

Almuth Tebbenhoff







We are at a moment when scientific inquiry seems preoccupied with the concept of dematerialization – the disappearance of matter or its apprehension on a register that cannot be accommodated by the naked eye. Sculpture’s concerns with gravity, weight, volume, mass and scale make it an appropriate means by which to meditate on the nature of space and time. Thus the manipulation of the palpable fabric that surrounds us endures as a persuasive way to seek our human coordinates in an unfathomable universe. The artist Naum Gabo once remarked:

*“If the scientist is permitted to picture to us an image of an electron which under certain conditions has less than zero energy (in common language it means that it weighs less than nothing) and if he is permitted to see behind this simple common table, an image of the curvature of space – why, may I ask, is not the contemporary artist to be permitted to search for and bring forward an image of the world more in accordance with the achievements of our developed mind, even if it is different from the image presented in the paintings and sculptures of our predecessors?”*¹

Almuth Tebbenhoff has responded to Gabo’s rhetorical question by claiming for sculpture the sort of ideas that in recent times have become the principal purview of advanced scientific research. Whether carved in marble,

modelled in clay, or welded in steel, Tebbenhoff’s work represents the physical expression of a highly personal cosmology, a sustained meditation into the ways in which sculptural form might be made to evoke a yearning for our supernatural bearings. Above all, she seeks to trigger a sense of recognition in the viewer through an appeal to a universal idea of beauty. She is working at a moment when many contemporary artists seem hypnotized by the allure of commodities and this lends her abstract sculpture a deeper poetic resonance beyond the trivialities of everyday experience.

Tebbenhoff comes from Fürstenau in northwest Germany. Her father was a landowner, a keen hobby blacksmith and cosmologist who one day announced over dinner that the 52nd degree latitude ran directly through the family land – a flat, rural territory criss-crossed by drainage ditches and hedgerows. One night shortly afterwards he assembled the family outside the house where he had set up his telescope to observe ‘Sputnik’ travelling across the night sky. The space between the invisible line of latitude and the Sputnik trajectory possibly created the first sculpture in her mind. The unique matrix of boundaries, streams and woods that formed the genus loci of her childhood environment provided a sense of an underlying chthonic geometry, a primal connection between the

¹ **Gabo, Naum** Gabo: Construction, Sculpture, Paintings, Drawings, Engravings, Cambridge: Harvard University Press, 1957, p176, quoted in Burnham, Jack, Beyond Modern Sculpture: The Effects of Science and Technology on the sculpture of this Century, Allen Lane, London, 1968, p112

Opposite
WALLMOUNTAIN 1997
Fabricated Steel, painted 29 x 76 x 69cm

Previous page
EMPTY BOOK 2008
Fabricated steel 110 x 125 x 95cm

On the cover
RED 1995
Fabricated steel, painted 186 x 130 x 12cm

On the back cover
TURNING POINT 2007/8
Carrara marble 45 x 45 x 45cm

land and the individual soul – a soul possibly remembering infinity and searching for meaning – which would later emerge in her first excursions into steel sculpture.

For Tebbenhoff and many other German artists of the post-war generation, the appropriation and manipulation of the German romantic tradition by the Third Reich rendered it sullied and virtually inaccessible. In time, Tebbenhoff found ways of recovering her mythic and folkloric birthright and began to incorporate it into her work, albeit often unwittingly. “I was brought up with a strong sense of ‘Heimat’, a connection to that particular patch of earth with its sandy soil, tall oak trees, earth smells, big skies, the sunsets, shafts of light. This was the stuff I knew and thought beautiful and somehow it found its way into the sculpture”.

The need to reconnect with her German identity runs parallel to another creative impulse in her work – that of coming to terms with her relationship with her late father – an autocratic and emotionally distant figure, much loved but never quite reached. Through her sculpture Tebbenhoff has found a means of reconciling

her Germanic roots with her choice of living in England. “England has given me the distance to observe my origins and to temper the north German heaviness with, above all, a sense of humour. Without that, God knows where I might be.”

Tebbenhoff came to England in 1966 on a visit as a 17-year-old. By 1969 she had made her choice to live there permanently. From 1972-75 she studied ceramics at Sir John Cass School of Art in Aldgate East and soon afterwards set up a ceramics studio. On her father’s death in 1984 she inherited his welding gear, his big old Volvo and the right to work with steel which had been his undisputed domain. It was fortuitous because mounting frustration with the limits of clay had made such an expansion necessary. To this end she enrolled on a metal fabrication course at South Thames College in Wandsworth, south London from 1985-1986.

Her early metal sculptures comprised wall-mounted geometrical grids or intricately angled matrices, which appeared to be colliding, bisecting, all somewhat puzzling, some of which were painted in fluorescent colours on the rear, evoking celestial bodies floating in

space. “Black holes, unimaginable distances were all in my mind at the time”, Tebbenhoff says of these early works. “I was out in space. I wasn’t really all that grounded. I had a dream I was being watched from outer space by two eyes.” This experience – perhaps informed by the impact of her father’s death – gave rise to a number of works in dark grey painted steel, in particular *Cosmic Event*.

In the early 1990s, Tebbenhoff was invited by the Jodrell Bank Science Centre in Cheshire to mount a site-inspired installation. She showed a range of wall-mounted pieces, *Petrified* in grey painted steel with their related, half-burnt welding templates.

With their sharp geometries and fractal forms, works such as *Constellation*, *Red Field Across*, *Cosmic Event* and *Octagon Splitting* reveal Tebbenhoff’s pre-occupation at that time with illusory spatial planes and suggestions of other realms beyond the here and now.

Red Field Across (1992), sets up a visual conundrum: it is formed from a flat rectangle conforming to the plane of the wall that is itself bisected by a second, slightly receding rectangle that crosses it on the diagonal. Red fluorescent paint on the reverse serves to lift the work slightly clear of the wall, intensifying the contradicting planes of flatness and depth and introducing a sense of momentarily arrested movement.

Octagon Splitting (1992-3), based on images of the stately brass sarcophagi in the Kremlin, comprises a pair of faceted octagonal telescopic ‘space-frames’ that appear to recede back into the wall into an imaginary distance. The wall becomes part of the sculptural scheme, not merely as a support but as a surrounding context that



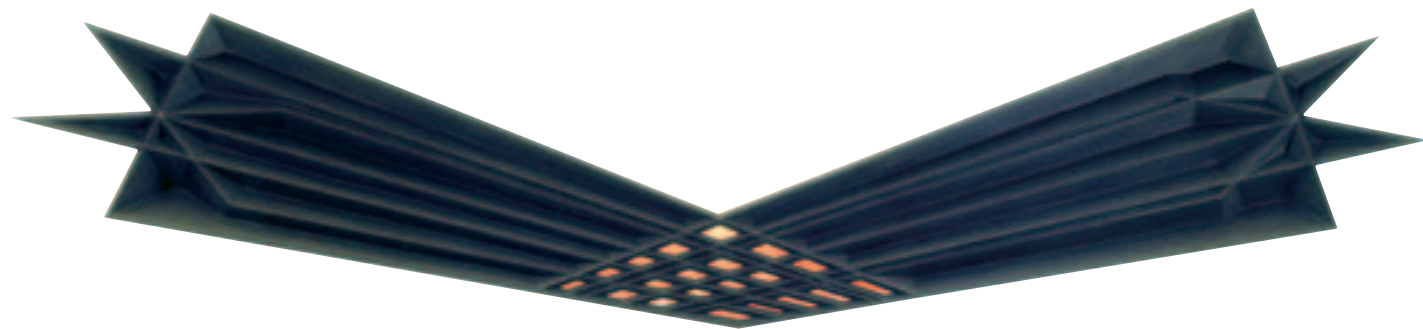
PETRIFIED 1994
Fabricated steel, painted 600 x 185 x 6cm



RED FIELD ACROSS 1992
Fabricated steel, painted 170 x 80 x 5cm



OCTAGON SPLITTING 1992
Fabricated steel, painted 190 x 70 x 5cm



COSMIC EVENT 1993
Fabricated steel, painted 290 x 110 x 15cm



CRACK 1993
Fabricated steel, painted 280 x 65 x 10cm

doubles as a model of infinity in which the form appears to float free. “For years the wall was my support system against which I could fantasise about deep space. We can’t do things without a support system yet. We can’t just spit something into the air and expect it to stay there, because gravity teaches us otherwise. I’ve been using the wall as an aid to defy gravity because I’d like things to lift, to hover, to fly. The wall allows me to play with that illusion.”

This sense is enhanced by the use of red fluorescent paint on the reverse side, creating an ethereal field around the structure. “The reflected glow lifts the sculpture up, makes it light and removes the sense of hard physical labour. I don’t want someone to look at a piece that may have taken me half a year of hard work and think, ‘Wow, there’s real hard work there!’ It has to look as if it just happened to float in from outer space, landing on the wall – effortless!”

These early sculptures were grounded in what Tebbenhoff described as “a minimalist approach with some narrative content”, which, despite feeling safe and ‘pure’, eventually proved insufficiently expressive. As a result she began to upset the rigid geometry; big flower forms emerged, their painstaking execution revealing her commitment to process. These have the visual delicacy of folded paper origami that belies the time-consuming work that brought them into being. They may appear to have been constructed from folded sheets, but in fact each angle is formed by cutting, welding and grinding the steel. This was largely the result of her meeting with a teacher and taking up silent meditation. The depth of contentment she discovered through this practice gave her the courage for change. It released imagery and ideas that immediately found form, and demanded the use of bright colours instead of grey.

WALLFISH 1998
Fabricated steel, painted and gilded 165 x 40 x 27cm





STEEL GARDEN

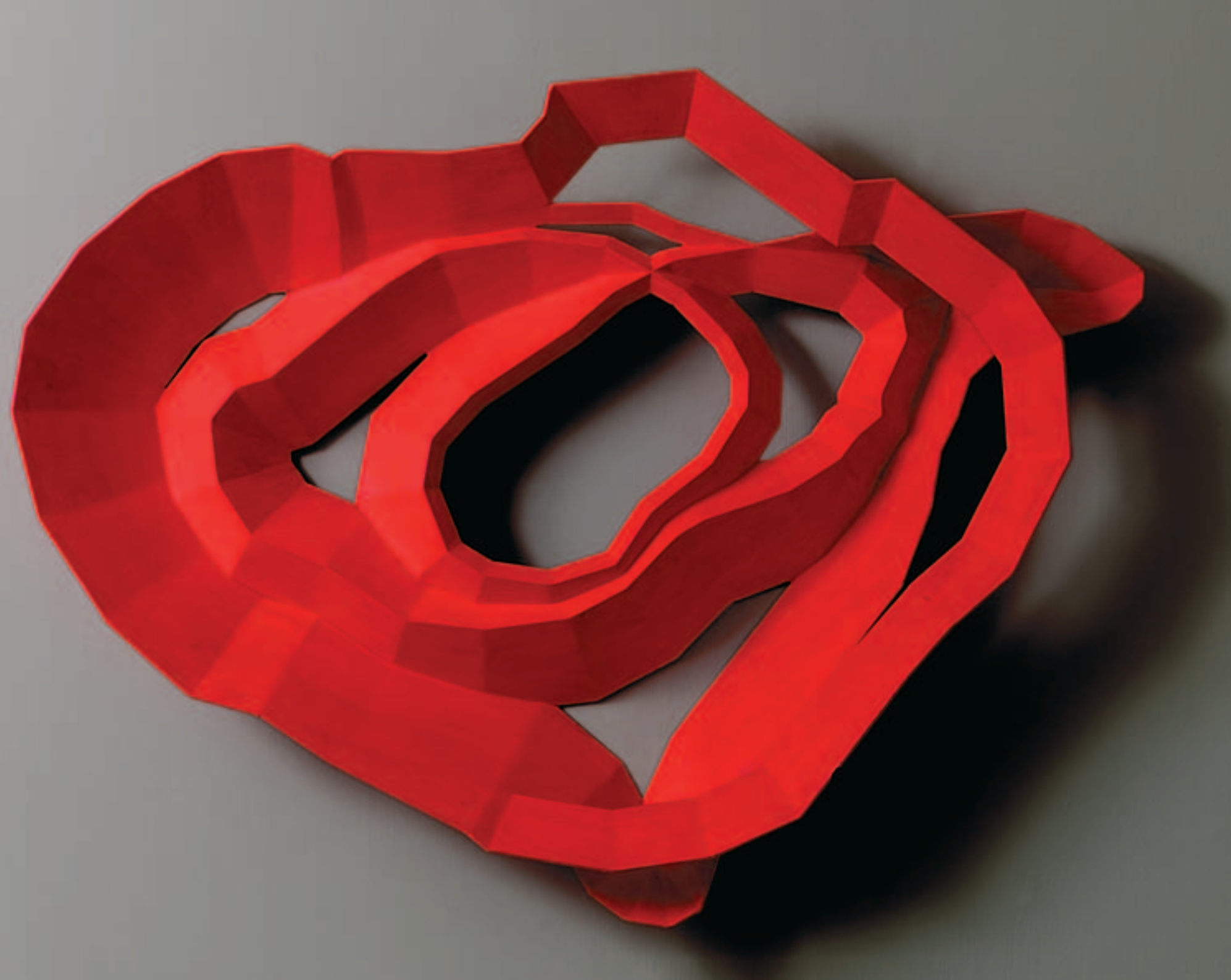
Among the facet-cut and welded *Steel Garden* series are two works entitled *Red* (1996) and *Pink* (1998). In each case their constituent elements have been brought together with such refinement and the whole painted in such lusciously pure colour that the finished works have assumed the delicacy of rose petals. At the same time, it only takes the smallest mental shift to begin imagining *Red* as a series of interlocking volcanic craters viewed from above. This tendency for many of the works to shift

between different optical registers – at one moment earthly and substantial, at the next ethereal and evanescent, at one moment geologically heavy, at the next botanically fragile – is central to Tebbenhoff's endeavours. It is an aspect of her work that in its intent and origin could be explained in purely sculptural terms, but it is also an extension of Tebbenhoff's identity. Her yoga and meditation clearly provide a counterpoint to the physical challenges of cutting and welding steel.



BLUE 1997
Fabricated steel, painted 290 x 120 x 12cm
Opposite
YELLOW 1996
Fabricated steel, painted 195 x 150 x 12cm

Overleaf from left:
GREEN 1995
Fabricated steel, painted 184 x 125 x 25cm
PINK 1997
Fabricated steel, painted 75 x 55 x 8cm



GOODWOOD

Tebbenhoff has also worked on a number of outdoor projects, including commissions from the Cass Sculpture Foundation in West Sussex. Her first work for the Foundation was *Beam* (1999) in stainless steel, mesh and gold leaf. As its title suggests, the work comprises a series of sharply-angled elements. These suggest a shaft of light refracting through the overhead forest canopy to illuminate a patch of ground, marked out by a faceted golden bowl modelled on the profile of the constellation of Phoenix. Located in Goodwood's Hat Hill copse, the work exemplified Tebbenhoff's skill for suggesting supernatural events by coaxing the stubborn substance of steel into an evocation of something insubstantial – celestial light. It could be a Baroque saint kneeling in a pool of light awaiting divine apotheosis, but the

inspiration stems not from a tradition of religious revelation but from musing on cosmic phenomena.

A second work for Goodwood – *In The Beginning* (2002) – took as its inspiration a dandelion, covered with radiating spines, each tip bearing a seed. Here the spherical seedhead becomes a visual metaphor for some cosmic occurrence, the Big Bang perhaps, in which matter came into being. And yet this is no dry astronomical model. In Tebbenhoff's hands the simplest manifestations of the natural world and the fabric of the broader universe represent the possibility of a harmonious continuum. It is always interesting to see children at the Cass Foundation gravitate towards *In The Beginning*, drawn perhaps by an inexpressible recognition of a timeless symbol, a recognition reinforced by its inviting human scale.



Left
BEAM 1998/9
Fabricated stainless steel, mesh, gold leaf
500 x 500 x 120cm

Opposite
IN THE BEGINNING 2002
Stainless steel rods, silver solder
DIA. 120cm

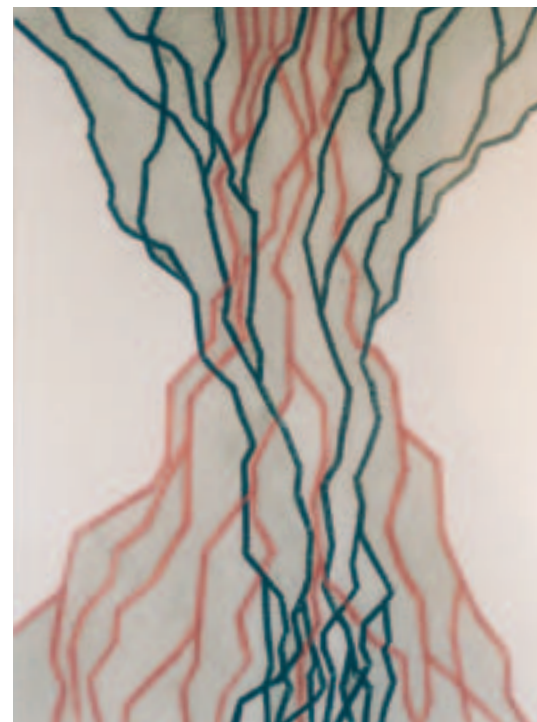
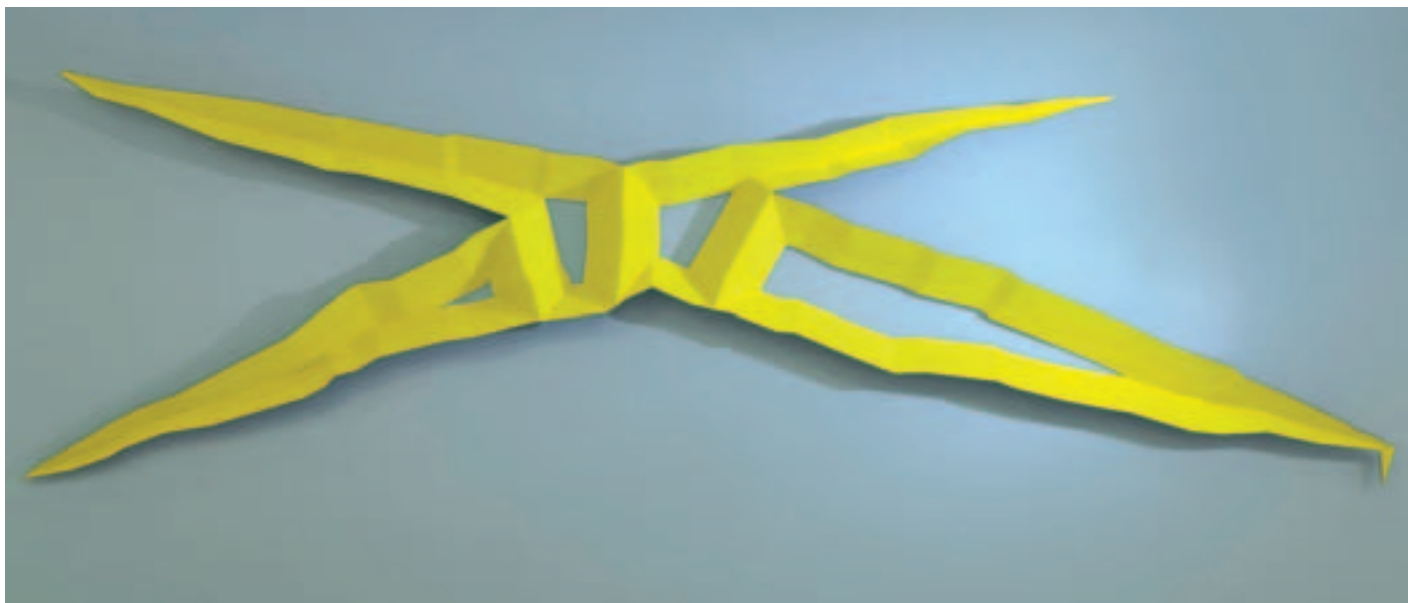




ST. GEORGE'S HOSPITAL

Some time ago Tebbenhoff loaned a number of works to St. George's Hospital in Tooting, south west London, to be shown in public areas. *Soft Pillar* (2004) – commissioned after a competition for a site-specific work organised by the hospital – and now located in the exterior garden atrium of the Atkinson Morley Wing, is a vertical rectangular open space-frame of a pillar, reflecting the brick pillars that surround it. Each upright element is constructed from small pieces of angle iron welded together. The colour scheme – designed using oil-stick on watercolour paper – suggest contrasting temperatures as the eye travels between cool blues, hot

reds and fiery ambers. The finely faceted irregularity of the uprights conveys a sense of quivering fragility in contrast to the brick piers. In a corridor of the adjoining block one turns a corner to find *Yellow Crack* (1994/95) mounted on the wall. Once again, the sculpture was worked out on paper before the individual elements were welded together piece by piece. *Yellow Crack* hints at some dramatic event that has left a fissure in the celestial fabric. Like some of the other wall-mounted sculptures referred to earlier, the surrounding wall is part of the visual scheme, providing a neutral background to evoke a sense of rupture.



Previous page
YELLOW TREE 2005
Fabricated steel, painted 190 x 100 x 110cm

Opposite
YELLOW CRACK 1995
Fabricated steel, painted 375 x 120 x 15cm

DELTA 2004
Charcoal, ink and conté on watercolour paper

SOFT TOWER 2007/8
Fabricated steel, painted 285 x 67 x 65cm





Left
SOFT PILLAR 2004
 Fabricated steel, painted
 354 x 50 x 50cm

Opposite
FLYING COLOURS 2008
 Fabricated steel, painted and gilded
 500 x 500 x 230cm

One of her most recent works – *Flying Colours* (2008) – is a suspended piece for Leicester University Library. This comprises a series of interlaced open elements constructed from the now familiar welded steel facets. One inspiration for the piece was the sight of crumpled sheets of paper thrown up into the air. “I wanted to catch the moment of pure frustration when the mind is locked in a dead end and then to set it free by an act of bravery – by throwing away what has been done to make way for fresh thoughts, for a new beginning. So there they are now floating freely through the foyer.” For readers toiling away over their books, glancing up at the work could be liberating, momentarily shifting the focus onto a higher plane.

Overleaf from left to right:
OPEN PILLAR 2004
 Fabricated steel, painted
 400 x 58 x 58cm

FIVE 2006
 Fabricated steel, painted
 250 x 90 x 80cm

DOLCEZZA MIA 2007
 Fabricated steel, painted
 155 x 40 x 30cm





'Empty Spheres' started with the most basic form, a sphere. I may have watched a lunar eclipse and developed a sculpture from the perfectly round ball way up in the night sky looking solidly orange. Or I may have watched that eclipse and seen in it a confirmation of my already existing sculpture. These 'Empty Spheres' were for me the most direct way of showing the links between solid matter and imagination, between 'heaven and earth', life and death.

'Infundere' collapses into itself. On the one hand a childhood memory of watching grain in huge silos emptying through the hopper – the fear of being sucked into a vortex of solid stuff. On the other an imagined black hole somewhere in outer space. It also describes the process of bronze casting itself: hot metal eating the wax as it pours through the mould, becoming permanent on the way.

'Peel' is a fragment which carries the imprint of a group of previous sculptures. I had reached the point when I needed to cover up the bubbles which I had been making so fast and furiously that they threatened to take over the world. This sculpture then is a barrier between the rampant growth of a life form that couldn't develop much further on its own and a future body of work. A blanket that puts to sleep a particular working and thinking process.



EMPTY SPHERES I 2003
Bronze H. 23 x DIA. 27cm;

EMPTY SPHERES II 2003
Bronze; H. 11 x dia. 13cm

Opposite
CORE 2005
Bronze H. 20cm



INFUNDERE I 2003
Bronze DIA. 33cm

Opposite
PEEL 2006
Bronze 27 x 27 x 12cm



MARBLE AND MAQUETTES

Apart from her steel welding, in recent years Tebbenhoff has spent extended periods working in Pietrasanta, the world-renowned marble carving community in northern Tuscany. Here she has absorbed the subtleties and complexities of carving both freely and enlarging her clay and plaster models. But, whatever the material, her core concern is the same: to reconcile opposites. “This began when I was a child, acting as a peacemaker between my sisters when they were quarrelling. I mean my sculptures to be emblematic of a world built on foundations of love and compassion.”

The process, whether of welding steel or carving marble, is always revelatory and surprising. Working on a recent piece in Pietrasanta – *All of Us* (2008) in statuario marble, comprising a cluster of entwined tubular elements, she discovered that the final act of standing it up into a vertical axis suddenly brought it to life: “The moment it went vertical, colleagues started to crowd round, commenting enthusiastically.” This is perhaps because it began to correspond to the human body, albeit in its most abstract form.

The same connotations accompany the ostensibly abstract *Marble Arc* (2006) in white Carrara marble. Again it is formed from a series of tubular forms that seem to interlink and fuse together at various points as they arch from the ground upwards and downwards back to earth. It is emphatically organic in its symbolism – suggesting the tendrils of a tree or plant, or veins carrying some life-sustaining substance from one organ to another. But it also evokes the tactile contours of the

body, the suppleness and elasticity of flesh. One thinks of the arching form of Rodin’s *Torse d’Adèle* on the upper left side of the lintel of the Gates of Hell, or the rippling marble back of the reclining nude *La Danaïde* of 1899 in the Musée Rodin.

The most recent sculpture, *That Which is Left Behind* (2009) originated at a moment of playfully pointing a camera into her mouth. She then took the image and translated the soft layers into translucent statuario marble. For Tebbenhoff, nothing is too precious, too holy, or too ordinary to be outside the creative process.

Walking into her studio in a converted church hall in Southfields, south west London – which she established in 1981 – one is confronted by a forest of metal bars, overhead platforms, steel cut-offs, welding and cutting equipment, towering cliffs of carved polystyrene and a jungle of free-standing and hanging works in progress. On a table deep inside this imbroglio stands an elegant work in clay – a cluster of intertwined tubular elements that extend up from the base in an irregular spiral that bends gradually towards the viewer. The work is typical of Tebbenhoff’s instinct for organic abstraction, which allows the form to function on a symbolic level, rich in allusion and visual metaphor. The notion of the object having a certain essence, even if it cannot be immediately identified, remains a constant source of inspiration for her work. “I am probing into the unknown; I want to know what’s behind the surface. So far I’ve found out that the mystery seems to deepen rather than reveal. But then you’d expect that from a proper mystery.”

TEXT BY TOM FLYNN

CONE 2009
Carrara marble 67 x 65 x 58cm





The infinity of cosmic space reduces us to mere atoms. To counteract its vastness, we should come together in warmth and friendship. That way, we are more likely to face down our difficulties in life. My bundles of strands suggest people embracing, helping each other to keep warm and act as insulation against the threats lurking round the next corner.

A small model of a sculpture can never do justice to the full size object. In the same way, a photograph can only convey an iota of the overwhelming feeling you experience by looking at a large sculpture. And that's why I used polystyrene and plaster to scale up 'Cascade' in preparation for bronze casting.

Opposite
TANGLED 2009
Bronze H.46cm

Overleaf from left
SEPTMBER WAKING 2006
Honey coloured onyx H. 84cm

MARBLE ARC 2006
Carrara marble 80 x 28 x 18cm



CASCADE 2008
Polystyrene and plaster H.250cm





Opposite
THAT WHICH IS LEFT BEHIND 2009
 Statuario marble 46 x 57 x 29cm
TURNING POINT 2007/8
 Carrara marble 45 x 45 x 45cm



MAQUETTES 2007-9
 Grey clay, red fired clay, plaster
 White fired clay





Opposite
WAITING STILL 2009
 Statuario marble 54 x 13 x 13cm
ALL OF US 2009
 Statuario marble 97 x 30 x 28cm
 Above
ROOT CUBE 2009
 Bronze H. 50cm



Almuth Tebbenhoff

www.tebbenhoff.org
tebbenhoff@gmail.com

AWARDS

2006
Scholarship from Fondazione Sem, Italy for 3 months learning to carve marble

2004
Arts Council England Grant for Sculpture Installation at the Cafe Gallery, Bermondsey, London

1994
British Council Travel Award (Germany)

1993
British Council Travel Award (Poland)

1992
British Council Travel Award (Moscow)

1991
Pollock-Krasner Foundation, New York

BIOGRAPHY

1949
Born in Germany.

1967
Came to England.

1972-5
Studied ceramics at Sir John Cass School of Art, London.

1975
Set up first ceramics studio in London.

1977-8
Drawing classes at the Royal College by invitation from Paolozzi.

1981
Converted church hall to studio in London.

1984
Commission: design and make floor and wall ceramics for Deanery Gardens in Sonning (architect: Edwin Lutyens).

1986-8
Metal fabrication classes at South Thames College, London.

1987
Finalist in Water Sculpture Competition, Leicester.

1988
Visit to and exhibition in Moscow as part of a cultural exchange.

1992
Visiting professor at the Stroganovskoye Institute for Art & Design in Moscow.

1997
Commission: design and make metal staircase.

1998
Commission: sculpture for the Cass Sculpture Foundation.

1999
Commission: metal screen based on the constellation of 'Orion'

1999-2005
Weekly life drawing classes inspired by Cecil Collins.

Commission for further sculptures for the Cass Sculpture Foundation.

Elected Fellow of the Royal British Society of Sculptors.

Short-listed for Battle of Britain Memorial in Central London.

Several medium scale commissions of steel pieces for private collectors in London, Germany and USA.

2005
Short-listed for public sculpture in the Alexandra Park, Hastings.

Commission: external sculpture for St. George's Hospital, London.

2006
Short-listed for major public art in Worthing, Sussex.

2007
Commission for sculpture for Richard Rogers building in London.

Commission for suspended sculpture in the Leicester University Library

2006-
Works in Pietrasanta, Italy 3 months every year making marble sculpture.

SOLO EXHIBITIONS

2004
Sculpture Court at Cafe Gallery, Southward Park, London.

1998
Open Studio, Laurence Hall, London.

1996
'Veede Veede Venne', Installation at the Commercial Gallery, Spitalfields Market, London.

1994
'Petrified', Installation on matter in space at Jodrell Bank Science Centre, Cheshire.

1991
'Lightsource', Lanchester Gallery, Coventry.

1990
Todd Gallery, London.

1987
Dominikanerkirche, Osnabrück, Germany.

Rathausgalerie, Haselünne, Germany.

1986
Keramik Studio, Vienna, Austria.

1984
Galerie L, Hamburg, Germany.

1983
Emslandmuseum, Schloß Clemenswerth, Germany.

1981
Kulturgeschichtliches Museum, Osnabrück, Germany.

Opposite: Almuth Tebbenhoff working in Studio Sem, Italy

GROUP EXHIBITIONS

2009

Contemporary Sculpture at Woburn, Sladmore Gallery, London
'In the Mix', Pangolin London

2008

Burghley Sculpture Show, Burghley House, Lincolnshire
Thompson Gallery, Marylebone, London
18@108, 'Steel' Royal British Society of Sculptors, London
Gallery at Studio Sem, Pietrasanta, Italy
Hannah Peschar Sculpture Garden
Leonardslee Gardens, Sussex
Ludlow Summer Exhibition, Shropshire
'Silver Exhibition' Gallery Pangolin, Kings Place, London

2007

Sculpture show at Thompson's Gallery, Marylebone, London
FreshAir 07 – 8th Quenington Sculpture Show
Hannah Peschar Sculpture Garden
'Sculpture in the Garden' – Botanical Garden, Leicester University;
'Spectrum' – Abbey House Gardens, Malmesbury
Royal Academy Summer Show

2006

Beverley Knowles Gallery, London
Chichester Festivities, 'Sculpture in Paradise'
Fe2 05 – at Apt Gallery in Deptford, London
Hannah Peschar Sculpture Garden
'Steel' – Sculpture in the workplace, Canary Wharf, London
'All Female Cast' – Pangolin Editions, Gloucs.

2005-7

Hannah Peschar Sculpture Garden, Surrey
RBS Sculpture exhibition in Botanical Gardens, Leicester
Fe2 05, steel sculpture, Myles Meehan Gallery, Darlington

2003-4

Boston Arts, London
Garden Gallery, Stockbridge, Hampshire
Fresh Air 2003 – Quenington Sculpture Trust, Gloucestershire
The Cass Sculpture Foundation in Percy Street, London
4 sculptures on loan to St. George's Hospital, South London
'Art in the Garden' – Chelsea Physic Garden, London
Royal British Society of Sculptors Annual Show

2001

Royal British Society of Sculptors, London

1998

Addison, Wesley, Longmans, Harlow, Essex

1996

'Art at 100' – Park Lane, London

1995

'4' Maidstone Library Gallery, Kent
'In an Ideal World' – Alternative Arts, London
'Natural Settings' – Chelsea Physic Garden, London
'Loughborough Group' – touring exhibition, London, Birmingham, Jarrow

1994

'Feeringbury V' – Feeringbury Manor, Colchester

1993

International Art Centre, Poznan, Poland
BBK Galerie, Düsseldorf, Germany

1992

'Fife's Revenge' – Ikon Gallery touring exhibition, Birmingham and Midlands
Concourse Gallery, Byam Shaw School of Art, London

1991

Ten Sculptors at Headington Hill Park, Oxford

Three Artists at the Oriel Gallery, Mold, Wales

1990

'Before Sculpture – Sculptors Drawings', New York Studio School, New York, USA
Three British Sculptors at the 'Sculpture House', Moscow

1989

'3D' – Watermans Art Centre, London
'Six Artists at Riverside Studios' – London

1988

Riverside Studios – open Exhibition, London
Moscow Union of Artists, Moscow

1982

Battersea Arts Centre

TEACHING

2005-6

Creative Life drawing at Macbeth Centre in Hammersmith, London

1996-2000

Part-time sculpture/ceramics at Davies, Laing and Dick, 6th Form
Independent College, London

1993-95

Part-time lecturer at Loughborough College of Art and Design,

1992

Visiting professor at the Stroganovskoye Institute of Fine and Applied Arts, Moscow

1989-92

Visiting lecturer at Byam Shaw School of Art, London

1979-83

Part-time, ceramics at Sutton College of Liberal Arts, Surrey

PHOTO CREDITS

Steven Russell Studios Ltd

Cover, front and backboard 2, 7, 8, 11, 14, 15, 16, 21, 22 *top*, 25, 28, 31, 37.
(backboard and page 31 Courtesy of Sladmore Gallery)
(22, 25 Courtesy of Pangolin Editions)

Winfried Heinze 1, 27, 32, 33, 34 *top*, 36

Rosie Potter 4, 5, 6, 9, 17, 18, 24

Sebastiano Leta 34, 35 *bottom*, 38

Heini Schneebeli Courtesy of Canary Wharf Group plc. 20, 22 *bottom*, 23

Cass Sculpture Foundation 13

University of Leicester 19

Jens Scheffler 30



