

北京
国际首饰艺术展

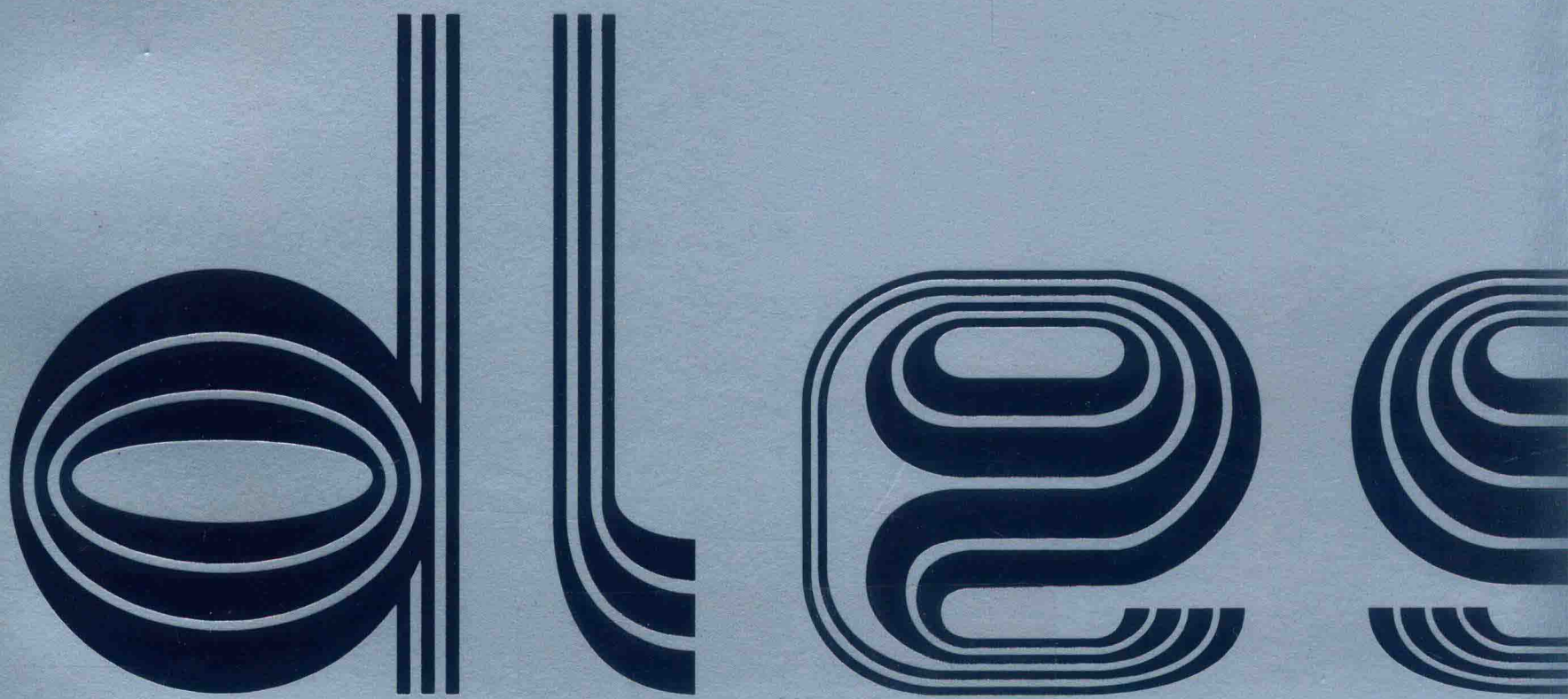
首饰·无界

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2015 Beijing
International Jewelry
Art Exhibition

Boundless

2015 北京国际首饰艺术展

BEIJING INTERNATIONAL
JEWELRY ART EXHIBITION

主编 晏炳宏 副主编 常伟 高伟 胡侃

内 容 提 要

“2015 北京国际首饰艺术展”是一场以“首饰·无界”为主题的国际首饰展览,旨在展现不同文化的交流与碰撞,推进多元化首饰艺术创作的潮流,并为不同的艺术创作观念和思潮搭建互动的平台与空间。本书从两千多件展览作品中精心挑选出具有代表性的艺术家作品,作品丰富多样、个性十足,极具视觉冲击力和启发性。

本书适合高等院校珠宝首饰专业师生、首饰设计师、首饰收藏者以及广大首饰爱好者阅读与参考。

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SPEAKER

2015 北京国际首饰艺术展

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主编 晏炳宏 副主编 常伟 高伟 胡侃

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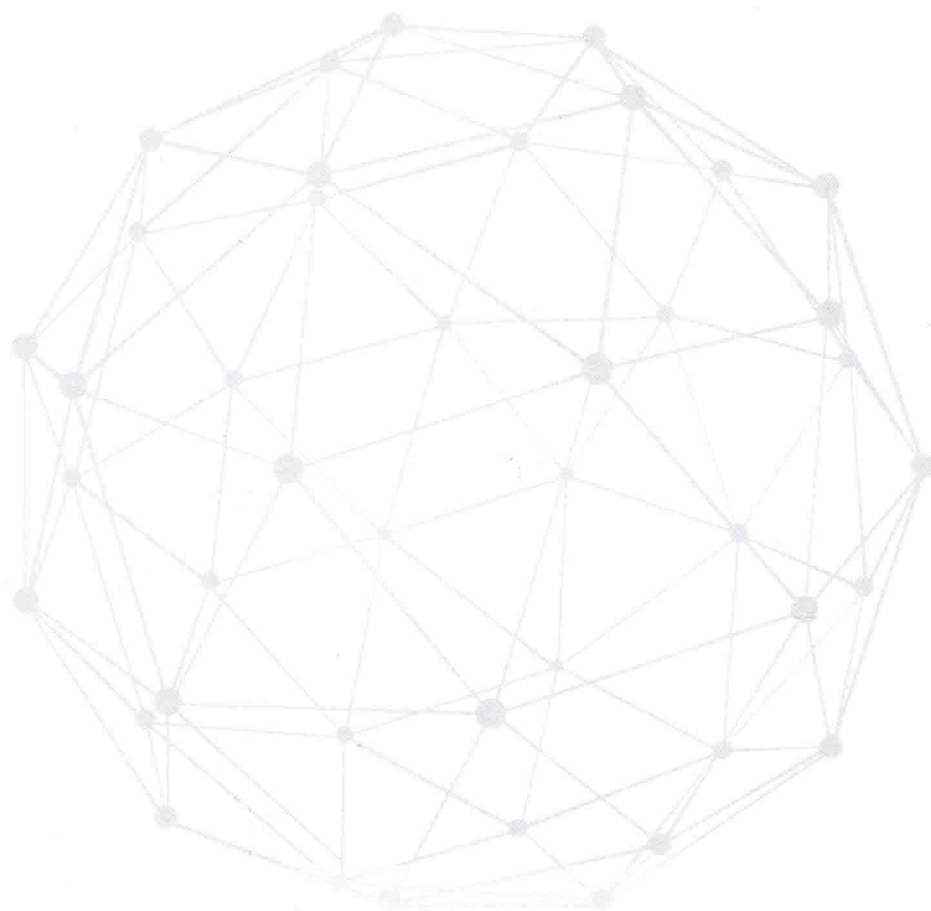
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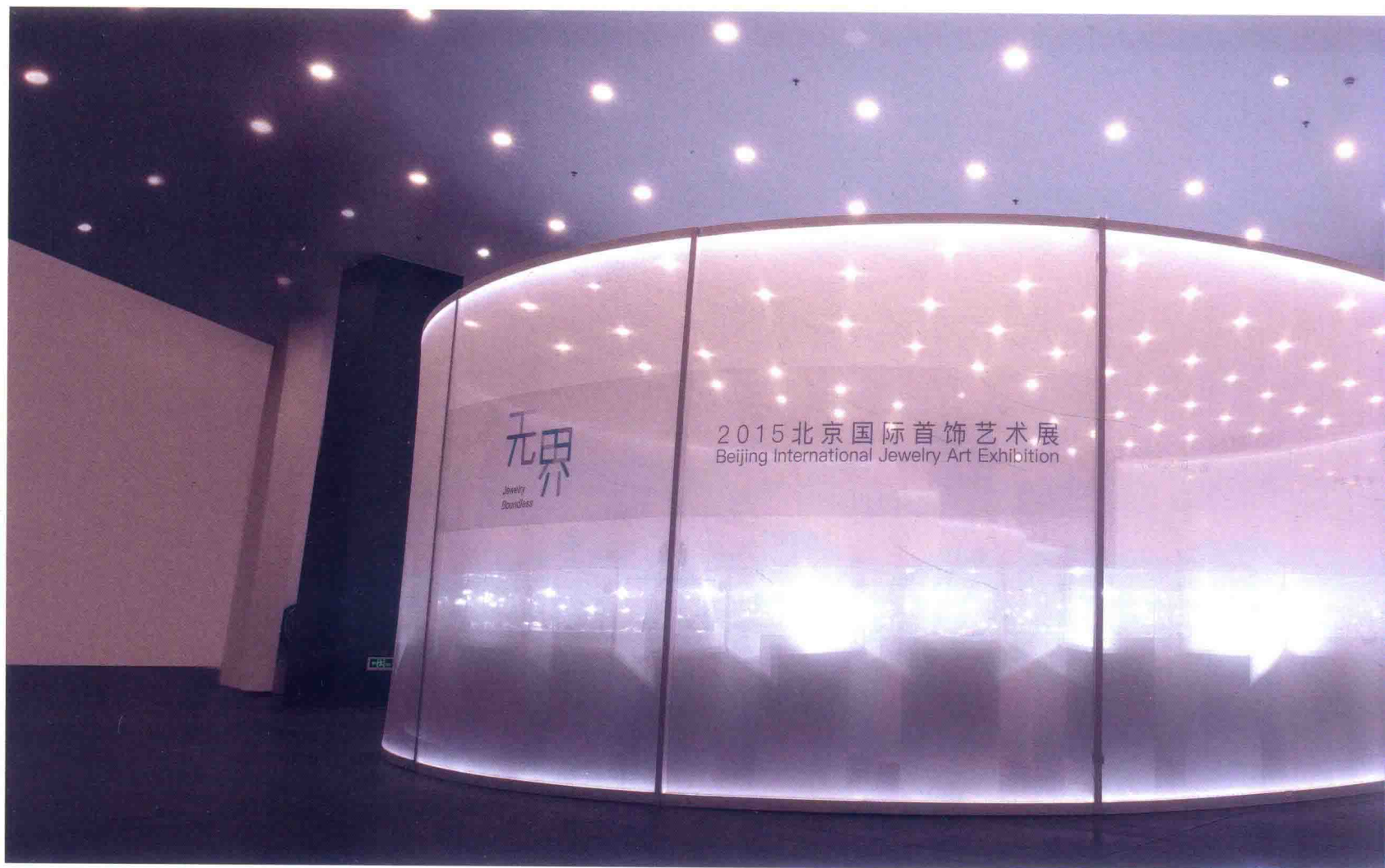
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2015年12月16日~12月30日 2015北京国际首饰艺术展
旨在展现不同文化的交流与碰撞，推进多元化首饰艺术创作的潮流
并为不同的艺术创作观念和思潮搭建平台





本次展览的主题为“首饰·无界”，显示了包容性的文化交流。丝绸之路式的艺术碰撞与融合，推进了首饰设计观念的多元化潮流，为不同类型的思潮和创作观念搭建了新的艺术互动空间，突破了地域与文化的界限，推动了全球化艺术生态的“无界”样态。在国际文化产业快速发展背景下，首饰设计领域国际化与互动化的典范性展览，势必对中国首饰设计乃至国际首饰设计艺术的发展产生深远的影响。

The theme “boundless” of this year shows inclusive cultural exchanges. The art collision and fusion in Silk Road style promotes the diversified trends of jewelry design concept, provides a new artistic interactive space for different ideological trends and creation concept, breaks through the border of territory and culture, and promotes the “No borders” modality of globalized artistic ecology. Under the background of rapid expansion of international cultural industry, the international and interactive exemplary exhibition of jewelry design will certainly have a profound influence on Chinese and even international jewelry design art.

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序言

当代首饰设计早已突破了首饰作为配饰的概念，首饰具有了独立的意义。首饰设计也成为艺术家表情达意、阐释世界和生活的独特方式。因此，首饰设计固有的一些界限被打破。如果是作为配饰，作为服装画龙点睛式的装饰，要求首饰光滑整洁，易于同服装配搭，具有合适的形式。首饰一旦具有独立的意义，其造型便可以随艺术家兴之所至，根据对材料物性的体会创造出多种多样的形式。这次展出的饰品中，我们可以看到动物形象、植物形象、规则及不规则的几何形状等。尤其是这些作品不再强调光润圆滑，而是可以很粗糙，具有原始风格，看起来似乎有些粗野。这些首饰设计出来的目的似乎不是为了给人佩戴，而是供人解读。每件饰物都是一件独立的艺术作品，你可以透过它感受艺术家对于造物形式的好奇和探求：不同形状、不同材质的质料借助艺术家特殊的心灵感受和工艺融汇在一起会产生出什么样的效果。

传统的首饰设计使用的多是一些贵金属和珠宝，而当代的首饰设计打破了这一限制，各种材质均可进入首饰设计之中。绒线、木棍、绳子、铁丝……没有什么不能使用。不考虑与服饰的搭配，也不考虑贴身佩戴时是否会伤及皮肉，这使得艺术家有极大的自由来选择能够表达自己感受和体验的材料。这同样会产生意想不到的效果。

如此，首饰设计在观念、形式、材料以及功能上均超越了传统的界限，形成了一种“无界”的设计理念，这就是这个展览的主题。

这里所展出的作品是由世界各地的艺术家创作的，他们虽然有不同的文化背景，但对于首饰的设计却不约而同地走到了突破界限的境地，正所谓“各美其美，美人之美，美美与共，天下大同”。这次展览表达了首饰设计发展的方向：在保持各自特色的同时追求艺术创作最大化的自由。首饰设计因此是真正成为纯粹的艺术，还是会失去首饰自己的特色，这是本次展览邀请大家在观展之时要一起思考的。

刘元风
北京服装学院院长

Preface

The contemporary jewelry design has already broken through the concept of jewelry as accessories, Jewelry has the independent significance. Its design has become the artists' expression, unique way of interpreting the world and life. Therefore, some of the inherent limits of jewelry design are broken through. As accessories for garment finishing style decoration, its cleanness and smoothness is necessary. The jewelry also needs to match with the clothes easily with the proper form. Jewelry once has independent significance, its shape can be varies with the artists' whim according to their understanding of material. In this exhibition of jewelry, we can see images of animals, regular and irregular geometry, plant, and the like. Especially in these works we no longer emphasize pliable smooth. They can be very rough, with the original style, The purpose of the jewelry design seems not for people to wear, but for people to read. Each piece of jewelry is an independent work of art, you can feel the artists' curiosity and exploration for the creation form through it: different shapes, materials of different characters combination of artists' special spiritual experience and technology will produce what kind of effect?

Traditional jewelry design uses a number of precious metals, and the modern jewelry design breaks the limit. A variety of materials can be entered into the jewelry design. Wool, sticks, rope, wire...nothing can't be used. Not considering the clothing collocation, also not considering if the personal wear will hurt the skin, the artists have great freedom to choose material to express their feelings and experience. This can also produce unexpected results.

So, jewelry design in the concept, form, material and function are beyond the traditional boundaries, forming a "unbounded" design concept. This is our theme of this exhibition.

The works exhibited here are from all over the world. Although these artists have different cultural backgrounds, they have come to a breakthrough in the design of the jewelry. The exhibition shows the direction of the development of jewelry design: in the same time, the pursuit of artistic creation, the maximum freedom of artistic creation. Whether jewelry design becomes a pure art or loses its characteristics, everyone in the exhibition needs to think about the problem.

Liu Yuanfeng

Dean of Beijing Institute of Fashion Technology

前言

美国演化生物学家贾雷德·戴蒙德在他的《枪炮、病菌与钢铁》一书中，谈到了人类古代农业、畜牧业文明的起源以及农作物种植和动物驯化的传播。他指出世界各大陆的形状和轴线走向差异，影响了作物和牲口的传播速度，可能还影响了文字、车轮和其他发明的传播速度。美洲南北向距离比东西向距离远得多，形成了美洲主轴线是南北向的；非洲的主轴线也是南北向的；相形之下，欧亚大陆的主轴线则是东西向的。而就是这些大陆轴线的方向决定了古代世界文明的起源和物质、文化的传播。位于地中海东岸的新月沃地是农作物种植和动物驯化最早的区域，也是包括城市、文字、帝国以及我们所说的文明发生最早的地方。而此地的农作物种植和动物驯化成果沿着东西向轴线向西、向东传播，同时也引进了处于这个轴线上其他区域独立（原发）的农作物种植和动物驯化物种。欧亚大陆东西轴线走向决定了物种传播的条件。因为在这一轴线上东西向的距离虽然很长也有时差，但是由于处于同一纬度之故，气候、温度等都为农作物与牲口的传播创造了条件，同时也影响了其他技术和发明的传播。在这一轴线上诞生了黄河流域、印度河流域、两河流域、尼罗河流域四大文明。此时，我们也不难理解，为何被西方学者称为的“丝绸之路”就产生在这一东西向轴线上了。

自汉武帝派遣张骞出使西域，中国与西方开始了长达两千多年的物质与文化的交流。这种交流方式不仅是在这条欧亚大陆东西向轴线上的陆上丝绸之路，还有通过途经东海、南海、印度洋、阿拉伯海、波斯湾、红海等到达西方的海上丝绸之路。通过这两条丝绸之路，东西方各民族相互交流的不仅有物质文化，也包括精神文化。印度的佛教、印度教，西亚的祆教、摩尼教、犹太教、伊斯兰教，欧洲的天主教和基督教等先后传入中国，欧洲、西亚、中亚的文化艺术也对中国文化产生过重大影响。同时，中国的指南针导航、造纸、印刷、绘画及历史知识等工艺技术、文化艺术也对西方产生了巨大的影响。

然而，尽管陆上、海上丝绸之路为东西方的交流创造了条件，但是这种交流的代价也是很大的。东晋高僧法显经陆上丝绸之路西去印度取经，从海上丝绸之路东归历经 14 年；唐玄奘途经陆上丝绸之路到印度取经来回用了 16 年；马可·波罗途经西亚、中亚来中国（陆上丝绸之路）游历考察用了 17 年。即使处于同一纬度的欧亚大陆东西向轴线，为各民族迁徙、交流创造了条件，但也因地形和生态方面（如高山、河流、沙漠等）的界限，给人们的迁徙与交流造成了障碍。

今天，仍然是陆上、海上的丝绸之路，但是由于现代科学技术的发展以及交通工具的改变，大大促进了各民族的来往与交流。今天的丝绸之路又开通在天上——航线，大大提高了人们交往交流的速度；今天的丝绸之路又开通在网上——互联网，使地球上处于两端的人们瞬间进行了沟通（物质交换与思想交流）。今天的世界是一个地球村，是扁平化的，是一个有疆无界的共同体。

首饰既是一种物质文化的代表，同时也是一种精神文化的象征。今天是继 2013 年举办的国际首饰艺术双年展的第二届展览，来自 48 个国家和地区的 296 位首饰艺术家，1200 件套首饰艺术作品又一次汇集于北京。这又是一次各民族首饰艺术家在丝绸之路上的融合与碰撞，也是各民族首饰艺术家对于本届主题“首饰·无界”的诠释。

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Foreword

Jared Diamond, an American evolutionary biologist, refers to the origin of ancient agriculture, animal husbandry industry, and the spread of crop cultivation and animal domestication in his book *"Guns, Germs, and Steel"*. He points out the differences between the shape and axis of continents, which affect the spread of crops and livestock, and the spread of words, wheels and other inventions. The distance from north to south America is much larger than that from east to west, which assigns America a north-south axis as its main. Africa also has a north-south main axis whilst Eurasia has east-west. It is the direction of the axis of continents that determines the origin of the ancient world civilization, and material and cultural dissemination. Located on the east coast of the Mediterranean, the Fertile Crescent has been the earliest region to have crop cultivation and animal domestication, and also the earliest region to have cities, written languages, empires, also known as civilization. The achievements in this area spread along the east-west axis, triggering the rise of regional crop cultivation and animal domestication in other regions along this axis.

The east-west axis of the Eurasian continent determines the condition of the species spread. Although the distance from the East to West is very long, however due to the same latitude, the climate and temperature provides the conditions for the spread of crops and livestock. In addition, this affected the spread of other technologies and inventions. This axis has been the birthplace of the Yellow River basin, Indian River Valley, Mesopotamia, and the Nile basin. At this point, it is easy to see why the "Silk Road" appeared on this east-west axis.

Since Emperor Wu of the Han Dynasty sent Zhang Qian to the western regions, the material and cultural exchanges of China and western countries have lasted over two thousand years. They communicated not only through the Silk Road which lies on the east-west axis of Eurasia, but also through the Maritime Silk Road which goes from the East China Sea, South China Sea, Indian ocean, the Gulf of Arabia, the Persian Gulf, and the Red Sea to the West. Through these two Silk Roads, eastern and western nations communicated on both material and spiritual culture. Buddhism and Hinduism from India, Zoroastrianism, Manichaeism, Judaism, Islam from West Asian, Catholicism and Christianity from Europe had spread to China one after another. The culture and art from Europe, West Asia, and Central Asia also had a significant influence on China. Meanwhile Chinese technology, culture and art such as the compass, papermaking and printing, painting and other historical knowledge affected the West tremendously.

However, despite the conditions offered by these two Silk Roads for east-west communication, the price of the exchange is also great. Monk Fa Xian from Jin Dynasty spent 14 years on a pilgrimage to India for Buddhist scriptures, setting off from the Silk Road and returning from the Maritime Silk Road; Tang Xuan Zang spent 16 years on his pilgrimage back and forth the Silk Road; Marco Polo spent 17 years to visit China travelling through West Asia and Central Asia via the Silk Road. Despite the east-west axis of Eurasia being the same latitude, there were many terrain and ecological obstacles, mountains, rivers, deserts, that caused problems for national migration and communication.

Today, the two Silk Roads remain unchanged, but because of the development of modern science and technology and the advancement of vehicles, the communication and exchange of all ethnic groups has been greatly promoted. Today, there is another "Silk Road in the sky" — flight, which greatly increased the speed of human communication; and another Silk Road being the Internet, which enables people on opposite ends of the world to communicate with each other within seconds. Today's world is a global village, it is flat, and it is a community that has no boundary.

Jewelry is not only a representation of material culture, but also a symbol of spiritual culture. Today we are joining the second International Jewelry Art Exhibition held by BIFT after the first in 2013. There will be 296 jewelry artists from 48 countries and regions gathering in Beijing, and 1200 pieces of jewelry art works on site. This will be both a fusion and collision of national jewelry artists on the Silk Road, and it will also show us the interpretation for the theme "jewelry & unbounded" of jewelry artists from all nations.

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