

The Antony Dale Trust Secret Garden Exhibition 2025

Energy Made Visible

Steel, Marble and Ceramic Sculptures
By **Almuth Tebbenhoff**

The Antony Dale Trust was established to safeguard and manage the Secret Garden in Kemp Town, Brighton - bequeathed by Mr and Mrs Antony Dale for the benefit of the people of Brighton and Hove.

As part of its programme of access, the Trust has organised an annual exhibition of sculptures which forms part of The Brighton Festival and Artists Open Houses.

The Trust

Professor Gavin Henderson, CBE (Chair)

Professor Anne Boddington, Ms Caroline Cowley, Mr Stephen Neiman, Mr. Vaughan Rees OBE, Dr. Talia Rodgers.

The Exhibition

Curator: Gavin Henderson

Co-ordinator: Mary Jane Walsh,

Preparation, Installation: Ben Wood

The Works:

The Hedge

Painted steel, 2023-5, 2.5h x 6w x 1d m - £65,000



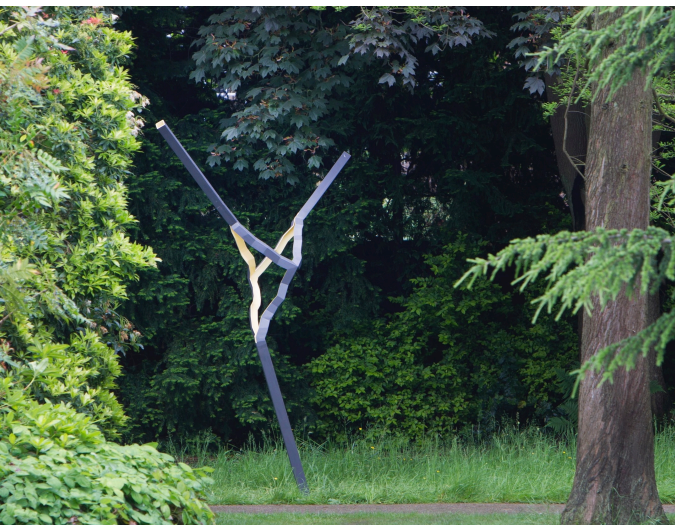
The Hedge was scaled up from one of the numerous small models for future pieces. I think of it as a wall for generous people who set a boundary marker around their territory, but allow others to step through to share their space. It is an invitation to view the world from different sides, from inside, outside, my side and their side. The idea started when the meme of a wall between America and Mexico first spread in 2016. The Hedge was made and exhibited in 2023 in the Pangolin exhibition 'Unsentimental Beauty'. I have since revised and softened its initial industrial colour scheme. It will be extended further if a site and a sponsor can be found.



Portable Sigh

Painted steel, 2019, 123h x 71w x 70d cm - £8,000

After looking at van Gogh's painting of a chair for decades, I made a chair of my own. The sculpture followed on from my biggest piece: the Sunset Stack which had been exhausting to make. I experienced the joy of collapsing on a chair after a hard days work. So this is not a just a chair, it is gratitude for chairs. There is a tiny reference to the austerity and clean aesthetic of Shaker furniture which I admire. (2019)



Treeangle-Trefoil

Painted steel, 2014, 260h x 265w x 45d cm - £15,000

A somersault for joy or a reaction to the pain when your heart is opened up a bit more than is comfortable. (2014)



Empty Book

Painted steel, 2008, 110h x 124w x 95d cm - £9,500

My interpretation of the Book of the Book by Idris Shah which was rumoured to contain all the knowledge of the world. This precious book was kept under lock and key. When someone finally opened it, all the pages were found to be empty. The Empty Book is now presented in full colour (2008-2025)

Tardis aka The Coffin

Painted steel, 2018, 95h x 250w x 95d cm - £12,000

Historic burial grounds and stone alignments always fascinate me because they point to that which has no substance. Once life departs no matter how great the human achievements have been there is an empty, no-longer-physical space. First it was made as a Tardis to stand vertically and suggest virtual travel, but now the sculpture is placed horizontally. It has a river of vibrant pink colour flowing through. (2019-2025)





Firefall

Carrara Bianco marble, 2008, 110h x 32w x 31d cm - £11,000

An early marble sculpture, directly carved from Carrara Bianco marble without a model. Studio Sem where I work in Pietrasanta is at the foothills of the Apuan Alps and, although not as high as the Swiss Alps, there are some dramatic walks to be had. I carved the marble with memories of walking in the Swiss Alps - the sensation of ice burning like fire. The exciting fear of walking close to an edge was always present at the glacier walks. (2007)



Vortex

Statuario marble, 2016, 65h x 55w x 12d cm - £10,000

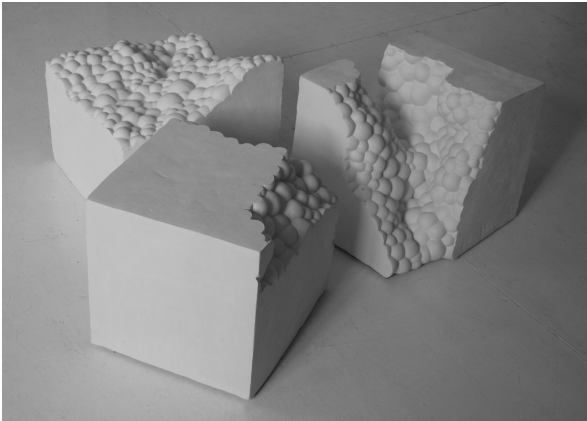
The tradition of marble carving holds that one should aim for translucency which shows off the purity of the white marble especially when it is a very fine white stone. The rebellious side of me went for broke and literally broke through the thinnest bits to make holes. Isn't that where the light gets in? (2016)

A Pile of Shards

Ceramic, 1991, 60h x 50w x 45d cm - NFS

A ceramic sculpture running parallel to my geometric steel sculptures of imagined geometric solids intercepting in space. The structure of crystals has fascinated me, and the contrast between their sharp clarity and this pile of earthy clay facets amused me enough to bother to make it.





Molecubes

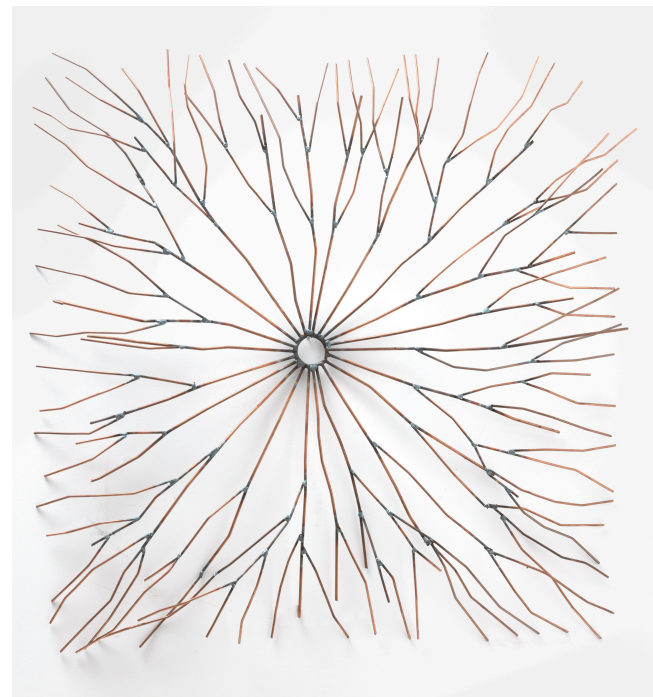
White fired earthstone clay, 2005, each approx. 45 x 45 x 45 cm - £1,000 each

I imagined an abundance of life squiggling in ponds, oceans, everywhere. This overwhelming amount of so much life inspired me to sculpt blocks of this imagined bounty. These sculptures are a tiny section of a huge imagined berg cut into convenient cubes. 2005

Spiky Thing

Welded steel wire, 2024, 100h x 100w x 10d cm; £700

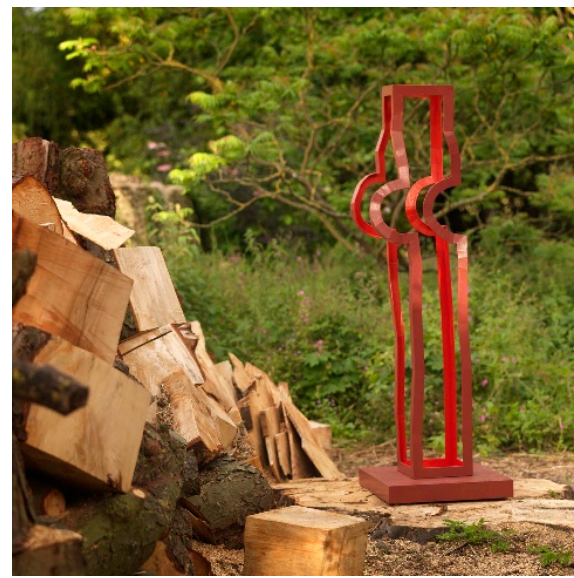
I will always wonder what the Big Bang looked like. How could a massive substance emerge from nothing? How could something that came from nothing expand forever? Become a universe, become countless universes? Where do earthworms come from in my compost heap where there were none before? I would like some answers please.



Lollipop

Painted steel, 2009, 180h x 35w x 20d cm, £9,000

When I first arrived in Pietrasanta in Tuscany for my marble carving residency in 2006, I thought I had arrived in heaven. I don't think I ever smiled so much in my life for the whole three months' period. That must have helped me to make friends - which I did. The Norwegian sculptor Julia presented me one day with the biggest red lollipop I had ever seen with the words 'Dolcezza Mia' written across. I made a steel sculpture in honour of friendship as soon as I was back in my steel workshop.



Portal

Statuario marble, 47h x 39w x 20d cm, £9500



Portal has an A-side and a B-side but since neither is better than the other they are both AB sides. One is like an exotic flower and the other side has cosmic lines radiating outwards. In my meditation - on a good day - I disappear into nothingness. The portal is my visualisation of the dividing line separating body and soul.

Various Ceramic Pieces from my Terracotta Army 1988



Artist's Biography (selection)

Almuth Tebbenhoff was born in NW Germany 1949; visited England 1966 on a student exchange and stayed. Studied ceramics at Sir John Cass SoA in London from 1972-5. Attended drawing classes and lectures at the RCA by invitation from Sir Eduardo Paolozzi 1977-9. Set up sculpture studio in church hall in SW London in 1981. Metal fabrication courses at South Thames College 1985-6. Scholarship for marble carving in Pietrasanta 2006. Now working with Ben Wood on steel sculptures at The Old Ambulance Station workshop in Bexhill, UK and with Studio Sem in Pietrasanta, Italy on marble projects.

Curated international sculpture shows for Leicester University in the Botanical Garden 2012 and 2013. Exhibited extensively in group and solo shows in galleries and museums in UK (Gallery

Pangolin, The Cass Sculpture Foundation, Hannah Peschar), Germany (Kulturgeschichtliches Museum Osnabrück, Heine Haus Hamburg), Austria (Keramik Gallery Wien), Russia (Dom Sculpture), Poland (International Arts Centre Poznan), USA (New York Studio School), Italy (Donna Scultura, S. Agostino). Recent solo show 'Unsentimental Beauty' 2023 with Gallery Pangolin in Stroud. Three Women exhibition in Shrewsbury Museum 2024.

Fellow of the RSS since 2003
Vice President of RSS 2019 - 2026;
Member of the London Group since 2017

Public art:

St George's Hospital 2004, 'Soft Pillar';
Chiswick Park for Richard Rogers 2007 'Soft Tower';
Leicester University Library 2008, 'Flying Colours', suspended steel sculpture;
Hong-Kong Austin Road Development 2015 'Ecstasy' marble;
Anguilla, Island Harbour, Caribbean, 2015, 'Footprints' in local limestone;
Redhead Stack, Sculpture in the City London 2020;

Awards:

Krasner-Pollock grant 1991;
British Council travel grants, Russia, Poland, Germany 1993-6
3-months' marble carving scholarship Studio Sem, Pietrasanta, Italy in 2006;
Hon Doctorate Leicester University 2013.

Forthcoming projects:

Publication of monograph in May 2025 - the book will be available to order from Unicorn Publishing. Group show in the Clearwell Caves w Gallery Pangolin, Gloucestershire in May 2025. Solo show and book launch with Pangolin London Gallery at Kings Place July 2025.

Special Thanks to:

Nick Dwyer for Garden Planting Design & Maintenance,
Siobhan FitzGerald, TableBrighton for the catering,
Alison Vernon-Smith for organising the volunteers
All the volunteers

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