

4th
TRIPLE PARADE
Biennale for
Contemporary
Jewellery

第四届 TRIPLE PARADE
国际当代首饰双年展 · 三世之界

THREE
TIMES

目录

1	前言：梦，一切开始的地方！ 孙捷
9	序：饰如其分 曹丹
15	碎片闪耀幸运之熠：被当代首饰遗忘的光泽特质 Liesbet BUSSCHE
20	人类世的当代首饰：一场超越当前、改变未来的对话 Chiara SCARPITTI
28	对话过去、现在与未来：从首饰艺术维度诠释中国 Gussie van der MERWE
36	短篇小说：展览首日 Matthias BECHER
39	板块 1. 亲密接触
97	板块 2. 物以类聚
115	板块 3. 艺术游戏
151	板块 4. 差异共生
248	参展名单
257	关于主办
258	版权

Content

1	Introduction: Dream is where it all begins! Jie SUN
9	Forward: A Perfect Time for Contemporary Jewellery, Dan CAO
15	Shimmering Shards of Luck: The Forgotten Quality of Shininess in Contemporary Jewellery, Liesbet BUSSCHE
20	Contemporary Jewellery in the Anthropocene Era, A Dialogue across the Present to Reinvent the Future, Chiara SCARPITTI
28	Dialogue across the Past, the Present and the Future Interpreting China through An Art Jewellery Practice, Gussie van der MERWE
36	Vernissage: A Short Story, Matthias BECHER
39	Section 1. Intimate Encounter
97	Section 2. Like Attracts Like
115	Section 3. Arty Game
151	Section 4. Viva La Different
248	Participants
257	About
258	Colophon

前言

Introduction

梦，一切开始的地方！

Dream is where it all begins!



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“真正的才华，存在于对未知世界的探索，面对危机、矛盾情境下的判断和思考之中。”

—— 温斯顿·丘吉尔

True genius resides in the capacity for evaluation of uncertain, hazardous, and conflicting information.

— Winston Churchill

正如我们看到的，每一个时代都有自身的宿命，当代的设计不再仅仅局限于过去对“设计”亦或“视觉艺术”的认知，它为现代艺术和各学科交叉发展，开辟了崭新的价值观和世界观。此刻不仅仅只是一个趋势，而是已经进入了新的阶段。这个时代的佼佼者，无一不具备开放的心态，跨学科和跨领域的认识，以及多角度的认知能力。这让我们强烈地意识到，当代设计与艺术的领域，需要在中国尝试高品质的开始。从首届 TRIPLE PARADE 当代首饰大展的成功举办开始，它的使命就已经牢牢确立了——以当代的首饰为主题，海纳这个时代具有使命感和先锋设计与艺术思想的精英豪杰，站在中国，百花齐放，与世界，与未来对话。

第四届 TRIPLE PARADE 国际当代首饰双年展，以“三世之界——过去、现在、未来的对话”为题，将史无前例（亚洲区域）展出严格筛选的 34 个国家及地区近 300 位艺术家和设计师

Each era has its own fate, as attested repeatedly by time. Contemporary design is no longer limited to our old conceptions of "design" or "visual art". It provides us with new values and new worldviews to usher in the cross-development of modern art and various disciplines. Rather than a brewing trend, it is happening and evolving to a new phase. The fact that almost every outperformer in this era is open-minded, with a breadth of cross-disciplinary knowledge, and able to perceive from different perspectives makes us strongly aware that contemporary design and art in China needs to be re-established on a diversity of excellence. From the first TRIPLE PARADE Biennale for Contemporary Jewellery, its mission has been firmly set – to bring together, under the banner of contemporary jewellery, the greatest artists of the time in China who are responsible for and with pioneering thoughts on design and art, to open dialogues with the rest of the world, and the future.

The 4th TRIPLE PARADE Biennale for Contemporary Jewellery, under the theme "Three Times: Past, Present and Future" will feature, for the first time ever in Asia, a selection of 500 pieces

近 500 件优秀作品，从为期一年半全球范围的公开征集和作品筛选（板块 1. 亲密接触 Intimate Encounter），国际艺廊的选送（板块 2. 物以类聚 Like Attracts Like），当代视觉艺术家的邀请跨界创作（板块 3. 艺术游戏 Arty Game），再到十个国家地区策展人的独立选送（板块 4. 差异共生 Viva La Different）。它向中国公众呈现了全球当代首饰创作的多样性，同时在当代艺术、时尚、设计与新工艺美术领域，创造了一场富有创造性和启发性的对话。

梦，一切开始的地方！

梦想是强大的。它是我们欲望的仓库，它能够无限刺激我们的行为，它能够麻痹我们对现实的认知。但是，也是因为它，才得以启发人类的进化和社会的发展，更因为它，“过去”才和“现在”不同，我们才有可能想象和创造“未来”的不同，并坚信我们依旧有未来。¹

很难说我们今天的梦想是什么，它似乎被降级为了希望，希望我们能在我们这个小小的星球上更美好地生存下去，希望我们的社会能够没有战争与饥饿，希望人类不会让自己绝种。难道没有更好的愿景了吗？面对诸如难民、人口过剩、核武器、水资源短缺和气候变化等的巨大挑战时，我们也不知道如何去修补地球并确保人类未来的生存，也只是抱有希望²。此刻的我们，也许去想象一个终结的世界，比发现新的视角和创造可持续发展的未来来得更容易，正如那些科幻大片一样。但是，发现新的视角和创造可能性，才是我们真正需要的，为二十一世纪畅想出新的“梦想”。那这个时代的设计和又能扮演什么样的角色呢？

提供一个“方案”是设计和艺术所擅长的，它勾勒出各种无限的可能性。这些“方案”不仅是有足够的逻辑支撑和分析思考的结果，更重要的是，它不因为迎合某种目的与当下利益，而丧失其创造力、想象力，它们提出问题而非提供答案³。它的价值不在于它实现了什么或完成了什么，而在于它是发现并创造了什么，以及它给人带来了什么，这些思考和感受会鼓励人们以一种全新的的方式反思日常生活，面对停滞的事情可能会有何不同的发展，并不一定是一种解决方案，更不一定要是“更好”的方式，也许它只是另一种方式，已经足以海阔天空。

首饰，也许你从未认知！

“到底有多少人能区分当代首饰与高级珠宝、时尚配饰？何为当代首饰？”，把这个问题换一个语境，“到底有多

少人能区分当代艺术与架上油画，水墨山水？何为当代艺术？”你会发现其实这本不是问题，众所皆知当代艺术是一个领域⁴，覆盖了不同门类与方向，当然包含了架上油画，水墨山水，但是具体到某个某类架上油画和水墨山水，又并不一定能被认知为“当代艺术”，取决于它是否能够与当下的多元社会价值取向发生互动⁵。同理，与其它的传统文化下的实用艺术学科⁶（平面、时装、家具、建筑、摄影等）相似，首饰（Jewellery）本是一个学科方向，艺术（Arts，作为广义的“艺术”）是其价值与内容发展的导向，设计（Design，作为动词时）⁷是创造可能性与发展创新的手段，这三者很大程度上从内容决定了这个领域和行业的可持续化发展潜能；时尚（Fashion）则多是语境⁸，指代特定时空的文化或现象在某种具体形式上的反映与呈现；珠宝（Gemstones）和金属工艺（Metalsmith）在这个主题上，它们扮演的角色，更多是材料和传统首饰制作手段，两者能在某种程度上提升首饰的物质价值与传统人文价值，但却难于在内容和形式上提升其附加值。简单地将珠宝与首饰两个概念纠结⁹，再或者与金工概念的混淆，都会造成学科发展过程中的顾此失彼。首饰的形式类别囊括了很多，较主流的譬如珠宝首饰（以珍珠宝石贵金属等稀有资源为核心材料的首饰类型），时装首饰¹⁰（或称配饰，以满足时装与纺织设计为需求主体，但时装首饰并不等同于时尚首饰），工业珠宝首饰¹¹（以满足基本大众首饰佩戴的社交与物质需求，以批量生产为目的），民族和宗教首饰¹²（不同地域民族或宗教文化影响下，有较深象征目的的首饰类型），艺术家首饰或艺术首饰¹³（首饰为形式，以视觉艺术家个人的观念表达或视觉图形等语言的延展为目的），创意首饰（小产品设计思维引导的创意类饰品），可穿戴首饰（技术发展为主导或作为产业创新手段，借用首饰形式解决某种现实问题），等等各种类别。当代首饰的概念是个时空概念，而非类别概念，与之可以进行比较的是“现代首饰”与“古代首饰”¹⁴。任何类别都逃不出首饰这个“形式语言”，首饰的存在，它不仅只是一种形式，而更是一种内容，探讨人与物、人与人、人与社会、人与世界的关系。

最早记录中国文化和首饰的关系，可追溯到春秋战国时期（公元前 501 年 -221 年），首饰的存在不仅作为财富和权力的象征，还作为社会地位的表征，甚至在对首饰的制造工艺和使用也受等级制度的限制¹⁵。根据南北朝（公元 420-581）时期的《后汉书》¹⁶记载，“首饰”（英文：jewellery）这个词最早的来源，是指代男士头上戴的帽子，因为在那个特定的历史时期，帽子象征着一个人的社会地位和身份。因此佩戴的“首饰”（帽子）从材料、形式或图案题材，都根据其等级有严格的限制与划分。直到唐朝

of artworks by nearly 300 artists from 34 countries and regions. They include artworks selected by public invitation that was open internationally for 18 months (Section I "Intimate Encounter"), presented from international galleries (Section II "Like Attracts Like"), created by contemporary visual artists (Section III "Arty Game"), and independently selected by curators from 10 countries and regions (Section IV "Viva La Different"). The biennale will present to the Chinese public the vast diversity of global contemporary jewellery creations, and open dialogues that are fascinatingly creative and inspiring around contemporary art, fashion, design and crafts.

Dream is where it all begins!

Dream is powerful. It is the warehouse of our desires, with an infinite stimulating power on our behaviors, and can make us numb to the realities. But it is also the reason behind human evolution and social development. It differentiates our present from the past, so that a different future can be imagined and created, with a faith in mind.¹

Today, it is getting hard to define our dreams, which seem to have been degraded to hopes – hopes that we could live a better life on our small planet, that our society could leave wars and hunger behind and humans would never become extinct. Do we have better visions? When faced with great challenges, such as refugees, overpopulation, nuclear weapon, water resource shortage, and climate change, we see ourselves lost in finding a way to mend the Earth, and to ensure the survival of future generations of mankind, and that we are left with nothing but hope.² Maybe it is now easier for us to imagine an end of the world, like in those science fiction blockbusters, than to discover a new perspective and create a future of sustainable development, which is, however, the new "dreams" that really need to be imagined for the 21st century. To this end, what kind of roles could contemporary design and art play?

Design and art are uniquely poised to provide "plans" where infinite possibilities reside. These "plans" are the result of adequate reasoning and analysis. More importantly, they do not appeal to certain purposes or current interests, which consume creativity and imagination. Questions are proposed rather than answers.³ Their value do not lie in what is realized or completed, but what is discovered and created, and how people are inspired to think and feel. The thinking and feelings encourage people to reflect on their daily lives from a new perspective, and to come up with, not necessarily a "solution" or a "better" way, but at least a new direction to possibly break out of a stagnant situation.

Jewellery that you might never truly understand!

"How many people can distinguish contemporary jewellery from fine gemstones and fashion accessories?" When the question is put in another way – "How many people can distinguish contemporary art from easel painting and ink wash painting?" – it becomes immediately clear that the question itself makes no sense. As generally known, contemporary art is a broad area⁴ that covers various fields and directions, surely including easel painting and ink wash painting. Yet when we talk about a certain piece of

work or type of easel or ink wash painting, it is not necessarily a form of "contemporary art", but rather, depending on its interactions with the current pluralistic social values.⁵

Similarly, like other traditional disciplines of applied art⁶ (graphic design, fashion, furniture, architecture, photography, etc.), "Jewellery" in itself is a discipline, the development of whose value and content is guided by "Arts" (in the broader sense), with "Design"⁷ as the means of creating possibilities and innovation. The three concepts determine, to a large extent, the potentials for sustainable development of this field. In comparison, "Fashion" is more about the context⁸, or the manifestation and embodiment, in a specific form, of a culture or phenomena in a certain time and space; "Gemstones" and "Metalsmith", in this sense, refer to the materials and traditional techniques of jewellery making, both helpful in increasing the physical and sentimental value of jewellery, instead of the value in content and form.

Simply intertwining the concepts of "Gemstones" and "Jewellery"⁹, or with "Metalsmith" could lead to unbalanced discipline development. Jewellery can be categorized into various specific forms, including gemstone jewellery (with pearls, gemstones and precious metals as core materials), fashion dress jewellery¹⁰ (or accessories that go with the design of fashion clothing and textiles, not equal to fashion jewellery), industrial jewellery¹¹ (catering to the social and physical needs of general public, and made in mass production), ethnic and religious jewellery¹² (with symbolic meanings in the context of ethnic or religious cultures), artist jewellery or art jewellery¹³ (as personal expressions of artists, or an extension of a certain visual and graphic language in the form of jewellery), creative jewellery (creative accessories guided by small product design philosophy), and wearable jewellery (technology-driven or as a means of industrial innovation to address a practical problem in the form of jewellery).

However, the concept of "contemporary jewellery" is more in a temporal sense than the sense of form, which is comparable with "modern jewellery" and "ancient jewellery"¹⁴. Every category, though, is materialized in the language of jewellery, which is not just a form, but an exploration of our relationships with each other, as well as with objects, society, and the world as a whole.

According to the earliest record of the relation between Chinese culture and jewellery dating from the Warring States period (501-221 BC), jewellery was at the time used as a symbol of wealth and power and an expression of social status, with its making and wearing governed by strict hierarchical rules.¹⁵ As noted in *The Book of the Later Han*¹⁶ in the 5th century, the word "jewellery" (Shou Shi 首饰) was first used to denote the headwear of a man, which served to indicate his hierarchical level as discreetly reflected in the material, form or decorative patterns.

It was not until the golden age of cultural diversity during Tang Dynasty (618-907 AD) that the concept of "jewellery" was extended to all ornaments (excluding clothing and textiles) from head to toe worn by both male and female. Historically in China, from the very beginning, jewellery was not intended simply for decoration or aesthetic purposes, but played an important symbolic role in the interactions between people, as well as between people and the

时期社会发展鼎盛、文化活跃，人们才开始将“首饰”的概念延伸到男女身上所佩戴的各种物品（除服装纺织品）的学科统称。从一开始，在中国的历史中首饰就不仅是为了简单的审美或装饰，而是在人与人，人与社会的关系中发挥着重要的角色和象征作用¹⁷。首饰在其数千年的历史发展中牵扯着太多元的内容¹⁸，演变成为了一种特殊的符号，足以映射一个时空下的社会与文化对“价值”的认知。

对话，为创造新的“价值”。

本届双年展主题“三世之界”的设立，实则是一次“时-空”之间的探索与对话。时间上，它交代了过去——传统与单一，现在——多元价值与多元维度的存在，未来——现实本不存在，一切皆有可能；空间上，它联系了上海——全球顶级城市的浮现，中国——崛起的民族，世界——风云变幻。这里的“对话”强调的是时空在形式表象之外的核心内容——对“价值”的思考。

面对过去，我们现在生活在一个非常不同的世界，它需要新的方法，重启梦想，需要更多的多元化的设计，是意识形态和价值观，而不是风格¹⁹。提供复杂的乐趣，丰富我们的精神，拓宽我们的思想，增加和挑战生活的意义，以及提供其他的选择，来释放现实对我们梦想能力的束缚，它是时代的催化剂²⁰。

当代性的出现，并非仅仅只是一个时间概念，而是时间、空间、质量的集合维度。首先，在结构上，它可以是理念、问题、虚拟、想象、观念、任务；而从历史和时间的维度来看，它是发生在此刻，站在全球化的视角能够解读和认知到的²¹。从这个意义上来说，“当代”才得以成立，当这个概念换位到首饰的主题上时，当代首饰才名副其实，同时又蕴含着艺术和时代的精神。首饰的发展，反映着社会趋势和文化的变化，在当代的语境下，相对于传统首饰和现代首饰²²，它又更显多元与多样。TRIPLE PARADE 当代首饰双年展上的优秀作品，其实就是站在这样的语境中，来强调首饰的时代价值、艺术价值²³、人文价值和设计创新的可能，这也恰恰是大多数人思考首饰时真正忽略的东西。三百多位参展的创作者们，全都接受过艺术和设计学府高等教育，无论新锐亦或大师，这些艺术家和设计师们将首饰作为其创作的形式和创新的手段，延伸和扩张了首饰固有的内容，确保了学科领域、行业、市场和产业生态的可持续化发展的可能。

“未来”呢？是由“现在”决定的，“全球化”这个概念已经是得到普遍认识的，它可以是一个解放的力量，释放意

识形态，从本土文化的限制中脱离出来。当然，它也有可能在丰富文化多元性的同时，造成多样性迷失的倾向²⁴。正如任何的事物都有好与不好的双面，一切都取决于我们如何看待和认知它，因为今天这个时代已经没有什么可以阻止全球化力量了，更有效的是对自身文化的认知后，改造和超越固有的不足，创造新的价值，才不会被时代抛弃。我们也已经逐渐地意识到，设计与艺术远远比作为一种形式或手段，技术层面的优化或工业生产的工具，有着更多更强大的价值和功能。人们可以非常清楚地看到这一点：设计与艺术的影响力，可以有效地可以改变个人观念与社会生活，创造的不仅仅是经济亦或人文价值，甚至更新推进社会的发展模式，或者它本身就可以改变社会和人类的沟通方式²⁵。设计师和艺术家往往比社会学家更加的敏感和强烈，这就给我们带来了当代的首饰，通过有理论有方法的寻找灵感，将其注入到当代设计与艺术表现的实践过程中，不仅解决问题，同时更是提出问题，并提供有潜力的概念或思考路径，这样的设计会发挥出对社会发展与个人生活并造成优质和强大的影响力和指导性。

当代首饰就有这样一种倾向，它可以是积极的，建造自己的内容，像每一种学科领域，有批评与见解，然后接受讨论和挑战；它更可以是壮观，激进，观念，提供对未来的想象及时尚、设计、艺术、创新的观点；它也是一种艺术和时尚，并且永远不要低估小体量的力量，艺术爱慕者们和时尚追随者都为它狂喜；首饰可以非常私人化，它可以是一个媒介，通过它可以述说一个人的故事、记忆、生活和对未来的预言；首饰可以是关于确认自我和他人与社会的关系；首饰研究的蓬勃发展，正如许多学科所做的，定位自己之间的边界和周边，从而得到发展。无论是从现在到过去，还是从未来到现在，“时空”本不应该成为我们认知和探讨“价值”的边界，无论是物质价值、经济价值、情感价值、人文价值、历史价值等，每一种价值的存在，都促进这个世界和人类社会得以构建且持续发展²⁶。

larger society.¹⁷ Through thousands of years of evolution, jewellery has incorporated diverse meanings¹⁸ and has developed into a special symbol reflecting how “value” is perceived socially and culturally in a certain time and space.

Dialogue to create new “value”

Themed “Three Times”, this year’s biennale is an intriguing exploration and dialogue in temporal and spatial contexts, a dialogue that goes beyond form and delves into the “value”. Time-wise, it links the past (tradition and singularity) with the present (existence of diverse values and dimensions) and the future (a reality that not yet exists and has every possibility); space-wise, it connects Shanghai (one of the world’s top metropolitans) to China (a rising nation) and the world as a whole (an ever-changing arena).

Compared with the past, the present in which we are living is very different. Thus new methods are required to restart dreams. More diversified designs are needed as expressions of ideologies and values, rather than styles,¹⁹ to provide complex fun, enrich our mind, broaden our thinking, complete and challenge the meaning of life, and offer other options to unleash the shackles of reality on our abilities to dream, serving as the catalyst of the era.²⁰

Contemporaneity is not merely a concept of time; rather it is an integration of dimensions of time, space and mass. Its structure can be presented in the form of an idea, a question, or a virtual concept, an imagination, a notion, or a task; but from the perspectives of history and time, it is happening at the current moment, and is able to be interpreted and perceived in the context of globalization²¹. Only in this sense is the concept of “contemporary” established, and only when this concept is conferred to jewellery can contemporary jewellery truly be considered “contemporary” and reflect the spirit of art and time.

The development of jewellery reflects the changes in social trends and culture. Jewellery that is referred to in the contemporary context is more diverse and varied than traditional and modern jewellery²². Essentially, it is in such a context, though ignored in most arguments on jewellery, that the artworks featured at the TRIPLE PARADE manifest the value of jewellery in terms of time, art²³, and culture, and its possibilities for design innovation. The more than 300 creators of these artworks are all recipients of higher education in art and design. These artists and designers – emerging or established – who see jewellery as a form of their creation and a means of innovation, have extended and expanded the inherent value of jewellery, to ensure the sustainable development of the professional field, industry, market and industrial ecosystem.

What about “future”? It is determined by the “present”. The concept of “globalization” has been universally recognized. It can be a liberating force that frees ideologies from the constraints of local culture. Of course, it also has the potential to, while enriching cultural plurality, create a loss in diversity²⁴. As everything has a bright side and a dark side, what really matters is the way we look at and recognize it. Today, globalization has become a trend unstoppable. What we can do is to truly understand our own culture, transform and transcend its inherent deficiencies, and create new values that help it keep up with the times.

We have also come to realize that design and art are far more valuable and functional than as a form or a means, a technical improvement, or an industrial production tool. Their influence is evident in effectively changing individual ideas and social life, creating economic or cultural values, and even updating the model of social development, or changing the way communities and individuals communicate²⁵. The fact that designers and artists tend to be more sensitive and passionate than sociologists creates the basis for contemporary jewellery creation. By theoretically and methodically looking for inspiration and injecting it into the practice of contemporary design and artistic expression, we can not only solve problems, but also raise problems, and provide new concepts or ways of thinking. Such designs will have favourable and significant influence on and provide guidance to social development and individual life.

Contemporary jewellery, like every professional field, has a tendency to construct its own canons, which should be documented and then subject to debates and challenges. It can be spectacular, radical, conceptual, offering imaginative views of the future, and insights into fashion, design, art and innovation; it is fashion and art itself. The power inherent in small size should never be underestimated. Art lovers and fashion followers alike are ecstatic about it.

Jewellery can be intensely personal; it is a medium through which personal stories can be told, memories re-lived and futures foretold. Jewellery can be about confirmation, of the relationship between oneself and the outside world. Jewellery research has thrived, as many professional fields do, by positioning itself between borders and within a certain periphery. Regardless of past, present or future, time and space should not be the boundary of our recognition and discussion of “value” in material, economic, emotional, humanistic and historical dimensions – value that contributes to the construction and continuous development of the world and human society²⁶.

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本届双年展在上海的顺利与成功举办，首先，我要衷心感谢我们的联合主办机构上海昊美术馆，郑好先生、张扬文先生的鼎力支持，还有昊美术馆设计中心的张淳雅女士、祝青女士，以及美术馆与设计中心团队的各工作人员。其次，感谢本届双年展的主要国际合作机构，北美（美国／加拿大）首饰协会 SNAG、意大利首饰协会 AGC、芬兰库奥皮奥设计学院、英国伦敦创意大学、澳大利亚格里菲斯大学昆士兰艺术学院、中央美术学院、伦敦中央圣马丁学院、韩国首尔国民大学、台湾 PIN 艺廊、西班牙 Klimt02 国际当代首饰在线、荷兰阿姆斯特丹 RA 艺廊、上海植根花实 FROOTS 艺廊、法国巴黎 MINIMASTERPIECE 艺廊、法国巴黎杜梦堂、西班牙巴塞罗纳 HANNAH 艺廊。同时，要感谢各国际艺廊的主持 Paul DERREZ 先生（荷兰）、Leo CABALLERO 先生（西班牙）、Amador Bertomeu 先生（西班牙）、夏诗源女士（中国）；感谢各国与地区的策展人们，刘骁先生（中国）、李恒先生（中国台湾）、Morgane De KLERK 女士（荷兰）、Maria Rosa FRANZIN 女士（意大利）、Eija TANNINEN-KOMULAINEN 院长（芬兰）、Rebecca SKEELS 女士（英国）、Elizabeth SHAW 女士（澳大利亚）、Ezra SATOK-WOLMAN 主席（美国／加拿大）、Yong-il JEON 教授（韩国），他们严格地精选了本国最有代表性的优秀首饰设计师与艺术家。感谢同济大学设计创意学院院长娄永琪教授，一直以来对我工作的信任和鼓励。

本届当代首饰双年展能够再次勇攀高峰，特别要感谢我的同事们，双年展艺术总监曹丹女士，为本届活动付出努力；执行总管陈冬阳女士、运营总监庄冬冬先生、展陈设计师吕恒中女士、Silvio FESTARI 先生、摄影师车快女士，还有赵世笺女士、禹舜瑶女士、Jurriaan ROELOFS 先生、杨凯宇先生、邱拓先生、郑嘉俊先生、张凡女士、张硕先生、郁新安先生。

作为中国本土与国际间合作，特色鲜明且最有世界影响力的设计艺术双年展之一，第四届 TRIPLE PARADE 国际当代首饰双年展／三世之界，又一次成功地触及了顶峰。我们坚信 TRIPLE PARADE 将在当代视觉艺术与设计领域，为创造更加高品质的呈现开辟出一种新的可能。在此，我诚挚地邀请所有的阅读者（参观者）享用这顿当代的首饰设计与艺术的“饕餮大宴”，它充满了惊喜并指引着未来。

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Being one of the most globally influential and distinctive biennial exhibitions for design and art organized in China as an international cooperation, the 4th TRIPLE PARADE Biennale for Contemporary Jewellery themed "Three Times" has continued to create new brilliance. It is our firm belief that TRIPLE PARADE will open up more possibilities for excellence in the field of contemporary visual art and design. Taking this opportunity, I sincerely invite all readers (visitors) to this "splendid feast" of contemporary jewellery design and art, which is full of surprises and exceptionally inspiring.

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序

Forward

饰如其分

A Perfect Time for Contemporary Jewellery



曹丹 Dan CAO

艺术总监，第四届 TRIPLE PARADE 国际当代首饰双年展

Art Director, 4th TRIPLE PARADE Biennale for Contemporary Jewellery

很多人对“当代首饰”感到陌生，在视觉艺术领域，许多当代艺术家对这个概念并不了解。这个问题与中国公众对于“当代艺术”的认知一样，大部分人会用油画、国画、雕塑、陶瓷、摄影等来区分不同的艺术媒介和形式，既缺乏对具象、抽象、架上、前卫艺术或观念艺术等艺术风格或流派等的认识，更无法从艺术家创作的观念和方法去辨别出“当代艺术”，这主要是教育和传播的问题。首饰亦然，首饰 (jewellery) 是一个学科领域，珠宝 (gemstones) 是材料，大众通常看到的首饰都运用了珠宝，于是就把珠宝和首饰两个概念混淆。首饰囊括了高级珠宝首饰、时尚珠宝首饰、工业珠宝首饰、民族首饰、历史首饰、艺术首饰、产品设计首饰等等类别。“当代首饰”的概念是个时空概念，不是类别概念，当代的高级珠宝首饰也属于当代首饰。

“Contemporary jewellery,” as a concept, remains alien to most of the public, and to even many contemporary artists in the field of visual arts. This problem is akin to that of the perception of contemporary art on behalf of the Chinese public, which often amounts to a mere categorizing of works according to the mediums and forms of expression used, such as oil painting, ink painting, sculpture, porcelain, or photography. Many people are not able to identify different styles and genres, for example – be it figurative, abstract, easel painting, avant-garde, or conceptual art – let alone recognize a work of contemporary art from the concepts or techniques underlying it, due to an inadequacy of art education and promotion.

While jewellery is a discipline, the gemstone is a type of material, which is often used in jewellery making, hence a frequent confusion between the two concepts. In fact, jewellery can be categorized into various specific forms, including high-class, fashion, industrial, ethnic, historic, artistic, or product design jewellery. However, the concept of “contemporary jewellery,” which includes contemporary high jewellery, is less defined by form than it is by a certain place in time.

著名作家王尔德 (Oscar Wilde) 有句名言：“只知道价格，而不知道价值的人，要之何用！”了解什么是艺术的价值，对于理解“当代首饰”的价值有一定的参照作用。艺术经销商 Michael Findlay 在《艺术的价值》(The Value of Art) 一书中，用宙斯的女儿们美惠三女神 (The Three Grace) 巧妙地比喻了艺术价值的三个方面。塔利

As noted by Oscar Wilde: “A cynic is a man who knows the price of everything and the value of nothing.” An understanding of art’s value is helpful for identifying where the value of contemporary jewellery lies. In his book *The Value of Art*, the veteran art dealer

亚 (Thalia) 是丰收和富裕女神，代表了商业；欧佛洛绪涅 (Euphrosyne) 是快乐女神，代表着社会；阿格莱亚 (Aglaea) 是美丽女神，代表艺术的内在固有的价值。所有的艺术品都具有商业、社会和美学这三种潜在的价值，但这些价值并非一成不变，它们受到不同时代和文化的品味，以及社会风俗的变化而增强与减弱。而作为体现时代精神的“当代首饰”的珍贵性，除了公众普遍认知的商业价值，即材料价值和工艺价值以外，更重要的是需要认识它的社会价值和美学价值。

第四届 TRIPLE PARADE 国际当代首饰双年展“三世之界”与上海昊美术馆合作，正是希望把“当代首饰”置于当代视觉艺术的语境，彰显首饰的美学价值和人文价值。在学科边界日趋模糊的今天，首饰在当下发展出多元与多样的面貌，越来越多的知名当代艺术家和设计师选择首饰作为表达观点的载体，首饰穿戴者越来越追求个性的表达，首饰创意领域需要更多维度的链接，因此，我们期待这届 TRIPLE PARADE 国际当代首饰双年展，让更多的中国公众了解到国内外当代首饰创作的最新趋势，更新对它的价值认知，让来自不同领域的视觉艺术家、首饰艺术家、设计师、手艺人等展开交流，共同参与和探讨首饰的当下与未来。

未来的价值标记

今天，我们在无所不用其极地开发着几乎永不离手的智能手机，不断更新富有未来感的可穿戴设备。智能手表、谷歌眼镜、社交媒体改变了人与人的交往方式，虚拟现实和增强现实的技术早已介入真实的生活，3D 打印和纳米技术开始被广泛应用，科幻情节中的人机之恋不久也将成为现实……然而，还有更多的问题接踵而来，莫测的气候变化、全球化语境下的经济危机、信息时代的政治和生态威胁也都成为全方位的当代现实，我们生活在一个越来越不确定和快速变化的社会环境当中。而那些距今上万年，用石头、贝壳、兽牙、兽骨、玉、黄金制做的首饰，它们安静地陈列于博物馆的展柜里，远离佩戴者的身体，讲述着有关“价值”的故事——信仰、权利、地位、情感、财富、审美……首饰如档案，留下的遗产将是时间与历史轴线上永久的标志，而今天的人类，又会为自己赖以生存的地质时期留下怎样的“价值标记”呢？

不多也不少，当代首饰的使命很清晰，我们是谁？我们从什么开始？(Who we are? For what we start?) 艺术家回到思考的原点，回到当下，再启程。

“对珍贵的批判”的更新

首饰是社会与文化对“价值”认知的一面镜子。十九世纪后期工艺美术运动 (Arts & Crafts Movement) 在欧洲盛行，致力于弃除工业革命所导致的设计与制作分离的恶果，强调艺术与手工艺的结合，由此产生了一批首饰金匠艺术家，也成为当代首饰工艺得以发展的师承。“当代首饰”的概念形成于二战后的欧美，首饰金匠艺术家开始质疑传统首饰的象征性和价值传达，企图将装饰品从纯粹的货币价值中解放出来，摒弃钻石与黄金等贵重材料，转而从亚克力、铝、塑料或回收材料来歌颂“珍贵”并赋予其全新的意义，给予穿戴者表达自我的新方式。到了二十世纪 60 年代末 70 年代初，则出现了激进的首饰运动，发展出著名的“对珍贵的批判” (critique of preciousness)，这一观念至今仍影响着首饰艺术家的实践。不能忽略的是，西方早期的当代首饰创作曾受到极简主义、动态艺术 (Kinetic Art)、观念艺术等不同艺术运动和流派的影响，例如詹保罗·巴贝托 (Giampaolo Babetto)、汉斯·巴克 (Gijs Bakker)、克劳斯·布利 (Claus Bury)、平松保城 (Hiramatsu Yasuki)、奥托·昆泽里 (Otto Künzli)、布鲁诺·马蒂那兹 (Bruno Martinazzi)、艾米·凡·勒松 (Emmy Van Leersum) 等首饰艺术家。同时，现代主义以来的艺术大师们皆有着首饰创作的传统，如毕加索、贾科梅蒂、达利、亚历山大·考尔德 (Alexander Calder)、曼雷 (Man Ray)、妮基·桑法勒 (Niki de Saint Phalle)、卢齐欧·封塔纳 (Lucio Fontana)；而当代艺术家如波尔·伯里 (Pol Bury)、卡洛斯·克鲁兹-迭斯 (Carlos Cruz-Diez)、安尼施·卡普尔 (Anish Kapoor)、索尔·勒维特 (Sol LeWitt)、吉塞普·佩诺内 (Giuseppe Penone)、罗伯特·劳森伯格 (Robert Rauschenberg) 等也都曾参与过首饰的创作。事实上，不同类型的艺术家通过首饰媒介诠释对社会文化与艺术运动的观点。本届双年展的“艺术游戏”单元中，我们也特别邀请了十几位当代艺术家参展，其中，中国艺术家喻红、展望都是首次跨界首饰创作，他们把观念附着于物质本身以及富有功能的物件，形成一种微观的概念。新媒体艺术家 aaajiao 早在 2013 年的《屏幕一代》项目中就开始首饰创作，这一系列首饰作品抽象出人的某种性格和情绪，表达在高度信息化之下，构成生态系统的人与屏幕在互相阅读中形成的一种平等的沟通关系，aaajiao 把“后网络” (Post-Internet) 艺术的语境融入到首饰实践中。

由此可见，当代首饰受观念艺术的影响，成为越来越多视觉艺术家与设计师的创作表达手段，这种互动交流产生了

Michael Findlay ingeniously likened the three aspects of artistic value to the Three Graces, daughters of Zeus – Thalia, the goddess of fruitfulness and abundance, representing Commerce; Euphrosyne, the goddess of joy, embodying Society; and Aglaea, the goddess of beauty, as the Essential (or intrinsic) value of art. These three dimensions of artistic value are embedded in all artworks, though varying with different times, cultural tastes, and social customs. In this sense, the preciousness of contemporary jewellery, as an embodiment of the spirit of the era, is beyond the generally recognized commercial value in terms of materials and craft, but more importantly reflected in its social and aesthetic value.

In collaboration with HOW Art Museum, the 4th TRIPLE PARADE Biennale for Contemporary Jewellery under the theme of “Three Times: Past, Present and Future” aims to shed some light on the aesthetic and cultural value of contemporary jewellery in the context of contemporary visual arts. At a time when disciplinary boundaries are increasingly blurred, jewellery is assuming many new forms and shapes. A growing number of contemporary artists and designers are now using it as a medium of expression, and as a statement of the wearers’ individualities. This calls for more crossovers in the creative area.

In presenting this biennale, we intend to offer a wider audience in China an insight into the latest trends at home and abroad in contemporary jewellery creations, and a renewed understanding of its value. Visual artists, jewellery artists, designers and artisans from various fields are brought together in an inspiring dialogue on the present and future of jewellery.

Future markers of value

Today, smartphones have developed into permanent and indispensable companions for us, and futuristic wearable devices are emerging rapidly. Smart watches, Google Glasses and social media have changed how we interact; virtual and augmented reality technologies are already creeping into our lives; 3D printing and nanotechnology are becoming widely used; romances between man and machine described in sci-fi tropes may soon begin to happen in real life... Alongside these developments come a number of challenges. Unpredictable climatic changes, globalized economic crises, as well as political and ecological threats in the era of information technology are now truly upon us. We are living in an increasingly uncertain and changing world.

In the meantime, however, age-old jewellery items made of stone, shells, animal teeth and bones, jade, and gold, their ancient wearers having long returned to dust, sit quietly in museums, telling stories of “value” – stories of belief, power, status, emotions, wealth, and aesthetics. If jewellery is a living archive that leaves its permanent markers on the timeline of history, what “markers of value” will we be leaving on the geologic time scale?

The mission of contemporary jewellery is quite clear: to find out who we are, and from where we start. Only by returning to these basic questions and refocusing on the present will artists be able to start afresh.

An updated critique of preciousness

Jewellery is a mirror of how “value” is perceived in a specific social or cultural context. In the late 19th century, the Arts and Crafts movement that swept through Europe advocated the elimination of the damaging “separation of the intellectual act of design from the manual act of physical creation” wrought by the industrial revolution, and the union of art with craft. As a result, a generation of jewellery goldsmith artists emerged, who essentially gave birth to contemporary jewellery techniques. The concept of “contemporary jewellery” was initiated in the post-war Western world, when these jewellery goldsmith artists called into question the symbolic meaning and value expression of traditional jewellery, and attempted to liberate ornaments from the realm of purely monetary value.

Instead of using valuable materials such as diamonds and gold, they turned to acrylic, aluminum, plastics, or recycled materials to celebrate and re-interpret “preciousness,” and to give wearers a new way of expressing themselves. In the late 1960s and early 1970s, the radical “New Jewellery” movement gave rise to the approach known as “critique of preciousness,” which still affects the practice of jewellery artists today.

It bears noting that contemporary jewellery creations in the West were initially influenced by various art movements and styles such as minimalism, kinetic art, and conceptual art, as demonstrated in the works of jewellery artists Giampaolo Babetto, Gijs Bakker, Claus Bury, Hiramatsu Yasuki, Otto Künzli, Bruno Martinazzi, or Emmy Van Leersum. Besides, various Modernist masters have also created jewellery, including Pablo Picasso, Alberto Giacometti, Salvador Dalí, Alexander Calder, Man Ray, Niki de Saint Phalle, or Lucio Fontana, and many contemporary artists have shown their talent in this field, including Pol Bury, Carlos Cruz-Diez, Anish Kapoor, Sol LeWitt, Giuseppe Penone, and Robert Rauschenberg.

In fact, artists from different specializations have used jewellery as a medium to express their opinions on social, cultural and artistic movements. The “Arty Game” section of this year’s biennale features a selection of works by a dozen contemporary artists, among whom Chinese artists Yu Hong and Zhan Wang are here presenting their very first crossover efforts into the realm of jewellery. By expressing their ideas through materials and particularly functional objects, they created a micro concept. New media artist aaajiao began his jewellery creation in 2013 with the project “The Screen Generation.” This series of jewellery works, by abstracting specific personalities and feelings, depicts a relationship of communication taking place on an equal footing, through mutual reading, between the humans and the screens that come to form an ecosystem in an age of information explosion. In this project, aaajiao put jewellery-making into the context of post-Internet art.

It therefore appears that contemporary jewellery, under the influence of conceptual art, has been deployed as a medium of expression by an increasing number of visual artists and designers. These interactions have inspired diverse approaches and concepts. As a specific form of artistic practice, contemporary

多元的工作方法和理念。当代首饰作为一种实践，参与到全球化与本土化的讨论，以首饰作为社会介入、系统调查（systematic investigation）和机构批判的手段。或者说，当代艺术的创作策略确实能为理解当代首饰提出新的框架，该框架弱化功能，通过媒介转换来加强其艺术形式的有效性和合法性。但无论如何，我们不可能把当代首饰和当代艺术划为等号或混论合并，因为当代首饰并非是依附于当代艺术主流叙事的一条边缘线索。除了观念以外，当代首饰与材料、工艺、可穿戴性及其独有的历史发展线索有关，具有自身的价值系统和材料工艺的语汇。当代首饰作为跨艺术、手工艺与设计领域的创作表达，已发展成一个独立的学科领域，在经济全球化推动下，形成了教育、市场、机构、媒体、批评等完整的生态系统和流通方式。因而我认为，当代首饰应该更珍视自身的实践和实验的重要性，跳脱自我边缘化的定位，调整与其它学科的边界，探索新的扩散方法，才能走向更加开放的语境，彰显其特有的艺术与人文价值，激发出更多令人振奋的创作成果。由此使得“对珍贵的批判”能够再次向外拓展，随时代的变化更新成为当代首饰与更广阔世界相互链接的新通道。

饰逢其时

欧美各大博物馆如纽约大都会艺术博物馆、伦敦维多利亚和阿尔伯特博物馆等都有当代首饰的收藏，但当代首饰仍属于一个非常小众的门类，只有为数有限的艺廊在经营和推广，其曝光度受到有限产量的影响。它的运作方式与艺术市场类似，但规模更小，缺乏能见度，首饰艺廊与专业客户、藏家的网络相对封闭。在中国，当代首饰仅有 20 多年的历史，教育的发展迅速，但市场、机构和理论批评等远远未能跟上，导致这个领域的艺术家生存空间极其有限，谈不上与其它学科互动、碰撞，从而激发行业创造性的发展。实际上，当代首饰链接了视觉艺术、设计、工艺、时尚等领域，最具备灵动的特质。与当代艺术相比，当代首饰很可能因其实用性而更易于被公众所理解和接受。因而，应当通过更多的主题展览或面向公众的活动，来提升大众的审美意识，促进当代首饰艺术家、视觉艺术家、设计师以及工匠之间的合作，为本土的首饰艺术家创造更多元的交流平台，推动学科的发展，激发对首饰的价值认知及未来发展前景的讨论。

据报道，预计到 2021 年，中国珠宝首饰及相关物品制造业的销售收入将达 5603 亿元。随着登上消费舞台的“千禧一代”、“Z 世代”，以及女性消费力的壮大，首饰的消费需求趋向多元化、个性化和情感化，市场将会更加细分。当代

首饰在中国的创造性行业中必有一席之地，无论是作为创新的引擎，还是作为跨学科交流与研究的活跃平台，期待会有越来越多的年轻人作为创作者、穿戴者甚至仅仅是观者，进入对当代首饰领域的关注和参与。

观者之见

回想我最初接触当代首饰，应该是在瑞士的巴塞尔。巴塞尔艺博会和迈阿密设计博览会（Design Miami）展场在马路的两头，我在设计博览会上遇到几家当代首饰艺廊，接触了当代首饰的作品，从此开始关注这个领域。其实，当代艺术与当代首饰两个世界并不遥远，只需要一颗好奇心。2016 年，我和本次双年展的策展人孙捷教授在某个活动中聊起对当代首饰的认识，于是开启了这届双年展的合作。今天，我觉得自己仍然是一个当代首饰的初学者和观者，并不以当代艺术的经验来理解当代首饰，而是保持着学习的心态，多看作品，多多聆听实践者的声音。

最后，感谢孙捷老师的信任，感谢郑好先生及上海昊美术馆的鼎力合作与支持，也感谢同济大学设计创意学院、上海国际设计创新学院，以及所有的参展艺术家们。

jewellery is finding its voice in the discourse of globalization and localization, with jewellery as a tool for social intervention, systematic investigation, and institutional critique. In other words, the strategies of contemporary art creation have provided a new framework for understanding contemporary jewellery – a framework that weakens the sense of functionality and, by changing mediums of expression, reinforces the effectiveness and legitimacy of this art form.

Nevertheless, we should never confuse or equate these two concepts, as contemporary jewellery is anything but a marginal adjunct to the mainstream narrative of contemporary art. Apart from concepts, contemporary jewellery is about materials, techniques, and wearability, and has a unique history of its own. It has developed an independent value system, and a specific vocabulary of materials and techniques.

A form of expression at the crossroads of art, craft, and design, contemporary jewellery has developed into an independent discipline. Driven by economic globalization, it now boasts a complete ecosystem of education, market, institutions, media, and critical discourse, as well as a range of distribution channels. In this sense, I think contemporary jewellery should take more pride in the significance of the practices and experiments in its own field, and refrain from confining itself to a marginal position. Only by redefining its boundaries with other disciplines, and exploring new means of expansion, will it be able to move into a more open context – one that testifies to its unique artistic and cultural value, and inspires more exciting creations. In this way, the critique of preciousness may once more extend its purview, and in accordance with the changes of the time, evolve into a new channel for contemporary jewellery to connect with a broader world.

A golden age for contemporary jewellery

Though often found as part of the collections of major museums, such as the Metropolitan Museum of Art and the Victoria and Albert Museum, contemporary jewellery still remains an artistic niche, with only a small number of galleries engaging in both distribution and promotion activities, and its exposure is limited by the output. The contemporary jewellery market works in ways similar to the general art market, but is on a smaller scale, with a lack of visibility; indeed, few people have knowledge of contemporary jewellery outside a confidential network of galleries, specialized clientele, and collectors. In China, contemporary jewellery has only existed for two decades. While education in this field is progressing by leaps and bounds, developments in market, institutions and theoretical critiques lag far behind, leading to a very limited room for artists to grow, let alone interact with other disciplines and thereby foster more creativity in this field.

In fact, contemporary jewellery is essentially a most flexible form of art, as it is intrinsically connected with visual art, design, craft, and fashion. Compared with contemporary art, it may be more easily understood and accepted by the general public for its functionality. Thus, more thematic exhibitions or public events need to be organized, in order to improve the public's aesthetic appreciation; encourage cooperation between contemporary

jewellery artists, visual artists, designers and artisans, and provide diverse communication platforms for local jewellery artists; promote the development of this artistic discipline; and inspire discussions on the value and future trends of jewellery.

According to a report, in 2021, the market of jewellery and related products manufacturing in China will achieve annual sales revenue worth RMB 560.3 billion. As Millennials and Generation Z are emerging as a global consumer force, and with the rising spending power of female consumers, the demand for jewellery is growing increasingly diverse, personalized, and emotion-based, which will create ever more specific segments. In China, contemporary jewellery is set to play an essential role among the creative industries, both as a driving force for innovation, and as an active platform for interdisciplinary communication and research. Let us hope that more and more young people will grow interested in the area of contemporary jewellery and take part in it, be it as creators, wearers, or even simply as observers.

My personal view as an observer

My first encounter with contemporary jewellery happened in Basel, Switzerland. At Design Miami Basel, held opposite Art Basel, I was impressed by several works of contemporary jewellery presented by specialized galleries, and have since developed an interest in this field. In fact, contemporary art and contemporary jewellery are far from being worlds apart, and curiosity is all that is needed for true understanding. My collaboration with the curator of this year's biennale, Professor Jie Sun, started with a discussion about contemporary jewellery between us during an event in 2016. Today, I still regard myself as a novice and an observer in this realm, which I try to understand not from my experience in contemporary art, but by learning from more works and from the perspectives of more practitioners.

Lastly, I would like to thank Professor Sun for his trust, and Mr. Zheng Hao and HOW Art Museum for their close cooperation and generous support. My heartfelt gratitude also goes out to the College of Design & Innovation at Tongji University, the Shanghai College of Design & Innovation at Tongji University-Shanghai, and all the participating artists.

碎片闪耀幸运之熠： 被当代首饰遗忘的 光泽特质

Shimmering Shards of Luck: The Forgotten Quality of Shininess in Contemporary Jewellery



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2018年4月8日，在阿姆斯特丹新教堂举办的《杰作》系列展览的最后一天，我来到了这里。这座教堂位于阿姆斯特丹古城中心的水坝广场，毗邻阿姆斯特丹王宫。这里很少用作普通教堂，一般是皇室加冕礼和婚礼的举办地，其他时间主要用作展览场地。自2011年以来，新教堂每年都会举办《杰作》系列展览。该展览展出的皆是上乘佳作，是只有在特殊场合博物馆或者艺术家才舍得借出的艺术珍品。过去几届展览就曾展出过 Rembrandt van Rijn、Francis Bacon 和 Marc Chagall 等艺术家的作品。今年的展览主打一件作品：纽约艺术家 Jeff Koons 创作的《凝视玻璃球（Perugino 圣母子与四圣徒）》。媒体如此评价道：这幅作品完美融合意大利文艺复兴时期画家 Perugino 作品《圣母子与四圣徒》（1500-01）的手绘版本与一个光滑的钴蓝色玻璃球，令人拍案叫绝。¹

On 8 April of this year, the last day of the exhibition, I visited De Nieuwe Kerk in Amsterdam to see the 2018 *Masterpiece*. De Nieuwe Kerk is a church located on the Dam, the main square in Amsterdam's historical centre, next to the Royal Palace. It is rarely used as a church, only for the occasional royal inauguration or marriage. The rest of the time it functions as an exhibition space. *Masterpiece* is a yearly series of exhibitions that has been organized by De Nieuwe Kerk since 2011. The series presents artworks of such rare quality that they are only lent out by museums or artists on exceptional occasions. In the past, artworks by Rembrandt van Rijn, Francis Bacon and Marc Chagall, to name a few, have been featured in the series. This year's exhibition featured only one work: *Gazing Ball (Perugino Madonna and Child with Four Saints)* by New York-based artist Jeff Koons, or, as the press release put it, 'a wondrous combination of a handpainted version of Madonna and Child with Four Saints (1500-01) by Italian Renaissance painter Perugino and a smooth cobalt-blue glass ball'.¹

Koons 的作品摆放于教堂合唱团的中央，我去参观时这里正值每周都会举行的管风琴音乐会。阳光透过彩色玻璃洒落一地，整个教堂明亮畅然，厚重的墙壁静默伫立，置身于此让人身心愉悦神清气爽。展览最后一天，参观者出乎意料的十分稀少。尽管媒体报道略含夸张之辞，但《凝视玻璃球》这一“视觉与精神的结合”作品的布置确实堪称完美：仅在地板上用蓝色胶带做了标记，这让我能够以比平时在博物馆观看时更近的距离，仔细欣赏 Koons 这件作品。我看到玻璃球映照出自己

My visit to Koons' artwork, which was placed centrally in the choir of the church, was accompanied by the weekly organ concert. The church was lit up by sunlight entering through the stained-glass windows. The thick walls provided a pleasant freshness. The number of visitors was unexpectedly low for the final day of an exhibition. The setting for 'an optical and spiritual union' with *Gazing Ball*, as announced somewhat pompously in the press release, was perfect. When I approached Koons' painting, I was able to get closer to it than is usually allowed in a museum, as the work was only marked off by blue tape on the floor. In the ball I saw my slightly distorted reflection alongside partial reflections of the church and of the painting itself. Koons' conceptual idea is that

略微扭曲的模样，教堂和画作本身的一部分也映在球体表面。Koons 的创作理念就是让参观者也能融入到这件作品中，从而体验超然之感。“凝视玻璃球，你的视角会发生变化，进而你的感官也会被调动起来。” Koons 如是说。²

这次画作的展示对于新教堂而言是一次巨大成功，因为这是《凝视玻璃球》系列作品首次在荷兰展出。这件作品究竟是耐人寻味，还是被夸大其词姑且不论，但我在听 Koons 的语音导览时，得知他和助手曾花费数月时间分析 Perugino 这幅原作的画法、运用的色彩，以精准临摹这幅画作。他们运用逾千种手工调制的颜色，再现了原作的每一个细节。他们把蓝色玻璃球固定在架子上，再把架子粘附在画作上。他们团队尝试了 350 多次，才制作出圆润光滑的钴蓝色玻璃球。《凝视玻璃球》这件作品的实际价值尚无定论，³ 不过，Koons 的《气球狗》（橙色）于 2013 年 11 月 12 日，在纽约佳士得拍卖会上以 5840.5 万美元的高价售出，创下在世艺术家作品售价的最高纪录。⁴

不过，至少有一位参观者体验到了超然的感觉。当他走进这一令人称奇的布置中时，这个蓝色的球体如水之于美少年那耳喀索斯有着无穷吸引力一般吸引着他。进一步走近时，他看到自己的模样映照在光亮无暇的蓝色表面。“（……）他的



目光紧紧注视着自己的双眸，犹如两颗闪亮的星；他的身材可媲美酒神巴克斯，他的飘逸秀发如太阳神阿波罗那般俊美，他的脸颊充满朝气，丝滑润泽。（……）”⁵

接着，画面在顷刻间破碎幻灭。

我和同伴刚离开合唱团，就听到玻璃碎裂的声音，如儿童合唱团的歌声一般余音绕梁。重新回去后，我们得知刚刚有人触碰了这个球体，在触碰的一刹那球体破碎。这个人既没有按压这个球，也未碰撞在球上，仅仅是指尖的触碰，竟将这价值数百万的艺术作品毁于瞬间。就如那耳喀索斯一样，这个参观者的“美”和“活力”荡然无存。碎片散落一地，如同水面泛起的阵阵涟漪。新教堂的接待员、我、其他参观者以及“罪魁祸首”本人站在那些碎片里，呆若木鸡。那玻璃球曾被一位参观者称作是“一个巨大的圣诞球”，此时只剩一地残骸。⁶ 起初的震惊过后，一名接待员去取了扫帚，把画作下面的玻璃碎片清扫归拢了一下，并在周围放置安全布告，提醒参观者请勿靠近，这倒将整个场景变成更加珍贵的装置艺术。

两天后，荷兰《人民报》对该事件进行了全面报道，Anna van Leeuwen 发表题为《Jeff Koons 的作品毁于一旦：碎片可以重回纽约》的文章。⁷ 在这篇文章中，《杰作》系



the visitor is included in this masterpiece and thereby experiences transcendence. 'By looking into the glass ball, your perspective changes so your senses are stimulated', says Koons.²

The presentation of the painting was a major coup for De Nieuwe Kerk as it was the first time that a work in the *Gazing Ball* series was on display in the Netherlands. Whether *Gazing Ball* is an interesting or rather bombastic artwork is definitely open for discussion. But that aside, Koons assures me, as I listen to his voice in the audioguide, that he and his assistants spent months analysing the painting and colours used by Perugino to paint an exact copy of his painting. They reproduced every detail of it, using more than a thousand hand-mixed colours. They mounted the blue glass ball on a shelf that in turn was attached to the painting. The team needed more than 350 attempts to realize a perfectly round and smooth cobalt-blue glass ball. The actual value of *Gazing Ball* has not been communicated,³ but Koons' *Balloon Dog (Orange)* tops the list of highest price ever paid for an artwork by a living artist, selling on 12 November 2013 at Christie's New York auction house for 58,405,000 US dollars.⁴

At least one visitor was transcended by the artwork. When a man entered the extraordinary setting, the blue ball lured him to the painting like Narcissus to the water. Coming closer, he saw himself reflected in the highly polished blue surface: '(...) his gaze is fixed on his own eyes, twin stars; his fingers shaped as Bacchus might desire, his flowing hair as glorious as Apollo's, and his cheeks youthful and smooth. (...)'.⁵

And then the image shattered.

My companion and I had just left the choir when we heard the sound of glass breaking, echoing in the church like a reverberating children's choir. Returning to the scene, we were told that a man had touched the globe, upon which it had immediately shattered. The man had neither pushed against the ball nor fallen against it. A touch of a fingertip had ruined a multimillion dollar artwork. Like Narcissus, the visitor has lost his beauty and vitality. Shards were scattered on the floor like ripples on the water. The attendants of De Nieuwe Kerk, myself and the other visitors, and the 'culprit' himself remained transfixed, standing among the remains of what was described by a visitor as 'an oversized Christmas ball'.⁶ After the first shock, an attendant went to get a broom to sweep up the broken glass collected under the painting. The shards were surrounded by safety posts to keep the visitors at a distance, turning the whole setting into an even more precious total installation.

The most comprehensive article appeared in the Dutch newspaper *De Volkskrant* two days later: 'Jeff Koons' kunstwerk aan diggelen: de scherven mogen terug naar New York' (Jeff Koons artwork in ruins: the shards can go back to New York), by Anna van Leeuwen.⁷ In this article, the guest curator of the *Masterpiece* series Gijs van Tuijl reflects on the incident, explaining that he doesn't understand what drove someone to touch the ball: 'Wie raakt nou een spiegel aan? Ik vind het heel raar. Het kan niet, het hoort niet en het mag niet.' (Whoever touches a mirror? I find it very strange. It's forbidden, it's not done and it's not allowed.) As I read this sentence, I realized why, as a jewellery designer, I was so preoccupied by this incident. I believe that Gijs Van Tuijl is wrong. I agree with him that it is inappropriate to touch artworks. But the man couldn't help it. The blue glass ball

is not a mirror; it is a shiny object executed to perfection. And it is in human nature to be drawn to shiny objects, to want to touch them. So this incident was inevitable. On the last day of the exhibition, the enchanted visitor completed Koons' artwork.

Being attracted to shiny objects – a familiar quality for jewellery designers – is not only something of the present. Keeping in mind that jewellery is the oldest expression of humankind, it makes shininess also an allure from the past. The question will be whether it will also be something of the future and more particularly, of future contemporary jewellery designs. Shininess is no longer part of the vocabulary of contemporary jewellery designers and is excluded as a characteristic that contributes to a piece of jewellery. It belongs to classic jewellery, to lowbrow jewellery, to bling. The fact that we associate shiny objects only with wealth and luxury is too short-sighted, according to a group of Belgian researchers at Ghent University. Their research confirms that our preference for glossiness, not only visually but also by touch, is a natural reaction and not a cultural one. They even collected some clues indicating that our fondness for glossiness is connected to our biological urge for water.⁸ Of all metals, silver comes closest to representing water and it is therefore perhaps no coincidence if silver reflects the most light when highly polished. Also, the inner surface of Koons' blue-coloured glass ball was dipped in silver colour – a double reflection of water, so to speak.

This essay on shininess and why I enjoy a damaged artwork by Jeff Koons more than an intact one fits in the context of *Speaking Jewellery*, a research project conducted in association with my colleagues Hilde Van der Heyden and Pia Clauwaert and in close collaboration with Studio sieraad at St Lucas School of Arts Antwerp. In this research project, we investigate characteristics of jewellery that are particular to this discipline and that turn an object into a piece of jewellery. These qualities, like the shininess that is central to this article, have been described by art historian and jewellery expert Liesbeth den Besten as 'jewelleryness'. According to den Besten, the absence of jewelleryness is one of the most problematic findings that has turned contemporary jewellery into a hermetic discipline: 'Contemporary jewellery has developed into a correct language, highbrow, not for the dyslectics, stutterers, and persons with a different language and background, not for the foreigners, and especially not for wearers.'⁹ As a research team, we believe that an artistic and discursive interpretation of the notion of jewelleryness can contribute to a much-needed increase in the relevance of contemporary jewellery as a design discipline. An artistic incorporation of shininess into a piece of art jewellery could function as a way in for people who are less familiar with a discipline that is so highly appreciated by the in-crowd but needs to shine brighter to reach a wider audience.

P.S. Jeff Koons plans to restore *Gazing Ball (Perugino Madonna and Child with Four Saints)*, which I think is a pity. But nevertheless I would like to thank him for stimulating reflection. It is unclear who will have to pay for the damage.

P.P.S. Gijs Van Tuijl is in negotiation for the next editions of the *Masterpiece* exhibitions at De Nieuwe Kerk. He does not expect this incident to deter other lenders. 'The next *Masterpiece* will be admired again under a glass box', he says.¹⁰ This too is something I can only rate moderately as a jewellery designer. But that discussion deserves a new article.

列展览客座策展人 Gijs van Tuijl 对此事件作了反思，称他不理解是什么驱使那个人去触碰这个球，他说道：“谁会去触碰一面镜子？我觉得非常奇怪。这是明令禁止的，从未有人做过这样的事，况且这也是不允许的。”看到这句话时，我才意识到，作为一位首饰设计者，为何我会如此关注这件事。我认为 Gijs van Tuijl 说得不对。诚然，触碰艺术作品的行为确实不应该，但这位参观者只是情不自禁。这个蓝色玻璃球不是一面镜子，而是一个亮泽光洁的完美物体。被闪亮的物体吸引，进而产生触摸的念头，这是人类的本性。因此可以说，这次意外不可避免。在展览的最后一天，这位被深深吸引的参观者给 Koons 的作品添上了画龙点睛之笔。

人类容易被闪亮的物体所吸引，首饰设计者深谙此道，而这一特质并非现在才有。不要忘记，首饰是人类最古老的表达，这也使得光泽对人们的吸引由来已久。问题在于，它是否会成为未来，或者更具体地说，未来当代首饰设计的一部分。光泽度已不再是当代首饰设计者口中的词汇，也不再是首饰的一个特点，它似乎只属于传统、庸俗、浮夸的首饰。根特大学的比利时研究者认为，人们把闪光物体仅同财富和奢侈联系在一起是非常短视的行为。他们的研究得出结论，人们对于光泽的偏好，包括视觉和触觉，是一种自然反应，而非文化现象。他们甚至还收集了一些证据线索，表明人们对于光泽的喜爱，与生理上对于水的需求息息相关。⁹ 在所有金属中，银最像水，在高度抛光后反射的光最多，这可能并非偶然。而 Koons 的蓝色玻璃球内部表面浸染成银色，因而可以说是水的双重反射。

这篇关于光泽的文章，以及相比完整无损的作品，我更钟爱 Jeff Koons 的破碎作品，都非常契合《漫谈首饰》项目的背景。该研究项目由我和同事 Hilde Van der Heyden 及 Pia Clauwaert 联合开展，并与安特卫普圣卢卡斯艺术学院的 sieraad 工作室开展了紧密的合作。在这个研究项目中，我们探讨了首饰独有的、能将某种物体转化成一枚首饰的特点。这些特质以及本文重点探讨的光泽，被艺术历史学家和首饰专家 Liesbeth den Besten 定义为“首饰性”。根据 den Besten 的研究发现，缺乏首饰性是当代首饰的一大问题，这使得当代首饰变成一个封闭的学科。他表示：“当代首饰已经发展成为一门‘正统’的、‘阳春白雪’的语言，不考虑有阅读障碍者、口吃者或来自不同语言和背景者，不考虑外国人，甚至不考虑佩戴者本身。”⁹ 作为一支研究团队，我们认为从艺术角度，对首饰性这一概念进行发散性的诠释，将有助于大大提高将当代首饰发展成为一门设计学科的必要性。将光泽以艺术性的方式融入首饰设计中，或许有助于那些不



太熟悉首饰设计这门学科的人加深了解，虽然圈内人士津津乐道，但仍需扩大受众基础。

P.S. Jeff Koons 计划修复《凝视玻璃球（Perugino 圣母子与四圣徒）》这件作品，让我深感遗憾。不过，我还是很感谢他引发了我的思考。至于谁将为此次损坏负责尚不明了。

P.P.S. Gijs Van Tuijl 正在接洽下一届新教堂《杰作》展览，他希望这次的事件不要对其他艺术品借出者造成不良影响。他表示：“下一届《杰作》展览的展品将放置在玻璃盒中供参观者观赏。”¹⁰ 这也是我作为一位首饰设计者略感遗憾的事。不过，相关讨论还有待文章进一步探讨。

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新纪元语境下的当代 首饰：一场超越当下 且改变未来的对话



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摘要

当代首饰正面临转折。人们不再仅把首饰当作奢侈品，只用材质的珍稀程度和制作工艺来衡量其价值。当今时代，任何产品都能在全球各地生产、分销和出售，首饰设计学科也面临着更加复杂艰巨的挑战。关键在于能否从概念及沟通角度重新审视设计本身，从而在道德、社会和政治这些迥异于设计的问题上产生新思想，激发人们采取行动并展开辩论。本文基于这一与当代设计研究密切相关的思考，尝试探究首饰设计所面临的新场景和新问题，旨在挖掘新的可行途径，通过佩戴首饰之举以及首饰与身体的呼应，让这一极具影响力的身上之物传达、激发并彰显人的思想。

关键词

当代首饰 批判性设计 新唯物主义 未来场景 人类世

新未来场景——人类世

新技术和新材料能改变地球面貌，例如材料及化学工程技术、合成生物技术以及信息技术的到来促使人类打破原有模式，从自身内部开始进化。Ray Kurtzweil 提出的理论认为，技术之间的交互作用将使技术进步整体呈指数型增长，材料与生产流程也会不断改变。这种进化还会影响人们的思考方式和对设计对象的造型方式，珠宝首饰也不例外。Kurtzweil 的研究¹¹提

Contemporary Jewellery in the Anthropocene Era, A Dialogue across the Present to Reinvent the Future

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Introduction

Contemporary Jewellery is at a turning point. It is no longer possible to think of jewellery exclusively as a luxury item, linked only to the preciousness of the materials and techniques. In an era where every product has already been consumed, produced and distributed globally, jewellery design discipline is faced with a more difficult and complex challenge. That concerns the possibility to be able to think again itself from a conceptual and communicative point of view, so as to be an invitation to a thought that stimulates action and debate, even on questions of an ethical, social and political nature, apparently far from this specific design field. Starting from this consideration, strongly close to the contemporary design research, this paper is an attempt to investigate the new scenarios and question marks of the jewellery project, in order to rediscover a new possibility that has this powerful device of the body to communicate, provoke, declare a thought, through the act of wearing and in relation to the other.

Keywords

Contemporary Jewellery; Critical Design; Neo-materialism; Future Scenarios; Anthropocene

Anthropocene as new possible scenario

With the advent of new technologies and materials capable of modifying the terrestrial aspect - such as material and chemistry engineering, synthetic biology and informatic technologies - the primordial model of humanity seems to evolve from within. In relation to the theories of Ray Kurtzweil who believes that the curve of technological progress, due to the interaction between

technologies, is growing at a wholly exponential rate, also the materials and productive processes are changing. This evolution concerns also the way to think and shape the design objects, and so the jewels as well. Kurtzweil's studies¹¹ hypothesize that this techno-scientific advancement will be equal to that imaginable in twenty thousand years and will transform every sector of knowledge towards a new transdisciplinary convergence, where new sciences, which are connected to each other reaching new and unexpected levels of efficiency, leading human evolution towards a total integration between nature and technology.



Shahar Livne, 《碎石》, 2017
Shahar Livne, *Lithoplast*, 2017

Due to these industrial and technological productions, the terrestrial landscape is changing: glaciers are melting, sea water is rising to their level, and many species of animals and plants are beginning to disappear or are now at risk of extinction. The warming of the atmosphere, desertification, the deep drilling in the soil, the mineral quarries, the pollution of the waters and the skies, the climatic changes and the violence nature is increasingly exposed to are unstoppable.

From the changes of the geological composition, it's born the term Anthropocene, which for the first time theorizes the existence of an era based on the impact of human civilization on the planet. This term was coined in the '80s by biologist Eugene Stoermer, and later adopted by the Nobel Prize winner Paul Crutzen for chemistry in the book *Welcome to the Anthropocene*,¹² until to be gradually adopted by different theorists and artists as a starting point for their conceptual researches.

It is a post-Holocene geological era, i.e. a period characterized by the invasive and transformative impact of human activity on earth. The term derives from the Greek "anthropos", meaning man, and "holocene" indicating the current geological period. The irreversible transformation of the chemical-physical characteristics of the earth is generating a new natural, semi-artificial world, since it is partly constructed and reshaped by man himself, and of which, he is consequently responsible for.

The assumption of the paper is that this contemporary evolutive scenario, can also become the zero degree level for a rethink of the jewellery design discipline, in order to invite the viewer to embark on a discovery process, through a more deeper understanding of the jewellery meaning itself.

A design response to this imaginary future, for example, is provided by the Israeli designer Naomi Kizhner, who in 2013, hypothesized a scenario where energy resources are scarce.¹³ She has designed precious devices that exploit the flow of the blood in the human body for production of energy and survival. These objects, serving as the archetypes of a design for the Anthropocene, mixing gold, biopolymers and electrical conductors grafted into the skin, invite a reflection on the future possibilities of contemporary design.



Naomi Kizhner, 《能量瘾者》, 2014
Naomi Kizhner, *Energy Addicts*, 2014

In this perspective, the role of design is transformed because the design of a product is no longer aimed at exclusive physical consumption, but also intellectual. Through the objects, critical thinking extends to a wider spectrum of themes and purposes, including political debate, philosophical reflection, scientific experimentation and environmental issues. In relation to the topic of Anthropocene, for instance, the creation in the laboratory of new materials, manufacturing processes and tools for the creation of new contemporary jewels plays an important role.

About the natural environmental landscape, the manifestations of the disruption of the original ecosystem of the planet are increasingly evident. Thus, in the book *The Sixth Extinction*, Elizabeth Kolbert writes: "Right now, we are deciding, without quite meaning to, which evolutionary pathways will remain open and which will forever be closed. No other creature has ever managed this, and it will, unfortunately, be our most enduring legacy."¹⁴

Also in Anthropocene nature responds to man through a self-modifying operation of itself, to survive, just as it has always done. Hence, although the Anthropocene is still a theory for some, from a scientific point of view, this era is already providing its results, both as the creation of new mineralogical elements and with the modification or disappearance of living species and consequently with the irreversible change of the original characteristics of the environment.

For these reasons, many cultural platforms and art projects are arising around this complex philosophical debate. Amongst them, we can't not mention the Anthropocene-curriculum Platform¹⁵ or the book curated by Kayla Anderson edited in 2015 by MIT Press *Ethics, Ecology, and the Future: Art and Design Face the Anthropocene*. As states the author "... (it) provides a brief critique

出一种假说，认为 21 世纪这种技术科学带来的指数级进步相当于人们如今对未来两万年后的想象，并将改变所有知识领域，走向全新的跨学科融合；在这种融合体中新的科学能以前所未有的效率互相连通，带领人类朝着自然与技术全面融合的方向进化。

工业与技术生产使地球面貌发生了变化：冰川在融化，海平面在上升，许多动植物开始消失，或已濒临灭绝。大气变暖、荒漠化、深钻井、采矿场、水污染、空气污染、气候变化、愈演愈烈的自然灾害，无一能停止。

地质变化催生出“人类世”一词，是首次以人类文明对地球的影响为一个时期定名。该词由生物学家 Eugene Stoermer 在上世纪八十年代首次提出，后来诺贝尔化学奖得主 Paul Crutzen 在其著作《欢迎来到人类世》¹² 中引用，此后这一概念逐渐被理论家和艺术家接受，并成为他们进行概念研究的起点。

人类世是后全新世地质时期，特征是人类活动对地球产生了入侵式、变革性的影响。人类世“Anthropocene”一词由希腊语“anthropos”（意为“人类”）和“holocene”（即当前的地质时期——全新世）衍生而来。地球的物理化学特性正在发生不可逆转的变化，从而产生了一个新的半人工的自然世界。这样的世界由人类参与构建和重塑，因而人类理应对其负责。

本文提出的假设是当代进化场景可以作为重新思考首饰设计学科的基准点，通过加深对首饰内涵的理解，启发受众开启发现之旅。

例如，以色列设计师 Naomi Kizhner 就于 2013 年通过设计作品对上述这种未来设想作出回应，假想出能源稀缺的场景。¹³ 她设计了一系列珍奇的装置，利用人类维持生命的血液流动产生能量。这些装置被视为人类世设计作品的先锋之作，所用材料混合了金、生物高分子聚合物以及嵌入皮肤的电导体，引发人们思考当代设计未来的种种可能。

从这个角度来说，设计的角色已经发生转变，因为产品设计不再只是着眼于实体消费，还关注到理念层面。借助这些设计作品，批判性思维延展到了更广阔的主题和用途，包括政治辩论、哲学思考、科学实验以及环境问题。例如得益于人类世这一主题，人们意识到实验室所创造出的新材料、新工艺流程以及新工具，会在当代珠宝的创新中发挥十分重要的作用。

自然环境景观方面，地球原始生态系统遭受破坏带来的影响正日益显现。因此，Elizabeth Kolbert 在其著作《大灭绝时代》中写道：尽管并非刻意为之，目前人类正决定着哪种进化路径能继续下去而哪种路径将永远被淘汰。这是其他任何一种生物都没有经历过的，但不幸的是，这一决定将成为人类留给地球最持久的“遗产”。¹⁴

在人类世，自然也一如既往通过自我调整，对人类活动作出回应，以求得继续存在。因此，虽然“人类世”理论仍只有部分人信奉，但从科学的角度出发，这个时代已产出一些成果：既创造了新的矿物元素，也改变了一些生物物种或令一些物种不复存在，从而对环境的原有特征带来不可逆的变化。

正因如此，许多文化平台和艺术项目正围绕这一复杂的哲学辩论展开。其中，我们不得不提及人类世课程平台¹⁵ 和 2015 年由 Kayla Anderson 撰写、麻省理工学院出版社编辑的《伦理、生态与未来：当艺术与设计面临人类世》一文。文中，作者如是说，“……（本文）简要讨论这些问题如何在文化领域得到解决，表明批判性、概念性和思辨性的设计可能最适合于人类世，因为它们培养了批判性思维，思考我们如何与科学和技术取得联系，我们如何在政治和社会上组织自己，以及我们如何在更广泛的生态组合中发挥自身的作用。”¹⁶

在这些理论的基础上，当代艺术项目试图以不同的方式研究纯天然物质，使之与原始背景紧密联系起来。设计将自然作为原始材料，并利用先进技术或创新方式重新加工这一古老且极具象征意义的存在。

例如，为了构建新的想象空间，首饰设计师 Patrícia Domingues 通过混合、切割天然石料和人造石来制作首饰。通过碎片化、解构和重构等过程，最终的作品重建了超自然图景。这一创作的意义在于呈现了一系列触动多感官的胸针，通过物质和哲学的融合探索人类的原始感觉，引发对人体与环境相互作用的反思。



Patrícia Domingues, 《二元系列》, 胸针, 代木、钢, 2015
Patrícia Domingues, *Serie Duality*, Brooch, Necuron, Steel, 2015

of how these issues are being addressed in the cultural sphere, suggesting that works of critical, conceptual and speculative design may be best suited to addressing the Anthropocene as they foster critical thinking about how we relate to technology and science, how we organize ourselves politically and socially, and how we define ourselves in the broader ecological assemblage.”¹⁶

Starting from these theories, the contemporary project tries to investigate the pure natural substance in different ways, closely connecting it to its original context. Design uses nature as primordial material, archaic substance, exquisitely symbolic, and re-processes it according to advanced technologies or innovative manipulations.

Searching for a building of a new imaginary landscape the jewellery designer Patrícia Domingues, for instance, creates jewels by mixing and cutting natural and artificial stones. The result is a set of objects that recreate metaphysical landscapes through processes of fragmentation, deconstruction and reconstruction of the matter. The sense of the operation is the staging of a set of multi-sensorial brooches, which peek into the human primordial feeling through a material-philosophical contamination which invites a reflection on the interaction between the human body and the environment.

A speculative approach to materials in the jewellery design project

Among the most advanced design currents we find the Neo Material field of research, which moves between a scrupulous laboratory practice and an investigation into the machines and materials used for the construction of the objects.¹⁷

Heterogeneous, unexpected, organic and inorganic materials, digital instruments and machinery; everything is positioned in a single synesthetic space that is the contemporary laboratory. The designer's approach is, in this sense, similar to that of the alchemist: the hands and gaze open up a significant dimension that actively involves sight and touch, of which the object is a direct expression. Like the alchemist, the designer modifies and distils the material to create something that was previously not there. Both choose the most suitable elements and chemical compounds, the best techniques, trying out and testing all the various options.

The artistic duo Revital Cohen & Tuur van Balen, for example, try to redefine a new type of substance, shaping it through a combination of materials recovered by old hard disks. To explain a project like B/NDALTAUU, they write: “Metals and rare earth minerals are mined from the pile of hard drives and reconfigured back into mineral form. Neodymium (Nd) magnets are shredded with a water jet, tantalum (Ta) is filed out of capacitors and the gold (Au) recovered with acids. The aluminium (Al) platters – still holding their ones and zeros – are melted and recast in a sand mould. An artificial ore emerges from the earth, unexpectedly black.”¹⁸

The experimentations of the study go beyond the boundary between the material and digital dimensions, taking the latter, through the breakdown of the electronic components that generate it, to its state of primary physicality. The result is not an object but rather a new mineral, whose sole purpose is to open up speculation on the meaning of the substances and on how they can be used.



Revital Cohen & Tuur van Balen, 《B/NDALTAUU》, 2015
Revital Cohen & Tuur van Balen, *B/NDALTAUU*, 2015

But the approach taken to the transformation of material also transforms the thought, because each element is linked to a precise primordial macro cosmos, made up of images, stories and customs, in continuous evolution. And it is the use of this anthropological culture that inspires the designer to re-invent each time new materials, manufacturing and aesthetic processes.

In the Mineralogical Journal, Robert Hazen, Edward Grew and other geologists have supported the thesis that this new era has led to the spontaneous creation of new minerals. “We have cataloged 208 mineral species approved by the International Mineralogical Association that occur principally or exclusively as a consequence of human processes. At least three types of human activities have affected the diversity and distribution of minerals and mineral-like compounds in ways that might be reflected in the worldwide stratigraphic record.”¹⁹ As the study states, from a geological point of view, the generation of these 208 new minerals is due to three fundamental stratigraphic markers: the presence of chemical compounds within rock; the transformation of the rock surface due to mining activity and the redistribution of natural minerals by human beings.

About this aspect, a fascinating hypothesis on the future of mines is offered, for instance, by the research of Gionata Gatto and Giovanni Innella, who in Geomercer construct a complex interactive installation – made up of digital devices, hydroponic growth tanks and plants – aimed at depicting the potential economic importance of agriculture worldwide. “And if we could make the most of the extractive capacities of some plant species to imagine a new financial economy driven by plants?”²⁰ This is the question the two designers endeavour to answer, in a bid to transform the polluted lands into a sort of innovative mine, by means of the accumulation of precious metals that the plants can extract.

Through a reversal of the current risks related to pollution due to plastics and the imagination of a scenario where plastic will no longer be produced, the designer Shahar Livne tries to work with polymeric waste, reformulating it into a new clay mixture. Plastic, an icon of the consumeristic and disposable, turns into something precious and rare to handcraft the remodeling of objects. Moving away from an aesthetic of perfection typical of products manufactured by the industry, the Israeli designer invents a new

首饰设计项目中材料的想象创造方法

在最前沿的设计浪潮中，我们发现了新材料研究领域，它结合了严格的实验室操作，同时研究用于构造物体的机器和材料。¹⁷

无论是由多种成分构成、奇特的有机和无机材料，还是数字仪器和机械，任何物体都置于一个单一的联觉空间——当代实验室。从这个意义上说，设计师所采用的方法与炼金术士相似：运用双手和凝视，他们开拓了一个涉及视觉和触觉的重要维度，通过物体进行直接表达。与炼金术士一样，设计师通过改造或提炼材料，创造前所未有的新物质。两者都选择最适合的元素和化合物，运用最好的技术，尝试和检验各种可能。

例如，Revital Cohen 和 Tuur van Balen 两位艺术家试着重新定义一种新物质，通过还原并组合旧硬盘材料进行创作。在阐释《B/NDALTAU》这个作品时，他们写道：“金属和稀土矿物是从一堆硬盘中提取出来的，并重新还原至矿物形式。用喷射的水流切割钕磁铁，从电容器中锉出钽，用酸还原金。铝盘片随同其中的数据被熔化并在砂模中重铸。一种黢黑的人造矿石就此出现在地球上。”¹⁸

这个实验跨越了物质和数字系统间的界限，通过分解构成数字系统的电子元件，使其恢复到初始物理状态。产生的结果不是一个物体，而是一种新的矿物。实验的唯一目的是激发对物质意义和使用方式的想象空间。但这种改造物质的方法也改变了人的思想，因为每种元素都与原始宏观宇宙产生联系，而宇宙由图像、故事和习俗组成，处于不断的进化过程。也正是这种对人类文化的运用，才激发了设计师一次次开启重新发现、创造新材料的美学过程。

在《矿物学杂志》上，Robert Hazen、Edward Grew 和其他地质学家都支持一个论点：这个新时代让新矿物的产生成为一种自发行为。“我们列出了国际矿物学协会批准的 208 种矿物，这些矿物主要或完全由人类介入创造产生。至少有三种类型的人类活动影响了矿物和类矿物的种类和分布，这反映在全球地层记录中。”¹⁹ 研究表明，从地质学的角度来看，这 208 种新矿物的产生得益于三种基本的地质标记物：一是岩石中的化合物；二是由于人类采矿造成的岩石表面的改变；三是人类对天然矿物的重新分布。

Gionata Gatto 和 Giovanni Innella 经过研究，提出了一个关于矿物未来的有趣假设。两人在作品《Geomerce》重金属回收计划中创造了一个复杂的互动装置，装置由数字设备、水培生长罐和植物组成，意在说明农业对全球经济发展的潜在重要

性。“如果我们能够充分利用某些植物的汲取能力，那由植物推动的新金融经济是否将成为可能？”²⁰ 这是两位设计师努力回答的问题，他们通过积累植物汲取的重金属，尝试将遭受污染的土地转变为某种新型矿藏。



Gionata Gatto & Giovanni Innella, 《Geomerce》重金属回收计划, 2015
Gionata Gatto & Giovanni Innella, *Geomerce*, 2015

通过逆转当前与塑料污染有关的风险，想象不再生产塑料的情景，设计师 Shahr Livne 尝试将聚合物废料重新配制成一种新的粘土混合物。代表着消费主义和用完即弃的塑料，变成了珍贵而罕见的手工改造品。这位以色列设计师摆脱了工业制品典型的完美美学束缚，发明了一种她称之为 Lithoplast 的新材料，用于制作家居使用的图腾和雕塑模型。

最近接受在线设计平台 Deezen 采访时，Livne 说道：“我的研究以地质学家将来期望做的事情为基础。通过动物使用塑料的行为，或者通过由塑料制作而成的新岩石，我们已经看到塑料正在与自然融合。如果塑料最终被能工巧匠使用，它的价值将会发生变化。人们的第一反应是塑料是一种威胁，但正如一位地质学家告诉我的那样，地球却不以为意。”²¹

这种观点与当前对环境风险的看法截然相反，对未来图景的一大想象是人类能够利用环境中已发生的改变。人类不再需要恢复环境，而可以尝试与废料共处，有策略地回收这些废料，再将其重新投入市场。

Mario Albrecht 的作品就是一个实例。他的设计目标是将聚乙烯和包装箔等塑料废品改造成一种新物质，再制成首饰。叠加、交叉、压缩……他尝试运用各种处理方法，探索新的美学外观。他在自我介绍中如是说：“尽管我们的日常生活中塑料无处不在，我们却很少看到它的美丽之处。我的目标是制作出能让人一眼看出材质的首饰。为了实现这一目标，我不会将自己凌驾于材料之上，而是与之合作，并在设计过程中融入其特性。”²²

material that she calls Lithoplast, with which model totems and sculpture objects for domestic use.

In a recent interview for the online design platform Deezen, Livne states “My research was based on what geologists will expect to do in the future. We can already see plastic hybridizing with nature, through the behavior of animals using it, or through new rocks that are made out of plastics. If plastic is eventually used by craftsmen, its value will change. People immediately think that plastic is a threat, but as a geologist told me - the Earth just does not give a damn.”²¹

In this upside-down perspective compared to the current perception of environmental risk, one of the possible visions concerns the possibility of using changes already in place in the environment, without having to necessarily want to restore it, but instead trying to live together with the waste materials, recovering them in a strategic way to reintroduce them in the market.

The work of Mario Albrecht, for example, aims to invent a production of jewels derived from rejects of plastic materials, as polyethylene and packaging foils, through their reinvention as a new substance. Overlays, intersections, compressions, all these and others are just some of his possibilities in order to investigate a new aesthetic surface. In his statement, he says “Despite the fact that we are accompanied by the material in our daily life, we only rarely observe it as being beautiful. It is my aim to create pieces of jewellery that do not betray any traces of their origins. In order to achieve this, I do not dominate the material, but rather cooperate with it and include its specific characteristics in the designing process.”²²

Along the intent to grasp the imperfection and re-process it through a creative operation of redesign that thus enriches the meaning, the research of Karin Roy Michelle Andersson is carried out.

About her jewels, she says “I find my material in garbage containers, on the banks of ditches, and at the hairdresser. I even search for it in my friends’ bathrooms and fridges—you have to be observant if you are going to find that perfect jewellery material. From the



Mario Albrecht, 《绿色》，聚乙烯（塑料袋和箔纸）、银、弹簧钢, 2015
Mario Albrecht, *Green*, Polyethylene (plastic bags and foil), Silver, Spring steel, 2015

plastics I make scales that I sew together by hand.”²³ In strictly processual terms, the designer rediscovers new expressive possibilities that bring various different strengths into play, like manual skills, experimentation, assembly, the joining of pre-existing materials, by means of an anti-hierarchical and syncretism logic. A practice that paradoxically ends up with the transformation of used and forgotten materials into unique collectors items.

Why contemporary jewellery needs of critical design thinking

In light of irrepressible technological acceleration and industrialization that has now overwhelmed the relational logic between man and nature, it is clear that it is necessary to reflect on how Design can interact with these phenomena. The project must not necessarily defend with a romantic attitude the idea of the restoration of the original ecosystem, but rather can intervene in it, through an acute design thought, and a willingness to rethink the world of objects and, in this case, of jewels in a complex society. If these evolutions are now unstoppable, we must design with a critical approach, in order not to passively undergo the changes imposed by our own inventions. It is desirable to understand the possible critical aspects of a natural environment transformation to which limits are not imposed and that often dominates man from above, actor and victim of his own actions.²⁴ But, it is also possible to review the artificial materials and processes now triggered by man in a different light, trying to reprocess them and rethink them through the arts and design.

In this perspective, the role of the project is crucial, because the will to investigate political or ecological themes is the faithful mirror of a precise contemporary choice which the jewellery world now must be ready to face. In this sense, the jewels illustrated in the paper represent a clear gaining of awareness and a direct translation of this thought in a physical jewellery piece as an invite to the viewers.

About the Anthropocene topic, one of the most interesting aspects of this operation lies in placing it as a catalyst concept of design practice, which unfolds both in an intellectual and material way, in order to actively involve society in this developing phenomenon.



Karin Roy Andersson, 《倒》，项链，再生塑料、线、钢、银, 2015
Karin Roy Andersson, *Backupfront*, Necklace, Recycled plastics, Thread, Steel, Silver, 2015

Karin Roy Michelle Andersson 开展研究，旨在寻找不完美的物品，通过创造性的重新设计对这些物品进行再加工，从而丰富其意义。

提到她的首饰，她表示：“我从垃圾箱、沟渠边和理发店寻找材料，我甚至在朋友的浴室和冰箱中寻找。如果想找到完美的首饰材料，就必须善于观察。我用这些塑料制成鳞片，再把它们手工缝制到一起。”²³

从制作程序来看，这位设计师重新发掘了材料的表现力，通过运用反等级和融合逻辑，发挥出手工技能、实验、装配、现有材料融合等多种手段的力量。这种实践一反常态，将废料和被遗忘的材料转化为独特的收藏品。

当代首饰为何需要批判性设计思维

在技术加速发展的进程难以控制、工业化严重破坏人与自然关系的背景下，很明显人们亟需思考设计如何与这些现象相互作用。设计项目不一定要以浪漫的态度捍卫恢复原始生态系统的想法，而是可以通过敏锐的设计思想介入生态系统，并且愿意在复杂的社会中重新思考物质世界以及本文所探讨的首饰世界。

如果这些演变当下势不可挡，我们必须采用批判性思维进行设计，以免被动接受我们自己的发明所带来的变化。我们要理解自然环境变革的潜在关键影响，自然环境的变革无法预估，并且经常主宰人类——人类是自身行为的施行者和受害者。²⁴ 但是，这也让人类有可能从不同的角度审视人造材料和工艺，尝试通过艺术和设计对其进行再加工和再思考。

从这个角度来看，设计项目的作用至关重要，因为探究政治或生态主题正是首饰界现在必须准备作出的正确抉择。从这个意义上说，本文所展示的首饰表明，设计师对这一理念有了更加清晰的认识，并将理念转化为首饰实物，引发观赏者的思考。

关于人类世主题，最有趣的地方在于人类世已成为促进设计实践的一大概念，这种设计实践已在智力和物质层面同时展开，以便让社会参与其中。因此，首饰项目不再仅仅着眼于描绘真实世界的乐观图景，而是力图激起讨论，提出不必立即给出满意答案的问题。

* 此文聚焦当代首饰，主题摘自 DigiCult 杂志 2018 年第 77 期刊登的《艺术生态系统》。网址：<http://digi.cult.it/digimag-journal>

No longer, therefore, only jewellery projects aimed at obtaining an optimistic vision of the real, but design pieces that seek to give rise to a debate, asking questions without necessarily having to provide immediate and comfortable answers.

* This contribution is the result of a focus on contemporary jewellery, whose theme has been extracted from the essay previously published in 2018 on DigiCult Journal n.77 *The Arts Ecosystem*. Website: <http://digi.cult.it/digimag-journal>

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过去，现在与未来的对话：从首饰艺术来诠释我对中国文化的理解



Gussie van der MERWE

如果想知道你的过去式，看一看你现在的状况；
如果想知道你的未来世，看一看你目前的行为。

《中国人想要什么》一书引用了这句中国谚语，意思是通过自我反思，我们可以认清自己的过去、现在和未来（Doctoroff, 2012年：第40页）。自我反思有助于我们重新评估并明确自己的价值观、目标以及个体和文化身份的本质。

反思个体身份的过去、现在和未来，便不难发现，本质而言我们都拥有多重身份。加拿大理论家 Linda Hutcheon 在《后现代主义》一文中写道：“……对大多数后现代艺术家和理论家而言，任何看似连贯的整体（比如自我）在[自身]内部都存在可解构自身的蛛丝马迹（在“自我”的情况下，指另一个自我）”（2006年：第116-117页）。因此，我认为相反的情况也成立，即我们可以通过观察另一个自我来发现自我。

艺术家不可避免地受到周围环境的影响，他们接触的人和浸染的文化将塑造他们创作的艺术。而当接触到与自身所处文化截然不同的新文化时，这种影响会更具吸引力。艺术家不得不找寻自己的方式来适应这种新文化，与此同时，也不可避免地对原生文化产生新的认识。

Dialogue across the Past, the Present and the Future Interpreting China through An Art Jewellery Practice

If you want to know about your past, look at your present conditions. If you want to know about your future look at your present actions.

This Chinese proverb, quoted in *What Chinese Want*, suggests that it is in the act of self-reflection that we may find our past, our present and our future (Doctoroff 2012:40). Self-reflection helps us reassess and clarify our values, goals and essentially our personal and cultural identities.

Through reflecting on the past, present and future of our identities, it is evident that our identities are essentially fragmented. Canadian theorist, Linda Hutcheon, states in her essay *Postmodernism*, “... as for most postmodern artists and theories, any seemingly coherent whole (say, the self) carries within [itself] the deconstructable traces of its own conditions (in this case, the other)” (2006:116-117). Consequently, I would argue that the same counts for the opposite; it is by observing the other in which one finds oneself.

Artists are inevitably influenced by their surroundings. It is the people they meet and the cultures they are exposed to that will shape the art they make. This becomes all the more enticing when faced with a culture very different to one's own. The artist is then forced to negotiate their way through this new culture, while, unavoidably, gaining fresh perspective on their own culture.

Art and craft may act as a mirror for society. It may, moreover, facilitate understanding, building bridges between cross-cultural

borders. Art jewellery, much like any other art form, is a language which does just that. Through the making of art jewellery, the artist makes sense of world, of their place in time and space. Jewellery as an art helps its audience appreciate and understand, their place in the past, present and future. It has the ability to give context to the ever more complex world around us.

As a South African jewellery artist, who has been living in Shanghai for over four years, I have seen how living abroad has influenced my artistic practice. China presents a vast field of endless possibilities for artistic inquiry. It is a country with one of the oldest documented histories, a country which brought the world the four great inventions²⁵; a country which has been a key role player in world economics, a civilization whose trade of goods and culture helped established the Silk Road. It is a country synonymous with precious materials like jade, ceramics and silk. It has a history that has left a wealth of artefacts. These we may admire, interpret and re-interpret. China indeed keeps reinterpreting and reinventing itself.

The city of Shanghai has for many years acted as a port and gateway for foreigners into China. A City with a fragmented identity, which is always changing – comprising of old and new; modern and traditional, Eastern and Western. It is in these contrasts, particularly in the juxtaposed woven bamboo fences (fig 1) and modern concrete walls of the Former French Concession²⁶, where I found my inspiration for my practice.



图 1: 竹编篱笆, 中国上海前法租界 (G van der Merwe, 摄于 2017 年 8 月 21 日)
Fig 1: Woven Bamboo Fence, Former French Concession, Shanghai, China. (G van der Merwe, personal photograph 2017, Aug 21)

Fascinated by their rustic aesthetics, I tried to replicate the woven bamboo fences by cutting up copper sheets and weaving it diagonally as seen in figure 2, *Untitled Neckpiece* (2017). Although this piece was inspired by Chinese architectural elements, the new material, copper, and its changing form made this sculptural piece reflect a hybrid cultural artefact, reminiscent of rural-tribal adornment.



图 2: Gussie van der Merwe, 《未命名领饰》(2017), 铜 (图片来源: <http://gussievandermerwe.yolasite.com/work.php>)
Fig 2: Gussie van der Merwe, *Untitled Neckpiece* (2017). Copper. (<http://gussievandermerwe.yolasite.com/work.php>)



图 3: Gussie van der Merwe, 《红包》(2017), 铜、仿金箔 (图片来源 <http://gussievandermerwe.yolasite.com/work.php>)
Fig 3: Gussie van der Merwe, *Hóngbāo* (2017). Copper and imitation gold leaf. (<http://gussievandermerwe.yolasite.com/work.php>)

艺术是反映社会的一面镜子，还可增进理解，架起跨文化交流的桥梁。与其他艺术形式一样，首饰艺术也是一种可以增进理解的语言。在制作首饰的过程中，艺术家得以了解世界以及自身在时间、空间中的位置。首饰作为一种艺术，可帮助受众品味和了解自身在过去、现在和未来所处的位置，为我们展现日益复杂的世界。

作为一位在上海生活了四年多的南非首饰艺术家，我清楚地看到旅居国外对我的艺术创作产生了怎样的影响。中国为探究艺术提供了一方充满无限可能的广阔天地。中国历史悠久，创造了四大发明²⁵，为世界经济作出重要贡献，通过商品和文化贸易建立了丝绸之路，还是玉石、陶瓷和丝绸等珍贵材料的代名词，拥有大量文物珍宝。我们赞美、诠释或重新诠释这一古老文明，而事实上，中国也在不断重新诠释和重塑自我。

多年来，上海一直是外国人进入中国的港口和门户。这个城市拥有多重身份且一直在变化，它是新与旧、现代与传统、东方与西方的交融。正是在如此鲜明的对比中，尤其是看到前法租界²⁶内，竹编篱笆（图 1）与现代钢筋混凝土墙体并行不悖，我找到了创作灵感。

这种质朴的美让我深深着迷，模仿竹编篱笆，我试着切割铜板，并沿对角线编织，于是便有了图 2《未命名领饰》(2017) 这件作品。虽然这件作品的灵感来自中国建筑元素，但运用的新材料铜及其变体，使这件雕塑作品成为一件融合不同文



图 4: 中国红包，1998 年，大英博物馆藏品 (图片来源: <https://artsandculture.google.com/asset/red-money-envelope/yAFQ2i7Xhe3tGg>)
Fig 4: An example of a Chinese Red envelope (hóngbāo). 1998. Collection: British Museum. (<https://artsandculture.google.com/asset/red-money-envelope/yAFQ2i7Xhe3tGg>)

化的工艺品，让人联想到粗犷的部落装饰。

从竹篱笆开始，我逐渐被身边的其他编织品所吸引，如篮子、扇子和编椅。我的研究随之又扩展到其他国家的编织技艺，因为我意识到，尽管形式和材料不同，编织这门艺术存在于世界上大多数文化中。

作品《红包》(图 3) 是信封形状的容器，将金箔放在中国古钱币和汉字形状的铜板上，然后把铜板切成条状，编织成容器。盖子已编织完整，但容器口处未收，任由金属条向四面散开。

这件作品的灵感来自中国传统习俗。在中国，庆祝农历新年时，亲友之间会互送装着钱的红色信封（图 4），这些红色信封叫做“红包”。红包的意义不仅仅在于里面实际装有多少钱，更多的在于写在信封上的美好祝愿，以及通过互发红包这一举动传达的祝福。（Shinn-Morris [网络来源]）

法国社会学家 Marcel Mauss 认为，礼物是建构社会的一方基石。他在题为《礼物，礼物》的论文中写道：“……这些互相交换的礼物将人们联系在一起，在这一共同理念下发挥作用：作为礼物收到的物品通常可以神奇地将赠礼者和受赠者，从宗教、道德甚至法律上联系在一起”（1997 年：第 29 页）。

作品《红包》阐释了个人如何通过赠礼习俗融入社会。尽管赠礼存在于世界大多数文化中，但礼物经济的细微差别非常

From the starting point of the bamboo fences, my attention was drawn to other woven products that I saw around me such as baskets, fans and woven chairs. My research subsequently expanded to weaving techniques from other countries as I realised that weaving, in its various forms and materials, is visible in most cultures around the world.

The piece *Hóngbāo* (fig 3), is an envelope-shaped vessel. This piece was created by placing gold leaf on copper sheets in the shape of ancient Chinese coins and Chinese characters. The copper was then cut into strips and woven into a vessel. The lid has been completed, but the other side has been left undone with the metal strips going in all directions.

This piece draws inspiration from Chinese tradition. During Lunar New Year celebrations, friends and family exchange red envelopes containing money (fig 4). These red envelopes are known as 红包, *hóngbāo*. The value of these envelopes are not merely in their physical contents, but more in the good wishes written on the envelope and wishes conveyed through the act of giving the envelope. (Shinn-Morris [online])

The French sociologist, Marcel Mauss, argues that gifts act as the cement of a community. He states in his essay *Gift, gift*, "... these exchanges and gifts of objects that link the people involved, function on the basis of common fund of ideas: the object received as a gift, the received object in general, engages, links magically, religiously, morally, juridically, the giver and the receiver" (1997:29).

The piece *Hóngbāo*, illustrates how individuals are woven together into community through the ritual of gift giving. Although gift giving can be seen in most, if not all, cultures around the world, the finer nuances of a gift economy are extremely complex. The meaning of a gift and the obligatory reciprocity differs for different people depending on their religious and cultural background. As an outsider viewing these rituals, one can never quite grasp the emotional and sentimental bonds formed by these gifts.

These two pieces (fig 2 & 3) form part of a body of work manifesting four years of living in China, my travels to other countries as well as my South African heritage. As a Caucasian Afrikaner born in South Africa, a by-product of European colonialism, my background is a hybrid of cultural experiences woven together. Through my work I explore the cultural effects of an increasingly globalized world has on the individual and in the process weaving together a new cultural identity - that of a global citizen.

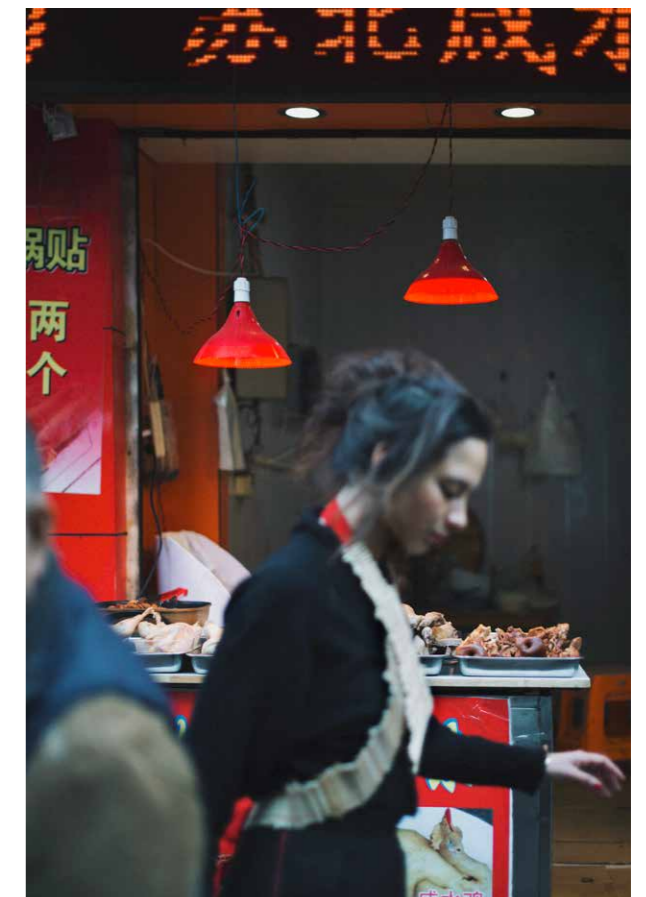
While I was completing a three-month residency at San W Art Gallery/Studio in Shanghai, Italian jewellery artist, Lavinia Rossetti, was doing the same. The results of her residency concluded in a body of work titled: *Safe Food Neighbourhood Sharing* (fig 5-7). The words for Rossetti's title were borrowed from Chinese characters printed on take-away chopstick packaging. It is a direct translation of the characters printed on its packaging. This direct translation is typically mismatched, almost comically incomprehensible and not dissimilar to translations commonly seen in Chinese restaurants, in China and abroad.

In the catalogue accompanying the exhibition, *In 在之间 Between*, which exhibited the results of her residency, Rossetti stated, "Eating

is one of the natural ways to explore a new country. After arriving in China chopsticks were the first "tool" of mediation between me and a new reality. These utensils became my keys for new flavours and for a new culture." (Rossetti 2017)

Rossetti's pieces, in *Safe Food Neighbourhood Sharing*, are made from bamboo chopsticks and silk fabric – two materials associated with China and Chinese culture. The structure of her pieces draws inspiration from traditional Chinese garments. Rossetti goes on saying, "I am fascinated by the symbolic meaning as well as the aesthetic and intrinsic qualities of chopsticks. By cutting up, interlacing and imprinting them, I transformed one of the most common objects used, to create structures that became wearable pieces inspired by my new surroundings. The work is my intuitive analysis of China and its flavours, a very fast digestion of all the visual inputs that I got during this stay." (Rossetti 2017)

By repurposing everyday objects, which were meant for one-time-use, Rossetti makes a statement about today's over consumption. "This body of work consists of 157 pairs of disposable chopsticks. I collected the chopsticks that came with every take-away meal and asked the staff of the gallery to use chopsticks which were made to be washed and reused after meals." (Rossetti 2017) Through Rossetti's work, we are compelled to consider what impact our decisions have on our environment – we begin to question the manner in which we consume and waste.



复杂。礼物的意义以及是否必须回礼会因送礼双方宗教和文化背景的不同而有所差异。作为旁观这些习俗的局外人，人们可能永远无法完全理解这些礼物形成的情感纽带。

这两件作品（图 2 和图 3）可以说是一个缩影，部分展现了我在华生活四年和旅居其他国家的经历，当然还有我的南非根源。作为出生在南非的高加索白人，在南非这片欧洲殖民主义留下的土地上，我体验了不同文化的交织与碰撞。通过作品，我探索着一个日益全球化的世界对个体的文化影响，并在此过程中形成了一种新的文化身份——全球公民。

我曾在上海三 W 艺术机构驻场三个月，当时意大利首饰艺术家 Lavinia Rossetti 也在那里。她在驻场期间完成了一系列名为《食品安全邻里共享》的作品（图 5-7），作品名称直接借用了外卖筷子包装上的汉字，字对字直译而来。这种直译一般是错误的，令人费解，荒谬至极，与中国和国外的中餐厅里的翻译如出一辙。

Rossetti 在驻场期间完成的作品在展览“在之间”上展出，在展品目录上，她如是说道：“吃是探索一个新国家的自然方式。来到中国后，筷子成为我适应新环境的第一个‘工具’。这些器具成为我探索新口味和新文化的钥匙。”（Rossetti, 2017 年）

在《食品安全邻里共享》系列作品中，Rossetti 采用了竹筷和丝绸这两种与中国和中国文化密切相关的材料。她从中国传统服饰中汲取灵感，设计作品结构。Rossetti 还表示：“筷子的象征意义及其美学价值和本质属性让我深深着迷。我从新环境中汲取灵感，通过切割、交织和压印等方式，将这一常见的日用品改造成可穿戴的饰品。这件作品体现了我对中国及中国风味的直观感受，是我对驻场期间所有视觉输入的快速消化。”

Rossetti 将一次性日用品用于创作中，旨在反映当下的过度消费现象。“作品的主体使用了 157 双一次性筷子，均由每顿外卖收集而来，我要求画廊的工作人员使用清洗后可重复使用的筷子。”（Rossetti, 2017 年）Rossetti 的作品促使我们思考自身的决定对环境的影响，让我们开始质疑自己的消费方式和浪费行为。

新西兰首饰艺术家 Moniek Schrijer 也将她对空间和时间的感悟转化为设计作品。2017 年，Schrijer 在中国厦门的中国欧洲艺术中心担任驻馆艺术家，期间从周围环境中获得灵感，创作出耐人寻味的作品。她的作品构思看似毫不费力，实则经过一番仔细思量，是对中国的过去、现在和未来的写照。她在作品中使用此前用作不同用途的现成品，创作出具有附

加意义的新物件，从而在物品的旧功能与其可穿戴的新功能之间建立起持续对话。关于现成品对她的吸引力，Schrijer 也在 Thenational.co.nz 网站上的作品说明中如此解释道：“我被那些反映过去、想象未来、庆祝当下的美好事物所深深吸引。”（Schrijer, 2014 年：[电子文献]）

Schrijer 的作品《添加到购物车》（图 8）是一款由银和微型镀铬钢购物车制成的项链。可以说，这件作品直接反映的是中国经济快速发展以及重点拉动消费以推动经济继续增长。20 世纪中国的经济主要依靠制造业和工业，而如今，中国决心转型为消费驱动型经济体。中国正在迅速壮大其不断增长的中产阶级群体，摆脱对制造业和廉价出口的依赖，中国的淘宝网和京东商城已成为全球网购平台的领跑者。具有讽刺意味的是，Schrijer 主要利用现成品创作了这件作品，而这些现成品很可能就是她自己或零售中间商从这些网购平台上购得。



图 8: Moniek Schrijer, 《添加到购物车》(2017), 铬钢和银。(图片来源: https://www.instagram.com/p/BhLDQ--nLY9/?taken-by=moniek_schrijer)
Fig 8: Moniek Schrijer, *Add to cart* (2017). Chromed steel and silver. (https://www.instagram.com/p/BhLDQ--nLY9/?taken-by=moniek_schrijer)

在《骨瓷 / 中国骨头吊坠系列》（图 9）的作品名称中，Schrijer 玩了一把文字游戏。英文标题中的“Bone China”既可以理解为“骨瓷”，即中国标志性的蓝白陶瓷，曾经是中国向欧洲出口最多的商品之一；也可以理解为“在中国发现的骨头”，即用于制作这些蓝白吊坠的材料。正如在中国出土的许多甲骨文一样，这些吊坠的外形也具备一种仪式性的迷信色彩。英国大英博物馆的“古代中国”网站（Ancientchina.co.uk）对这些历史文物有如下说明：“甲骨文是中国古代最早的书写范例之一，为研究商朝的历史学



图 5-6: Lavinia Rossetti, 《食品安全邻里共享》(2017), 竹筷、丝绸和线 (图片来源: <http://laviniarossetti.com/Safe-food-neighbourhood-sharing>)
Fig 5-6: Lavinia Rossetti, *Safe Food Neighbourhood Sharing* (2017). Bamboo chopsticks, silk, and thread. (<http://laviniarossetti.com/Safe-food-neighbourhood-sharing>)



图 7: Lavinia Rossetti, 《食品安全邻里共享》(2017), 竹筷、丝绸和线。(图片来源: <http://laviniarossetti.com/Safe-food-neighbourhood-sharing>)
Fig 7: Lavinia Rossetti, *Safe Food Neighbourhood Sharing* (2017). Bamboo chopsticks, silk, and thread. (<http://laviniarossetti.com/Safe-food-neighbourhood-sharing>)

New Zealand jeweller, Moniek Schrijer, also translates her experience of place and time into physical objects. In 2017, Schrijer undertook a residency at the Chinese European Art Centre in Xiamen, China. The results were thought provoking, with references taken from her surroundings. Her work is a perfect balance between seemingly effortless execution and careful consideration of concept. Schrijer's work acts as commentary on China's past, present and future. She employs ready-mades in her work, objects that had a life with a different use before, to make new objects with added significance. Thus, the old function is in constant dialogue with its new function as wearable object. About her attraction to ready-mades, Schrijer explains in the text accompanying her work on Thenational.co.nz website, "I am drawn to the beauty of things that are reflections on the past, imaginings of the future and a celebration of the everyday" (Schrijer 2014: [online]).

Schrijer's Add to Cart (fig 8) is a necklace constructed from silver and miniature chrome plated steel shopping carts. This piece can be interpreted as directly commenting on China's growing economy and its ensuing focus on consumption as the means to drive its expanding economy. China's economy in the 20th century was primarily centred on manufacturing and industry. Today, however, China has ambitions to become an economy driven by consumption. China is rapidly expanding its growing middleclass, moving away from its reliance on manufacturing and cheap exports. Chinese online shopping platforms like Taobao.com and JD.com make up two of the largest online shopping platforms in the world. Ironically, Schrijer constructed the piece mostly out of ready-mades, objects most likely purchased from these online shopping platforms either by herself or the retailing middleman.

In her Bone China Pendant Series (fig 9) Schrijer uses a play on words in the title of the series. Bone China may refer to China's iconic blue and white ceramics, once one of China's greatest exports to Europe. Bone China may also refer to the material used to make these blue and white pendants – bone found in China. These pendants are ritualistic and superstitious looking, much like the many bone artefacts excavated in China and referred to as oracle bones. The website Ancientchina.co.uk says the following about these historical artefacts, "Oracle bones provide us with one of the earliest examples of writing in Ancient China. They also have given historians useful information about the Shang dynasty. Oracle bones were usually made from the shoulder blades of oxen, or sometimes the shell of a tortoise was used. They were used to divine the future." (Ancient China [online]: Sv. "Oracle Bones") With this intertextual reference one cannot help to think what Schijer's bone pendants predict for the future.

Throughout history, currency has taken different forms, from shells and bones to metal coins and paper money. Today, currency as a store of value continues its evolution. As currency continues to evolve, we enter the new age of crypto currency with Bitcoin and Etherium leading the race – although countless others are hastily joining the fray. With these crypto currencies, geographical borders are being shifted and the future of currency in its current form is ever more uncertain. Schijer's piece Memory Coin Pendant (fig 10) takes on the shape of an ancient Chinese coin (fig 11), but it is made from computer hardware. This piece could be seen as comments on the intangibility of the virtual and the instability of value and wealth, which was once more tangible, more predictable.

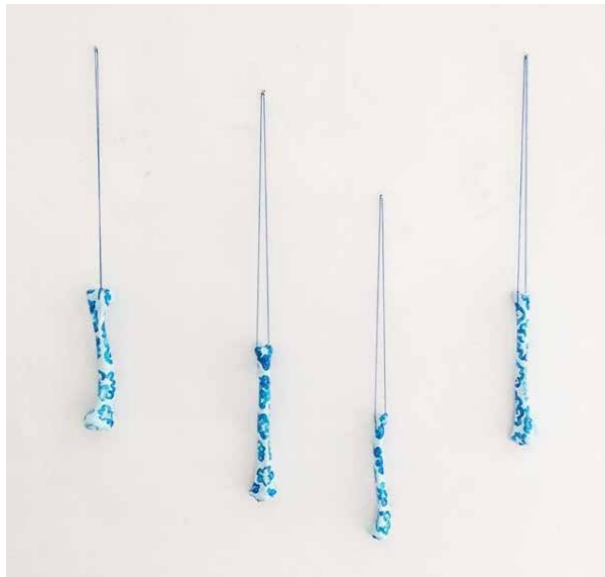


图 9: Moniek Schrijer, 《骨瓷 / 中国骨头吊坠》(2017), 骨头、丝绸和涂料。(图片来源: https://www.instagram.com/p/BcYZHGwAwOo/?taken-by=moniek_schrijer)
Fig 9: Moniek Schrijer, *Bone China Pendants* (2017) Bone, silk and paint. (https://www.instagram.com/p/BcYZHGwAwOo/?taken-by=moniek_schrijer)

家提供了有用信息。甲骨通常由牛的肩胛骨制成,有时也使用龟壳制成,用于占卜未来。”(“古代中国”网站[电子文献],关键词:“甲骨文”)这些互文性参考让人不禁猜想, Schrijer 的骨质吊坠又对未来有着怎样的预测。

纵观历史,货币的形式经历了从贝壳和骨头到金属货币和纸币的演变。如今,货币作为一种价值贮藏手段,还在继续变化。随着货币的不断发展,我们进入了以比特币和以太币为代表的加密货币新时代,当然还有无数其他货币争先恐后地加入新时代的货币竞争。随着这些加密货币的出现,地理界限也在发生变化,现有货币形式未来会如何演变变得更加不确定。Schrijer 的作品《记忆硬币吊坠》(图 10)正是以中国古代硬币的形状(图 11)为蓝本,不过它是由计算机硬件制作而成。可以说,这件作品反映了虚拟货币的无形性以及价值和财富的不稳定性,而此前价值和财富更有形、更可预测。与世界上许多其他文明一样,在中国古代,为了安全起见,硬币往往被串在一起随身携带,就像可穿戴的装饰品一样。同样, Schrijer 的《钱币》作品也是一件可挂于颈间的饰品,象征着财富。不过,这件作品暗指在计算机模拟空间中通过代码生成的虚拟价值。

从这些作品可以清楚地看出,沉浸在新的或不断变化的文化中可以激发艺术探究。置身新的空间或不同于自身文化的新文化中时,一个人的感官会变得更加敏锐,开始注意到平时会下意识忽略的细节。此外,和空间一样,时间也可以改变

一个人的视角。通过探讨艺术作品,我们将自己置身于时间这条长河,这也不可避免地促使我们探究当前的现代文化。

以上作品反映了全球背景下中国及中国文化的不断发展。事实上,在后现代哲学中,我们已经发现身份和文化并非一成不变,而是不断变化,并与过去、现在和未来开展对话。关于一个国家或文化面临不断变化的多重身份问题,法国作家 Pierre Daninos 在他的著作《汤姆森少校》中作了最好的诠释:“那些声称完全了解一个国家的人,不过是在这个国家短暂停留了两周,带走的只是不加思考的现成观点。而生活在那里的人每天都清楚地认识到,他们对这个国家一无所知,即使他们了解一些,也可能和这个国家的实际相反……”(1955年:第9页)

借由艺术,我们得以呈现个体和文化身份、跨文化冲突以及创新性的全球参照。我们创作的这些新作品,以及有时对它们的大胆诠释,共同创造出充满活力的全球竞技场。

Rossetti、Schrijer 和我都希望通过作品,滋养一方促进文化理解的土壤。正如我们在上文讨论的那些作品,艺术首饰有助于培养文化移情和理解空间。在跨文化谈判和全球化导致互动交流复杂化的当下,可以说我们尤为需要这样的空间。这些作品植根于对时间、空间和文化的感知,是将亲身感悟转化为实际作品。这些作品为我们打开一扇窗,让我们感知过去、了解现在、憧憬美好未来。当下创作的这些作品,也将在未来用于诠释现在。

25. 中国的四大发明是指南针、火药、造纸术和印刷术(维基百科[网络来源]:“四大发明”。)
26. 前法租界位于上海市中心,1849年至1943年间是外国租界。绿树成荫的街道和欧式建筑造就了这个区域独特的风格。

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维基百科: 关键词“四大发明”。[电子文献]载于: https://en.wikipedia.org/wiki/Four_Great_Inventions [2018年4月14日]

In ancient China, as in many other civilizations around the world, coins were strung and carried on the body for safekeeping – much as adornment would be worn. In this same way, Schrijer's Money Coin is a physical object that represents wealth and adorned around the neck. However, this piece alludes to the virtual value coded and established in a simulated, computer-generated sphere.

In view of these works, it becomes clear that immersion in new or shifting cultures can stimulate artistic enquiry. When immersed in a new place, in a culture different from one's own, one's senses heighten. One starts noticing details that would otherwise and subconsciously, pass one by. In addition, time, as in place, can shift perspectives. Through the works discussed, we displace ourselves in time. This inevitably stimulates enquiry into our current, modern culture.

The works discussed above reflect on China and its ever evolving culture within a global context. For in fact, in a post-modern philosophy, we have identified that identities and cultures are not stable. They are in a constant state of flux and in dialogue with the past, present and future. This idea of a country or culture having a fragmented and continuously changing identity can best be illustrated through this quote of French writer, Pierre Daninos, in his book *Major Thompson*, “The only people who claim to know such a country inside and out are those who have crossed it in two weeks and left with a ready-made opinion unopened in their suitcase. Those who live there learn each day that they know nothing about it, except perhaps the opposite of what they knew...” (1955:9).

It is through our art that we may mirror our personal and cultural identities, our hybrid mismatches and innovative global references. These new constructions we compose, and at times presumptuous interpretations we make thereof, then creates an intensely dynamic global playing field.

Through the work of Rossetti, Schrijer and myself we set forth a breeding ground for cultural understanding. Art jewellery, like the pieces discussed here, serves to incubate an empathetic and understanding space, which one could argue is very much needed in a time where interactions are complicated due to the negotiations of culture and globalization. These works are rooted in a sense of time, place and culture; they are experiences translated into physical objects. These objects can be windows into the perceived past, the contextual present or the hopeful future. It is the objects that we create today which will in the future be used to interpret the now.

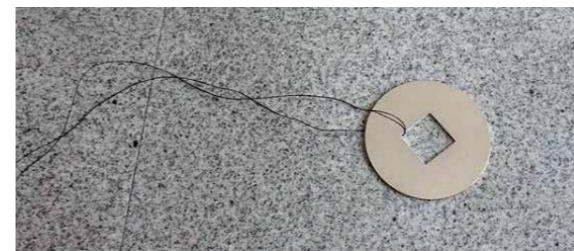


图 10: Moniek Schrijer, 《记忆硬币吊坠》(2017), 铂铝合金(电脑硬盘)。(图片来源: https://www.instagram.com/p/BZhoXM1gpoJ/?taken-by=moniek_schrijer)
Fig 10: Moniek Schrijer, *Memory Coin Pendant* (2017) Platinum alloy on aluminium (computer hard driver platter). (https://www.instagram.com/p/BZhoXM1gpoJ/?taken-by=moniek_schrijer)



图 11: 中国古代硬币, 上海博物馆。(G van der Merwe, 摄于 2018 年 2 月 3 日)
Fig 11: Ancient Chinese coins in the Shanghai Museum, Shanghai, China. (G van der Merwe, personal photograph 2018, Feb 3)

25. The four great inventions of China are the compass, gunpowder, paper and the printing press (Wikipedia [online]: Sv. “Four Great Inventions”).
26. The Former French Concession is an area in Shanghai's centre which was a foreign concession from 1849 until 1943. The tree-lined streets and European-influenced architecture give the area a distinct style.

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短篇小说： 展览首日

Vernissage: A Short Story



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展览开幕当晚，一位参观者站在画廊里看着聚集的观众。他的目光扫过那些光鲜亮丽的人群，定睛于他们的面部表情，想象着是什么驱使他们来到这里。

On the evening of the exhibition opening, a visitor stands in the gallery and looks at the assembled audience. His gaze brushes on the pretty and staged people, he focuses on their facial expressions and imagines what drove them to be here today.

艺术家和人群站得有点远，等待着正式介绍，和其他人一样，她知道这是自己的最后一次展览。实际上，这更像是告别仪式，她全程要靠防水妆容撑着。房间中间只有一个陈列柜，里面放着她的两件首饰作品：戒指和胸针。这两件作品并排而放，好像它们之间没有间隔艺术家个人成长和艺术发展的50年，好像这两件姐妹作品根本不在意彼此之间的“不平等”。过去、现在以及这之间的一切都凝集在这几立方厘米中。

The artist stands a bit apart, waits for her official introduction and knows—like everyone else—that it will be her last exhibition. Actually, it's more of a farewell ceremony, and she relies on her waterproof makeup. Only one showcase is placed in the middle of the room, two of her jewellery pieces in it. She looks at the ring and the brooch as they lie next to each other, as if there were not 50 years of personal and artistic development between them, as if the two siblings did not bother at all to be so unequal. Past, present and everything in between condensed into a few cubic centimeters.

画廊的一位年轻工作人员站在人群中，准备引导服务员送上香槟。下午她看到艺术家反复微调这两件作品的位置，以求达到最好的照明效果。对她来说，戒指的样式太过时了，但她喜欢这枚胸针，思忖它今天能否卖出去。她的个人收藏还在起步阶段，通常在这类场合，她会从画廊的珍藏中挑选一件佩戴，避免因别人关注她的身份而引起不愉快。

A young employee of the gallery stands in the crowd and prepares to send the waiters off with the champagne. In the afternoon she watched the artist repeatedly shifting the two pieces by millimeters to achieve perfect illumination. The ring is too old-fashioned for her, but she admires the brooch and wonders if it will be sold today. Her own collection is still at the beginning and at such occasions she always wears something from the impressive stock of the gallery in order not to attract unpleasant attention to her status.

一位收藏家站在展品旁，他对艺术家的全部作品了如指

A collector stands near the display and mentally fills the gap between the two pieces with his knowledge of the artist's oeuvre. In front of him lie the two ends of a scale on which dozens of

掌，心里明白这两件作品之间并无差距。他的面前是天平的两端，上面衡量过数十件作品。他看着这些作品的发展，由点串成线，让它们互相对话。在他心里，这些作品自有其逻辑顺序，他能重新发现哪里有进步，哪里有断裂，哪里受到了何种因素的影响。他在心里玩味地想着如何把首饰取出来。

前门缓缓打开，一名男子从外面进来，环顾四周后发现自己来早了，有点恼火。画廊老板还在演讲，自助餐环节还没开始，他的肚子饿得直叫。这位只想贪便宜的参观者扫了一眼陈列柜，然后移开目光环顾整个房间，他问自己，艺术在哪里。

一位文化记者记了几点笔记，开始思考自己的文章主题：艺术家对首饰艺术民主化作出的卓越贡献……偶被嘲笑的近期系列作品……她那些与工艺和高雅艺术对立的先锋作品……对珍贵材料的讽刺性运用……装饰和艺术主张……她留下的艺术财富和空白。很多内容都可以写成一篇短评。

画廊老板在演讲中回顾了他与艺术家的合作种种，包括展览、博览会、出版物，以及在国内外宣传她的作品。今晚，一切尘埃落定，艺术家艺术生涯的开始和结束都放置在房间中间。这一篇章已然结束，如果画廊的未来不是那么飘摇不定，想必他还要畅想下艺术家如果不再做艺术家了会变成什么样。

一名学生在陈列柜前弯下身，仔细观察戒指的包镶工艺和胸针的焊接方式。她用手机拍了照，思绪已经回到工作台前，因为她现在知道了如何进一步完善自己的作品。她在记事本上潦草又快速地画了几笔，是她未来要创作的作品。她看着艺术家，思考着向她寻求建议的最佳方式。

陈列柜中的两件作品：一件是艺术家经过金饰工艺培训后的杰作精品，采用传统工艺切割的宝石镶嵌在戒指上，光彩夺目，而黄金也熠熠闪光，一如问世之初一般耀眼；另一件胸针则仅完成于一周前。尽管有母材，但铸造用的材料成分不均匀，再加上锐利的边缘和明显的重量，令人怀疑它是否适合佩戴。锈和金争相吸引人们的注意力。

这两件作品因其无形的价格标签，仍被“束缚”在陈列柜里的方寸世界中。然而，它们渴望被解放、被取出、被展示、被关心、被讨论；渴望展现自己的故事，与观众交流，令观众从矛盾、表达、伦理、美学等方面，解读出见仁见智的个人化版本。



works are marked. He follows their development, links pieces, lets them engage in dialogue with each other. He sees the objects as a logical sequence in front of his inner eye and rediscovers where there was a leap forward, a break, an influence from this or that direction. He's toying with the idea of a red dot.

The front door opens slowly, a man comes in from outside, looks around and is irritated that he is too early. The gallery owner's speech is still in progress and the buffet is not open. His stomach is growling. The scrounger's gaze briefly stops at the showcase, then it continues to wander through the room. He asks himself where the art is supposed to be.

A cultural journalist takes a few notes and thinks about the direction of her article: The artist's immeasurable contribution to the democratization of artist jewellery ... the sometimes ridiculed series of the recent past ... her pioneering works in the confrontation of crafts and fine arts ... the ironic use of precious materials ... decoration and artistic statement ... the heritage and the void she now leaves behind. A lot of content for a short review.

In his speech, the gallery owner looks back at the time in which he worked with the artist. Exhibitions, fairs, publications. Promotion at home and abroad. It all came down to this evening, where the beginning and the end are placed together in the middle of the room. A chapter closes, and if the future of the gallery were not so uncertain, he would wonder what will become of the artist, now that she no longer wants to be one.

Bent over the display is a student. She looks at how the bezel of the ring is worked, how the parts of the brooch are welded. She takes photos with her phone and in her thoughts she has already returned to her workbench because she now knows how she could further develop her own piece. In her notepad she scribbles a quick sketch, the first fixation of what will unfold in the future. She looks at the artist and thinks about the best way to ask her for advice.

The two pieces are lying in the display case. One is the refinement of the masterpiece of goldsmith training: the traditionally cut gemstone is set in the ring with technical brilliance—the gold shines today just as it did then. The brooch, on the other hand, was finished only a week ago. Despite the base material, the found object composition is unevenly louder, sharp edges and the obvious weight cast doubt on its wearability. Rust and gold fight with each other for attention.

Both objects are still tied to their showcase world by their invisible price tag. But they want to be freed with a little red dot, carried out, presented, cared for, discussed. They throw their story into the exhibition space and speak to the audience. And everyone experiences a different, very personal version, varying in tension curve, expression, moral and aesthetics.