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Press Release

Berlin, August 17, 2022

Mona Hatoum

Opening: September 14, 2022, 6 pm

September 15 – November 13, 2022

Tuesday–Sunday 12–6 pm / Thursday 12–8 pm

Curator: Marius Babias

The press preview takes place on September 14, 2022. Please contact Michaela Richter by phone: (030) 280 70 20 or e-mail: presse@nbk.org

With the exhibition *Mona Hatoum*, three Berlin institutions present the multifaceted work of Mona Hatoum (b. 1952 in Beirut, lives in London) in the first large-scale survey of her work in Berlin. The three-part exhibition opens in September at Neuer Berliner Kunstverein (15.9.2022 – 13.11.2022), Georg Kolbe Museum (15.9.2022 – 8.1.2023) and KINDL – Centre for Contemporary Art (18.9.2022 – 14.5.2023).

Mona Hatoum is considered one of the most important and influential artists of her generation. Her performances, videos, photographs, sculptures, installations and works on paper deal with issues of displacement, marginalisation, exclusion and state control – themes she examines against the backdrop of both her own biography and current societal developments. The exhibition project, including an accompanying programme and publication, brings together key works by Hatoum from the performance and video work of the 1980s to varied productions from the last two decades as well as new, site-specific sculptures and installations.

The exhibition at n.b.k. focuses on Hatoum's dealings with the physical and psychological implications of structural repression through both domestic scenes as well as global scenarios. Her works address experiences of uprootedness – whether as a dissociative moment, trauma, or empowerment. Her ambiguous treatment of notions of home, gender roles and human vulnerability is a compelling artistic contribution to today's pressing issues.

neuer.berliner.kunstverein.n.b.k.gGmbH.

Geschäftsführer: Marius Babias

Sitz der Gesellschaft: Berlin

Eingetragen beim Amtsgericht Charlottenburg

Handelsregisternummer HRB 232117

USt-IdNr.: DE 346 699 834

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The works presented at n.b.k. explore a state of existential uncertainty that Hatoum has called the “basic human condition of exile”. In installations such as *Home* (1999) or *Mobile Home II* (2006), objects from the domestic sphere are assembled into environments of potential threat. By turning kitchen utensils into buzzing conductors of a high voltage electric current and setting furniture in motion using kinetic processes, Hatoum questions the notion of “home sweet home” as a safe and stable place.

The artist also makes targeted use of cartographic systems to address zones of conflict, shifting borders and the precariousness of our planet. While Hatoum’s *Hot Spot III* (2009), a globe outlined in bright red lines, depicts the whole world as a spot of conflict and unrest, her *3-D Cities* (2008–2010) refer to the fragility of urban landscapes in war zones. In the latter, maps of Baghdad, Beirut and Kabul, are presented on wooden trestles, with cut-out sections suggesting the constant cycle of destruction and reconstruction in cities impacted by war. In scrutinising the influence of state control on border demarcations and mobility, Hatoum touches on current debates on surveillance technologies and new forms of biopolitics.

Biographical information

Mona Hatoum lives and works in London and since her DAAD scholarship in 2003/04 has kept a second home in Berlin. The artist was born in Beirut in 1952 to Palestinian parents. While on a brief visit to London in 1975, civil war broke out in Lebanon and prevented her from returning home.

Mona Hatoum’s work has been presented in solo exhibitions at prestigious institutions worldwide, including: Magasin III Museum for Contemporary Art, Stockholm (2022); IVAM - Institut Valencià d’Art Modern, Spain (2021); Pulitzer Arts Foundation, St. Louis (2018); Menil Collection, Houston (2017); Hiroshima City Museum of Contemporary Art (2017); Centre Pompidou, Paris / Tate Modern, London / Nykytaiteen Museo Kiasma, Helsinki (2015–2016); Mathaf: Arab Museum of Contemporary Art, Doha, Qatar (2014); Beirut Art Center (2010); Rennie Museum, Vancouver (2009); Museum of Contemporary Art, Sydney (2005). Hatoum participated in documenta 14 and documenta 11 (2017 and 2002); and in the biennials of Moscow (2013), Liverpool (2012), Istanbul (2011 and 1995) and Venice (2005 and 1995), among others.

Her work has been recognised with numerous awards. She is a recent recipient of the Julio González Prize from the IVAM - Institut Valencià d’Art Modern, Spain (2020) and the Praemium Imperiale in Sculpture from the Japan Art Association, Tokyo (2019). For her early work, the artist received, among others, the George Maciunas Prize in Wiesbaden in 2000.

Since the mid-1980s, Hatoum has taught at numerous universities, including École Nationale Supérieure des Beaux Arts, Paris (1994–1995), Jan Van Eyck Academy Maastricht (1992–1997) and Central St. Martins College of Art and Design, London (1986–1994). She received honorary doctorates from the University of Southampton in 2010 and the American University of Beirut in 2008. She has been an honorary member of the University of the Arts London since 2007.

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Discourse Program

Saturday, October 29, 2022

Symposium

With Marius Babias (Director Neuer Berliner Kunstverein), Sam Bardaouil (Director Hamburger Bahnhof – Museum für Gegenwart – Berlin), Kathrin Becker (Artistic Director KINDL – Centre for Contemporary Art), Tamar Garb (Durning Lawrence Professor in the History of Art, University College London), Natasha Ginwala (Associate Curator Gropius Bau, Berlin), Mona Hatoum (Artist, London), Polly Staple (Curator and Director of Collection, British Art, Tate, London) a. o.

In English

Venue: KINDL – Centre for Contemporary Art, Maschinenhaus M0

Free admission

Publication

The exhibition is accompanied by a publication published by Verlag der Buchhandlung Walther und Franz König, Cologne, edited by Marius Babias, Kathrin Becker and Julia Wallner.

For further information and images please contact Michaela Richter by phone: (030) 280 70 20 or e-mail: presse@nbk.org

A cooperation between Neuer Berliner Kunstverein (n.b.k.),
KINDL – Centre for Contemporary Art, and Georg Kolbe Museum

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