



It's a Glow Thing!



# It's a Glow Thing!

## VISITOR'S GUIDE

22-23 November 2025

Curator: Les Brucelles

We are delighted to present the exhibition **"It's a Glow Thing!"**, featuring 25 Belgian contemporary jewellers. Anchored in authenticity and thematic relevance, this exhibition brings together artists at various stages of their careers—reflecting Belgium's diverse jewellery education landscape, from leading universities to part-time programs that nurture a rich range of artistic practices.

With emerging voices set alongside established names and practices that range from gold and silversmithing virtuosos to unexpected materials and interdisciplinary approaches, expect a vibrant cross-section of Belgium's contemporary jewellery scene.

**Les Brucelles** is a dynamic non-profit collective founded in 2021, committed to elevating contemporary jewellery in Belgium and beyond. As the driving force behind Brussels Jewellery Week (2022, 2024), they highlight the bold, diverse and ever-evolving world of jewellery art - committed to making this art form more accessible and inspiring to a wider public.

**"It's a Glow Thing!"** is part of **Obsessed! Festival 2025**, organized by **Current Obsession** Magazine

The Collector's House

Wolstraat 16, 2000 Antwerp

22-23 November 2025 | 11:00-18:00

Meet the Artists: Sunday, 23 November | 15:00-17:00

# Thierry Bontridder

@thierrybontridder  
www.bontridder.eu



*Up and Down*



*Up the Sky*



## *Up the Sky*

Pendant  
Titanium  
31 x 9,5 x 4,2 cm  
Price: 1.800 €

## *Up and Down*

Pendant  
Titanium  
35 x 9 x 2,7 cm  
Price: 1.800 €

Since 1982, **Thierry Bontridder** has been noticed for the originality of the jewellery he designs with unusual materials: acrylic glass, nylon, corian and in particular titanium. Fascinated by this metal with iridescent colors, the artist multiplies his creative research in the realization of his jewels and his sculptures. Individual and group exhibitions in Belgium and abroad follow one another at a steady pace.

His artistic work gradually shifted from jewellery, in essence sculptural, to sculpture itself, leading to monumental works of public art. His jewels are in the same line as his sculptures, with simple curves and shapes, games of translucency and opacity, subtle dialogues between light, space and colors.

Their highly constructed character and monumentality are much more a matter of sculpture than of goldsmith work. Its ornaments in acrylic glass or titanium capture and transform the light from which it becomes an element in its own right.

**Up and Down** Matter fades away to make room for relationship. Titanium does not shine - it reflects, it harmonizes, and becomes a welcoming surface. Its shimmer is not brilliance but resonance - it captures the world's nuances instead of imposing itself upon them. These forms evoke wings detached from an original whole. Not to restore a lost unity, but to signify the emergence of an in-between: a duality, not as opposition, but as a fold - a line of division and passage.

The jewel becomes an articulation. Flight is not born of unity, but of division: a wing can only move by doubling itself. It is in separation that connection arises, in the split that the possibility of rhythm opens. Two fragments, not isolated but in tension, called to meet in the beat. This fertile tension, this back-and-forth between the disjointed and the joined - the ancient Greeks called it *symbolon*, meaning "to throw together". The jewel becomes its trace: not an ornament, but a sign, a thought given form.

# Sandrien de Bontridder

@sandrien\_debontridder

## *Ex-Voto Untitled #3*

Brooch (2024)

Silver, glass, synthetic material 6 x 3,5 x 2,5 cm

Not for sale



*Ex-Voto Untitled #3*



**Sandrien de Bontridder** combines a background in art history with a passion for metalworking and chasing. In her creations, she often incorporates materials of organic origin to build layers that reinforce the message she seeks to convey through her work—one that transcends the wearable jewel itself. In the art of goldsmithing, emotion takes precedence for her. To evoke it, she draws inspiration from ancient traditions and themes such as religion and the human psyche, which she reinterprets within the context of contemporary society.

Sandrien's work draws from the centuries-old tradition of saint veneration.

At its core are relics and ex-votos, which facilitate a deeply personal experience of faith. These objects allow access to an intangible world, offering hope for healing or salvation. This connects her work to contemporary issues surrounding mental health, such as phobias. She explores how jewelry, through its layered nature, can create a bridge between the tangible world and the pursuit of inner peace and redemption.



# Siegfried De Buck

[www.siegfrieddebuck.be](http://www.siegfrieddebuck.be)

## *Toison d'Or II*

Necklace

Gold, Plexiglass

10 x 3 cm

Not for sale

Since the early 1970s, **Siegfried De Buck** has been creating contemporary jewelry in which gold enters into dialogue with alternative materials such as rubber, steel, plexiglass, and elephant hair.

For many years, Siegfried De Buck has combined noble and non-noble materials in his jewelry. Plexiglass and gold form a dialogue between simplicity and luxury, between the transient and the enduring. They are materials that — both literally and symbolically — embody the concept of the glow-up: an evolution from within, made visible through form, material, and expression.

### **The reasoning behind the form and choice of materials**

The choice of plexiglass and gold is not coincidental, but a deliberate artistic and symbolic decision.

Plexiglass is light, clear, and light-conducting. It captures and diffuses light naturally, literally and figuratively “capturing light.” This light refers to themes of transformation and inner growth — the “glow-up.” The transparency of plexiglass also emphasizes vulnerability and openness, while simultaneously giving a modern, almost futuristic appearance.

Gold, on the other hand, is a material with eternal value. It is noble, warm in color, and symbolizes strength, purity, and endurance. Gold is the most malleable metal in the world — it can be beaten down to a micron without losing its value. These exceptional properties make it not only physically remarkable but also a powerful metaphor for human resilience and growth.

Gold also carries within it the symbolism of the sun — an eternal source of warmth, life, and light. It shines, warms, and illuminates, just as the sun does: indispensable and universal. In that sense, gold also refers to an inner light.

### **Why does Siegfried De Buck use gold?**

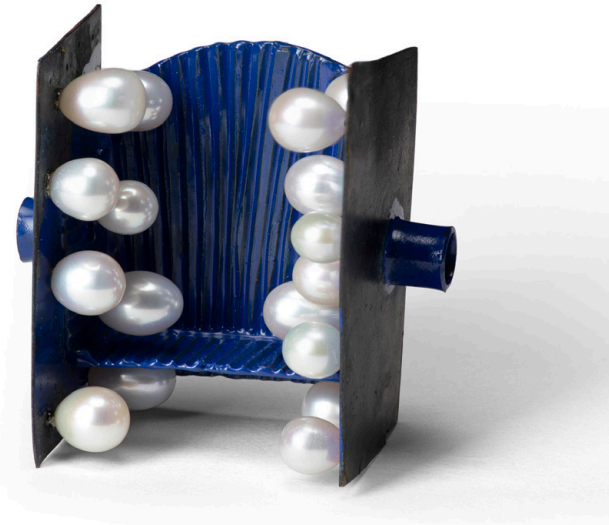
Because it is more than just aesthetics. Gold represents the inner strength that drives people — and projects. It stands for what is precious, not in monetary terms, but in meaning. In combination with plexiglass, a fascinating interplay emerges between transparency and light, between lightness and weight, between the temporary and the timeless.



*Toison d'Or II*

# Lien De Clercq

@ lienadriennedeclercq



#lookingforcomposition

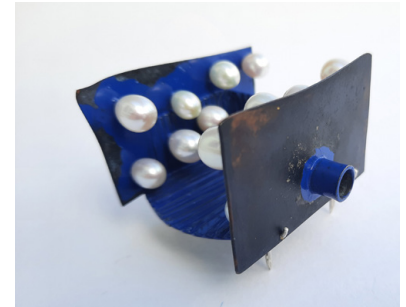
## #lookingforcomposition

Brooch

Silver, enamel paint, freshwater pearls

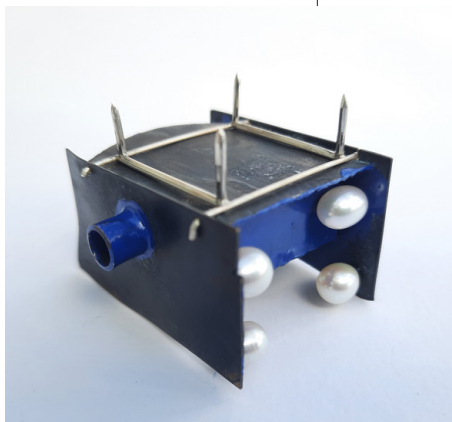
4 x 5 cm

Price: 800 €



**Lien De Clercq** captures what she sees in photographs; they are snapshots that support the design process of her jewelry. Not long after, a new space or emptiness emerges, giving the city a certain rhythm. Lien wants to express this experience through her jewelry. She consciously limits herself to one form: brooches. Everything starts with an idea that is developed during the creative process at her workbench - her absolute favorite place. For her, making is like playing: building, taking apart, rebuilding or continuing, until the composition feels right. In this way, small new worlds are constantly created. Her jewelry is built in the moment; it is not fixed in a drawing. This allows for constant growth and change. Sometimes she breaks pieces of her jewelry apart and rebuild them until she finds the right "glow-up."

**Looking for composition** is a collection of brooches - a translation of Lien's living environment, of what she sees and how she experiences it. Living in a busy city, she discovers, amidst the many buildings, traffic, and construction sites, a collection of compositions: planes, lines, shapes, volumes, patterns, overlaps, voids, structures, colors, and movements. These are constantly changing. Transience - what was there yesterday is gone today.





# Kim De Rijck

@kimderijck\_  
www.kimderijck.com



*Jeux Chromatiques Rouges*

## *Jeux Chromatiques Rouges*

Brooch / Pendant

Silver, enamel, steel (38 pieces) + box

3,6 x 3,6 x 0,8 cm

Box: 17 x 17 x 2,7 cm

Price: 7 pieces: 1690 € - 38 pieces: 5750 €



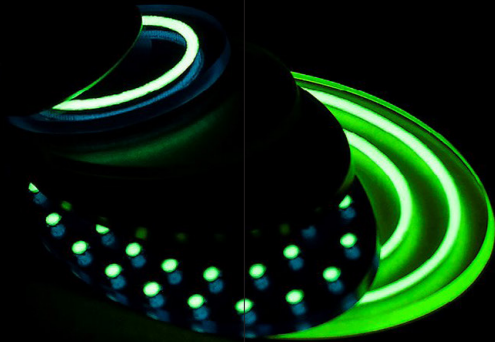
Photo © Simon Drapier

**Kim De Rijck's** creations reflect a multifaceted journey shaped by architecture, urban planning, engraving, lace-making, jewellery design, stone setting, and the art of enameling. Each piece of jewellery is born at the intersection of these disciplines. Both sensitive and experimental, her collections explore the relationship between jewellery, memory, and transformation. They give form to the emotions that mark our lives, becoming objects of intimate storytelling and personal expression.

The **Jeux Chromatiques** collection explores the dialogue between shapes and colors. Crafted in silver and enamel, these pieces of jewellery are designed as a playful interaction that invites the wearer to become an active participant in their own creation, by combining and arranging shapes and colors according to their desires. Thus, the jewel becomes an interactive and evolving object, where color and form are constantly reinvented. Each piece possesses a power of transformation and personal elevation - an intimate reflection, a light cast upon oneself.

# Martine De Vos

@martine\_de\_vos\_jewellery



Colours I



## Colours I

Brooch (2022)  
PMMA, sterling silver,  
luminescent material,  
Remanium  
7,5 x 4,4 x 2,1 cm  
Price: 300 €

## Colours II

Brooch (2022)  
PMMA, plastic,  
luminescent material,  
Remanium  
6 x 6 x 1 cm  
Price: 200 €



Colours II



Out of a fascination for the interplay between nature, architecture, and science, **Martine De Vos** has developed her own formal language for creating artistic jewelry.

The search for unconventional materials and techniques is captivating. The analysis of organic forms - both geometric patterns and curves - stimulates her curiosity. They become building blocks upon which further creations are developed.

## Colours I & II

Colorful, luminous jewelry symbolizes the power of bold adornment as an expression of self-care. Each striking piece celebrates individuality, confidence, and the joy of self-expression.

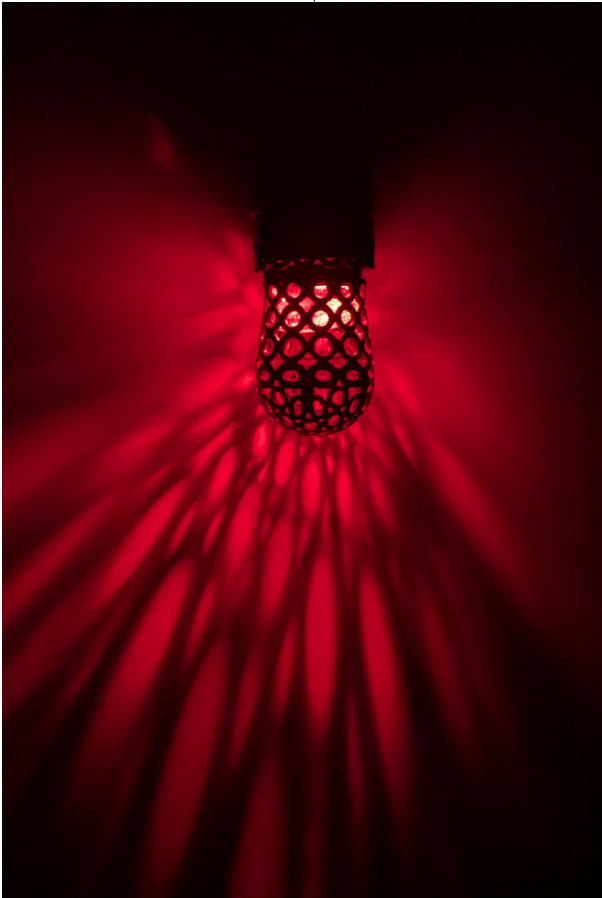
"Color is a power which directly influences the soul."

*Wassily Kandinsky*



# Nico Delaide

@nicodelaide



*Glow*

## **Glow**

Necklace (2025)

Silver, Baltic amber, a Flare Emergency Headlamp with batteries.

22 x 15 x 3 cm

Not for sale



There are two **Nico Delaide**...

The first one is a technician, almost obsessed by difficult orders, repairs or transformations for customers in his own studio. Working in yellow or white gold is a piece of cake. Silver a little more difficult. The challenge is a goal in his life...

The second one is the artist. Starting with writing a poem or a short story, he then designs a piece of jewelry working with silver, copper, wood, amber etc...

Or, the other way around, starting with the jewel for which he writes....

## **Glow**

Long time ago, in the dark, somewhere, something started to glow.

What started as a little lamp in the universal emptiness resulted in what we call today our universe. The sun and the moon glow their warm or cold light over our planet and help us live. Nico Delaide tried to create a little lamp as well. You can switch the light from warm to cold and even to "alarm modus". Nico hopes there are enough people on this planet who use the "alarm modus" now and then....

# Anne Geuns

@ag\_jewels\_arts

## *I shine – i SHINE*

Bracelet (2025)

Silver

11 x 10,5 x 5,5 cm

Not for sale

## *I am – i AM*

Brooch (2025)

Copper, silver

9 x 5 x 2,5 cm

Not for sale



*I shine – i SHINE*



*I am – i AM*

**Anne Geuns** grew up in Lier. There, during weekends, she took her first “creative” steps at the Art Academy in drawing. After finishing secondary school in Lier, she moved to vibrant Brussels to enjoy the city’s rich (student) cultural life. Thanks to love, she ended up in Mechelen after her studies - and stayed there.

A burnout gave her the push to follow her true passion: the jewelry design and silversmithing program at the IKA Mechelen.

### **MY skin, my ARMOR**

The skin is shaped by life — by wounds, illnesses, traumas, the sun, the passing of (life)time... It is an armor that protects both the inner and outer self and tells the stories of life’s battles.

Translated into metal, with a conscious choice for copper and silver, the various treatments make the metal come alive. Each piece tells its own story.

MY skin, my ARMOR, a jewelry collection to GLOW UP. Show your SELF, your UNIQUENESS to the world - just as YOU are.

# Juan Harnie

@juanharnie  
www.juanharnie.com

## **Mend32**

Brooch (2024)  
Handkerchiefs, sewing threads, stuffing  
12 x 12 cm (rope 43 cm)  
Price: 390 €



**Juan Harnie** a 32-year-old jewellery designer from Hasselt, Belgium, where he also received his Bachelors and Masters degree in Object and Jewellery design at PXL University.

He's always been interested in the use of non-conventional materials for the making of jewellery and has been working with textile for a few years now.

Besides being a maker, he also collects jewellery and is the founder of 'J is for jewellery'; an online platform where he represents a selection of international artists.

## **Mend**

As a child, he would watch his mother patch up worn garments, sometimes joining in with clumsy attempts. These moments weren't about creating something perfect, but rather about the shared experience. Each stitch she made was a gesture of love and attention, a quiet, enduring form of care.

For Juan, mending is a meditative process. The rhythm of needle and thread slows time, creating a space to reflect. There's a healing quality in the act of repair; a reminder that nothing is beyond saving.

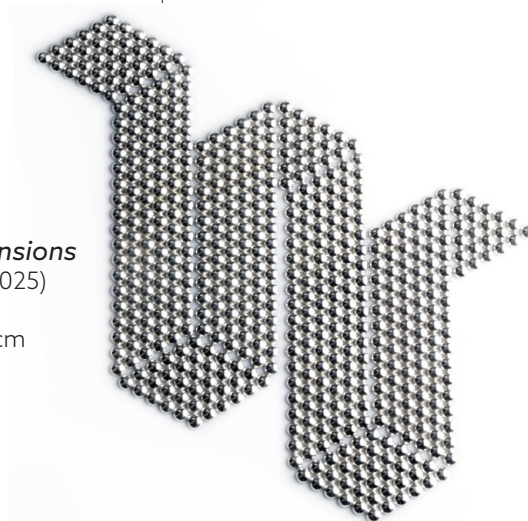
Mend32

# RAAK Jewellery David Huycke & Nicoline van Boven

@raak\_jewellery  
@david.huycke  
www.davidhuycke.com



RAAK Jewellery  
***Veil of Dimensions***  
Pendant (2025)  
Sterling silver  
8,2 x 11 x 0,3 cm  
Price: 1.300 €



David Huycke  
***Veil of Dimensions***  
Wall object (2025)  
Sterling silver  
33 x 34 x 0,5 cm  
Price: 9.000 €

**RAAK Jewellery** is a creative collaboration between Dutch jewellery designer Nicoline van Boven and Belgian visual artist David Huycke. Together, they combine their talents to create high-quality jewellery, meticulously crafted from precious materials.

**David Huycke** is a visual artist and researcher who explores a variety of media but is best known for his innovative approach to metalwork, more specifically the use of granulation in larger sculptural silver objects. He is professor at the PXL-MAD School of Arts Hasselt and at the Faculty of Architecture and Arts at Hasselt University. Huycke's artistic work balances on the edge of figuration and abstraction. He draws inspiration from cosmic themes, such as planets and atoms, clouds, night and day, as well as from concepts such as darkness, horizon, order and chaos. His aim is to convey the poetic essence of these enigmatic phenomena through the medium of silver, with the intention of using their inspiration and drawing them into our sphere of understanding.

**Nicoline van Boven**, after obtaining her diploma from the Academy of Fine Arts in Antwerp, worked in the workshops of various Antwerp designers to gain experience and refine her goldsmithing skills. Goldsmithing is a fascinating craft that offers a wide range of techniques. Each new creation requires a unique approach and thorough research. In this profession, one is constantly learning, and she continues to develop her skills. She has recently completed enamel training to further deepen her expertise.

## **Veil of Dimensions**

Both the silver wall piece and black granulated pendant 'Veil of Dimensions' are an exploration of the graphic possibilities that emerge through the use of dots and spheres. By arranging small spheres on a flat surface, these objects investigate how simple elements can generate complex spatial experiences. Through variations in cubic and hexagonal ordering, the spaces between the elements shift, creating lines or planes that redefine the perception of depth. This subtle interplay of different kinds of order allows the works to balance between two-dimensional graphic clarity and three-dimensional spatiality.

# Maaïke Huys

@maaikehuys\_eksternest  
www.maaïkehuys.be



## *Transience Soap 1*

Brooch (2021)  
Soap, silver  
3 x 4 x 1,5 cm  
Price 210 €

## *Transience Soap 2*

Brooch (2021)  
Soap, silver  
1,5 x 4 x 1 cm  
Price 210 €

**Maaïke Huys** earned in 2002 her Master's degree in Visual Arts with distinction, specializing in Three-Dimensional Design, Silversmithing/Jewelry Design and obtained her teaching diploma in 2007, both at the Royal Academy of Fine Arts in Antwerp.

Maaïke does not create art to please or to decorate. The goal is not to beautify the world, but to give form to — and understand — her own inner world.

It is a reminder of the power of ritual and of the process itself — a ritual of emotional processing and spiritual transformation.

She creates with the intimacy of a piece of jewelry, inviting the viewer to come closer — to experience a personal moment with the work, but also with oneself, in search of a deeper sense of meaning. Her works are not always meant to be preserved, but to transform, dissolve, decay along with time.

## **Transience Soap**

The artist sees her own transience reflected in these used pieces of soap. Cracked, weathered, layered in softness... Vulnerable. Soap made to dissolve with every movement of the hands.

She sets them in a silver gemstone setting, thus transforming the value of these used pieces of soap. She also encloses them in an armor, to capture their beauty and hold on to their impermanence. The precious metal prevents the soap from dissolving, decaying, or transforming.



# Lore Langendries

@lore\_langendries  
www.lorelangendries.com



***Life is a Puppet Show – Horse***  
Necklace (2025)  
Black springbok hide, tube,  
silver, lava resin bead, nylon thread.  
15 x 10 x 2,5 cm  
Price 500 €

**Lore Langendries** is a Belgian artistic maker active in the field of contemporary jewellery and objects. She holds a Master's degree in Object & Jewellery (2010) from PXL-MAD Hasselt and a PhD in the Arts (2015) from KU Leuven, UHasselt, and PXL-MAD. She teaches at PXL-MAD Hasselt (Object & Jewellery) and at the secondary art school of Hasselt PIKOH (fashion department)

Her work bridges manual craftsmanship and digital technology, balancing uniqueness and seriality with a focus on tactility and materiality. She highlights hidden details and organic patterns within natural animal hides, using geometric forms and fragmentary compositions reminiscent of photographic framing - revealing not the obvious, but new structures within the material. Her pieces, shaped by cutting, trimming, and shaving techniques, engage the viewer's imagination - appearing as solid stones yet inviting touch with their softness. Some evoke childhood memories or resemble African masks, playing with identity and individuality - creating unique characters within families.

Langendries' work provokes a sensory dialogue. The hairy pieces, when worn on the body, trigger contrasting emotions: discomfort at the idea of wearing something hairy, yet a natural urge to stroke and explore the texture. Her work confronts the fading human instinct to touch and care for the objects around us.

## **Life is a Puppet Show - Horse**

As people grow older, they often lose their natural, childlike sense of wonder for the beauty and diversity of the world around them. Every child is an explorer, an inventor, an artist and a world-changer.

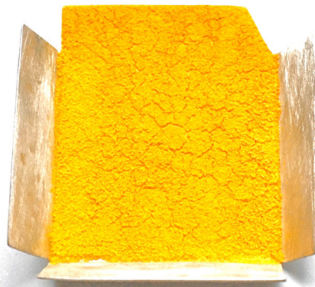
As a mother, Lore daily witnesses her daughter playing between fantasy and reality, fully absorbed in the moment, with a pure sense of curiosity and wonder. Through her eyes, she's reminded of things she no longer considers valuable or even notices. This rediscovery of playfulness and imagination, primitive and naïve, has directly influenced her artistic practice.

The 'Life is a Puppet Show' series originates from the deconstruction of a curtain installation consisting of 1,500 furry beads (2022). The beads were arranged in linear connections to create primitive shapes, often prompted by her daughter. This playful collaboration led to a series of necklaces using the puppet as the central figure. Through the puppet's construction and freedom of movement, the human dream of flight and freedom is sublimated.

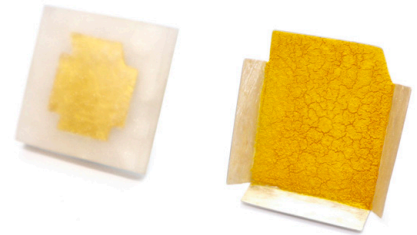


# Claire Lavendhomme

@clairelavendhomme\_jewellery  
www.clairelavendhomme.com



*Déploiement Jaune I*

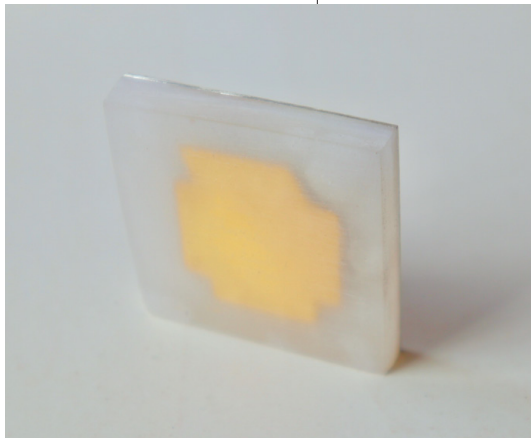


## ***Déploiement Jaune I***

Brooch (2020)  
Sterling silver, pigment, resin  
6,5 x 8 x 1 cm  
Price: 400 €

## ***Déploiement Jaune II***

Brooch (2020)  
Resin, silver, gold  
6,5 x 6,5 x 1 cm  
Price: 400 €



*Déploiement Jaune II*

**Claire Lavendhomme** lives and works in Brussels. She's an artist and creator of contemporary jewelry, objects, and drawings. Since 1997, she has organized artistic encounters combining visual arts, cinema, lectures, readings, and music. As a lecturer within the broader context of fine arts, she has overseen numerous workshops and training sessions (in jewelry, resin, artistic research, etc.) and has participated in many exhibitions in Belgium and abroad since 1989.

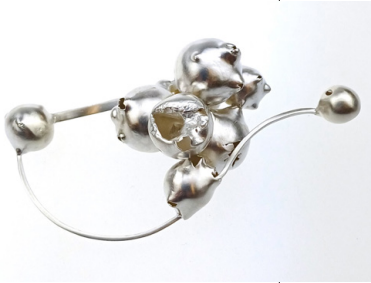
## **Déploiement jaune (Yellow Unfolding)**

"Glow up" can be interpreted as: coming out from behind the veil and daring to embrace yellow! To shine through yellow!

In one of the pieces, gold is embedded within the resin, seeking to "veil" the yellow of the gold — creating a kind of visual distance. The other brooch, however, unfolds toward a more direct visual relationship. The yellow and its pigment take on an almost tactile presence, leading to a kind of "Eureka Glow up."

# Kathleen Rottey

@kathleenrottey



*Fractured Impulse*



*Synaptic Links*

## *Fractured Impulse*

Brooch (2024)

Sterling silver

6,5 x 3,2 x 2,7 cm

Not for sale



## *Synaptic Links*

Necklace (2024)

Sterling silver

Ø 30 cm

Price: 2.000 €



**Kathleen Rottey** is a Belgian jewellery designer based in Tremelo. She graduated in 2024 from IKA Mechelen with a degree in gold- and silversmithing and jewelry design. Her work translates a personal experience with chronic pain into subtle objects that make the invisible tangible.

She primarily works with silver, which she melts and forges herself to express the tension between fragility and strength through form, texture, and symbolism.

She explores personal themes like chronic pain, fatigue, and the contrast between the inner and outer world. Her work serves as a silent witness to her own resilience and inner experience. It investigates the tension between inner vulnerability and extraordinary strength, where imperfections tell the most authentic story.

Kathleen transforms invisible pain into beautiful, tangible forms. Her silver jewelry - composed of spheres with protrusions - connects like a nervous system. From a distance, the pieces appear perfect, but up close they reveal tension, cracks, and fatigue. Her work is a "glow-up" that does not conceal but reveals - finding strength within vulnerability.

# Helena Schepens

@helenaschepens  
www.helenaschepens.com



**Lupina**  
Object (2023)  
Sterling silver  
15 x 18 cm  
Price 6.500 €

Photo © Helena Schepens

**Hole Bowle I**  
Object (2008)  
Sterling silver  
10 x 23 x 31 cm  
Price 6.000 €



Photo © Hugo Maertens

**Helena Schepens's** work expresses a play of light and shadow. This brings forth surprising work of a poetic quality and shows a beautiful mix of concept and craftsmanship. The patterns she is sawing or piercing out in the surface are often derived from nature, like branches, leaves or minuscule algae. The poetic quality of their beautiful patterns are an endless source of inspiration for her work. In the magical moment of opening up the surface, the massive object is indulged with a fragile and transparent character. By taking away material, something is added to the work: the surface is taken over by a lively pattern.

The effect of the open-worked patterns is not only connected with the work but also creates a drawing underneath the object. The object as well as its shadow reveal as two equal components. With the attention of transparency which is so characteristic for Helena's work, she connects with experiencing an interval in time: the pause between breathing in and out, the silence between two musical notes, the space between two thoughts.

## Lupina

In her objects, she seeks to give expression to the specific qualities of silver. Using her hammers, stakes, and torch, she creates silver "sculptures" in which the flexibility of this pure white metal truly comes into its own. The ripples in the object *Lupina* further accentuate how silver plays its game of catching and reflecting the light that falls upon it. By removing material, the surface becomes filled with a distinct pattern, giving the flat, massive silver sheet from which she begins a light and fragile, almost transparent character.

Through these tiny holes, the archetype of the bowl, and the shadow underneath—which she considers equally important as the physical object—she explores the empty, silent space, the interspace or space in-between, in which the void holds the same power as what is visible. The interspace becomes a silent zone, transforming into an almost sacred void. As architect Rem Koolhaas once said, "Where there is nothing, everything is possible." She searches for the traces that can be found on the border of nothingness.

Her work poses questions such as how to achieve a translucent, almost immaterial character within the material she works with. She reflects on opposites that are deeply connected—such as the eternal and the temporal, beauty and decay. What is the "almost nothing"? What remains visible, and what disappears? The transparent object and its shadow invite a moment of reflection.

Her working process consists of repetitive, contemplative actions: she raises her objects by hand and then pierces them by hand to let the light in. Through this technique, she creates delicate and fragile objects whose surfaces resemble a permeable eggshell or skin.

# Dimitar Stankov

@dimitar\_stankov\_jewellery  
www.dimitarstankov.com

## *Kurban*

Object (2025)

Silver cutlery, recycled copper,  
lab grown diamonds, patina,  
varnish

22 x 5 x 10 cm

Price: 1.125 €



*Kurban*



**Dimitar Stankov** was born in Sofia, Bulgaria. He moved to Belgium in 2009 to study. He lives now in Brussels and combines jewellery teaching with his work as a goldsmith and freelance activities.

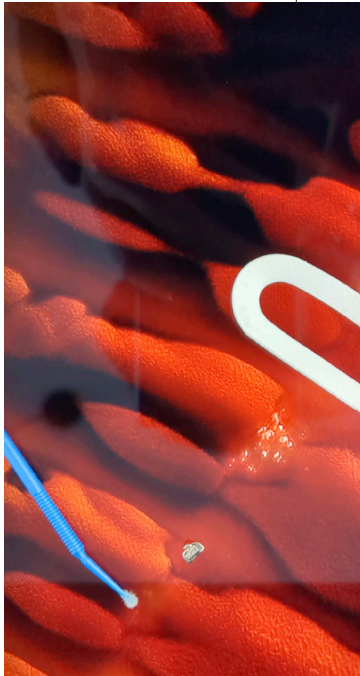
Dimitar's work can be seen in different international exhibitions, art fairs and in private collections and museums.

## **Kurban**

These series of work are made out of silver cutlery combined with copper impression of lamb tripe and lab grown diamonds. The intention is to underline the contrast between the bourgeoisie and the working class and how the needs of society are met. The path to walk or the transformation, the incarnation or the contrast needed in order to grow-up.

# Anneleen Swillen (Artificial Intelligems)

@artificial\_intelligems  
@anneleenswillen  
[www.artificialintelligems.com](http://www.artificialintelligems.com)



## *Artificial Intelligems*

Video created in collaboration with photos shared by 96 participants and a custom machine learning algorithm, 2025 (please consult the names of all participants on [www.artificialintelligems.com/ornamisms/](http://www.artificialintelligems.com/ornamisms/))  
Video editing: Greg Scheirlinckx & Anneleen Swillen  
Sound design: Greg Scheirlinckx  
Phygital composition: Anneleen Swillen



As an artist, curator, researcher, lecturer, and writer, **Anneleen Swillen** explores contemporary jewellery within a post-digital culture. Her work examines more-than-human entanglements, intra-actions between technologies and bodies, the question of co-creation with non-human actors, including machine learning, and what post-humanist perspectives mean within artistic practice. Anneleen works as a researcher and lecturer at PXL-MAD and Hasselt University. In 2020, she co-founded Artificial Intelligems together with Greg Scheirlinckx.

## **Ornamisms**

Following Ornamutations, and continuing their exploration of concepts such as embodiment and fluidity, Artificial Intelligems initiated another open call in 2022. With contributions from 96 participants worldwide, they gathered over 1,000 photos of jewellery on human skin.

These images became the foundation for a custom machine learning algorithm to co-create Ornamisms with. In the latest iteration of this ongoing project, pieces from Swillen's recent orthodontic and periodontal treatments are brought into dialogue with the AI-generated imagery. Connecting medtech, jewellery, skins, screens, and code, the work speculates about (e)merging bodies in an age of AI.



# Ognyana Teneva

@ognyanateneva

## *Transmogrification Heart*

Brooch (2025)

Recycled packaging, silver

7,4 x 8,5 x 4 cm

Price: 200 €



*Transmogrification Heart*



Trained at the Royal Academy of fine Arts Fashion Show in Antwerp and driven by a philosophy of conscious impact, **Ognyana Teneva** explores alternative ways to reuse plastic. She is interested in the challenge of transforming materials that would otherwise be discarded, giving them a second life. Most of her work is built from small, basic shapes, often referencing modular patterns or repetitive motifs, thereby giving each project a transformative nature. This approach allows the artist to continuously find new shapes within her work.

## **Transmogrification Heart**

This work is part of a project Ognyana has been developing for a while. Initially working with more abstract and spontaneous shapes, she felt there was a direction within the project she hadn't explored yet. This led her to experiment with more definite geometric forms. Her intention was to give the already familiar project a makeover.

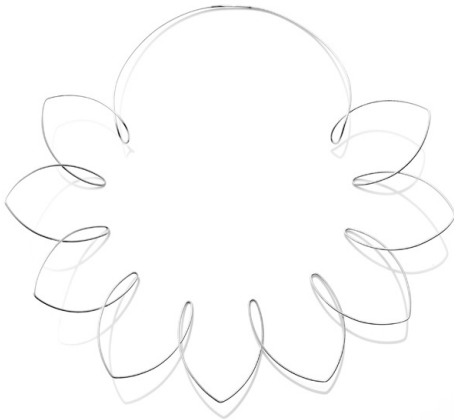


# Hannah Tomoko Joris

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*Silver Linings  
Flora 514b*



*Silver Linings  
Freedom 914b*

## *Silver Linings Flora 514b*

Pin  
Sterling silver  
12 x 11 x 0,8 cm  
Price: 450 €

## *Silver Linings Freedom 914b*

Tiara  
Sterling Silver  
30 x 27 x 4 cm  
Price: 1.090 €



**Hannah Tomoko Joris** is an American-Belgian contemporary jewelry designer who holds a PhD in Arts from UHasselt-KULeuven-MAD-Faculty, Hasselt. She developed her own tension-based and filigree-inspired metal wire technique which creates geometric, floral and rhythmic lines, making her designs instantly recognizable. Hannah's jewelry stands out with its combination of timeless elegance and bold innovation. Her longing for beauty is rooted in a deep connection to loss and the search for belonging as she navigates the world as a dual citizen.

### **Silver Linings**

Glow-up = Grow-up?

Hannah's pins and hair accessories celebrate the power of transformation that she experienced the past year by realizing that:

1. Objects reflect back to us. Everything we create tells us about our values; how we respect our habitat, each other and our own worth.
2. The beauty of creating with our hands gives us the freedom of childlike play, allowing us to grow up with purpose.

These designs honor a boldness in self-expression that she avoided and is finally setting free in an act of self-care.

# Ute van der Plaats

@utevanderplaats  
www.utevanderplaats.weebly.com



*Flower Grenade*



## **Flower Grenade**

Brooch (2025)  
Porcelain, silver, fluorescent  
fishing line, steel  
9 x 7,5 x 4,5 cm  
Not for sale

**Ute van der Plaats** is a German artist, based in Belgium. In 2009 she completed a five-year education in contemporary jewellery design at the "RHoK Academie" in Brussels and works since then as an independent jewellery designer.

Over the past 10 years her work has been represented in many international exhibitions and she has been awarded with the "Mad About Jewellery Acquisition Prize" in 2017.

Porcelain, the white gold, is the main medium in her work. She is fascinated by the tension between the light and very fragile appearance and the actual strength and sustainability of porcelain. With every new collection she explores new materials and techniques. It's the process of mastering the unknown by experimenting that interests her. She likes to push the boundaries of jewellery making concepts by combining modern technologies with traditional craftsmanship. Nature is her main source of inspiration, often alongside social or political themes that moves her.

## **Flower Grenade**

Imagine.

All the soldiers throwing flowers instead of grenades.

Imagine.

All the soldiers on the other side bringing these flowers home to their beloved ones.

And then go fishing.

You may say I'm a dreamer, but I'm not the only one.

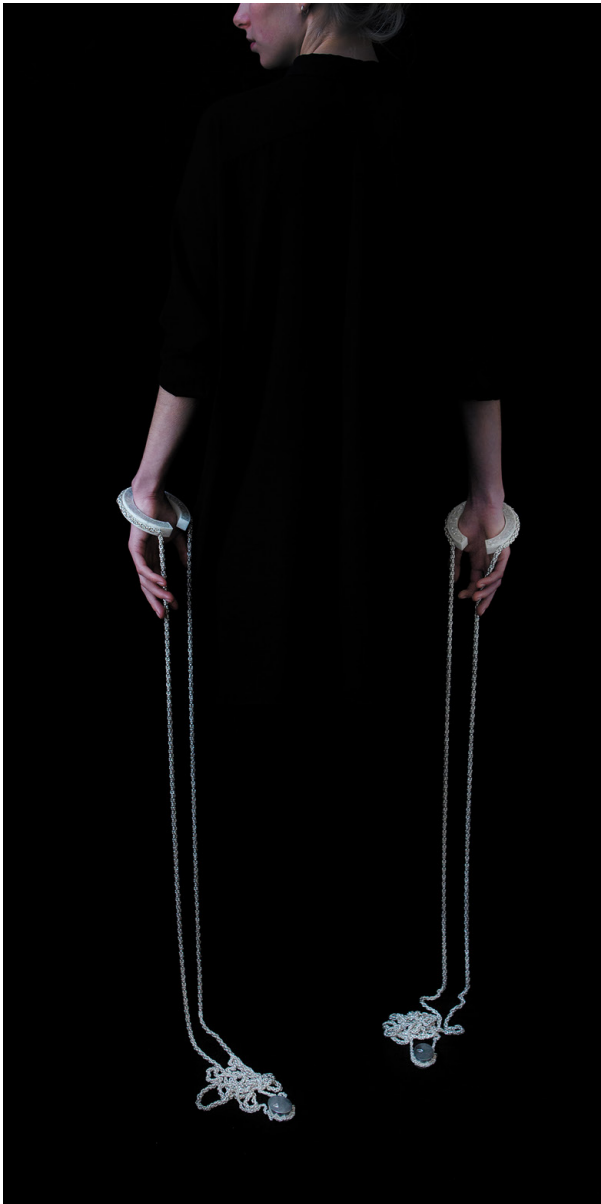
I hope someday you'll join us and that the world will be as one.

# Charlotte Vanhoubroeck

@charlottevanhoubroeckjewellery  
www.charlottevanhoubroeck.com

## N° 199

Duo of Bracelets (2023)  
34 x 9,5 x 1,5 cm  
Not for sale



**Charlotte Vanhoubroeck** is a jewellery artist, art historian, and artistic researcher who brings gradually fading heritage back to life within the contemporary art landscape. In 2024, she defended her doctoral research in the arts at Hasselt University and PXL-MAD School of Arts, where she investigated and reactivated the lost sentimental jewellery of Belgium's first queen, Louise-Marie d'Orléans. Her work has already received multiple awards and is exhibited worldwide.

For several years, Charlotte Vanhoubroeck has been researching the lost sentimental jewellery of Louise-Marie d'Orléans. These jewels, which disappeared over the course of inheritances and now exist only in archival descriptions, once contained miniature portraits, locks of hair, engraved messages, and other intimate fragments of Louise's emotional world. Charlotte reveals these sentiments through a series of new, contemporary jewellery pieces created based on the archival records. These new jewels cast fresh light on this forgotten queen. Through their regained materiality, the objects allow Louise's persona to shine once more.

# Karen Vanmol

@Karenvanmol  
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## **Mirror Mirror 2**

Brooch (2025)  
Wood, laminate, paint,  
freshwater pearls,  
synthetic silk, silver, steel  
3 x 9 x 1,5 cm  
Price: 480 €



*Mirror Mirror 2*

## **Mirror Mirror 3**

Brooch (2025)  
Wood, laminate, paint,  
freshwater pearls,  
synthetic silk, silver, steel  
6 x 6 x 2 cm  
Price: 480 €



*Mirror Mirror 3*

**Karen Vanmol** is a contemporary jewellery designer who combines color and wood in a way that is always recognizable yet constantly evolving. Since graduating from the Academy of Antwerp in 2010, she has been working in her own studio. From there, she collaborates with galleries both in Belgium and abroad. In addition, she shares her knowledge and passion for the craft as a teacher of jewellery design.

## **Mirror Mirror**

The mirror reflects not only the exterior, but also the interior, such as growth, self-confidence, but also sadness. Pearls, from rough to refined, symbolize the process of transformation. An imperfection that evolves over time and with attention into something enchanting.

# Peter Vermandere

@petervermandere  
www.petervermandere.com



GLOW 1-7



## GLOW 1-7

Reflective Badges (2025)  
7 pieces  
Aluminium from discarded  
traffic signs, paint  
Ø 5 x 1 cm  
Price: 1.250 € (group)



"Peter" comes from Petros and means "rock." **Peter Vermandere** grew up between his father's studio and his mother's kitchen. His father carved large stone sculptures, and as a child, he would break pieces of *briquillion* apart in search of fossils and crystals. Combine that fascination with stone with his mother's passion for cooking and recipes, and you already begin to understand where his artistic heart lies.

He prefers what is interesting over what is merely beautiful - though interesting things are easier to share when they are also beautiful. His work exists between these two poles. The sculptural, the aesthetic, and the craftsmanship are important, yet always in service of the story the work wishes to tell.

In a deeply personal and continuous process of searching, discovering, and allowing himself to be surprised, he explores boundaries within the wearable context of jewellery.

### To move or not to move...

In this series of badges, jewelry artist Peter Vermandere transforms discarded traffic signs into reflective, glowing brooches. On these aluminum fragments of the urban landscape emerge small human figures - running, standing still, resisting, or pushing forward.

Each gesture becomes a quiet reflection on movement and hesitation, on how we navigate the signals of our time. In turning everyday signs into intimate objects, Peter leaves us with a lingering question: to move or not to move...

# Monique Voz

@moniquevoz  
www.moniquevoz.wordpress.com

## **Nomadic Eating**

Installation (15 pieces)

Silver, porcelain, silicon, wood

20 x 20 x 20 cm

Price: 200 € / piece



*Nomadic Eating*



Until 2006, **Monique Voz's** studio was located in Geneva then later in Bonnert (Belgium). An artist and researcher in astronomy, mathematics, and the sciences, she is passionate about genesis and apocalypses, which she has studied in various traditions and forms at the University of Metz.

Selected exhibitions include: Ambre in Vilnius (Lithuania), Beckerich (Luxembourg), Casino Luxembourg, Russia, Japan, China, Germany, London, Geneva, France, and others. She has received various awards and grants from the government and other institutions.

## **Nomadic Eating**

In order to embrace the notion of nomadism so dear to the artist, she decided to wear on her own body the series of tableware/jewellery pieces, which thus became an extension of her persona. She connects this concept with that of eating frequently in small quantities.



# Nedda El-Asmar

@studionedda  
www.nedda.be



## *World*

Pendant (2025)  
Fine gold (24K)  
Ø 6 cm Chain: 90 cm  
Price: on request

## *World*

Object (2025)  
Fine gold (24K)  
Ø 4 cm  
Price: on request



**Nedda El-Asmar** is a designer/silversmith. Her design philosophy centers on openness, flexibility, and diversity, enabling her to embrace unexpected commissions and opportunities. Her work balances craftsmanship, originality, tradition, innovation, functionality, and aesthetics.

Known for reimagining traditional objects, Nedda's has designed for prestigious brands. Her work has received international recognition, awards, and publications, cementing her reputation as a celebrated designer in the field. In addition, Nedda is an educator and served as course leader of the Jewellery Design, Gold & Silversmithing department at the Royal Academy of Fine Arts in Antwerp and at PXL-MAD, School of Arts Hasselt.

## **World**

It's not a globe; it's a world. When our bodies interact, we require both touch and distance. A livable world is a world where interactions and spaces are cherished. These 24 Kt golden spheres problematize our interactions as "the right distance". They can be carefully viewed, even gently touched but not too much. They look like globes but represent a world. While a globe can be shattered and disappear or melt into something else, a world makes sense only for humans who are attentive with the spaces they inhabit, who are aware of the fragility of things and appreciate their touch, their presence but always from a certain distance. A globe is a material thing that will sooner or later dissipate, disappear or change.

A world emerges whenever people thoughtfully attend to their environment, when these globes, like all the things that surround us, are treated with consideration, when distance is as important as attention. While a globe hands in space, attracts and adapts to physical forces, in a world people transform their desires into gentle gestures, into the right balance between proximity and distance, tender contact and a necessary interval. That's the distinction between a globe and a world: the first is nature - the second is culture.

Come closer, look and touch but not too much. They look like globes, but they are worlds ...and all worlds have delicate points.

*Vlad Ionescu*

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