

The structure of the recent drawings involves a series of coloured arcs and the central points from which they radiate, linking these points creates irregular polygons, drawn in charcoal. The relationship between the charcoal and the colour I felt to be analogous to the seed of a flower and its petals. I therefore chose a range of yellows from sharp lemon through chrome to orange as appropriate.

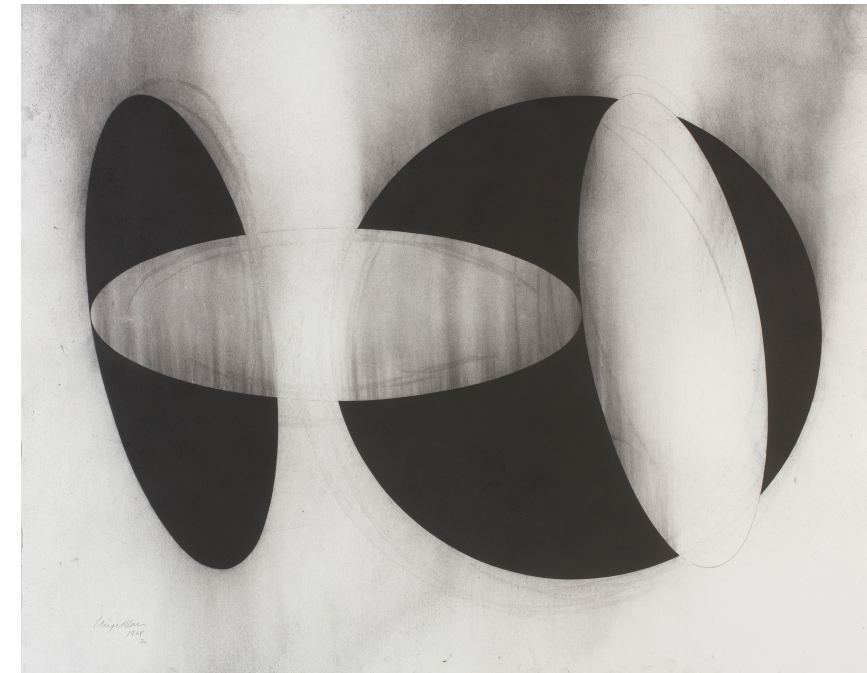
This play on opposites between monochrome and colour, soft and hard, light and shadow is also present in Hall's sculpture and wall reliefs and perhaps stems from Hall's innate ability to think and see in three dimensions. He says:

Shadows are such a strong part of the way I see. I find it very difficult to draw if there's poor light. I need good shadow and delineation: the shadow actually establishes the form within its surrounding space.



(ABOVE)
Drawing 1702
2016, Charcoal and acrylic
153 x 244 cm
Unique

(LEFT)
Drawing 1815
2019, Charcoal and acrylic
152 x 122 cm
Unique



(LEFT)
Drawing 1868
2020, Charcoal
122 x 153 cm
Unique

(RIGHT)
Drawing 1922
2022, Charcoal & acrylic
122 x 122 cm
Unique

(OVERLEAF)
Drawing 1933
2022, Charcoal & acrylic
122 x 122 cm
Unique

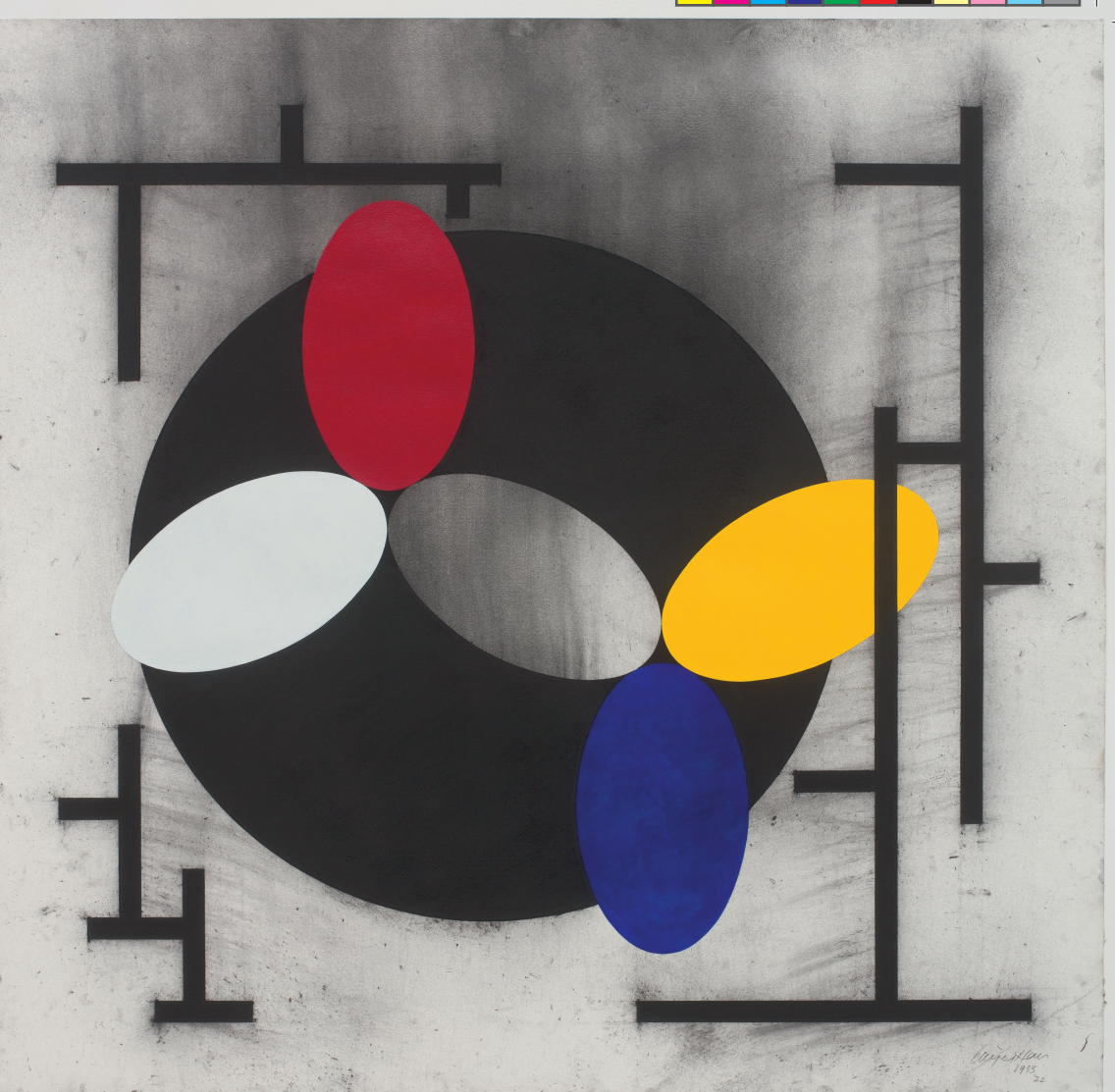


A disciplined sketcher Hall draws every day not only as a diary but as a library or lexicon to draw upon for his work:

I always carry a notebook, and fill one about every two months. It's sketchbook, diary, aide memoire – everything goes into it, and it's very useful because I also make notes of dimensions of sculptures, drawings. So I can look back to any period, if I need to find anything.

Born in Bristol in 1943, Nigel Hall studied at the West of England College of Art and the Royal College of Art. In 1967 he was awarded the Harkness Fellowship which took him to the USA and Canada and Mexico a trip that had an important influence on his career. He became a Royal Academician in 2003 and lives and works in London. A new, fully illustrated monograph about Nigel Hall will be published in 2024.

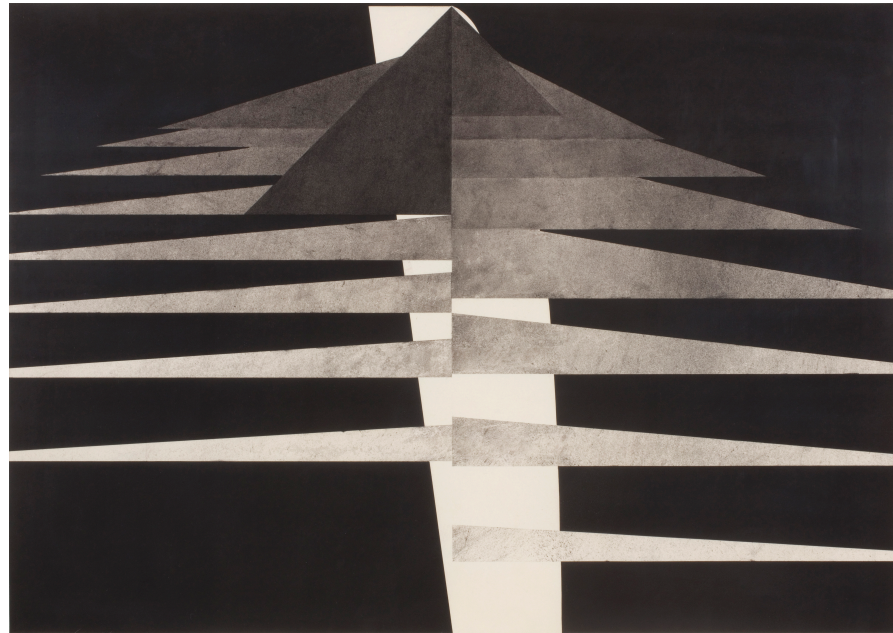
All works in the exhibition are available for purchase. Please contact the gallery at gallery@pangolinlondon.com or on 020 7520 1480.



NIGEL HALL RA
CARBON HANDPRINTS
LARGE FORMAT DRAWINGS

Although Nigel Hall is widely known for his sculpture, drawing is central to his practice. At least half his *oeuvre* comprises works on paper which he uses as a strategy for exploring his ideas and concepts. That is not to say that he sees his drawings as a means of creating sculpture. They are an end in themselves and hold a separate space to sculpture. Where with sculpture one must think about gravity and the reality of the physical world, for Hall, drawing holds a space that is easily manipulated and twisted allowing for more freedom. He says: "I can use the paper as a very malleable surface on which to drop marks. And so I sometimes spend weeks making drawings."

Carbon Handprints: Large Format Drawings charts the progression from Hall's early monochromatic works to his most recent, brightly coloured works whose bold ellipses of colour contrast crisp edges with the softness of charcoal that drifts across the surface. Indeed, it is charcoal that has been the constant over the six decades that this exhibition explores and a medium that Hall admires for its physicality saying:



For years I would only use charcoal, and then there came a point when I wanted to lift the tone of a drawing. I was using charcoal a lot for its light absorbency. And then there came a moment when I wanted to do the opposite and I chose white, which then was modified into cream gouache, which has a slight sheen to it, so it would reflect light.

By the late 80s Hall's desire to push the boundaries of these monochromatic works led to the introduction of singular statements of colour that he was simultaneously exploring in his dynamic linear wall works in painted aluminium. As the linear works transgressed into circles and ellipses so too did the shapes in his drawings:

(FAR LEFT)
Seventeen Triangles
1975, Charcoal
64.5 x 90.5 cm
Unique

(ABOVE)
Drawing 1711
2016, Charcoal & acrylic
153 x 192 cm
Unique

(RIGHT)
Drawing 1454
2008, Charcoal & gouache
152 x 122 cm
Unique

(BELOW)
Chinese Whispers XII
2010, Wood
65.5 x 72 x 11.5 cm
Unique



(RIGHT)
Drawing 753
1990, Charcoal & gouache
153 x 102 cm
Unique

For sales enquiries,
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