

The Evolution of Chinese Feicui Jewelry Design and Culture

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Abstract: *The introduction of western jewelry culture has a profound and lasting influence on the rise and evolution of Chinese Feicui jewelry design and culture. The evolution of Chinese Feicui jewelry culture has changed from taking the aesthetic and political needs of the imperial family in Qing dynasty as the core to taking the modern aesthetics of life and philosophy as its core. The pioneer of the local Feicui jewelry design trend is committed to finding the contemporary value of Chinese traditional culture, and actively thinking about how to complete the contemporary transformation of Chinese traditional culture and make it integrate with the international aesthetic. The emerging jewelry brand, created by Chinese jewelry designers, has successfully entered the international high-end market by relying on the independently developed Feicui jewelry products. What is important is that the power of Chinese Feicui jewelry culture has two-way potential. The research and development of Feicui jewelry products are also a long-term window for international designers and jewelry brands to enter the Chinese jewelry market, and it is the best entry point to build a close connection and emotional resonance between themselves and Chinese consumers.*

Keywords: *Feicui jewelry; Design; Culture integration*

1. Introduction

Feicui is embodied by the Chinese people as "the stone of heaven" and "the king of beautiful stone". Because of its price surge in nearly 10 years, the consumption heat is still rising year on year so that it is also known by the Chinese people as "crazy stone". In China's jewelry market in 2021, the sales share of Feicui is the same as that of diamonds, both much higher than that of colored gems and nephrite^[1]. Feicui and diamond are both the most popular and the most influential gems in China's jewelry market. Throughout the history of ancient Chinese jewelry culture of more than 5,000 years, although Feicui was introduced from Myanmar through Guangxi Province of China in the Tang Dynasty, it was not until the mid-Qing Dynasty that it really popularized in China. The rise of Feicui has quickly replaced the traditional nephrite jewelry culture with a history of about 4,800 years in China's jewelry market, and Feicui continues to become a hot spot in China's Feicui jewelry market until today. As the Chinese saying goes, "Taking the history as a mirror can learn the development trait." At present, China's Feicui jewelry culture is waiting to be enriched, created and innovated by more people, and it needs the help of diversified design forces from other countries around the world. Through analyzing the characteristics of Feicui jewelry design in the Qing Dynasty, we explain why did Feicui rise suddenly in the middle of the Qing Dynasty and become the most popular category in China's Feicui jewelry market. In the contemporary aesthetic context, the analysis also suggests how do Chinese designers build the development of Feicui jewelry culture to look into the future within the international vision of Feicui jewelry diversified innovation of the development trend.

2. Overview of Feicui Jewelry Design in Qing Dynasty

Feicui jewelry product types in Qing Dynasty are rich, including ring, bracelet, crown and various ornaments for waist, neck, chest, ear, hair and so on. Artisans are good at using a design technique called "beautify with color" to carve Feicui depending on its different natural colors to highlight the patterns of good wishes (Figure 1). Animals, plants, figures, statues, Chinese characters and other elements are designed to symbolize auspicious patterns for the design of Feicui jewelry and its culture (Figure 2). Feicui jewelry design style is mainly retro, realistic bionic and imitating western style. The retro design

style is modeled on artistic images before the Qing Dynasty to show the wearer's profound knowledge of the history and his unique personal preferences (Figure 3). As for realistic bionic style, Feicui paired with tourmaline, coral, crystal and other colorful gems are used to imitate the vibrant natural landscape, but it also means a blessing to the wearer (Figure 4). In the last style, the craftsmen learned from the advanced inlay technology of western jewelry according to people's preference for western jewelry to make Feicui jewelry with more western aesthetic features(Figure 5). At the same time, the boss of the private Feicui business has initially mastered the technology of Feicui identification and classification, in order to purchase high-quality Feicui for sale, the green Feicui has a higher value than purple or red Feicui in the Feicui jewelry market.^[2]



Figure 1: This is a Qing Dynasty Feicui snuff bottle from the Metropolitan Museum of New York. Using "beautify with color" design technique, it is carved by a piece of Feicui with white, yellow, brown, and green colors. Using the color differences of Feicui, which is formed naturally, to carve with the auspicious beast like "unicorn" and "phoenix", and a pine tree, symbolize the power and longevity. The work can be used either to take snuff or take as a hand handle. Photo is provided by the Metropolitan Museum of New York City.



Figure 2: This is a Qing Dynasty Feicui crown decoration (mother-of-pearl) from the Palace Museum in China. It consists of green Feicui in the shape of a cloud, fan tourmaline in the shape of Chinese character "double xi", pearls, gold and textiles. It is a unique jewelry of Manchu women in the Qing Dynasty, symbolizing nobility and auspiciousness. Photo is provided by the Palace Museum of China.



Figure 3: This is a Qing Dynasty Feicui waist ornament with a dragon pattern hook (Belt hook with dragons) from the Metropolitan Museum of New York. With retro style design style, the red dragon pattern, carved by the "beautify with color" design technique is modeled after the dragon pattern on the Chinese Chou Dynasty bronze ware. Photo is provided by the Metropolitan Museum of New York City.



Figure 4: This is a Qing Dynasty Feicui hair accessory (hairpin) from the Palace Museum in China. The work is realistic bionic design style, inspired by the spring flowering crabapple flowers and flying butterflies. Green Feicui is cut into thin pieces as the wings and leaves of a butterfly, yellow tourmaline is carved as crabapple petals and pink tourmaline is carved as the body of a butterfly, with small pearls embellished to represent the sun in the spring courtyard. Drilling with gems, copper-plated wire and textile material are used as connection and fixation. The work implies that the wearer has a bright future. Photo is provided by the Palace Museum of China.



Figure 5: This is a Qing Dynasty Feicui ring from the Palace Museum in China. Following the design style of western jewelry, it learned the advanced "claw inlaid" inlay technology of western jewelry, and the work was made of green Feicui and the gold material. Feicui jewelry with western characteristics was often more cherished in the Qing Dynasty. Photo is provided by the Palace Museum of China.

3. The reasons for the Rise of Chinese Feicui Jewelry Culture

The Feicui jewelry culture that emerged in the mid-Qing Dynasty is different from the construction of ancient Chinese nephrite jewelry culture. The ancient Chinese nephrite jewelry culture centered on the ancient sacred religion and the highest "courtesy" and "virtue" philosophy.^[3] It mainly revolves around the development of Confucian philosophy represented by Confucius, and the ancient people compared the natural aesthetic characteristics of nephrite with human personality and virtues. For example, the Chinese people regard Hetian jade as the best of the nephrite, and regard its white color and soft luster as a symbol of the gentleman's courtesy, virtue and elegance. The Feicui jewelry culture, which emerged in the middle of the Qing Dynasty, was further constructed on the basis of goods and commercial culture, with the needs of the Qing royal family as the core. It was mainly developed to satisfy the preferences of the wearer, especially the royal family, and the blessing and recognition of the wearer. It is a jewelry culture with secular characteristics.

3.1. Commodity economy

The Qing Dynasty was the peak period of the development of commodity economy in ancient Chinese society. The trade between China and Myanmar flourished, making a large number of Myanmar Feicui entered China by land, water or sea. Feicui was first sold in the folk market. In his book, Ji Xiaolan, an official of the Qing Dynasty, recorded that from the reign of Emperor Qianlong to the reign of Emperor Jiaqing, the price of Feicui has been raised a lot, even excelled the Hetian jade of white color like the sheep fat, which was cherished by the Chinese people and regarded as the most excellent.^[4] Jade color saturation is high and rich, which does not conform to the characteristics of Chinese nephrite culture, so Ji Xiaolan said the Chinese people do not think that Feicui is the real jade. And some people called Feicui as green stone. At first, the folk market intended to facilitate sales promotion called it jade, and today it is sold expensively but people still rushed to buy and collect it, which the author remained deeply surprised.^[4] In the middle of the 19th century, the Chinese purchased a large number of jade materials in Myanmar and shipped them by sea from Mandalay, Myanmar to Guangzhou. And then they were transported north to Suzhou, where the commodity economy was extremely developed, and Beijing, the center of imperial political rule in the Qing Dynasty.^[5] The Qing royal family also set up officials named

"apportionment" in Guangdong, Zhejiang, Jiangsu, Yunnan and other places in China, who were responsible for purchasing jade for the Qing royal family from overseas and the folk and sent it to the imperial palace.^[6] Thus it can be seen that the jade has gradually moved from the folk market to the royal family, and the developed commodity economy in the Qing Dynasty had an important influence on the formation of Chinese Feicui jewelry culture.

3.2. Imperial power political structure with Manchu as the main body

The prosperity of commodity economy makes the royal aesthetic tend to advocate the ultimate luxury. Around the reign of Emperor Qianlong, the royal family's aesthetic appreciation of jewelry was freed from subordination and the need to serve political rule. It was evolved from the original simple and elegant jewelry appearance to show their political ideas and cultural thoughts of governing the country and caring for the people, but to the ultimate luxurious appearance to show their direction of strong financial resources, which was an important aesthetic standard for the royal family and the social elite at that time. Since then, Cixi (Figure 6), who had an important influence on both the Chinese Feicui jewelry culture and the political development of the Qing Dynasty, has appeared. According to the Qing Dynasty court records, Cixi was extremely keen on Feicui. In order to obtain a satisfactory Feicui jewelry, she attached great importance to the design of Feicui jewelry.^[7] Cixi's fascination with Feicui jewelry has promoted the development environment of Feicui jewelry culture, which was originally based on the folk market and raised the level linked to the political language of the imperial power. The channels for the royal family to obtain Feicui were not only active procurement, but also through the tribute of the neighbouring country. Feicui jewelry was not only a symbol of wealth, but also a symbol of the royal family and power. According to the status and inferiority, the royal family members and government officials could enjoy a different quality of Feicui jewelry, which could also be used as the royal family's reward to the meritorious officials, to show the goodwill from the royal family to the rewarded. In the Qing Dynasty, when the royal aesthetic led the social aesthetic evolution, the royal family's enthusiasm for Feicui jewelry endowed the Feicui jewelry culture with strong political significance. It moved from the folk market to the royal court, and then under the enrichment and promotion of the royal family's cultural attributes, it further affected the aesthetic fashion of the civil society. As a result, Feicui jewelry has become much more noble, and its culture has been becoming more prosperous.



Figure 6: This is a portrait of the Qing Dynasty Empress Dowager, Cixi, painted by the American female painter Katherine Carr. In the painting, Cixi wore green jade rings, bracelets and finger covers to protect her nails on her hands; the left chest had a fan tourmaline, "double xi" shaped green Feicui and pearl chest; Feicui pearl earrings are worn at the ear point, and a crown inlaid with green Feicui was worn. Photo was provided by the Palace Museum of China.

3.3. Integration of Chinese and Western jewelry culture

The integration of Chinese and Western jewelry culture is the deep reason for the royal family's enthusiasm of Feicui jewelry and the rise of Feicui jewelry culture in China. In the Qing Dynasty, Chinese people were deeply moved by the beauty of western jewelry and were willing to learn and accept western jewelry culture. Representative by the Qing royal family, Emperor Qianlong was very keen on western jewelry and watch art. Emperor Puyi's wedding ring was engraved with the English oath of "I LOVE YOU" and "FORGET ME NOT". Western jewelry culture deeply influenced the aesthetic appreciation of the royal family in the Qing Dynasty, and the social aesthetic fashion took the royal aesthetic as the benchmark. Hence, the influence of the integration of Chinese and western jewelry culture involved the whole society of the Qing Dynasty from top to bottom. On the one hand, the Qing royal family loved the

color gem and gem inlay technology of western jewelry culture; on the other hand, they still affirmed the aesthetic concept and values of traditional Chinese nephrite jewelry culture. The integration of Chinese and western jewelry culture prompted the royal family to have a new aesthetic demand for jewelry.

If modern people can return their eyes before the integration of Chinese and Western jewelry culture in the Qing Dynasty, great differences among the aesthetics and values of Chinese and Western jewelry culture can be figured out. Western jewelry pursues gorgeous and rich colorful gems, whose shine is created by the gemstone face cutting process. Diamonds symbolize faithful love, emeralds symbolize health, and ruby symbolizes status and power. They are all precious gems. In the previous Chinese jewelry culture, nephrite assumed the symbolic meaning that all people give to jewels, such as love and health, and even power status as well as gentility. The royal family pursues luster, simple and elegant color as well as the rounded beauty without edges and corners. Nephrite is the most expensive gem. Therefore, the royal family of the Qing Dynasty had to think while they were attracted by the Western jewelry and its culture. If they fully agreed with the Western jewelry culture, whether it would mean to the royal family's denial of their own jewelry culture, and they would lose their dignity. This led them to look for some gem material that could meet their new aesthetic needs influenced by western jewelry culture, but closely related to their own traditional jewelry culture. Feicui happens to fit their ideas. On the one hand, for the color of gems, the diverse and bright Feicui meets the new aesthetic needs of Chinese people on the basis of identifying with the aesthetic values and values of western jewelry culture. On the other hand, the high-grade Feicui with fine and warm texture, in line with the traditional nephrite jewelry culture, emphasizes the wearer's cultural gene of courtesy, virtues and gentility. Therefore, the ancient Chinese Feicui jewelry culture was further developed on the basis of the integration of developed commodity economy and Chinese and Western jewelry culture. It is a kind of jewelry culture with secularization characteristics centered on the aesthetic needs and political needs of the royal family in the Qing Dynasty.

4. Design and Culture of Modern Chinese Feicui Jewelry

The identification and integration of the Chinese cultural psychological structure to the diverse cultural values represented by the western jewelry culture can make Feicui become an important part of the traditional Chinese jade and jewelry culture. Adhering to the virtue of inheriting and innovating traditional culture, the Chinese people have always maintained their love for Feicui jewelry since the Qing Dynasty. But before 1976, the local Feicui jewelry design was largely undeveloped.^[8] After the reform and opening up, with the improvement of the economic level and the inflow of modern western jewelry culture, the jewelry design was gradually paid attention to by the Chinese people. In the 21st century, Chinese Feicui jewelry consumer groups will pursue innovation, modernization, diversification and internationalization. Chinese Feicui jewelry design has developed rapidly and presents diversified styles. In addition to time-honored Chinese jewelry brands such as Chow Tai Fook and Lao Fengxiang, many emerging jewelry brands founded by designers have grown rapidly and are more recognized by domestic and foreign markets. At present, the Chinese and western painting art, aesthetic theory, philosophy, manufacturing technology and other more extensive content begins to be integrated into the development of modern Chinese Feicui jewelry design and culture.

4.1. Inspiration of Chinese classical aesthetics

Chinese designers like to choose themes from ancient Chinese art, but ordinary designers still stay at the level of image reproduction. They are just engaged in work of making images from ancient painting art into Feicui jewelry, which is superficial and difficult to see it as a real design. In fact, what the designers need to do is to deeply understand the Chinese classical aesthetic thought from the expression form of the ancient Chinese art, and to find its value in the contemporary society and to reconstruct its visual symbols with the Feicui jewelry as the form of expression. The design work of Mr. Wu Fenghua (Figure 7) is an excellent interpretation of this concept. The TTF Senior Jewelry Brand founded by Mr. Wu is the first fine jewelry brand inspired by the aesthetic concept of the Chinese Song Dynasty, and also the first Chinese jewelry brand to settle in Wandom Square, in Paris, the gathering place of fine jewelry around the world. Mr. Wu's jewelry design takes Feicui as the core, which is implicit, meaningful and ethereal and elegant, contains the aesthetic thought of the Song Dynasty, but also has the contemporary and international aesthetic feeling.



Figure 7: Wu Fenghua, founder and design director of TTF Senior Jewelry Brand, is committed to creating the Feicui jewelry with the aesthetic characteristics of the Song Dynasty through the contemporary and international creative techniques. Photo was provided by Mr. Wu Fenghua.

Mr. Wu focused on deeply exploring the cultural and ideological attributes behind the image, and specially chose the Feicui jewelry as the form of expression to make the contemporary interpretation and interpretation of the Song Dynasty art. The work *Magnolia Denudata* is based on this design concept (Figure 8). Magnolia has been deeply loved by the literati of all dynasties since the Song Dynasty of China. The white magnolia blooming in the early spring in the poetry of the Song Dynasty embodies the understanding and appreciation of female beauty in the Song Dynasty. From the perspective of view of modern Feicui jewelry design, magnolia flower is tranquil and elegant, blooming confidently, which is in line with the elegant temperament of modern women. Not competing with other flowers, magnolia is always unique, just like China's unique Feicui jewelry culture. Therefore, the specific form of expression of *Magnolia Denudata* needs to give full play to the luster advantage of the Feicui material itself in the traditional aesthetic appreciation to show the gentle temperament. Utilizing the advantages of the Chinese traditional jade carving art shapes the visual flow sense of the jade carving pieces, so that people can feel the power of the elegant beauty of deliberation. At the same time, the metal part of the work is realistic and vivid. It uses the western advanced inlay technology to complete the fixation and connection between the 17 jadeite pieces skillfully. The realistic metal modeling inlaid with diamond and the abstract Feicui modeling can give people the aesthetic experience of Feicui turning into magnolia. This is the presentation of the unity of "tao" (image) and "instrument" (item) in the aesthetic theory of Song Dynasty, which is also a model of cooperation and innovation of the integration between contemporary Chinese and Western jewelry culture. The work *Magnolia Denudata* combines the beauty of oriental implication and western modern beauty, which is deeply recognized by the Chinese and French political celebrities, business elites and the mainstream media.

The painting art of the Song Dynasty also gave Mr. Wu great inspiration. For example, Mr. Wu's meditation for famous painting of *A Thousand Miles of Rivers and Mountains* (Figure 9) in the Song Dynasty. He designed the work *Mountains* (Figure 10). The "blank space" between the mountains and rivers and Mountains is used to show the most important "aura" in the painting art. "Aura" is also known as an illusory item, which can only be perceived but not described. In Mr. Wu's design, he did not use the traditional carving process to restore the shape of the mountains in the famous painting, but chose to use Feicui with the rounded surface cut to represent the overlapping mountains and rivers in the picture. The advanced western inlay technology is adopted to make the "aura" materialized and visualized accurately through the curve metal inlaid with diamonds. The design inspiration of the work *Mountains* is based on *A Thousand Miles of Rivers and Mountains*. But in the final presentation of the work, it does not deliberately restore or imitate any of the concrete elements in the painting, but still fully show the same vivid charm as the paintings handed down from generation to generation. This is the embodiment of Mr. Wu's design adherence to the contemporary transformation of traditional Chinese culture in the modern aesthetic context.^[9]



Figure 8: This work is from the TTF Senior Jewelry brand, called *Magnolia Denudata* (left). Worn by international star Sophie Marsoau (right). It is praised as "the foundation work of Chinese fine jewelry" by Ms. Fabienne Reybaud, the chief editor of the jewelry department of *Le Figaro*. Photo is provided by TTF Senior Jewelry.



Figure 9: This is A Thousand Miles of Rivers and Mountains created by Wang Ximeng in the Song Dynasty, one of the top ten famous paintings handed down from generation to generation in China. Photo is provided by the Palace Museum.



Figure 10: This work is from the TTF Senior Jewelry brand, called Mountains (left). Worn by international movie star Juliet Binoche (right). Photo is provided by TTF Senior Jewelry.

4.2. Inspiration from western art

Chinese designers also take western art as inspiration and interpret traditional Chinese themes with western creative techniques and artistic language. Lin Hongyu (Figure 11) is a senior Chinese-American jewelry designer, born in a family of Taiwan jewelers. The inherited business model made him become familiar with the original stone trading, design, edition, production, sales and other links since childhood. At the same time, it also made him realize the limitations of the regional approach to the jewelry design. He could not only stay in the local area, but needed to have a broader vision. Therefore, he came to the United States and gained twenty years of learning and working experience in the jewelry design here. From his works and design manuscripts, we can feel the style of Art Deco jewelry art, western sketch art, and traditional Chinese elements (Figure 12). Mr.Lin said that since he has had a strong interest in painting since childhood, his design techniques and the artistic language of his works will often draw inspiration from western painting art.



Figure 11: Lin Hongyu, founder of Lin Hongyu Senior Jewelry Brand, specially invited lecturer of Tainan University of Applied Technology, is committed to reinterpreting Chinese traditional elements with western creative techniques and artistic language, and shaping the new style of Chinese Feicui jewelry. Photo is provided by Lin Hongyu.



Figure 12: This work was designed by Mr. Lin Hongyu and called Phoenix on China. Photo is provided by Lin Hongyu.



Figure 13: This work was designed by Mr.Lin Hongyu and called A Rise. Photo is provided by Lin Hongyu.



Figure 14: This work was designed by Mr.Lin Hongyu and called Brilliant talents. Photo was taken by Mr.Lin Hongyu.

Mr.Lin's design concept began with the cutting of the Feicui raw stone, which is different from the general practice of retaining the Feicui weight, the priority in the market in China. He will not presume the shape of the Feicui finished products in advance, but choose a more bold way -- completely in accordance with the jade color, crack distribution to cut the raw stone, which will make the jade irregular and unique after cutting. Just like the art of painting, different paper, pigments and the humidity of air will form an unrepeatable influence on the picture. Under the guidance of this design concept, the Feicui finally inlaid on the metal highlights the most attractive part of the raw stone. The unrepeatable shape not only means the challenge to the designer's design level, but also represents more possibilities in the design. At the same time, different from the traditional Chinese Feicui jewelry preference for carving and decoration modeling style, Mr.Lin is more willing to remain no carving, plain surface of Feicui. As Mr.Piet Mondrian said, "Simplicity is the state of human perfection".^[10] Mr.Lin believes that most of the time, carving is very likely to destroy the natural beauty of a piece of high-quality Feicui, so he remains Feicui's original beauty and value.

After obtaining the unique Feicui, Mr.Lin is good at using the linear, geometric, symmetrical and strong contrast as the main characteristics of the Art Deco style to interpret the traditional Chinese auspicious elements, such as the meaning of longevity crane (Figure 13, Figure 14). The visual effect of using large gems to highlight the color collision of straight lines and edges and angles is unprecedented in the previous Chinese Feicui jewelry, which also made the jewelry brand inherited by the family famous under his efforts. The expression form with the western jewelry characteristics and the artistic language with the connotation of Chinese traditional auspicious culture takes account of the aesthetic demand of Chinese consumers for the more innovative, modern, diversified and international style of Feicui jewelry and the satisfaction of the life aesthetics with the auspicious meaning of Feicui jewelry.

4.3. Enlightenment from advanced manufacturing technology

Chinese jewelry design attaches great importance to the learning and application of western advanced manufacturing technology. In addition to the popularization of diamond inlay technology in the market, the development and application of titanium metal, 3D printing technology and new gem cutting technology in the field of jewelry is also at the forefront of research. These technologies bring completely different manifestations to the design and manufacture of Chinese Feicui jewelry. Mr.Chen Shiyong (Figure 15) not only attaches great importance to western art and Chinese culture, but also attaches great importance to breaking through the limitations of traditional crafts with the technology in the 21st century. He says it would be foolish if the modern technology is not used appropriately.



Figure 15: Chen Shiyong, an internationally renowned Chinese jewelry artist, visual artist and innovator, is the founder of Chen Shiyong Jewelry as well as the first Chinese jewelry artist to be invited to participate in The European Fine Art and Antiques Fair and Biennale Des Antiquaires. He is also the first Chinese contemporary jewelry artist whose works are in the permanent collection of the British Museum. Photo is provided by Chen Shiyong Jewelry.

Mr.Chen and his team have developed PATENTED JADE TECHNIQUE, SECRET ABYSS gem cutting technology, THE WALLACE CHAN PORCELAIN, which is five times harder than steel, and inner mortise and tenon setting method for inlaying gem in a studio in Central of Hong Kong. In his works, the application of these advanced manufacturing technologies can be seen, such as the work *Stilled Life* (Figure 16). It uses PATENTED JADE TECHNIQUE, so that light can accelerate walking and beat in Feicui, making the green luster more sharp in the vision. At the same time, as an outstanding sculpture artist, Mr.Wu's Feicui jewelry works are also a sculpture art. Compared with ordinary Feicui jewelry, *Stilled Life* is huge, which means that from the perspective of human adaptation, design and production must solve the weight problem of the work. Therefore, Mr.Wu considered the light, hard and colorful titanium metal that is also friendly to human being. He points out that traditional jewelry is made in gold or platinum, while titanium weighs a fifth the weight of the same volume. He had spent eight years studying the titanium metal, which was used in space, and finally mastered the technology of titanium metal being used in the creation of jewelry. In the work *Stilled Life*, the colorful and changeable titanium metal not only reflects the color and luster of Feicui, but also symbolizes the ancient Chinese cosmic life view and Zen philosophy of cicadas, shaping a mysterious and noble modern appearance.



Figure 16: This work is from Chen Shiyong, named *Stilled Life*, which is brooch and sculpture. Photo is provided by Chen Shiyong Jewelry Art.

Another representative innovation is that Mr.Chen has invented a more unique new visual effect of matching diamonds, colored gems and Feicui with the support of advanced manufacturing technology. In the past, Chinese designers agreed that the beauty of Feicui is introverted and hazy, and the beauty of diamond is swanking and shining. A strong contrast is usually used in the design to highlight the aesthetic feeling of the two respectively. The SECRET ABYSS gem cutting technology brings more possibilities to enrich the layered sense of works, such as *A Love Tale* (Figure 17). Around the main stone, the first visual level of the work is a 23.09ct-in-weight horse-shaped Feicui; the second level is the diamond and emerald stone inlaid in titanium metal; the third level is the crystal carved in the shape of a horse; and the fourth level is the diamond hidden inside the crystal horse. SECRET ABYSS gem cutting technology creates a sufficient space for the back of the crystal horse, to accommodate the embedding of titanium metal embedded with color diamonds, and ultimately, the use of color diamonds and crystal collocation will present a introverted hazy beauty, which breaks the limitations of most modern designers in design and cognition. With the support of innovative technology, the combination of crystal and diamond makes the luster of the diamond become gentle. On the gloss of gems, the gradual arrangement and combination creates a spatial sense of four gradients for the work, making the visual level of Feicui jewelry more rich and changeable. This innovative technology creates a new idea for the combination of jade and diamond in future design.



Figure 17: This work is from Chen Shiyong, named *A Love Tale*. A brooch. Photo is provided by Chen Shiyong Jewelry Art.

4.4. Reflections on traditional Chinese crafts

While the advanced manufacturing technology gives people enlightenment, some designers are also

committed to the reflection of the traditional Chinese technology. Zhang Fan (Figure 18) came into contact with ancient Chinese filigree and dived into the study of ancient techniques. The ancient Chinese filigree is a kind of metal weaving process with gold and silver threads, which is mostly made into jewelry or vessels through combination. Originated from pre-Qin period of China, it was defined as "court craft" when developed to the Yuan Dynasty, which is a modern national intangible cultural heritage. Based on her reflection on traditional Chinese filigree, she condensed and innovated it as an iconic art language (Figure 19). Different from the traditional process of pure gold or pure silver, 18K gold, Zhang Fan's innovative use, is softer and suitable for weaving than ordinary 18K gold, while it is stronger than pure gold. This improves the defect of ancient filigree jewelry, which was easy to be completely deformed in the process of wearing, so that the works can be moderately adjusted by the wearer according to the clothes. In this way, the ancient craft is closely combined with the lifestyle of contemporary society, reflecting her emphasis on the design concept of intimate interaction between jewelry and people. This design concept also leads her to regard Feicui as an important element to express the artistic language. Chinese people not only like Feicui of full green, but also like the Feicui with interwoven color and texture, named "floating" Feicui. This preference is related to ancient Chinese philosophy. As a kind of poly-crystalline aggregate, Feicui is regarded as the life space generated after condensing the aura of heaven and earth by the Chinese people. The interwoven change of color and texture is the evidence of the blend of heaven and earth. The love for Feicui contains people's reverence for nature. The close relationship between Feicui and people lies in that the cultural spirit endowed by the Chinese people is the Chinese philosophy of reverence for nature and the pursuit of harmony. Then, while appreciating the Feicui jewelry, the Chinese people hope to get some enlightenment for their own lives. As in Zhang Fan's works (figure 20), "floating" Feicui is carved into rockery rock modelling with many holes and wrinkles just like the regular use in Chinese garden art. With ancient Chinese filigree, the metal is not like the fine concrete of ancient filigree jewelry, but presenting a more stretch, abstract, soft and floating form, which is more conformed with contemporary aesthetic. And then the Feicui is fixed in it. The interwoven color and texture of Feicui and the metal filigree in the middle of the hole, symbolizes the penetration and fusion of the aura, and the abundant and endless life. Coming from the reflection of traditional Chinese filigree, emphasizing the design concept of close interaction between jewelry and people, Zhang Fan's Feicui jewelry design is attached much to artistic and modern element.



Figure 18: Zhang Fan is an associate professor of Central Academy of Fine Arts, a member of British Jewelry History Society and the founder of jewelry brand. Her work is in the permanent collection of the American Museum of Design and Art. She commits herself to the research of ancient jewelry craft and culture, and applies it to the future research of contemporary jewelry design and creation. Photo is provided by Zhang Fan.



Figure 19: This work is from Zhang Fan, named Purity, made of Feicui, diamond and 18K gold, which is a symbol of elegance, caring and inclusive virtues. Photo is taken by Zhang Fan.



Figure 20: This work is from Zhang Fan, named Exquisiteness, which is made by Feicui and 18K gold, and the photo is provided by Zhang Fan.

To sum up, since entering the 21st century, China's Feicui jewelry market has entered the "golden development period". The current Chinese Feicui jewelry culture takes the modern life aesthetics and philosophy of life as the core, emphasizes the contemporary value of Chinese traditional culture, and pursues Feicui jewelry design, cultural presentation and evolution with distinct vitality. There are more and more emerging jewelry brands established by designers in the Chinese jewelry market. And the expression forms of Feicui jewelry are more diverse and distinctive under the integration of Chinese and Western jewelry culture. They are all sought after by Chinese consumers and have successfully entered the international high-end jewelry market. This fully proves that the current aesthetic appreciation of Chinese Feicui jewelry consumers pays more attention to innovation, modernization, diversification and internationalization under the integration of Chinese and Western jewelry culture. And Feicui jewelry also has the development potential in the international market.

5. Future

Today, relying on Feicui jewelry product design, Chinese designers are committed to find the contemporary value of Chinese traditional culture, thinking about how to deduce the contemporary transformation in the form of jewelry of Chinese traditional culture, which makes it integrate with western jewelry culture and connect with the international jewelry aesthetic. And at the same time, it remains Chinese cultural characteristics, in order to meet the emotional needs of Chinese consumers. The positive reflection of the Chinese market proves the feasibility of the business concept of emerging jewelry brands. It can be seen that in the process of the creation and development of emerging jewelry brands in China, designers are not only the designers of products, but also the direct undertakers of creating brands and their culture. On the one hand, in China, the contemporary Feicui jewelry culture is being adopted, and the designers are constantly innovating through the form of jewelry product design and the construction of the emerging jewelry brand cultural concept. More importantly, on the other hand, China's emerging jewelry brands all choose Feicui jewelry as the core product of the brand and to obtain market recognition in virtue of the power of Feicui jewelry culture accurately. In the future, the further development of Chinese Feicui jewelry culture not only needs the power of Chinese design, but also needs the support of international design power. After all, one of the important reasons for the formation of Chinese Feicui jewelry culture is the integration of Chinese and Western jewelry culture.

Therefore, the suggestion with a constructive vision in the future is that the Feicui jewelry culture can also provide power for the development of international designers and international jewelry brands in the Chinese market. Based on the change of the aesthetic fashion of Chinese consumers, Chinese consumers believe that international designers and international jewelry brands can also meet their needs for Feicui jewelry design, especially the young Chinese consumer groups want to buy Feicui jewelry with multicultural characteristics and international aesthetic fashion. Therefore, taking the Chinese Feicui jewelry culture as an opportunity to actively participate in the innovation and evolution of the contemporary Chinese Feicui jewelry culture is the best entry point for the international jewelry designers and the international jewelry brands to build a close connection and emotional resonance between themselves and the Chinese consumers. The power of China's Feicui jewelry culture has two-way potential. The research and development of Feicui jewelry products are a long-term window for international designers and jewelry brands to enter the Chinese jewelry market, and it is an important development direction to lead the future development trend of brands to continue to improve.

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