

A 25 YEAR
SURVEY

BLANCHE TILDEN

R I P P L E E F F E C T

Geelong Gallery



BLANCHE TILDEN RIPPLE EFFECT

IMPRINT

BLANCHE TILDEN RIPPLE EFFECT
Geelong Gallery
8 May to 1 August 2021

Curator
Jason Smith, Director & CEO
Geelong Gallery

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Jason Smith
Director & CEO

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**BLANCHE TILDEN:
ENGINEERING A RIPPLE EFFECT**
JASON SMITH

“
One of the functions of the artist in
society is ... to record feelings with [her]
particular means, to give structure and
refinement as well as direction to
the inner life of [her] contemporaries.
The artist unconsciously disentangles
the most essential strands of existence
from the contorted and chaotic
complexities of actuality, and weaves
them into an emotional fabric of
compelling validity, characteristic
of [herself] as well as of [her] epoch.”

Laszlo Maholy-Nagy ¹

In Blanche Tilden’s studio workshop there is a whiteboard that indexes the many tasks remaining towards the completion of one of her meticulously constructed pieces of jewellery. The list can be a long one, but is touchingly counterpointed by shorter lists of thematic preoccupations — ‘clarity’, for example — and occasional motivational reminders for when the going might get tough: ‘one link at a time,’ ‘one day at a time.’ These intricate and inter-connected technical and conceptual processes of planning, design, invention, production, construction and quality control bring into existence jewellery objects of exceptional beauty.

This publication accompanies an exhibition that surveys twenty-five years of a brilliant and influential career, for which Tilden has been critically acclaimed from its earliest phase. Tilden’s jewellery is extraordinarily idiosyncratic and surveying it across decades reveals an intriguing ripple effect in its technical, conceptual and material development. If a ripple effect describes the spreading results of a certain event or action, for Tilden this is an image of productive continuity.

This survey commences with the inclusion of important student works *Triangle Black and Blue*, 1991 (Cat 1), and *One Gold Link*, 1995 (Cat 3), made during Tilden’s undergraduate studies at the Canberra School of Art (now ANU School of Art and Design). These reveal Tilden’s early capacity to combine mastery of technique with an enduring preoccupation with, and abiding respect for, the material and aesthetic properties of glass and metal.

The Canberra School of Art was precisely the right training institution for Tilden. The School was established in 1976, and under its inaugural Director, the German-born printmaker Udo Sellbach (1927–2006), was modelled on the Bauhaus, with a suite of discipline-based workshops that provided intensive training and a productively high degree of student-teacher interaction. Students were encouraged to think of themselves as practitioners from the commencement of their studies. As a leading jeweller internationally, Tilden is among the most distinguished of Canberra School of Art’s alumni.

The multidisciplinary nature of Tilden’s practice has evolved over time, but it is centred on her understanding of traditions and transitions in jewellery. Predominant themes are circularity, geometric form, scale, repetition and gradation, lightness, precision and mechanical movement, and freedom of movement. The making and wearing of jewellery are central to expressions of human identity — for her as a maker and for the wearers of her objects. Each of Tilden’s works is made to move and be worn, and her jewellery archetypally encircles particular parts of the body: necklaces are made to be worn around the neck and on the chest; bracelets and rings around the wrist and the finger.

She began her career working solely with glass, focussed on mastering a technically demanding material. She then became interested in making jewellery, and began to combine glass with metal, found objects and industrial materials such as rubber to explore, as she summarised in a statement in 1998:

*relations between the individual and the machine, consumption and obsolescence, the machine-made and the handmade. When designing my work I look at mechanical movements found in everyday objects. Stemming from a desire to understand how things work, I use shapes inspired by bicycle chains, conveyor belts, pulleys, cranks and scissors, and I make my work with industrial materials such as titanium and borosilicate glass. My necklaces stimulate associations and memories that differ for each wearer. They remind us of the physical yet impersonal relationship that exists between the body and the machine. These are intimate objects of jewellery, built to human scale, handmade and machine inspired. They travel with the body.*²

Modes of construction, the evolution of manual industries and technologies, and the materiality and engineering of the built environment are also catalysts for various of Tilden’s necklaces. Through life experience and sheer curiosity, she understands the processes of making with metal and glass, and the industrial applications of those materials — from the immense scale of manufacturing to the intimate scale of the wearable object. It is this particular understanding and mastery that enables Tilden to enrich the conceptual and contextual aspects of her works, and to pay homage to art-historical, architectural and engineering ancestors.

The necklace *Brunel*, 2010 (Cat 38) for example, is titled after one of Tilden’s heroes, Isambard Kingdom Brunel (1806–1859), a British civil engineer who is regarded as one of the most ingenious designers in engineering history.

His innovative approaches to bridge, railway and ship construction fundamentally shaped the Industrial Revolution of the nineteenth century.

The elliptical structure and reference to the infinity symbol in Brunel’s Royal Albert Bridge, constructed in 1857–59 over the River Tamar near Plymouth, could have inspired Tilden’s remarkable *Möbius*, 1997 (Cat 7). The necklaces of Tilden’s 2010 series *Fer et Verre* (iron and glass) evoke the precision of design and engineering of this era, using materials from the built world in combination. *Dutert*, 2012 (Cat 43), was inspired by the nineteenth-century French architect Ferdinand Dutert, whose vast pavilion, the Palais des machines, was an engineering marvel of iron, steel and glass built for the Exposition Universelle of 1889 in Paris.

Tilden has always been fascinated by the inherent beauty of industrially produced and everyday objects, and in her unique repurposing of industrial and salvaged materials she proposes relationships between, and redefinitions of, value and meaning. For instance, Tilden responded to the opportunity provided by this survey to make a second version of a major 1997 work, *Long Conveyor*, created for her first solo exhibition at Gallery Funaki and now in the collection of the Toledo Museum of Art in Ohio. *Long Conveyor II*, 2020–21 (Cat 68), is a five-metre-long version of Tilden’s original glass, titanium and silver ‘miniature’ conveyor belt, which had been created to explore the relationships between the handmade and the machine-made, repetition and mechanical movement. With the passage of time, the meaning of a long conveyor has changed and developed.

New layers of meaning have attached to *Long Conveyor II* in the long process of its making throughout 2020–21. The work reflects the history of Geelong as a major industrial manufacturing centre, and the city’s valuing of contemporary design through its 2017 designation as a UNESCO City of Design. Twenty-first-century industrial processes meant that the titanium bars could be laser cut rather than hand-cut as they were for the 1997 version. Each glass cylinder on the conveyor, however, had to be individually cut and flameworked, as did each of the silver axles connecting each cylinder to the titanium links. *Long Conveyor II* is a work born of utter discipline and technical brilliance and lends itself to metaphor. The hundreds of small glass cylinders made during the Covid-19 lockdown of Melbourne optimistically echo the millions of glass vials of vaccine running off laboratory conveyor belts to be shipped around the world in 2021.

By honouring, abstracting, and translating the visual language and materials of architecture, the built environment and everyday life into jewellery, Tilden’s work explores tangible and symbolic aspects of the material culture of our time and place.

The ripple effect that defines and continues to activate Tilden’s labour-intensive practice is that work begets work, through discipline and inspiration. What ripples from the centre outwards is Tilden’s captivation with the essence, feeling and materiality of glass.

Each key series in her oeuvre — *Light Moves*, *Chain Reaction*, *Cutting Edge*, *Carte Blanche*, *Fer et Verre*, *Wearable Cities*, *Clear Cut* and the 2021 *Ripple Effect* — presents itself as a distinct ripple in a fluid, expanding body of work, through which Tilden makes tangible, emotional and conceptual connections between herself as maker and the wearers and viewers of her jewellery:

*It is the response of the wearer that makes my jewellery succeed for me. The connection that can develop once the necklace becomes precious to someone else, once it becomes part of their persona, their life, their experience, is the aspect of my practice that I value the most.*³

Jason Smith is Director & CEO of Geelong Gallery

NOTES	
1	LASZLO MAHOLY-NAGY, ‘THE ARTIST IN SOCIETY’, IN HANS M WINGLER (ED.), <i>THE BAUHAUS: WEIMER, DESSAU, BERLIN, CHICAGO</i> , THE MIT PRESS, MASSACHUSETTS, 1978, P.203.
2	BLANCHE TILDEN, ARTIST’S STATEMENT. SEE HTTPS://COLLECTION.MAAS.MUSEUM/OBJECT/9068 .
3	MERRYN GATES, ‘MOVING RIGHT ALONG’, IN MERRYN GATES (ED.), <i>BLANCHE TILDEN: TRUE</i> , 4TH ED., SFA PRESS, CANBERRA, 2018, P.54.

BLANCHE TILDEN
IN FIVE MOVEMENTS
JULIE EWINGTON



Photographer: Rhiannon Slatter

A BEGINNING

A small girl stands at the edge of the ocean. She observes the slap-splashing wavelets, considers how the tide ripples and flows, the immensity. Everything moves, nothing stays still. Her mind races to encompass this unfathomable thing, to make sense of its transience and its transparency. She is accustomed to gathering and sorting — stones, seeds, shells — and already has a passion for order: in the course of holiday drudgery, she will become something of an expert at grading fruit. But the constant surging sea is beyond her grasp. She looks again. She stores up these sensations for another time. Then she hops back into the rock pool beside the sea, floating free in its salty embrace, diving and splashing and swimming.

KINETICS

Blanche Tilden is a jeweller. She makes objects to be worn and, crucially, these are constantly in motion. Not in the simple sense that jewellery moves willy-nilly with its wearer but, crucially, because Tilden’s pieces are always articulated, one way or another. Her jewellery embodies the principle of motion: she makes works comprised of moving parts, with components shifting along chains, or slip-sliding links, or married parts that flex as the wearer moves: necklaces, chains, pendants, earrings, one bracelet. In parenthesis: Tilden makes brooches only rarely but even these, such as the General Assembly works made with Phoebe Porter at Studio Hacienda, mostly incorporate moving elements; and the much-loved ring *Miniature* (Cat 21), a production classic from 2000, is a tiny machine chain.¹

Here in the exhibition Tilden’s work is momentarily still, but worn in the world it announces itself by constantly shifting on the body, by glinting in the light, glass tinkling on metal. Commentators have long noted this exploration of movement — Kevin Murray titled an early essay ‘Moving Parts’ and in 2009 Merryn Gates wrote ‘Moving Right Along’ for Tilden’s exhibition *Carte Blanche* — and it is always located in contemporary life.² Tilden is fascinated by modern forms of motion and the beauty of the industrial processes that express it; she looks to machinery, bicycles and architectural forms like windows, to every kind of linking structure. It follows that her kinetic language of jewellery is phrased in the modern materials of glass and metal; in her hands borosilicate glass, and stainless steel and titanium, are coaxed into articulated jewellery that is light, hardy and comfortable to wear, every day. Take *Parallel*, 1995 (Cat 4). With its neatly expressed partnership between glass rods and square stainless steel plates, it speaks to the interdependence of those crucial materials in modern architecture. Neither is privileged. As Tilden notes: ‘the glass parts I made for this necklace are not beads, they aren’t threaded on a string — I connect them seamlessly with the metal parts by creating a rivet at the two ends of each U-shaped glass component.’³

There are only a few exceptions to this vocabulary drawn from industrial design: *Vertebrae*, 1995 (Cat 5), made in the same year as *Parallel*, emulates bodily articulation, though in circular form; and much later *Swimming*, 2009 (Cat 34), summons the experience of entering the water, its floating glass elements graduating from the deep blue of the sea to the pale tints of the shallows.

But even these works, with their corporal references, rely on reiterated units, which, in their preternatural perfection, evoke the standardisation that is the basis of industrial production. In short, Tilden is not only mining the imagery of the modern environment, she is also recapitulating its characteristic forms of making: the repetition of unit forms, consistently, impeccably.

Which brings us to movement in duration. Tilden almost always makes works destined to circle the wearer’s body endlessly: the circular forms of her necklaces and chains recapitulate the repeated cycles of our days, weeks, months, years. And, not coincidentally, the rhythmic structures of Tilden’s work reiterates disco beats and the music videos that first showed her teenage self a wider world. The beat goes on, the rhythmic circle is unbroken: Tilden says of *Parallel*:

*One theme is the endless circle — this necklace has no catch.*⁴

“
I can clearly remember the first time I watched Countdown — in 1980 — I was 12. This was my window onto the wider world beyond the isolated world of family, school and church. Countdown was a highlight of my week ... Music videos showed me a way out of my childhood, they showed me exciting glimpses — of fashion, design, dance, creativity — and of the possibility of living a creative life.”

And sensual pleasure in the constant daily wearing of her work matters to Tilden. Among Australian jewellers she is particularly attentive to the wearer’s experience: her publications always include photographs of her jewellery worn by owners, together with feedback about the physical sensations and emotional affects of the pieces.

My favourites among wearers’ reports: Robyn McKenzie’s ‘bike chain for best’, speaking of her 2002 necklace *Nightrider* (ref. Cat 18), and Merryn Gates on her 1995 necklace *Vertebrae*: ‘The glass is cool around my neck and I hear it all the time I am wearing it.’⁵ And finally, many recent portraits of owner/wearers were made by Tilden’s husband Marcus Scholz, a collaboration that underscores the personal nature of the entire jeweller/owner/wearer/observer transaction.

The doubled continuous motion in Tilden’s work — its characteristic articulation, coupled with the experience of wearing it — proposes it as a specialised form of kinetic art, which became a major form of late modernist art in the 1960s. Tilden’s exploration of worn movement aligns with recent thinking about kinetic sculpture: that the work is only finally and fully made with the participation of the spectator and, in this case, the wearer. The American art historian Alexander Alberro, writing about Latin American kinetic artists such as Martha Boto and Jesús Rafael Soto, has argued that the degree of spectator participation required to fully realise kinetic art reconfigured the experience of modern art.⁶ This is certainly the case with all jewellery, but crucially so with Blanche Tilden’s. It must be made to move to achieve its full potential, for the wearer and, in serendipitous encounters, for the viewer — however fleetingly, as makers of jewellery and writers about it have long understood. The eminent Dutch jewellery historian Liesbeth den Besten sums it up: ‘jewellery is quite different from fine art as it is mobile, wearable and therefore semantically changing according to the context and conditions under which it is viewed.’⁷

The key to Tilden’s kinetics is the constancy of her exploration of jewellery’s engagement with different types of movement, and the paired materials she uses coupled with complex moving parts add a degree of unpredictability to experiencing them, both for wearer and viewer. This is a happy outcome, in my view: to quote Jean Tinguely, the great Swiss kinetic sculptor:

*The constant of movement, of disintegration, of change and of construction, is static. Be constant! Get used to seeing things, ideas and works in their state of ceaseless change. You will live longer.*⁸

But this commitment begs the question, what mechanisms does Tilden employ in her ceaseless search for motion?

MECHANICS

A country kid always wants to know how things work. On her parents’ hobby farm Tilden came to know pulleys, conveyor belts and chains intimately, and she carried this working knowledge with her to art school, first at Sydney College of the Arts, then at Canberra School of Art, and to her various Melbourne studios, starting with Su san Cohn’s Workshop 3000 in 1995. Her interest was always in how the world works, rather than how it looks, in structure more than colour. During her student days Tilden transformed her childhood fascination with glass into a determination to set it into motion in jewellery.

This entailed an arduous process of studio experimentation with different metals and forms of glass, and a serious study of traditional mechanics. At first Tilden explored a variety of chains and links from traditional and modern jewellery, but very soon this investigation of linking structures took her to mechanical apparatuses from industry. A breakthrough was the purchase in Melbourne in 1997 of the 1868 classic *Five Hundred and Seven Mechanical Movements* by Henry Brown, which had recently been republished.⁹ It codifies and illustrates a wealth of pulleys, wheels, cogs, levers, every kind of device that the kinetic sculptor might need, nicely indexed: Tilden's *Sliding Pulley*, 1997 (Cat 9), and *Pulley*, 1998 (Cat 10), are based directly on several of Brown's versions of basic industrial pulleys — lightweight, miniature approximations of machines designed to lift heavy weights, which here, ironically, support only their own structures.

The beautiful economy of these industrial models and their moving parts stimulated a number of other key works: *Short Conveyor*, 1997 (Cat 6), with its emphatic alternation of glass cylinders and flat titanium bars, and the 1998 *Conveyor*, still in production today, a simple neck-ring with only one sliding element that gives a radically abbreviated account of the action of the standard conveyor belt. The ubiquitous bicycle was an important source: in her early Melbourne years, Tilden's studio was behind a bike repair shop that she had opened with Katy O'Rourke in West Melbourne. The *Long Bicycle Chain*, 1997 (Cat 8), made entirely of borosilicate glass and titanium, remains a signature work for the elegance of its construction and the affection with which its quotidian source is regarded.

In 2000 Tilden added the production pieces *Median* (bracelet) and *Miniature* (ring) (Cat 24, 21), both resembling miniature bike chains, though these were made with found, mass-produced stainless-steel chains, the chain for the ring having been used originally in Japan for packaging medicines because it is able to tolerate sterilisation.¹⁰ And finally the two necklaces *Nightrider*, 2000, with its night-dark, anodised aluminium links, and the bright-red *Everyday (Rear Reflector)*, 2000 (Cat 19), alluding to the daily experience of biking about the city.

Tilden's reflections on the structure and uses of common moving parts of modern machinery are not straightforward; neither are they simply nostalgic or a tribute to urban grunge. Her perfectly precise chains are analogues of industrial processes they call into question — the labour and the painstakingly acquired craft skills required to produce them are in direct contradiction to the original purposes of industrial machinery, which was to supplement and alleviate human labour. The 5-metre necklace *Long Conveyor*, 1997, which has been remade in 2020–21, is a case in point. The same length, as it happens, as some of the shortest industrial conveyor belts, the *Long Conveyor* necklace was originally made to fit the display shelf in Melbourne's Gallery Funaki, and was, almost exceptionally in Tilden's oeuvre, designed not to be worn. The 1997 work was made entirely by hand. The 2020–21 iteration has benefited from the availability of waterjet cutting for the metal components; the hundreds of glass pieces, however, are still made entirely by hand, each flameworked individually.

“
As a child, I operated a conveyor belt used to pack the lemons my Dad grew on his hobby farm. I knew how a conveyor belt worked and I knew how to fix it when it broke down. So this elegant interpretation of the seamless, fluid mechanical movement of a conveyor belt held a deep personal meaning for me when I made it. (I haven't spoken about this, until now, upon reflection.)”

In Tilden's hands, these borrowings celebrate the elegance and ingenuity of industrial machinery, whether from factory or farm. Conveyor belts were originally developed to speed up industrial processes, to make them more efficient and less demanding of human labour. Tilden is acutely aware of 'the Sisyphian nature of work',¹¹ but in her chains those never-ending movements have been substituted for another set of actions. As Anne Brennan noted, their industrial function has been superseded:

*No longer able to drive the parts of a machine, they have become an object which is a kind of hypothetical proposition, kept in existence by a very careful and mindful act of wearing. The wearer always knows that one accidental slip, one act of clumsiness can bring it all undone.*¹²

The lightness and sensuality of these works inspired by machinery, and the paradoxical fragility of their perfectly functioning structures is captivating: viewers can compare Tilden's moving parts with machines and mechanical processes which they know from their own lives. As Kevin Murray pointed out in 1999 when the works were first shown: 'the skilled craftsmanship of their assembly is a homage to the machine itself'.¹³

III

Tilden's work is striking for her mastery of glass and metal, in combination.

It's a nice marriage: both materials are exceptionally durable and are adaptable to many purposes, though the transparency of glass always alerts us to its fragility. In some of Tilden's pieces coloured glass is the undoubted star, and there is always a particular reason when this is the case — with the necklace *Everywhere*, 2000 (Cat 15), where glass is most prominent, the title points to the ubiquity of the particular type of pale green sheet glass used in windscreens and windows; and with the matte black necklace *Absorb*, 2006 (Cat 32), where graduated glass batons float on a discreet stainless steel cable, the point is that light is, counter-intuitively, entirely absent from this glass. But for the most part, Tilden works with transparent glass, its play with light and its reflectivity bringing jewellery, wearer and successive locations into that kinetic complicity captured by Anna Waldmann writing about her *Long Bicycle Chain* necklace of 1997: 'I wore the necklace at the Venice Biennale — it glittered, shifted in the sun and mirrored the water in the canals and the dusty leaves in the Giardini.'¹⁴

On the other hand, with *Stiff Link* (Cat 16) and *Bureaucracy* (Cat 17), both 2000, coloured anodised aluminium is the key, and in works as distant in time as *U-Chain*, 1995, and *Flow 02*, 2016 (Cat 50), metal seems to serve the glass, providing a link, or a hinge. In many pieces the two materials are equal partners, each depending on the other: *Scissor*, 1998 (Cat 11), would not make the sense it does were the tapered blades not connected, improbably, by translucent glass.¹⁵

This dual mastery, apparently worn so lightly, was hard-won. From the early 1990s Tilden learned to flamework glass with the ever-generous Peter Minson, the doyen of Australian flameworkers; in the same period, with teachers and mentors including Johannes Kuhnén, the late Robert Foster and Su san Cohn, she explored steel, aluminium and particularly titanium, rather than traditional silver, as the partner metals for her glass elements. As Tilden explains:

*Titanium is the only metal than can tolerate being annealed along with the glass; it is light, and exceptionally strong, but very difficult to work — it blunts tools.*¹⁶

Importantly, Tilden pursued these demanding materials for their expressive capacities, in tandem: the incomparable combination of the fragility of glass and the strength of metal, set into repeated units. It follows that she takes the symbolic potential of each material seriously. About glass, the dominant partner in this relationship, she says:

*Glass is made from sand — it seems glass is made by magic but it is simply sand melted by heat into a liquid then cooled into a solid; also it's an intermediary between you and something else — a paradoxical material, I guess because it is simultaneously there and not there?*¹⁷

Thinking today about how glass shape-changes, Tilden recalls reading Melbourne curator Geoffrey Edwards's important essay 'Glass: The Medium and the Metaphor' when it was first published in 1998, and the impact on her ideas about making then, and now, of Edwards's expansive account of what he called a 'chameleon-like substance'.

At the head of the essay Edwards quoted a line from Les Murray's wonderful 1989 poem 'Words of a Glassblower' — 'that old Egyptian syrup, that tightens as we teach it to sing' — that she says 'sums up my lifelong fascination with glass'.¹⁸

Between 2010 and 2015 Tilden under took two extended bodies of work that investigate the history of the interdependency of glass and metal, and transactions between the two materials that articulate each other. *Fer et Verre*, 2010, and *Wearable Cities*, 2012–15, were series based on research into early modern architecture, starting with nineteenth-century experiments in glass and iron, and culminating in the twentieth-century skyscraper. For the 2010 *Fer et Verre* exhibition in Canberra she constructed pieces from glass squares and soldered silver wires, taking inspiration from the grand nineteenth-century Crystal Palace, first built to house the Great Exhibition in London in 1851 and the model for later exhibition halls and the new metropolitan railway stations. The quasi-magical combination of steel and glass was famously derived by the Englishman Joseph Paxton from utilitarian greenhouses, and Tilden's *Palais* necklaces, from 2010 to 2015 (Cat 37,44,49), take off from her research into glass and metal buildings; however, she positions each unit along a strand, rather than accumulating them in an architectural structure; two necklaces from the *Wearable Cities* series are named for Isambard Brunel (1806–1859) and Ferdinand Dutert (1845–1906), both great nineteenth-century engineer–architects.

In the first decade of this century, Tilden exploited her consolidated mastery of materials to explore their communicative potential. The necklace *Bureaucracy*, 2000, for example, is a fine, dense, complex chain made almost entirely from gold and black anodised aluminium. It terminates in a small glass capsule enclosing a golden bar. Should the glass be broken in case of bureaucratic stalemate? From *Chain Reaction*, Tilden’s first major exhibition after leaving her internship with Cohn at Workshop 3000, the piece was a clear indication of her increasing sophistication:

*Now I added the metaphorical layer of the potential meaning of chains ... a bureaucracy — like a bicycle chain — is a device used for transmitting power. In a machine, energy is transmitted from one object to another to create movement. In a bureaucracy, there are too many links, power is dissipated, the ‘chain of command’ gets clogged by middle management, paperwork, administration.*¹⁹

With *Bureaucracy* the black elements evoke despair and obstruction, the gold ones rays of hope, the complexity of the entire chain speaking to the interlocking sections of bureaucracies and, evidently, to something of their rigidity. Since 2000 this witty piece has resided in Canberra, Australia’s federal capital and a major administrative centre.

Yom HaShoah ritual sash, 2007 (Cat 33), however, notable for its repeated glass elements, is now in the collection of the Corning Museum of Glass, in upstate New York in the United States.

Originally commissioned in 2007 for an exhibition at the Jewish Museum in Melbourne celebrating contemporary Jewish regalia, it also considers what Tilden identifies as ‘the visual language and metaphor of movement, industrial process, and bureaucracy.’ This time the piece refers to the obscene bureaucracy of the Holocaust.²⁰ It was made to honour Yom HaShoah (Holocaust Remembrance Day), a contemporary Jewish community celebration on the seventh day after Passover, typically in March or April. The blue and white glass of the piece, which may be worn as a bandolier or a necklace, refers to the colours of the tallith, the Jewish prayer shawl; the even spacing of the glass rods is altogether more sinister in this historical context, alluding to the conveyor belts and railroads tracks that carried so many Jewish people to their fates.

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As a child, I often went with my mother to visit people in the Catholic parish of Picton, on the outskirts of South Western Sydney, a district settled by European refugees after the Second World War. One of the elderly people we visited was a German woman, who told my mother about being a prisoner in a Nazi concentration camp ... My mother sat and listened, giving this woman her full attention. Too young to fully understand, I put this afternoon away in my head. I remembered it while talking to a rabbi in the Jewish Museum. And then I knew what I would make as a piece of jewellery to commemorate the Holocaust.”

IV
FLAWS
In late 2015 serendipity, in the person of Simone LeAmon, introduced Blanche Tilden to Mary Featherston, the distinguished Melbourne designer. LeAmon, the Hugh Williamson Curator of Contemporary Design and Architecture at the National Gallery of Victoria, invited Tilden to meet Featherston to discuss archival glass jewellery components from the 1940s made by the late Grant Featherston (1922–1995), Mary’s partner and a leading modernist designer.²¹ Tilden found a trove of fluid monochrome loops, limpid squiggles in delicate tints, some with a metallic sheen. What followed, eventually, was the Featherston X Tilden Jewellery Commissions, a limited range of six works — necklaces, pendants, and earrings — that set Featherston’s original glass components into simple settings devised by Tilden.
This encounter set Tilden on a new path. Featherston’s blimpy biomorphic forms revealed new capacities in the material with which she had been working for so long and over which she had exerted her control. She wrote that Featherston’s handling of glass ‘captures an essence, a feeling, the materiality of glass, the way glass is a liquid when hot and a solid when cold, and the way that glass can hold light’.²² The successive phases of this transformative process are always magical: solid becomes fluid becomes solid again. (Tilden now says that after a very regulated childhood, she had always seen ‘freedom’ in this capacity of glass.)²³ Encouraged by Featherston’s example, in 2015 Tilden began to explore the way glass flowed. The result was a major new body of work exhibited under the title *Clear Cut* at Melbourne’s Gallery Funaki in July–August 2016.

What was evident in this group of perfectly judged glass chains and necklaces was a joyful lightness of being, a pronounced emphasis on the translucency of glass, and a revised simplicity that nevertheless drew on her long acquaintance with chains, pulleys and interlocking components. *Spin 03*, 2016 (Cat 54), for instance, recalls Tilden’s long love affair with bicycle mechanisms; here the idea is radically simplified, just successive single glass discs connected with titanium struts in one of the most reduced propositions about movement that she has ever made, a sort of summary note. However, with *Orbit 02* (Cat 53) and *Buoy 03* (Cat 52), both 2016, she appeals to the wider world outside the domain of the constructed mechanism; with its irregularly alternating glass discs in three sizes *Orbit 02* conjures a constellation (somewhere, anywhere) and even how in social life we revolve around each other, unpredictably; while *Buoy 03* not only returns us to the sea with which this essay begins but also signals the joyous bobbing immersion in water.

Flow 03, 2016 (Cat 51), was the most extraordinary work in this group. The title comes from its entirely unexpected, beautiful liquid movement, with curving ellipses formed from generous segments cut from a larger notional circle that does not exist in actuality. These segments are captured by titanium rings, and sit across bulging terminals achieved by flameworking each end. The necklace has no clasp but must be dropped, unbroken, over the head. This emphasises the continuity of a circle formed from tenuous relationships that nevertheless works perfectly and speaks of a happy complicity between the two materials, lightly worn.

Moreover, the title *Flow* describes the action of the necklace when worn: it is a set of passages from one curved element to another, subtly shifting around the neck and over the collarbones in a constant caress. Flow almost makes glass molten again, a living moving force. It is uncanny.

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To make this piece, I had to make a leap of faith. Carefully looking at the work in glass created by Grant Featherston prompted me to re-examine glass, and instead of trying to control it, to go with the way that it changes from a solid to a liquid when heated and cooled ... I didn’t know if this piece would work, and I hesitated for a long time before I assembled it. This hesitation reminded me of standing on the edge of a pool looking through the surface of the water, summoning the courage to jump in.”

At another level, *Flow 03* summed up Tilden’s new confidence. These words are from her 2016 studio notes: ‘01 Flow — working method, letting go of old working methods and finding new ones, liquid movement, characteristic of glass.’²⁴ The innovation exemplified in *Flow 03* saw her finding new ways to reveal the most distinctive characteristic of glass: its clarity. to the state of energised absorption in an undertaking that is known to practitioners in many creative and physical disciplines and has been described as ‘flow’ by Mihály Csíkszentmihályi, the American-based psychologist of creativity and happiness. To experience ‘flow’, in this sense, is to be both lost and found through one’s work. It is one of the best forms of bliss.²⁵

V
TRANSPPOSITIONS
As it happens, another conversation with Mary Featherston several years later set Tilden thinking about her next project. It was a simple enough request: could Tilden convert a collection of twentieth-century spectacle lenses, salvaged from sunglasses collected by Featherston’s own mother, into a necklace? A meditation on making, time, and on time taken in making, the collaborative necklace with Featherston is titled *A Lens on Time*, 2018 (Cat 60).

The project opened Tilden’s eyes to fresh possibilities: to how changing technologies embodied shifts in value. She began to consider how industrial production, which provides actual and metaphorical material for her work, is now undergoing a massive process of change from mechanical to digital technologies. Using found objects and materials has been important for her work at least as long ago as the early 1990s, particularly through her friendship with the late Neil Roberts, an artist originally trained in glass whose sculptures and installations probed the allegorical possibilities of found objects and materials.²⁶

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I had a hunch, sitting in the back of my mind since receiving Neil Roberts’s sculpture made using the found object of a rusty chainsaw blade, that the form of the bicycle chain and the deconstructed abstraction of the single element of the bicycle chain link held a huge amount of potential for conveying meaning. I looked closely at the form of the single link and saw in an abstracted way a ‘figure 8’ or infinity symbol.”

Featherston’s mother’s glass lenses were one example of the potential of extending the life of everyday objects, and a particular instance where sentimental value prevails over the intrinsic value of conventional jewellery materials; Tilden soon found another in a group of superb glass lenses salvaged from analog SLR cameras, considered one of the finest modern photographic tools and made to exacting standards. Again, serendipity was at her door: her husband Marcus Scholz collects and uses these beautiful old cameras, and leftover lenses from his collection were at hand just as Tilden was considering how to recycle and repurpose found lenses for her jewellery.

The end result is *Ripple Effect*, 2019–21 (Cat 61–67), an installation of seven simple necklaces of camera lenses mounted on chains and placed in concentric circles, each successive necklace and circle smaller than the other. As repurposed industrial objects, the lenses examine value, function, and meaning; far removed from their original use, in this context they are exquisite. Once intended to be used, now the lenses are designed to be seen: Tilden shows us that we simultaneously look at and look through glass.²⁷ This is a productive paradox, one Tilden enjoys. With the *Ripple Effect* necklaces, one recognises the perfection of each lens, one looks through their impeccable translucency, one sees how light is curved by each meniscus, whether from the convex or concave side. Detached from the photographic apparatuses that once employed them, the lenses have a new function: they meditate on looking itself.

“
I appreciate the personal meaning that salvaged or repurposed objects can convey — they are already carrying meaning, and this seems to say that they can carry more. As we get older, I think we all ponder what has value in our lives, and as time runs out, we concentrate on what holds true value and meaning — whatever that may be.”

Ripple Effect employs a particular form of the gradation in size that Tilden has long explored in linear form, for instance with the *Palais* and *Empire* necklaces of the 2010s. Linear diminishing perspective is here replaced by a circular diminishing perspective, an idea suggested in conversation by the distinguished American artist-architect James Carpenter, who Tilden met when he was a guest artist at the Australian National University in late 2018.²⁸ Carpenter pointed out that a ripple was another kind of diminishing perspective, and Tilden immediately saw the implications of the idea for her project: grading jewellery elements such as beads or pearls relates to perspective, and since perspective governs how photography manages representation, it follows, in a leap of the imagination, that there is a sympathetic relationship between the physical camera lenses and the idea of diminishing perspective. Tilden immediately began to sort and grade the lenses, gradually building the form of the installation.

Here’s the conundrum: a perfectly still installation of necklaces graduated in size, glinting under gallery lights, a pool frozen at the exact moment when a pebble is being dropped into it. That progressive movement from centre to periphery is initiated here by the smallest golden necklace, a validation in jewellery’s most precious metal of the original action, or intuition, that set this ripple in train: a stone dropped into a pool of water.²⁹ In the end, each element in the piece is equivalent to every other — none is the centrepiece, all are equally necessary to the functioning, imagery and signification of the work. This is a temporary effect: at least some of the necklaces will one day be worn, and will take up unpredictable future lives of intermittent movement. For the moment, though, time is stopped.

A PAUSE

From the 1990s to 2021, Blanche Tilden has been on a long, slow, looping trajectory; meetings and markers showed the way ahead, but also illuminated what came before. The articulated circularity of this continuous chain of making is crucial. In 1997 Tilden made a long magisterial *Möbius* necklace; and in 1999 Neil Roberts’s gift of a rusty found chain, fashioned into a sculptural neckpiece, set Tilden to pondering the metaphoric potential of her making: ‘I looked closely at the form of the single link and saw in an abstracted way a ‘figure 8’ or infinity symbol.’³⁰ The profound joy of each individual repeated act of making suggests the continuity of life: in January this year, making *Ripple Effect*, Tilden reflected on how ‘circularity and movement come together in a necklace.’³¹

Making is one kind of reverie. Others come to mind: breathing, the pulsing electronic music that Tilden still loves and plays in her studio, swimming. Water again. The French philosopher Gaston Bachelard famously associated the sources of the imagination with the primal elements of earth, air, fire and water, arguing that it is always located in materiality. Water must surely be Blanche Tilden’s element, not fire, despite her long history with flameworking glass. For Bachelard invokes Heraclitus’s notion of constant movement, which is also Tilden’s:

*One cannot bathe twice in the same river, because already, in his inmost recesses, the human being is sharing the destiny of water which flows. Water is truly the transitory element. It is the essential, ontological metamorphosis between fire and earth. The being dedicated to water is a being in flux.*³²

For now Blanche Tilden has, for a moment, come to a momentary pause in that endless flux. And she is still looking. Closely.

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NOTES	
1	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021. THE GREAT EXCEPTION TO THE PRINCIPLE OF MOVEMENT IS THE BLURRED ARCHITECTURE SERIES OF BROOCHES, MADE IN 2014 IN COLLABORATION WITH ARCHITECT ERIN HINTON.
2	SEE KEVIN MURRAY ‘MOVING PARTS’ (2000) AND MERRYN GATES ‘MOVING RIGHT ALONG’ (2009), IN MERRYN GATES (ED.), <i>BLANCHE TILDEN: TRUE</i> , SFA PRESS: CANBERRA, 2018, 4TH EDITION PP.102–04 AND PP.53–56.
3	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
4	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
5	SEE <i>BLANCHE TILDEN: TRUE</i> , 2018, PP.86–87 AND P.115.
6	SEE ALEXANDER ALBERRO, <i>ABSTRACTION IN REVERSE: THE RECONFIGURED SPECTATOR IN MID-TWENTIETH-CENTURY LATIN AMERICAN ART</i> , UNIVERSITY OF CHICAGO PRESS, CHICAGO, 2017, P.12. I AM INDEBTED TO SUSAN BEST’S REFERENCES TO ALBERRO’S WORK IN AN ESSAY IN ANN STEPHEN (ED.), <i>LIGHT & DARKNESS: LATE MODERNISM AND THE JW POWER COLLECTION</i> , CHAU CHAK WING MUSEUM/POWER PUBLICATIONS, SYDNEY, 2021, P.56 (FORTHCOMING).
7	SEE THE ESSAY ‘READING JEWELLERY’, IN LIESBETH DEN BESTEN, <i>ON JEWELLERY: A COMPENDIUM OF INTERNATIONAL CONTEMPORARY ART JEWELLERY</i> , STUTTGART: ARNOLDSCHÉ ART PUBLISHERS, 2012, P.62.
8	ANN STEPHEN, ‘TINGUELY’, IN ANN STEPHEN (ED.), <i>LIGHT & DARKNESS</i> , P.50.
9	SEE HENRY T. BROWN, <i>FIVE HUNDRED AND SEVEN MECHANICAL MOVEMENTS</i> , ORIGINALLY PUBLISHED IN NEW YORK IN 1868, AND SUBSEQUENTLY REPRINTED IN MANY EDITIONS. TILDEN FOUND HER REPRINT OF THE 1893 SEVENTEENTH EDITION IN THE RMIT UNIVERSITY’S NOW-CLOSED TECHNICAL BOOKSHOP IN THE MID-1990S WHILE SEARCHING FOR A BOOK ABOUT MECHANICAL MOVEMENTS.
10	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021.
11	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
12	SEE ANNE BRENNAN, ‘ <i>BLANCHE’S GLASS CHAIN</i> ’, IN <i>BLANCHE TILDEN: TRUE</i> , 2018, P.24.
13	SEE KEVIN MURRAY, ‘BLANCHE TILDEN: MOVING PARTS’, IN <i>BLANCHE TILDEN: TRUE</i> , 2018, P.102.
14	SEE <i>BLANCHE TILDEN: TRUE</i> , 2018, P.95
15	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
16	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021.

17	TELEPHONE INTERVIEW WITH THE ARTIST, 30 DECEMBER 2020.
18	EMAIL FROM THE ARTIST, 25 MARCH 2021. SEE GEOFFREY EDWARDS, ‘GLASS: THE MEDIUM AND THE METAPHOR’, IN <i>ART OF GLASS: GLASS IN THE COLLECTION OF THE NATIONAL GALLERY OF VICTORIA</i> , NATIONAL GALLERY OF VICTORIA/MACMILLAN, MELBOURNE, 1998, P.13. THE NGV’S HOLDINGS OF HISTORICAL AND MODERN GLASS ARE THE FINEST IN THIS COUNTRY.
19	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
20	TILDEN WAS INVITED BY CURATOR REBECCA FORGASZ TO CREATE WORK FOR THE EXHIBITION <i>NEW UNDER THE SUN: AUSTRALIAN CONTEMPORARY DESIGN IN JEWISH CEREMONY III</i> , WHICH WAS FIRST SHOWN AT THE JEWISH MUSEUM OF AUSTRALIA, MELBOURNE, IN NOVEMBER 2007, AND LATER TOURED.
21	SEE GEOFF ISAACS, <i>FEATHERSTON</i> , MELBOURNE: THAMES & HUDSON AUSTRALIA, 2017, AND FOR MARY FEATHERSTON’S RECENT WORK, SEE NATIONAL GALLERY OF VICTORIA, <i>EMILY FLOYD: THE DAWN</i> , 2014, FOR A COLLABORATION WITH FLOYD, AND ALSO HTTPS://WWW.FEATHERSTON.COM.AU/ FOR RECENT WORK ON CHILDREN’S LEARNING ENVIRONMENTS.
22	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
23	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021.
24	AUTHOR’S NOTES MADE IN ARTIST’S STUDIO, 2016.
25	THIS IDEA HAS BEEN POPULARISED BY THE HUNGARIAN-AMERICAN PSYCHOLOGIST MIHÁLY CSIKSZENTMIHÁLYI, ESPECIALLY THROUGH HIS BOOK <i>FLOW: THE PSYCHOLOGY OF OPTIMAL EXPERIENCE</i> , HARPER AND ROW, 1990, NEW YORK.
26	NEIL ROBERTS’S WORK IS HELD IN NUMEROUS PUBLIC COLLECTIONS, INCLUDING THE NATIONAL GALLERY OF AUSTRALIA AND THE NATIONAL GALLERY OF VICTORIA. THE MOST RECENT EXHIBITION OF HIS WORK WAS IN <i>NEIL ROBERTS: CHANCES WITH GLASS</i> , CANBERRA GLASSWORKS, AUGUST 2017, CO-CURATED BY BARBARA CAMPBELL AND JANE CUSH. SEE HTTP://WWW.NEILROBERTS.COM.AU/
27	BLANCHE TILDEN, UNPUBLISHED MANUSCRIPT, 2020–21, CH. 1, P.47.
28	SEE JAMES CARPENTER IN CONVERSATION WITH RICHARD WHITELEY AT THE ANU SCHOOL OF ART AND DESIGN, CANBERRA, 3 DECEMBER 2018, AT HTTPS://WWW.YOUTUBE.COM/WATCH?V=OZ4K0-HOZEO
29	EMAIL FROM THE ARTIST, 7 FEBRUARY 2021.
30	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021.
31	TELEPHONE INTERVIEW WITH THE ARTIST, 20 JANUARY 2021.
32	EDITH RODGERS FARRELL, ‘WATER AND DREAMS BY GASTON BACHELARD: AN ANNOTATED TRANSLATION WITH INTRODUCTION BY THE TRANSLATOR’, DOCTORAL THESIS, STATE UNIVERSITY OF IOWA, 1965, P.281.

**A CONVERSATION WITH
SUSAN TAYLOR AND
PETER JONES**
MERRYN GATES

Collecting the work of Blanche Tilden led Susan and Peter on their journey as collectors of contemporary art and jewellery, as revealed in our conversation in February 2021.

MG: What was the first piece of Blanche Tilden's work that you bought?

ST: The very first ones were single-component, small-production neckpieces: one was a single cylinder and the other a single pulley. I got them from Quadrivium in Sydney.¹

PT: *[referring to his logbook 2]* Those first pieces were part of the 1997 *Conveyor* series.

ST: I may well have bought something from Blanche's 1995 graduate show if I had managed to get in to see it. I saw the article in the paper and thought it looked amazing; I thought it was absolutely my thing.³ When I went to see we couldn't get in, the doors were closed, locked. These days I'd be a lot more persistent about getting in, but at the time I just thought, 'too hard' *[laughs]*. It was really annoying, but it motivated me to chase up her work later on. I suppose at the time I didn't think of myself as a 'collector'; I was just interested.

MG: One of the things I was wondering about was whether you were already collecting contemporary jewellery?

ST: No. Seeing Blanche's work in *The Canberra Times* was the impetus.⁴ It was the first time I'd started thinking about jewellery that had more of a conceptual basis, something else to say.

[We look at the array of over a dozen neckpieces by Blanche Tilden that form the considerable collection.]

ST: That one (*Everyday (Front Reflector)*, 2000⁵) is from Gallery Funaki, because it is in the old Funaki box.⁶

MG: It's surprisingly light.

ST: Yes, this one is really fun. I always love to wear it when I go through airport security because the guards look at it and say, 'You're going to set that off'; and I say, 'No I'm not!' *[laughs]* — then invariably want to have a look at it.

MG: Before we start getting more into Blanche's work specifically, when we first spoke you mentioned you had family member who also had contemporary jewellery.

ST: Well, two of my aunts on my mother's side were particularly interested in Scandinavian design, so they would save up their money and buy a piece of Danish jewellery when they got the opportunity.

MG: Where was this?

ST: They lived in Tumut, regional New South Wales. They visited Canberra in the seventies because my mum lived here. There was a shop in Civic called Centro Suisse,⁷ with really nice Scandinavian pieces. It wasn't what I would term 'art jewellery'; but they were really nice, solid pieces of good clean design. I guess that was what initially informed my interest in jewellery and what gave me the parameters of what was good.

MG: Do you still have any of that jewellery?

ST: Yes, I do. *[Susan brings out three rings that have large, deeply coloured, semi-precious stones set in silver, in a very bold design that reveals the process of setting.]*

MG: It's a nice origin for what started your interests. So, we are now looking at Blanche's works in your Canberra home. When I initially looked at your list of works, I thought that you collected them every couple of years, but actually you've gone back and created a good representation of her different series.

ST: I love that early work, and I always thought it was really important. If they become available, I love to go back and collect some of those historic pieces. If I feel really strongly about a designer, or an artist, I want to have examples of their work at regular intervals and from key shows if I possibly can.

MG: So you've gone back to fill in some gaps and maintained a continuing interest, but have you ever commissioned a work from Blanche?

ST: Not specifically. Though I guess *Bureaucracy* is an example, in some way. The first version of that sold before I got a chance to buy.

PT: We saw it at Helen Maxwell Gallery, but it had already been bought.⁸

ST: I asked whether I could get a version of it through Gallery Funaki, because Mari Funaki was her dealer. Although the piece was exhibited in 2000, it was 2002 before I got my version of it.



“

I love Blanche's precise crafting of each element of her pieces which is exemplified in *Bureaucracy*, a dense mechanical chain that is composed of many metal pieces cut by hand. When I look at this piece I think of the painstaking work of the maker that brought it into being, and I can feel the tension in all the pieces of metal working with and against each other, just as in a real bureaucracy.”

SUSAN TAYLOR 2021
wearing her *Bureaucracy*
Photographer: Marcus Scholz

MG: Same colours?

ST: Yes, all the same colours. The long wait didn't matter to me.

PT: An important point in relation to commissioning is that on the odd occasion when we thought about doing it, we have realised that the maker has moved on from that particular project and they're into the next thing. It's not so much disrespectful, but we feel it's taking them out of the present to ask them to go back and remake something.

ST: I've seen older pieces that I've desperately wanted. We've talked between ourselves and talked with the artists, and in the end the conclusion has been: you can't go back, the moment's gone.

MG: Yet Blanche, for instance, does go back and remake work, she has no problem with that.

ST: Even if she is happy to do that for me, as the wearer it doesn't have the same resonance.

MG: You like the moment?

ST: What I like about this jewellery is that it's made for a reason, there's a concept behind it, and it fits within a story — the development of a practice — and when you say, 'I like that, can you make it for me,' it becomes just an object. For me as the buyer it feels hollow.

MG: It's interesting hearing you talk about it like that. When we first spoke, I noticed that I called them necklaces, but you called them neckpieces. Maybe that distinction is something to do with what you're just describing: that it's not just a decorative wearable piece but something within an oeuvre.

ST: I think that's my shorthand way of distinguishing between something that's conventional and something I see as more of an individual piece. When you observed that I collect neckpieces, it made me think. I think it's because I'm always trying to buy a significant piece, so that's why I've ended up mostly with neckpieces. Neckpieces to me are where ideas are often played out in a very resolved way.

MG: If you weren't collecting jewellery before you started collecting Blanche's work, you're now looking at a range of other makers. Was it an introduction to that field in Australia?

ST: Yes, it was the crystallising moment, when I realised what kind of jewellery I really wanted to wear. So it was definitely the beginning. The next moment was seeing Su san Cohn's work.⁹ It was very clear that that was the kind of jewellery we were interested in and we really wanted to pursue those kinds of ideas.

MG: And did you know there was a connection?¹⁰

PT: We found out later that Blanche worked with her from 1995 to 1998, prior to the retrospective in 2000. So, it was one of those weird coincidences.

ST: We didn't come from a background where our parents bought art or anything like that, no background in collecting. I remember that after we went to the Cohn exhibition, I looked up the back of the catalogue and cold-called her dealer, Anna Schwartz Gallery.¹¹

PT: We went down in 2001 to meet Cohn in her studio,¹² and while we were waiting ...

MG: ... her studio is underneath the gallery ...

PT: Yes, so while we were waiting, a Stephen Bram exhibition was on, and we bought our first Stephen Bram. It was probably one of the first paintings we ever bought.

MG: I can see that your sensibility is resonating with the people you're connecting with; and I'm noticing you're saying 'we' throughout this conversation and perhaps it's an error to say it's the Susan Taylor Collection?

ST: Peter wears some things. I guess historically I used to take the lead on the jewellery collecting side, but these days it's definitely both of us.

PT: I have lots of rings and brooches.

ST: And he buys pieces for me as gifts.

MG: I'm wearing a special ring today. This was a commission, I had it made for a friend of mine who turned fifty and Blanche put a little gold link into it embossed with the number 50.

ST: That's a commission that makes perfect sense.

MG: Well, it's an add-on to a production-line item.

ST: What I love is that her production work is so perfectly in keeping with her overall practice and that's why I pulled out the *Conveyor* pieces. They're completely affordable and there's no compromise whatsoever.

MG: Neither in concept, nor materials, nor execution.

ST: Exactly!

MG: I'm fascinated to find that Blanche's work influenced your art collecting and that both collections have since grown in tandem.

ST: Yes, they have. Each enriches the other, there's a real narrative between both collections.

PT: You just naturally keep developing your ideas and your eye. Things that in the past you might not have got, you just start to get them and that's how things develop.

ST: And sometimes they push you in new directions. For instance, the *Flow 03* necklace from 2016 is one that I haven't got, but it's probably an important progression and I probably need to keep thinking about it.

PT: We still love Blanche's aesthetic and how she produces serial, industrial-type works. We'll always have an interest in what she's doing.

MG: Can we talk about jewellery in the context of fashion?

[*Susan operates Department of the Exterior (est. 2004), an independent fashion boutique that stocks innovative Australian and New Zealand labels.*]

ST: I guess there's a relationship in the sense that it's part of signifying what tribe you belong to, what kind of person you are and how you see yourself. Clothing does that, and jewellery does the same thing. So, I think there's a connection like that and there's also a connection in terms of my overall taste for what is stripped back, austere.

PT: There's a natural affinity between your taste in clothes and your taste in jewellery.

ST: The thing I really like about Blanche's work — and this relates to fashion — is that it's quite urban. And quite androgynous as well, which are two things I am really interested in fashion. I guess these days there are probably more jewellers who are working in that vein, but in the beginning that was one of the things that was really strongly speaking to me.

I might not have known why, I probably couldn't have articulated it at the time, but I think that's what I really loved about it.

MG: It's fascinating, that aspect of it — the breaking down of categories.

ST: Absolutely. I don't think of a small piece of jewellery as being something you would only wear during the day. It really depends on what my mood is on the day and the overall look I want and then often it's serendipitous. For example, the dress I'm wearing (a Kin dress—one of my favourite design studios) has a tufty ruffle that fits perfectly with a lot of Blanche's neckpieces. I didn't think about it when I put it on, but then I thought that's really interesting, it mirrors the curve.

PT: I guess the other thing that attracted you to Blanche's early work was the bike chain.

ST: Because I used to bike race ...

PT: Susan was a champion bike racer.

MG: That's pretty important!

ST: I always forget; it's always too obvious. The chain element was part of loving that mechanical nature of what she was doing. It came out of how I was living my life.

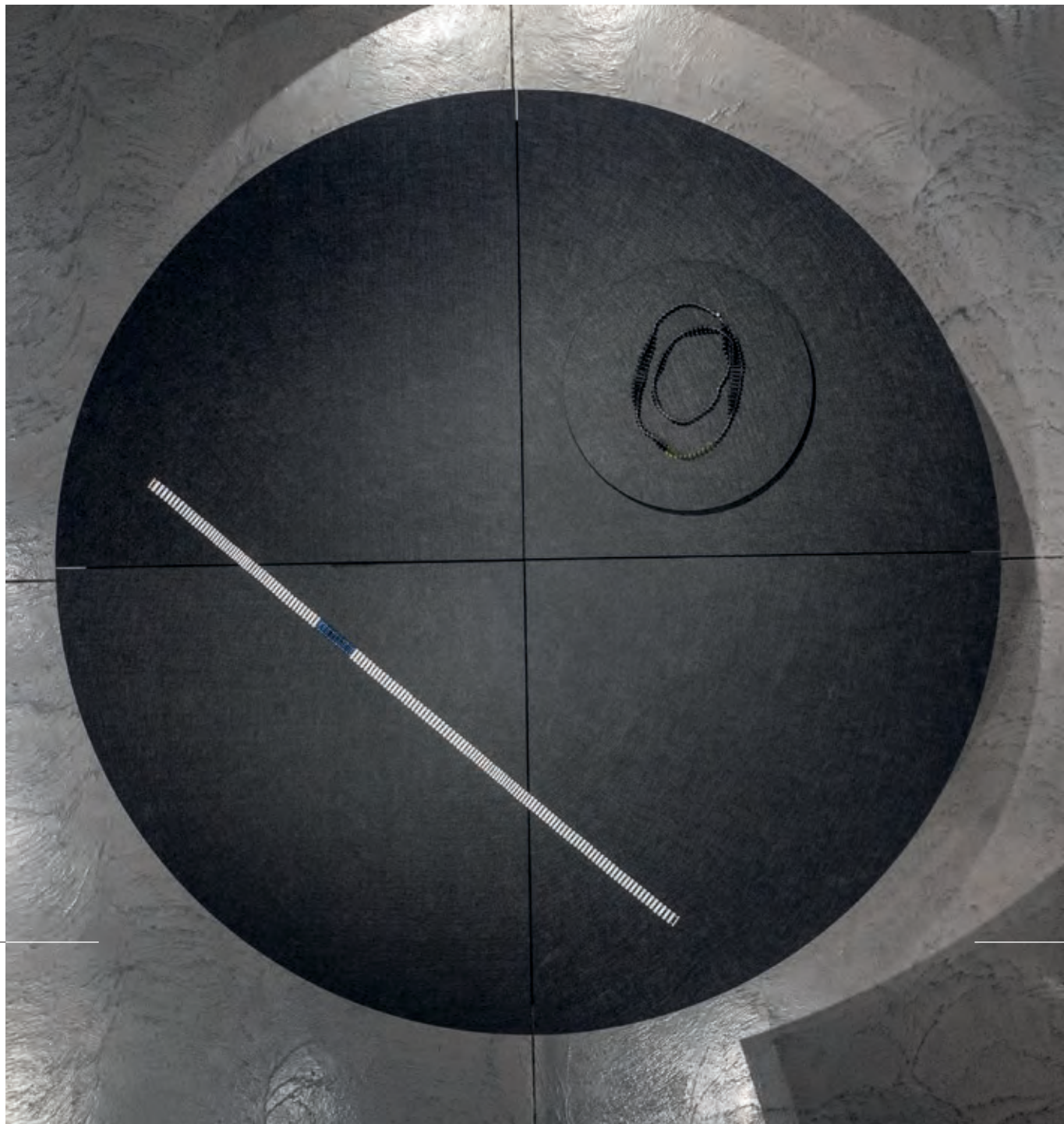
MG: And it came out of how she was living her life. At the time she worked in a bike shop and she saw all these amazing chains. I think also the bike chain has been an entry-point for people who maybe would not have thought about jewellery before, but who recognise that it's a bike chain or a pulley or a bobbin ...

ST: Because it's an everyday object that's been elevated and made beautiful.

NOTES	
1	QUADRIVIUM GALLERY, QUEEN VICTORIA BUILDING, SYDNEY, 1996–2004.
2	PETER NOTED: 'WE ARE ATTEMPTING TO DO A CATALOGUE OF THE ENTIRE JEWELLERY COLLECTION AFTER THE FACT. THE ART COLLECTION HAS ALL BEEN DONE AS WE COLLECTED, IT'S REALLY ORGANISED; BUT THE JEWELLERY WAS ESSENTIALLY BOUGHT AND SQUIRRELLED AWAY IN BOXES. IT TOOK ME AGES TO GO THROUGH AND WORK OUT WHAT THERE IS.'
3	SUSAN'S COLLECTION NOW INCLUDES <i>VERTEBRAE</i> AND <i>PARALLEL</i> FROM THAT 1995 EXHIBITION.
4	CASSIE PROUDFOOT, 'GLASS ARTIST SHUNS THE TRADITIONAL', <i>THE CANBERRA TIMES</i> , 18 AUGUST 1995, P.10.
5	THIS WORK IS MADE FROM POLYCARBONATE, REFLECTIVE VINYL, ANODISED ALUMINIUM AND BOROSILICATE GLASS.
6	GALLERY FUNAKI, MELBOURNE, SINCE 1995.
7	CENTRO SUISSE WAS SITUATED IN BAILEY'S CORNER, CIVIC, CANBERRA.
8	<i>CHAIN REACTION</i> , GALLERY FUNAKI, 2000; HELEN MAXWELL GALLERY, 2001.
9	<i>TECHNO CRAFT: THE WORK OF SUSAN COHN 1980–2000</i> , NATIONAL GALLERY OF AUSTRALIA, CANBERRA, 2000.
10	FOLLOWING HER POSTGRADUATE STUDIES, IN 1995 BLANCHE RELOCATED TO MELBOURNE TO UNDERTAKE AN AUSTRALIA COUNCIL TRAINEESHIP WITH SU SAN COHN, AT WORKSHOP 3000.
11	ANNA SCHWARTZ GALLERY, FLINDERS LANE, MELBOURNE.
12	SU SAN COHN'S WORKSHOP 3000, FLINDERS LANE, MELBOURNE.

Merryn Gates is a curator, writer and art consultant. She publishes artist monographs and children's books as SFA Press.





previous and these pages:
*Blanche Tilden – Ripple effect:
 a 25 year survey*, installation
 views, Geelong Gallery 2021
 Photographer: Andrew Curtis





*Blanche Tilden – Ripple effect:
a 25 year survey, installation view,
Geelong Gallery 2021*
Photographer: Andrew Curtis

1991 —
1995



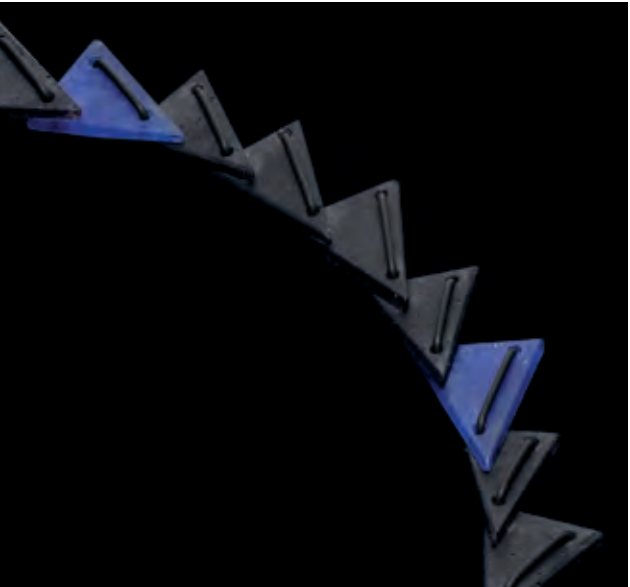
BEGINNINGS
JANE BARNEY

As a student in the ANU School of Art glass workshop, Blanche eschewed the fast satisfaction of hot blown glass and the solid allure of cast glass. Instead, in severe sixties black-rimmed glasses, the mad scientist of the lampworking room heated and bent and cajoled brittle and stubborn pieces of glass into small components for jewellery. This was repetitive, shoulder-locking work, a numbers game that she still plays today ...

I have to make 93 glass components and each one takes 17 minutes on average so, if you factor in toilet and tea-breaks, sleeps and breakages, I should have all components made by Friday, then 3 days each for construction and I need 8 weeks for the show so I think it's all on track provided I don't stop for 11 days.

Even in the beginning, Blanche could imagine the whole. But she had a particular problem that was causing her deep disquiet: how to deal with the join. In search of a suitable join, she wore a track between the ANU School of Art glass workshop and the gold and silversmithing workshop, whereupon she found Johannes Kuhn who had more than a thing or two to say about joins and clasps, and whether or not Blanche rightfully belonged in the gold and silversmithing workshop, where she finally settled to do a postgraduate degree.

Blanche Tilden: True, SFA Press, Canberra, 2018, p.110



UNIVERSAL 1991 (Cat 2)
remade 2020
flameworked borosilicate
glass, rubber
Photographer: Andrew Curtis

**TRIANGLE BLACK AND
BLUE** 1991 (detail; Cat 1)
cast and coldworked glass,
rubber, sterling silver
Photographer: Andrew Curtis



ONE GOLD LINK 1995 (detail; Cat 3)
flameworked borosilicate glass,
22 carat gold-plated sterling silver
Photographer: Andrew Curtis

VERTEBRAE 1998 (detail; Cat 12)
flameworked and sandblasted
borosilicate glass, sterling silver
Photographer: Andrew Curtis



“

I love the visual ease of this simple chain
of glass and titanium linked like breath
to the body, gently sitting around my neck.
And I love how it makes me feel when
I am wearing it and the stirring impact
it creates upon others who admire it.
In fact, I’m wearing it now.”

PARALLEL 1995
flameworked borosilicate
glass, titanium steel
Private collection
Photographer: Marcus Scholz

ANN JAKLE 2010
wearing her *Parallel*
Photographer: Marcus Scholz



1997 —
2000

LIGHT MOVES
JENNY ZIMMER

Blanche Tilden's metal and glass jewellery must be the most elegant new jewellery statement seen this year. It is laid out, perfectly flat, on the narrow shelf surrounding the tiny Gallery Funaki. Its glass components glisten in a low key kind of way, while its mechanical structures are perfectly aligned into long narrow strips or magnificent springing curves. Made mainly of titanium and thin, strong, colourless Pyrex, each piece is surprisingly light to hold, or wear, and subtly bends to the body's movement. This work is absolutely original in concept.

Tilden takes as her point of departure the mechanics of simple objects with moving parts — things like bicycle chains, scissors, pistons, pulleys, gears, cranks, levers and conveyor belts. She refines these movements to their extreme essentials and then recreates them in her chosen materials.

The bicycle chain format, for instance, is mimicked in grey titanium metal with glass rivets that bejewel its seamless continuity with regularly spaced light points.

A four-metre chain made of tiny, glass components held together by metal pins and spacers, extends along the entire length of the gallery. Each glass element is handmade with utmost precision, out of heat and shock-resistant Pyrex tubing. The chain resembles a continuous conveyor belt carrying miniature glass jars.

Completely modern, and redolent with echoes of an industrial/mechanical age now passing into a dark and greasy history, this jewellery inspires nostalgia for elegant, well crafted hand work that has a beauty all its own. This is contemporary craft at its very best.

'An Elegant Statement in Jewellery',
The Age, 25 April 1997



SCISSOR 1998 (Cat 11)
flameworked borosilicate glass, titanium
25.0 cm diameter
Museum of Applied Arts and Sciences, Sydney
Purchased with funds from
the Yasuko Myer Bequest, 2000
2000/50/1
Photographer: Marince Kojdanovski



SHORT CONVEYOR 1997 (Cat 6)
glass (heat resistant), titanium,
sterling silver
27.0 x 26.3 x 2.3 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance
of Lou and Mary Senini, 1997
1997.111
Photographer: Christian Markel, NGV



MÖBIUS 1997 (Cat 7)
flameworked borosilicate glass,
titanium, anodised aluminium
28.0 cm diameter
National Gallery of Australia
Purchased 1997
NGA 97.1334
Image: Courtesy of the National
Gallery of Australia, Canberra



LONG CONVEYOR II 2020–21
(detail; Cat 68)
coldworked and flameworked
borosilicate glass, titanium,
sterling silver
Photographer: Andrew Curtis



“

I wore the necklace at the Venice Biennale — it glittered, shifted in the sun and mirrored the water in the canals and the dusty leaves in the Giardini.”

ANNA WALDMANN 2010
wearing her *Long Bicycle Chain*
Photographer: Marcus Scholz

LONG BICYCLE CHAIN 1997 (detail; Cat 8)
flameworked borosilicate glass, titanium
1.5 x 38.0 cm diameter
Museum of Applied Arts and Sciences, Sydney
Purchased with funds from the Yasuko Myer Bequest, 2000
2000/50/2
Photographer: Marinco Kojdanovski





PULLEY 1998 (Cat 10)
 frameworked borosilicate glass,
 titanium, sterling silver
 1.5 x 28.0 cm diameter
 Museum of Applied Arts and
 Sciences, Sydney
 Purchased with funds from the
 Yasuko Myer Bequest, 2000
 2000/50/3
 Photographer: Marinco Kojdanovski

SLIDING PULLEY 1997 (Cat 9)
 frameworked borosilicate glass,
 sterling silver
 Photographer: Andrew Curtis



2000 —
2003



SPEED 2000 (Cat 13)
flameworked borosilicate glass,
titanium, anodised aluminium
Photographer: Andrew Curtis

CHAIN REACTION
KEVIN MURRAY

In *Chain Reaction*, Blanche Tilden leaves her bench in search of jewellery in the wild. Until this point, Tilden has been content to painstakingly translate the bicycle chain into sleek body adornments. To supplement her wonderfully handmade chains, she begins to investigate the life of chains in both the hard-edged worlds of manufacturing and elusive turns of phrase in everyday language. Her interests have transcended the roller chain as a purely formal device and embrace its place in the world.

'A courier came into the shop...'
Chain Reaction catalogue, 2000



BUREAUCRACY 2000 (detail; Cat 17)
coldworked and flameworked
borosilicate glass, anodised
aluminium
Photographer: Jeremy Dillon



NIGHTRIDER 2000
(detail; Cat 18)
coldworked and flameworked
borosilicate glass, anodised
aluminium
Photographer: Andrew Curtis

“

Bike chain for best.”



ROBYN MCKENZIE 2010
wearing her *Nightrider*
Photographer: Marcus Scholz



GRADED 2000 (Cat 14)
glass (heat resistant), titanium
43.8 x 14.0 x 1.5 cm
National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation
with the assistance of the Joan
Clemenger Endowment, Governor, 2001
DC6-2001
Photographer: Christian Markel, NGV



EVERYWHERE 2000 (detail; Cat 15)
coldworked glass, sterling silver
Photographer: Andrew Curtis



**EVERYDAY
(REAR REFLECTOR)** 2000 (Cat 19)
coldworked and flameworked
borosilicate glass, anodised
aluminium, reflective vinyl, acrylic
Photographer: Andrew Curtis



**EVERYDAY
(FRONT REFLECTOR)** 2000 (Cat 20)
coldworked and flameworked
borosilicate glass, anodised aluminium,
reflective vinyl, acrylic
Photographer: Andrew Curtis



MINIATURE 2000 (Cat 21)
in continuous production since 2000
stainless steel chain

MINIATURE KINTSUGI made 2018
remade 2021 (Cat 22)
stainless steel chain, 18 carat gold
Photographer: Andrew Curtis

VALUE ADDED 2000 (Cat 23)
stainless steel bicycle chain,
anodised aluminium
Photographer: Andrew Curtis



BRAVE MOVER — A TRIBUTE TO THE ACHIEVEMENTS OF ALICE ANDERSON, GARAGE PROPRIETOR (1897—1926) 2011 (Cat 45)
coldworked and flameworked borosilicate glass, oxidised sterling silver, stainless steel
Photographer: Rod Buchholz



Brand design: Envelope Group
Photographer: Andrew Curtis



MEDIAN 2000-21 (detail; Cat 24)
stainless steel chain, anodised titanium
Photographer: Andrew Curtis

2003

CUTTING EDGE BLANCHE TILDEN

The work exhibited in *Cutting Edge* at the JamFactory Craft and Design Centre, Adelaide, 2003 'plays on the sharpness of glass and the phrase "cutting edge"; I'm exploring preconceptions about glass as a material for jewellery and the fine line between danger and seduction.'



PIERCE 2003 (Cat 26)
kilnformed and coldworked glass,
sterling silver
Photographer: Andrew Curtis

DROP 2003 (Cat 25)
flameworked glass, sterling silver
Photographer: Andrew Curtis

**THE HARDER I WORK,
THE LUCKIER I GET** 2012 (Cat 46)
salvaged mild steel file,
oxidised sterling silver,
18 carat gold
Photographer: Jeremy Dillon





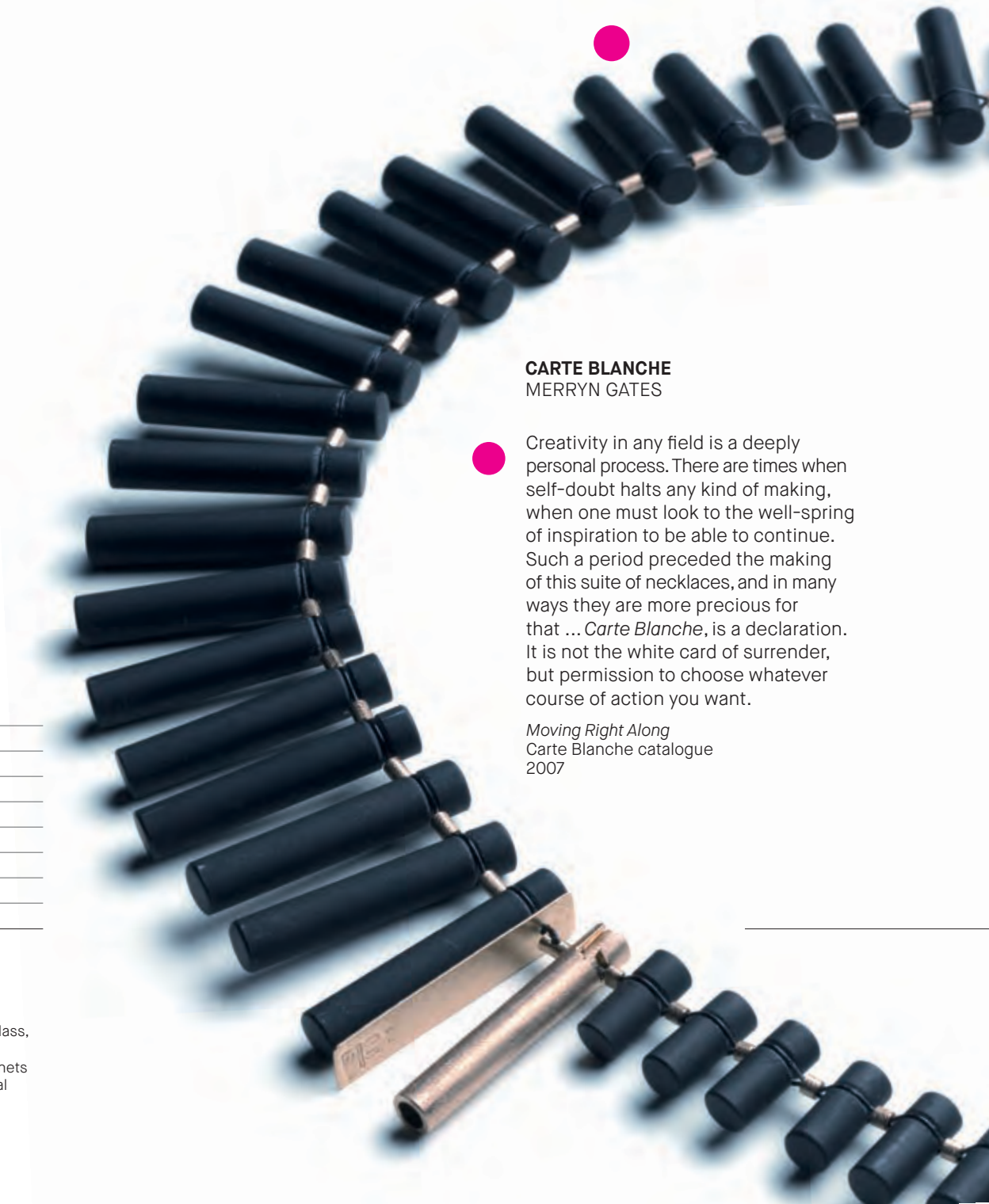
“

I fell in love with this necklace
when I saw it on exhibition
at the National Gallery of Victoria.
Mine is a gift from my partner
and the earrings were commissioned
by friends, to go with it. Needless
to say I feel very privileged when
I wear them.”

2005 —
2009

ANNE FERRAN 2010
wearing her *Absorb*
Photographer: Marcus Scholz

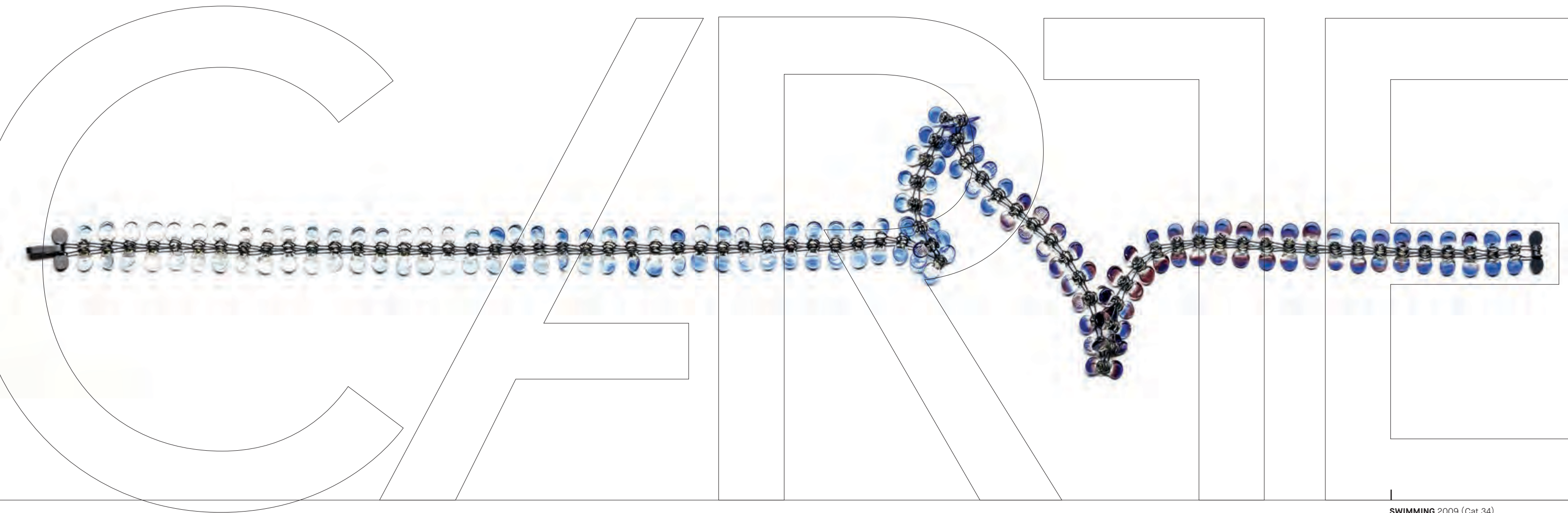
ABSORB 2006 (detail; Cat 32)
coldworked and acid etched glass,
9 carat gold, nylon coated
stainless steel, rare earth magnets
Image: Courtesy of the National
Gallery of Victoria, Melbourne



CARTE BLANCHE
MERRYN GATES

Creativity in any field is a deeply
personal process. There are times when
self-doubt halts any kind of making,
when one must look to the well-spring
of inspiration to be able to continue.
Such a period preceded the making
of this suite of necklaces, and in many
ways they are more precious for
that ... *Carte Blanche*, is a declaration.
It is not the white card of surrender,
but permission to choose whatever
course of action you want.

Moving Right Along
Carte Blanche catalogue
2007



SWIMMING 2009 (Cat 34)
flameworked borosilicate glass,
oxidised sterling silver
Photographer: Andrew Curtis
Typography: Envelope Group



URINGS 2009-21
 frameworked glass, titanium
 Photographer: Jeremy Dillon



CAPSULE 2009-21
 coldworked glass, sterling silver
 Photographer: Jeremy Dillon



**YOM HASHOAH HOLOCAUST
REMEMBRANCE DAY 2007** (Cat 33)
coldworked glass, sterling silver,
nylon coated stainless steel cable
Photographer: Rhiannon Slatter



**EPICORMIC GROWTH
BLACK SATURDAY 2009** (Cat 36)
coldworked glass, oxidised
sterling silver, nylon coated
stainless steel cable
Photographer: Andrew Curtis

2010 —
2015



EMPIRE 2012 (Cat 42)
waterjet cut, coldworked and
flameworked borosilicate glass,
sterling silver
Photographer: Jeremy Dillon

FER ET VERRE
ANNE BRENNAN

For the *Fer et Verre* and *Wearable Cities* works, Tilden turns to the prehistory of the modernist glass building for her inspiration. The title of this body of work refers to iron and glass, the materials used in the edifices built for the Great Exhibitions of the nineteenth century, those extraordinary spectacles designed to showcase the political, colonial and industrial achievements of the New World and the great European powers. Their scale, and the requirement that these buildings be temporary and therefore quick to construct and dismantle, often demanded new engineering solutions to bring them into being.

A few of these buildings have survived — the Grand Palais, remnant of the Paris Universal Exposition of 1901, for example, and even more famously, the Eiffel Tower, originally built as a gateway to the Paris Exposition of 1889.

'Blanche's Glass Chain'
Fer et Verre catalogue
2010

Exhibition identity: Envelope Group



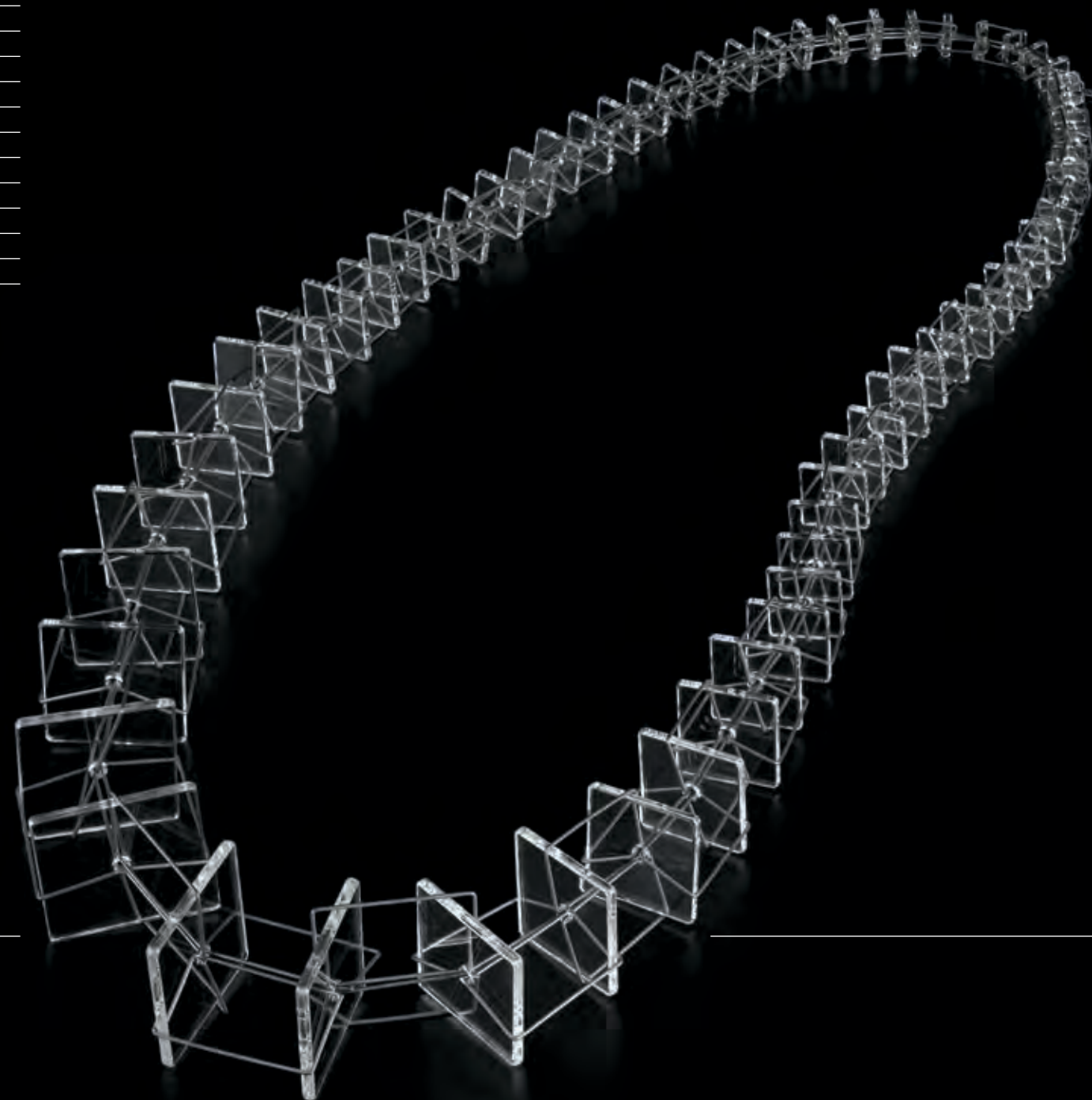


“

I originally had my eye on another piece by Blanche as I felt maybe this necklace was a little too outrageous. Though I was keen to try the *Graded Grand Palais* on, regardless. Once on I knew there was no turning back, that this was definitely the necklace for me. It really is bold, its scale and the way its articulated form sits on your body and moves as you wear it, creating a gentle clinking sound, is, well, simply perfect. It elicits joy.”

MARGARET HANCOCK DAVIS 2021
wearing her *Graded Grand Palais*
Photographer: Marcus Scholz

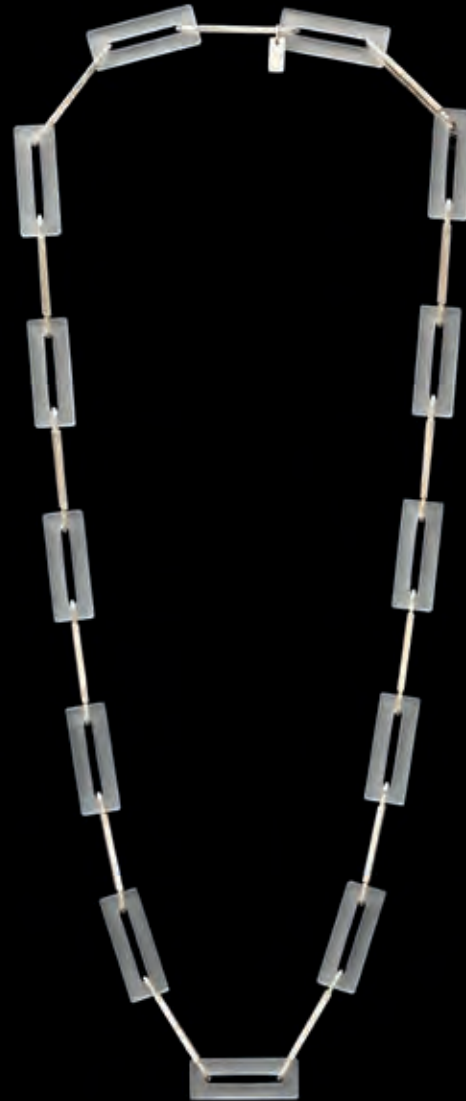
GRADED GRAND PALAIS 2015 (Cat 49)
waterjet cut, coldworked and
flameworked borosilicate glass,
oxidised sterling silver
Photographer: Grant Hancock

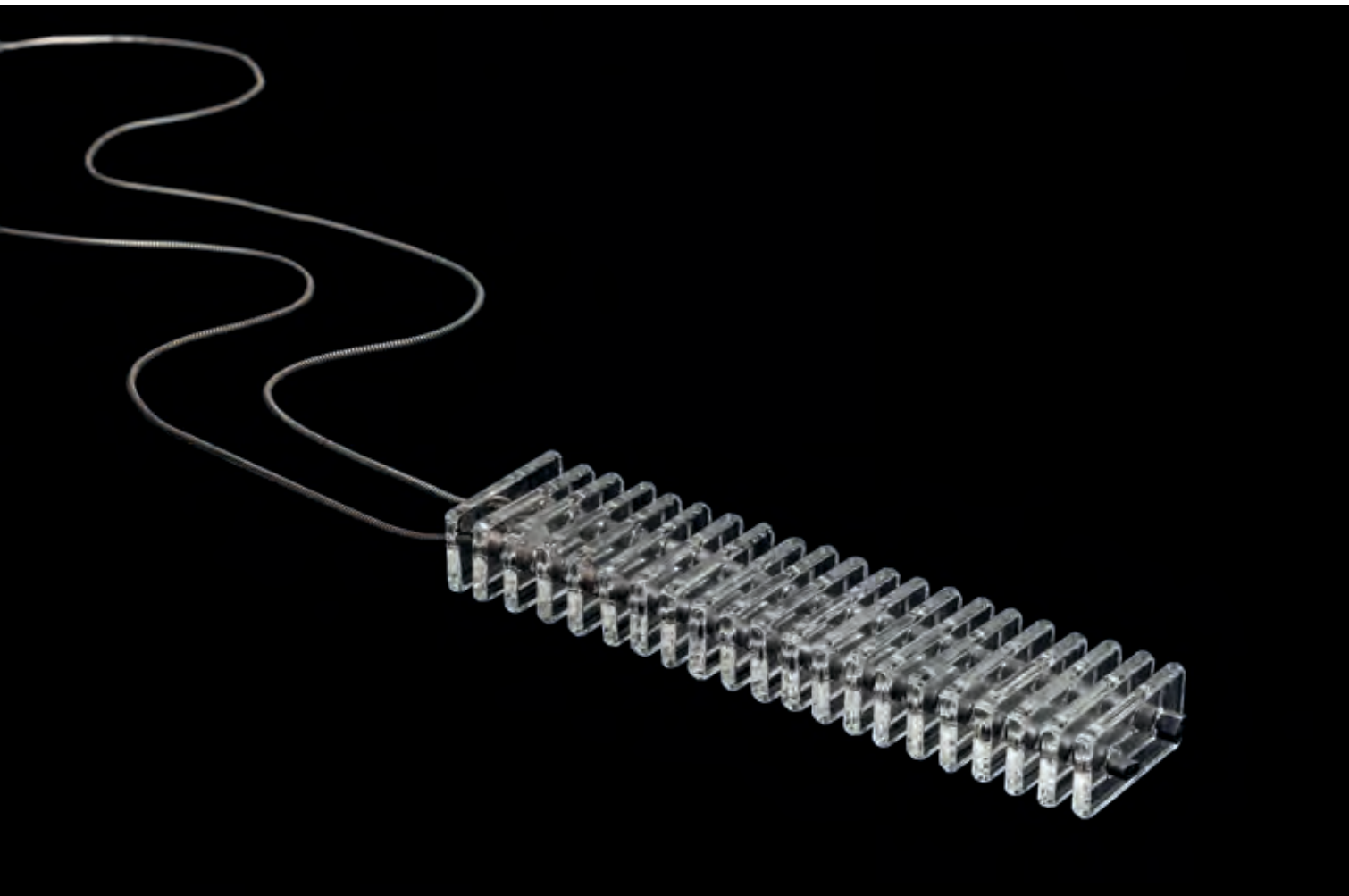




VERRE I 2010 (Cat 39)
waterjet cut, coldworked and
flameworked borosilicate glass,
sterling silver
Photographer: Jeremy Dillon

DUTERT 2012 (Cat 43)
waterjet cut, coldworked and
flameworked borosilicate glass,
sterling silver
Photographer: Jeremy Dillon





LOUVRE 2010 (Cat 41)
waterjet cut, coldworked and
flameworked borosilicate glass,
oxidised sterling silver
Photographer: Andrew Curtis



PETIT PALAIS 2012 (Cat 44)
waterjet cut, coldworked
and flameworked borosilicate
glass, sterling silver
Photographer: Jeremy Dillon

2016 —
2018



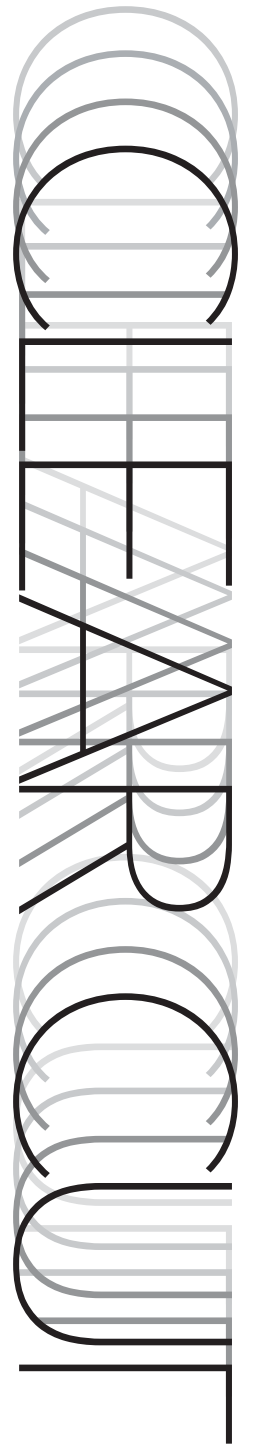
CLEAR CUT
JULIE EWINGTON

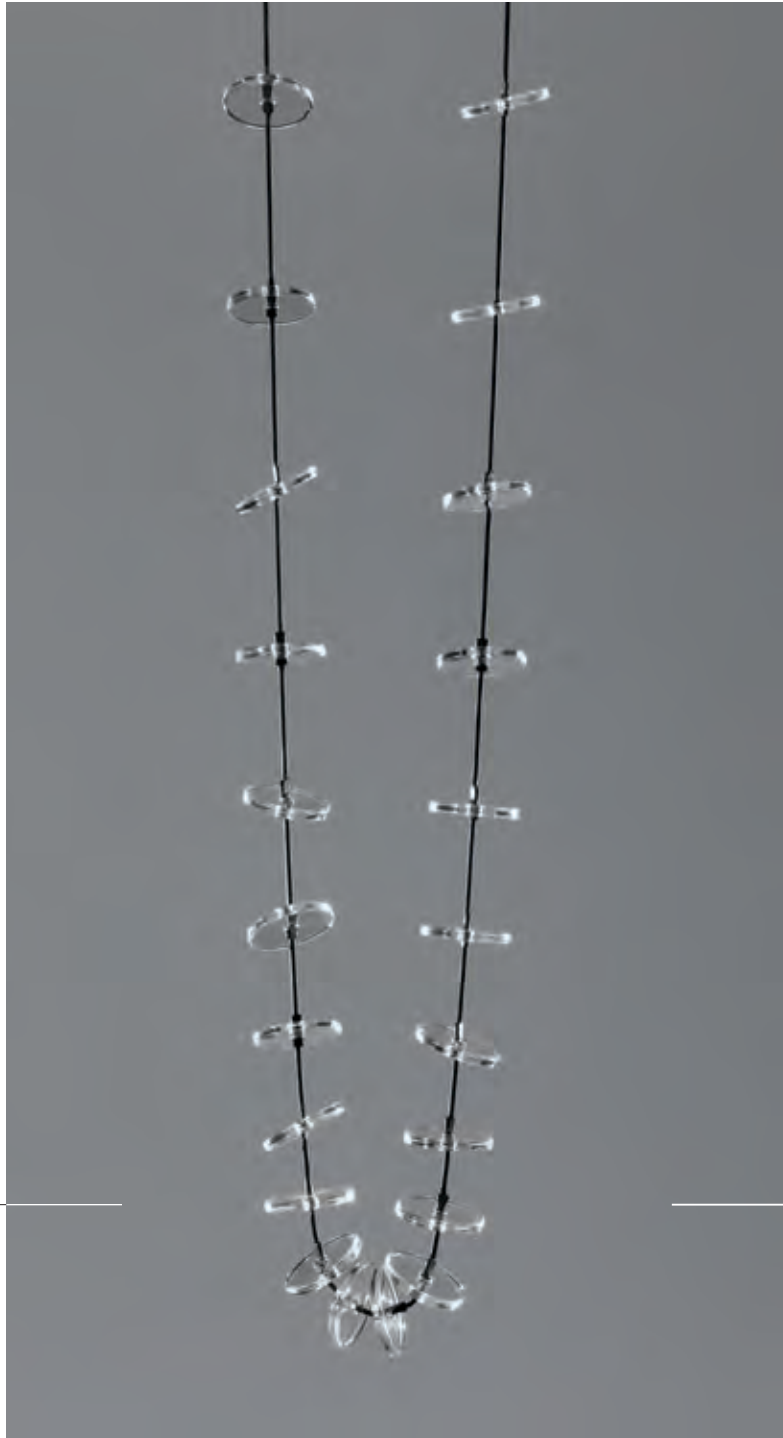
More than in any other family of necklaces in this new group of works, the confidence and innovation exemplified in *Flow 03* shows Blanche not only building on her previous repertoire of techniques, but also letting go of some older working methods and finding new ones to reveal the distinctive characteristics of glass: its clarity, its ephemeral perfection. But there is a final revealing allusion in the title of the work: to the state of complete energised absorption in one's undertaking that is known to practitioners of many arts and physical disciplines, and has been given the name 'flow' by Mihály Csíkszentmihályi, the American-based psychologist of creativity and happiness. To experience 'flow,' in this sense, is to be both lost and found through one's work. It is one of the best forms of bliss.

'Clear Cut'
Clear Cut catalogue, 2016

FLOW 03 2016 (Cat 51)
kilnformed and flameworked borosilicate
glass, titanium
2.0 x 26.0 cm diameter
Toowoomba Regional Art Gallery,
Toowoomba City Collection 2017
Photographer: Grant Hancock

Exhibition identity:
Envelope Group





BUOY 03 2016 (detail; Cat 52)
waterjet cut, coldworked and
flameworked borosilicate glass,
oxidised sterling silver
Photographer: Andrew Curtis

JULIE EWINGTON 2018
wearing her *Flow*
Photographer: Marcus Scholz



“
In the Flow.”



CIRCULARITY 2017 (Cat 55)
waterjet cut, coldworked
and flameworked borosilicate
glass, oxidised sterling silver
3.5 x 38.0 cm diameter
Art Gallery of Western Australia,
State Art Collection
2018/0077
Photographer: Grant Hancock

CLARITY 03 2016
waterjet cut, coldworked
and flameworked borosilicate
glass, oxidised sterling silver
Photographer: Grant Hancock



SPIN 2016-21
waterjet cut, coldworked and
flameworked borosilicate glass,
titanium, oxidised sterling silver
Photographer: Andrew Curtis

SPIN 03 2016 (Cat 54)
waterjet cut, coldworked and
flameworked borosilicate glass,
titanium, oxidised sterling silver
Photographer: Grant Hancock





ARC 2017
kilnformed, coldworked and
flameworked borosilicate glass,
sterling silver, anodised titanium
Photographer: Grant Hancock



ARC 02 2021 (Cat 56)
kilnformed, coldworked and
flameworked borosilicate
glass, sterling silver, anodised
titanium, rare earth magnets
Photographer: Andrew Curtis

2019 —
2021

THROUGH THE LENS
BLANCHE TILDEN

Overlooked, forgotten, salvaged, and given a second life as a raw material for jewellery, my transformation of obsolete lenses (from spectacles and cameras) finds meaning in what is already here, hiding in plain sight. This work acts as a lens through which I consider, define, and articulate aesthetic, cultural and sentimental value.

I am always interested in how the value of objects can shift, and how objects gather more and more meaning over time. The glass lens, as both a material for jewellery and a metaphor, enables close investigation and careful looking. There is so much more to life than first meets the eye.



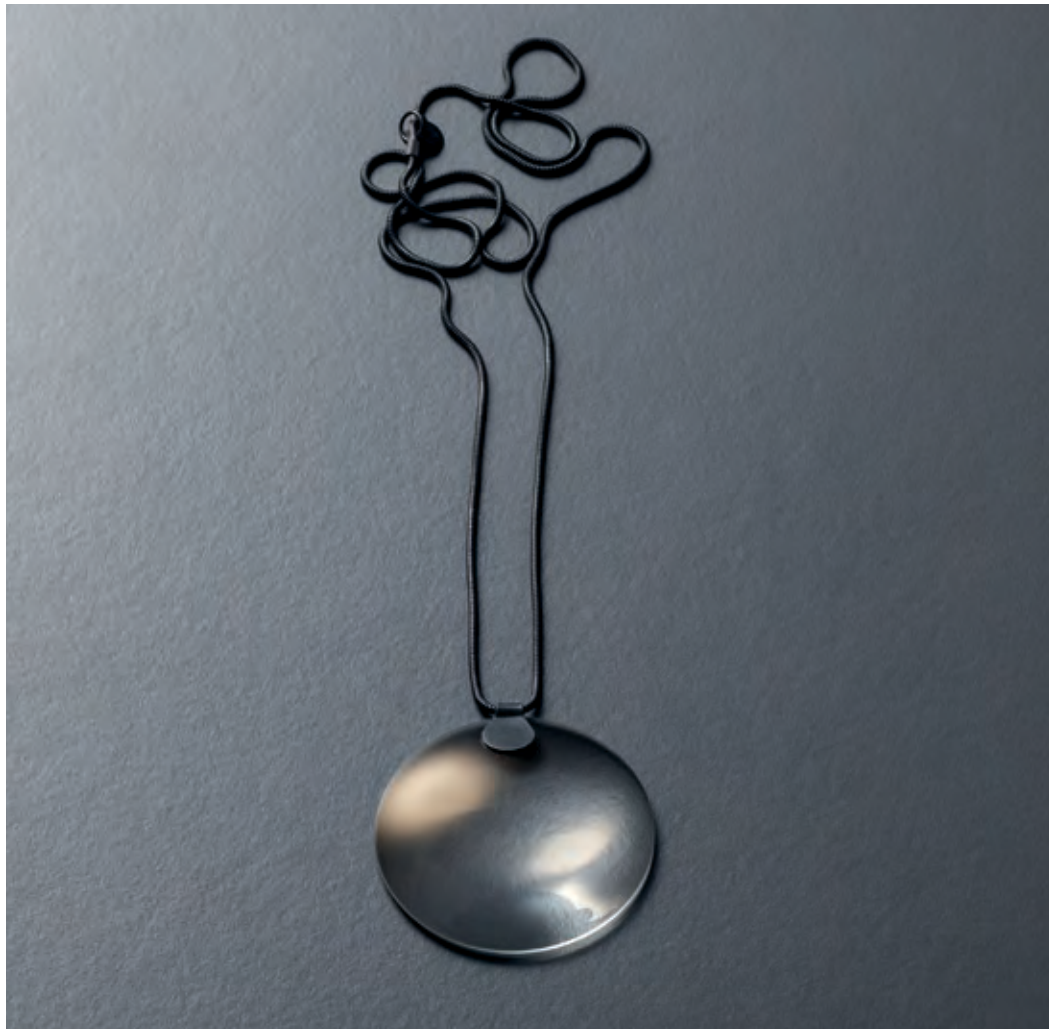
THROUGH THE LENS 03 2021 (Cat 71)
salvaged glass lenses, oxidised
sterling silver
Photographer: Andrew Curtis

SIMONE LEAMON 2021
wearing *Through the Lens 03*
Photographer: Marcus Scholz

“

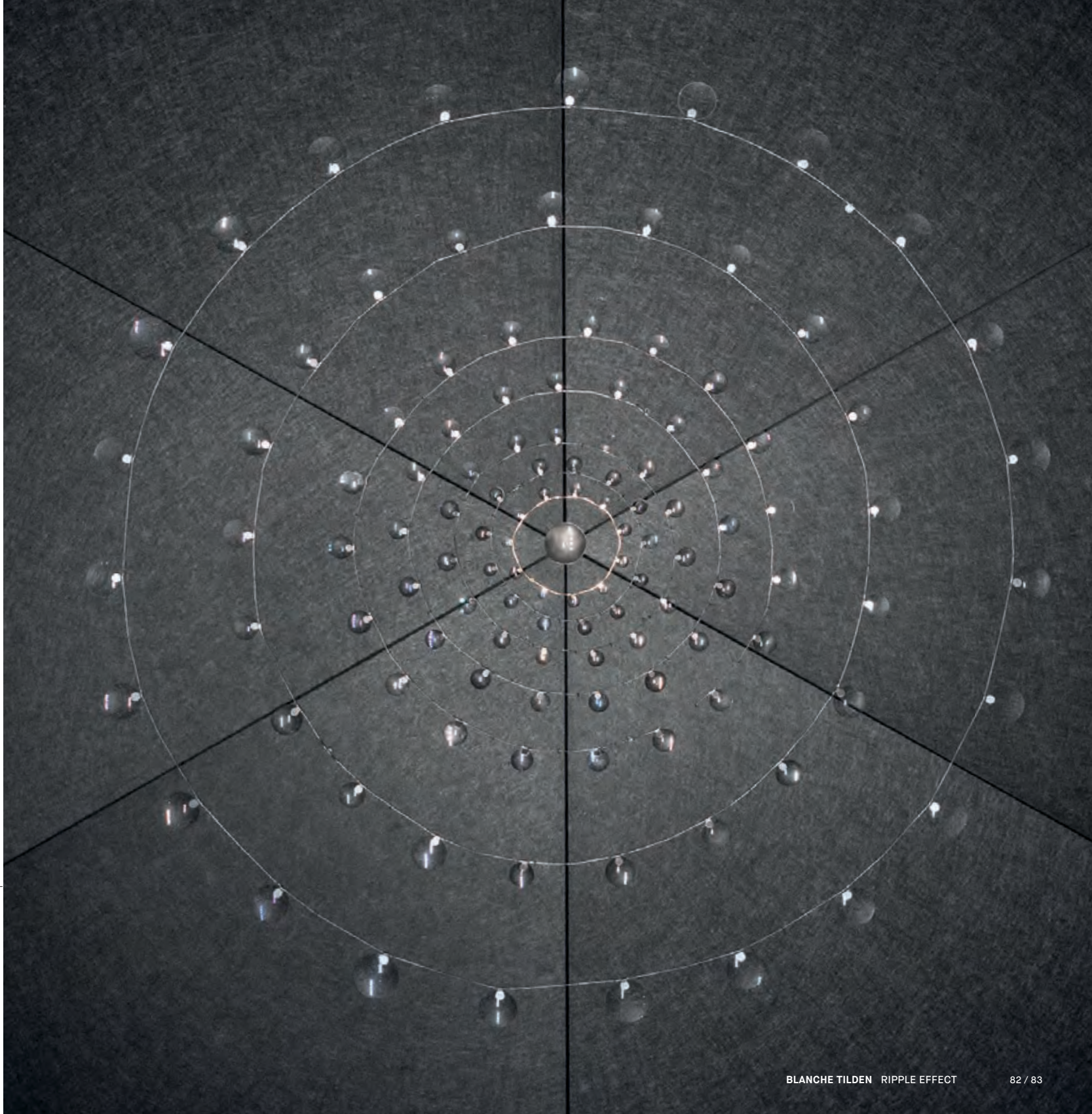
In Blanche Tilden's work we see with clarity how glass is entwined with systems of production, both artisanal and industrial, giving form to ideas that have shaped the world around us. For a contemporary designer/craftsperson material culture is an evolving practice. In the future's past, Tilden's work will shed light on who we were.”





THROUGH THE LENS 05 2021 (Cat 73)
salvaged glass lens,
oxidised sterling silver
Photographer: Andrew Curtis

RIPPLE EFFECT 2019-21 (Cat 61-67)
Installation view
Photographer: Andrew Curtis





THROUGH THE LENS 04 2021 (Cat 72)
salvaged and coldworked
glass lenses, flameworked borosilicate
glass, oxidised sterling silver,
anodised titanium, rare earth magnets
Photographer: Andrew Curtis

THROUGH THE LENS 01 2021 (Cat 69)
salvaged and coldworked
glass lenses, oxidised sterling silver
Photographer: Andrew Curtis





THROUGH THE LENS 02 2021 (Cat 70)
salvaged and coldworked glass
lenses, flameworked borosilicate
glass, oxidised sterling silver,
titanium, rare earth magnets
Photographer: Andrew Curtis

RIPPLE EFFECT 01 2019-21 (Cat 61)
salvaged glass lenses, 9 carat gold
Photographer: Andrew Curtis

2003

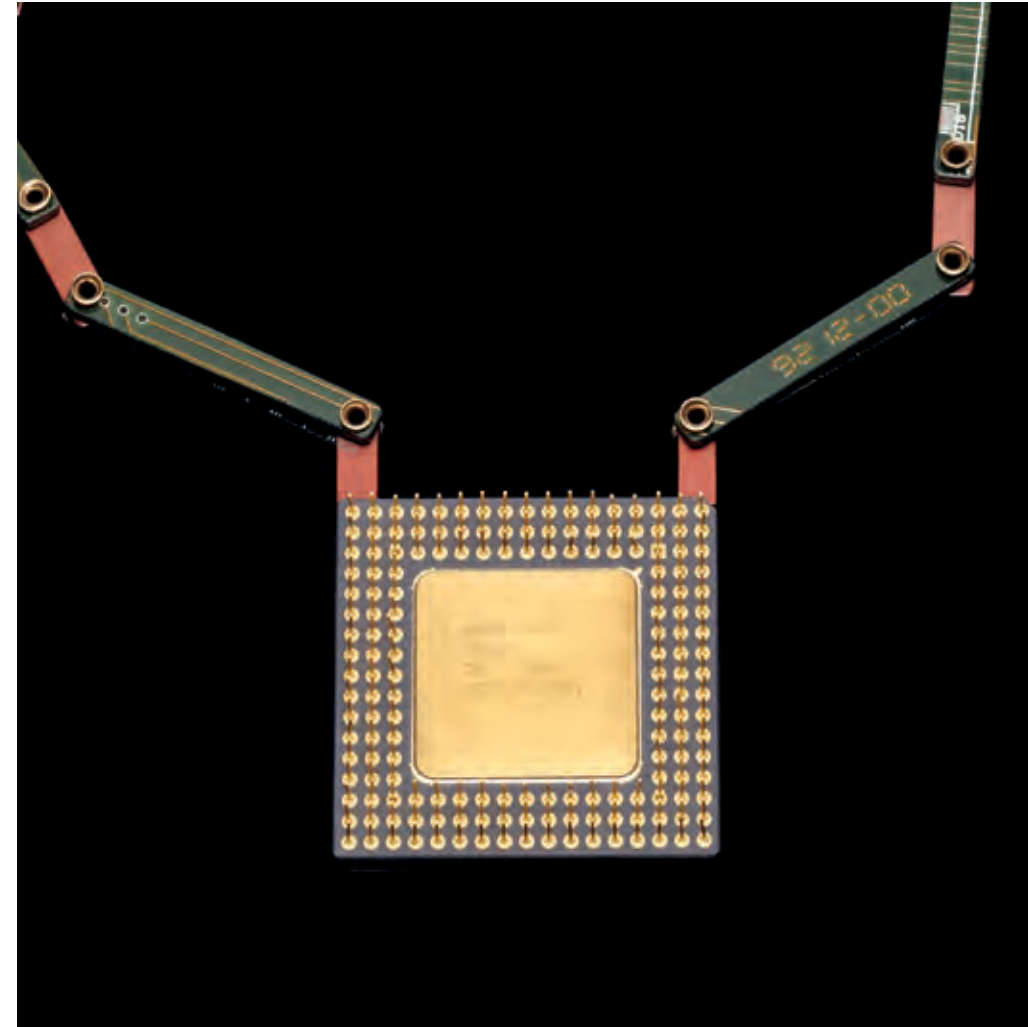
COLLABORATION
FOUNDATIONS OF GOLD

BLANCHE TILDEN
DESIGNER AND MAKER

MAKIKO MITSUNARI
DESIGNER AND MAKER

Tradition and *Power* are from a series of works using repurposed computer parts that contain gold, combined with handmade gold components. Gold is central to the history of adornment. It is also a material that is extensively used in electronics, as an excellent conductor of electricity. Both works revalue gold as a material: in the production of both jewellery and digital technologies.

Artist statement
Foundations of Gold catalogue, 2003



TRADITION 2003 (Cat 27)
salvaged electronic
transistors, 9 carat gold
Photographer: Andrew Curtis

POWER 2003 (detail; Cat 28)
salvaged computer motherboard
and central processing
unit (CPU), anodised aluminium
Photographer: Andrew Curtis

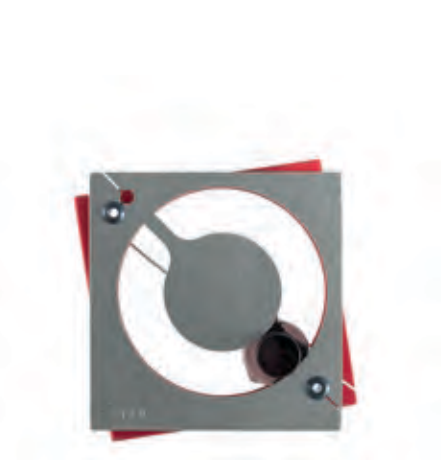
2005 —
2008

COLLABORATION
STUDIO HAÇIENDA

BLANCHE TILDEN
DESIGNER AND MAKER

PHOEBE PORTER
DESIGNER AND MAKER

Studio Haçienda (2005–2008) was established in a factory space in Abbotsford by Blanche Tilden and Phoebe Porter following an Australia Council funded mentorship of Phoebe by Blanche in 2005. The General Assembly brooches were developed as a series of designed and engineered component parts that, when assembled, are redolent of the built structures of Melbourne and Canberra.



Studio Haçienda



STUDIO HAÇIENDA
FIRST ANNIVERSARY 2007 (Cat 29)
salvaged silicone wristbands,
anodised aluminium (multiple units)
Photographer: Rhiannon Slatter

Studio Haçienda identity:
Envelope Group

STUDIO HAÇIENDA
GENERAL ASSEMBLY — CANBERRA
2007–2008, remade 2021 (Cat 30)
flameworked borosilicate glass,
anodised aluminium, titanium,
stainless steel
Photographer: RLDI

STUDIO HAÇIENDA
GENERAL ASSEMBLY — MELBOURNE
2007, remade 2021 (Cat 31)
flameworked borosilicate glass,
anodised aluminium, stainless steel
Photographer: Andrew Curtis

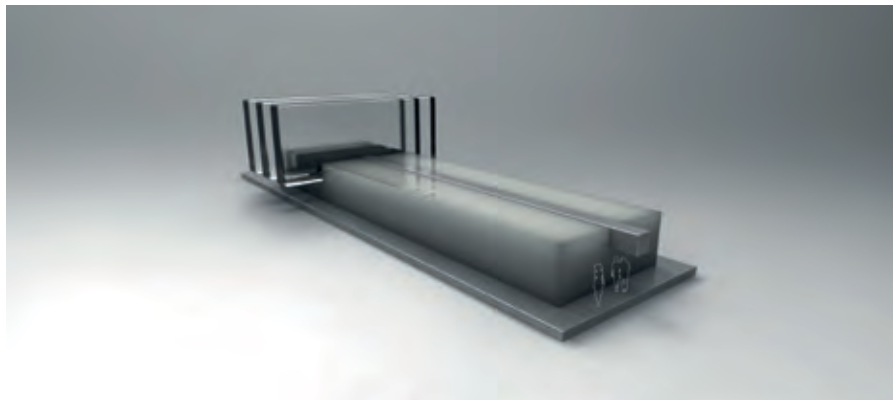
2014 —
2021

COLLABORATION
BLURRED ARCHITECTURE

BLANCHE TILDEN
DESIGNER AND MAKER

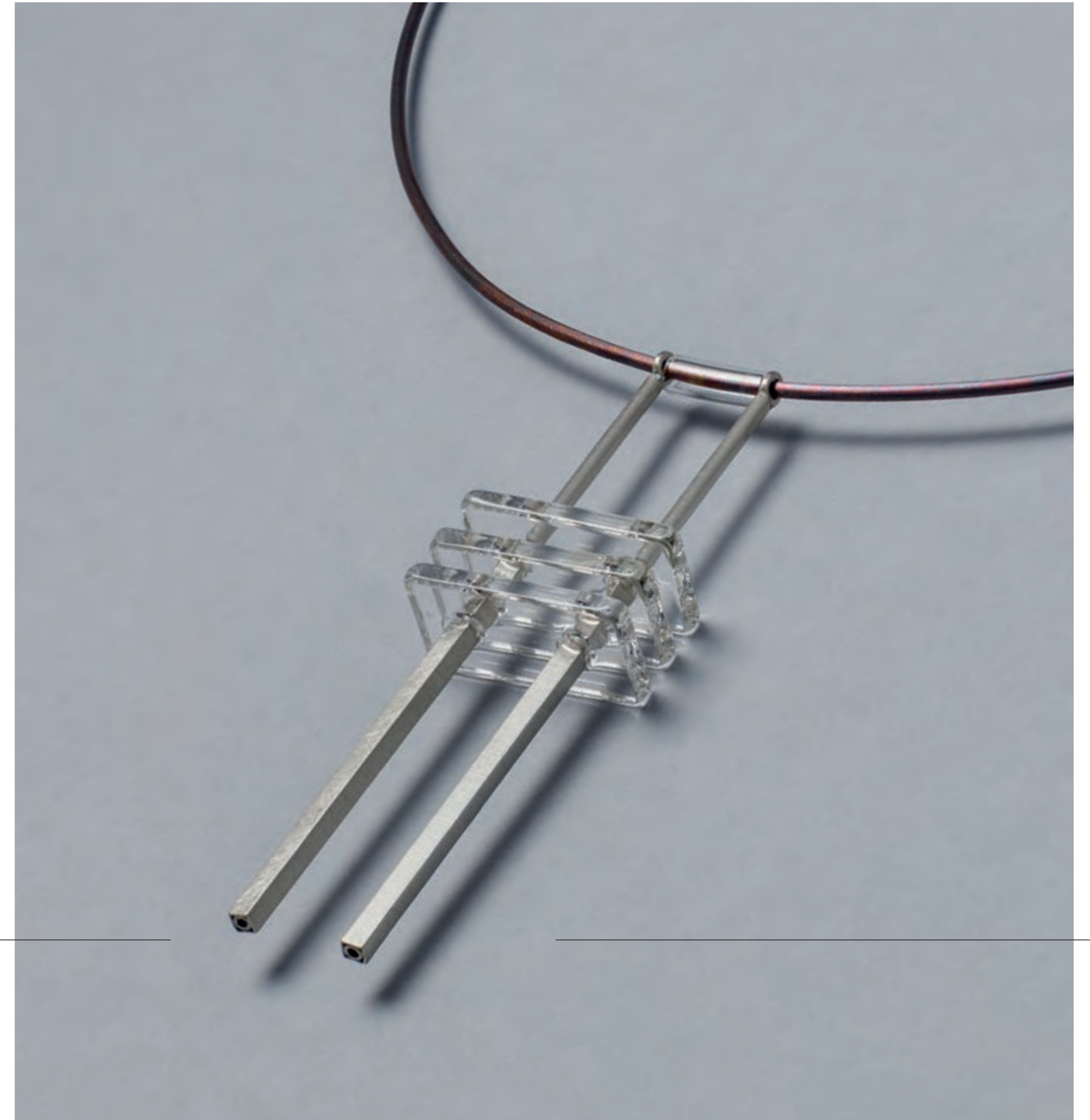
ERIN HINTON
DESIGNER

The collaboration between Hinton the architect and Tilden the jeweller addresses scale. Both collaborators considered the macro scale of buildings and the micro scale of brooches, blurring the lines between architecture and jewellery using digital representation, 3D printing, waterjet cutting and handmaking to realise shared ideas in a suite of drawings and brooches originally exhibited as part of Glass X Design, Canberra Glassworks, 2014.



BLURRED ARCHITECTURE
Images: Erin Hinton

BLURRED ARCHITECTURE 1 2021 (Cat 47)
waterjet cut, coldworked and flameworked
borosilicate glass, sterling silver,
anodised titanium, rare earth magnets
Photographer: Andrew Curtis



2015 —
2018

COLLABORATION
FEATHERSTON X TILDEN

BLANCHE TILDEN
DESIGNER AND MAKER

MARY FEATHERSTON
DESIGNER

In October 2015 Mary Featherston extended an invitation to the National Gallery of Victoria to view her late husband Grant Featherston's design archive. A driving force in innovative, design-led manufacturing, Grant Featherston, with Mary, designed many of Australia's most iconic pieces of modernist furniture. Lovingly preserved and catalogued with the help of design historian Dr Denise Whitehouse, the Featherston archive revealed a collection of precious glass jewellery and parts made by Grant in the 1940s. Gifting the archive to the NGV, Mary proposed that the collection of glass parts be kept aside for an interesting project. LeAmon arranged a meeting with Mary and contemporary jeweller Blanche Tilden, and a new initiative was born. The Featherston X Tilden jewellery edition is the result of their collaboration.

Simone LeAmon, *Women in Design*,
NGV Magazine, 2016. pp.58-63

MARY FEATHERSTON
wearing *Circlet*
Photographer: Selina Ou, NGV



CIRCLET 2016 (Cat 58)
repurposed Grant Featherston
glass, sterling silver
Image: Courtesy of the
National Gallery of Victoria,
Melbourne



FEATHERSTON X TILDEN 2016
repurposed Grant Featherston
glass, oxidised sterling silver
Image: Courtesy of the National
Gallery of Victoria, Melbourne



CIRCLET 2016
Photographer: Selina Ou, NGV



CIRCLET designed 2015, made 2016 (Cat 57)
glass, metallic lustre, oxidised sterling silver
17.0 x 17.5 x 1.9 cm
National Gallery of Victoria, Melbourne
Purchased with funds from the Victorian
Foundation for Living Australian Artists, 2017
2017.1008
Photographer: Christian Markel, NGV

2018

COLLABORATION **A LENS ON TIME**

BLANCHE TILDEN
DESIGNER AND MAKER

MARY FEATHERSTON
DESIGNER

In 2015 I commissioned Blanche to create a contemporary necklace from small glass parts made in the 1940s by my late husband Grant.

The *A Lens on Time* necklace was created from old spectacle lenses collected by my late mother, Peg Currey. She was for many years a regular volunteer in an op shop and used to bring home all sorts of treasures—stylish clothes, intriguing old toys and excellent home-made jam from her co-volunteers. I kept the lenses in the hope of one day creating a necklace with them, each one is a slightly different shape and some are coloured, they would have originally been fitted into fine wire frames.

I had in mind simply linking the lenses in line but when I put that to Blanche she tentatively asked if I had considered other alternatives and this led to a joyous day of creativity in her wonderful workshop, trying out many ideas, materials and techniques.

Blanche Tilden: True, SFA Press, Canberra, 2018, p.19



MARY FEATHERSTON 2018
wearing *A Lens on Time*
Photographer: Marcus Scholz

A LENS ON TIME 2018 (Cat 60)
coldworked antique spectacle lenses,
oxidised sterling silver
Photographer: John Gollings



“

When I look at this necklace I am not only reminded of my mother and her amazing eye for finding treasures wherever she went but also of my ongoing creative collaborations and friendship with Blanche.”

ARTIST BIOGRAPHY



Photographer: Penelope Clay

1968	BORN KIAMA, NEW SOUTH WALES
EDUCATION	
1988–89	COMPLETED YEARS 1 AND 2, BACHELOR OF VISUAL ARTS, SYDNEY COLLEGE OF THE ARTS, BALMAIN, MAJORING IN GLASS (HEAD OF WORKSHOP, MAUREEN CAHILL) AND JEWELLERY WITH MARGARET WEST
1990	TRANSFERRED TO CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY, MAJORING IN GLASS (HEAD OF WORKSHOP, KLAUS MOJE), AND GOLD AND SILVERSMITHING WITH JOHANNES KUHNEN
1991–95	WORKED WITH MENTOR AND MASTER FLAMWORKER PETER MINSON, AT THE CANBERRA SCHOOL OF ART AND AT HIS STUDIO IN BINALONG, NEW SOUTH WALES
1992	BACHELOR OF ART (VISUAL), CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY
1995	GRADUATE DIPLOMA OF ART, GOLD AND SILVERSMITHING, CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY RELOCATED TO MELBOURNE TO UNDERTAKE AUSTRALIA COUNCIL TRAINEESHIP WITH SUSAN COHN, WORKSHOP 3000
1995–98	MEMBER OF WORKSHOP 3000, MELBOURNE
2016	PHD CANDIDATE, SCHOOL OF ART AND DESIGN, AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA
SOLO EXHIBITIONS	
2016	CLEAR CUT, GALLERY FUNAKI, MELBOURNE
2014	CIRCLE WORK, WORTH GALLERY, ADELAIDE
2012	WEARABLE CITIES, GALLERY FUNAKI, MELBOURNE
2010	FER ET VERRE, CANBERRA GLASSWORKS, CANBERRA
2007	CARTE BLANCHE, SABBIA GALLERY, SYDNEY
2003	CUTTING EDGE, JAMFACTORY CONTEMPORARY CRAFT AND DESIGN, ADELAIDE
2001	CHAIN REACTION, HELEN MAXWELL GALLERY, CANBERRA
2000	CHAIN REACTION, GALLERY FUNAKI, MELBOURNE
1997	LIGHT MOVES, GALLERY FUNAKI, MELBOURNE

SELECTED GROUP EXHIBITIONS	
2021	<i>FIREFLOW</i> , CURATOR ELIZA TIERNAN, CRAFT VICTORIA, MELBOURNE
2020	<i>MADE/WORN: AUSTRALIAN CONTEMPORARY JEWELLERY</i> , CURATOR LISA CAHILL, AUSTRALIAN DESIGN CENTRE, SYDNEY, AND TOURING
2019	<i>NEW GLASS NOW</i> , CURATOR SUSIE SILBERT, CORNING MUSEUM OF GLASS, NEW YORK, NY, UNITED STATES
2018	<i>SHARED VALUES—DESIGNING AND MAKING</i> , CURATORS EWAN MCEOIN AND PHIP MURRAY, NATIONAL GALLERY OF VICTORIA; CREATIVE VICTORIA, BUSINESS OF DESIGN WEEK, HONG KONG
	<i>SOFA CHICAGO</i> , GALERIE NOËL GUYOMARC'H, MONTREAL, CANADA
	<i>DESIGNING WOMEN</i> , CURATOR SIMONE LEAMON, NATIONAL GALLERY OF VICTORIA, MELBOURNE
	<i>AURORA AUSTRALIS</i> , CURATOR KATIE SCOTT, GALERIE NOËL GUYOMARC'H, MONTREAL, CANADA
	<i>FUNAKI @ THE NATIONAL</i> , CURATOR KATIE SCOTT, THE NATIONAL, CHRISTCHURCH, NEW ZEALAND
	<i>TOM MALONE GLASS PRIZE</i> (FINALIST), ART GALLERY OF WESTERN AUSTRALIA, PERTH
2017	<i>LIQUID FORM: ANCIENT AND CONTEMPORARY GLASS</i> , CURATOR CHRISTINE ELIAS, IAN POTTER MUSEUM OF ART, UNIVERSITY OF MELBOURNE
	<i>38TH NEW GLASS REVIEW</i> (FINALIST), CORNING MUSEUM OF GLASS, CORNING, NY, UNITED STATES
	<i>SOFA CHICAGO</i> , HEDONE GALLERY, LEONIA, N.J, UNITED STATES
	<i>EVERY BRILLIANT EYE, AUSTRALIAN ART OF THE 1990s</i> , CURATORS JANE DEVERY AND PIP WALLIS, NATIONAL GALLERY OF VICTORIA, MELBOURNE
	<i>BORING, VERY BORING—MY BORING COLLECTION</i> , CURATOR SUSAN COHN, ANNA SCHWARTZ GALLERY, MELBOURNE
	<i>VICTORIAN CRAFT AWARD</i> (FINALIST), CRAFT VICTORIA, MELBOURNE
	<i>LUMINOUS: TOM MALONE GLASS PRIZE 2003–2017</i> , CURATOR ROBERT COOK, ART GALLERY OF WESTERN AUSTRALIA, PERTH
	<i>CONTEMPORARY WEARABLES '17</i> (FINALIST), TOOWOOMBA REGIONAL GALLERY, QUEENSLAND

[illegible]

2013

MELBOURNE NOW, CURATOR SIMONE LEAMON, NATIONAL GALLERY OF VICTORIA, MELBOURNE

BODYWORK—AUSTRALIAN JEWELLERY 1970–2012, CURATOR ROBERT BELL, NATIONAL GALLERY OF AUSTRALIA, CANBERRA, AND NATIONAL TOUR

BEYOND PRECIOUS, BEYOND THE OCEAN, CURATOR FLORENCE KOHLER, HELENE AZIZA GALLERY, PARIS, FRANCE

BUT MOSTLY AIR, CURATOR JASON SMITH, SCHOOL OF ART GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA

CONTEMPORARY AUSTRALIAN SILVER AND METALWORK AWARD (FINALIST), BENDIGO ART GALLERY, BENDIGO, VICTORIA

NEW EDITION, CURATOR KATIE SCOTT, GALLERY FUNAKI, MELBOURNE

TEN SQUARED: TEN ARTISTS, TEN DECADES, 100 YEARS OF GLASS, CURATOR CLARE BELFRAGE, CANBERRA GLASSWORKS, CANBERRA

RÊVES DE VERRE, PÔLE BIJOU GALERIE, BACCARAT, FRANCE

ENSEMBLE: AUSGLASS EMBERS EXHIBITION, WAGGA WAGGA ART GALLERY, NEW SOUTH WALES

BREATHE INTO, CURATOR NINA CUEVA, JAMFACTORY CRAFT AND DESIGN, ADELAIDE; METALAB, SYDNEY

CHAINED, CURATED BY HELEN AITKEN-KUHNEN, BILK GALLERY, CANBERRA

RECENT ACQUISITIONS: YOUR COLLECTION, ART GALLERY OF WESTERN AUSTRALIA, PERTH

2012

THE CUTTING EDGE: RAM HONOURS 50 YEARS OF STUDIO GLASS ART JEWELLERY, CURATOR LENA VIGNA, RACINE ART MUSEUM, WI, UNITED STATES

DE SIGN ED 2, SCHOOL OF ART GALLERY, AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA

HOT GLASS 2012, ARTS COMMISSION OF GREATER TOLEDO, OH, UNITED STATES

UNEXPECTED PLEASURES: THE ART AND DESIGN OF CONTEMPORARY JEWELLERY, CURATOR SUSAN COHN, NATIONAL GALLERY OF VICTORIA, MELBOURNE, AND DESIGN MUSEUM, LONDON, UNITED KINGDOM

JOYA VIVA: LIVE JEWELLERY ACROSS THE PACIFIC, CURATOR KEVIN MURRAY, RMIT GALLERY, MELBOURNE, AND TOURING AUSTRALIA, NEW ZEALAND, CHILE, BOLIVIA AND MEXICO

TECHNIQUE, CURATOR NINA CUEVA, BATHURST REGIONAL ART GALLERY, NEW SOUTH WALES

2011	<i>TINKER, TAILOR, SOLDIER, SAILOR—100 BROOCHES, 100 WOMEN, 100 STORIES</i>, CURATOR KIRSTEN FITZPATRICK, ARTISAN, BRISBANE, AND NATIONAL TOUR TO 2014 <i>TRANSLUCENCE: CONTEMPORARY GLASS</i>, CURATOR ROBERT COOK, ART GALLERY OF WESTERN AUSTRALIA, PERTH <i>BODYWORKS</i>, BBULLSEYE GALLERY, PORTLAND, OR, UNITED STATES <i>CONTEMPORARY WEARABLES 11</i> (FINALIST), TOOWOOMBA REGIONAL ART GALLERY, QUEENSLAND <i>MASTERS OF GLASS</i>, CURATOR MICHAEL SCARRONE, WAGGA WAGGA ART GALLERY, NEW SOUTH WALES <i>ELEMENTS: GLASS</i>, CURATOR DIANA HARE, CRAFT ACT: CRAFT + DESIGN CENTRE, CANBERRA
2010	<i>GLASS JEWELLERY: AN INTERNATIONAL PASSION FOR DESIGN</i>, KENTUCKY MUSEUM OF ART AND CRAFT, LOUISVILLE, KY, UNITED STATES <i>LE VERRE DANS TOUS SES ECLATS</i>, GALERIE NOËL GUYOMARC'H, MONTREAL, CANADA
2009	<i>CONTEMPORARY WEARABLES 09</i> (FINALIST) TOOWOOMBA REGIONAL ART GALLERY, QUEENSLAND COLLECTOR'S CABINET, METALAB, SYDNEY
2008	<i>HOT GLASS 2008</i>, ARTS COMMISSION OF GREATER TOLEDO, OH, UNITED STATES <i>NATIONAL CONTEMPORARY JEWELLERY AWARD</i> (FINALIST), GRIFFITH REGIONAL ART GALLERY, NEW SOUTH WALES <i>SOFA CHICAGO 2008</i>, ELLIOTT BROWN GALLERY, CHICAGO, IL, UNITED STATES <i>IN ESSENCE—THE LEGACY OF STEPHEN PROCTER</i>, CURATOR ANNA GRIGSON, SABBIA GALLERY, SYDNEY <i>DESIGNERSBLOCK</i>, FOSSICK GALLERY, LONDON DESIGN FESTIVAL 08, COVENT GARDEN, LONDON, UNITED KINGDOM <i>TOM MALONE GLASS PRIZE</i> (FINALIST), ART GALLERY OF WESTERN AUSTRALIA, PERTH
2007	<i>CONTEMPORARY WEARABLES 07</i> (FINALIST) TOOWOOMBA REGIONAL ART GALLERY, QUEENSLAND <i>50 BROOCHES</i>, CURATOR ANDREA HIGGINS, CRAFT QUEENSLAND, BRISBANE <i>NEW UNDER THE SUN—AUSTRALIAN CONTEMPORARY DESIGN IN JEWISH CEREMONY</i>, CURATOR REBECCA FORGASZ, JEWISH MUSEUM OF AUSTRALIA, MELBOURNE <i>SMART WORKS—DESIGN AND THE HANDMADE</i>, CURATOR GRACE COCHRANE, POWERHOUSE MUSEUM, SYDNEY <i>30TH ALICE CRAFT AWARD</i> (FINALIST), TERRITORY CRAFT, ALICE SPRINGS, NORTHERN TERRITORY

SELECTED GROUP EXHIBITIONS	
2006	<i>CITY OF HOBART ART PRIZE 2006</i> (FINALIST), TASMANIAN MUSEUM AND ART GALLERY, HOBART <i>CECILY AND COLIN RIGG CONTEMPORARY DESIGN AWARD</i> (FINALIST), NATIONAL GALLERY OF VICTORIA, MELBOURNE <i>TOM MALONE GLASS PRIZE</i> (FINALIST), ART GALLERY OF WESTERN AUSTRALIA, PERTH <i>WORN—CONTEMPORARY GLASS JEWELLERY</i> , CURATOR ANNA GRIGSON, SABBIA GALLERY, SYDNEY <i>EST. 2005, CRAFT ACT: CRAFT + DESIGN CENTRE</i> , CANBERRA WITH PHOEBE PORTER
2005	<i>INSPIRE! DESIGN ACROSS TIME</i> , CURATOR EVA CZERNIS-RYL, POWERHOUSE MUSEUM, SYDNEY <i>10—2005</i> , CURATOR MARI FUNAKI, GALLERY FUNAKI, MELBOURNE <i>SEEDS OF LIGHT, 20 YEARS ANU GLASS WORKSHOP</i> , CANBERRA SCHOOL OF ART GALLERY, CANBERRA
2003	<i>FOUNDATIONS OF GOLD</i> , CURATORS ALISON CARROLL, SUZANNE DAVIES ET AL., RMIT GALLERY, MELBOURNE AND TOURING MANILA, MUMBAI, OSAKA, SEOUL, SINGAPORE
2002	<i>LESS IS MORE—LESS IS A BORE</i> , CURATOR KIRSTEN FITZPATRICK, BRISBANE CITY GALLEY, BRISBANE <i>AURION GOLDFIELDS OZGOLD AWARD 2002</i> (FINALIST), QUADRIVIUM, SYDNEY, AND NATIONAL TOUR <i>RINGS</i> , CURATOR MARI FUNAKI, GALLERY FUNAKI, MELBOURNE
2001	<i>STRUNG OUT—INTERNATIONAL GLASS JEWELLERY</i> , CURATOR LANI MCGREGOR, BULLSEYE GALLERY, PORTLAND, OR, UNITED STATES <i>CITY OF PERTH CRAFT PRIZE</i> (FINALIST), CRAFT WEST, PERTH <i>METAL ELEMENTS IV</i> , CURATOR ANNA GRIGSON, QUADRIVIUM, SYDNEY
2000	<i>31 @ 20 GRADUATES ANU GOLD AND SILVERSMITHING</i> , CURATOR ANNE BRENNAN, DEUTSCHES GOLDSCHMIEDEHAUS, HANAU, GERMANY <i>SCHMUCK 2000</i> (FINALIST), HANDWERKSKAMMER FÜR MÜNCHEN UND OBERBAYERN, MUNICH, GERMANY
1999	<i>CONTEMPORARY AUSTRALIAN CRAFT</i> , CURATORS CLAIRE ROBERTS AND GRACE COCHRANE, POWERHOUSE MUSEUM AND OBJECT GALLERY, SYDNEY, AND HOKKAIDO MUSEUM OF MODERN ART, JAPAN <i>THE REAL THING</i> , CURATOR JANE BARNEY, CANBERRA CONTEMPORARY ART SPACE, CANBERRA

1998	<i>OVERSEAS—NEW JEWELLERY FROM AUSTRALIA</i> , GALERIE RA, AMSTERDAM, AND GALERIE BEELD EN AAMBEELD, ENSCHEDE, THE NETHERLANDS <i>UNDERCURRENTS</i> , CURATOR YURI KAWANABE, UENO NO MORI MUSEUM, TOKYO, AND ITAMI CITY CRAFT CENTER, ITAMI, JAPAN <i>PAST TENSE / FUTURE PERFECT</i> , CURATORS SUZIE ATTWILL ET AL., CRAFT WEST, PERTH
1997	<i>PRECIOUS—CONTEMPORARY JEWELLERY</i> , CURATOR RACHEL YOUNG, RMIT GALLERY, MELBOURNE
1993	<i>DIRECTIONS—GLASS JEWELLERY</i> , CURATOR HELEN AITKEN-KUHNEN, CRAFT ACT, CANBERRA, AND TOUR
STUDIOS	
2017	TILDEN, PURPOSE-BUILT STUDIO, BELLFIELD, MELBOURNE
2009–15	BOYD SCHOOL STUDIOS, SOUTHBANK, CREATIVE SPACES, CITY OF MELBOURNE
2005–08	ESTABLISHED STUDIO HAQIENDA, ABBOTSFORD, VIC WITH PHOEBE PORTER
AWARDS	
2018	A & A MASTERS AWARD, AUSTRALIAN NATIONAL UNIVERSITY, SCHOOL OF ART AND DESIGN, CANBERRA
2018	EASS PATRONS HIGHER DEGREE RESEARCH AWARD, AUSTRALIAN NATIONAL UNIVERSITY, SCHOOL OF ART AND DESIGN, CANBERRA
2015	AUSTRALIAN POSTGRADUATE AWARD, AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA
2013	DESIGN 100, AUSTRALIAN CRAFT AWARDS—JEWELLERY
2008	STUDIO HAQIENDA—GENERAL ASSEMBLY, STATE OF DESIGN/PREMIER’S DESIGN AWARD, VICTORIA
2008	COLLECTOR’S CHOICE, 38TH ANNUAL GLASS ART SOCIETY CONFERENCE, PORTLAND, OR, UNITED STATES
2003	INTERNATIONAL STUDENT SCHOLARSHIP, PILCHUCK GLASS SCHOOL, STANWOOD, WA, UNITED STATES
2002	INAUGURAL STEPHEN PROCTER FELLOWSHIP, AUSTRALIAN NATIONAL UNIVERSITY, SCHOOL OF ART, CANBERRA

GRANTS	
2021	ARTS GRANT, CITY OF MELBOURNE
2019	ARTS PROJECTS FOR INDIVIDUALS AND GROUPS, AUSTRALIA COUNCIL FOR THE ARTS
2015	CREATIVE INDIVIDUALS CAREER FUND, COPYRIGHT AGENCY
2014	NEW WORK—ESTABLISHED, AUSTRALIA COUNCIL FOR THE ARTS
	NAVA, AUSTRALIAN ARTISTS’ GRANT
2012	ARTS GRANT, CITY OF MELBOURNE
2010	NEW WORK—ESTABLISHED, AUSTRALIA COUNCIL FOR THE ARTS
2008	ARTS DEVELOPMENT—CREATION, ARTS VICTORIA
2007	SKILLS AND DEVELOPMENT, AUSTRALIA COUNCIL FOR THE ARTS
2006	ARTS GRANT, CITY OF MELBOURNE WITH PHOEBE PORTER
2003	TRAVEL GRANT, OSAKA, JAPAN, ASIALINK, UNIVERSITY OF MELBOURNE
2002	ARTS AND PROFESSIONAL DEVELOPMENT, ARTS VICTORIA
2002	NEW WORK—ESTABLISHED, AUSTRALIA COUNCIL FOR THE ARTS
2000	NEW WORK—EMERGING, AUSTRALIA COUNCIL FOR THE ARTS
1995	TRAINEESHIP WITH SUSAN COHN, WORKSHOP 3000, MELBOURNE, AUSTRALIA COUNCIL FOR THE ARTS
1994	GRANT FOR STUDIO EQUIPMENT, ACT ARTS AND SPECIAL EVENTS

COMMISSIONS AND COLLABORATIVE PROJECTS	
2020	<i>SO MURRUP MANGGII (SPIRIT WITHIN)</i> , WITH CASSIE LEATHAM-FISHER FOR HER SPIRIT WITHIN JEWELLERY COLLECTION, MELBOURNE DESIGN WEEK 2020, NGV DESIGN STORE
2018	<i>THUNG-UNG COORANG (KANGAROO TEETH)</i> , WITH MAREE CLARKE FOR HER <i>KANGAROO TEETH JEWELLERY COLLECTION</i> , MELBOURNE DESIGN WEEK 2018, NGV DESIGN STORE
	<i>HEIDE X TILDEN FOR DESIGN FOR LIFE: GRANT AND MARY FEATHERSTON</i> , HEIDE MUSEUM OF MODERN ART STORE
2016	<i>FEATHERSTON X TILDEN LIMITED EDITION JEWELLERY</i> , WITH MARY FEATHERSTON FOR NATIONAL GALLERY OF VICTORIA DESIGN STORE
2014	<i>BLURRED ARCHITECTURE BROOCH</i> (SERIES OF 6), WITH ERIN HINTON FOR <i>GLASS X DESIGN</i> , CANBERRA GLASSWORKS
2011	AUSTRALIA COUNCIL FOR THE ARTS, <i>AUSTRALIA COUNCIL VISUAL ART AWARD AND MEDAL</i>
2011	<i>GENERAL ASSEMBLY—PIN UP</i> , FOR THE COMPOUND INTEREST, MELBOURNE WITH PHOEBE PORTER
2008	<i>GENERAL ASSEMBLY—OPEN HOUSE 08</i> , CANBERRA GLASSWORKS FOR THE 2008 AUSGLASS CONFERENCE; WITH PHOEBE PORTER
2007	<i>GENERAL ASSEMBLY—CANBERRA</i> , WORKSHOP BILK, CANBERRA; WITH PHOEBE PORTER <i>GENERAL ASSEMBLY—MELBOURNE</i> , FOR SOLUTIONS FOR BETTER LIVING, CURATOR KATE RHODES, CRAFT VICTORIA, MELBOURNE; WITH PHOEBE PORTER
2003	<i>SEATTLE NECKLACES</i> WITH JAMES MINSON FOR <i>WEARABLE WORK: BLANCHE TILDEN AND JAMES MINSON</i> , VETRI INTERNATIONAL GLASS, SEATTLE, WA, UNITED STATES; CRAFT ACT: CRAFT + DESIGN CENTRE, CANBERRA
2001	<i>POWER, TRADITION, LUCK</i> WITH MAKIKO MITSUNARI FOR <i>FOUNDATIONS OF GOLD</i> , ASIALINK/RMIT GALLERY, MELBOURNE, AND TOURING SOUTHEAST ASIA

COLLECTIONS	
	ACT LEGISLATIVE ASSEMBLY ART COLLECTION, CANBERRA ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE CANBERRA MUSEUM AND ART GALLERY, CANBERRA CORNING MUSEUM OF GLASS, CORNING, NY, UNITED STATES GEELONG GALLERY, GEELONG, VICTORIA MUSÉE DES ARTS DÉCORATIFS, PARIS, FRANCE NATIONAL GALLERY OF AUSTRALIA, CANBERRA NATIONAL GALLERY OF VICTORIA, MELBOURNE POWERHOUSE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY QUEENSLAND ART GALLERY, BRISBANE TERRITORY CRAFT, ALICE SPRINGS, NORTHERN TERRITORY TOLEDO ART MUSEUM, TOLEDO, OH, UNITED STATES TOOWOOMBA REGIONAL ART GALLERY, QUEENSLAND NATIONAL ART GLASS COLLECTION, WAGGA WAGGA REGIONAL ART GALLERY, NEW SOUTH WALES PRIVATE COLLECTIONS IN AUSTRALIA AND OVERSEAS

TEACHING EXPERIENCE	
2021	COURSE CREATION, DELIVERY AND MENTORING WITH LAURA DEAKIN, BLAK DESIGN JEWELLERY INTENSIVE, RMIT UNIVERSITY AND KOORIE HERITAGE TRUST, MELBOURNE
2012	SESSIONAL LECTURER, ADVANCED DIPLOMA OF ENGINEERING TECHNOLOGY (JEWELLERY), NORTHERN MELBOURNE INSTITUTE OF TAFE
2011	SESSIONAL LECTURER, ADVANCED DIPLOMA OF ENGINEERING TECHNOLOGY (JEWELLERY), NORTHERN MELBOURNE INSTITUTE OF TAFE
2009	VISITING ARTIST, GLASS WORKSHOP, CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY
2008	VISITING ARTIST, JEWELLERY DESIGN WORKSHOP, CHARLES STURT UNIVERSITY, WAGGA WAGGA, NEW SOUTH WALES MENTOR FOR MEGHAN O’ROURKE, JAMFACTORY ASSOCIATE, ARTS SA MENTORSHIP, STUDIO HAQIENDA, MELBOURNE
2007	PRACTICAL TRAINING PLACEMENT FOR DEITRUN NIXDORF, PFORZHEIM UNIVERSITY, PFORZHEIM, GERMANY, STUDIO HAQIENDA, MELBOURNE
2006	SUMMER SCHOOL SESSIONAL LECTURER, GLASS WORKSHOP, CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY
2005	MENTOR FOR PHOEBE PORTER, AUSTRALIA COUNCIL EMERGING ARTIST MENTORSHIP, MELBOURNE
2003	ARTIST-IN-RESIDENCE, GLASS WORKSHOP, CANBERRA SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY
2002	SESSIONAL LECTURER, GLASS WORKSHOP, MONASH UNIVERSITY, MELBOURNE SESSIONAL LECTURER, GOLD AND SILVERSMITHING WORKSHOP, RMIT UNIVERSITY, MELBOURNE
1998	SESSIONAL LECTURER, GLASS WORKSHOP, SYDNEY COLLEGE OF THE ARTS, SYDNEY
	FOR BIBLIOGRAPHY SEE WWW.BLANCHETILDEN.COM.AU

CATALOGUE CHECKLIST

The Catalogue Checklist includes only those works presented in the exhibition. These and other works illustrated in the catalogue are accompanied by full captions.

Unless otherwise stated, all works are by Blanche Tilden

Unless otherwise stated, all works are courtesy of the artist and Gallery Funaki, Melbourne

Unless otherwise noted, all measurements are length x width x depth, or depth x diameter.

Works are listed according to titles, date, technique and media categories, and within these categories:

- objects are listed chronologically
- all works are reproduced © Blanche Tilden

Cat 1
TRIANGLE BLACK AND BLUE 1991
cast and coldworked glass, rubber, sterling silver
1.5 x 28.0 cm diameter
Private collection

Cat 2
UNIVERSAL 1991, remade 2020
flameworked borosilicate glass, rubber
1.7 x 24.5 cm diameter

Cat 3
ONE GOLD LINK 1995
flameworked borosilicate glass,
22 carat gold-plated sterling silver
1.5 x 24.0 cm diameter

Cat 4
PARALLEL 1995
flameworked borosilicate glass, stainless steel
2.0 x 26.0 cm diameter
National Gallery of Australia
Purchased 1995
NGA 95.764

Cat 5
VERTEBRAE 1995
flameworked and acid etched borosilicate glass, 9 carat gold
30.0 cm diameter
Wagga Wagga Art Gallery
Purchased with funds from Wagga Wagga City Council, National Art Glass Collection 1995.005

Cat 6
SHORT CONVEYOR 1997
from the series **LIGHTMOVES**
glass (heat resistant), titanium, sterling silver
27.0 x 26.3 x 2.3 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance of Lou and Mary Senini, 1997
1997.111

Cat 7
MÖBIUS 1997
from the series **LIGHTMOVES**
flameworked borosilicate glass, titanium, anodised aluminium
28.0 cm diameter
National Gallery of Australia
Purchased 1997
NGA 97.1334
A version of this work is in the collection of the Queensland Art Gallery | Gallery of Modern Art

Cat 8
LONG BICYCLE CHAIN 1997
from the series **LIGHTMOVES**
flameworked borosilicate glass, titanium
1.5 x 38.0 cm diameter
Museum of Applied Arts and Sciences, Sydney
Purchased with funds from the Yasuko Myer Bequest, 2000
2000/50/2

Cat 9
SLIDING PULLEY 1997
from the series **LIGHTMOVES**
flameworked borosilicate glass, sterling silver
1.2 x 30.0 cm diameter

Cat 10
PULLEY 1998
from the series **LIGHTMOVES**
flameworked borosilicate glass, titanium, sterling silver
1.5 x 28.0 cm diameter
Museum of Applied Arts and Sciences, Sydney
Purchased with funds from the Yasuko Myer Bequest, 2000
2000/50/3

Cat 11
SCISSOR 1998
from the series **LIGHTMOVES**
flameworked borosilicate glass, titanium
25.0 cm diameter
Museum of Applied Arts and Sciences, Sydney
Purchased with funds from the Yasuko Myer Bequest, 2000
2000/50/1
A version of this work is in the collection of the Art Gallery of South Australia

Cat 12
VERTEBRAE 1998
flameworked and sandblasted borosilicate glass, sterling silver
1.9 x 18.0 cm diameter
Collection of Susan Taylor and Peter Jones
A version of this work is in the collection of the Wagga Wagga Art Gallery

Cat 13
SPEED 2000
from the series **CHAIN REACTION**
flameworked borosilicate glass, titanium, anodised aluminium
20.5 cm diameter

Cat 14
GRADED 2000
from the series **CHAIN REACTION**
glass (heat resistant), titanium
43.8 x 14.0 x 1.5 cm
National Gallery of Victoria, Melbourne
Purchased through the NGV Foundation with the assistance of the Joan Clemenger Endowment, Governor, 2001
DC6-2001
A version of this work is in the collection of the National Gallery of Australia

Cat 15
EVERYWHERE 2000
from the series **CHAIN REACTION**
coldworked glass, sterling silver
1.0 x 26.0 cm diameter

Cat 16
STIFF LINK 2000
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass, glass enamel, anodised aluminium
1.0 x 33.0 cm diameter

Cat 17
BUREAUCRACY 2000
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass, anodised aluminium
0.8 x 32.0 cm diameter
Collection of Susan Taylor and Peter Jones
A version of this work is in the collection of the Musée des Arts Décoratifs, Paris

Cat 18
NIGHTRIDER 2000
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass, anodised aluminium
1.8 x 28.0 cm diameter
Collection of Susan Taylor and Peter Jones

Cat 19
EVERYDAY (REAR REFLECTOR) 2000
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass, anodised aluminium, reflective vinyl, acrylic
1.2 x 23.5 cm diameter

Cat 20
EVERYDAY (FRONT REFLECTOR) 2000
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass, anodised aluminium, reflective vinyl, acrylic
1.2 x 23.5 cm diameter

Cat 21
MINIATURE 2000
from the series **CHAIN REACTION**
in continuous production since 2000
stainless steel chain
dimensions variable

Cat 22
MINIATURE KINTSUGI made 2018 remade 2021
stainless steel chain, 18 carat gold
dimensions variable

Cat 23
VALUE ADDED 2000
from the series **CHAIN REACTION**
stainless steel bicycle chain, anodised aluminium
dimensions variable

Cat 24
MEDIAN 2000
from the series **CHAIN REACTION**
in continuous production since 2000
stainless steel chain, anodised titanium
dimensions variable

Cat 25
DROP 2003
from the series **CUTTING EDGE**
flameworked glass, sterling silver
1.2 x 14 cm diameter
Collection of Susan Taylor and Peter Jones
A version of this work is in the collection of the Art Gallery of South Australia

Cat 26
PIERCE 2003
from the series **CUTTING EDGE**
kilnformed and coldworked glass, sterling silver
1.3 x 15 cm diameter

Cat 27
TRADITION 2003
salvaged electronic transistors, 9 carat gold
1.0 x 17.0 cm diameter

Cat 28
POWER 2003
salvaged computer motherboard and central processing unit (CPU), anodised aluminium, 9 carat gold
44.0 x 4.4 x 0.7 cm

Cat 29
STUDIO HAÇIENDA
FIRST ANNIVERSARY 2007
salvaged silicone wristbands, anodised aluminium (multiple units)
1.3 x 7.5 cm diameter

Cat 30
STUDIO HAÇIENDA
GENERAL ASSEMBLY – CANBERRA
2007-2008, remade 2021
flameworked borosilicate glass, anodised aluminium, titanium, stainless steel
dimensions variable
Versions of these works are in the collection of the Canberra Museum and Gallery, Canberra, and the ACT Legislative Assembly Art Collection, Canberra

Cat 31
STUDIO HAÇIENDA
GENERAL ASSEMBLY – MELBOURNE
2007, remade 2021
flameworked borosilicate glass, anodised aluminium, stainless steel
dimensions variable
Versions of these works are in the collection of the Toowoomba Regional Art Gallery

Cat 32
ABSORB 2006
from the series **CARTE BLANCHE**
coldworked and acid etched glass, 9 carat gold, nylon coated stainless steel, rare earth magnets
0.7 x 24.0 cm diameter
Collection of Anne Ferran
A version of this work is in the collection of the Art Gallery of South Australia

Cat 33
YOM HASHOAH
HOLOCAUST REMEMBRANCE DAY 2007
coldworked glass, sterling silver, nylon coated stainless steel cable
136.5 x 2.2 x 0.8 cm
A version of this work is in the collection of the Corning Museum of Glass, New York

Cat 34
SWIMMING 2009
from the series **CARTE BLANCHE**
flameworked borosilicate glass, oxidised sterling silver
0.6 x 40.0 cm diameter

Cat 35
CAMOUFLAGE 2009
from the series **CARTE BLANCHE**
fused and coldworked glass, oxidised sterling silver, nylon coated stainless steel cable
50.0 x 10.0 x 2.4 cm

Cat 36
EPICORMIC GROWTH
BLACK SATURDAY 2009
coldworked glass, oxidised sterling silver, nylon coated stainless steel cable
140.0 x 2.2 x 0.8 cm

Cat 37
PALAIS 2010
from the series **FER ET VERRE**
waterjet cut, coldworked and flameworked borosilicate glass, oxidised sterling silver
2.0 x 22.0 cm diameter
National Gallery of Australia
Gift of Sandy and Phillip Benjamin, 2010
NGA 2010.1163
A version of this work is in the collection of the Wagga Wagga Art Gallery

Cat 38
BRUNEL 2010
from the series **FER ET VERRE**
waterjet cut, coldworked and flameworked borosilicate glass, titanium, sterling silver
0.9 x 36.0 cm diameter

Cat 39
VERRE I 2010
from the series **FER ET VERRE**
waterjet cut, coldworked and flameworked borosilicate glass, sterling silver
40.0 x 3.0 x 1.0 cm

Cat 40
VERRE II 2012
from the series **WEARABLE CITIES**
waterjet cut, coldworked and flameworked borosilicate glass, sterling silver
40.0 x 3.0 x 1.0 cm

Cat 41
LOUVRE 2010
from the series **FER ET VERRE**
waterjet cut, coldworked and flameworked borosilicate glass, oxidised sterling silver
1.4 x 28.0 cm diameter

Cat 42
EMPIRE 2012
from the series **WEARABLE CITIES**
waterjet cut, coldworked and flameworked borosilicate glass, sterling silver
19.1 x 3.0 x 1.5 cm

Cat 43
DUTERT 2012
from the series **WEARABLE CITIES**
waterjet cut, coldworked and flameworked borosilicate glass, sterling silver
30.5 cm diameter
Private collection

Cat 44
PETIT PALAIS 2012
from the series **WEARABLE CITIES**
waterjet cut, coldworked and flameworked borosilicate glass, sterling silver
1.7 x 16.0 cm diameter

Cat 45

BRAVE MOVER — A TRIBUTE TO THE ACHIEVEMENTS OF ALICE ANDERSON, GARAGE PROPRIETOR (1897—1926) 2011
coldworked and flameworked borosilicate glass,
oxidised sterling silver, stainless steel
1.2 x 6.5 cm diameter

Cat 46

THE HARDER I WORK, THE LUCKIER I GET 2012
salvaged mild steel file, oxidised sterling silver,
18 carat gold
56.0 x 1.8 x 0.5 cm

Cat 47

BLURRED ARCHITECTURE 1 2021
waterjet cut, coldworked and flameworked
borosilicate glass, sterling silver, anodised
titanium, rare earth magnets
25.0 x 19.0 cm diameter

Cat 48

BLURRED ARCHITECTURE 2–7
made 2014, remade 2021
waterjet cut, coldworked and flameworked
borosilicate glass, oxidised sterling silver,
3D printed nylon, stainless steel
dimensions variable

Cat 49

GRADED GRAND PALAIS 2015
waterjet cut, coldworked and flameworked
borosilicate glass, oxidised sterling silver
3.5 x 38.0 cm diameter
Collection of Margaret Hancock Davis

Cat 50

FLOW 02 2016
from the series **CLEAR CUT**
kilnformed and flameworked borosilicate
glass, titanium
2.2 x 23.0 cm diameter

Cat 51

FLOW 03 2016
from the series **CLEAR CUT**
kilnformed and flameworked borosilicate
glass, titanium
2.0 x 26.0 cm diameter
Toowoomba Regional Art Gallery,
Toowoomba City Collection 2017

Cat 52

BUOY 03 2016
from the series **CLEAR CUT**
waterjet cut, coldworked and flameworked
borosilicate glass, oxidised sterling silver
2.5 x 27.0 cm diameter

Cat 53

ORBIT 02 2016
from the series **CLEAR CUT**
waterjet cut, coldworked and
flameworked borosilicate glass, titanium,
oxidised sterling silver
1.2 x 28.0 cm diameter

Cat 54

SPIN 03 2016
from the series **CLEAR CUT**
waterjet cut, coldworked and
flameworked borosilicate glass, titanium,
oxidised sterling silver
0.6 x 21.0 cm diameter

Cat 55

CIRCULARITY 2017
waterjet cut, coldworked and flameworked
borosilicate glass, oxidised sterling silver
3.5 x 38.0 cm diameter
Art Gallery of Western Australia,
State Art Collection
2018/0077

Cat 56

ARC 02 2021
kilnformed, coldworked and flameworked
borosilicate glass, sterling silver, anodised
titanium, rare earth magnets
18.0 cm diameter

Cat 57

CIRCLET designed 2015, made 2016
glass, metallic lustre, oxidised sterling silver
17.0 x 17.5 x 1.9 cm
National Gallery of Victoria, Melbourne
Purchased with funds from the Victorian
Foundation for Living Australian Artists, 2017
2017.1008

Cat 58

CIRCLET 2016
repurposed Grant Featherston glass,
sterling silver
17.0 x 17.0 x 2.0 cm
Collection of Mary Featherston

Cat 59

PENDANT 2016
repurposed Grant Featherston glass,
sterling silver
17.0 x 17.0 x 2.0 cm
Collection of Mary Featherston

Cat 60

A LENS ON TIME 2018
coldworked antique spectacle lenses,
oxidised sterling silver
35.0 cm diameter
Collection of Mary Featherston

Cat 61

RIPPLE EFFECT 01 2019–21
salvaged glass lenses, 9 carat gold
12.7 cm diameter

Cat 62

RIPPLE EFFECT 02 2019–21
salvaged glass lenses, oxidised sterling silver
18.3 cm diameter

Cat 63

RIPPLE EFFECT 03 2019–21
salvaged glass lenses, oxidised sterling silver
26.3 cm diameter

Cat 64

RIPPLE EFFECT 04 2019–21
salvaged glass lenses, oxidised sterling silver
38.0 cm diameter

Cat 65

RIPPLE EFFECT 05 2019–21
salvaged glass lenses, oxidised sterling silver
54.7 cm diameter

Cat 66

RIPPLE EFFECT 06 2019–21
salvaged glass lenses, oxidised sterling silver
78.8 cm diameter

Cat 67

RIPPLE EFFECT 07 2019–21
salvaged glass lenses, oxidised sterling silver
113.5 cm diameter

Cat 68

LONG CONVEYOR II 2020–21
from the series **CHAIN REACTION**
coldworked and flameworked borosilicate glass,
titanium, sterling silver
500 x 2.4 x 1.2 cm
Geelong Gallery

Cat 69

THROUGH THE LENS 01 2021
salvaged and coldworked glass lenses,
oxidised sterling silver
25.0 cm diameter

Cat 70

THROUGH THE LENS 02 2021
salvaged and coldworked glass lenses,
flameworked borosilicate glass, oxidised sterling
silver, titanium, rare earth magnets
24.0 x 19.0 cm diameter

Cat 71

THROUGH THE LENS 03 2021
salvaged glass lenses, oxidised sterling silver
30.0 cm diameter

Cat 72

THROUGH THE LENS 04 2021
salvaged and coldworked glass lenses,
flameworked borosilicate glass, oxidised sterling
silver, anodised titanium, rare earth magnets
36.0 x 18.5 cm diameter

Cat 73

THROUGH THE LENS 05 2021
salvaged glass lens, oxidised sterling silver
23.0 cm diameter

Cat 74

THROUGH THE LENS 06 2021
salvaged glass lens, 9 carat gold
15.0 cm diameter