

# NIGEL HALL

## My Choice

12 March - 25 April 2026

Annely Juda Fine Art  
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Tuesday to Friday 10am - 5:30pm  
Saturday 11am - 5pm



Nigel Hall in his studio in 1985



Nigel Hall in 2010

Nigel Hall: "My Choice" is an exhibition featuring work selected by the artist to highlight key stages and developments in his career, spanning from the mid 1960s through to present day.

Hall's original subject was landscape and continues to be a frequent source of inspiration. His interest is not in portraying a recognisable place but evoking the remembered sensations of being in a physical space, where sculptural forms represent the essential and elemental.



In the Bergell (Stampa), 2006

Hall has said "My work has always been about place.... I am fascinated by the way geometry can be discerned in landscape." His images and motifs may be essentially abstract and geometric but are inspired and informed by the natural world.

The works, both two dimensional and three dimensional explore the relationship of mass to void, and of the seen and the implied. What is omitted is as important as what is retained. His sculptures, fabricated in steel, aluminium, bronze and birch plywood give as much emphasis to the way in which they encircle and enclose 'empty' space as they do to the constructed material parts.

Drawings are of equal importance to sculpture in Hall's practice and are usually developed in colour and charcoal. Images emerge slowly and the preliminary stages are retained in the faint charcoal lines and dust that ground the image on the paper. The intensity of the black is achieved through multiple layers of charcoal. Colour is essentially the result of mood and experiment.

This exhibition begins with an early, figurative work (dating from Hall's time at the Royal College in London) "Lone Figure with Balloon" 1965. The wavy form of the figure mirrored by the

sway of the tethered balloon captures a palpable energy in the space between the two elements, showing an early example of an interest in duality that became a constant. By the 1970s, works become increasingly abstract and geometrically defined - wall sculptures which articulate both the surface of the wall and the spatial forms the painted aluminium rods define. A 1982 grid-like work "Black Shoal" changing direction and hinting at the observed origins of the work, the movement of shoals of fish.

By the mid 1990s, Hall also began making wall and floor-standing sculptures constructed in birch plywood, introducing more curvilinear forms. Rounded, paired and doubled forms suggesting complementaries: emptiness and solidity, stillness and movement - contrasted but contained within one unified whole.

In the larger gallery stand Hall's two newest sculptures: "Concavities" 2025 in bright yellow painted aluminium, an exploration of concentric ellipses, and a two-metre high Corten steel piece "String Section II" 2026 with undulating forms echoing across its volume.



Kiss and Fly, 2022





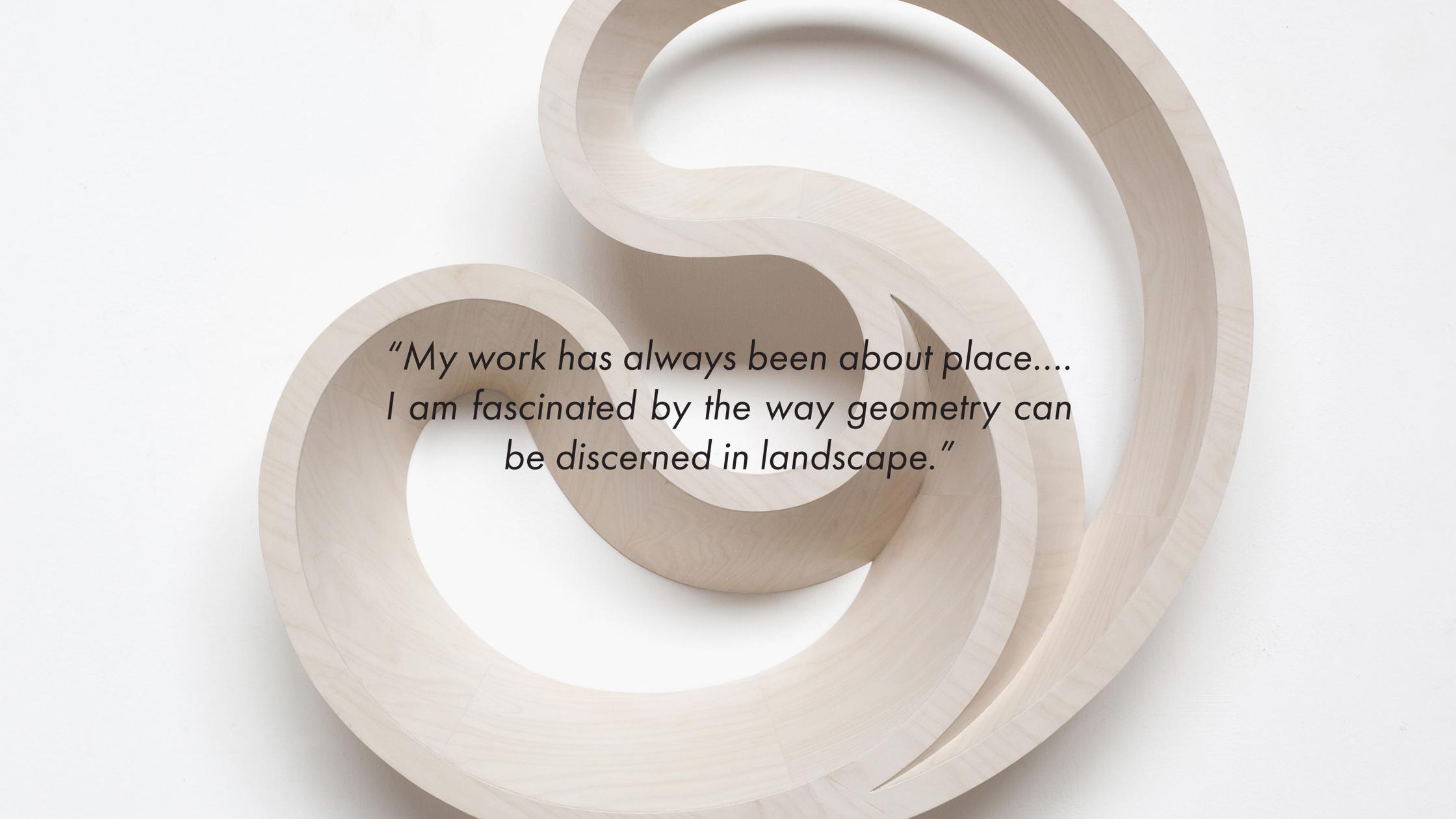
Nigel Hall in 2007

Nigel Hall is one of Britain's most distinguished sculptors. His works, principally made of steel, aluminium or wood are concerned with three dimensional space, mass and line. His abstract drawings and geometric sculptures give as much prominence to voids and shadows as to the solidity of material and each work changes with light and viewpoint reflecting the landscapes or surroundings that inspire them. The internal empty spaces become forms, framed by the sculpture itself.

His first tubular aluminium sculpture was made in 1970 and in subsequent years he has explored the ways in which sculpture alters the viewers perception of space as they move around the work. This awareness with the human relation to form and scale - to distance and to our sense of the vertical and horizontal in landscape - is central and runs throughout his work. This interest in the qualities of spatial construction is balanced by an equally strong preoccupation with the particular sites his sculptures occupy - his works, particularly large-scale pieces - are often conceived for a specific site. His recent work has been less minimal in feel, tending towards more visually robust and solid forms.

Born in 1943 in Bristol, Nigel Hall studied at the West of England College of Art, Bristol from 1960-64 and the Royal College of Art, London from 1964-67. A Harkness fellowship took him to America from 1967-69. Amongst awards received, the Pollock Krasner Award in 1995 and the Jack Goldhill Sculpture Prize at the Royal Academy of Art in 2002. He was head of MA Sculpture at Chelsea School of Art and served on the committee of the British School at Rome. In 2003 he was elected a Royal Academician and awarded an Honorary Doctorate from University of the Arts, London in 2017.

Nigel Hall has exhibited widely in the UK and internationally. Exhibitions include major solo exhibitions at the Towner Gallery, Eastbourne, a retrospective at Yorkshire Sculpture Park and the Royal Academy, London and international shows with Galerie Andres Thalmann in Paris and Zurich, Galerie Scheffel and Kunsthalle Mannheim in Germany and Galeria Álvaro Alcázar in Madrid. His works have also featured in many joint and mixed gallery exhibitions. Hall is widely represented in major public collections worldwide including Tate Gallery, London, MoMA, New York, the Art Institute of Chicago, the British Museum in London, the Los Angeles County Museum, Musée National d'Art Moderne in Paris, Tokyo Metropolitan Museum of Art, Nationalgalerie, Berlin, Kunsthalle Mannheim and National Gallery of Australia, Canberra.

A light-colored wooden Möbius strip is shown, twisted and looped, set against a plain white background. The strip's surface shows a natural wood grain. Centered on the strip is a quote in a black, sans-serif font.

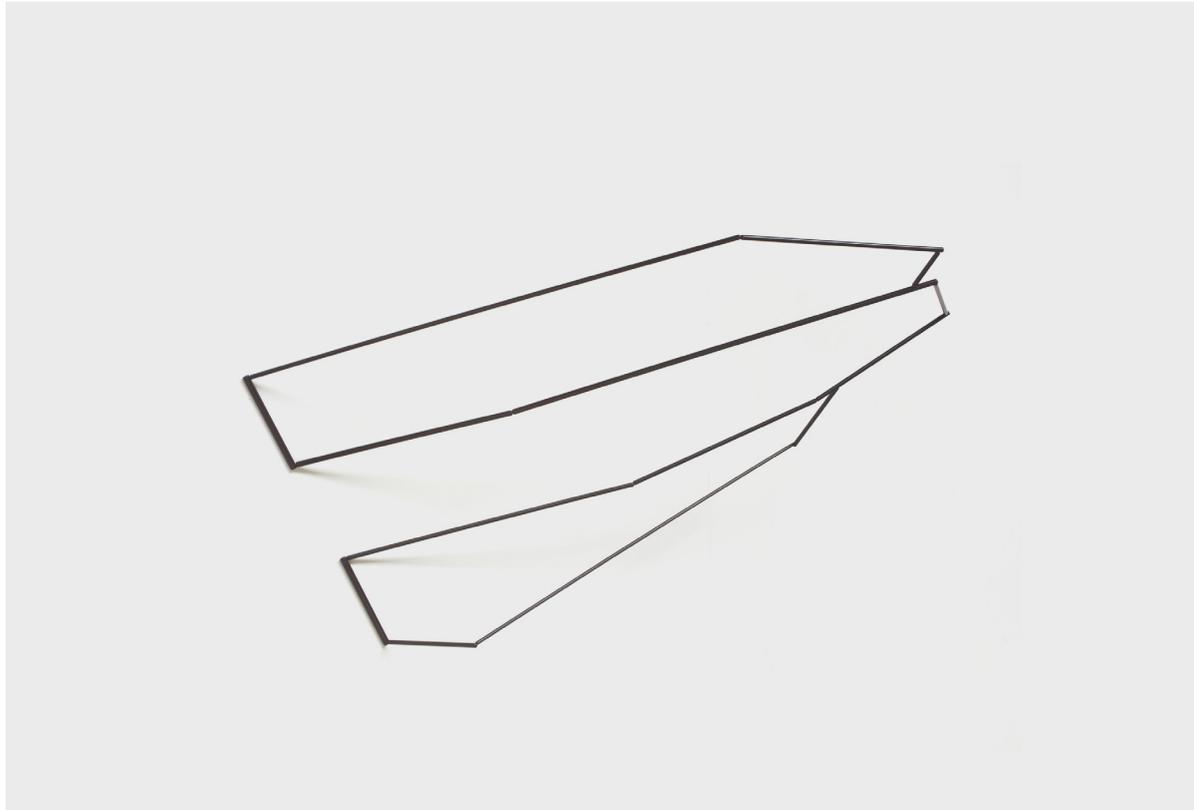
*"My work has always been about place....  
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be discerned in landscape."*

# SCULPTURES

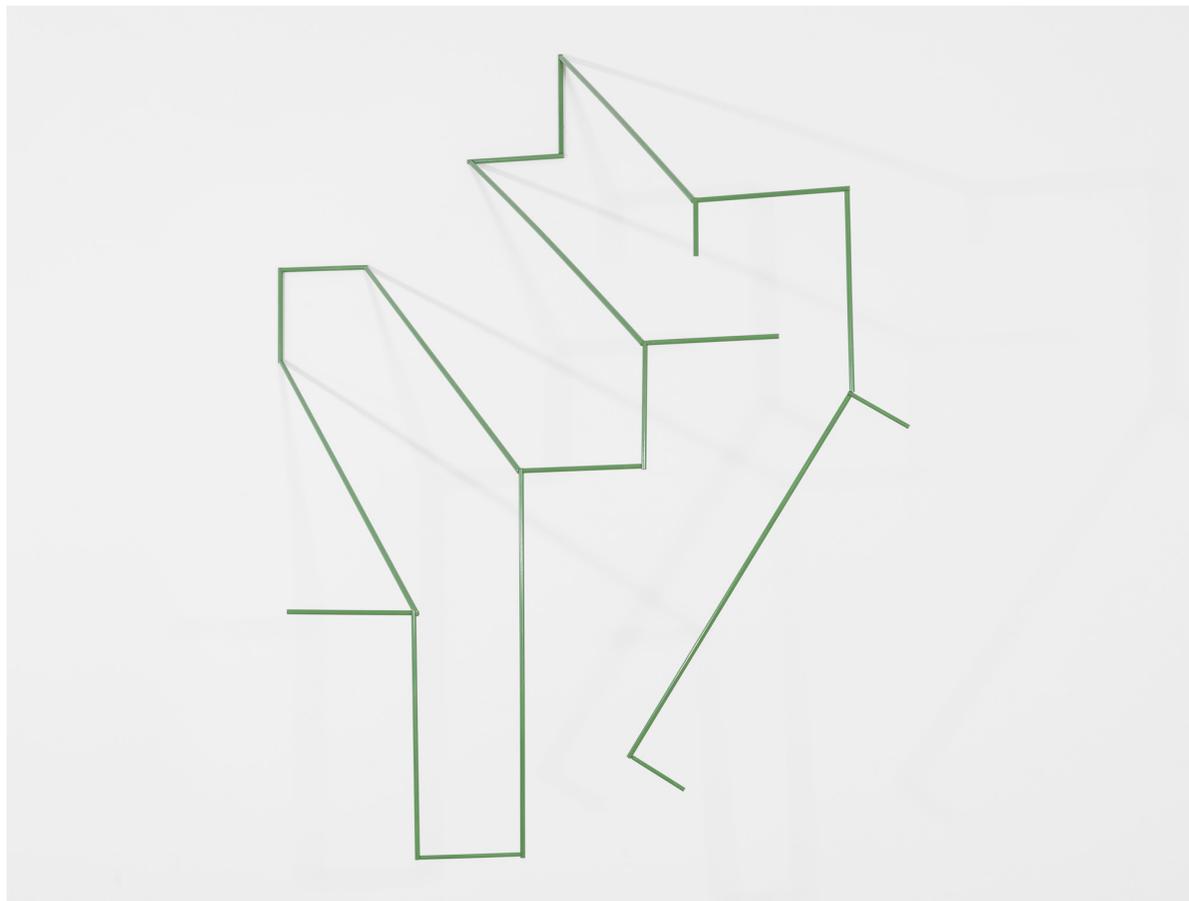




Lone Figure with Balloon, 1965  
Painted bronze, wood and wire, 31.5 x 24 x 20 cm (including base)

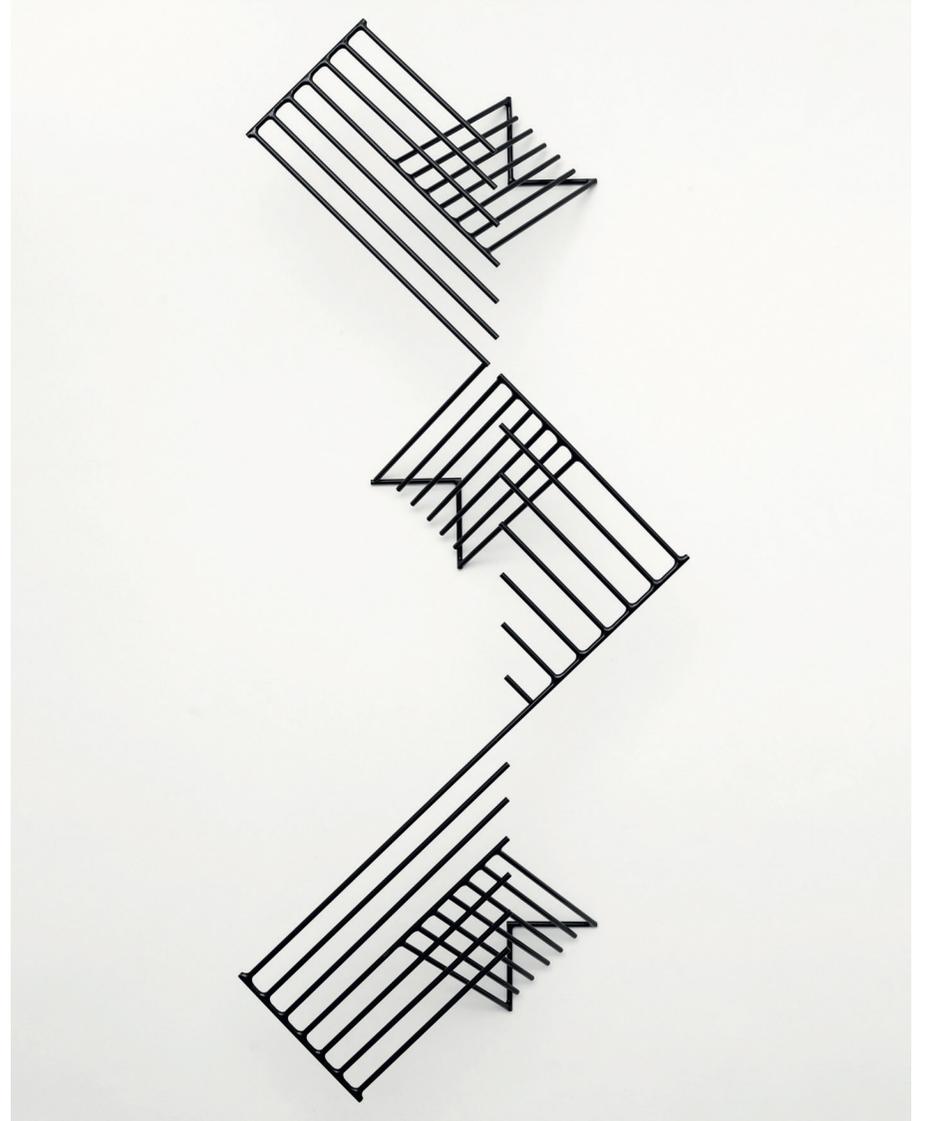


Trip, 1976  
Painted aluminium, 67.2 x 122.5 x 46.4 cm



Ammonite, 1980  
Painted aluminium, 157 x 151 x 70 cm

Black Shoal, 1982  
Painted aluminium, 231 x 96 x 32.5 cm

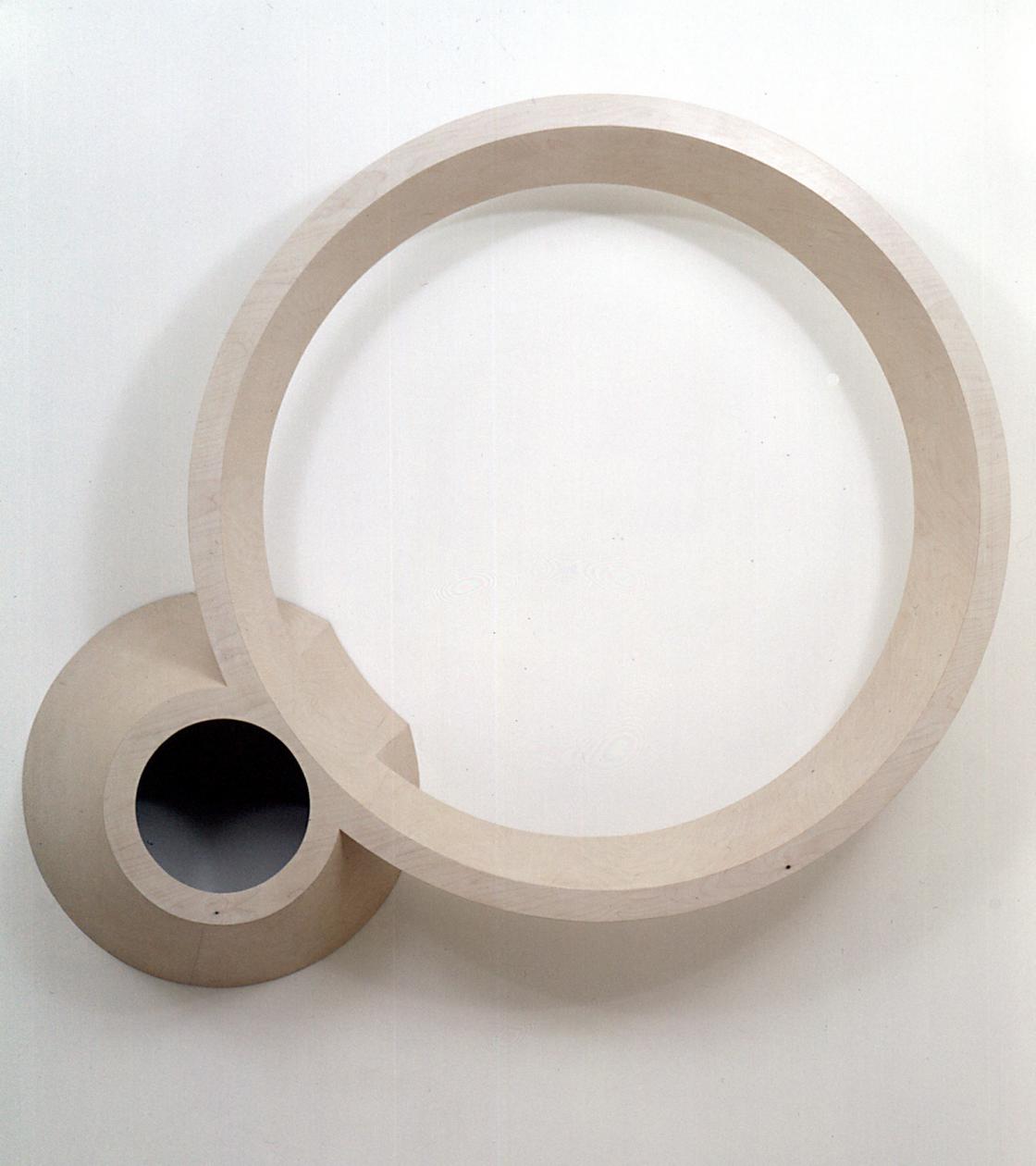




Body and Soul, 1984  
Painted aluminium, 144 x 188 x 92.2 cm

Soglio II, 1994  
Wood, 151.5 x 151.5 x 84 cm





Finally Beginning, 1998  
Wood, 165.5 x 184 x 36.5 cm

Winterreise, 2003  
Wood, 122.5 x 122.5 x 22 cm





In the Bergell (Stampa), 2006  
Wood, 95 x 300.6 x 41 cm

Shadowed (vertical), 2008  
Wood, 154 x 59 x 19.4 cm





Chinese Whispers XII, 2010  
Wood, 65.5 x 72.2 x 11.5 cm



Kiss and Fly, 2022  
Bronze, 144.5 x 224.5 x 28.3 cm



Concavities, 2025  
Painted aluminium, 130 x 187 x 58 cm



Veil, 2026  
Plywood, 46 x 65.5 x 7.7 cm

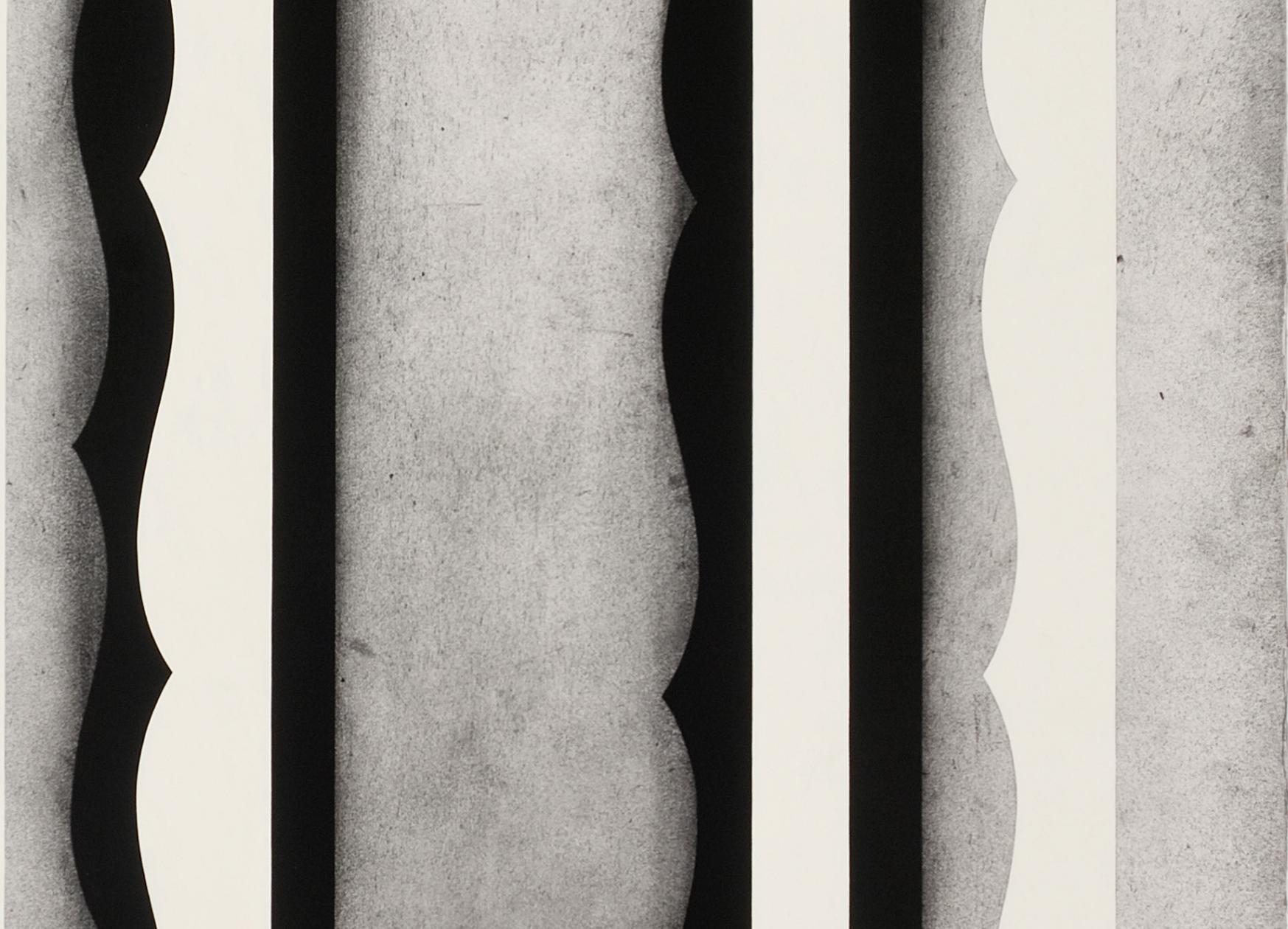


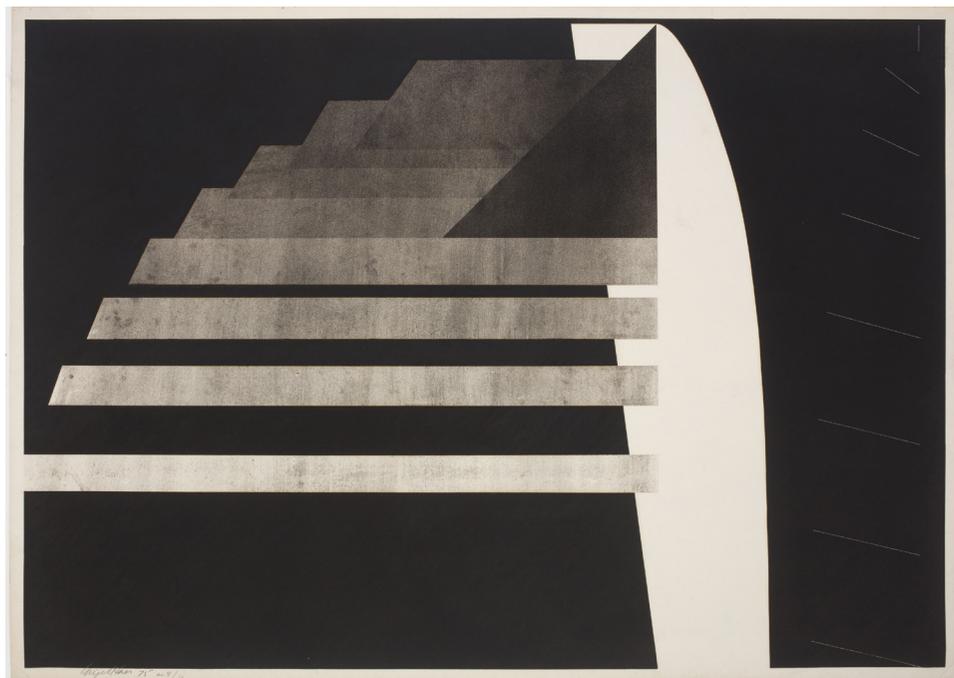
String Section II Maquette, 2025  
Copper coated resin, ed 1/2, 23.6 x 20 x 6 cm



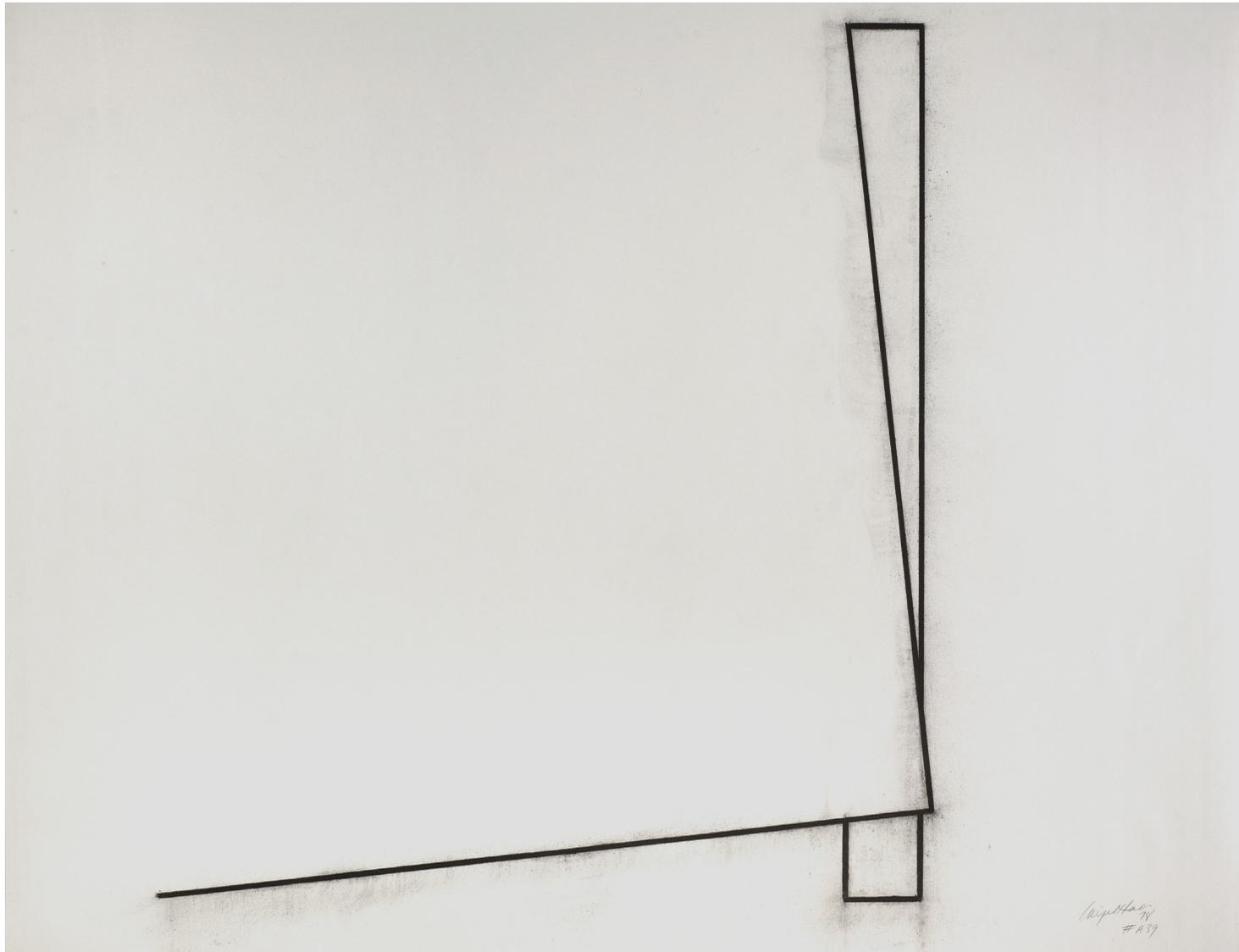
String Section II, 2026  
Corten steel, 200 x 175 x 29.6cm

# DRAWINGS





Drawing 75 no.8/2, 1975  
Charcoal on paper, 64 x 90 cm



Drawing A39, 1978  
Charcoal on paper, 128.5 x 153 cm

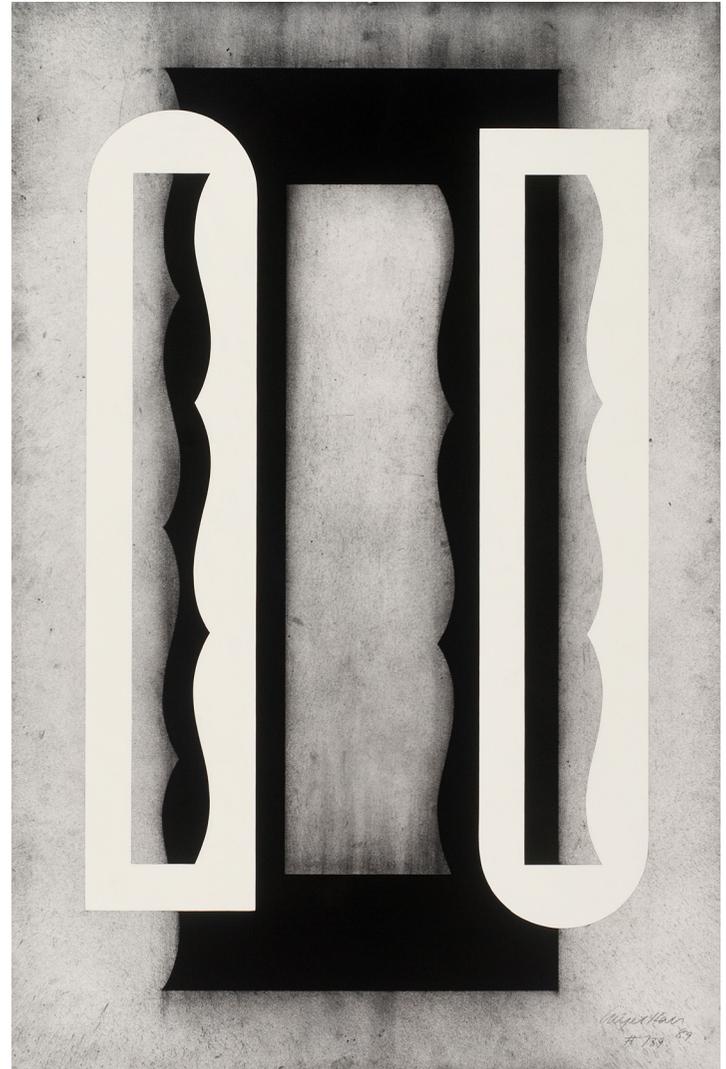


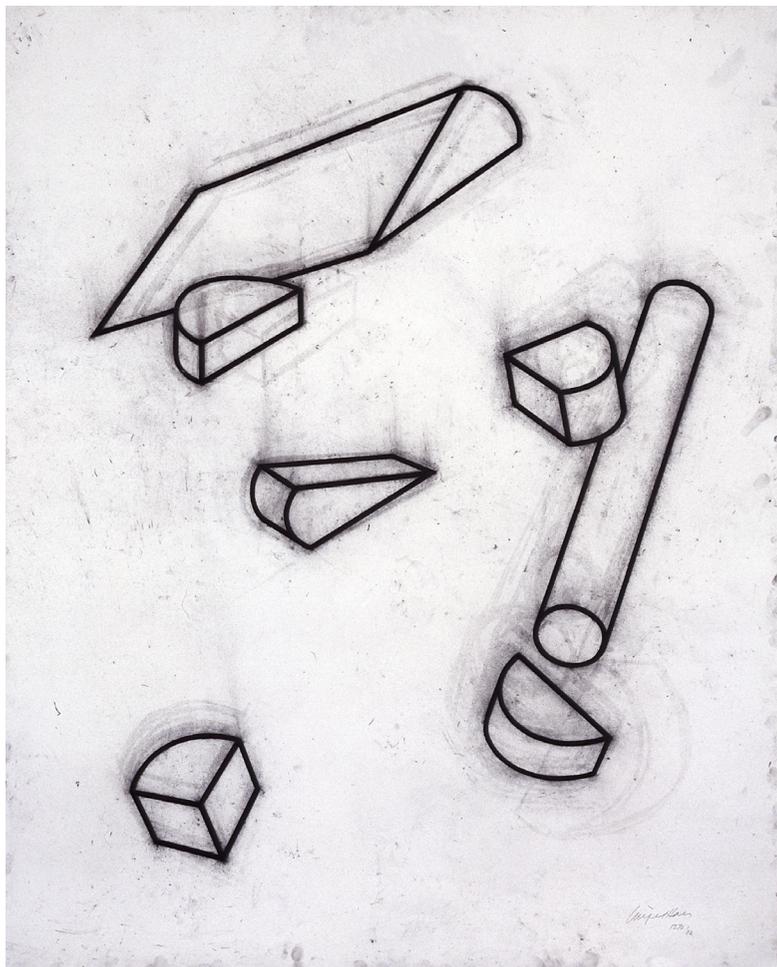
Drawing 239a, 1981  
Charcoal and pastel on paper, 83.3 x 68.2 cm



Drawing 400, 1984  
Charcoal and pastel on paper, 76.1 x 120.7 cm

Drawing 739, 1989  
Charcoal and gouache on paper, 153 x 102 cm





Drawing 1270, 2002  
Charcoal on paper, 152 x 122 cm

Drawing 1700, 2015  
Charcoal and acrylic on paper, 153 x 122 cm





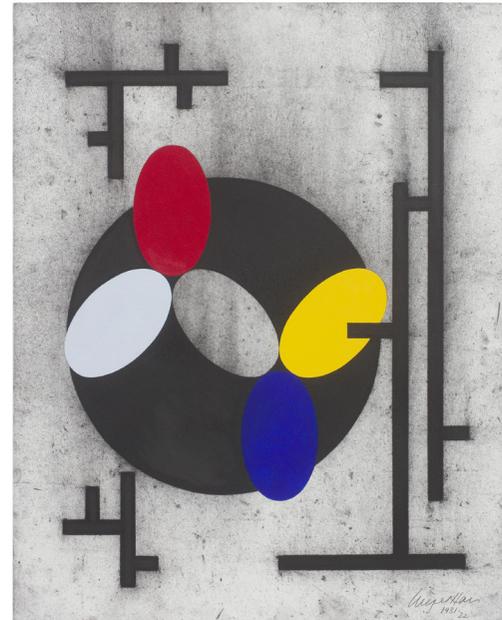
Drawing 1719, 2017  
Charcoal and acrylic on paper, 122 x 153 cm



Drawing 1718, 2017  
Charcoal and acrylic on paper, 153 x 122 cm



Drawing 1815, 2019  
Charcoal and acrylic on paper, 152 x 122 cm



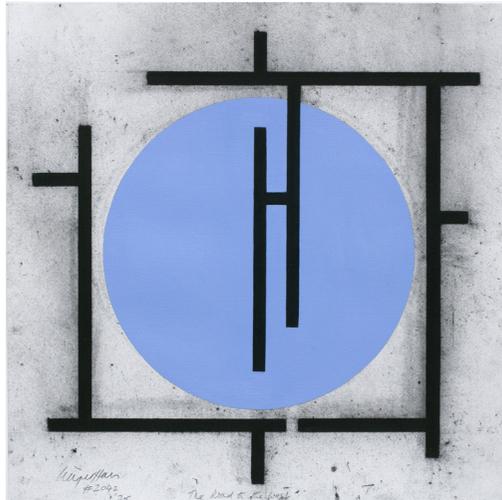
Drawing 1931, 2022  
Charcoal and acrylic on paper, 56.5 x 45 cm



Drawing 2023, 2025  
Charcoal and acrylic on paper, 70 x 100 cm



Drawing 2024, 2025  
Charcoal and acrylic on paper, 70 x 100 cm



Drawing 2042 The Road to the West, 2025  
Charcoal and acrylic on paper, 50 x 50 cm

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