



G E N E R A T E

TWO THOUSAND AND EIGHTEEN

AUBREY BARNETT
ANDREW CARVOLTH
BILLY CRELLIN
EBONY HEIDENREICH
ASHLEE HOPKINS
KERRY LEVY
DANIELLE LO
RENATO PEREZ
BASTIEN THOMAS
DEAN TOEPFER

I like to describe the Associate training program as a career slingshot – the more Associates put in and soak up over the two years, the faster they can expect to accelerate along their individual path to successful and sustainable professional practice.

JamFactory's acclaimed two-year Associate training program is currently offered in four studio areas: ceramics, glass, furniture and jewellery and 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 (including some experience with budgets, time-lines and client relationships); and developing and delivering educational workshops.

Some highlights from the program this year include workshops in the Jewellery and Metal Studio by UK-based metalsmith Junko Mori and Canadian artist Lyndsay Rice. In the Glass Studio we hosted workshops by leading Australian artists Scott Chaseling and Tom Moore and we ran a cross-disciplinary product design workshop for all Associates by Canberra-based designer Tom Skeehan. Thanks to philanthropic support through our Medici Collective we were also able to send five Associates overseas to undertake professional development residencies – two to France, one to Japan and two to the United States.

Associates come from across Australia and around the world with the current cohort of 19 coming from as far and wide as France, Mexico and the United States as well as Sydney, Brisbane, Melbourne, Canberra and Adelaide.

The *Generate* exhibition is a great showcase of the talents of our Associates and a celebration of their achievements over two years. Working with our curatorial staff on the exhibition is also another valuable opportunity for the Associates and I want to acknowledge the work of our two fabulous Assistant Curators – Lara Merrington, who worked on the development of the show until she took up a more senior role at the Shepparton Art Museum in October and Caitlin Eyre who worked closely with the Associates since then and wrote all the text for this catalogue.

I also want to acknowledge the important role of the creative staff in our studios and particularly the Creative Directors who are so influential in the experience of our Associates. Karen Cunningham in the Glass Studio and Sarah Rothe in the Jewellery and Metal Studio who are both continuing on next year, and Damon Moon in the Ceramics Studio and Jon Goulder in the Furniture Studio who are embarking on exciting new chapters in their careers next year. My sincere thanks to Damon and Jon for the many positive changes and outcomes delivered during their appointments from the beginning of 2014.

The ten outstanding emerging artists and designers featured in this exhibition will almost certainly all go on to become successful and influential protagonists in the world of craft and design and I encourage you to follow their progress (as you can on social media) as they continue their individual creative journeys.

Brian Parkes
Chief Executive Officer



KERRY LEVY

CERAMIC ARTIST / CERAMICS STUDIO

BORN: 1992, BE'ER SHEVA, ISRAEL

STUDIED: BACHELOR OF VISUAL ART (CERAMICS)
UNIVERSITY OF SOUTH AUSTRALIA, ADELAIDE, SA

Kerryn's ceramics practice is influenced by the Australian landscape and the human relationships that occur both with and within this space. Her *Asymmetry vessels* developed through a process of intuitive making and material experimentation. Hand-built with traditional coil-building techniques and finished with soft matte glazes or left as 'naked' unglazed clay bodies, each object contains visible, tactile traces of the making process. The vessels have been made to fit together in pairs or groupings, their forms complementing, cradling and communicating with each other while also allowing shapes to emerge from the negative space between them.

kerrynlevyceramics.com
[@kerryn.levy.ceramics](https://www.instagram.com/kerryn.levy.ceramics)

Asymmetry vessel #18.64, 2018, stoneware, 600 x 220 x 100
Asymmetry vessel #18.65, 2018, stoneware, 630 x 200 x 80





BILLY CRELLIN

GLASS ARTIST / GLASS STUDIO

BORN: 1990, MAITLAND, NSW

STUDIED: BACHELOR OF VISUAL ARTS (PHOTOMEDIA)
SYDNEY COLLEGE OF THE ARTS, ROZELLE, NSW



Influenced by his experiences in the glass industry in the Czech Republic, Billy has been inspired by the Weiner Werkstätte (Vienna Workshop), an early twentieth century production cooperative of artisans formed during the Austro-Hungarian Empire. The cooperative was founded with the belief that designers and craftsmen could work as equals to produce objects that embodied good design, excellent craftsmanship and high quality materials. The Weiner Werkstätte's commitment to Gesamtkunstwerk (a work of art that makes use of many art forms), the elevation of craft processes and the use of industry applications are all elements that Billy has fostered within his own glass practice.

billyjamescrellin.com
[@billyjamescrellin](https://www.instagram.com/billyjamescrellin)

Untitled, 2018, machined graphite, 60 x 50 x 35

Untitled, 2018, machined graphite, 60 x 50 x 35

Koloman, 2018, glass, raw glass ingredients, 120 x 120 x 120

Koloman, 2018, raw glass ingredients, 100 x 120 x 120

Otto, 2018, raw glass ingredients, hot formed,
faceted cut, 100 x 50 x 50



BASTIEN THOMAS

GLASS ARTIST AND MAKER / GLASS STUDIO

BORN: 1992, SAINT-GERMAIN EN LAYE, FRANCE

STUDIED: BMA SOUFFLEUR DE VERRE, LYCÉE JEAN
MONNET, YZEURE, FRANCE (NATIONAL GLASS SCHOOL)

Intrigued by archaeology and the past since childhood, Bastien is drawn to the secret historical information imbedded in found objects. From a young age, he collected any objects that could potentially have a history, such as rocks, fossils and rusted pieces of metal. In this body of artworks, Bastien draws inspiration from a detailed inventory of 2,000 year old glass objects that were unearthed in a Gallo-Roman necropolis located near Chanteloup-les-Vignes, his hometown in France. In crafting these neo-historical objects, Bastien captures the special fascination that his early discoveries held, and invites the viewer to share his continued sense of wonder.

bastienthomasglass.com
[@bastien.bobek.thomas](https://www.instagram.com/bastien.bobek.thomas)

*Barillet et bouteille ansée (Barrel and Amphora), 2018, blown glass,
cut and polished, 360 x 140, 330 x 150*





DANIELLE LO

JEWELLERY ARTIST / JEWELLERY AND METAL STUDIO

BORN: 1994, SYDNEY, NSW

STUDIED: ADVANCED DIPLOMA IN JEWELLERY AND OBJECT DESIGN
DESIGN CENTRE ENMORE, SYDNEY, NSW

BACHELOR OF VISUAL ARTS (JEWELLERY AND OBJECT)
SYDNEY COLLEGE OF THE ARTS, SYDNEY, NSW



Primarily a jeweller before coming to JamFactory, Danielle has taken the opportunity to step outside her jewellery practice to explore sculptural forms and apply her self-taught enamelling techniques. The *Fragment series* is a body of work influenced by presence and place. The pieces in this series are physical representations of time while also emulating forms derived from nature. The fusion of strength and balance create a sense of stillness and calm, inviting audiences to explore the details and textures within each piece.

daniellelo.net
[@daniellelo.jewellery](https://www.instagram.com/daniellelo.jewellery)

Floating Fragments 1, 2018, fine silver, sterling silver, 250 x 160 mm



DEAN TOEPFER

FURNITURE & LIGHTING DESIGNER / FURNITURE STUDIO

BORN: 1984, SYDNEY, NSW

STUDIED: ASSOCIATE DEGREE IN DESIGN (FURNITURE)

ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY, MELBOURNE, VIC

Dean is a furniture and lighting designer who is committed to producing high quality, functional and honest designs with an emphasis on detail and originality. His interests lie in the exploration of materials, shapes and forms, particularly in terms of seeing how each one can interact and coincide with one another. By stripping back unnecessary elements, Dean has developed an appreciation for contemporary design using mixed materials and manufacturing techniques. The *Apres Cart* is a contemporary and minimalist take on the traditional drinks trolley with a flowing form that is both sculptural and structural.

deantoepfer.com

@deantoepfer



Apres cart, 2018, steel tube, American Walnut, 770 x 550 x 880



ANDREW CARVOLTH

CRAFTSPERSON AND DESIGNER / FURNITURE STUDIO

BORN: 1993, CANBERRA, ACT

STUDIED: BACHELOR OF DESIGN ARTS (HONOURS)

AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA, ACT



Andrew is a craftsperson and designer who has established a practice producing speculative exhibition work, commissions and limited edition objects. His practice is defined by a reappropriation of traditional making processes and associated materials, and captures a uniquely Australian vernacular. In a world of specialists, Andrew considers himself a generalist and explores many facets of craft and design practice. From this melting pot, Andrew forges a unique perspective and understanding to how he approaches design. The *Milan Vase* is a testament to Andrew's ongoing pursuit of craft skills and is imbued with a sensitivity to material and process.

andrewcarvolth.com

[@andrewcarvolth](https://www.instagram.com/andrewcarvolth)

Milan vase, 2018, stoneware, 100 x 100 x 210



ASHLEE HOPKINS

POTTER / CERAMICS STUDIO

BORN: 1995, ADELAIDE, SA

STUDIED: BACHELOR OF VISUAL ART (CERAMICS)
UNIVERSITY OF SOUTH AUSTRALIA, ADELAIDE, SA

During her last few months at JamFactory, Ashlee has endeavoured to make one piece per day that pushed her technically and added to her already highly developed ceramic practice. Through this exercise, Ashlee has made a commitment to create artworks that allow for complete stylistic ownership, exploration of form and the time to enjoy her craft – an ode to studio potters throughout the ages. Drawing inspiration from ancient to contemporary classics such as the Chinese Meiping, Korean Maebyeong and more recent bottle-shaped forms, Ashlee has created her own craft language.

ashleehopkins.com
[@a.sh.lee](https://www.instagram.com/a.sh.lee)

Vase #3, 2018, stoneware, 255 x 165
Bottle #2, 2018, stoneware, 200 x 100





EBONY HEIDENREICH

CERAMIC ARTIST / CERAMICS STUDIO

BORN: 1990, ADELAIDE, SA
STUDIED: BACHELOR OF VISUAL ARTS (HONOURS)
UNIVERSITY OF SOUTH AUSTRALIA, ADELAIDE, SA



Ebony's ceramic practice encompasses functional, wearable and sculptural artworks. Her love of both modern and ancient architecture is evident in her pared back design aesthetic, as is her regard for the raw materiality of clay. Through the lens of an experimental practice, Ebony explores form, materiality and the influence of the constructed world on design. Working with recycled clay offcuts, she reimagines what could easily end up a waste product as new/old objects. With a touch of the archaic, but firmly rooted within a contemporary practice, *Shapes and other places* makes for an intriguing dialogue between the past and present, and the perception of materials, objects and their applications.

eheidceramics.com
[@eheid_ceramics](https://www.instagram.com/eheid_ceramics)

Shapes and other places, 2018, reclaimed clays,
370 x 260 x 45, 300 x 198 x 45 (inner)



AUBREY BARNETT

ARTIST AND MAKER / GLASS STUDIO

BORN: 1992, HOUSTON, TEXAS, USA
STUDIED: BACHELOR OF FINE ARTS (GLASS)
UNIVERSITY OF TEXAS, ARLINGTON, USA

Aubrey's glass practice explores the human condition and provokes the viewer to consider individualism, their past and the shared human experience. Her most recent body of work stems from senescence (the deterioration of memory with age), memory distortion and the degradation of childhood innocence. Like a never-ending game of 'telephone', each time a memory is recalled it is distorted. This phenomenon is known as *Decay Theory*. The exaggeration and enlargement of pieces from childhood games such as jacks, dominoes and pick up sticks act as a metaphor for aggrandisement, inaccuracies in memories and the slow erosion of memories over time.

@oobree

Decay Theory No. 4, 2018, blown glass, 400 x 400 x 400 each





RENATO PEREZ

GLASS ARTIST / GLASS STUDIO

BORN: 1990, PUEBLA, MEXICO

STUDIED: BACHELOR OF VISUAL ARTS

SYDNEY COLLEGE OF THE ARTS, SYDNEY, NSW

VETRORICERCA GLAS & MODERN, BOLZANO, ITALY

During his Associateship, Renato prototyped many functional glass objects and created a varied body of sculptural artworks for his developing glass practice. In his sculptural artworks, Renato draws inspiration from nature and is particularly influenced by landscapes and the mysterious depths of the sea. The skills Renato needed to craft *Right Time* were developed over the past year using traditional Italian techniques. Through repeated streamlining, Renato has refined a method of mass-producing delicate glass sea urchins. These sea urchins are hot joined to blown glass forms to create a sense of balance and harmony in colour and composition

renakoo.myshopify.com

Right Time, 2018, blown glass, dimensions variable



MEDICI COLLECTIVE

A new renaissance of visionary patrons who collectively invest in, and directly engage with the talented emerging artists and designers undertaking JamFactory's acclaimed Associate training program.

In its first four years, the Medici Collective has contributed more than \$300,000 towards the Associate training program, including 5 international travel scholarships, and 8 visiting industry mentors in 2018 alone.

The vision, influence and support of our Medici Collective Donors has ensured JamFactory and the talent we nurture play a key role in the creative economy locally, nationally and internationally.

We sincerely thank the ongoing 2018 Medici Collective and Creative Partnerships Australia in 2018 who matched their donations. We warmly welcome interest in the program for 2019 and for further information please contact JamFactory's Development Manager Nikki Hamdorf on (08) 8410 0727 or nikki.hamdorf@jamfactory.com.au

THANK YOU TO OUR MEDICI COLLECTIVE

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11:00am – 5:00pm

Exhibition Curators: Lara Merrington and Caitlin Eyre

Photography: Andre Castellucci

Graphic Design: Sophie Guiney

Senior Curator: Margaret Hancock Davis

Assistant Curator: Caitlin Eyre

Exhibitions Assistants: Danielle Barrie and Kerryn Levy

Creative Directors

Glass Studio: Karen Cunningham

Furniture Studio: Jon Goulder (until July 2018)

Current Head of Furniture Studio: Stephen Anthony

Jewellery and Metal Studio: Sarah Rothe

Ceramics Studio: Damon Moon

Measurements are given as h x w x d or h x dia in millimeters.

Major Partners:



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THE VISUAL ARTS AND CRAFT STRATEGY



Australian Government



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.

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