

studioA



Annual Report
2022/23

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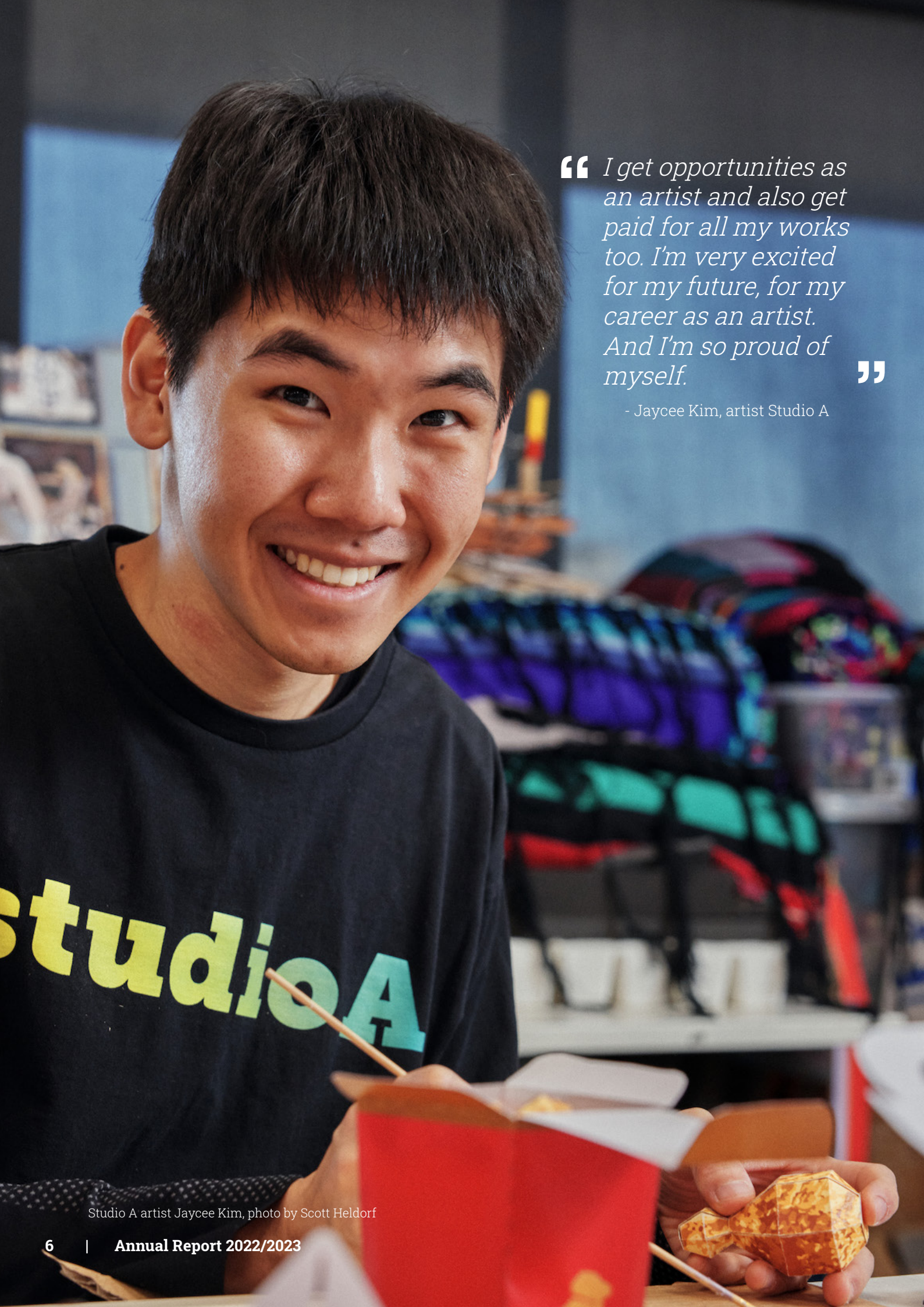
Archibald Prize 2023 finalist, Thom Roberts, *In the future there might be new tall buildings built by Bert (Farhad Haidari)*, acrylic and graphite on timber, image © Art Gallery of New South Wales, Jenni Carter

Our Mission

“ To professionally empower artists with intellectual disability and ensure their voices are heard within contemporary Australian culture. ”



Rainbow, Mermaid, Fireworks, Bondi Pavilion Gallery, April 2023, photo by Silversalt courtesy of Waverly Council



“ *I get opportunities as an artist and also get paid for all my works too. I'm very excited for my future, for my career as an artist. And I'm so proud of myself.* ”

- Jaycee Kim, artist Studio A

Our team

Studio A Artists

Victoria Atkinson
Katrina Brennan
Mathew Calandra
Emily Crockford
Peter Dudding
Guy Fredericks
Annette Galstaun
Lauren Kerjan

Daniel Kim
Jaycee Kim
Adam Mandarano
Catherine McGuinness
Meagan Pelham
Thom Roberts
Skye Saxon
Damian Showyin

Phillip Sidney
Greg Sindel
Lisa Tindall

Studio A Staff

Gabrielle Mordy	CEO/Artistic Director
Emma Johnston	Principal Artist
Lise Anderson	Collection and Sales Coordinator
Florence Araniego	Artist Facilitator
Tim Bell	Archivist and Gallery Assistant
Clare Choi	Artist Facilitator
Katrina Dunn-Jones	Projects and Administrations Coordinator
Karla Hansen	Marketing and Communications Manager
Yesmin Hassarati	Artist Facilitator
Christopher Haysom	Digital Solutions Manager
Pernille Jack	Operations Manager
Kathie Najar	Artist Facilitator
Cassilda Parkinson	Artist Facilitator
Shan Turner-Carroll	Artist Facilitator

Guest Artists

Lauren Barlow	Shan Turner-Carroll
Rosie Deacon	Chloe Watfern
Paula do Prado	Simon Wheeldon

A Message from the CEO

2023 started with a flight from sunny Sydney to chilly New York City. My travel companion was Studio A artist Thom Roberts along with Studio A Projects Coordinator Katrina Dunn-Jones. We were en route to The Hilton in Midtown Manhattan where Thom and I were invited to speak at the College of Art Association (CAA) Conference. The Annual Conference is the largest convening of art historians, artists, designers, curators, and visual art professionals in the US - in short it is a serious, fancy and prestigious international arts event. Thom was there to talk about his career trajectory as a professional artist.

This is Thom's second international trip with Studio A (in 2019 he undertook a residency with Societas Raffaello Sanzio in Italy), but his first invitation to present at such a respected academic conference. Yet, Thom showed no signs of buckling under the pressure. Rather, he seemed energised by the travel - particularly motivated by his drive to sample a pizza and burger from all the key 'fast food' joints in NY City, which in his typical style Thom renamed 'Kenny Sylvester'.

Thom and I presented on a panel facilitated by Professor Colin Rhodes. It addressed *Contemporary Art from Supported Studios*. Dedicated academics and professionals talked about how artists with disability participate in the arts across the USA and UK. Thom was the only artist with disability speaking directly about his experience. His presentation was clear, amusing and refreshing. Titled *How to be an artist until I am a very old man* Thom explained his process and shared his dream to have a solo show in *Kenny Sylvester* (New York City).

Presenting on this platform Thom could not be further from being an 'Outsider' artist - he was an active operator front and centre in the art world. He was not there to be talked about, he was there to talk for himself. This activity encapsulates what Studio A is about - artists with intellectual disability taking the stage to speak on their own terms in a manner that is empowering. This report celebrates countless other exhibitions, commissions, events and opportunities in FY23 when Studio A artists did just this - and I could not be more proud.

Our artists' talent and drive is at the core of everything Studio A does yet our artists' professional success is not down to talent alone. It is the outcome of a team of people working in harmony together. This team includes our artist's families and support networks, our tireless staff, volunteers, donors and in particular our clients. Studio A operates as a social enterprise and we could not function without selling art. When you buy creative services from paintings to public art this brings important income to our artists and to the company itself. This income directly supported Thom to fly to New York.

I would like to pay particular gratitude to my Studio A co-founder, Principal Artist Emma Johnston. Emma works diligently behind the scenes exercising her unique skillset to sensitively support Studio A artists to reach their creative potential. She encourages and extends the artists, motivating them to push their practice. All at Studio A very much stand on the shoulders of our dedicated board of directors - all volunteers. As CEO I particularly feel their support. In the interest of excellent governance we are beginning a period of board renewal. This sees several founding Directors prepare to step down and pass the baton on. This includes Steve Badgery, Barbara Ward, Kim Spinks and Shane Simpson AM. I cannot thank this collective of skilled and generous professionals enough, they have given me the confidence, networks and loyalty to lead Studio A.

I would like to particularly acknowledge our founding Chair Shane Simpson. He has not only contributed his time and intelligence to governance matters, but also his heart to our artists. Shane has developed a direct relationship with Studio A artists through spending time experiencing the program in action. In the words of Thom Roberts Shane (or as Thom says 'Adam') feels like 'a big brother'. Thanks to Shane for investing his big brother energy into Studio A over some many years.

Gabrielle Mordy

CEO / Artistic Director Studio A



Archibald Prize 2023 finalist, Emily Crockford, *Jeff's pink daisy eyelash clash*, acrylic on canvas



A Message from the Chair

2023 was another year of extraordinary successes – both for our artists and all of the Studio workers who support them in so many ways. Studio A artists, led by the inspirational Gabrielle Mordy and Emma Johnston, were featured in 49 public exhibitions; they have fulfilled 30 commissions from corporations, government departments, public galleries and museums; 11 of them have been finalists or shortlisted for prizes and awards; 4 were finalists in the prestigious Archibald Prize (Emily Crockford and Thom Roberts for the third time, Catherine McGuinness for a second year and Daniel Kim for his first time); Thom Roberts and Gabrielle Mordy were keynote speakers at the prestigious 111th College Art Association Annual Conference in New York. I was proud to see Matthew Calandra's triptych *Stations of the Cross* exhibited in the opening exhibition of the new wing of the Art Gallery of NSW and was astounded by Emily Crockford's beautiful 6 metre high *Kookaburra Kingfisher*, a commission for the Adolescent and Young Adult Hospice at Manly. The list goes on.

As we look back on all the successes and accolades that our artists have earned during the year, we must remember what is at the very core of all this activity: through their professional success they not only earned money from their talent, they also earned the admiration and respect of the community within which they live and work.

When I reflect on this, I can only imagine the pride that the families of our artists must feel when they see the work of their loved ones, observe their skill development and the joys that come with each success. While Studio A gives inspirational support to its artists, the artist's family provides the love and care that makes our achievements possible. To the mothers and fathers, brothers and sisters, I would simply say, 'Congratulations. Our success is also your success.'

Annual reports are necessarily reflections on the past but I would like to take this opportunity to report some significant, current changes. After many years, I am now stepping down as Chair of Studio A. I have been part of the Studio from

its early days and, with considerable sadness, I recognize that it is time for board renewal. Staged over several months, three other directors, Steve Badgery, Barbara Ward and Kim Spinks, who have given a lot to the Studio, have also agreed to pass the baton. I would especially like to mention how important Kim has been to the Studio, bringing her deep knowledge of government and of the disability cultural sector. She has been simply tireless on behalf of our artists from the very beginning.

This board renewal has enabled us to bring new talents to the governance of the Studio: Deborah Ely, former CEO of Bundanon; Emeritus Professor Ross Harley, former Dean of Art & Design at the University of NSW; and Lindsay Clement-Meehan, of Baldwin Boyle, expert in corporate communications, join with Evan Lowenstein, Doug Spencer, John McCabe, to bring an extremely strong set of skills and talents to the board. I would also particularly like to thank John McCabe for assuming the role of Chair of Studio A. John is the Senior Vice President and Chief Operating Officer of Liberty Special Markets, one of the Studio's most loyal and generous corporate supporters. Not only kind and generous, John brings to the Studio, senior management and leadership skills of the highest rank.

To our artists, their wonderful support team, the board, and all our generous supporters and cheerleaders, thank you, and good night.

Shane Simpson AM

Chair of Studio A

“*I make art about things I love like painting trains and playing with photocopies. I get to have things the way I like them.*”

Thom Roberts,
artist Studio A

Thom Roberts, *Thom, the Architect*, Sydney, October 2022, photo by Christina Mishell/Brand X

studio A

Impact Statement FY23

Studio A increased diversity and inclusion by creating visibility for artists with intellectual disability.

100% of artists

identify as professional and earn income from their art

11 artists shortlisted for prizes and awards

10 major public art installations

33 corporate clients

22 art & design partners

19 media features

30 commissions

"Portraits in progress rest on easels, Papier-mâché sculptures dry on shelves. These beautiful objects have made their way into the halls of our city's finest art institutions, from the Archibald Prize at the Art Gallery of New South Wales, to The National at Carriageworks. It's important that these artworks are being valued and celebrated. It's also important that we celebrate the beautiful relationships and collaborations, the interweaving of lives, that Studio A helps nourish."

- Artlink, Winter/Spring Issue #422 August 2022

studioa.org.au

2 million
people saw Studio A artwork

Studio A art featured in
49 exhibitions

"I enjoy patterning and bright colours. It is relaxing. The colours in your mind tell your heart to go for it. It gives you confidence. It gives you joy."

- Emily Crockford, Studio A artist



Rosie Deacon and Emily Crockford,
Emily Rosie Sparkle Blue and Pink Mermaids. Photo by Tanja Bruckner

Our Supporters



Seed Stitch Contemporary Textile Awards 2022 finalist, Catherine McGuiness, *Little Little Little Little Monkeys*, embroidery thread and sequins on vintage brocade

The incredible achievements here at Studio A would not be possible without the valuable support we receive from donors, funders, and dedicated volunteers. Their generous contributions are the backbone of the work we do, and we are deeply grateful for their continued support.

These contributions provide accessible studio space, high-quality art materials, logistical and skilled support, and invaluable mentorships to assist and empower our artists to pursue their creative goals. Opening the doors to new residencies, commissions, and exciting

challenges allows Studio A and our artists to continue to foster a more inclusive and equitable artistic landscape.

This Annual Report for FY22/23 and the exhibitions, events, commissions, and partnerships within it serve as a testament to the collaborative spirit and sustained assistance of our supporters. Studio A extends our heartfelt thanks and gratitude to all those who have contributed to our journey. Your support has made a profound impact on the lives of our artists, and we are truly grateful for your unwavering dedication.

Studio A is proudly supported by;



Volunteers and Interns

Rachel Zhu
Sam Kalis
Janene Knight
Aushaf Widisto
Lauren Barlow
Elizabeth McLean
Kathie Najar
Janette Andersen

“ Thank you for everything. We’ve done so much together. It’s amazing! Yay! ”
- Emily Crockford, artist Studio A

Donors

- Incognito Art Show

Liberty Specialty Markets

Turner Freeman Lawyers

James Phillips in honour of the late Claire Phillips

The Anita & Luca Belgiorno-Nettis Foundation

Simpson-Michel Foundation

Simpsons Solicitors

10 x 10 Philanthropy Limited (Australia)

Kate Thorley and Wilson Asset Management

Michael Trounce and Milanote Creative Fund

Arndell Anglican College

M J Pigram

Declan Keenan and Kilcook Construction Group

Cate Dening

Daryl Dixon

Steven Badgery & James Hayes

Marianne Kerjan

Mira Joksovic and Vanovas Associates Pty Ltd

Wadih Hanna and J&W Hanna Pty
- Ltd

The Patoulios Family

Victoria Atkinson

Tim Gerrard

Fernando Tiglio and Qubist

John Montgomery

Lindsay Showyin

Roger Sebel

Grill'd

PayPal Giving Fund

Carrie Kibbler

Jennifer Gould

Jacqueline Calandra

JoAnn Se

Marie-Louise Ayres

Annie Russell

Euan Carlisle

Gillian Corban

Homan Katoozi

Kristina Tito

Shelley Fredericks

Jennifer Wilder

Gabrielle Mordy

Kathy Longmore

Martyn Mordy
- Geoff Tyrrell

Fay Bowen

Clare Choi at the Affordable Art Fair 2023, photo by Kit Edwards



Exhibitions



Pink Panther Station, Mosman Art Gallery, May 2023, photo by Jacquie Manning

'a very lovely show of artists whose practices share simmlaritiities pt. I'

Mathew Calandra, curated by Jackson Farley
Woollahra Gallery at Redleaf, 13 Jul - 7 Aug 2022

Brave New Weird

Victoria Atkinson, Guy Fredericks, Lauren Kerjan,
Skye Saxon, Phillip Sidney, Lisa Tindall
JEFA Gallery, Byron Bay, 30 Sep - 18 Oct 2022

Woollahra Small Sculpture Prize

Guy Fredericks
Woollahra Gallery at Redleaf, 13 Oct - 20 Nov 2022

Locomotive Dreams - Imagination in Motion

Thom Roberts
Courthouse Gallery+Studio, Port Hedland WA
7 Oct - 18 Nov 2022

Seed Stitch Contemporary Textile Awards

Victoria Atkinson, Catherine McGuiness and Damian
Showyin
The Australian Design Centre, 7 Oct - 16 Nov 2022

Thom, the Architect

Thom Roberts
Brand X, Greenland Centre, 17 Oct - 31 Dec 2022

Making Worlds

Mathew Calandra
AGNSW North Building, 3 Dec 2022 - 31 Dec 2023

Rainbow Mermaid Fireworks

Emily Crockford and guest artist Rosie Deacon
Bondi Pavilion Gallery, 1 Apr - 14 May 2023

Pink Panther Station

Thom Roberts and guest artist Simon Wheeldon
Mosman Art Gallery, 15 Mar - 4 Jun 2023

On the Edge: Species at Risk

Mathew Calandra, Emily Crockford, Guy Fredericks
Lion Gate Lodge Garden, Royal Botanic Garden
18 Mar - 2 Apr 2023

The Archibald Prize 2023

Emily Crockford, Daniel Kim, Catherine McGuiness,
Thom Roberts
The Art Gallery of New South Wales, 6 May - 3 Sept 2023

Our Shared Futures

Guy Fredericks
NSW Parliament House, 30 May - 29 Jun 2023

BLUE WORLD: The Valerie Taylor Art Prize for Ocean Advocacy

Guy Fredericks
Carriageworks, 8 June 2023

Fifty Skies

Annette Galstaun, Lauren Kerjan, Daniel Kim
Annandale Galleries, 21 Jun - 22 Jul 2023



The Archibald Prize 2023

In 2023, four incredible Studio A artists were recognised as finalists in the prestigious Archibald Prize. Emily Crockford's portrait of artist Jeff McCann secured her a third-time placement, as did Thom Roberts' painting of architect Farhad Haidari. Catherine McGuinness was recognised for a second year in a row with her portrait of restaurateur Kylie Kwong, and artist Daniel Kim celebrated his first selection as an Archibald finalist with a poignant and powerful self-portrait painted in memory of his late mentor, Greg Warburton.

“ I am thrilled and inspired by the inclusion of these excellent artists whose success, alongside Catherine's speaks very much to the diversity of the art world expanding. ”

- - Kylie Kwong on Studio A's Archibald success.

Rainbow Mermaid Fireworks

Emily Crockford and Studio A Guest Artist Rosie Deacon created an exhibition that can only be described as part mermaid garden, part titanic shipwreck and part aquatic dance party. The pair fashioned a display of over sixty sequinned, textile sea creatures, a hand-painted mural, wallpaper created with contemporary photographer Tanja Bruckner, and music designed to evoke an undersea dance party. The immersive exhibition took place at the Bondi Pavilion Gallery with the two artists dressed in shimmering pink and blue, floor-length mermaid gowns as they welcomed gallery goers and released their coveted soft sculptures for sale to hordes of eager buyers.



Rainbow, Mermaid, Fireworks, Bondi Pavilion Gallery, April 2023, photo by Silversalt courtesy of Waverly Council

Making Worlds

The Art Gallery of New South Wales acquired Mathew Calandra's 2021 Sulman Prize work *Stations of the Cross* for its permanent collection. The artwork was curated into the opening exhibition of the brand-new North Building at the Art Gallery. *Making Worlds* brings together contemporary artists from across the globe whose work reflects on the complex worlds we create and share, both real and imagined. Mathew visited his work dressed as a distinguished duck after facilitating a public workshop at the gallery where he acted as a muse, self-styled as inspiration for the participants.

Additional accolades



Seed Stitch Contemporary Textile Awards 2023

Damian Showyin for his work Building Grids
Digital Fabrics Award

IMAGinE Awards 2023

Exhibition Projects -
Small or Volunteer Galleries
Bondi Pavilion Gallery
Rainbow, Mermaid, Fireworks
Highly Commended

Thom the Architect

In this public art installation, Thom Roberts became the architect of his own city, an energetic and vibrant metropolis where each skyscraper bursts with character. The project materialised during Roberts' residency at Brand X City of Sydney Creative Studios, with Guest Artist Simon Wheeldon. The three-dimensional urban diorama was featured in the window of the new Brand X space of the Greenland Centre on Bathurst Street, Sydney alongside an animation starring Roberts equipped with a hardhat and rolls of city plans under his arm.



Thom, the Architect, Sydney, October 2022, photo by Christina Mishell/Brand X

“ *Making Worlds brings together contemporary artists from across the globe whose work reflects on the complex worlds we create and share, both real and imagined.* ”



Mathew Calandra, *Stations of the Cross*, Art Gallery of New South Wales, December 2022, photo by Studio A

Commissions

“ *My name is Emily Crockford, professional artist. And I love my artwork very much, with patterns and details of bushy banksias and flannel flowers. Yay! I love it!* ”

- Emily Crockford on her DELL commission

Emily Crockford, *Bush jelly bean doties with banksias and pretty pink pastel flowers*, DELL Technologies, Chatswood, photo by Pablo Veiga

Wonderful watery dreamyland, Meagan Pelham

Watercolour on paper reproduced on decal.
Commissioned by Liberty Mutual Insurance Company, Brisbane, Australia

Bushy Glebe Branches with Blue Flowers, Emily Crockford

Acrylic on canvas
Commissioned by Scope Australia

Earthen Seed, Guy Fredericks

Paper mache, armature wire, masking tape, tissue paper, velvet, grass tufts, sand, rocks and acrylic paint reproduced as the cover of Sydney Craft Week Guide
Commissioned by The Australian Design Centre

Full moon in the starry night, the river pattern with the loveheart, Emily Crockford

Acrylic on canvas polyptych
Commissioned by Gray Puksand Architects for McMillan Shakespeare Group, Melbourne

Bush jelly bean doties with banksias and pretty pink pastel flowers, Emily Crockford

Bespoke large-scale wallpaper
Commissioned and curated by Curatorial + Co for DELL Technologies HQ, Sydney

The Wind, Victoria Atkinson

Gouache on paper
Licensed for the cover of the ANZ Accessibility and Inclusion Plan 23-25.

Kookaburra Kingfisher, Emily Crockford

Multi level wallpaper mural
Commissioned by Health Infrastructure and Northern Sydney Local Health District for the Adolescent and Young Adult Hospice Manly

Bush jelly bean doties with banksias and pretty pink pastel flowers

Emily Crockford's botanical design, *Bush jelly bean doties with banksias and pretty pink pastel flowers*, spans across the whole 3rd level of DELL Technologies' new Sydney HQ in Chatswood. Each of the five floors of DELL HQ was curated by the team at Curatorial+Co. and features commissioned work from five contemporary Sydney artists.



Sydney Craft Week

7 – 16 October 2022

Earthen Seed

Based on the theme of climate emergency, Guy Fredericks created *Earthen Seed* for the cover of Sydney Craft Week and its catalogue. The intricate sculpture commissioned by the Australian Design Centre, aimed to promote Guy's vision of sustainability with recycled fabrics and the lone tree representing the many endangered tree species and deforestation. In his own words "[Earthen Seed] represents hope".



Image (right): Guy Fredericks, *Earthen Seed*, for Sydney Craft Week Publication 2022



Kookaburra Kingfisher

Commissioned by Health Infrastructure and Northern Sydney Local Health District, Emily Crockford's *Kookaburra Kingfisher* artwork provides a dynamic, welcoming point to the Adolescent and Young Adult Hospice in Manly, Australia's first dedicated service for young people with life-limiting illnesses. The Kookaburra was reproduced from Emily's original painting as a 6-metre-high wallpaper mural and was the first of a number of integrated Arts projects for the AYAH that Studio A are proudly providing.

“ Just wanted to extend a huge thank you to you and your team for the Manly AYAH project and all the work and love that has been put into this body of work. The new works have been received with so much joy and positivity. ”

- Marika Perrow, Health Infrastructure

Wonderful watery dreamyland

Meagan Pelham's gorgeous watercolours were reimagined as a wall decal in Liberty Specialty Markets new Brisbane office boardroom, K'gari, named after the Aboriginal name for Fraser Island. Her work, *Wonderful watery dreamland*, captures the stunning flora and fauna that inhabits K'gari. With vibrant butterflies and carefree rainbow lorikeets perched to watch over the boardroom.



Meagan Pelham, *Wonderful watery dreamyland*, decal design for Liberty Specialty Markets, Brisbane

Emily Crockford, *Kookaburra Kingfisher*, AYAH Manly, photo by Tom Staiger

Partnerships

Spilt Milk Music Festival

Katrina Brennan, Emily Crockford, Jaycee Kim, Damian Showyin, Greg Sindel, Meagan Pelham and Thom Roberts.

Large scale art installations by seven Studio A artists in Canberra, Ballarat and the Gold Coast. The artworks were inspired by answers from Spilt Milk and Studio A audiences to the question "What does music make you feel?".

Google Arts & Culture

Studio A joined the Google Arts & Culture stable of partners, bringing the world's art and culture online for everyone.

JAM the label

Emily Crockford t-shirt artwork licensed by the inclusive Australian fashion label designed with people with disability in mind.

Mud Australia

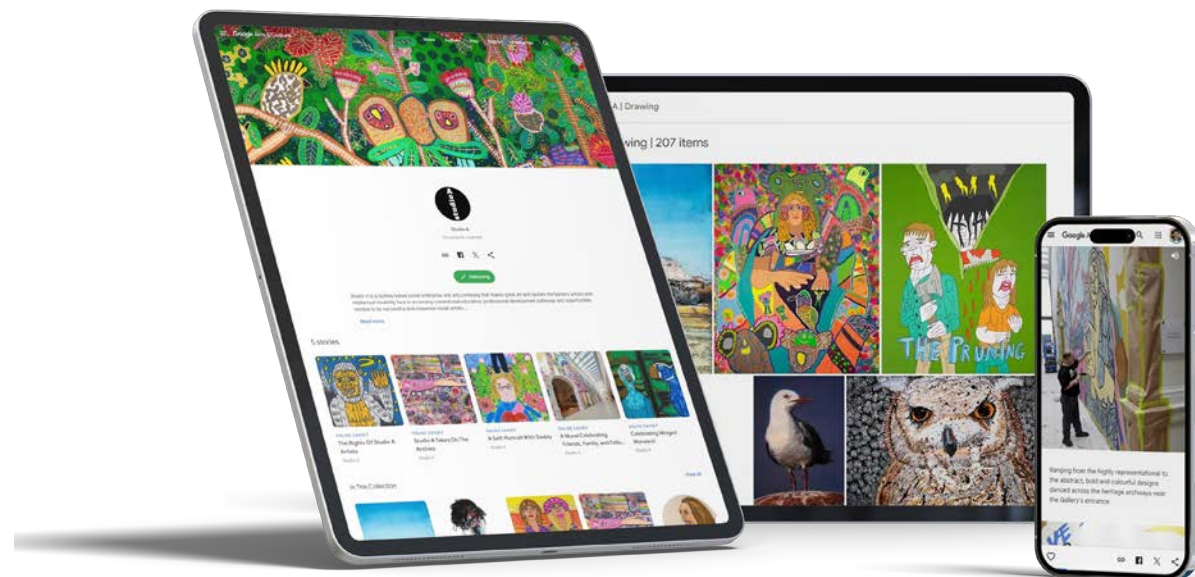
Katrina Brennan, Annette Galstaun, Jaycee Kim and Catherine McGuinness
Rainbow World Surry Hills window takeover for the Australian porcelain homewares company.

“ The quality of Studio A’s work and their professionalism were beyond my expectation. I have found Studio A’s artists aesthetic refreshing and energising, the perfect energy for Spilt Milk. It has been great to provide such a powerful platform for the work of artists with intellectual disability.”

- Jeff Drake, Director Kicks Entertainment



Thom Roberts, *Ice Cream Faces*, Spilt Milk 2022, Canberra, photo by Billy Zammit



Google Arts & Culture

In late 2022 Studio A launched its partnership with Google Arts & Culture, joining the ranks of esteemed arts institutions such as the Tate and MOMA. Over 650 artworks by Studio A artists became viewable on the global platform alongside work by Monet, van Gogh, Rembrandt and more. Google Arts & Culture puts the treasures, stories and knowledge of over 2,000 cultural institutions from 80 countries and territories at audiences' fingertips with a mission to make the world's culture accessible to anyone, anywhere.

Launched in line with the 2022 theme of International Day of People with Disability (Transformative solutions for inclusive development), the platform empowers Studio A artists to share their work in high definition with an international audience, breaking down

physical barriers, giving global visibility to their work and championing accessibility.

"It has been a privilege to collaborate with Studio A and share the works of their artists with everyone, everywhere on Google Arts & Culture - and it is especially meaningful that the collection is launching in celebration of International Day of People with Disability. I invite you to immerse yourself in these diverse 650+ artworks, and experience the world through the eyes of incredible artists like Emily Crockford, Jaycee Kim, Katrina Brennan and Greg Sindel. We believe artists have a unique faculty to raise awareness for important topics and are honoured to support them in expressing their ideas," said Lucinda Longcroft, Director of Government Affairs & Public Policy, Google Australia and New Zealand.

“ *The Studio A social enterprise invests in talent, and there's no question this partnership with Google Arts & Culture provides an important platform for those visual artists featured today, and those talented artists who will follow in their footsteps. Spend a few minutes enjoying the online collection of work and you will appreciate immediately how diversity leads to amazing things. Australians realise meaningful participation and strong social connections for people with disability provides a tangible benefit to everyone, and it is something to celebrate.*

- Hon. Bill Shorten MP, Minister for the NDIS and Government Services

“ *We are absolutely obsessed with the artwork on these tees so we wanted to tell you a little more about the wonderful person behind the artwork!*

The artwork was created by artist, Emily Crockford. We fell in love with Emily's work on the Studio A website so got in touch to see if she would be interested in working with us at JAM. She was keen and the rest is history!

- JAM the label



Photo courtesy of JAM the Label

Trophy Dreams Visual Communication Symposium
University of New South Wales, 15 July 2022
Panel discussion with Greg Sindel and Gabrielle Mordy
hosted by Dr. Chloe Watfern and Dr. Scott Brown

Focus on Ability Film Festival, 'Inside Studio A'
Named in the top 5 of 'Open Documentary' entrants,
October 2022

Makers Market, Sydney Craft Week
Australian Design Centre, 15 October 2022

Disability & Artistic Practices: Blood Sweat and Cheers
Campbelltown Arts Centre, 6 October 2022
Panel discussion with Greg Sindel and Christopher
Haysom of Studio A, Blake Thomas and Jezzy Fezzy of
Little Orange, moderated by Ebony Wightman

South Eveleigh Artist Markets
South Eveleigh, 1 & 2 December 2022
Catherine McGuinness and guest artist Shan Turner-
Carroll

Coal Loader Artisan Markets
Coal Loader Centre for Sustainability, Waverton, 4
December 2022
Meagan Pelham and Greg Sindel

Dress up and draw with Studio A workshop
Art Gallery of New South Wales, 7 December 2022
Catherine McGuinness, Mathew Calandra, Meagan
Pelham

'How to be an artist until you are a very old man'
11th CAA Annual Conference, 18 February 2023
Gabrielle Mordy and Thom Roberts were invited to
present as part of the segment 'Contemporary Art from
Supported Studios' convened by Professor Colin D.
Rhodes.

**Queer Mart: A Darlo Makers Market, presented in
association with Sydney WorldPride**
Australian Design Centre, 26 February 2023
Victoria Atkinson

Arts and Disability Forum 2023
Gateway Theatre, Singapore, organised by ART:DIS and
the Singapore National Arts Council, 22 February 2023
Gabrielle Mordy, Studio A's CEO and Artistic Director,
attended the forum as a keynote speaker.

CUT N POLISH Artist car boot sale
Carriageworks, Eveleigh, 7 May 2023
Adam Mandarano, Catherine McGuinness, Skye Saxon

Affordable Art Fair Sydney
Royal Randwick Racecourse, 15 - 18 June 2023

Respect Week Workshop
University of New South Wales, 22 June 2023
Jaycee Kim



111th CAA Annual Conference, New York

There's something about Thom Roberts. He's captivating, can command a room, and importantly, Thom is an accomplished artist at Studio A.

He has worked on multiple commissioned pieces and has participated in numerous exhibitions (including three Archibald Prize exhibitions). This is why he was invited alongside Studio A CEO and Artistic Director Gabrielle Mordy to present at the 111th College Arts Association (CAA) Annual Conference in New York City.

The largest convening of art historians, artists, designers, curators, and visual art professionals in the US, the CAA's Annual Conference invites members, committees and affiliated associates to produce a range of content. Studio A was invited to present by Professor Colin D. Rhodes as part of his segment 'Contemporary Art from Supported Studios'. The invitation provided a significant opportunity for Thom to present on an international public platform and emphasise Studio A's positioning as leaders in the supportive studio space.

Gabrielle and Thom's presentation *How to be an artist until you are a very old man* showed the pair co-present to describe Studio A's creation, operation, levels of support, and their artist-led collaborative process. I spoke to Gabrielle about the trip to New York City, the presentation, and how she has seen Thom grow both as a person and a professional artist.

Prior to his time at Studio A, Thom was described as a sort of "boundary walker", says Gabrielle. "He used to walk around the perimeter of the room. He didn't have a big tendency to engage with people, or that was my observation at least."

This comes in stark contrast to the Thom of today. When people first meet Thom, he excitedly welcomes them to Studio A and often offers a crown reading, where he peers into the spiral of hair on top of a person's head. With this information, Thom often bestows a unique "Thom name" (Gabrielle's is Kylie Panther). This is all to say Thom has a presence. He's incredibly personable and always inviting when meeting new people. Gabrielle says these characteristics have always been a part of Thom. "I think he just needed more support for it to really shine. But again, his art is also his essence, and encouraging Thom to be more of that seems to have affected him".

The invitation provided a significant opportunity for Thom to present on an international public platform and emphasise Studio A's positioning as leaders in the supportive studio space.



Gabrielle detailed Studio A, what they do, and the Studio's evolution since 2016. In her words, "Thom turned a dry presentation into a dynamic, alive, fascinating, fun performance."

"I quickly realised how skilled Thom was about talking about his process, how engaged he is with what he's doing and where he is, and how that incredibly unique lens adds so much vibrancy and magic to our world."

With his artistic process, Thom imbues the mundane with the extraordinary. Thom viewed his presentation similarly, creating an engaging, informative, and, most importantly, fun demonstration. "He had everyone laughing, leaning forward. He did it so much better than I could." Thom has grown to a point where he confidently presents to a group of industry professionals as a peer, which means a lot to Studio A, Gabrielle and Thom himself. Seeing that seed of potential and watching it blossom has been an incredible journey to witness, says Gabrielle.

Thom also recognises this achievement, and after speaking to him, it was immediately apparent how proud he is of his presentation. This was obviously the highlight of his trip, but after a fantastic experience in New York, a few things can't help but come a close second. Trying a different American-style cheeseburger every day, the trains and subway system (which often become Thom's muse in his works), and the MOMA in particular, were some of his favourites. Thom's a professional, but he is also just a person experiencing New York for the first time, in the same way we all want to experience the city that never sleeps for the first time: eating good food, meeting good people and seeing great art.

"To see Thom sit in a Brooklyn bar with other hipsters, have a great time and just be a bloke, a cool average artist, was amazing to see."

The trip even influenced Thom's next exhibition, Pink Panther Station, with the inclusion of a hard hat with the NYC skyline, and Thom as the Statue of Liberty at its centre.

Studio A hopes to see Thom Roberts advance his career as a professional and community leader, continue presenting as an artist, and keep tasting burgers and riding trains worldwide.

"Being in the Archibald makes me happy, smiling and proud. I would like to inspire other people to become a famous artist. I would like to be an artist until I am a very old man." - Thom Roberts.

By Sam Kalis

With his artistic process, Thom imbues the mundane with the extraordinary. Thom viewed his presentation similarly, creating an engaging, informative, and, most importantly, fun demonstration.

Pink Panther Station, Mosman Art Gallery, May 2023, photo by Jacque Manning



What do you do at Studio A?

Emily Crockford, Guy Fredericks,
Emma Johnston, Daniel Kim,
Jaycee Kim, Adam Mandarano,
Catherine McGuinness, Gabrielle Mordy,
Meagan Pelham, Skye Saxon, Lisa Scott,
Damian Showyin, Philip Sidney,
Thom Roberts & Chloe Watfern



At Studio A in Sydney, a small group of artists are doing what they love—drawing, weaving, sewing, photocopying, sculpting, performing, exhibiting, dancing, painting, and being with friends. They are supported to do what they love by a tight-knit community of people with and without intellectual disability.

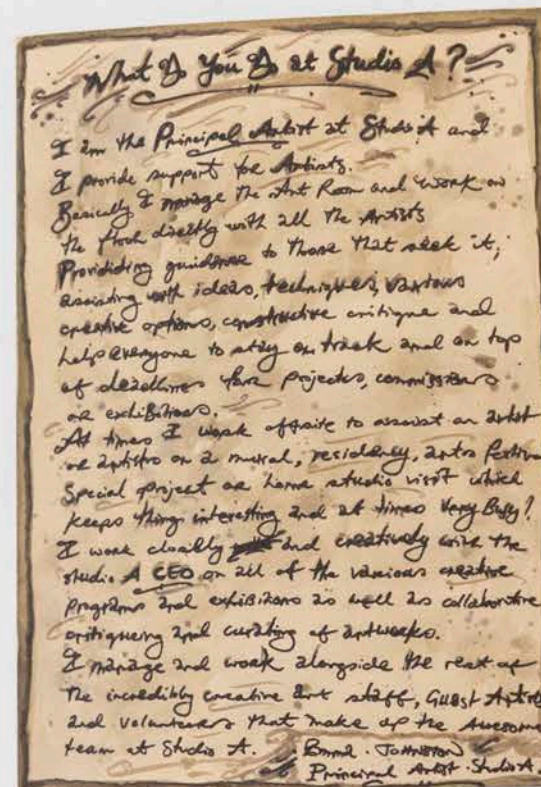
The studio is a vibrant place, filled with colour and light and people. Trestle tables are usually covered in alternating parades of beads, thread, wool, paint, crayons, and pencils. Portraits in progress rest on easels. Papier-mâché sculptures dry on shelves. These beautiful objects have made their way into the halls of our city's finest art institutions, from the Archibald Prize at the Art Gallery of New South Wales, to The National at Carriageworks. It's important that these artworks are being valued and celebrated. It's also important that we celebrate the beautiful relationships and collaborations, the interweaving of lives, that Studio A helps nourish.

For this article, we wanted to describe Studio A in a way that is inclusive, creative, and honours each artist's own way of understanding what they do. So, a cross-section of artists involved with the studio answered the question, "what do you do at Studio A?"

Each of us wrote by hand. Some of us turned this into an art form! In this way, we show and tell you what we do.

A

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I like to do some drawings of Sydney Harbour Views. And I like to do soft pastel artworks.

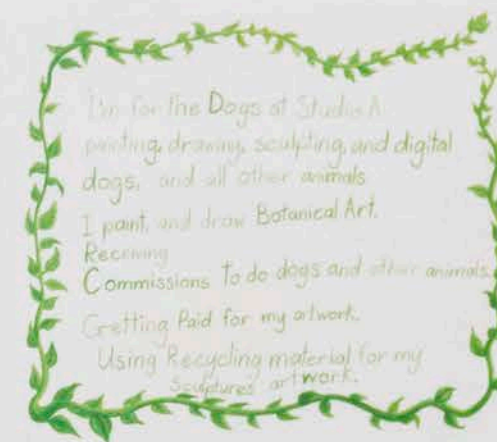
I like doing the landscapes very much! Landscapes like the Sydney Harbour Bridge.

I like to go on excursions for different projects very much.

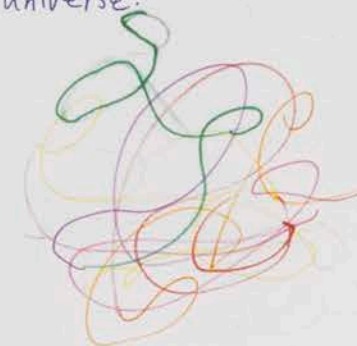
I like sometimes to do the commissions of artworks for exhibition.

I like exhibitions very much.

I recently painted some flowers for the Stations of the Cross Exhibition.



its a confusing question because its trying to narrow down everything I do. for a very long time I was a big believer in magic and to be honest I believed magic was everywhere. I now believe it comes whenever it shows. when I make art I'm not just making art I'm making magical art. Its like drawing in magic from the universe.



Clockwise from top left:
Emma Johnston, Guy Fredericks,
Skye Saxon, Daniel Kim

Opposite:
Daniel Kim
The Flowers are Dying (First
Station of the Cross, Jesus is
Condemned to Die), 2022
acrylic on canvas

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In FY23, Studio A and our artists were recognised with twelve inclusions and features across a variety of media outlets. Notably, Studio A was featured in the contemporary art magazine Artlink for their Spring Issue 42:2 Sensora: Access & Agency. Artworks and handwritten letters from fifteen Studio A members were highlighted across a ten-page spread titled *What do you do at Studio A?* to describe the studio in a way that is “inclusive, creative, and honours each of the artist’s own way of understanding what they do.” Additionally, the Sydney Morning Herald closely followed Studio A’s success in the 2023 Archibald Prize. The article ‘I miss Greg very much’: The Archibald portrait that will break your heart,

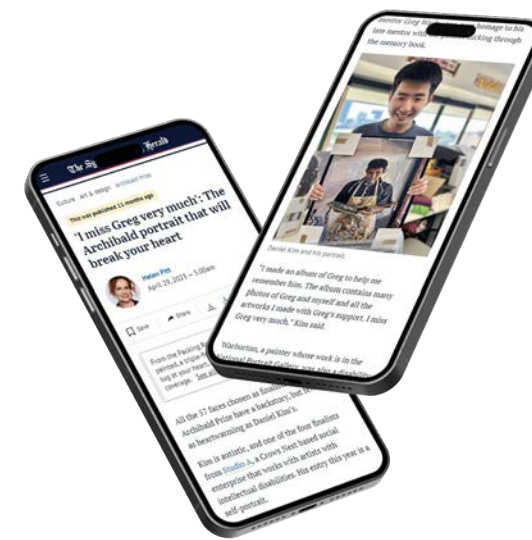
written by Helen Pitt, in particular focused on Daniel Kim’s journey that led to the creation of the poignant self-portrait paying homage to his late mentor, friend, and fellow Archibald finalist Greg Warburton. Our artists were also the subjects of articles in RUSSH magazine, Arts Hub, The Big Issue and more. These features underscore the studio’s extensive reach and the significant contributions in spotlighting artists with intellectual disability. Studio A artists have been and continue to be publicly recognised as talented, prominent and valued members of the Australian arts community.

“In the past four years Studio A artists have consistently been finalists in the nation’s best known portrait prize.”

‘I miss Greg very much’: The Archibald portrait that will break your heart, by Helen Pitt, The Sydney Morning Herald, 29 April 2023

“The studio is a vibrant place, filled with colour and light and people. Trestle tables are usually covered in alternating parades of beads, thread, wool, paint, crayons and pencils. Portraits in progress rest on easels, Papier-mâché sculptures dry on shelves. These beautiful objects have made their way into the halls of our city’s finest art institutions, from the Archibald Prize at the Art Gallery of New South Wales, to The National at Carriageworks. It’s important that these artworks are being valued and celebrated. It’s also important that we celebrate the beautiful relationships and collaborations, the interweaving of lives, that Studio A helps nourish.”

What do you do at Studio A?, Artlink, Winter/Spring Issue #422 August 2022



“Supporting 18 artists with their practice, Studio A also plays a crucial role in fostering collaborations between neurodivergent and neurotypical artists, as well as representing their interests when working with institutions and businesses.”

Key considerations for neurodiverse collaborations, by Celina Lei, Arts Hub, 20 January 2023



“All the 57 faces chosen as finalists in the 2023 Archibald Prize have a backstory, but few are as heartwarming as Daniel Kim’s. Kim is autistic, and one of the four finalists from Studio A, a Crows Nest based social enterprise that works with artists with intellectual disabilities.”

‘I miss Greg very much’: The Archibald portrait that will break your heart, by Helen Pitt, The Sydney Morning Herald, 29 April 2023

Development

Education project

This innovative project positions Studio A artists as creative leaders for young people by creating a series of primary school education resources that celebrate the strong, unique, voices of artists with intellectual disability.

Sydney Opera House Shop

Studio A were proud to become a supplier to the Sydney Opera House Shop this year. We now stock this iconic destination with a range of Studio A designed products, featuring artwork by Studio A artists.

Studio A Greeting Cards

The Studio A merchandise range was expanded to include a series of greeting cards that feature artwork by Katrina Brennan, Emily Crockford, Lauren Kerjan, Daniel Kim, Meagan Pelham and Damian.

Tom Bass Sculpture Studio residency

Guy Fredericks undertook a residency as a scholarship recipient at the Tom Bass Sculpture Studio in Erskineville. The studio is Australia's oldest and most respected institution dedicated to teaching sculpture in the classic atelier tradition.

A new e-commerce solution

Off the back of our Digital Strategist-in-Residence Program we developed a thorough RFP for a website upgrade that would solidify Studio A's position as a leader in its field. The new website would increase sales, integrate with Studio A CRM & accounting systems and reduce manual processes. After a considered interview process we engaged a digital agency to undertake the development of the website and are on track to launch in late 2023-early 2024.

Education Project

Thom Roberts wants to teach 'those Rascally Rabbits how to be an artist' like him.

In other words Thom would like to be a creative leader for young people, he wants to help guide and inspire kids to learn and make artwork like him. Throughout FY23 Studio A developed a project in response.

One of our artists' greatest challenges is the limiting perceptions that exist in society about the capacity of artists with disability. One of the greatest ways to transform these stereotypes is to connect directly with young people. Hence, inspired by Thom's stated aim, Studio A are designing a national program of educational resources made specifically for primary school students with the support of state and federal project funding from Create NSW and the Australia Council.

The project will demonstrate the creative talent of artists with intellectual disability through the delivery of creative education resources designed for state and territory school curriculums that showcase each artist's practice.

Developing this series of resources is a big multi year project. It was started in late 2021 when Studio A collaborated with Education Consultant Trevor McDonald to design a series of teaching

guides that target various stages across the primary school curriculum. The teaching guides focus on the artwork and practice of Katrina Brennan, Emily Crockford, Guy Fredericks, Daniel Kim, Thom Roberts and Damian Showyin.

Through their artwork the six artists demonstrate key primary school visual arts units from Kindergarten through to Year 6. The six units of the teaching guides are divided into three groupings to align with the stages/levels used within the visual arts curriculum across all Australian states.

Studio A artworks and the artists' practices are used as a focus for teachers to engage and motivate students to create and respond to their own artworks. As an engaging complementary resource to accompany the teaching guides Studio A has worked with our old friend, producer Georgia Quinn to create a series of short video workshops starring Studio A artists as they lead students through their art process.

The Educational Resources are still in production but soon Thom Roberts will be able to live his dream and his art will be available for teachers to inspire the next generation of 'Rascally Rabbits'!



Katrina Brennan, behind-the-scenes of filming the Education Project video workshops, June 2023, photo by Georgia Quinn



Guy Fredericks, Tom Bass Sculpture Studio, June 2023, photo by Emilio Cresciani

Governance and Financial Report



Adam Mandarano, photo by Scott Heldorf

Shane Simpson AM, Chair

Shane is Special Counsel at Simpsons Solicitors, a firm specialising in the arts, entertainment, cultural property and copyright. He was the founder of the Arts Law Centre of Australia and Prelude (a national network of composer houses). He is on the Council of the National Library of Australia and is the independent director of several private foundations. He was formerly chair of the Bundanon Trust; the Advisory Council of the Faculty of Art + Design, UNSW; the Aboriginal Benefits Foundation; the Peggy Glanville-Hicks Composers’ House Trust; the NSW Film and Television Office and Museums and Galleries NSW. He has also been a non-executive director on numerous boards in the cultural industries including: the Australian Maritime Museum; the New Zealand Film Commission; the Australian National Academy of Music; the National Association for the Visual Arts; the Crafts Council of Australia; the Music Council of Australia and the Copyright Agency. He was appointed Member of the Order of Australia (AM) for “service to the law and to the arts through leading roles in intellectual property and entertainment law, and as a contributor to a range of cultural organisations.” In 2019 the University of New South Wales awarded him an honorary Doctorate of the University.

Steve Badgery

Director of Community Engagement & Marketing – Providence Asset Group Steve has breadth of experience across all functions of marketing, business planning and strategy as well as business development and project management. Steve has worked across various functions of marketing at Westpac and CBA as well as previous roles in Agricultural Investment Management with a focus on business planning, corporate advisory and asset management. Steve has recently changed industries and now works in the renewable energy space with a company investing, building and owning community solar farms in regional Australia. Steve first became connected to Studio A as their mentor on the Social Traders “Crunch” program. Steve worked closely with the team to test and develop a business and marketing plan that would allow Studio A to compete in the corporate sector. Steve is passionate about building the profiles and forging sustainable career paths for the artists while also ensuring they gain professional development along the way. Steve is a lover of the arts having studied art throughout secondary school with a particular interest in modern art and sculpture.

John McCabe

John McCabe is Senior Vice President and Chief Operating Officer of Liberty Specialty Markets Asia Pacific, based in Sydney. Since joining Liberty International Underwriters in 1999 John has held several positions including Chief Financial Officer and LIU’s Global Chief Risk Officer based in Boston. John’s current responsibilities include focusing on day-to-day management of nine regional offices in five countries. He is also responsible for LSM Asia Pacific enterprise risk management, capital, legal & taxation structure and evaluation of new business opportunities. In addition to his role on the Studio A Board, John is currently an executive Director on four LSM company boards and has held the position of Independent Chair of the Audit & Risk Committee of Tennis NSW. John is a Chartered Accountant (ANZCA); Is a Fellow of ANZIIF and a Graduate Member of the AICD.

Douglas Spencer OAM

Doug is the Principal and Director of Miller Noyce Lawyers and sits on the Board of Studio ARTES, where he was Chair 2009 to 2019. Doug joined Miller Noyce & Doust in November 1973 and became a partner in 1976. Since that time he has handled matters in most areas of law with a particular focus on business, commercial, property, deceased estates and estate planning matters. Doug was in the first group of solicitors in this State to be accepted (in 1993) as an Accredited Specialist in Business Law and has been re-accredited every year since. Over the years, Doug has handled a wide range of legal matters for many people in many circumstances. He has extensive experience in acting for “people” in most areas of the law, whether it is in relation to their personal lives or in respect to their business and commercial affairs. This extends from assisting people in buying and selling their homes and preparing Wills, Powers of Attorney and handling estates for them to advising and assisting on the sale, purchase and restructure of businesses and in acting for them in difficult commercial litigation in all jurisdictions. Doug also has extensive experience in advising people on estate planning and the restructuring of their business and commercial affairs.

Kim Spinks

Kim Spinks is Director of City People, a new company devoted to culture-led placemaking. She was previously at Arts (now Create) NSW for twenty years where she worked in a variety of positions including Manager Arts Strategy and Planning, Director Arts Development and Director Strategy & Capacity and for nine years managed the state funding for theatre and dance. In her last position as Manager Strategic Initiatives she led the team responsible for strategic programs such as the Aboriginal Arts and Cultural Strategy, the Arts and Disability Partnership with FACS, the NSW Health and Arts Framework and Western Sydney. Her responsibilities included policy development and implementation and fund raising. Prior to working at Arts NSW Kim spent twenty years in the performing arts in many different professional capacities including co-founding Urban Theatre Projects.

Barbara Ward

Barbara Ward is the founder and Managing Director of Impact One an international strategy, capital raising and advisory company, holding vast experience in these areas, with particular knowledge in healthcare. Barbara has been awarded several awards for her outstanding contributions to corporate, not-for-profit and charity sectors. She was also awarded NSW Government Local Woman of the Year 2017, Paul Harris Fellow and NSW Volunteer of the Year 2019.

Barbara is the President of Rotary Club of Sydney, Immediate past President of Australia India Business Council NSW, fellow and former President of Fundraising Institute of Australia. She sits on a number of corporate and charity Boards and is the President of four.

Dan Wright

Commercial Finance Manager - Seven West Media

Dan is an experienced Chartered Accountant currently supporting the News and Public Affairs division at Seven. Dan has also worked across media and retail sectors in Sydney and London. Dan gained his CA with Deloitte in Auckland in 2013 and is a University of Auckland graduate.



Seed Stitch Contemporary Textile Awards 2022 finalist, Victoria Atkinson, detail from *Disco Fever & Rock'n'Roll*, embroidery

Financial Performance

	FY2022	FY2023
	\$	\$
Income		
Fundraising	114,854	194,160
Grants	294,968	312,411
Artist Fees	6,366	15,550
Artwork/ Merchandise Sales	268,940	305,302
COVID Funding	30,105	0
Other income	112,148	52,673
Total Revenue	827,381	880,046
Expenditure		
Administration	8,859	21,917
Artistic	730,978	723,635
Studio	89,998	88,004
Total Expenses	829,835	833,556
Deficit for the year*	-2,454	
Surplus for the year		46,490

*The FY22 deficit is a result of a delay in the receipt of an expected major donation.

For a detailed report of Studio A's financials please visit the [ACNC website](#).

Income

Where our funding came from in FY23

Fundraising

Donations made up 22% of our FY23 income and we are incredibly grateful to all our donors for their generous contributions. Donations are critical to the success of our artists.

Grants

Create NSW is the main contributor of grants for Studio A. We are the recipient of multi-year program funding from Create NSW of \$110,000 per annum.

We are also the recipient of a three year grant of \$100,000 per annum from the Vincent Fairfax Family Foundation providing multi core operational and capacity building support for Studio A.

Artwork / Merchandise Fees

Income from the sale of artwork has continued to grow in FY23, reflecting the professional development of Studio A artists. Continued growth in artist fees is key to the success of Studio A as a social enterprise.

Artwork / Merchandise Sales

Artwork and Merchandise sales made up 33% of our overall income in FY23. This demonstrates the value placed on Studio A creations in the community and the demand for the work of our artists.

Other

Studio ARTES is a certified NDIS Service Provider and manages the NDIS funding requirements of Studio A's artists. Other income includes artist funding, one on one funding and community access income received from the NDIS on behalf of artists.

Daniel Kim at the Sydney Opera House Shop with our newly stocked design products, October 2022, photo by Studio A



Expenditure

How our funding was used in FY23

Administration

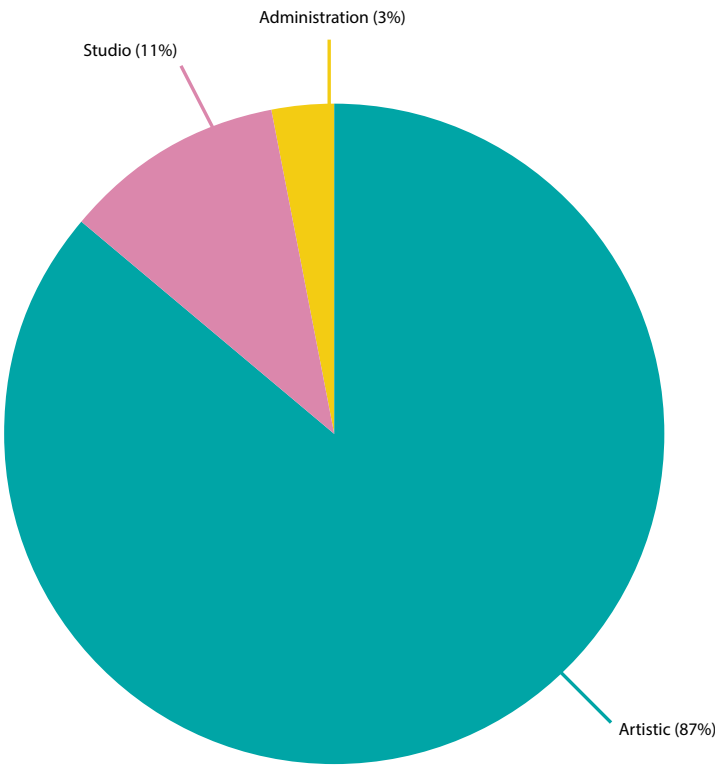
Administration costs are kept to a minimum at Studio A and account for just 3% of our overall expenditure. This includes travel/ fuel costs, accounting, audit fees and insurances.

Artistic

Artistic expenses are at the core of what we do and make up the bulk of Studio A expenditure. This includes payments to our artists, art consumables, framing/printing, artistic staff salaries and guest artist costs.

Studio

This is the cost of 'keeping the lights on' at our Crows Nest studio and includes rent, cleaning, IT support and depreciation.



Seed Stitch Contemporary Textile Awards 2022 finalist and Digital Fabrics Award winner, Damian Showyin, *Building Grids*, acrylic and embroidery on hand woven textiles



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Report Designed by William Liu
Cover photo by Tanja Bruckner

