

Ripple effect: *the continuing and spreading results of an event or action*

This exhibition surveys 25 years of the work of acclaimed Melbourne-based jeweller Blanche Tilden. It commences with the inclusion of several important student works made during her undergraduate studies at the Canberra School of Art. These reveal Tilden's early capacity to combine mastery of technique with what we see is an enduring preoccupation with, and abiding respect for, the material and aesthetic properties of glass and metal.

The multi-disciplinary nature of Tilden's practice has evolved over time. She began her career working solely with glass, focussing on mastering a technically demanding material. She then became interested in making jewellery with glass, and began to combine glass with metal, industrial materials such as rubber, and found objects to discuss broader themes around the relationship between people, technology, and the built environment. At various times, as this exhibition reveals, Tilden has focussed her attention on particular objects, such as the bicycle chain or examples of architecture, such as the Crystal Palace, built in London for the Great Exhibition of 1851.

At the centre of Tilden's practice is an understanding of traditions and transitions in jewellery. 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 archetypes encircle particular parts of the body. Necklaces are made to be worn around the neck and on the chest; bracelets and rings go around the wrist and the finger.

The key themes that predominate in Tilden's work are circularity; geometric form; scale; repetition and gradation; lightness; precision and mechanical movement; freedom of movement. 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.

By abstracting and translating the visual language and materials of architecture, the built environment and the everyday 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 endless fascination with the essence, feeling and materiality of glass. Each distinct series in her oeuvre—*Light moves*; *Chain reaction*; *Cutting edge*; *Carte Blanche*; *Fer et Verre*; *Wearable cities*; *Clear cut*; and the new series *Ripple effect*—presents itself here as a ripple in a fluid, spreading body of work.