

The spell of Hydria

In ancient Greece, and later in Rome, who served the wine at banquets was randomly selected among the guests and had the burden and honor to calibrate the wine and water in the right part. The symposiarch, therefore the elected, showed his mastery to the extent that he mastered the Hydria, the water pot. It is obvious that the golden pouring proportion was the combination of the essential triad: the camel, the symposiarch, the wine.

The same spell, after thousands of years, is shaped in Hydria, the glass shaped stopper by Roberto Bertazzon.

The balance is here created between the multifaceted personality of Bertazzon, synergy wise masters of Carlo Moretti and the vocation to the art of the banquet of Silvana and Massimo De Nardo, the winery Fasol Menin in Valdobbiadene. Than the golden proportion of decanting is restored in Hydria, caretaker of a new spell triad: the glass, the symposiarch, and the wine.

Production of 75 pieces Crystal transparent and 25 pieces Crystal-bottom color red RossoMoretti. All the pieces are numbered and signed by incision.



Foto Antonio Ceschel

The Symposiarch

Roberto Bertazzon was born in Pieve di Soligo, in the rolling hills of Veneto. Painter, sculptor or "conceptual designer", as they say nowadays. He shares his time between his Art Studio in Roganzuolo Castle (TV) and his Atelier in Paris, XIXth Arrondissement.

In 1995 he began his long series of solo exhibitions around the world, from Europe to Asia to the United States. He loves the theater and often takes the role of set designer in several works. He is often invited to give lectures in Artistic Italian School.

His wandering mind drove him to collaborate with poets and writers, although his best performances are born from his passion for the defense of nature and Earth. His installations at Cinematographic Venice Biennale were explicit social campaigns for the protection of the environment with the aim to instill more awareness. With his art work he claims the importance of biodiversity for all of us.

This is the reason why both plants and animals soon became the icons of his sculptures and paintings, consolidated in the Art.Co. Manifest of the Planet Life Economy Foundation.

Italian museums, public and private institutes have his pieces, including paintings and installations of various types. Numerous European, Eastern and USA collectors, have shown interest for the conceptual translation of his real: his works.



Symposiarcha: ← del gr. symposiarchēs, comp. di sympōsion 'simposio' e -archēs, deriv. diárchein 'comandare'

ARB

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HYDRIA

BERTAZZON with CARLO MORETTI
2015



Il sortilegio di HYDRIA

Nell'antica Grecia, e successivamente a Roma, chi serviva il vino ai convivi era estratto a sorte tra gli invitati e aveva l'onere e l'onore di calibrare il vino e l'acqua nella giusta parte.

Il simposiarca, dunque l'eletto, mostrava la propria maestria nella misura in cui padroneggiava l'Hydria, il vaso per l'acqua.

Va da sé che la proporzione aurea della miscita era custodita in una triade imprescindibile: il vaso, il simposiarca, il vino.

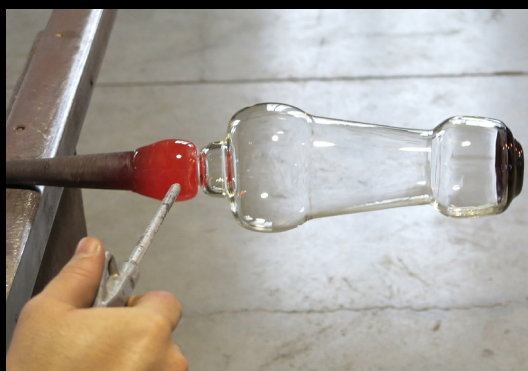
Lo stesso sortilegio, a distanza di millenni, trova forma in Hydria, il bicchiere a forma di tappo di Roberto Bertazzon.

Qui l'equilibrio è tra la poliedrica personalità di Bertazzon, la sinergia sapiente dei maestri della Carlo Moretti e la vocazione all'arte del convivio di Silvana e Massimo De Nardo, della cantina Fasol Menin di Valdobbiadene.

Ecco che l'aurea proporzione della miscita si ristabilisce in Hydria, custode di un nuovo sortilegio a tre: il vetro, il simposiarca e il vino.

Creazione di 75 pz. in Cristallo trasparente e 25 pz. in Cristallo con fondo in colore Rosso Moretti.

Tutti i pezzi sono numerati e firmati tramite incisione.



Murano 5 IX due mila quindici

Bozzetto "HYDRIA"

Bicchiere in vetro trasparente
a tappo rovesciato

BERTAZZON CON CARLO MORETTI

- Inserimento di 4 fossette alla base del bicchiere (simulazione della pabbietta)

N.B. Rispettare proporzioni angolate

CAPO FORNACE:
DAVIDE ROSSI
PANI P

COLORI:
ROSSO MORETTI
Bianco lattino

FOTO:
ANTONIO CESCHIEL

COMPOSIZIONE:
GIANNANDREA CATARUTTO

CAPO MOBILIA:
ROBERTO TONE
PIRELLA GINISIADE
MIRIAM CESTER

N° 100
Pezzi

Numero
10 numeri
romani

25 Fondo
calore 1000
15 Cristallo
trasparente
Bertazzon

MAESTRO:
DAVIDE ROSSI
MAURO TONE
DANIELE VIDAL
ASSISTENTE:
STEPANO DONA
ANDREA BORGUATO
ANDREA BRAGATO
FODIO BRU'ANGELO
FALCAGNINI

TEMPO: WALTER LOPATINI

MURANO 18 XI due mila quindici

LA MIA GIORNATA ALL'INTERNO DELLA FORNACE CARLO MORETTI DEFINITA CON LA