

DAVID  
NASH

We want to thank David Nash for this fantastic exhibition he has produced for us.

Also special gratitude to all Annely Juda Fine Art's team, headed by David Juda, without them it would be impossible to organize this show.

Queremos dar las gracias a David Nash por haber creado esta exposición para nosotros.

Estamos especialmente agradecidos a todo el equipo de la Galería Annely Juda Fine Art, encabezado por David Juda. Sin ellos hubiera sido imposible esta exposición.

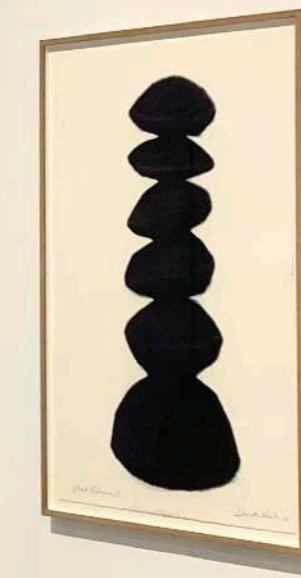
El 26 de enero la galería Alvaro Alcázar presenta la exposición monográfica dedicada al artista británico David Nash (1945, Esher, UK), una muestra donde se aborda la producción más reciente de este reputado artista afincado en Gales. En ella se presentan distintas disciplinas, destacando la obra escultórica, tanto en madera como en bronce y hierro, así como dibujo sobre papel. Las 24 obras aquí presentadas, en pequeño y gran formato, se disponen en el interior de la galería de forma aparentemente caótica que nos recuerda inevitablemente a un bosque natural.

No en vano, David Nash con sus más de 40 años de trayectoria, está considerado como uno de los principales representantes del Land Art británico. Es la madera; en particular el propio árbol, su principal herramienta de trabajo. Para Nash el hecho de emplear el árbol entraña un enorme simbolismo, pues por su densidad, crecimiento, proliferación, generación y reservación, el árbol encuentra un paralelismo con la propia vida y su estructura, conformada por raíces, tronco y ramas, aluden a tres mundos; el subterráneo, el terrestre y el celeste. Nash investiga la morfología del árbol, las características naturales de su madera, así como las mutaciones producidas por la mano del hombre. Para ello, el artista se ha formado como experto en árboles, estudiando la morfología de cada especie con la trabaja, principalmente secuoyas, robles, hayas o arces. Las obras de madera aquí presentadas dan buena muestra de ello y de hecho, proceden en su mayoría de madera de árboles que han caído de forma natural o han sido talados debido a la edad o enfermedad. De estos árboles talados emergen sus "esculturas biológicas"; huevos, (Opened Escaled Egg), columnas (Squark Column o Lined Beach Column), cúpulas, esferas y pirámides (Flair), que son en definitiva su formas más características.

Además de la madera, la exposición presenta media decena de esculturas de bronce, un material que Nash empezó a trabajar a partir de la década de los años 90 y cuyo tratamiento alude de nuevo a la madera, como ocurre con King and Queen III, Red column, o Black Cairn. El empleo de este material, vino motivado por la voluntad del artista de preservar sus formas para la posteridad, sin interferir en las condiciones físicas de los objetos de madera originales. Asimismo, Nash aprecia de este material su capacidad de transformación al ser calentado y fundido. Por su parte el hierro, también presente en esta muestra, se forma mediante uno de los procesos más elementales de la naturaleza y se extrae a altas temperaturas, algo muy apreciado por el artista.

Por otro lado el carbón juega un importante papel en trabajo artístico de Nash ya desde principios de los años 80, tanto en piezas de madera que han sido carbonizadas o en esculturas de bronce que aluden a las de madera, o como ocurre en este caso, en los dibujos que acompañan a las esculturas. El dibujo, el último gran protagonista de la muestra, ha sido siempre un elemento importante de la producción de David Nash y con el que documenta además, todo su proceso creativo. Su técnica consiste en aplicar el pigmento crudo directamente sobre el papel incorporando halos de color alrededor de la forma principal. Si bien predomina el color negro carbón, en ocasiones incorpora otros tonos de la naturaleza, que aluden por ejemplo al cambio de color de las hojas de roble según el mes o la estación del año; como ocurre en Oak Leaves Through May, donde pasa de naranja a amarillo y a verde brillante.

Es por tanto esta exposición una oportunidad única para acercarse a la obra de un artista internacional de semejante envergadura, cuya obra no se ha expuesto de forma monográfica en nuestro país desde hace más de media década y donde la monumentalidad de las obras expuestas no dejarán a nadie indiferente.



On January 26th, Gallery Alvaro Alcázar presents a solo show dedicated to the British artist David Nash (b. 1945, UK), an exhibition that addresses the most recent production of this renowned artist based in Wales. The show presents different disciplines, highlighting the sculptural work, both in wood and in bronze and iron, as well as drawing on paper. The 24 works presented here, in small and large formats, are arranged inside the gallery in an apparently chaotic way that inevitably reminds us of a natural forest.

David Nash, with a career spanning over 40 years, is considered one of the main representatives of British Land Art. Wood; in particular the tree itself, is his main working material. For Nash, using the tree entails enormous symbolism. Due to its density, growth and proliferation, the tree finds a parallel with life itself, and its structure, made up of roots, trunk and branches, allude to three worlds; the subterranean, the terrestrial and the celestial. Nash investigates the morphology of the tree, the natural characteristics of its wood, as well as the mutations produced by the hand of man. To this end, the artist has been trained as a tree expert, studying the morphology of each species he works with, mainly redwoods, oaks, beech wood or maple wood. The wooden works presented here give a good example of this and, in fact, they only come from wood from trees that have fallen naturally or have been felled due to age or disease. From these felled trees emerge forms such as eggs, (*Opened Scaled Egg*), columns (*Squawk Column* or *Lined Beech Column*), domes, spheres and pyramids (*Flair*, some of his most characteristic forms).

In addition to wood, the exhibition presents half a dozen sculptures in bronze, a material that Nash began to work with in the 1990s and whose treatment again alludes to wood, as in *King and Queen III*, *Red Column* and *Black Cairn*. The use of this material was motivated by the artist's desire to preserve forms for posterity without interfering with the physical condition of the original wooden objects. Nash also appreciates the material's capacity for transformation when heated and melted. Iron, also present in this exhibition, is formed by one of nature's most elemental processes and is extracted at high temperatures, something which is highly appreciated by the artist.

Furthermore, charcoal has played an important role in Nash's artistic work since the early 1980s, whether in wooden pieces that have been charred or in bronze sculptures that allude to the wooden ones, or, as in this case, in the drawings that accompany the sculptures. Drawing has always been an important element in David Nash's production and is also used to document his entire creative process. His technique consists of applying the raw pigment directly to the paper, incorporating halos of colour around the main form. Although charcoal black predominates, he sometimes incorporates other tones from nature, which allude, for example, to the changing colour of oak leaves depending on the month or the season of the year, as in *Oak Leaves Through May*, where he goes from orange to yellow to bright green.

This exhibition is a unique opportunity to approach the work of an international artist of such importance, whose work has not been exhibited monographically in our country for more than half a decade and where the monumentality of the works on display will leave no one indifferent.



**King and Queen III**

**Ed. 1/6**

2022

Bronce

i) 330 x 82 x 58 cm.

ii) 330 x 82 x 40 cm.



**Black Column I**

2022

Pigmento sobre papel  
152 x 102 cm



**Black Maple Column**

2019

Bronce y pátina negra

88 x 31 x 32 cm



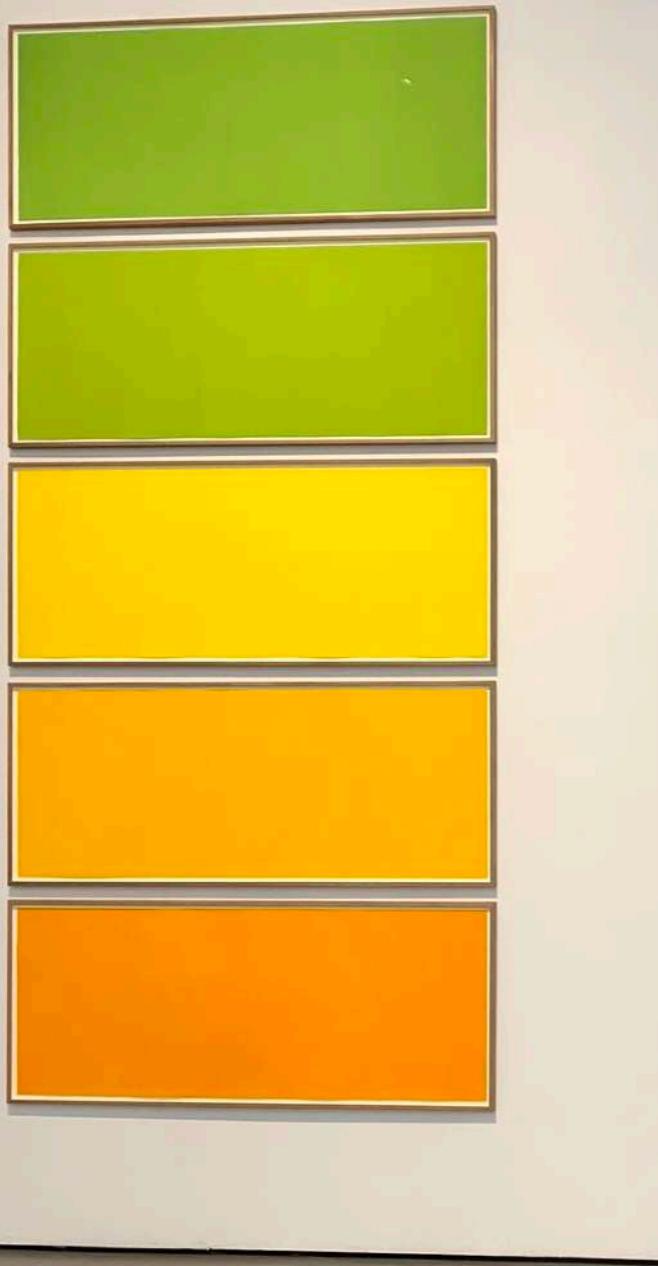
**Opened Scaled Egg**

2022

Arce

102 x 51 x 42 cm





*"This piece represents changing colour of oak leaves grow from the bud in spring from amber when they first emerge through yellow as they expand to green when the chlorophyll forms. This all takes place through 14 days in May" David Nash*

*"Esta pieza representa el cambio de color de las hojas de roble que crecen desde el capullo en primavera; desde el ámbar cuando emergen por primera vez hasta el amarillo y se expanden al verde cuando se forma la clorofila. Todo esto tiene lugar durante 14 días en mayo" David Nash*

**Oak Leaves Through May**

2019

Pigmento sobre papel

(5 partes, cada una) 68 x 152,7 cm



**Flair**  
2022  
Madera de Roble  
52 x 32 x 25 cm





**Walnut Sheaf**

2022

Madera de Nogal  
59 x 21 x 14 cm



**Leaning Column**

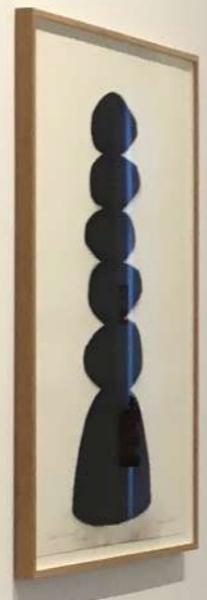
2022  
Madera de Roble  
53 x 20 x 22 cm

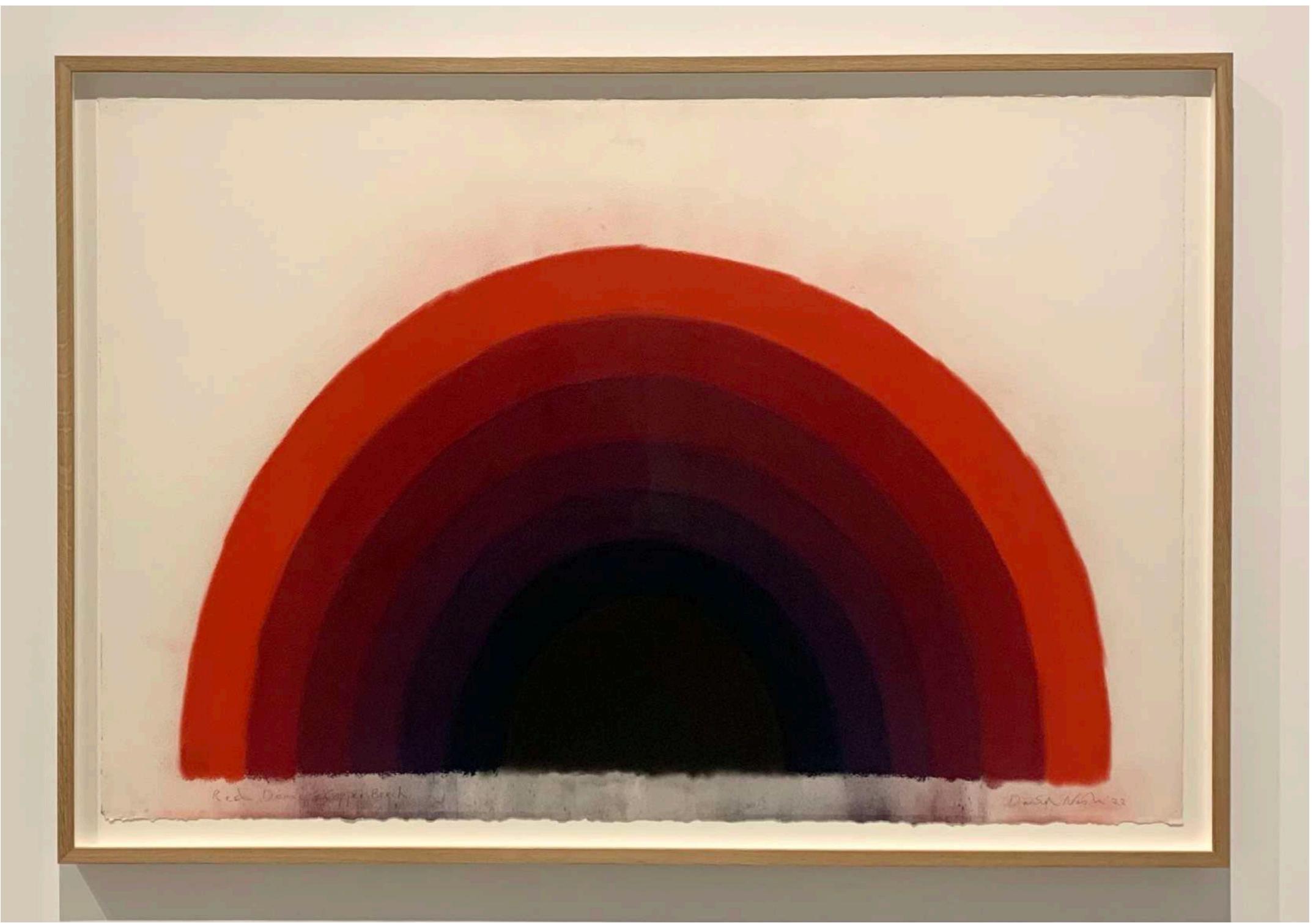


**Squawk Column**

2020

Madera de Roble  
212 x 87 x 80 cm





**Red Dome - Copper Beech**

2022

Pigmento sobre papel

103 x 154 cm



**Red Column**

2022

Pigmento sobre papel

152 x 102 cm

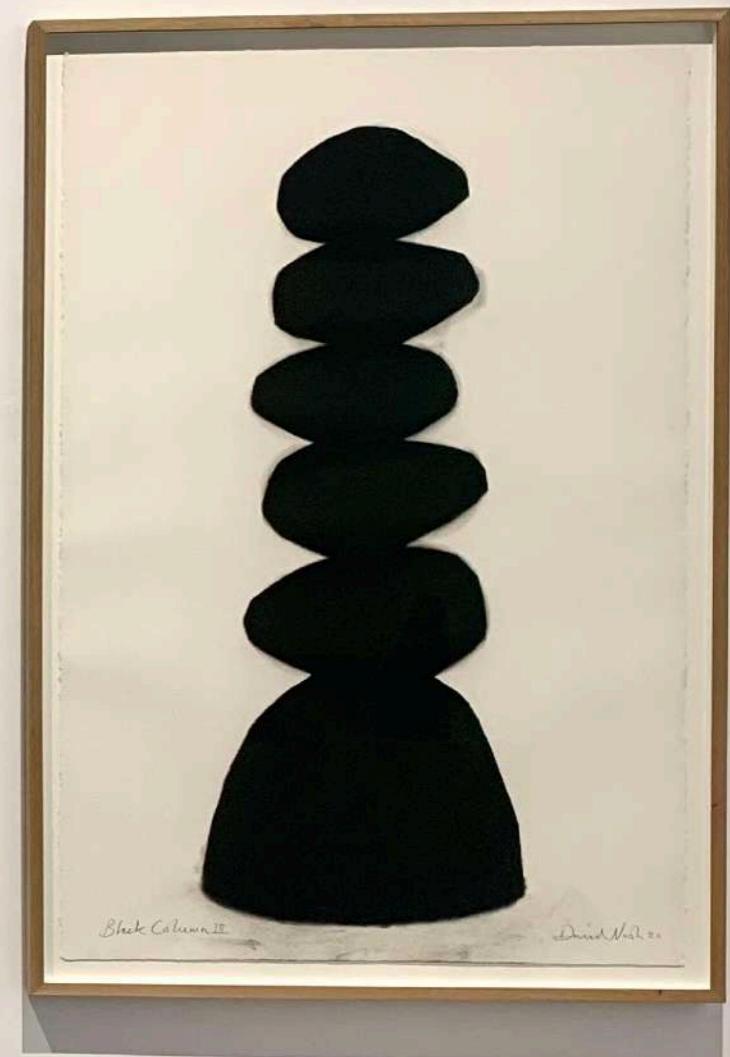


**Iron Column**

2022

Pigmento sobre papel

152 x 102 cm



**Black Column III**

2022

Pigmento sobre papel

152 x 102 cm







**Cannonball**

Ed. 1 / 6

2017

Bronce y pátina negro mate

26 x 31 x 29 cm

**Black Claim**

Ed. 1 / 6

2015

Bronce

36 x 20 x 16 cm



**Pagoda Column**

Ed. 3/6

2015

Hierro

45 x 37 x 37 cm





**Cannonball**

2017

Ed. 2/6

Hierro fundido, y pátina ferrosa

26 x 31 x 29 cm



**Cut Through Column**

2022

Madera de Arce

72 x 33 x 18 cm





**Looking Column**

2022

Madera de fresno

62,5 x 21 x 19 cm



**Lined Beach Column**

2019

Madera de Haya, parte carbonizada

129 x 46 x 46 cm





**Triple Column**  
2022  
Madera de Limonero  
227 x 57 x 57 cm





**Black Column II**

2022

Pigmento sobre papel

152 x 102 cm



**Turning Column**

2022

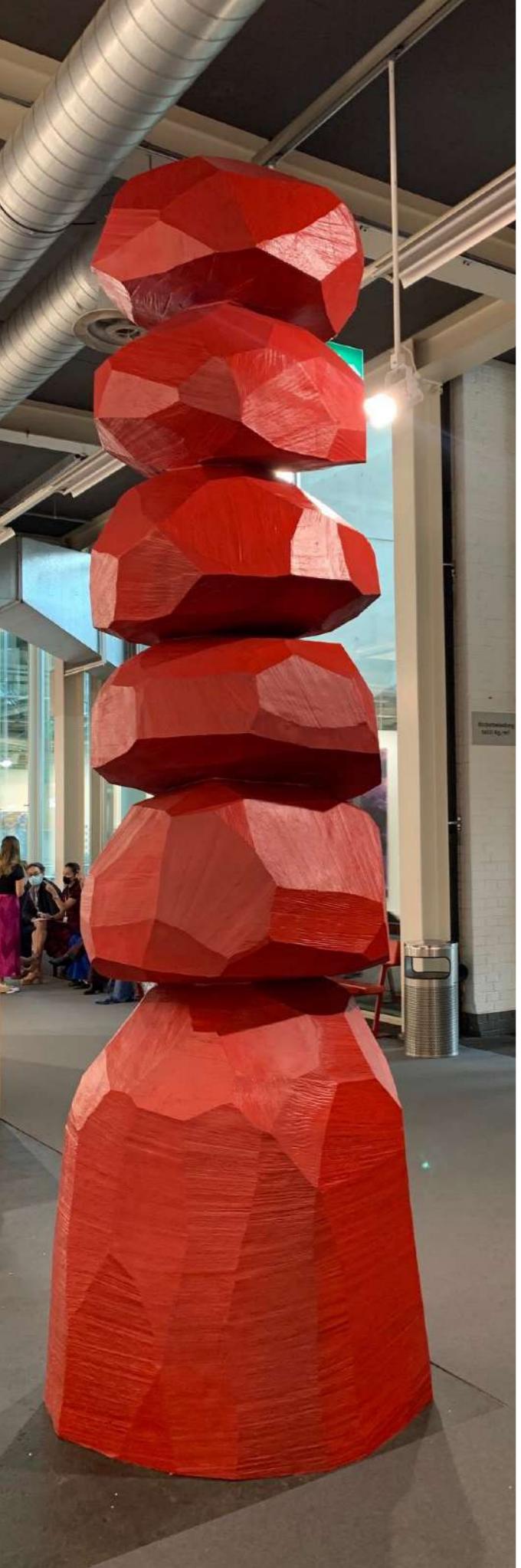
Madera de Castaño, parte carbonizada

240 x 62 x 64 cm





This sculpture will be exhibited in our booth 7A16 in ARCO 2023  
Esta escultura estará expuesta en nuestro stand 7A16 en ARCO 2023



**Red Column**

Ed.2/4

2021

Bronce pintado

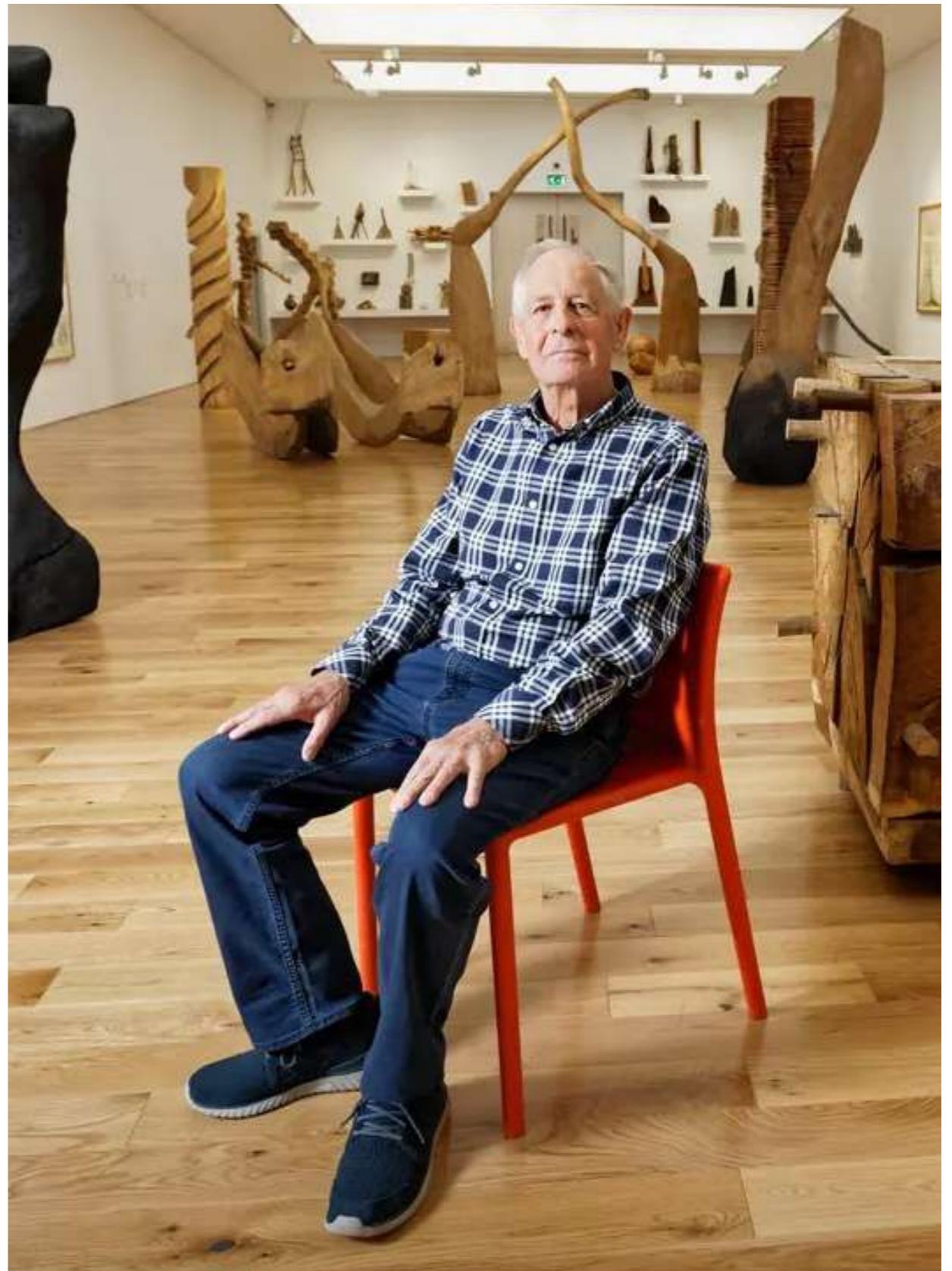
360 x 110 x 110 cm

## Short biography of David Nash

Esher, Surrey (UK), 1945

David Nash trained in England, where he was born in 1945, first at Brighton College and then from 1963 to 1967 at Kingston College of Art. After completing his postgraduate studies at the Chelsea School of Art in 1970, Nash moved away from the urban world to Blaneau Ffestiniog, a small village in North Wales, where he still lives and works today. This had a decisive influence on his understanding of nature and, consequently, on his approach to art. Shortly after settling there, he held his first solo exhibition in Wales, which catapulted him not only in the United Kingdom, but also internationally.

Since then, the artist has received numerous awards and recognitions, such as his appointment as a member of the Royal Academy of Arts in London in 1999, or his appointment in 2012 as an artist of Kew Gardens, also in London. In 2016 he was recognised with the Charles Wollaston Award at the Royal Academy of Arts Summer Exhibition and the UK's Public Monuments and Sculpture Association (PMSA's) awarded him the Marsh Award in recognition of his excellence in the field of public sculpture.



Fotografía de Dimitris Legakis / The Guardian

## **Selected Solo exhibitions**

- 2023 David Nash, Galerie Lelong & Co., Paris, France
- 2022 Yorkshire Sculpture Park, Wakefield, UK
- 2021 The Many Voices of the Trees, Galerie Lelong & Co, Paris, France  
Grizedale Forest Centre, Cumbria, UK
- 2020 David Nash: Red, Black and Blue, Galerie Lelong & Co, Paris, France
- 2019-20 David Nash: 200 Seasons, National Museum Cardiff, Wales and Towner Art Gallery, Eastbourne, UK
- 2018 Wood, Metal, Pigment, Annely Juda Fine Art, London, UK  
Nature to Nature, Fondation Fernet-Branca, St Louis, France  
First the Wood, then the Form, Museum Lothar Fischer, Neumarkt, Germany  
David Nash, Galerie Scheffel, Jakobshallen, Bad Homburg, Germany
- 2017 Art Project, Krauthügel & Art and Church, Kollegienkirche, Salzburg, Austria  
Tree Seasons, Plas Glyn-y-Weddw, Gwynedd, North Wales, UK  
Galeria Alvaro Alcazar, Madrid, Spain
- 2016 Columns, Peaks and Torsos, Galerie Lelong, Paris. France
- 2015-16 King and Queen I, Keepers House, Royal Academy of Art, London, UK  
Three Black Humps, Coalbrookdale Museum of Iron, England, UK
- 2014-15 David Nash Stencil Prints, Kloster Schoenthal, Switzerland  
David Nash, Kukje Gallery, Seoul, South Korea
- 2014 David Nash Prints and Multiples, Galerie Lelong, Paris, France  
Sculpture - Graphic Work 1987-2013, Galerie Simon Blais, Montréal, Québec, Canada
- 2012-13 David Nash - A Natural Gallery, Kew Royal Botanic Gardens, Surrey, UK
- 2012 Black and Red: Bronze and Wood, Galerie Lelong, Paris, France  
Lines and Smudges, Annely Juda Fine Art, London, UK
- 2011 Red, Black, Other, Oriel Mostyn Gallery, Llandudno, Wales, UK
- 2010-11 David Nash at Yorkshire Sculpture Park, Yorkshire Sculpture Park, Wakefield, UK
- 2010 Recent Sculptures and Colour Works, Annely Juda Fine Art, London, UK
- 2009 Galeria Alvaro Alcazar, Madrid, Spain  
David Nash - Monumental Sculpture, Kunsthalle Mannheim, Germany  
David Nash - Drawings and Sculpture, Abbott Hall Art Gallery, Kendal, UK
- 2008 David Nash - New Work, Haines Gallery, San Francisco, USA  
David Nash - Retrospective - Kunsthalle Emden, Emdem, Germany
- 2007 With the Grain - Wood Sculpture by David Nash, Lewes Town Hall, Sussex, Lewes, Sussex, UK  
David Nash, Kukje Gallery, Seoul, South Korea
- 2006 David Nash, Konstruktiv Tendens, Stockholm, Sweden  
David Nash, Trunks Thicken, Branches Lengthen, Roots Deepen, Galerie Scheffel, Bad Homburg; Museum Galerie Fabrik, Schwäbisch Gmünd, Germany

- 2005 *For and From*, The Metropole Galleries, Folkestone, UK  
*David Nash, Pyramids rise, Spheres turn and Cubes stand still*, Annely Juda Fine Art, London, UK  
*David Nash, Sculptures, Projects, Drawings*, Galerie Lelong Zürich, Switzerland
- 2004 *David Nash – Making & Placing Abstract Sculpture 1978-2004*, Tate Gallery, St Ives, UK  
*David Nash, Twmps and Eggs*, Galerie Lelong, Paris, France  
*New Work by David Nash*, Haines Gallery, San Francisco USA
- 2003 *David Nash – Roche Beech*, New Art Centre Sculpture Park and Gallery, Wiltshire, UK  
*David Nash, Sculptures et dessins*, Nationale d'Orléans, France
- 2002 *Charred Panels*, Haines Gallery, San Francisco, USA  
*Stoves and Hearths*, Penny School Gallery, Kingston- on-Thames, UK  
*David Nash – Sculptures*, Gallery Lelong, New York, USA  
*Robert Brown Gallery*, Washington D.C., USA
- 2001 *David Nash – From Wales*, Nishimura Gallery, Tokyo, Japan  
*Black and Light*, Annely Juda Fine Art, London, UK
- 2000-01 *Green and Black*, Oriel 31, Newtown & tour to Wrexham Art Centre; Burford House Gallery, Ludlow; Glynn Vivian Art Gallery, Swansea, UK  
*Three Forms for Chicago*, Museum Campus, Chicago, USA
- 2000 *Wood Quarry: David Nash*, Centre for Visual Arts, Cardiff; the Old Market Hall, Blaenau Ffestiniog, Wales, UK  
*David Nash, Sculpture at Schoenthal Monastery*, Langenbruck, Switzerland
- 1999 *Engaging with Primary Elements*, Artists' Gardens, Weimar, Germany  
*Gianni Giacobbi Arte Contemporane*, Palma de Mallorca, Spain
- 1998 *David Nash*, European Foundation for Sculpture, Parc Regional Tournay-Solvay, Brussels, Belgium  
*Observation, Imagination, Realisation*, Ucheldre Centre, North Wales, UK  
*David Nash Sculpture*, Galerie Lelong, New York, USA
- 1997 *Stoves and Hearths*, L.A. Louver, California, USA  
*David Nash*, Hans Mayer Galerie, Düsseldorf, Germany  
*Sculpture from California*, Haines Gallery, San Francisco, USA  
*David Nash – Language of Wood*, PYO Gallery, Seoul, South Korea
- 1996 *Three Places: David Nash*, Cairn Gallery, Nailsworth, UK  
*Croesau, Wyan, Llestr, Pasg*, Oriel Y Ddraig, Blaenau Ffestiniog, Wales, UK  
*Eighteen Thousand Tides*, Towner Art Gallery, Eastbourne, UK  
*Line of Cut*, Henry Moore Institute, Leeds, UK  
*David Nash: Sculpture from Japan*, Annely Juda Fine Art, London, UK
- 1995 *Beyond the Forest*, Palau de la Virreina, Barcelona, Spain  
*Bat in the Box, Lizard in the Glove*, Refusalon Gallery, San Francisco, USA  
*Contemporary Museum Honolulu*, Hawaii, USA  
*Museum of Contemporary Art*, San Diego, USA
- 1994 *Otoineppu - Spirit of Three Seasons*, Asahikawa Museum of Art, Hokkaido; Nagoya City Art Museum; Ashiya City Museum of Art & History, Kobe; The Museum of Modern Art, Saitama; The Museum of Modern Art, Kamakura; Tsukuba Museum of Art, Ibaraki, Japan  
*Nishimura Gallery*, Tokyo; Santa Monica Museum of Art, California; Santa Barbara Contemporary Arts Forum, USA

- 1993     *At The Edge of the Forest*, Oriel, The Friary, Cardiff, Wales, UK  
          *The Planted Works*, Manchester City Art Gallery, UK  
          *At The Edge of the Forest*, Annely Juda Fine Art, London, UK  
          *Drawings*, Nishimura Gallery, Tokyo, Japan
- 1992     *The Planted Projects 1977-92*, Louver Gallery, New York, USA  
          *Sculpture and Drawings*, Gerald Peters Gallery, Dallas, Texas, USA  
          Jan Weiner Gallery, Kansas City, Missouri, USA
- 1991     *Walily: Smoke and Turpentine*, Centre for Contemporay Art, Ujazdowski Castle, Warsaw (with Leon Tarasewicz) Poland  
          *Poland Project*, Galerij S65, Aalst, Belgium, Belgium  
          *David Nash: Planted and Carved*, Nishimura Gallery, Tokyo, Japan  
          *Sculpture 1971-91*, Oriel Mostyn, Llandudno, Wales, UK  
          *Wood Quarry*, Mappin Art Gallery, Sheffield, UK
- 1990     *David Nash – Sculpture 1971-90*, Serpentine Gallery, London; National Museum of Wales, Cardiff; Scottish National Gallery of Modern Art, Edinburgh; Galerie Philippe Casini, Paris; Mortyn Gallery, North Wales, UK
- 1989     *Mosaic Egg*, Annely Juda Fine Art, London, UK  
          *Oak and Birch*, Galleria Sculptor, Helsinki, Finland  
          Ashton Court Beech Project, Bristol, UK
- 1988     *Chêne et Frêne de Pierre- de-Bresse*, Réfectoire de l'Abbaye de Tournus, Musée Greuze, Tournus, France  
          *Drawings*, Nishimura Gallery, Tokyo, Japan
- 1987     *Sculpture from the Djerassi Foundation*, L.A. Louver, California, USA
- 1986     *Tree to Vessel*, Juda Rowan Gallery, London, UK
- 1985     *Hoge Veluwe*, Rijksmuseum Kröller-Müller, Otterlo (with Sjoerd Buisman) The Netherlands  
          *Elm, Wattle, Gum*, Heide Park & Art Gallery, Melbourne; Aveago Gallery, Sydney, Australia
- 1984-85     *Ki'no Inochi, Ki no Katachi*, Moriyama City, Shiga; Tochigi Prefectural Museum of Fine Arts, Tochigi-ken; Miyagi Museum of Art, Sendai; Fukuoka Art Museum; Sogetsu Kaikan, Tokyo; Kamakura Gallery, Tokyo, Japan
- 1983     *Sixty Seasons*, Third Eye Centre, Glasgow; Fruitmarket Gallery, Edinburgh; Oriel Mostyn, Llandudno, Wales; Glynn Vivian Art Gallery and Museum, Swansea; City Museum and Art Gallery, Stoke-on-Trent, UK; The Douglas Hyde Gallery, Trinity College, Dublin, Ireland
- 1982     Yorkshire Sculpture Park (fellowship exhibition), Wakefield, UK  
          *Two Views of Nature*, Elise Meyer Gallery, New York, USA  
          *Wood Quarry*, Rijksmuseum Kröller-Müller, Otterlo, Netherlands; Midland Group, Nottingham; Kilkenny Art Gallery, Kilkenny Castle, Ireland
- 1981     *Pyramids and Catapults*, St. Paul's Gallery, Leeds, UK
- 1980     *Wood Quarry*, Elise Meyer Gallery, New York, USA  
          *Mixed Wood*, Southampton University Gallery, Southampton, UK
- 1979     Arnolfini Gallery, Bristol, UK
- 1978     *Fletched Over Ash*, AIR Gallery, London; Arts Centre, Chester; Chapter Gallery, Cardiff, Wales, UK
- 1976     *Loosely Held Grain*, Arnolfini Gallery, Bristol, UK
- 1973     *Briefly Cooked Apples*, Queen Elizabeth Hall, York and Oriel, Bangor, Wales, UK

## **Selected Group Exhibitions**

- 2022    *Summer Show*, Annely Juda Fine Art, London, UK  
          *Hockney, Holmwood and Nash: Paintings, Drawings and Sculptures*, Annely Juda Fine Art, London, UK
- 2020    *Anthony Caro, Nigel Hall, David Nash Online Exhibition*, Annely Juda Fine Art, London, UK  
          *Summer Exhibition*, Annely Juda Fine Art, London, UK
- 2018    *Common Ground*, Yorkshire Sculpture Park, UK  
          *The Land We Live In The Land We Left Behind*, Hauser & Wirth, Somerset, UK  
          *The Ash Archive*, The Ash Project/University of Kent, Canterbury, UK
- 2017    *The Summer Exhibition*, The Royal Academy of Arts, London, UK  
          *Dark / Light*, Annely Juda Fine Art, London, UK  
          *New Truth to Materials: Wood*, Ditchling Museum of Art and Craft, UK  
          *Good Nature*, Candida Stevens Gallery, Chichester, UK  
          *Force of Nature*, The Art Pavilion, Mile End Park, London, UK  
          *Material: Wood, Designs and Inspiration*, Messum's Barn, Wiltshire, UK  
          *Pure Nature Art, Natural Material in Contemporary Art*, Kunst der Westküste, Alkersum/Förde, Museum Villa Rot, Burgrieden-Rot, Germany
- 2016    *The Summer Exhibition*, The Royal Academy of Arts, London, UK  
          *Sublime: The Tremors of the World*, Centre Pompidou-Metz, France
- 2015-16 *Making It, Sculpture in Britain 1977 - 1986*, Hayward Touring; Longside Gallery, Yorkshire Sculpture Park; Mead Gallery, University of Warwick; Edinburgh Arts Centre, Edinburgh, Scotland, UK  
          *Soil Culture: Deep Roots*, Falmouth Art Gallery, The Moor Falmouth; Peninsula Arts Gallery, Plymouth University, Plymouth, UK
- 2015    *British Art +*, Museum Biedermann, Donaueschingen, Germany  
          *Index and Icon*, Haines Gallery, San Francisco, California, USA  
          *Blickachsen 10*, Bad Homburg and Frankfurt Rheinmain, Germany  
          *International Artist From Galerie Lelong*, Museo de pasion & Ingresa de las Francescas, Valledolid, Spain  
          *Periodic Tales, The Art of the Elements*, Compton Verney, Warwickshire, UK
- 2014    *New Editions and Acquisitions*, Alan Cristea Gallery, London, UK  
          *Summer Show 2014*, Annely Juda Fine Art, London, UK
- 2013    *Under the Greenwood - Picturing British Trees - Present*, St Barbe Museum & Art Gallery, Lymington, UK
- 2010    *(space between)*, Liverpool Biennial 2010, International Gallery, Liverpool, UK  
          *Line and Colour in Drawing*, Musees Royaux des Beaux Arts de Belgique, Belgium
- 2009    *Rückkehr der Kunst in die Natur - Holz, Bronze, Eisen*, Skulpturenpark Heidelberg, Germany  
          *Summer Choices*, Crown Point Press, San Francisco  
          *Earth*, Royal Academy, London, UK
- 2008-09 *Twelve Travels: British Art in Sensibility and Experience*, Tochigi Prefectural Museum of Fine Arts; Shizuoka Prefectural Museum of Art; The Museum of Modern Art, Toyama; Setagaya Art Museum, Japan
- 2008    *Beyond Measure-Conversations Across Art And Science*, Kettle's Yard, Cambridge, UK  
          *La Construcción del Paisaje Contemporáneo*, CDAN - Centro de Arte y Naturaleza - Fundación Beulas, Huesca, Spain
- 2007    *Twenty.Celebrating 20 years of Arts in Hospital*, Dorset County Hospital, Dorset, UK  
          *Geometrisk Abstraktion XXVI*, Konstruktiv Tendens, Stockholm, Sweden  
          *Art Protects*, Yvon Lambert, Paris, France  
          *Envisioning Change*, Nobel Peace Center, Oslo, Norway; BOZAR Centre for Fine Arts, Brussels, Belgium; Ministry of Culture, Monaco; Field Museum, Chicago, USA

- Annelly Juda - A Celebration*, Annely Juda Fine Art, London, UK  
*100 Jahre Kunsthalle Mannheim*, Stadtische Kunsthalle Mannheim, Germany
- 2006 *Selections from the Collection of Edward R. Broida*, The National Gallery of Art, Washington D.C., USA  
*Konstruktiv Tendens 25*, Konstruktiv Tendens, Stockholm, Sweden
- 2005 *Fieldnotes and Sketchbooks*, Aberdeen Art Gallery, Aberdeen  
*Effervescence - La sculpture anglaise dans les institutions francaises 1969-1989*, Musée d'Angers, Angers, France  
*Henry Moore: Epoche und Echo - Englische Bildhauerei im 20. Jahrhundert*, Kunsthalle Würth, Schwäbisch Hall, Germany  
*Geometrisk Abstraktion XXIV*, Kunstruktiv Tendens, Stockholm, Sweden
- 2004 *In Praise of Trees*, The Metropole Galleries, Folkstone, UK
- 2003 *Recent Acquisitions*, Robert Brown Gallery, Washington D.C., USA  
*Works on Paper*, Haines Gallery, San Francisco, California, USA
- 2002 *In Praise of Trees*, Stephen Lacey Gallery, London, UK  
*Drawn Together*, Bury St Edmunds Art Gallery, Suffolk, UK  
*Shift*, Galerie Lelong, New York, USA  
*Botanique*, PKM Gallery, Seoul, South Korea
- 2001 *Blickachsen 3 - Skulpturen im Kurpark*, Bad Homburg, Germany  
*Burn: Artists Play with Fire*, Norton Museum of Art, West Palm Beach, Florida; Columbia Museum of Art, USA
- 2000 *Open Deur 2 - Young British Sculptors*, Halle-Zoersel, Belgium  
*Nikolaus Gerhard, David Nash, Robert Schad*, Museum im Prediger, Schwäbisch Gmünd, Germany
- 1999 *A line in painting*, Gallery Fine, London, UK  
*ArtBarns:after Kurt Schwitters*, Farm Barns in the Forest of Bowland, Padiham, Lancs, UK  
*The Shape of the Century - 100 Years of Sculpture in Britain*, Salisbury Cathedral, Salisbury; Canary Wharf, London, UK
- 1998 *Twenty Five Year Celebrations*, Butler Gallery, Ireland  
*The Hollowed Out Trunk of Wood*, Städtische Museen Heilbronn, Germany  
*Nature, Art, Architecture, Landscape*, Tweede Natuur, Antwerp, Belgium
- 1997 *Push The Boat Out*, Swansea Arts Workshop Gallery, Wales, UK  
*Language of Wood*, Pyo Gallery, Seoul, South Korea
- 1996-97 *A Sculptor's Choice: Works selected by Ann Christopher R.A.*, Royal Academy of Art, London, UK
- 1996 *Place to Place, Parish Maps, Common Ground*, Barbican Centre, London, UK  
*Sculpture in the Close*, Jesus College, Cambridge, UK  
*Absolut Secret*, Royal College of Art, London, UK
- 1995-96 *Sculptors' Drawings 1945-90*, Metropolitan Museum of Art, New York, USA
- 1995 *Here and Now*, Serpentine Gallery, London, UK  
*Drawn Together: Works on Paper from the Contemporary Art Society and the Arnolfini Trust*, Middlesbrough Art Gallery, UK

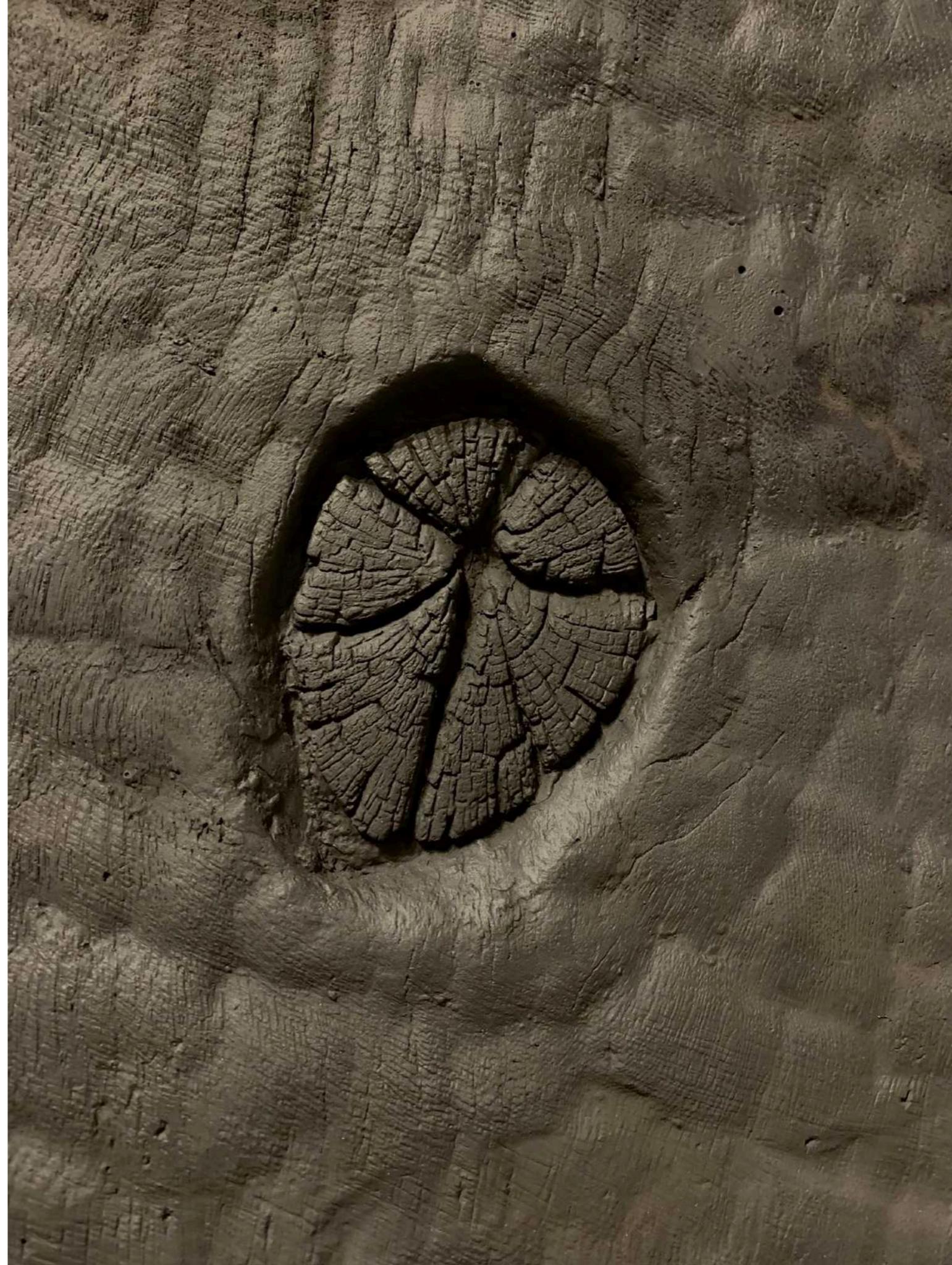
- 1994 *Disclosures*, Mostyn Art Gallery, Llandudno, Wales and tour, UK  
*New Sculpture*, L.A. Louver, California, USA
- 1993 *Différentes Natures*, Espace Art Défense, Paris, France  
*Black through Green*, Installation of site work commissioned by Laumier Sculpture Park for the Series Titled, *Perfect Unity: Sculptures and Living Forms*, St. Louis, Missouri, USA
- 1992 *David Nash, Therese Oulton, John Virtue*, L.A. Louver, California, USA  
*The Artist's Hand*, Phoenix Art Museum, Arizona, USA  
*Millfield British 20th Century Sculpture Exhibition*, Millfield, Somerset, UK
- 1991 *Charred Sculptures*, Museum Folkwang, Essen, Germany  
*Espace*, The Royal Hibernian Academy Gallery, Dublin, Ireland  
*Hortus Cambrensis - Decay and Revival in the Gardens of Wales*, Erdigg, Clywd and tour, UK  
Criccieth Music Festival, North Wales
- 1990 *Roger Ackling, David Nash, Diane Samuels*, Mincher/Wilcox Gallery, San Francisco, USA  
*The Forces of Nature*, Manchester City Art Gallery, Manchester, UK  
*A Natural Order*, Hudson River Museum, Yonkers, New York, USA
- 1989 *Camouflage*, Third Eye Centre, Glasgow and tour , UK  
*Tree of Life*, Cornerhouse, Manchester and tour, UK  
*David Nash, Andy Goldsworthy, Thomas Joshua Cooper*, L.A. Louver, USA  
*Out of the Wood*, Crafts Council touring exhibition, UK
- 1988-89 *Artists in National Parks*, Victoria & Albert Museum, London and UK tour
- 1988 *Beeldhouwers Tekenen*, Rijksmuseum Kröller-Müller, Otterlo, The Netherlands  
*Three Artists in Wales: Keith Arnatt, Gillian Ayres, David Nash*, Oriel, Cardiff, Wales, UK  
*Innovations in Sculpture 1985-88*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, USA
- 1981 *British Sculpture in the Twentieth Century Part II*, Whitechapel Art Gallery, London, UK
- 1980 *British Art Now: An American Perspective*, Solomon R. Guggenheim Museum, New York; San Diego, California; Savannah, Georgia; Austin, Texas; Royal Academy of Art, London, UK
- 1979-80 *Wood*, Yorkshire Sculpture Park, Wakefield, Yorkshire, UK
- 1979 Collaborative works with sculptor Paul Neagu exhibited in LYC Museum, Cumbria, UK
- 1977 *From Wales*, Fruitmarket Gallery, Edinburgh, Scotland, UK  
*On Site*, Arnolfini Gallery, Bristol, UK
- 1976 *Summer Show III*, Serpentine Gallery, London, UK
- 1975 *The Condition of Sculpture*, Hayward Gallery, London, UK
- 1970 *Chelsea Tower III* shown in inaugural exhibition *Post-diploma work from Manchester, Birmingham and Chelsea*, Serpentine Gallery, London, UK

## **Selected Public Collections**

Art Gallery of New South Wales, Sydney, Australia  
Art Gallery of Western Australia, Perth, Australia  
McMaster Museum of Art, Hamilton, Ontario, Canada  
Louisiana Museum, Humlebaek, Denmark  
Arts Council of Great Britain, London, UK  
Mappin Art Gallery, Sheffield, UK  
Royal Academy of Arts, London, UK  
Southampton City Art Gallery, Southampton, UK  
Tate Gallery, London, UK  
Yorkshire Sculpture Park, Wakefield, UK  
Kunsthalle Recklinghausen, Recklinghausen, Germany  
National Museum, Dublin, Ireland  
Tokyo Metropolitan Museum, Tokyo, Japan  
Rijksmuseum Kröller-Müller, Otterlo, The Netherlands  
Scottish National Gallery of Modern Art, Edinburgh, Scotland, UK  
National Museum of Contemporary Art, Seoul, South Korea  
Max Bill George Vantongerloo Foundation, Zumikon, Switzerland  
Albright Knox Art Gallery, New York, USA  
Metropolitan Museum of Art, New York, USA  
Museum of Contemporary Art, Los Angeles, USA  
Solomon R. Guggenheim Museum, New York, USA  
National Museum of Wales, Cardiff, Wales, UK

## **Awards and Fellowships**

1999 Elected Royal Academician  
Awarded Honorary Doctorate in Art and Design, Kingston University  
Appointed Research Fellow, University of Northumbria, Newcastle  
2002 Awarded Honorary Doctorate in Humanities, University of Glamorgan  
2003 Awarded Honorary Fellowship in Fine Art, University of Wales, Cardiff  
2004 Awarded OBE for services to the arts  
2016 Royal Academy Charles Wollaston Award  
PMSA Marsh Award for Excellence in Public Sculpture



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