NARRATOLOGY AS A PLATFORM FOR THE STUDY OF JEWELRY NARRATIVE MODEL

By

Miss Yi YANG

A Thesis Submitted in Partial Fulfillment of the Requirements

for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Silpakorn University

Academic Year 2023

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MODEL

โดย
MissYi YANG

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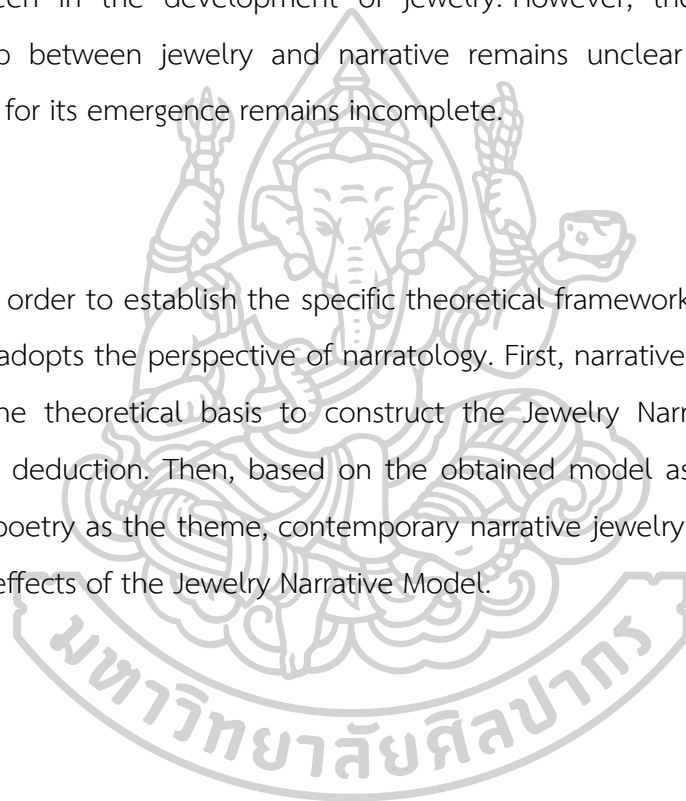(Associate Professor Pairoj Jamuni, Ed.D)

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       Miss Yi YANG : NARRATOLOGY AS A PLATFORM FOR THE STUDY OF JEWELRY NARRATIVE MODEL Thesis advisor : Assistant Professor Veerawat Sirivesmas, Ph.D.

       Today, narrative plays an important role in the understanding of artistic works in all media and at all times. The significant and historical value of narrative can be seen in the development of jewelry. However, the specific theoretical relationship between jewelry and narrative remains unclear and the theoretical framework for its emergence remains incomplete.

       In order to establish the specific theoretical framework for narrative jewelry, this study adopts the perspective of narratology. First, narrative theory in literature is used as the theoretical basis to construct the Jewelry Narrative Model through theoretical deduction. Then, based on the obtained model as a creative approach and Tang poetry as the theme, contemporary narrative jewelry is created. Finally, to verify the effects of the Jewelry Narrative Model.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Chapter 1 Introduction

1.1 Background of Research

In the field of contemporary art, narrative art is regaining importance. Stories serve as crucial modes of communication and have always served as a source of inspiration for artists throughout history. However, with the emergence of abstract art in the twentieth century, narrative elements were marginalized. Nevertheless, contemporary artists are increasingly inspired by narrative forms from film, literature, television and magazines, expanding the boundaries of artistic influence beyond the realm of fine art (TATE, 2001). In contemporary times, narrative plays an important role in comprehending artistic works across all media and all ages (Taragin, 2022). And narratives serve as vehicles for the compression and record of experiential information (Forlizzi & Ford, 2000). Furthermore, narratives function as organizational frameworks that transcend mere memory, involving the entirely of the human experience (Young & Saver, 2001). The significant and historical value of narratives can be seen in the development of jewelry. Beyond the mere satisfaction of material needs, jewelry encapsulates profound aesthetic and intrinsic values. Its significance to cultural narratives fosters a deeper comprehension of societal customs and promote mutual respect for diverse ways of life. In his opening essay for the catalogue of "Brilliant Stories: American Narrative Jewelry," Lloyd E. Herman, director emeritus of the Smithsonian Art Museum's Renwick Gallery, asserts that storytelling in art and the wearing of jewelry have ancient roots. This exhibition, which debuted in 1994, along with its accompanying text, remains a seminal exploration of narrative's expansive role in twentieth-century contemporary jewelry (Herman et al., 1994). Notably, narrative elements have ascended to prominence, with contemporary artists leveraging jewelry as a vehicle for articulating personal narratives, engaging with social discourse, and re-imagining historical narratives. Narratives, such as those found in novels, dramas, and films, possess a remarkable ability to evoke compelling and lasting experiences, serving as catalysts for self-

discovery and the understanding of personal identity (Crossley, 2000). This observation has stimulated interest in directly integrating narratives into contemporary narrative jewelry, leveraging narrative structures to enrich the wearer's experience. However, the brevity inherent in narrative jewelry adds a layer of complexity compared to novels. As Susan Cummins, former gallery owner, collector, and founder of the Art Jewelry Forum, recently pointed out in her essay on the narrative work of Danish artist Marie-Louise Kristensen: "A piece of jewelry doesn't present a series or sequence of images like a comic book or a movie to lay out the characters and the events making up the story. It just has one single image or scene that remains fixed in time — not before or after." This constraint underscores the challenge for narrative jewelry artists to distill intricate narratives into singular, timeless designs.

The definition of narrative jewelry remains unsettled within the academic community, and its theoretical framework for academic examination remains incomplete. Narrative jewelry lacks a singular or unified definition, as it encompasses diverse works, techniques, and materials, all sharing the common objective of conveying a story and a unique perspective (Neyman, 2020).

Contemporary narrative jewelry suffers from a deficiency in both comprehensive exploration and understanding of its narrative elements, as well as the absence of a cohesive theoretical framework for analyzing and interpreting these aspects. While there is growing interest in narrative jewelry, academic research in this area remains limited, with fragmented studies focusing on specific aspects or case studies rather than providing a holistic examination of the narrative model within contemporary jewelry.

The study of narratology enables us to gain a deeper understanding of how stories are constructed, delivered, and influence audiences, while theory provides us with tools and approaches to interpret and analyze narratives. It is common for various viewpoints and arguments to be associated with the concept of jewelry. However, their validity or verifiability becomes questionable if they cannot be traced back to a clear definition or point of reference (Unger, 2019). In her introduction to Narratology, Mieke Bal explains that narratology is the theory of

narratives encompassing texts, images, and cultural artifacts. She emphasizes that narratology is not merely about storytelling but involves a theoretical framework that forms the basis of the narrative. This theoretical framework defines the reality that the narrative seeks to present and the position it intends to express. In essence, narratology provides the tools and concepts necessary to analyze and understand the underlying structures and functions of narratives across various mediums. Although there is no specific theoretical model exclusive to narrative jewelry making, theoretical frameworks and approaches based on narrative theory, jewelry making, and art theory can be applied to understand and analyze narrative jewelry making. This study seeks to deepen knowledge of the use of narrative in jewelry making using narrative theory – introduced by Aristotle and further developed by Russian formalism, structuralism, and cognitivism. This dissertation takes literary narrative theory as a theoretical foundation and constructs the structure of the Jewelry Narrative Model for contemporary narrative jewelry creation.

Contemporary narrative jewelry combines visual aesthetics with storytelling elements, transforming pieces into vessel and transmitter of cultural identity and heritage through its designs and narrative quality. After delving into Chinese contemporary jewelry and engaging with various artists, Wang Zheng Hong, Vice Head of the Department of Ceramics and Craft Arts and Head of the Jewelry Studio at the China Academy of Art in Hangzhou, identified several intriguing aspects of this art form. In contrast to other Asian countries such as Japan or Korea, which also underwent a cycle of returning to tradition to rediscover their cultural roots (Skinner, 2013), significant portions of China's cultural heritage were not only forgotten for a period but actively destroyed, intended to be eradicated from collective memory. Consequently, the act of returning to this heritage involves reestablishing it within the collective consciousness, regaining pride in it, and forging a new cultural identity that blends the traditional with the modern. Contemporary jewelry plays a crucial and often underestimated role in this trans-formative process (Eichler, 2015). Tang poetry served as a source of inspiration for scholars, artists, and intellectuals throughout Chinese history. Its themes and motifs have been reinterpreted and adapted in different artistic periods, reflecting evolving aesthetic

sensibilities and cultural values. Even today, Tang poetry continues to be studied, appreciated, and celebrated as a cornerstone of Chinese literary tradition and artistic heritage. There exists a close relationship between contemporary narrative jewelry and cultural identity and heritage. Through their unique designs and narrative qualities, contemporary narrative jewelry pieces not only enrich the expression of contemporary art but also convey important cultural values associated with Tang poetry heritage.

1.2 Statement of problem

Through analysis that get the specific three gaps of contemporary narrative jewelry: 1) The definition of narrative jewelry has not yet reached consensus in the academic community; 2) Its theoretical framework for narrative jewelry creation remains incomplete; 3) The specific theoretical relationship between jewelry and narrative remains unclear.

This research to identify contemporary narrative jewelry through a systematic, cross-disciplinary literature review. To analyze what narrative elements are needed for jewelry making and to clarify and complete the theoretical framework for narrative jewelry creation based on narrative theory to construct the Jewelry Narrative Model.

1.3 Significance

The Significance of this research can be divided into three parts:

1. In theory: The Jewelry Narrative Model provides researchers with a theoretical tool for definition, criticism, and contrast.

2. In practice: The Jewelry Narrative Model is a help to transform narrative from literature text into jewelry creation.

2.1. To provide a new perspective of contemporary narrative jewelry creation that focus on the poetic artistic conception, providing a platform for feeling rather than abandoning traditional Chinese poetic aesthetic.

2.2. Based on the body-centered research to form an Eco-system of narrative jewelry that "maker-wearer-viewer" intertwined cooperative narrative, and

constantly construct the perceptual narrative, and deeper spiritual bearing brought by the three, providing a new method for creating jewelry narrative.

3. In culture: To create the awareness of cultural continuity. This study helps new generation of China to keep alive the poetic culture for future.

1.4 Hypothesis

Literature narrative theory is a help to deduce Jewelry Narrative Model.

1.5 Research Scope

The research of the theoretical basis part is to use the narrative theory in literature as the theoretical basis, to construct the relationship between the literary narrative structure and the narrative jewelry to obtain elements from which the Jewelry Narrative Model can be deduced. Based on the obtained model as a creative approach and using the poetic jewelry language as a tool to create contemporary narrative jewelry.

Thus, the project consists of three main parts, including the literary narrative as the theoretical basis, the Jewelry Narrative Model as the theoretical objective, and the contemporary narrative jewelry with Tang poetry as the practical objective. The relationship of the research scope is shown in Figure 1:
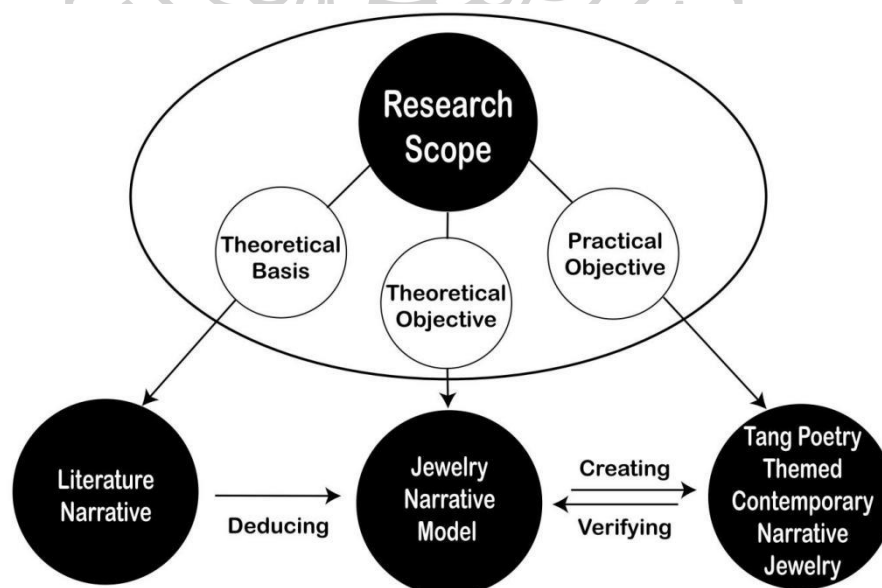
Figure 1 Research Scope

Source: Yi Yang, 2022

1.6 Research Questions

1. How to create contemporary narrative jewelry?

2. Whether the Jewelry Narrative Model applicable on contemporary jewelry creation?

3. What is the effect of Jewelry Narrative Model?

1.7 Research Objectives

1. To construct the Jewelry Narrative Model.

2. To create contemporary narrative jewelry through Jewelry Narrative Model.

3. To verify the effect of the Jewelry Narrative Model.

1.8 Research Outcomes

1. The Jewelry Narrative Model.

2. A series of contemporary narrative jewelry works.

1.9 Terminologies of the Research

Narratives:

The concept of narratives, which is omnipresent in human existence, shows a noteworthy diversity in various fields. The multidisciplinary study of this phenomenon, encompassing disciplines such as linguistics, philosophy, narratology, film studies and literary studies, has produced several different characteristics attributed to narratives. In the broadest sense, a narrative can be defined as a sequence of actions or events (Manfred, 2005). This paper focuses on the term 'narrative', in contrast to the term's 'story' or 'storytelling', which are more common in the realm of design, as they have a wide meaning in everyday usage. In narratology, the term 'story' particularly emphasizes the chronological sequence of events that make up the plot of the narrative and is referred to as 'fabula.' This is distinguished from the way in which these events are conveyed, termed narrative discourse, referred to as 'syuzhet' (Grimaldi et al., 2013).

Narrative jewelry:

While the term 'narrative' or 'conceptual' jewelry is of relatively recent

origin, the tendency to convey messages through jewelry has historical roots. Narrative jewelry is a diverse and subjective genre for which there is no single definition. It encompasses a wide range of works, techniques and materials, all with the common goal of conveying a story and a particular point of view. The narratives embedded in these pieces of jewelry come from the perspective of the creator and are often in line with a larger community, such as a particular race, culture or gender.

Contemporary:

It means belonging to or occurring in the present.

Contemporary jewelry:

Contemporary jewelry, often considered a form of wearable art, is a type of jewelry made by artists who are active in our present day. It is comparable to the definition of art itself — a canvas for self-expression, experimentation, and pushing the boundaries of traditional jewelry norms (Nobahar, 2023). Contemporary jewelry is at the intersection of artistic expression and personal adornment. Just as contemporary art reflects the different cultures and ideas of our time, contemporary jewelry also reflects the spirit of our time. It is hugely different from the traditional jewelry you may encounter daily. Instead, it is an exploration of new shapes, textures and materials.

The Jewelry Narrative Model (JNM):

This is the model obtained through the theoretical deduction method in this research. In the article, "The Jewelry Narrative Model" and its abbreviation "JNM" will be used interchangeably.

1.10 Thesis Structure

There are five chapters in this thesis.

Chapter 1: Introduction

This chapter focuses on the background, problem, significance, hypothesis, scope, questions, objectives, outcomes, key concepts, and thesis structure of the research.

Chapter 2: Literature Review

This chapter is the literature review, focuses on the critical analysis of

the identity shift of contemporary narrative jewelry, narrative theories, Tang poetry and the research status on contemporary poetic Narrative Jewelry to understand the research topic and identify the research gaps and theoretical framework.

Chapter 3: Methodology

This chapter focuses on the research framework, methodology, process, data and methods. This research establishes the research framework according to the research objectives and research questions mentioned above. The overall research applies theoretical deduction and creative practice methodology. Specific methods in the research process include theoretical deduction, the practical approach and verification.

Chapter 4: Results

The chapter aims to carry out the methodology setting in the third chapter and data analysis to achieve research objectives.

Chapter 5: Conclusions

The task is to explain and review the results of this research, to clearly formulate the answer to the central research question, to make suggestions for future research on this topic and to demonstrate what new information this research has added.
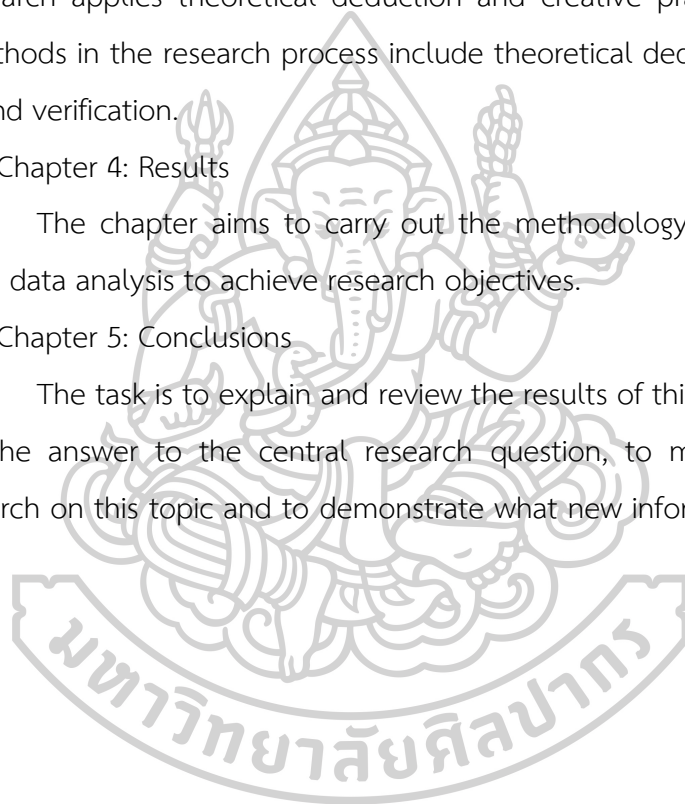
Chapter 2 Literature Review

This chapter consists mainly of three parts. The first part explains what contemporary narrative jewelry is and how its definition is changing. The second part analyzes the narrative structure composition in Literature, contemporary jewelry, and Tang poetry. To establish a theoretical basis for exploring the narrative structure. The third part analyze the research that focus on the application of Tang poetry narratives in contemporary jewelry creations.

The first part introduces the historical background of narratives in ancient and contemporary jewelry and tracks its evolving definition. Investigating the origin, historical development and cultural connotations of narratives in jewelry. This part delves into ancient jewelry's narrative essence across historical periods, from prehistory to the classical era, encompassing themes like mythology, symbolism, and rituals. Transitioning to modern jewelry, it traces the evolution of jewelry from craft to art, encompassing periods like the Renaissance, Victorian Era, Art Nouveau, Art Deco, and Modernism, along with the emergence of Contemporary studio Jewelry and conceptual art jewelry. Contemporary jewelry's narrative turn is also examined, focusing on themes like personal narratives and cultural heritage. Overall, this part illustrates jewelry's transformation from mere adornment to a medium for personal and cultural storytelling.

The second part analyzes the narrative structure composition in Literature, contemporary jewelry, and Tang poetry. Seymour Chatman's original theory of narrative structure in his book *Story and Discourse: Narrative Structure in Fiction and Film* will serve as this study's theoretical foundation and the guiding framework. Particularly focusing on three aspects: 1) narrative theory; 2) narrative structure; and 3) narrative communication.

The third part analyze the research focus on the application of Tang poetry narratives in contemporary jewelry creations. Introducing the esthetic value, characteristics and narrative concepts of Tang poetry.

2.1 Contemporary Narrative Jewelry Definition Shift

Jewelry is so ubiquitous that is goes almost unremarkable as an art form. It predates other art forms, with evidence of its existence in the archaeological record tens of thousands of years prior to the emergence of cave paintings and sculpted figurines (Holcomb et al., 2018). Creating and wearing jewelry are the most natural activities around the world. Jewelry, as an artifact, offers insights into its origins and provenance through the examination of its materials, structure, and design. However, it transcends mere physical composition; it serves as a reflection and conduit of human behaviors and thoughts, encompassing emotions, commemorations, rituals, and social status, among other aspects (Bilak, 2019). This part of the literature review follows the timeline shown below:

Figure 2 Timeline of Narratives in Ancient Jewelry
Source: Yi Yang, 2024
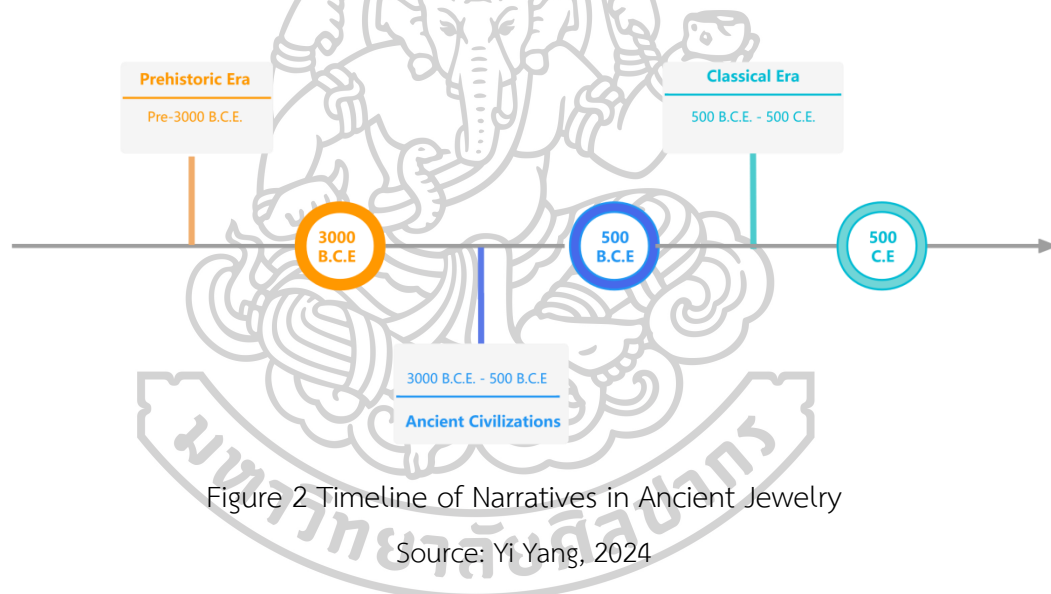
2.1.1 Narratives in Ancient Jewelry: Intrinsic Nature

The artifacts that have survived from the earliest periods of history show that jewelry was a significant and ubiquitous aspect of the human experience. Beads, stones, shells and later metals were crafted to decorate the human body. They served to represent power and status and conveyed ideas of desire, status, power and magic (Game, 1997). Regarded as one of the oldest forms of decorative expression, jewelry constitutes an integral component of the intrinsic human inclination to adorn the body, fulfilling multifaceted functions beyond mere embellishment (Getty, 2022). Jewelry serves various purposes, including allaying

fears, stimulating desire, and evoking admiration. It facilitates and communicates some of our loftiest aspirations.

2.1.1.1 Prehistoric Era (Pre-3000 B.C.E.)

The narrative conveyed through Prehistoric Era jewelry provides insight into the cultural evolution from tools' utilitarian roles to the symbolic essence of amulet embellishments. Spanning the Paleolithic, Mesolithic, and Neolithic periods, humans fashioned jewelry from shells, bones, stones, and animal teeth. Initially serving practical functions in hunting, gathering, and crafting, jewelry gradually assumed symbolic importance, metamorphosing into amulets and ornaments imbued with spiritual, social, and cultural narratives as human societies progressed.

Adorning oneself rivals language and toolmaking as a fundamental maker of humanity (Bednarik, 2001). When human first strung shells around their necks some one hundred thousand years ago, they heralded the dawn of symbolic ornament and our species' self-awareness (Bednarik, 2008). The fascination with personal adornment is universal. It is a preoccupation that is primal, instinctive, and uniquely human (Gänsicke & Markowitz, 2019).

Ernst Grosse's observation emphasizes the intertwined development of human civilization and jewelry. He suggests that qualities like smoothness, valued for their practicality, are crucial for both tools and adornments. Grosse asserts that jewelry serves primarily functional purposes, with its design dictated by its intended use (Grosse, 1897). This viewpoint aligns with archaeological evidence, such as the discovery of pierced-bone adornments in Africa. In 2004, researchers found sixty-five small mollusk shells (d'Errico et al., 2005) in Blombos Cave, South Africa, pierced with a bone tool, used for necklaces or bracelets, dating back 70,000 to 75,000 years (Henshilwood et al., 2004). In 2006, similar pierced marine gastropod shells discovered in Skhul, West Asia, and Oued Djebbana, North Africa, suggesting early bead use by anatomically modern humans in these regions. Despite these sites' distance from the coast, intentional shell selection and transportation for symbolic or decorative purposes inferred. Analysis of a shell from Skhul indicates a bead dating back 100,000 to 135,000 years, preceding South African jewelry evidence by

25,000 years (Vanhaeren et al., 2006).

Figure 3 Blombos Marine Shell Beads with Reconstruction of the Necklace

Source:

https://www.museumofbeadwork.org/blogs/news/beads-a-brief-peek-into-early-

prehistory
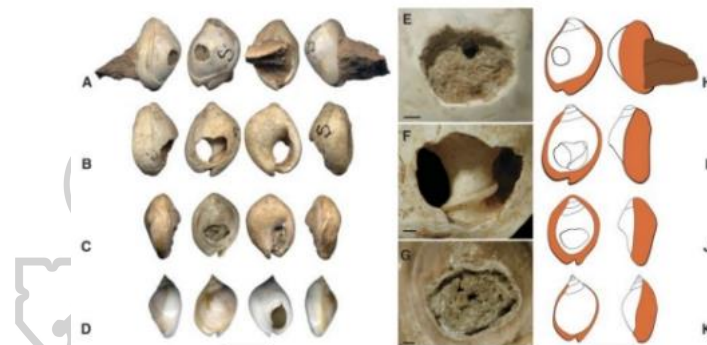
Figure 4 Marine Gastropod Shell Beads with Rare Single Holes in Center

Source: http://www.bio-nica.info/biblioteca/Vanhaeren2006a.pdf

The jade dragon was carved from a jade dragon excavated in the Inner Mongolia Autonomous Region of China and dates from between 4500 and 3000 BC. The vivid shape and exquisite carvings are the earliest known depictions of dragons discovered in China. It shows the ancient Chinese people's reverence for the dragon totem, which stood for strength and hope in Chinese culture. It is believed that the small hole on this jade dragon was used to thread a cord or chain when worn (NMC, n.d.)

Figure 5 Jade Dragon, Neolithic, Hongshan Culture, China

Source:

https://en.chnmuseum.cn/collections_577/collection_highlights_608/artifacts_handed___d own_from_ancient_times_612/202008/t20200831_247580.html

Figure 6 Knotted Gragon Pendant, Eastern Zhou dynasty, 3rd Century B.C.E.

Source: https://www.metmuseum.org/art/collection/search/39637

2.1.1.2 Ancient Civilizations (3000 B.C.E.-500 B.C.E.)

In ancient civilizations, jewelry emerged as potent symbols of status, power, and religious significance. It conveyed mythological narratives, religious symbols, and scenes from daily life. As societal structures developed, jewelry became intertwined with cultural identity, serving as markers of wealth, social rank, and spiritual beliefs. Designs often depicted gods, goddesses, and mythical creatures, as well as religious symbols and rituals. Moreover, jewelry captured scenes from everyday life, reflecting societal norms, values, and aspirations. Through its intricate

craftsmanship and symbolic motifs, ancient jewelry communicated narratives of divine connection, social hierarchy, and the human experience.

The ring features a bust of Minerva (Athena in Greek mythology) set into the bezel, wearing a snake-edged aegis and a Corinthian helmet, symbolizing her role as a warrior goddess. Rings with portraits of deities like Minerva were akin to amulets, providing protection to the wearer. Minerva, a popular motif on such rings, was often associated with hero protection, skilled crafts, and healing. Despite being made of chalcedony, the gem resembles emerald, a stone highly valued by Romans. The extremely high relief carving of the gem is unusual for a ring, highlighting the exceptional craftsmanship of the piece (Getty, 2022).

Figure 7 Cameo Gem with Minerva Set into a Hollow Ring, 1st Century A.D.

Source*: https://artsandculture.google.com/story/all-that-glitters-jewelry-in-the-ancient-mediterranean-the-j-paul-getty-museum/2gVRTfe4DXHmuQ?hl=en*

Between 2000 B.C.E. and 581 C.E., China saw six dynastic periods: Xia, Shang, Zhou, Qin, Han, and Six Dynasties. Apart from the short-lived Qin and fragmented Six Dynasties, the others emerged sequentially, consolidating power and experiencing cultural assimilation. By the Han dynasty, they coalesced into a unified entity. Concurrently, the perception of jade's spiritual significance evolved from superstition to moralization influenced by Confucianism and humanism. The concept of "Virtue" evolved over time. Originally neutral, it referred to innate nature. In ancient times, jade's perceived benefits included connecting wearers with divine beings and manifesting their inherent divinity. However, by the Eastern Zhou dynasty, Confucian scholars associated jade's qualities with esteemed virtues such as

benevolence, righteousness, wisdom, courage, and integrity, reflecting a shift towards rationalization and moralization (NPM, n.d.).

Figure 8 Pei Ornament Set, Western Zhou dynasty, c. 1046-878 B.C.E.

Source*: https://www.npm.edu.tw/exh99/chinese_jades/en/page-3.html*

2.1.1.3 Classical Era (500 B.C.E.-500 C.E.)

The era of Classical Antiquity, spanning from around 500 B.C.E. to 500 C.E., heralded a profound cultural and artistic renaissance in civilizations like Greece, Rome and Byzantine. Within this epoch, jewelry transcended mere ornamentation, evolving into a profound reflection of societal ethos, artistic ingenuity, and cross-cultural interchange (Gallery, 1987).

The "Gold fibula with rosettes and other ornaments from a tomb group allegedly from Vulci" is an excellent example of ancient Etruscan jewelry that demonstrates the significance and craftsmanship of jewelry in ancient civilizations. This is the one of the richest and most impressive sets of Etruscan jewelry ever found. This fibula's rich decoration and use of gold indicate that it belonged to an individual of high social standing. It demonstrates the dual functionality of jewelry as both practical items and symbols of wealth, cultural identity, and artistic achievement. This fibula not only served a utilitarian purpose but also communicated the social and religious values of its time through its luxurious materials and intricate design. The intricate designs and motifs often held symbolic meanings and were used to convey cultural narratives and religious beliefs. The presence of rosettes could symbolize life, death, and rebirth, common themes in

Etruscan art and culture (Picón & De Puma, 2007).

Figure 9 Gold Fibula (safety pin), Early 5th Century B.C.E.

Source: https://www.metmuseum.org/art/collection/search/253600

      This gold ring from the Greek, dating to the second half of the 5th century BCE, features an intricately carved intaglio portraying a seated woman accompanied by Eros. The woman sits on a stool, her attire adorned with earrings, a necklace, and bracelets. Draped in a belted chiton and himation, the fabric's folds are meticulously rendered to accentuate the contours of her body. She holds a frond in her right hand. Meanwhile, Eros, depicted in flight, approaches the woman, gently touching her shoulder while offering a wreath. Such scenes, while common on decorative rings of this type, closely resemble the work of contemporary Attic vase painters, often depicting Eros alongside Aphrodite or brides preparing for marriage. The composition, intricate detailing, and sense of sculptural weight in this piece characterize it as a miniature masterpiece of the high Classical period (Gercke, 1973).

Figure 10 Gold Ring with Intaglio, Greek, 2nd Half of the 5th Century B.C.E.

Source: https://www.metmuseum.org/art/collection/search/253600

In the Byzantine Empire, as Christianity became the dominant religion, Christian imagery began to feature prominently on jewelry. By the fifth century, crosses started to appear on various pieces, reflecting the spread and influence of Christian symbolism in Byzantine society. By the sixth century, depictions of the Virgin Mary, saints, angels, and other holy figures had become popular adornments on jewelry. These images were believed to offer protection, aid in prayers, and even perform miracles for the wearer. The Gold Cross Pendant from this period is a quintessential example, illustrating the integration of religious belief and personal adornment, while also serving as a testament to the intricate craftsmanship and spiritual devotion of the time (Papanikola-Bakirtzi, 2002).

Figure 11 Gold Cross Pendant, Byzantine, 500-700 C.E.

Source: https://www.metmuseum.org/art/collection/search/253600

2.1.2 Narrative Themes in Ancient Jewelry

2.1.2.1 Mythological & Religious

Mythological narratives in ancient jewelry reflect the rich interplay between art, religion, and daily life in ancient cultures. These jewelries provide valuable insights into how ancient peoples understood their world and the divine

forces they believed shaped their existence.

Jewelry in ancient Greece was imbued with deep symbolism. The olive wreath symbolized victory and prowess, while serpent-shaped bracelets represented protection and rebirth. Beyond these examples, every gemstone, metal, and design held specific significance (Ogden, 1982). Gold represented the divine and immortal nature of gods and heroes, while silver symbolized purity and wisdom. Intricate patterns and motifs also conveyed specific meanings. The jewelry worn by gods and heroes reflected their divine nature and the traits they embodied, making each piece more than a mere decorative item (Dyfri & Ogden, 1994).

Ancient Egyptian jewelry often featured motifs and symbols associated with their religious beliefs, such as the ankh symbolizing life, the scarab beetle representing rebirth, or depictions of gods and goddesses. These pieces of jewelry were not just decorative; they carried spiritual and symbolic significance, conveying stories of the afterlife, divine protection, and the wearer's social standing (Tang, 2018). Ancient Egyptian amulets were small objects often crafted to represent animals, deities, symbols, or everyday objects, each imbued with specific magical properties. These amulets played a significant role in the spiritual and daily lives of ancient Egyptians, believed to provide protection, health, and prosperity. In addition to these manufactured amulets, naturally occurring items like claws, shells, and stones were also considered to possess inherent magical powers and were used as amulets. These natural objects were thought to carry the essence of the natural world, offering their unique properties to the bearer. This practice highlights the Egyptians' deep connection to nature and their belief in the magical potential of the world around them (Stünkel, 2019).

For example, this scarab pendant features inlays of semiprecious stones and colored glass. At its center is a scarab crafted from Libyan desert glass, clutching a lotus on one side and a papyrus flower on the other, flanked by two uraei (rearing cobras). Encased in a gold frame, the pendant supports additional ornaments of lotus flowers, papyrus, and poppy seed heads. A slender solar boat rests on the scarab's front feet, carrying the wadjet, or Eye of Horus, also flanked by two uraei. The wadjet eye is surmounted by a gold lunar crescent and a silver disk bearing

images of the gods Thoth and Ra-Horakhty, who crown the central figure of King Tutankhamun (Egypt-Museum, n.d.).

Figure 12 Winged Scarab Pendant of King Tutankhamun.

Source:

https://egypt-museum.com/winged-scarab-pendant-of-tutankhamun/

The craft of Chinese knots is characterized as a form of decorative handicraft art (Yang, 2018). Traditionally, Chinese knots functioned as good-luck charms to ward off evil spirits. These knots constitute a unique form of folk handicraft, intricately woven from a single piece of thread and endowed with names reflective of their shapes and symbolic meanings (Rui, 2010). Chinese knot was originally made of sewing and knotting in the Paleolithic Age. Knotting as a method of recording has played a significant role in the advancement of human civilization. In the *Yi Jing*, it is mentioned that in ancient times, before the invention of written language, people utilized knotting to keep records and govern. As stated, "In ancient times, there were no words, people kept records and ruled by tying knots. Later, some outstanding people invented words, so people used written words instead of knots." However, with the advent of written language and advancements in communication tools such as pens, paper, and electricity, the practice of knotting for recording purposes has declined. Nonetheless, the legacy of knotting persists as an ancient and intriguing legend. Archaeological evidence suggests that tools used for tying and untying knots date back approximately one hundred thousand years. The earliest known transition to the artistic expression of knots occurred during the Tang Dynasty (618-907 C.E.) and persisted through subsequent generations

(kwgao@andrew.cmu.edu, 2020).
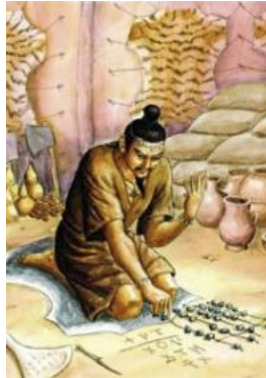
Figure 13 Ancient Chinese Tied Knots to Keep Records

Source: http://www.chinatoday.com.cn/english/culture/2016-11/01/content_729663.htm

Figure 14 Chinese knots

Source: https://courses.ideate.cmu.edu/62-150/f2020a/chinese-knotting/

2.1.2.2 Symbolism & Social Identity

Jewelry often signified the wearer's social status, wealth, and rank within society. For instance, certain designs and materials might be reserved for royalty or religious figures. Jewelry commemorated significant historical events, battles, or rulers' triumphs.

This trans-formative potential of ornamentation is exemplified most prominently in the context of monarchy. Hebrew and Arabic traditions surrounding King Solomon offer a compelling illustration of how jewelry embodies and enacts the authority it symbolizes. The signet ring worn by the monarch confers extraordinary abilities, from communicating with animals to subduing demons. The interconnection

between ring and rule is vividly depicted in the narrative: Solomon's loss of the ring results in the loss of his throne, and its recovery restores his kingdom. While tales of celestial magic rings may be dismissed as mere legend, the historical association between jewelry, divinity, and royal authority is well-established. Across cultures, the intertwined relationship between jewelry and sovereignty forms the foundation of legitimate reigns (Holcomb et al., 2018).

Figure 15 Shiva Devotee Bedecked in Jewelry, Indian, 11th Century

Source: Jewelry: the body transformed

Recognizing the political significance of the royal portrait, Alexander the Great developed a unique representation characterized by his long, flowing, leonine hairstyle. Portraits of Alexander remained popular for centuries following his death. Hellenistic rulers who succeeded him often wore engraved gems featuring these portraits to emphasize their connection to Alexander and legitimize their right to rule. These rulers frequently adopted elements of Alexander's appearance, particularly his hairstyle, in their own portraits to convey admiration and association with his legacy (Getty, 2022). This intaglio gold ring features the head of Alexander the Great portrayed in the guise of Herakles, wearing the lion's skin, with the lion's paws fastened around the neck (MET-Museum, n.d.).

Figure 16 Gold Ring, Greek, Late 4ᵗʰ–3ʳᵈ century B.C.E.

Source: https://www.metmuseum.org/art/collection/search/248265

The earliest Greek men's rings originally functioned as seals utilized by the king or individuals of the royal court. However, their capacity to symbolize prestige and authority was swiftly acknowledged. With the onset of democracy, the practice of ring-wearing became more widespread across diverse social strata. Public officials, generals, and even philosophers adopted rings as emblematic of both power and pride. Over time, rings emerged as indispensable accessories for the sovereign citizens of Greek city-states, serving to reflect their social standing and communal identity. Additionally, this custom served to commemorate remarkable events or achievements. For instance, Odysseus commissioned a ring adorned with a dolphin to commemorate the rescue of his son, Telemachus, by one of these revered creatures of the sea. Furthermore, victories in the Olympic Games or on the battlefield became popular themes depicted on Greek men's rings through engravings.

Figure 17 Signet Ring Depicting an Archer, 5th Century B.C.

The Great Torc is an iconic example of ancient Celtic jewelry that exemplifies symbolism and social identity. Crafted from precious metals, such as gold or silver, and often adorned with intricate designs, the torc was a symbol of wealth, power, and social status among the ancient Celts. Worn prominently around the neck, the Great Torc served as a prestigious ornament for individuals of high rank within Celtic society, including chieftains and warriors. Its impressive size and craftsmanship not only highlighted the wearer's affluence but also communicated their leadership and authority to others. Additionally, the torc's circular shape symbolized continuity, eternity, and the interconnectedness of life - a reflection of the spiritual beliefs and cultural values of the Celtic people. Thus, the Great Torc not only adorned the wearer but also served as a potent symbol of social prestige and cultural identity in ancient Celtic society.

Figure 18 The Great Torc from Snettisha, 150 - 50 B.C.E.

The "Pictorial Catalogue of Imperial Ritual Implements," compiled during Emperor Qianlong's reign (published in 1777), details appropriate costumes for the imperial family and officials, as well as various rituals. To highlight imperial grandeur, Manchu traditions incorporated elements from other ethnic groups. Precious stones,

gold, and rare jewels were used in traditional Manchu motifs to symbolize the imperial family's exalted status (TELDAP, n.d.).

Figure 19 The Qing Dynasty Emperor and Empress in Formal Court Jewelry

Source:

https://culture.teldap.tw/culture/index.php?option=com_content&view=article&id=1951:ro

yal-style-qing-dynasty-and-western-court-jewelry&catid=154:arts-and-illustrations

Qing court jewelry was crafted not just for aesthetic appeal, but to convey deeper moral connotations. Dong pearls, valued for their origins in the Manchu homeland, and materials like lapis lazuli, fossil resin, coral, and turquoise, were used to venerate deities and symbolized various metaphoric associations. Jewelry motifs often conveyed wishes for good fortune, longevity, and safety. The rarity and translucence of gems were less important than the religious and fragrant qualities of materials like agarwood, fruit pits, Bodhi seeds, and kingfisher feathers. Gold, highly valued as currency, was a favored material.

Figure 20 Summer Court Hat in Kingfisher Feathers and Pearls

2.1.2.3 Amulets & Rituals

In numerous cultural contexts, jewelry served a dual role, offering not only adornment but also protective attributes believed to transcend mortal existence. Certain amulets were crafted with the specific intent to offer assistance and security during the perilous journey through the Underworld (Getty, 2022). Many pieces of ancient jewelry were created for religious or ceremonial purposes. They were believed to carry protective properties, connect the wearer to deities, or serve as offerings to gods. The protective qualities of jewelry were believed to extend beyond this life into the afterlife.

The jade bi disc is one of the most significant and enduring forms of jade artifacts in ancient China, with its use spanning from the late Neolithic period through the Shang, Zhou, Han, and continuing into the Ming and Qing dynasties. Since the Neolithic period, the jade bi has been imbued with mystical and ritualistic significance, serving as a symbol of social status. This jade "bi" disk features a flat, circular body with a central round hole, crafted from translucent jade of pale greenish-white color. Noteworthy is the intricate openwork design adorning both the front and back surfaces, displaying a repeating pattern of raised dots known as the "grain pattern." The identical carving on both sides indicates careful craftsmanship and diligence. "Bi" disks like this were highly valued in ancient Chinese culture for their symbolic significance, often representing heaven and serving as ceremonial objects or protective talismans. This example exemplifies the exquisite craftsmanship and spiritual symbolism of classical Chinese jewelry (NMAA, n.d.).

Figure 21 Disk (Bi), Eastern Han dynasty, 100 – 220 B.C.E.

Source: https://smarthistory.org/disk-bi/

In China, jade is considered a spiritual stone that provides wearers with a connection to the next world and their ancestors. Pendants, bracelets, and hair pieces are intricately carved into beautiful designs featuring animals and symbols. Jade objects originally utilized as funerary adornments within ancient Chinese burial practices. During the Han Dynasty, it was a widespread practice to inter jade artifacts into the seven orifices of the deceased, thereby complementing the jade burial suit to form a comprehensive outer garment for the human body. This ensemble, known as the "Golden Thread Jade Suit," typically included jade pendants for grasping, jade cicadas for placement within the mouth, as well as jade earplugs and nose plugs (Cao, n.d.).

Figure 22 Golden Thread Jade Suit, Han dynasty, China

Source:

https://www.chnmus.net/ch/collection/appraise/details.html?id=512154034823486264

The jade facial covers, and jade ornaments affixed to garments are regarded as precursors to the jade suits of the Western Han and Eastern Han Dynasties (Lu, 1981).

Figure 23 A Jade Mask from Tomb M62 in Shanxi, China

Source:

https://www.chnmus.net/ch/collection/appraise/details.html?id=51215403482348624

Jewelry has long served as a method of protection, with charms, amulets, and talismans designed to ward off evil or prevent misfortune falling into the category of protective, or apotropaic, adornments. These items, imbued with faith and magical significance by both creator and wearer, provide a sense of confidence at the very least. The portability, tactile nature, and proximity to the body of jewelry give it a unique advantage in instilling a feeling of well-being (Ramljak, 2014).

The relief depicted on this Roman cameo, a form of hard stone carving in relief, portrays the mythological figure of Medusa. Among the trio known as the Gorgons, Medusa and her two sisters possessed such terrifying visages that mere eye contact with them resulted in petrification. The depiction of Gorgons, including Medusa, was commonly utilized as motifs on amulets, attributed to their intimidating countenances believed to ward off malevolent forces and ensure the wearer's protection from harm (Getty, 2022).

Figure 24 Cameo Set in A 19th Century Mount

Source: https://artsandculture.google.com/story/all-that-glitters-jewelry-in-the-ancient-mediterranean-the-j-paul-getty-museum/2gVRTfe4DXHmuQ?hl=en

2.1.3 Narrative in Modern Jewelry: From Craft to Art

The evolution of modern jewelry from craft to art is a fascinating journey that highlights the trans-formative power of narrative. Historically, jewelry was primarily valued for its material worth and craftsmanship. However, over time, it has transcended these boundaries to become a powerful medium for artistic expression, often carrying deep personal and cultural narratives. Lloyd E. Herman, director emeritus of the Smithsonian Art Museum's Renwick Gallery, asserts in the opening essay of the catalog for the 1994 traveling exhibition "Brilliant Stories: American Narrative Jewelry" that "Narrative jewelry and artistic expression through storytelling have roots that extend almost as far back as the existence of humanity itself." This exhibition, along with its accompanying textual analysis, stands as a pioneering exploration of narrative jewelry within the context of twentieth-century contemporary art. While various forms such as carved Roman reliefs, miniature portraits, Victorian mourning jewelry, suffragette pins, and Peruvian marquetry can all be regarded as examples of narrative jewelry, comprehensive scholarly studies of the genre as a cohesive whole have been limited, despite notable research effort (Neyman, 2020). This part of literature review follows the timeline shown below:
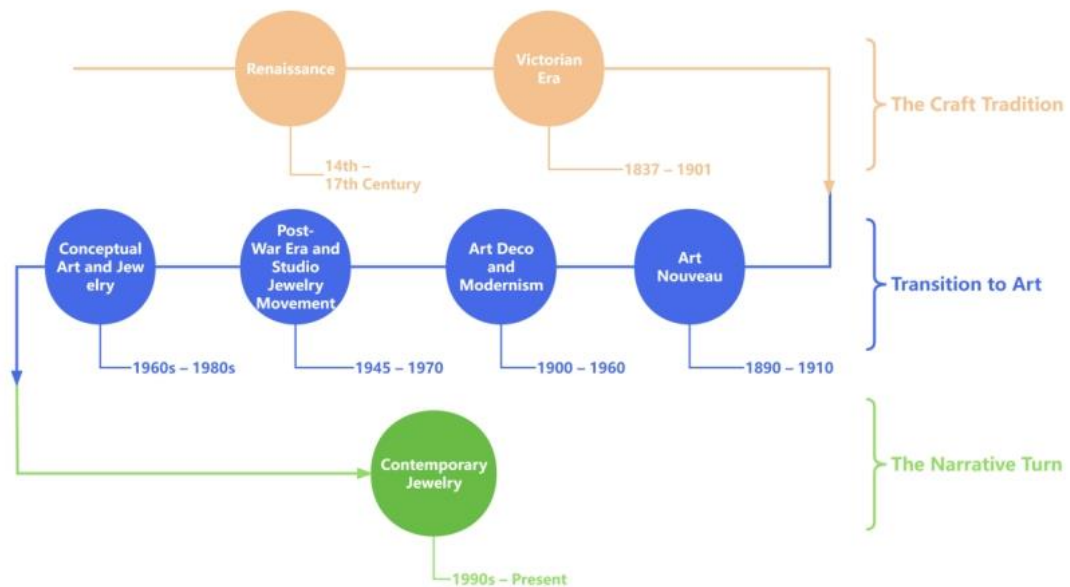
Figure 25 Timeline of Narratives in Modern Jewelry

Source: Yi Yang, 2024

2.1.3.1 The Craft Tradition

2.1.3.1.1 Renaissance (14th-17thCentury)

Renaissance jewelry epitomized the era's fervor for opulence. Enamels, often adorning both sides of jewels, grew increasingly intricate and vibrant, while advancements in cutting techniques intensified the brilliance of gemstones. The profound influence of religion in daily life manifested in jewelry, serving as symbols of both divine and earthly power - many remarkable pieces were worn as demonstrations of political might. Designs mirrored a renewed fascination with the classical world, featuring popular motifs of mythological figures and scenes. The ancient craft of gem engraving experienced a revival, reflecting a heightened artistic appreciation for individuality (Goldie, n.d.).

Figure 26 Cameo set in A 19th Century Mount

Source: https://www.mozerisfineantiques.com/blogs/jewels-of-the-renaissance-a-glittering-tale-of-renaissance-era-jewellery

Certain gemstones were believed to possess protective qualities against specific ailments or dangers, from toothaches to the evil eye. This scorpion etching, dating back to the 2nd or 1st century BC, found new life in a medieval ring. Greek or Roman carved stones held significant value during the Middle Ages, sourced from excavations or existing jewelry pieces, and traded across Europe. The scorpion, a symbol of protection, maintained its reputation as an enduring amulet, believed to cure poisoning and associated with the Zodiac sign Scorpio, thus thought to have a cooling effect on fever (Phillips, 2019).

Figure 27 The Scorpion Ring, 15th Century

Source: https://www.vam.ac.uk/articles/a-history-of-jewellery

2.1.3.1.2 Victorian Era (1837-1901)

This era saw a significant rise in sentimentalism, with pieces telling stories of love, loss, and remembrance, embedding personal and emotional narratives in jewelry. The tradition of mourning jewelry dates to the Middle Ages, featuring motifs like skulls and crossbones as reminders of death. The phrase "memento mori," meaning "remember death," encouraged wearers to lead moral lives. Mourning jewelry rose to prominence during the Victorian era (1837-1901), especially after Queen Victoria's deep mourning for her husband, Prince Albert, who passed away in 1861. Queen Victoria's mourning attire and jewelry set a trend, inspiring aristocrats and the wealthy to commission lockets, bracelets, and necklaces to memorialize their loved ones. Materials like jet, onyx, pearls, and black enamel were commonly used (Graff, 2014).

Figure 28 The Mourning Jewelry

Source: https://medium.com/@adastra.worldwide/queen-victorias-enduring-legacy-the-profound-influence-of-mourning-jewelry-in-the-victorian-era-35b33792c203

Victorian mourning jewelry shifted away from medieval memento mori symbols, replacing them with imagery like winged cherubs, urns, and weeping willows, reflecting a shift in philosophy towards a softer, more sentimental view of death and the afterlife (GIA, n.d.). Here is a sample of a pearl and black chalcedony Victorian mourning pin with a floral motif reflects a gentler view of death.

Figure 29 Victorian Mourning Pin

Source: https://4cs.gia.edu/en-us/blog/antique-victorian-era-mourning-jewelry/

2.1.3.2 Transition to Art

The transition from craft to art in jewelry began in the late 19th and early 20th centuries, influenced by movements such as Art Nouveau and later by modernism. Jewelers like René Lalique started to experiment with new materials and forms, prioritizing aesthetic and conceptual innovation over traditional craftsmanship. This period saw a shift in focus from the intrinsic value of materials to the artistic expression embodied in the piece.

2.1.3.2.1. Art Nouveau (1890-1910)

Emerging in the late 19th century, the Arts and Crafts movement stemmed from a profound dissatisfaction with industrialization. Rejecting mass production, its jewelers opted for handcrafted pieces to enhance both the artisan's spirit and the final design. They eschewed large, faceted stones in favor of the natural allure of cabochon gems and embraced curving, symbolic designs over mainstream settings' repetition (Graff, 2014). In Art Nouveau, a myriad of sources, antitypes, and impulses inspired artists, leading to the frequent appearance of certain themes and motifs. Among these were depictions of animals like the peacock, butterfly, dragonfly, bat, or snake, rendered in both naturalistic and abstract styles. These creatures were often intertwined with the figure of the femme fatale, adding an air of allure and mystery. Additionally, fantastical and surreal creatures born from the imagination were favored subjects in Art Nouveau art, further exemplifying the

movement's embrace of the unconventional and the fantastical (IMM, n.d.). Artists like René Lalique pioneered the use of unconventional materials and organic forms. The narrative focus shifted to nature, mythology, and personal expression. Jewelry began to move away from traditional constraints, emphasizing artistic innovation and storytelling.

Undoubtedly one of Rene Lalique's most spectacular creations, this 'dragonfly-woman' brooch garnered immense success at the 1900 Paris Universal Exhibition, where Lalique's Art Nouveau jewelry received widespread acclaim. The brooch features a captivating hybrid figure, simultaneously beautiful and unsettling. By combining the female form with the insect, Lalique creates a mesmerizing juxtaposition of attraction and repulsion, symbolizing the era's penchant for contrast and opposites. This brooch exemplifies the era's taste for hybrid creatures, reaching its zenith in Lalique's masterful craftsmanship and artistic vision (Arts&Culture, n.d.).

Figure 30 'Dragonfly-Woman' Corsage Ornament, 1897 - 98

Source: https://artsandculture.google.com/asset/%E2%80%98dragonfly-woman%E2%80%99-corsage-ornament-ren%C3%A9-lalique/rAECp2UXTtBGeg

2.1.3.2.2. Art Deco & Modernism (1900-1960)

Some purists distinguish between two separate movements within this period: Art Deco (c. 1909-1925) and Art Moderne, or Modernism (c. 1925-WWII). However, we will consider post-1925 influences as an ongoing development of the existing style rather than a completely new movement. Early Art Deco jewelry tends to be more graceful and feminine, while later Art Deco jewelry tends to be more

austere and geometric (Ebert, 1983).

Despite the economic and social upheavals of the 1920s to the 1950s, jewelry design remained innovative and glamorous. Sharp, geometric patterns celebrated the machine age, while exotic creations inspired by the Near and Far East reflected the international nature of jewelry fashions. Art Deco jewelry is characterized by dense concentrations of gemstones. The Exposition des Arts Décoratifs in Paris in 1925 marked a significant shift in the perception of jewelry by equating it as an accessory with clothing and fashion. This event introduced the "bijoutiers-artistes"," who emphasized the artistic value of jewelry over its intrinsic value (Bennett & Mascetti, 2007). Around 1933, gold regained popularity as it was more affordable than platinum. Artists and designers from other fields also began to contribute to jewelry design, foreshadowing new directions the art form would take in the future (Victoria and Albert Museum, n.d.). Artists such as Georg Jensen and Alexander Calder treated jewelry as a form of modern art. The emphasis on abstraction and form led to pieces that prioritized artistic expression over material value. The narrative in jewelry started to explore abstract concepts and emotional expressions.

This brooch commemorates Captain George Eyston's breaking of the World Land Speed Record in 1937. It depicts the car "Thunderbolt," which Captain Eyston designed, built, and drove himself. "Thunderbolt" was powered by two aero engines manufactured by Rolls-Royce, the firm that presented the brooch to Captain Eyston's wife.

Figure 31 Commemorative Brooch, 1937, England

Between 1933 and 1952, Calder created over eighteen hundred pieces of jewelry, often crafting them as personalized gifts for family and friends on significant occasions. Each piece, whether a necklace, bracelet, ring, pin, or earring, showcased his expertise as a metalworker and his distinctive visual flair, akin to his renowned mobiles and bent-wire sculptures (Marchesseau, 1989). For instance, this necklace exemplifies his technique of hammering brass wires into flat strips and fashioning them into a linear design, marking the emergence of "body-specific jewelry," where sculpture transcends its traditional form to adorn and interact with the human body (McCathy, n.d.). And Calder's most famous jewelry piece is likely the hammered brass "Jealous Husband" necklace, famously worn by Angelica Huston on the cover of the New York Times Magazine in 1976. This piece, designed to sit on the shoulders with cantilevers, talons, or daggers protruding and mini mobiles hanging from it, was intended to prevent close contact, symbolizing self-protection. Calder's vision was for the wearer and the jewelry to become one, turning the act of wearing it into a performance, animated by the slightest movement (Macklowe-Gallery, 2021).

Figure 32 Anjelica Huston Wearing 'The Jealous Husband' ca. 1940

Source: https://www.macklowegallery.com/blogs/news/alexander-calder

Figure 33 Necklace, Alexander Calder American, ca. 1940

Source:

https://www.metmuseum.org/art/collection/search/494703?pos=&rpp=20&pg=3&ft=necklace&enlarge=true

2.1.3.2.3. Post-War Era & Studio Jewelry (1945-1970)

After World War II, the United States witnessed the emergence of modernist jewelry, characterized by handcrafted pieces inspired by Cubism, Surrealism, and Constructivism. This movement found its epicenters in San Francisco, home to the Metal Arts Guild, and Greenwich Village. Notably, many of the prominent jewelry designers were individuals of color, immigrants, and women, reflecting the relatively lower barriers to entry into jewelry-making compared to other art forms. Between the 1930s and 1960s, modernist jewelry studios proliferated throughout Greenwich Village, with a significant concentration on West 4th Street. The Village's vibrant community of artists and bohemians provided a receptive audience for this "studio jewelry" (Wilson, 2023b).

According to Toni Greenbaum, the audience for modernist jewelry comprised the liberal, intellectual fringe of the middle class, who were also supporters of modern art. Renowned jewelry maker Art Smith affectionately referred to the neighborhood as "a Little Bauhaus," highlighting its status as a hub for modern designers, including pioneering jewelers who contributed to the Modern Studio Jewelry Movement (Greenbaum, 1996). The studio jewelry movement, championed by artists like Margaret De Patta and Art Smith, emphasized individualism and artistic

integrity. Their work often centered on personal and political narratives, reflecting the creators' experiences and viewpoints.

The transition of De Patta from fine art to jewelry design marks a significant shift in her creative journey. Initially trained as a painter and sculptor, De Patta's exploration of jewelry design allowed her to merge her artistic vision with the intimate scale of wearable art. De Patta designed her brooches to allow the wearer to interact with the jewelry, leaving the positioning up to the individual. Often incorporating movable components and reversible colored stones, her pieces could be adjusted to match the wearer's mood or outfit. Her open structure design integrated the wearer's clothing with the jewelry, making the wearer an active participant. For example, a kinetic pin now in the MAD collection offers three positions, allowing different colors and shapes to be displayed. It features a component with coral and malachite stones and another with a textured, bird-like shape, both adjustable to three different positions. To capture the kinetic effects of her work, De Patta sometimes used multiple photographic exposures (Ilse-Neuman, 2012).
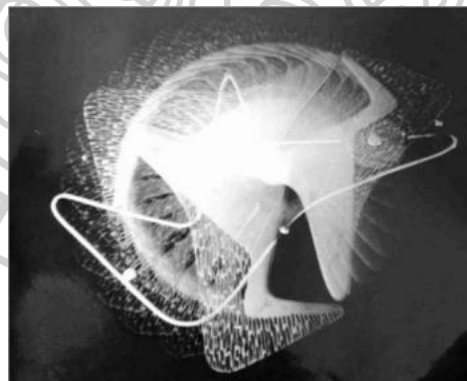
Figure 34 Three Position Pin in Movement, 1947

Source: https://artjewelryforum.org/articles/transcendent-jewelry-margaret-de-patta-vision-motion/

Art Smith was a notable American jewelry designer who rose to fame in the mid-20th century with his bold, abstract creations. Working from his Greenwich Village studio, Smith crafted unique, theatrical pieces inspired by surrealism and bio

morphism. His designs, while comfortable enough for everyday wear, were also strikingly eye-catching, appealing particularly to his clientele of dancers, actors, and musicians. Immersed in the vibrant jazz and art scenes, Smith's jewelry reflected the experimental spirit of jazz and the unconventional aesthetics of modern art (Wilson, 2023a) For example, his bracelet work "modern cuff", the flattened ends of the brass rods resemble the brass keys of a saxophone or trumpet.

Figure 35 Model Wearing 'Modern Cuff' Bracelet, ca. 1948

Source: https://www.villagepreservation.org/2023/04/20/jazz-and-jewelry-the-life-of-art-smith/

The Dancer brooch and earrings were inspired by a photograph taken by Barbara Morgan, capturing dancer Martha Graham's performance in "Letters to the World" in 1941. The brooch, characterized by a free-flowing silhouette, was crafted from a sheet of silver. Regarding this piece, Wiener noted, "Even in doing literal translations, it was important to move into abstraction and evolve a secondary level of recognition" (Brooklyn-Museum, n.d.).
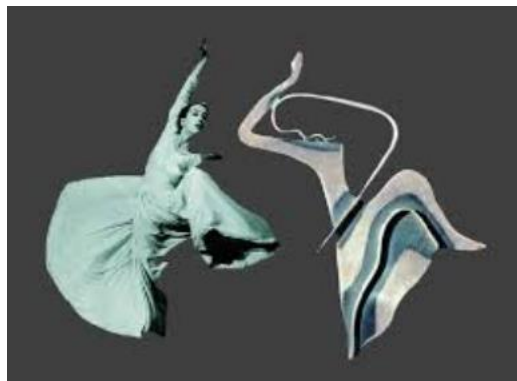
Figure 36 'The Dancer' Brooch, Ed Wiener,1950s

Source: https://nasvete.com/ed-wiener-modernist-silver-jewelry/

Figure 37 'The Dancer' Earrings, Ed Wiener, 1950s

Source: https://www.brooklynmuseum.org/opencollection/objects/154568

2.1.3.2.4. Conceptual Art & Jewelry (1960s-1980s)

During the 1960s to the 1980s, there was a significant intersection between conceptual art and jewelry design. Artists during this period began to explore the conceptual potential of jewelry, moving away from traditional notions of adornment towards more abstract and thought-provoking pieces. This era witnessed a fusion of artistic concepts with wearable objects, blurring the lines between art and craft.

A distinction has arisen between contemporary jewelry and art jewelry, the latter being crafted by fine artists rather than traditional jewelers. Artists and designers from various disciplines have also begun engaging in jewelry design, viewing it as a means of personal expression. These pieces of jewelry serve as reflections of contemporary culture, their value primarily determined by their artistic merit. They can be crafted from a wide array of materials, spanning from precious to ephemeral. A sub-category, "artistic jewelry," has been influenced by prominent artists such as Calder, Picasso, Braque, Dali, and Ernst, whose contributions have shaped 20th-century design and left a significant mark on cultural publications like Vogue and Harper's Bazaar. The term "art jewelry" suggests either the similarity between art and jewelry or the consideration of jewelry as an art form. Susan Grant Lewin underscores

the significant connection between jewelry and art, emphasizing the role of vision, intellect, and concept, beyond mere adornment (Lewin, 1994). In her work "Ornament as Art," Cindi Strauss showcases Helen Drutt's collection, arguing for the recognition of jewelry as a distinct form of art, representing yet another avenue of artistic expression (Strauss, 2007).

Conceptual jewelry goes beyond mere adornment; it embodies a concept or idea, serving as an artist's statement rather than solely a beautiful object. Unlike traditional jewelry, which often emphasizes aesthetics, conceptual pieces prioritize conveying a message and eliciting a thoughtful response from the viewer (Taylor, 2018). Jewelers such as Gijs Bakker and Otto Kunzli ventured beyond conventional boundaries, experimenting with unconventional materials, techniques, and forms, thus challenging the norms of the jewelry industry and expanding the definition of wearable art. In addition to their artistic exploration, they utilized jewelry as a platform to delve into and critique societal issues. Their work broadened the narrative scope, incorporating analyses of consumer culture and examinations of identity, thus elevating jewelry to a conduit for both intellectual contemplation and social dialogue.

Gijs Bakker, a Dutch designer exemplifies the provocative nature of conceptual jewelry. Despite his vocal dislike for traditional jewelry, Bakker gained renown for his unconventional creations. At 75 years old, he continues to push boundaries with pieces like the "Black to White" necklace, unveiled last year. This necklace, featuring faces of Bakker's heroes arranged by skin color from light to dark, addresses concerns about racial hatred in the Netherlands. Through such creations, Bakker demonstrates the potential of conceptual jewelry to engage with social issues and provoke meaningful discourse (Taylor, 2018).

Figure 38 Black to White Necklace by Gijs Bakker

Source: https://jewellerycut.com/what-makes-a-jewel-conceptual/

Gijs Bakker's artistic endeavors often revolve around the concept of the personal jewel serving as a tangible representation of its wearer. Notably, in 1974, he crafted a profile ornament for his wife, Emmy Van Leersum, delving into the interplay between adornment and the contours of the wearer's body. Additionally, in his 1973 piece "Shadow Jewelry". Bakker skillfully captured the ephemeral impressions left by delicate bracelets as they were gently wrapped around arms or legs (Rendon, 2018).

Figure 39 Steel Profile Wire by Gijs Bakker, 1974

Source: https://www.ganoksin.com/article/jewelry-gijs-bakker/

Figure 40 Shadow Jewelry and Invisible Jewelry, Wire, Gold, 1973

Source: https://www.ganoksin.com/article/jewelry-gijs-bakker/

In the exhibition at the Museum of Arts and Design in NYC, the majority of the 80 showcased jewelry pieces, featured in the current book "Multiple Exposures: Jewelry and Photography," lean more towards narrative rather than portraiture, as described by curator Ursula Ilsa Neuman. She defines this genre as "narrative jewelry," emphasizing its capacity to convey stories. Neuman highlights the intriguing dynamic between the incorporated photographs, sourced from various outlets including the Internet, and the wearable objects themselves. According to her, the meaning of these wearable pieces is deeply influenced by the accompanying photography, fostering a symbiotic relationship between the two mediums. The most renowned creation by Bakker on exhibition is undoubtedly the "Waterman" brooch, fashioned in 1991 from a photograph by fashion luminary Bruce Weber. The image depicts a crouching, Adonis-like figure pouring a bucket of water over his head. Bakker acquired the picture as a postcard from a thrift shop in New Orleans, subsequently adorning it with accents of white gold and diamonds, mimicking the appearance of water droplets cascading down the model's sculpted back (McCarthy, n.d.).

Figure 41 Waterman Brooch by Gijs Bakker, 1990

Source: https://artjewelryforum.org/articles/contemporary-jewelry-takes-astand/

2.1.3.3 The Narrative Turn

The narrative turn in jewelry design involves creating pieces that tell a story or convey a message. This departure from mere aesthetic allure encourages viewers to delve into the piece on a profound intellectual and emotional level. Designers employ symbolism, personal narratives, and cultural allusions to infuse their creations with rich significance.

2.1.3.3.1. Contemporary Jewelry (1990s-Present)

Contemporary jewelry, often considered a form of wearable art, is a type of jewelry made by artists who are active in our present day. It is comparable to the definition of art itself — a canvas for self-expression, experimentation, and pushing the boundaries of traditional jewelry norms (Nobahar, 2023).

Artist Joyce J. Scott's creations exist at the crossroads of craft traditions, modern art, figurative sculpture, narrative expression, and political activism. The interpretive possibilities in her work are as intricately linked and inseparable as the beads employed in her peyote-stitch weaving technique. It is fitting, then, that Scott describes her thought process as multilayered (DeBoer & Gipson, 2019).

Figure 42 Necklace by Joyce J. Scott, 2019

Source: https://www.themagazineantiques.com/article/narrative-jewelry-stories-you-can-wear/

For the series "Fragments", Cunningham invites the viewer or wearer to determine their own interpretation of the meaning and the connections between the elements of each brooch. Although these pieces lack a specific storyline, Cunningham's clear intention is to engage the audience by transferring narrative ownership to the wearer. The title, intentionally open to interpretation and ambiguous, might evoke thoughts of fragmented relationships, society, or moments in time. The design of these brooches is not derived from a preexisting narrative; rather, the narrative is intended to develop through the interaction and response of the wearer or viewer to the composition (Cunningham, n.d.).

Figure 43 'Fragments' Pins, Jack Cunningham, 2004

Source: https://www.jackcunningham.co.uk/gallery/fragments-series/

Figure 44 'Fragments' Brooch, Jack Cunningham, 2006

Source: https://www.jackcunningham.co.uk/gallery/fragments-series/

2.1.4 Narrative Themes in Contemporary Jewelry

2.1.4.1 Personal Narratives

Artists use jewelry as a means of self-expression and emotional exploration. Jewelry reflects the wearer's personal stories, memories, and experiences.

Melanie Bilenker is an artist known for her unique and evocative work inspired by Victorian hair jewelry. She meticulously creates pieces that serve as virtual snapshots of events and moments from her life, using her own hair as the primary medium. Her work captures and preserves everyday scenes—moments of sleeping, bathing, baking, and other ordinary activities. Bilenker's art is not about reproducing significant events but about immortalizing the quiet, mundane, and domestic moments that make up daily life. By using her own hair, she adds a deeply personal and physical element to her creations, making each piece a tangible remnant of her memories and experiences (Ramljak, 2014).

Figure 45 Viewfinder Series, Melanie Bilenker, 2017

Source: https://www.melaniebilenker.com/#/viewfinder/

Numerous contemporary jewelers craft pieces imbued with their personal experiences, memories, and emotions. Such creations frequently serve as intimate autobiographical expressions, providing a glimpse into the creator's innermost realm.

Isabella Liu's Scar is No More a Scar Necklace embodies a poignant narrative stemming from personal adversity. Inspired by a profound childhood injury inflicted by fireworks, the design reflects Liu's journey of confronting and transcending her scars. Rejecting the impulse to conceal or evade trauma, Liu's work champions resilience and empowerment. Each piece serves as a testament to the transformative power of acknowledging and embracing one's scars, fostering strength and optimism in those who wear her jewelry.
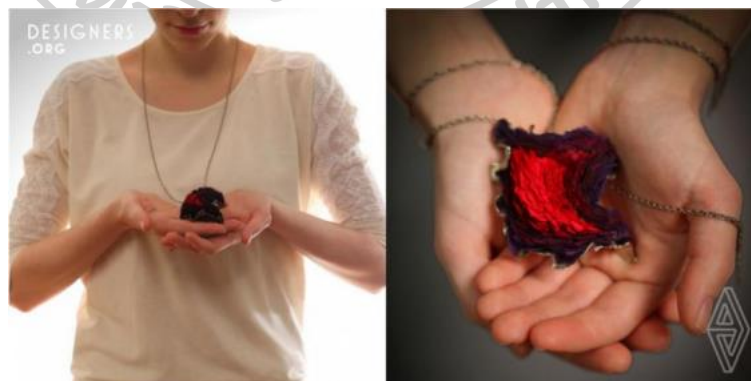
Figure 46 Scar is No More a Scar Necklace, Isabella Liu, 2013

Source: https://designers.org/27251

2.1.4.2 Social & Cultural Commentary

Jewelry has become a medium for addressing broader social and cultural issues. Artists use their work to comment on topics such as identity, politics, gender, and the environment.

I'm Not a Vase, by the young Chinese artist Jing Yang. The phrase "I am not a vase; I am a decoration" embodies two meanings. In the context of the creator's homeland, the vase symbolizes a woman, often referred to as a "vase" in China when describing a beautiful yet superficial woman. The thematic collection "I am not a vase" explores multiple semantic layers, juxtaposing the functional and artistic aspects of objects. Just as jewelry straddles the line between utility and art, these vases transcend their traditional role, losing functionality and transforming into an artistic necklace of interconnected circles. This fragile and delicate structure, resembling a vase when assembled, invites the spectator to see beyond the surface beauty and recognize a deeper message: "I do not want to be a vase; I actually have something to say." Additionally, the phrase "I am a vase" implies "I am beautiful," prompting reflection on the inherent value and meaning of aesthetic objects.

Figure 47 I am Not a Vase Pendant, Jing Yang, 2014

Source: http://bijoucontemporain.unblog.fr/2015/03/15/talente-2015-award-the-winner-is/

Jennifer Crupi's work often blurs the line between functional jewelry and sculptural art, challenging the wearer and the viewer to consider how adornments can shape identity and social dynamics. The meticulous craftsmanship and thoughtful design of "Ornamental Hands: Figure One" invite viewers to reflect on the

aesthetic and symbolic roles of the human hand in communication and expression (Staugaitis, 2018). This work reinforces traditional beauty standards by replicating the elegant hand positions depicted in historical artworks. Each piece includes finger attachments suspended by chains and braced on the wrist, positioning the hand in a marionette-like manner. This design, reminiscent of precious jewelry, emphasizes that the true decorative element is the gestures these bracelets encourage. The splint-like appearance of these works suggests a method of training the hand to rest gracefully. Like corsets and other restrictive beauty aids, "Ornamental Hands" serves as an extreme tool for achieving beauty. When not worn, these pieces are displayed with details from the historical paintings that inspired their creation. This display context enriches the viewer's understanding of the work, highlighting the connection between historical ideals of beauty and contemporary interpretations. Crupi's pieces, thus, become a dialogue between past and present, questioning the lengths to which society goes to conform to certain standards of elegance and grace.

Figure 48 Ornamental Hands: Figure One, Jennifer Crupi

Source: https://www.jennifercrupi.com/work#/work-ornamenthands1a/

2.1.4.3 Cultural Heritage and Identity

Contemporary jewelry often serves as a powerful medium for celebrating cultural diversity and heritage. By drawing inspiration from traditional motifs, craftsmanship, and cultural symbols, artists create pieces that not only adorn but also tell stories and convey deep meanings. These works explore themes of identity, belonging, and cultural heritage, allowing wearers and viewers to connect

with their roots and the broader cultural narratives.

Wang Zheng Hong's jewelry and installations, inspired by Daoist philosophy, offer a profound commentary on the relationship between humans and the cosmos. By transforming the human body into a landscape, her work encapsulates the Daoist view of interconnectedness and unity. The "mountains" and natural forms in her pieces are not just artistic expressions but also philosophical statements that invite wearers and viewers to see themselves as part of the vast, harmonious universe. Through this lens, jewelry becomes a powerful symbol of the intrinsic connection between the microcosm of the human body and the macrocosm of the cosmos (Eichler, 2015).

Figure 49 Body as Landscape, Wang Zheng Hong, 2012–2013

Source: https://artjewelryforum.org/articles/offerings-a-portrait-of-wang-zhenghong/

Isabella Liu's "Mending" collection is an innovative jewelry series inspired by the traditional ceramic art of Kintsugi, which involves repairing broken pottery with lacquer mixed with powdered gold, silver, or platinum. Liu translates this concept into her jewelry by emphasizing the beauty in repair and imperfection. She believes that items damaged and then mended possess a unique beauty and strength, reflecting a philosophy of resilience and transformation

Figure 50 Mending - Double Rings in a Ceramic Pottery, 2014

Source: http://bijoucontemporain.unblog.fr/2014/12/17/coup-de-coeur-isabella-liu-mended-jewels/

In summary, both ancient and contemporary jewelry offer rich narrative aspects, reflecting the cultural, social, and personal narratives of their respective eras. While ancient jewelry often depicted mythological and historical narratives, contemporary jewelry embraces individual expression, social commentary, and cultural heritage.

2.2 Narrative Structure Composition

Narratives offer deep and lasting insights into the intricacies of human existence and have attracted the attention of philosophical inquiry since Aristotle. In line with the thinking of philosopher Richard Kearney, he argues that the act of

storytelling is fundamental to human experience, much like the nature of sustenance (Kearney, 2002). Mieke Bal, in her introduction to the publication 'Narratology', explains narratology as the theoretical framework that guides storytelling in various media such as images, texts and cultural artifacts. She further explained that the theoretical framework is the specific reality that forms the basic proposition around which the narrative should take an explicit position (Bal, 2009).

2.2.1 Narrative Structure Composition in Literature

Seymour Chatman, a notable American literary theorist and film scholar, is renowned for his significant contributions to narrative theory. He is well-known for his book *Story and Discourse: Narrative Structure in Fiction and Film* (1978). Integrating lines of inquiry from structural linguistics, narratology, and Russian and Anglo-American formalist theories of fiction, *Story and Discourse* advances an original theory of narrative structure, while also propelling the field of narratology into a new stage of articulation through a brilliant act of synthetic imagination (Hale, n.d.). For this study's theoretical foundation, Chatman's narrative theory in literature will serve as the guiding framework. Particularly focusing on three aspects: 1) narrative theory; 2) narrative structure; and 3) narrative communication.

2.2.1.1 Narrative theoretical Basis

Seymour Chatman distinguishes between 'story' (the what of a narrative) and 'discourse' (the how). This distinction has been influential in both literary and film studies, providing a framework for analyzing how stories are told.

The formalist-structuralist theory of narrative, as outlined by Seymour Chatman, posits that every narrative consists of two essential parts: story (historre) and discourse (discours). Here's a breakdown of these elements shown in the table as follow:

Story	
Content	This encompasses the essence of the narrative, including the sequence of events, actions, and happenings that unfold

	throughout the story.
Chain of Events	The story progresses through a series of events that are causally connected, forming a coherent narrative structure. These events drive the plot forward and shape the development of characters and settings.
Existences	Characters and settings are integral components of the story. Characters are the individuals who participate in the events, while settings provide the backdrop against which these events occur. Both characters and settings contribute to the overall narrative by influencing the actions and experiences of the story.
Discourse	
Expression	Discourse refers to the way the story is conveyed or narrated to the audience. It encompasses the narrative techniques, styles, and strategies employed by the author or narrator to present the story.
Means of Conveyance	Discourse includes the set of actual narrative statements, such as language, imagery, point of view, and narrative structure, through which the content of the story is communicated to the audience. These elements shape the reader's or viewer's experience and interpretation of the narrative.

Table 1 Elements of Seymour Chatman's Narrative Theory

Source: Yi Yang, 2024

2.2.1.2 Narrative Structure in Literature

Chatman's analysis introduced the notion of the "narrative text," comprising two integral components: the story, encapsulating events and entities (characters and settings), and the discourse, encompassing narrative techniques and stylistic elements. This analytical framework aids in comprehending the diverse structures and modes of narrative expression. Chatman's diagram, as described, represents narrative in terms of four key elements: story, discourse, content, and

expression, each with its respective form and substance. Here's a breakdown of these elements:

Story (Content)	
Form of Content	This refers to the structural elements of the story, including the sequence of events, characters, settings, and their causal relationships. It represents the organization and arrangement of narrative components within the story.
Substance of Content	The representation of objects or actions in the real or imaginary world from the creator's perspective. It encompasses the thematic, conceptual, and symbolic aspects of the narrative content.
Discourse (Expression)	
Form of Expression	This relates to the organization of narrative elements within the discourse, including narrative techniques, styles, and strategies employed by the creator to convey the story. It involves the narrative structure, point of view, language, and other formal aspects of the discourse.
Substance of Expression	The substance of expression refers to the type of media or medium through which the discourse is conveyed. It includes the characteristics, properties, and affordances of the medium, such as language in literature, visual imagery in film, or performance in theater.

Table 2 Elements of Seymour Chatman's Narrative Structure

Source: Yi Yang, 2024

Seymour Chatman's diagram of narrative incorporates 'story' and 'discourse' into a framework of 'content' (comprising the 'form of content' and 'substance of content') and 'expression' (comprising the 'form of expression' and 'substance of expression'), delineating the structural elements of the story, its

representation, the organization of narrative elements, and the media conveying the discourse. The following two diagram from Seymour Chatman in his book *Story and Discourse: Narrative Structure in Fiction and Film*:

	Expression	Content
Substance	Media insofar as they can communicate stories. (Some media are semiotic systems in their own right.)	Representations of objects & actions in real & imagined worlds that can be imitated in a narrative medium, as filtered through the codes of the author's society.
Form	Narrative discourse (the structure of narrative transmission) consisting of elements shared by narratives in any medium whatsoever.	Narrative story components: events, existents, and their connections.

Figure 51 Elements of Seymour Chatman's Narrative Structure

Source: Story and Discourse: Narrative Structure in Fiction and Film, 1978
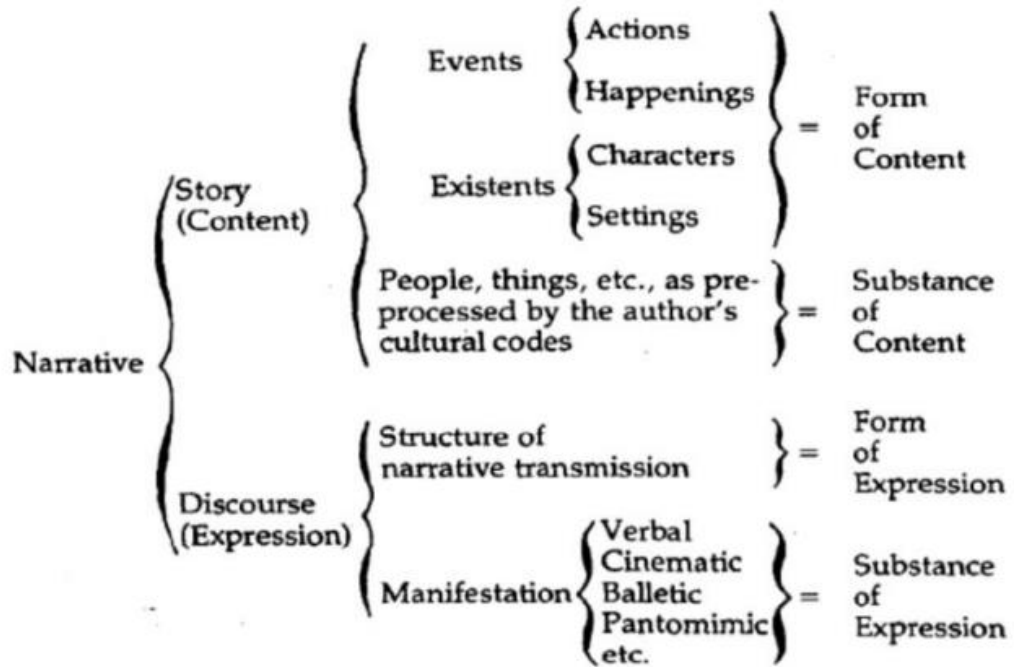
Figure 52 Diagram of Seymour Chatman's Narrative Structure

Source: Story and Discourse: Narrative Structure in Fiction and Film, 1978

2.2.1.3 Narrative Communication in Literature

Seymour Chatman enriched the discourse on narrative communication by spotlighting the roles of the implied author and implied reader. He distinguished between the actual author and the constructed persona of the implied author within the text, as well as between the real reader and the envisioned ideal reader, known as the implied reader.

By delineating these narrative relationships, Seymour Chatman provides a nuanced understanding of how narratives are constructed and communicated. He emphasizes the dynamic interplay between creators (real author and implied author), narrative voices (narrator), and audiences (real reader and implied reader), highlighting the complex layers of meaning and interpretation inherent in literary texts and films. Here's a breakdown of these elements shown in the table as follow:

Narrative Communication	
Real Author	The actual person who creates the narrative work.
Narrator	The entity within the narrative responsible for telling the story, which can be a character within the story or an external voice
Implied Author	A constructed persona within the text, representing the narrative voice and artistic vision of the author
Real Reader	The actual person reading or experiencing the narrative.
Implied Reader	An envisioned ideal reader who embodies the knowledge, attitudes, and responses anticipated by the text.

Table 3 Elements of Seymour Chatman's Narrative Communication

Source: Yi Yang, 2024

The model of narrative communication involves several key elements: the real author, the hidden author, the media, the story, the hidden audience, and the real audience. This model describes how an author conveys the text's meaning

to the audience through narrative techniques. In this framework, the hidden (or implicit) author and the hidden (or implicit) reader are intrinsic to the narrative, while the narrator and narratee are optional elements, indicated by parentheses. The real author and the real reader exist outside the actual narrative transaction, though they are indispensable in an ultimate practical sense. Chatman depicts the overall narrative communication situation in the diagram as follow:
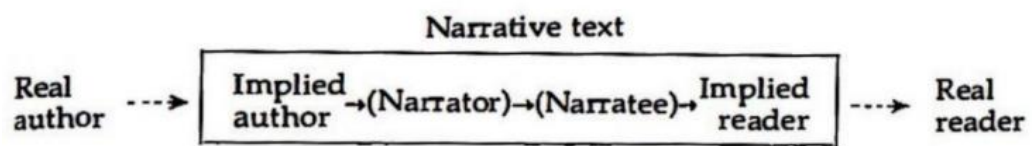
Figure 53 Diagram of Chatman's narrative communication model

Source: Story and Discourse: Narrative Structure in Fiction and Film, 1978

The literature review reveals that most authors recognize three levels of narrative communication structure, as delineated in a three-level model by various scholars. While there's consensus on the number of narrative communication levels, there's variation in the system of participants involved. Specifically, authors identify six manifestations of the author, three of the reader, and three of the character. Most authors delineate six major participants across each of the three levels (Kilmukhametova & Marugina, 2014).

The first level, termed the extra-textual level, represents the real author's presence, engaging with the real reader. The second extra-textual level features the abstract author, representing the reader's constructed image of the author during text consumption. This abstract author primarily serves an ideological role and corresponds to the abstract reader, who aligns with the real author's linguistic and intellectual level. Additionally, there exists a third level, the intratextuality level, comprising the author-narrator and the addressee(s). In summary, narrative communication can be schematically presented as follows: communication occurs (1) between the author and the reader at the non-fictional communication level, (2) between the narrator and the audience or addressee(s) at the fictional communication level, and (3) among characters at the plot level. The first level is

extra-textual, while levels two and three are intratextuality.

The three-level model of narrative communication involves communicative contact between the real author and reader at the extra-textual level, the narrator and audience within the text at the intra-textual level, and among the characters within the plot.
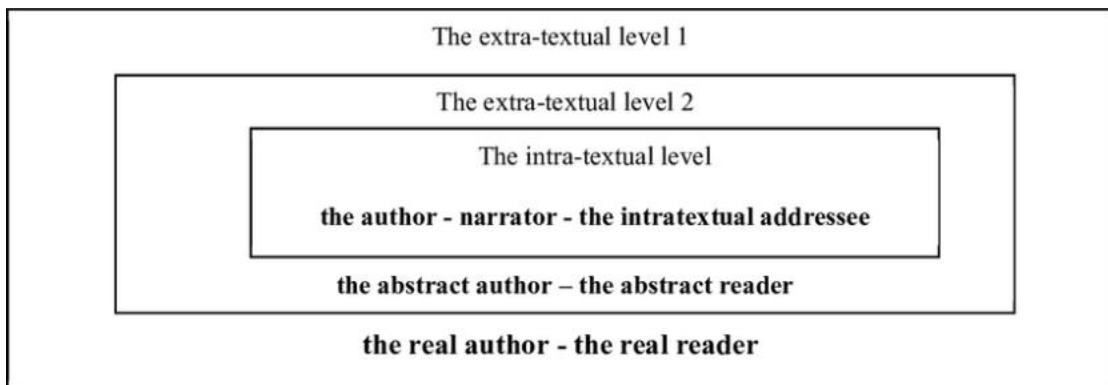
Figure 54 Diagram of Chatman's Three Levels of Narrative Communication

Source: https://www.researchgate.net/figure/The-three-level-model-of-the-narrative-communication_fig1_275544685

2.2.2 Narrative Structure Composition in Contemporary Jewelry

Narratives, such as those found in novels, dramas, and films, are exceptionally effective in creating compelling and memorable experiences that serve as vehicles for self-discovery and the comprehension of personal identity (Crossley, 2000). This insight has spurred interest in incorporating narratives directly into contemporary narrative jewelry, utilizing narrative structures to enhance these experiences.

The narrative structure composition in jewelry refers to the arrangement of elements within a piece of jewelry to convey a story, evoke emotions, or communicate a particular theme or concept.

2.2.2.1 Narrative Structure in Contemporary Jewelry

Analyzing the narrative structure composition in jewelry through the lens of narrative theory, particularly drawing from Seymour Chatman's framework outlined

in "Story and Discourse: Narrative Structure in Fiction and Film," provides an insightful perspective on how jewelry design can convey stories and themes. Here's the analysis of narrative structure in contemporary jewelry based on Chatman's concepts shown in the table as follow:

Story (Content)	
Form of Content	The structural elements of contemporary jewelry include the design motifs, arrangement of components (such as gemstones, metals, and other materials), and their relationships. These elements form the "plot" of the jewelry piece, detailing how various parts are organized to create a cohesive design.
Substance of Content	This pertains to the representation and symbolism embedded within the jewelry. Contemporary jewelry often reflects cultural, social, and personal themes, conveying messages about identity, tradition, innovation, and personal expression. The substance of content encompasses the thematic and conceptual significance of the jewelry piece, portraying the creator's vision and the narrative they wish to convey through the piece.
Discourse (Expression)	
Form of Expression	The form of expression in contemporary jewelry relates to the techniques and styles used by the designer. This includes the craftsmanship, the choice of materials, the use of color and texture, and the innovative methods employed to create the piece. It also involves the stylistic decisions that impact how the story of the jewelry is told, such as the balance between traditional and modern influences or the incorporation of new technologies.
Substance of Expression	This refers to the medium through which the jewelry is experienced. For contemporary jewelry, this includes not only the physical piece itself but also how it is presented and perceived in

	various contexts, such as fashion shows, exhibitions, digital media, or everyday wear. The substance of expression encompasses the properties and affordances of the jewelry as a medium, including its tactile qualities, durability, and visual impact.

Table 4 Elements of Contemporary Jewelry Narrative Structure

Source: Yi Yang's Table, 2024

2.2.2.2 Narrative Communication in Contemporary Jewelry

In fine art, the model consists of the maker, the message, and the viewer [Fig. 54]. In jewelry, a fourth element, the wearer, is introduced, which can complicate the transmission of the message is shown in the following figure:

Figure 55 The Diagram of the "MMV" Narrative Model in Fine Art

Source: https://jenniferleehallsey.com/2014/06/01/maker-wearer-viewer/

Conventional media communication is unidirectional, characterized by the author's exclusive control over the narrative, while the viewer plays no active role in shaping the work, although they provide its meaning. In contrast to the unidirectional nature of traditional literary narratives, the narrative transmission in jewelry operates within an ecosystem rich with narrative messages. To explore prevalent narrative themes in Europe, I initiated a project to curate an exhibition titled Maker-Wearer-Viewer (M-W-V). In his seminal book "Maker Wearer Viewer," Jack Cunningham theorizes that the "maker-wearer-viewer" triangle generates a narrative. The maker embeds a specific narrative or concept into the creation, while the wearer and viewer bring their unique experiences and contexts to interpret the jewelry's narrative. People analyze and infer the meaning of a piece of jewelry based on their

personal connections to its imagery. Thus, the meaning of the work is dynamic. The wearer becomes an active participant in the jewelry's narrative, becoming part of the image. This engagement provides a strong motivation for wearing jewelry (Cunningham, 2005). During her research on Dutch jewelry makers, den Besten questioned the premise of the exhibition title, arguing that the most crucial component, the message, was missing. She suggested that the title should be either Maker-Message-Wearer-Viewer or Maker-Wearer-Message-Viewer to explicitly include the narrative meaning (Cunningham, 2008). According to Cunningham's "maker-wearer-viewer" narrative model, literary narratives involve the creator, text (message), and viewer — "maker-text-viewer." In jewelry, the presence of the wearer as a fourth element complicates the "maker-wearer-viewer" dynamic, as illustrated by the following examples:
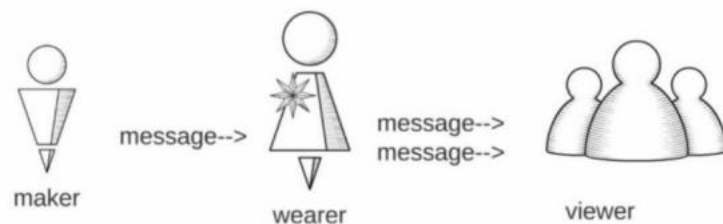
Figure 56 The Wearer as A Fourth Element in the "MWV" Narrative Model

Source: https://jenniferleehallsey.com/2014/06/01/maker-wearer-viewer/

To quote art historian Liesbeth den Besten: "The viewer and the wearer are not necessarily the same person. The moment the wearer dons an ornament, they become an intermediary between the maker, the piece, and the viewer" (Den Besten, 2011). Logical questions arise when examining this model: where should the message be positioned? Should it be between the maker and the wearer, or between the wearer and the viewer (Huusko Källman, 2014)? When is jewelry most meaningful? Is it when the maker is at their workbench, when the piece is worn, when it is displayed, or when it is viewed? According to Besten, there are two moments when meaning is created: "The first involves the author but is no more 'original' or 'primary' than the second, whose subject is the reader... The narrative is

in the piece, but it must be stirred up by the viewer, who will complete it" (Den Besten, 2011). The wearer of the jewelry serves as the medium that transmits meaning to the viewer. The wearer activates the piece, such as by putting a ring on their finger or pinning a brooch on their lapel. The maker cannot always control the intention or meaning of an object once it has been given to the wearer and subsequently seen by the viewer. The wearer has the power to take control and alter the meaning of a piece. Historian Elizabeth Goring writes, "Jewelry can convey its message as brazenly or as subtly as its wearer chooses; the wearer has an intrinsically adaptive role in the process. Factors such as the way the jewelry is worn [...] can all profoundly affect its message" (Goring, 2006).
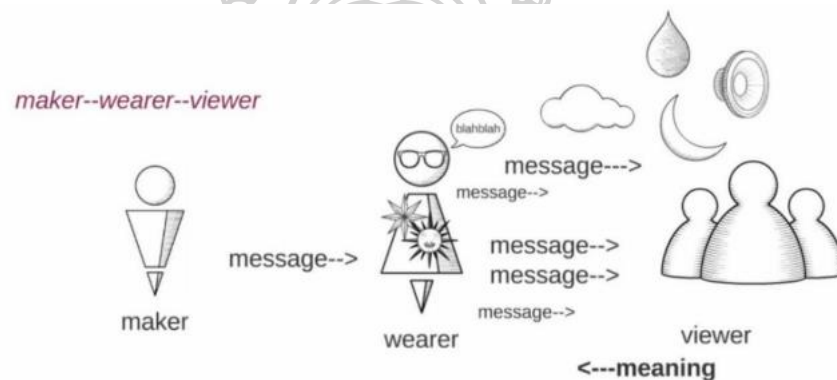
Figure 57 The Diagram of the "MWV" Narrative Model

Source: https://jenniferleehallsey.com/2014/06/01/maker-wearer-viewer/

2.2.3 Narrative Structure Composition in Tang Poetry

In contemporary narratology, there is a growing consensus that the field can benefit from interdisciplinary synthesis with parallel discourses, aiming to explore previously overlooked domains of mediacy. Hühn's trans generic narratology, for instance, advocates for extending narratological inquiry to poetry, a genre he contends is "notoriously lacking in theoretical foundations" (Hühn, n.d.).

Chinese poetry experienced its golden age during the Tang Dynasty from 618 to 907. Its distinctive aesthetics, delicate language and diverse styles are a rich subject for literary research, arousing the scholarly interest of numerous researchers

(Geng, 2021). Tang dynasty poetry represents the pinnacle of literary achievement for scholars of this era, establishing the Tang dynasty as a classical period renowned for its unparalleled quantity and quality of poetry within the annals of ancient Chinese literature. In a strict sense, the designation "Tang poetry" refers specifically to compositions originating from the Chinese Tang dynasty (618-907 AD), while in a broader context, it may encompass works penned by subsequent generations emulating the Tang style. To ensure clarity, this article adopts a narrower definition of "Tang poetry." The most famous collection of Tang poetry is *300 Tang Poems.*

Tang poetry is predominantly lyrical, even in poems with narrative elements. This is because the tradition of Tang poetry emphasizes emotional expression. The concise forms of Tang poetry, such as quatrains and regulated verses, are not suited for complex storytelling. Additionally, in Tang culture, historical records and biographies served the narrative function, while poetry was used to convey personal emotions and philosophies. Therefore, Tang poetry focuses on lyricism and imagery, with narrative elements often interwoven with strong lyrical qualities.

Lyrical texts in the narrower sense (i.e. not only obviously narrative poems such as ballads, romances and verse stories) have the same three fundamental narratological aspects (sequentiality, mediacy, and articulation) as prose narratives such as novels and novellas (Hühn & Kiefer, 2005). Since poems generally have the same fundamental constituents as narrative fiction - they refer to a particular sequence of incidents (in connection with existents), mediating it from a particular perspective, and indicating the act of utterance or articulation through which the sequence is mediated in the medium of a verbal text - narratological categories may profitably be applied to the analysis of lyric poetry.

2.2.3.1 Narrative Structure in Tang Poetry

Analyzing the narrative structure composition in Tang poetry through the lens of narrative theory, Analyzing Tang poetry through the lens of Seymour Chatman's narrative theory provides a framework for understanding how narrative elements are present in this traditional Chinese poetic form. Here's how Tang poetry

can be analyzed based on Chatman's narrative theory shown in the table as follow:

Story (Content)	
Form Of Content	In Tang poetry, the form of content encompasses the structural elements of the poem, including the sequence of events or emotions expressed, the characters involved (which could be individuals, nature, or abstract concepts), and the settings or contexts in which these events occur.
Substance Of Content	The substance of content in Tang poetry refers to the representation of objects, emotions, and experiences within the poem. This includes the thematic, conceptual, and symbolic aspects of the narrative content, often depicted through vivid imagery, metaphor, and allusion.
Discourse (Expression)	
Form Of Expression	The form of expression in Tang poetry relates to the organization of narrative elements within the poem. This includes various poetic techniques such as rhyme, rhythm, meter, and structure, as well as stylistic choices like tone, diction, and imagery. These elements contribute to the overall aesthetic and narrative structure of the poem.
Substance of Expression	The substance of expression refers to the medium through which the discourse is conveyed. In Tang poetry, this includes the characteristics and properties of the Chinese language, as well as the cultural and historical context in which the poems were written. Tang poets often drew on traditional literary conventions, cultural motifs, and philosophical themes to convey their narratives.

Table 5 Elements of Tang Poetry Narrative Structure

Source: Yi Yang, 2024

2.2.3.2 Narrative Communication in Tang Poetry

"Traditional Chinese aesthetics" represents a contemporary interpretation of pre-modern Chinese art, encompassing not only poetry, calligraphy, and painting (the most distinguished scholarly arts) but also architecture, pottery, bronzes, music, martial arts, and more. While identifying common characteristics across all these disciplines may be impractical, the scholarly arts exhibit some shared traits—particularly the interplay between poetry and painting, as well as painting and calligraphy. These shared traits have significantly influenced Chinese cultural identity (Pohl, 2009). A primary characteristic of traditional Chinese aesthetics is the emphasis on "suggestiveness" as a poetic quality in works of art. This quality is particularly evident in poetry, where it often manifests in metaphorical expressions (Edwards, 1986).

Previously, the poetic idea (yi) was suggested by the images (xiang/象) of selected things; hence this theory is called 'the images of the idea' (yixiang/意象). The theory content is shown in the following table:

Yi Xiang Theory	
Yi	Poetic idea
Xiang	The image of the idea

Table 6 Yi Xiang Theory

Source: Yi Yang, 2024

Later, in the Tang dynasty (618–917), the idea of realm (yijing theory) was introduced and applied in the creation of Tang poetry (Huang, 2004). The realm is the space in which things are located and is therefore also referred to as "the realm of things" (物境). The theory content is shown in the following table:

Yi Jing Theory	
Yi	The idea - the meaning beyond the text
Jing	The realm - the image beyond the images

Table 7 Yi Jing Theory

Source: Yi Yang, 2024

Poets should look for an ideal realm (real or imaginary) that perfectly matches the poetic idea they already have in mind, or that inspires them to create new ideas. The choice of world is important because each world can create a certain atmosphere and define the character of the things that appear in it, thus determining the stylistic unity of the poem. Since the realm that readers see is the extension of the images shown in the poem, it is also called 'the image beyond the images' (象外之象); the idea is also the extension of the expression and images shown in words, and is therefore called 'the meaning beyond the text' (文外之旨). Both, which are only recognizable by suggestion, belong to the deeper level of poetry, while images and words belong to the upper level because they are directly represented in words (Huang, 2004). The Creation of Yijing Theory – Research on Yijing Theory of Tang Dynasty. The triadic relationship in yijing theory is shown in the following figure:
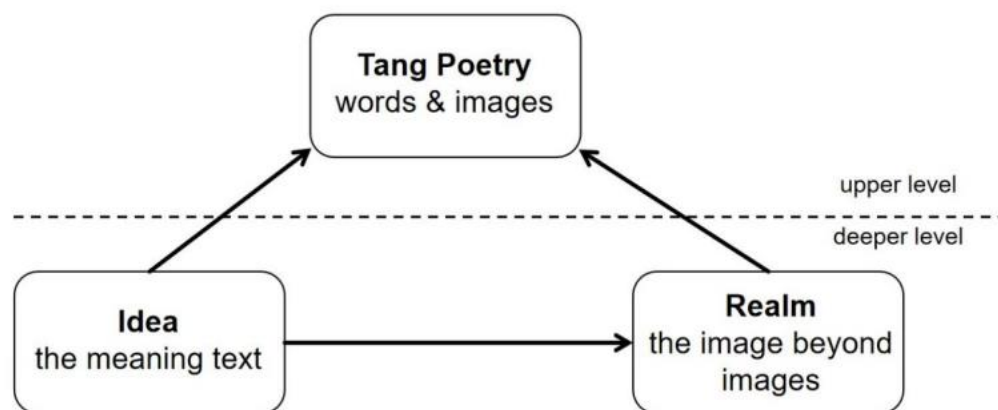

Figure 58 Huang's Triadic Relationship in Yi Jing Theory

Source: Yi Yang, 2024

The term yijing (意境, aesthetic conception) predates jingjie and was influenced by Buddhism during the mid-Tang period. Jingjie (境界) originally meant border or boundary but later came to denote a mental realm in Buddhist sutras, representing a state of spiritual cultivation achieved after transcending material

bewilderment. In literature and art, jingjie signifies the aesthetic depth of a work, fully expressing the author's creativity, understanding, and aesthetic sensibilities. A work that attains a high level of jingjie reveals the author's true personality, transcends the mundane, resonates with the reader, stimulates imagination, and enhances appreciation. Modern scholar Wang Guowei (1877-1927) discussed jingjie extensively in his "Poetic Remarks in the Human World," often using yijing and jingjie interchangeably. He developed the theory of jingjie by blending classical Western and Chinese aesthetics. Generally, yijing refers to the perfect harmony between the author's message and the images used in their work, engaging the reader's imagination. In contrast, jingjie emphasizes the sublimation of artistic images through mental insight, highlighting the role of the mental world in elevating art to a higher level (culture, n.d.).

The aesthetician Zhu Guangqian (1897-1986) believed that true aesthetic appreciation arises from the harmonious integration of visual imagery (image) and emotional response (feeling). This unity creates a unique and immersive "jingjie" that allows the observer to transcend ordinary experiences and enter a deeper aesthetic state. He provides an explanation of how jingjie works in his discussion of jingjie in poetry. To create jingjie, the poet must first see intuitively, which means seeing things as they are and having a 'knowledge of individual things' rather than a 'knowledge of the relationships between things' In this way, we see the 'image' (意象) that is created in our minds through the 'form' (形相) of art. Similar to 'empathy', we then associate the 'feeling' (情趣) that the art evokes with the 'image' we see. It is through this seamless correspondence between the 'feeling' and the 'image' that jingjie arises in poetry - 'the feeling is projected onto the scene [i.e. the image], and the scene can express the feeling.' He argued that both elements are essential; images without emotional resonance are flat, while feelings without concrete images lack form and clarity (Zhu, 2017).

Jing Jie Theory	
Image	Creating in minds through the 'form' of art

Feeling	Evoking with the 'image' be seen

Table 8 Zhu Guangqian's Jing Jie Theory

Source: Yi Yang's Table, 2024

This theory of jingjie applies to both the creation and the reading (or, in Zhu Guangqian's words, the 'recreation') of poetry: Poets create poems with the idea of jingjie in mind, and readers should try to grasp the jingjie that the poets have created (Zhu, 2017). Zhu emphasized the balance between subjective experience (the observer's emotions and thoughts) and objective reality (the artwork or natural scene being observed). The "jingjie" is where these two dimensions meet and interact, creating a holistic and profound aesthetic experience. This unity fosters a deeper connection between the observer and the observed, leading to a more meaningful and enriched understanding of beauty.

After analyzing, the researcher combines the theory of Tang poetry to get the narrative communication structure, the diagram is shown in the following figure:
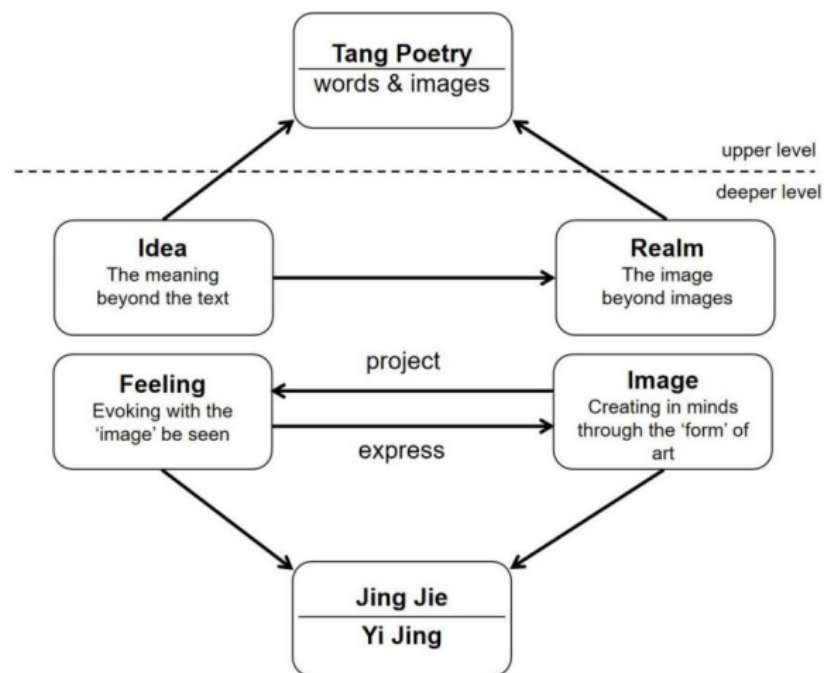

Figure 59 Narrative Communication Model in Tang Poetry

Source: Yi Yang, 2024

2.3 Research focus on applying Tang Poetry in Jewelry creations

In recent decades, research in the field of contemporary jewelry design has shown a growing tendency to incorporate theoretical frameworks from sociology, psychology and the humanities. This strategic integration aims to enhance the cognitive and practical dimensions of designers and promote a more nuanced and enriching creative process. Under these interdisciplinary influences, the study of narratives has become a focal point in design research. Numerous academic studies have explored the application of narrative principles.

2.3.1 A Particular Poetry Serves as Creative Inspiration

In the article entitled "A Product as a Poem: A Case Study of a Bird-shaped Teapot Design Based on Traditional Chinese Poetic Aesthetics", Chi Chang Lu and Po Hsien Lin conducted a case study exploring how the principles of classical Chinese poetry are translated into the visual and functional elements of a bird-shaped teapot design (Lu et al., 2018).

2.3.2 A Universal Imagery in Poetry Serves as Creative Inspiration

In her lecture entitled "Traditional Chinese Jewelry Art: Loss, Rediscovery and Reconstruction using the Example of Headdresses" (Yuan, 2017), Xiaowei Yuan from the Shandong University of Arts meticulously examines the historical development of ancient headdresses, scrutinizing the periods of glory and decline, the various artistic characteristics and the course of development. Drawing parallels with the development of modern Chinese headdresses, Yuan proposes methods and approaches for reconstructing the artistic system associated with Chinese headdresses.

2.3.3 The Rhetorical of poetry Serves as Creative Method

Pingfei Li employs a comparative analytical approach in the exploration of poetic aesthetics within the context of Chines contemporary jewelry design, elucidating three distinctive characteristics and potential influences in his work,

"Poetic Aesthetic in Chinese Contemporary Jewelry Design" (Li, 2021).

2.3.4 Research Gap on Contemporary Poetic Narrative Jewelry

Most of the current research focuses on Tang poetry is all about design cases or about the poetic aesthetics, rather than focusing on the transform model of poetic narrative text.

2.4 Conclusion of Chapter 2

In conclusion, this chapter has provided a comprehensive exploration of contemporary narrative jewelry, its evolving definition, and the intricate ways in which it intersects with literary and poetic narratives. The first part traced the historical development and cultural connotations of narrative in jewelry, illustrating its transformation from ancient mythological and ritualistic adornments to modern expressions of personal and cultural storytelling. This historical overview highlighted key periods and movements that have shaped the narrative dimension of jewelry, culminating in contemporary pieces that embody rich, multifaceted stories.

The second part delved into the theoretical underpinnings of narrative structures, drawing from Seymour Chatman's seminal work on narrative theory. By comparing the narrative compositions in literature, contemporary jewelry, and Tang poetry, this section established a robust theoretical framework. It underscored the importance of understanding narrative theory, structure, and communication to fully appreciate the narrative potentials within contemporary jewelry.

The third part focused on the specific application of Tang poetry narratives in contemporary jewelry creations. It revealed how the aesthetic values, characteristics, and narrative concepts of Tang poetry can enrich and inspire jewelry design. Through detailed analyses, it demonstrated the unique ways in which the timeless beauty and profound narrative techniques of Tang poetry can be translated into the medium of jewelry, offering new dimensions of artistic expression and cultural storytelling.

Overall, this chapter has not only mapped the historical and theoretical landscapes of narrative jewelry but also opened new avenues for creative

exploration by bridging ancient poetic traditions with modern artistic practices. Through this multidisciplinary approach, the chapter has emphasized the dynamic and evolving nature of narrative jewelry, highlighting its capacity to convey complex stories and cultural heritage in compelling and innovative ways.

Chapter 3 Methodology

Chapter 3 discusses the methodology, procedure, data, and methods of constructing the Jewelry Narrative Model for transforming narratives into contemporary jewelry art forms. The plan to publish and exhibit the artwork prototypes and the development of evaluation methods with a real audience. This study establishes the research framework according to the research objectives and research questions stated in Chapter 1. A qualitative methodology was used throughout the research. Specific methods in the research process include theoretical derivation, practical approach and review.

3.1 Research Methodology

The research methodology of this study is divided into three steps:

The first step involves two tasks: to defining contemporary narrative jewelry, a task already completed in section 2.1 through a historical literature review; the construction of a narrative jewelry model to understand the relationships between the elements of the narrative through the method of theoretical deduction.

In the second step, the elaborated jewelry narrative model is used as a creative approach and Tang poetry as a creative theme to create contemporary narrative jewelry through the practical method.

In the final step, the survey method is used to evaluate the impact of the Jewelry Narrative Model.

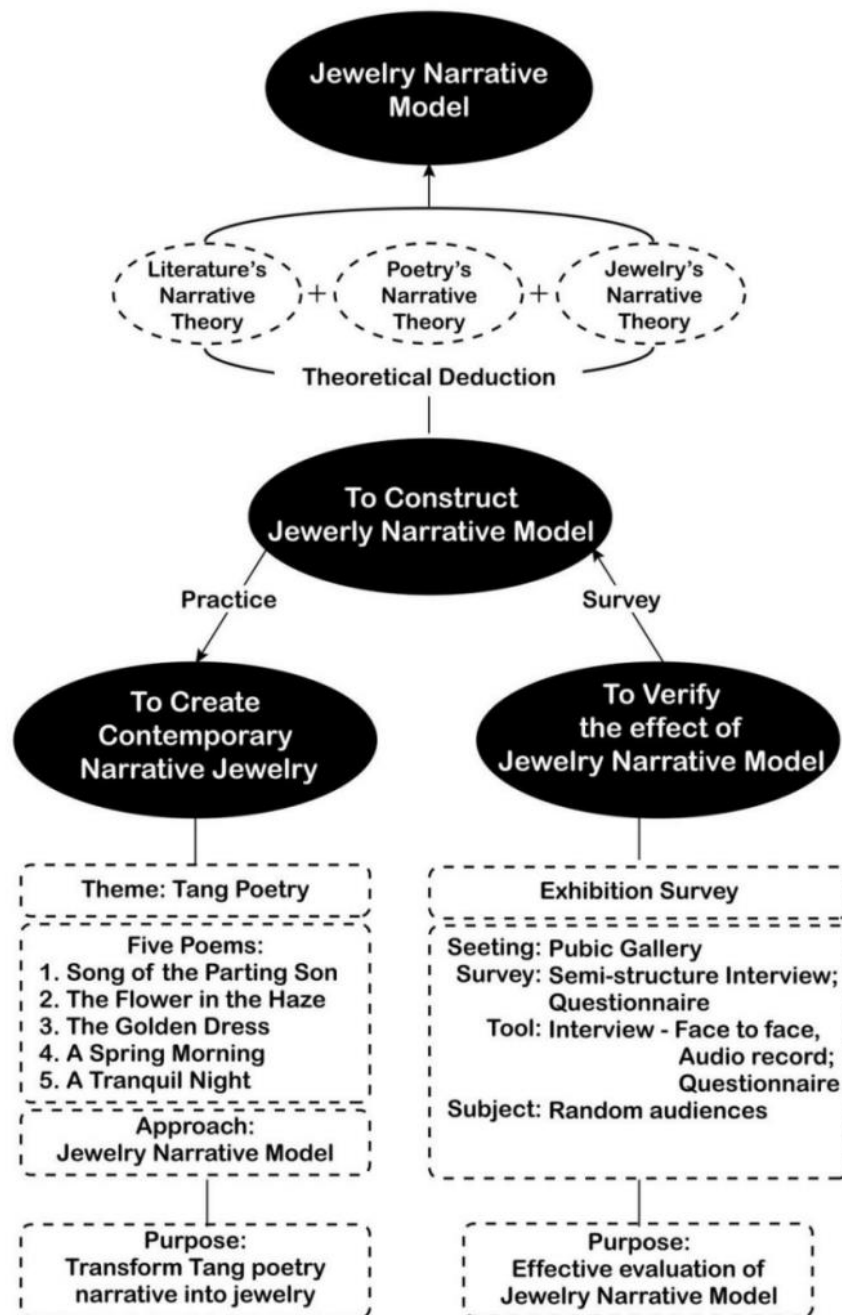The flow chat of research methodology is shown in Figure 60:

Figure 60 Research Methodology

Source: Yi Yang, 2023

3.2 Theoretical Deduction Method for Developing the JNM

The method of theoretical deduction in which one starts from an existing theory, develops hypotheses from it, and then collects and analyzes data to test these hypotheses (Wilson, 2014). In her work, Mieke Bal emphasizes the crucial role of theory in the interpretation of narratives. She points out that theory is not just an analytical tool, but a way of shaping a particular reality of a statement around which a narrative entwines itself by articulating a position. Overall, the study of narratology allows us to gain a deeper understanding of how stories are constructed and communicated and influence audiences, while theory provides us with tools and approaches to interpret and analyze narratives (Bal, 2009). In this research, the steps of theoretical deduction:

Step 1. Developing a research hypothesis based on the existing theory.

Step 2. Theoretical basis selection and analysis

Step 3. Test the hypothesis

Therefore, to deduce the Jewelry Narrative Model (JNM):

1) Based on the study of narratology, the researcher forms a hypothesis: the literature narrative theory will help to deduce the Jewelry Narrative Model.

2) It is necessary to collect and analysis the narrative theory in different fields that contribute to clarifying the factors that we need to consider when analyzing how a narrative structure constructed.

3) To construct Jewelry Narrative Model based on literature narrative theory.

3.2.1 Hypothesis

The study of narratology allows us to gain a deeper understanding of how stories are constructed and communicated and influence audiences, while theory provides us with tools and approaches to interpret and analyze narratives

Therefore, the researcher hypothesizes: Literary narrative theory is an aid in deriving the Jewelry Narrative Mode

3.2.2 Theoretical Basis

In this research, the Seymour Chatman's narrative theory in his publication *Story and Discourse: Narrative Structure in Fiction and Film* will serve as the theoretical basis and guiding framework. Particularly focusing on three aspects: 1) narrative theory; 2) narrative structure; and 3) narrative communication.

3.2.3 Jewelry Narrative Model

The construction of a narrative jewelry model to understand the relationships between the elements of the narrative through the method of theoretical deduction. The analyze of the narrative structure composition in Literature, contemporary jewelry, and Tang poetry already completed in section 2.2. To Seymour Chatman's original theory of narrative structure in his book *Story and Discourse: Narrative Structure in Fiction and Film* will serve as this study's theoretical foundation and the guiding framework. Particularly focusing on three aspects: 1) narrative theory; 2) narrative structure; and 3) narrative communication. The Tang poetry as selected creation theme of this research. Then, to construct the Jewelry Narrative Model based on theoretical basis through theoretical deduction method.

3.3 Practice Method for Creating Poetic Narrative Jewelry

This study used obtained Jewelry Narrative Model as approach, practice as methodology, and Tang poetry as the creative theme to creating contemporary narrative jewelry. Practice can be divided into:

3.3.1 Theme: Tang Poetry

Tang poetry as the peak of the traditional Chinese poetry that is the treasure of Chinese literature heritage. This research chooses the Tang poetry as the creation theme to make the modern creation of Tang poetry narratives.

3.3.2 Tang Poetry Selection

The Tang poems are a selection from the book Classical Chinese Poetry and Prose: 300 Tang Poems, translated by Xu Yuanchong. The 300 Tang Poems is an anthology of poems from the Chinese Tang dynasty (618–907), of which there are

also various later editions. All editions contain a total of just over 300 poems. The number 300 was a classic number for a collection of poems due to the influence of the classic of poetry commonly known as *The Three Hundred Poems*. Mr. Xu Yuanchong has been working as a translator for 70 years. After his outstanding translation, many classical Chinese poems were transformed into perfect English rhymes.

From the *300 Tang poems* translated by Xu Yuanchong, five poems were selected: *A Tranquil Night; A Spring Morning; Song of the Parting Son; The Flower in the Haze; The Golden Dress.*

The five poems as a creative theme for jewelry creation. To test the effectiveness of the obtained jewelry narrative model, the practice will use it as an approach to transform the narrative of Tang poems into contemporary jewelry. And the making of jewelry by the researcher in self-studio and using the process of work. In the end, five series of contemporary narrative jewelry will be created in several rounds of practice.

3.3.3 Approach: The Jewelry Narrative Model

The researcher will use the obtained Jewelry Narrative Model as the creation approach to make the Tang poetry themed contemporary narrative jewelry pieces.

3.3.4 Purpose: Test the JNM Applicable on Jewelry Creation

The purpose of this method is to test the effectiveness and applicability of the Jewelry Narrative Model in the creation of contemporary narrative jewelry themed around Tang poetry. By testing the model, the researcher aims to determine its utility in transforming narrative topics, imagery, and artistic language from Tang poetry into tangible, wearable narrative jewelry pieces.

3.3.5 Mode: Studio Creation; Technical Support & Assistance

All the jewelry works will made by the researcher in own studio. Utilize the studio setting to experiment with materials, tools, and techniques in a hands-on

environment. Seek assistance with technical aspects of jewelry making, such as CAD design, 3D printing, and advanced fabrication techniques. This support will ensure precision and enhance the quality of the final pieces

3.4 Survey Method for Verifying the Effect of JNM

To verify the effect of the Jewelry Narrative Model, the researcher designs a survey method that involves both semi-structured interviews and questionnaires. Here's a detailed plan for conducting this survey

3.4.1 Survey Objective

To evaluate the impact and effectiveness of the Jewelry Narrative Model on public perception and engagement at a jewelry exhibition.

3.4.2 Survey Questions

1. How does the Jewelry Narrative Model influence public perception of Tang poetry themed contemporary narrative jewelry exhibits?

2. What are the public's responses to Tang poetry themed contemporary narrative jewelry created using the Jewelry Narrative Model?

3. How effective is the Jewelry Narrative Model in enhancing the narrative in Tang poetry themed contemporary narrative jewelry?

3.4.3 Subject and Setting

1. Target Audience: Random public audiences who view the exhibition

2. Setting: Public exhibition areas in county-level or higher cities in China with a population of at least 300,000.

3.4.4 Survey Method

1. Semi-structured Interview

2. Questionnaires

3.4.5 Steps of Survey

3.4.5.1 Preparation

1. Exhibition Setup: Ensure the exhibition incorporates jewelry pieces created using the Jewelry Narrative Model. Design the exhibition to highlight narratives associated with each piece.
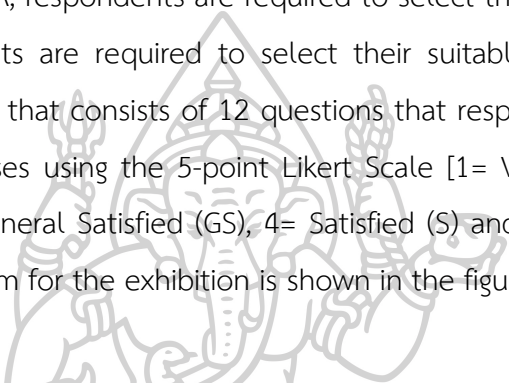
2. Recruitment: Randomly select participants from the audience attending the exhibition. Aim for a diverse demographic to ensure varied responses.

3.4.5.2 Questionnaire Survey

Questionnaire surveys are an effective way of quantifying data from sample groups and testing opinions or preferences. This method can be used to broaden the range of opinions and emotions with a given budget. These numbers are arbitrary, but at least provide a directional method of measuring intensity (Rattray & Jones, 2007). An instrument designed with a Likert scale provides respondents with statements or questions. They respond to each statement or question based on consensus or preference continuity and this continuity between extremes, such as important or not important. The fixed response items of these two questionnaires use a Likert scale (particularly important, not important, generally important, important, very important.) to check participants' agreement with specific statements. The steps of designing the questionnaires.

1. Introduction Section: Briefly explain the purpose of the survey and assure respondents of their anonymity and the confidentiality of their responses.

2. To make the results as accurate as possible, the participants were informed at the beginning of the interview and questionnaire that the purpose of this survey a how the results will contribute to the findings in this research. They were also informed that the interview and questionnaire are anonymous, so they could answer the questions as honestly and objectively as possible.

3. Demographic Information: Collect basic demographic information (age, gender, occupation, etc.).

Experience and Perception: The questionnaire designed for this survey was enclosed with a cover letter mentioning he intention of the survey, information on the research subjects and the privacy and confidential understanding of respondents. The cover letter is required to lead the questionnaire used in survey to provide essential information and required response to respondents. Then it is followed with the main content of the questionnaire; there are 12 questions in total that are divided into 2 sections. The section A is respondent profile that consists of 4 questions. In section A, respondents are required to select their suitable choices. The section B, respondents are required to select their suitable choices. Section C is Consumer Perception that consists of 12 questions that respondents are required to indicate their responses using the 5-point Likert Scale [1= Very dissatisfied (VD), 2= dissatisfied (D), 3= General Satisfied (GS), 4= Satisfied (S) and 5= Very Satisfied (VS)]. The questionnaire form for the exhibition is shown in the figure 61 & 62:

Exhibition Questionnaire

This is a questionnaire from the Ph.D. research project of Silpakorn University. The purpose is to understand the satisfaction of "Tang poetry themed contemporary narrative jewelry". This questionnaire is anonymous, and all data is only used for statistical analysis, so please feel free to fill it in. There is no right or wrong question selection, please fill in according to your actual situation. The statistical results of the jewelry works will be of great reference value to my current and future works. Thank you for your participation and support!

1. Gender:
☐ Male   ☐ Female

2. Age:
☐ Under 25   ☐ 26~40   ☐ 40~55   ☐ Over 55

3. Education Level:
☐ High School and Below   ☐ Bachelor and Above

4. Occupation
☐ Government personnel   ☐ Enterprise personnel
☐ Student   ☐ self-employed   ☐ Retiree
☐ Others_____

Figure 61 Section A of Questionnaire

Source: Yi Yang, 2023

Serial Number	Evaluation Content	Satisfaction				
		1	2	3	4	5
1	The transformation of the narrative concept of Tang poems to jewelry works					
2	The material of the jewelry fits the narrative theme					
3	The interactive way of the jewelry enriches the narrative content					
4	The way of jewelry display facilitates the narrative experience					
5	The text offers help in interpreting with jewelry narrative content					
6	Narrative jewelry works enrich the way of inheriting Tang poetry culture					
7	Material					
8	Color					
9	Form					
10	Interactive Mode					
11	Display Way					
12	Text Annotation					

Figure 62 Section B of Questionnaire

Source: Yi Yang, 2023

3.4.5.3 Semi-structured Interview Survey

A semi-structured interview is a qualitative research method that combines a predetermined set of open-ended questions (questions that prompt discussion) with the opportunity for the interviewer to explore certain topics or answers further. A semi-structured interview is also referred to as a 'conversation with a purpose' (Burgess, 2002). Semi-structured interviews are a good way of covering a range of topics and ensuring that important information is not overlooked in a one-to-one interview. They are an effective way of obtaining reliable, comparable qualitative data with different participants, even when different

interviewers are used. The depth of discussion that interviews allow can provide new perspectives and understanding of the topic at hand. The interview format of the exhibition is shown in Figure:

Semi-structured Interview

Date: January 14-15, 2024
Location: Lai An Culture and Art Center, Chuzhou, Anhui, China
Interviewees: Random public audience
Interview Objective: To evaluate the public feedback of "Tang poetry themed contemporary narrative jewelry".

Interview Background: Survey of the Ph.D. research project of the Silpakorn University.

Prologue: This is a semi-structured interview of the Ph.D. research project of the Silpakorn University. The purpose is to evaluate the public feedback of "Tang poetry themed contemporary narrative jewelry".

Purpose: This semi-structure interview will be recorded, and all data is only used for statistical analysis, so please feel free to talk. There is no right or wrong answer, please express in according to your actual situation. The statistical results of the jewelry works will be of great reference value to my current and future works. Thank you for your participation and support!

Figure 63 Introduction Part of Semi-Structured Interview

Source: Yi Yang, 2023

Interview Record Form

Gender		Age	
Occupation		Education	

Interview Question	Interview Record
1. Through the narrative jewelry works, can you very well understand the narrative content of Tang poetry as the theme?	
2. What factors of the narrative jewelry works help you to better understand the narrative theme and content?	
3. Do you like the narrative presentation method with jewelry as the carrier?	
4. What do you think of the display ways and interactive model of the jewelry?	
5. Which series of narrative jewelry are you most interested in? why?	
6. Does the wearing and interaction between other viewers and the jewelry in the exhibition enrich and promote your interpretation of the narrative in the jewelry works?	

Figure 64 Questions of Semi-Structured Interview

Source: Yi Yang, 2023

Chapter 4 Results

This chapter is divided into three parts:

In the first part of this study, a systematic, historical timeline of literature review was conducted to define the contemporary narrative jewelry. It has already been completed in section 2.1. In section 2.1, through a historical literature review, the construction of a narrative jewelry model to understand the relationships between the elements of the narrative through the method of theoretical deduction.

The second part of the study is based on the developed Jewelry Narrative Model and serves the practical implementation of the Tang Poetry series in contemporary narrative jewelry.

The third part of the study is the results of the effective evaluation of Jewelry Narrative Model.

4.1 Results of the Theoretical Deduction

The researcher deducts the Jewelry Narrative Model based on the research result of narrative theory in section 2.2 of chapter 2. The theoretical deduction takes the literature narrative from Seymour Chatman as the theoretical basis, and the Tang poetry as the theme to get the Jewelry Narrative Model.

The theoretical deduction result is shown in the following figure of diagram:
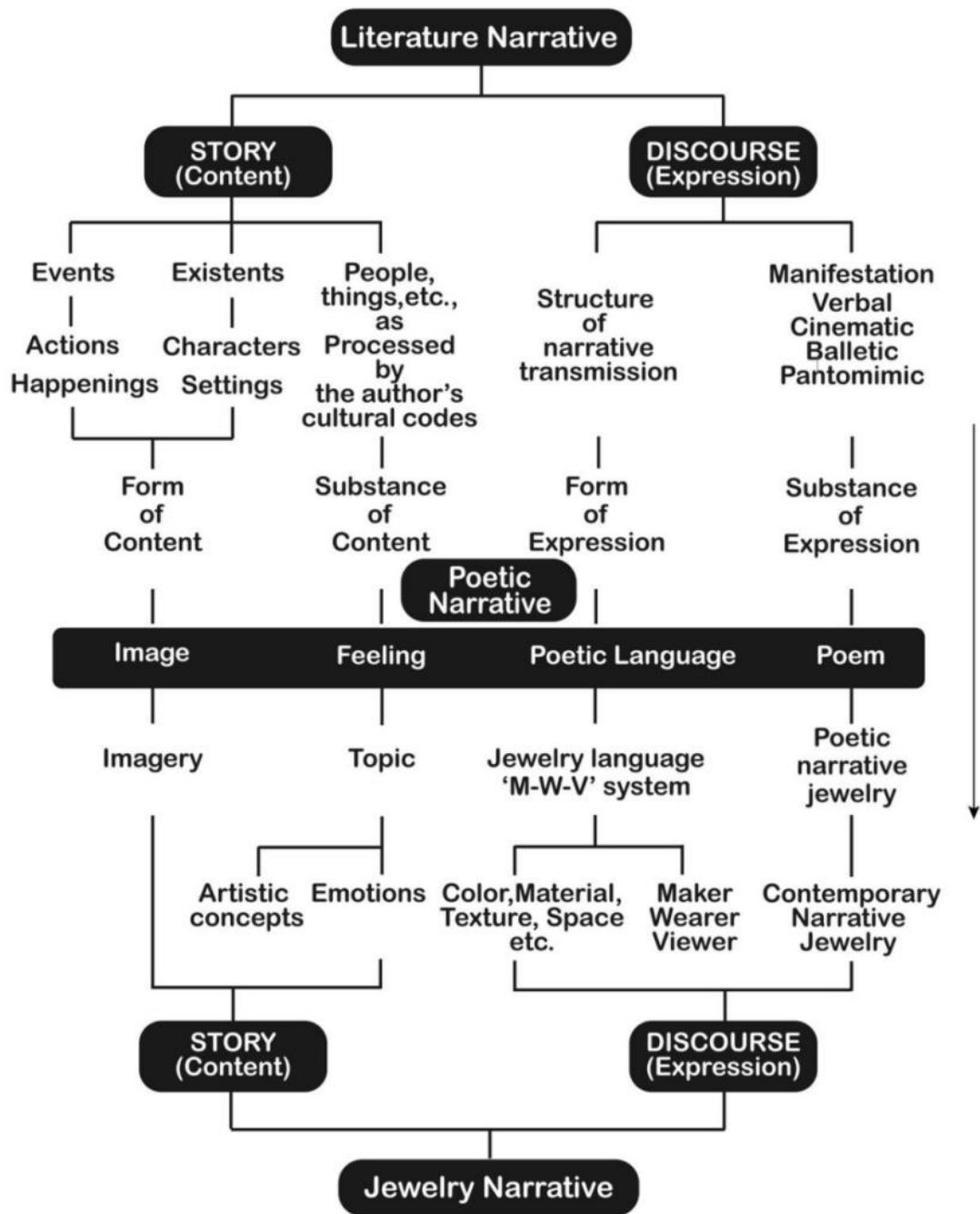
Figure 65 The Jewelry Narrative Model (JNM)

Source: Yi Yang, 2023

4.2 Results of Practice

In the production of contemporary narrative jewelry, this study uses Tang poetry as a creative theme. The obtained Jewelry Narrative Model as an approach to transform the narrative from Tang poetry into contemporary narrative jewelry creations.

The 5 poems were selected from 300 Tang poems translated by Xu Yuanchong: A Tranquil Night; A Spring Morning; The Song of the Parting Son; The Flower in the Haze; The Golden Dress. The practical process is divided into two main steps: the first step is the transformation of the narrative theme, images and jewelry language through the Jewelry Narrative Model; the second step is the creation process including the sketches, 3D models, lost wax casting, soldering and polishing, etc.

4.2.1 A Tranquil Night

静夜思

李白

床前明月光，疑是地上霜。
举头望明月，低头思故乡。
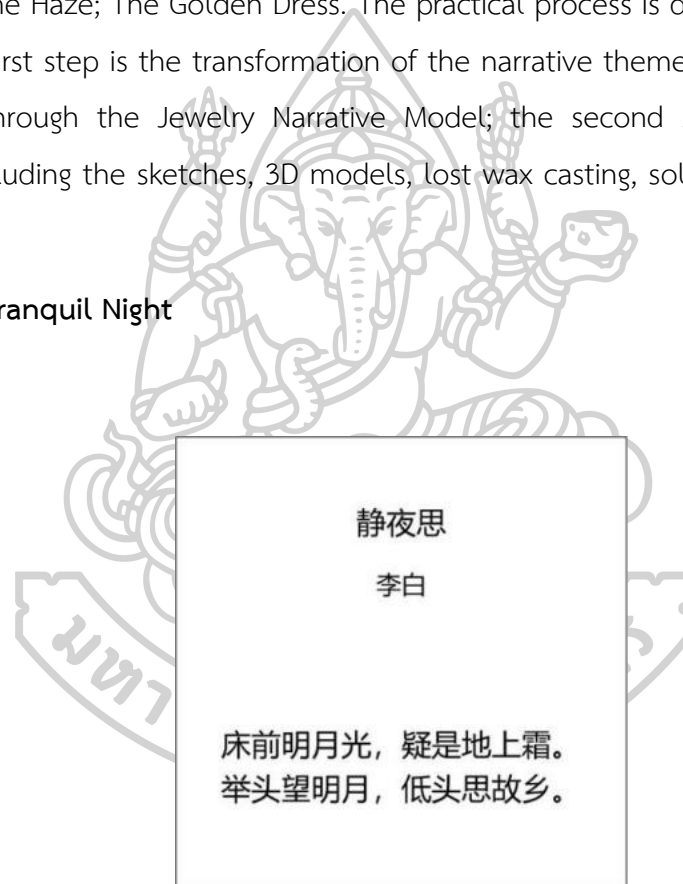
Figure 66 *A Tranquil Night*, Chinese version

Source: Yi Yang, 2023

A Tranquil Night

Li Bai

A bed, I see a silver light,

I wonder if it's frost aground.

Looking up, I find the moon bright;

Bowing, in homesickness I'm drowned.
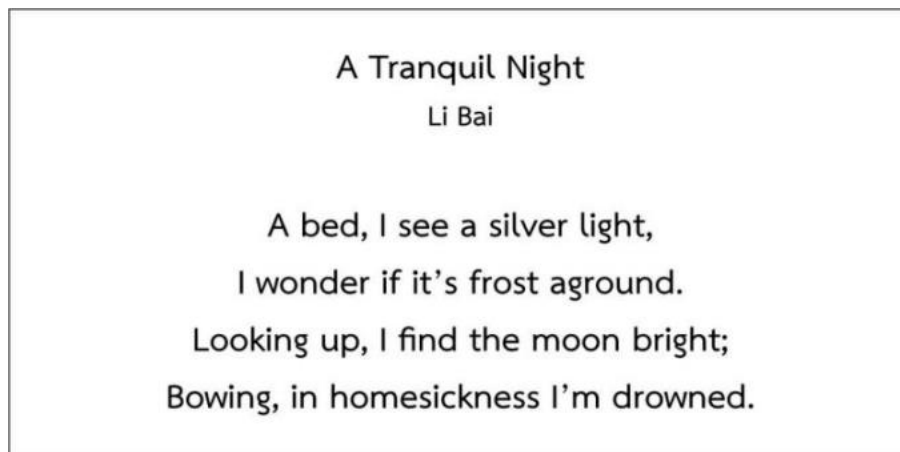
Figure 67 *A Tranquil Night*, English version

Source: Yi Yang, 2023

The concept of this poem: "A Tranquil Night" by the Tang Dynasty poet Li Bai is unsurpassed when it comes to combining a feeling of homesickness with the sight of the moon. In China, anyone who can read probably knows this 20-character poem by heart. It is one of the first poems that Chinese primary school students learn when they start studying classical Chinese (CGTN, 2022). This is not to say that it is the best poem, but it is one of the most classic textbook examples of Chinese poetry. In this poem, the message of homesickness is conveyed in a few lines.

From the first line, one can imagine the narrator sitting on a bed to enjoy the landscape outside the window. Could it be early evening or late night? Something was keeping the narrator from sleeping. Wide awake and wide-eyed, he realizes that light is penetrating the dark room and forming a pool in front of the bed. According to the research, Li Bai authored the poem on an autumn night. The second line indicates that it must have been a cold night, with no frost to be observed in the house. Either the narrator of the poem is asking a rhetorical question by drawing a comparison between the pool of white light and the silvery glow of a frosty landscape. Or the narrator thought he saw frost on the ground for a second, and perhaps the frost reminds him of the frost-covered fields from his childhood memories. The gaze might admit that the source of the bright and white pool in front of his bed is the moon itself. It must have been a clear night, with the moon

shining powerfully. This is usually the case on particularly dark full moon nights and often in October, when the most fascinating and largest moon can be observed due to its position in relation to the sun and the earth. In the last line, we discover the cause of the narrator's pensiveness and sleeplessness. Homesickness. But how does the moon cause this feeling of longing for home and loved ones? In China, the round shape of the full moon symbolizes reunion and reunion with family. The narrator can no longer bear the sight of the round moon. It reminds him or her of the people and places from which he or she is separated. In mourning, with his head bowed, the narrator is overwhelmed by grief and longing.

4.2.1.1 Transform *A Tranquil Night* by the JNM
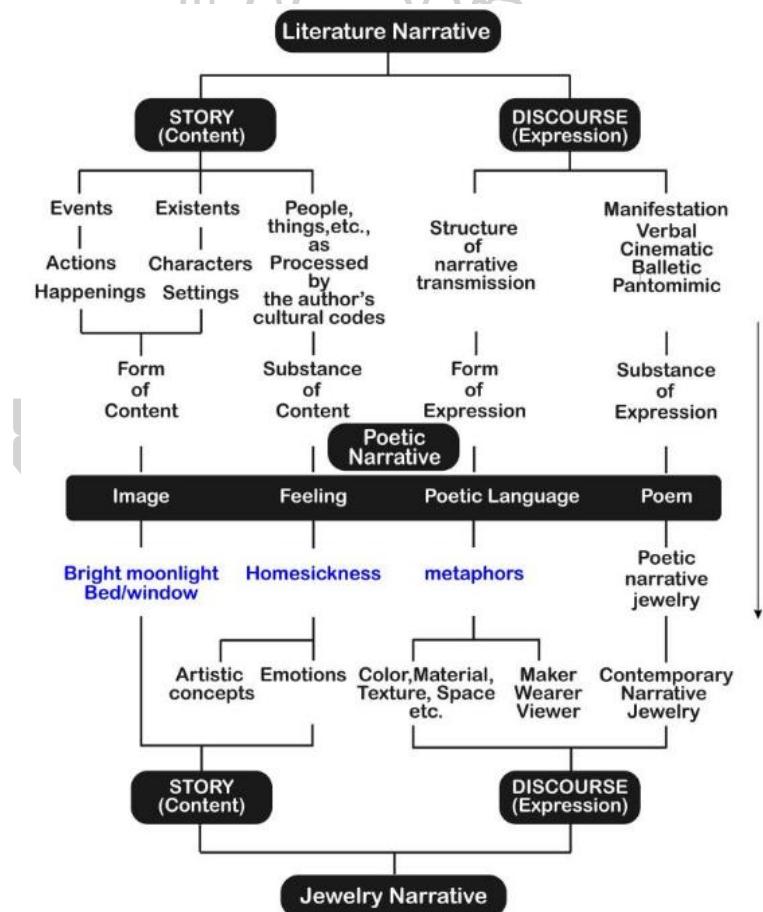
Figure 68 Transform *A Tranquil Night* by the JNM

Source: Yi Yang, 2023

Narratives in *A Tranquil Night*	
Poetry Narrative	This well-known poem by Li Bai consists of a series of real and imaginary equations. "Sliver light" is equated with "frost ground" by the copula "is"". In China, the round shape of the full moon stands for union and family reunion. The narrator can no longer bear the sight of the round moon. It reminds him or her of the people and places from which he or she is separated. In grief, with his head bowed, the narrator is drowned in sorrow and longing.
Jewelry narrative	In this poem, "bed" is synonymous with the Chinese word "window". The researcher uses the principle of the abyss mirror to create the infinite expansion of illusion in the window frame, so that people staring at the "moonlight" are drowning in the endless abyss.

Table 9 Narratives in *A Tranquil Night*
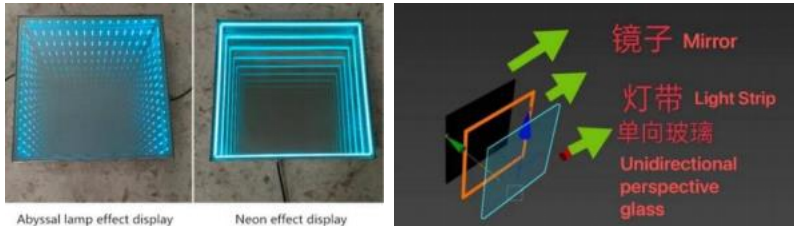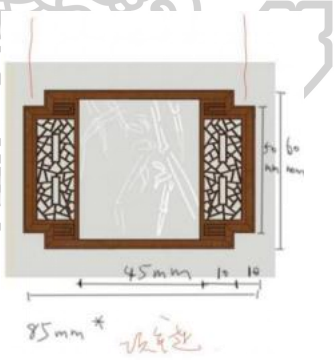
Source: Yi Yang, 2023

4.2.1.2 "Silver Light Abyss" Series Creation Process

"Silver Light Abyss" is inspired by the structure of the window lattice in traditional Chinese architecture. According to the principle of the abyss mirror to create the infinite expansion of the illusion in the window lattice, so that the people staring at the jewelry are drowning in the endless "Silver Light Abyss".

"Silver Light Abyss" series creation process	
1. Design Elements	1.1 Window lattice in traditional Chinese architecture 1.2 The moon causes feelings of homesickness in Chinese ideology

	1.3 Abyssal mirror effects and Abyssal Mirror Model
2. Sketches	2.1 'Silver Light Abyss' series, necklace 1 2.2 'Silver Light Abyss' series, necklace 2 2.3 'Silver Light Abyss' series, ring sketch

3. 3D Models	3.1 'Silver Light Abyss' series, necklace 1 3.2 'Silver Light Abyss' series, necklace 2
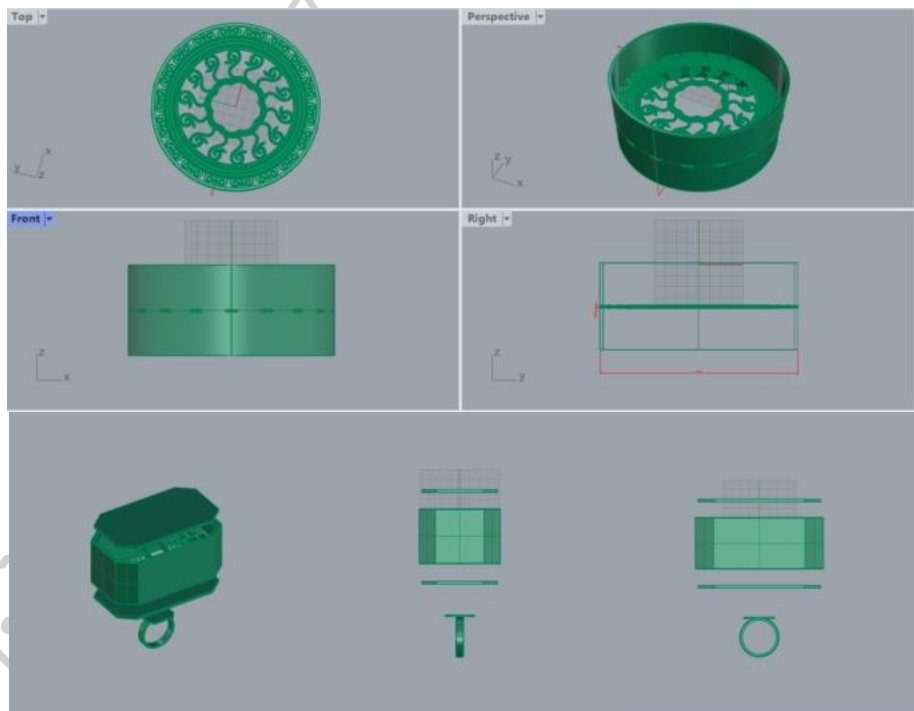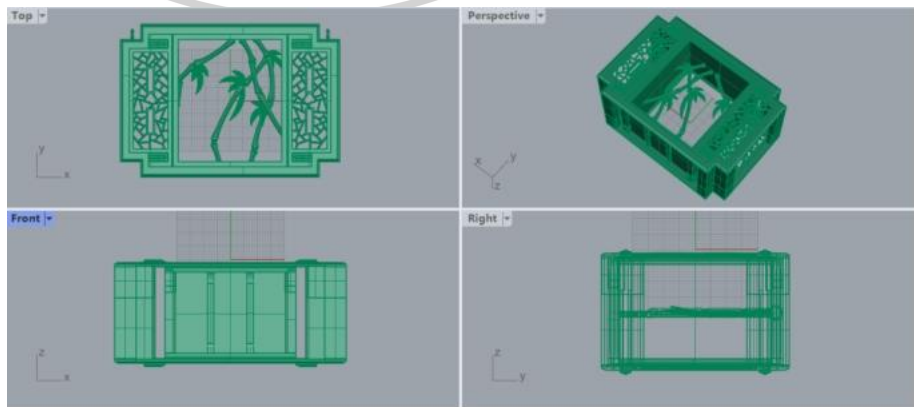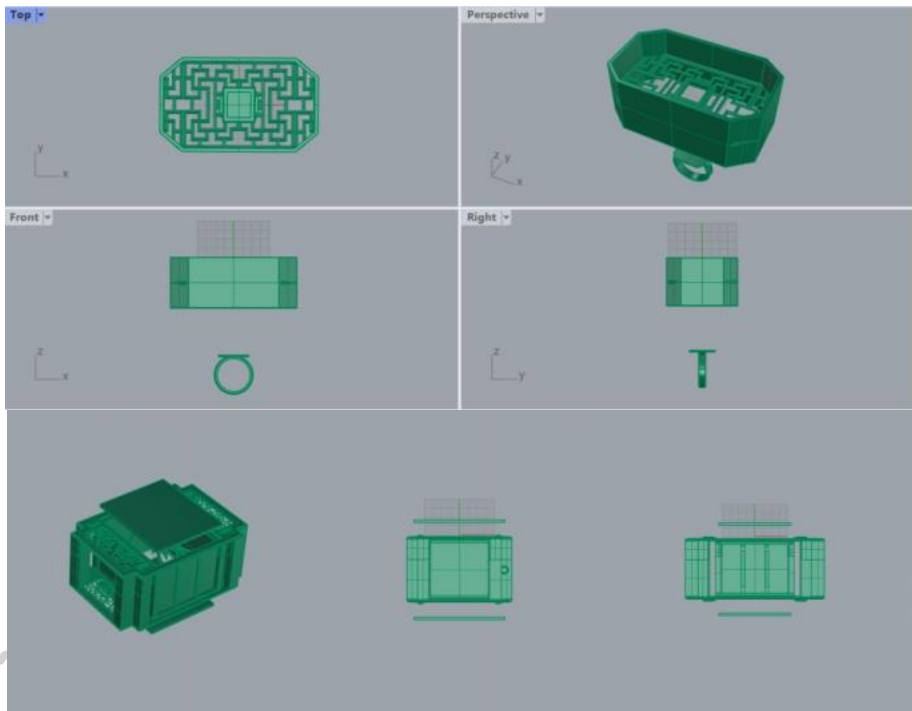
	3.3 'Silver Light Abyss' series, ring
4. Wax Casting And Polishing	4.1 Wax Casting 4.2 Polishing

| 5. Adding mirrors and light strips process | |
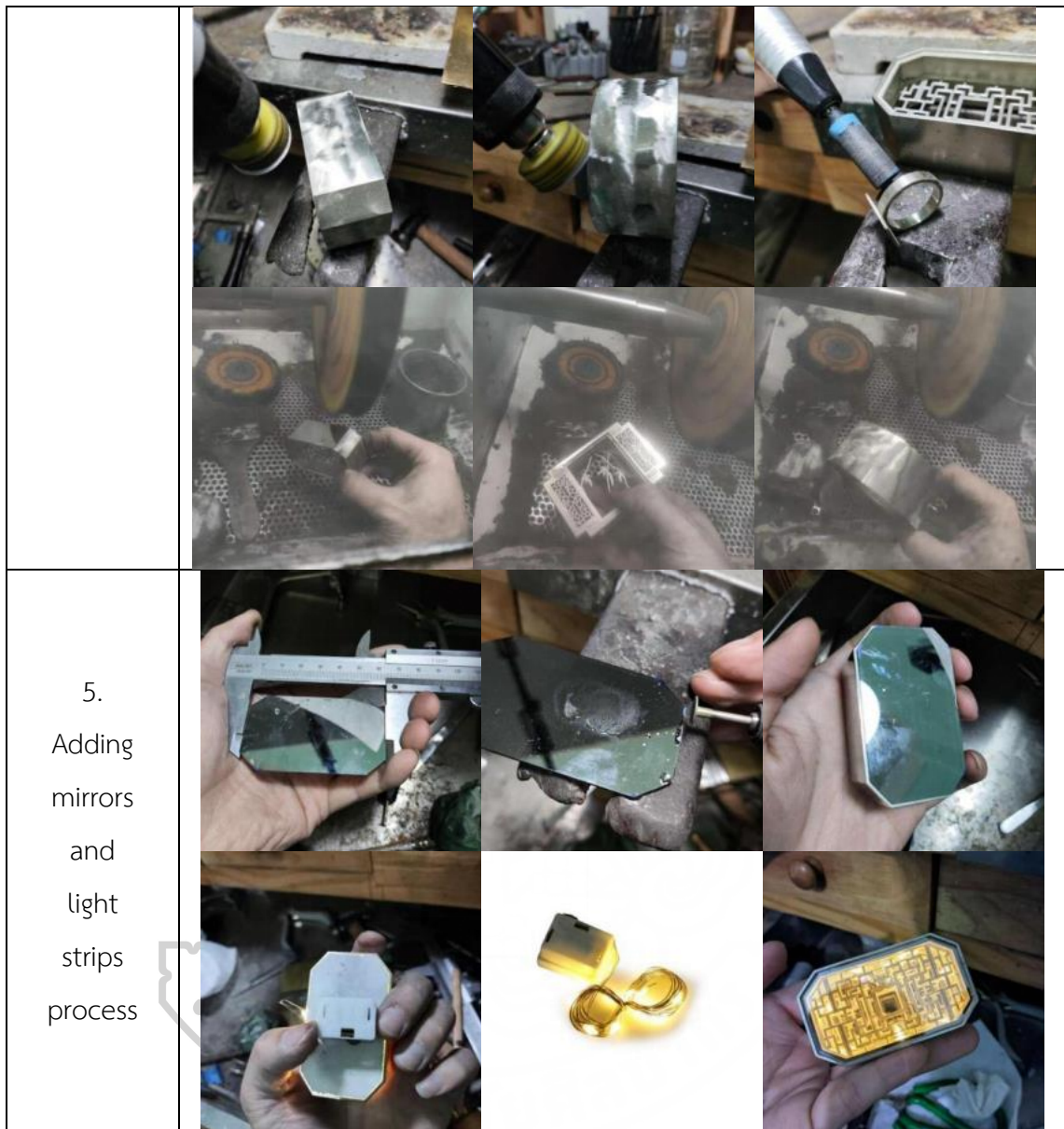
Table 10 "Silver Light Abyss" Series Creation Process

Source: Yi Yang, 2023

4.2.1.3 "Silver Light Abyss" Series Photography

"Silver Light Abyss" series
Necklace 1
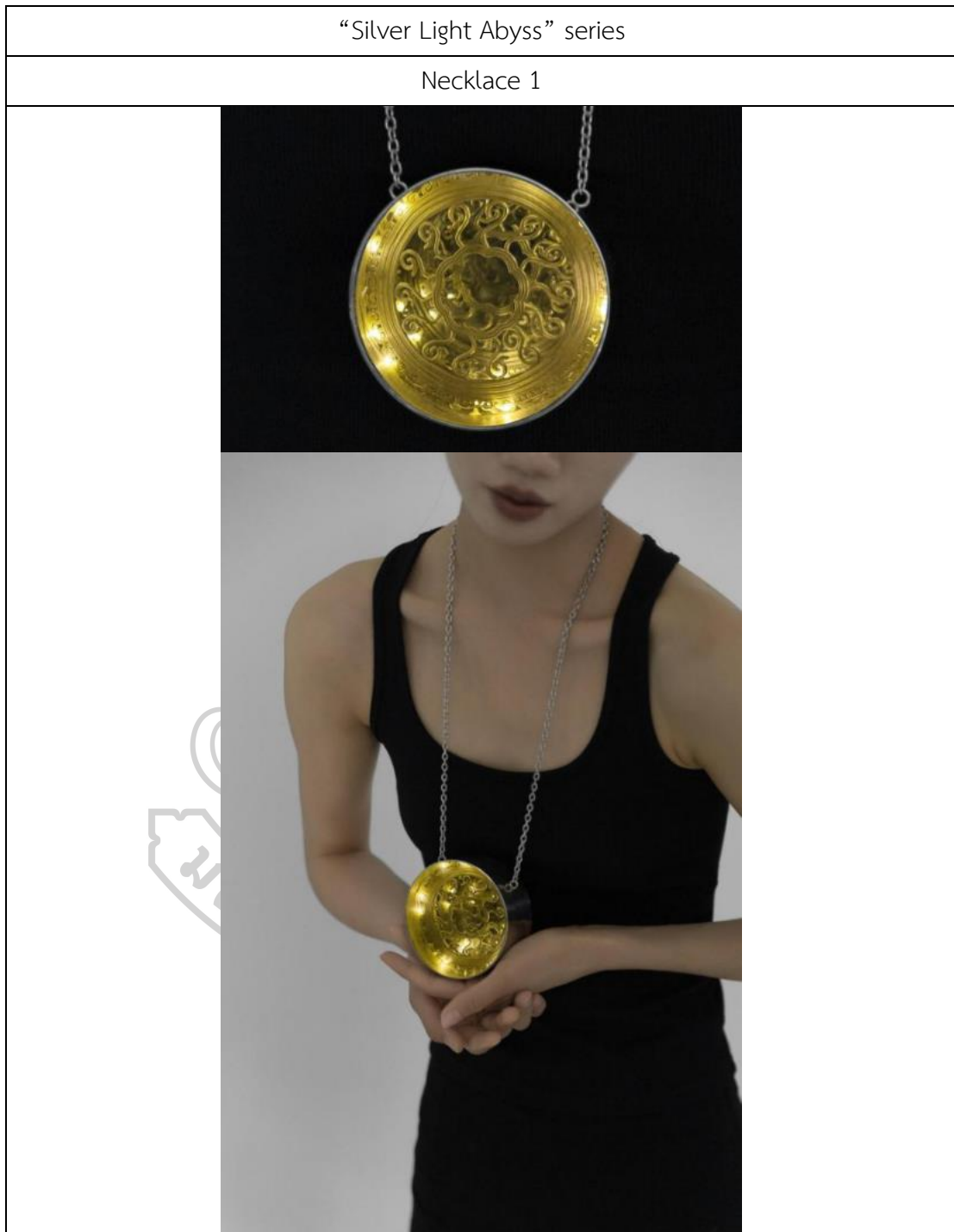
Table 11 "Silver Light Abyss" Series, Necklace 1 Photos

Source: Yi Yang, 2024

"Silver Light Abyss" series
Necklace 2
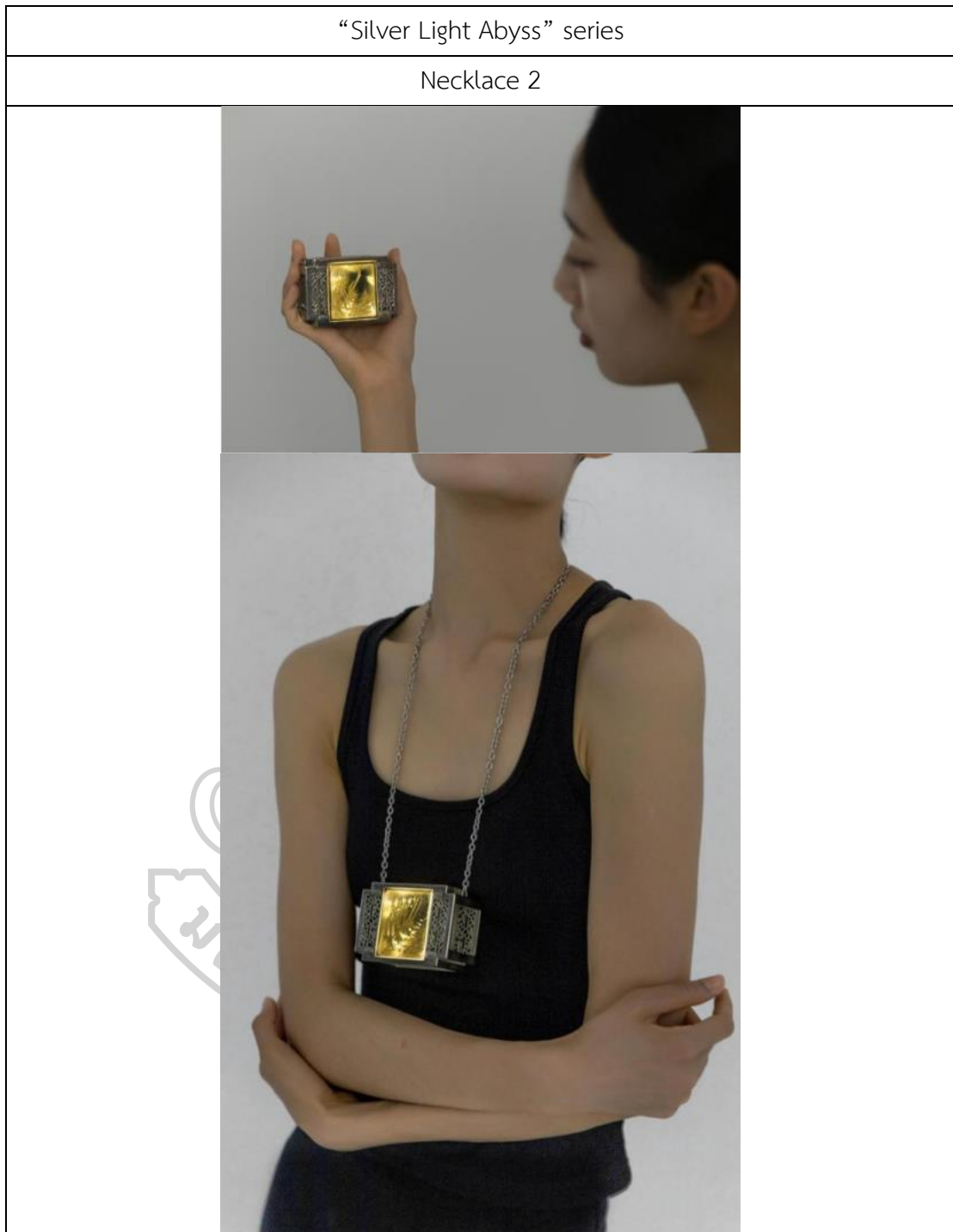
Table 12 "Silver Light Abyss" Series, Necklace 2 Photos

Source: Yi Yang, 2024

"Silver Light Abyss" series
Ring
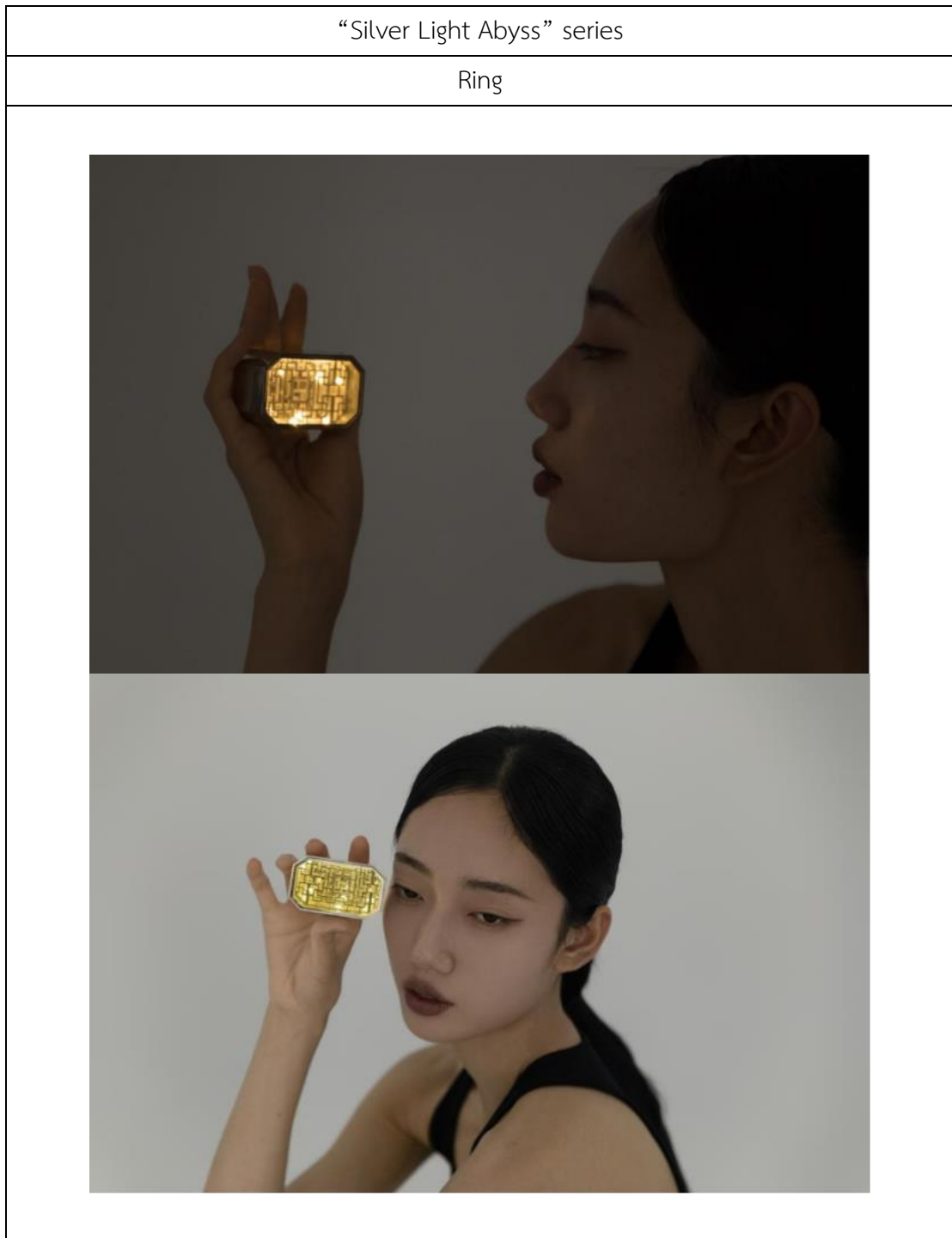
Table 13 "Silver Light Abyss" Series, Ring Photos

Source: Yi Yang, 2024

4.2.2 A Spring Morning

春晓

孟浩然

春眠不觉晓，处处闻啼鸟。
夜来风雨声，花落知多少。
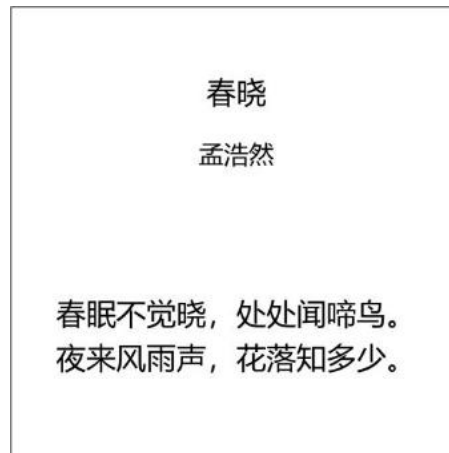
Figure 69 *A Spring Morning*, Chinese Version

Source: Yi Yang, 2023

A Spring Morning

Meng Haoran

This morn of spring in bed I ' m lying,

Not woke up till I hear birds crying.

After one night of wind and showers,

How many are the fallen flowers!
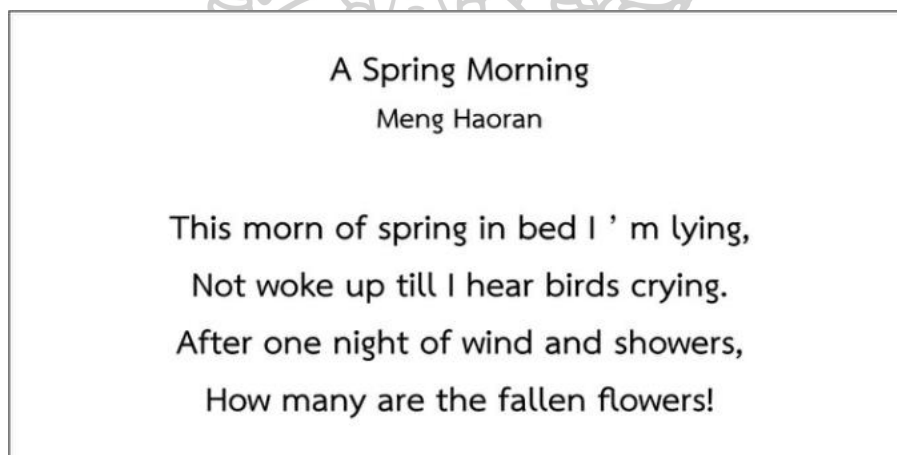
Figure 70 *A Spring Morning*, English Version

Source: Yi Yang, 2023

The concept of this poem: Meng Haoran's poems often depict quiet, solitary sceneries that stem from living his first forty years in relative isolation from the rest of society. Due to his reclusive lifestyle, he spent much of his time observing the natural world surrounding him. In this poem, he builds upon his observation of the natural balance of nature: every pleasant aspect of nature is accompanied by its bleak counterpart. The first two lines paint a bright spring morning filled with blooming life and the chirping of birds; however, the third line darkens this image

with the reference to the shadowy night, where the sound of the heavy rain and wind replaces that of the singing birds. Furthermore, the flourishing life mentioned in the first half of the poem, inferred from the lively songs of the birds, juxtaposes the decaying life — the fallen blossoms — in the latter portion of the poem. The fact that Meng offsets positive and negative forces demonstrate his belief that there are two sides to every situation.

4.2.2.1 Transform *A Spring Morning* by the JNM
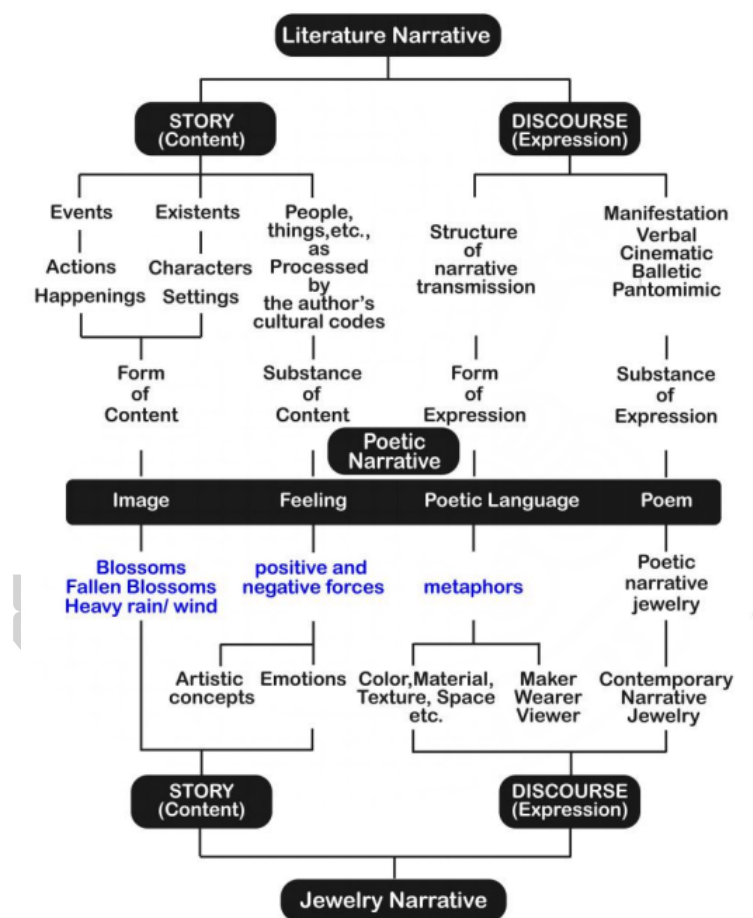
Figure 71 Transform *A Spring Morning* by the JNM

Source: Yi Yang, 2023

Narratives in *A Spring Morning*	
Poetry	The flourishing life mentioned in the first half of the poem,

Narrative	inferred from the lively songs of the birds, juxtaposes the decaying life — the fallen blossoms — in the latter portion of the poem. The fact that Meng offsets positive and negative forces demonstrate his belief that there are two sides to every situation.
Jewelry narrative	In this poem, the poet invests the emotions of "loving spring" and "cherishing spring" in the worries of falling flowers heard in the pitter-patter of spring rain. The creator utilizes the imagery of falling flowers as the primary element in the creation, manifesting both the states of "blossoming" and "falling" of the flowers. The three pieces of work are all composed of metal jewelry combined with a set of transparent acrylic ripples, embodying the fusion of jewelry and sculptural language. When audiences wear this piece of metal jewelry, it becomes the accessory, and the body experiences the soul of the work; when audiences take off this jewelry and place it on the acrylic ripples of water, they narrate a story of "rain hitting and flowers falling."

Table 14 Narratives in *A Spring Morning*

Source: Yi Yang, 2023

4.2.2.2 "A Spring Morning" Series Creation Process

"A Spring Morning" series creation process	
1. Design Elements	1.1 The fallen blossoms
2. Sketches	2.1 'A Spring Morning' series, bracelet
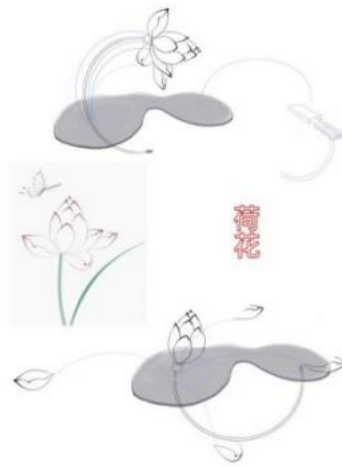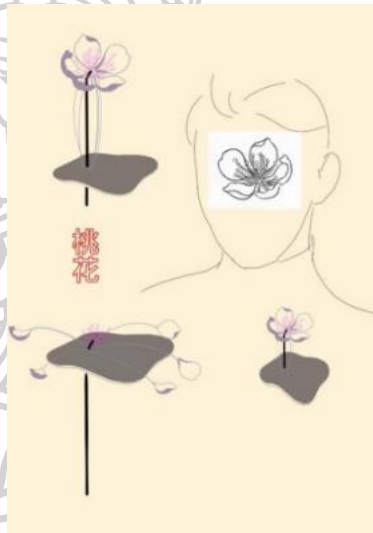
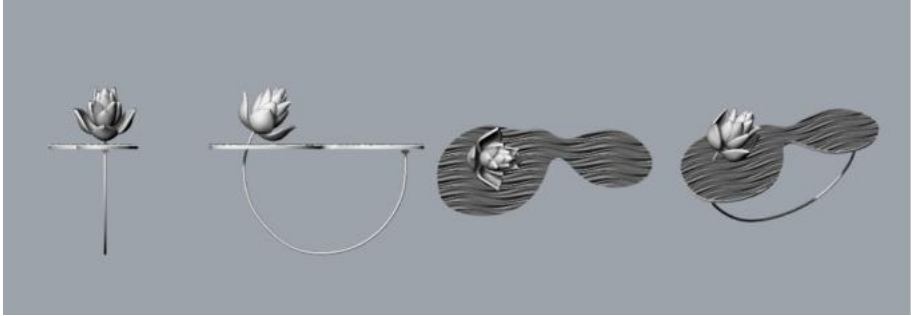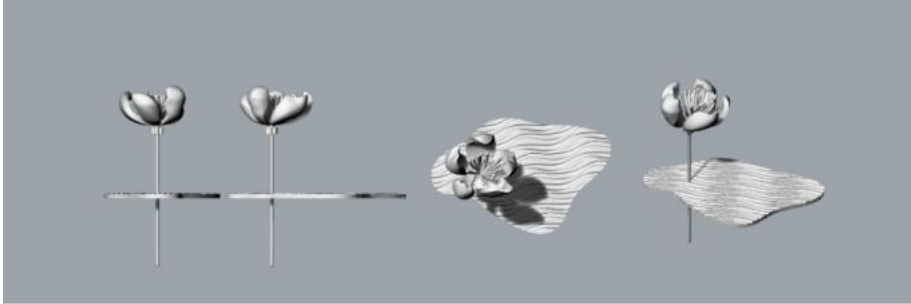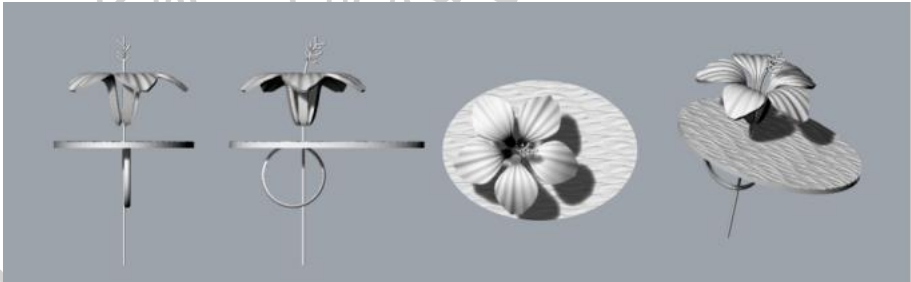|	
	  2.2 'A Spring Morning' series, brooch 2.3 'A Spring Morning' series, ring
3.	3.1 'A Spring Morning' series, bracelet

3D Models	
	3.2 'A Spring Morning' series, brooch
	3.3 'A Spring Morning' series, ring
	3.4 'A Spring Morning' series, water texture display table
4. Wax Casting And Soldering	4.1 'A Spring Morning' series, white brass models

	4.2 'A Spring Morning' series, soldering process

Table 15 "A Spring Morning" Series Creation Process

Source: Yi Yang, 2024

4.2.2.3 "A Spring Morning" Series Photography

"A Spring Morning" series
Bracelet

Table 16 "A Spring Morning" Series, Bracelet Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Bracelet on body
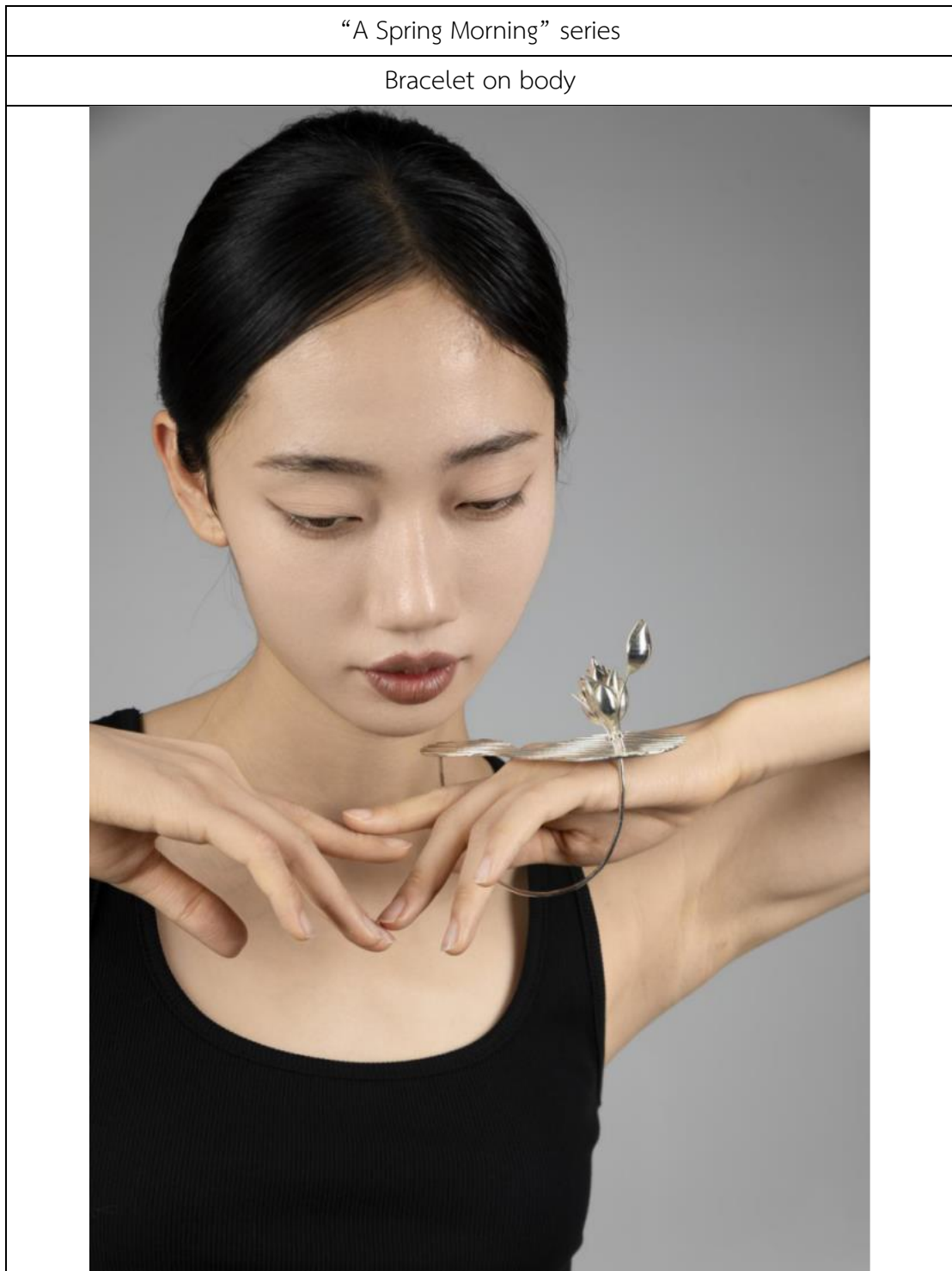
Table 17 "A Spring Morning" Series, Bracelet on Body Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Brooch

Table 18 "A Spring Morning" Series, Brooch Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Brooch on Body
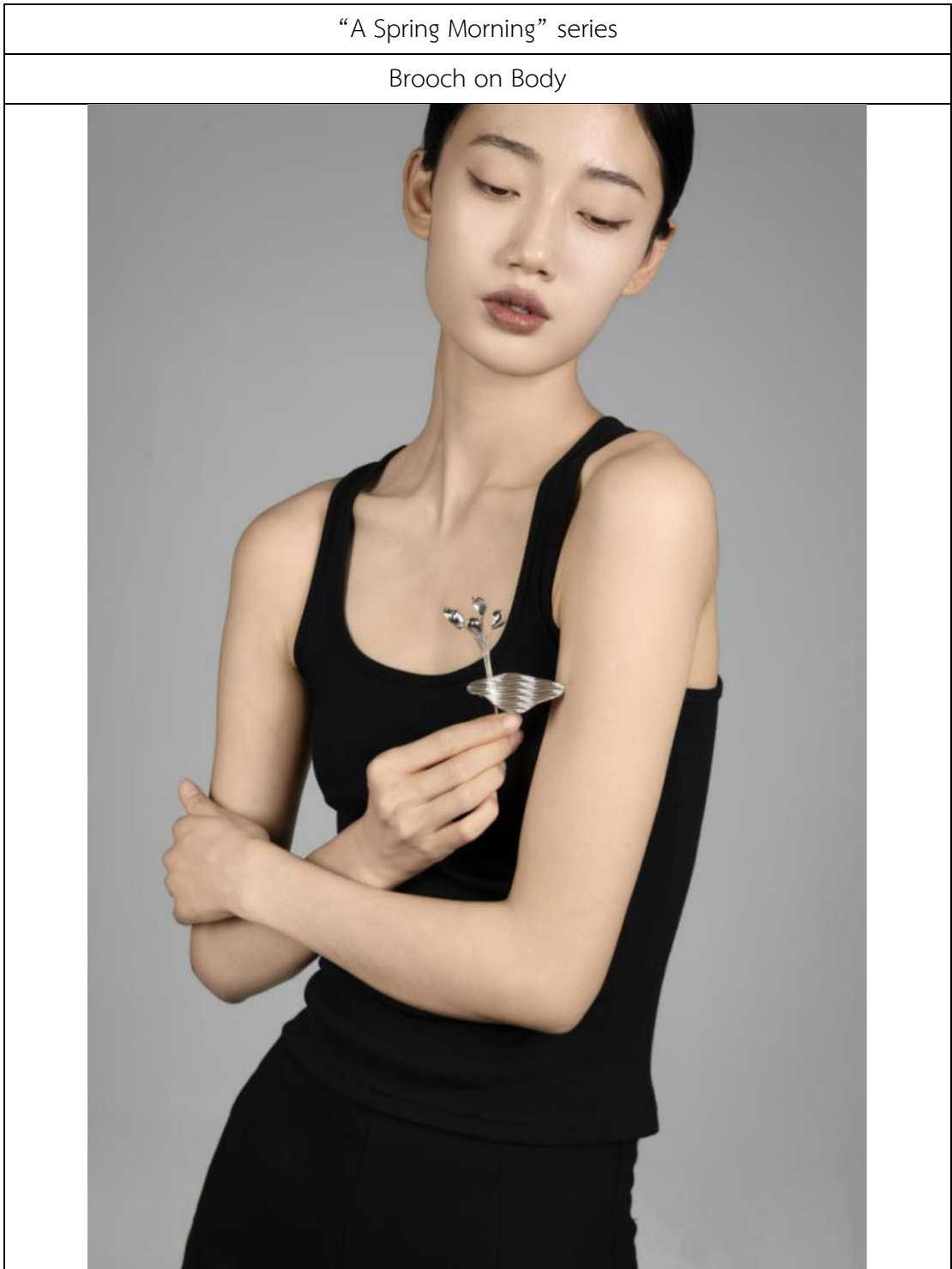
Table 19 "A Spring Morning" Series, Brooch on Body Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Ring
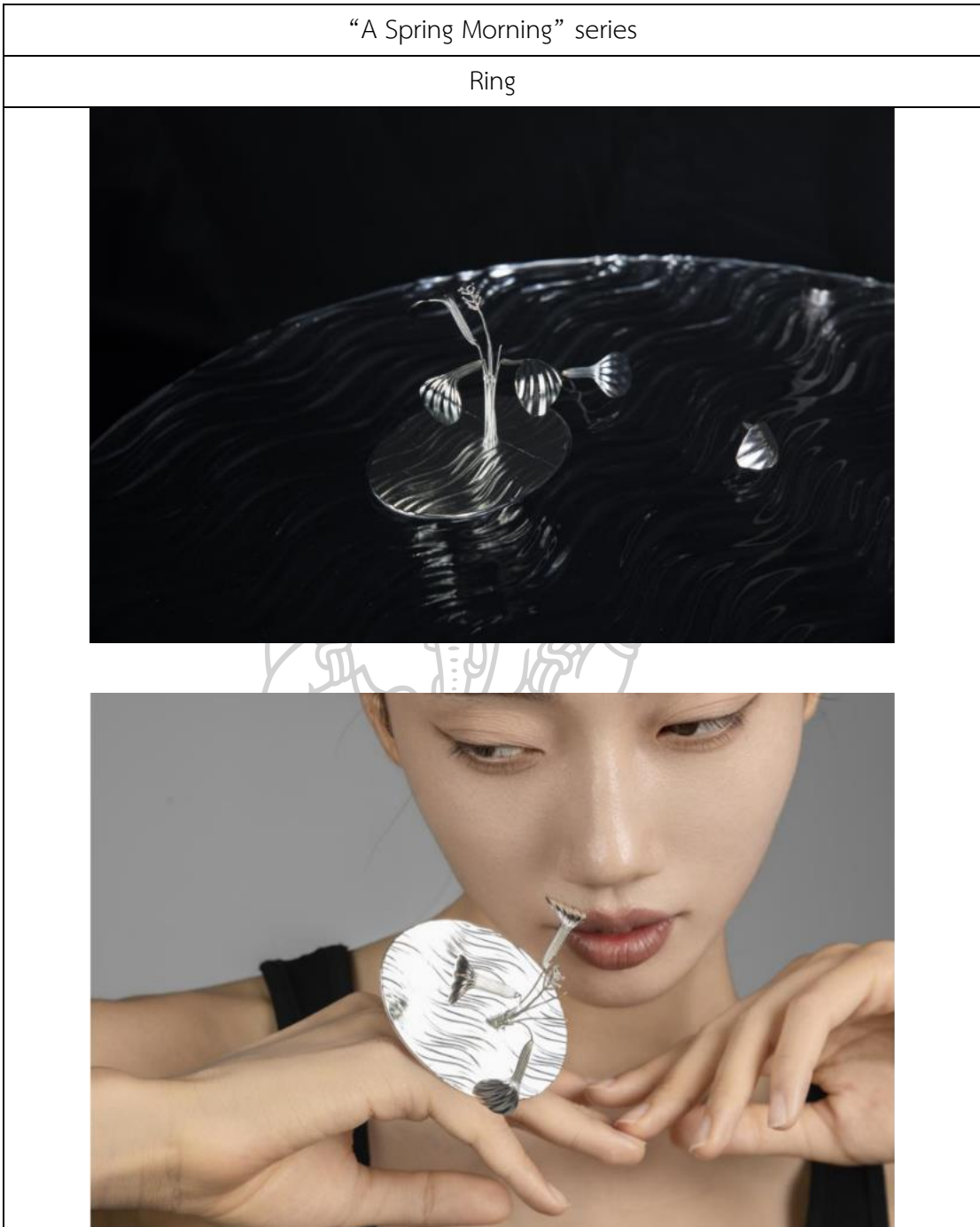
Table 20 "A Spring Morning" Series, Ring Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Ring on Body
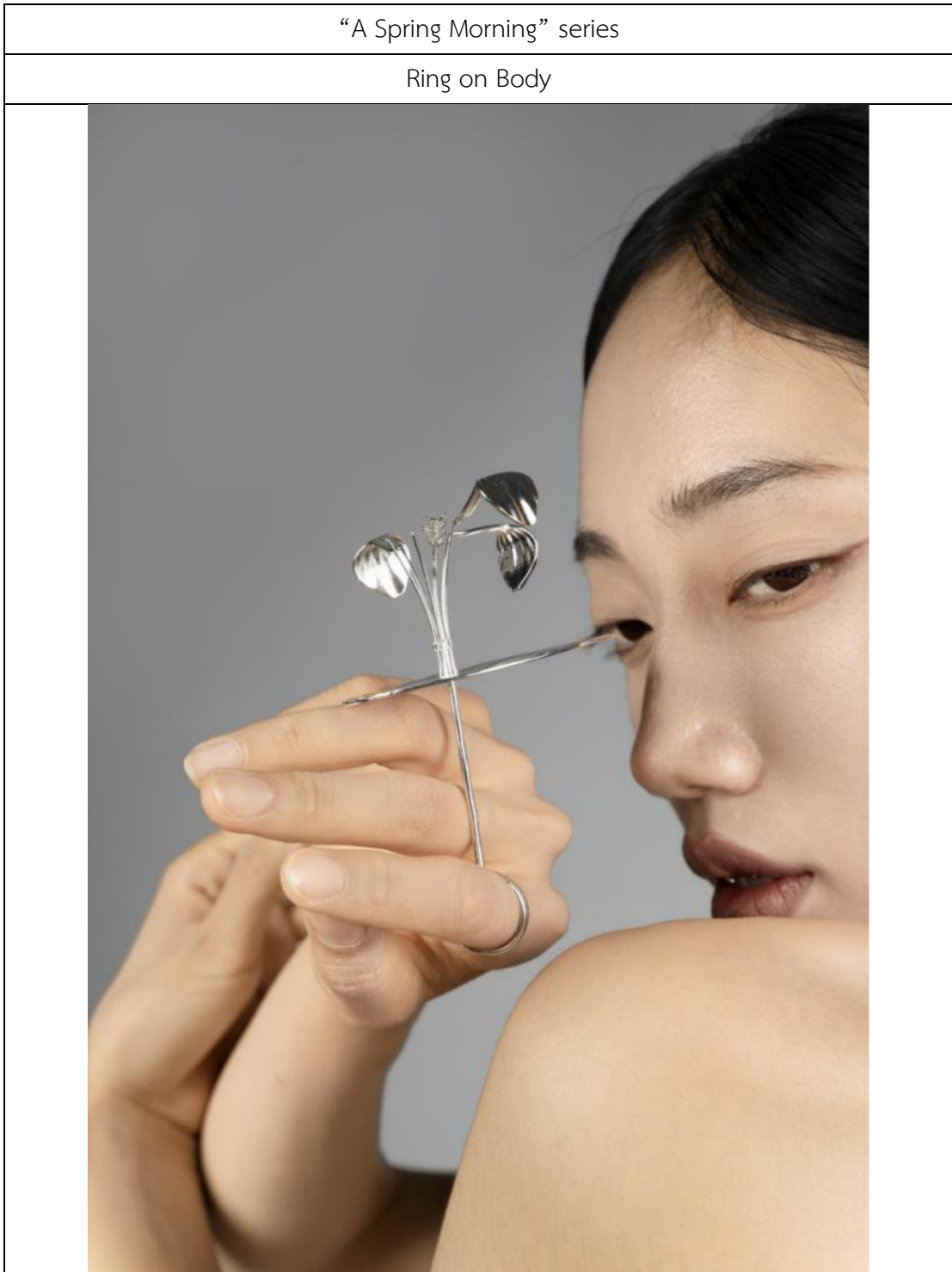
Table 21 "A Spring Morning" Series, Ring on Body Photos

Source: Yi Yang, 2024

"A Spring Morning" series
Display on water model

Table 22 "A Spring Morning" Series, Display on Water Model Photos
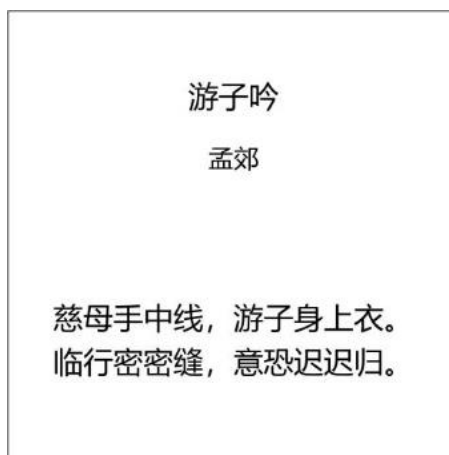
Source: Yi Yang, 2024

4.2.3 Song of the Parting Son

游子吟

孟郊

慈母手中线，游子身上衣。
临行密密缝，意恐迟迟归。

Figure 72 *Song of the Parting Son*, Chinese version

Source: Yi Yang, 2023

Song of the Parting Son

Meng Jiao

From the threads his loving mum weaves,
A gown, for parting son, is made.
Sown stitch by stitch before he leaves,
For fear his return be delayed.
Such kindness as young grass receives
From the warm sun can't be repaid.

Figure 73 *Song of the Parting Son*, English version

Source: Yi Yang, 2023

The concept of this poem: The poem "Song of the Parting Son" by the Tang Dynasty poet Meng Jiao is one of the classic poems about a mother's selfless love. The poem is about a mother sewing clothes for her son who is worried about his upcoming trip away from home. The poet uses two everyday objects, namely the thread and the dress, to compare the close relationship between mother and son, which vividly portrays the idea that they are bound to each other. The first two lines describe the details of the mother sewing clothes for her son before he leaves. Sewn

stitch by stitch means that she is afraid that her son's return will be delayed. There are no changes in the description of her labor, but the selfless love is portrayed through everyday details. As the most repeated lines in the poem, these two lines show the poet's love for his mother in a direct way. It is an ode to his mother, using the analogy that offspring are like grass, while mothers are like the warm sun in spring. It is hard for the children to reciprocate or match their mother's love. This metaphor shows the son's deepest gratitude and love for his mother. Chinese culture has always regarded filial loyalty as an important but fundamental merit of each generation.

4.2.3.1 Transform *Song of the Parting Son* by the JNM
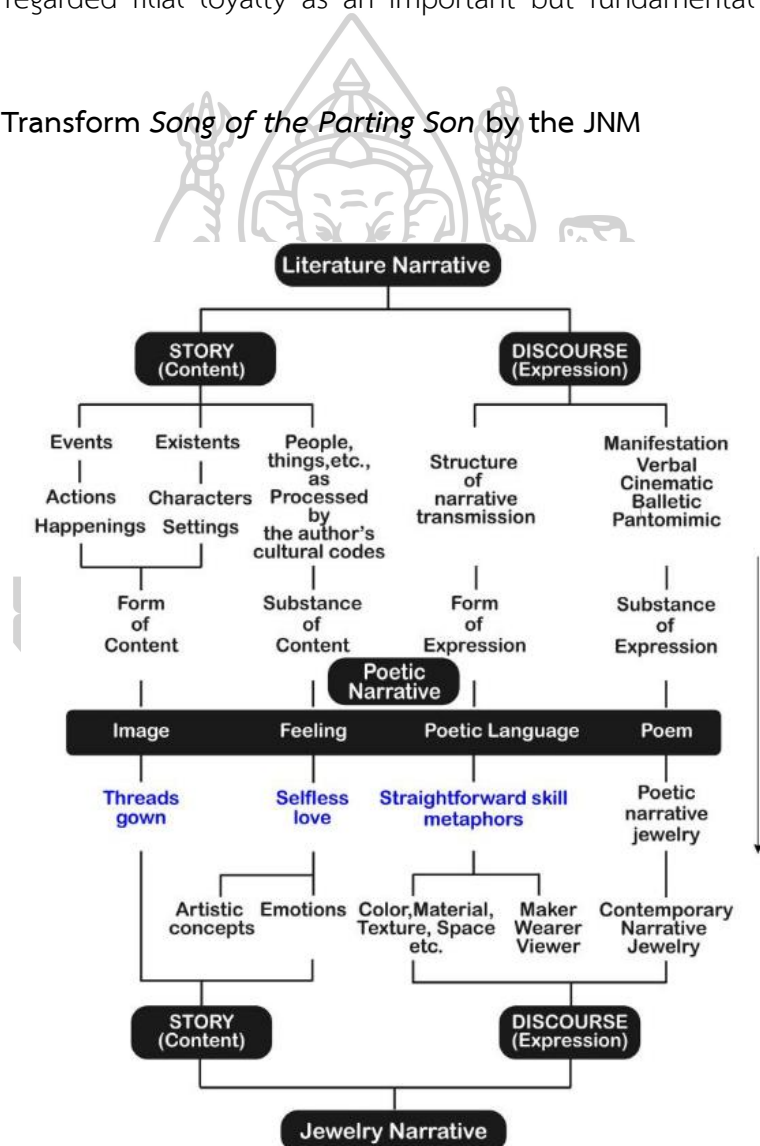
Figure 74 Transform *Song of the Parting Son* by the JNM

Source: Yi Yang, 2023

Narratives in *Song of the Parting Son*	
Poetry Narrative	This is simply a poem about a son who is about to travel, his mother's love for him, and his feelings of filial piety towards his mother. The poet uses two everyday objects, namely the thread and the dress, to compare the close relationship between mother and son, which vividly portrays the idea that they are bound to each other.
Jewelry narrative	Traditional patterns on Chinese historical costumes are characterized by unique and aesthetically pleasing designs, embodying both ingenuity and sincere emotional expression. Drawing from the creator's extensive overseas study experiences, this artistic endeavor utilizes velvet strips made primarily from silk thread to blend auspicious patterns from traditional garments with the concept of seals, resulting in narrative jewelry creations. The densely stitched silk threads symbolize a mother's love for her traveling child, while the passport stamps from each journey record the traveler's footsteps. Each stamp, laden with auspicious patterns, represents the wearer's journey. The jewelry pieces serve as seals, imprinting traditional Chinese costume patterns onto fabric or rice paper, allowing viewers to interact by wearing them with pins.

Table 23 Narratives in *Song of the Parting Son*

Source: Yi Yang's Table, 2023

4.2.3.2 "Song of the Parting Son" Series Creation Process

"Song of the Parting Son" series creation process	
1. Design Elements	1.1 The traditional patterns on Tang cloth and seal

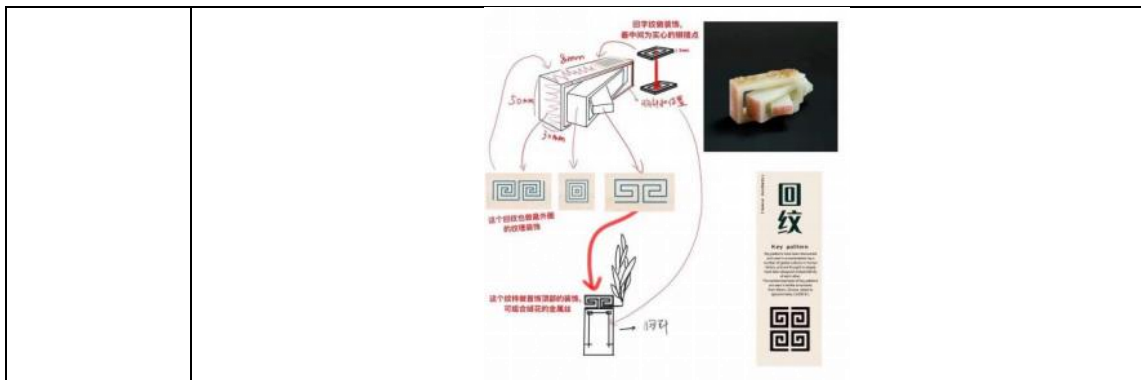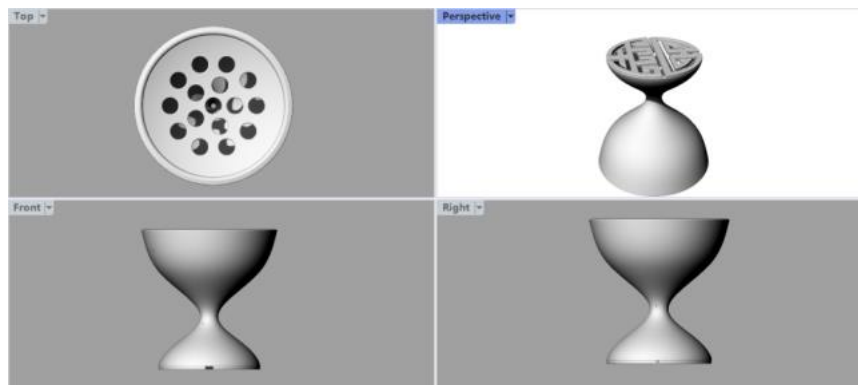|	
	1.2 "Rong Hua" Chinese velvet flower
2. Sketches	2.1 'Song of the Parting Son' series, ring 1 2.2 'Song of the Parting Son' series, ring 2 2.3 'Song of the Parting Son' series, necklace

2.4 'Song of the Parting Son' series, brooch 1
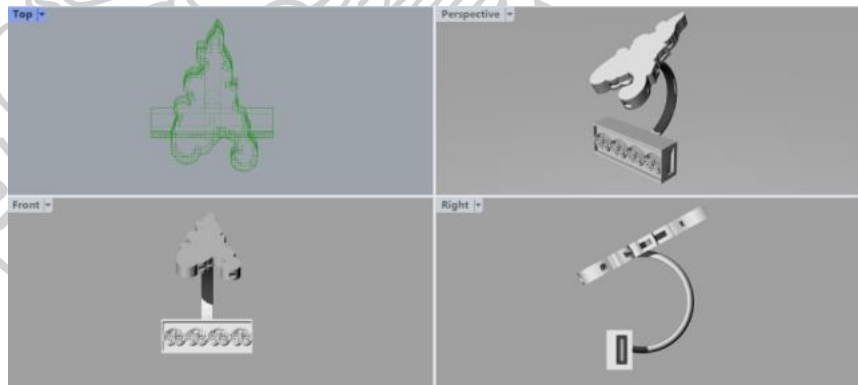
2.5 'Song of the Parting Son' series, brooch 2

2.6 'Song of the Parting Son' series, brooch 3

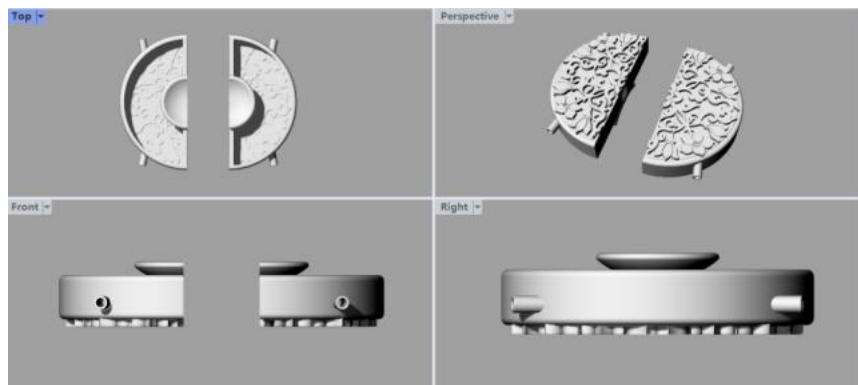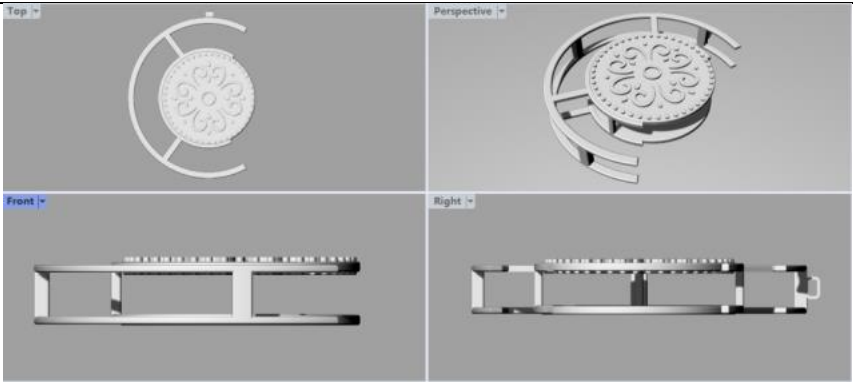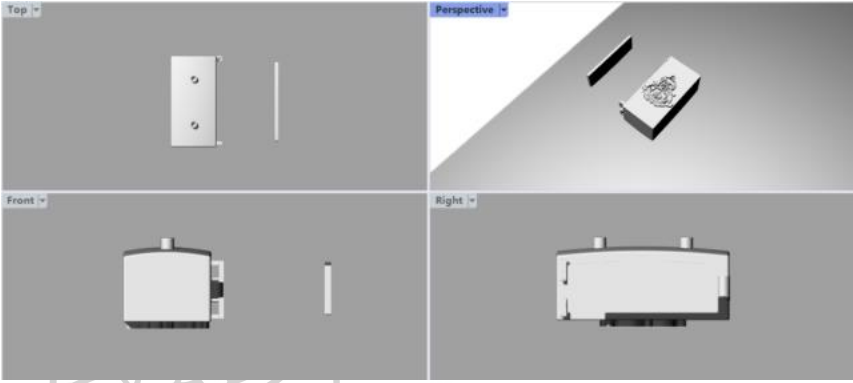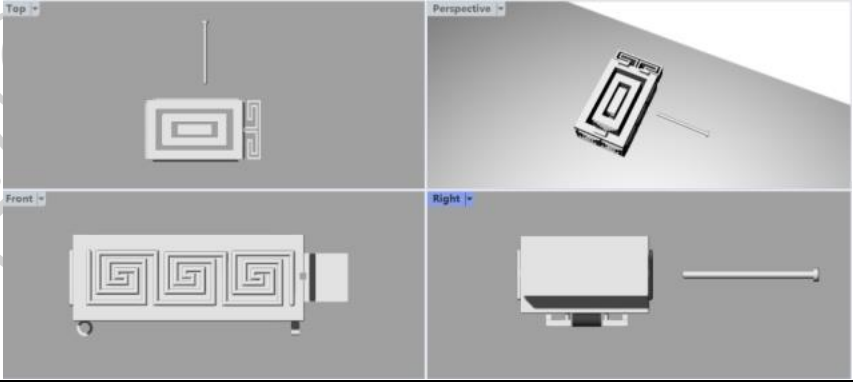|	
3. **3D Models**	3.1 'Song of the Parting Son' series, ring 1 3.2 'Song of the Parting Son' series, ring 2 3.3 'Song of the Parting Son' series, necklace 3.4 'Song of the Parting Son' series, brooch 1

	 3.5 'Song of the Parting Son' series, brooch 2 3.6 'Song of the Parting Son' series, brooch 3
4. Wax Casting And Rong Hua creation	4.1 'Song of the Parting Son' series, purple wax 4.2 'Song of the Parting Son' series, white brass models
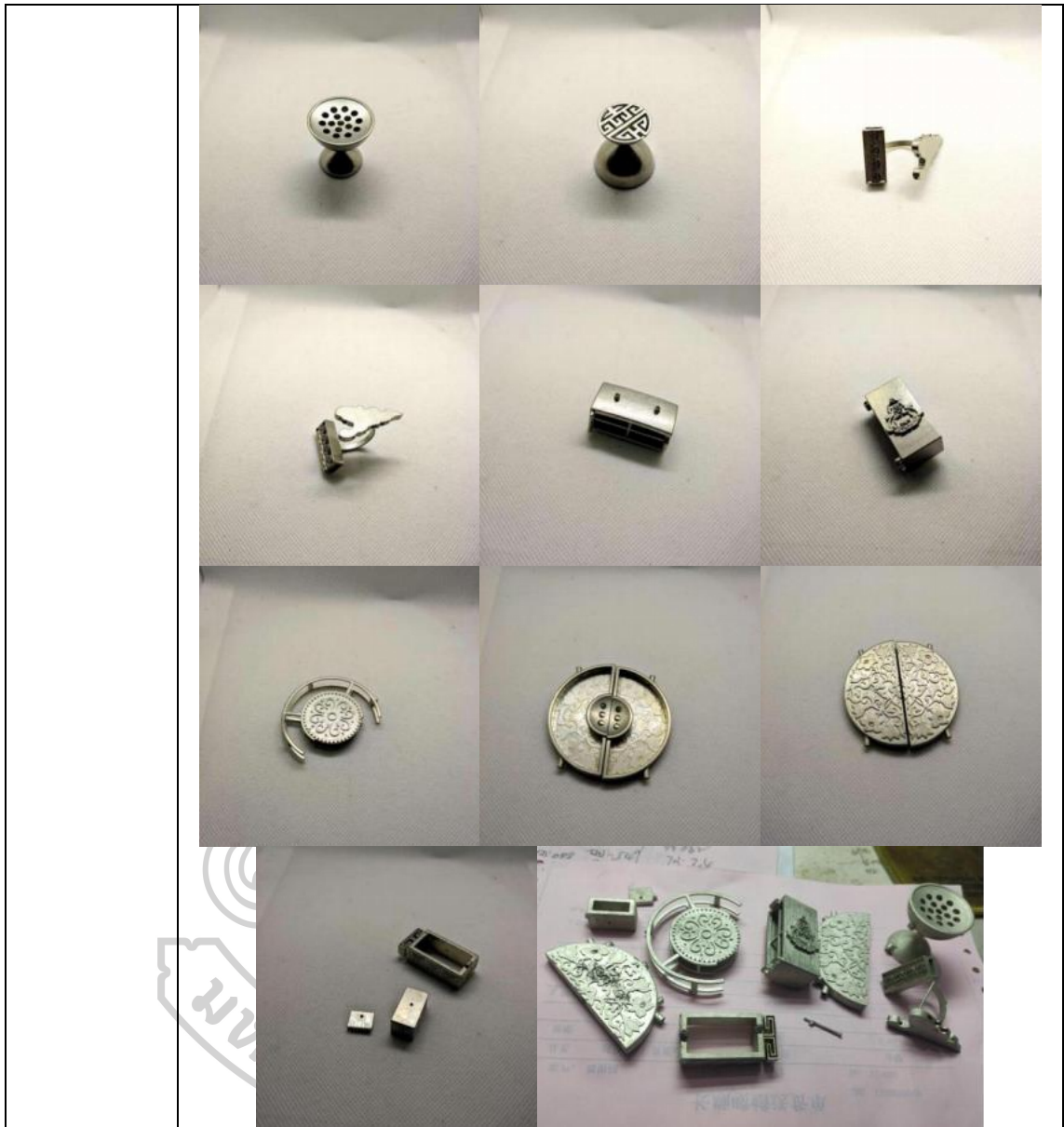
4.3 'Rong Hua' velvet flower making process
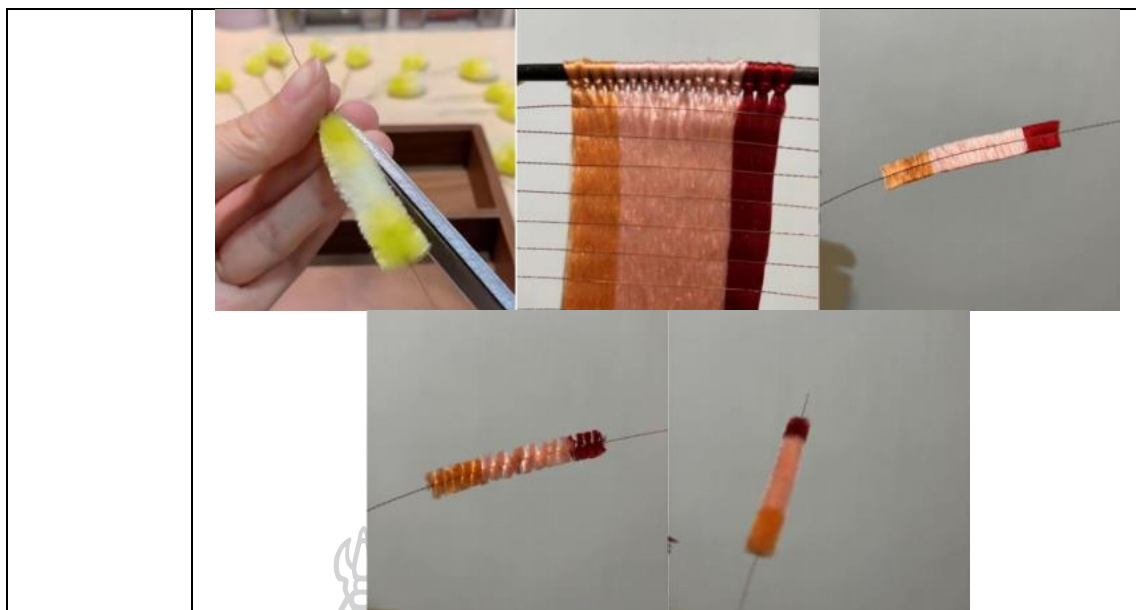
Table 24 "Song of the Parting Son" Series, Creation Process

Source: Yi Yang, 2023

4.2.3.3 "Song of the Parting Son" Series Photography

"Song of the Parting Son" series
Ring 1
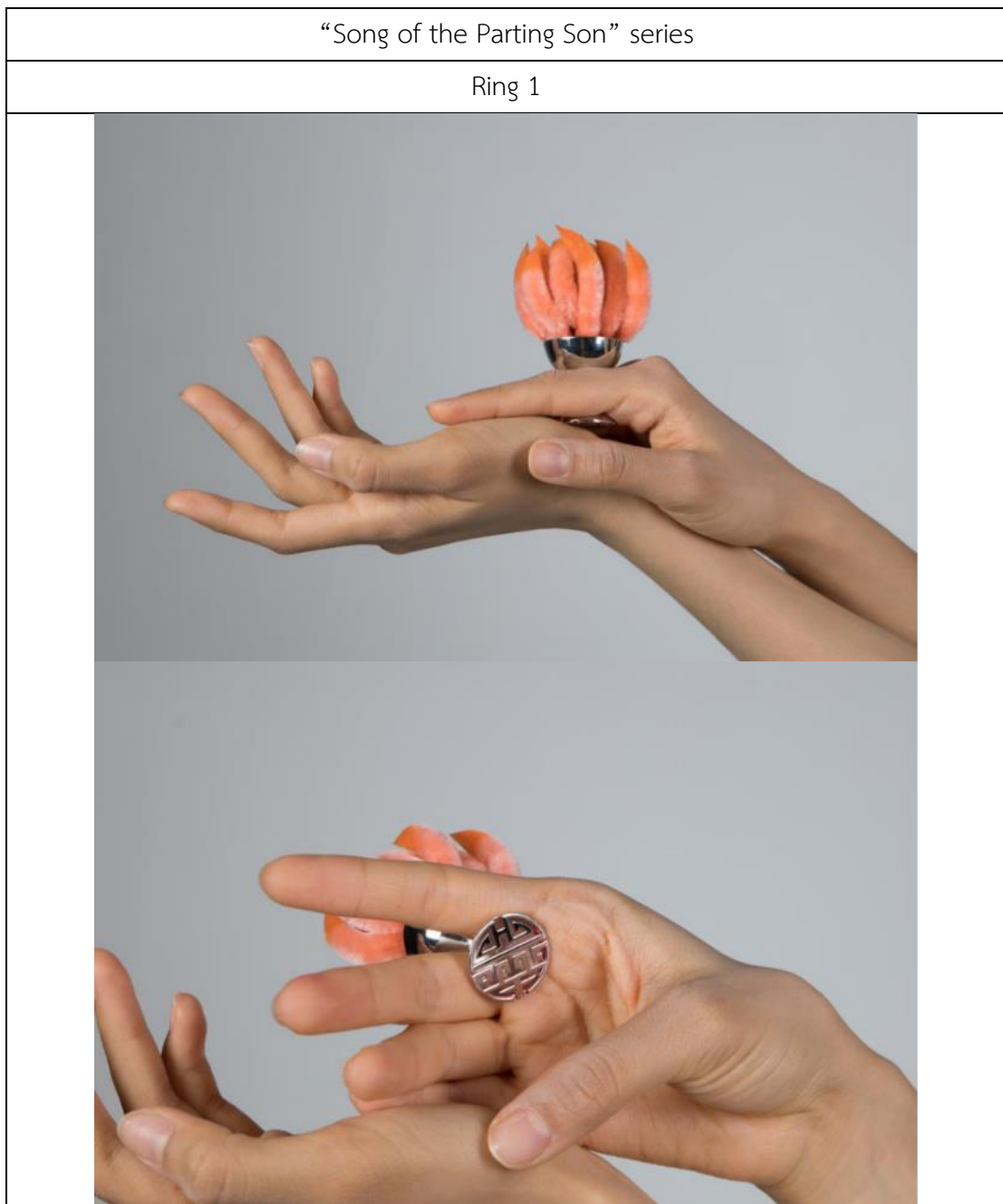
Table 25 "Song of the Parting Son" Series, Ring 1 Photos
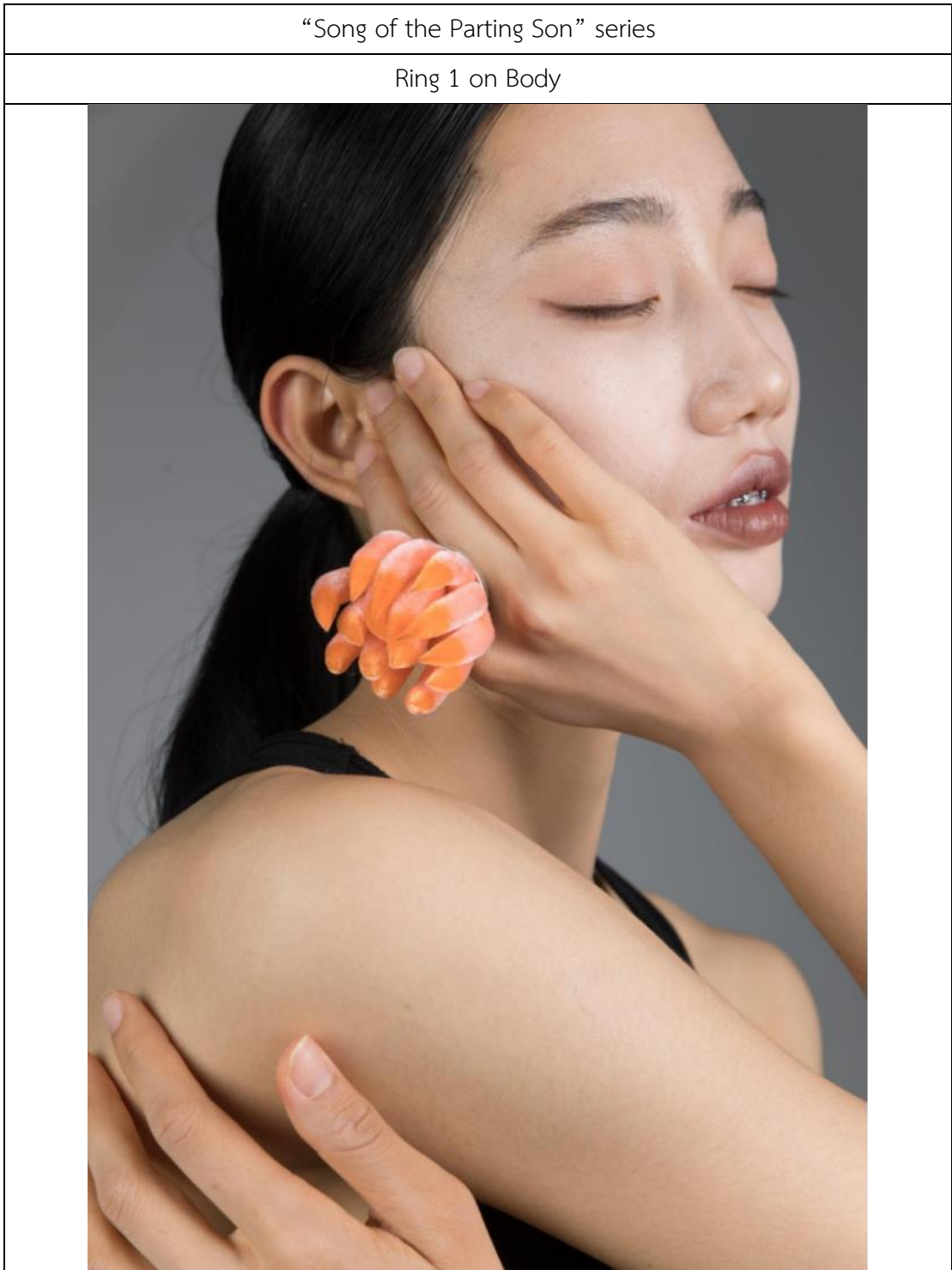
Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Ring 1 on Body

Table 26 "Song of the Parting Son" Series, Ring 1 on Body Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Ring 2
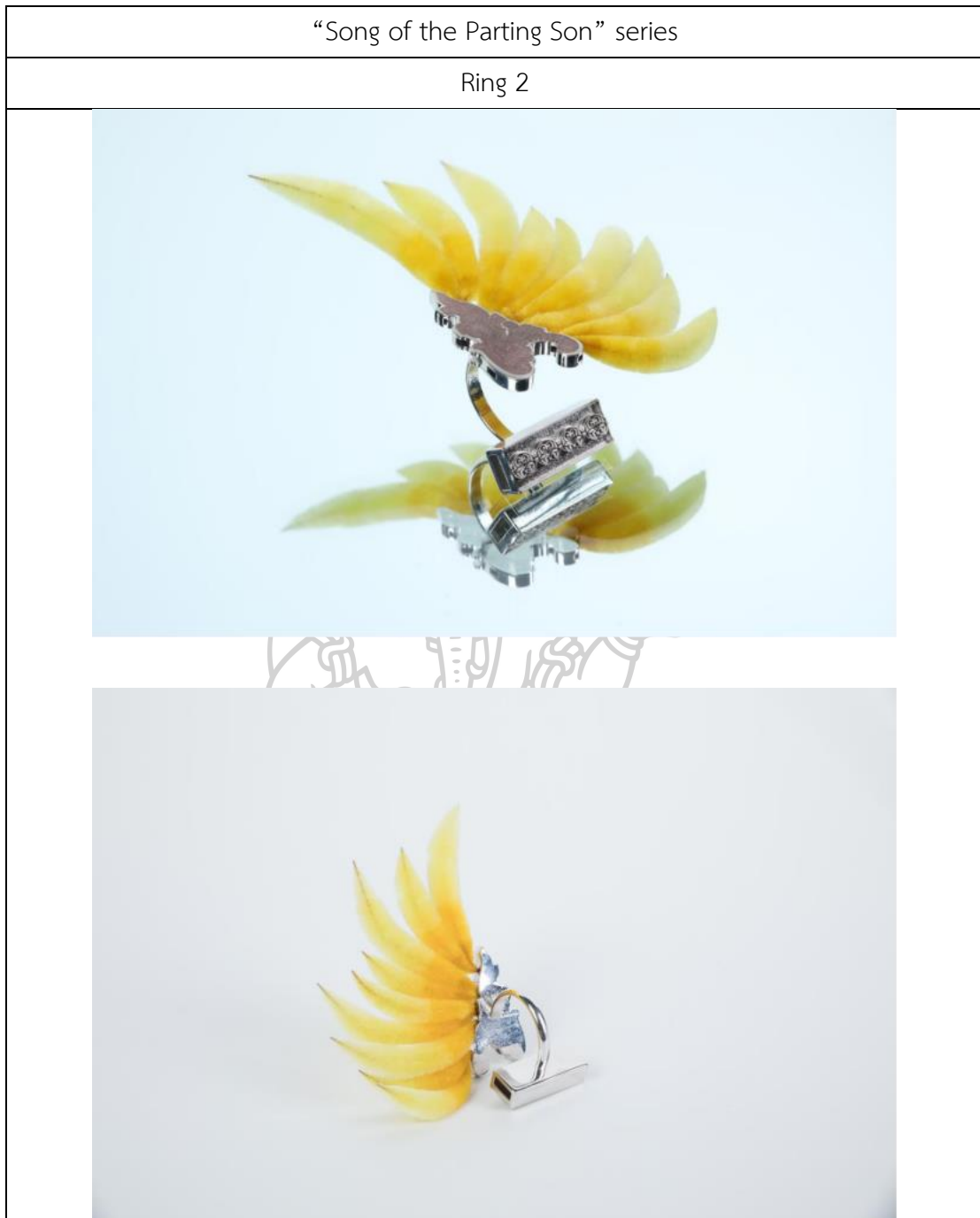
Table 27 "Song of the Parting Son" Series, ring 2 Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Ring 2 on body
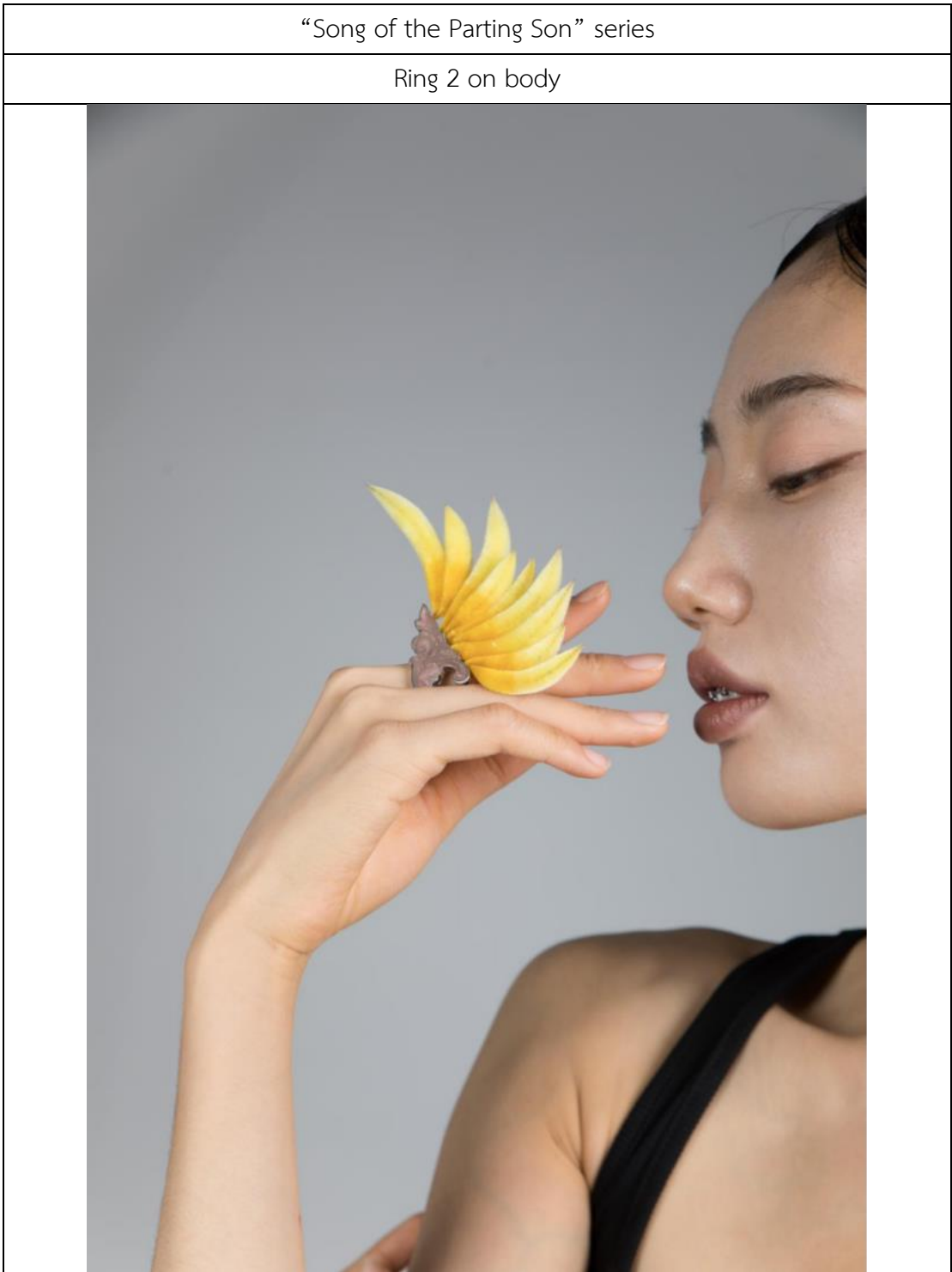
Table 28 "Song of the Parting Son" Series, Ring 2 on Body Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Necklace

Table 29 "Song of the Parting Son" Series, Necklace Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Necklace on body
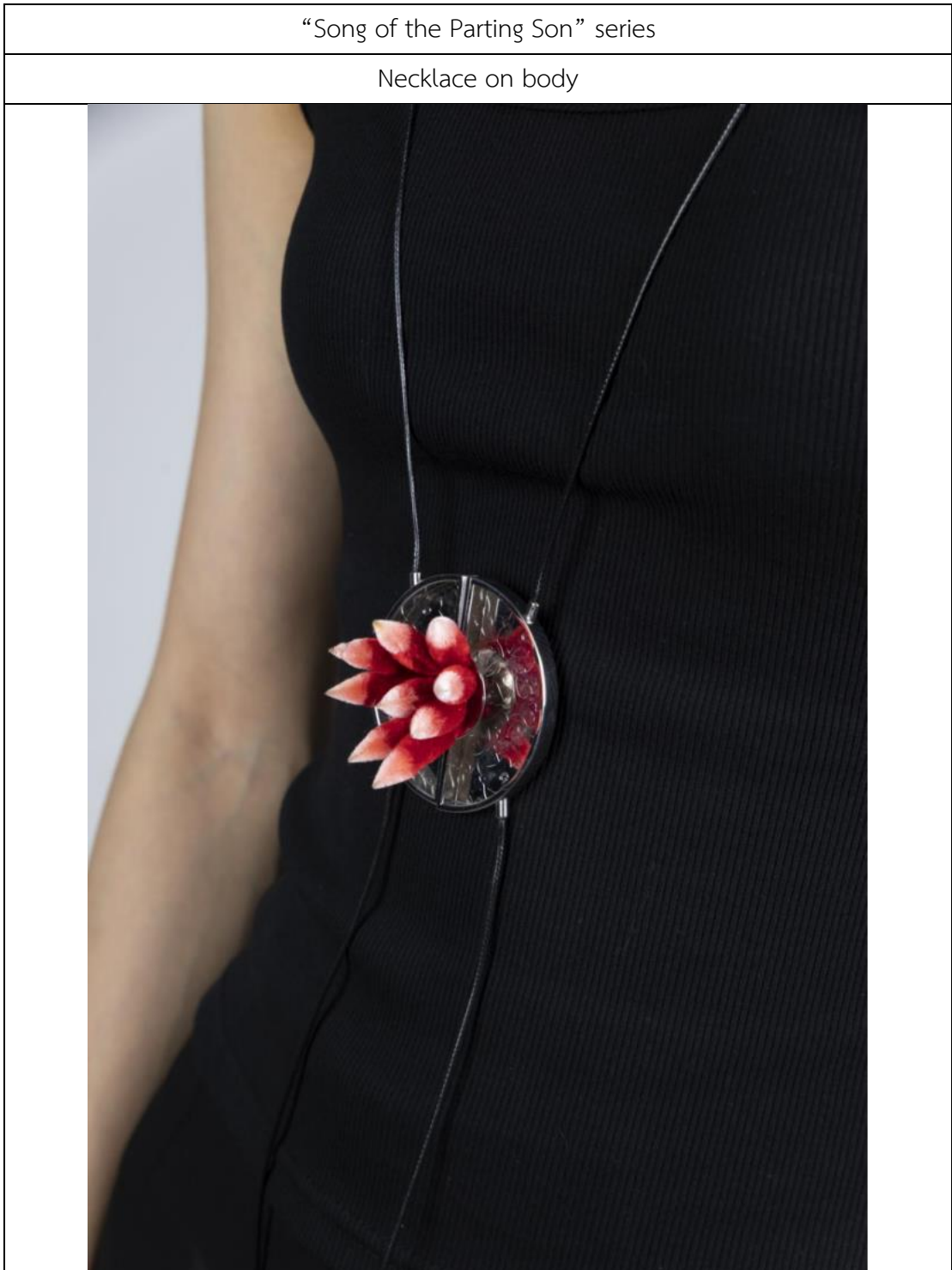
Table 30 "Song of the Parting Son" Series, Necklace on Body Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Brooch 1

Table 31 "Song of the Parting Son" Series, Brooch 1 Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Brooch 1 on body
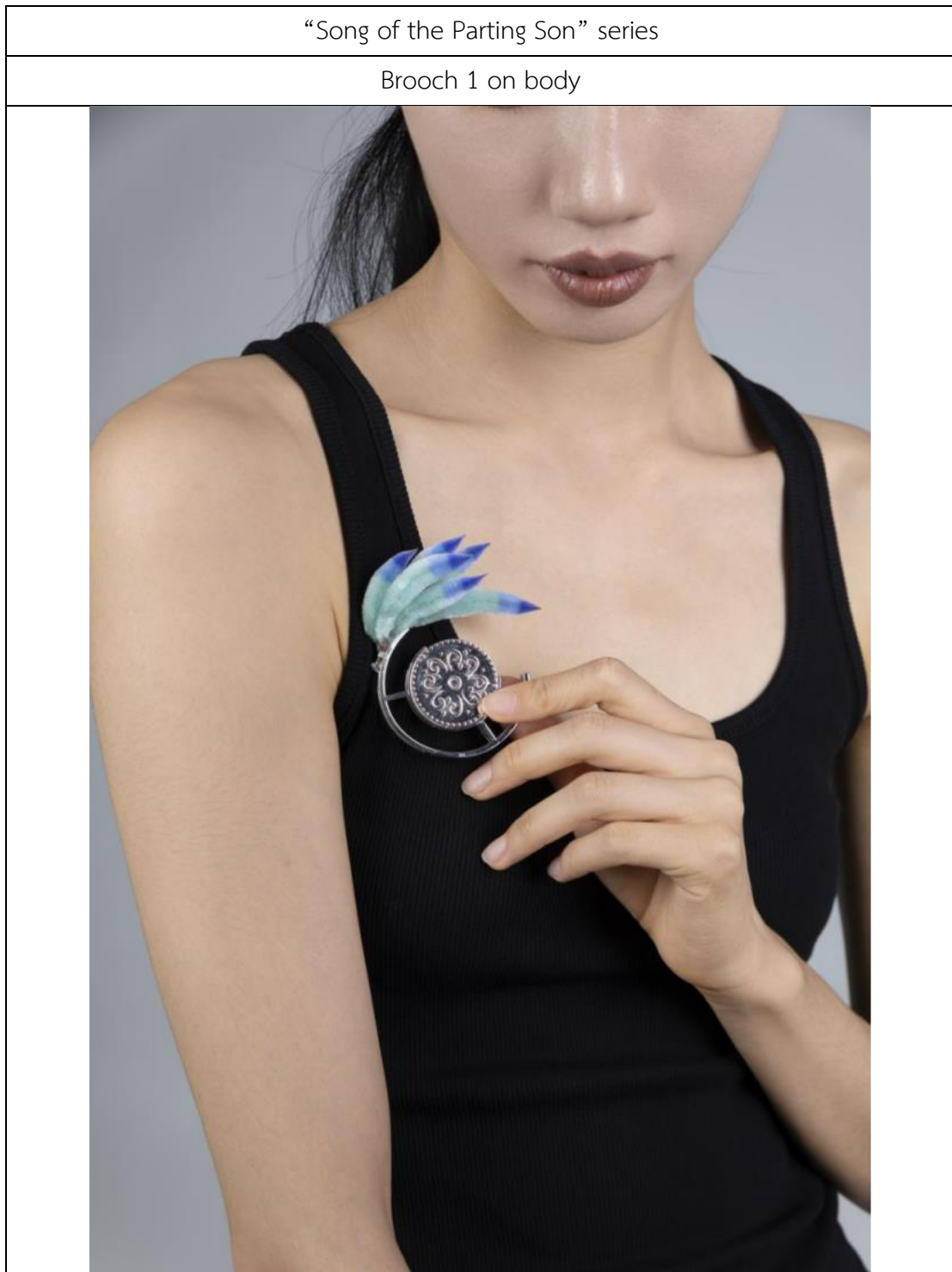
Table 32 "Song of the Parting Son" Series, Brooch 1 on Body Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Brooch 2

Table 33 "Song of the Parting Son" Series, Brooch 2 Photos

Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Brooch 2 on body

Table 34 "Song of the Parting Son" Series, Brooch 2 on Body Photos

Source: Yi Yang's Table, 2024

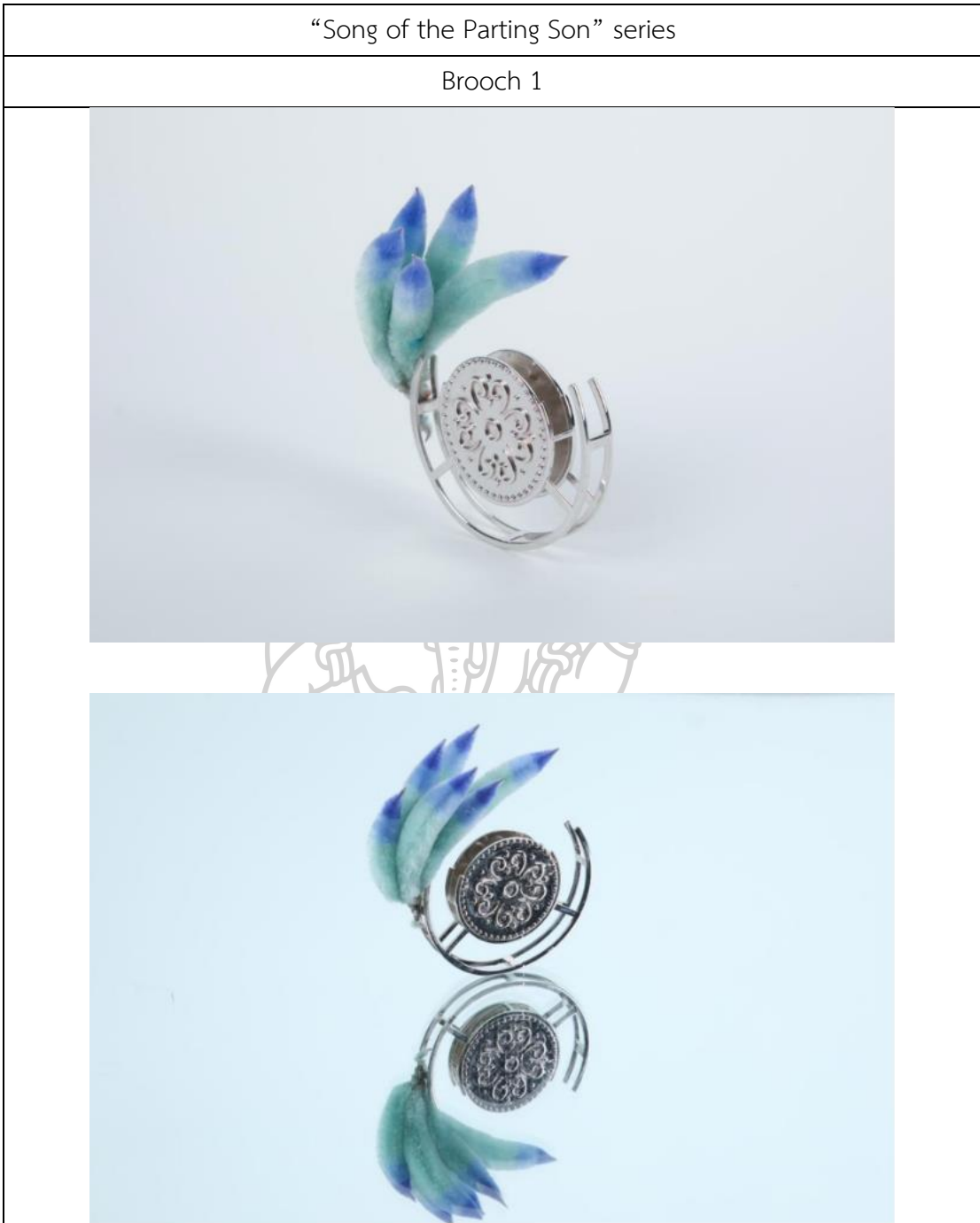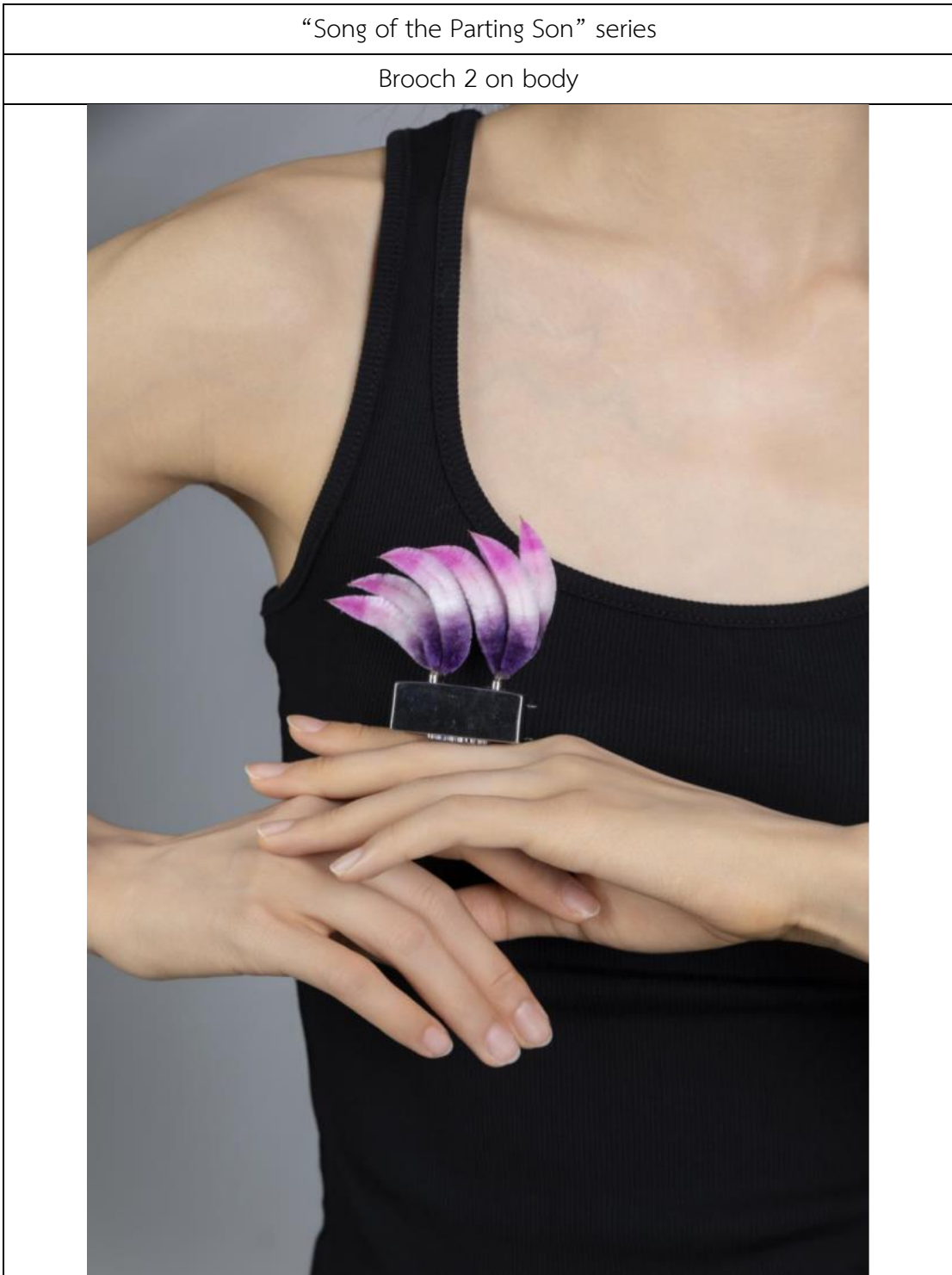| "Song of the Parting Son" series |
| :---: |
| Brooch 3 |
| |

Table 35 "Song of the Parting Son" Series, Brooch 3 Photos

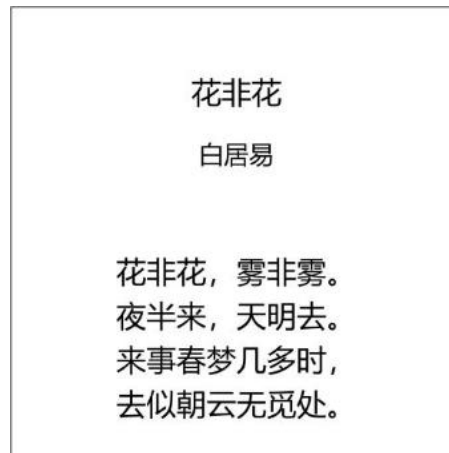Source: Yi Yang's Table, 2024

"Song of the Parting Son" series
Brooch 3 on body

Table 36 "Song of the Parting Son" Series, Brooch 3 on Body Photos

Source: Yi Yang's Table, 2024

4.2.4 The Flower in the Haze

花非花

白居易

花非花，雾非雾。
夜半来，天明去。
来事春梦几多时，
去似朝云无觅处。

Figure 75 *The Flower in the Haze*, Chinese version

Source: Yi Yang, 2023

A Flower in the Haze

Bai Juyi

In bloom, she's not a flower;

Hazy, she's not a haze.

She comes at midnight hour;

She goes with starry rays.

She comes like vernal dreams that cannot stay;

She goes like morning clouds that melt away.
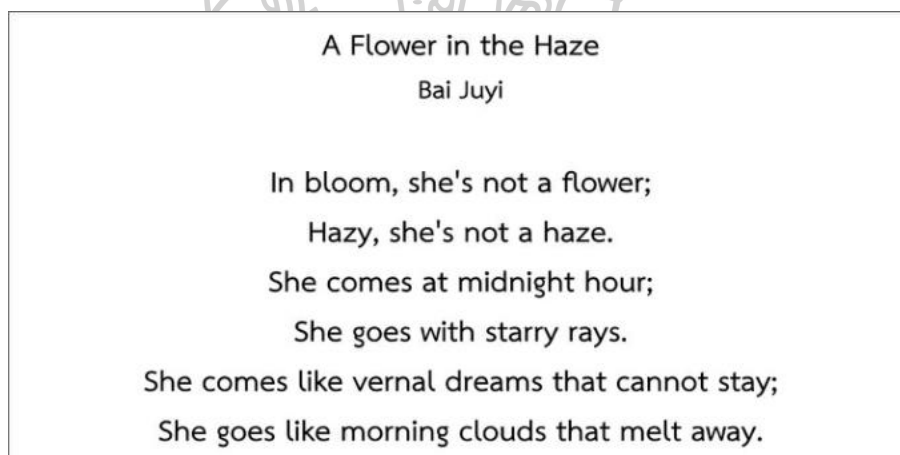
Figure 76 *The Flower in the Haze*, English version

Source: Yi Yang, 2023

This is an ancient poem written by Bai Juyi, a poet of the Tang Dynasty. The poem expresses the feeling that life is like a dream and a bubble, like fog and lightning, and expresses a feeling of remembrance and regret for the beautiful people and things that have existed in life but have faded away. The poem is composed of a series of metaphors, the descriptions are obscure but real, and there is a rhythmic and intricate beauty in the haze, which is a masterpiece among love

poems. At the same time, the whole poem is a double entendre, with the imagery of fog, spring dreams and morning clouds being hazy and indistinct, and the articulation between the imagery is intentionally omitted, showing a large leap, and the words are airy and refined, making people chew on them. The poem was composed as a tune by later generations and has been widely circulated.

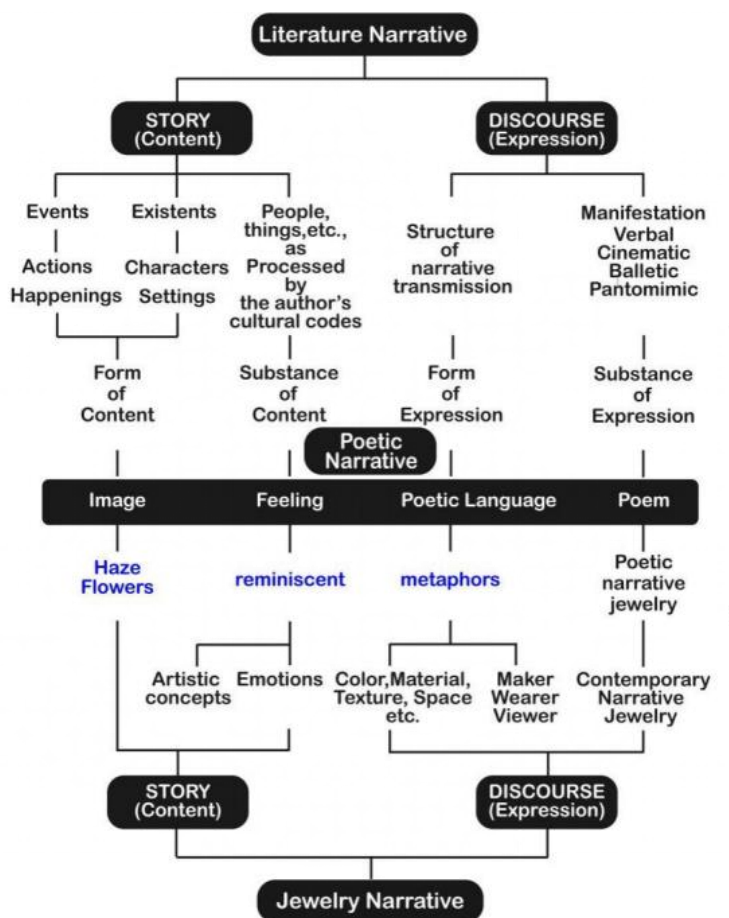### 4.2.4.1 Transform the Flower in the Haze by the JNM

Figure 77 Transform *the Flower in the Haze* by the JNM

Source: Yi Yang, 2023

Narratives in *The Flower in Haze*	
Poetry Narrative	The haze obscuring the flower may represent the fleeting nature of beauty and the transient quality of life. Just as the flower in the haze is visible yet ephemeral, so too are moments of beauty and

	joy in life. The haze adds an element of mystery and ambiguity to the scene, inviting contemplation and interpretation. The poem may explore themes of uncertainty, ambiguity, or the unknowable aspects of existence.
Jewelry narrative	"镜花水月" is a Chinese idiom that literally translates to "flower in the mirror, moon in the water." In Chinese philosophy, it means an experience that is visible but intangible. A metaphorical expression denoting something that is illusory or transient, like a flower reflected in a mirror or the moon reflected in water. It describes an appearance or phenomenon that is fleeting and insubstantial, akin to a mirage or a dreamlike illusion. This jewelry series inspired from this Chinese idiom. The researcher combines the shape of Tang Dynasty bronze mirrors with the floral patterns of Hua Dian. In jewelry works, floral patterns are engraved on highly polished metal surfaces, resembling flowers in a mirror. The flower ornaments in the mirror symbolize the beautiful stories of Tang Dynasty women's adornment, as we interact with them in the mirror, recalling that dreamlike past. The jewelry works themselves can be physically worn, while the faces of viewers in the mirror interact virtually with the flower ornaments. The Hua Dian or Shou yang makeup is a form of traditional Chinese women ornamental forehead makeup, which is located between the eyebrows, and sometimes on the cheeks, the temples, and the dimples. There is a beautiful legend, partly true and partly false: According to the "Book of Song" from the Southern Dynasties, Princess Shou yang, daughter of Emperor Wu of the Song Dynasty, lay on her back in the Hanzhang Hall on the seventh day of the first lunar month. A slight breeze blew, causing a plum blossom from the tree in front of the hall to fall. It landed directly on the princess's forehead, dyeing it into a petal shape that could not be washed away for a long time. Female

	attendants in the palace saw the beautiful plum blossom imprint on the princess's forehead and eagerly imitated it. They began to cut plum blossoms and paste them on their foreheads, thus giving birth to a new cosmetic technique. This plum blossom makeup quickly spread to the common people and became a fashionable decoration—Hua Dian.

Table 37 Narratives in *The Flower in Haze*

Source: Yi Yang's Table, 2023

4.2.4.2 "The Flower in the Haze" Series Creation Process

"The Flower in the Haze" series creation process	
1. Design Elements	1.1 The "Hua Dian" decoration 1.2 The bronze mirror of Tang dynasty
2. Sketches	2.1 "The Flower in the Haze" series, bronze mirror 1

2.2 "The Flower in the Haze" series, bronze mirror 2

2.3 "The Flower in the Haze" series, bronze mirror 3

2.4 "The Flower in the Haze" series, bronze mirror 4

2.5 "The Flower in the Haze" series, silver necklace mirror

	  2.6 "The Flower in the Haze" series, silver brooch mirror 1 2.7 "The Flower in the Haze" series, silver brooch mirror 2
3. 3D Models	3.1 'The Flower in the Haze' series, bronze mirror
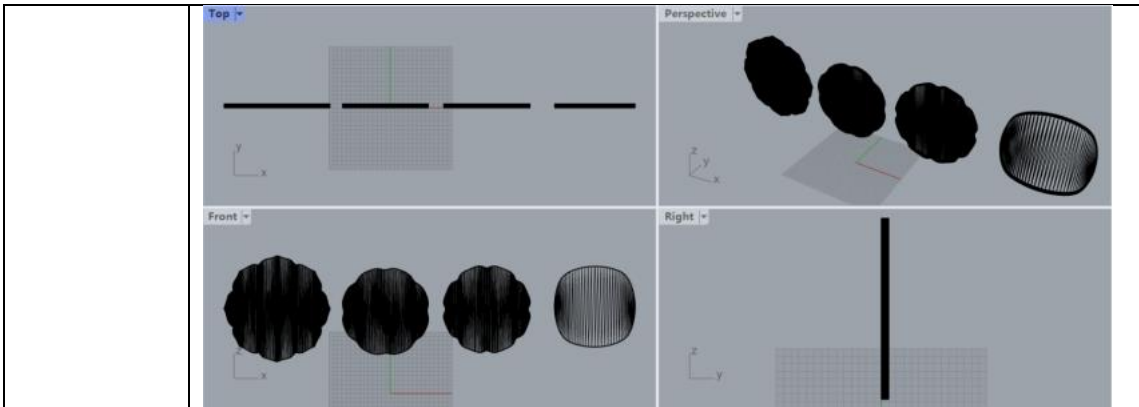
3.2 'The Flower in the Haze' series, decorative patterns
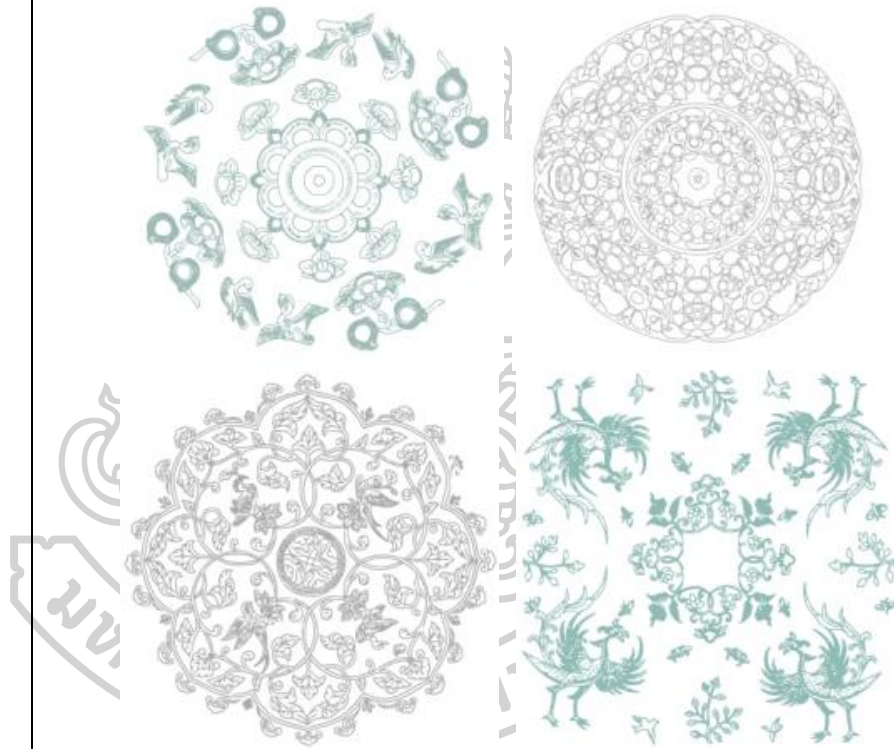
3.3 'The Flower in the Haze' series, Hua dian patterns
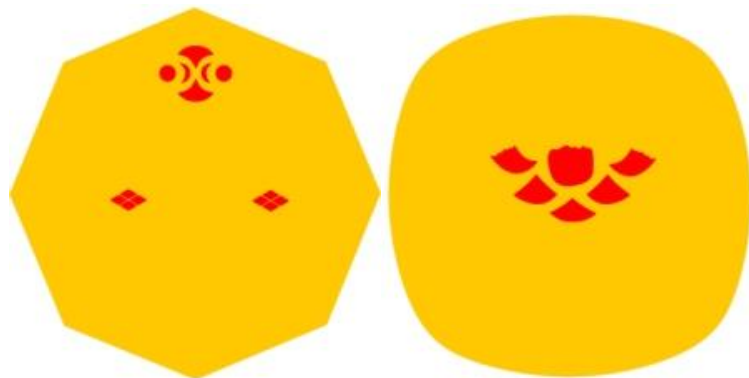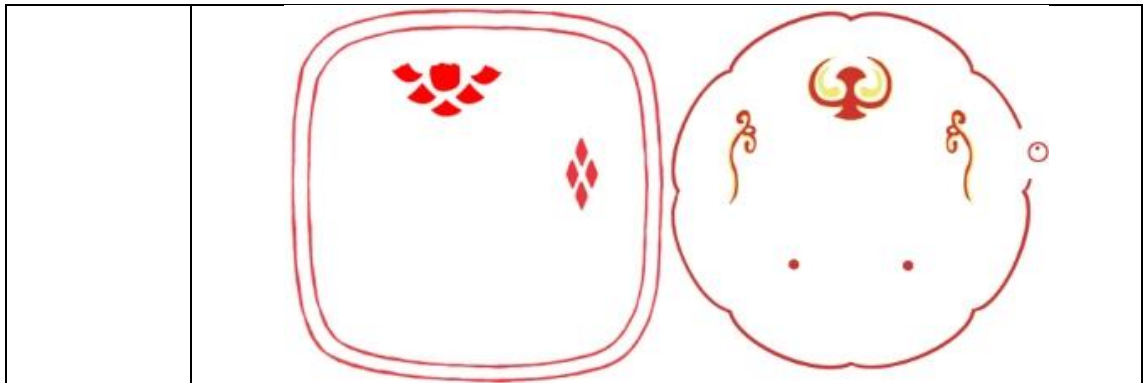
	4.1 'The Flower in the Haze' series, bronze mirror casting
4. Casting Polishing And Laser printing
4.2 'The Flower in the Haze' series, polishing

4.3 'The Flower in the Haze' series, laser printing |
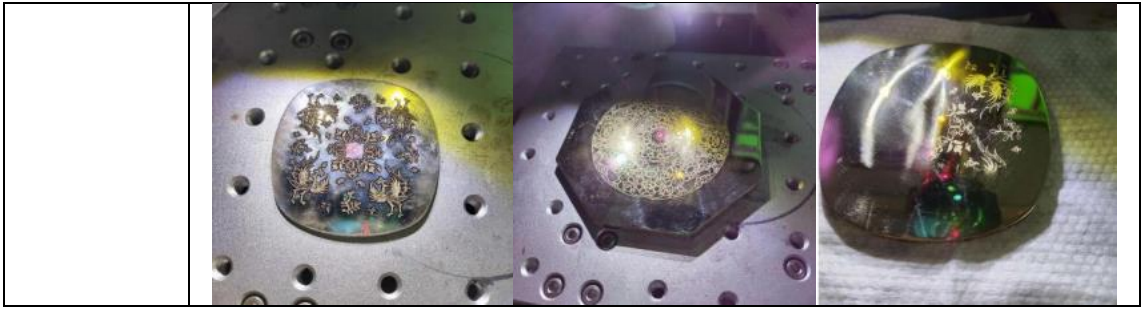
Table 38 Narratives in *The Flower in Haze*, creation process

Source: Yi Yang's Table, 2023

4.2.4.3 "The Flower in the Haze" Series Photography

"The Flower in Haze" series
Bronze Mirror 1
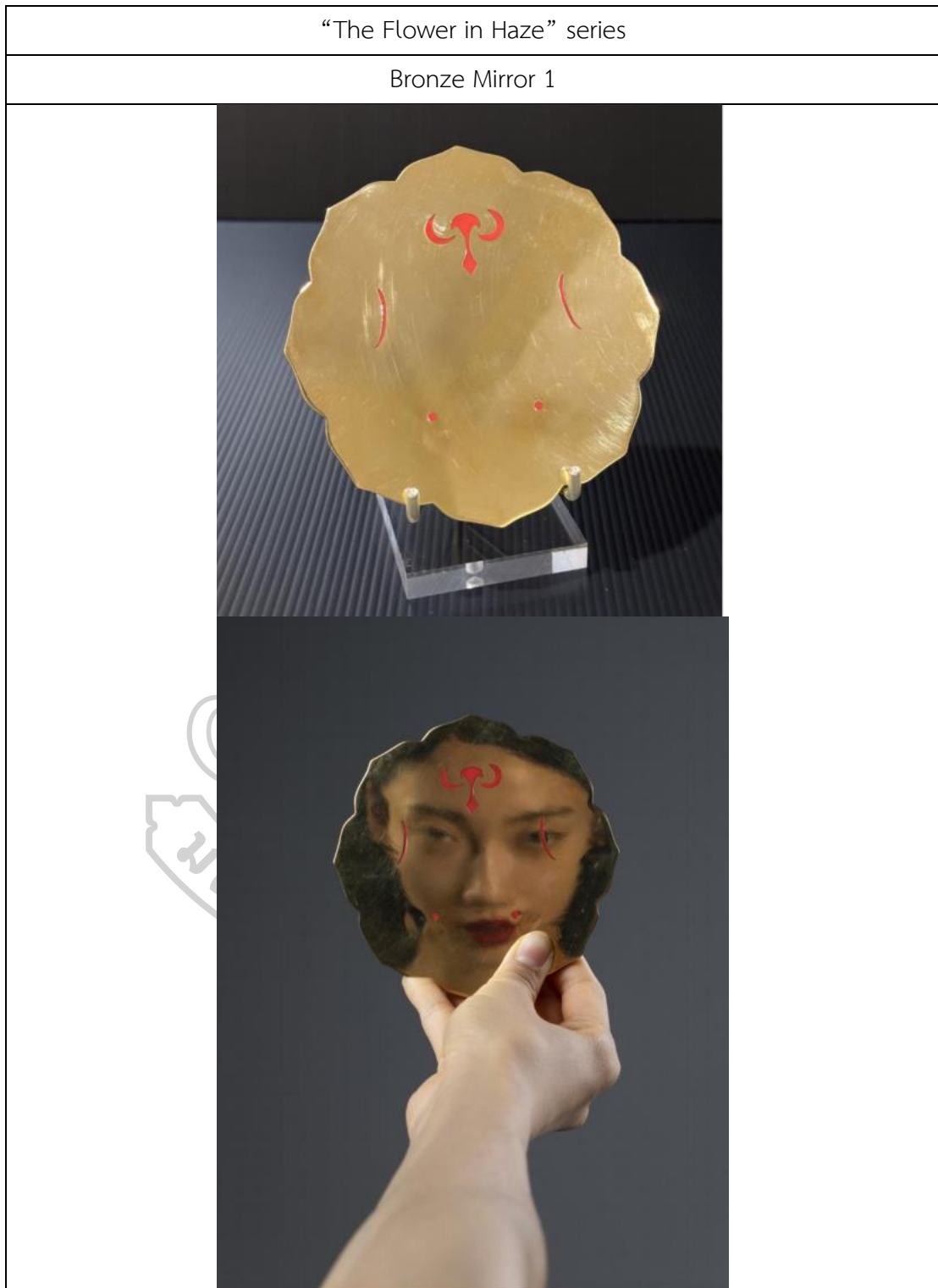
Table 39 "The Flower in the Haze" Series, Bronze Mirror 1 Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Bronze Mirror 2
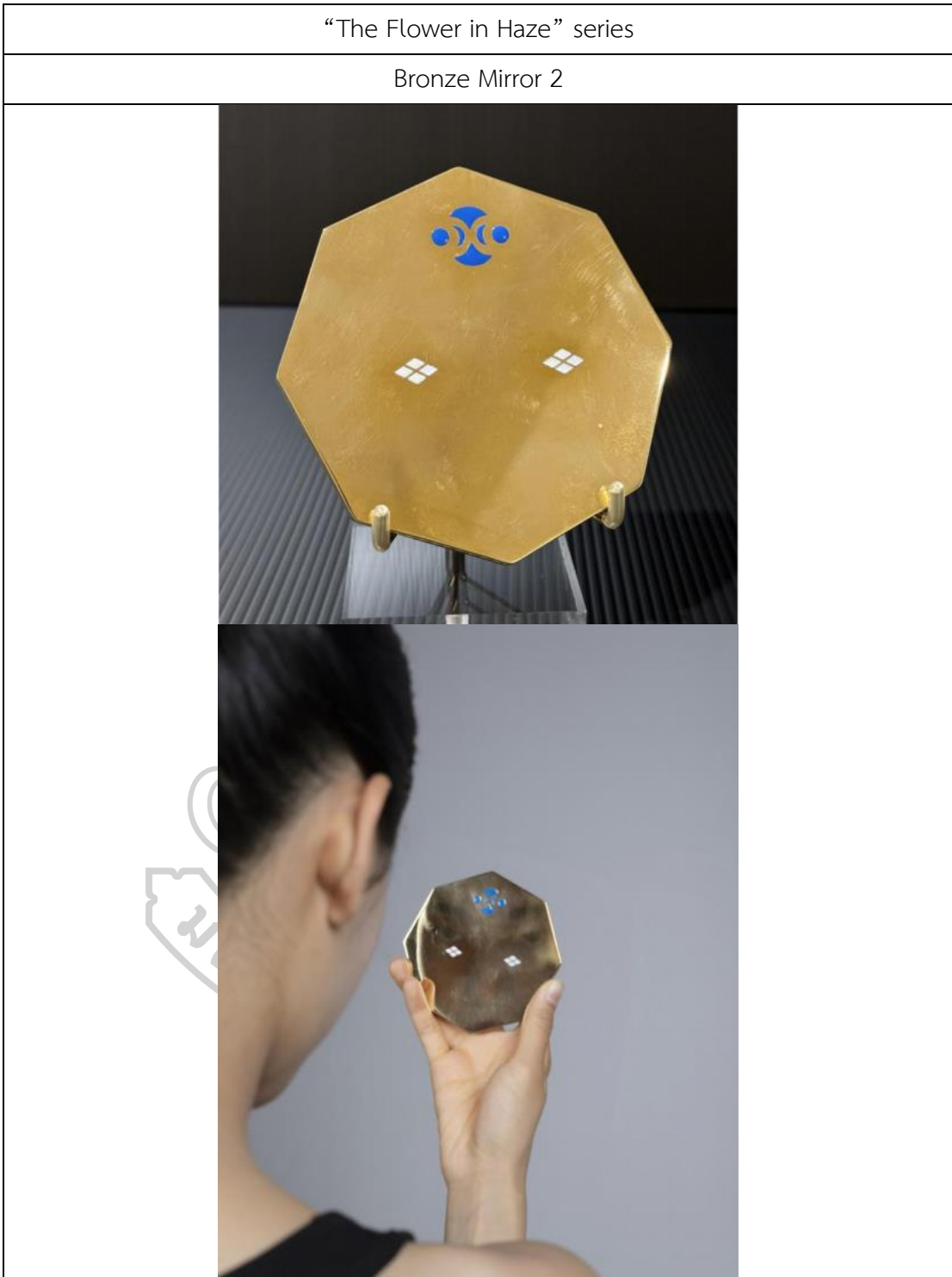
Table 40 "The Flower in the Haze" Series, Bronze Mirror 2 Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Bronze Mirror 3
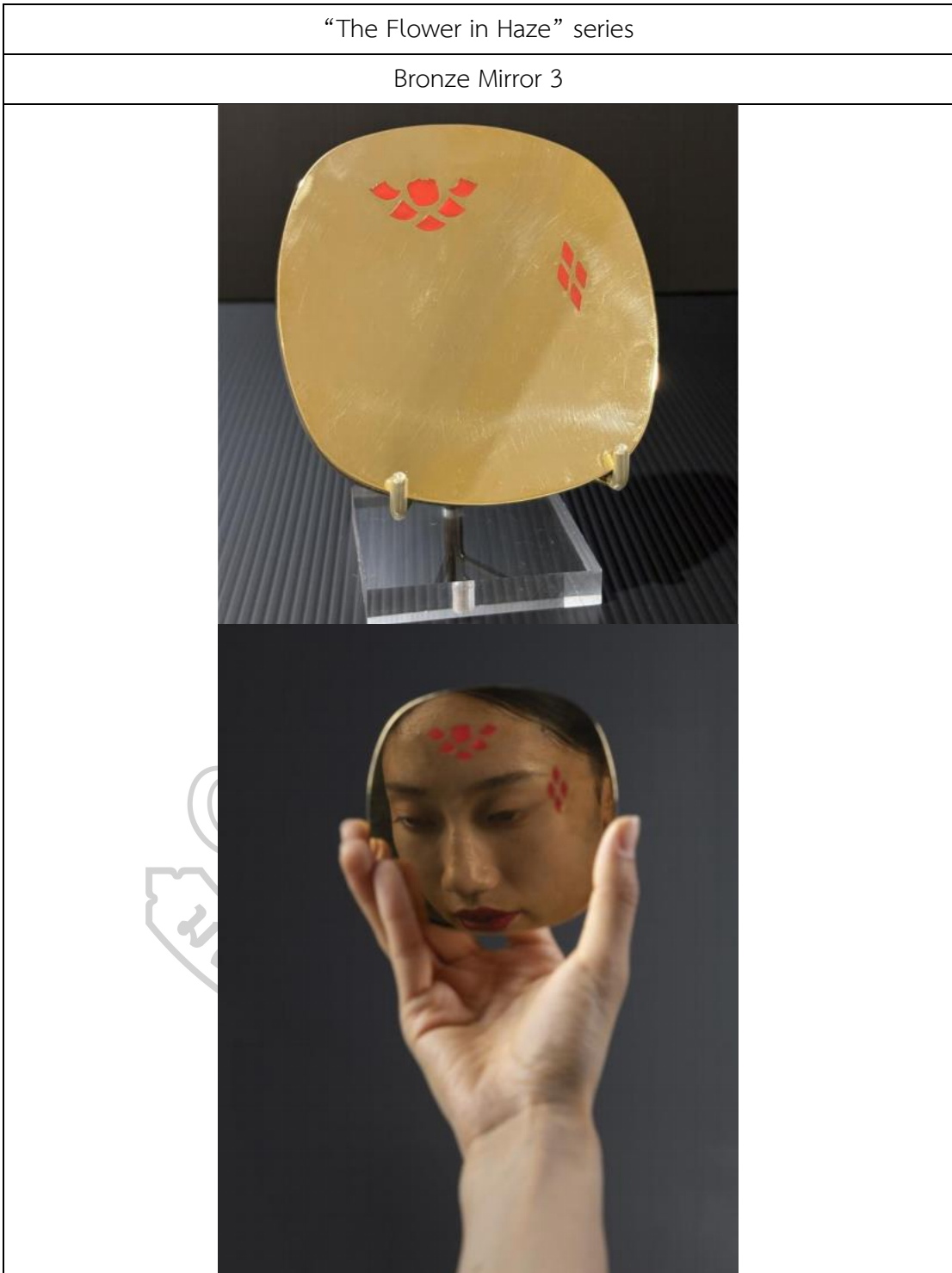
Table 41 "The Flower in the Haze" Series, Bronze Mirror 3 Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Bronze Mirror 4
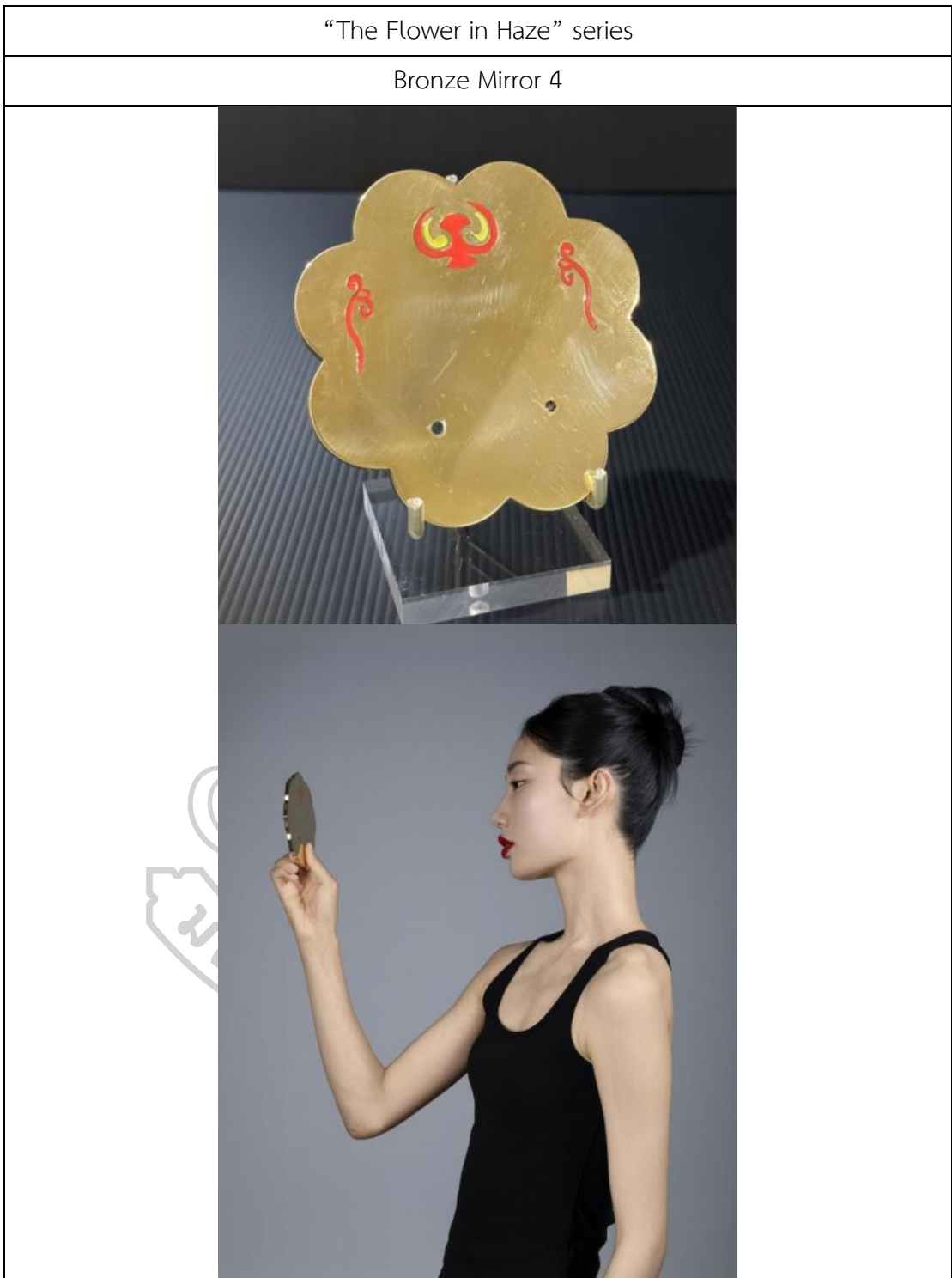
Table 42 "The Flower in the Haze" Series, Bronze Mirror 4 Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Silver Mirror Necklace
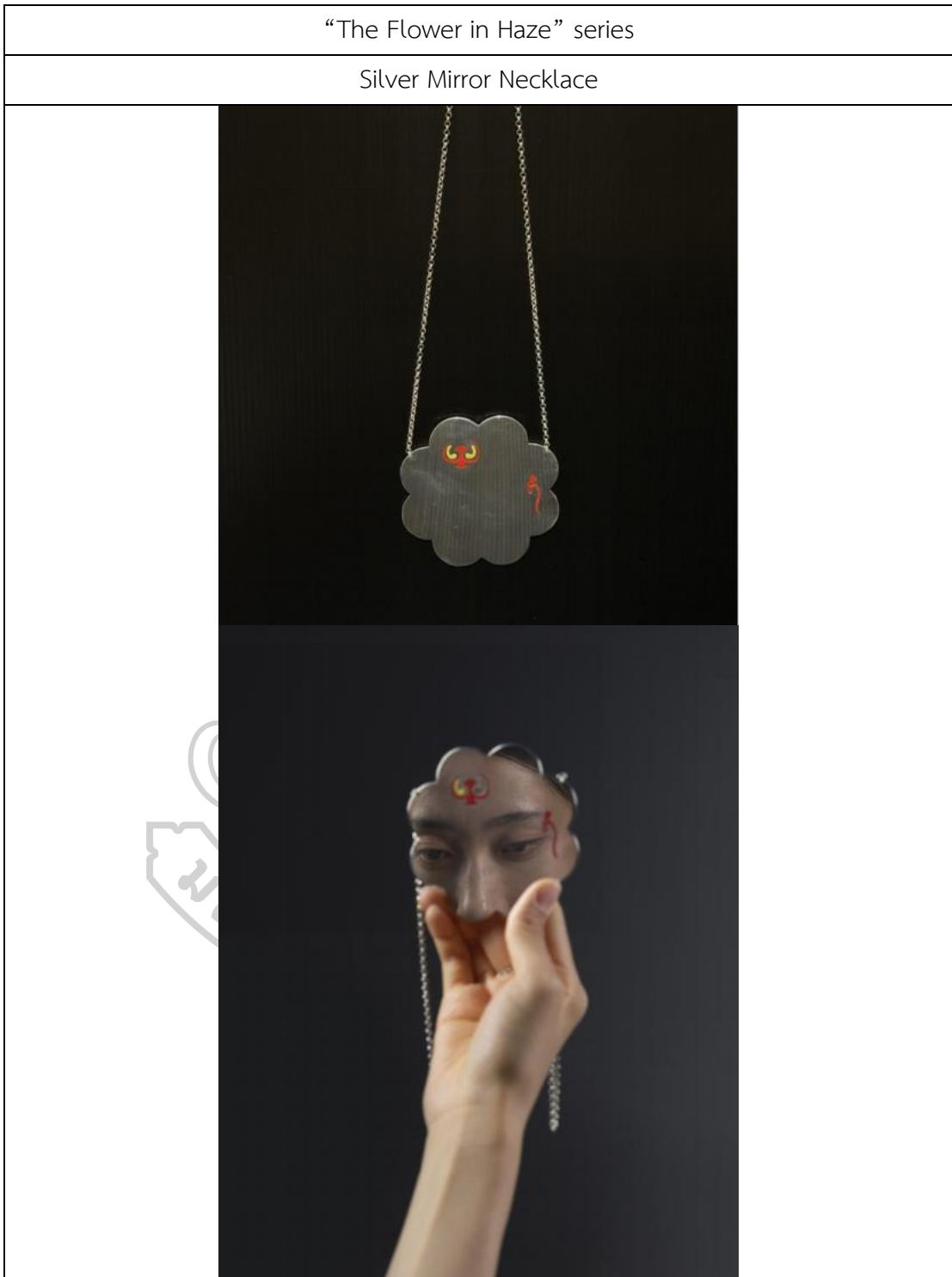
Table 43 "The Flower in the Haze" Series, Silver Mirror Necklace Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Silver Mirror Brooch 1
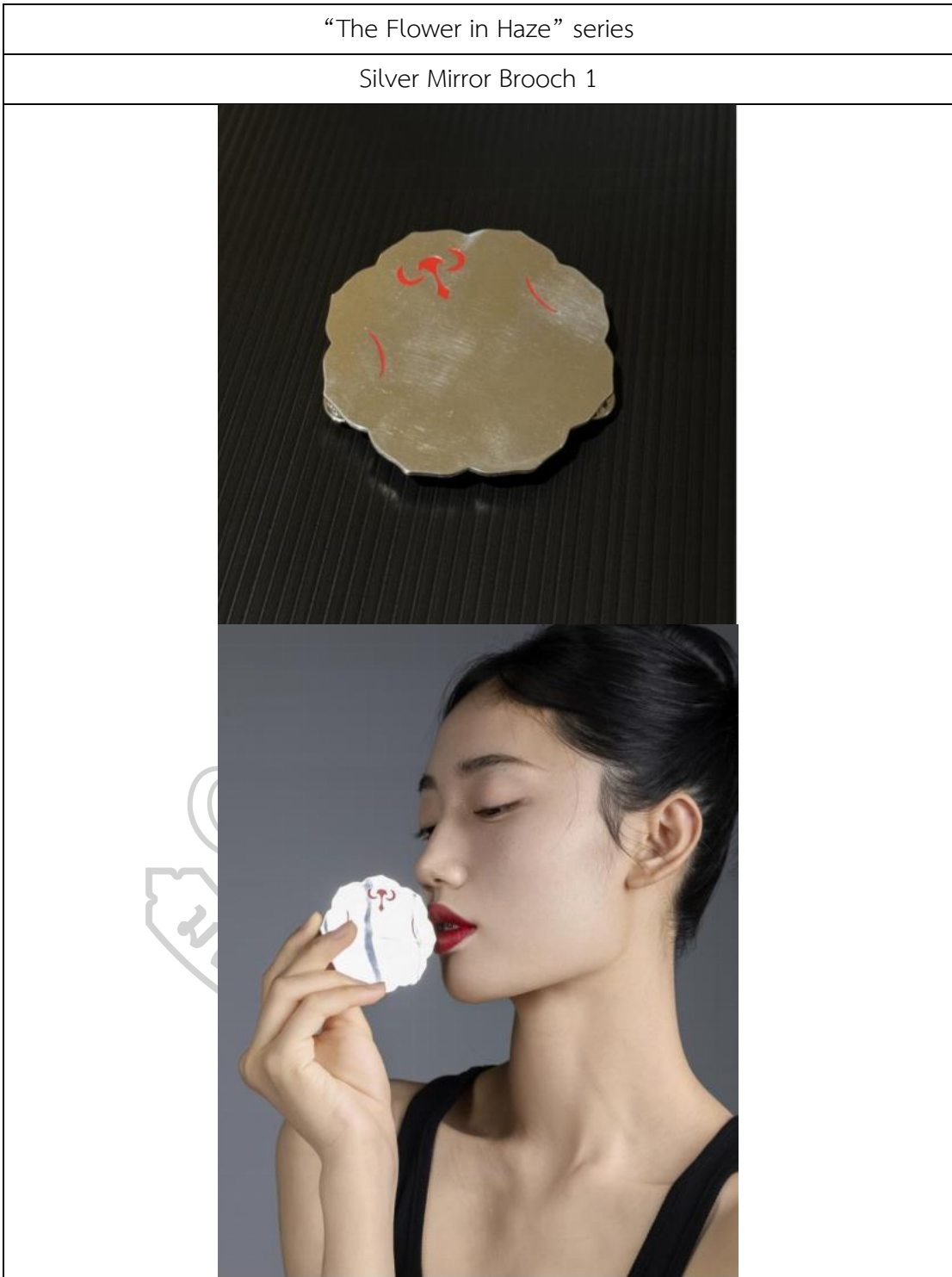
Table 44 "The Flower in the Haze" Series, Silver Mirror Brooch 1 Photos

Source: Yi Yang's Table, 2024

"The Flower in Haze" series
Silver Mirror Brooch 2
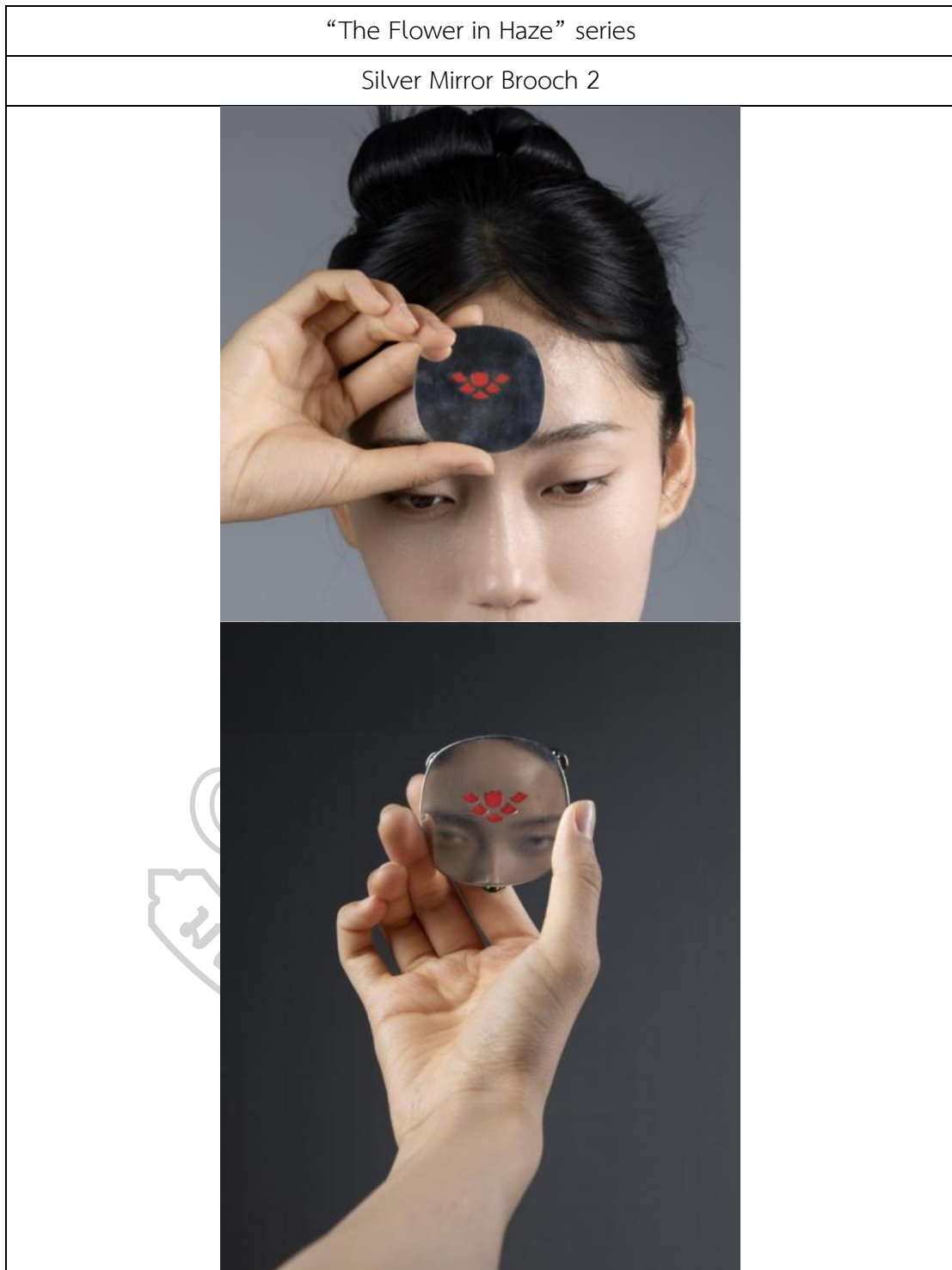
Table 45 "The Flower in the Haze" Series, Silver Mirror Brooch 2 Photos

Source: Yi Yang's Table, 2024

4.2.5 The Golden Dress

金缕衣

无名氏

劝君莫惜金缕衣，
劝君惜取少年时。
花开堪折直须折，
莫待花落空折枝。
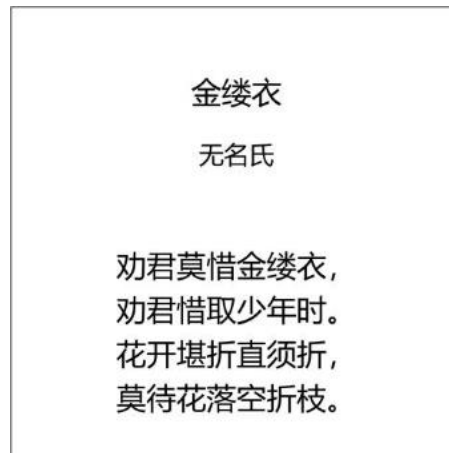
Figure 78 *The Golden Dress*, Chinese Version

Source: Yi Yang, 2023

The Golden Dress
Anonymous

Love not your golden dress, I pray,
More than your youthful golden hours!
Gather sweet blossoms while you may,
And not the twig devoid of flowers!
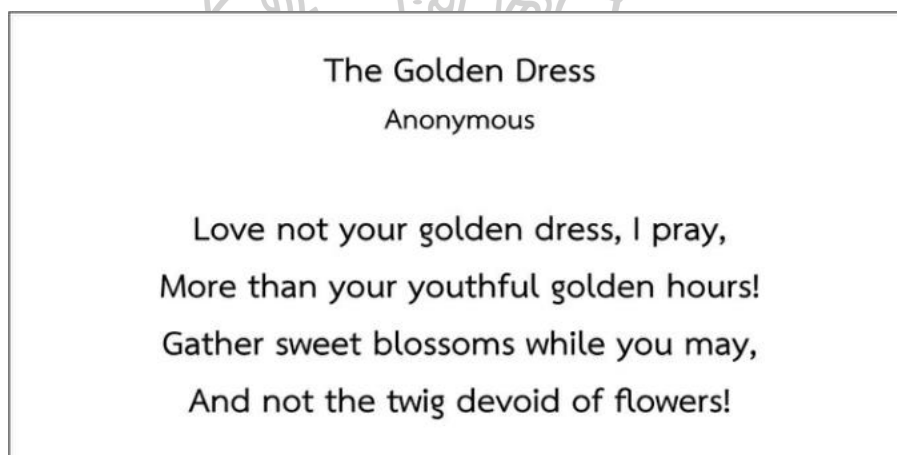
Figure 79 *The Golden Dress*, English Version

Source: Yi Yang, 2023

The concept of this poem: This anonymous poem from the Tang Dynasty repeatedly emphasizes the simple but powerful idea of not paying too much attention to material life and instead cherishing time. Young people are lively, energetic, and aspiring. But time passes quickly, and youth gives way to adulthood. The time in which one has worked hard often passes quickly, one moves on to higher classes, graduation, further education, another degree and then the next

adventure in life. The Chinese poem "The Golden Dress" encourages people to appreciate their youth and cherish every second of life. The poem suggests that young people should not get hung up on material possessions, as there are many things more valuable than money. Another famous Chinese proverb by Tang Dynasty poet Wang Zhenbai has the same idea: "An inch of time is an inch of gold, but an inch of time cannot be bought for an inch of gold. Money spent or lost can be earned or recovered, while time lost is lost forever. He emphasizes the immaterial nature of time, whose value surpasses that of the world's most precious substances. In these two lines, the poet conveys the idea of using daily pleasure. Youth is like a flower that blooms quickly, and you will probably regret not having picked it when the branch no longer bears blossoms. This also reminds us of the famous line by 17th century British poet Robert Herrick in "To the Virgins, to Make Much of Time"," with the first line "Gather ye rosebuds while ye may" Under the motto of cherishing time, the poem urges people not to lose their bearings in the pursuit of wealth and fame. In modern society, Chinese people often use the last two lines to encourage others to achieve or realize goals, enjoy pleasure in the good time and love bravely.
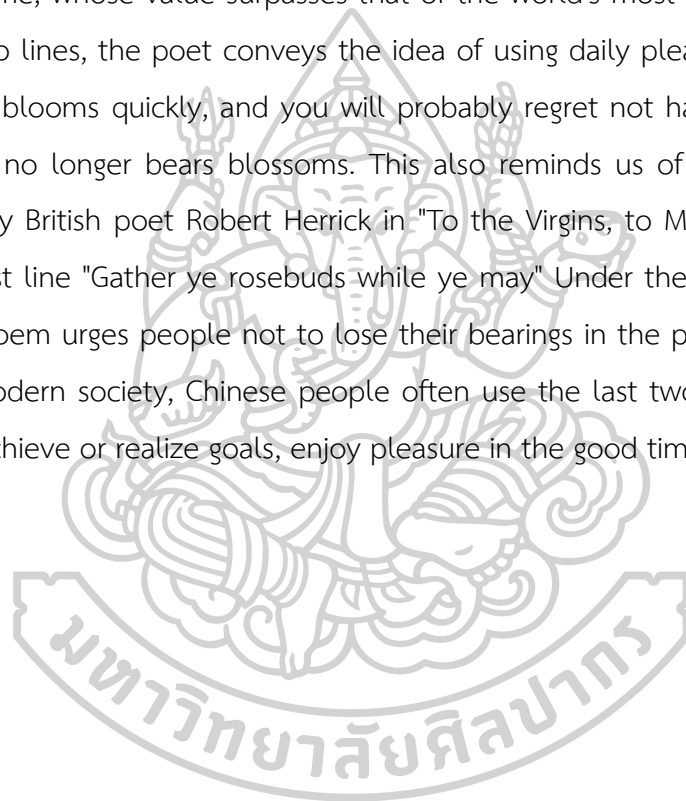
4.2.5.1 Transform *the Golden Dress* by the JNM
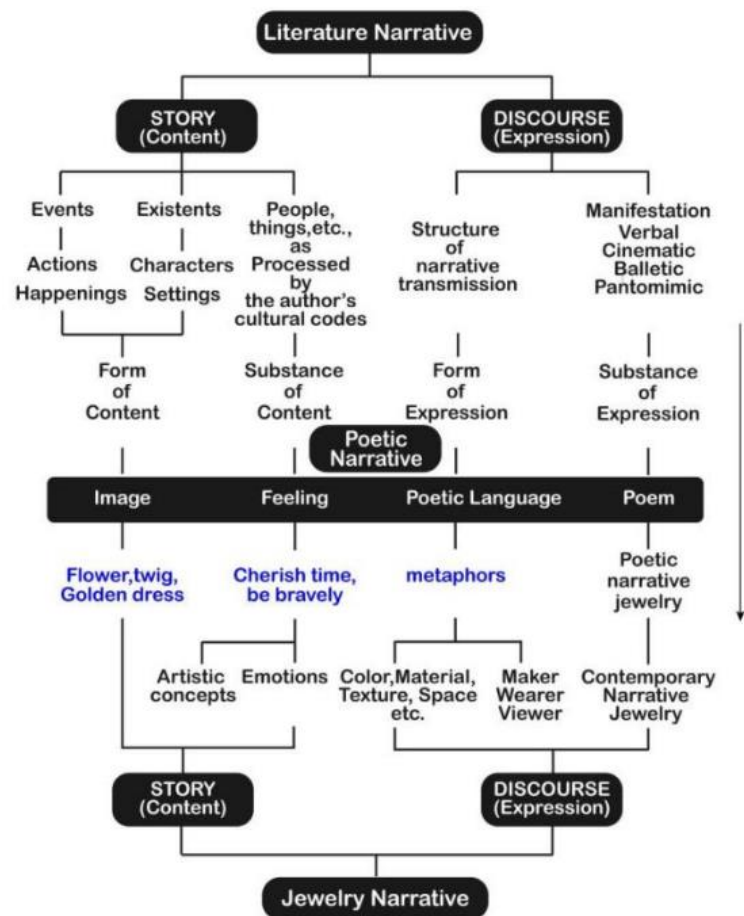
Figure 80 Transform *the Golden Dress* by the JNM

Source: Yi Yang, 2023
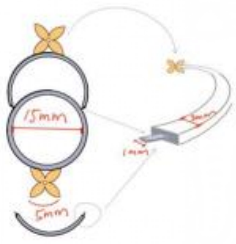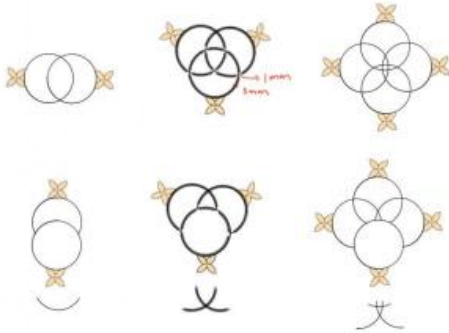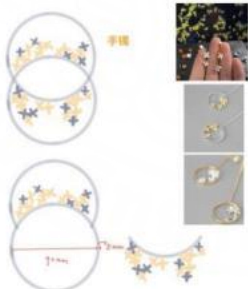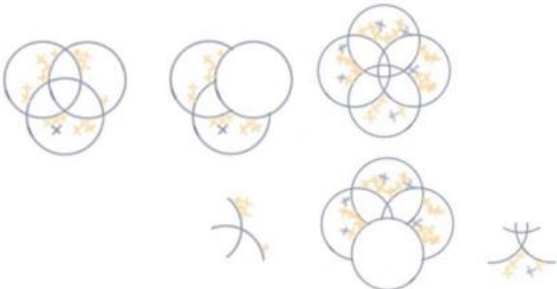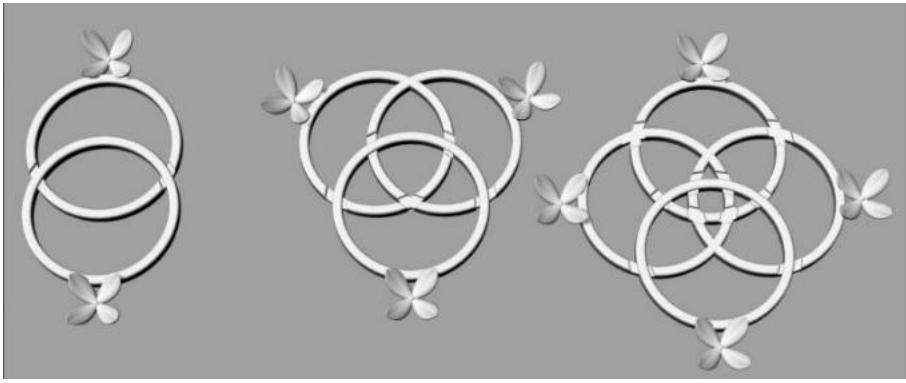
Narratives in *The Golden Dress*	
Poetry Narrative	This anonymous poem from the Tang Dynasty repeatedly emphasizes the simple but powerful idea of not paying too much attention to material life and instead cherishing time. This poem encourages people to appreciate their youth and cherish every second of life. The poet suggests that young people should not get hung up on material possessions, as there are many things more valuable than money. Another famous Chinese proverb by Tang Dynasty poet Wang Zhen Bai has the same idea: "An inch of

	time is an inch of gold, but an inch of time cannot be bought for an inch of gold. Money spent or lost can be earned or recovered, while time lost is lost forever. He emphasizes the immaterial nature of time, whose value surpasses that of the world's most precious substances. In these two lines, the poet conveys the idea of using daily pleasure Youth is like a flower that blooms quickly, and you will probably regret not having picked it when the branch no longer bears blossoms.
Jewelry narrative	This poet used the story of gathering blossoms to encourage the young generation to achieve or realize goals, enjoy pleasure at the good time and love bravely. The phrase "plucking a branch of osmanthus fragrant from the Palace of the Moon" has a similar connotation, metaphorically describing the idea of achieving outstanding success. The words 'gather' in the poem and 'pluck' in the phrase emphasize the importance of seizing favorable moments and acting decisively when favorable conditions arise. The shape word 'round' symbolizes unity and happiness in Chinese culture. The circle is a symbol of completeness. In modern life and consumer society, jewelry is seen as an expensive luxury, and the ring is also a symbol of eternity. The researcher was inspired by the story from Tang poetry and the phrase. The researcher uses flat, circular rings that overlap each other to create this series of works. Before wearing, the viewer must anticipate the cut 'twig' to create a complete ring that gathers blooming osmanthus fragrant.

Table 46 Narratives in The Golden Dress

Source: Yi Yang's Table, 2023

4.2.5.2 "The Golden Dress" Series Creation Process

	"The Golden Dress" series creation process
1. Design Elements	1.1 The phrase "plucking a branch of osmanthus fragrant from the Palace of the Moon"
2. Sketches	2.1 "The Golden Dress" series, rings 2.2 "The Golden Dress" series, bracelets
3. 3D Models	3.1 "The Golden Dress" series, rings 3.2 "The Golden Dress" series, bracelets
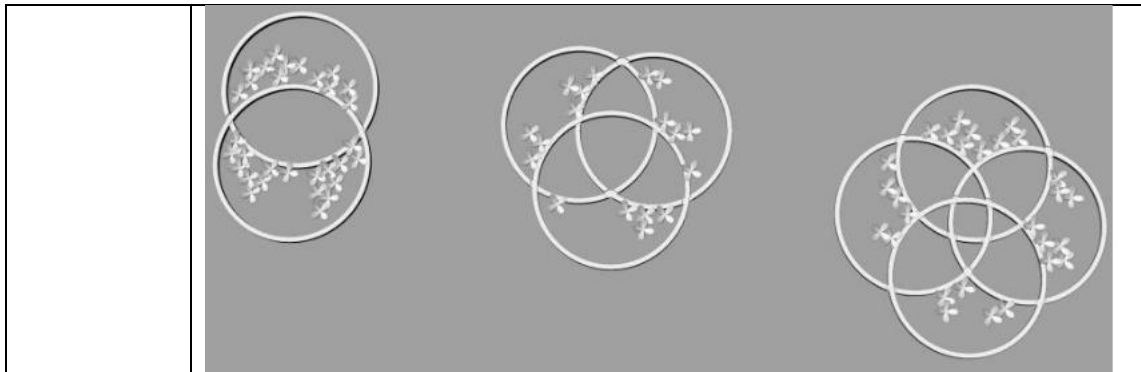
	4.1 "The Golden Dress" series, purple wax casting white brass
4. Casting Soldering Polishing	 4.2 "The Golden Dress" series, soldering
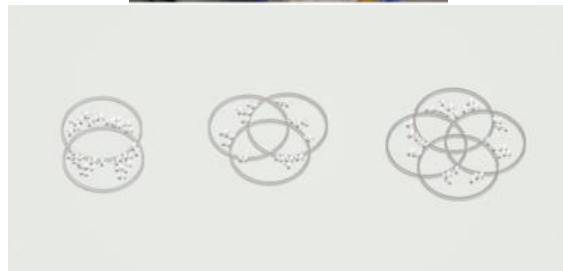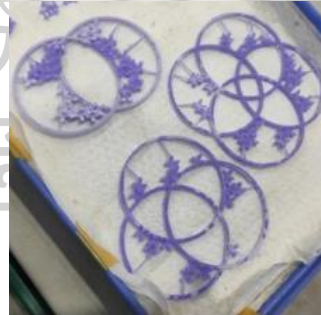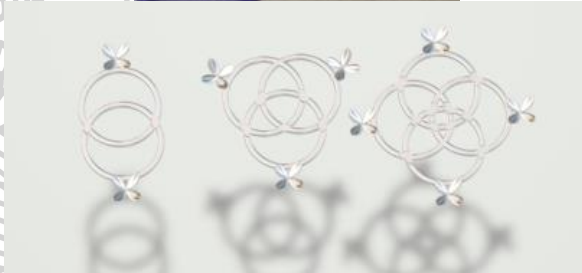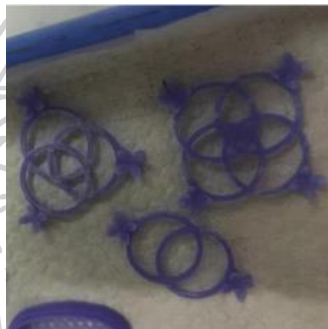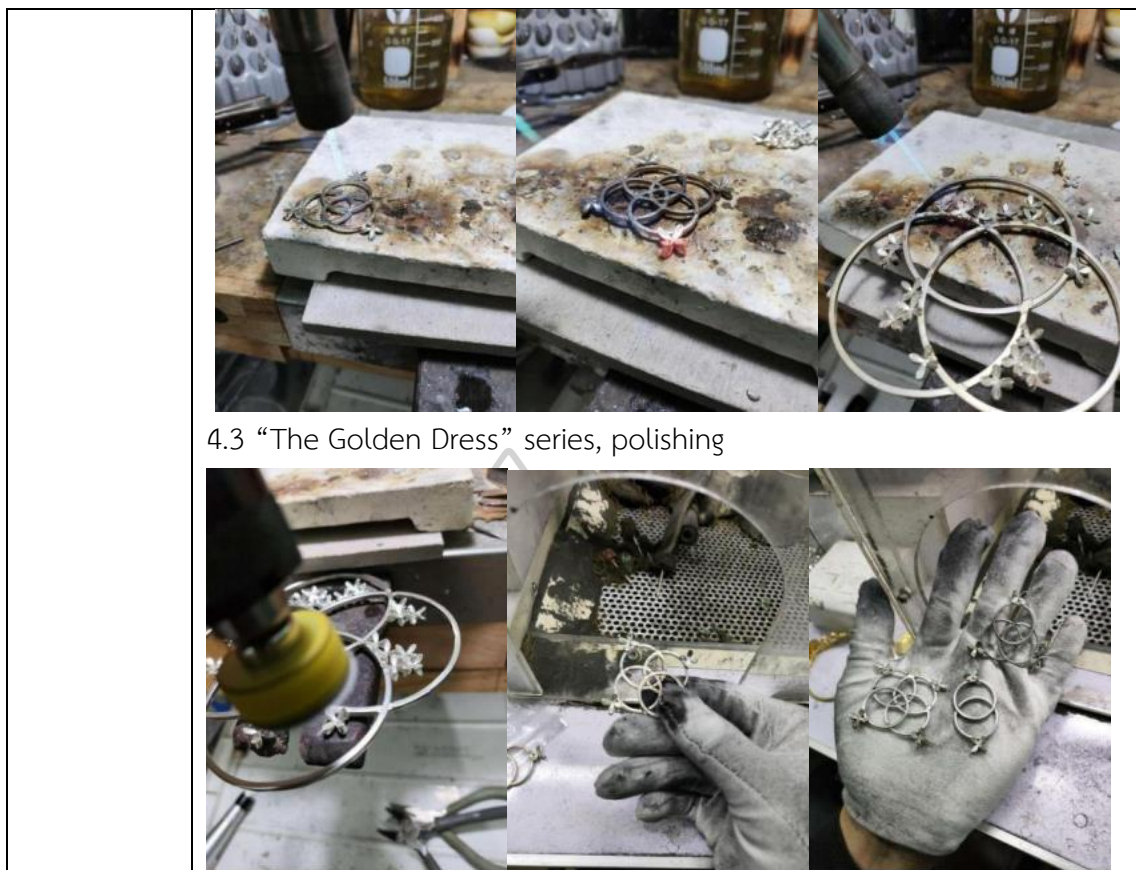
4.3 "The Golden Dress" series, polishing

Table 47 "The Golden Dress" Series, Creation Process

Source: Yi Yang's Table, 2023

4.2.5.3 "The Golden Dress" Series Photography

"The Golden Dress" Series
Ring 1

Table 48 "The Golden Dress" Series, Ring 1 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Ring 1 on body
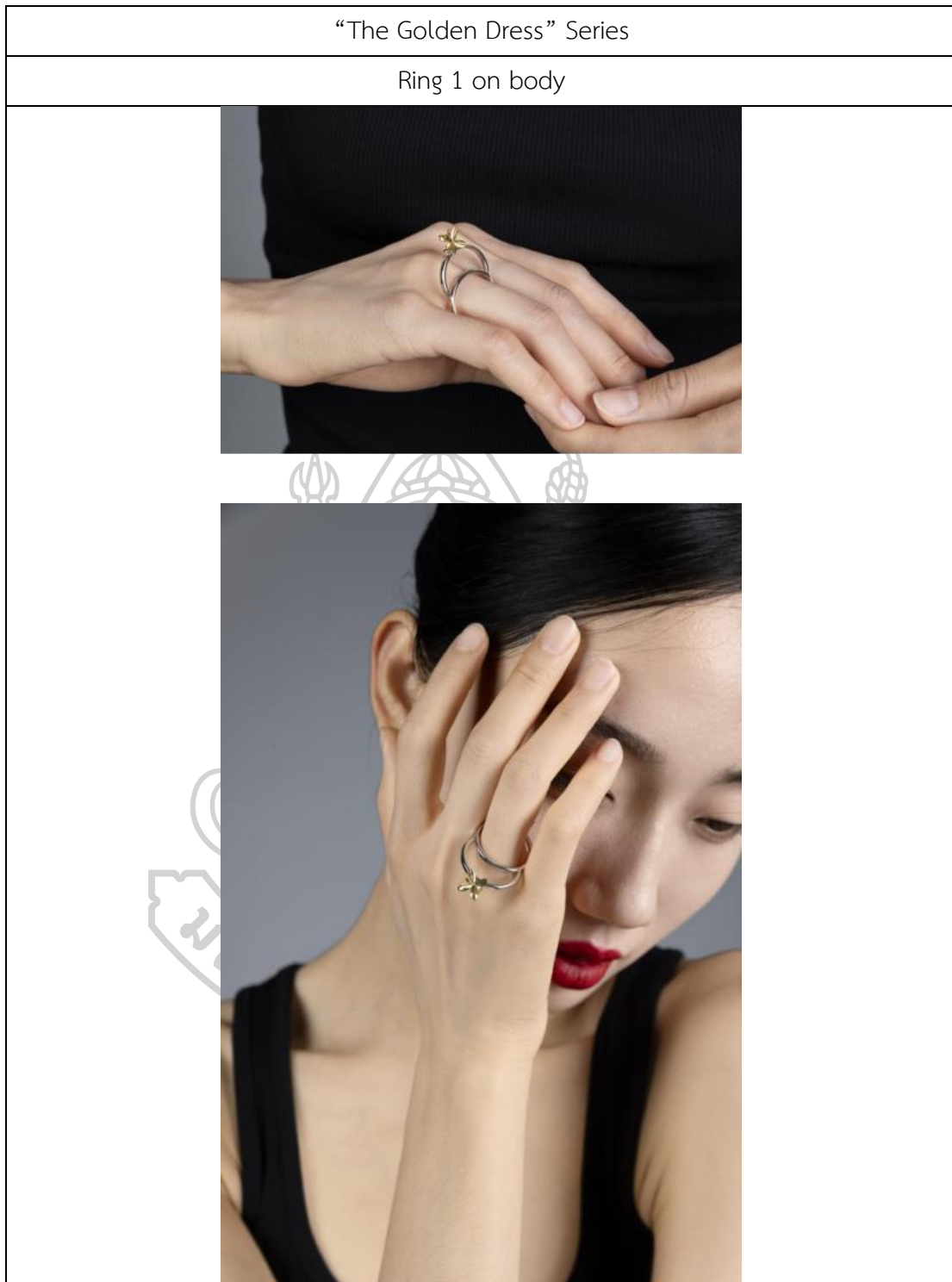
Table 49 "The Golden Dress" Series, Ring 1 on body photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Ring 2

Table 50 "The Golden Dress" Series, Ring 2 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Ring 2 on body
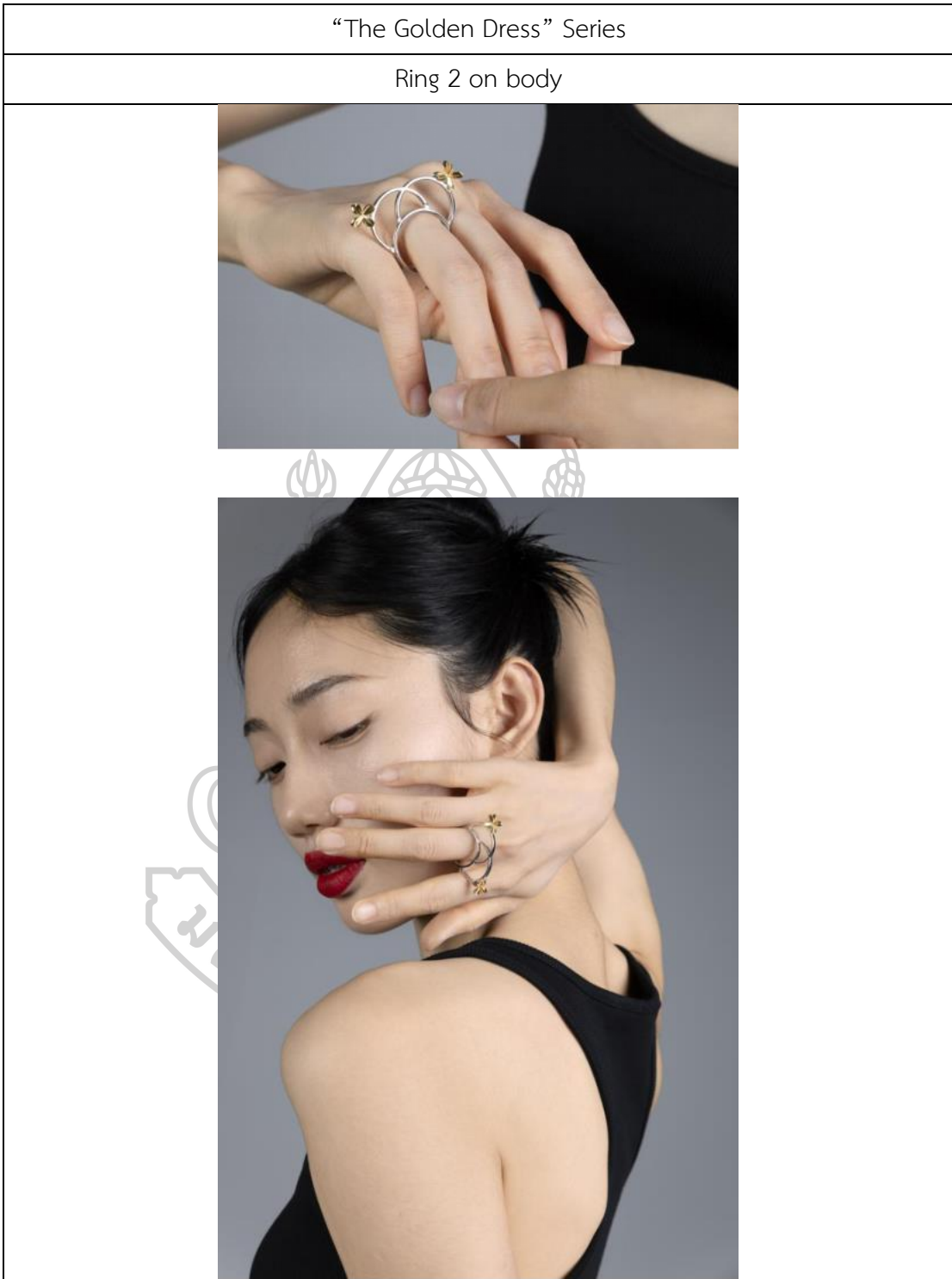
Table 51 "The Golden Dress" Series, Ring 2 on Body Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Ring 3
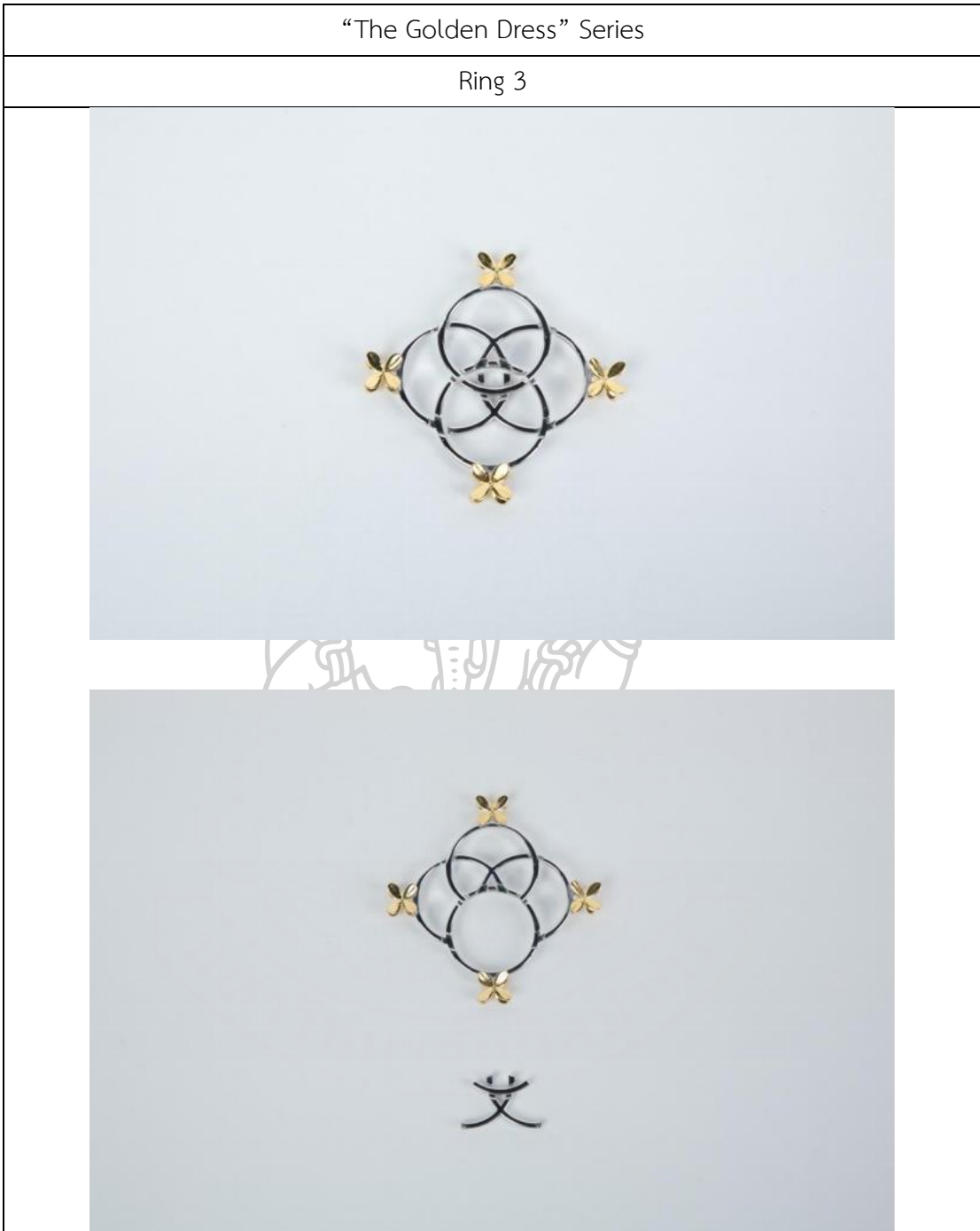
Table 52 "The Golden Dress" Series, Ring 3 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Ring 3 on body
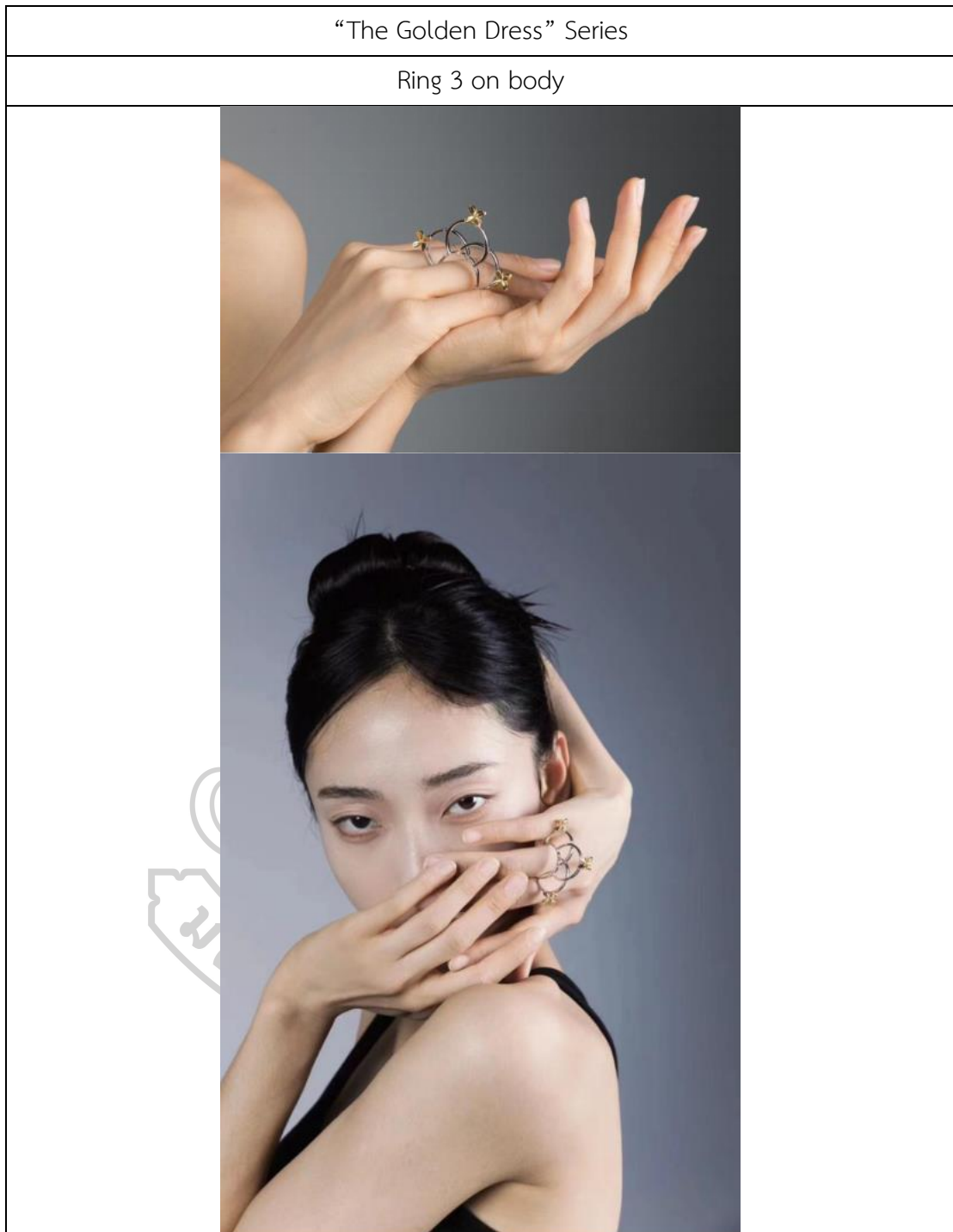
Table 53 "The Golden Dress" Series, Ring 3 on Body Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 1

Table 54 "The Golden Dress" Series, Bracelet 1 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 1 on body
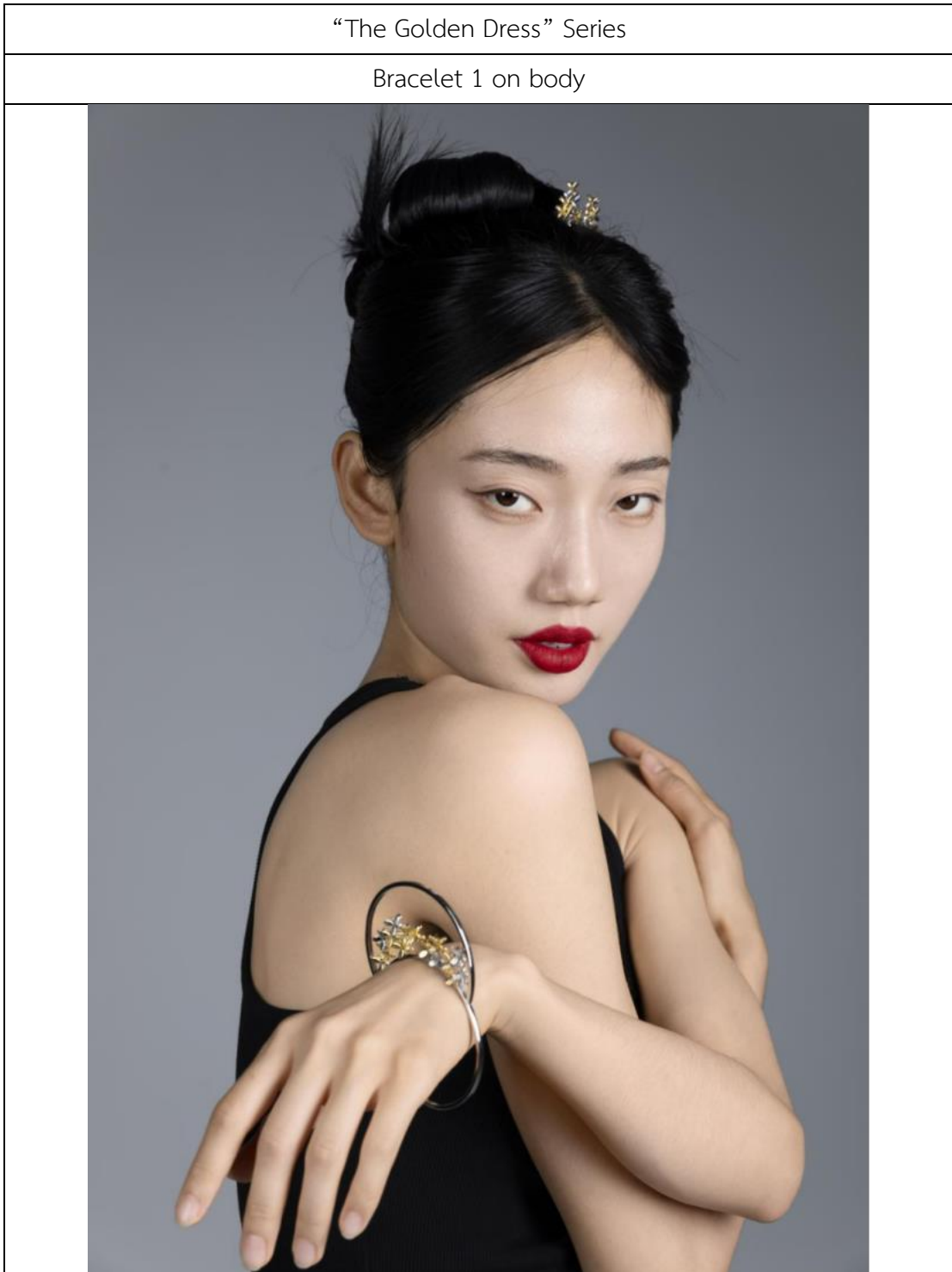
Table 55 "The Golden Dress" Series, Bracelet 1 on Body Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 2

Table 56 "The Golden Dress" Series, Bracelet 2 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 2 on body
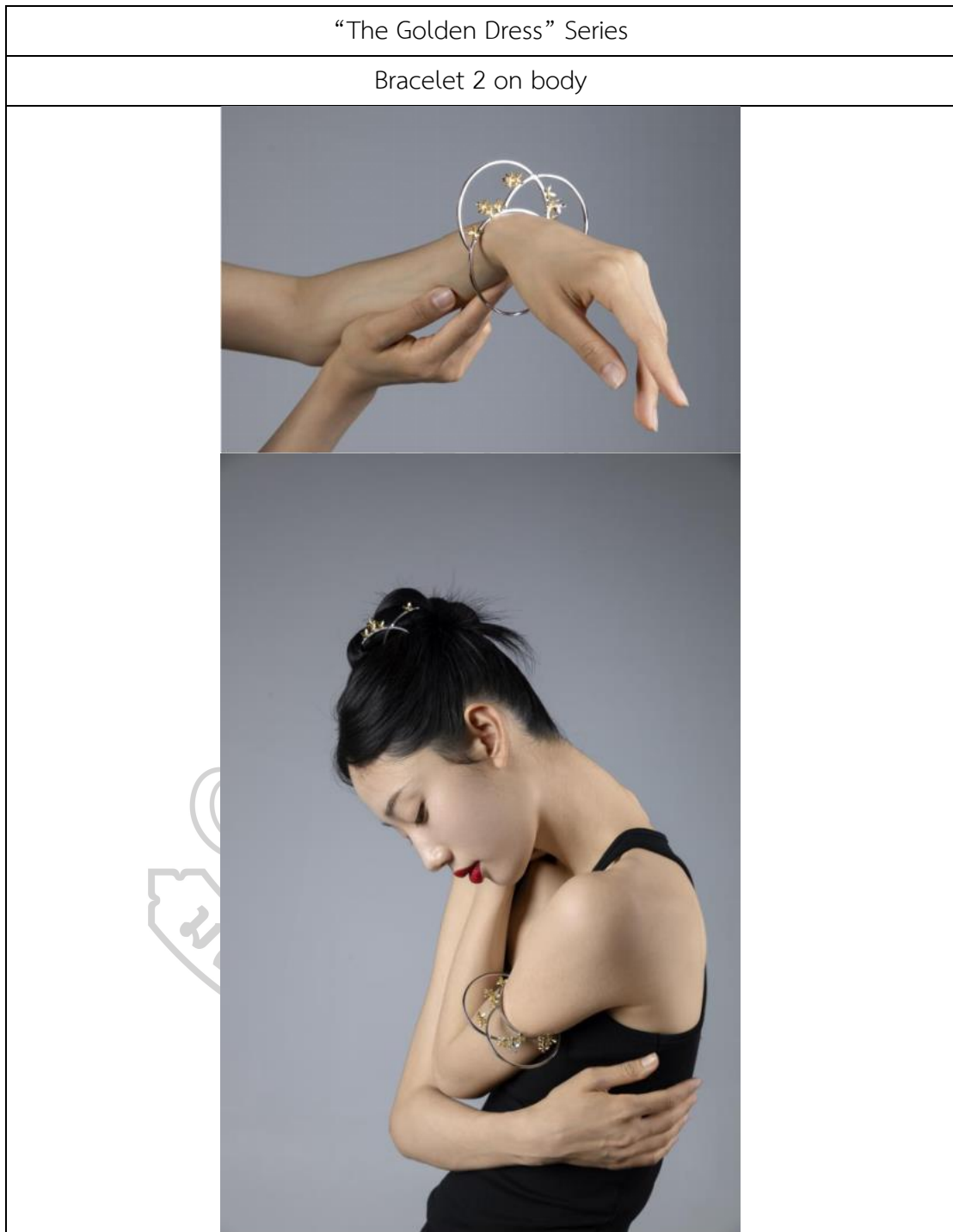
Table 57 "The Golden Dress" Series, Bracelet 2 on Body Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 3

Table 58 "The Golden Dress" Series, Bracelet 3 Photos

Source: Yi Yang's Table, 2024

"The Golden Dress" Series
Bracelet 3 on body

Table 59 "The Golden Dress" Series, Bracelet 3 on Body photos

Source: Yi Yang's Table, 2024

4.3 Results of the Effective Evaluation of Jewelry Narrative Model

4.3.1 Exhibition

In the process of practice, the constantly adopted the philosophical principles of Poetic, applied the Jewelry Narrative Model results of research to the creation, and finally completed contemporary narrative jewelry works based on Tang poetry. The research results and artistic creations were showcased in two successful exhibitions hold at the Lai An Cultural and Art Center to obtain feedback on narrative jewelry works, consisting of five series inspired by Tang poetry.

Lai An Cultural and Art Center, Chuzhou, China
Exhibition Poster

Table 60 Exhibition Location and Poster

Source: Yi Yang, 2023

Exhibition
Opening of Exhibition
Exhibition Process

Table 61 Exhibition Photos

Source: Yi Yang, 2023

4.3.2 Results of Semi-structured Interview

The analysis of the semi-structured interview with 3 randomly selected public audiences:

Insights that the audience receives in the form of a narrative are easier to remember than facts or bullet points: Narratives created through jewelry increase the memorability of the meaning of Tang poetry.

1. The interactive mode in Jewelry facilitates a narrative:

1.1 Interactive mode activates remembered or associated stories in audiences.

1.2 The interactive mode facilitates the audience to imagine the story in the moment.

2. The creation and interactive process provides a narrative: narratives, either as part of a piece of jewelry or outside of it, can enrich the audience's narrative experience.

3. Based on the findings presented above, it is evident that factors such as interactivity, display features, and text annotations significantly enhance the wearer's ability to engage with the jewelry. These elements facilitate a more positive connection and provide valuable feedback, contributing to the design process of each piece of jewelry inspired by poetic themes. By integrating these factors, the wearer's experience is enriched, ultimately leading to more meaningful and responsive jewelry designs.

4.3.3 Results of Questionnaire

After the questionnaire survey had done, a totally 50 random public audiences attended it, and got the result as follows:

4.3.3.1 Gender

The Table 60 below shows the analysis of the gender distribution among respondents, encompassing a total of 50 individuals. The data shows 38% of the respondents were male and 62% respondents were female. This pronounced skew in gender representation underscores the predominance of female participation in the

survey.

Category	Frequency	Percentage
Gender		
Male	19	38%
Female	31	62%
Total	50	100%
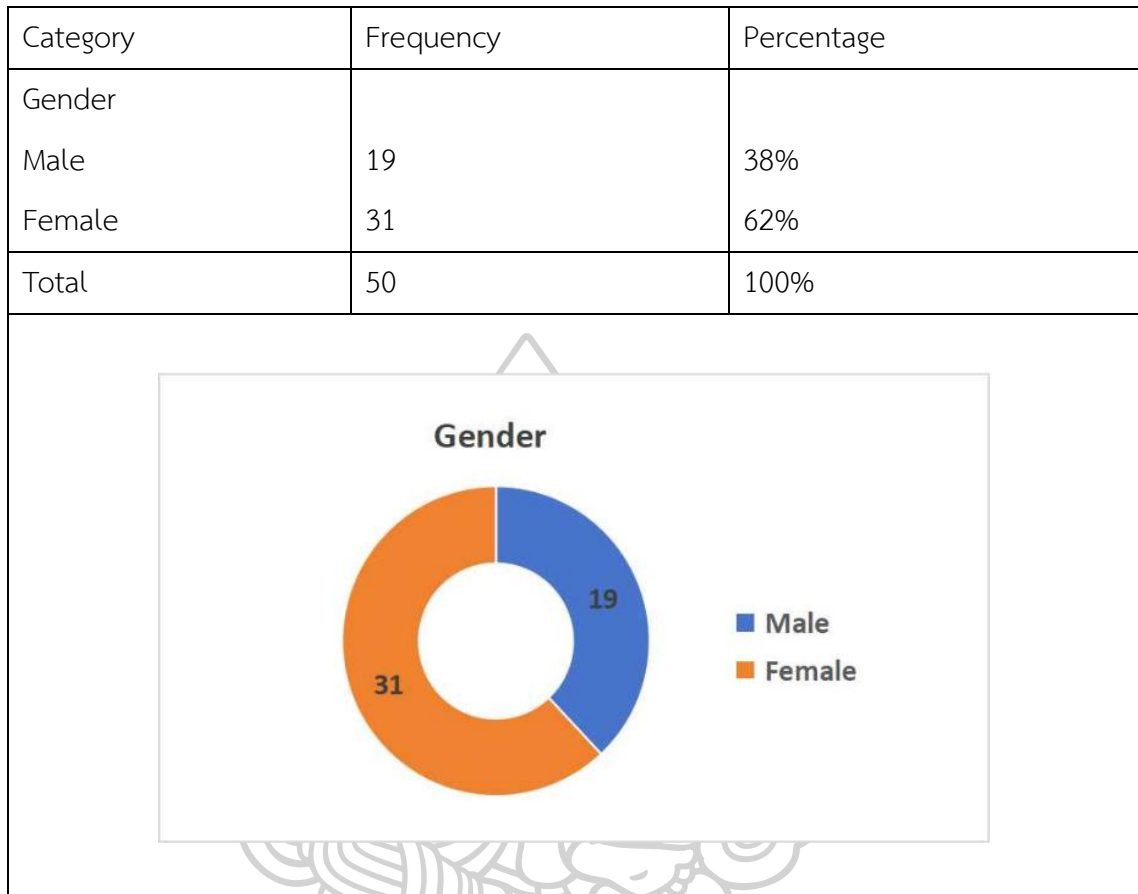
Table 62 Questionnaire Result of Gender

Source: Yi Yang, 2023

4.3.3.2 Age

The data in Table 61 provides insights into the age distribution among the surveyed population of 50 individuals. The findings reveal a diverse age demographic, with most respondents falling within the 26-40 age range, constituting 50% of the sample. Additionally, 36% of respondents reported an age of 25 or younger, indicating a substantial representation of younger participants. Meanwhile, respondents aged 40-55 and those above 55 years old accounted for smaller proportions, comprising 4% and 10% of the sample, respectively. This distribution illustrates a notable concentration of respondents in the younger age brackets.

Category	Frequency	Percentage
Age		
≤25	18	36%
26-40	25	50%
40-55	2	4%
＞55	5	10%
Total	50	100%
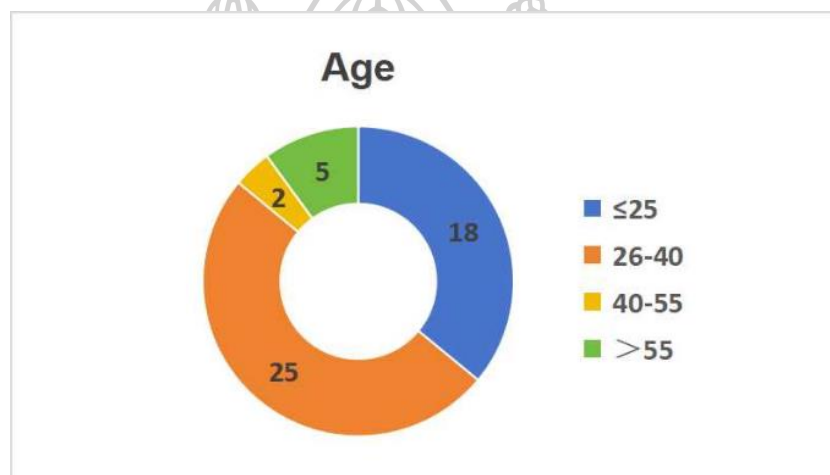
Table 63 Questionnaire Result of Age

Source: Yi Yang, 2023

4.3.3.3 Education Level

The Table 62 below extends the analysis to the education level distribution among the same pool of 50 respondents. The data reveals that 42% of the respondents reported an education level of high school and below, while a majority of 58% indicated having attained a bachelor's degree or higher. This distribution highlights a notable disparity in education levels among respondents, with a larger proportion having achieved at least a bachelor's degree.

Category	Frequency	Percentage
Education Level		
High School and Below	21	42%
Bachelor and Above	29	58%
Total	50	100%
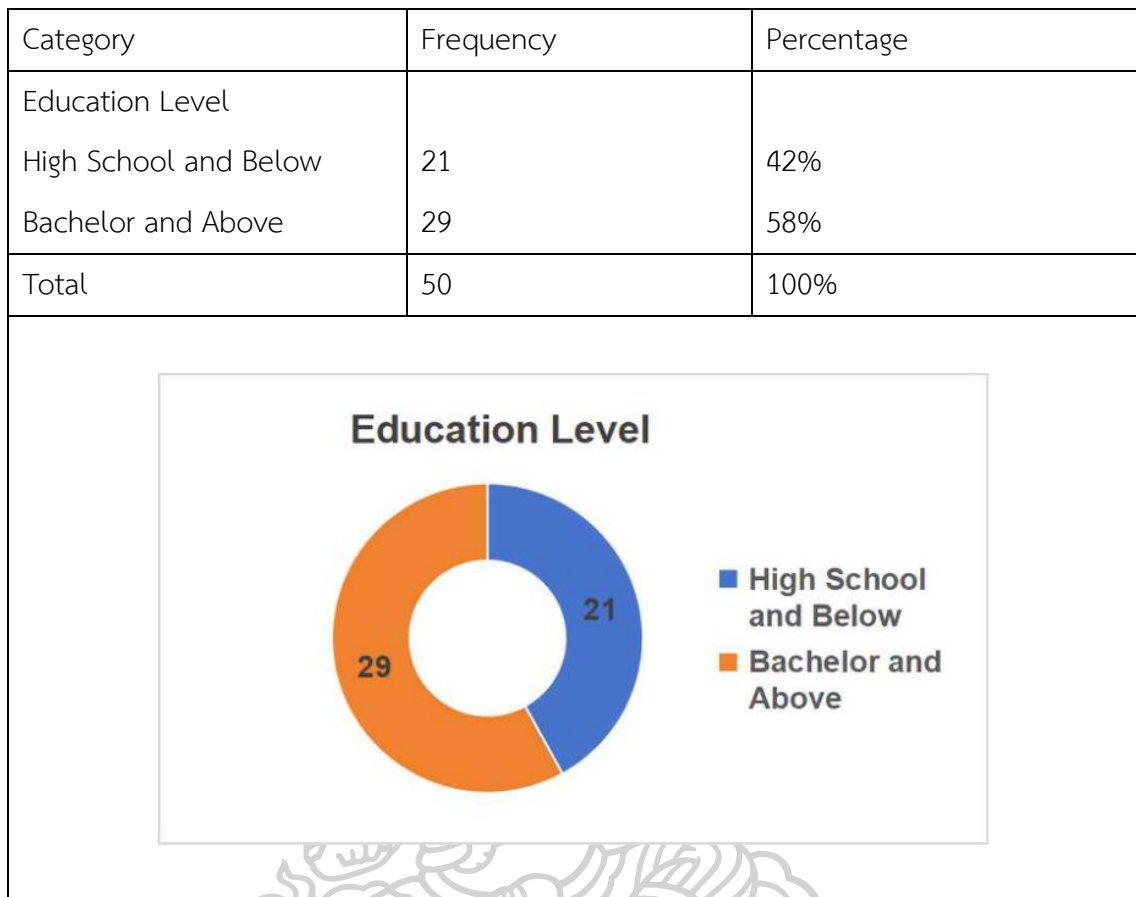
Table 64 Questionnaire Result of Education Level

Source: Yi Yang, 2023

4.3.3.4 Occupation

Table 63 delineates the occupational composition of the 50 respondents, providing insights into their diverse professional backgrounds. The data unveils a varied occupational landscape, with students comprising the largest segment at 34% of the sample, followed by government personnel at 20%. Furthermore, enterprise personnel, self-employed individuals, and retirees constitute 10%, 8%, and 6% of the sample, respectively. This distribution underscores the heterogeneous nature of the respondent pool, encompassing individuals from distinct sectors and stages of professional life.

Category	Frequency	Percentage

Occupation		
Government Personnel	10	20%
Enterprise Personnel	5	10%
Student	17	34%
Self-Employed	4	8%
Retire	3	6%
Total	50	100%
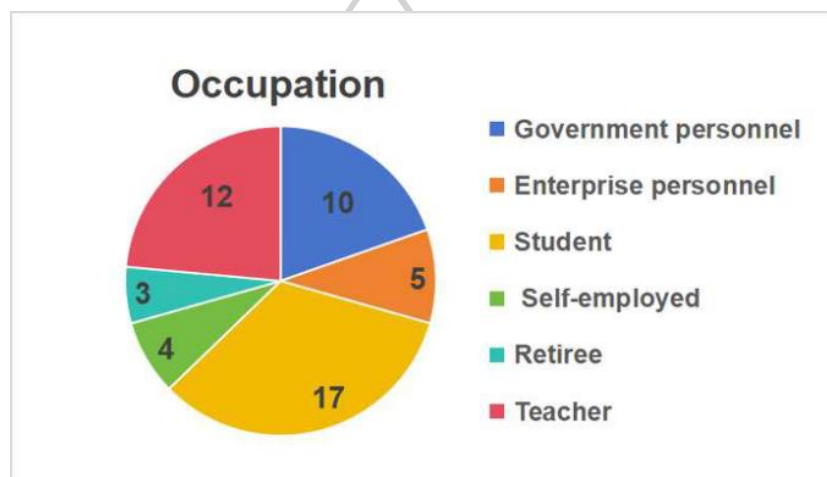
Table 65 Questionnaire Result of Occupation

Source: Yi Yang, 2023

4.3.3.5 Satisfaction of Evaluation Content

The satisfaction scores for various evaluation content items, as presented in Table 64, provide an insightful overview of respondent perceptions across different aspects. The data reveals consistently high satisfaction levels, with scores ranging from 4.34 to 4.82 on a scale of 1 to 5. Notably, questions Q3 and Q12 received the highest satisfaction ratings, with scores of 4.8 and 4.82, respectively, indicating particularly positive perceptions regarding these evaluation aspects. Conversely, Q8 garnered the lowest satisfaction score of 4.34, albeit still reflecting a relatively high level of satisfaction. Overall, these findings suggest a generally positive respondent

sentiment across all evaluated content areas, with certain aspects such as interactivity, display features, and text annotations significantly higher satisfaction levels than others.

Category	Satisfaction (1-5)
Evaluation content	
Q1	4.52
Q2	4.42
Q3	4.8
Q4	4.54
Q5	4.58
Q6	4.58
Q7	4.52
Q8	4.34
Q9	4.52
Q10	4.66
Q11	4.66
Q12	4.82
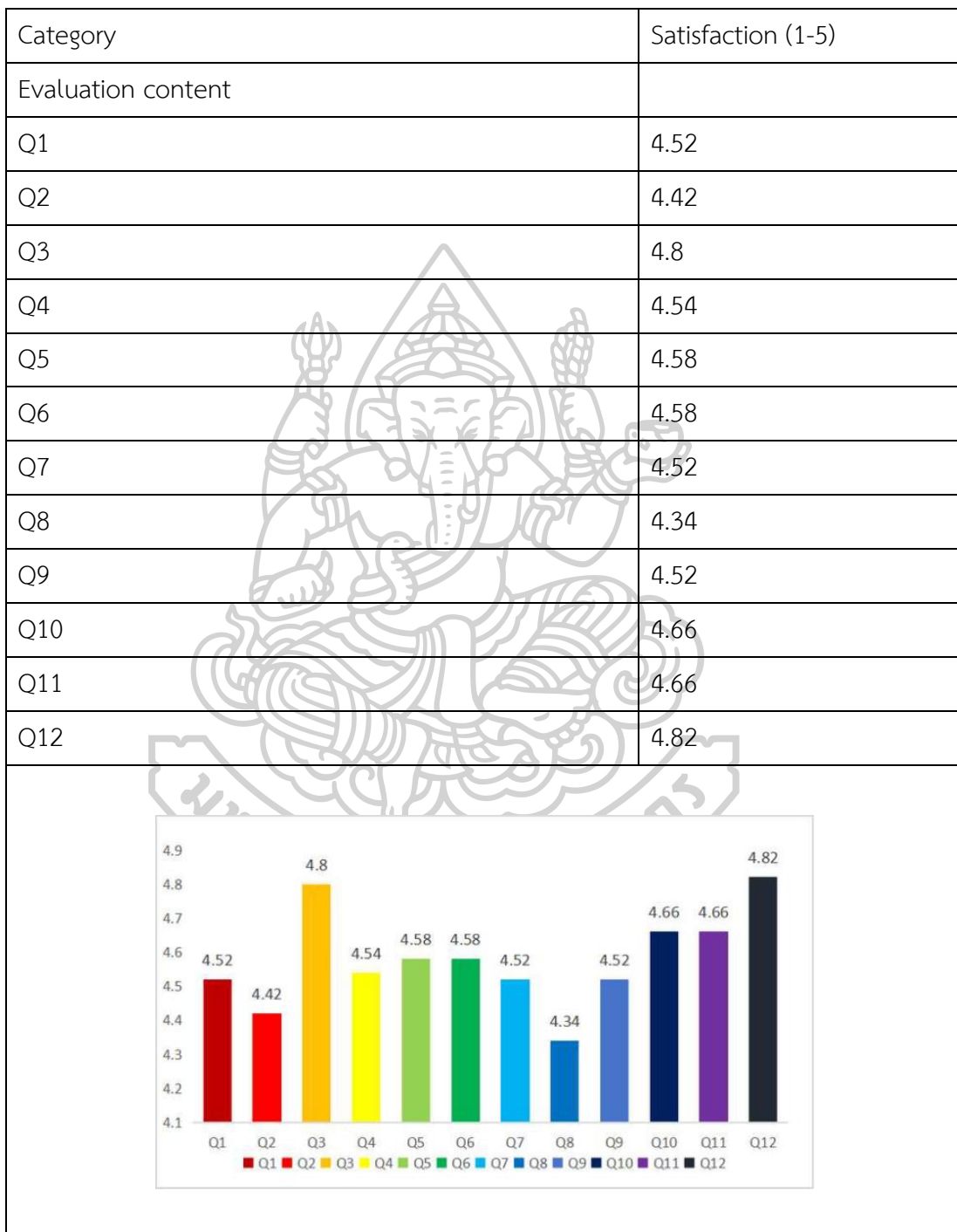
Table 66 Questionnaire result of satisfaction of Evaluation content

Source: Yi Yang, 2023

Chapter 5 Conclusion

In this chapter, we delve into the comprehensive analysis and discussion of the research findings presented in the previous chapters. In this final chapter of this research, few points are highlighted such as discussion on the contribution and limitation of this research as well as and suggestions for future research and development on this topic.

5.1 Discussions

Review this research, the hypothesis is proposed based on the statement problem, and the related research question needs to be answered.

5.1.1 Hypothesis

Literature narrative theory is a help to deduce Jewelry Narrative Model.

5.1.2 Restatement of the study

Research Question 1: How to create contemporary narrative jewelry?

This research question aims to identify contemporary narrative jewelry, answer the theoretical content of contemporary narrative jewelry, and understand the relationships between the elements of narrative through theoretical deduction.

The corresponding research objective 1: to construct Jewelry Narrative Model based on the narrative theory of literature.

To identify contemporary narrative jewelry, this task has already been completed in section 2.1 through a systematic, cross-disciplinary literature review. To obtain the Jewelry Narrative Model, the research uses the narrative theory in literature as the theoretical basis, constructs the relationship between the narrative structure of literature and the narrative jewelry to obtain elements from which the Jewelry Narrative Model can be derived.

And you get the research result: The Jewelry Narrative Model. Capture the narrative elements of contemporary narrative jewelry: 'Form of content': structural elements of the story; 'Substance of content': the representation of objects or actions in the real or imaginary world, from the creator's point of view;

'form of expression': the organization of narrative elements; 'Substance of expression': the type of media that conveys the discourse.

Research Question 2: Whether the Jewelry Narrative Model applicable on contemporary jewelry creation?

To clarify the application of the Jewelry Narrative Model to contemporary narrative jewelry creation. The corresponding research objective 2: to create contemporary narrative jewelry through the Jewelry Narrative Model.

This study uses the Jewelry Narrative Model as the approach, practice as the methodology, and Tang poetry as the creative theme to achieve the research outcome: the creation of contemporary narrative jewelry.

Research Question 3: What is the effect of Jewelry Narrative Model?

Based on research objectives 1 and 2, to set research objective 3: to verify the effect of the Jewelry Narrative Model.

5.2 Contributions

5.2.1 In theory

The Jewelry Narrative Model provides researchers with a theoretical tool to define, critique and contrast. The conclusion of this research on the Jewelry Narrative Model, constructs the structure of the narrative elements of jewelry based on literary narrative theory. In this study, Seymour Chatman's formalist-structural theory of narrative and Mieke Bal's view on narratology were taken as the theoretical framework and analyzed to construct the relationship model between narratives in different media.

5.2.2 In practice

Firstly, the Jewelry Narrative Mode is an aid to transforming the narrative of a literary text into a jewelry creation.

Secondly, it provides a new perspective of contemporary narrative jewelry creation, which focuses on poetic artistic conception and provides a platform for feelings instead of abandoning traditional Chinese poetic esthetics.

5.2.3 In culture

To create the awareness of cultural continuity, this study helps new generation of China to keep alive the poetic culture for future.

5.3 Limitations

First, the practice theme selections in this research are ancient Chinese Tang poetry, so the language is an ancient text. Inevitably, there will be some expression limitations in the process of translating ancient texts into English. It is more difficult for non-native language audiences to interpret the jewelry narrative content.

Second, Chinese Narrative Poetry brings a new perspective to some of China's best-loved and most influential poems. Yet paradoxically, their narrative qualities have been little recognized or explored in traditional Chinese scholarship. The reason for this neglect is that the Chinese tradition is fundamentally based on lyric and does not admit of a separate category for narrative poetry. Therefore, some narrative Tang poetry can only be selected from the lyrical Tang poetry with narrative elements.

5.4 Recommendation

First, only the Jewelry Narrative Model presented in this study, which shows the structure of the narrative elements. To fully uncover the totality of narratives in contemporary jewelry making, additional research on the typology of the narrative use, and the functions of narratives in jewelry making is still required.

The Jewelry Narrative Model built in this study is a common theoretical tool. The multiple application scenarios of this model need to be further studied.

Second, Tang poetry is chosen as the topic for this creative research practice. In the future practical implementation, various narrative texts in foreign languages will be used for experimentation to produce contemporary narrative jewelry.

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