



Gallery TEN presents

THE CATHEDRAL COLLECTION

**BALDWIN & GUGGISBERG**



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The Cathedral Collection

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"The Cathedral Collection"  
Baldwin & Guggisberg

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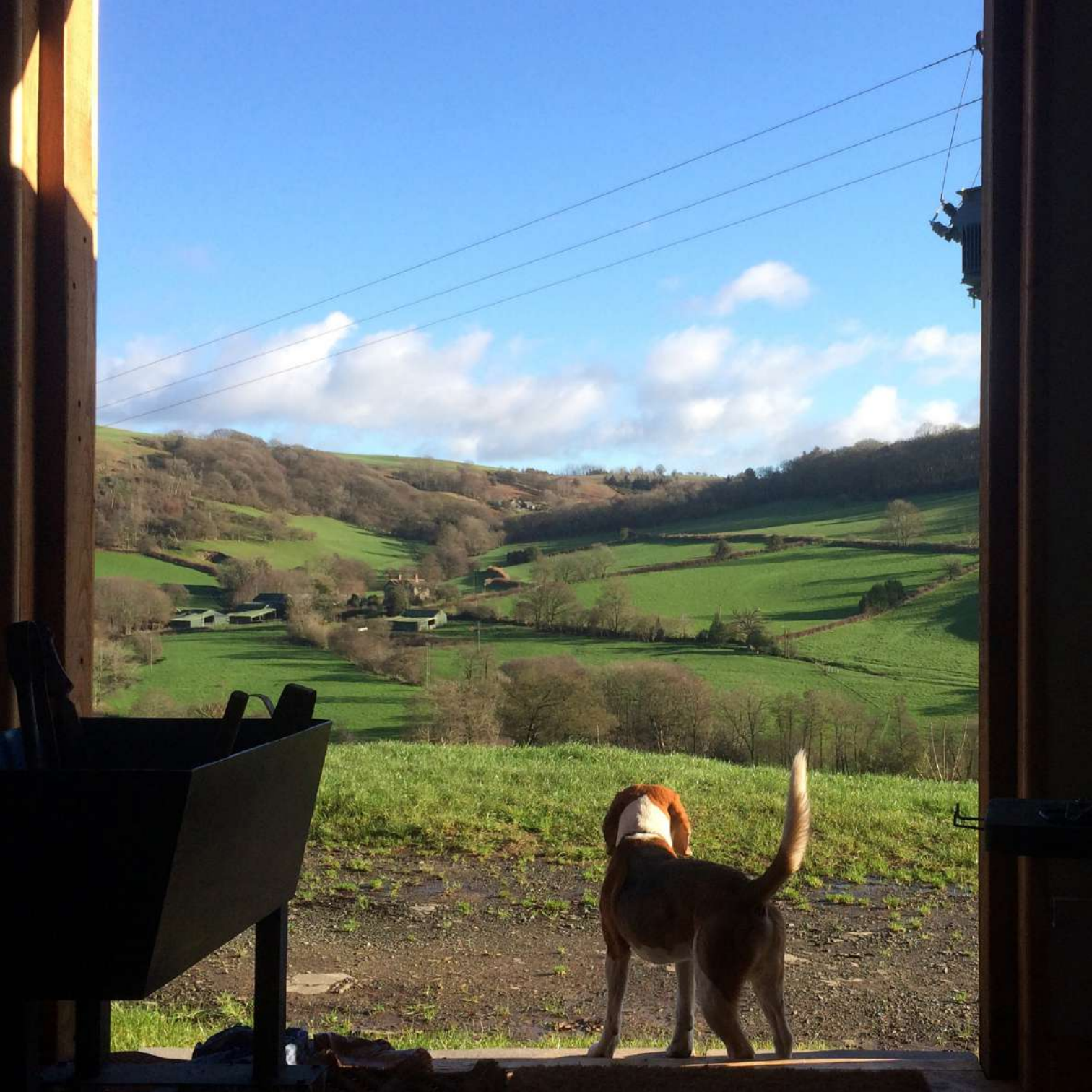
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## Foreword

We tend to think of Cathedrals as shrines: solid, immovable, dependable, eternal. But it's no accident that the westernmost part of a church is called a nave, from the Latin word for a ship. Yes, there is a dependability and reassurance about the sturdy piers and stony vaults, but it's more like the dependability of a lifeboat than that of an edifice. Churches are for journeys as much as resting places. And it is not only the stone that gives a Cathedral its character. Perhaps just as important are the spaces in the stonework, especially the windows that offer both light and a portal to a bigger realm.

It is, therefore, a great delight to welcome Monica and Philip's work into this space. Their boats filled with amphorae are vessels full of sustenance for the journey. The playful delicacy of the glasswork is an expression of the joyful spirit of life. The luminosity and colour are both beautiful to look upon and to see through to another view of reality. Philip and Monica have interpreted this holy space with great subtlety and creativity.

Enjoy their beautiful work and allow it to expand your view of what a Cathedral might be.

John McLuckie

Vice-Provost  
St Mary's Cathedral  
Edinburgh

## **The Cathedral Collection**

The creative vision that underpins this project is to present a body of extraordinary work The Cathedral Collection in an extraordinary environment St Mary's Cathedral during the 2016 Edinburgh International Festival. Philip Baldwin and Monica Guggisberg are internationally renowned glass artists who lived and worked in Switzerland and France for over 35 years and have recently moved their residence and glass studio to Wales.

Their majestic, contemplative glass pieces are being shown for the first time in Scotland in the unique environment of St Mary's Episcopal Cathedral in Edinburgh's West End. The exhibition coincides with the 20th anniversary celebrations of North Lands Creative Glass being held at Edinburgh College of Art and The Dovecot.

Paul Musgrove

Director  
Gallery TEN  
Edinburgh  
2016





## Introduction

Monica Guggisberg and Philip Baldwin are true masters of glass and each of the eleven works in the Cathedral Collection celebrates their technical and artistic prowess. The work has been displayed sympathetically in the early Gothic inspired St Mary's Cathedral which was completed in 1879. It is a delight to be able to get close to much of the work and admire the exceptional cutting techniques and wonderful gilding. However the work is enchanting with or without knowledge of the skill involved.

Most of the work is site-specific and is a fantastic response to the architectural features of the church, with the Frames echoing the colours in the historic stained glass windows and the group of black and gold Guardians, in the Resurrection Chapel, highlighting the names on the gold plaques which might otherwise be overlooked. Although not made for this show, The Long Voyage is placed below the Eduardo Paolozzi stained glass windows whose patterns and colour are transposed onto the floor in strong sunlight. The colours bathe parts of the metal boat and glass vessels in light, creating an extraordinary magical and poignant work.

Boats are a recurrent theme and, to me, it seemed the vessels inside could be interpreted as people. The Age of Narcissism, on the High Altar, representing the clergy, the others representing the congregation, on a spiritual journey through their faith. The Triptych Yesterday, Today, Tomorrow seems to be a departure from the other work but as it is followed by Seeking a Code it could be seen as a metaphor for new beginnings. It will be fascinating to see what these amazing artists do next.

Rose Watban

Senior Curator Modern & Contemporary Design  
National Museums Scotland









**A Cappella Amphores**

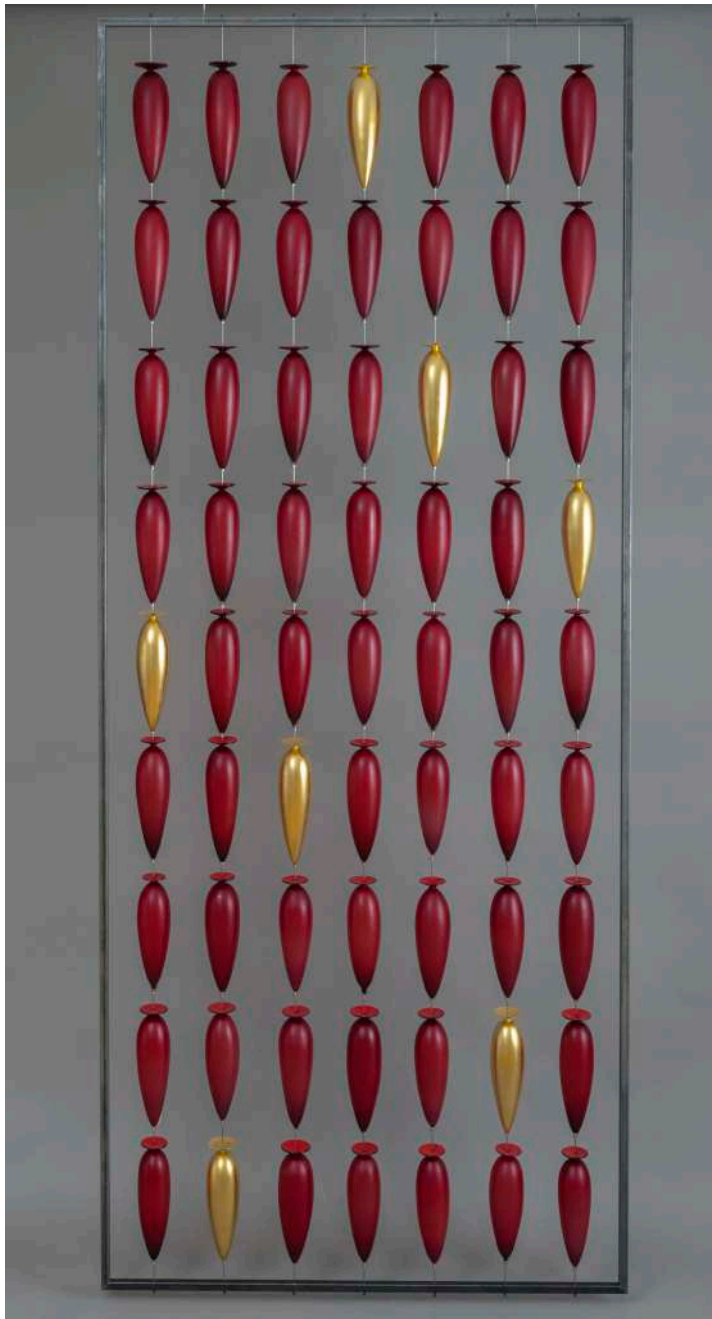
2016

300 x 124 x 8.5 cm

Free-blown & cold-worked glass,  
gold leaf & steel

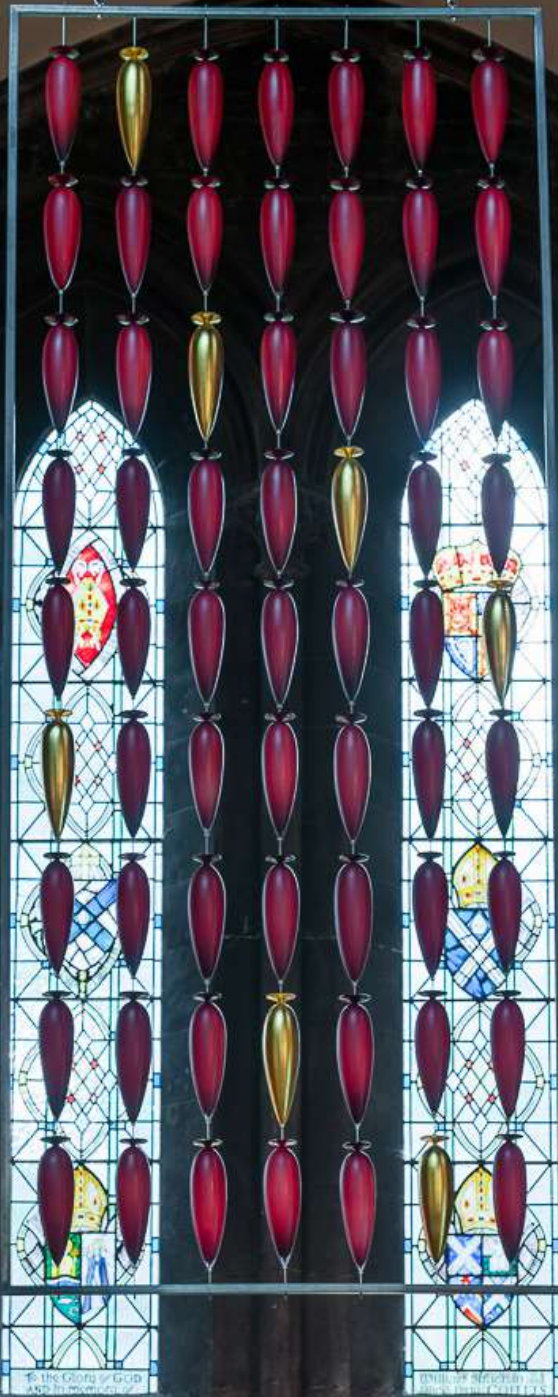






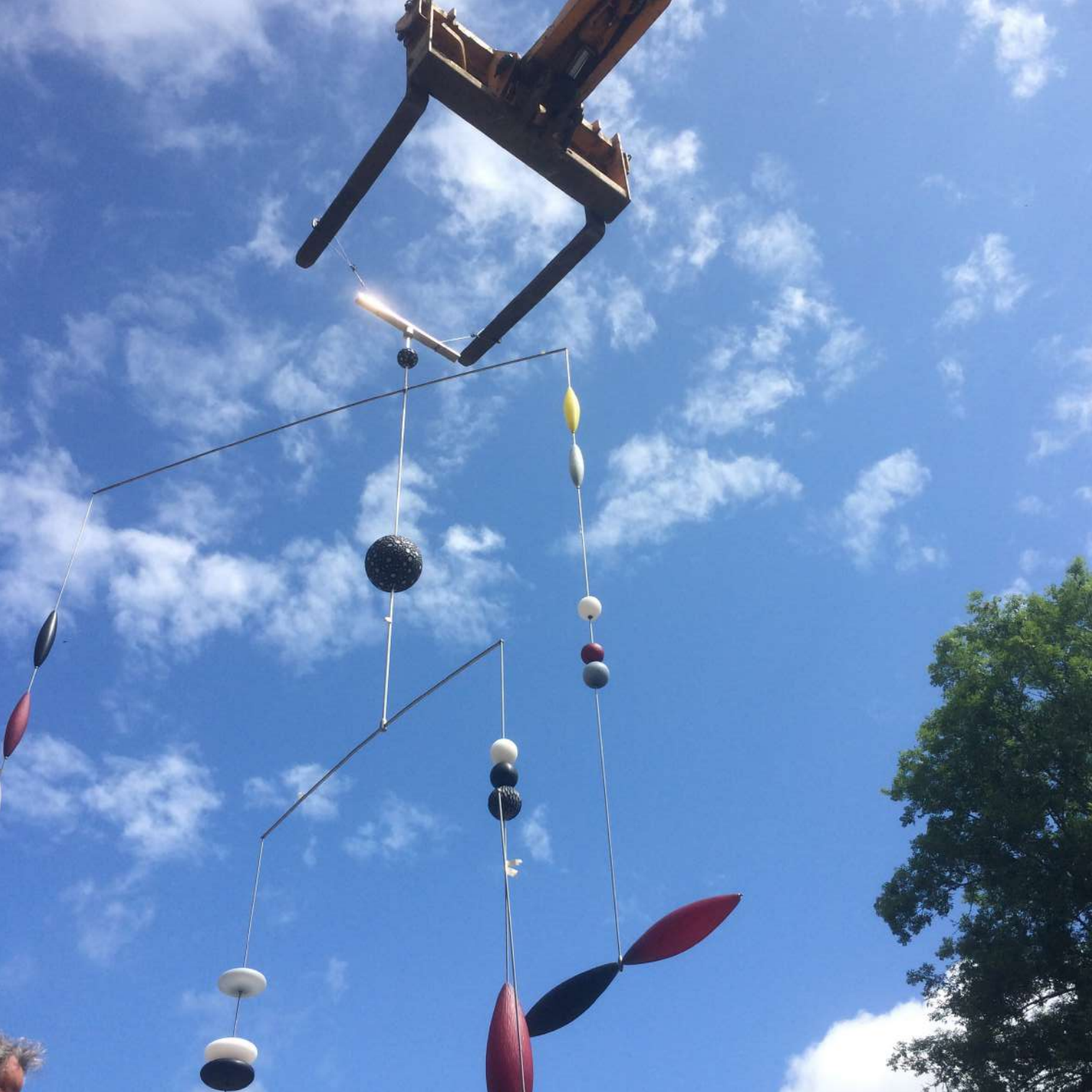


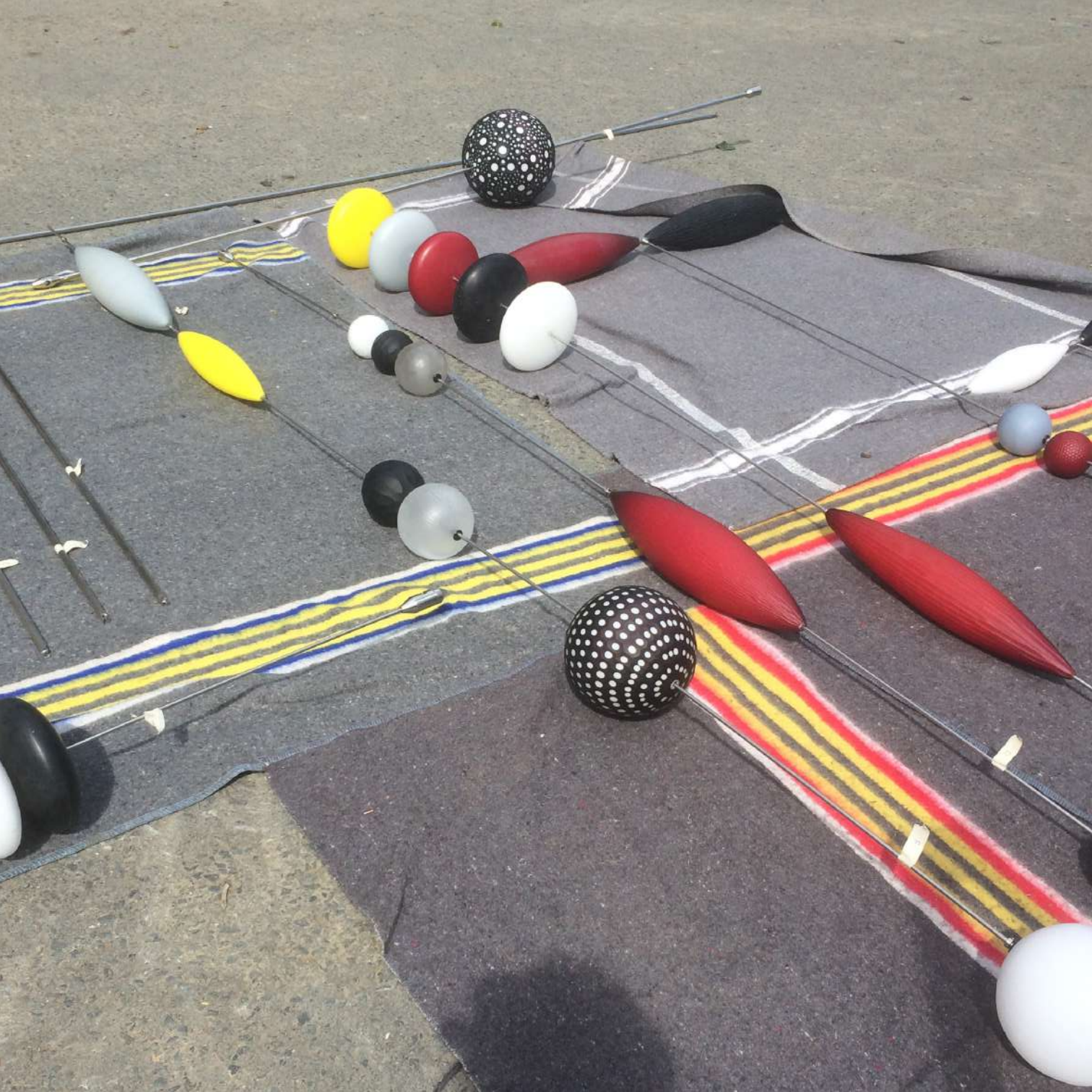




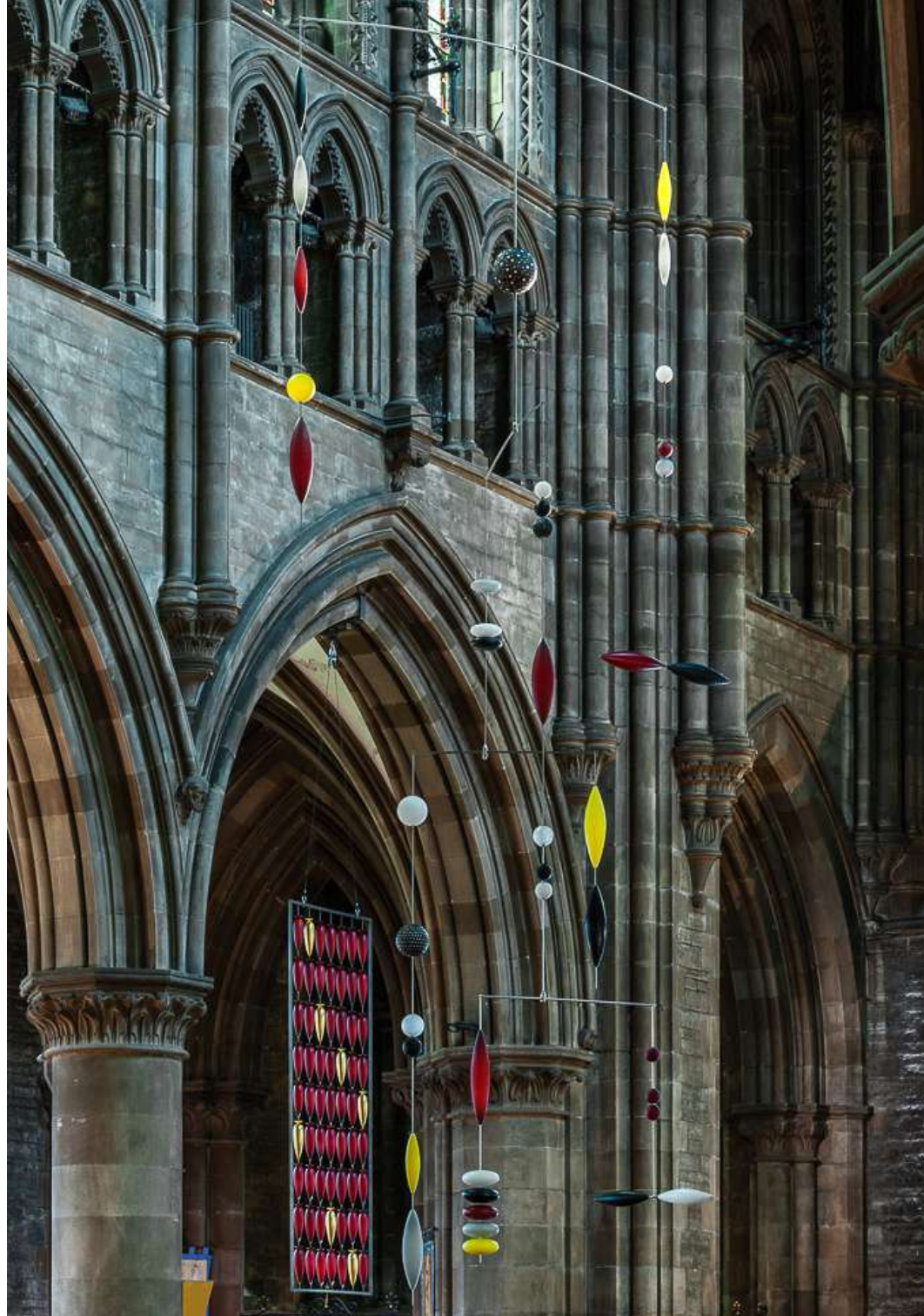














**Birdfeeder**  
2016  
980 x 350 x 250 cm  
Free-blown &  
cold-worked glass  
& stainless steel







## The Long Road

You wake up blinking wondering who you are and where the hell you are going. It's early in the morning, and the day awaits. The remainder of the year awaits. If you are lucky, years more still await you. You are still in it for the ride - and the amusements, the distractions (anything to postpone the truth). Maybe you are a true warrior too, if only because you persist in your search. The choices before you may be ones of great joy, or sheer terror, or all the interesting spaces in between. You look into your soul and know in your deepest heartfelt being, that you want to seize the possibilities within.

For the better part of four decades together, we have been travelling a long road as artists. It has taken us from the very simplest and humblest of objectives, the making of wine glasses, bowls, plates, carafes and candlesticks and a celebration of the tabletop arts - through to contemporary design and lighting, to the larger glass industry, and to art itself, the challenge of saying something that might have a resonant meaning for the observer.

Either in the implicit sharing of sitting at table with glasses of wine and candlesticks, or in the communal sharing of a beckoning journey in a boat filled with amphorae of wine and olive oil and unseen fellow travellers, the notion of repetition persists: the mantra of a simple, yet profound act repeated over and over again. And this repetition harbours the sum of small mysterious parts that bind together artist and viewer: a forgetting of one's self, a slipping into the stream of deep fellowship, and a shared awareness. The joy of the journey.

Our art embraces this long road and seeks to express the timeless qualities of the journey in their most poignant physical representations. Hence the boats. Hence the amphorae. Hence the repeated, simple shapes. Hence the humorous twists and turns - variations on clear lines. Aesthetic and archaic forms that echo across centuries. So too, we journey repeatedly from one place to another, ever moving, restless, sometimes arriving at a destination, sometimes never getting there, sometimes drowning, or sometimes rising in exaltation as the shore looms up before us.

All through the decades we have worked together we have sought joy in what we do. But life is not always joyous. Although our boat series was conceived as an homage to all that is best in humankind, all that is hopeful and full of wonder at the world, its mysteries and kindnesses, nevertheless at this particular time we tend to see our migrations in darker light, as daily so many tragedies unfold around us.

We must embrace these dark realities, take responsibility for them, and recognize that the darkness and the light, the joy and the sorrow, the heat and the cold, the hope and the despair, are intermingled as we ride out the storm together on the long road. The journey is about struggle, giving, receiving, and love.

Philip Baldwin & Monica Guggisberg

Hares Green Farm  
July 2016







**Exuberance**

2016

Group of 14

210 - 240 x 11 - 14 cm

Free-blown glass, gold leaf,  
& stainless steel











**The Age of Narcissism**

2016

40 x 145 x 25 cm

Free-blown & cold-worked glass  
gold leaf, steel













We have not participated before  
in contemporary art's passion  
for politics and shock value  
or the intellectual obsession with 'meaning'.  
But as the twenty-first century matures  
into full-throttle adolescence we felt  
a growing need to stand up and be counted,  
in short to declare ourselves  
as to how we see things.  
This triptych is our first foray into  
very troubled waters.







**Yesterday, Today, Tomorrow**

2016

Triptych

Each 170 x 90 x 35 cm

Free-blown & cold-worked glass,  
sand, styrofoam, steel

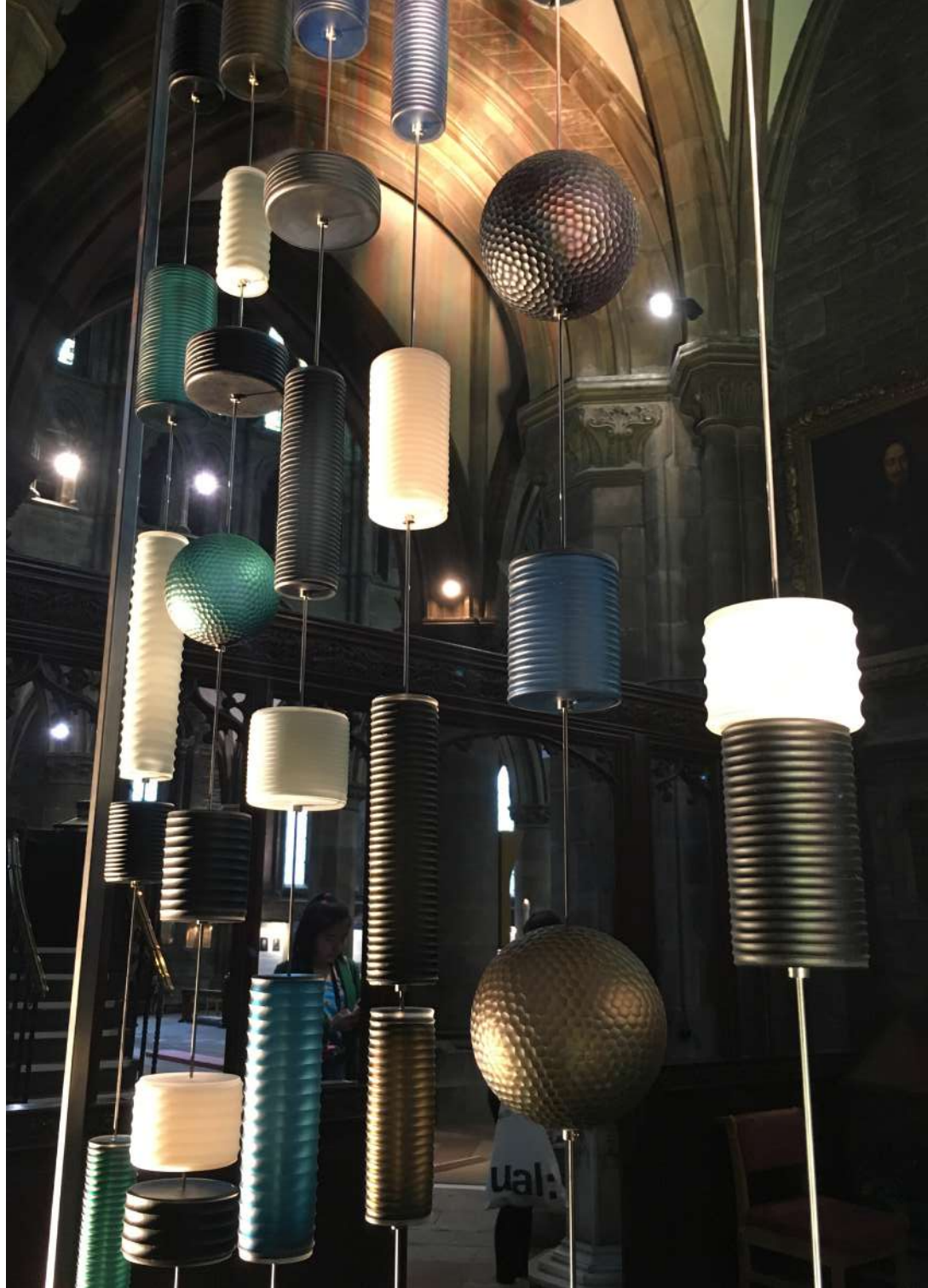


















**Seeking a Code**  
2016  
300 x 124 x 12 cm  
Free-blown &  
cold-worked glass,  
steel





**The Long Voyage**  
**Memories, Tears, Joy**  
2011  
115 x 900 x 115 cm  
Mould & free-blown glass  
steel, sand



Conservation of Manuscripts

THE LIBRARY OF THE UNIVERSITY OF CHICAGO  
The University of Chicago Library is pleased to announce the acquisition of a new volume of the series 'The History of the Church in the Middle Ages' by the late Professor J. H. S. Burrows. This volume, which is the first of a new series, is a valuable addition to the library's collection of medieval history. It is available for purchase at a special price of \$15.00. For more information, please contact the University of Chicago Press, 50 East Huron Street, Chicago, Illinois 60611.



1571-1572



















**Voyage in the Rain**

2016

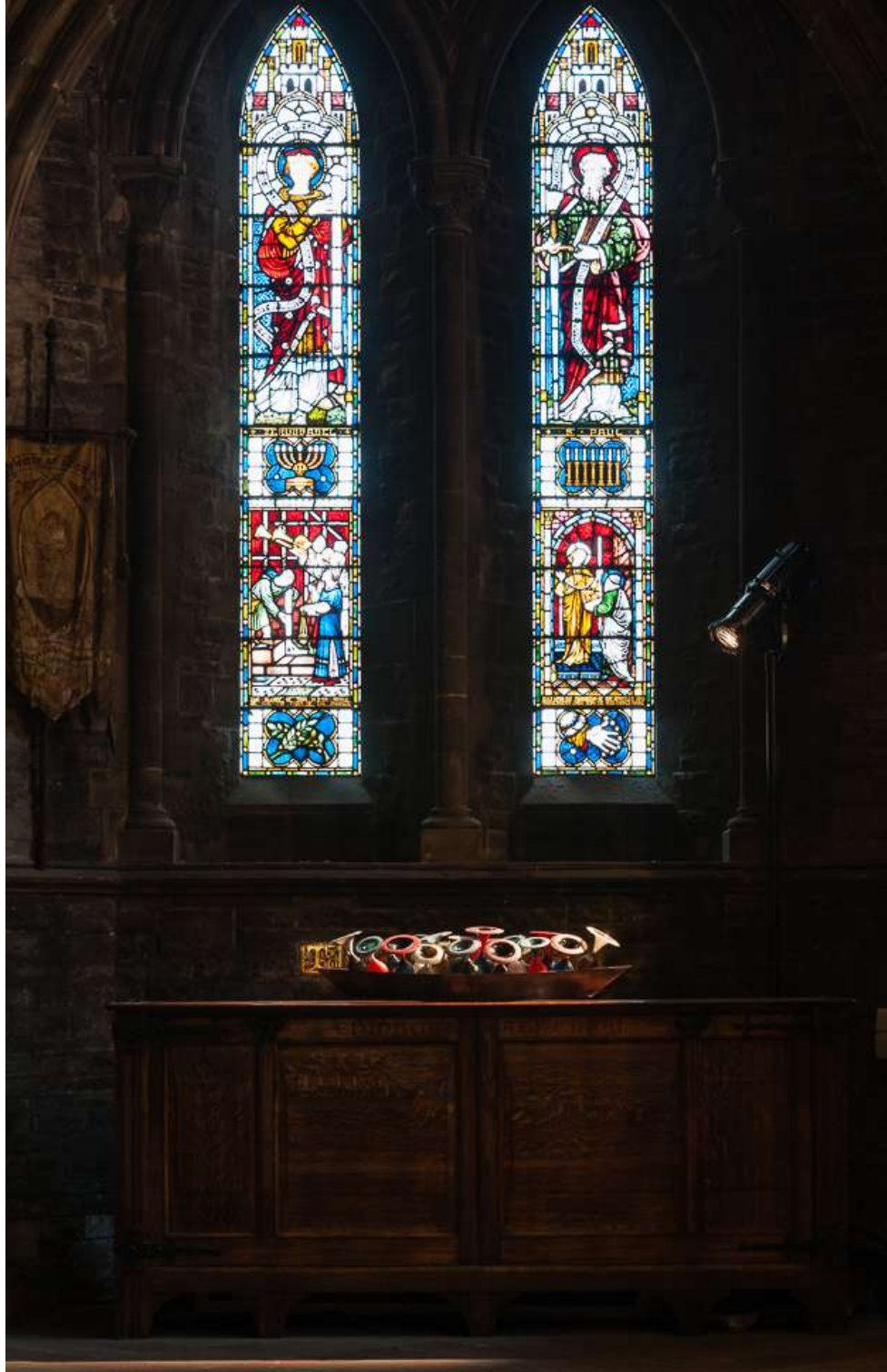
32 x 142 x 45 cm

Free-blown &  
cold-worked glass,  
steel



THE : GLORY : OF : GOD : AND : IN : MEMORY : OF : SIR : GILBERT : SCOTT  
ARCHITECT : OF : THIS : CATHEDRAL : BORN : 15 : JULY : 1811 : DIED : 2  
THIS : WINDOW : IS : ERIGED : IN : GARRYING







**Euphoric Amphores**

2015

28 x 100 x 25 cm

Free blown & cold-worked glass,  
gold leaf, steel









**The Dreaming**  
2011  
22 x 100 x 20 cm  
Free-blown &  
cold-worked glass, steel

Here a modest array, rich as the sea,  
There an exuberance, gold-moulded and spicy,  
Then a procession of waisted, funnelled, stoppered, gilded flasks  
Navigating past noble sentinels meekly bowing in respect  
For fallen travellers,  
Past a waterfalling curtain of pulsing, dashed flashes.

From 'The Cathedral Collection' by John McLuckie

**One Class for All**

2015

29 x 150 x 24 cm

Free-blown &  
cold-worked glass,  
gold leaf, steel



Organist  
and  
Master of the Chorists  
1961-1991  
on his appointment as  
Organist Emeritus  
26 June 1991



MUS·DOC·FRCO·ORGANIST  
MASTER·OF·CHORISTERS  
OF·THIS  
CATHEDRAL CHURCH  
1929-1957



## Curriculum Vitae

Monica Guggisberg                      1955 - Bern  
Philip Baldwin                              1947 - New York

Monica Guggisberg and Philip Baldwin have been working as a team since 1980. For twenty years their studio was in Switzerland then in 2001 they moved to Paris. In 2015 they moved to rural Wales, with a view over the hills; a third act in a long nomadic journey.

### Public Collections

Alexander Tutsek Stiftung, München; Berner Design Stiftung; Carnegie Museum of Art, PA; Chrysler Museum; Norfolk VA; Corning Museum of Glass, Corning; Denver Art Museum; Die Neue Sammlung, München; Eretz Israel Museum, Tel Aviv; Ernsting Stiftung Alter Hof, Coesfeld-Lette; Fond Cantonal de Beaux Arts, Lausanne; Fond Cantonal de Décoration, Genève; Gewerbemuseum Winterthur; Glasmuseum Ebeltoft; Glasmuseum Hentrich, Kunstpalast Düsseldorf; Hokkaido Museum of Modern Art, Sapporo; Houston Museum of Fine Arts, Houston, USA; IMA, Indianapolis Museum of Art; Kunstsammlungen der Veste Coburg; Mobile Museum of Art, Mobile Alabama; Mudac, Lausanne; Musée Ariana, Genève; Musée des arts décoratifs, Paris; Musée du Verre, Sars Poteries; Museo del Vetro Murano; Museum Bellerive, Zürich; Museum für Kunsthandwerk Berlin; Museum für Kunsthandwerk, Hamburg; Museum of Fine Arts, Boston, MA; Palm Springs Art Museum FL; Swiss National Collection of Applied Art, Zurich; The Toledo Museum of Art, Toledo, OH; Wustum Museum of Fine Arts, Racine, WI.

### Personal Museum exhibitions

2012 Frankfurt, Museum für angewandte Kunst, "Au dela du verre", (cat)  
2011 Geneva, Musee Ariana, "Au dela du verre", (cat)  
2004 Lausanne, "Cirque de Spheres", Mudac Museum, (cat)  
2002 Ebeltoft, DK, Battuto 2002, Ebeltoft Glasmuseum, (cat.)  
2001 Tel Aviv, Eretz Israel Museum, (cat.)

### Published Books

Au delà du Verre/Beyond Glass - 5 Continents, Milan, Italy, 2011  
L'Arche de Verre - Ceramique et Verre, France, 2011  
Circus of Spheres - Mudac, 5 Continents, Milan, Italy, 2004  
Battuto 2002 - Ebeltoft Glass Museum, Denmark, 2002  
Hot Glass Cold Glass - Eretz Israel Museum, Tel Aviv, Israel, 2001  
In Search of Clear Lines - Benteli Verlag, Bern, Switzerland, 1998

## **Awards and Distinctions**

Grand Prix des Arts Appliqués, Lausanne; Federal Commission for Applied Arts, Berne; Ikea Foundation; Bavarian Stateprize; Commission for Applied Art, Canton of Bern; National Endowment of the Arts; Design-Center Stuttgart; New Glass Review (6 occasions); International Year Book, Design Selections (9).

## **Exhibitions**

Over the last thirty years Baldwin & Guggisberg's work has been shown in over 165 exhibitions worldwide.

## **Design Collaboration**

Nouvel Studio, Mexico City; Best & Lloyd, London; Nestlé, Vevey, CH; Venini, Venice; Rosenthal Glas & Porzellan AG, Selb, D; Hergiswil Glas, Hergiswil, CH; Steuben Glass, Corning/NY, USA.

## **Installations**

Installations in public and private spaces in Europe, North America and Asia.







## Acknowledgements

This project has been our first major event since moving to Hares Green Farm in Wales. It has made for a wonderfully collaborative and agreeable adventure, as we hope this catalogue demonstrates. We are especially grateful to Paul Musgrove for inviting us and for being such a fine, professional partner. We also thank John McLuckie, Vice Provost of St Mary's Cathedral who so graciously and enthusiastically received us. Above all we wish to thank Armel Desrues, Victor Stokowski, and Emily Harris for all their incredible hard work and fabulous good cheer and sense of fun. We could not have done it without them. A special thanks to Norberto Moretti for taking on the daunting challenge of gilding the guardians, and to Dan Powell of Francis and Sons, who finessed the construction of the triptych frames. Finally, heartfelt thanks to Alain Nicolet, our faithful wizard of Swiss steel mechanics.

Philip & Monica

I would like to thank Philip and Monica for agreeing to undertake this exhibition with Gallery TEN and for having the tenacity to see it through to completion, thank you. Also to John McLuckie at St Mary's without whom the show would never have come to fruition. He was supportive throughout. Maggie back in the gallery for her help and assistance during all the planning and run up to the exhibition. All the staff in St Mary's who have helped and been forgiving of my requirements, and hustling, especially Sarah, Andrew & Colin. And last but not least my family and friends for their continued support, assistance and encouragement during the last year, thank you all. And a special thanks to Ann, once again for being there.

Paul

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