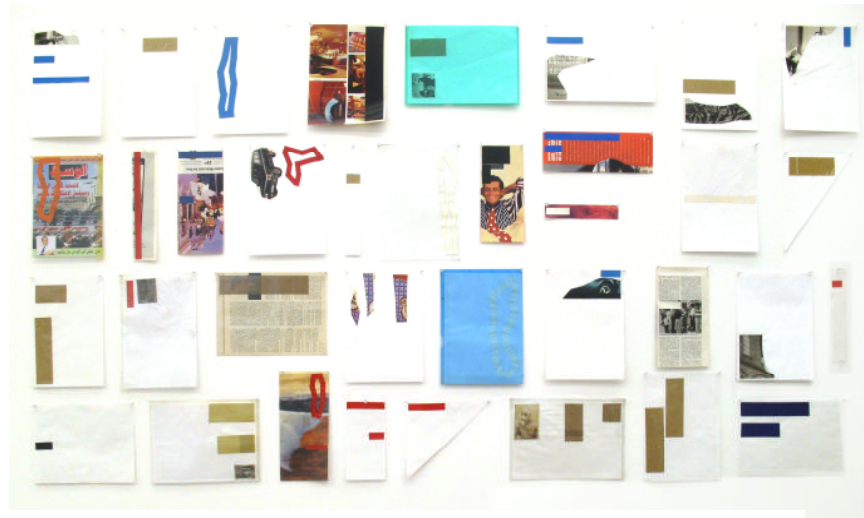


ARNDT

THOMAS HIRSCHHORN (born in 1957 in Bern, Switzerland; lives and works in Paris, France)



Serie des 36, 1992, 36 elements, consisting of a plastic folder, paper, filing printed material, 133 x 215 cm | 52.36 x 84.65 in # HIRS0547

Thomas Hirschhorn's oeuvre in general is characterised by a state of permanent creative anarchy, resistance and revolutionary commentary on the alienation of contemporary society, the proliferation of industrial consumerism and the spectacle of global capitalism. To Hirschhorn, the act of creation is an act of making art political, and of tackling issues of justice and injustice, power and powerlessness, and moral responsibility.

Whilst he is most often associated with his prolific environments and installations – rudimentary room-encompassing constructions of tin foil, cardboard, plywood, plastic and packing tape, complimented by an infinite variety of written texts, tools or miniature gadgets - his early “Einzelarbeiten” are in fact as crucial to the artist and as equal a counterpart to his installative or sculptural work. Likewise made of cheap and ephemeral materials such as paper, cardboard, biro and marker, pictures from magazines, newspaper and the internet, often combined with Polaroid photographs, coloured tape, sponges or other collage material – they are collage works that deliberately and consciously subvert any common notion of the value of art. Whilst Hirschhorn's installative work is characterised by a visual and physical superabundance, the fascinating aspect about his “Einzelarbeiten” between 1988 - 1994 is their formalist approach, graphic language and high degree of stylistic abstraction combined with the idea of the collage.

Thomas Hirschhorn studied at “Schule für Gestaltung” in Zurich, Switzerland. Since the mid 1990s, solo exhibitions at institutions such as La Casa Encendida, Madrid (2009), Secession, Vienna (2008), Museo Tamayo Arte Contemporáneo (2008), Mexico, Musée d'art contemporain, Montreal (2007), Kestnergesellschaft, Hannover (2006), Institute of Contemporary Art, Boston (2005), Museu Serralves, Porto (2005), Bonnefantenmuseum, Maastricht (2005), die Pinakothek der Moderne, Munich (2005), Centre Culturel Suisse, Paris (2004); die Schirn Kunsthalle, Frankfurt/Main (2003), have taken him around the world.

His ephemeral altars, monuments and kiosks are presented at public spaces like U-Bahnhof Berlin Alexanderplatz (“Ingeborg

Bachmann-Altar”, 2006) or at a tower block in Glasgow (“Raymond Carver-Altar”, 2000). He has also participated in a number of group exhibitions including the 27. Biennale de São Paulo, the 48th and 50th Venice Biennial (1999, 2003), and Documenta11, Kassel (2002).

In 2011 Thomas Hirschhorn will represent Switzerland at the 54th Venice Biennale.



Ohne Titel (Ingeborg Bachmann 1948/49), 1998, collage made of wood, plastic foil marker, ballpoint, photo, elements of card, tape, 36 x 27,5 x 2 cm | 14.17 x 10.83 x 0.79 in # HIRS0039