

VESSEL GALLERY

LONDON



Baldwin & Guggisberg (Wales -)

Baldwin Guggisberg, 4022 CE

'Baldwin Guggisberg, 4022 CE' is a unique installation by the American and Swiss artists, Philip Baldwin and Monica Guggisberg.

Free blown and cold worked glass, aquarium, fish, water and sand.

In the fifth millennium of the common era explorers visiting earth from the Andromeda Galaxy found under the ocean floor, in the west of what had been a group of small islands, a trove of highly decorated pot shards, a few examples remarkably intact. Curiously, they are made of glass and covered with carvings. Their purpose remains obscure. Ornamental urns? The relics of a mystery cult? No theory has been established. However, a signature of some kind was found at the base of one of the objects: "BG Hares Green 2022". What can it mean?

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.