

CARTIER TREASURES
KING OF JEWELLERS, JEWELLERS TO KINGS

卡地亚珍宝艺术

故宫博物院 编

Edited by the Palace Museum



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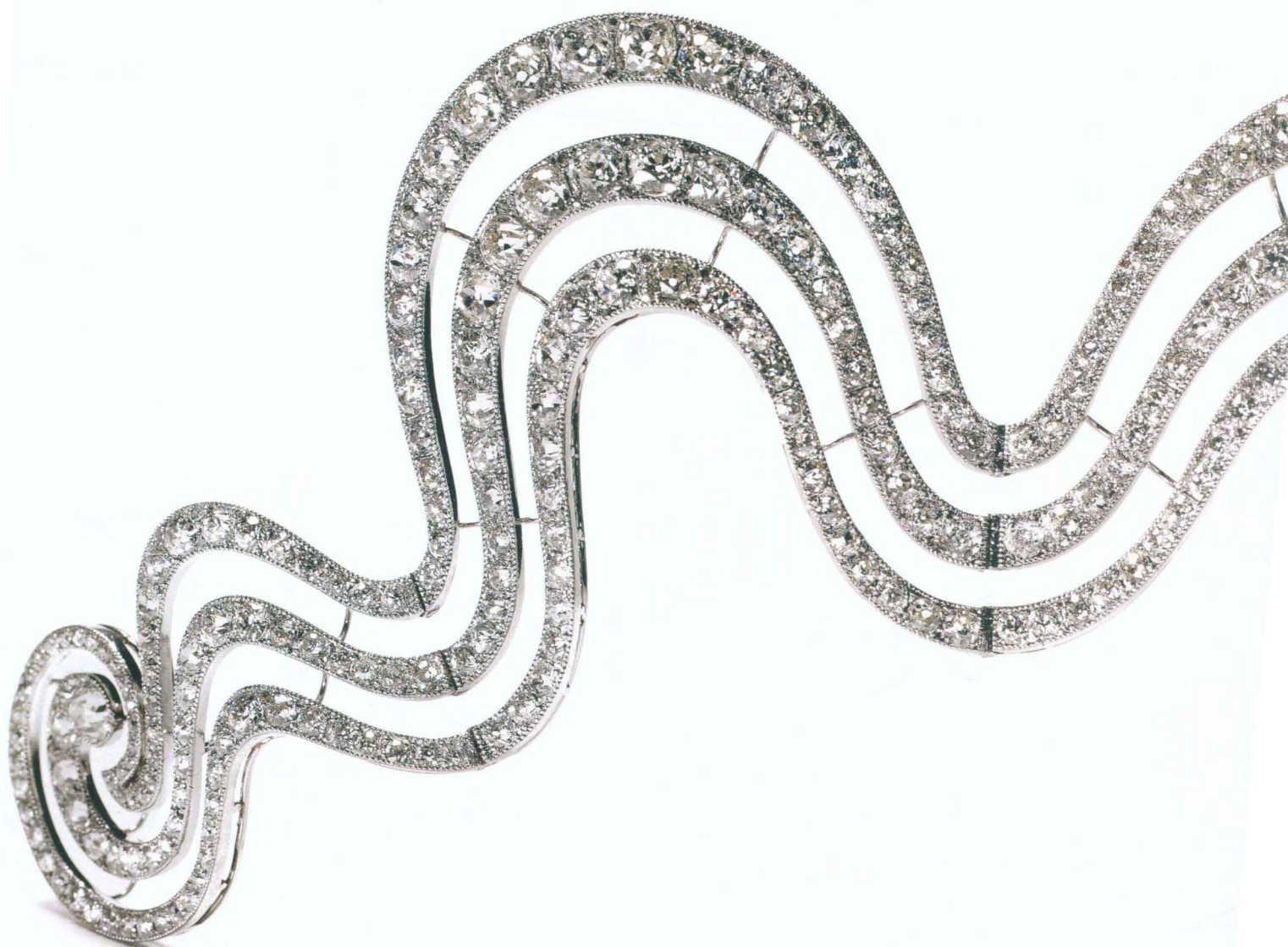
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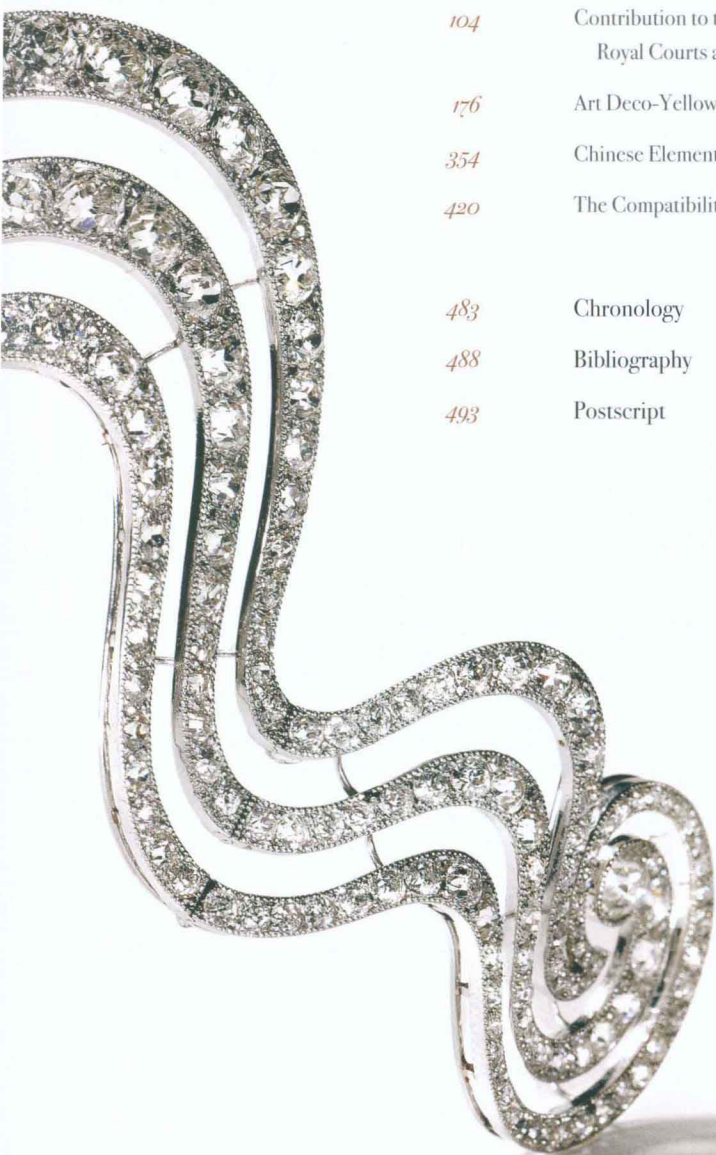
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祝 辞

法国巴黎是世界时尚之城，旺多姆广场更是一个神奇的地方，一直吸引着热爱稀世之美的各国人士。160多年来，卡地亚在这个以优雅与购物闻名的花都中心创造着奇迹和辉煌。

1847年，才华横溢的年轻珠宝设计师路易·弗朗索瓦·卡地亚以“珠宝、饰品、时尚与新品工作坊”的名称创立卡地亚品牌，几年间便以时尚设计和精湛、细腻的工艺博得享誉国际的声誉。当拿破仑三世美丽的妻子欧珍妮在1859年成为卡地亚第一位王室客户后，卡地亚就与各国王室结下不解之缘，成为希腊、英国、西班牙、俄罗斯、罗马尼亚、塞尔维亚、葡萄牙、比利时、意大利、摩纳哥，甚至埃及、印度等众多王室、宫廷贵族的御用珠宝商，卡地亚也因此博得英国国王爱德华七世“皇帝的珠宝商，珠宝商的皇帝”的赞誉。

在卡地亚创业过程中，始终坚持借鉴世界不同民族艺术精粹的理念，坚守不断创新的本质，赋予作品广泛而深刻的文化内涵。卡地亚是云游四海的旅者、是珠宝艺术的探险家，一代代才华横溢的设计师以简洁明朗的设计风格，以铂金花环、猎豹风情、装饰艺术、异国情调、三环珠宝、奇花异兽、中国元素等主题，以及五彩缤纷的宝石与贵金属完美的结合，登峰造极的镶嵌技术，诠释着美丽、优雅和高贵，建立起卡地亚品牌特色与名望，并引领世界时尚潮流。随后，卡地亚不断拓展时尚领域，从珠宝饰品、钟表到香水、眼镜，将同样融合多种文明的法兰西优雅风情与生活艺术播撒到世界各地。并且不遗余力地赞助世界各地的文化与公益活动，扮演着亲善大使的角色。

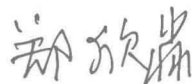
1984年，卡地亚当代艺术基金会诞生，以让更多的民众接触、认识当代艺术为宗旨，举办各种艺术展览，鼓励艺术创作，成为法国赞助艺术活动的活跃机构之一。2006年，卡地亚启动“宣爱日”活动，此后每年的6月，卡地亚以著名的LOVE慈善手环为主角，高唱爱的颂歌，祈愿世界充满和平友爱。

卡地亚品牌已经遍及世界各地，而且在瑞士日内瓦建立了卡地亚艺术典藏室，在法国巴黎建立的资料馆，收藏了超过 1 300 件出自卡地亚的古董珠宝、钟表精品和数量可观的设计手稿、模具资料。经过故宫博物院与卡地亚公司的精心组织与筹备，今天“卡地亚珍宝艺术展”终于在午门展厅与广大观众见面。通过展览，我们不仅能够领略坚持创新，融汇五洲艺术风格的设计理念，追求精湛完美工艺的至高境界，而且还欣喜地看到中国文化元素对卡地亚作品的浸润和影响，从中读出卡地亚对中国文化的兴趣和诠释。为此，我们感到既亲切又自豪。穿越百年历史的卡地亚时尚精品所散发出的优雅、高贵气质和永恒魅力，将构成一场视觉文化盛宴，相信一定会带给观众审美的愉悦与享受。

感谢卡地亚和故宫博物院相关人员共同付出的巨大努力。

祝愿本次展览取得圆满成功！

故宫博物院院长

A stylized handwritten signature in black ink, likely belonging to Wang Qiang, the President of the Palace Museum.

2009 年 9 月

PREFACE

Paris is the Couture capital of the world, and Place Vendôme a landmark for beauty and excellence, admired the world over. It is here that Cartier has been working its magic and producing splendours for over 160 years.

In 1847, a young and gifted jeweller by the name of Louis-François Cartier established *La Maison Cartier*, a “manufacturer of jewellery, bijouterie, fancy decorations and novelties.” The company’s reputation for outstanding designs, exquisite style and intricate craftsmanship quickly spread. Empress Eugénie, consort of Napoleon III, became Cartier’s first imperial patron, following which the jeweller forged an indelible bond with royal households around the world, in Greece, England, Spain, Russia, Romania, Serbia, Portugal, Belgium, Monaco, even Egypt and India. It is these royal associations that prompted King Edward VII of England to dub Cartier, “Jeweller of Kings, King of Jewellers.”

By absorbing the artistic influences of other civilisations and through ceaseless innovation, Cartier endows its creations with a deep cultural relevance. This tireless explorer of the jeweller’s art gleans inspiration from around the globe. Through vibrant themes such as platinum, the Garland style, Art Deco, the panther, exoticism, flora and fauna, and Chinese motifs; through unprecedented combinations of coloured gems matched with precious metals, and through superlative mounts and settings, generations of jewellers have contributed to Cartier’s reputation. Cartier transcends fashion to express beauty, elegance and majesty in a unique style. Cartier has also turned its talent to other areas, extending beyond jewellery and watches to embrace leathersgoods, accessories, perfumes and eyewear. It has spread French elegance around the world through its patronage of cultural and fundraising events.

Since 1984, the Fondation Cartier pour l’Art Contemporain has staged numerous exhibitions and fostered artistic creation so that more people might engage with contemporary art. The Foundation is recognised as one of the most active institutions in the sponsorship of artistic activities in France. Cartier also devotes itself to fundraising with the launch of the LOVEDAY global campaign in 2006. A LOVE CHARITY bracelet explores the true meaning of love and inspires generosity among people all over the world.

Today, the Cartier name also resonates in association with the Cartier Collection - based in Geneva, Switzerland, and Paris, France - of over 1,300 Cartier creations, jewellery, clocks and watches, together with an important collection of original drawings and plaster casts. Thanks to extensive and careful preparation by the Palace Museum and Cartier, *Cartier Treasures - King of Jewellers, Jewellers to Kings* can at last grace the Exhibition Hall of the Meridian Gate. This exhibition allows us to appreciate the innovation and multiple artistic influences that are a part of Cartier's endless pursuit of perfection. It also shows Cartier's passion for and expression of Chinese culture through the presence and influence of elements of Chinese culture in its creations. As such, we are particularly pleased and proud to welcome this exhibition, a visual and cultural feast from a jeweller which throughout its history has epitomised elegance, refinement and eternal charm. We are confident this exhibition will bring enormous pleasure and enjoyment to all its visitors.

Director of the Palace Museum

A handwritten signature in Chinese characters, likely belonging to the Director of the Palace Museum mentioned in the text above.

September, 2009

祝 辞

中国正成为卡地亚在全球最重要的合作伙伴。这一紧密无间的关系，源于这个泱泱大国长久焕发的迷人活力，以及卡地亚对这个辽阔国度的恒久热爱。从最初历史与风格的交汇，到如今不仅成为贸易与友谊的源泉，更是文化与艺术的纽带。

此次于故宫博物院举行的展览，堪称硕果累累。它凝聚着卡地亚与其亲密的北京合作伙伴之间的不凡友谊。同时，也代表着故宫博物院——这座世界上最负盛名的博物馆——对卡地亚作品所传承的历史文化价值的高度认可。

对此，我个人也深感欣慰。因为我本人一直为辉煌的中国文明及友好的人民所深深吸引。我经常访问中国，大约每年四次，每次都能在这片土地上发现新的机遇，邂逅新的人与事。我曾经去过最边远的中国城镇，甚至尝试学习博大精深的中文。

正是因为卡地亚与中国之间的相互交流与影响由来已久，因此随着历史的发展而愈益深刻。

早在 1888 年，卡地亚档案馆中就记录了为波内曼子爵夫人订制的一批融入中国元素的漆器。包括古塞尔街著名华人古董商店卢芹斋在内的巴黎古董商们，也曾为卡地亚提供众多古董漆器。中国神奇的动物形象、颜色及符号象征很早便被卡地亚引入其珠宝设计之中。20 世纪 20 年代卡地亚出品的很多化妆盒、首饰盒乃至小钟表的表面，都覆盖着此类闪烁迷人光泽的嵌片，令人联想到遥远的东方国度；珊瑚和玉则构成了对比鲜明的色彩组合；珠宝、魅幻时钟等作品更是大胆地赋予了麒麟、龙、佛犬、凤凰等东方神秘动物新的生命；并且路易·卡地亚本人就是这些作品的收藏家，象形文字、阴阳符号、塔顶或神祇，这些极富中国特色的图腾被卡地亚巧妙地运用于作品之中，幻化为高贵的护身符。中国美学元素令卡地亚为之着迷，直至今日，除了猎豹，龙依然是卡地亚最为推崇的动物形象之一。

皇帝的珠宝商，珠宝商的皇帝。卡地亚，这位皇室宫廷的座上宾，今天跨入故宫的恢宏门庭，置

身于中国浩瀚的皇家殿阁之中，与东方皇室珍宝的呢喃共鸣。此次展览所处的午门展厅幸蒙故宫博物院院长亲自选定，位于南门中轴线上，正对故宫入口，可一览每日数千人参观这座古老皇城的盛况。能够在中国故宫举办此次回顾卡地亚艺术历史的展览，我们倍感荣幸。在此，我谨代表卡地亚对故宫博物院常务副院长李季先生、外事处处长马海轩女士、展览部副主任马继革先生、策展人宋海洋先生致以特别的谢意。感谢他们为这个宏大项目的贡献。

此次展览无疑将成为西方与东方、巴黎与北京，卡地亚与我们的中国友人在文化交流史上的里程碑。

卡地亚全球总裁兼首席执行官

伯纳德·福纳斯

PREFACE

China is on its way to becoming Cartier's foremost partner in the world. Such an exceptional link has grown from the fascinating energy that drives this vast country, and the interest that Cartier has always shown towards it. What began as historic and stylistic ties became a source of trade and friendship, as well as a cultural and artistic bond.

This exhibition at the Palace Museum brings us fulfilment on more than one account. It is the culmination of the special relationship between Cartier and its trusted partners in Beijing. It is the recognition by one of the planet's most prestigious museums that Cartier creations constitute a heritage of immense historical value.

It is also a great personal pleasure, as I have a particular fascination for China's civilisation and its people. I come here regularly, perhaps four times a year, always in search of new opportunities and encounters, travelling to towns in the country's furthest reaches and even attempting to unravel the mysteries of the Chinese language.

Just as these mutual ties and influences are not new, so they grow stronger.

As early as 1888, there are records in Cartier's archives of lacquerwork objects, made for a prestigious patron, Vicomtesse de Bonnemain. Parisian antique dealers, including C.T. Loo on Rue de Courcelles, supplied Cartier with laques burgautés. Chinese images of animals, colours and symbolic icons have been introduced by Cartier to its jewellery designs. In the 1920s, powder compacts, vanity cases and even small clocks were incrustated with this shimmering inlay, with its evocations of faraway lands. Coral and jade made daring colour combinations. Mythical creatures – chimerae, dragons, Fo dogs and phoenixes – came to life on jewellery and mystery clocks. Louis Cartier himself was an informed collector of these works. Other motifs, some symbolic – stylised ideograms, Yin and Yang – and others religious – pagoda roofs and divinities – transformed objects into precious talismans. Chinese aesthetics have held a fascination for Cartier that continues today. The dragon, alongside the panther, remains one of Cartier's most revered animals.

Jeweller of kings, king of jewellers, a familiar presence in the antechambers and ballrooms of palaces, all that remained was for Cartier to step through the gates of the Palace Museum and enter its vast halls, where the murmur

of imperial treasures can still be heard. The room which the directors of the Palace Museum have chosen for this exhibition stands in the axis of the South Gate, affording a spectacular view of the entrance to the City where thousands of visitors throng each day. Fully aware of the privilege which this extraordinary showcase, one that will recount the history of Cartier, represents, I particularly wish to thank Mr Li Ji, Executive Deputy Director of the Palace Museum, Ms Ma Haixuan, Deputy Director of the Foreign Department, Mr Ma Jige, Deputy Director of the Exhibition Department, and Mr. Song Hai Yang, Researcher and Curator of the exhibition, for their dedication to this great project.

There can be no doubt that this exhibition will remain a milestone in the cultural ties between West and East, from Paris till Beijing, and between Cartier and its Chinese friends.

President and CEO, Cartier International

Bernard Fornas