

滕菲 主编

中央美术学院与国际当代首饰

Edited by Teng Fei

The Central Academy of Fine Arts and Contemporary Art Jewelry



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十年·有声 滕菲 主编

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10 Years - Re: Jewelry Edited by Teng Fei

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内容提要

本书是中央美术学院设计学院首饰设计专业的优秀毕业生作品与当代国际首饰艺术大师作品的一次展示；本书所收录的都是主编精心挑选的倾力之作，旨在推进高水准的首饰艺术、文化的交流与传播，以期读者欣赏到国际首饰艺术文化的精髓。书中较为全面地介绍了欧美首饰艺术的发展与演变，记录了与国际首饰艺术大师进行的访谈交流。本书也意在呈现中国的首饰艺术创作现状以及新一代年轻首饰艺术家的良好创作状态，并藉此让更多世人了解中国首饰艺术。

这是一次具有重大意义的中外首饰艺术的高规格学术交流，也是一次更为贴近社会需求的深入探索。适合首饰设计专业的院校师生阅读，并可作为首饰设计师的参考用书。

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设计：何 浩
翻译：郑 涛 梁幸仪 Katy Pinke Tony Brown

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首饰的起源众说纷纭。无论是原始社会时期对人体的装饰，还是在宗教巫术活动中用以祈福避灾的吉祥寓意，乃至作为一种财富与地位的象征，直至今日成为展现个性的时尚标识——首饰艺术始终在人类社会的发展进程中扮演着不可或缺的重要角色。

在欧美，首饰艺术经历过一个漫长的发展历程。从作坊式的手工艺制作发展到工业时代的批量化生产，从首饰品牌的诞生与市场营销模式的建立，至当下不断演变与创新的艺术观念呈现，西方的首饰文化已经形成了丰富多元的格局。

在作为东方文化代表的中国，首饰艺术同样具有悠久的历史。久远灿烂的文明史为我国首饰的发展演变积淀了丰厚的养分，留下了丰富的首饰艺术文化遗产，这使得中国古代首饰在世界首饰艺术之林中一直占据重要地位。20世纪80年代以来，随着改革开放的不断深入，中国社会悄然发生着许多新变化。物质的丰裕促使人们对美和精神的追求不断升级，具有装饰性和个性演绎作用的首饰越发受到关注。今天的首饰早已成为当代艺术的载体，在连接人与人之间的关系，阐释历史与当下的渊源，呈现个人思想与观念等方面都焕发出其独特的魅力。因此，面对首饰市场空前繁荣的现状，如何更好地继承和发扬中国首饰艺术的精华，培养拥有更高创造力和综合素养的艺术人才，设计出独具艺术前沿性且符合新时代审美情趣的首饰作品，成为了该领域的一个重要课题。

正是基于这种需求的影响，同时也伴随着中央美术学院大步迈向多学科相互依托、齐头并进的综合性国际美术院校的历程，我院的首饰艺术设计专业应运而生了。自成立以来的十年中，首饰艺术设计专业的教学一直坚持站在国际首饰设计发展的前沿，立足中国优秀的传统，在不断探索中形成自身特色，取得的教学成果令人瞩目，培养出大批优秀设计人才。本次当代国际首饰展以“十年·有声”为主题，既是对首饰艺术设计专业十年来发展的一次全面回顾与梳理；又希望借此充分展现中央美术学院在扩展国际化大视野之同时，坚持高度自主性办学的方针与理念。同时，我们更愿意通过这样一个国际性展览的交流平台，探讨当代首饰最具前瞻性的问题，在总结中国经验的同时，聆听国际的声音。

愿我们的本次展览能为中国当代首饰艺术教育与中国当代首饰艺术设计的发展提供抛砖引玉式的参考，为当代首饰艺术下一个十年的发展积累能量。



中央美术学院院长

2012. 10

Theories abound as to the origin of jewelry. Be it a body decoration in primitive time, or a bearer of luck against misfortune in religious activities, or even a symbol of wealth and social status, and till today an icon of fashion which shows one's individuality, jewelry has always played an indispensable important role in social development.

In Europe and America, jewelry art has seen a long history of development. From handmade crafts in workshops to mass production of the industrial age, from the emergence of the jewelry brands to the formation of the marketing mode, until the contemporary artistic conceptual presentation that is still undergoing continuous changes and innovation, jewelry culture in the west manifests a pattern of richness and diversity.

Similarly, jewelry also has a long history in China, a representative of the Eastern cultures. Magnificent civilizations over thousands of years have precipitated abundant nutrients for jewelry development in China and have left rich heritages of the jewelry art, giving ancient Chinese jewelry an important place in the forest of jewelry art of the world. Since 1980's, with the deepening of China's opening and reform, new changes have been witnessed in the Chinese society, where material abundance has led to continued upgrades in the pursuit of beauty and spirit, and as a result, jewelry, with its decorative and individuality-translating role, has been given more attention. Today, jewelry has long become a carrier of contemporary art and emits distinct charms in connecting inter-human relationships, in interpreting the link between history and the contemporary, and in presenting personal thinking and ideas. Therefore, in the context of the unprecedented prosperity of the jewelry market, it has become an important issue to better inherit and advance the essence of Chinese jewelry art, to nurture artistic talents with greater creativity and comprehensive attainments, and to design cutting-edge jewelry works consistent with the aesthetic tastes of the new era.

It is out of this demand that the Jewelry Design Program of CAFA was born ten years ago when CAFA endeavored to become an international art academy focusing on parallel disciplines and multi-disciplinary interactions. Rooting its teaching in Chinese tradition and

keeping in line with international jewelry design, the Jewelry Design Program of CAFA has, for ten years now, been exploring its own characteristics, harvested remarkable teaching achievements and trained a large number of excellent design talents. Themed Ten Years: Re, this international design exhibition is not only a retrospective of the ten years development of the Jewelry Design Program of CAFA, but also an opportunity for CAFA to present its teaching philosophy and orientations while expanding its international vision. At the same time, we look forward to, through this exhibition as a platform, discussing the most forward-looking issues of contemporary jewelry, and to listening to international voices when examining Chinese experiences.

May this exhibition be a valuable reference to the development of contemporary jewelry art education and contemporary jewelry art design in China, and accumulate energy for the development of contemporary jewelry art in the next ten years.

Professor Pang Gongkai

President, CAFA

Oct, 2012

首饰的出现是人类对美的追求所致，自古即有，或为美，或为某种精神需求，几千年来首饰的形态在演变，但不管是出于本能还是精神与宗教需要，首饰绝不仅仅是一个物件，它是人类沟通的媒介，是精神的外在现象，是人的独特性格与追求的凝缩，是人信仰的展示，是物与精神的连接，是人体与精神的聚合的产物。

中央美术学院设计学院的首饰专业成立十年，可以说是硕果累累！专业的学术带头人滕菲教授是德艺双馨的优秀教师，也是一位很好的艺术家，有这样的人带领，我们的首饰专业从无到有，从“无声”到“有声”，快速建构起了具有自己特色的教学体系，形成了自己独到的学术主张。还应该指出的是首饰专业对教学质量的重视，对学生审美素质的极大关注，对学生作品品质感的精到把握也从正面影响着设计学院的教学水平。当大多数人只是关注首饰的材质的贵重、做工的精致、形态的巧妙之时，我们的首饰专业更为注重首饰做为一种精神载体的意义，关注首饰做为交流媒介的价值。我们的首饰教学历来强调在首饰与人的关系中探究设计的原创性，关注不同学科间的融合与渗透，不同地域文化间的相互影响，这些与我们设计学院整体的教学理念是一致的。

十年来首饰专业培养出了一批又一批优秀的设计师，他们都有着自己的梦想，有着自己的追求，但同样重要的是他们也是优秀的艺术家，今天我们的社会比以往任何时候都更需要一批具有良好艺术素质的首饰设计师，用他们的作品去提升首饰行业的审美品味，用他们的作品去提升人民生活素质，用他们的作品给这个社会带来精神的升华。

“十年·有声”当代首饰展是我们首饰专业十年成果的一个总结，也是与参展的众多国际首饰设计师的交流与对话，相信她将会起到推动我们的专业发展的作用。让我们期待下一个十年更精彩！

王 敏 教授
中央美术学院设计学院院长

2012. 10

Jewelry emerged, from ancient time, as a result of human pursuing beauty, or a spiritual need. The format of jewelry changes over thousands of years, but be it intuitive or spiritual or religious need, Jewelry is never merely an object, let alone a practical object. Instead, it is a medium of human communication, an outer phenomenon of the spirit, the condensation of one's character and pursuit, the demonstration of human belief, the joint of object and spirit, and a product of the aggregation of the human body and his spirit.

The ten years of the Jewelry Design program of CAFA School of Design is very fruitful. Led by Professor Teng Fei, the program head, and both a good artist and a good teacher, the Jewelry Design Program has emerged from nothing and has formed a teaching system with its own features. What must be pointed out here is the program's emphasis on teaching quality and on the nurturing of the aesthetic of its student, which help to elevate the teaching level. When most people care only for the preciousness of the materials of the jewelry, the exquisiteness of the craft and the beauty of the form, our Jewelry Design Program pays more attention to jewelry as a carrier of spirit, and to its value as a communicative medium. Always exploring design originality within the human-jewelry relationship, our Jewelry Design Program taps also the integration and interaction of different disciplines and the influences of different regions and cultures, which are consistent with the overall teaching thinking of CAFA School of Design.

Over the last ten years the Jewelry Design Program has trained one group of good designers after another, all of whom have dreams and pursuits of their own. But what is equally important is that they are also good artists. Today, our society needs, more urgently than ever before,

a large number of artistically qualified jewelry designers to elevate with their works the aesthetic taste of the jewelry industry, to promote with their works the living standard of the people, and to bring about with their works spiritual sublimation to this society.

"10 years - Re: jewelry" Contemporary Jewelry Exhibition is a summary of the fruits of teaching of our Jewelry Design Program, as well as a dialog with the many international jewelry designers, which, I believe, will push forward the development of the program. I could not help expect the next ten years to be more excellent.

Professor Wang Min
Dean, CAFA School of Design
Oct, 2012

前记：我对中央美术学院首饰专业的教学氛围平素都是怀揣着好奇的：缘何总有一份活泼和愉悦萦绕在关于首饰专业林林总总的描述里？同时也彰现在那些年轻教员和学生真切的话语间和作品中？润物十年的首饰教学成果将会籍由“十年·有声”中央美术学院与国际当代首饰展来发声，如此别开生面的选择吸引着我面对面地向滕菲来打探她亲历的教学经验和教学选择，也是想要知道中国当代首饰的故事究竟是如何注定要与滕菲以及她所身处的中央美术学院息息相关的？

学：我就觉得它特别

你 1979 年进入美院附中，1987 年美院本科毕业。做学生时，你的体会是什么？你觉得最大的收益和不满足是什么？

从附中到大学，我有幸都在一个有着良好人文气息和学习氛围的环境中，还能遇到德才兼备的好老师，一定会潜移默化地影响自己的人生。大学时，人体速写课、风景写生、木刻创作，都是自己最享受的学习环节。记得一次得了皮肤过敏症，脸上长满了红肿的疹子，医生要求卧床休息，而我却怎么也不愿停顿下来，夹着画板坚持出现在教室，那种对绘画过程的痴迷与执着，算是达到了一种境界。学习所以主动，我想那是因为热爱，能够享受到其中的快乐，才会欲罢不能。那时候的我就希望自主的空间要大，要有宽松的学习氛围，内心这样的愿望很强烈。学生时候的感受也让我对自己学生的心态会比较在意，会多一些理解。

在柏林艺术大学是五年的研究学习阶段。跟国内的艺术专业训练相比，你最大的感触是什么？

柏林艺术大学没有围墙。我曾经用“如鱼得水”来形容自己在那种学习氛围里的感受。柏林是年轻人的世界，生活节奏较比西部其他城市快，人走起路来都快些。学造型艺术的学生在上学期期间，既在上课学习也在从事艺术家的实践。与自己理念相近的画廊会有接触，也有机会做个展和参与群展。当时学习状态是可以做到非常独立的。

在柏林的时候，你创作的作品基本上都是装置作品与物件。结缘首饰课，其实是一个偶然。作为一个课程，它最打动你的内容是什么呢？

首饰工作室不是特别大，老师也不是那么的有名。当时感觉比较偏，没有人去关注它，好像是被冷落的那么一个角落。我就觉得它特别。事实上它的手工制作，古朴的品质，可能是最打动我的。

Preface: I've always been curious about the teaching atmosphere of the jewellery department at the Central Academy of Fine Arts. What was it that made the experience there so lively, that brought such cheer to the faces of faculty members and students alike when they described the myriad possibilities contained in its curriculum? This contemporary jewellery exhibition, titled "10years-Re:jewellery", displays the fruits of a decade of teaching in jewellery art and design. Such a ground-breaking choice for an exhibition inspired me to approach Teng Fei, and ask her in person about her own teaching experience and pedagogical philosophies. How had Professor Teng's destiny linked her to the story of contemporary jewellery design in the first place? How did she come into her role at the Central Academy of Fine Arts?

A student of the craft: there was just something special about it.

You matriculated at the High School of the Central Academy of Fine Arts in 1979, and graduated with a bachelor's in fine arts in 1987. What was your experience like? What did you gain from the experience and what were you unsatisfied with?

From middle school all the way through to university I was fortunate enough to have been surrounded by a positive cultural atmosphere and learning environment, and to have the opportunity to encounter good teachers who were not only talented but also had integrity. These are the kinds of things that exert a subtle but transformative influence on one's life. Figure drawing class, landscape sketches, and woodcutting were all the most enjoyable parts of university for me. I remember once I had an allergic reaction and my face was covered with swollen red bumps. The doctor prescribed bed rest, but that was the last thing I wanted to do. Sketchpad under my arm, I insisted on coming to class day after day. That sort of obsession and tenacity when it comes to painting is a unique state of mind. I was proactive about learning and I was unable to stop; I think it was out of a real love and passion. In those years, what I wanted was the space to make my own decisions. I wanted a relaxed learning atmosphere. It was an extremely strong desire. That mentality I had as a student informs the way I care about my students now; it helps me understand them a little better.

You studied at the Universität der Künste Berlin for five years for your research masters. How was it, as compared with professional arts training in China?

Universität der Künste is a place without boundaries. In the past I've

used 'like a fish in water' to describe my experience in that atmosphere. Berlin is a young person's world. The rhythm of life goes at a faster pace than that of other cities; people there walk a little bit faster. During the school year students studying plastic arts were both attending classes and engaging in their own practices outside of school. They were in contact with galleries and art spaces that spoke to ideas they were working on, and had opportunities to participate in solo and group exhibitions. The life of a student in those days could be one of extraordinary independence.

In Berlin, your works were basically all installation pieces and objects. Your growing attachment to jewellery was actually born of coincidence. What about your jewellery course in Berlin left you with the most lasting impression?

The jewellery studio wasn't particularly large, nor was the teacher particularly well known. At the time it was a relatively marginalized field. It was like an isolated corner; no one paid much attention to it. But to me, there was just something special about it. In reality I was probably most moved by the handmade element of the process and the rustic quality of the materials. I took three semesters, and the whole process was very interesting. My objects and installation works themselves were always linked somehow to hands-on materials and handmade processes. Things changed though when we began to study metalworking in the studio. The teacher taught us the basic elements of the craft, and out of class I would do a lot myself. I would practice a lot, using any materials that struck my fancy. Time in school was spent learning the crafts. Time outside of school was spent going to see exhibitions, finding my own study materials, and learning about jewellery in different cultural contexts, including China. I was following everything I could. Though at the time the search for information was nowhere near as convenient as it is today, I would still do my best to pick up all the relevant pieces, little by little.

A teacher of the craft: potential is realized with time, and work.

When you left Germany and returned to CAFA, what inspired the idea to set up the jewellery major?

The idea was directly related to my life in Berlin. In school the teachers did not lecture much. It was about going out and experiencing things yourself. Where I lived, every week there was an art flea market. It was a big local attraction, with visitors and members of the community all coming

我修过三个学期，过程中很有趣。我做物件、装置作品本身也是与材料相关联，手工艺，都是要动手的。不同的是在首饰工作室开始学习金工艺。老师教最基本的工艺，自己在课下也做很多，练很多，还是用自己中意的材料在做。当时在学校里面了解和关注更多的还是工艺本身。其他方面还是自己看展览，看资料，了解不同背景下的首饰文化，包括中国的都会去关注，虽然那时信息获得远不如今天便利，也会设法一点一点把相关联的东西续接起来。

教：内力的酝酿需要时日去打磨

离开德国，回到美院的时候，开设首饰专业的那个念头怎么来的？

这个念头的产生跟平时在柏林的生活有直接的关系。在学校，老师没有讲那么多，自己就会在生活里去经历。在我住的地方，每个礼拜都有艺术跳蚤市场，那是民生的一大景观。游人和当地老百姓都会光顾，何况我当时的学生宿舍紧邻此地，回想起来这是我那段生活撇不开的一部分。有一个学社会学的好朋友，在这个艺术市场做事。展位不大，却也做得有声有色。在这里除首饰以外，还有服饰、服装，老的新的，什么都有。在这里赚钱不是主要内容，我观察到人在做自己喜欢的事情时，可以生出那么一种快乐与自足的精神状态。也看到那么多新鲜的东西，跟大家的生活，跟美好的感觉那么贴近。中国那时候这样的东西太欠缺了。在那儿学的时候，已经觉得首饰这个东西比较偏，不是艺术或设计的主流。但它比较有意思。因为自己接触好多材料，软的硬的，尤其钟情天然材质。见得多了，你就会觉得这里的可能性很多。这也是真正能够激发人兴趣的一个点。

回到美院，自己成为创建设计系的六七十个元老级的教师之一。我想做设计也要有一个大艺术的观念，要做宽而不是做窄。当时提出过首饰，但是没有得到反馈，20世纪90年代中国方方面面还不具备这个基础。过了几年，在上班的路上，打开车里的收音机就会听到有关生活、设计、首饰之类的话题。我感觉到人们的生活开始好了，首饰也开始被社会关注。这个需求已经初露端倪。2002年首饰课程被提上日程，距我回国教学已经过去六七年了。当时国内有个别院校有金工或类似首饰的课程。我以不同的方式去考察过，在审美上还是有一定的局限。我确信有许多事值得去做。我们要做还没有人在做的“那个”可能。在当时中央美院设计学院生机勃勃的平台上，就这么开始做起来了。去做别人不曾做过的事，我会有那么一种兴奋和激情，它不在主流里，却有着前瞻的意味。

能具体谈谈当初开设材料实验课的动因吗？

1995年我从德国回到中央美院教学的时候，接触到特别不好的一个状态：一些造型专业的学生对于本来是自己的事情，全然变得很被动，对专业课提不起兴趣。这很触动我。开设材料课，我说一定要从兴趣出发，那个时候是针对那个状态提出的。从兴趣进入的目的是调动你的主动性。我的关注点还是在于通过教学能激活学生。课堂上，我告诫学生是在做一件作品，而不是完成一个作业。在这个过程中，他们去遭遇困难，去寻找解决问题的方法。如果学生能自觉投入足够的能量，最终一定会生出好的作品。在这个过程中能接触到怎样去找到贴切的方法，怎样去调动思辨能力，怎样让他们去体悟材质的审美等等问题。在这一点上对学生的影响力会很大，无论今后去做设计还是做艺术，对材料审美品位的要求是不可缺的。当时我的材料实验课在为设计学院开设基础课的同时，也是为美术学院不同专业开设的一门选修课。学生来自雕塑、油画、版画、国画等不同背景。我们是把它作为体验当代艺术的一个路径。给他们看的東西，全是国外当代艺术的东西。那时候还没有网络资源，都是自己拍的幻灯片。在这样一种高度再跟他们聊，我感觉他们的胸怀和视野就不一样了。你要给学生看到高品质的东西，同时要求他们踏实地去做，去实施。对那一拨学生来说，他们获得的是和国外非常同步的一些观念，材料审美和一些视觉上的经验。创造力不要那么僵化地去落在原有的几个点上。作为一个材料实验课程进入，对材料材质敏锐的把控力的得到培养，也大大激发了创造力。

去德国留学前，你曾经在服装学院工作过，这些对你后来的教学思路有影响吗？

我刚去工作时被选送去当时最著名的化妆造型大师研习班学习造型与化妆。回想起来，在我成长的历程中，会有许多不期而遇的东西。这会比我只从单一的专业背景出发考虑问题的视野要宽。我会从诸多维度来看待一个点。这也会作用于自己在教学上的思考，我会引导学生在过程中可以用从容的姿态，去逐渐接近目标。相比他们快速得到一个技能，我会更在意如何让他们能够真正获得对自我的认可，而这是一个渐悟生长的过程，因为内力的酝酿需要时日去打磨，它不容易凸现，不会那么快就立竿见影。但仅凭单一的技能而没有其他养份的湿润，会很快消耗殆尽。有容乃大，这需要坚守。这也是我的教学理念。

思：教育就如同培植树苗，要不断修枝剪叶

out to shop. Moreover, my dormitory at the time was right next door to the event; looking back now I see that it was an essential part of that period in my life. A good friend of mine who was studying sociology worked at the art flea market. He just had a little booth there, but he did very well. Along with jewellery, there were accessories and clothing, old and new. They had everything. But the main point was not earning money. People were really just doing what they liked to do, able to be fulfilled, happy and self-sufficient. The refreshing scene, filled with new inspiring things, was an integral part of local life. At the time, China severely lacked this kind of thing. In my years studying in Berlin I already knew that jewellery was more ‘out there’, not in the mainstream of art or design, and especially not in China. But like the people in their booths, those considerations did not matter to me. Jewellery was more interesting, because I could come into contact with so much material, whether soft and malleable or hard and brittle. I was especially taken with natural materials. After seeing enough of something, you start to understand how much possibility there is, and that is something that can inspire true interest.

When I returned to the academy I became one of the six or seven tenured professors in the department of design. If one wanted to do design, it was about being a big picture thinker; the big and small picture all had to be there. The scope couldn’t be too narrow. I brought up the idea of jewellery, but got no feedback. In many respects, China in the nineties lacked the foundation for this kind of major. But then, after several years had passed, I was on my way to work when I turned on the car radio to all of these conversations on life, design, and even jewellery. There was a sense that life was improving, and that people were beginning to pay more attention to the craft. The initial hint of a demand for the course began to appear on the horizon. In 2002, jewellery classes were put on the agenda; this was already seven years or so after I had returned from Germany to begin teaching. At that time there were private institutions that also offered metalworking and similar courses. I had observed these and felt that they were aesthetically limited. I’m sure they were doing many things that were worth doing, but when we opened up our own curriculum, we wanted to explore the ‘other’ possibilities. And with the vibrant platform provided by the Central Academy of Fine Arts, that is how we began. There is always a stir of excitement in doing what others haven’t done before; though it’s not the mainstream, there’s this sense of being ahead of the curve, of looking forward.

Could you speak specifically to the motivation behind opening the Experimental Materials class?

In ‘95 when I returned from Germany to teach at CAFA, I came upon a very unfortunate state of affairs: some of the students in the plastic arts major had become passive and uninterested in their own subject. This disturbed me. At the time, I was vocal in saying that the process of selecting class materials had to be about student interest. You put together new coursework with students’ interest in mind, so that you could get students to take initiative. My emphasis in teaching is on finding a way to inspire and activate the minds and hands of students. In class, I remind them that what they are doing is not ‘homework’; it is artwork. It is a process. They come up against difficulties; they search for the solutions to problems. If students can consciously invest enough energy into the problem-solving process, they will ultimately produce good work. It is about finding ways for them to gain exposure to different solutions, ways to mobilize their critical thinking capabilities, ways to provide them with first-hand knowledge of material aesthetics. On this point, the potential impact one can have on students is very great. Whether what they do afterwards is design or to art, their demands of superiority in material aesthetics will be an indispensable component of their success. In the beginning, my Experimental Materials class was opened both as a basic level course for the School of Design, and as an elective course for different majors in the Academy of Fine Arts. Students attending the course came from all different backgrounds, including sculpture, oil painting, printmaking, and traditional Chinese painting. We treated it as a path by which students could learn about contemporary art through experience. They were shown contemporary art from abroad. There were still no online resources back then, so it was all my own slides. I could sense their hearts opening, their horizons being expanded. When we talk about higher standards—when we demand a higher level of work from students—we must give them the opportunity to see examples of real, high-quality work. Then they can get down to it, and practically implement what they’ve learned. That first group of students had the chance to take in ideas, material aesthetics, and visual experiences all very much in sync with what was going on abroad at that time. Creativity should not be so inflexible that it falls only within a limited set of prescribed options; with the Experimental Materials course as our entry point into the subject matter, we were able to cultivate in each student both a keen mastery over material and an individual approach to creativity.

学院教育中，首饰专业在当代艺术实践中，你觉得它会扮演一个什么样的角色？

它应当具有实验性、保持鲜活的状态。无论做专业还是做人，都可以从自身出发，努力去做到更精准，更到位。要想把一件事情做得更好，是需要有坚强的东西去支撑的。你还需要一个有力量的团队。你要具备后续的新生力量。我希望充实进来的力量，要有足够的这种坚持，也要有共同的理想。光有理想还不行，还要有这种实力。一个东西你要发展好，你就需要完全投入。你的内心需要有较强大的能量，这就需要厚积薄发。

你会怎么来描述首饰艺术的实验性呢？

实验性首先是要有思辨，有质疑，有问题，有指向，然后去找到一种方法，建立自己的方法论，提供可行的解决之道。讲到首饰，它首先会涉及首饰的传统定义，首饰跟人的关系，然后是它的佩戴概念。始终是针对历史、当下、文化、社会、人类、哲学等有线性的或有多维度的，乃至颠覆性的拷问。它是传统意义上不曾有过，却充满新可能的实践过程。它会很圆满，也会无果而终；它不保守，却有胆略有担当。首饰提供给我们实验的场域。实验的点可以很多很多。完全给它拆开了看，会看不见一个具体的外在，但最后某一个瞬间，这些点都汇拢起来，会显现出一个清晰的面貌。

首饰专业十年，从一个课程开始成长，其间课程设置的关联性是什么？

当初的基本思路就是两方面的课程，一是从思维观念的进入。一是对材料的实验与体悟，目的是：帮助学生找到和建立具有个人性的视觉语言，灵活的思维模式和较强的思辨能力。通过作品呈现出他们具有个性特质的视角。从个人角度出发，我们会更多地强调艺术表达。在由首饰生发的艺术表达与传统的首饰概念，即只具有装饰性的首饰之间，能明辨它们本质的差异所在。弄懂首饰艺术与设计的不关系，学生就能找到适合自己的定位。

这十年的后端逐渐加强了从首饰设计出发的教学内容和知识结构。历史发展到今天，人类的生活方式也在发生着巨大的改变，我们必须面对它。我觉得要提供让学生把自己最优势的东西发挥出来的一种可能性。这就需要提供提供一个多元的平台。从首饰艺术出发，仍然是我们教学的一个重要定位，但不是唯一的选项。这样的调整和拓展是顺应时代的需要，也是作为一个专业成长到了一个历史阶段必然要有的充实与发展，否则它也会逐渐走向窄化。

从设计出发是藉由“品牌与设计”的课题开始，再带动相关课程设置的逐渐深入细化。从文化、民俗、哲学等方面展开，作为设计课程的一个基础切入点，教学成果证明是个良好的开端，相

关课程也深受学生的青睐。

十年来，我们的课程拓展都是从一个点再到另一个点，日渐成熟。课题就像种子，从选种到播种，都会有细致的考量。课程的设置会考虑虚实相间，长短有别，让学生保持良好的状态，有好的学习成效。课程设置还会关注素质修养的多面权衡，尽可能将“柴米油盐酱醋茶”都备齐了，让学生自主整合。学生只有在场，才可能完全遭遇老师的良苦用心，否则容易获得片断式的概念，就会有所缺失。这也是每当有学生缺席一个系列讲座或间断课程时，我会为他们心生遗憾。

在我的理念里，教育就如同培植树苗，要不断修枝剪叶，即便有阳光、水分、良好的氛围，面对盘根错节、貌似昌盛的表象，也要舍得修正，才能根深叶茂长成参天大树。我当年是怀着这样一种心性从欧洲回来做事的。首饰专业十年的教学，秉持着的是同一份心性。

在技能和思维训练的框架和脉络里，具体到金工课程和“品牌与设计”这样的课题，以及工作坊（workshop）项目和综合训练课程的主题设置，它们之间的独立成章和彼此呼应会怎样体现在教学实践中呢？

在我的教学观念里，课题是课程执行和实践的核心。一个好的课题往往会带动相关课程设置的针对性和完成的有效性。反过来，一门课程在执行时的深化和拓展也常常会成就一个课题的缘起，延续和推广。

金工课程是针对初进首饰专业的学生设置的一连串丰富的技能训练，目的就是让学生动手。首饰精工的十八般手艺，都要让学生亲手去摸、去接触、去感受、去练习、去制作。首饰基础工艺也是学生进入“品牌与设计”实战演习前的一个技能感知和准备。

“品牌与设计”课题的生成则是缘起于学生参与首饰设计赛事以及我们与知名品牌的专题合作。第一届首饰本科毕业生王谦与张少飞在参加与国际著名水晶品牌施华洛世奇合作课题中拔得头筹，成绩突显。他们的“具有东方意味的十二生肖设计”为该品牌带来全新的活力，至今还受到世界各地该品牌藏家的青睐。

这些年我们与法国品牌麒麟珠宝（Qeelin），恒信钻石的”I do”品牌都有专题合作。在相关的赛事和项目研究课题中，提供给同学的知识面很宽，触角很多。在完成自身的教学内容外，会特别邀请相关领域最具代表性的专家前来讲座、讲学、研讨、交流，为学生全面铺设基础技能和储备知识。学生身处一个既有组织又强调主观能动的多维学习氛围中，经历了不同技能的尝试与训练的过程。这类课题的教学要求是集思维与技能并重展开的，要让学生掌握设计师上不封顶下有较强实践能力的要求。这一课题的

Before you studied in Germany you worked at the Institute of Fashion Technology; did this have any influence on your later thoughts on teaching?

Right after I began working there, I was chosen to attend a workshop with one of the most famous makeup and hair stylists in China. In retrospect it becomes clear that as one goes through life, along the way there will always be countless chance encounters and accidental opportunities. If you are open to seeing where they take you, these varied experiences are what will give you a broader perspective on the questions that arise, broader than if you were on a single track the whole time. You will consider a single point from several different perspectives. This also ends up being useful for teaching; it gives you a degree of comfort as you guide students through their learning processes. Instead of rushing them to acquire skills in as short a timeframe as possible, you become more concerned with how to help them come to know themselves. It is a kind of growth that comes of gradual enlightenment. Students' inner potential needs time and refinement to be fully realized, before it can come out in full relief. And the results won't be instantaneous. In contrast, emphasis on the development of a single skill, without nurturing other facets of a student's mind and interests, will quickly drain the student of all vitality. Boundless tolerance is a virtue. This is my teaching philosophy.

Thoughts on teaching: as with gardening saplings, education requires some pruning.

What role do you feel the jewellery major plays in the educational framework of the Academy, as well as in the greater framework of contemporary artistic practice?

Jewellery ought to be experimental. It should maintain a certain freshness. Whether a person wants to do well as a professional or as a person, everything starts from the self and proceeds outwards from there. It's about doing something with more precision and more care, about getting it closer and closer to 'just right'. If you want to do something well, you need to have a strong support. You need the strength of a team for the first effort, and then you need a second wave of power and energy as you go to revisit and revise. This force is already present within students and I want to help nurture it. This requires sufficient support and a common ideal, but just to have an ideal is not enough. There needs to be strength to propel real action. If you want to develop something successfully, you need to invest yourself in it completely. In your heart,

you need to possess a certain kind of strength and persistence, and this requires being well versed in your subject, and grounded.

How would you describe experimental jewellery art?

For something to be experimental it must have intellectual inquiry behind it. It must be concerned with a question, and it must point to something specific. After that, it must find the means to build a methodology towards providing a viable solution. In a discussion of jewellery there is first the traditional definition of the craft, then the issue of jewellery and its relationship to people, and then the question of the idea of jewellery as 'being worn'. Through it all there are possibilities for linear, multi-dimensional, and subversive interrogations—of history, of the present, of culture, of society, of humankind, of philosophy, and so on. It is a practice and process that, in the traditional sense, has never existed before, and so it is brimming with new possibilities. There are things that can be accomplished, and there are things that will take longer time than we have to fulfil. The process is not a conservative one; it is courageous and ambitious. Jewellery provides us with a field for experimentation, and possible points of departure within this field are numerous and varied. If we take it all apart and look inside, we will not be able to see a specific, cohesive form. But at the last instant, these many scattered points come together to reveal something that is somehow distinct.

The jewellery major has been around for ten years, and grew out of a single course; what was the thought process behind the way in which the curriculum was set up?

At the outset the basic idea was a curriculum in two parts: one devoted to the exploration of theories and concepts, the other devoted to experimentation with material. The aim: to help each student find and establish a personal visual language, a flexible ideational model, and a strong critical voice; and to encourage each student to express his or her unique character through the work. When we begin from our own personal points of view, we are likely to put more weight on our artistic expression. There is a discernible and fundamental difference between work produced out of the traditional conception of jewellery—namely jewellery that exists only for its decorative element—and work that sees jewellery as a craft for expression. As students make their own sense of the relationship between jewellery art and jewellery design, they find their own place within that spectrum.

教学执行本身就需要囊括从创意思维、到表现技能（效果图、工程制作图），其中含有手绘表现、电脑三围软件制图、到手工艺实现等课程内容。藉由课题来达到教学目的：提升多种技能学以致用的能力。在多年的设计实践中，许多学生的设计被品牌启用，直接投入生产，投放市场。

工作坊 workshop 项目进入教学，则是基于我之前受邀在澳大利亚悉尼美术学院主持“寻找胎记”工作坊课题的经历和经验。我觉得这样一种课程形式的引入，对于教和学都会大有裨益。在相对短的一周时间内，针对一个明确的课题，高强度的集中完成一系列任务。从构思选择到材料实验到实施创作的过程，对于学生而言，是更有效的一次思维训练和一种工作方法的获得。对于教师而言，则是难得的一次教学考察，既是教学的观摩也是可以就首饰教学基本问题和特定教学组织和执行方式展开交流、讨论、反思和提升的一个契机。在这个过程中，教和学都会通过观察别人来反观自身，尤其是在与国际和国内同行就首饰创作和首饰教学等实践层面上开展的交流，对能力和自信心的成长都是一个促进。与澳大利亚悉尼美术学院首饰设计专业为期三个月的远程课程交流项目和师生展，以及与英国格拉斯哥设计学院首饰专业进行互派学生学习的交流项目，其用意和目的都在于此。

综合训练则是我们逐步完善和成型的主干延展课程，立足于帮助学生找到一种契合不同视觉语言的呈示方式。这个课程也可以说是毕业环节的一次热身。所以，具体到特定课题的开设，通常也都会对学生历年来在毕业创作上曝露和显现出来的问题，有针对性地来设置。比如就作品的展示而言，我们之前有针对佩戴展示，开设如何进行活动的一场秀，就会涉及到服装、灯光等相关教学内容，现在也会有针对空间的静态展示的课程内容。虽然课题是给定的，但是面对的问题和解决问题的途径都是可以推衍的。如果说毕业创作是自选动作的话，综合训练课程提供的是一套规定动作的训练。

通常我们会说，毕业创作是最能够反映出学生能力的一个硬指标，你会怎么看待这其中的如意和不如意之处？

创作首先是要释放自己。一开始会把我们认为有需要的一些方法贯穿在课程的设置和执行里。他们每个人做自己作品的时候，也会从这个点去进入。我们针对个体创作的课题训练，就是你要为别人去做东西。那你首先要对自己有一个了解，你要敢于剖析自己，认识自己。这是一个方法。无论是向内看的，从自身去挖掘的，还是从一个事情出发，去找到一个触动点，尽可能把它传达准确。你才可能去为别人设计。你有这么一个如何去定位自己的基础，你就有了一种方法去针对别人进行交流和挖掘，才会

找到比较有效的信息。在这之后你再结合技术把方方面面的认知融进去来完成你的设计。这才是有意义和有意思的设计。

临到毕业的时候，每个人找自己的选题。我个人是特希望他们能够彼此不同做出自己：比如有轻松幽默的，有天然大气的，有哲学思辨的，关注点应当与自己的生活紧密相关，可以朴实无华，可以珠光宝气，可以为小人物，可以为名媛政要，可以重个人，可以关注社会。希望多元一如他们每个不同的个体。近两年的毕业创作，我会有意识地让年轻老师一起参与辅导，目的是想让学生能够获得更多的可能性。

我了解每个同学的特质，有些同学对自己认识不那么清晰，常会选择自己不适合的命题去做，导师是可以帮助指出的。若该生坚持己见，我仍会支持他去进入。你建议他不要弄。他会很痛苦。实际上你知道，这只是个过程而已，他最终要做的是另一个。有的同学觉悟较慢，必须赶到毕业的环节才进入一个寻找自己的过程。作为导师，这个时候要尊重学生的选择。你要允许他走在过程中，因为他需要经历这个过程，从中真正认识到什么样的方式更契合自己。而不是强迫他给出一个你看得到的结果。我会提醒学生当过程与结果不能兼得，那就好好把握过程；最理想的状况应当是既拥有过程又能获得一个好的结果。

筹：适逢其时，不进则退

说到首饰创作，我们会看到在一些学生的作品里会有欧美当代首饰的影子。“他们一定看过很多西方画册”——这是在与国外交流时经常听到的一句话。你会怎么来分析这个现象？

我想这要从两个层面上来分析。一个层面是和个人的实践和选择有关。如果在创作时，你要诉说和表达的概念和问题是不同的时候，你的材料或者外在的表象，有雷同也没关系。我个人觉得材料和形式的类似是允许存在的。比如说我用头发做作品，之前的艺术家也用过。莫娜·哈图姆（Mona Hatoum）有过一串头发项链。我也在想这个东西可能即便是我看到过的，我也不会去回避，因为我的动机是我用什么材质，或者什么样的一个媒介是最贴切的表达。我不会因为人家用过了，我就不用了。你关注的问题，思考的问题不是同一个就成立。谁用得更准确？这也会是一种挑战。你也可以检测自己，是否可以在做得不同之外，还能够提示出多一种更细致的不同。因为一定会有一个比较和参照在这里。我时常会提醒学生，出处和最终落点都很像，如从观念上、行为上，结果上都很像，那就应该考虑找到别的一种可能，因为已经有人做的比较你更好了。

Towards the end of those ten years, the content of teaching and the structure of knowledge for jewellery design grew gradually more robust. As history evolves, lifestyles and mind-sets change, and this is something that must be confronted. I feel that it is important to provide students with a chance to discover and make the most of their own strong points. This means giving them a diversified platform. Yes, jewellery art is a major pillar of our teaching philosophy, but it is not the only choice; students can focus on jewellery design as well. This kind of adjustment and expansion is a necessary adaptation to changing times, as well as the sort of enhancement or development that a department must inevitably realize once it comes certain point in its history, lest it become too narrow in its scope.

We began the design track with the 'Brand and Design' course, which gradually drove us to deepen the reach of the overall design curriculum, developing into areas like culture, folk customs, and philosophy as new points of entry. The results teaching-wise indicated a successful beginning, and students welcomed the courses as well.

Over the past ten years, our curriculum has expanded area by area, slowly maturing as a whole. Each course topic is like a seed that's been planted; with every step of the process, from selecting the seeds to sowing them, there is careful, measured consideration. As we first designed the curriculum we emphasized the importance of paying close attention, from as many angles as possible, to whether or not real quality was being cultivated. We wanted to do everything in our power to arm students with any and all of the tools—materially, spiritually, and intellectually—that would help them to be independent and make their own choices, while also being able to successfully integrate. Only by showing up for class and being present for these experiences can the students fully benefit from this kind of care on the part of their teachers; otherwise it is all too easy for mere fragments of ideas to reach them. This is why every time a student is absent for a series of lectures or only attends intermittently I feel pangs of regret.

In my own philosophy, the education process is like gardening saplings: it requires constant pruning and trimming. Even if there are the best growing conditions one could hope for, lots of sunlight, and ample water, if the roots are twisted and the branches are gnarled, even a seemingly flourishing exterior has to undergo some fixing before it can grow straight out of deep-laid roots, tall into the sky. This was the mind-set I had when I came back from Europe, and it is the same

one that has led me through ten years of teaching in the jewellery department.

Within the framework of both practical and theoretical training for students, in what way did components like the metalworking curriculum, course topics like 'Brand and Design', or the establishment of themes for workshops and comprehensive training courses constitute chapters of their own, and in what way did they work in concert with one another, to embody the overall philosophy behind the department's teaching practice?

In my teaching philosophy, course subjects are at the core of a curriculum's implementation. A good subject will often carry forward the curricular framework, keeping it targeted and effective. At the same time, the deepening and expansion of the curriculum itself will also often bring about the genesis of new course subjects, extending their lifetimes and advancing them forward.

The metalwork curriculum is designed to be a series of basic training experiences for students just entering the major, with the intent of giving them a rich first hands-on interaction with the medium. The students are exposed to eighteen different crafts, learning about them through hands-on practice and production. Students learn the fundamentals and familiarize themselves with different skillsets, often in preparation for the 'Brand and Design' course, where what they have learned can be put into practice.

The idea for the 'Brand and Design' course originated out of several students' participation in jewellery design competitions and theme-based collaborations with well-known brands. The first time CAFA jewellery graduates Wang Qian and Zhang Shaofei cooperated with internationally renowned crystal brand Swarovski, they were very successful. Their "Chinese zodiac" design, "resonating with the spirit of the orient", brought a new vitality to the brand, and is still recognized favourably today by brand collectors worldwide.

Over the past few years there have been collaborations with French brand Qeelin as well as Hiersun's "I do" diamond brand. Research into potential topics for related competitions and projects has allowed students to gain a wide breadth of knowledge and exposure. In addition to the content I teach, I often invite special guests—experts representing related fields—to come give lectures, hold discussions, and initiate exchanges, helping students lay down a solid foundation and add to an increasingly abundant reserve of knowledge. Students are in a dynamic learning environment that, while contained within a greater organization, also emphasizes their independence and allows them to try out a number

另一个层面则是和我们所处的历史语境有关。我从德国回来的时候，看到的状况，是僵硬和制约把人性中最有意思的东西都给浇灭了。当时就觉得，自己在西方文化背景下新获得的东西是能够让你释放自己，让你把人性中比较天然的东西，兴趣，很本真的一些东西挖掘出来。我本能地会感觉让学生释放自己是那么的急迫。你要先破一下局，拿鲜活的东西来激活他。有破才有立。那时候还处在一个破的状态。我没有精力和能力去顾及那么多。当时就觉得最急迫要做的就是针对时弊，把最有价值和最本质的东西提示出来。那时需要有一个松绑。那是最重要的。最关注的就是要把你自己的积累和学到的东西毫无保留地去跟他们交流。20 世纪 90 年代面对和处理的就是这样的一个状况。我觉得这也是一种疗伤。你只有先变健康了，你才会也才能重新去选择。对我们自己东方的一些东西如何体现？

刘骁研究生阶段的毕业作品是一个比较典型的例子。他在本科的时候做了好多东西。在那个阶段，我们说是一种临摹也好。我没有去把控、去阻止是因为我觉得你临摹要能临摹像的话，你在其间也会有体会。你可以在有了自己的思想以后再去图变，再去找到你自己也是有可能的。那个时候他作品里面的故事都是自己的，但是从表现语言和表现样式上都是有出处的，没有能够拉开距离，形成自己的面貌。在研究生阶段，对他个体来说，怎样破茧？还是会考虑从材料的角度入手，我在这一点上和他有比较多的交流。他自己也很努力，包括他的作品中会有那种宝石跟宣纸的结合。有人会说你们中国有那么多钻石吗？你们应该是珍珠或者别的什么东西。通过交流可以更好地了解他人和自己。

目前，首饰教学如果需要调整的话，你会想要补充哪些训练的内容？

我以为这十年是一个过程，是一个积累教学经验的过程，有成功之处，也有不足。梳理前面的教学实践是适逢其时。我已经意识到了不满足，好多东西需要跟进。否则，就是不进则退。如何去补足你的教学定位，如何去构建更多的交流平台，还是会基于我们作为教学者对一些艺术基本问题，当然也会包括首饰专业问题在内的深入思考。我自然也会因此考虑到我们专业自身的未来，就觉得理想主义还是要有的。

现在录取的学生各种各样的都有，我们也要看到这种客观的现实。时代变迁，人变得现实许多，真正热爱艺术的人是要耐得住寂寞的，是要坚守和有担当的。许多学生考入学校，有时并不清楚自己的喜好和追求。学生多规模大，势必要做培养目标上的微

调。说的概念些，对“互动与艺术&设计”、“研究承传与拓展”这两方面将会是我们教学与研究的重点。

我们不能无视时代的变迁，数字时代直接影响和改变人类的的生活方式。记得 2002 年我主持的国际首饰展和研讨会上，我们的议题是未来人类生活方式与首饰——当年所设想的恰恰是我们今天的现实。参会艺术家苏珊·科恩（Susan Cohn）的首饰作品已经开始思考高科技下首饰的可能性。在今天来看当时的假设，都已经被实现了。今天我们又将展望下一个十年。

有一个问题是如何立足东方文化，从哲学、宗教、人文等系统中来研究发掘其中的潜能。比如，首饰金工课程一直是我们的专业必修的基础课，但是如何可以从类似技艺训练中生出“旧瓶新酒”的专项课题，我们一直还未能真正酝酿到位。在这个方向，也已经安排了很好的师资和教学资源的储备。张凡是我的第一届硕士毕业生。她的研究生课题是中国传统金银细金工艺中的花丝部分。这是我将其留下来想要承传与发展传统工艺的初衷。在我开设珐琅研究项目之际，她对本专业珐琅工艺与设施的建立做了不少组织工作，为该课程的启动奠定了很好的基础。我们也就此课题在继续备战，希望在这方面的课程建设能有更大的推进。

立足于本土，则在于东方的文化和自己的面貌如何？如何让它变得更丰满，或者说这方面的东西如何做得更充分？如果教学本身是要起到这样一种引领作用的话，自身的研究和储备要抓紧。或者说课程结构的设置在比例上要有所调整。中国自身的首饰历史和技艺，我们要真正去作扎实的梳理。努力在设计与艺术之间搭建一个更有效的通道和桥梁。

前一阵子我看了一本书，说的是设计的趋势。作者把设计跟艺术完全融在一起谈论，这让我感到兴奋，找到了难得的同盟。我们提出首饰如何当代？比如首饰作为服装配饰，与时装的关联。我早些年做讲座，就谈到过，有好多服装品牌是需要有意思，别具一格的配饰的。相比传统珠宝首饰会更夸张，轻松、自由、个性。几年前就意识到这是一个可以拓展的空间，但是我们一直还没有真正展开课程。我想通过课题与学生一起展开研究。艺术与设计以及生活的融合是人类生活发展提出新的需要，也是我们自身的一种需要。

当然，任何的调整和补充都是从尊重自我开始，由弱渐强，最终聚合成艺术的一种发展。你自身关注的点和诉说的东西，要逐渐去强化或者说倡导。这需要不断地认识与实践，再延伸到首饰创作和教学中。好多问题它就像一张网，我始终觉得它们彼此都是有关联的，不是孤立的。这个是关乎当代首饰的历史，传统首饰的技艺以及艺术边界模糊的今天对于首饰的再定义。我始终希