



Nigel Hall: Sculpture + Drawings 1965 - 2008

Underground Gallery, Garden Gallery + open air
15 March - 8 June 2008 Press view: 14 March

Nigel Hall has refined a practice over four decades that articulates a sophisticated understanding of space; how it may be occupied by sculptural object and viewer, or enveloped and bisected by line.

Through an extensive survey of sculpture and works on paper, this major exhibition will reassess Hall's work. Hall was an early artist to develop installations, because he wanted to create a sculptural space that could be physically entered, such as **Magnet** 1966, via which visitors will enter the Underground Gallery.

Hall's sculpture became increasingly abstracted after a visit to the Mojave Desert in 1967. The experience of space and silence had a profound effect on him: '**Soda Lake** was a response to the real physical geometry of a landscape in America... The scale was vast and the place had sparse features, so sparse that they only served as minimal markers, an occasional rock, plant or telegraph pole in an otherwise empty landscape.'

Much of Hall's work of this period has a sense of weightlessness, often fabricated from aluminium and suspended from ceilings. In the mid 1980s, there is a perceptible shift toward solidity; sculpture that is grounded by its physical density, or fixed to a wall. Consistent throughout the artist's career, however, is a conceptual concern with an object's occupation and borrowing of space, how a drawn line can envelop or bisect volume and how the viewer enters or views the work.

Several monumental works will be shown outdoors at YSP, including **Crossing (horizontal)** and **Crossing (vertical)**, two major corten steel sculptures from 2006, which are respectively ten metres long and high. Hall takes great inspiration from landscape and has recorded sketches and notes from places for over forty years, a selection of which will be on view at YSP. He describes such drawings as 'portraits of a place for future reference and sculptures, which seek to reflect his experience of that place, often with reference to the sky, weather and time of day or year, rather than be directly representational.

The exhibition presents a career of refined and geometric form, but Hall's work is more complex than a simple abstract exercise. He made **Hour of Dusk** 2000 in response to the death of his father; it is not only a beautiful encapsulation of a moment but shares with all the works in the exhibition a sense of poetry and above all a sense of order and calm.

Nigel Hall was born in 1943 in Bristol and studied at the West of England College of Art, Bristol and The Royal College of Art, London. He has exhibited extensively worldwide and is represented in important public and private collections in the USA, Asia, Australia and Europe, some of whom are lending to the exhibition.

A book with text by Andrew Lambirth with photographs which illustrate the whole of the artist's practice, and including works *in situ* in the exhibition, will be available. A short film of the artist in conversation with Peter Murray will be shown throughout the exhibition.

Editor's Notes

Yorkshire Sculpture Park, near Wakefield, is an independent art gallery, registered museum and charity. Registered charity number 1067908. Yorkshire Sculpture Park receives funding from Arts Council England, Wakefield MDC, The Henry Moore Foundation and West Yorkshire Grants (a joint committee of Bradford, Calderdale, Kirklees, Leeds and Wakefield Councils). www.yvsp.co.uk



Magnet 1966



Soda Lake 1967



Hour of Dusk 2000



Crossing (Horizontal) 2006