



Painting in the form of a Bowl

Gordon Baldwin

Not on display

Title/Description: Painting in the form of a Bowl

Artist/Maker: Gordon Baldwin

Born: 1988

Object Type: Bowl, Print

Materials: Earthenware

Measurements: 150 x 370 mm

Inscription: Signed by maker and dated

Accession Number: 50701

Production Place: Britain, England, Europe

Copyright: © The Artist

Credit Line: Donated by Bob and Denise Catchpole, 2016

Gordon Baldwin initially trained as a painter before studying ceramics at the Central School of Art, London, from 1951 to 1954. He was influenced more by experiential developments in 20th century art than any other tradition. Baldwin's work developed in the opposite direction to many of his contemporaries, gradually moving away from purely sculptural abstract forms to an exploration of the vessel. [1]

Creating a rich variety of forms in series, from bowls to less obvious containers with openings, Baldwin never 'decorates' his work, the marks and colours he applies are integral to the form. [2] The design of this bowl looks like an abstract painting, although unlike a painting, we can only view the whole composition if we move around the bowl (as one would a sculpture), and follow the design by looking inside the form too. The abstract composition is dispersed further by the different viewing planes it features on as part of the bowl's form. There is a sense of movement in the energetic painterly design of the static clay form, but that design is part of the clay form itself, not additional decoration painted on top.

Around the mid-1970s Baldwin's work turned from predominantly black to predominantly white and he began concentrating more on earthenware. He developed a slip which gave a dry white surface

which he applied very thinly in many layers. The figurative elements and letters disappeared in favour of drawing or painting on the white surface. Often pieces were reworked and refired several times. While Baldwin's work gives the impression of random events – edges that look like torn cardboard, painted works that defy explanation – it is highly controlled. [3]

Katharine Malcolm, June 2021

[1] <https://www.maaklondon.com/artists/gordon-baldwin/>

[2] <https://www.yorkartgallery.org.uk/exhibition/objects-for-a-landscape/>

[3] Paul Rice and Christopher Gowing, *British Studio Ceramics in the 20th Century* (London: Barrie and Jenkins Ltd., 1989), pp. 140-141.

Further Reading

Jeffrey Jones, *Studio Pottery in Britain 1900 – 2005* (London: A&C Black Publishers Ltd., 2007), pp. 144, 145, 147, 166.

Paul Rice and Christopher Gowing, *British Studio Ceramics in the 20th Century* (London: Barrie and Jenkins Ltd., 1989), pp. 140-141.

Oliver Watson, *British Studio Pottery* (Oxford: Phaidon, 1990), pp. 30, 35, 40.
