

PRESS RELEASE

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5 MARCH 2007

BRIAN HIRST

Glass Bowls & Engravings

OPENING Wednesday 5 March – CLOSING 21 April 2007

The long awaited solo exhibition of the work by Brian Hirst is welcome news to collectors both in Australia and overseas, who have followed this extraordinary artist work over the years. The impact of his trademark glass works, combine diverse materials and engraving techniques to produce these superb and sumptuous objects. Which are a melding of both familiar (via the art historical influences) and unique vision of the artist's own dynamic creativity.

In the capable hands of Brian Hirst the discipline and focus necessary for fine art and the extraordinary decorative effects of coloured glass come together with spectacular results. This is an opportunity for collectors and the public unfamiliar with the medium on this level to experience something rare and exciting.

The art of Brian Hirst combines glassblowing, printmaking and engraving to produce a body of work that is unique in Australia and acclaimed both here and overseas. He has vast experience born of a vision, through a disciplined work ethic, which continually questions traditional parameters of the nature of the materials. Hirst pushes the envelope to open the door to new possibilities within the medium and genre. Like a great painter or draughtsman, his technical prowess has provided the freedom to allow his imagination the free reign to flow freely through the work. These sculptures are not merely ideas or reflections on form and process but a mature body of work that displays a vision reflecting the life of the artist.

Dan Klein from Artists in Glass said of Hirst: 'Brian Hirst combines distinctive engraved ceremonial or votive vessels made of blown/cast glass that is engraved, enamelled and painted with platinum. The works are impressive and large-scale, and convey a sense of importance; their precious-metal cladding also making them lavish. Such seductive qualities have made Brian Hirst art the very collectible. Hirst's characteristic vessel forms are asymmetrical flared and flattened cauldron shapes sitting on tripod feet. The glass is partly translucent and partly opaque, suggesting antiquity or timelessness. Opaque areas, where the glass has been worked and treated with Platinum colour, suggest the patina of age; the translucent areas, where the glass remains uncoloured, hint at a loss of patina.' 1

Brian Hirst (born 1956, lives and works in Sydney) has had over twenty solo exhibitions in Australia and overseas since 1978. His work has achieved high international acclaim and is represented in museum collections in China, Denmark, France, Germany, Japan and the USA. In Australia his work is in the National Gallery, State and Regional Galleries in ACT, NSW, QLD, VIC, TAS, WA, SA. Major corporate and private collections in Australia and overseas. This is his second exhibition at Annandale Galleries.

1. Artists in Glass, Late Twentieth Century Masters in Glass. Dan Klien – 2001 *Publisher and correct quotation?*