

V e s s e l



Philip Baldwin & Monica Guggisberg

Amphores Royale

Circa: 2017

2017

United Kingdom

Glass and steel

120 x 90 x 12 cm (47¹/₄ x 35³/₄ inches)

Scandinavian and Venetian glass making techniques come together in their pieces. In what has been a kaleidoscopic journey, Baldwin & Guggisberg have undertaken a learning curve of constant exploration bound together by certain very basic overarching themes, a love of the material, a sense of art as an expression of beauty. Clarity of line is the thread which weaves the work together. While a point is a cross section of a line, the line itself runs indefinitely through space without limit. Their work is composed of short moments of these imagined lines, captured in glass, hot and cold.

Literature:

Unique

Artist description:

Baldwin (1947, New York) and Guggisberg (1955, Bern) have been a collaborative team for over forty years. They share an instinctive appreciation for the subtle blending of art and design, functionality and abstract expression, combined with a love of material – especially glass.

The list of museums and collections which have acquired their works is long and impressive. Individual showings, as well as participation in group shows, have given them opportunities to present their works at leading galleries and in major museums in Europe, Japan and the United States and their works rank among the best to be found in the international glass art scene. Working freelance, they have also designed successful products for international glass manufacturers since 1985. Their clients have included renowned firms like Rosenthal, Steuben, Corning and Venini.

Over time their work has developed its own distinctive signature, based in Italian cold-working (battuto) combined with the Swedish overlay process for layering colours. They have been pioneers in adapting these techniques and in creating a distinct expression of their own. Colour, light, texture, pattern, and shape together reveal an undercurrent of meaning and value, adhering to the simplest of forms and

clear lines.

Over the years they have become more sculptural in focus, while seeking to imbue their work with a deep connection to archetypal forms and shapes, and striving for the highest level of craftsmanship. They address eternal symbols of human culture and history, while embracing contemporary evolution in form and meaning.

In recent years large installations and major exhibitions in public spaces, such as Canterbury Cathedral, UK in (2018) and more recently The Glasmuseum Ebeltoft in Denmark (2020-2021) increasingly reflect their concerns for the shared world of our times, highlighting some of the challenges while continuing to express their love for beauty in form and object.

They now live and work in rural Wales.