

2013
BEIJING
INTERNATIONAL
JEWELRY ART
EXHIBITION



Chief Editor: Zhan Binghong
Deputy Editors: Guo Qiang, Hu Jun

主 编：詹炳宏
副主编：郭强 胡俊

2013 北京国际首饰艺术展

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致辞

值此2013北京国际首饰艺术展开幕之际，我向活动的举办表示热烈的祝贺！

此次展览云集了世界五大洲四十多个国家和地区的三百多名艺术家的首饰作品，集中展现了世界当代首饰艺术设计的水平及发展趋势。首饰艺术体现了设计、工艺与材料等诸多因素。正像中国战国时期《考工记》一书所言：“天有时，地有气，材有美，工有巧”。人类早期制作的各种器物所采用的工艺，实质就是设计。在现代设计这个概念还没有形成的时候，手工艺匠人就是传统的“设计师”，而匠人所追求的最高目标就是围绕着天然稀有的材质施展技艺进行创作。因而，作为首饰设计的发展转变，正是设计文化传承演变的一种重要体现。对于使用者来说，首饰设计解决的不是安全感或温饱这样的基本问题，而是使用者的身份认同和对美的追求，设计也因此而成为珠宝首饰产业链中的价值核心。设计水平的高低，直接影响珠宝首饰作为商品的价值，也是珠宝首饰行业中竞争力的体现。

北京国际设计周旨在为国际设计产业和像珠宝首饰这样以设计为核心价值的行业搭建学术交流与沟通合作的平台。因此，非常高兴能够有北京国际首饰艺术展这样具有国际性、原创性、学术性、前瞻性的行业高端展示交流项目加入北京国际设计周活动。我相信，2013北京国际首饰艺术展的举办必将成为2013北京国际设计周众多活动中的亮点。

衷心预祝2013北京国际首饰艺术展取得圆满成功！

Address

Upon the opening ceremony of 2013 Beijing International Jewelry Art Biennale, I just express my heartfelt congratulations to such a great exhibition!

At the 2013 Beijing International Jewelry Art Biennale, there converge the jewelry works by more than 300 artists from over 40 countries in five continents, thus show the jewelry design level and development trend in the modern world. Jewelry art reflects such factors as design, craftsmanship and material, as is said in Kao Gong Ji of the Warring States Period, “A piece of art work can be created with a right environment, good materials and excellent craftsmanship.” Actually, the craftsmanship for all utensils in the early human history just reflected the design. Before the development of modern design, a handicraftsman is just a traditional “designer”, and the highest goal the handicraftsman pursued is to use various skills to create something based on the natural rare materials. Therefore, the development of jewelry design is an important reflection of the inheritance and evolution of design culture. For the users, jewelry design doesn't function to secure or feed them, but reflects their social identity and pursuit for beauty, and thus the design correspondingly becomes the core value in the jewelry industry chain. The jewelry design is directly related to the commercial value of the jewelry, and is also a competitive power in the jewelry industry.

Beijing International Design Week (BIDW) is designed to set up a platform for international design industry and the industries with design as core value like jewelry. I'm very glad that the BIJF 2013, an international, original, academic and prospective high-end exhibition and exchange project, has joined in the BIDW. I believe 2013 will certainly be a highlight in various activities of BIDW 2013.

Sincerely wish 2013 Beijing International Jewelry Art Biennale a great success!



Zeng Hui

2013北京国际设计周组委会办公室副主任
Deputy Director of General Office for Organizing Committee of
2013 Beijing International Design Week

致辞

“2013北京国际首饰艺术展”在北京国际设计周的主会场中华世纪坛隆重开幕。来自世界45个国家和地区的首饰艺术家带来了1200多件佳作，展现在世界艺术馆的东方厅、西方厅和世纪大厅内，琳琅满目，交相辉映，令人耳目一新。

这次展览的主题为“首饰·身份”。我们从展品上，可以看到不同国家不同民族的艺术家是如何用自己的设计创作来诠释“身份”：即从最初的首饰作为一种权力象征而存在的权贵身份，向一种作为精神符号而存在的文化身份的转移。原附加于首饰中的权力、财富、地位等含义逐渐淡化，而更多地倾向于精神价值的表达，以及个性情感的宣泄。从不同艺术家的创作中，我们能感受到艺术家给首饰注入了不同文化的内涵，而不同的艺术形式又承载着不同民族、不同文化的信息。这次展览既是一个视觉的饕餮盛宴，也是一个世界首饰艺术家创作交流的平台。不同的民族、不同的文化、不同的艺术家个性以及不同的创作方法与形式在此碰撞与融合。

中国既是一个首饰消费大国，也是一个首饰生产加工大国。多年来我们致力于珠宝首饰行业的设计创新，提倡“原创中国，精工佳作”的设计理念，力图打破传统的“穿金戴银”的消费观念，突破仅以原料、以重量销售的传统模式，改造传统的“老三样”首饰款式，提倡原创，提倡用创新设计创造首饰的附加值。这次国际首饰艺术展带给了珠宝首饰行业一次很好的观摩与学习的机会，同时我也坚信，中国的珠宝首饰以设计为魂，工艺为尚的理念，将在当今国际经济环境处于变革之中的情形下开拓出珠宝行业的新局面，朝着中国珠宝首饰在世界范围内具备科技珠宝、文化珠宝、精工珠宝这一综合核心竞争力的理想大步前进。

祝2013北京国际首饰艺术展圆满成功！

Address

“2013 Beijing International Jewelry Art Biennial” has opened at the China Millennium Monument, the main venue for Beijing Design Week. Jewelry artists from 45 countries and regions in the world have brought 1,200 masterpieces to Oriental Pavilion, Western Pavilion and Century Pavilion of the World Art Museum. They are dazzling, fresh and new, contrasting finely with each other.

The exhibition is themed “Jewelry Status”. We can see how artists from different countries and nationalities interpret their “status” with their design from these exhibits: transfer from the dignitary status of jewelry existing as a symbol of power at first to the cultural status existing as a symbol of spirit. Original implications of jewelry such as power, wealth and status have gradually weakened, and have been more inclined to expression of spiritual value and outburst of personal emotions. From creations by different artists, we can perceive different cultural connotations injected by artists into jewelry, and different cultural forms carry the information of different nationalities and cultures. The exhibition is not only a visual feast, but also a creation exchange platform for jewelry artists worldwide. Various ethnicities, various cultures, various artistic individualities and various creation methods and creation patterns converge here and get integrated with one another.

China as a country is a large consumer, producer and processor. For the years, we have been committed to design innovation in the jewelry industry, upheld the design philosophy of “China origin, exquisite craftsmanship”, tried to change the traditional consumption concept of “being bedecked with gold and silver” and the traditional mode of selling by material and weight, renovated the three old-fashioned jewelry patterns, advocated originality and called for creating the added value of jewelry. The exhibition has created a good opportunity of observation and learning for the jewelry industry, and I believe that China’s jewelry industry will open up a new situation amid the current international economic reform with jewelry design as soul and craftsmanship as priority, and make great strides towards the goal of building the core global competitiveness of Chinese jewelry: technology, culture and craftsmanship.

Wish 2013 Beijing International Jewelry Art Biennial a great success!



Bi Lijun

国土资源部珠宝玉石首饰管理中心副主任
Deputy Director

National Gems & Jewelry Technology Administrative Centre, Ministry of Land and Resources

序

很少有一门设计学科像首饰这样承载着人类文化认知与审美理念的漫漫变迁。从原始萨满的通灵巫术工具，到穿梭于摩登都市的靓丽光影；从家族财富的显赫衬托，到个人风格的性情展示；从作匠工坊的千锤百炼，到工业时代的批量生产；首饰浓缩了人类文化最华贵、最凝练、最直接的情感与表现欲望。历史中，那些灿若星汉的杰出作品，至今仍然熠熠生辉，在当代，斜阳照晚的玻璃窗后，灵动、优雅、奢华亦铺陈进入欣赏者的视线。在首饰日益普及化的今天，尽管审慎的学者品格决定我们不愿断言，这是首饰设计的黄金时代，但却可以自豪地宣称，作为一种艺术自觉，首饰设计已迎来了众多才俊最专注的凝视。

然而，首饰设计也如同所有令人沉醉的事物与人一样，充满着与生俱来的角色抵牾和有待探究的神秘性格。具体来说，在并不遥远的二十世纪八九十年代，首饰还被定位于工艺美术的类目之中，传统就像长袍一样覆盖着创作者的思路，而在当代，首饰却早已褪去古旧的色彩，以时尚装点面容，成为最具前沿色彩的设计学科之一。充满戏剧性的是，这种观念与思路的急剧变换，在中国，在这一代的杰出设计师，甚至在一个人身上打上了时空穿越般的烙印。当然，首饰另一种属性的变幻同样令人感叹岁月的加速，在并不遥远的工业社会中，其闪烁的光芒具有天然奢侈的气质，恒定、稳重、具有强烈的阶层感与收藏感；而在当代都市消费文化的氛围中，它重焕新颜，成为睿智、时尚的象征，也平添了浓郁的商业气息和现代性。

首饰是简单的，因为附属于人；首饰设计却是复杂的，因为其中凝聚着历史。其身份的流变至少为当代的首饰设计提出了若干难题：装饰传统与创作技巧，在设计日益数字化的时代还保存有多少深入钻研的价值？首饰设计的价格属性与审美价值，在日益浓郁的商业氛围和击碎观念围栏的消费文化中如何保持稳健的平衡？个体化与个性化的制造模式，如何适应整个社会不断工业化的生产需求与市场需求？首饰设计师如何在前卫的理念探索和满足客户标准的现实境遇中持续自己的创造张力？这些问题都需要足够的智慧来进行思辨，在东方与西方、传统与当代、理想与现实的碰撞中，获得开启思路的火花，这样，才能目光如炬地坚实前行。

正是出于这一目的，在北京国际设计周期间，由北京国际设计周组委会、国土资源部珠宝玉石首饰管理中心、北京服装学院来主办了这场“2013北京国际首饰艺术展”。使世界五大洲45个国家和地区300多位艺术家们精彩的作品云集北京，是首饰艺术家们一场空前的盛会，是一个相互切磋与交流的平台。展览的目的并非仅仅在于呈现杰作，更高的期待还在于交流彼此的智慧与心得，以创新性、学术性、实验性为归依，为未来的思潮流动和观念碰撞搭建沟通的虹桥，为中国当代首饰艺术设计的振兴提供充沛的能量，让理想包裹旗帜，让姿态演绎风尚。

而本次展览之所以提出“首饰·身份”这样的主题，更源于其初衷在于，不想将首饰设计的探讨局限于艺术的本体论和风格史之内。身份同时还指向本次展览创作者们的特殊性。这些设计师和艺术家大都在中国和国际著名的艺术学府中承担教职。这样的身份不仅仅需要独善其身的修养与品格，还需要泽及后人的引领能力与美学视野。教职身份使我们相信：自己就是艺术史长河中的关键一环，任何流变的转向、迂回与激扬，都与我们每天日常的工作息息相关。这种定位并非出于身份的自傲，而是源于持续地体验到自身责任的深重。这样的身份同样要求我们比普通意义上的设计师具备更宏阔的视界、更包容的胸怀、更敏锐的直觉、更严谨的阐释。所以，以展览的方式冲破狭隘、启迪灵感、迎思送想可谓是邀约与拥抱彼此教育理念的最佳路径。

最后，感谢为此次展览付出汗水的所有领导、组委会成员和为展览默默奉献的教师们，正是他们，以一种谦逊的方式为首饰设计的发展提供了助力，也感谢所有参加展览的设计师和艺术家们，正是他们，为互动的华美空间提供了吟唱的道具与主角。我们希望这些优美的首饰作品蕴含的关于时间和身份的灵犀能提供全新的洞察力，并激发观者精心审视作品。

Preface

Unlike most design fields, jewelry design has the power of carrying the long evolution of human being's cultural cognition and aesthetics. From the Shaman's witchcraft tools in the primitive society to today's diversified forms glittering and twinkling in metropolitans; from the symbol of family status and fortune to the presentation of personal styles; from thousands of times' tempering to industrial mass production, jewelry contains the most gorgeous, concise and direct feelings of us and our desire of self-expression. Classical jewelry never dims with the pass of time. So does modern jewelry. Glinting in the sun shining through the showcase, jewelry can always easily capture our hearts which is flowing brilliance, elegance and luxury. In today's world in which jewelry has become approachable to more and more people, though the deliberation as scholars doesn't allow us to assert that the golden time of jewelry design has come, we can claim proudly: jewelry design has caught the eyes of many talented designers.

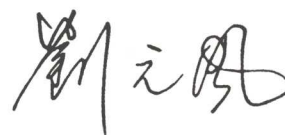
Like other things with the charm of intoxicating admired hearts, jewelry design is born with contradiction and mysterious character waiting to be explored. Specifically, in the 80s-90s, jewelry was positioned as a kind of crafts - traditions covered the eyes looking for creation like a robe. Today, jewelry design has taken off its robe, becoming one of the hottest design field with a fresh new looks. Dramatically, such a shift of concepts and thoughts, as if being realized in the blink of an eye, has been deeply marked on the new generation of great jewelry designers. The change of jewelry's another attribute also makes us sign over the flying of time. In the industrial society which hasn't gone far, jewelry, with great brilliancy, natural luxury, and an air of constancy and steadiness, was tightly connected with social stratum and collection; while in the atmosphere of today's urban consumer culture, it has become the symbol of wisdom, sagacity and fashion, with obvious commercial and modern looks.

Jewelry could not be much complicated, for it is just a decoration of man; while jewelry design could be, for it is enriched with history. When jewelry is no more exclusive to the rich, some questions concerning contemporary jewelry design are posed. In such an age where digital design has been expanding rapidly, is it still meaningful to study traditional patterns and craftsmanship? How to keep the balance between the price and aesthetic value of jewelry in the increasingly strong business sentiment and the consumer culture rebelling traditional concepts? How do individualization and the individualized manufacturing mode meet the production and purchasing demand in the increasingly industrialized society? How do jewelry designers keep their creativity while facing the contradiction between insisting their design concept while meeting the demand of customers? All those questions need to be answered with enough wisdom. Only when ideas are lit by the sparks coming from the collision between eastern and western art, between traditional and contemporary concepts and between ideal and reality, could we walk forward steady and firmly.

Therefore, during the Beijing International Design Week (BIDW), Beijing International Jewelry Biennial 2013 was jointly held by the Organization Committee of BIDW, the National Gems & Jewelry Technology Administrative Center of the Ministry of Land and Resources and Beijing Institute of Fashion Technology. Attended by over 300 artists from 45 countries and regions around the world, the Biennial is an unprecedented grand gathering for jewelry artists to exchanging views. The Biennial aims not at showing great works but creating a creative, academic and experimental platform for jewelry designers to share wisdom and experience; and building a bridge of communication by which future thoughts and concepts are connected. It's believed that the Biennial will inject abundant energy to the prosperity of jewelry design, providing a brilliant stage for designers to realize their dreams and show their talent.

The Biennial is themed as "Jewelry · Identity" for it's believed that Jewelry design shall not be limited in artistic ontology and styles. "Identity" also indicates the special identity of the designers participating in the show. As teachers of famous domestic or international universities, we need not only professional quality and morality, but also the leadership and aesthetic view to guide the later generation of designers. The identity of teacher makes us believe that we are crucial to carry on the art of jewelry design, for feeling and studying the pulse of the trends of jewelry is a part of our everyday work. Such a self positioning does not come from arrogance, but from a heavy responsibility we've recognized during years of experience. Our identity requires us to have a wider vision, a broader mind, a sharper instinct and a more rigorous interpretation. Exhibitions are the best way to break parochialism, gain inspiration and exchange ideas, thus developing a better approach of education.

At last, I'd like to thank all the officials and Organization Committee members for their supports and also the teachers who contributed a lot but asked for nothing. In a modest way, they promoted the development of jewelry design. My thanks also go to all the designers and artists attending the Biennial for they provided the leading roles and props for such an amazing show. We hope that the understanding on time and identity contained in those beautiful jewelry pieces can inspire more designers to see jewelry design from a new perspective and also attract visitors to walk into the inside of the works.



Liu Yuanfeng
北京服装学院院长

Dean of Beijing Institute of Clothing Technology

前言

金秋九月的北京，“2013北京国际首饰艺术展”在北京国际设计周主会场中华世纪坛的世界艺术馆隆重开幕。1800平方米的东方厅与西方厅内，展示了来自世界五大洲45个国家和地区的300多名艺术家近年来创作的1200多件首饰艺术作品。这是一次国内外首饰艺术家们空前的盛会。这次展览是由北京国际设计周组委会、国土资源部珠宝玉石首饰管理中心和北京服装学院共同主办，北京服装学院艺术设计学院和歌华文化中心有限公司承办。展览时间为2013年9月24日至10月12日，展期长达18天。

展览将集中展示当代国内外最优秀、最前沿的高等院校师生、首饰艺术家、独立设计师及企业的首饰艺术作品，以来自世界不同国家和地区的300多名首饰艺术家的原创作品为载体，通过丰富多样的首饰设计理念与设计形式，传达世界文化在历史长河中不断交流、融合后所呈现的多元化面貌。展览旨在加强国际间首饰艺术的交流，有利于首饰设计理念和创作技艺的碰撞、融合与创新。此次展示将有力促进当代国内外高校首饰艺术设计教育的交流以及首饰艺术设计教学与产业的互动；此次展示为国内行业人士和普通观众带来优美的视觉享受和开阔的视野，并了解现代首饰的最新设计理念和发展趋势；此次展示将为中国当代首饰行业设计创新的振兴提供重要的能量和资源，必将影响和引领中国当代首饰艺术的发展。

展览期间，我们还将举办“首饰·身份”主题论坛和中外高校首饰设计教育研讨会，邀请国内外高校10多位知名学者、首饰艺术大师和国内20多所高校师生代表，就首饰设计教育教学、首饰设计理念、设计与工艺创新、消费与首饰设计等相关专题发表演讲和研讨，凸显首饰设计创新性、学术性研究以及实验性探索。

此次展览策划与筹备历时一年半的时间，得到了国内外数十所艺术院校和五百多名艺术家的响应和支持。由于展地有限不能把全部艺术家的作品都展示出来，在此深表歉意。此次展览得到了歌华集团在展馆、展具等方面的大力支持，在此深表谢意。展览筹备期间，北京服装学院艺术设计学院的数十名师生为此付出了很多很多。这本作品集不但及时编辑、设计、印刷和出版，更是许多师生辛勤的汗水所获得的。在此向所有为展览筹备、学术活动、作品出版做出贡献的人们表示深深的谢意。

Foreword

In September - the prime time in the fall, “2013 Beijing International Jewelry Art Biennial “ was opened at the World Art Museum of the China Millennium Monument, the main venue for Beijing Design Week, in Beijing., In both the Oriental Pavilion and the Western Pavilion covering a total area of 1,800 square meters, over 1,200 jewelry artworks created in recent years by over 300 artists from 45 countries and regions on five continents will be showcased. This is an unprecedented gathering for domestic and overseas jewelry artists. Jointly sponsored by the Organizing Committee of Beijing Design Week, National Gems & Jewelry Technology Administrative Centre under the Ministry of Land and Resources and Beijing Institute of Fashion Technology (BIFT) and undertaken by the Academy of Art & Design of BIFT and Beijing Gehua Cultural Center Co., Ltd., the exhibition will last 18 days from September 24 to October 12, 2013.

During the exhibition, the most outstanding and cutting-edge jewelry artworks by teachers and students of institutions of higher education, jewelry artists, independent designers and enterprises from home and abroad will be showcased. On the basis of original works by over 300 jewelry artists from different countries and regions in the world, with diverse concepts and forms of jewelry design, the exhibition will convey the diversification of world cultures after constant cultural exchanges and integration throughout the history; as it aims to cement international jewelry art exchanges, it is conducive to collision, integration and innovation of jewelry design concepts and craftsmanship. Also, the exhibition will boost exchanges between domestic and overseas institutions of higher education in jewelry art design education as well as interactions between jewelry art design teaching and the industry; during the exhibition, domestic industrial insiders and common visitors will be treated to a visual feast, thus having their vision broadened and keeping them updated on the latest design concepts and development trends of modern jewelry; and the exhibition will provide important energy and resources for the rejuvenation of design and innovation of China's contemporary jewelry industry, thus influencing and leading the development of China's contemporary jewelry art.

During the exhibition, we will hold a forum themed “Jewelry · Identity” and a seminar on jewelry design education of Chinese and foreign institutions of higher education, inviting a dozen distinguished scholars, jewelry maestros and representa-

tives from over 20 domestic institutions of higher education, to deliver speeches and exchange views on relevant topics, such as jewelry design education and teaching, concepts of jewelry design, design and craft innovation, consumption and jewelry design. The forum and seminar will be highlighted by the innovative and academic researches and experimental exploration of jewelry design.

It took one year and a half to plan and make preparations for the exhibition, which has received positive responses and supports from dozens of art academies and over 500 artists from home and abroad. I am really sorry that we cannot put on display all works due to limited space, and at the same time, I would like to thank Beijing Gehua Cultural Development Group for its support in terms of venue and appliances. When making preparations for the exhibition, dozens of teachers and students of the Academy of Art & Design of BIFT made painstaking efforts. The timely editing, design, printing and publishing of the works collection have been attributable to their hard work. Hereby I would extend my heartfelt thankfulness to all people who have contributed to exhibition preparations, academic activities and the publishing of the works collection.



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