



Nigel Hall



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Tangled up in Blue

7 November - 18 December 2020

Annely Juda Fine Art

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Monday - Friday 10 - 5 Saturday 11 - 5

cover: Tangled up in Blue 2020 painted steel 225 x 160 x 160 cm
opposite: Nigel Hall's studio, September 2020

Love and loss, discovery and memory; subjects I'm not attempting to express but which form recurrent themes in my work.

Bob Dylan's great song 'Tangled up in Blue' is referenced in both the title of the exhibition and in one of the works. This sculpture was originally called 'Pearls in Blue and Black' and is one of a number with *Pearl* in the title (there are two more in the exhibition) and was informed by the idea of a gem created from a speck of grit within a shell. In my thoughts there was also a poignant, medieval poem by an anonymous poet about the death of a child, who in a dream, is found but changed into the form of a pearl.

The title was switched when the sculpture finally arrived at my studio. Although, like all my work, still transparent, it has a denser texture and might seem tangled at first. The logic and clarity is revealed on making a circuit or two. The colour is an equation of blue and black and the ellipses visually open and close, expand and contract then appear as leaning parallels, in a cycle.

The superb Dylan album 'Rough and Rowdy Ways' also contains a great love song 'I've Made up my Mind to Give Myself to You'. It's set to a barcarole rhythm from 'Tales of Hoffmann' by Offenbach and appears to have weight and space that makes it almost sculptural, combined with that gentle rocking rhythm that seems to have an acceptance of being in the present, in the here and now.

Another track which I feel so relevant and moving is called 'Mother of Muses'. It's an anthem and prayer for all ageing artists.

There is a reference to music in 'Square Dance' in which four smaller ellipses set up an alternating rhythm as they follow one another in a vertical and horizontal sequence around the large ellipse. And the two 'String of Pearls' inadvertently share their name with a Persian musical scale, 'zar ef kend'.

Another work in the show 'Ghost' references loss and absence in its title. It is so seemingly fragile and ethereal despite its weight of steel that it made me ask myself 'is this anything?'. This is a question that, when it occurs and to which, if I can say yes, I know it has to some extent succeeded. As it's in the show, it is such a piece. It's a creative balancing of absence and presence, something and nothing but more accurately, nothing and something.

During this strange period in world history, I have been working more than usual on a two dimensional format. Drawing has always been an essential and distinct part of my practice.

Without the solid, tangible presence of sculpture, I have returned to work on canvas as well as paper. It's a similar approach in terms of material and method but gaining from a greater physicality than paper. Several are in the format of diptychs, either horizontal or vertical, using the physical space between parts as an active element of separation. In another, an elliptical lacuna appears to hold the two panels together, paradoxically linking by an absence.

The 'Ghost' motif has been repeated, often only in black. Forms have shifted leaving their negative imprints. Shapes transposed in space and time, forms transformed.

There is one wall sculpture in wood called 'Orbit', similar in form to 'Ghost' which seems to explain my preoccupation with the ellipse. The elliptical paths of the planets and other heavenly bodies take their particular courses because of the gravitational effect on them of others, often hidden. This is true of our journey through space and time and of all particles, larger or smaller than ourselves.

There has been a late burst of colour but that's for another occasion.

Nigel Hall, October 2020

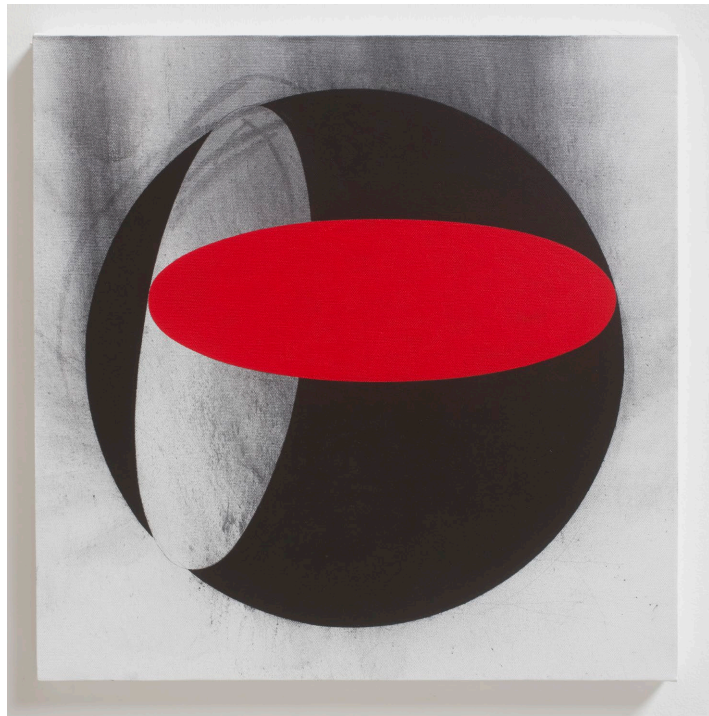
1 Tangled up in Blue 2020
painted steel
225 x 160 x 160 cm



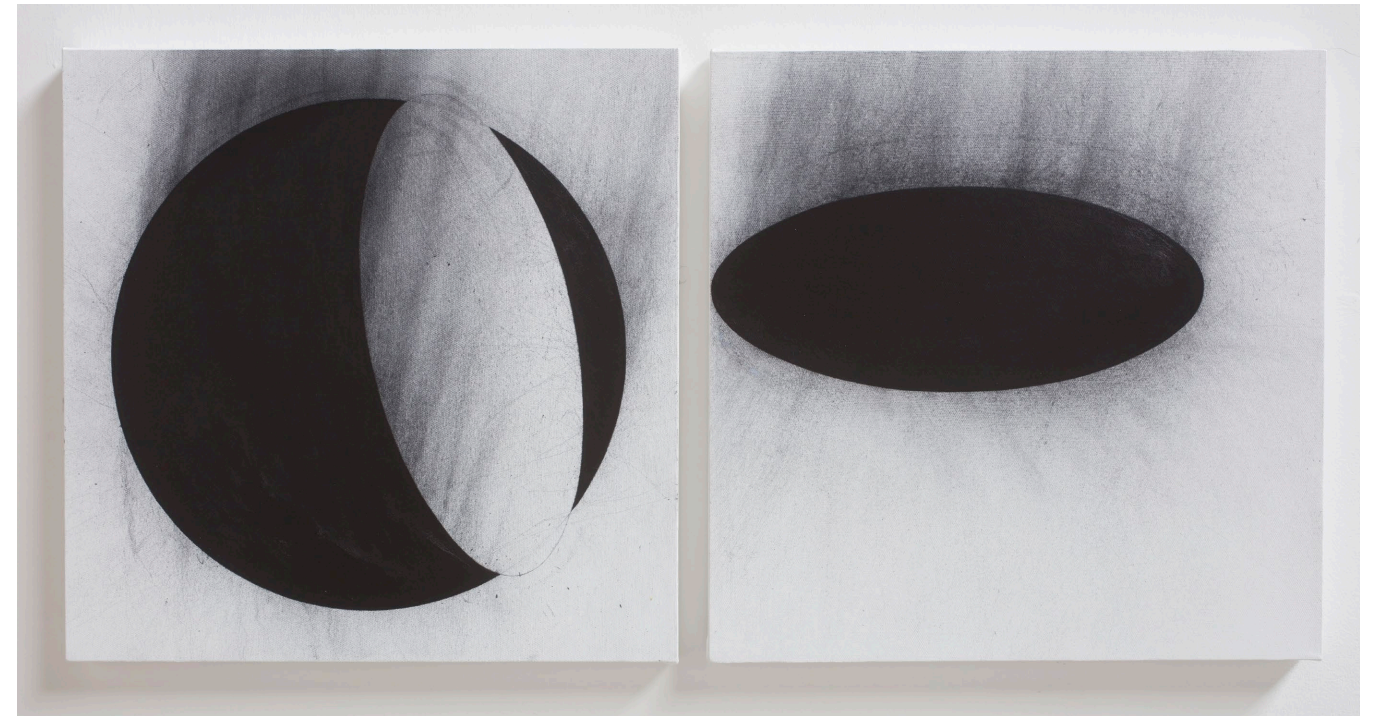
[watch a video of the work here](#)







2 1869C 2020
acrylic and charcoal on canvas
50 x 50 cm



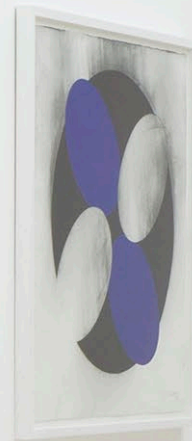
3 1870C 2020
acrylic and charcoal on canvas
2 parts, 40 x 82.3 cm overall

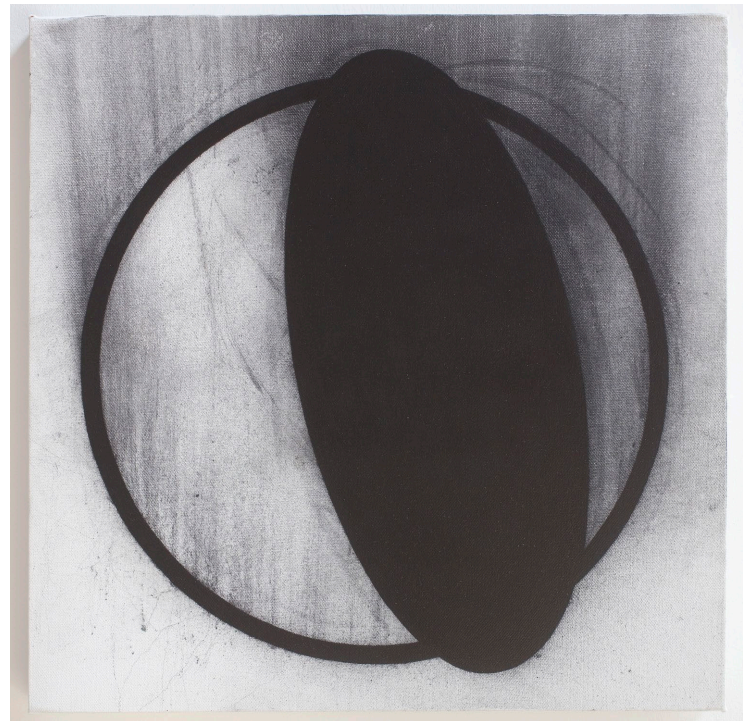
4 Ghost 2020
corten steel
200 x 174 x 35.3 cm



[watch a video of the work here](#)







5 1838C 2020
acrylic and charcoal on canvas
45.5 x 45.5 cm



6 Orbit 2020
wood
128.2 x 110 x 35.3 cm



7 Soglio VI 1996
corten steel
152 x 152 x 84 cm



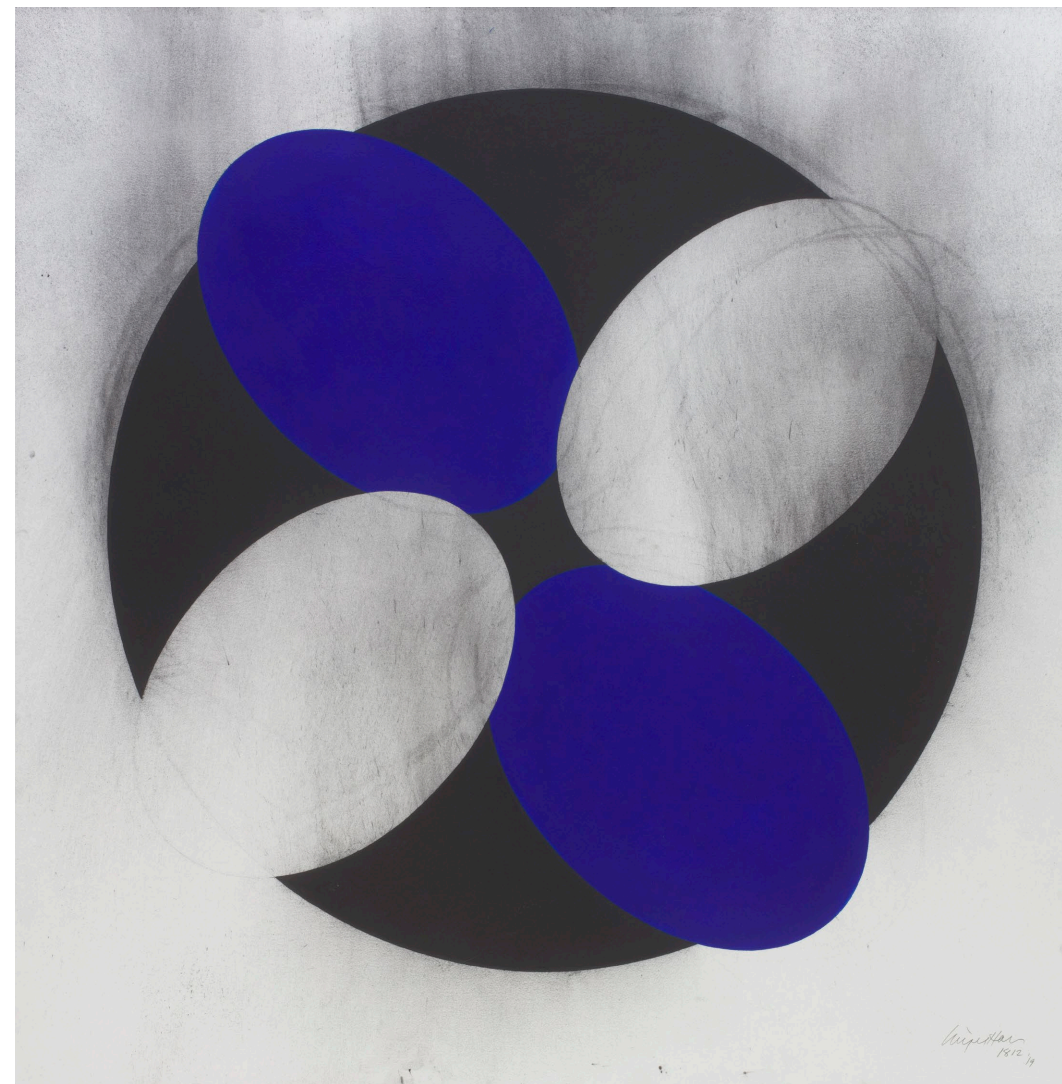
[watch a video of the work here](#)





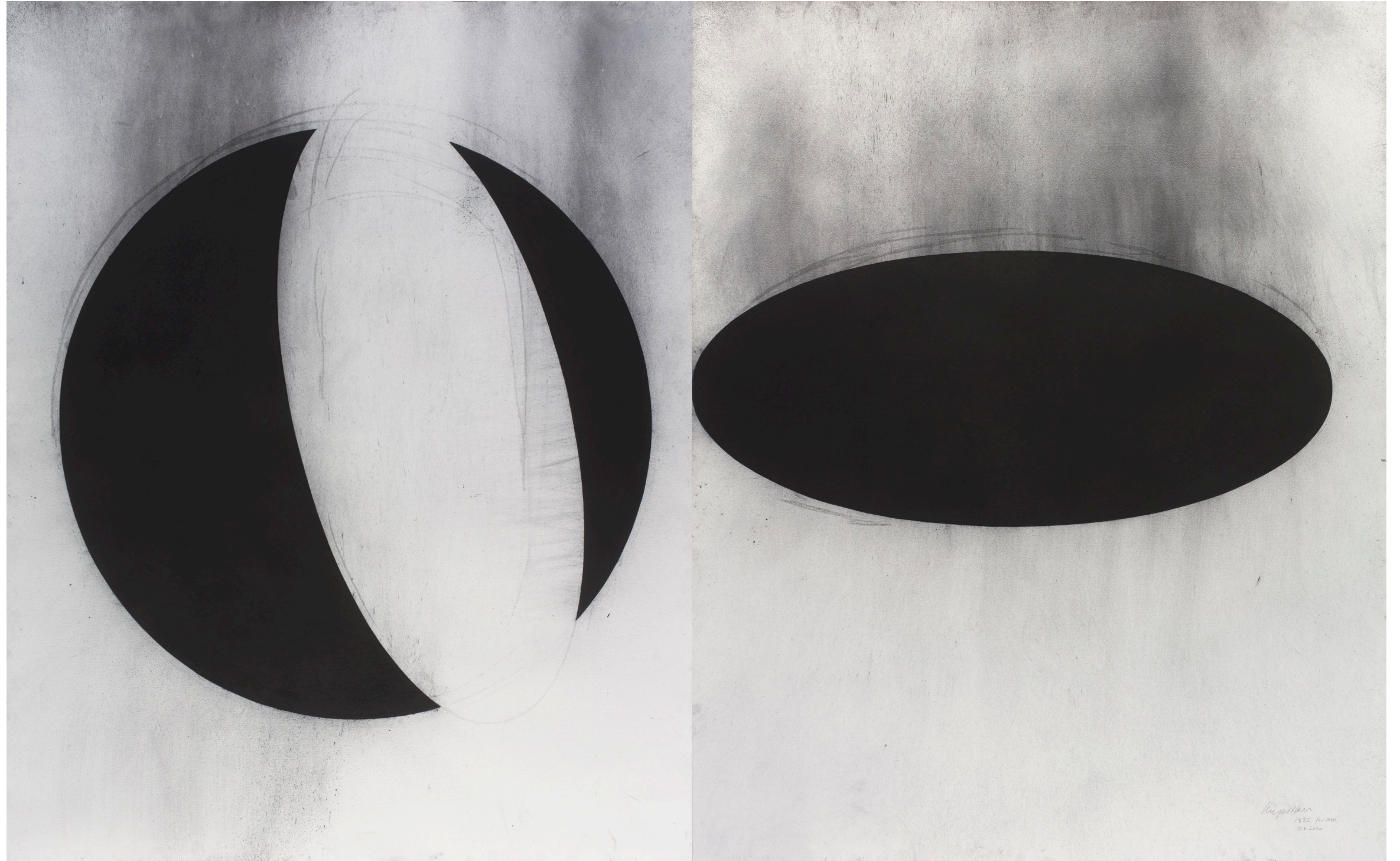


8 Drawing 1810 2019
acrylic and charcoal on paper
80 x 70 cm



9 Drawing 1812 2019
charcoal and gouache on paper
122 x 122 cm





10 Drawing 1832 (for MYH) 02.01.2020
charcoal on paper
2 parts, 152 x 244 cm overall

Myer
1832 for MYH
2.1.2020



11 Square Dance 2017
corten steel
240 x 244 x 58 cm



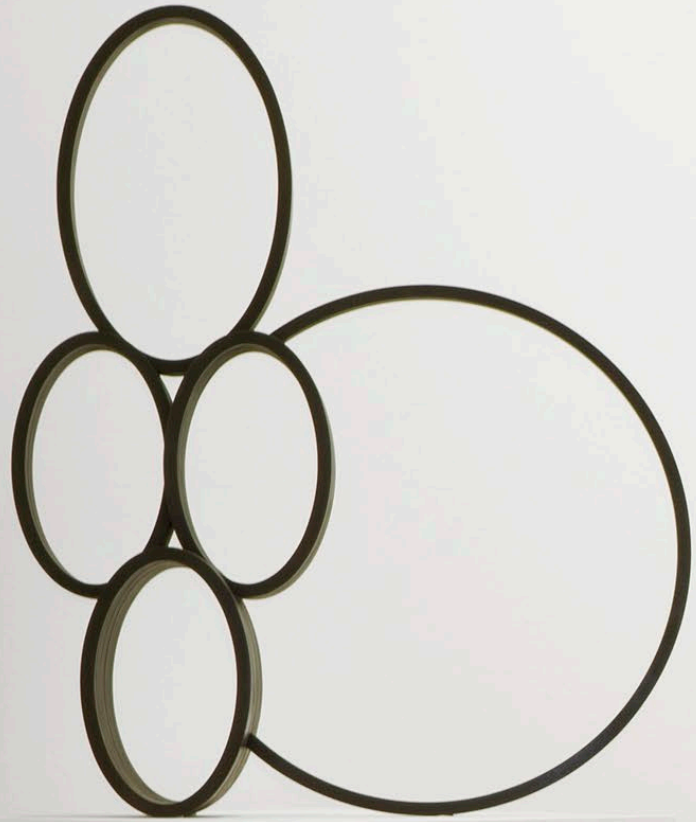
[watch a video of the work here](#)





12 String of Pearls I 2020
bronze
66.7 x 46 x 11.5 cm





13 String of Pearls II 2020
bronze
77 x 63.5 x 13.2 cm



14 Ghost 2020
bronze
55 x 50 x 10 cm

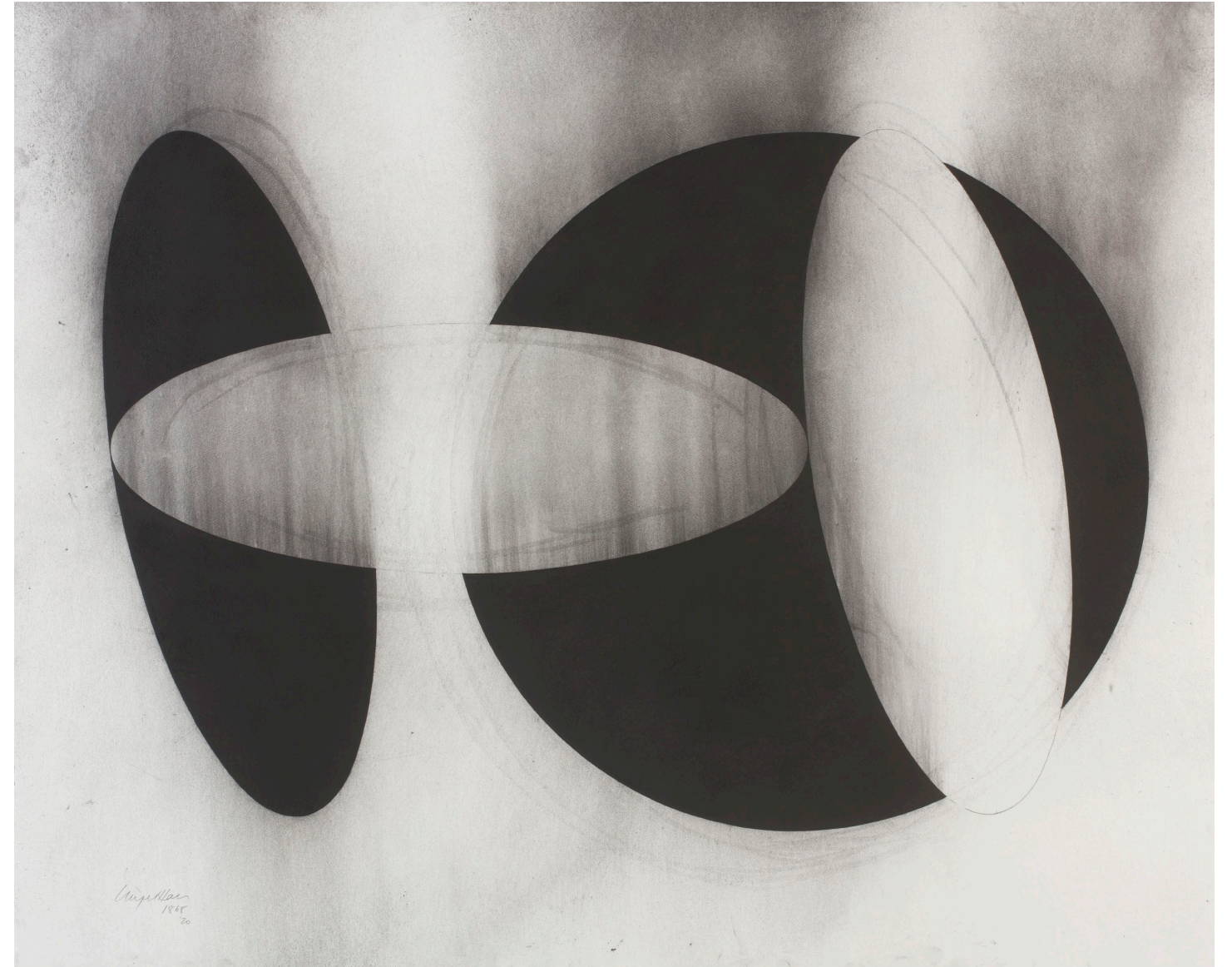


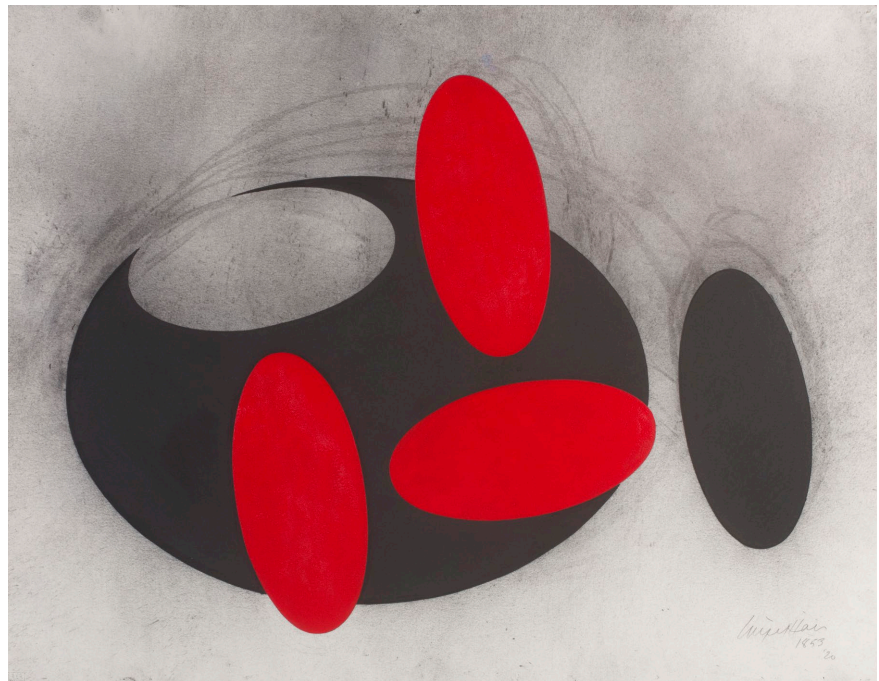


15 Pearls Conjoined 2020
polyurethane and paint
33.5 x 37.5 x 23.5cm



16 Drawing 1868 2020
charcoal on paper
122 x 153 cm





17 Drawing 1853 2020
acrylic and charcoal on paper
56.5 x 76.5 cm



18 Drawing 1815 2019
charcoal and gouache on paper
152 x 122 cm



NIGEL HALL

Biography

1943 Born in Bristol, lives and works in London

Education

1960-64 West of England College of Art, Bristol
1964-67 Royal College of Art, London

Fellowships, Awards and Posts

1967-69 Harkness Fellowship, USA
1971-74 Tutor, Royal College of Art, London
1974-81 Principal Lecturer, Head of MA Sculpture, Chelsea School of Art, London
1977-79 External Examiner, Royal College of Art, London
1979-83 Faculty Member of British School at Rome
1992-94 External Examiner, Royal College of Art, London
1995 Pollock-Krasner Award
2001 Residency at Chretzeturm, Stein Am Rhein, Switzerland
2002 Jack Goldhill Sculpture Prize, Royal Academy
2003 Elected to Royal Academy
2017 Awarded Honorary Doctorate from the University of the Arts, London

Exhibitions

Over one hundred solo exhibitions worldwide since his first at Galerie Givaudan Paris in 1967. For a full CV click [here](#).

Most recent Solo Shows

2020 *Tangled up in Blue*, Annely Juda Fine Art, London
Mo J Gallery, Seoul
12 Images 12 Poems, Trinity College, Cambridge
2019 *Una Individual*, Galería Álvaro Alcázar, Madrid
Call and Response, Galerie Scheffel, Bad Homburg

2018 *12 Images 12 Poems*, Yorkshire Sculpture Park, Yorkshire
From Memory, Galerie Andres Thalmann, Zurich
2017 *Sculpture in Steel and Bronze*, Heidelberg Sculpture Park, Germany

Most recent Group Exhibitions

2020 *Drawing Together*, Sir Robert Martin Hall, Loughborough University
2019 *Summer Exhibition*, Annely Juda Fine Art, London
Works on Paper, Zuleika Gallery, London
Una Colectiva: Nero, Galería Álvaro Alcázar, Madrid
English Sculptors in New England, Hall Foundation, Vermont
Significant Others, Saïd Business School Oxford University
En Paralelo, Galería Álvaro Alcázar, Madrid
2018 *In Small Format*, Galerie Scheffel, Bad Homburg
50 Years, 50 Artists, Annely Juda Fine Art, London
2017 *Occasional Geometries*, Longside Gallery, Yorkshire Sculpture Park, Yorkshire
Travellers: Stepping into the Unknown, National Museum of Art, Osaka

Site Specific Projects Since 2000

2018 Wall mounted bronze for private collection in Mannheim, Germany
2015 Free standing sculpture in painted steel for Kensington Leisure Centre, London
2011 Free standing sculpture in painted steel for Kirkpatrick Oil, Hennessey, Oklahoma, USA
2008 Free standing sculpture in corten steel for Energiedienst AG, Laufenburg,

Switzerland
2006 Wall mounted sculpture in polished wood for Bank for International Settlements, Basel
2005 Wall mounted sculpture in polished wood for Saïd Business School, University of Oxford
2003 Free standing sculpture in corten steel for Bank of America, Canary Wharf, London
2001 Free standing sculpture in corten steel set in landscape at Schoenthal Monastery, Switzerland

Selected Public Collections

Over 34 public collections hold works including:

Australian National Gallery, Canberra
British Museum, London
Churchill College, Cambridge
Goteborg Art Museum, Sweden
Kunsthau, Zurich
Los Angeles County Museum, Los Angeles
Musée National d'Art Moderne, Paris
Museum of Contemporary Art, Hiroshima
Museum of Modern Art, New York
National Museum of Contemporary Art, Seoul
Nationalgalerie, Berlin
Schoenthal Monastery, Switzerland
Tate Gallery, London
Yorkshire Sculpture Park

Selected Corporate Collections

Bank of America, London
Bank for International Settlements, Basel
British Airways
Clifford Chance, London
Deutsche Bank
London Docklands Limehouse Link
NTT, Tokyo
Daimler-Benz, Singelfingen
Unilever Collection



19 Diving for Pearls 2018, painted acrylic in perspex box, 20.5 x 19.8 x 19.8 cm

Special thanks go to Andy Langley at Art Fabrication, Ben Bisek at Wilkinson Eyre, Colin Mills, Sue McMurdo and Szymon Kowalew

photography: Colin Mills, Ian Parker

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