

Jam Factory

ANDREW CARVOLTH

Second year Furniture Studio Associate

General Specialist.

Second year Furniture Studio Associate, Andrew Carvolth, made the move to JamFactory with a view to building his practice after completing a Bachelor of Design Arts with Honours at the Australian National University School of Art, Canberra.

In less than two years he has exhibited twice at DENFAIR in Melbourne (2017 and 2018), been nominated as a finalist for the Clarence Prize for Excellence in Furniture Design in 2017, and jet set his way to Europe (twice). His first ever visit to the continent was to exhibit in Milan, Italy during Salon del Mobile, followed by a trip to Lessac, France only a few months later to take part in Domaine de Boisbucet's summer workshops program on a JamFactory scholarship. Looking back Andrew has definitely achieved what he set out to do, and maybe more.

Now with two European adventures behind him, craftsman and designer Andrew Carvolth has come back to JamFactory inspired and invigorated. As he reflects on his recent adventures, his hands are animated and eyes wide. 'My practice went into some weird territories for a while but now it has really evolved out of the rabbit hole I led myself down,' Carvolth laughs.

Passionate about exploring new processes and methods of intersecting fields, Carvolth has taken advantage of the close proximity of the other Studios at JamFactory to learn and be inspired. He found himself especially intrigued by ceramics, 'I really liked the ideas of industry and production explored so innovatively in Damon Moon's (Creative Director of JamFactory's Ceramic Studio) work shown at JamFactory last year in Gallery Two. I also really wanted to explore exhibiting in a gallery setting and was curious to try working in a medium I hadn't tried before. After some fairly informal discussions, a project between us was formed.'

The resulting exhibition, *The Milan Project* shown at Galeria Rubin, Milan, Italy, presented a figurative and architectural connection between two mediums and artists. Moon exhibited his full range



of Washington Vases and alongside, Carvolth exhibited his experimental pondering into ceramics born out of material investigations. He presented a series of 7 Mila vases in raku clay along with two side-tables, one in lime wash terracotta and rock maple, the other in black wood, beside a rock maple tallboy, all made this year.

'The entire process was an eye opening experience and I really valued the help of some of the other Associates along the way. Ebony Heidenreich's [second year Ceramics Studio Associate] expertise on the vases and side tables was invaluable, along with Daniel Berzins [former Ceramics Studio Associate].' The side tables were where Carvolth realised the challenge of his curiosities. 'Clay just doesn't work the same way as wood - it is a whole different engineering process,' he admits.

Carvolth has always approached design from an interesting blend of knowledge. His practice is defined by a reappropriation of traditional making

processes, placing a particular importance on craft skills and primarily timber. He has worked for musical instrument makers, furniture makers, toolmakers and sculptors, as a framer and even in conservation. He describes himself as a general specialist in many things and it's easy to see why.

Words by Lara Merrington.



Untitled side tables, 2018. Photo: Andre Castellucci.