



Nasrat/Isamiyyat, 2014, Dauvit Alexander.
Materials: Reclaimed Rowan Wood, Silver and Red Cotton Thread.
Photo: Simon Murphy.

Volume 2 Editorial

Welcome to Volume 2 of the **Journal of Jewellery Research**. This volume represents an exciting collection of papers from five international authors. Their articles discuss jewellery from an eclectic range of perspectives and contexts demonstrating once again how multifaceted the field of jewellery is. We officially launched the first volume in March 2018 at Munich Jewellery Week with support and hosting from Chrome Yellow books. From the numerous positive comments and rich discussions that this prompted it was made clear to us that our discipline was ready for a dedicated research platform.

For the completion of the second volume we would like to thank our international Advisory Board, who are the backbone of this endeavour and offer precious support across the whole process of reviewing and advising the development of the journal. The time, care and dedication that each reviewer and advisor has given is incredible and hugely appreciated. Every paper has been peer reviewed by at least two reviewers and received support and constructive criticism from advisors. Within our process we have been keen to nurture authors as much as needed, which can mean giving authors time and support to enable them to redraft pieces of work and receive further review critique. We are passionate about how jewellers view the world, their skillset and ways of combining these through research practice. There is something incredibly valuable in how jewellers interpret and communicate things, often with a poetry and humanity that is particular and exciting. We hope that this open access online space can serve as a consolidation of research and practice by jewellers (and scholars about jewellery) and open up the particular value of how jewellers think and act for a wider multidisciplinary audience.

How we engage with people as jewellers and how we

pay witness to their experiences through ourselves and the things that we make is one focus of Dauvit Alexander's paper **Join the Car Crash Set: Jewellery, Violence, Ethics**. The second focus concerns the ethical implications of our nuanced actions in projects that involve other people. The paper raises difficult, important questions from a project where the context of violence and living with its consequences serve to heighten the implications of not fully appreciating the range of ethical considerations needed. Dauvit's honest, self critique of a project is valuable as an example in its own right, but also serves as a call for collective debate and discussion in our field about the ways in which we engage with people in our work. Beyond adopting ethical approaches from social science or other disciplines there is a need to consider what it means to be working with people from the specificity and particularity of jewellery as a field.

Carla Castiajo in her paper **Purity or Promiscuity? Exploring Hair as a Material** explores her own practice using human hair and its potential to carry human memories, connect people and also repulse. She considers both the academic literature on the subject as well as reflections on her own practice and exhibitions. Through this analysis she concludes that jewellery has different meanings in different contexts – so the object cannot be considered by itself without also considering its wider context of display, and use.

Trine Højbak Møller draws on a number of disciplines (jewellery, fashion, product design, health) to present the collective framing of accessory design and its value to reconceiving health wearables in **Access through Accessories**. An examination of fashion and jewellery literature and practice form the grounding for this work and three experimental design cases are used to illustrate how the hybrid design skills of a maker pooled from both jewellery and fashion skills, methods and practices can

bring something new to interpretations of what it means to wear something that is actively supporting health. The paper is a gentle polemic to both jewellers and designers of digital health devices, but also highlights the absolute need for each field to bring their skills and expertise to a central meeting point if truly meaningful, wearable digital health artefacts are ever to be realised.

The web of meanings that jewellery exists in is also a subject tackled by Ana Passos in her paper **Jewellery: From Material to Affection**. Five pieces of jewellery that Ana was asked to remodel and repair in her studio are explored. The narratives associated and accumulated with these objects and the web of meanings in which they exist is described and discussed. She further adds to our understanding of the meaning of materials acknowledging, as Tim Ingold puts it, that they are not fixed, discovered or objectively determined but rather experienced as they flow and change.

From a different perspective jewellery is researched by Annika Pettersson in her paper **Craft in the Age of Digital Reproduction - a Research into Digital Reproduction and its Aesthetics**. The investigation discussed in this study highlight a significant change that occurred in recent years with the advent of digital technologies in jewellery design and making processes. The discourse on the impact digital manufacturing can have on various stages of production has caused makers, artists and craftspeople to discuss common issues concerning the quality and authorship of outputs. In relation to this view, Annika's paper provides an investigation into the generational loss that occurs as a result of a digital reproduction process based on a feedback loop with the use of 3D-printing and 3D-scanning. She researched the aesthetic of the digital artefact and she demonstrates how digital reproduction techniques affect the way craft practitioners relate to

fabrication and production.

The papers of this volume suggest the jeweller as polymath – someone who has a broad learning of different subject areas – someone known to draw on different disciplines in order to address particular issues. The papers also represent the jeweller as interdisciplinary practitioner i.e. not just drawing on interdisciplinary literature but also practicing alongside other disciplines as in Dauvit Alexander's paper. These papers therefore speak to the meta debates in research more widely of how we position ourselves - [Intra-disciplinary: working within one discipline, Cross-disciplinary: viewing one discipline from the perspective of another; Multi-disciplinary: working as a collective from different disciplines, each drawing on their disciplinary knowledge; Inter-disciplinary: integrating knowledge and methods from different disciplines, using a real synthesis of approaches; and or Trans-disciplinary: creating a unity of intellectual frameworks beyond the disciplinary perspectives.] Depending on each researcher's practice it can be any of these things, but in an increasingly complex world a jeweller can be a highly valuable member in a team providing unique insights.

In developing this journal we continue to seek ways to help people communicate research/practice in ways that are analogous to creative thinking through making and how creative people formulate ideas and convey these. There is clearly a way to go here and the expectations of a journal are bound up in existing academic conventions of how a paper looks. Although we have tried to broaden this to include what we have described as visual/ textual papers (see <http://www.journalofjewelleryresearch.org/papers/>) we have received very few of these submissions. We have even struggled as an editorial team to decide whether to adopt the popular Harvard referencing model of citing references in the text or use a more social science

based approach that tries to advance thinking and ideas and so uses endnotes and footnotes.

Publishing the journal online however gives us an opportunity to exploit more digital means of communicating and interacting with research. Many digital tools such as augmented reality, 360 views, live webinars, the use of hyperlinks and live streaming rely less on text and would provide practitioners with the opportunity to communicate directly the value of applied arts research with a wider audience. This would potentially enable the journal to disseminate research via curated exhibitions and artefacts; interviews with researchers and perhaps even the haptic engagement with artefacts.

We are therefore looking to host at some point in the future a contemporary jewellery research communication retreat to bring together international jewellery practitioners and writers to explore these digital tools and explore more nuanced approaches to communicating our outcomes for the benefit of the wider field. Through the retreat we are aiming to explore the advantages and benefits associated with using the digital in communicating research through play and experimentation with the different tools. If you would be interested in joining us in this we would love to hear from you.

Meanwhile we hope you enjoy this volume of the journal.

Roberta Bernabei, Jayne Wallace and Sandra Wilson

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