
MONA HATOUM

16 April to 12 September 2021

**Departamento de Comunicación
y redes sociales**
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IVAM



MONA HATOUM

16 April to 12 September 2021
Gallery 1

Curator:

Jose Miguel G. Cortés

Coordinator:

Marta Arroyo, curator at IVAM

CONTACT DETAILS

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1. EXHIBITION

The exhibition devoted to Mona Hatoum, a British artist of Palestinian origin, will be presented at IVAM from 16 April to 12 September 2021. It gathers together a selection of sculptures, large-scale installations and works on paper created mostly in the last two decades. It is intended to serve as a tribute to an artistic oeuvre of great diversity and significance and to give the public in Valencia a first-hand, physical experience of the diversity and scope of her output presenting key works that have become iconic pieces of the contemporary art world.

Hatoum is interested in creating formally simple and reductive works that nevertheless impact viewers on an emotional and psychological level. Her work is intentionally created with paradoxical layers of meaning that produce ambiguity and ambivalence to allow several possible and contradictory readings. She often uses attractive and seductive materials to create alluring objects and installations that, on close inspection, reveal a hidden layer of threat or danger lurking underneath the surface.

On entering the exhibition at IVAM, visitors are confronted with *Bunker* (2011), an imposing installation consisting of what appear to be models of eight empty and derelict architectural structures.

Each building is made up of stacked steel rectangular tube sections that have been subjected to cutting and burning, giving them the appearance of buildings that have been scarred by war. All of the structures in this sombre cityscape refer specifically to buildings from Hatoum's native Beirut. Walking among the steel skeletons of these model buildings, each with its own patina of burnt-out holes, we are reminded of the violent conflict that is etched into both the physical surface and collective psyche of the city.



Bunker, 2011
Twenty-two structures of mild steel
Variable measurements
View of the installation at White Cube, London
© Mona Hatoum. Courtesy White Cube (Photo:
Hugo Glendinning)

Furniture and other familiar objects feature prominently in a number of works. When modified or scaled up to surreal proportions, these innocuous objects turn into a reality that reflects a suspicious, insidious and hostile environment. In *Quarters* (1996), bunk beds are stacked up five levels high and look like institutional structures that are designed to contain and control the population. In *Paravent* and *Daybed* (both 2008), vegetable and cheese graters have been scaled up, respectively, to the size of a room divider that cuts aggressively across the space and a bed that offers discomfort and pain. These works appear strange or disorientating and present us with a world characterised by conflict and contradictions. All this is articulated through the formal language of Minimalism, Conceptual Art and a nudge at Surrealism.



Quarters, 1996
Mild steel. Four parts
275.5 x 517 x 517 cm
Edition 2/3
Courtesy of the artist
© Mona Hatoum. Courtesy The Menil
Collection, Houston (Photo: Fredrik Nilsen)



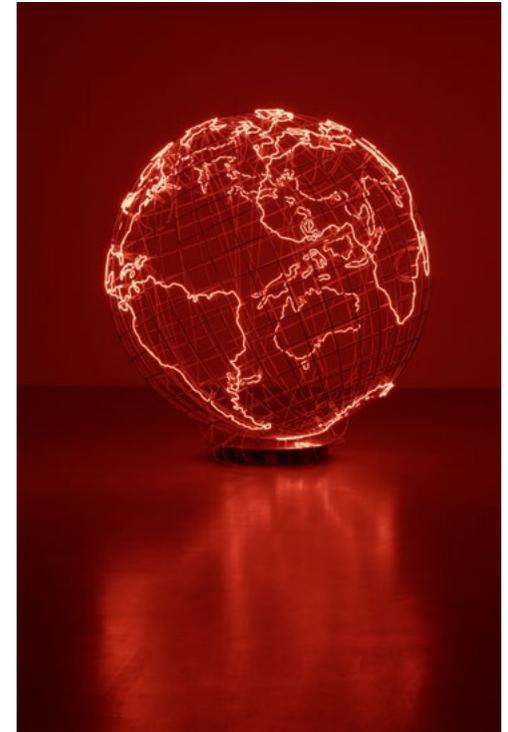
Paravent, 2008
Black steel
215 x 302 x 5 cm
AP 1/1
Courtesy Mona Hatoum Foundation
© Mona Hatoum. Courtesy Galerie Max
Hetzler, Berlin | Paris (Photo: def image)

Daybed, 2008
Black steel
31.5 x 219 x 98 cm
AP 1/1
Courtesy Mona Hatoum Foundation
© Mona Hatoum. Courtesy Galerie Max
Hetzler, Berlin | Paris (Photo: Jörg von
Bruchhausen)



The exhibition will also present a number of key works devoted to maps, an ongoing theme which has been articulated in Hatoum's work in very diverse materials since the mid-90s. Included is *Present Tense* (1996-2011), which was first created in Jerusalem, where the artist used square blocks of local olive oil soap and red glass beads to draw the fragmented map of the Oslo Peace Accord of 1993. Also included is the iconic sculpture *Hot Spot* (2013), a large cage-like stainless steel globe with red neon to outline the contours of the world on its surface. The work is mesmerising but also buzzes with an

intense and seemingly dangerous energy depicting the whole world as a spot of conflict and unrest. Hatoum will also create *Map (clear)* 2021, a new version from the series of works which consist of a large expanse of clear glass marbles in the shape of a world map that covers the entire floor area of a large room with a shimmering and seductive surface, one that is nevertheless very unstable and threatening as it destabilises the floor surface and turns it into a treacherous unnavigable space. Hatoum has also created a series of works on paper on the theme of maps and mappings.



Hot Spot III, 2009
Stainless steel and neon tube
234 x 223 x 223 cm
© Mona Hatoum. Courtesy of the artist and MdbK
Leipzig (Photo: dotgain.info)



Present Tense, 1996-2011
Soap and glass beads
5 x 320 x 258 cm
Edition 1/2
Courtesy of the artist
© Mona Hatoum. Courtesy Gallery Anadiel,
Jerusalem (Photo: Issa Freij)



Impenetrable, 2009
Black steel and fishing line
300 x 300 x 300 cm
Exhibition copy
Courtesy Mona Hatoum Foundation
© Mona Hatoum. Courtesy of the
artist and MdbK Leipzig (Photo:
dotgain.info)

The final installation in the exhibition also resonates with contradictions. *Impenetrable* (2009), a precariously suspended large cube (3 x 3 x 3 metres), hovers above the ground as if levitating. It is a light and airy structure which is made of barbed wire rods invisibly suspended from the ceiling, juxtaposing what appears to be a transparent and delicate structure with heavy associations of restricted movement, borders and war zones.



Impenetrable, 2009 (detail)
© Mona Hatoum. Courtesy of the artist and
MdbK Leipzig (Photo: dotgain.info)

2. MONA HATOUM

Mona Hatoum was born into a Palestinian family in Beirut in 1952. While on a short visit to London in 1975, the outbreak of the Lebanese Civil War prevented her from returning home and she has lived in London ever since.

She has held solo exhibitions in numerous museums in Europe, the United States, Canada and Australia. She has also participated in many important exhibitions including the Venice Biennale (1995 and 2005), Documenta, Kassel (2002 and 2017), Biennale of Sydney (2006), Istanbul Biennial (1995 and 2011) and Moscow Biennale of Contemporary Art (2013).

Recent solo exhibitions include a major survey organised by Centre Pompidou, Paris (2015) that toured to Tate Modern, London, and KIASMA, Helsinki (2016). Another survey was initiated by the Menil Collection, Houston (2017) and travelled to the Pulitzer Arts Foundation, St Louis (2018).

Hatoum was awarded the Joan Miró Prize (2011), the 10th Hiroshima Art Prize by the city of Hiroshima (2017), and most recently the Praemium Imperiale by the Japan Art Foundation for her lifetime achievements in the category of sculpture (2019). She is the current recipient of the 2020 edition of the Julio González Prize, awarded since 2000 by the Institut Valencià d'Art Modern (IVAM).



Portrait of Mona Hatoum,
Moody Art Center, Houston,
2017 (Photo © Nash Baker)

3. EDUCATION

Sound revealed.

Collective soundtracking of objects on the basis of the work of Mona Hatoum

In collaboration with the ENSEMS festival, a parallel activity to the retrospective exhibition on Mona Hatoum is being held in the form of a workshop based on the artist's production. Directed by Escuela de Oficios Electrosonoros (School of Electro-Acoustic Crafts), it will propose a reflection on our perception of everyday objects and how they change with the scale of their presentation. The workshop will seek to modify the acoustic perception of the everyday by exploring what happens when we play at amplifying things that are very small, soft and light.

What is proposed is therefore an experiment in education art, a creative laboratory organised as a series of workshops for exploring the possible resignifications of amplified sound. Listening is often subordinated to the tyranny of our own attention. We do not listen to what does not interest us, and we thus demonstrate an infinite capacity for selective deafness. This workshop is intended to vindicate the existence of sounds that are blocked out, ignored or even scorned by an ear that depends too much on the sense of sight.

Practical information

- Time: 12 am – 2 pm.
- Dates: 15 and 29 May, 12 and 26 June, 3 July.
- Place: IVAMlab1
- Aimed at: young people (16 and over) and adults
- Maximum number: 15 people
- Design, creation and activation: Escuela de Oficios Electrosonoros

REGISTRATION: ivam@consultaentradas.com or telephone: 976004973 (Monday to Saturday, 9 am – 8 pm)

Escuela de Oficios Electrosonoros (School of Electro-Acoustic Crafts) is an education art project centred on experimentation with sound, sound art, electronic music and listening. Two of its members are Patricia Raijenstein, a teacher and art educator who carries out educational projects at museums with a gender perspective, and Jesús Jara, a cultural mediator whose work endeavours to highlight the importance of technology in contemporary musical creation.

4. CATALOGUE

The exhibition on Mona Hatoum will have a catalogue containing texts written by: Nuria Enguita, director of IVAM; José Miguel G. Cortés, curator of the exhibition and former director of IVAM; Estrella de Diego, writer, curator, full member of the Real Academia de Bellas Artes de San Fernando in Madrid, and winner of a Gold Medal for Merit in the Fine Arts; Nancy Spector, curator of exhibitions at the Solomon R. Guggenheim Museum in New York from 1989 to 2020, and of the Biennale of Venice (1997) and of Berlin (1998). The catalogue will include images of the exhibition installed in the galleries of the IVAM.

This publication can be purchased at the ticket windows in the IVAM entrance hall, or at the online shop on the museum website: <https://tienda.ivam.es/es/>

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