



'Magritte'

Ceramic Umbrella-stand



design Carlo Guazzo



Ceramic umbrella-stands, white finish

Vertical "Colombino" technique ceramic umbrella-stand
 Medium "rectangles" ceramic umbrella-stand
 Big "rectangles" ceramic umbrella-stand
 Measurement: diameter 31 cm x H 55 cm

Umbrella-stands

Umbrella ... an accessory which originates very close to myth. It first was introduced in the far east as a sunshade. Ever since its first appearance in China, India and Egypt it was associated with the symbolic representation of power and attributed to various different Gods. Persian kings protected themselves from the sun under umbrellas held by dignitaries, while in Egypt this was reserved to the most noble born people. Often associated to the deity of fertility and harvest. The umbrella is considered bestower of rain and thus a symbol of human and divine power, a luxury and charming object. During the Dark Ages the use of the umbrella practically disappeared, if not for the Catholic church as an insignia for the Pope. The main practical use of the umbrella, as a means to protect oneself from the rain, was thus unknown in ancient times. Leather mantles, cloaks, hoods and hats were the solution to the problem. It reappeared as a fashionable accessory in France during the reign of Louis XIV, even though the use of it was only known to the royal courts. Long promenades in the royal parks or Versailles gardens at the time of the "Sun King" may be the occasion that determined the oblivion of the object as a "status symbol" carried around by a servant and as it became part of the court's clothing.

Why do we speak of umbrellas, though? Of course, each object has got another that helps its existence! In this case, the umbrella-stand. In the beginning it might have well been just bigger vases or amphoras that were used as umbrella-stands while it was "resting". Later on, umbrella-stands began to be dignified and acquired their own characteristics. They were then redesigned and stripped of their sides to leave wet and dripping umbrellas in sight. Carlo Guazzo intends to return their honourable dimension of a tubular container, full stop! No virtuosity of the forms ... rather linear handmade vases in a white finish. The educated buyer of a traditional crafted product buys the product because they think that its own expressive-technical qualities are symbols of the quality of work. A crafted product must be made within dignitous conditions, both of work and salary, that would pay respect to the craftsman's competence and knowledge. A craftsman's production of single or limited numbered products has a higher cost than commercially produced items. Often, higher prices make these objects available only to fewer people. This may concern objects of a representative or hedonistic nature, that are destined to an elite market, although it may occur even with research instruments or other instruments that are forced by needs otherwise impossible to fulfill. Whoever buys a crafted product feels the longing of old times, when all objects, even the simple ones of everyday life, were accurately handmade with genuine materials and destined to a simpler lifestyle. "Tuttoattaccato" produce their articles through local craftsmen, some of them already retired, wealthy in the manual knowledge that they may pass on. Their work is honestly paid for, this must be stressed!

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