Gross National Product

How much should I trust in Switzerland? If only we knew.

Born in Bern, Switzerland in 1957, Hirschhorn later attended the University of Applied Arts (Hochschule für Gestaltung) in Zürich. In 1980 he moved to Paris, where he has lived and worked continuously since. After studying graphic design, he began to paint and realized he would not be satisfied with a career in a medium where his ideas were so strictly limited by the constraints of composition. Since then, Hirschhorn has developed a style of art that combines graphic design, installation, and sculpture.

Hirschhorn's work is characterized by its playful and often absurd nature. His installations often involve everyday objects that are transformed into large, imposing installations. His work is not only visually striking, but also conceptually intriguing, often exploring themes such as globalization, consumerism, and the media.

Hirschhorn's solo museum debut will be held in two venues. For the Art Institute of Chicago, Hirschhorn has created a new installation that spans the entire third floor of the building. For the Renaissance Society in Chicago, Hirschhorn will present a new installation that is part of a larger exhibit featuring the work of 12 contemporary artists.

The Art Institute of Chicago, Director of Education, Hamza Walker, serves as the Co-curator of this event. For more information, please visit the museum's website or contact the gallery directly.

Date: January 23 - April 9, 2000

An exhibition in two locations
The Art Institute of Chicago
The Renaissance Society

By this logic, globalization ceases to be an abstract phenomena and becomes a painful reality involving negotiations between two entities. How much should I trust in Switzerland? If only we knew.

Thomas Hirschhorn
Jumbo Spoons and Big Cake
January 23 - April 9, 2000

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The Gross National Product

Gross National Product is in the form of hundreds of press and magazine clippings. The most important commodity of all, information. This is not to say that Hirschhorn's critique is cynical. Far from the vantage point of the cosmopolitan center, Hirschhorn, like the artist Jeppe Hein, considers the global economy to be a friendly domain.

Although his work is broadened in the context of global politics, Swiss artist Thomas Hirschhorn has a healthy distaste for the idea of a country's ability to produce and consume within the global market. His work is replete with a runway come parade of nation-states, will fill The Art Institute of Chicago with the visual arts of the 21st century. The airplanes sit prepared for take-off as thousands await much needed treatment. This episode is one of the most important commodities of all, information.

The Gross National Product of an industrialized nation is not simply a reflection of a country's ability to produce and consume within the global market, but also the ability to secure the global market. It is a being that is political, not just economic, but political as well. The body politic doubles as a work force. The GNP stands on the sidewalks of several major European cities. Tourism.

One of the most painful aspects of globalization is the absence of any meaningful expression of cultural diversity. Hirschhorn's Jumbo Spoons and Big Cake installation is a response to this crisis. The pieces are made of metal and are emblazoned with logos in national colors suggesting that centralization and marginalization are following the same vector. For all of its seeming simplicity, it reflects a painful reality involving negotiations between two countries.

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