

ROOM OF WONDER II: WOUTERS & HENDRIX
September 13th 2019 – February 16th 2020

Please do not touch the exhibited objects.
Please return this exhibition guide after your visit.
You can consult the brochure online at www.divaantwerp.be
Thank you for understanding.

Over the next few years DIVA is inviting extraordinary guest curators to present their interpretation of a *Wunderkammer*, a cabinet of curiosities and rarities, a Room of Wonder. For the second exhibition in this series, the Antwerp jewellery designers Katrin Wouters and Karen Hendrix have been given carte blanche to represent what surprises and inspires them.

2019 is a key year for the creative duo, for the fanatic collectors are celebrating the 35th birthday of their jewellery label. Their cooperation began while they were studying silversmithing at the Royal Academy of Fine Arts in Antwerp. Fascinated by each other's work, in 1984 they brought out their first jewellery collection under the name 'Wouters & Hendrix'. Their creative idealism has since led them to design jewellery that marries production in series with hand-made articles. As subtle rebels with a partiality for surrealism, they are attracted by unexpected combinations of materials and techniques. In their jewellery they merge artisanship with poetic stories. By transforming precious metals and mundane objects into wearable sculptures, their creations take on a surprising and surreal character.

As guest curators at DIVA, Katrin and Karen set to work intuitively. They chose artworks and objects that fire their imagination and with scenographer Bob Verhelst at their side, they dug deep into their archive and selected items of jewellery that mirror Wouters & Hendrix' 35-year history. In their choices they allowed themselves to be led by a sense of recognition: a tongue-in-cheek reference, materiality or a story that moves them. Wouters & Hendrix opted to place their own pieces alongside objects with a similar or contrasting dynamic, thereby creating a tension that typifies their style.

Gold: the subtle game

Found in riverbeds like a gift from the earth, gold may have been the first metal people laid their hands on. Too soft to be of use as a tool, but ideal for jewellery because of its warm colour and glow. Rare, and so costly. Sacred for both the ancient Egyptians and the Incas. Symbol of wealth and power for rulers and religions. Non-reactive with oxygen and consequently the most precious metal on earth.

In Wouters & Hendrix' hands, gold takes on a poetic quality. Hammered into human forms, cast to replicate nature, brought to life through lamination. Subtle and timeless and with a hint of tongue in cheek. In 2007 they created their first gold collection and 18 carats have been a constant ever since.

Immersed in a gold sheen, their jewellery conducts a dialogue with subversive art, surrealist symbolism and outstanding craftsmanship.

(1) Michel François (Sint-Truiden, °1956)
Pringles et cacahuètes, 2002
bronze
Edgar le Chat collection

(2) Wouters & Hendrix
Le Temps Perdu, Chapters Ring, 2002
gilded silver
Wouters & Hendrix collection

Chains are by definition flowing and flexible. Curious as to what happens when they are robbed of their freedom of movement, Wouters & Hendrix fixed seven linked chains in solid rings which together tell a story. Hence the name, 'Chapters Ring'. Each of the rings symbolizes a milestone for the wearer and together the rings constitute a collection of wearable memories. (IV)

(3) pair of scorpion brooches, ca. 1880
gold, diamond, enamel, green decorative stones (presumably emerald)
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0608.01 and Sm.0608.02

(4) James Abbe (Alfred, 1885–
San Francisco, 1973)
The Dolly Sisters, Paris sans voiles, 1923
reproduction
James Abbe Archive, 2019

(5) Wouters & Hendrix
The Kuba Ballroom, earrings, 2009
silver
Wouters & Hendrix collection

(6) Wouters & Hendrix
The Bright Necessities, Toi & Moi Ring, 2009
gold, diamond
Wouters & Hendrix collection

The 'Toi & Moi Ring' is the showpiece of Wouters & Hendrix' 'The Bright Necessities' collection. Two organically shaped rings form the base for precious diamonds. Four slate pencils emerge from the rings like arms, elevating the diamonds so that the light has free play and the diamonds achieve maximum brilliance and lustre. The fanciful form of the rings and the settings contrasts with the perfection of the magnificent diamonds. (IV)

(7) medallion with a flower bouquet in relief, ca. 1860
gold, pearls
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0607

(8) knotted ribbon or love knot brooch, ca. 1860
gold, turquoise
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0610

(9) pendant with citrine in a pearl rim, ca. 1870–90
gold, citrine, pearls
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.1249

(10) Wouters & Hendrix
Sexy Rebels, Midnight Children and Anarchist Vamps, choker, 2001
silver
Wouters & Hendrix collection

(11) Meret Oppenheim (Berlin, 1913–
Basel, 1985)
ring with sugar cube, 1936–37 design; 2003 made by Ortrun Heinrich
gilded silver, sugar cube
Den Bosch Design Museum collection, inv. S2003.050

(12) Wouters & Hendrix
Holiday, brooch, 2014
gilded copper, papier-mâché
Wouters & Hendrix collection

(13) Lucio Fontana (Rosario, 1899–
Varese, 1968)
Concetto spaziale, cuff, 1962–67
gold
Didier and Martine Haspeslagh collection, Didier Ltd

(14) watch set with pearls in a radial-shaped pattern
Bautte et Moynier, Geneva, 1826–31
gold, pearls, steel
RMAH collection, inv. 8244

(15) Wouters & Hendrix
New Beginnings, bracelet, 2000
gold
Wouters & Hendrix collection

(16) Wouters & Hendrix
New Beginnings, ring, 2000
gold
Wouters & Hendrix collection

(17) David Bielander (Basel, °1968)
Paper Bag, 2016
silver and white gold
David Bielander collection

(18) *Freddy*, model Grigri collectie, 2000
taxidermied bird
Wouters & Hendrix collection

(19) Bob Verhelst (Anvers, °1956)
Untitled, 2018
copper sheet, cardboard
Private collection Bob Verhelst

(20) Man Ray (Philadelphia, 1890–
Paris, 1976)
La Jolie, necklace, 1970
gold
Louisa Guinness Gallery collection

(21) Wouters & Hendrix
Liquid Shapes, necklace, 2010
silver, gilded silver
Wouters & Hendrix collection

(22) Wouters & Hendrix
Liquid Shapes, necklace, 2010
silver, gilded silver
Wouters & Hendrix collection

(23) *Untitled*, glove, ca. 1986
iron wire, music score, varnish
Private collection Bob Verhelst

(24) Oxana Shachko (Khmelnysky, 1987–
Paris, 2018)
Untitled (Archangel St. Michael), 2014–16
tempera and gold leaf on wood
signed: ox
Courtesy of the Estate Oxana Shachko /
Geukens & De Vil Gallery

Wouters & Hendrix chose this work because of the skilful way it combines aesthetics, craftsmanship and social criticism. It bears the signature of the Ukrainian feminist and artist Oksana Shachko. As a young girl from an orthodox Christian family, she was captivated by religious art and she learned to make icons at a reputable iconography school. She painted frescos in orthodox churches, but gradually she became disillusioned with the Church. Devotion made way for action when as a student of philosophy she gained insight into causes like social inequality, corruption and freedom of expression. In 2008 Shachko and two fellow

students founded the feminist protest group FEMEN. They demonstrated against the sexual exploitation of women and sex tourism in Ukraine. Their daring activism drew attention around the world, but also threats and intimidation. In 2013 Shachko fled to Paris, where she was given political asylum and her feminism found artistic expression. She returned to painting icons, still according to the traditional rules with tempera, egg yolk and gold leaf on wooden panels, but now with unorthodox content. She turned pious devotional icons into provocative scenes of protest. Her provocations, which hit back at a suffocating and restrictive religious society, took the form of delicate works which are both powerful and vulnerable. Like the artist herself: in July 2018, at the age of thirty-one, she took her own life. (RC)

- (25) Wouters & Hendrix
New Beginnings, bracelet, 2000
gilded silver
Wouters & Hendrix collection
- (26) Wouters & Hendrix
Sins & Senses, necklace, 2001
gilded copper
Wouters & Hendrix collection
- (27) Salvador Dali (Figueres, 1904–1989)
La persistencia del sonido, earrings,
New York, 1949
gold, emerald, ruby and diamond
signed and marked: Cop. Alemany & Ertman Inc.
Didier and Martine Haspeslagh, Didier Ltd
collection

Besides flamboyant paintings, the surrealist artist Salvador Dali also created fanciful items of jewellery. They are all imbued with symbolism: a heart made up of honeycombs,

lips set with rubies, a melting diamond watch, etc. Dali was looking to shift the emphasis from the monetary value of precious stones to design and craftsmanship. His designs were executed in the workshop of goldsmiths Alemany & Ertman in New York, where Dali would supervise the team of craftsmen and choose the precious stones. He was fascinated by alchemy and gold held a great attraction for him, not as a symbol of wealth but as a celebration of the soul, a sign of purity. He described how his soul would be immortalized thanks to the gold concealed in his hyperconsciousness: “I make gold by transcending my innards through hyperconsciousness.”

Wouters & Hendrix admire the way the artist applied his symbolic visual language to jewellery. He created a new world that fires the imagination and accommodates private fantasies. For Dali his ‘telephone ear clips’ connoted the speed of modern means of communication and the danger of the instantaneous exchange of thoughts. He translated that visionary notion into a magnificent piece of jewellery. (RC)

- (28) Wouters & Hendrix
The Tell-Tale Heart, necklace, 1993
silver, copper
Wouters & Hendrix collection
- (29) Wouters & Hendrix
Sins & Senses, necklace, 2001
gilded silver
Wouters & Hendrix collection
- (30) music box with key (backside)
Jean-Georges Rémond et Cie, Geneva,
1805–15
gold, copper, enamel, pearl, metal, brass
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.1243.1-2/2-2

- (31) Wouters & Hendrix
Canale Grande, earrings, 2017
gold, malachite, freshwater pearl
Wouters & Hendrix collection
- (32) Wouters & Hendrix
Canale Grande, earrings, 2017
gold, malachite, emerald
Wouters & Hendrix collection
- (33) Wouters & Hendrix
Le Temps Perdu, Chapters Ring, 2002
gold
Wouters & Hendrix collection
- (34) Wouters & Hendrix
The Bright Necessities, ring, 2009
gold, diamond
Wouters & Hendrix collection

While travelling in Italy, Wouters & Hendrix came across a craftsman specialized in processing diamonds inspired by archetypal and antique jewellery. The classic millegrain technique, which is used here as a setting for the little diamonds in the rosettes, contrasts with the fanciful, organic ring on which the head is mounted. Of French origin, the word *millegrain* means ‘a thousand grains’, for the tiny, precious metal parts, which are soldered to the base of the jewel and in which the diamonds are set, resemble rows of grain. This time-consuming technique gives the piece a delicate appearance. The ring’s rhodium-plated gold background sets off and further enhances the diamonds. Wouters & Hendrix love to play with contrasts and frequently do so in their work. (IV)

- (35) Philip Aguirre y Otegui (Schoten, °1961)
Rue de la Joie, 2017
oil paint and screen print on wood
Liesje Vandenbroeck Collection

- (36) Ann Veronica Janssens
(Folkstone, °1956)
Groove, 2013
blue anodised aluminium
Galerie Ronny Van de Velde collection
- (37) medallion with diamond pattern,
ca. 1880
gold, glass, enamel, pearls, ruby, diamond
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.0584
- (38) medallion with checkered pattern,
1880–1900
gold, glass, enamel, turquoise
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.0585
- (39) watch with swan design, 1799–1815
gold, enamel, diamond
RMAH collection, inv. 2828
- (40) ladies watch
presumably Au Nègre, 1905
gold, enamel, glass, pearl, metal
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.1242.A
- (41) Wouters & Hendrix
Limited Edition for 25th Anniversary,
necklace, 2009
silver
Wouters & Hendrix collection
- (42) demi-parure in case
Jean Michel Anthony, Antwerp, 1832–61
gold, enamel
DIVA collection, inv. S2013/46 and S2014/1

Goldsmith and jeweller Jean Michel Anthony (1788–1862) was based in the Pelgrimstraat in Antwerp from ca. 1822 to ca. 1860–61 and from 1834 in the *Au Pelerin* building in Maarlderijstraat near the Grote Markt. This demi-parure by Anthony has

been preserved in its original case with the initials “V.L.” printed in gold. The necklace with a double series of chains, a so-called *collier d’esclavage*, and the earrings in gold filigree are finished with thin, cut-out pieces of metal known as *paillons* and ornamented with enamel appliqués. This type of *bijoux flamands* work was produced in our region both in the Dutch period and after 1830 and exported to Zeelandic Flanders. Similar items of jewellery were made in France at the time of the consulate and the empire and so date from between 1799 and 1814. (WN)

- (43) Xavier Somers (Bruges, °1970)
Walker proj. 17, 2018
mixed media, coral, LED
Wouters & Hendrix collection
- (44) Wouters & Hendrix
The Bright Necessities, necklace, 2009
gold, diamond, coral
Wouters & Hendrix collection
- (45) Meret Oppenheim (Berlin, 1913–
Basel, 1985)
Untitled, gloves with vein motif, 1942
design; 1985 made by Ortrun Heinrich
goat leather, dye, yarn silkscreen
Den Bosch Design Museum, inv. S2003.057
- (46) Wouters & Hendrix
Marcasite Marks!, bracelet, 2007
gilded silver
Wouters & Hendrix collection
- (47) Wouters & Hendrix
Too Many Husbands, Too Little Jewelry,
brooch, 2016
gilded silver
Wouters & Hendrix collection

(48) Wouters & Hendrix
Rêves de Rêves, necklace, 2019
silver, gilded copper, freshwater pearl
Wouters & Hendrix collection

(49) Wouters & Hendrix
Cabinet Voltaire, necklace, 2008
silver, crystal
Wouters & Hendrix collection

(50) Wouters & Hendrix
Too Many Husbands, Too Little Jewelry,
earrings, 2016
gilded silver
Wouters & Hendrix collection

(51) Van Cleef & Arpels
Zip, necklace, Paris, 1952
platinum, gold, emerald, diamond
Van Cleef & Arpels collection

One of Van Cleef & Arpels’ most spectacular avant-garde creations is the ‘Zip’ necklace, a masterpiece of ingenuity and superb design. The zip fastener was first used for aviator jackets and sailors’ uniforms before being appropriated by high society in the 1930s. It was then that the Duchess of Windsor suggested to Renée Puissant, the Maison’s artistic director, that this marvel of technology might inspire a piece of jewellery. Eventually created in 1950, the ‘Zip’ can be worn open as a necklace, or it can be zipped up and turned into a bracelet. Highly characteristic of the couture theme dear to Van Cleef & Arpels, this piece of jewellery epitomizes the Maison’s interest in flexible, multi-purpose objects. It was that combination of adaptability and couture aesthetic that attracted Wouters & Hendrix to this exotic jewel and the reason they dreamt of exhibiting it in their Room of

Wonder. For them the ‘Zip’ represents a high point of craftsmanship and creativity in *haute joaillerie*. (RC)

(52) Eckart Von Sydow (Poland, 1885–
Berlin, 1942)
Die Kunst der Naturvölker und der Vorzeit,
1925
paper
Private collection, Antwerp

(53) Wouters & Hendrix
Stones for Wilma, earrings, 1990
gilded pewter, copper
Wouters & Hendrix collection

At the end of the 1980s, Wouters & Hendrix were bowled over by the sheer power of the ‘Großes Weltbild’ painting made by the East-German artist A.R. Penck in 1965. His aesthetic is reminiscent of primitive rock paintings of human figures and symbols. Inspired by Penck’s crude style, Wouters & Hendrix set about kneading wax models by hand for their ‘Stones for Wilma’ collection. The rudimentary forms bearing the duo’s fingerprints were then cast in pewter and brass. The resulting tactile and imperfect pieces called to mind jewellery from pre-history. So the title ‘Stones for Wilma’ is a playful nod to the wife of the animated sitcom character Fred Flintstone. The contrast between the rough finish and the refined appeal of the jewellery proved a triumph and ‘Stones for Wilma’ marked an important milestone in the Wouters & Hendrix partnership. The international press was quick to pick up on the collection and it graced the covers of the French ‘ELLE’ and the Dutch ‘Avenue’. (RC/JV)

(54) Wouters & Hendrix
Stones for Wilma, ring, 1990
gilded tin, copper
Wouters & Hendrix collection

(55) Man Ray (Philadelphia, 1890–
Paris, 1976)
Fisherman Idol, 1975
patinated bronze
ex. 168/1000
Private collection, Antwerp

(56) Meret Oppenheim (Berlin, 1913–
Basel, 1985)
Traccia, Italy, made in 2007
gilt bronze, wood, gold leaf
produced by Simon International as part of the
‘Ultramobile 1971’ collection
Wouters & Hendrix collection

When Wouters & Hendrix visited the ‘Surreal Things’ exhibition at the Victoria & Albert Museum in London in 2007, they found themselves face to face with a table which seemed to have been made for them. Bronze bird legs supported a gilt tabletop with claw imprints. They were struck by the poetry of the piece and of course it reminded them of the bird claws that were already part of their jewellery collections. The table would be perfect in the shop selling their gold collections which would be opening a few months later. A search ensued.

The original table was made in 1939 after a design by Meret Oppenheim. Following a passionate affair with Max Ernst in 1934, the bird motif played a role in her autobiographical paintings. The table was exhibited at the Drouin Gallery on the Place Vendôme along with a Corset Chair by Leonor Fini, a Lips sofa by Salvador Dali and other items. Oppenheim’s table was purchased

by a private collector, but in 1971 the Italian company Simon International brought out a modified version. Instead of thirteen footprints on an oval tabletop, the Italian version featured two imprints on a round tabletop. A number of other editions followed and so it was that Wouters & Hendrix managed to acquire one. They also went on to discover the rest of Oppenheim's ambivalent oeuvre, which explores themes like metamorphoses, the female identity and the conflict between nature and culture. (RC)

(57) Wouters & Hendrix
New Beginnings, brooch, 2000
gold
Wouters & Hendrix collection

(58) Wouters & Hendrix
Grigri, earrings, 2000
gold, garnet
Wouters & Hendrix collection

Are they crow's feet or magpie claws clasping the sparkling gemstones in this piece? In 2000 Wouters & Hendrix made several fruitless attempts to find a bird's foot to integrate into a collection. After neither a poulterer's nor a natural history museum was able to help, Katrin's mother presented them with a box of chicken poults with a message saying that one should be sacrificed for the impression of a foot. However, the designers' love of animals proved too great and they opted instead to pay a visit to a taxidermist. The impression of a foot of one of his stuffed birds became the prototype for the Wouters & Hendrix claw that first appeared in the silver collection and later became an icon in the 'Grigri' gold collection. The foot is a powerful symbol that acquires refinement and

value when combined with precious stones and freshwater pearls and thus perfectly represents the unexpected combination of materials and techniques that has become a Wouters & Hendrix hallmark. And the chicken poults? Their offspring are still happily scratching around in Katrin's garden. (RC/JV)

(59) Wouters & Hendrix
The Bare Necessities, ring, 2004
gold, freshwater pearl
Wouters & Hendrix collection

(60) Wouters & Hendrix
New Beginnings, ring, 2000
gold, garnet
Wouters & Hendrix collection

(61) Pol Bury (Haine-Saint-Pierre, 1922–Paris, 2005)
700 Points Blancs, 1970
wood (oak veneer, plywood, softboard), nylon thread, stain, wax and white paint, electro-mechanical parts (motor, electricity cable)
KMSKA collection, inv. 3180

(62) Man Ray (Philadelphia, 1890–Paris, 1976)
Optic Topic, mask, Milan, 1974 design; 1978 execution
silver gilt and brown suede
25/ 100 executed by GEM – Montebello (MR-M-000004)
Louisa Guinness Gallery collection

Wouters & Hendrix are intrigued by this silver-gilt mask, which conjures up the opulence and extravagance of a masked ball. The perforated eye holes give it an air of mystery. Behind the mask is the surrealist and Dadaist artist Man Ray, who painted, made sculptures and directed films, but he is best known for his innovative photography. His

fashion photographs are iconic and many a Parisian avant-garde artist posed for his camera. Among them was Marcel Duchamp who he portrayed as a woman, and in 1933 he photographed the young artist Meret Oppenheim naked. As an octogenarian, Man Ray began to create jewellery, working with the Italian goldsmith GianCarlo Montebello who had executed the jewellery designs of a number of visual artists since 1967, including Pol Bury, Lucio Fontana and Niki de Saint Phalle. Man Ray asked Montebello to make a robust and stylish pair of glasses for him to wear while bowling along in his cabriolet. When those glasses broke, the photographer designed a gold eye mask. Creative design and craftsmanship merged in a sculptural form with tiny perforations for the eyes providing vision as perfect as with a pair of glasses. (RC)

(63) Wouters & Hendrix
A Wild Original!, bracelet, 2018
silver
Wouters & Hendrix collection

(64) Wouters & Hendrix
New Beginnings, bracelet, 2000
gold
Wouters & Hendrix collection

Wouters & Hendrix have a rare appreciation of objects that have no intrinsic value or immediate association with jewellery design. For example, at the end of the 1990s, they developed an interest in orthopaedic aids such as shoulder and thumb braces. Inspired by the ingenuity of these seemingly simple supports, in 2000 they designed the cuff armband 'Embrace' which became a brand icon. Hammered in silver or gold, 'Embrace'

follows the shape of the wrist, including the protruding bone. For the designers the bracelet symbolizes their creative process: the initial element of surprise leads them into a world that is often a far cry from jewellery design. They view the inspiration from different angles by 'sketching' with metal at their workbench and allowing the materials to speak. As they experiment, their artistic signature invariably comes to the surface, sometimes organically, sometimes after dogged perseverance until the eureka moment is reached. Travelling the well-trodden path is not in Wouters & Hendrix' DNA and, even after 35 years, their sights are still trained on the future. (JV)

(65) Wouters & Hendrix
The Heritage of Lady Jacqueline, ring, 2011
gilded silver
Wouters & Hendrix collection

(66) medallion with star motif, West Europe, ca. 1860
gold, silver, enamel, diamond
DIVA collection, DMK01/2

(67) Wouters & Hendrix
The Collection Curators, necklace, 2017
silver, gilded copper, ceramic
Wouters & Hendrix collection

(68) Grayson Perry (Chelmsford, °1960)
Beautiful Murderers dying of Aids, London, 1998
earthenware, red-firing clay, slip, transfers
Stedelijk Museum Amsterdam collection, inv. 1999.1.0198

Wouters & Hendrix were immediately taken by the work of the British artist Grayson Perry when they first came across it twenty

years ago and that artistic *coup de foudre* has never left them. His vases are hand-built and beautifully glazed. Though reminiscent of antique vases in terms of formal aesthetics, on closer inspection we see that they are charged with bold social commentary. The artist paints, stamps, prints and etches surprising and explicit collages on colourful earthenware. Aborted fetuses, swastikas and sadomasochistic pornography alternate with open stock images of idyllic landscapes, Christian iconography and floral motifs. Perry creates an uncomfortable clash between form and content and confronts us with embarrassing antitheses. His work contains many autobiographical elements, including depictions of himself as 'Claire', his female alter-ego. Wouters & Hendrix are charmed by the authenticity of the artist and his work. Perry makes his labour-intensive vases entirely by hand in a small studio in London. His medium, the combination of ceramics and cross-dressing, is his response to the contemporary art world. When Perry was presented with the prestigious British visual art prize in 2003, dressed in a frilly, purple frock, he exclaimed: "It's about time a transvestite potter won the Turner Prize." (RC)

(71) reliquary with Latin inscription, end 17th or beginning 18th century

gilded copper
RMAH collection, inv. G.2420

(72) Wouters & Hendrix
Healing Jewelry, brooch, 1991

gilded tin
Wouters & Hendrix collection

(73) Wouters & Hendrix
Healing Jewelry, brooch, 1991

gilded tin
Wouters & Hendrix collection

(74) Wouters & Hendrix
Healing Jewelry, brooch, 1991

gilded tin
Wouters & Hendrix collection

(75) Wouters & Hendrix
Healing Jewelry, brooch, 1991

gilded tin
Wouters & Hendrix collection

(69) devotion frame with pigeon and angels, Europe, 1900–60

paper, wood, metal
MAS collection, inv. MFA.1963.034.001

(70) Wouters & Hendrix
Blurring Boundaries, necklace, 2013

gilded copper, silver
Wouters & Hendrix collection

Finds: beauty is all around

Wouters & Hendrix often derive their aesthetic from commonplace objects and memories. Flea markets have been favourite hunting grounds for years because of the sheer diversity of treasures they throw up. The design duo approach collecting with an open mind, buying what attracts them, without thought for its value, just so long as it inspires. In their workshop these finds are repurposed and given new meanings.

While modern and contemporary art challenges them to push boundaries, their creations also regularly reference the collage and assemblage art of surrealist and Dadaist artists. Wouters & Hendrix create jewellery with a story to tell by intuitively amalgamating disparate parts and adding elements. These stories can be read, but not literally. The potential for abstract interpretation is important, as are cohesion, composition and wearability. As jewellery designers they give everything that inspires them a precious touch, worth, value.

Shown in the habitat in which it was inspired and created, their distinctive signature is given greater power of expression.

- (1) René Heyvaert (Ghent, 1929–Scheldewindeke, 1984)
Untitled, 1982–83
Union Match boxes, aluminium, glue
Courtesy of the René Heyvaert estate and CLEARING
- (2) Wouters & Hendrix
Les Désirs de Désirée, earrings, 1993
silver-plated tin, brass
Wouters & Hendrix collection
- (3) Wouters & Hendrix
Special Edition, brooch, 2017
silver, copper
Wouters & Hendrix collection
- (4) Marjan Van den Berghe (Turnhout, °1962)
Neus van snot, 2018
ceramic
Wouters & Hendrix collection
- (5) tea cup with yellow background and bird, with matching saucer, 1750–99
porcelain
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.1216.01 and Sm.1216.02
- (6) Wouters & Hendrix
Forget The Lady with The Bracelet, bracelet, 1995
leather, tin, brass, pearls, paper, crystal,
Wouters & Hendrix collection
- (7) Wouters & Hendrix
Sins & Senses, bracelet, 1994
tin, silver, carnelian, paper
Wouters & Hendrix collection
- (8) Wouters & Hendrix
I Don't Need You But I Want You, earrings, 2013
gilded copper, freshwater pearl, lapis lazuli, malachite
Wouters & Hendrix collection
- (9) Wouters & Hendrix
Carnival of Emotions, ring, 2003
silver, mother of pearl, garnet, coral
Wouters & Hendrix collection
- (10) Wouters & Hendrix
Carnival of Emotions, necklace, 2003
silver, garnet, coral, mother of pearl
Wouters & Hendrix collection
- (11) Daniel von Weinberger (Antwerp, °1950)
necklace, 2008
plastic toys, cotton brush
Daniel von Weinberger collection
- (12) *Finger Monsters*, toy, McPhee, ca. 2000
rubber
Wouters & Hendrix collection
- (13) Wouters & Hendrix
The Spinned House, necklace, 2005
silver, freshwater pearls, ceramic, bone
Wouters & Hendrix collection
- (14) pipe in case
Blumfeld's Best Briars, Successor Adolph Frankau & C° Ltd, Birmingham, 1912
root wood, silver, amber, leather, plastic
DIVA collection, inv. S5382
- (15) Wouters & Hendrix
The Bare Necessities, bracelet, 2004
snakeskin, buckle
Wouters & Hendrix collection
- (16) Wouters & Hendrix
I Love to Run, Garden and Crochet, bracelet, 2001
fabric
Wouters & Hendrix collection
- (17–20) Wouters & Hendrix
Olympics, brooch, 1987
powder-coated brass
Wouters & Hendrix collection
- (21–22) Wouters & Hendrix
Olympics, earrings, 1987
brass powder-coated
Wouters & Hendrix collection
- (23) dessert bowl with fruit and flowers, 1750–99
porcelain, enamel
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.1794
- (24) medallion with a miniature of an eye surrounded by flowers
RMAH collection, inv. G.1266
- (25) Wouters & Hendrix
Les Couleurs Impériales, necklace, 2005
silver, apatite, turquoise, coral, carnelian, enamel, copper, mother of pearl
Wouters & Hendrix collection
- (26–28) Wouters & Hendrix
Holiday, brooch, 2016
gilded brass
Wouters & Hendrix collection
- (29) pair of candlesticks, one with male head and one with female head, 1750–99
porcelain, marble, metal
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0642.01 and Sm.0642.02
- (30) statue of a seated woman, 1750–99
porcelain, metal
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0419.1-2 and Sm.0419.2-2
- (31) snuff box with flowers, 1750–99
silver, gold, copper, enamel
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0501
- (32) Wouters & Hendrix
A Wild Original!, earrings, 2018
silver, crystal, corundum
Wouters & Hendrix collection
- (33) crown from a statue of saints and decorated with hearts, Europe, 19th century
wood, metal, cord, yarn, bead, textile
MAS collection, inv. AF.06234
- (34) crown from a statue of saints, Europe, 19th century
metal, glass, textile
MAS collection, inv. AF.07599
- (35) crown from a statue of saints and decorated with hearts, pearls and floral patterns, Europe, 19th century
wood, metal, cord, yarn, bead, textile
MAS collection, inv. VM.2009.107.727
- (36) Evan Holloway (La Mirada (USA), °1967)
Perch For An Invisible Bird, 2012
bronze, oil glaze
Private collection
- (37) Wouters & Hendrix
Carnival of Emotions, brooch, 2003
silver, labradorite, garnet, coral, mother-of-pearl, pearl
Wouters & Hendrix collection

Wouters & Hendrix are as much storytellers as they are jewellery designers. From the outset the duo collected historical jewels for their sentimental value and the memories attached to them. Jewellery bearing romantic inscriptions inspired them to dream up love stories about the former owners of those pieces of jewellery. For this brooch from the 'Carnival of Emotions' collection, they put together an assortment of objects – a key, a coin, an engraved medallion, scrolls and birds' feet cast in silver – and fused them together with a pearl, coral, labradorite and garnet. The assemblage represents a jumble of memories, a rebus that

the wearer can read and interpret for herself. Wouters & Hendrix' jewellery collages are like an unfinished book; the wearer's own memories and emotions provide her with the material to write the next chapter. (RC/IV)

(38) Wouters & Hendrix
Les Couleurs Impériales, earrings, 2005
silver, carnelian, mother of pearl, agate, vintage ornament, enamel
Wouters & Hendrix collection

(39) Wouters & Hendrix
Ancient Silver, bracelets, 1987
gilded tin, copper
Wouters & Hendrix collection

(40) Wouters & Hendrix
Rêves de Rêves, earrings, 2019
gilded silver
Wouters & Hendrix collection

(41–42) Wouters & Hendrix
The Super Collection, brooch, 1988
silver-plated tin, copper
Wouters & Hendrix collection

(43) Wouters & Hendrix
The Bare Necessities, earrings, 2004
silver, smoky quartz
Wouters & Hendrix collection

(44) Wouters & Hendrix
Memoirs of an Urban Cameleon, necklace, 2004
silver, aluminium
Wouters & Hendrix collection

(45) Wouters & Hendrix
Memoirs of an Urban Cameleon, earrings, 2004
silver, mother of pearl, crystal
Wouters & Hendrix collection

(46) Wouters & Hendrix
Les Désirs de Désirée, bracelet, 1993
burnished copper
Wouters & Hendrix collection

(47) Wouters & Hendrix
Les Désirs de Désirée, bracelet, 1993
silver-plated copper
Wouters & Hendrix collection

(48) Wouters & Hendrix
The Tell-Tale Heart, choker, 1993
silver-plated brass
Wouters & Hendrix collection

(49) Wouters & Hendrix
The Tell-Tale Heart, bracelet, 1993
silver-plated brass
Wouters & Hendrix collection

(50–55) Wouters & Hendrix
La Fête des Bêtes, earrings, 1991
silver-plated tin, brass
Wouters & Hendrix collection

(55) Marjan Van den Berghe
(Turnhout, °1962)
Cold Lips, 2018
ceramic
Wouters & Hendrix collection

(56) Philip Aguirre y Otegui (Schoten, °1961)
Untitled, 2002
ceramic
Private collection Katrin Wouters

(57–60) Wouters & Hendrix
Atmosphere of Tenderness, bracelet, 2000
silver, wool
Wouters & Hendrix collection

(61) Wouters & Hendrix
Sigarenkistje voor 20ste verjaardag, 2004
assortment of jewellery, wood, paper
Wouters & Hendrix collection

(62) toilet box with matching lid and tray, 1750–99
glass, enamel
City of Antwerp collection, Smidt van Gelder collection, inv. Sm.0576.01.1-2/2-2 and Sm.0576.03

(63) Wouters & Hendrix
Once Upon a Time, ring, 2003
silver, cameo
Wouters & Hendrix collection

(64) Wouters & Hendrix
Once Upon a Time, ring, 2003
silver, cameo
Wouters & Hendrix collection

(65) Wouters & Hendrix
Playfully Precious, necklace, 2015
gilded silver, copper, perspex
Wouters & Hendrix collection

(66) Wouters & Hendrix
Playfully Precious, necklace, 2015
gilded silver, copper, perspex
Wouters & Hendrix collection

(67) convulsion paternoster, ca. 1800
silver, brass, malachite, fossil rock, coral, mother of pearl, wood, textile, mole foot
DIVA collection, inv. S1422

(68) Wouters & Hendrix
Le Temps Perdu, necklace, 2002
gilded silver, silver
Wouters & Hendrix collection

(69) Walter Swennen (Brussels, °1946)
Toeternitoe, 2007
gouache on paper
Paul and Katrien Lannoy-Mattelaer collection

(70) Wouters & Hendrix
Zouzou, necklace, 2014
amber, resin, mother of pearl
Wouters & Hendrix collection

(71) Aarich Jaspers (Antwerp, °1972)
Vliegenconcert, 2013
video, 4'41"
Aarich Jaspers collection

In 2013 Aarich Jaspers had flies compose music. He assembled a string quartet but instead of having the musicians play from sheet music, they played the movement of flies on a staff. The staff and the flies were contained in a glass box and they served as the score. The flying notes played by the musicians resulted in a unique concert, an experience that stayed with Wouters & Hendrix. They appreciate the Antwerp artist's sense of humour, his nonconformist and creative thinking and the unorthodox view he takes of their work. They have already collaborated with him on a number of occasions and believe they share a certain poetry and sensitivity. For the jewellery brand's twenty-fifth birthday, he created a wheel of fortune which determined the fate of their window-shoppers in a light-hearted way. He and Tom Hautekiet turned the W&H shopping bag into a dual purpose object. The paper bag could be unfolded and opened up into a cycle route with recipes and a crossword puzzle. Jaspers' creativity is expressed in a variety of disciplines. He combined his visual arts studies with a course at the Jazz Studio in Antwerp and at the same time he played the drums with the band Zita Swoon. He made several video and music installations and composed music for theatre productions. At the moment he and his Colorist Orchestra are rearranging the oeuvre of invited singer-songwriters like Emiliana Torrini and Gabriel Rios. (RC)

- (72) Bernd Lohaus (Düsseldorf, 1940–
Antwerp, 2010)
Untitled, 1967
wood, rope
Private collection Philippe Piessens
- (73) Wouters & Hendrix
Une Collection Clandestine, earrings, 1989
gilded brass
Wouters & Hendrix collection
- (74) Wouters & Hendrix
The Hammered Collection, earrings, 1985
gilded copper
Wouters & Hendrix collection
- (75) pair of light blue vases with a red dragon,
presumably 18th century
porcelain
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.tw.0003.01 and Sm.tw.0003.02
- (76) medallion with miniature
Spencer Gervase, London, 1715–63
RMAH collection, inv. MI.103
- (77) Torah-yad, Graudenz, 1878–96
silver, wood
DIVA collection, inv. S2008/25
- (78) medallion with a miniature of a young
man, 1680
painted on parchment
RMAH collection, inv. MI.129
- (79) medallion with a miniature of a man
gilded silver, red copper, enamel
RMAH collection, inv. MI.56
- (80) medallion with a miniature
RMAH collection, no number
- (81) medallion with a miniature
RMAH collection, no number
- (82) ring with checker-board pattern,
ca. 1900
gold, ruby, diamond
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.0601
- (83) ring with relief décor, early 19th century
gold, silver, diamond, enamel
City of Antwerp collection, Smidt van Gelder
collection, inv. Sm.0602

Silver: the playful experiment

The Latin name for silver is 'luna', referring to the moon. This association originated with the ancient Egyptians who represented gold as a circle because of its perfection. Silver took the form of a semi-circle because it comes closest to the perfection of gold. The white precious metal also symbolized creativity, flexibility and emotional intelligence. A number of civilizations regarded it as a sacred material linked to purity and healing powers.

Lighter and not as soft as gold, but better able to reflect light, silver can shine brightly. For Wouters & Hendrix this is not always necessary. They appreciate tactility, imperfection and experimentation and silver gives them that freedom. In their silver collections sophisticated romanticism co-exists with patinated punk and polished brutalism. Their silver creations link together memories.

A humorous and historical curtain opens to reveal unexpected associations and new meanings.

- (1) besamim tower
Sigmund Zyto, London, 1922–23
silver
DIVA collection, inv. S4638
- (2) besamim tower, Germany, after 1888
silver
DIVA collection, inv. S4637
- (3) besamim tower, Tula, Russia, 19th century
silver
Jewish Historical Museum collection, inv. M000104
- (4) besamim tower, Germany, 1850–1900
silver
Jewish Historical Museum collection, inv. M000167
- (5) besamim tower, presumably Germany, 19th century
silver
Jewish Historical Museum collection, inv. M000145

Some fourteen years ago, Wouters & Hendrix came across tower-like objects in a book about Jewish culture. They were drawn to the architectural qualities of those objects, but also to the variations in their ornamental execution. They recognized several silversmithing techniques which they also use as jewellery makers. The ritualistic function of the silver objects aroused their curiosity too.

The besamim, the spices which play a role in the Havdalah ceremony that marks the end of the Sabbath, are stored in these holders. The ceremony involves the recital of a number of blessings, the first over a full cup of kosher wine and the second over the sweet-smelling besamim, which the participants inhale to prolong the joy of the Sabbath. The third blessing – “Blessed are you, Lord, our God, sovereign of the universe,

who creates the light of the fire” – is recited over the light of a braided Havdalah candle. Finally, the candle is held over a plate and extinguished with a dash of wine.

No binding rules dictate the shape of these spice holders so they take a variety of forms. Tower-shaped, filigree versions were particularly popular outside the Netherlands. They appeared in Germany as far back as the sixteenth century and were produced on a larger scale in the nineteenth century.

- (6) windmill cup
maker with dog, Northern Netherlands, 17th century (?) & Anthoni Lepies, Antwerp, 1688–89
silver
DIVA collection – Pierre Lunden bequest, inv. S75/4

The Ghent engraver Charles Onghena (1806–86) owned three windmill cups, including a silver mounted, *façon de Venise* windmill cup and also this silver version inscribed “MDCCCV” (1705). It is a marriage or compilation of a miniature post mill by an unidentified maker and a cup by the Antwerp silversmith Anthoni Lepies (1647–1736). Windmill cups were introduced to the Low Countries as a drinking game back in the sixteenth century. In his *Bacchus Wonder-wercken* published in 1628, Dirck Pietersz. Pers (1581–1659) described how they work: “*Een Meulen die men blaest, en niet versetten magh./ Of daer men nae ’t getal de uren weet te tellen, / Of soo de teerlinck loopt, sijn na-gebuur te quellen, / Het zy op acht of thien, of so de uren staen / So vele worter mee aen elck bescheyd gedaen.*” Windmill cups were so sought after in the nineteenth century that demand exceeded supply and

silver imitations and fakes soon came into circulation. (WN)

- (7) Wouters & Hendrix
I Love to Run, Garden and Crochet, bracelet, 2001
silver, gilded silver
Wouters & Hendrix collection
- (8) Wouters & Hendrix
I Love to Run, Garden and Crochet, bracelet, 2001
silver
Wouters & Hendrix collection
- (9) Wouters & Hendrix
The Mark Inside, bracelet, 2015
silver-plated copper
Wouters & Hendrix collection
- (10) Wouters & Hendrix
I Love to Run, Garden and Crochet, necklace, 2001
silver
Wouters & Hendrix collection
- (11) Wouters & Hendrix
The Mark Inside, necklace, 2015
silver-plated copper
Wouters & Hendrix collection
- (12) Wouters & Hendrix
The Mark Inside, chain, 2015
silver-plated copper
Wouters & Hendrix collection

Wouters & Hendrix have a particular affection for the punk period. They got to know the music in their teens and borrowed from the library every record they could lay their hands on, including The Clash’s debut LP. Both were constantly on the lookout for new groups, listened to John Peel’s radio

programme on the BBC in the evenings and regularly visited record shops in Antwerp and London. It is the energy and creativity of that period that regularly put in an appearance in their collections. The chain necklace from ‘The Mark Inside’ collection combines heavy and finer chains, imaginatively attached to each other with safety pins to create a distinctive yet refined ornament. (JV)

- (13) Adolphe Acker, Georges Mouton, Benjamin Péret, Remedios Varo and Flora Acker
Dessins Communiqués. La table, la bougie et la voiture, 1937–39
paper
Galerie 1900-2000 collection
- (14) Wouters & Hendrix
Cadavre Exquis, brooch, 2019
silver, copper, freshwater pearl
Wouters & Hendrix collection
- (15) Wouters & Hendrix
Cadavre Exquis, earrings, 2019
silver, copper, freshwater pearl
Wouters & Hendrix collection
- (16) Wouters & Hendrix
Cadavre Exquis, ring, 2019
silver, freshwater pearl
Wouters & Hendrix collection
- (17) Wouters & Hendrix
Cadavre Exquis, earrings, 2019
silver, copper, freshwater pearl
Wouters & Hendrix collection
- (18) Wouters & Hendrix
The Further Apart, The Tighter The Knot, bracelet, 2009
silver
Wouters & Hendrix collection

- (19) Wouters & Hendrix
The Further Apart, The Tighter The Knot,
 earrings, 2009
 silver
 Wouters & Hendrix collection

Traditional, time-honoured silversmithing techniques that are in danger of being lost hold a special fascination for Wouters & Hendrix and those techniques are given a contemporary twist in their collections. For instance, at a jewellery trade fair in Italy, the Antwerp duo came across a craftsman who specialized in filigree work for wedding jewellery for the North-African market. Filigree is a decorative technique which has been used in Egypt and Mesopotamia since 2500 BC. Originally very thin, smooth, twisted or beaded wires were soldered to a surface in intricate spiral, foliate or lattice-work patterns. In the seventeenth century filigree gradually became an art form in its own right. Typically several threads were soldered together into an openwork design resembling lace. In the 1830s, filigree jewellery was popular in Western Europe. In particular, the technique was honed by silversmiths in Portugal, Zeelandic Flanders and North Africa. For their 2009 'The Further Apart, The Tighter The Knot' collection, Wouters & Hendrix combined traditional filigree archetypes with their own filigree designs and came up with highly original combinations. (RC/IV)

- (20) brooch, Europe, 1790–1800
 gold, glass, enamel, pearls, hair
 DIVA collection, S87/122

- (21) hair jewel with a pearl rim, presumably
 19th century
 pearls, hair
 RMAH collection, inv. G.2231

- (22) hair jewel with decorative rim,
 presumably 19th century
 pearls, hair
 RMAH collection, inv. G.2232

- (23) commemorative medallion,
 Great Britain, 1780–1850
 silver, gold, diamond, glass, hair
 DIVA collection, DMK93/3

- (24) Oscar Jespers (Antwerp, 1887–
 Brussels, 1970)
Perle fine, 1925
 bronze, black patina
 FIBAC, Antwerp (Berchem) collection

- (25) Wouters & Hendrix
The Heritage of Lady Jacqueline,
 necklace, 2011
 silver, copper, pyrite, wood, onyx
 Wouters & Hendrix collection

- (26) egg-shaped box, 1800–50
 silver, coquilla nut
 DIVA collection, inv. S5379

- (27) Marcel Duchamp (Blainville-Crevon,
 1887 – Neuilly-sur-Seine, 1968)
De ou Marcel Duchamp ou Rose Sélavy
(la Boîte), Paris 1941 – New York 1961
 (replica 2016)
 light green box in cardboard with 68 miniature
 replicas in black/white and colour
 Galerie Ronny Van de Velde collection

- (28) Wouters & Hendrix
The Kuba Ballroom, bracelet, 2009
 silver, crystal, vintage ornament
 Wouters & Hendrix collection

- (29) Wouters & Hendrix
The Kuba Ballroom, bracelet, 2009
 silver, crystal, vintage ornament
 Wouters & Hendrix collection

- (30) part of a fitting dummy, Novita Bruxelles,
 ca. 1950
 wood, metal
 Stad Antwerpen collection, inv. ZNR.0726

- (31) crocheted dress, 2000
 silver
 Wouters & Hendrix collection

- (32) Wouters & Hendrix
A New Vocabulary, choker, 1998
 silver
 Wouters & Hendrix collection

- (33) capsule with bird, 2014
 aluminium, silver, brass, bird
 Wouters & Hendrix collection

- (34) Wouters & Hendrix
Liquid Shapes, bracelet, 2010
 silver
 Wouters & Hendrix collection

- (35) Wouters & Hendrix
New Beginnings, bracelet, 2000
 silver
 Wouters & Hendrix collection

- (36) Wouters & Hendrix
New Beginnings, bracelet, 2000
 silver
 Wouters & Hendrix collection

- (37) Wouters & Hendrix
New Beginnings, bracelet, 2000
 silver
 Wouters & Hendrix collection

- (38) Wouters & Hendrix
New Beginnings, brooch, 2000
 silver
 Wouters & Hendrix collection

- (39) Wouters & Hendrix
New Beginnings, brooch, 2000
 silver
 Wouters & Hendrix collection

- (40) Wouters & Hendrix
New Beginnings, choker, 2000
 silver
 Wouters & Hendrix collection

- (41) Wouters & Hendrix
The Collection Curators, earrings, 2017
 silver, gilded copper, freshwater pearl, red jasper
 Wouters & Hendrix collection

- (42) Leo Dohmen (Antwerp, 1929–1999)
L'ambitieuse, 1958
 original black and white photo, vintage silver print
 signature inscription 'pour l'ami Benoit cette
 "ambitieuse" de 1960 Leo Dohmen'
 Michel Vandekerckhove collection

- (43) Wouters & Hendrix
Switching Identity, necklace, 1999
 silver, mother of pearl, enamel
 Wouters & Hendrix collection

- (44) Marcel Mariën (Antwerp, 1920–
 Brussels, 1993)
L'Introuvable, one-lens glasses frame, 1937
 (replica 2015)
 glass, perspex
 Ronny Van de Velde Gallery collection

For Wouters & Hendrix 'L'Introuvable' or 'The Untraceable' is an important surrealist symbol. The simplicity of the artwork speaks volumes. Marcel Mariën transformed the broken frame of a pair of glasses into a

pointless object and René Magritte gave it its name. They met in 1937 after the 17-year-old Mariën sent the celebrated Belgian artist an admiring letter. The young man was soon taken into the group of Belgian surrealists of which the poet Paul Nougé was one. Mariën made collages and directed and produced the scandalous film 'L'imitation du cinéma'. He wrote essays and monographs and published several magazines about surrealism. That artistic trend grew out of Dadaism and was originally a literary movement. There are a number of recognizable principles in the many manifestations of surrealism. For example, objects were often taken out of context, thereby creating a sense of uncanniness, or the combination of different worlds provokes a shock reaction. Wouters & Hendrix love the humorous and ironic allusions that characterize the surrealist cultural movement. Its transformation concept also challenges them during the design process. They often give classic jewellery forms a surprising twist, engendering new interpretations. (RC)

(45–50) Wouters & Hendrix
I Love to Run, Garden and Crochet,
bracelet, 2001

cotton
Wouters & Hendrix collection

(51) Wouters & Hendrix
Switching Identity, earrings, 1999

gold plated silver, enamel
Wouters & Hendrix collection

(52) Wouters & Hendrix
Switching Identity, earrings, 1999

silver
Wouters & Hendrix collection

(53) Wouters & Hendrix
Switching Identity, earrings, 1999

silver, enamel
Wouters & Hendrix collection

(54) Wouters & Hendrix
Switching Identity, earrings, 1999

silver, enamel
Wouters & Hendrix collection

(55) Wouters & Hendrix
Switching Identity, earrings, 1999

silver, mother of pearl
Wouters & Hendrix collection

(56) Monika Brugger (Germany, °1958)
Inséparable, 1999–2002

linen, silk thread, steel pin
Centre national des arts plastiques collection,
inv. FNAC 05-669 (1 à 4)

(57) medallion with an eye surrounded by
clouds, 1799–1815

gold, ivory
RMAH collection, inv. G.1212

The Etruscans are known to have produced jewellery adorned with a miniature eye, but a royal love story started a craze for eye miniatures or 'lovers' eyes' which lasted from 1790 to 1820. When in 1784 the Prince of Wales (later George IV) fell in love with a widow he was unable to marry legally because she was a Roman Catholic, he sent her a miniature portrait of his eye set in a piece of jewellery. This romantic but discrete gift allowed her a glimpse of his soul without making his identity public. Many couples followed his example. The portraits were painted on ivory, quite often by notable portraitists and they decorated rings, brooches, bracelets and even snuffboxes. They were usually commissioned as romantic keepsakes, but they

were also given to family and friends or kept as mementos of the deceased. (RC)

(58) medallion with a miniature of a veiled
woman's face, ca. 1800

ivory, glass
RMAH collection, inv. G.1251

(59) medallion with a miniature of an eye

ivory, glass
RMAH collection, inv. G.1276

(60) medallion with a miniature of a male ear,
1799–1815

gold, ivory, glass
RMAH collection, inv. G.1264

(61) Wouters & Hendrix
Marie D'Anniell, necklace, 1994

copper, tin, enamel
Wouters & Hendrix collection

(62) Wouters & Hendrix
Marie D'Anniell, necklace, 1994

copper, tin, enamel, glass, shell
Wouters & Hendrix collection

(63) Wouters & Hendrix
Marie D'Anniell, necklace, 1994

copper, tin, enamel, glass
Wouters & Hendrix collection

(64–69) Wouters & Hendrix
Marie D'Anniell, earrings, 1994

64 **silver, copper, shell, enamel**
65–66 **silver, copper, enamel**
67 **silver, brass, enamel**
68 **silver, copper, enamel, mother of pearl**
69 **silver, copper, tin, mica, paper**
Wouters & Hendrix collection

(70) Niki de Saint Phalle (Neuilly-sur-Seine,
1930 – La Jolla, 2002)
necklace assembly, 1974;
completed in 2015

gold, enamel
Louisa Guinness Gallery collection

(71) Wouters & Hendrix
Technofossils 2.0., earrings, 2018

gilded silver
Wouters & Hendrix collection

(72) Wouters & Hendrix
Technofossils 2.0., earrings, 2018

gilded copper, freshwater pearl
Wouters & Hendrix collection

(73) Wouters & Hendrix
Playfully Precious, earrings, 2015

gilded silver, garnet
Wouters & Hendrix collection

(74) Wouters & Hendrix
Playfully Precious, earrings, 2015

gold plated silver, tiger eye
Wouters & Hendrix collection

(75) Alexander Calder (Lawnton, 1898–
New York, 1976)

Le Grand Cirque, 1927
video, 45'
Les Archives Jean Painlevé / Les Docs

(76) Wouters & Hendrix
The Kuba Ballroom, bracelet, 2009

silver, rock crystal, mother of pearl
Wouters & Hendrix collection

(77) Wouters & Hendrix
A Wild Original!, ring, 2018

silver
Wouters & Hendrix collection

- (78) Wouters & Hendrix
A Wild Original!, ring, 2018
silver, gilded silver
Wouters & Hendrix collection
- (79) Wouters & Hendrix
A Wild Original!, ring, 2018
gilded silver
Wouters & Hendrix collection
- (80) Wouters & Hendrix
La Belle Héritière, ring, 2006
silver, copper
Wouters & Hendrix collection
- (81) Wouters & Hendrix
La Belle Héritière, ring, 2006
silver, copper
Wouters & Hendrix collection
- (82) four occasional spoons Saint Peter's
Guild Bruges
Delheid Frères, Brussels, 1900–42
silver
DIVA collection, inv. S95/31a-d
- (83) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver, onyx, mother of pearl
Wouters & Hendrix collection
- (84) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver, lapis lazuli, onyx, malachite, mother of pearl
Wouters & Hendrix collection
- (85) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver, agate, mother of pearl
Wouters & Hendrix collection
- (86) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver, onyx, malachite
Wouters & Hendrix collection

- (87) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver, enamel
Wouters & Hendrix collection
- (88) Wouters & Hendrix
Zouzou, ring, 2014
gilded silver, ox-bone
Wouters & Hendrix collection
- (89) Wouters & Hendrix
Zouzou, ring, 2014
gilded silver, onyx, mother of pearl
Wouters & Hendrix collection
- (90) Wouters & Hendrix
Zouzou, ring, 2014
silver, white onyx, red jasper
Wouters & Hendrix collection
- (91) Paul Joostens (Antwerp, 1889–1960)
Object – Collage, 1922
assemblage of painted wood, metal, gauze,
coloured paper, cardboard and a
mother-of-pearl bead
Flemish Community collection, in storage at
RMFAB, inv. 6885

During the First World War, certain artists reacted vehemently to the meaninglessness of the modern world and the hypocrisy of bourgeois culture. They ridiculed what was happening in art at the time and created new art to replace the old, for example by transforming everyday objects into art objects. In 1916 this counter current known as Dadaism began to spread from Zürich, but in fact it was already recognizable in Marcel Duchamp's 1913 'Bicycle wheel on a stool'. In 1919 the Belgian artist Paul Joostens discovered Dadaism in Paris. After following a traditional course of study at the Royal Academy of Fine Arts in Antwerp, he experimented

with various styles, including cubism and futurism, but the ideas of Dadaism never left him. Joostens was an idiosyncratic and individualistic character and in 1920 he began to distance himself from Antwerp's avant-garde milieu. As well as photo collages, between 1921 and 1925 he also created Dadaist assemblages using a whole variety of materials and objects, such as matches, sponge, wire, cardboard and paper. Assemblage art has been an important source of inspiration for Wouters & Hendrix for years and they are particularly drawn to this pioneering composition of throwaway materials. They love the fragile quality of non-precious materials and integrate that susceptibility into their designs. The imperfect has always played an important role in their work, though in the early days that approach was not always understood by the polished jewellery sector. However, it set them apart and struck a sympathetic chord with many women. This fondness for tactility and artisanship is still one of the underlying principles of their jewellery label today. (RC)

- (92) cigar box Bd 55 *Solweig*
Wolfers Frères, Brussels, 1942
silver (835‰), wood
King Baudouin Foundation collection, on loan to
DIVA, inv. B512/14

The cigar box Bd 55 is part of the 'Solweig' series, of which DIVA has a drawing bearing the numbers Bd 54, 57 and 63. On top of the lid a divided heraldic shield engraved with 1. a silver wolf in gold; 2. black, and the dates "28 JUIN 1941 – 16 JUIN 1942". The piece was struck with the maker's mark of three five-point stars contained in a triangle. Wolfers' new barrel-shaped mark was only registered

on May 7th 1942: a wolf's head above the letter W. Nine signatures were engraved inside the lid: signatures of four members of the Wolfers family, including Max (1859–1953), and that of (Arthur) Omer De Waegh, Henri Hadler, August Wynants, Jean Baptiste Burniaux and A. Brokaert. Wynants was the bookkeeper from 1895 to 1945, De Waegh (°1897) worked in the models and drawing atelier from 1917–18 and Burniaux was the manager of the Wolfers jewellery atelier from 1889. There is still no clear explanation as to why this silver witness of the Second World War was made. Marcel Wolfers (1886–1976), who rewrote the family history in 1942, had the box in his possession until his death. (WN)

- (93) Wouters & Hendrix
Too Many Husbands, Too Little Jewelry,
brooch, 2016
silver, crystal
Wouters & Hendrix collection

Inspired by the suggestive romance in the film 'In the Mood for Love' by the Chinese director Wong Kar-Wai, in 2016 Wouters & Hendrix designed a collection which they named 'Too many husbands, too little jewelry'. The sultry, sensual and charged atmosphere of the film was the starting point for the collection, the story of a woman's unpredictability, sensuality and suppressed desires. The enlarged lips of the brooch with the blood-red crystal suggest her longing. Skillfully raised silver makes every kiss unique. The excessive proportions of the lips intrigue and recall the famous 'Lips Sofa' created in 1938 by surrealist artist Salvador Dalí's whose inspiration was the prominent, full lips of the provocative filmstar Mae West. (IV)

- (94) Wouters & Hendrix
Now Feast Your Eyes on Vintage Tears, earrings, 1999
silver, gilded silver, garnet
Wouters & Hendrix collection
- (95) Wouters & Hendrix
Cabinet of Curiosities, necklace, 2011
silver, mother of pearl
Wouters & Hendrix collection
- (96) Wouters & Hendrix
Cabinet of Curiosities, necklace, 2011
silver, enamel
Wouters & Hendrix collection
- (97) Wouters & Hendrix
Happiness, necklace, 2012
gilded silver, garnet
Wouters & Hendrix collection
- (98) Wouters & Hendrix
New Beginnings, chain, 2000
gold
Wouters & Hendrix collection

Wouters & Hendrix describe themselves as 'romantic fools' because of their penchant for symbols and jewellery referencing love. The chain with a solid gold heart is heavy in terms of weight but subtle and refined in appearance. The heart shape is universal and timeless, it embodies emotionality and in that sense is perhaps the ultimate shape for a piece of jewellery, for jewellery's sentimental value is often greater than its intrinsic value. The heart was hammered entirely by hand in Wouters & Hendrix' studio in Antwerp. The technique is loud, but the pieces of jewellery are anything but. Their pure forms reveal the raw beauty of 18-carat gold. (RC/JV)

- (99) Wouters & Hendrix
Cabinet Voltaire, brooch, 2008
silver
Wouters & Hendrix collection
- (100) Wouters & Hendrix
The Kuba Ballroom, earrings, 2009
silver, crystal
Wouters & Hendrix collection
- (101) Wouters & Hendrix
Liquid Shapes, brooch, 2010
silver
Wouters & Hendrix collection
- (102) Wouters & Hendrix
Cabinet of Curiosities, ring, 2011
silver
Wouters & Hendrix collection
- (103) Leo Dohmen (Antwerp, 1929–1999)
Le Printemps, 1957
assembly, bark, hair
Galerie Ronny Van de Velde collection

In the 1950s Leo Dohmen was a legendary figure in artistic circles. His flamboyant lifestyle earned him the nickname 'De Piraat'—The Pirate. Besides working as a chemist for Agfa-Gevaert, he also dealt in art and was a barman in an illegal nightclub. He was a good friend of Marcel Mariën and had contact with Man Ray and Marcel Duchamp, two artists who inspired him. Dohmen went out of his way to shock, combining disparate elements in his surrealist photographs, collages and sculptures. In *Le Printemps* a curly lock of hair references female beauty and a piece of bark nature. The curious combination symbolizes spring.

- (104) Fausto Melotti (Rovereto, 1901–Milan, 1986)
De dans, 1972
gilded brass, plexi
KMSKA collection, inv. 3124
- (105) Wouters & Hendrix
Now Feast Your Eyes on Vintage Tears, choker, 1999
silver
Wouters & Hendrix collection
- (106) Wouters & Hendrix
Now Feast Your Eyes on Vintage Tears, necklace, 1999
silver
Wouters & Hendrix collection
- (107) Wouters & Hendrix
The Collection Curators, necklace, 2017
silver, copper, freshwater pearl
Wouters & Hendrix collection
- (108) Wouters & Hendrix for Ann Demeulemeester
brooch, 1989
copper, tin
Wouters & Hendrix collection
- (109–110) Wouters & Hendrix for Dirk Van Saene
brooch, 1990
copper, tin
Wouters & Hendrix collection
- (111) Wouters & Hendrix for Dries Van Noten
brooch, 1991
burnished copper
Wouters & Hendrix collection
- (112) Wouters & Hendrix for Dries Van Noten
brooches, 1991
gilded copper
Wouters & Hendrix collection
- (113) Wouters & Hendrix for Dirk Van Saene
brooches, 1990
copper, tin
Wouters & Hendrix collection
- (114) Wouters & Hendrix for Walter Van Beirendonck
medal brooches, 1988
aluminium
Wouters & Hendrix collection
- (115) Wouters & Hendrix for Dries Van Noten
arm piece, 2000
silver, elastic
Dries Van Noten collection
- (116) Wouters & Hendrix for Dries Van Noten
pin, 1989
copper, tin, blue crystal
Dries Van Noten collection
- (117) Wouters & Hendrix for Dries Van Noten
brooch, 2000
silver, malachite
Dries Van Noten collection
- (118) Marcel Duchamp (Blainville-Crevon, 1887 – Neuilly-sur-Seine, 1968)
Roue de Bicyclette, 1913 (replica 1991)
assembly
Private collection, Antwerp
- (119) Wouters & Hendrix
Special Edition, bracelet, 2011
gilded silver
Wouters & Hendrix collection
- (120) Marcel Broodthaers (Sint-Gillis, 1924–Cologne, 1976)
Film als Objekt – Objekt als film, Städtisches Museum Mönchengladbach, 1971
assembly, 4 stacked boxes
Ceuleers & Van de Velde collection, Antwerp

(121) Wouters & Hendrix
Once Upon a Time, bracelet, 2003
silver, copper, enamel
Wouters & Hendrix collection

(122) Wouters & Hendrix
Le Temps Perdu, necklace, 2002
silver, carnelian
Wouters & Hendrix collection

(123) Wouters & Hendrix
Le Temps Perdu, necklace, 2002
silver, enamel, copper
Wouters & Hendrix collection

(124) Wouters & Hendrix
Marie D'Anniell, necklace, 1994
copper, pewter, silver, enamels and mother-of-pearl
Wouters & Hendrix collection

Personal memories often generate the inspiration for new Wouters & Hendrix collections. It so happened that both Katrin's and Karen's grandmother had a little box standing on a cupboard containing all manner of mesmerizing knickknacks, like a coin, a key and a pawn. In 1994 one of the designers' iconic collections, Marie D'Anniell, stemmed from the imaginary journey those items took the young women on simultaneously, but separately. They combed Belgium together in search of symbols of their shared memories, such as enamelled signs, scapulars and dog collar tags. They bought up collections from flea markets and the classified ads paper 'Koopjeskrant'. Out of all these finds they then created a jewellery collection centred around a tragic story about a drowned sailor who was fished out of the harbour. On closer inspection, the mysterious man turned out to be a woman

and they named her Marie D'Anniell. The story of her life could be reconstructed from the knickknacks she had with her. The collection made a statement, because incorporating bric-à-brac into jewellery was unheard of in the early 1990s. (RC/IV)

(125) chatelaine watch with Cupid motifs and two breloques, 1783–89
gold, enamel (green and grisaille), pearls
RMAH collection, inv. V.2808

The word 'chatelaine' derives from the French for a female castellan, or keeper of the castle. Since 1828 the word has been used to refer to a decorative but practical accessory worn at the waist, much as the medieval castellans wore the keys to the castle's various rooms round their waist. The practice of hanging a miscellany of useful objects from a hook or a chain attached to a belt at the waist spread in the sixteenth century. These objects varied over the years, but typically included nail files, toothpicks, scent bottles, a sewing kit, seals and the like. The Royal Museums of Art and History's valuables collection contains a number of gilded examples decorated with colourful enamel. (RC)

(126) chatelaine with a motif of ribbons and floral garlands and six breloques, 1770–1800
gold, gilded copper, enamel, pearls, crystal, turquoise
RMAH collection, inv. G.2267

(127) eight breloques in the form of a brush, a padlock, a horn, an arrow quiver, a case with perfume sponge, a pocketbook and two cases for a ball book, 1770–1800
silver, gold, silk, enamel, turquoise, glass, hair, ivory
RMAH collection, inv. G.2213

(128) chatelaine watch with a décor of carved birds and four breloques in the form of a seal, a coffee pot, a basket and a key
gold, gilded brass, steel, enamel, rhinestone
RMAH collection, inv. G.1000

(129) chatelaine with chinoiserie motif and breloques including a heart, a watch key, a ring and a perfume bottle
gold, gilded copper, enamel, topaz, turquoise
RMAH collection, inv. G.2271

(130) mask with silver strings, 2004
silver
Wouters & Hendrix collection

(131) Jesús Rafael Soto (Venezuela, 1923–Paris, 2005)
Penetrabile, earrings, Milan, 1968
rhodinated silver, silver gilt
ex. 1/100, GEM Montebello
Didier and Martine Haspeslagh, Didier Ltd.
collection

The South-American artist Jesús Rafael Soto was a foremost exponent of optical and kinetic art. He produced this pair of kinetic earrings in collaboration with the Italian jewellery designer GianCarlo Montebello. The earrings were inspired by an artwork he exhibited for the first time in 1966 at the Venice Biennale. Visitors could walk through his sculpture of thin swaying rods and interact with it, an experience which still holds an appeal today, judging by the number

of Soto's 'Penetrables' installed around the world. (RC)

(132) Wouters & Hendrix
Memoirs of an Urban Cameleon, ring, 2004
silver, fuchsia corundum
Wouters & Hendrix collection

(133) Joris Kuyl (Ukkel, °1961)
De Aas van Schoppen, 1998
silver (925‰)
DIVA collection, inv. S98/9

The *Ace of Spades*, a lucky or unlucky card?! It brought together the London-based Spaghetti Man or Mr. Wim and *Silverado* Joris Kuyl. The tags and relief tattoos on the silver were designed by Van den Bogaert, while – like an alchemist – Kuyl turned the light metal silver into Heavy Metal. The shrine and the arm symbolize power and supremacy. The cast angel figures act as mediators for the squatting figures whose attitude to their fate varies from resigned through relaxed to tense. “ (...) *Pushing up the ante, I know you gotta see me / Read 'em and weep, the dead man's hand again / I see it in your eyes, take one look and die / The only thing you see, you know it's gonna be the Ace of Spades / The Ace of Spades.*” (WN)

(134) Wouters & Hendrix
Technofossils 2.0., ring, 2018
gilded silver
Wouters & Hendrix collection

(135) Wouters & Hendrix
Cadavre Exquis, ring, 2019
silver
Wouters & Hendrix collection

- (136) Wouters & Hendrix
The Mark Inside, ring, 2015
silver, pyrite
Wouters & Hendrix collection
- (137) Wouters & Hendrix
The Mark Inside, ring, 2015
silver
Wouters & Hendrix collection
- (138) Wouters & Hendrix
Interstellar Love, ring, 2017
gilded silver
Wouters & Hendrix collection
- (139) Wouters & Hendrix
Take a Walk on The Wild Side, ring, 2014
silver
Wouters & Hendrix collection
- (140) Wouters & Hendrix
Take a Walk on The Wild Side, ring, 2014
silver
Wouters & Hendrix collection
- (141) Louise Bourgeois (Paris, 1911 –
New York, 2010)
Untitled, necklace, 1948; made in 2000
silver
Den Bosch Design Museum collection,
inv. S2008.023

SHOWCASE LEFT

- (1) pyx, Spain, 1857
silver, silver gilt
Dr Boyadjian collection, RMAH, inv. F.B.001

A pyx is a small sacred box intended exclusively for carrying the consecrated host to the sick, for example to someone prevented by illness from attending mass. The host is a piece of unleavened bread symbolizing

the body of Christ. A pyx is made of silver (or gold) and gilded on the inside because it comes into contact with this symbolic body. The veined heart shape and the inscription on the back make this one particularly fascinating. It belonged to Don Manuel Carrera, treasurer of a parish in Spain in 1857. (RC)

- (2) Sacred Heart of Mary, Portugal, 19th century
embroidered textile, glass, cardboard
Dr Boyadjian collection, RMAH, inv. F.B.430
- (3) devotion print, Paris, 1850–1920
paper
Dr Boyadjian collection, RMAH, inv. 2.014.276.099
- (4) devotion print, Benziger, 1833–64
paper
Dr Boyadjian collection, RMAH, inv. 2.014.276.109
- (5) devotion print, Paris, 1850–1920
paper
Dr Boyadjian collection, RMAH, inv. 2.014.276.090
- (6) heart-shaped pendant, Switzerland, 18th century
gilded copper, enamel, glass
Dr Boyadjian collection, RMAH, inv. F.B.391
- (7) heart-shaped pendant, Katanga, s.d.
gold
Dr Boyadjian collection, RMAH, inv. F.B.331
- (8) heart-shaped cushion, England, ca. 1900
textile, metal, beads
Dr Boyadjian collection, RMAH, inv. F.B.427

Wouters & Hendrix were charmed by Dr Boyadjian's heart collection on coming across it at the Royal Museums of Art and History in Brussels in the mid-1990s. Put together by a cardiologist with a great passion for the heart in all its forms, the collection is

rife with symbolism. It comprises objects of both profane and religious origin made from precious and commonplace materials. The heart has been seen as the centre of human emotions since ancient times, and it is also often referred to as the seat of the soul. In the late Middle Ages, it became a powerful symbol of profane love. From then on the stylized, symmetrical heart shape has appeared with increasing regularity on all manner of knickknacks and novelties. The heart also occupies a prominent place in Christian religion. For example, the heart stands for love of one's fellow men and for the system of moral values.

Wouters & Hendrix selected some thirty objects from the Dr Boyadjian collection, ranging from jewellery to postcards. One of their favourites is a heart-shaped cushion decorated with beads, spangles, a poem and an illustration of a seaman and his ship. Sailors would give this sort of cushion to their sweetheart before going away to sea. It was a poetic and endearing way of asking her to think of them occasionally during their absence. (RC)

- (9–11) three postcards, ca. 1875–1950
paper
Dr Boyadjian collection, RMAH, inv. F.B.595
- (12) ex voto, 19th century
brass, rhinestone
Dr Boyadjian collection, RMAH, inv. F.B.528

Ex votos are left behind in a church or other sacred place by believers to add weight to an entreaty for healing or protection, or in gratitude for the fulfilment of a prayer. This time-honoured tradition lives on to this day. Ex-votos come in various shapes and sizes. Many refer literally or figuratively to the favour that is requested, depicting, for

example, a head that needs healing from headaches or a ship whose safe return is requested. Wouters & Hendrix first became interested in these symbolic objects in the early 1990s and then went looking for original examples which they transformed into miniature versions for their 'Healing Jewellery' collection. The ex votos from the Dr Boyadjian collection are all heart-shaped and consequently dedicated to Jesus, Mary or a saint. (RC)

- (13) ex voto, Belgium, 19th century
brass, mother of pearl, rhinestone
Dr Boyadjian collection, RMAH, inv. F.B.019
- (14) ex voto, Belgium, 19th century
brass, mother of pearl, rhinestone
Dr Boyadjian collection, RMAH, inv. F.B.021
- (15) ex voto
brass
Dr Boyadjian collection, RMAH, inv. F.B.585
- (16) relic frame Sacred Heart of Jesus, Belgium, 19th century
textiles and paper rolls
Dr Boyadjian collection, RMAH, inv. F.B.050
- (17) church lamp, Belgium or France, 19th century
gilded brass
Dr Boyadjian collection, RMAH, inv. F.B.557
- (18) *Mizpah* brooch, England, 19th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.364
- (19) brooch, Scotland, 19th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.359
- (20) brooch, Scotland, 19th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.355

SHOWCASE RIGHT

- (1) statue of Our Lady of the Seven Sorrows, Central Italy, 18th century
polychromed wood
Dr Boyadjian collection, RMAH, inv. F.B.514

The tear-filled eyes of this wooden statue express deep sorrow. The missing limbs and hair heighten the sense of loss. The seven swords that pierce her heart indicate that this is a grieving Mary. She is not mourning her own disfigured condition, however, but the seven sorrows. These are seven painful episodes in her life, like 'The loss of the twelve-year-old Jesus in the temple' and 'The crucifixion'. In the fifteenth century, veneration of this type of statue of the Virgin Mary began to spread from the Low Countries to other Christian countries as believers were drawn to Our Lady of Sorrows by the aura she generates. (RC)

- (2) ex voto, 19th century
brass
Dr Boyadjian collection, RMAH, inv. F.B.311
- (3) church lamp screen, 19th century
glass, rhinestone, brass
Dr Boyadjian collection, RMAH, inv. F.B.036
- (4) box, 19th century
cardboard, glass
Dr Boyadjian collection, RMAH, inv. F.B.308
- (5) Sacred Heart of Jesus and Mary, Portugal, 19th century
glass, cardboard
Dr Boyadjian collection, RMAH, inv. F.B.431
- (6) scapular with Sacred Heart, 19th century
embroidered textile
Dr Boyadjian collection, RMAH, inv. F.1417

- (7) pendant Flemish Heart, 19th century
silver, diamond
Dr Boyadjian collection, RMAH, inv. F.B.329

The precise meaning of this type of jewel is not known, but Flemish hearts were regularly gifted to the Church. They appear to have originated from the Flemish people's devotion to Our Lady, which spread widely particularly from Antwerp in the eighteenth and nineteenth centuries. The hearts became a popular Mothering Sunday gift.

The Flemish heart is heart-shaped and has a diamond at its centre. The jewel is surmounted by a crown or a trophy consisting of a flaming torch, a quiver and a bow. The trophy refers to attributes of Cupid, the god of love, and symbolizes the victory of love. (RC)

- (8–10) three postcards, ca. 1875–1950
paper
Dr Boyadjian collection, RMAH, inv. F.B.595
- (11) ex voto, Belgium, 1873
silver
Dr Boyadjian collection, RMAH, inv. F.B.026
- (12) heart-shaped pendant
ivory
Dr Boyadjian collection, RMAH, inv. F.B.535
- (13) heart hands, 18th century
paper, glass, wood
Dr Boyadjian collection, RMAH, inv. G.2949
- (14) ex voto, 20th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.66
- (15) ex voto, 20th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.99

- (16) ex voto, 20th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.146
- (17) ex voto, 20th century
silver
Dr Boyadjian collection, RMAH, inv. F.B.242
- (18) three hearts wishes, 19th century
paper
Dr Boyadjian collection, RMAH, no number

ROOM OF WONDER II:
WOUTERS & HENDRIX

DIVA, Antwerp
13.09.2019 – 16.02.2020

Exhibition arranged by
De Museumstichting SON.

board of directors
Luk Lemmens (chairman)
Nabilla Ait Daoud, Yolande Avontroodt,
Karin Møller, Koen De Vylder,
Annelies Thoelen, Koen Kennis,
Lebuïn D'Haese, Monica De Coninck

co-opted directors
Christian Salez, Ingrid Stevens, Erik Dralans,
Bie De Graeve, Sepideh Sedaghatnia,
Manfred Sellink, Véronique Goossens

management board
Luk Lemmens, Erik Dralans,
Yolande Avontroodt, Maartje Stubbe,
Steven Thielemans

with the support of
AWDC, Stad Antwerpen,
Toerisme Vlaanderen, Umicore

guest curators
Katrin Wouters & Karen Hendrix

curator DIVA
Romy Cockx
exhibition design
Bob Verhelst

lighting
Chris Pype

soilage
Maud Discors

production
Solution NV

painted curtain
ERCOLA, Jean Claude Block, Céline Felga,
Gerard Leysen

graphic design
Kim Beirnaert

video
Mario De Munck

DIVA TEAM

director
Eva Olde Monnikhof
exhibitions team
Romy Cockx, Leonie Maerevoet,
Marie Vandecasteele
collection team
Carl De Smit, Arendine Martens, Wim Nys,
Kristina Valiulis, Ann Verbecque
communication and public activities
Els Crollet, Suzanne De Lange, Tom Iriks,
Sarah Kafif, Leen Thielemans
library
An Labis, Giacomo Visini
coordination
Wim Verhulst
administration
Daniëlle Serré
front desk
Katelijne Decraene, Maaïke Delsaerdt,
Raphaël Lauwers, Soun Liekens,
Michelle Suykerbuyk, Lieve Van Looveren
logistics
Stéphane Keersmaekers, Henk Van Genderen
security team
Marc Brosens, Kaatje Claes, Annemie De
Meester, Patrick Dhondt, Walter Geldolf,
Gert Govaerts, May Hillen, Maria Janssens,
Raf Lippens, Ronny Mewis, Marianne Scholten,
Ilse Van De Weyer, Sven Wendrickx
museumshop
Dennis en Stefan Leemans

WOUTERS & HENDRIX TEAM

creative director
Katrin Wouters, Karen Hendrix
CEO
Elise Taillieu
CFO
Ann Berten
marketing manager
Jasmijn Verlinden
graphic design
Lise Braekers, Studio M – Elisabeth Mestdagh
workshop
Ulla Koninckx, Lore Verheyen, Li-An Young
photography
René Keller, Noémie Nivelet, Thomas Nagels,
Ann Vallé

with special thanks to:
lenders

Aarich Jaspers, Bob Verhelst, Centre national
des arts plastiques France, David Bielander,
Design Museum Den Bosch, Daniel von
Weinberger, Didier and Martine Haspeslagh,
Didier Ltd, London, Dries Van Noten, Edgar le
Chat, Estate Oxana Shachko / Geukens & De
Vil Gallery, Estate René Heyvaert and CLEAR-
ING Brussels-New York, FIBAC Antwerp
(Berchem), Jan Ceuleers, Jewish Historical
Museum Amsterdam, Galerie 1900–2000,
Galerie Ronny Van de Velde Antwerpen-
Knokke, Katrin Wouters, Karen Hendrix, Konin-
klijk Museum voor Schone Kunsten Antwerpen
(KMSKA), Royal Museums for Art and History
Brussels (RMAH), Liesje Vandenbroeck,
Louisa Guinness Gallery London, MAS
Antwerp, Michel Vandenkerckhove, Paul en
Katrien Lannoy-Mattelaer, Philip Aguirre y
Otegui, Philippe Piessens, City of Antwerp –
collection Smidt Van Gelder, Stedelijk Museum
Amsterdam, Flemish Community Collection,
Van Cleef & Arpels, Wouters & Hendrix

permanent lender
collection King Baudouin Foundation

And all private lenders who wish to remain
anonymous.

archives
James Abbe Archive, Les Archives Jean
Painlevé / Les Documents Cinémato-
graphiques Paris
advice
Jan Ceuleers (art), Robby Timmermans
(production)
texts (themes)
Romy Cockx
texts (objects)
Romy Cockx, Wim Nys, Leonie Maerevoet,
Jasmijn Verlinden
copy editing
Romy Cockx, Annelies De Waele, An Labis,
Leonie Maerevoet
translation
Alison Mouthaan

published by
DIVA, www.divaantwerp.be

© 2019 for this publication
all rights reserved



