL: ART DESIGN ARCHITECTURE**

**PINE RIVERS ART GALLERY**  
11 AUGUST - 12 SEPTEMBER 2017

**CAIRNS REGIONAL ART GALLERY**  
22 SEPTEMBER - 19 NOVEMBER 2017

**HERVEY BAY REGIONAL ART GALLERY**  
8 DECEMBER 2017 - 4 FEBRUARY 2018

**QUT ART GALLERY**  
17 FEBRUARY - 25 MARCH 2018

**BATHURST REGIONAL ART GALLERY**  
8 JUNE - 5 AUGUST 2018

*STEEL: art design architecture* features 29 artists, designers and architects from across Australia and brings together products, projects and works of art that reflect many of the current preoccupations with steel within contemporary art, design and architecture in Australia.



JAMFACTORY ICON  
GERRY WEDD: KITSCHEN MAN

SIGNAL POINT ART GALLERY  
21 JULY - 27 AUGUST 2017

MURRAY BRIDGE ART GALLERY  
20 OCTOBER - 3 DECEMBER 2017

BORDERTOWN WALKWAY GALLERY  
16 DECEMBER 2017 - 18 FEBRUARY 2018

MANLY ART GALLERY  
6 APRIL - 20 MAY 2018

TAMWORTH REGIONAL GALLERY  
15 JUNE - 12 AUGUST 2018

JamFactory Icon Gerry Wedd enjoys a national reputation for his wheel thrown and hand-built blue and white ceramics that brim with a dry wit oscillating from the humorous to the darkly disturbing.

JAMFACTORY ICON  
CATHERINE TRUMAN: NO SURFACE HOLDS

RIDDOCH ART GALLERY MOUNT  
GAMBIER  
11 MAY - 15 JULY 2018

*Catherine Truman: no surface holds* is an intriguing and diverse solo show of objects, installation, images and film that investigates Truman's 20 years of research and collaborative practice at the nexus of art and science. This exhibition is the first time that Truman's collaborative practice with artists and scientists is presented as a whole.



*JamFactory Icon 2016 Gerry Wedd: Kitschen Man* exhibition installation. Photo: Grant Hancock. Opposite page: *JamFactory Icon 2017 Catherine Truman: no surface holds* exhibition install. Photo: Grant Hancock.



JamFactory retail campaign. Photo: Andre Castellucci.

## RETAIL AND PRODUCTION

Our total retail sales for the year were \$1,230,495 (compared to \$1,421,511 in 2016/17), including online sales of \$22,214 (compared to \$24,414 in 2016/17). This decrease in retail revenue (down 13%) can be attributed to the closure of our Rundle Mall Plaza store, as Morphett Street saw sales increase by 7%.

**OF THE CURRENT PRODUCT OFFERING THE MOST SUCCESSFUL PRODUCTS FOR THE YEAR WERE THE KINK OIL BOTTLE (716 SOLD) AND THE KINK VINEGAR BOTTLE (572 SOLD).**

Wholesale production sales fell from \$176,978 in 2016/17 to \$163,855 in 2017/18 (down 7%). Our production team put a considered effort in to culling underperforming products from the range and worked closely with studios and creative staff to develop new products for the range. Furniture Studio Associate Andrew Carvolth developed and manufactured his SPLICE Serving Boards which were accepted into the range alongside Glass Studio Production Manager Liam Fleming's DROP Jug. Liam Fleming also developed a decanter that will be released early in the next financial year, with the aim to also introduce more new pieces from each studio. Of the current product offering the most successful products were the KINK Oil



Bottle (716 sold in 2017/18), the KINK Vinegar Bottle (572 sold in 2017/18), and the THROWN Pasta Bowl (303 sold in 2017/18). During the 2017/18 period we had 13 Australian stockists and 1 stockist internationally. Our full stockist list included Mercato (SA); Two Pairs (SA); Safari Living (Vic); Make Designed Objects (Vic); Spence and Lyda (NSW); Made By Others (NSW); Top 3 (NSW); The Curatoreum (ACT); Timber and Tailor (ACT); Canberra Glassworks (ACT); One Girl Studio (QLD); Aspects of Kings Park (WA); William Topp (WA); and San W Studio and Gallery (Shanghai, China).

Across our retail operations we represented over 250 Australian craftspeople and designers (65% South Australian). The 10 most commercially successful artists and makers beyond JamFactory's product range were Llewelyn Ash, Nick Mount, Andrew Baldwin, Brenden Scott French, Meg

Caslake and David Pedler, Alice Potter, Mel Fraser, Jane Burbidge, Dinosaur Designs and Nicole Ayliffe.

## DECEMBER SALES AT MORPHETT STREET WERE \$132K IN DECEMBER AND \$53K IN JANUARY, THE HIGHEST EVER RECORDED FOR BOTH MONTHS.

The Christmas and New Year months saw exceptional sales at Morphett Street and steady sales at Seppeltsfield. December sales at Morphett Street were \$132K in December and \$53K in January, the highest ever recorded for both months which in part can be attributed to increased traffic from the closure of the Rundle Mall Plaza store. The annual Members' Shopping Night delivered a



similar result to 2016 with sales in excess of \$10K.

JamFactory's Product and Lighting was showcased in October at an event supported by Spence and Lyda as part of Design Made in Sydney. In November we presented our product range at Bowerbird Design Market and again in December at Big Design Market in Melbourne. Sales exceeded \$16,000 across the two market stalls.

Gallery sales were steady, with a successful outcome at the annual *Generate* exhibition in December with pieces acquired by the Art Gallery of South Australia, two pieces from Connie Augustinos and a chair by Jake Rollins. Retail's *Collect* exhibition series continued to be successful with five shows for the financial year. Highlights included visiting artist Junko Mori's near sell out *Collect* exhibition *Visiting Nature* in April

and *Collect: Yirrb* presented as part of *TARNANTHI*. *Yirrb* featured the works of Warringarri Aboriginal Arts (WA) artists Peggy Griffiths and Jan Griffiths that were developed during and following a residency within JamFactory's Ceramics Studio, alongside their striking paintings (see full *Collect* exhibition details on p. 36 – 39).



## JAMFACTORY PRODUCT SALES BY VOLUME

Product	Designer	QTY/ SOLD	Product	Designer	QTY/ SOLD
CUBE Paperweight	Daniel Emma	25	SPLICE Board Large Round	Andrew Carvolth	5
CURVE Salad Servers	Christian Hall	103	SPLICE Board Small Square	Andrew Carvolth	5
DROP Jug	Liam Fleming	50	SPLICE Board Small Round	Andrew Carvolth	5
ECLIPSE Nesting Bowls	Christian Hall	47	STORE Desk Tidy	Jon Goulder	18
ECLIPSE Pinch Bowls	Christian Hall	107	THROWN Cup w/Saucer	Damon Moon	13
FOLD Bookends	Alice Potter	2	THROWN Cup	Damon Moon	206
FOLD Letter Holder	Alice Potter	14	THROWN Dessert Bowl	Damon Moon	201
FOLD Card Holder	Alice Potter	21	THROWN Pasta Bowl	Damon Moon	303
FOLD Clock	Alice Potter	13	THROWN Side Plate	Damon Moon	157
GRIND Salt Mill	Jon Goulder	47	THROWN Dinner Plate	Damon Moon	253
GRIND Pepper Mill	Jon Goulder	70	THROWN Salad Bowl	Damon Moon	132
JAMJAR	Deb Jones, Tom Mirams, Brian Parkes	10	THROWN Platter	Damon Moon	128
KINK Oil Bottle	Deb Jones	716	THROWN Olive Dish	Damon Moon	32
KINK Vinegar Bottle	Deb Jones	572	THROWN Mug	Damon Moon	24
SERVE Board	Jon Goulder	19	THROWN Espresso	Damon Moon	1
SHARE Board	Jon Goulder	16	TURN Bowl Large	Daniel Tucker	4
SPLICE Board Large Rectangle	Andrew Carvolth	5	TURN Bowl Small	Daniel Tucker	4

## JAMFACTORY FURNITURE SALES BY VOLUME

Product	Designer	QTY/ SOLD
AG Table	Adam Goodrum	14
BLOCK Table	Daniel Emma	1
CUSP Dining Chair	Rhys Cooper	10
CUSP Occasional Chair	Rhys Cooper	40
KC Pendant Light	Karen Cunningham	30
LOOP Shelf	Daniel Tucker	3
STACK Stool	Jon Goulder	7



Opposite Page: JamFactory retail campaign. Photo: Andre Castellucci.



## FURNITURE AND INTERIORS

JamFactory saw consistent results from the appointment of Saul Scanlon who undertook the new role of part-time Furniture and Interiors Sales Manager. Saul Scanlon continued to successfully promote JamFactory's activities and capabilities to the architecture and design sector and throughout the 2017/18 year, the Furniture and Lighting collection generated \$143,330 in sales, primarily from commercial projects.

May saw the successful delivery of two major projects for the collection, seven custom sized CUSP Dining Chairs for the new RAA fit-out for Woods Bagot and 18 CUSP Dining Chairs for the Boardroom of the Port Adelaide Accommodation project for Walter Brooke Architects. These two projects were delivered on time and to the satisfaction of the clients.

JamFactory's profile within the architecture and design sector continued to strengthen through dedicated engagement and through the successful outcomes achieved on recent projects. Saul managed the Adelaide Festival Centre redevelopment project, JamFactory's largest single commission to date, which was delivered on time and on budget. A further on-going commission from Williams Burton Leopardi to develop ceramic cabinetry drawer pulls and ceramic lighting for a residential project progressed well with initial samples designed and made by Ceramics Studio Associate Ebony Heidenreich well received by the client.



Medici Dinner 2017. Photo: Josh Geelen.

## DEVELOPMENT

Philanthropy continued to grow this year, with several significant donor engagements being implemented, including the Medici Collective's Patron program, the FUSE Glass Prize and Creative Partnerships Australia's Plus1 funding program. Sponsorship was steady and Membership was again reviewed after a continued steady decline. Total Development income across all areas for the year was \$331,032 up from \$247,890 in 2016/17, showing an increase of 33%. The end of financial year finished

**DEVELOPMENT INCOME ACROSS ALL AREAS FOR THE YEAR WAS \$331,032, SHOWING AN INCREASE OF 33% ON 16/17.**

positively with the Medici Collective made up of 21 Medici Donors and 7 Medici Patrons, a consistent group since the launch. The majority of Medici continued to renew their support with a handful of new donors that included two \$10k patrons in a strategic approach to grow our engagement with a smaller contingent of higher level investors.

FUSE Glass Prize also welcomed the ongoing generosity of inaugural donors Jim and Helen Carreker and Diana Laidlaw AM. With support from Jim and Helen Carreker we secured additional donations from Pamela Wall OAM and Ian Wall OAM and Sue and Alan Young AM to ensure the 2018 FUSE Glass Prize was delivered at a level matching, or possibly even exceeding the 2016 presentation. Total



donations for FUSE were \$50K with an additional \$13K in cash sponsorships.

Sponsorship saw some significant partnerships established with Cement Concrete & Aggregates Australia signing as the major sponsor for the touring exhibition *CONCRETE: art design architecture* for three years, Pitcher Partners, South Australian Tourism Commission and Seppeltsfield all confirmed their ongoing support of FUSE Glass Prize, and Grieve Gillett Andersen agreed to a three-year collaborative partnership with the Drink Dine Design Award. May saw the University of South Australia renew their major partnership for another 3 years and Seppeltsfield continues to be a strong major partner. ANZ continued to support the organisation at a reduced level from previous years.

Development Manager Nikki Hamdorf received an invitation to partake in the Adelaide City Council Lord Mayor's Cultural Think Tank session and South

Australian Tourism Commission's October planning session. Dealings proceeded with Tasting Australia, Press Club, Property Council, Ceda, Heart Foundation and Cabaret Festival and two cross business hospitality projects were completed with Mitolo Wines and Botanic Gardens Restaurant commissioning both Studios and retail for their new look facilities.

## THE END OF FINANCIAL YEAR FINISHED POSITIVELY WITH THE MEDICI COLLECTIVE MADE UP OF 21 MEDICI DONORS AND 7 MEDICI PATRONS.

After a small increase in 2014, annual Membership fees were again reviewed alongside some minor amendments to Corporate Membership and the phasing out of plastic cards. In an effort to monitor the use of the 20% discount

on corporate sales, staff of Corporate Members will be offered 10% discount for personal purchases and workshops. Individual Memberships increased from \$45 to \$50 and Corporate Memberships from \$120 to \$130. The total number of Individual Members at the end of June 2018 was 641 (798 in 2017) and 26 Corporate (51 in 2017).

The 2018 FUSE Glass Prize was the significant calendar event. An intimate preview and dinner for donors and judges was held at FUSE partner the Mayfair Hotel with two pieces acquired, followed by the official announcement at UniSA's Museum of Discovery (MOD) and opening at JamFactory to a larger audience. In 2018, invitations were extended to key stakeholders to host their own private previews during the exhibition season.

JamFactory was successful in its application to Creative Partnerships Australia's Plus1 funding program. With the support of the Plus1 matched funding, JamFactory sought to identify current and prospective stakeholders with a capacity to commit at a higher level for an initial two years in 2018/19 with the incentive that their higher level investment be matched dollar for dollar in the first year up to a total value of \$50,000. The goal to secure five \$10,000 patrons was exceeded with seven Medici Patrons confirmed.

JamFactory provided support to a number of organisations in their fundraising activities including; SA Olympic Council, UniSA, Heart Foundation, Ronald McDonald House, National Breast Cancer Foundation, HYPAC SCS - Two Feet, 10x10 Philanthropy,

Pinery Fire Recovery, Hang it up for Poverty, Starlight Children's Foundation, Bellevue Philanthropy, State Theatre of SA, University of SA - Industrial Design Masters, Catherine House, Australian Medical Placements, University of Adelaide Art History Alumni, SA Nursing & Midwifery Excellence Awards, Red Faces 2017/Grow SA, and Ronald McDonald House.



The 2017 Drink Dine Design Bar at The Adelaide Review Hot 100 SA Wines Awards. Photo: Sam Noonan.

## THANK YOU TO OUR PARTNERS

### Major Partners

The University of South Australia  
Seppeltsfield  
Stylecraft

### Government Partners

Department for Industry and Skills  
Arts South Australia  
Australia Council for the Arts  
Visual Arts and Crafts Strategy

### Supporting and Presenting Partners

ABC  
Adelaide Airport  
Adelaide Central School of Art  
Adelaide Festival  
Adelaide Flower House  
ANZ  
Art After Dark  
Art Gallery of South Australia  
Artwork Transport  
BHP  
Blanco Food & Wine  
Botanic Gardens Restaurant  
Canvas Group  
Channel 7  
DIA  
Ernabella Arts  
Erub Arts  
EY  
Fisher Jeffries  
Fran Fest  
Girringun Aboriginal Art Centre  
Grieve Gillett Andersen  
Hermannsburg Potters  
James and Diana Ramsay Foundation  
Lipman Karas  
Mayfair Hotel  
Pirate Life  
Pitcher Partners  
Sabbia Gallery

Samstag Museum  
South Australia Living Artists Festival  
South Australian Tourism Commission  
Spartan  
TARNANTHI: Festival of Contemporary  
Aboriginal & Torres Strait Islander Art  
The Adelaide Review/Hot 100 Wines  
The Advertiser  
The Balnaves Foundation  
The Louise and Appellation  
Tiwi Designs  
Visualcom  
Yalumba

### Corporate Commission Clients

Adelaide Cabaret Festival  
Adelaide City Council  
Adelaide Festival Centre  
Adelaide Oval  
Adelaide Wine Research Institute  
Adelaide Wine Show  
Athletics Australia  
ANZ  
ANZAC Centenary  
Art Gallery of New South Wales  
Articolo  
Arts South Australia  
Australia Council  
Australian Medical Association  
Barossa Trust Mark  
Belle Laide Events  
Bird in Hand Wines  
Botanic Gardens Restaurant  
Brand South Australia  
Callum Campbell  
Cara  
Caren Elliss Design  
Climate Council  
Coco Contemporary  
Department of State Development  
Design Institute of Australia

Economic Development Board  
 FINO Seppeltsfield  
 Food South Australia  
 Genesis Studio  
 Hassell  
 Hill of Grace Restaurant  
 History Trust of South Australia  
 Jacobs Creek Wines  
 JPE Design  
 Justin Hermes Design  
 Le Cordon Bleu  
 Meals on Wheels  
 Media Resource Centre  
 Mercato  
 Monash University  
 Museums & Galleries of NSW  
 National Pharmacies  
 NAWIC  
 Penfolds Magill Estate  
 Public Health Association of Australia  
 RESA  
 Robinson Institute  
 Ross Gardam Design  
 SA Health  
 SA Media Awards  
 SACE  
 Santos Tour Down Under  
 Seniors Card  
 Snøhetta  
 South Australian Museum  
 South Australian Tourism Commission  
 Tennis Australia  
 University of Adelaide  
 University of South Australia

## THANK YOU TO OUR DONORS

Voice Design  
 Volunteers SA  
 Walford Angilcan Girls School  
 Warrangari Aboriginal Arts  
 Wolfhorde Studios

### **2017/18 Medici Collective Patrons**

William Boyle  
 Colin and Marie Goodall  
 David and Dulcie Henshall Foundation  
 Rick Martin  
 David McKee AO and Pam McKee  
 Robyn and Kingsley Munday AM  
 Dave and Kate Stock

### **2017/18 Medici Collective Donors**

Paul and Janelle Amos  
 Noelene Buddle and David Shannon  
 Jim and Helen Carreker  
 John Chambers and Dawn Taylor  
 Jane Danvers  
 Geoff Day OAM and Anne Day  
 Shane and Kate Flowers  
 Denise George  
 Paul and Angela Gillett  
 Patricia Roche Greville and Dr Hugh Greville  
 Margo Hill-Smith  
 Philippe and Diana Jaquillard  
 John Kirkwood and Wendy Alstergren  
 Nicholas Linke  
 Rosina and Marco Di Maria  
 Paul and Fatima McHugh  
 David and Sue Minns  
 Anne Moroney  
 Roger and Helen Salkeld  
 Peter Vaughan and Anne Barker  
 Association of Australian Decorative & Fine Arts Societies  
 JPE Design Studio

FUSE Glass Prize Donors  
 Jim and Helen Carreker  
 Diana Laidlaw AM  
 Ian Wall OAM and Pamela Wall OAM  
 Alan Young AM and Sue Young

### **General Donors**

Ganesh Balakrishnan  
 Lewis Batchelar  
 Susanna Bilardo and Judd Crush  
 Julie Blyfield  
 Catherine Buddle  
 Alexandra Cannon  
 John and Rose Caporaso  
 Kirsten Coelho  
 Rhys Cooper  
 John and Penny Diekman  
 Caren Elliss  
 Robert Farnan  
 Catherine and Eugene Fleming  
 Shane and Kate Flowers  
 Susan Frost  
 Helen Fuller  
 Donald and Rhonda Gilmour  
 Jon Goulder  
 Stephanie Grose  
 Sanghamitra Guha  
 Helen Hagen  
 Mary Anne Healy  
 Victoria Jennings  
 Deb Jones  
 Peta Kruger  
 Margaret Lehmann  
 Dr. Jane Lomax-Smith  
 Leslie Matthews  
 Penny McAuley  
 Tom Moore  
 Anne Moroney  
 Sylvia Nevistic  
 Bruce Nuske  
 Libby Raupach OAM and Mark Lloyd OAM

Richard Ryan AO  
 Patricia Stretton  
 Barbara and Ray Tanner  
 Caroline Treloar  
 Ulrica Trulsson  
 Catherine Truman  
 Gerry Wedd  
 Robina Weir  
 Jane Yuile  
 Sidney Myer Fund



FUSE Glass Prize exhibition opening. Photo: Ryan Cantwell.

## MARKETING

JamFactory's Marketing activities were led by Marketing and Graphic Design Manager Sophie Guiney, with support from Marketing and Communications Coordinator Vanessa Heath. The Marketing and Communications department's focus was on growing audience and market awareness through events, awards programs, media relationships, brand building, promotional campaigns and digital platforms.

**THE THREE AWARDS FOR THE YEAR WERE THE BIENNIAL AUSTRALIAN FURNITURE DESIGN AWARD (AFDA), THE 2017 DRINK DINE DESIGN AWARD AND THE FUSE GLASS PRIZE.**

The three major awards presented across 2017/18 were the Australian Furniture Design Award (AFDA), the 2017 Drink Dine Design (DDD) Award and the FUSE Glass Prize.

Following judging on 4 July, the 2017 Australian Furniture Design Award winner was announced on 5 July at an event held at JamFactory. The winner was Alice Springs-based designer Elliot Rich who received a \$20,000 cash prize and the opportunity to develop new work for manufacture and distribution through Stylecraft showrooms across Australia and Singapore. Rich's winning prototype *Place*, was acquired by the Art Gallery of South Australia for its permanent collection. This prototype, along with

those of the other five finalists were exhibited at JamFactory in July before showing at Stylecraft in Melbourne in August and Stylecraft's Sydney showroom in September. A catalogue highlighting the six finalists was designed and distributed on the awards night and mailed to a targeted list of 300 industry and media contacts.

The 2017 Drink Dine Design Award was held across September/October. The 2017 judges were Graham Charbonneau and Dave Bickmore of studio-gram; Paul Baker, Head Chef at Botanic Gardens Restaurant; Matthew Remphrey of Parallax; and Daniel To and Emma Aiston, Creative Directors of Product and Retail at JamFactory and design duo behind Daniel Emma. The 10 finalists exhibited at the Adelaide Airport until 26 October. The overall winner of the Award and \$3000 cash prize was JamFactory alumnus and ceramicist Jordan Gower, and the Adelaide Review People's Choice Award of \$500 for the most popular piece in the exhibition at Adelaide Airport was University of South Australia student Allan Kappamankal. The winners were announced at the Hot 100 SA Wines Awards, which also presented the inaugural Drink Design Design Bar designed and installed by Grieve Gillett Andersen architects in conjunction with JamFactory. The bar received excellent feedback and outstanding engagement on the night.

The FUSE Glass Prize was launched in November 2017 and entries closed on 16 March 2018 with 70 high quality entries received for both the established and emerging categories. Judging took place on 27 March with guest judges Clare Belfrage, glass artist and 2016 FUSE Glass Prize Winner; Lisa Slade, Assistant Director, Artistic Programs at the Art

Gallery of South Australia; and Kim Paton, Director of Objectspace (via Skype from New Zealand), joining Brain Parkes, CEO JamFactory to select 12 established and six emerging finalists. The winner of the established category was Jessica Loughlin (SA), and the winner of the emerging category was Ursula Halpin (SA). The design and distribution of a 52-page catalogue was completed to accompany the finalists' exhibition.

The revised What's On promotional print collateral was developed, designed and printed for distribution in August and again in March. 30,000 copies of the two editions were printed with 20,000 going to Impact Advertising for distribution in their brochure racks in prime locations (hotels and tourist centres) across the city and suburbs and over 1400 were mailed directly to members.

## THROUGHOUT 2017/18 MARKETING DELIVERED 30 EVENTS TO AN AUDIENCE OF MEMBERS, DONORS, SPONSORS AND VARIOUS STAKEHOLDERS.

Two major publications were produced, the 2017 issue of Marmalade and the new JAM publication. The inaugural JAM magazine was designed by Marketing and Graphic Design Manager Sophie Guiney and several photo shoots were commissioned which specifically focused on *Generate*, Associates, Creative Directors and Studio activity. The magazine was developed to be used as a key marketing tool throughout 2018 to promote the studios and Associate training program - particularly to the tertiary art and design education sector,



and mailed to Medici, Members, Donors and industry contacts. The 64-page Marmalade publication was printed locally and distributed by direct mail to Members and select industry contacts in October and continued to be used as a key promotional tool across the year.

The 2016/2017 Annual Review was designed by Marketing and Communications Coordinator Vanessa Heath with 200 copies printed for distribution to key contacts during December and for further distribution throughout 2018.

A targeted digital strategy saw the distribution of electronic mail (monthly What's In Store and What's On and bi-monthly What's Up). A survey was distributed to Members in April, another to our full electronic contact list in May and an in store survey conducted

throughout the period of the *FUSE Glass Prize* exhibition. The intel from these surveys provided invaluable data on member and customer behavior and preferences to help inform further marketing and communications activity.

A retail marketing campaign for Christmas was developed with a photo shoot of selected product. 2,000 copies of the retail Christmas booklet were printed and distributed to over 800 members along with the 2017 Marmalade magazine. The campaign also featured an online and social media focus and a dedicated EDM distributed to over 4,600 contacts. The annual donor campaign was developed for launch in May and featured a video that was distributed across social media channels and via direct electronic mail. The campaign also featured a postcard that was distributed in store to customers.



Publicity for the period included editorial and product features in print publications including The Sunday Mail, The Advertiser, Vogue Living, Adelaide Matters, Habitus, Clique Mag, The Adelaide Review, Mezzanine, inside, Art Gallery Guide, Articulate, Eycline, The Australian Financial Review, Green Magazine, Belle, CityMag, The Leader, Surface (New York), Courier Mail, The Weekend Australian, Axis Magazine, House and Garden, SA Weekend and Home Beautiful. Online editorial and product features were shared across platforms including Green Magazine, Australian Design Review, Australian Wood Review, Garland Magazine, Broadsheet Adelaide, Design Daily, The Design Files, Belle, The Conversation, The Australian Financial

Review, Glass is More, The Adelaide Review, Arts Hub, Glam Adelaide, Creative Brisbane, Wellmade, Eycline, Art Almanac, Art Guide, The Life Style Edit, Qantas Insider and InDaily.

Signage throughout the building was reviewed, redesigned and updated to enable a more succinct wayfinding system across both the Adelaide and Barossa sites. At Morphett Street, Melbourne based artists David Booth aka Ghostpatrol and Carla McRae were commissioned to design and paint a 10 by 5 metre mural across the building façade. The greyscale mural was painted across two days and the surrounding brickwork received an upgrade with new paint.

Throughout the period Marketing delivered 30 events to an audience of Members, Donors, Sponsors and various stakeholders. Some of the most significant included;

Australian Furniture Design Award Announcement at JamFactory Adelaide on 5 July.

*JamFactory Icon 2017 Catherine Truman: no surface holds* exhibition opening in Adelaide on 20 July.

The launch of Liz Williams' book *Body Language* by Margot Osborne on 27 September.

Art After Dark free embroidery workshop held by textile artist and studio tenant Lilly Buttrose on 28 September.

*TARNANTHI* exhibition opening in Adelaide on 11 October.

*TARNANTHI Celebrate Clay Stories* event at Seppeltsfield on 5 October.

*TARNANTHI* edition of Art After Dark with ceramic demonstrations by visiting Aboriginal artists and a Parndo: aboriginal football making workshop held by James Tylor on 19 October.

Seppeltsfield Open Day with free workshops and artisan demonstrations on 9 November.

Medici *Generate* Preview on 6 December.

*Generate* exhibition opening on 7 December.

*JamFactory Icon Catherine Truman: no surface holds* exhibition opening at Seppeltsfield on 15 December.

Drink Dine Design Bar at the Adelaide Review Hot 100 Wines Event on 8 December.

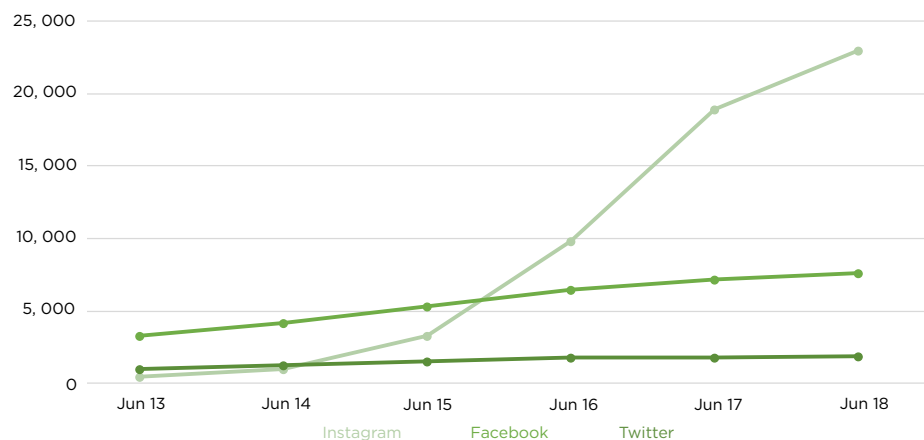
Medici Preview of *Adelaide Biennial of Australian Art: Divided Worlds* featuring Kirsten Coelho and Maria Fernanda Cardoso on 1 March.

*Adelaide Biennial* Vernissage weekend featuring artist talks and special events from the 2 - 4 March.

Junko Mori's exhibition *Collect: Visiting Nature* on the 5 April.

FUSE Glass Prize winner announcement at MOD followed by *FUSE Glass Prize* finalist exhibition opening at JamFactory Adelaide on 17 May.

## SOCIAL MEDIA STATISTICS



# PEOPLE 2017/18

## BOARD OF DIRECTORS

Peter Vaughan (Chair)  
Noelene Buddle  
Jim Carreker  
Jane Danvers  
Rosina Di Maria  
Shane Flowers  
Dr. Jane Lomax Smith AM  
Anne Moroney

## ADMINISTRATION

### Chief Executive Officer

Brian Parkes

### General Manager

Kate Cenko

### Development Manager

Nikki Hamdorf

### Special Projects Officer

Claudine Fernandez

### Finance Manager

Carolyn Seelig

### Accounts/Payroll Officer

Tracy Peck

### Accounts and Administration Assistant

Anna Fenech Harris

Danielle Barrie

### Maintenance

Matt Pearson

## SALES AND MARKETING

### Marketing and Graphic Design Manager

Sophie Guiney

### Marketing/Communications Coordinator

Vanessa Heath

### Furniture and Interiors Sales Manager

Saul Scanlon

### Creative Directors of Retail and Product

Emma Aiston

Daniel To

## Retail and Gallery Manager

Lucy Potter

### Shop Supervisor (Adelaide)

Alison Carpenter

### Seppeltsfield Manager

Kristy Pryor

### Sales Assistants

Bettina Smith

Connie Augoustinos

Zoe Grigoris

Zarah Witzman

Catherine Buddle

Kate O'Leary-Wroblewski

Sonya Moyle

Naomi Howard

Margot Holbert

Juno Holbert

## EXHIBITIONS

### Senior Curator

Margaret Hancock Davis

### Assistant Curators

Lara Merrington

Caitlin Eyre

### Installers

Rhys Cooper

Brenden Scott French

Dean Toepfer

Daniel Tucker

## CERAMICS STUDIO

### Creative Director

Damon Moon

### Program Manager

David Pedler

### Studio Contractors

Yuro Cuchor

Deb O'Dell

Mark Heidenreich

## Studio Associates

Hannah Vorrath-Pajak

Ashlee Hopkins

Kerryn Levy

Ebony Heidenreich

### Artists in Residence

Peggy Griffiths

Jan Griffiths

Myriam Mechita

Jimmy Kenny Thaiday

Nephi Denham

Lawrence Inkamala

Derek Jungarrayi Thompson

## GLASS STUDIO

### Creative Director

Karen Cunningham

### Program Manager

Kristel Britcher

### Production Manager

Liam Fleming

### Commissions Assistant

Llewelyn Ash

### Glass Technicians

Tim Edwards

Madeline Prowd

### Studio Associates

Billy Crellin

Bastien Thomas

Aubrey Barnett

Renato Perez

Hamish Donaldson

Chantel Hines

### Studio Hirers

Mel Fraser

Nick Mount

Alice Mahoney

Verity Burley

Emma Klau

Clare Belfrage

Randall Sach

Brenden Scott French

Tegan Empson

Rebecca Hartman-Kearns

Lewis Batchelar

Alex Valero

Nicole Ayliffe

Drew Spangenberg

Thomas Yeend

Kumiko Nakajima

Andrew Baldwin

Mark Douglass

Amanda King

Tom Moore

Amanda Dzeidzic

Eva Novakova

Stephen Skillitzi

Mariella McKinley

Danielle Rickaby

Zoe Woods

Andrea Fiebig

Thomas Pearson

Janice Vitkovsky

Christine Chowela

Yhonnie Scarce

Wendy Fairclough

## FURNITURE STUDIO

### Creative Director

Jon Goulder

### Production Manager

Nicholas Fuller

### Wood Machinist

Stephen Anthony

### Studio Associates

Dean Toepfer

Andrew Carvolth

Luca Lettieri

Natalie Garven

Scott Van Manen

## JEWELLERY AND METAL STUDIO

### **Creative Director**

Christian Hall (until January 2018)  
Sarah Rothe (from January 2018)

### **Production Manager**

Alice Potter (Until March 2018)  
Lisa Furno (March - September 2018)

### **Metal Tenant**

Zoe Grigoris (until January 2018)  
Danielle Barrie (from January 2018)

### **Studio Associates**

Danielle Lo  
Gretal Ferguson  
Sean Prentis  
Sarrah Tzijan

### **Artist in Residence**

Junko Mori  
Alan Tilsley

Madeline McDade  
Connie Augoustinos  
Gus Clutterbuck

### **Studio 9**

Ceramics Production

### **Studio 10**

Jordan Gower  
Lilly Buttrose

### **Seppeltsfield Studios**

Brenden Scott French  
Julie Fleming  
Barry Gardner  
Rose-Anne Russell  
Michael Russell  
Sue Garrad  
Sonya Moyle

## STUDIO TENANTS

### **Studio 1**

Karen Cunningham  
Kristel Britcher

### **Studio 2**

Tegan Empson  
Llewelyn Ash  
Drew Spangenberg  
Emma Young

### **Studio 3**

James Howe  
Thomas Pearson

### **Studio 4**

Snohetta

### **Studio 5**

Rhys Cooper  
Mathieu Cottin

### **Studio 6**

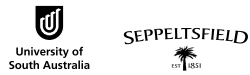
Jon Goulder

### **Studio 7**

Zoe Grigoris  
Antonia Field  
Sylvia Nevistic

### **Studio 8**

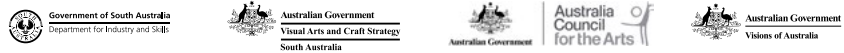
## MAJOR PARTNERS



## SUPPORTING PARTNERS



## GOVERNMENT PARTNERS



JamFactory is supported by the South Australian Government through the Department for Industry and Skills. JamFactory is assisted by the Visual Arts and Crafts Strategy, an initiative of the Australian, State and Territory Governments. JamFactory is also assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

JamFactory respectfully acknowledges the traditional lands of Kurna people and we pay respect to their spiritual relationship with their Country. We also acknowledge the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today.

