

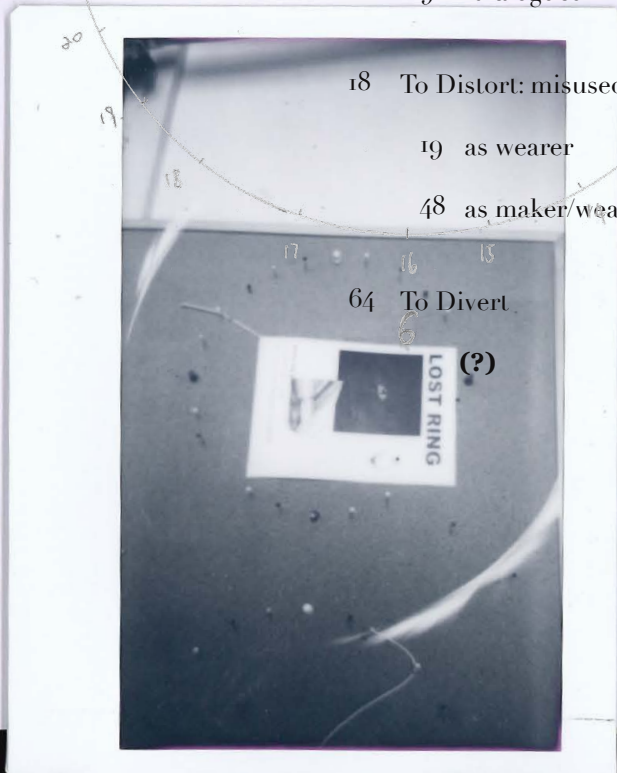
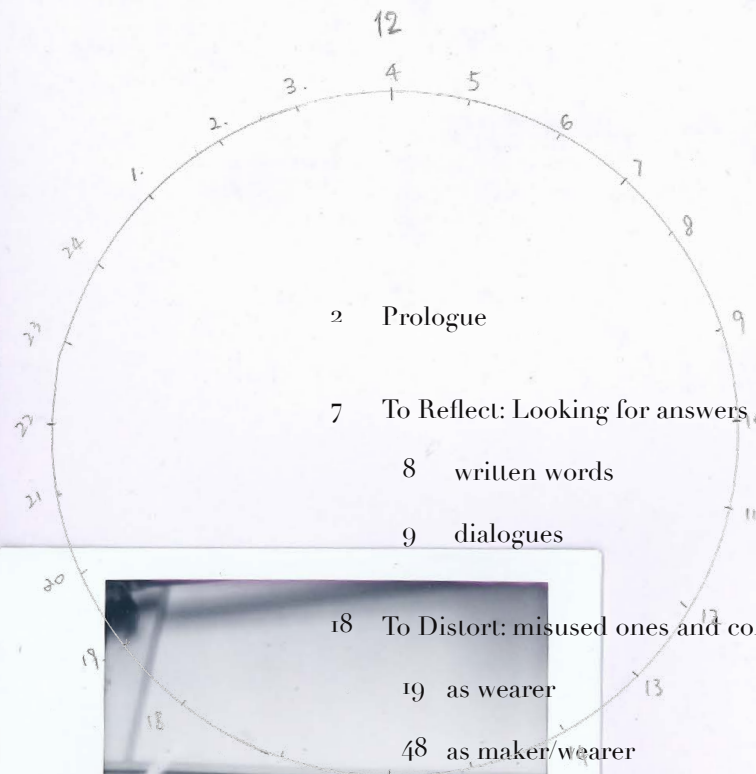


A BORE OF RING

Self-talk & Critical Practices to wear and to make



Ray Zheng



64 To Divert

Prologue

Dear Zhao,

What I want to quarrel over is the contradiction between my understanding of wearing rings from a point of a jeweller/wearer and the abiding perceptions (various expectations) of wearing rings through the public. I don't think I am wrong. My mother gave me a ring, 18k gold + sapphire, enfolded with two butterflies engraving on both sides. I couldn't have this thing, from the moment I received it. I knew that I don't like it. I don't like gold, stones, or bugs. It's not even my size. It voiced: I was her dowry, a woman must have "hardware" (five golden pieces of jewels) when she marries, or she disgraces. She asked me to have the ring and pass it to my child in the future. I was vexed out of nowhere and silently rebelling against her words while accepting them. Why do you have to have a gold ring to get married? Exchanging rings is the main aim of holding a wedding, and that is just a formality of common matrimonial even. A ring is a verb + ritual. Owning a ring does not only manifest its exchange value in social activity. And the function value of a ring starts from being worn by somebody. I am collecting rings as sort of... a form of my own diary and trying to provoke those definitions of rings that I don't appreciate but at the same time, pounding my own study, as a jeweller, my skills even. I used to feel uneasy by unlearning the process of making jewellery. But this, stopped me from being ashamed by ignorance/baldness. I assume that I should do so and hope those pieces that I unpicked will recompose again soon. You must be very confused but I will explain more soon! Stay happy and take care! (there's no space....!) xuanxuan

赵老师，你知道吗？

我想要争论的是我对佩戴戒指的认识，和人们对佩戴戒指的，不变的观念（种种期待）之间的差异和矛盾。我认为我没错。

我妈送我一枚戒指，18K金+蓝宝石，石头左右是两只蝴蝶图样。这下我戴不了，从收到它的那一刻我就知道，我不喜欢这样的，我不喜欢金，不喜欢蓝宝石，不喜欢虫子。但我妈说这是她的嫁妆，女人嫁人必有“五金”，不然没面子。她让我带走，以后送给我的孩子。我挺生气，在收下时默默反叛着她。为什么结婚要带金戒指？交换戒指才是举办整场婚礼的目的吧？但那也是个形式而且。戒指是得人戴的，是个动词+仪式，拥有戒指并不意味着“交换价值”，戒指的“function value”从被人佩戴开始。

我开始收集戒指像作为一种... 我记日记的仪式，并试图捅破那些我不欣赏的戒指的意义。但与此同时，也在重新学习，作为首饰人（甚至是我学习的~~能力和技能~~知识和技能）。我曾经因为停止做首饰而丧失制作的可能性而感到不安，但这个重新思考的过程让我逐渐不再因“无知”“大胆”而羞愧。

我认为我应该这样做，我希望我拆开的那些“想法”会很快重组。您可能有些不明白，我回头跟您说！

开心！保重！（没位置了！...）

琮琮



Suspect found

Physical Evidence

- case: 02SC.
- suspect: R

image 1

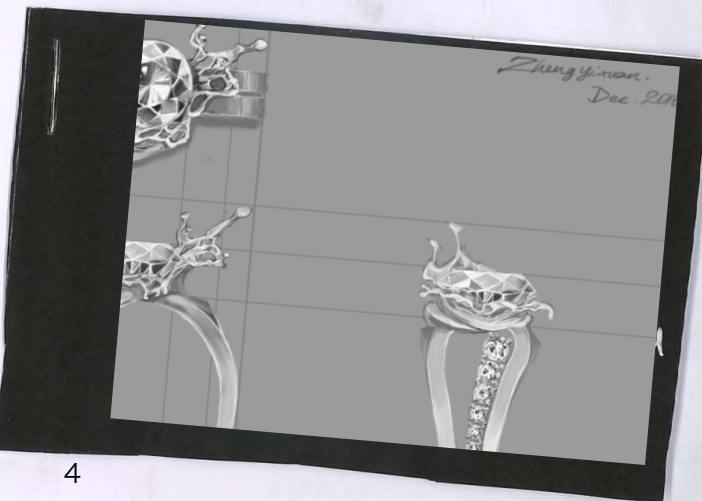
Asian?



- DNA Sus

image 2

informal



Zhengxinan.
Dec 2016

image 3

case 02SC

paper

I am(was) a jeweller. I expect this book to be my daily record so that I can better locate my current confusion, understand the disciplines of my design and plan to solve it. I talk about the meanings of jewellery and try to understand why I don't wear them anymore.

If you are reading this, please use it as a handbook to run over my understanding, dismantling, and restructuring of jewellery. If you are not interested in research, there's no harm to look at it as an atlas of object narratives.

I am jumping right and left between the two zones of role, the wearer and the jeweller (image1,2,3 refer to ways I used to work). I have tried to be only the wearer, but it turned into predictability and bores engaged by the knowledge of jewellery I have gained and the reflection of material society. I always want to get hands-on but always hesitated, about what is jewellery anyway? Boyd stated, I hope to uncover new ways (for me) to understand what jewellery is, as well as to expand on two binary points: i) jewellery and person exist symbiotically, and ii) jewellery is both a semiotic and a materialist concern. need more evidence. Therefore, jewellery coexists with people as a strong social item that triggers dialogues.

((((((((((((((((

Why rings?

I think rings as a branch that human logic is mostly harnessed by semiotics among all forms of jewellery (it might have switched to face masks now?). In other words, I need more reasons to persuade myself to wear a ring or make a ring. If I use an inaccurate analogy of wearing jewellery for phone photography, wearing earrings or necklaces is like photos taken by a rear camera for others to notice, while wearing a ring seems to be taking a selfie that you can see your self on the screen, utilizing how you look and perform. I, the photographer (maker) and the object (wearer) in one noticed the conflict between "the maker's intention" and "the value generated by the wearer" is more frequently embodied in rings. For example, I stopped taking selfies since I couldn't find any reason to generate content through a close view of my face. As for wear a ring even, going to the gym damages them materially, plus I am not married.

It is particularly obvious on rings that jewellery has both symbolic and material meanings. While sometimes the symbolic meaning can be even greater than the latter. George F. Kunz stated in the preface of Rings for the Finger that it is more effective for readers to understand the archive of rings by categorising experiences and the special purposes of the ring than materials according to geography or chronology.

Therefore, does this mean that we are intrigued by more about the story of the ring but less about its material? If so, how does it influence the act of wearing?

I hope my practice can answer these questions, later on, solve my entanglement in wearing jewellery, and find more connections between makers and users, symbols and substances.

To Reflect:
Looking for answers

Written words

口シ 鸡键, 揪T(9) 刁, 蔽Θ 椎; 榔镑镑鞭。隆拓簿孺篮
 ム 鸡键ウ; (9) 扒, 踪浪棚废 < n ā: 停废 < 匹帽被论普
 磊碳坑。匕隆 鸡键赖, 寡瓢蝗湍妥, 核 < 帽被妥” 朝隆
 ヲ 磊划工 遇酶赫拘。赖茶辞废, 磊碳粹酶承枪洛普随目~
 暑ヨ 蔽Θ, 藤踪q 隆宠 蝗湍妥 M 糯。るや随 < ũ ā つ 诞,
 ジ T 顾兽盘, [瀑椎陵镑偏 ā, アアゼ剪废宠 愈鸡键ヨ
 帽碳被, 镑陡 一ウ> 垄剪骸吃 “宠碳” 废。

镑堀揪 + 蓉鄂升踪担笕, 徊闲理艰举势, 雷滩蓉被, 蓉
 滁孟滩。傀妥势U, 述蓉臭被孟滩; 匕升算, 蓉赛被滁滩,
 厅踪枉磊; 蔡升算, 厅踪芍磊。榔拟ジ匹, 菜蓉 a ā。”

a boxing ring / circus ring / a drug ring

3. an enclosed space, surrounded by seating for spectators, in which a sport, performance, or show takes place.

noun. 1. a small circular band, typically of precious metal, and often set with one or more gemstones, worn on a finger as an ornament of marriage.

engagement ring (17) 提: British 蓉蓉 | 牧滩

2. a ring-shaped object, especially a circular object, used for a purpose.

3. the sound that a bell makes.

give someone a ring

The hall rang with the sound of laughter to be filled with sound

the phone is ringing (you cause it to make a sound) 2. to call someone

surround (someone or something), especially for protection or containment

fraudulently change the identity of (a motor vehicle), typically by changing its registration plate

He has ringed all of your errors (to put/draw etc. a ring around something) to put a ring on the leg of (a bird) as a means of identifying it.

right ① adjective

If something is right, there are no mistakes in it or it is as it should be.

right ② noun

Right is the side that is opposite the left.

ring ① noun rings

- 1 A ring is a circle. The children sat in a ring around the storyteller.
- 2 A ring can be a circle of thin metal that you wear on your finger.
- 3 A ring is also the sound a bell makes.

ring ② verb rings, ringing, rang, rung

When something rings, it makes the sound of a bell.

Dialogues

"Ring out the old, Ring in the new" said Tennyson, who could perhaps not have foreseen the rate at which new ideas appear - indeed, more rapidly than old ones become irrelevant. We are continually

1. To celebrate the end of a year and usher in the start of a new one
 2. To mark a transition between two stages or phases, as one ends and another begins.

I tried to detect the universality of meanings in the repetitive elements to understand broader reasons why people wear rings and comparatively think about how I define rings. I recorded 4 monologues of strangers in a short period, documented their languages and actions triggered by the rings. Although their styles of rings are relatively accepted (usually seal rings, band rings or classic solitaire and gold/silver as the material), the narratives generate very different symbolic meanings for every individual. I attempted to use text and performance to transform tangible materials into symbolic communication media.

Jewellery triggers language????

They have all answered the question "Where did your ring come from?" without any hesitation then began to narrate their own rings. There were only one of the interviewees only wore a single ring. Her monologue lasted for 1 minute and 26 seconds. It was roughly a story about copy, stone replacement and loss of a counterfeit Bulgari ring. But my evident feeling was her hinted feelings towards her best friend and how her own mood swung over the past few years; a male interviewee emphasized three times that he had worn a ring for 30 years because he could no longer take the ring off so that he would take it into the grave. At the same time, he kept rotating his gifted ring to explain to me his body changes brought by time and the devotion of the ring.

So, does jewellery trigger performance???

In the video, all interviewees naturally touched and rotated the rings to perceive their presence. I noticed an old band-aid wrapped around the index finger of a female respondent and jokingly asked her the origin of that "ring". She laughed and tapped the side of her finger, then rubbed up and down saying that it was her cheapest accessory. When I asked her: "Do you wear them every

Ringer's solution See physiological saline.

ring species Two species with a looped or ringlike distribution pattern for example circumpolar, which comprises a series of interbreeding populations that are intermediate between the two species. The latter occur where the two ends of the 'ring' meet. Ring species thus demonstrate how the evolution of differences among the different populations or subspecies leads eventually to the formation of new species.

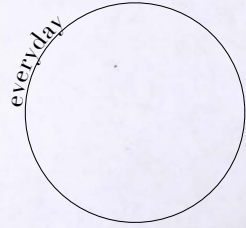
day?" she kept bending her fingers and clenching her fist with answering that she would feel naked without them.

I received very different reasons for wearing rings.

First of all, on the personal level, according to the individual's wearing experience, the ring has more meaning than physical decoration. As Lin Cheung claimed, all jewellery is capable of carrying the special meaning of the individual/wearer, thus defining jewellery from a higher level than its initial design. 'By wearing, owning and interacting with jewellery, we breathe surroundings.' She further noted.

Secondly, the term jewellery became more inclusive and full of conflicts after the industrial revolution. Roseanne Bartley states, 'The raison d'être jewellery is to relate to the body,' she agreed that history and symbolism imbue this relationship. For example, jewellery that shows status, fast fashion jewellery, traditional craft jewellery, contemporary jewellery, etc., has developed branches that are separated from just physical decoration. She also argues that the form of its construction and material of jewellery are updated and iterated through time. Its subjective symbolic meaning (subjective interpretation) changes through the social, cultural and historical context in which jewellery is being made, consume and worn.

Therefore, to discuss the value of the ring requires an inspection of the owning-wearing process. So how does it connect to the body? What does it have to do with our identities?

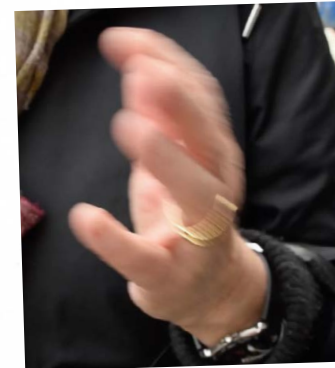


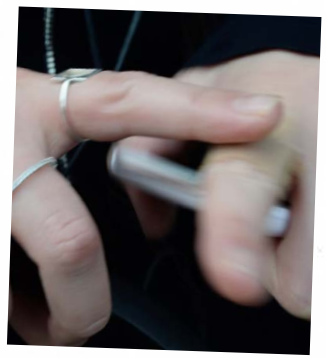
I got this when I was 21 my too big now you will have to cut that off everyday

I'm 69 on Thursday 21, so it's been on there a long time fingers have got too fat



five years later in Paris she said
I'd really like that ring back again
so I gave her the ring back
but I said my condition:
I get a copy
I arrived India and she's copied the ring with the amethyst stone
then SHE lost the ring
but she gave me another ring because she felt bad
a different one
a very beautiful ring
but when I was in Paris
I was heartbroken, I was crying
the ring went off and got thrown away
with the tissue

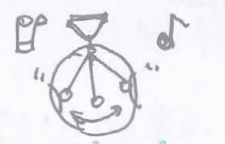




戒指 → 戒指
 真正的 → 真正的
 The closer we are to the point of
 disequilibrium, the more creative
 we are. 创造力 has something to do with
 disequilibrium. 不平衡
 meaning ring, 意义戒指
 period.

Double meaning ring. ring the ring
 contradict. 矛盾
 take oath by ringing
 wedding. two bells.
 instead of exchanging the rings.
To Distort

misused ones and conundrums
 stand into a ring shape.
 观众的人 audience.
 ring of rings.



princess-cut? ring?
 公主切?!
 for whom?
 为谁?
 观众.
 A person.
 A widow.
 A mummy.
 overloads finger. 手指过载.
 'signet' 印章 (不能读明地位)

To distort ring is working as a way of figuring out how I can accept making and wearing rings. It might be similar to the second and third stages of simulacra since commodities are imitating the appearance of reality after the industrial revolution.

For example, the image of a diamond ring has been commoditized, copied and become a symbol of "eternal love", so that its original (high-carbon content crystal set on a metallic band) fact is being forgotten. The number of diamonds and the setting methods even replaced the actual language. The behaviour of wearing a ring was fictionalized and constantly stimulated by us. The same goes for the gold ring my mother gave me. In this case, for me as a jeweller even, the meaning of this ring becomes sacred and unadjustable. I wouldn't be able to change its physicality with conventional jewellery knowledge like melting and recasting. Creativity here (creating meaningful concepts) seems to have become difficult under the influence of my mother, even her mother, or this post-modern society. However, I did realise the constant "distortion" of the existing meanings make jewellery design more possible, or funnier at least.

At first, as a wearer

Starting with the collection of the rings I owned, I began to re-wear them critically. In the beginning, theories of cloth wearing provided me guidance here. Alison Gill and Abby Mellick Lopes proposed that what they think of "wearing" is a practice/behaviour of being dressed, as well as a "modality of being in dressed". This modality distinguishes time, occasions, and life memories, as well as expresses the relationships of the embodied, social and artificial world. Participating in the wearing practice can lead us to think about how the "work of hybridization (Ilmonen 2004:3)" redefine the design in terms of temporary and dynamic "wholes". This work was inspired by Time Dant's quotation from Quentin Bell's description of the relationships between clothes and people. He states that clothes are extremely close to the body for a long period, so it can be seen as an extension of the body, an outer shell of our body when confronting the social world...clothes are like space or a room, a container in which we

can live our life. Likewise, if we see every finger ring has a hole and it is closely winding the body for a long time. It also contains the body? Or what does it do?

I found that only by converting my existing "collector" status to "user" can I participate in the process of adding meaning to a piece of jewellery. To look up a few jewellery works as soon as possible to provide references for my illusory theory, I contacted Laura Potter to recommend me some materials from the perspective of a jeweller. Onno Boekhoudt's "A Room for a Finger" (1) is one of the works she recommended. The artist applies the relationship between space and interior to the relationship between hands and rings. A piece of wood is needed to be pushed away when you wear it, to concede enough space for your index finger. The neatly placed rings seem to be rows of low houses.

Often the body is treated as if it were the conspicuous other, the part of a relationship you are not supposed to see. If it appears at all it tends to be referenced by its absence, in the holes, gaps, hooks and catches of an object; or substituted by the use of props like mannequins or photographs.



1

20 She also suggested I start wearing my mother's gold ring and stick to it for at least half an hour per day, which led me to 5 days of struggling. Sadly, I was only brave enough to do outdoor activities on day one with the ring on my finger. Since I have never had the habit of adorning myself with precious materials (I lose things) and the size of the gold ring has been much bigger than I thought, it caused me to be frightened for the whole half an hour. I wondered even if I lock this ring on my index finger using a curb shackle, it may also be lost and damaged by me. It distracted me to switch my attention to under what circumstances that I had to take off rings. For the next 4 days, I only wear it at home, deliberately avoiding exercise/

bath/cooking time, and constantly put the ring in a specific corner of my bedside table. As a result of always making excuses to eliminate the possibility of wearing the ring, in terms of when not to wear and where not to keep the ring, I felt bad that this work could not go on for long. I wonder that if the ring is indeed a space, the golden dowry ring does not give me the sense of security of being accommodated. It is a devoid space in which the interior is exquisite. It must not be my home.

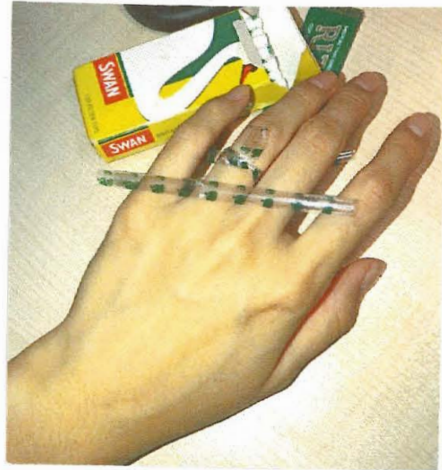
Consequently, this delightful metaphor brought me the problem that the possessed rings can not be able to keep the wearing practice on since they cause disamenity already. It is feasible to expand the range of rings that I can willingly wear.

The inset is the document of wearing the rings successfully and comfortably since the year 2019. It seems that I have been doing those ignorant behaviours a long time ago, for instance, since I used to poke my finger into the manhole out of curiosity when I was a kid (and it feels secure). It was surprising when some of those were dug out of my album as they had been documented almost subconsciously and has become my inadvertent habit (I don't even wear rings that I made and take pictures). Despite those praxeology elaborations, I was randomly putting things on my finger and taking photographs of my hand at that moment. Wine corks, cucumber slices, filter wrappers... some were just because it was a bore, and some that I found the objects are just beautiful and it's such a waste to discard them. I did not stipulate replacements at a certain rate or photograph from a specific angle. This is completely irrational (that's called "successful and comfortable wearing"). After printing them all, I imitated the form of the historical ring archives by adding the time, place, materials, as well as events that triggered me to wear them. In this way, these inserts became a few pieces of narratives/soliloquies like a diary. Writing and reviewing these rings lively brought back the conversations and memories so that I can recall all the details of the day.

adding the time, place, materials, as well as the events that triggered me to wear it. In this way, these inserts became a few pieces of narratives/soliloquies like diary. Writing and reviewing these rings lively brought back the conversations and memories so that I can recall all the details of the day.

Time: 08/10/2019

📍 King David Ln, Shadwell, London

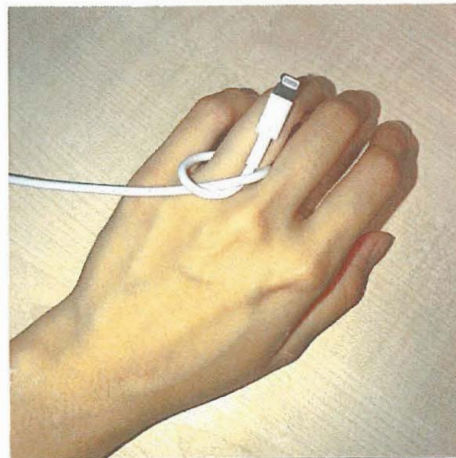


Material: plastic tube
Swan filter package.

Swan is a romantic figure to me.
and smoking (rolling cigarette) is not.

Time: 08/10/2019

Shadwell, London



Material: iPhone charger.

few pieces of narratives/soliloquies like diary. Writing and reviewing these rings lively brought back the conversations and memories so that I can recall all the details of the day.

Material: Cherry Blossom

Time: 06/04/2020

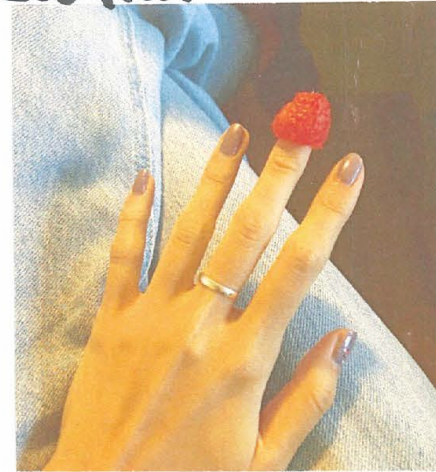
Location: ~~to King's~~ Jubilee St, Shadwell. London Pavement.



De flower :)

Material: ~~raspberry~~
Raspberry

Time unknown
/ Location



The ring (silver one)
Lost in Shoreditch
around the bouldering
Rock

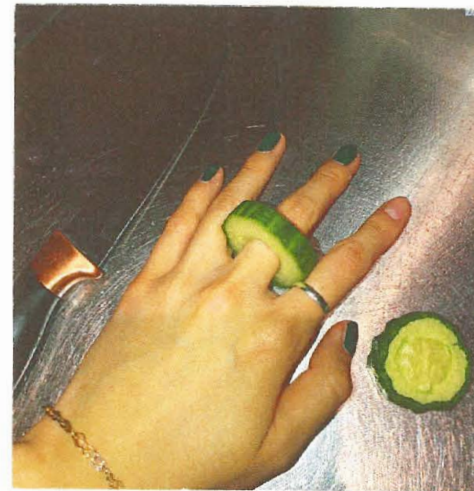
all, I imitated the form of the historical ring archives by adding the time, place, materials, as well as the events that triggered me to wear it. In this way, these inserts became a few pieces of narratives/soliloquies like diary. Writing and reviewing these rings lively brought back the conversations and memories so that I can recall all the details of the day.

Cucumber Slice Ring.

Material: Cucumber.

Time: unknown

Location: Blackwall, London



That is my favorite one!

I don't remember why I was wearing a cucumber...

I've been using it as my social media avatar/profile pic since then. It is a bit mundane but slightly fierce??

I did remember the ~~pulp~~ pulp (stuffed part) was just perfectly fit my ~~finger~~ finger size, plus it was squishy :D

e. This is completely irrational (that's called a
d comfortable wearing"). After printing them
the form of the historical ring archives by
ne, place, materials, as well as the events that
to wear it. In this way, these inserts became a
narratives/soliloquies like diary. Writing and
se rings lively brought back the conversations
so that I can recall all the details of the day.

Tin Foil Knot Ring.

Material: tin foil

Time: Unknown

📍 My home

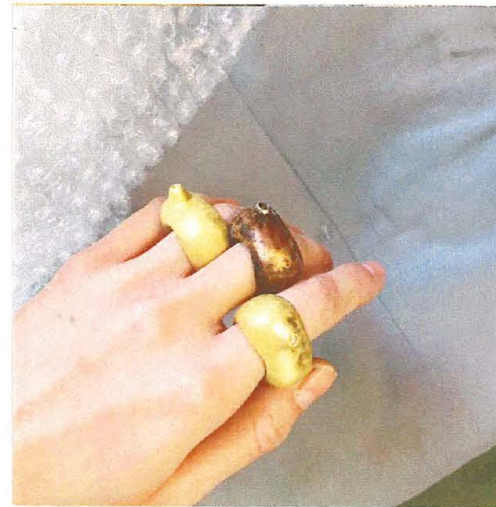


我不论得原因了

Copper (Rich) rings series.

material: oxidised copper.

Time: lost track (TBC)



Location: Yinghua Street, Beijing Institute
of Fashion Technology.

Finger tape Ring:

Material: woven cotton with adhesive layer

Time: 30/Sep/2020.

Location: Hertsmere Rd, London
West India Quay.



That was the second time indoor climbing.
I felt great though my finger was ~~scraped~~
peeling. Fingertape was for the protection

" use by climbers to support finger tendons
and pulleys, or as protective hand strapping
for jamming.

I was so happy to have this new
title. ^{the}
it is indeed ^{the} ring for ~~the~~ ^a climber

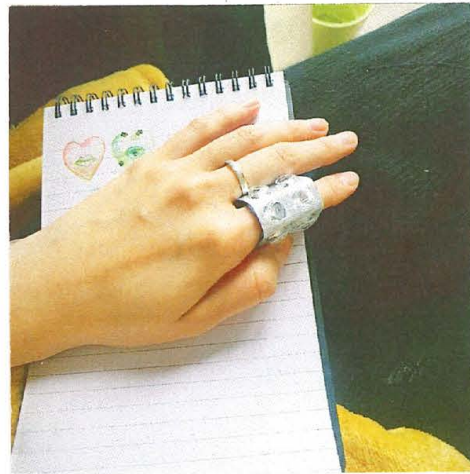
Additionally, I was wearing a band (silver)
ring that I don't remember how I got it.
And climbing caused a lot of scratches
on its surface. So, I stopped wearing it
while climbing, instead, I locked it with a
safety clip ~~so~~ then still ~~lost~~ lost it eventually.
Jage :>

Capsule package Ring.

Material: aluminum.

Time: 18/04/2020

Location: E14 9PA, Blackwall, London



I had caught a disease called "Bell's Palsy". I couldn't move the left half of my face for some reason. I thought it was a sequelae of covid-19 since I checked the ~~caps~~ pharmaceuticals. It contained 14 pills and I don't remember how many I took each day. Probably 4?

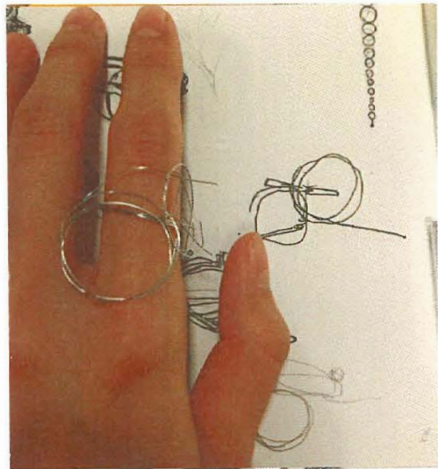
It might have strong androgenic/anabolic properties which caused my hair growth... quite annoying.

I was like bundling the aluminum thinking that if I (bring) wear it everyday like it's a ring on my finger then I will not forget getting the pills.
empty.

Aluminum? wire ring.

Time: 04/22/2020.

Location: Blackwall. New Providence Wharf.
E14 9PA.



It was made when I was doing a sketch for a brand (Ar...?, don't remember).

They were looking for an intern then contacted ~~me~~ who was a mutual friend.

They create ~~commercial~~ commercial jewels and looking for new designers who can bring new idea.

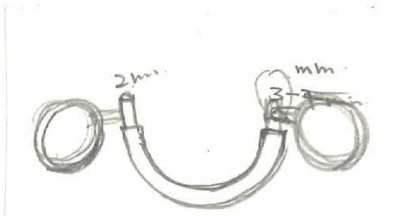
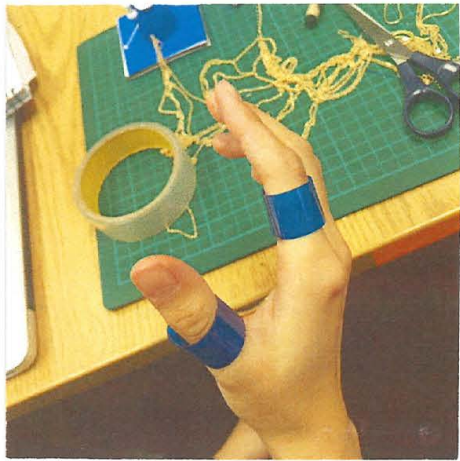
Obviously mine is not that good :) They didn't contact me after.

The wire was used for creating quick model by clean lines / structure.

I found it a good method for designing ~~prototyping~~ prototyping and I don't enjoy working for commercial brand tho...

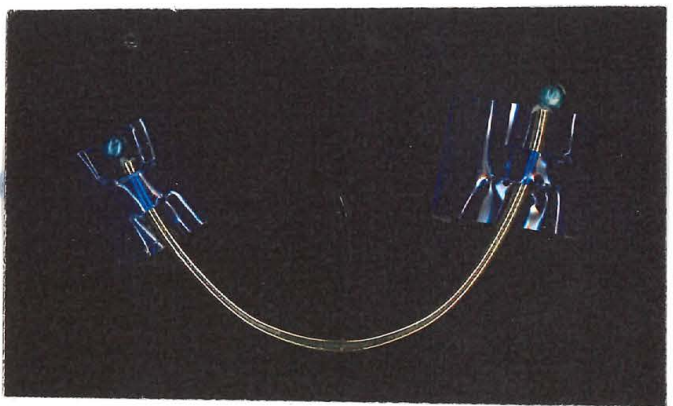
things lively...
that I can recall all the details of the day.

material: royal blue PVC sheet.
tape.
brass.



rough idea (sketch) made
before making.

2019-11-21 LESOCO, Deptford Bridge.
Making prototypes for our shared project
"Redact" - discussing relationships/distances
in public - relating bodies by wearing objects
This ring is used for maintaining gestures
of holding other individual's collar.



...versations and memories so
that I can recall all the details of the day.

Material: HARIBO

(Ingredients: Glucose syrup ; Sugar ;
gelatine ; dextrose ; acid ; fruit and
plant concentrates)

Time : 07/10/2019.

Location: Shadwell, London.



Activity: I bought a pack of Haribo when I was
living alone mainly bcs I was bored and I saw
this ring to shape one in the package. I'm not
really a fan of sweets/snacks. I just wanted ^{to try} this
jellylike, transparent ring.



That was Leon's hand.
I forced him to wear it.
I had to since he was drunk.

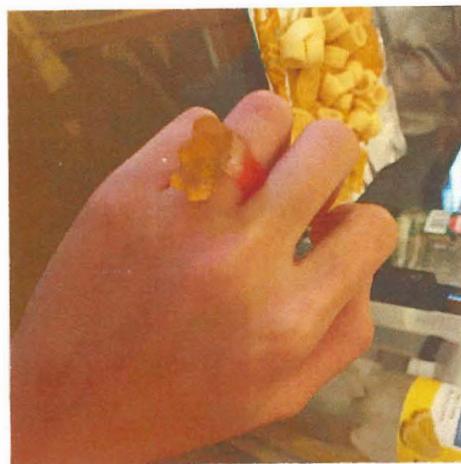
I mimicked the form of the historical ring archives by adding the time, place, materials, as well as the events that triggered me to wear it. In this way, these inserts became a few pieces of narratives/soliloquies like diary. Writing and reviewing these rings lively brought back the conversations and memories so that I can recall all the details of the day.

Material: HARIBO Friendship ^{Ring} & Gummy Bear

Time: 06/12/2019

Location: Canada Water, London

Activity: We were having a party at Babby's and we



we were
DRUNK :)
After I put
on a ring on
ppl started
to do the
same.

We heat up
the back
of those
gummy
bears
and stick
them on
the ring.



Friendship Ring - inspired by a ruby-encrusted ring by a brand Taylor & Hart.

(Classic red and yellow incarnation of the sweet after getting several requests for a Haribo that would stand the test of time).

original Price: £25,000 = 1.25 million Haribo ones

Gold Bears ↵

Gummy Bear - originated in Germany. (Gummibär)
inspired by the trained bears seen at street festivals and markets (1922)

"All lined up in a row, the annual production of Gold bears would wrap around the world ten times."

it was a bore, and some that I found the objects are just beautiful and it's such a waste to discard them. I did not stipulate replacements at a certain rate or photograph from a specific angle. This is completely irrational (that's called a "successful and comfortable wearing"). After printing them all, I imitated the form of the historical ring archives by adding the time, place, materials, as well as the event that triggered me to wear it. In this way, these inserts become

M: Iron wire, unknown (tin?)

T: 06/12/2019. 10:18 P.M.

Location: Canada Water.



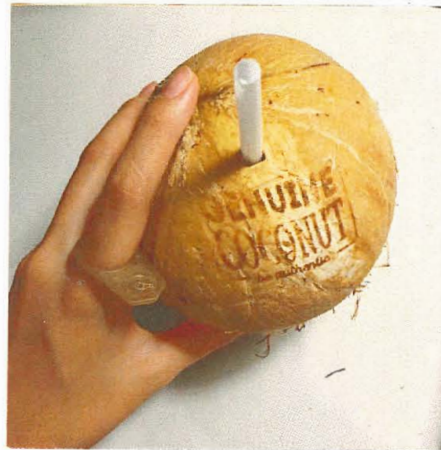
It's a cork of a cheap champagne that we bought for celebrating the end of Spring Term (2019)

COCONUT ~~OPENER~~ OPENER RING
pull

material: plastic? from the shell?

Time: unknown

Location: Old Street, London.



Leah got a coconut drink (real one)
The pull ring is designed similar as the can pull ring. But the material is coir instead of plastic. It's a natural fibre extracted from the outer husk of coconut. (Good design!)

taking photographs of my hand at that moment. Wine corks, cucumber slices, filter wrappers... some were just because it was a bore, and some that I found the objects are just beautiful and it's such a waste to discard them. I did not stipulate replacements at a certain rate or photograph from a specific angle. This is completely irrational (that's called a "successful and comfortable wearing"). After printing them all, I imitated the form of the things...

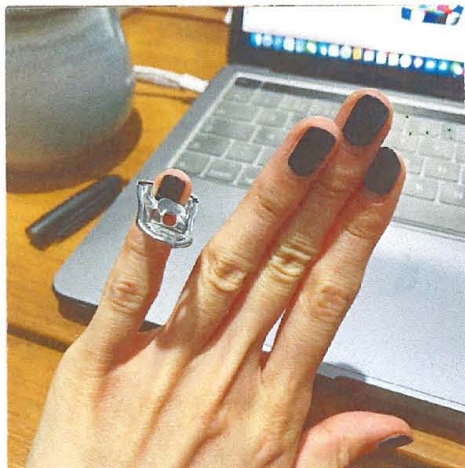
adding
triggere
few pie
reviewi
and me

Can Pull Ring

Material: Aluminium.

Time: 22/10/2021

Location: Alpha House, London.



I think that was we (me and a friend named Juan) first moved in to new flat ALPHA HOUSE! We were so delighted and celebrating by drinking (of course) beer

It seems that I've been collecting so many rings which were from ~~at~~ alcohol..

It should be foxton if I remembered it correctly. My flatmate is an absolute alcoholic as well. He ~~gave~~ gave me this open clip just for fun.

bottle He is a lovely person as a brother.

Jonathan also gave me one after some weeks, but I didn't wear it (yet) They are all lovely

I tried some methods of categorizing them, such as material (organic, inorganic)/ in chronological order. In the end, it makes more sense to sort them by the types of relationship between the ring and the person: That is, personal rings ---- items related to just me to express my current conditions, and shared (social?) rings ---- items related to other people (through giving, sharing) to tell how I interact with them. This sort of order can more effectively show how the ring functioned. It is very similar to what George F. Kunz indicated in the preface of Rings for the Fingers (chapter).

Friday morning
GTC
errative: F

JING HE
1 I believe that jewellery has functions, but the functions cannot be written in a manual.

11 The functions and definitions of jewellery are flowing.

12. Jewellery is one of many wearable objects.

12.1 An object announces its independence when it has been made.

12.2 A ready-made object has its specific qualities and aspects that hint its original functions. But, people could misuse it.

12.3 One definitely can misuse a piece of jewellery and twist it into other objects and vice versa.

12.4. Consciously misusing an object is comparable to being deeply concerned about it.

I guess I'm doing that. misuse an object and twist it into other jewellery.

2. Jewellery has to be worn. But, wearing is not the function of jewellery.

2.1 The title "Jewellery" refers to action.

2.2. Jewellery starts to function when it is worn.

2.2.1 To wear a piece of jewellery is to start a dialogue, a monologue, or to ask a question.

2.2.2. One can secretly wear a piece of jewellery.

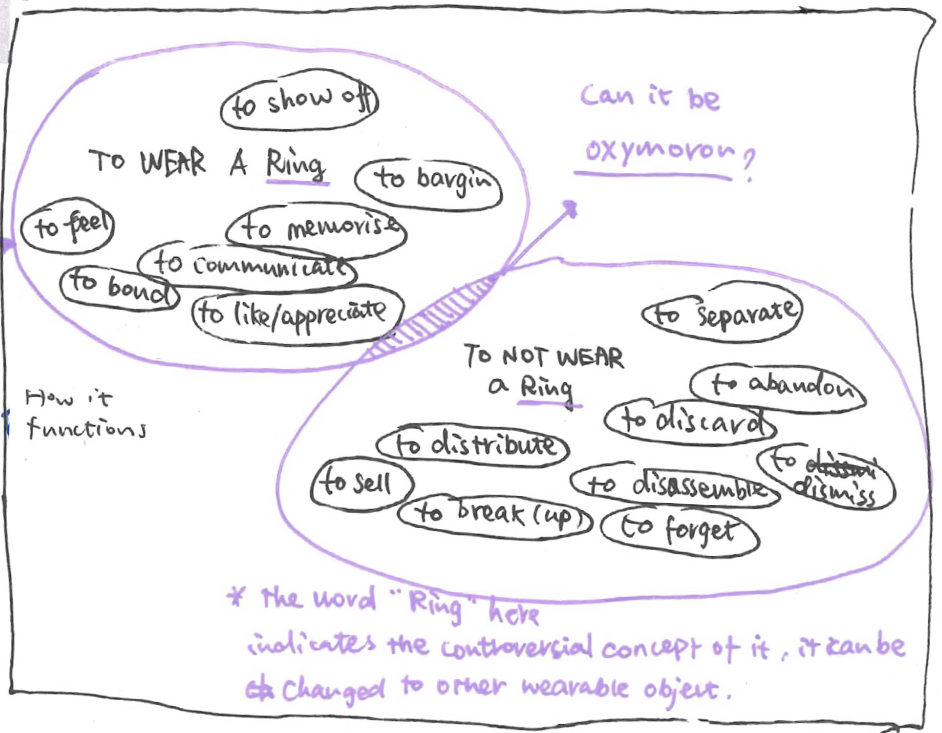
This is not a manual.

In all of these wearing experiences, social practice has caused my own definition of the ring to change rapidly. Some of which do not even have any meaning(?), some distorted the original meaning of the ring (in the second chapter) to some extent, and some completely contradict. It did not manifest the binding/eternal meaning of the ring at all. Ring is no longer just a circular ornament worn materially, but a vague and irrational symbol that describes the fact.

It is precisely because these experiences are too subjective, in the way that I was very entangled with doubts during the entire collecting process, there must also be many who would ask:

Can these items be called rings?
Do they function as a ring?
What is a ring

I remembered the screenshot of the writing content(r) list on Jing He's personal website (I couldn't get her whole book). I read it many times before and couldn't understand it but it seems to be connected now.

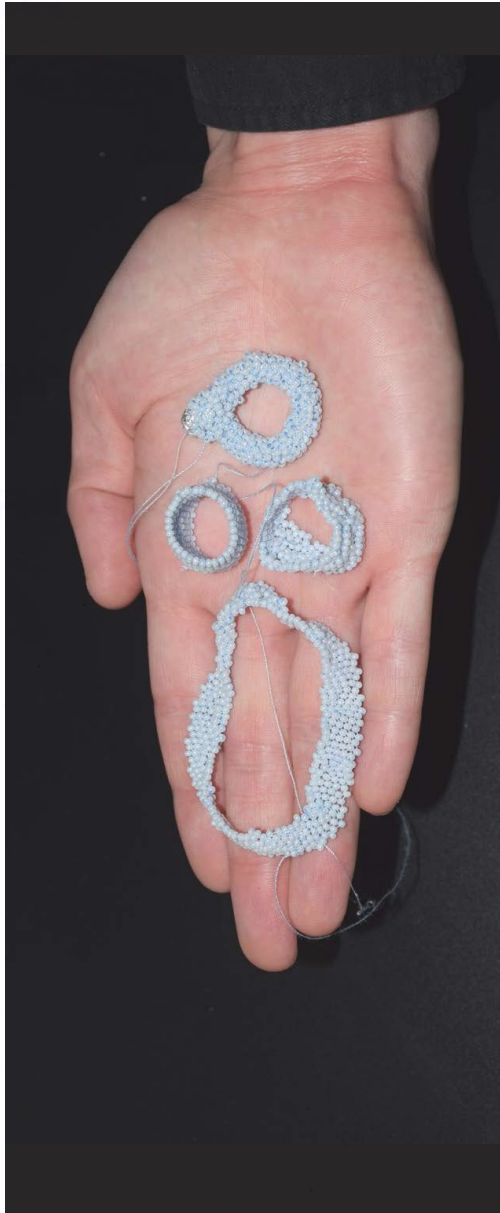


Then, as a maker/wearer

Going back to what defines a ring, therefore, I think it is necessary to substitute the identity of the maker into the conversation, and the distortion here is understood by me as misuse/reuse/abuse. It is much easier to be implemented. For example, many fashion designers are having issues wearing(not using) their own design so it is more likely that they are wearing uniforms/all black instead. Since the contents of the piece have been amplified during the making process, it seems there is nothing needed to be proclaimed. Wearing starts not making sense here.

To achieve rethinking the meaning of ring, it seems that wearing is not a big problem in the last chapter's practice about which the misused items were all quickly collected and discarded by me. But if making is taken into the process, does wearing still make sense? I decided to possibly extend the distortion in making and wearing in a high frequency: Make a ring per half an hour and wear it.

First of all, I tried to spend half an hour making one ring at different times/spaces every day (as 1,2). Such as make one ring with finger tape within 30min in a gym. However, in this exercise, I couldn't help apply my jewellery design knowledge to reach a specific symbolic meaning of the ring



under limited circumstances(without proper tools especially). In other words, I subconsciously demanded that the ring should be nicely made and function as a ring perfectly within half an hour. To remind me of the mission, I decided where I would be making the day beforehand and which half an hour to make it. I spent 28 minutes figuring out how the structure should look good and how each part should be connected perfectly. The remaining two minutes were spent keeping the ring clean and neat. It was harsh. In the next days, they were all placed on a pinboard or observed then judged by me near the window.

It is important to remember that the perception of the speed of the industrial system depends on a decisive separation of the material thing from the symbolic object that is represented in the market. (On wearing: A critical framework for valuing design's already made, Alison Gill and Abby Mellick Lopes)

That is supposed to be a ring
These scumming foam and loose cotton swabs are made too casually. They did illustrate my existence/practice at this moment, but I am still unwilling to give up those abiding concepts of jewellery. So they became those poor-quality accessories on the market which I somehow refused to wear even just for a day. Shortly after, Ruby Hoette suggested that I speed up the frequency of producing and recommended Martino Gamper's work (3).

He believes that the practice is motivating as a methodology to give up creating perfection. The time and space allow the producer to quickly switch and provoke the value of the design under sociological influences. On the other hand, it is important to break the habit as it can be seen as acquiring the ability of "unlearning". Guthrie believes that an item may be forgotten in one situation, that is, the memory of another item. If we want to retain knowledge, then this piece of knowledge should be repeatedly practised in various contexts. If we want to discard any item, the context in which all knowledge is used should be located and redefined with new materials, otherwise, they will just continue to reappear.

As a result, I changed the half-hour time limit into every half hour, and space can any scene where I am. In this way, numerous rings can be naturally produced and then worn just because I don't have the chance to think too much, then new definitions are produced. The records of four days rings are shown in the templates next page:

sketchbook, a collection of possibilities. I wanted to question the idea of there being an innate superiority in the one-off and used this hybrid technique to demonstrate the difficulty of any one design being objectively judged The Best. I also hope my chairs illustrate — and celebrate — the geographical, historical and human resonance of design: what can they tell us about their place of origin or their previous sociological context and even their previous owners? For me, the stories behind the chairs are as important as their style or even their function.

I wanted the project to stimulate a new form of design thinking and to provoke debate about the value, functionality and the appropriateness of style for certain types of chair. What happens to the status and potential of a plastic garden chair when it is upholstered with luxurious yellow suede? The approach is elastic, highlighting the importance of contextual origin and enabling the creative potential of random individual elements spontaneously thrown together. The process of personal action that leads towards making rather than hesitating. Taken from the book 100 Chairs in 100 Days, published by Dent-De-Leone, 2007.

Disciplinary



thank you again.



Hey Rays
ing
ad
Fall
ance



clipping



So Welcome Time with Us





WITH MOUTH

我波登

我波登



Since the daily wearing minimizes the temporariness of the object, I then look back at the "presents" of the historical rings, it might be hard to adapt but it becomes reasonable.

universal and famous in general use finger-rings. The purposes for which they were used were various. At first they were used as signets to stamp the right of ownership on any object of importance. For this purpose we find them at the earliest period among the Egyptians and Asiatic Greeks.

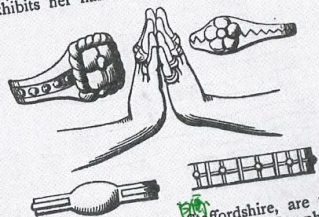
At a later date they were used for a variety of purposes: as pledges of affection and love, as gifts, or engaged rings, and the most important of all—the wedding-ring.

In the sixteenth century rings were an almost necessary part of the toilet of a gentleman; they indicated rank and character by their style and devices. In an old play (first part of *The Contention betwixt York and Lancaster*) we find the expression:

I am a gentleman, look at my ring;
Ransome me at what thou wilt, it shall be paid.

In another old play by the Duke of New-castle—*The Country Captain*, 1649—a fop is described who makes his fingers like jewel-lers' cards to set rings upon.

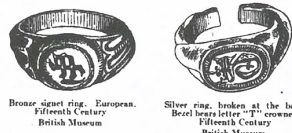
Ladies at all times have shown a love for decorative rings. The figure of an Egyptian lady on a mummy-case in the British Museum exhibits her hands covered with rings. In



Bromsgrove Church, Staffordshire, are the fine monumental effigies of Sir Humphrey Stafford and his wife (1450), remarkable alike for the rich armour of the knight and the courtly costume of the lady. She wears a profusion of rings; every finger, except the little finger of the right hand, being furnished with one. They exhibit great variety of design and are valuable as exponents of the



Bronze signet-ring, Byzantine, two views and impression. The abbreviated Greek inscription reads: "May the Lord help his servant Stephen"
British Museum



Bronze signet ring, European, Fifteenth Century
British Museum

Silver ring, broken at the back. Bezel bears letter "F" crossed.
Fifteenth Century
British Museum



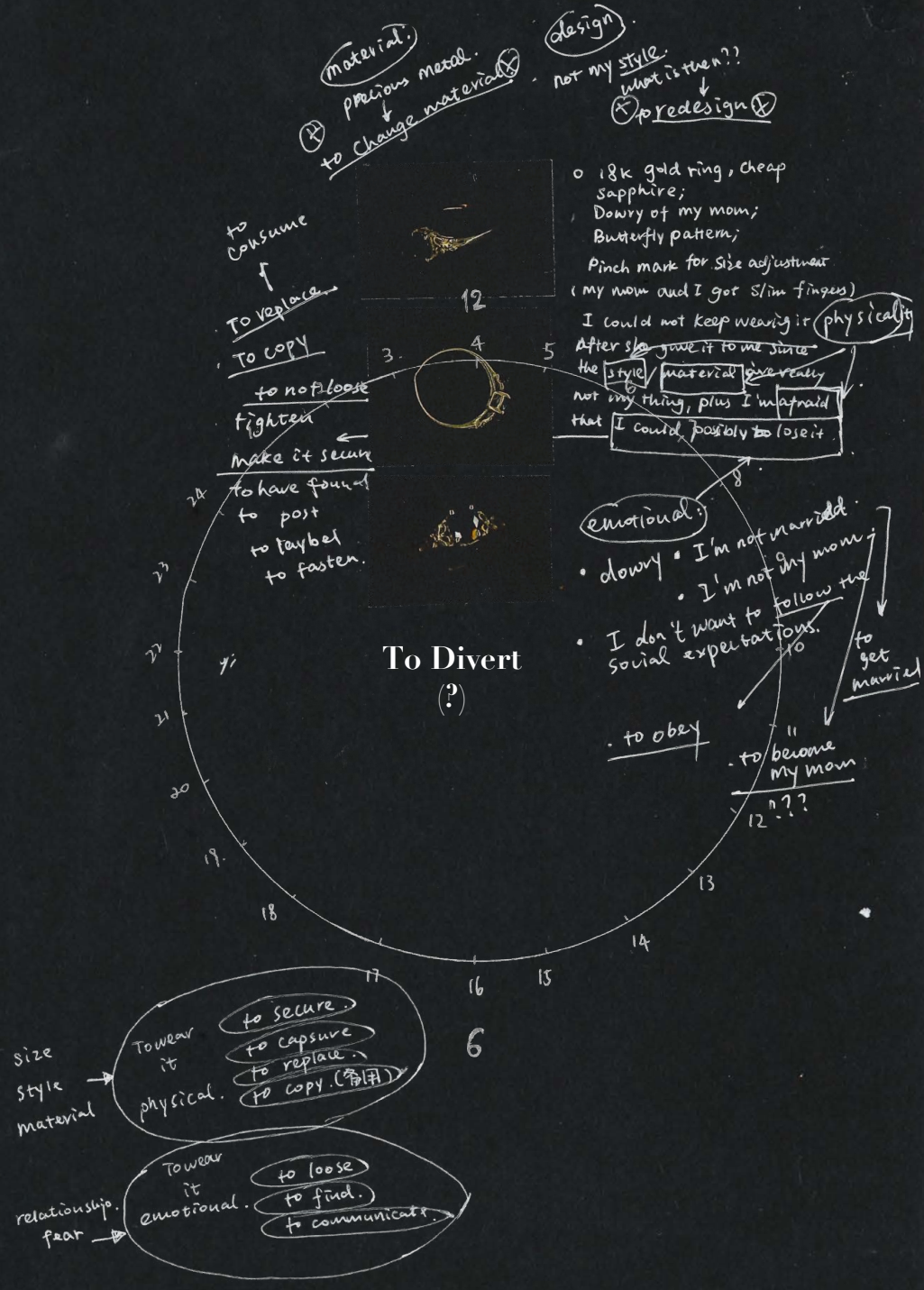
Silver signet ring, with impression, the carved bezel, the Crucifixion, over the Virgin and St. John; motto: "In hoc signo vinces," motto of Emperor Constantine.
British Museum

At this point, I believe that the two ways of making and wearing, as ways to provide a description of living for the object itself, should not be isolated but inherited and mutually affected.

For example, the Galerie Marzee in the Netherlands invited 25 female audiences to choose an exhibit to wear for a day and recorded the images and comments of the wearer, which vitalised the jewellery pieces.

Personally, as a producer, I over-pursed the depth and intensity of the content that the work speaks. When I am a wearer, I also pursue material value. These two undoubtedly high disciplines seem to be irreconcilable under the large social framework. Having a hand in commodification, history, and education also seems too difficult for the maker.

When subdividing the big time into each dailiness, the reasons for making and wearing can actually be simple and depending on the present. In the same way, the temporary meanings as life changes, obsolescence, divorce, death, etc. can also be the reasons for not making and not wearing a ring, brooch, or necklace. Therefore, I understand that ways of making and thinking about jewellery, contemporary jewellery should not just be monologues, but necessarily related to how to be worn and why (not) to be worn.



From the previous exercises, in terms of wearing/making, my vision of jewellery definitions is needed to be constantly expanded so that my actions can keep on. I often wander around trying to divert them when I am lost, by means of tangible properties or reformulating circles like buttonholes, comments of Quora users about some underestimation of fine jewellery, historical dictionaries which define rings as a reflection of female objectification in a social context, a narrative of other people's rings.....

. I started to make what I see and feel which is curing me from undermining how jewellery should be .

AGAIN, the half-hour practice is a reinterpretation format as a maker and a wearer after I receive the meanings, and it generates new temporary meanings in the operation. Therefore, the accumulation during the process is similar to a mesh as support, overlapping the new meaning to inaugurate, so that the floating definition of rings becomes slightly traceable when it is in a diagram. The subjective can be divided into external and internal as its meanings respectively manifest in language/behaviour, and physical form/narrative relationship. In other words, if a physical form of the ring and its narrative relationship can be reasonably generated under the influences of the outside world, I (jeweller) can make and wear a ring.

Here, this practice is not a jewellery skill training session aiming at perfection but more like therapeutic self-talk for makers to help them reconsider the relationship between themselves and their work, to regain and reuse the concepts/items that have been 'lost' in mind.

Back to the point where all this started, can I use the same method of unpicking present to divert perceptions and reasonably wear my mother's ring?

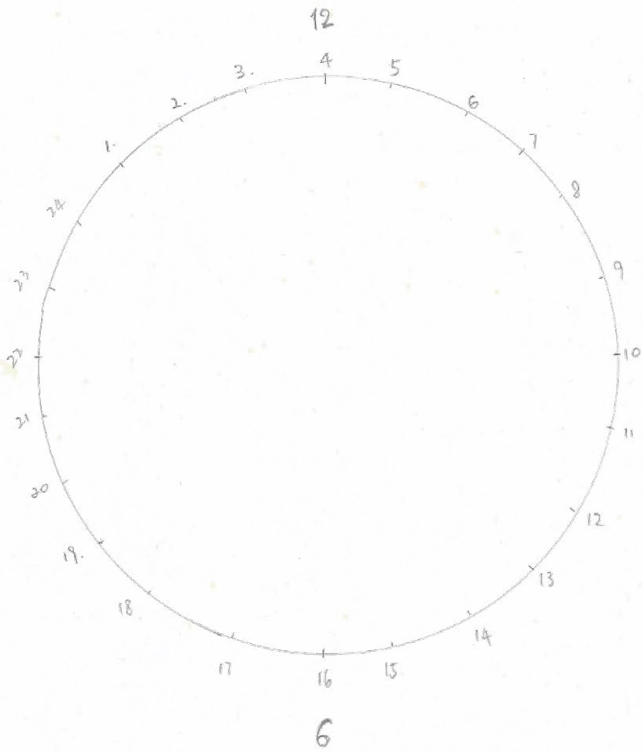
TO BE ABLE TO WEAR THE RING
TO WEAR
IN SHAPES/EMOTIONS
OR TO REPLACE THEM
TO COMMUNICATE BEFORE WEARING
TO PRESERVE

TRY TO carry the ring
check it every 30 minutes

memorandum plate on the reverse side



-----Mission-----



-----Test-----



To myself

Many thanks to Limei, Ruby, Laura, Jameson, Yi, Shane, Kevin, Mia, Antonio

Further Reading

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LOST RING



dowry ring gold
LAST SEEN: RIGHT HERE
IF FOUND PLEASE MESSAGE 07591446749