



In the seventeenth and eighteenth centuries, salt was expensive and an important indicator of wealth and status on the dining table. Consequently, presentation vessels like the salt cellar were made of costly materials, such as silver or gold. However, as salt corrodes silver, the interior of salt cellars was gilded or fitted with a glass liner. Salt cellars with a dark-blue, glass liner began to appear in the second half of the eighteenth century.

Beate Brinkmann's creation in the *Silver Triennial* shows that salt still merits a beautiful silver salt cellar.

Beate Brinkmann,
eggcup, salt and pepper pots, 2018

STRONGROOM



The silver coffee spoon arrived on the scene at the end of the seventeenth century. Coffee was a luxury product at the time so merited a spoon made of costly materials. This one by the Antwerp silversmith Josephus Franciscus Hendrickx dates from the nineteenth century.

Silver espresso spoons made in 2019? Why not! For his silver spoons Christoph Weisshaar used contemporary techniques inspired by stamping. The process was developed in the nineteenth-century to make mass-produced articles. With stamping, a silver sheet is pressed between two stamps and under great pressure into the desired object. Weisshaar made the stamps for the espresso spoon using a 3D-printer.

Christoph Weisshaar, espresso spoon, 2018



Mies de Wilde cast this brooch in the shape of a seahorse. Can you see the similarities with Regina Schütz's winged sculpture? Mies and Regina use the same technique.

Casting silver objects is still popular with silversmiths, especially the lost-wax or *cire perdue* process. You'll find more information about casting techniques in the Atelier and the *Silver Triennial*.

Regina Schütz, *Beflügelt* sculpture, 2019

Silver triennial

24.01—19.04.2020

This brochure reveals the link between ten items from DIVA's own collection and ten contemporary creations presented by DIVA in the *Silver Triennial* exhibition. The *Silver Triennial* is a three-yearly international competition organized by the German Association for Goldsmithing (*Gesellschaft für Goldschmiedekunst*) and the German Goldsmiths' House Hanau (*Deutsches Goldschmiedehaus Hanau*). The exhibition lifts the lid on the latest trends and innovations in silversmithing.

You will recognize the featured objects by the **round stickers** with a photograph of the object and the title *Silver Triennial*. You will find more information alongside the photographs in this folder.

Keen to admire in the flesh the ten articles featured in the brochure? **Then be sure to visit the *Silver Triennial* on the second floor.**

ROOM OF WONDER



Cups and goblets made of silver or gold were originally designed not only as status symbols, but also for actually drinking out of. These days most cups are made of base metals, plastic or glass, but there's nothing to stop a contemporary silversmith making a silver variant. Will you be drinking coffee out of this coffee cup with a silver lid any time soon?

Samuel Mertens,
Material Desolation coffee cup, 2019



The handle of this coffee pot is made of wood, which is heat-resistant. Often the handles of coffee and teapots are not made of metal but of a different, non-conductive material so that you don't burn yourself when pouring the hot coffee or tea. Contemporary silversmith Chien-Wei Chang's pots have eye-catching handles made from part of an old tool or ceramic work.

Chien-Wei Chang, *Handle Me* jugs series, 2017



Ecclesiastical vessels, including chalices or communion cups, are made of precious materials. This is because believers regard the sacramental wine drunk from them as the blood of Christ. Did you know that silversmiths still make silver chalices? Dörte Dietrich's interpretation is on show in the *Silver Triennial*.

Dörte Dietrich, *chalice*, 2019

ATELIER



Like August Happ's vase *The Oceans Call*, which is on display in the *Silver Triennial*, the *Common Bowl* was hammered from a single piece. Hammering is a process of shaping silver articles. Using a hammer and a small anvil known as a 'stake', the silversmith turns a silver sheet into a jug, bowl or dish. The *Hammerclub* silversmiths, a forum for silversmiths from across Europe, created this dish together. It grew organically from the combined visions of the individual silversmiths. The hammer stroke was left as a visible sign of artisanal work.

August Happ, *The Oceans Call* vase, 2018



The ornamental metalwork Annette Zey used for this bowl is known as openwork. The silversmith removes metal to create a network of geometric or figurative motifs. Helena Schepens also used this technique for a bowl, which you can admire in the *Silver Triennial*. The intricate pattern permits the passage of light, making her work almost translucent and bringing it to life. Microscopic algae were her inspiration here.

Helena Schepens, *Dropar* bowl, 2018

DINING ROOM



From the sixteenth century, there were silver utility objects decorated with pearly edges like these sauce boats. Silversmiths still use pearls, granules or silver balls on silver objects. David Huycke solders granules together, for example, to build up his three-dimensional dishes. Take a look in the *Atelier* and the *Silver Triennial* and discover more techniques.

Gunther Graf, *Blubb* bowl, 2019



In the eighteenth century a taste for more refined dining emerged. Visually the table became more exciting and elaborate with new items of silverware on which to present the dishes. Those who could, flaunted oil and vinegar cruets, salt cellars and mustard-pots, sauce boats and cutlery for different courses and dishes. The casserole spoon, strawberry spoon and asparagus server appeared on sumptuously laid tables. The contemporary silversmith Ja-Kyung Shin gives the classic serving-spoon shape a twist. What would you use these spoons for?

Ja-Kyung Shin, *Bowl n Handle Spoons*, 2015-2019