

VESSEL GALLERY

LONDON



Baldwin & Guggisberg (Wales -)

Aristotle's Amphorae IV

'Aristotle's Amphorae IV' is a unique artwork by the American and Swiss artists, Philip Baldwin and Monica Guggisberg.

Free blown, double overlay & carved glass with metal stand (which is included in the height).

In the artist's own words;

"We arrive at our Western origin story: the roots of rationalism, and its handmaiden, science – a brief era of some 150 years, from Pythagoras to Socrates, Plato and Aristotle, with the latter informing subsequent ages as no other. Are we pleased with the results that have led, seemingly inexorably, to the present era? Might we yet contemplate another way forward?"

Follow the flow of Western civilisational thought back to its headwaters and you arrive at Aristotle, Plato, Socrates and Pythagoras. As a 'brand' Aristotle carries the flag. His synthesis of the empirical mode of investigation with the application of formal logic is embedded in our scientific - materialist worldview.

Geometry, rational discourse, the power of mathematics and systematic thought filtered down from

Pythagoras and others have all fed into Western thinking. Miraculously their ideas survived a thousand years of evolving Christian orthodoxy before re-surfacing anew in the awakening of the Renaissance and the Enlightenment, surviving through the Industrial Revolution and on to our present day.

Galileo, Francis Bacon, Isaac Newton, Albert Einstein and others have built on their theories, bringing us to the present moment in which we 'follow the science'. Is it possible something is out of balance here – that our steadfast adherence may be ill-advised?

That said, Aristotle deserves his due. Our amphorae pay respect to the architecture of his mind and the knowledge that has evolved from it over the millennia."

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.