Jewellery x AI

Contemporary Jewellery x AI
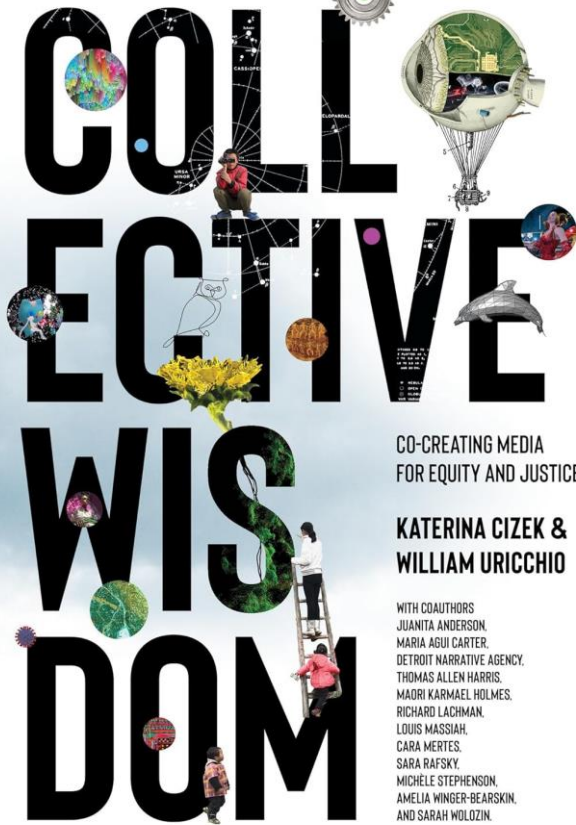
Art Intelligence

Jan Svenungsson

How Generative AI Relates
to Human Art-Making

AI

COLL ECTIVE WIS DOM

CO-CREATING MEDIA
FOR EQUITY AND JUSTICE

KATERINA CIZEK &
WILLIAM URICCHIO

WITH COAUTHORS
JUANITA ANDERSON,
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SARA RAFSKY,
MICHÈLE STEPHENSON,
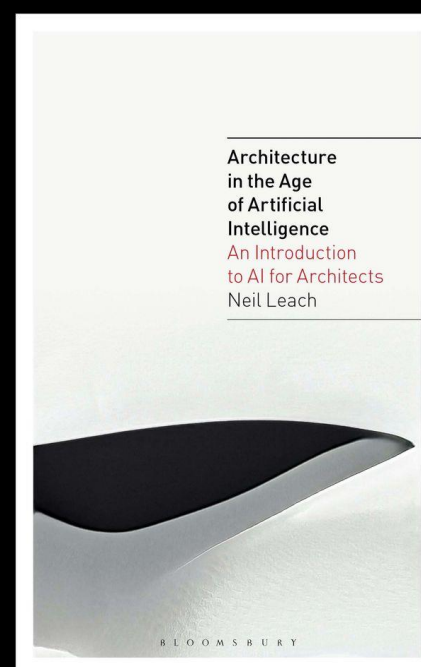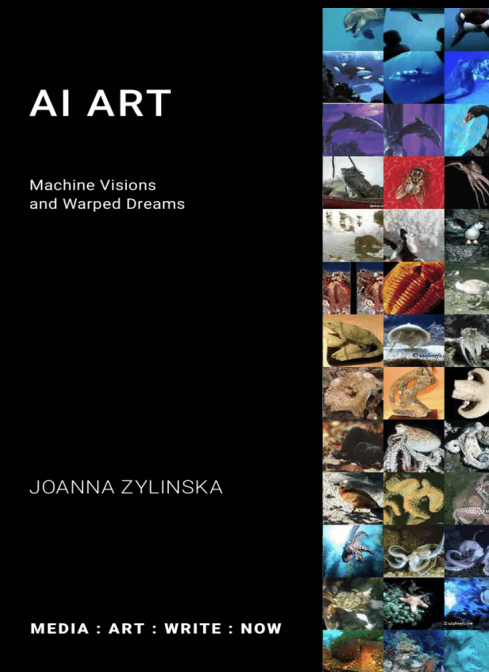AMELIA WINGER-BEARSKIN,
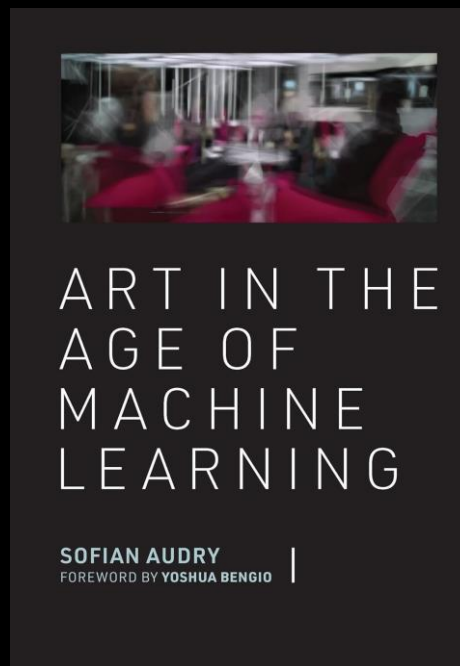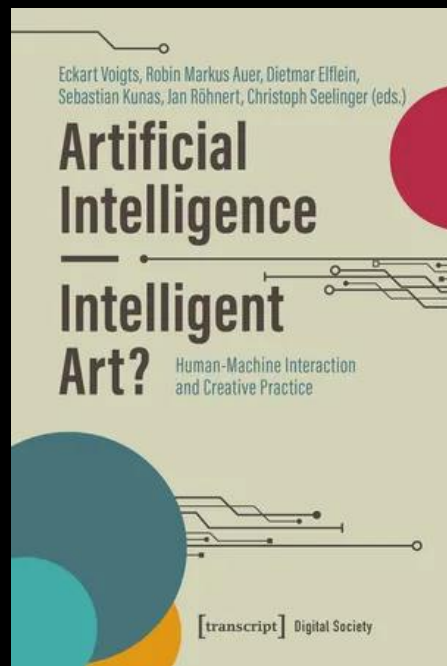AND SARAH WOLOZIN.

Ways of Being

Animals, Plants, Machines:
The Search for a Planetary Intelligence

'Read this important book. Read it twice.
Talk about it. Tell everyone you know'
WASHINGTON POST

James Bridle

MORE-THAN-HUMAN
DESIGN IN PRACTICE

EDITED BY
Anton Poikolainen Rosén, Antti Salovaara,
Andrea Botero and Marie Louise Juul Søndergaard

Artificial Intelligence — Intelligent Art?

Eckart Voigts, Robin Markus Auer, Dietmar Elflein,
Sebastian Kunas, Jan Röhnert, Christoph Seelinger (eds.)

Artificial
Intelligence —
Intelligent
Art?

Human-Machine Interaction
and Creative Practice

[transcript] Digital Society

ART IN THE
AGE OF
MACHINE
LEARNING

SOFIAN AUDRY
FOREWORD BY YOSHUA BENGIO

AI ART

Machine Visions
and Warped Dreams

JOANNA ZYLINSKA

MEDIA : ART : WRITE : NOW

slanted

Architecture
in the Age
of Artificial
Intelligence
An Introduction
to AI for Architects
Neil Leach

BLOOMSBURY

Artificial
Intelligence
for Fashion

How AI is Revolutionizing
the Fashion Industry

Leanne Luce

Apress®

Contemporary Jewellery x AI

Contemporary Jewellery x AI <> Crafts

Contemporary Jewellery x AI <> Crafts =?

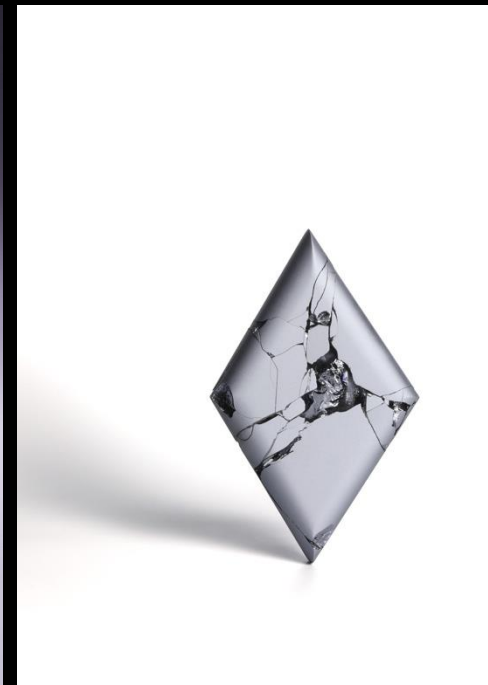# Contemporary Jewellery x AI <> Crafts =?

Anneleen Swillen, PhD

Biennial International Conference for the Craft Sciences

Mariestad, 24th of October 2025

BICCS ▶▶ UHASSELT PXL MAD SCHOOL OF ARTS

Silvia Weidenbach, Yarina Dai, Mala Siamptani, Patrícia Domingues, and Jonathan Mathew Boyd
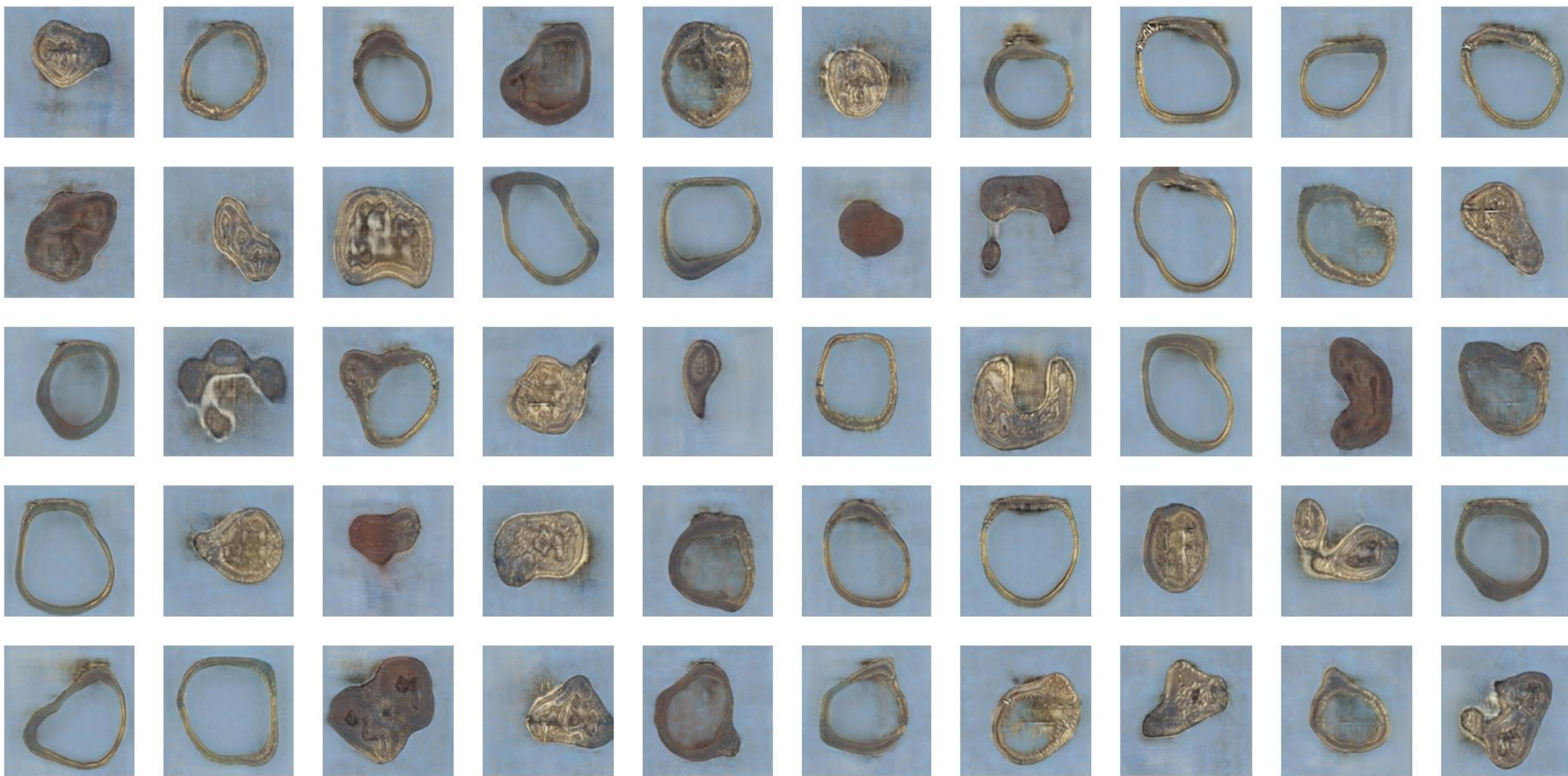
SILVIA WEIDENBACH

Silvia Weidenbach and Jon Emmony,
the Staatliche Antikensammlungen (Munich),
the Germanisches Nationalmuseum
(Nuremberg), and the Alice and Louis Koch
Collection in the Swiss National Museum
(Zurich), Infinite Loop (2022)

Silvia Weidenbach and Jon Emmony,
the Staatliche Antikensammlungen (Munich),
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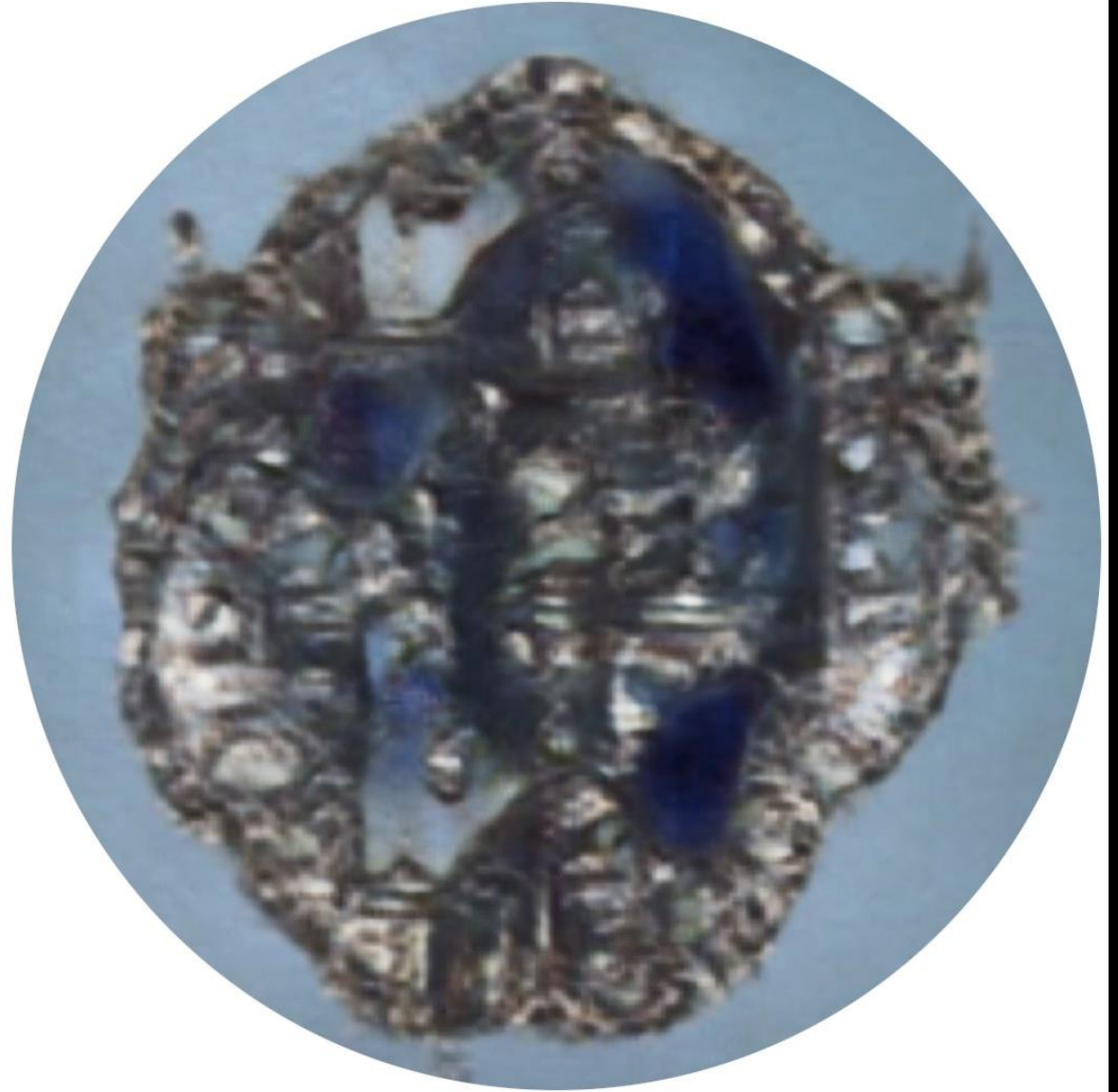(Zurich), Infinite Loop (2022)

Silvia Weidenbach and Jon Emmony, Infinite Loop (2022) - Conversation with Silvia Weidenbach on 31/03/2025

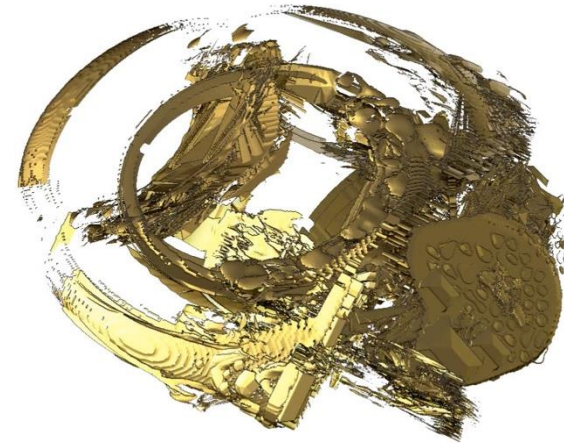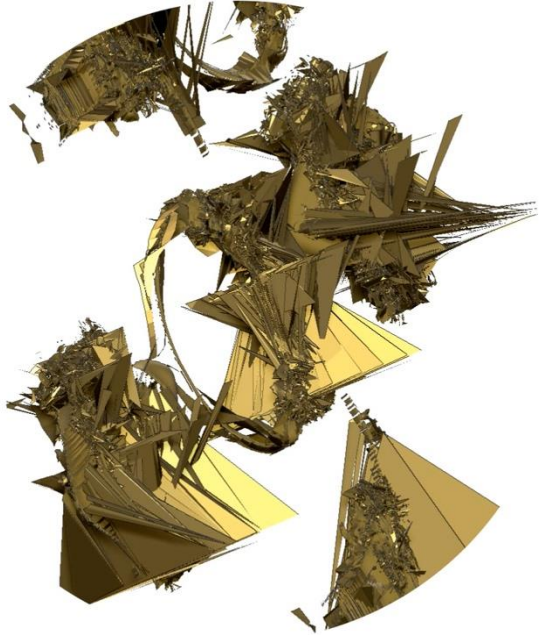Silvia Weidenbach and Jon Emmony, Infinite Loop (2022) - Conversation with Silvia Weidenbach on 31/03/2025

Silvia Weidenbach and Jon Emmony, Infinite Loop (2022) - Conversation with Silvia Weidenbach on 31/03/2025

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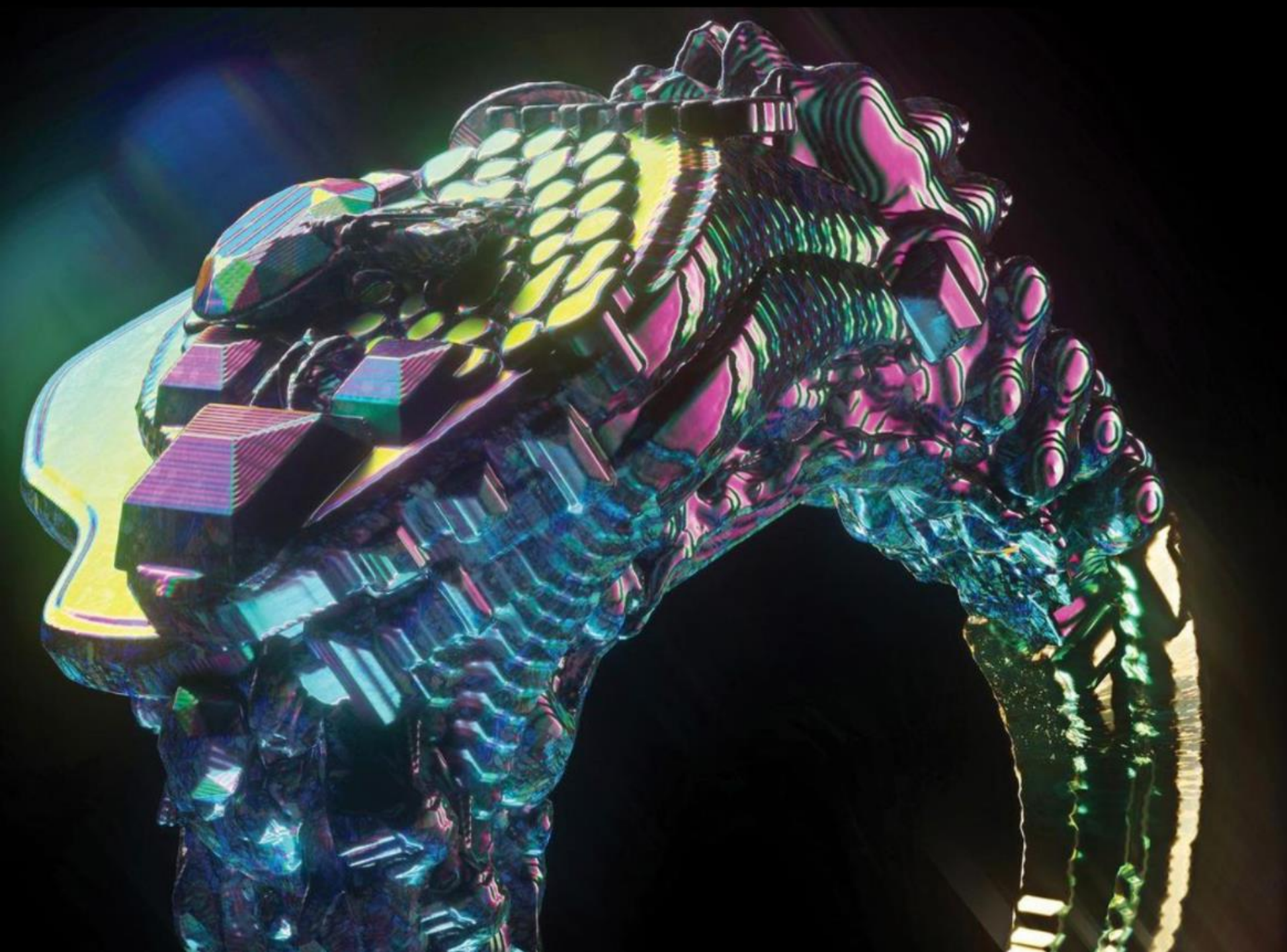
Silvia Weidenbach and Jon Emmony, Infinite Loop (2022)
Conversation with Silvia Weidenbach on 31/03/2025

Silvia Weidenbach and Jon Emmony, Infinite Loop (2022)
Conversation with Silvia Weidenbach on 31/03/2025

It's about aesthetics, about when something makes sense, skills, content, pushing something to the next level, moving beyond standards, whether as a craftsperson or a coder.

Silvia Weidenbach and Jon Emmony
Infinite Loop (2022)
Conversation with Silvia Weidenbach
on 31/03/2025

YARINA DAI

Yarina Dai, Bio Ear Wear (2025)

In my work, AI becomes a speculative extension of craft. It allows me to translate speculative ideas into tangible forms, merging biological, technological, and human narratives into jewellery.

Yarina Dai, Cells (1) (2024)

Yarina Dai, Cells (2) (2024)

Yarina Dai, Oxygen Generator (2024)

The maker guides AI-generated structures toward tangible, meaningful artifacts. The craft moves beyond the hand, embracing code, algorithms, and digital interfaces as new forms of material expression.

Yarina Dai, concept testing (2024/2025)

AI is driving contemporary jewellery from purely human creation to human-machine co-creation, expanding it from a traditional symbol of identity to a cross-reality existence. Jewellery artists must explore new creative languages within this transformation while considering the balance between technology, humanity, and machines.

MALA SIAMPTANI

Mala Siamptani (2025)

Mala Siamptani (2025)

Mala Siamptani (2025)

When treated as a shortcut or craft generator, it risks undermining the essence of craftspersonship: embodied skill, material understanding, and the value of slow, deliberate practice.

It becomes an assistant I can direct, a collaborator I control, and a resource that allows me to push further in the making process without losing the hands-on, thoughtful approach that defines crafts.

Mala Siamptani (2025)

AI can help us forge new bonds, not only between people but also with technology, creating pieces that reflect our evolving relationships with the digital world.

Who owns the knowledge AI draws from? Who claims authorship over what it generates? These questions get even more complex when we consider traditional or community-based crafts. Without clear answers, AI risks replicating and even deepening forms of extraction and erasure.

PATRICIA DOMINGUES

Patricia Domingues, Semiconductor Device,
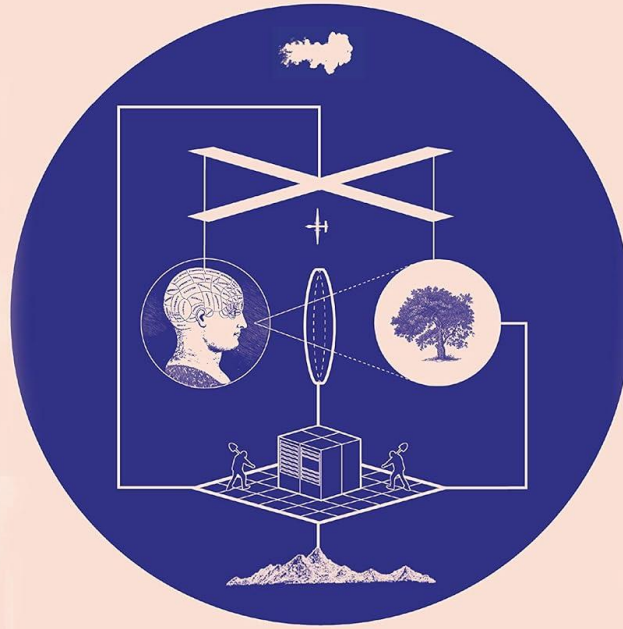Monocrystalline Silicon and Steel (2023)

Patricia Domingues, Semiconductor Device,
Monocrystalline Silicon and Steel (2023)

Patricia Domingues, photos of making process Semiconductor Devices (2023)

Patricia Domingues, photos of making process Semiconductor Devices (2023)

María Puig de la Bellacasa

Matters of Care

Speculative Ethics in More Than Human Worlds

Patricia Domingues, Semiconductor Device,
Monocrystalline Silicon and Steel (2023)
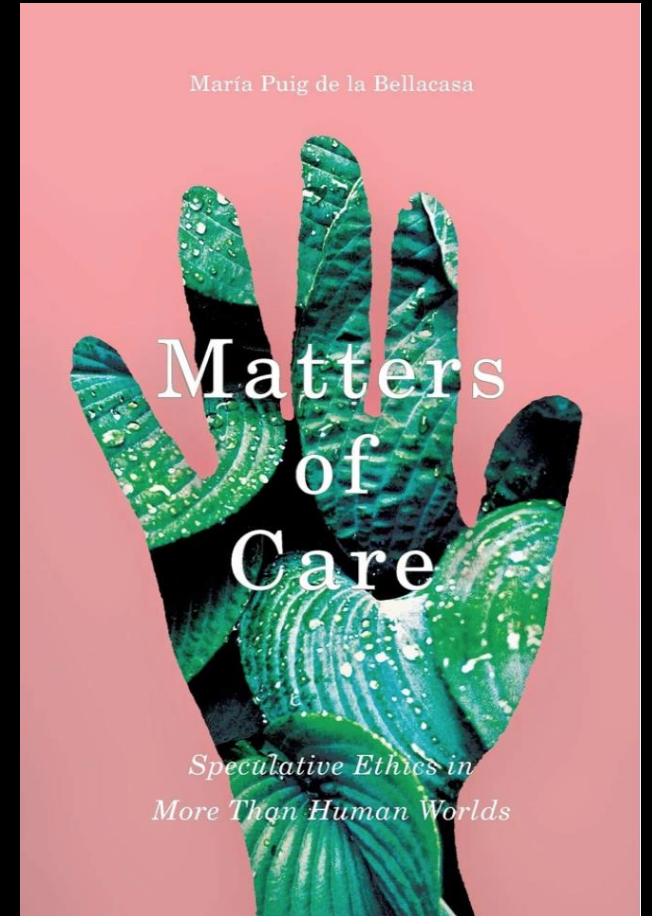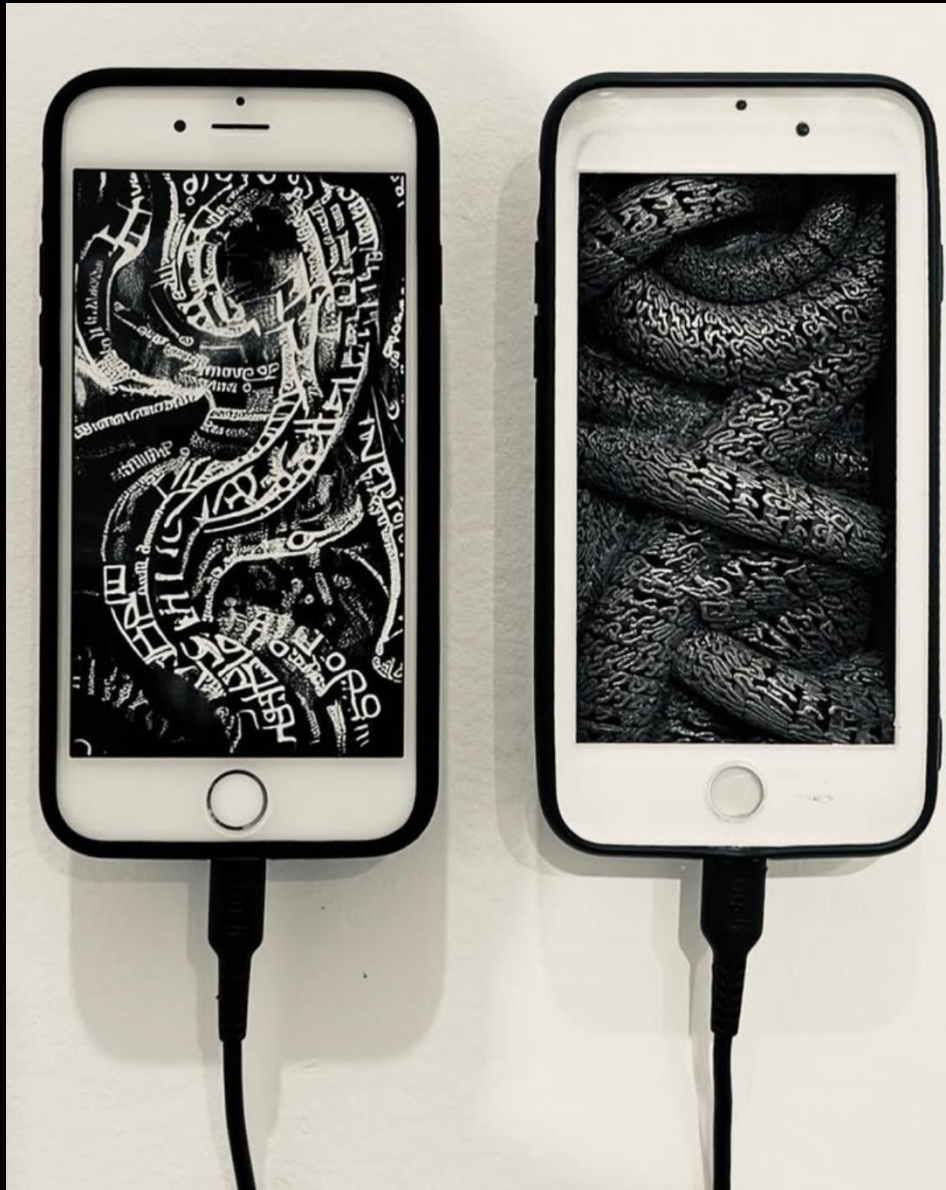
Patricia Domingues, Semiconductor Device,
Monocrystalline Silicon and Steel (2023)

JONATHAN MATHEW BOYD

Jonathan Mathew Boyd, Presemic Utterances and Undulations (2023)
Conversation with Jonathan Mathew Boyd on 11/12/2024

the current... didn't... by a... that a... applied-arts... shape-how... exceptional... and designe... pioneering... looking-at... have-a-craf... be-refer... When-t... defines-th... and-th... people-use... many-o... applied-art...

Jonathan Mathew Boyd, Asemic Watches (2024)
Conversation with Jonathan Mathew Boyd on 11/12/2024

Jonathan Mathew Boyd, Pink (2024)
Conversation with Jonathan Mathew Boyd
on 11/12/2024

Where is the mud of AI?

Jonathan Mathew Boyd, Admin video (2025)

conclusion

"conclusion"

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Jonathan Mathew Boyd, Pink (2024)

questionnaire

questionnaire

- What does "craft" (as a concept, tradition, practice, process, perspective… or other) mean to you in the context of your work with AI?

questionnaire

- How do you work with AI?
  - What type(s) of AI do you work with? For example: do you use online prompt-based models or train self-learning algorithms, including creating your own datasets?
  - How do you view AI and what roles does it play in your work? For example, as a tool, co-creator, assistant, or other?

- Why do you work with AI?

questionnaire

- Which opportunities as well as challenges (artistic, ecological, social, political, ethical...) do you see at the intersection of contemporary jewellery and AI, regarding:
  - materiality
  - skills
  - knowledge (traditional, embodied...)
  - creativity
  - authorship
  - authenticity
  - value
  - relations with a human and/or more-than-human body/bodies
  - ...
- Do you believe that AI questions or challenges these aspects, or could it introduce novel approaches, concepts, or methods? How might the increasing use of AI affect how artists engage with materials, forms, techniques, or aesthetics? Do you think AI poses a threat to the survival of craft knowledge, or can it be used to preserve or strengthen it?

questionnaire

- Can contemporary jewellery contribute to discussions about AI? What can we learn from self-learning technologies for contemporary jewellery? Do you think AI might impact, and broaden, understandings of contemporary jewellery? How?

- How are the roles, meanings, and methodologies of contemporary jewellery being redefined in an age of AI? In a world where our tools can learn from us and continue to evolve independently (Stevens, 2020), how do you think contemporary jewellery might evolve? What does "making" signify when machines are able to create with increasing autonomy?