

Making  
建立联系——美的概念

# Connections

— Notions of Beauty



BR.  
白瑞空间

# Making Connections — Notions of Beauty

建立联系——美的概念

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# Foreword

## 前言

### 探讨传统造物的当代性转向



中国金属工艺的原乡——云南鹤庆新华村的小锤已锤过一千年，如今仍然用金属之间默契的敲打声呼应着自身千年的历史文脉。在一片金属的独特韵律中，正如本次展览的主题“建立联系——美的概念”，白瑞空间试图构建传统与当代之间悠远的对话，这也是我和李小白银壶工作室共同创建白瑞最纯粹的初衷。

作为一个云南人，我从小就沉浸在多元民族文化的成长氛围中，在这氛围里也萦绕着非物质文化遗产所承载的文化价值观，尤其金属工艺，这一云南文化土壤里历经千年的春花秋实。而自2004年起，我担任谢菲尔德哈勒姆大学中国区总监兼谢菲尔德艺术学院中国执行主任。15年的工作经历让我对金属艺术更加萌生情感。

早在1379年，谢菲尔德整个城市人口的四分之一都在从事金属工艺。在历史漫长的沉淀中，谢菲尔德贡献了坩埚炼钢法、谢菲尔德铜银器、不锈钢等影响世界的重要金属工艺，而谢菲尔德艺术学院的首饰与金属专业可以看作是这座城市文化血统的延伸，也是面向未来强大的驱动力。

这使得我突然意识到鹤庆与谢菲尔德这两个地域有着相同的文化血脉，而我则幸运地，仿佛顺理成章地让此处与彼处邂逅，希望让新华村回响千年的金属之音可以传播致远，也希望这深远声音中，可以融入多元化与国际化的曼妙和声。

李小白银壶工作室创建于2008年，依托鹤庆新华

村千年传承的民间传统银器手工技艺，经过10年的沉淀，发展成为中国著名的纯手工银器生产加工基地和业内知名的“李小白”品牌。它通过设计和商业的方式，将中国传统银器工艺渗透进我们当代的日常，让我们的今天与传统仍潜移默化地保持着“亲密”的联系。这方面的经验在我看来是非常具有学术讨论价值的。因此，白瑞空间的建立基于我所发起的国家非物质文化遗产大理金属工艺在谢菲尔德哈勒姆大学的学术活动以及收获的积极反馈。这个活动启发我思考传统手工艺的当代性转向，当代手工艺与艺术、设计领域的跨界性实验，以及国际性交流的深刻重要性，这便是白瑞空间联合云南大理传统工艺工作站与李小白银壶品牌的使命。

很荣幸，在白瑞空间的第一场国际性展览中，我们邀请到Maria Hanson，英国最具代表性之一的首饰与金属艺术家、策展人，也是谢菲尔德哈勒姆大学首饰与金属专业的博士导师作为策展人。展览“建立联系——美的概念”呈现了来自英国的七位金属和首饰艺术家的作品，他们均活跃在国际舞台的最前沿。本次展览的作品将展现西方传统与当代语境之间的深邃联系、七位风格迥异的艺术家的创作方法上的内在联系，同时，希望展览也能够构建中西方金属艺术的长远联系。

白瑞空间联合创始人  
总监  
李蕤  
2019.9.23

Xinhua Village (Heqing, Yunnan Province) is the hometown of Chinese metal work. They have been hammering away there for over a thousand years. Today, that millennia old context resonates with a tacit understanding of the compelling properties of metals. In the unique rhythm of a piece of metal, just as the theme of this exhibition is Making Connections – Notions of Beauty, BR Gallery is building a meaningful dialogue between the tenets of tradition and contemporary innovation, which is also the purest intention of Li Xiao Bai and I to create BR Gallery.

As a native of Yunnan, since childhood I have been immersed in that province's unique atmosphere of multi-ethnic cultures. Their cultural values are rooted in an ancient creative heritage, at the center of which are metal based crafts, their provenance is infused by the soil of Yunnan. Since 2004, I have served as China Director of Sheffield Hallam University and China Executive Director of Sheffield Institute of Art. My experience over those fifteen years has led me to appreciate the metal based arts, I would call it a passion, as it never fails to stir my emotions.

As early as 1379, a quarter of Sheffield's entire urban population was engaged in metalworking. In the long history of precipitation, Sheffield contributed to the crucible steelmaking; it introduced important metal processes to the world, including Sheffield plate, stainless steel, etc. The jewelry and metal course of Sheffield Hallam University can be seen as an extension of the city's cultural heritage and a powerful driving force for the future.

It became apparent to me that Heqing and Sheffield share the same cultural blood. I am fortunate to meet here and there as if in a logical way, hoping that the metal voice echoing for thousands of years in Xinhua Village can spread far and wide, and that this far-reaching voice can be integrated into the diversity and internationalization in harmony.

The Li Xiao Bai silver teapot studio was founded in 2008. Relying on the traditional folk art of silverware handed down by the New Millennium Village, it has developed after 10 years of business into a famous Chinese brand. The "Li Xiao Bai" handmade silverware production and processing base has enabled traditional Chinese silverware to permeate our daily life. Through design, craft and business, we have been able to keep alive our close relationship with tradition today. In my opinion, this experience is of great academic value. Therefore, the establishment of BR Gallery is based on the academic activities and positive dialogue with "Dali Traditional Craft Workstation - Heqing Base", a national intangible cultural heritage center, and Sheffield Hallam University. This activity inspired me to think about the transfer from traditional handicraft to contemporary making. The cross-border experiments in the field of contemporary handicraft and art and design, and the profound importance of international communication. This is the mission of BR Gallery to unite "Dali Traditional Craft Workstation - Heqing Base" and Li Xiao Bai Silver Teapot Studio.

It is a great honor for us to invite Maria Hanson, one of the most representative jewelry and metal artists and curators in the UK, as well as a Ph.D. supervisor in jewelry and metals at Sheffield Hallam University, to be the curator of the first international exhibition in BR Gallery. The exhibition "Making Connections – Notions of Beauty" presents the works of seven metal and jewelry artists from Britain, who are active in the forefront of the industry with international reputation. The works of this exhibition will show the deep connection between the Western tradition and the contemporary context, and the intrinsic connection of seven artists with different styles in their creative methods. At the same time, it is hoped that the exhibition can also build a long-term relationship between Chinese and Western metal art.

BR Gallery cofounder Director  
Sally Li



# From the Curator

## 策展人的话



本次展览汇集了来自英国的七位在金属物体和首饰领域前沿工作的国际知名艺术家。他们多年来一直在这些领域中实践，并为创造力、手工艺和教育做出了重大贡献。作为策展人和参展艺术家，我希望这个展览能够展示当今英国当代艺术品设计和制作实践中的多样性和连通性。这个展览的标题是“建立联系——美的概念”，它提供了一个出发点，来讨论这些创造性的造物人通过他们的作品在做什么和叙述什么。

在《隐性维度》一书中，迈克尔·波兰尼说：“我应该从这个事实出发来重新考虑人类的知识，那就是从我们所能知道的知识比我们能说出的要多得多。”（波兰尼 1966）虽然中英文化之间有许多差异，但在思考手作物体中所隐含的工艺制作元素的时候，有着巨大的相似之处。在中国通常使用“非物质文化遗产”一词来描述，而在英国通常使用“隐性知识”一词。多年来，我一直致力于寻找通过手工制作的物体来体现其内涵的表达方法，以及是否有方法来揭示思想和行动的复杂性，而不是简单的用材料和过

程来表述。

（手工）造物是以一种视觉和触觉为主要感官的活动，但控制和判断的能力来自手、心和思想之间的连接。人类学家提姆·英戈尔德建议，“要了解事物，你必须成为它们，并让它们在体内成长，最终使它们成为你的一部分。”（英戈尔德 2013）这种了解的感觉只能通过经验和时间来实现。时间在制造过程中是很重要的；思考的时间、行动的时间、改变的时间、反思的时间、完成的时间……原始人制造事物的刺激来自生存的必需品：庇护所、工具和武器。设计师和造物人经常受历史文物的启发，并从世界各地的博物馆收藏的早期青铜、铁、黄金和其他材料的艺术品汲取可参考的养料，以提供视觉和背景出发点。

通过与过去的联系，了解具有数千年历史的可穿戴和功能性物品，对于我们思考自身以及物品在今天日常生活和仪式中的价值具有重要意义。历史、遗产和文化在所有艺术家作品的创作过程中都是重要的。它们也通过进

入艺术家的创造性实践被连接起来。在英国的艺术和设计学院普遍采用一种共同的研究方法，即对概念、设计和形式，与材料和制作技能一样重视。即从概念和想法开始，通过研究的过程，将抽象的思想转化为有形的物体。正是这种工作方法，使这些艺术家能够发展自己的创作声音和视觉词汇，使艺术品产生属于其个人的特征。从传统的绘图和模型制作实践，到版画制作、系统材料测试和计算机辅助设计等多种方法被运用到了设计发展过程中。

在创作方法上这些艺术家具有一些共性。本次展览中，通过艺术家们制作的风格迥异的器皿和花瓶，可以看到强烈的几何形式和经过深思熟虑的构图安排的重要性。当器物栖息于超出其预期用途的空间时，可以感知到其雕塑般呈现的审美体验，安吉拉·科克的花瓶系列通过在框架中包含精心挑选的花朵和气球等元素的整合将这种乐趣加强。克里斯·奈特和丽贝卡·德奎因通过将贵金属和非贵金属结合在一起，通过

锈化、氧化和阳极化来增强视觉对比，从而产生与现代主义建筑中探索的理念产生共鸣的物体。

英国的家用银器有着悠久而传统的特色，但工业革命带来的制造业和经济的变化是其衰落的一个主要因素，因此在风格和美学方面缺乏发展。不过也有例外，如克里斯托弗·德雷瑟采取的现代主义方法。他相信设计的本质，是基于真、美、力量的重要原则。1876 年，他访问日本，在加深了对材料、形状、表面和制造技术的理解之后，他的视觉设计语言受到东方美学价值观的启发。在整个 20 世纪，德雷瑟的方法和哲学非常具有影响力，它鼓励着年轻一代的艺术家和手工艺制作者以不同的方式进行思考。随着英国教育机构中金属和珠宝课程的发展，使得这一重要的工艺和设计学科得以生存并适应于 21 世纪。

通过不同的思维方式，一些当代作品可能被认为是具有挑衅性的，因为它质疑并挑战了人们对一种可以立即理解的美学和明显的功能性语言的期待。我们可以从克里斯·奈特和拉杰什·戈格纳的作品中看到这种颠覆。他们的设计都会重新思考和夸大一些日常用品中的特定元素，如把手或支架。这种摆脱“常规”的能力也为英国的许多金属物体造物人提供了多样化的机会。近年来，公共艺术项目、建筑金属物体和室内装置的委托制作费用有所增加，赢得这些项目的是手作造物人，而不是雕刻家和室内设计师。克里斯·奈特是跨越这些界限的领先造物人之一，他与建筑师、城市规划师和工业制造商合作，使

用各种材料和工艺，创造出多种规模的作品。正是这种经历和对话，促成了他最近与李小白银壶工作室的合作，其成果在本次展览中可见一斑。

看到材料的潜力、它们的意义和关联性是艺术家和设计师长期以来所擅长的。历史上由贵金属和宝石制成的首饰被理解为奢侈品，是财富和地位的视觉证据。然而，50 多年来，当代工作室首饰已经突破了这一既定定义的界限，就像金属制作提供了新的思维方式一样。从 20 世纪 60 年代末开始，欧洲和北美的首饰设计师和制造商开始利用非贵重、废弃和被忽视的材料，进行再创造。随着该领域变得更加激进和富有表现力，它开始被做作为一种就社会和政治问题、习俗和禁忌提供公众评论的工具。我早期的工作是专注于几何形态、结构和组成，用贵金属制造出大尺寸的身体（佩戴）首饰，探索佩戴和不佩戴的界限。最近的工作涉及对物质价值和消费的探讨，用跨学科的研究方法和海外调研的活动，以推动学术研究。尽管这项研究探讨的是社会、文化和经济的问题，但由此产生的首饰强调佩戴性。通过挖掘再生材料内在的宝石般的品质，与贵金属和半贵串珠并置，我延续了一些传统珠宝的元素，却不顺应明显的形式和审美结果。动作、声音和触觉是本次展览中三位艺术家共有的元素。这三个元素与色彩是杰西卡·图雷尔和简·亚当作品中的关键品质。两人都是材料和过程（控制）的大师，因而在某种程度上允许他们从精确的控制中后退一步，让“隐性知识”带领直觉的方向。杰西卡拒绝传统的釉质珐琅质的光泽外观，因为它不向观看者发出触

摸的邀请。她喜欢无光泽，通常是单色的表面，使用手画及层次的建立，达到一种与自然形式相呼应的材料语言。简·亚当的作品也抓住了自然的本质，突破阳极氧化和有色铝在工业应用中的品质。通过系统的测试，她开发了一套独特的处理表面、图案和颜色的方法，尽管许多人都试图模仿她，但没有一个能够接近她。我和简都制作项链，虽然在材质、颜色和审美都有很大的不同，而且其中的多种成分既隐藏又显露，但在佩戴时，其感官和有机的品质都十分明显。

这组艺术家通过他们重新诠释、重新创造和重新估价的创作实践，展现出带有共性的创作追求。

我很高兴受白瑞空间的邀请，为空间的开幕式策划本次展览，并感谢李蕤和李小白有机会与新观众分享我们的创作作品。

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# From the Curator

## 策展人的话

This exhibition brings together a group of seven internationally recognised artists from the United Kingdom working at the forefront of metalwork and jewellery. They have all been practicing within these disciplines for many years and have made significant contributions to creativity, craftsmanship and education. As the Curator and one of the exhibitors I wanted to be able to show both diversity and connectivity within the design and making practices in contemporary art objects being produced in the United Kingdom today. The title of the exhibition, Making Connections – Notions of Beauty, provided the starting point to discuss what these creative makers are doing and saying through their work.

In ‘The Tacit Dimension’, Michael Polanyi states “I shall reconsider human knowledge by starting from the fact that we can know more than we can tell.” (Polanyi 1966) Although there are many differences between the

Chinese and British cultures, there is huge synergy when it comes to consideration of the elements of craft making that are implicit within handmade objects. In China, this is often described through the use of the term ‘Intangible Cultural Heritage’, whereas in the UK the term ‘Tacit Knowledge’ is commonly used. I have for many years been preoccupied with finding ways to articulate what craft-made objects embody, and if there are ways to reveal the complexity of thought and action beyond a simplistic material and process description.

(Craft)-Making is an activity where sight and touch are primary senses, but the ability to control and make judgements comes through the connectivity between the hand, heart and mind. The anthropologist Tim Ingold suggests that “To know things you have to grow into them, and let them grow in you, so that they become part of who you are.” (Ingold 2013)

This sense of knowing can only come through experience and time doing. Time is important in the process of making; time to think, time to do, time to change, time to reflect, time to finish... The stimulus to make things by ‘Primitive’ man came from the necessities to survive; shelter, tools and weapons. Designers and makers are often inspired and informed by what has gone before and draw references from museum collections around the world that house early artefacts in bronze, iron, gold and other materials to provide visual and contextual starting points.

By connecting to the past; understanding that wearable and functional objects have existed for thousands of years is significant to the way we think about ourselves and the value objects have in the rituals of our daily lives. History, heritage and culture are important in the creative process of all the artists’ work shown here. They are also connected through the route travelled into creative practice. Having studied within schools of Art and Design in the United Kingdom they all share the common approach where concepts, design and context have equal focus alongside material and making skills. By starting with concepts and ideas and through a process of research, creative exploration

and design development they begin to transform abstract thoughts into tangible objects. It is this method of working that enables these artists to develop their own creative voices and visual vocabulary which gives the artefacts produced individual identities. Multiple methods are used within the design development process from traditional drawing and model-making practices through to printmaking, systematic material testing and computer aided design. There are some commonalities in creative approaches. The importance of strong geometric forms and considered compositional arrangements can be seen within the vessels and vases of all the Silversmiths in this exhibition but with very different and distinct styles. There is enjoyment for the sculptural expressions that can be appreciated when objects inhabit spaces beyond their intended use but are enhanced when made complete through the inclusion of elements such as the well-chosen flowers in the frame and balloon vases of Angela Cork. Visual contrasts are achieved by Chris Knight and Rebecca de Quin by combining precious and non-precious metals, enhanced by patination, oxidation and anodising, resulting in objects that resonate with ideas explored within modernist

architecture.

Domestic silverware in the UK has a long and very traditional heritage, but the changes in manufacturing and economics brought about by the industrial revolution was a major factor in its decline and as a consequence there was a lack of development in terms of style and aesthetics.



There were however exceptions to this such as the modernist approach taken by Christopher Dresser. He believed in the importance of abstracting the essence of design, establishing principles based on Truth, Beauty and Power. His visual design vocabulary was inspired by eastern aesthetic values following a visit to Japan in 1876 where he deepened his understanding of material, form, surface and manufacturing techniques. Dressers approach

and philosophy was influential throughout the 20th Century in encouraging a younger generation of artists and craft-makers to think differently. This along with the development of silversmithing and jewellery courses within UK educational institutions have enabled this important craft and design discipline to survive and adapt into the 21st Century. Through the ethos of thinking differently, some contemporary work might be considered provocative, by the way it questions and challenges expectancies for an immediately understandable aesthetic and obvious functional language. We can see in the work of both Chris Knight and Rajesh Gogna a disruption of this. They both reconsider and often exaggerate particular elements within the design of everyday objects focusing on a particular component such as a handle or stand. This ability to move away from the ‘Norm’ has also provided many craft makers in the UK with opportunities to diversify their portfolios. Recent years have seen an increase in commissions for public art projects, architectural metalwork and interior installations that have been won by craft makers rather than sculptors and interior designers. Chris Knight has been one of the leading craft makers to cross these boundaries, collaborating with architects,



town planners, and industrial manufacturers to create work of multiple scales using a variety of materials and processes. It is this experience and dialogue that has led to his most recent collaboration with Li Xiao Bai and Li Xiao Bai Studio, the results of which can be seen in this exhibition.

Seeing the potential in materials, their meanings and associations is something that artists and designers have long been accomplished in. Historically, jewellery made from precious metals and gems were understood as luxury commodities, which

provided visual evidence of wealth and status. However, contemporary studio jewellery has for more than 50 years pushed the boundaries of this established definition and in the same way as silversmithing has provided new ways of thinking. From the late 1960's jewellery designers and makers in Europe and North America began to exploit the material characteristics of non-precious, discarded and overlooked materials and to re-appropriate found objects. As the field became more radical and expressive it began to be used as a vehicle to

provide public commentary about social and political issues, conventions and taboos. My early work was preoccupied with geometric form, construction and composition, creating large scale body pieces in precious metals which explored the boundaries of wearing and not wearing. More recent work is concerned with material values and consumption and has been driven by specific academic research projects embedded within multi-disciplinary activities and overseas development contexts. Although the research



explores social, cultural and economic issues, the resulting jewellery objects must function when on the body. By exploiting the intrinsic jewel like qualities of reclaimed materials, juxtaposed with precious metals and semi-precious beads I adhere to some of the understood parameters of traditional jewellery without conforming to the obvious formal and aesthetic outcome.

Movement, Sound and tactility are elements shared by all three jewellers in this exhibition.

These along with colour are key qualities in the work of Jessica Turrell and Jane Adam. Both are masters of their materials and processes in a way that allows them to step back from precise control where 'Tacit Knowledge' enables intuition to lead the way. Jessica has rejected the traditional glossy appearance of vitreous enamel as it does not invite touch. By favouring a matt, often monochromatic surface, using freehand drawing and the building up of layers she achieves a material quality that echoes something which could be found in natural forms. Jane Adam's work also captures the essence of nature and defies the qualities seen within the industrial use of anodized and coloured aluminium. Through systematic testing

she has developed a unique repertoire of surfaces, pattern and colour that although many that have followed have tried to emulate, none come close. Although the materials, colour and aesthetic are very different Jane and I both make necklaces where the multiple components both hide and reveal, with the sensual and organic qualities become fully apparent when being worn.

This group of artists share a collective obsession through their making practices which can be seen in their search to reinterpret, reinvent and revalue.

I was delighted to be invited by the new Dali Intangible Cultural Heritage Station to curate this exhibition for the inaugural opening of the BR Gallery and would like to thank Sally Li and Li Xiao Bai for the opportunity to share our creative work with a new audience.

Maria Hanson MA (RCA)  
Reader – Jewellery & Metalwork  
Art & Design Research Centre  
Sheffield Hallam University

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# From the Academic Director 学术主持说



## 缘·融

2018年6月，我主持中国国家艺术基金“云南传统金属工艺创新人才培养项目”拜托李蕤女士帮我邀请一位英国金属工艺领域的专家为学员授课。这是这样的机缘，英国谢菲尔德哈勒姆大学博士生导师玛丽亚·汉森（Dr.Maria Hanson）女士来到中国云南。这是她第一次来到云南，第一次走进云南大理新华村，亲睹中国最传统的金属手工艺文化。大理新华村的山水人情让她产生仿佛是家乡的共鸣，对新华村银器精良的技艺及数量众多的作坊啧啧称奇。同时更让她不解的是“新华村手艺人年复一年在银器上雕刻无数美丽的花纹，反反复复，不休不止，意义何在？未来何在？”

玛丽亚·汉森女士的授课给学员留下较多的收获与思考。半年后，新华村从事手工艺行业的青年优秀代表李小白先生受邀到英国访问交流，展示了中国大理优秀传统手工艺金属产品，引发一批英国专家的浓厚兴趣。手工艺文化的魅力迅速跨越国界，让英国金属工艺专家与云南金属工艺艺人结下新的缘分，也就有了今天英国七位专家的专题交流展。

英国有着历史悠久的银器传统制作技艺，是传统手工行业保护较好的国家之一，在继承传统的同

时他们更加关注传统于当代的意义，同时对当代材料工程的应用研究也引发出英国金属艺术的新风貌。

本次展览汇集了来自英国的七位在金属物体和首饰领域前沿工作的国际知名艺术家。他们多年来一直在这些领域中研究创作，以此表达自己的艺术观念。期待这些极富生命力的艺术观念表达能启发我们对传统手工艺当代适应性的思考与新的探索实践。

科技高速发展，人们对高情感的手工艺文化需求会更强烈。卢梭在《爱弥儿》中有这样一段关于手工艺的精彩表述：“在人类所有的职业中，工艺是一门最古老最正直的手艺。工艺在人的成长中功用最大，在物品的制造中通过手将触觉、视觉和脑力相协调，身心合一，使人得到健康成长。”

工艺无国界，通过这样的展览交流，不仅可以搭建关于手工艺的互融互通的桥梁，还能跨越语言的隔阂，促进不同文化交流互鉴，夯实共建人类命运共同体的人文基础。期待更多这类型的展览涌现！

云南艺术学院副校长陈劲松教授

## Fate. Fusion

In June 2018, I asked Ms. Sally Li to help me to invite an expert from the field of British metalwork to teach the students of the Yunnan Traditional Metal Craft Innovation Talents Training Project, the National Art Fund of China which I presided. It was why Dr. Maria Hanson, PhD supervisor at Sheffield Hallam University, came to Yunnan, China. This was her first visit to Yunnan, to enter the Xinhua Village in Dali, Yunnan, and to witness the most traditional metal handicraft culture in China. The landscape and human feelings of Xinhua Village in Dali resonated with her hometown. She was amazed at Xinhua Village's excellent silverware skills and numerous workshops. At the same time, she observed that the "Xinhua Village craftsmen year after year, created in silver numerous beautiful forms and patterns, repeated, ceaselessly without change. She asked the questions; What is the significance? Where is the future?

Dr. Maria Hanson's lecture leaves more harvest and reflection for the students. Half a year later, Mr. Li Xiao Bai, the outstanding youth representative of Xinhua Village engaged in handicraft industry, was invited to visit and exchange with the United Kingdom. He demonstrated the excellent traditional handicraft metal products of Dali, China, and aroused the strong interest of a group of British experts. The charm of handicraft culture has quickly crossed national boundaries, bringing British metal craftsmen and Yunnan metal craftsmen a new bond, and today there is a special exchange exhibition of seven British experts.

Britain has a long history of traditional silverware production techniques, and is one of the countries with better protection of the traditional handicraft industry. While inheriting the tradition,

they pay more attention to the significance of tradition in the era of contemporary design and making. At the same time, the application of contemporary material engineering has also led to a new look of British metal art.

The exhibition brings together seven internationally renowned artists from the UK who are working in the forefront of metal objects and jewelry. They have been researching and creating in these fields for many years to express their artistic ideas. It is hoped that the expression of these vital artistic concepts will inspire us to think about the contemporary adaptability of traditional handicraft and explore new practices.

With the rapid development of science and technology, people's demand for high emotional handicraft culture will be stronger. Rousseau's "Emile" has such a brilliant expression about handicraft: "In all human professions, handicraft is the oldest and most upright handicraft. Craft plays the most important role in the growth of human beings. In the manufacture of goods, touch, vision and brains are coordinated by hand, and the body and mind are in harmony, so that people can grow healthily.

Crafts have no borders. Through such exhibitions and exchanges, we can not only build a bridge for the integration and exchange of crafts, but also cross the language barrier, promote the exchange of different cultures and learn from each other, and consolidate the humanistic foundation of building a community of human destiny. Look forward to more exhibitions of this type!

Prof. Jinsong Chen,  
Vice President of Yunnan Arts University





**Title**  
Dented brooch/pendant  
**Materials**  
Dyed aluminium, gold leaf, silver

# Jane Adam

简·亚当

简·亚当出生在伦敦。她是一位珠宝设计师、造物人、经纪人和教育者。1978年至1981年，她在曼彻斯特理工学院攻读木材、金属和陶瓷学位，随后在皇家艺术学院攻读金属制品和珠宝硕士学位。

1985年毕业后不久，她在伦敦市中心成立了工作室。从那时起，她一直专注于制作首饰，致力于将艺术的完整性，用不断的实验和技术创新，与来自于商业世界的感觉结合起来，设计和制作系列独特的首饰，吸引着各个年龄段的女性。她举办过20多个展览。最近的一次是她近期的巡回展，同时也是她的创作回顾展，这个名为“从来不是同一条河——简·亚当”的个展，于2019年9月在利物浦的Bluecoat Display Centre开幕。在她的职业生涯中，她也参加过多个重要的群展。她的作品通过国际画廊和展览出售，简本人参加伦敦一年一度的金匠博览会等展览。

她的作品被英国、欧洲、美国、澳大利亚和日本的许多重要博物馆和公共收藏所收藏，其中包括伦敦维多利亚和阿尔伯特博物馆、英国手工艺委员会、金匠公司、苏格兰国家博物馆、米德尔斯堡的MIMA、纽约库珀休伊特博物馆和美国匹兹堡的卡内基博物馆等。简还担任许多手工艺和首饰委员会的负责人、委员、评估和咨询专家的职务。从2002年到2010年，她担任英国手工艺理事会的联合副主席和造物托管人。1996年至2002年，她担任英国当代珠宝协会（ACJ）的创始成员、副主席和主席。



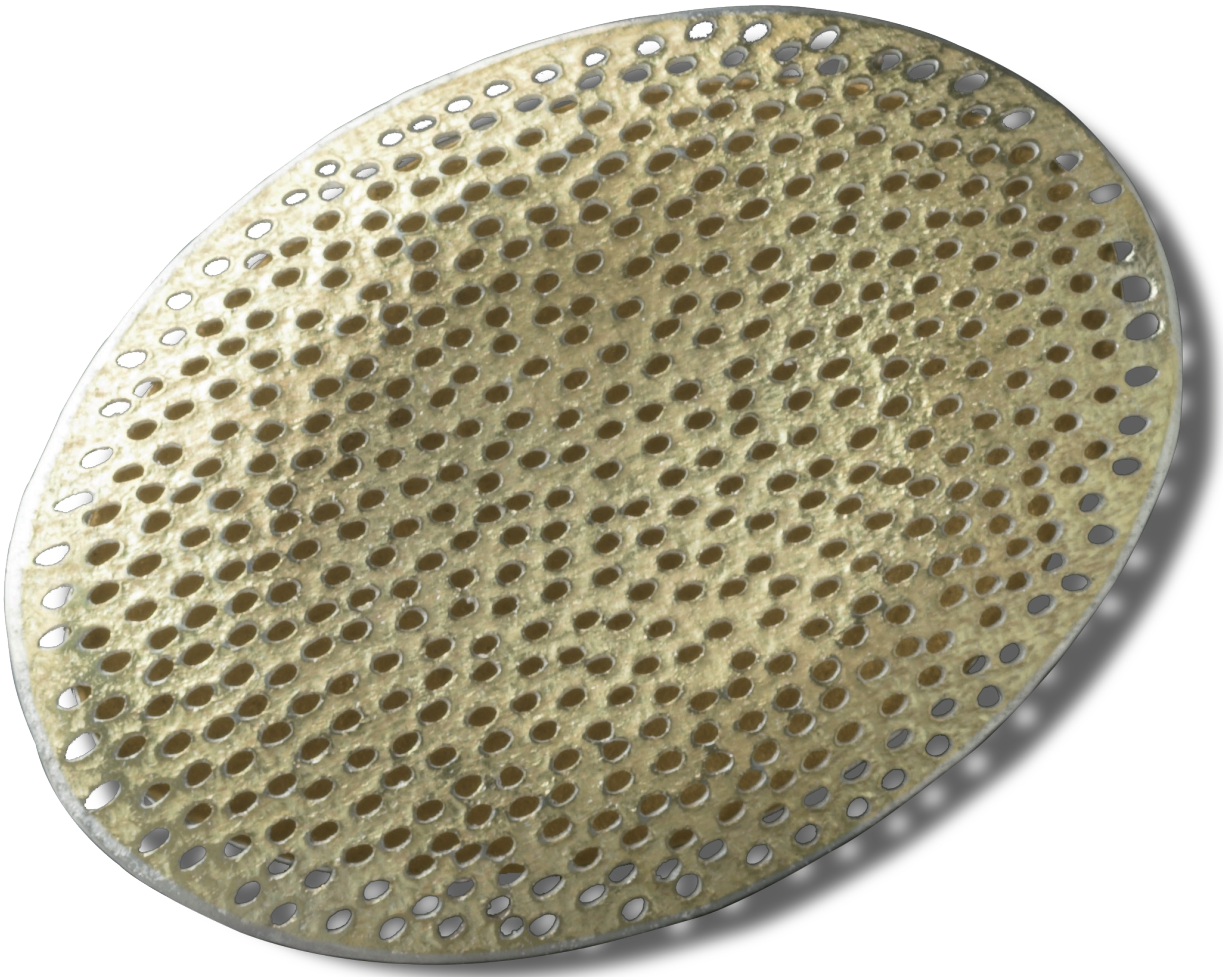


Jane Adam was born in London. She is a Jewellery Designer, Maker, Business Woman, and Educator. She studied for a degree in Wood, Metal and Ceramics at Manchester Polytechnic followed by an MA in Metalwork and Jewellery at the Royal College of Art.

She set up her studio in Central London soon after graduating in 1985. Since then, she has concentrated full time on making jewellery, managing to combine artistic integrity, ongoing experimentation and technical innovation with a grounded sense of commercial reality, to design and create ranges of jewellery that appeal to women of all ages. She has produced work for more than 20 solo exhibitions. The most recent being her current touring retrospective, Jane Adam – Never the Same River, which opened at the Bluecoat Display Centre in Liverpool in September 2019. She has contributed to numerous group shows throughout her career. Her work is sold through galleries and exhibitions internationally, and by Jane herself at shows such as the annual Goldsmiths' Fair, London.

Her work is included in many major museum and public collections in the UK, Europe, the USA, Australia and Japan. These include the V&A, Crafts Council, Goldsmiths' Company, National Museums of Scotland, MIMA in Middlesbrough, the Cooper Hewitt Museum, New York and the Carnegie Museum in Pittsburgh, USA. Jane has been involved in many committees, selection and advisory panels for the crafts and jewellery sectors. From 2002 – 2010 She was a maker trustee and then co-vice chair of the UK Crafts Council. She was also a founding member, vice-chair and chairman of the Association for Contemporary Jewellery (ACJ) from 1996 – 2002.

She has made significant contributions to Academic Research and teaching throughout her professional life. She has taught and lectured in Portugal, India, The USA and in various Institutions throughout the UK. She held the position of Research Fellow at the School of Jewellery in Birmingham from 1997 to 2001 where she continued to pioneer materials research connected to anodised aluminium. She is currently a trustee of Cockpit Arts, where she had her workshop for many years before moving in 2015 to her own studio in South-west London.



Title  
Textured oval brooch/pendant with holes  
Materials  
Silver with 18ct & 24ct gold





**Title**  
Pod necklace  
**Materials**  
Dyed aluminium, oxidised silver, freshwater pearls

“

成为佩戴者体验和自我表达的一部分  
三十多年来，简·亚当一直致力于阳极氧化铝的创新和实验，一种独特的给金属染色和标记制作的方法。她开发了一套染色、印制、制作纹理的独创工艺，她的作品在英国和全球引领了一项阳极氧化铝首饰新运动。  
她创造的可佩戴物品的价值在于她作为一个制造者和艺术家所带来的附加价值，而不是其材料的本身价值。她没有将自己的想法先入为主强加于正在使用的材料上，而是规定了一些条件让材料自行生长。这使她的作品具有结合了材料的天然形式及其在变化和生长过程中所呈现出的品质。她通过实验和观察的方式来探索动态的色彩、标记制作和表面纹理，使材料实现有机的拉伸和变形。  
她的作品平衡了对称性和不规则性；在柔软的有机形式和表面之间有着微妙的对比，多个连接在一起的部分实现了不规则的精确方式。她的作品无论是形式本身，还是当它们被佩戴在身上，都在探索着女性的性感之美。“我的首饰通过成为佩戴者体验和自我表达的一部分，来完成主题的重组和创作的终结。”

”



**Title**  
Large cluster necklace  
**Materials**  
Oxidised bimetals with pearls on silver chain



## Jane Adam

### Making Connections – Artist statement

For more than thirty years, Jane Adam has involved herself in creative innovation and experimentation with anodised aluminium, a metal which offers unique possibilities for colouration and mark making. She has developed a repertoire of original processes of dyeing, printing, crazing and texturing, and her work has spearheaded a new movement in anodised aluminium jewellery in the UK and abroad.

She creates wearable pieces where the value lies in what she adds as a maker or artist, rather than in the inherent value of their materials. Rather than imposing her own preconceptions upon the materials being used, she sets out conditions in which they will behave in a certain way. This gives her work a quality that relates to natural forms and to the way they change and grow. She explores the dynamics of colour, mark-making and surface texture and through experimentation and observation forms are able to grow organically through stretching and distortion.

Her work balances symmetry and irregularity; there are subtle contrasts between soft organic forms and surfaces with crisp precise ways of joining multiple component parts. Her work explores female sensuality, both in the nature of the forms themselves and in how they feel when being worn. By becoming part of the wearer's experience and expression of themselves, her jewellery is transformed and completed.



Title  
Spiral bangles  
Materials  
Dyed anodised aluminium



**Title**  
Pair of Frame Vases  
**Materials**  
Sterling Silver



# Angela Cork

## 安吉拉·科克

安吉拉·科克是一个居住于伦敦的设计师，银器艺术家和兼职导师。2002 年毕业于皇家艺术学院，获金银器、金属物体和珠宝艺术硕士学位。

毕业后不久安吉拉就在伦敦建立了自己的工作室，在那里她设计和制作委托订件、参加展览和销售活动。自 2003 年以来，她将自己的实践与客座讲师和技能培训的工作结合起来。自 2007 年至 2016 年，她在 Bishopsland 教育信托（一个国际知名的英国研究生驻地项目的公司）担任兼职导师，2004 年起在中央圣马丁学院担任短期课程导师，还在英国创意艺术大学担任客座讲师 5 年的时间，直至 2008 年。

许多英国著名的画廊都展出了安吉拉的作品，她是金匠博览会和 COLLECT 国际应用艺术博览会的常客。她参加了很多重要的展览，如 2009 年瑞典“与物体的连接”展、2011 年威尔士国家博物馆“银器的碰撞”展，和 2016-17 年伦敦维多利亚博物馆和阿尔伯特博物馆的“银器的陈述”展。她的作品也被一些私人和公共收藏机构所收藏，包括 P&O Makower Trust、威尔士国家博物馆、伯明翰博物馆和美术馆以及金匠公司。她还为许多组织和机构承担了重要的定制委托作品，包括英国《金融时报》、剑桥圣约翰学院、面料织造公司（一家在伦敦有近 500 年历史的面料行业协会组织）和牛津科珀斯克里斯蒂学院。

安吉拉活跃在银器设计行业里，她定期向公众讲述自己的工作并展示自己的作品。她是金匠公司的一名 Liveryman（伦敦金匠公司给英国最优秀的金属艺术家的职称等级评定的殊荣，是比 Freeman 更资深的一个级别），现任英国当代银匠协会主席，2009-13 年担任金斯盖特工场信托基金的受托人，最近还被邀请担任荷兰齐尔弗尔博物馆举办的肖恩霍芬银器大奖评委。



Angela Cork is a Designer, Silversmith and Visiting Tutor based in London. She received a BA (Hons) in Silversmithing and Jewellery from the Glasgow School of Art in 1998. Following a 2-year residency at the Bishopsland Educational Trust she continued her studies at the Royal College of Art graduating in 2002 with a Master of Arts in Goldsmithing, Silversmithing, Metalwork and Jewellery.

Angela established her London based studio soon after leaving the RCA where she designs and makes work to commission, exhibitions and for selling events. Since 2003 she has combined her practice with visiting lecturing and skills training. She was a part-time tutor at the Bishopsland Educational Trust from 2007-2016, has been a short course tutor at Central St Martins since 2004 and was a visiting lecturer at University College for the Arts for five years until 2008.

Many of the UK's leading prestigious galleries have shown Angela's work and she is a regular exhibitor at both The Goldsmiths Fair and The COLLECT international applied arts fair. She has participated in important exhibitions such as Connections with Objects, Sweden (2009), Silverstruck, National Museum of Wales (2011) and Silver Speaks, at the Victorial and Albert Museum, London (2016-17). Her work is represented in several private and public collections including the P&O Makower Trust the National Museum of Wales, Birmingham Museum and Art Gallery and the Goldsmiths' Company. Significant commissions have been undertaken for a number of organisations and institutions including The Financial Times, St Johns College in Cambridge, the Clothworkers' Company and Corpus Christi College in Oxford.

Angela takes an active role in the Silversmithing industry, speaking regularly about her work and demonstrating her craft to the public. She is a Liveryman of the Goldsmiths' Company, the current Chair of the Contemporary British Silversmiths, was a Trustee of the Kingsgate Workshops Trust (2009-13) and most recently was asked to judge the Schoonhoven Silver Awards run by the Zilvermuseum in the Netherlands.



Title  
Oxidised Balloon Vase with Freesia  
Materials  
Sterling Silver



“

物体的视觉元素、其周围和内部空间的平衡

安吉拉·科克以设计精美定制的银器而闻名。以雕塑形式和表面的构成和细节为灵感，她作品里清晰的线条、纯净的几何美学风格是独创的、独特的和易于辨识的。

提供了许多源信息的日本园林的建筑和形式，激发了安吉拉的灵感和动机，以创造有如雕塑般的存在形式和功能考虑的深思熟虑的作品。她关心的是物体的视觉元素、其周围和内部空间的平衡。她的花瓶系列采用了非常简单、干净的设计，花朵优雅的安放在花瓶之中，尽管在位置、大小和数量上受到严格限制，但是通过花瓶也增强了花朵的自然有机性。她喜欢挑战我们对这些物体在平面上静止不动传统预期，通过加入其中一些有动感的部分，不管它们是在水上摇摆、悬挂还是漂浮。

”



**Title**  
Billow Vase with Orchid  
**Materials**  
Sterling Silver



**Title**  
Frame vase with Orchid  
**Materials**  
Sterling Silver

Angela Cork  
Making Connections – Artist Statement

Angela Cork has established her reputation as a designer silversmith of beautiful bespoke silverware. Inspired by the composition and detail of sculptural forms and surfaces, her aesthetic of clean lines and pure geometry is original, distinctive and easily recognisable.

Architecture and the formality of Japanese Gardens provide among many other sources, the inspiration and motivation to create thoughtful objects that are sculptural in their presence and considered in their function. She is concerned with the balance of the objects visual elements and space both around and within. Her range of vases employ very simple, clean designs that juxtapose and yet enhance the organic nature of the flowers being displayed which although sit gracefully within the vase, are rigidly controlled as to their position, size and quantity. She likes to challenge our traditional expectation for these objects to sit motionless and inert on a flat surface by introducing movement to some of the pieces, whether they rock, hang or float on water.

Angela embraces and celebrates the craftsmanship of the handmade, creating timeless objects that are recognised for their exquisite quality of finish. She combines press forming with hammer techniques and fabrication which results in sculptural tranquil objects for use and enjoyment.



Title  
Pair of Billow Vases  
Materials  
Sterling Silver





Title  
Zip Vase (detail)  
Materials  
Sterling Silver

# Rajesh Gogna

## 拉杰什·戈格纳

拉杰什·戈格纳是一名设计师、银器艺术家和学者。他是家族中的第四代金银匠，是拉贾普特家族的后代，这个家族自 19 世纪末起就成为印度拉贾斯坦邦的皇室金匠。他在谢菲尔德哈勒姆大学学习银器和首饰设计本科，之后于 2000 年从中英格兰大学伯明翰珠宝学院研究生毕业。

他的工作室和作坊位于莱斯特乡间，他把教学和实践结合起来，在那里用金属创作出唯一的功能性和雕塑性物品。2002 年至 2006 年期间，他在皇家艺术学院金属物体系担任工业设计顾问，之后在斯塔福德郡大学担任了 11 年的高级讲师和 3D 设计手工艺课程负责人，之后于 2017 年开始在德蒙福特大学就任高级讲师。

拉杰什的作品参加过许多著名的展览。其中包括 2019 年在邓迪的维多利亚和阿尔伯特美术馆举办的德国的欧洲银匠（锤子俱乐部）“复兴”展，2016 年伦敦的维多利亚和阿尔伯特美术馆举办的“银器的陈述：从想法到物体”展览；2014 年在丹麦的科灵博物馆举办的当代银器展，和 2013-2014 年在伯明翰举办的珠宝博物馆举办的“再生”展。他的作品被威尔士国家博物馆、伯明翰博物馆和美术馆以及布拉德福德的卡特赖特美术馆收藏。他受多个组织的委托设计制作定制作品，这些组织包括印度政府银器协会、国际表演艺术协会和西米德兰国际会议中心。

拉杰什通过公共活动、艺术家工作室和指导项目的参与，在银器行业发挥了积极的作用。他曾在 2012 年为英国工艺理事会“温室项目”、2008 年在芬兰拉赫蒂设计学院和 2002 年在德国汉努德意志艺术学院担任客座讲师。2003 年，他成为伦敦金匠公司的 Freeman（伦敦金匠公司给英国最优秀的金属艺术家的职称等级评定的殊荣），是伦敦当代艺术学院的成员，也是英国当代银匠协会的执行委员会成员。



Rajesh Gogna is a Designer, Silversmith and Academic. He is the fourth generation of Gold and Silversmiths in his family and a descendant of the Rajput cast who have been Goldsmiths to the Royal families in Rajasthan, India since the late 1800's. He studied Silversmithing and Jewellery at Sheffield Hallam University followed by a Master of Arts at the University of Central England's, School of Jewellery in Birmingham graduating in 2000.

He combines teaching with his practice which he does from his studio and workshop in rural Leicestershire where he creates one-off functional and sculptural objects in metal. He was the Design for Industry Production Consultant in the Metalwork department at the Royal College of Art from 2002-2006, followed by 11 years as Senior Lecturer and Course Leader for 3D Design Crafts at Staffordshire University before taking up his current post as Senior Lecturer at De Montfort University in 2017.

Rajesh has exhibited his work internationally in many prestigious exhibitions. These include Renewal, European Silversmithing (Hammerclub), V&A Design Museum, Dundee (2019); Silver Speaks: Idea to Object, V&A, London (2016), Contemporary Silver, Koldinghus Museum, Denmark (2014) and Regenerated, Museum of the Jewellery Quarter, Birmingham (2013-14). He has work represented in the National Museum of Wales, Birmingham Museum and Art Gallery and in the Cartwright Hall Collection in Bradford. He has been commissioned by various organisations including Silverware for the Government of India, the International Society of the Performing Arts and the West Midlands International convention Centre.

Rajesh takes an active role in the Silversmithing industry through public events, artist workshops and mentoring. He has given guest lectures at the Crafts Council Hothouse programme (2012), the Lahti Design Institute, Finland (2008) and Deutsches Academy of Arts, Hanau, Germany (2002). He became a Freeman of the Goldsmiths' Company in 2003, Is a Fellow of the Higher Education Academy, A member of Contemporary Applied Arts London, and an executive committee member of the Contemporary British Silversmiths.



Title  
Iced Teapot (Front)  
Materials  
Sterling Silver



“

关注人与每天使用的最熟悉的物体之间的互动  
拉杰什·戈格纳的作品经常被描述为以其独特和创新的方式，承载了他的一种传统和文化意识，并结合了现代美学所创造出来的永恒的金属艺术品。他是家中第四代金匠，耳熏目染，从小就被锤子敲出的各种形态各异，美丽复杂的金银器和敲打声所环绕。对这些金属的可塑性和延展性的迷恋使他一直在努力探索一系列的设计理念。他的目标是关注实用性和功能性的同时，也观察社会中新的趋势和文化的变化。

“冰茶壶系列”是在回应 20 世纪 90 年代末以来英国开始流行喝冰茶的背景下发展起来的。他的创造性回应是建立在对英国的饮茶文化以及在社会背景下制作、倒茶和饮茶仪式的研究之上。他采用了传统茶壶最具代表性的造型，重新考虑了茶壶的创作和视觉化方式。在他的作品中有一种极简主义，形式和形状被剥离到最基本的特征。但这往往是并行于其作品里繁复和充满细节的表面，充满着饰以花卉的复古美学。

人与每天使用的最熟悉的物体之间的互动是拉杰什的作品里最关注的地方。他探索了一个器物如何像布一样被“解开拉链”，来揭示其内部的状态。这种尝试凸显了银所具备的多种可塑性和吸引力，有无限的可能性将其创造成非凡和无界限的作品。

”



Title  
Zip Vase  
Materials  
Sterling Silver





**Title**  
Unzipped Plates (detail)  
**Materials**  
Sterling Silver

## Rajesh Gogna Making Connections – Artist statement

Rajesh Gogna's work is often described as unique and innovative in the way that he reflects a sense of heritage and culture together with a modern-day aesthetic to create timeless artefacts in silver. Being the fourth generation of silversmiths in his family, he has been surrounded by the sound of silver and gold being hammered into beautiful intricate shapes and forms since early childhood. His fascination with the malleability and ductility of these metals has enabled him to explore a range of design ideas.

He aims to address utility and function but also observes new trends and cultural changes in society.

The Ice Tea-pot series evolved in response to the popularity in the late 1990's of drinking iced tea in the UK. His creative responses built upon research into the British culture of tea drinking and the ceremony involved in making, pouring and drinking it within a social context. He has taken the most iconic shape of the traditional teapot and reconsidered the way it can be created and



**Title**  
Unzipped Plates  
**Materials**  
Sterling Silver

visualised. There is a minimalism within his work where forms and shaped are stripped down to the most fundamental features. But this is then often juxtaposed with intricacy and detailed chased surfaces that capture floral and vintage aesthetics.

Human Interaction and every day familiar objects are key elements in Rajesh's work. He explores how a vessel form can seem to be 'un-zipped' like cloth to reveals the inner elements of the form. This shows how versatile and seductive silver can become; allowing endless possibilities to create something remarkable and limitless.





Title  
Neckpiece:  
Reuse-Revalue #9  
Materials

Reclaimed metal, silver and Coral

# Maria Hanson

## 玛丽亚·汉森

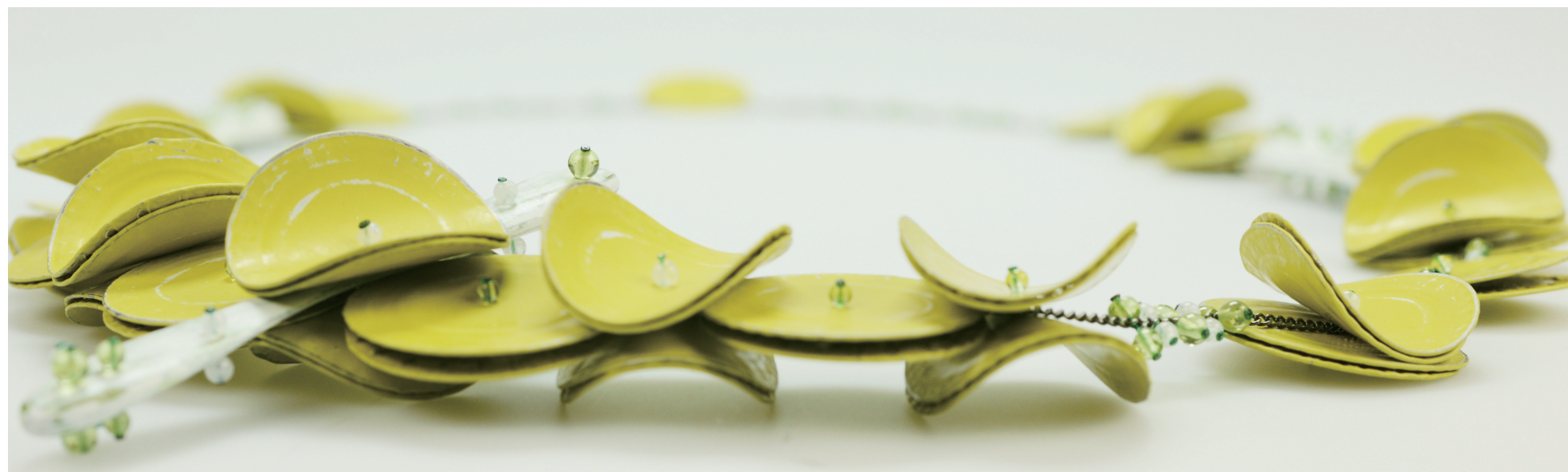
玛丽亚·汉森，设计师、造物人、学者、作家和策展人。她于1991年毕业于伦敦皇家艺术学院，主修金匠、金属制品和珠宝。她曾在英国多所大学任教25年，自2003年以来一直是谢菲尔德哈勒姆大学珠宝和金属设计的副教授和所有硕士设计课程的项目负责人。

1991年玛丽亚在伦敦南岸工艺中心成立了她的第一个工作室，设计和制作量产的珠宝首饰，以及孤版和限量版的展览和委托作品。1995年，她将工作室搬到谢菲尔德，和她同为艺术家的丈夫克里斯一起，在那里生活和工作。她参加了许多英国和国际性展览，包括7个个展，并在2000年荣获杰伍德珠宝应用艺术奖入围名单。她的首饰和器物被多家博物馆和公共艺术机构收藏，包括工艺品委员会、伯明翰博物馆和美术馆、苏格兰国家博物馆和金匠公司。

自2014年以来，她参与了由EPSRC、AHRC和英国研究GCRF资助的多个项目，这些项目将她带到东非和印度尼西亚进行研究。这些成果已通过展览、会议介绍、期刊论文和客座讲座在国际上传播。玛丽亚于2015年首次访华；她很荣幸受英国文化协会邀请，向4个城市的观众做了了一系列有关她的研究和创作实践的精彩演讲。

玛丽亚的职业生涯里为许多外部组织做出了贡献。从1996年到2001年，她是当代珠宝协会（ACJ）的第一个执行委员会成员。她曾担任谢菲尔德Galvanize金属节7年会员，2012年被邀请担任谢菲尔德博物馆的受托人。2006年她成为伦敦金匠公司的freeman（伦敦金匠公司给英国最优秀的金属艺术家的职称等级评定的殊荣），2007年成为哈兰郡卡特勒公司的freeman。





#### Title

Neckpiece:  
Reuse-Revalue #7

#### Materials

Reclaimed metal, silver,  
painted wood, Peridot and  
moonstone



Maria Hanson is a Designer, Maker, Academic, Writer and Curator. She studied at the RCA in London graduating in 1991 with a Master of Arts in Goldsmithing, Silversmithing, Metalwork and Jewellery. She has lectured for 25 years at various Institutions in the UK and since 2003 has been a Principle Lecturer and Reader in Jewellery and Metalwork at Sheffield Hallam University. She is currently the Programme Leader for the MA and MFA Design courses and supervises post-graduate and PhD students alongside undertaking research and practice.

Maria established her first studio workshop in 1991 at the South Bank Craft Centre in London designing and making collections of batch production jewellery alongside one-off and limited edition pieces for exhibition and commission. In 1995 she relocated to Sheffield where she currently lives and works with her husband and fellow artist Chris Knight. She has participated in many

national and international exhibitions, including 7 solo shows and was in the 2000 shortlist for the Jerwood Applied Arts prize for Jewellery. Her jewellery and objects are represented in numerous public collections, including the Crafts Council, Birmingham Museum and Art Gallery, The National Museums of Scotland, and The Goldsmiths' Company.

Her current research interests include creative explorations relating to material value and sustainability, product consumption and audience engagement. Recent projects explore co-creative Participatory Action Research (PAR) methods to empower and create meaningful agency. Since 2014 she has worked on a number of projects funded by the EPSRC, AHRC, and Research England GCRF which have taken her to East Africa and Indonesia. Outcomes from these have been disseminated internationally through exhibitions, conference presentations, journal papers and guest lectures. Maria

first visited China in 2015; She was honoured to be invited by the British Council to deliver a series of SMART talks about her research and creative practice to audiences in 4 different Cities.

Maria has contributed to many external organisations during her professional life. From 1996 – 2001 She was on the first executive committee of the Association for Contemporary Jewellery (ACJ). She served 7 years as a member of Sheffield's Galvanize Festival, and in 2012 was invited to be a Trustee of Museums Sheffield. She became a Freeman of the Goldsmiths' Company and the City of London in 2006 and Freeman of the Company of Cutlers' in Hallamshire in 2007.





**Title**  
Neckpiece:  
Reuse-Revalue #8  
**Materials**  
Reclaimed metal, silver, white  
freshwater pearls and peacock  
potato pearls



**Title**  
Neckpiece:  
Reuse-Revalue #6  
**Materials**  
Reclaimed metal, silver, crystal and  
freshwater pearls

“

探索文化、仪式、装饰和环境的关系  
玛丽亚·汉森的创作实践以材料和工艺为基础，尊重和使用金属工匠的传统技术，并将它们与新的思维方式相结合。她热爱制做，但更热衷于挑战和质疑，怎样的装饰，其功能和可穿戴的物品可能性的概念。她的作品在当工作室珠宝首饰和小型家用的和仪式性的物体之间，探索文化、仪式、装饰和环境的关系。  
数千年来，首饰一直是个人身份和社会地位的介质，玛丽亚对人们看到、佩戴和使用她制作的物品时的关系和互动感兴趣。她最近制作的可穿戴物品被用作阐述更广泛的社会和文化问题的工具；探索材料的价值、产品消费和全球关注的废物和材料可持续性。  
近期的一项工艺研究项目中，在东非桑给巴尔岛上看到的游客们产生的废物后，玛丽亚用一种创造性的反应对此进行再利用和再评估，从而制作了一系列的项链。这些可佩戴的首饰受到我们经常不假思索地丢弃的日常用品的启发，将回收材料和发现的物品与贵金属和半宝石结合在一起。通过回收和再加工的过程，突出了材料的内在品质，如形状、颜色、质地和重量，赋予它们新的价值和第二生命。这些作品借鉴了传统的串珠项链的概念，利用佩戴时的声音和触觉，但探索个人身份和作出社会性叙事。

”





**Title**  
Wearable Cup:  
Water-Ring  
**Materials**  
Silver and 18ct Gold

## Maria Hanson Making Connections – Artist statement

Maria Hanson's creative practice is grounded in materials and process; respecting and utilising traditional techniques from the goldsmith and silversmith and combining them with new ways of thinking. She celebrates making but challenges and questions pre-conceptions of what decorative, functional and wearable objects might be. Her work crosses between contemporary studio jewellery and small scale domestic and ceremonial objects that explore culture, ritual, adornment, and context.

Jewellery has for thousands of years been a mediator of personal identity and social standing and Maria is interested in the relationships and interactions people have when they see, wear and use her objects. Her most recent wearable objects are used as a vehicle for commentary about wider social and cultural issues;

exploring material value, product consumption and global concerns related to waste and material sustainability.

The series of neckpieces, Reuse-Revalue developed as a creative response to seeing the waste generated by tourists on the island of Zanzibar in East Africa during a craft research project. Inspired by the everyday things we often discard without thought, these wearable jewels combine reclaimed materials and found objects with precious metals and semi-precious gems. Through a process of reclaiming and reworking, the intrinsic material qualities through form, colour, texture and weight are highlighted giving them a new value and second life. These works draw upon traditional notions of the beaded necklace that exploit sound and tactility when worn but explore personal identity and make social narratives.



**Title**  
Wearable Cup # 3&4  
**Materials**  
Silver, 23ct gold and ribbon





Title  
Sketch on a Bowl #3  
Materials  
Silver

# Chris Knight

## 克里斯·奈特

克里斯·奈特是一名设计师、金匠、雕塑家、公共艺术家和学者。1992年毕业于伦敦皇家艺术学院，获金匠、金属制品和珠宝艺术硕士学位，职业生涯起步于贵重金属与珠宝设计师。

1992年，克里斯在伦敦南岸工艺中心成立了他的第一个工作室，与他的妻子，同时也是艺术家的玛丽亚·汉森（Maria Hanson）一起工作。他致力于艺术、工艺和设计之间的探索，他的创作实践范围从家庭、教会和运动比赛奖牌使用的金属制品，到城市建筑和公共艺术金属物体。克里斯将他的设计实践与他在英国众多机构的学术角色结合起来。2003年，他成为谢菲尔德哈勒姆大学的高级讲师，现为金属制品和珠宝研究生导师。

克里斯参加了多个国际展览并展示了他获奖的银器。这些包括2018年旧金山SFO博物馆“纯银的冒险”展览，2015年伦敦CAA“共鸣”展，2013年韩国清州国际工艺双年展，和2010年Ruin工艺中心“二十一世纪的珍宝”展。他的作品被广泛收藏于世界各地的许多重要博物馆和公共收藏品中，包括伦敦金匠公司、伦敦维多利亚和阿尔伯特博物馆、纽约大主教区、英国手工艺理事会、希普利收藏品、谢菲尔德金匠协会、谢菲尔德博物馆、伯明翰市博物馆和巴黎装饰艺术博物馆等。

2005年他的作品入围了著名的杰伍德应用艺术奖，2010年一件名为“我们不能忘记”的用银和不锈钢做成的作品，获得了谢菲尔德国家博物馆金属制品大奖，克里斯还是St Leger Stakes赛马大赛奖杯的首席设计师。他的作品包括雕塑和公共艺术：其中位于谢菲尔德市，尺寸最大的一件城市公共艺术作品《尖端》获得了众多奖项，其中包括著名的英国皇家建筑师学会（RIBA-2007）和马什公共雕塑奖。克里斯其他作品则遍布在贝辛斯托克、利兹、盖特谢德、布莱克浦、谢菲尔德、圣赫利埃等英国城市和美国纽约。

2015年，基于克里斯对银器领域的贡献，做了伦敦金匠公司15年的“自由人”（Freeman）之后，他被晋升为金匠公司的一名“制服人”（Liveryman，和前面的自由人一样，都是伦敦金匠公司给英国最优秀的金属艺术家的职称等级评定的殊荣，是比Freeman更资深的一个级别）。他还是谢菲尔德金属鉴定中心的监督人，皇家艺术学会会员和委员会成员，英国当代银匠协会前任主席。





**Title**  
Drinking set #2  
**Materials**  
Silver and anodised aluminium

Chris Knight is a Designer, Silversmith, Sculptor, Public Artist and Academic. He graduated from the RCA in London in 1992 with a Master of Arts in Goldsmithing, Silversmithing, Metalwork and Jewellery. Prior to this he studied Silversmithing and Jewellery at Sheffield City Polytechnic and worked as a designer goldsmith for three years in New Haven Connecticut, USA.

Chris established his first studio workshop in 1992 at the South Bank Craft Centre in London alongside his future wife and fellow artist Maria Hanson. Often working on the boundaries between art, craft and design, his creative practice ranges from domestic, ecclesiastical and sporting silverware to architectural metalwork and public art. Chris has combined his design practice with his academic role in numerous institutions in the UK. In 2003 he became a Senior Lecturer at Sheffield Hallam University where he is now Postgraduate Tutor for Metalwork and Jewellery.

Chris has exhibited his award-winning silverware internationally. These include A Sterling Adventure, SFO Museum, San Francisco (2018), Resonance, CAA, London (2015), Cheongju International Craft Biennale, Korea (2013) and Treasures of the 21st Century at the Ruthin Craft Centre (2010). His work is included in many major museums and public collections around the world; including The Worshipful Company of Goldsmiths, The Victoria & Albert Museum, the Archdiocese of New York, The Crafts Council, The Shipley Collection, Sheffield Assay Office, Museum Sheffield, Birmingham



City Museum, and The Musee des Arts Decoratifs, Paris.

He was shortlisted for the prestigious Jerwood Applied Arts Prize 2005, won the Museum Sheffield National Metalwork award for his silver and stainless steel Chalice titled 'Lest We Forget' in 2010 and is lead designer of the St Leger Stakes permanent horse racing trophy. His practice includes sculpture and public art; the largest of which, 'Cutting Edge' Sheffield, has received numerous awards including the Royal Institute of British Architects (RIBA-2007), and the Marsh Award for public sculpture. Other pieces are sited in Basingstoke, Leeds, Gateshead, Blackpool, Sheffield, St Helier and New York City.

Chris became a Liveryman of the Worshipful Company of Goldsmiths in 2015 as a result of his contribution to Silversmithing and the Company as a Freeman for 15 years. He is also a Guardian of the Sheffield Assay office, a Fellow of the Royal Society of Arts and committee member and past Chairman of the Contemporary British Silversmiths.



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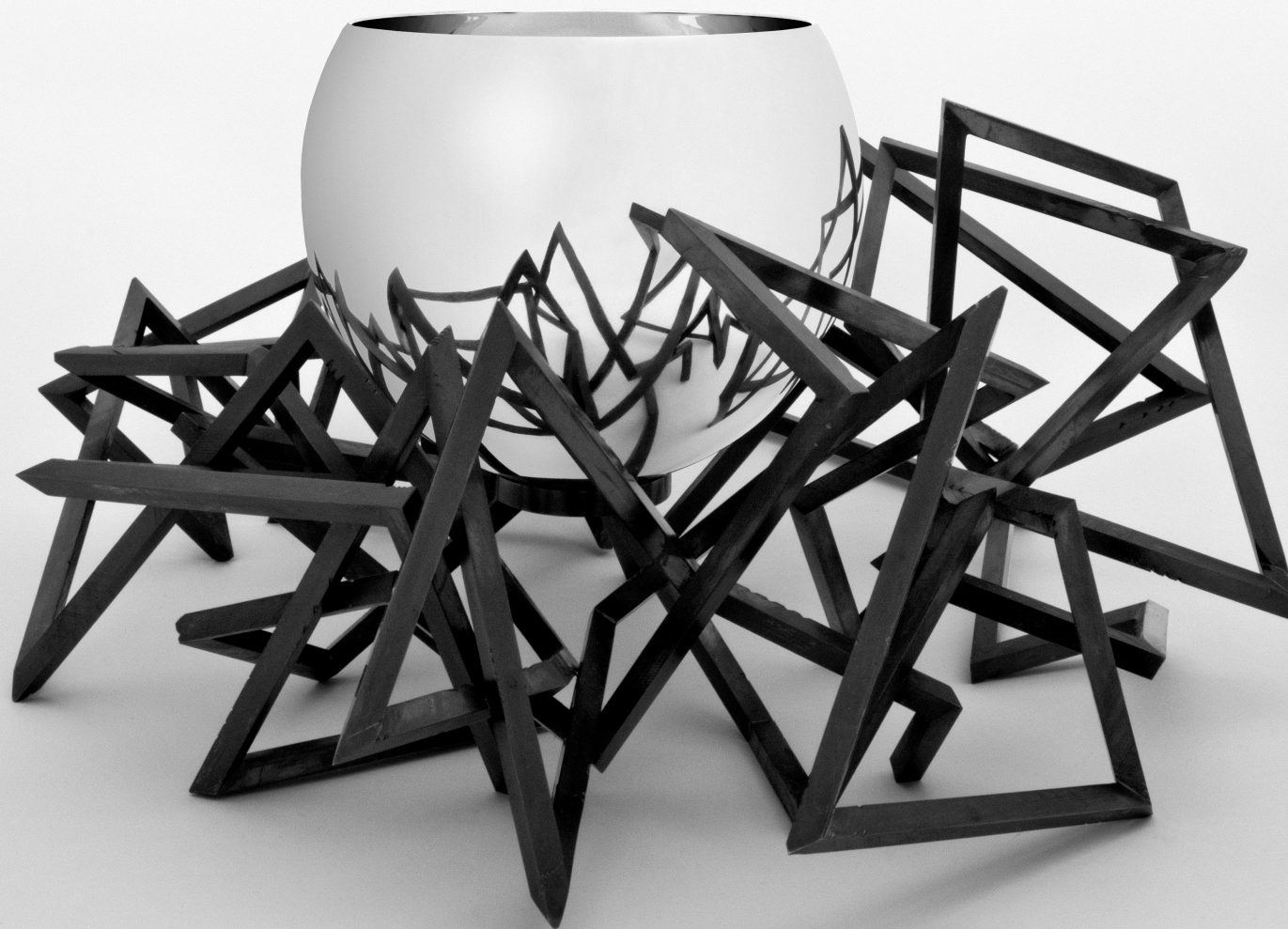
不仅要思考我们对周围事物所赋予的价值，还要思考我们如何理解它们在日常生活中的作用和情感意义。

克里斯·奈特在其跨越了35年的创作实践中荣获多个金属器物 and 雕塑大奖。他的工作经常被认为是激起争论的；它质疑，它挑战，有时甚至是挑衅，但在他的实践领域内从来没有被动地接受已知和已经被理解的。

他通过颂扬文化和工业遗产以及地方感，来探索日常家用和仪式器皿的功能性和美学的语言。克里斯要我们停下来思考，不仅要思考我们对周围事物所赋予的价值，还要思考我们如何理解它们在日常生活中的作用和情感意义。他的银器处理视觉和触觉之间的关系，通过结合传统的银器制作技巧和现代数字技术，他在人们对日常物品的熟悉度和他们感知到的效用中制造出了模糊性。

历史上，容器这种形式是表达和交流其所属时间和文化的工具，“文明社会的载体”。在克里斯最近的作品中，他采用了这一概念，并以一种非常纯粹、似乎是自发的方式，使用“反射”的诗意概念来捕捉物体所处的物理环境中的存在。这一系列的作品《碗上的素描》看起来很随意，从一幅直观的素描开始，它与乡村和城市景观中的线条和结构相呼应。通过熟练的金属工艺和计算机辅助设计的隐藏使用，草图被转化为三维物体，使其形状清晰，并提高了银的反射性能，将器物固定在其设计的环境中。

”



Title  
Sketch on a Bowl #2  
Materials  
Silver





# Chris Knight

## Making Connections – Artist statement

Chris Knight’s award winning silversmithing and sculpture spans 35 years of creative practice. His work has often been considered provocative; it questions, it challenges, is sometimes aggressive but never passively accepts what is known and understood within the field of practice.

He explores the functional and aesthetic language of domestic and ceremonial objects through the celebration of cultural and industrial heritages and a sense of place. Chris asks us to stop and contemplate not only the value we put on the things we surround ourselves with but

also how we understand their function and emotional significance within our daily rituals. His silverware plays with the relationship between visual and tactile qualities and through a combination of traditional silversmithing skills and digital technologies he creates ambiguity within the familiarity of everyday objects and their perceived utility.

Historically the vessel form was a vehicle to express and communicate something about the time and culture of which it belonged; ‘a carrier of civilised society’. In his



most recent work Chris takes this concept and in a very pure, and seemingly spontaneous way uses the poetic notion of ‘reflection’ to capture what is present within the physical context that the object is placed. The series of works, ‘Sketch on a bowl’ appear casual, starting with an intuitive sketch drawing, which echo lines and structures found within both rural and urban landscapes. Through skilled craftsmanship and the hidden use of computer aided design the sketch is transformed into a three-dimensional object, giving clarity to form and exalting the reflective qualities of silver which anchors the vessel within its designed surroundings.

**Title**  
Reed Teapot (Lift)  
**Materials**  
Fine Silver

**Title**  
Stations of Life Drinking Cups (Right)  
**Materials**  
Fine Silver and 23ct gold



# Rebecca de Quin

## 丽贝卡·德奎因

丽贝卡·德奎因是一名设计师、银器艺术家、研究员和学者。她的职业把创作与教学结合起来，自1998年起，她在皇家艺术学院任专业导师，同时也一直是英国多所大学的客座讲师和外部考官。她在伦敦的工作室进行自己的艺术创作，并为其他金属艺术家和珠宝设计师提供工作场所。

在过去的30年里，丽贝卡的作品多次在英国及国际大型展览中展出。其中包括具有重大影响的1993年英国工艺理事会“化学组”展览、1998年布拉格装饰艺术博物馆的“金属形态学”展览、2004-6年英国金匠公司巡回展览“今日之宝”、以及今年在德国哈瑙举行的第19届银器三年展。她的作品在英国的多家主要的收藏馆和博物馆都有收藏，比如，伦敦维多利亚和阿尔伯特博物馆、英国手工艺理事会、金匠公司、谢菲尔德金匠办公室、伯明翰市博物馆和阿伯丁市博物馆。她的作品在多本出版书籍、展览目录和文章中被介绍，2015年Amanda Game于在《金匠评论》中以“金属实验”为题介绍了丽贝卡的作品。

丽贝卡活跃于研讨会、讲座和教学项目。她还支持她的伦敦工作室的其他艺术家，并在金匠中心担任2019年当代英国银匠锻造技能研修课程的首席导师。她参与讲座和演示，并在重要活动中担任评审小组成员，如2018年《为餐桌而做》和2017年《银器的陈述》展览。她是伦敦金匠公司的Freeman（伦敦金匠公司给英国最优秀的金属艺术家的职称等级评定的殊荣），英国高等教育委员会的理事，也是英国当代银匠协会会员。

Title  
Herringbone beakers  
Materials  
Sterling silver  
Gold plate  
Rhodium Plate



Rebecca de Quin is a Designer, Silversmith, Researcher and Academic. Her undergraduate study was in three-dimensional design at Middlesex Polytechnic followed by an MA in Silversmithing and Jewellery at the Royal College of Art (RCA) graduating in 1990. She has combined creative making with a career in teaching. She has been a visiting lecturer and external examiner at various institutions around the UK and since 1998 has been a permanent tutor at the RCA. Rebecca acquired her current London studio in 2002, in order to extend her silversmithing practice and to provide workspace opportunities for other silversmiths and jewellers.

Rebecca's work has been seen in many major national and international exhibitions during the last 30 years. These include the seminal Crafts Council Chemistry Set (1993), Metalmorphosis at the Museum of Decorative Arts, Prague (1998), Treasure of Today, the Goldsmiths Company touring exhibition (2004-6) and most recently the 19th Silver Triennial International in Hanau (2019). Her work is represented in several major UK collections including the Victoria & Albert Museum, Crafts Council, the Goldsmiths' Company, Sheffield Assay Office, Birmingham City Museum and The City of Aberdeen Museum. It has been published in books, catalogues and articles and was profiled by Amanda Game in the Goldsmiths review in 2015 under the heading of Experiments in Metal.

Rebecca is actively involved in workshops, demonstrations and mentoring. She supports other makers in her London studio and was the lead tutor at the Contemporary British Silversmiths Graduate Hammer Skills programme at the Goldsmiths Centre (2019). She has given talks and demonstrations and been a panel member at notable events such as Made for the Table (2018), and Silver Speaks (2017). She is a Freeman of the Goldsmiths' Company and the City of London, a Fellow of the Higher Education Academy and member of the association for Contemporary British Silversmiths.



**Title**

Odd Couple

**Materials**

Sterling silver and patinated gilding metal







“

激发一种非正式使用和享受的愉悦

丽贝卡·德奎因设计并制作的贵重和非贵重金属的现代花器和容器，来激发一种非正式使用和享受的愉悦。她的作品试图通过探索几何抽象、功能、装饰、表现和展示来质疑人们对银的普遍看法以及器皿的使用。

她受到功能性的启发，挑战制作实用性良好，但同样能发挥出金属的雕塑表现的可能性。这种方法让她可以自由地在不同的规模尺度下制作，从一个单件的一面墙尺寸的金属板的作品，到重复制作的杯子和汤匙。

通过将银与其他金属结合，她创造了一种视觉对比来展现和突出银的珍贵性。通过上锈和电镀技术，生成颜色和肌理，使多重表面产生活跃和纵深效果。将不同金属的独特形式结合在一起，例如一个有支架的花瓶或一个罐子和手柄，从而突出了每种材料的品质。并提供了一个构造的平台，从中可以探索复制、反转、定位和尺寸问题。

丽贝卡根据特定形状的三维性质开发几何图案，并通过手工冲压技术应用于其表面。线性细节被雕刻或镶嵌进去，以此来突出同一块的不同部分之间的视觉关系和延展可能性的表现。

通过这种方式，她希望能制作出模糊了传统和历史的界限，介于艺术与工艺之间的独特效果，这种器物在我们的当代生活中是具有吸引力、让人愉悦的和向往的。

”

Title  
Tipsy Vessels  
Materials  
Sterling Silver







**Title**  
Shadow Jug & Beaker Set  
**Materials**  
Sterling silver and patinated gilding  
metal

## Rebecca de Quin Making Connections – Artist statement

Rebecca de Quin designs and makes modern vessels and containers in precious and non-precious metals to encourage informal use and enjoyment. Her work seeks to question common perceptions of silver and how a vessel is used by exploring geometric abstraction, functionality, decoration, presentation and display.

She is inspired by function and motivated by the challenge of making objects that work well but equally enjoy the possibilities for sculptural expression that metal presents. This approach allows her the freedom to work at different scales from one-off wall panels to repeat production cups and spoons.

By combining silver with other metals, she creates visual contrasts that reveal and highlight the preciousness of silver. Colour and texture are introduced through patination or plating to add vibrancy and depth to the

surfaces of multi-part pieces. The uniting of distinct forms in differing metals, a vase with a stand for instance or a jug and handle accentuates each material's qualities. This provides a platform from which to explore constructs such as replication, inversion, positioning and scale.

Rebecca develops geometric patterns according to the three-dimensional nature of particular forms and applies to the surfaces through hand-punching techniques. Linear details are engraved or inlaid, drawing attention to the visual relationships between different parts of the same piece and extending options for display.

In working this way, she hopes to make objects that blur traditional and historic boundaries between art and craft producing unique outcomes that exist as attractive, engaging, covetable and complimentary additions to contemporary living.



**Title**  
Rectangle,  
Square,Cylinder,  
Cone  
**Materials**  
Sterling silver and patinated gilding  
metal  
with metal leaf





**Title**

Hollow-form series – red brooch

**Materials**

vitreous enamel on electroformed copper,  
oxidized white metal, stainless steel

# Jessica Turrell

## 杰西卡·图雷尔

杰西卡·图雷尔是一位首饰艺术家、珐琅艺术家、教师和研究员。她于 1988 年初毕业于伦敦中央艺术学校的珠宝和珐琅设计专业，不久后她在布里斯托尔建立了自己的工作室，并于 2005 年返回校园，在西英格兰大学攻读版画艺术硕士学位。杰西卡把时间用于工作室的实践和教学。她在布里斯托尔艺术学院、西德学院和莫利学院担任专业珐琅导师，还是爱丁堡艺术学院和中央圣马丁学院担任客座导师。

2007 年，杰西卡拿到英国位于布里斯托的西英格兰大学为期三年的 AHRC 创作和表演艺术研究资助项目。该研究项目题为“珠宝釉质表面的创新”，探讨首饰制作过程中，革新与实验性的技术和工艺所受到的限制和潜力，主要包括耐磨性、功能性，比例和三维形式的问题。

杰西卡的作品在许多英国和国际展览中都有展出。其中包括 2013 年德国哈瑙的德国金匠之家金属与珠宝博物馆举办的“形式与色彩的游戏，珐琅珠宝的新方向“展览，2015 年蒙特利尔的盖勒诺埃尔·古约马尔克的”请安静“展览，2017 年英国手工艺理事会巡回展览”我在这里“，和 2019 年在蓝大衣展示中心”微图画家“展览。她的作品被许多著名画廊代理，如苏格兰画廊，当代应用艺术画廊和 Studio Fusion 画廊，以及参加一年一度的伦敦金匠博览会。

她的首饰作品被许多公共收藏机构所收藏，包括英国工艺理事会、布里斯托尔市博物馆和美术馆、希普利美术馆和意大利的 Fondazione Cominelli 收藏馆。她除了在自己的教学和实践之外还活跃于其他事务，她是英国当代首饰协会的成员，英国手工艺理事会“温室项目“职业发展方案专家导师。她还做为国际当代珐琅首饰展的独立策展人，这个名为“表面与物质”的展览于 2010-2012 年间在英国巡展。





**Title**  
Balance No.2 necklace

**Materials**  
vitreous enamel on etched copper,  
oxidized sterling silver

Jessica Turrell is a Jeweller, Enamel Artist, Teacher and Researcher. She trained initially in jewellery and enamel at Central School of Art, London graduating in 1988. Soon after she established a studio in Bristol and then in 2005 returned to education to undertake a Master of Arts in printmaking at the University of the West of England.

Jessica divides her time between studio practice and teaching. She is a specialist enamel tutor at Bristol School of Art, West Dean and Morley Colleges and visiting tutor at Edinburgh College of Art and Central St Martins.

In 2007 Jessica was awarded a three year AHRC Fellowship in Creative and Performing Arts based at the University of the West of England, Bristol. The fellowship, entitled Innovation in Vitreous Enamel Surfaces in Jewellery, explored the potential for new and experimental techniques and processes in relation to the constraints and requirements of jewellery production, primarily the issues of wearability, functionality, scale and three-dimensional form.

Jessica's work has been seen in many national and international exhibitions. These include Play of Form and Colour, New Directions in Enamelled Jewellery, The Deutsches Goldschmiedehaus, Hanau, Germany (2013), Silence Please, Galerie Noel Guyomarc'h, Montreal (2015), I AM HERE, Crafts Council touring exhibition (2017) and



**Title**  
Hollow-form series – scribble oval  
brooches

**Materials**  
vitreous enamel on electroformed  
and etched copper, oxidized white  
metal, stainless steel

The Miniaturists, Bluecoat Display Centre (2019). Her work is sold through prestigious galleries such as the Scottish Gallery, Studio Fusion and Contemporary Applied arts and by Jessica herself at shows such as the annual Goldsmiths' Fair, London.

Her jewellery is represented in a number of public collections, including the Crafts Council, Bristol City Museum and Art Gallery, The Shipley Art Gallery, and the Fondazione Cominelli Permanent Collection in Italy. She has taken an active role outside of her own teaching and practice as a member of the Association for Contemporary Jewellery and specialist mentor for the Crafts Council Hothouse professional development programme. She was the Independent Curator for Surface and Substance, an International contemporary enamel jewellery exhibition which toured the UK during 2010-12.





“

创造出一种触觉细腻的作品，以错综复杂和细致的表面来回报佩戴者的关注。

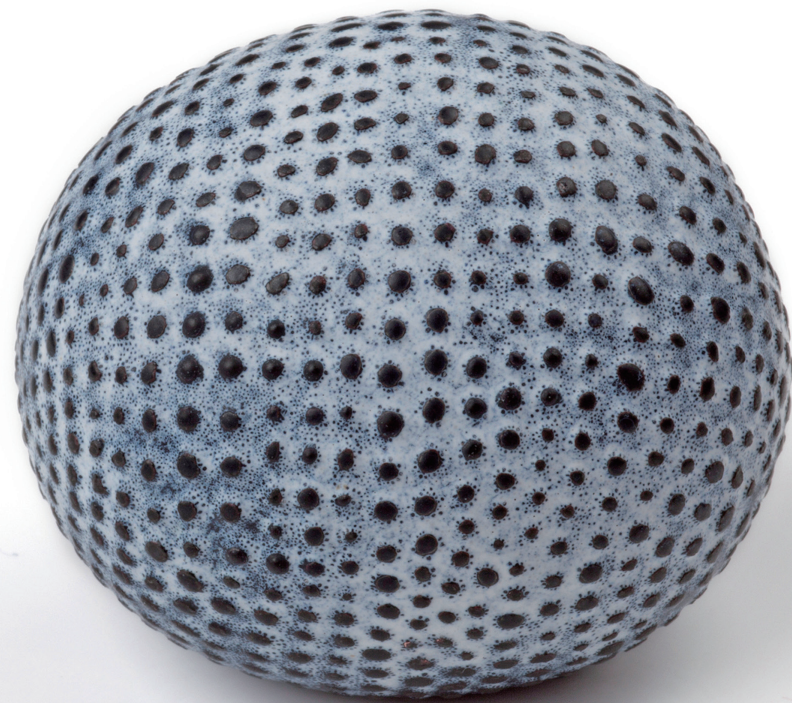
首饰的亲密程度是杰西卡·特瑞尔实践的核心。她的目标是创造出一种触觉细腻的作品，以错综复杂和细致的表面来回报佩戴者的关注。25多年来，她一直致力于开发一种创新的、实验性的珐琅方法，通过这种方法，她试图创造出一种远离传统珠宝珐琅实践的作品，以获得更加模糊和富有表现力的表面质量。

杰西卡作品的表面纹理是由一个过程创造的，这个过程包括重复的标记制作、酸蚀刻，然后在浮雕表面精细地涂上几层对比鲜明的珐琅。整个思考的发展是通过绘画、标记、系统的测试和抽样来控制 and 实现的。艺术家进入到与材料和形式之间的对话，去寻求发现作品内在的独特性。

无论是在身体上还是在身体之外，构图在单个或一组作品中都非常重要。

她使用的是故意限定的调色板，用来强调而不是分散对搪瓷表面的关注。三维零件是对电铸作为创建体积形状方法的研究结果。一层一层的珐琅质建立起来之后，再选择性地去掉，这时所展现出来的是暴露于底层的标记和隐藏其后的颜色。每一个小的类似容器的作品都有一个调动观看者去触摸表面和体验其重量的特点。

”



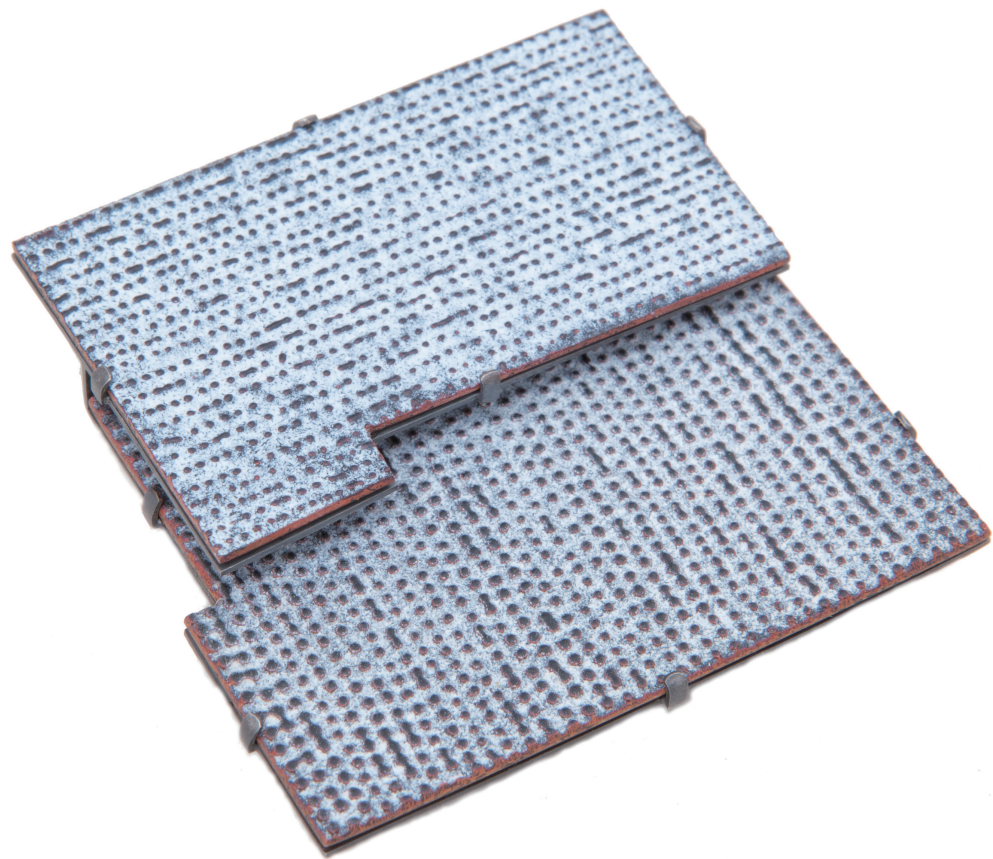
**Title**

Hollow-form series – black and white oval brooch

**Materials**

vitreous enamel on electroformed and etched copper,  
oxidized white metal, stainless steel





**Title**  
Field brooch no. 7  
**Materials**  
vitreous enamel on etched copper,  
oxidized white metal

## Jessica Turrell Making Connections – Artist statement

The intimate scale of jewellery is central to Jessica Turrell's practice. Her aim is to create work that has a tactile delicacy that rewards the wearers close attention with an intricate and detailed surface. For more than 25 years she has developed an innovative and experimental approach to enamel by which she seeks to create work that moves away from traditional jewellery enamel practice in order to achieve a more ambiguous and expressive surface quality.

The surface textures of Jessica's work are created by a process that involves repetitive mark-making, acid etching, followed by the delicate application of several fine layers of contrasting enamel to the relief surface. The development of ideas happens through drawing, mark-making and systematic testing and sampling. Through making she enters a dialogue with materials and forms, seeking to discover their unique characteristics. Composition is important within individual and groups of pieces, both on and off the body.

She works with an intentionally limited colour palette that emphasises rather than distracts from the enamelled surface. The three-dimensional pieces are the result of an investigation into the use of electroforming as a method for the creation of volumetric forms. Layers of enamel are built up and then selectively removed to re-expose underlying marks and concealed colour. Each small vessel-like form has a tactile surface and a weightiness that positively encourages touch.



**Title**  
Rash of Red necklace  
**Materials**  
vitreous enamel on electroformed  
copper, oxidized white metal



## 克里斯·奈特 与白瑞空间的合作项目

克里斯从事金属工艺创作已经超过 35 年了，他对各类金属有着丰富的实践经验，包括银器、首饰、青铜雕塑作品，还有铝和钢。他的作品从精细的装饰性和功能性物品，跨越到具有建筑特征的雕塑。在克里斯的整个职业生涯中，他善于以团队方式进行创作，曾经与很多不同领域的从业者进行合作，包括银匠，产品设计师，室内景观设计师，建筑师，艺术家，工程公司，开发商，城市规划师和市议会。

克里斯对金属工艺这种广泛的实践性以及它的未来充满了激情，这体现在他专门为其他银匠创造机会的无私行为上。1996年，克里斯作为核心成员之一，帮助创建了当代英国银匠协会，在英国传统银器行业日益衰落的背景下，他决心为新一代银匠发声。2000年，在谢菲尔德约克郡艺术空间，他在为银匠毕业生设立的入门工作室项目中发挥了重要作用。

克里斯发现，走出封闭的实践方式，为他的创造力提供了支撑。他为实现自己的想法，与当代欧洲独立匠人长时间、封闭性的工作观念作斗争。

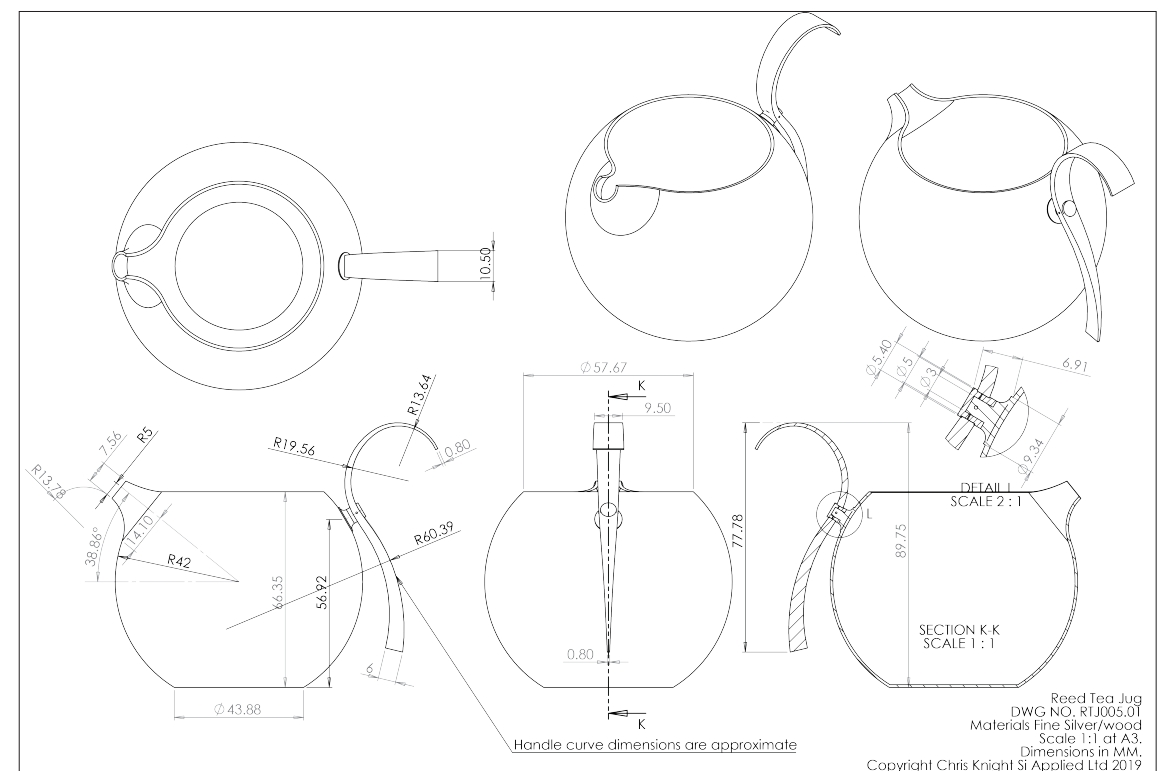
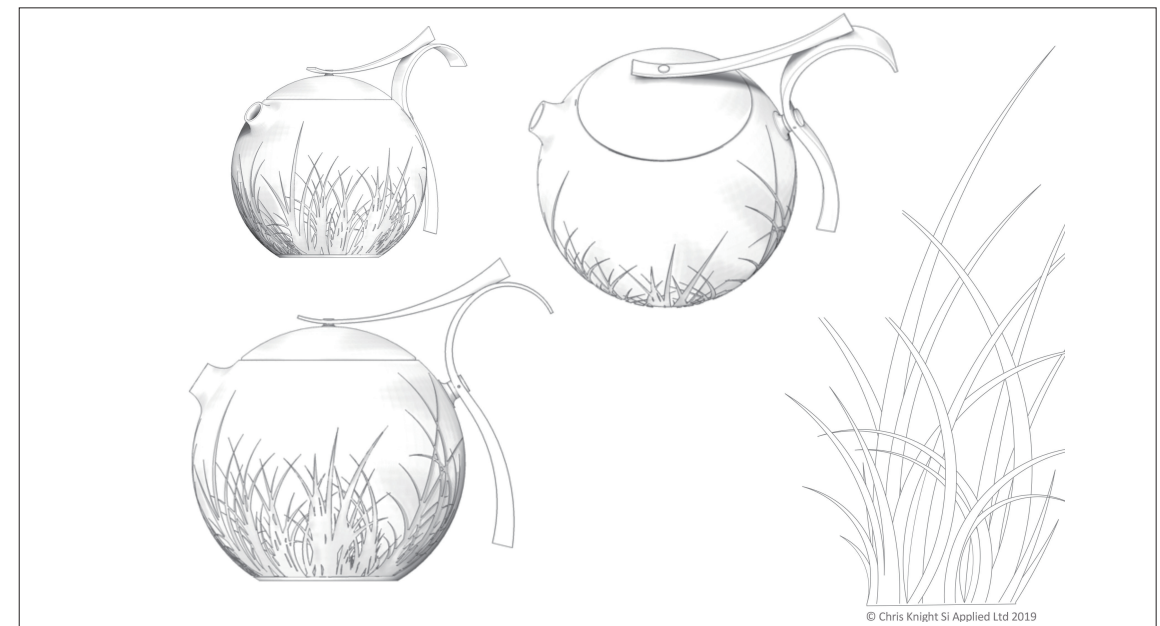
“我很享受这段时间和过程，但我希望通过团队合作来寻求对比，通过讨论和运用我的经验之外的影响来丰富创作过程。”

正是本着这种精神，克里斯抓住了与李小白合作的机会，为中国市场设计和生产出一系列茶具。

“2018年，我第一次访问云南鹤庆时，有幸

看到李小白在中国传统茶道仪式上使用他的银壶。对英国人来说，观察这种仪式既熟悉又不熟悉，既令人陶醉，又令人谦逊。在对这些器物娴熟而优雅的使用中，形式与功能的和谐、沟通和礼貌的和谐，被创造出来。这次经历，对我来说是如此美妙。我们摆在桌上的物品涉及到我们社会最基本的仪式和价值观。考虑到这一点，我们之间的文化，往往微妙的差异，跨越数千英里和数百年的时间，就是一个巨大的灵感。作为艺术家、设计师和造物人，我们有能力通过我们共享的知识建立联系，并见证这样一个技术娴熟、欣欣向荣、充满活力的工艺行业的工匠，这是非常令人兴奋的。对我来说，这是我一生中作为银器设计师的一个重要时刻。有机会与李小白和白瑞空间合作，开始审视我自己的设计是一个巨大的荣誉。我希望这是我们个人，也是鹤庆和谢菲尔德之间通过金属器物建立起牢固、富有创造力和教育性的关系的开始。”

白瑞空间联合创始人，李小白银壶工作室李小白对克里斯·奈特做出了以下回应：“克里斯·奈特与李小白合作设计的银器展现了一场不用时间、空间、文化的对话。他将功能性的茶具作为使用者饮茶时具有仪式感的沟通媒介。我们所使用的物品一直提示着我们的文化身份，而克里斯·奈特先生的作品恰恰反映了全球化今天的我们。作为中国银器最重要品牌和艺术空间之一，李小白和白瑞有责任与使命，同时也非常荣幸地能将这样既具备完善实用功能又蕴含丰富文化内涵的作品推广至全国，让更多用户了解银器以及其所承载的精神价值。”



克里斯为白瑞空间设计的银壶图纸  
Chris' drawing of the teapot design for BR Gallery



# Chris Knight — Collaborative practice

Having spent over 35 years working with metals, Chris has diverse metalwork experience which spans fine silver and goldsmithing, sculptural bronze work, Aluminium and Steel. He has worked on pieces from an intimate hand-scale to the monumental, crossing boundaries between decorative and functional objects, sculptural artefact to architectural features. Throughout his career Chris has embraced and generated opportunities to work creatively within a team. He has collaborated with silversmiths, product, interior and landscape designers, architects, artists, engineering companies, developers, town planners and city councils.

Chris is passionate about the broad discipline of metalwork and its future, which has manifested itself in an altruistic approach to creating opportunities particularly for other silversmiths. In 1996 Chris helped found the Contemporary British Silversmiths society as one of a group of core makers determined to give voice to a new generation of silversmiths within the increasing decline of the UK's traditional silversmithing industry. In 2000 he was instrumental in the establishment of the starter studio program for graduate silversmiths at Sheffield's Yorkshire Artspace on which he continues to mentor young silversmiths at the start of their professional careers.

Understanding the context in which work will be situated and used is key to Chris's design thinking and development process.

"I draw inspiration from considering other cultural perspectives; how different communities or even individuals value the objects within their daily lives. Be this everyday functional needs or more ritualised spiritual activities, both commonly have a relationship through the language of the objects employed."

Chris finds that stepping outside of his solitary making practice provides sustenance for his creativity. He struggles with the contemporary European idea of the individual craftsman toiling long and lonely hours to realise his ideas.

"Whilst I enjoy this time and process, I seek a contrast by working as a group or team, discussing and cross fertilising the creative process with influences beyond my experience."

It is with this spirit that Chris grasped the opportunity to work in collaboration with Li Xiao Bai to design and produce a series of tea-sets for the Chinese market.

"During my first visit to Heqing, Yunnan in 2018, I was privileged to observe Li Xiao Bai using his teapots in a traditional Chinese tea ceremony. The observation of a ritual that is familiar and yet unfamiliar to the English was both fascinating and humbling. The witnessing of the natural dexterity of the use of these silver objects that create a harmony between form and function, conversation and hospitality was so beautiful to me. The objects we put on our tables relate to the most fundamental rituals and values of our societies. The consideration of this and the, often subtle, differences between our cultures, spanning thousands of miles and centuries of time, is a tremendous inspiration. For us as artists, designers and makers to having the ability to connect through our shared knowledge and to witness the craftsmen of such a skilled, thriving and alive craft industry is very exciting. For me, being part of this is a significant time in my life as a designer silversmith. The opportunity to start to investigate my own designs in a collaborative partnership with Li Xiao Bai, Li Xiao Bai and BR Gallery is a tremendous honour. I hope it is the beginning of a strong, creative and educational relationship between ourselves personally and the towns of Heqing and Sheffield through metalwork. "

Fuming Li, co-founder of BR Gallery, Li Xiao Bai silver teapot studio, responded Chris Knight's words inbelow:

"The silver teapot designed by Chris Knight and made by Li Xiao Bai shows a dialogue without time, space and culture. He uses functional tea sets as a ritual communication medium for users to drink tea. The objects we use have always been a reminder of our cultural identity, and Chris Knight's work allows us to reflect today in the context of globalization. As one of the most important brands and art spaces of Chinese silverware, Li Xiao Bai and BR Gallery have the responsibility and mission. They are also honored to be able to popularize works that have both practical and rich cultural connotation to enable more users to understand the value of silver and their spiritual values. "



克里斯拜访李小白银壶工作室  
Chris visits Li Xiao Bai silver teapot studio



克里斯设计，李小白银壶工作室制作的银壶  
Designed by Chris Knight,  
made by Li Xiao Bai silver  
teapot studio



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策展人：玛丽亚·汉森	Curator: Maria Hanson
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