

GALERIE
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Art Basel Qatar

Booth M309 | February 3 - 7, 2026

Mona Hatoum



Mona Hatoum

Born in 1952 in Beirut.
Lives and works in London.

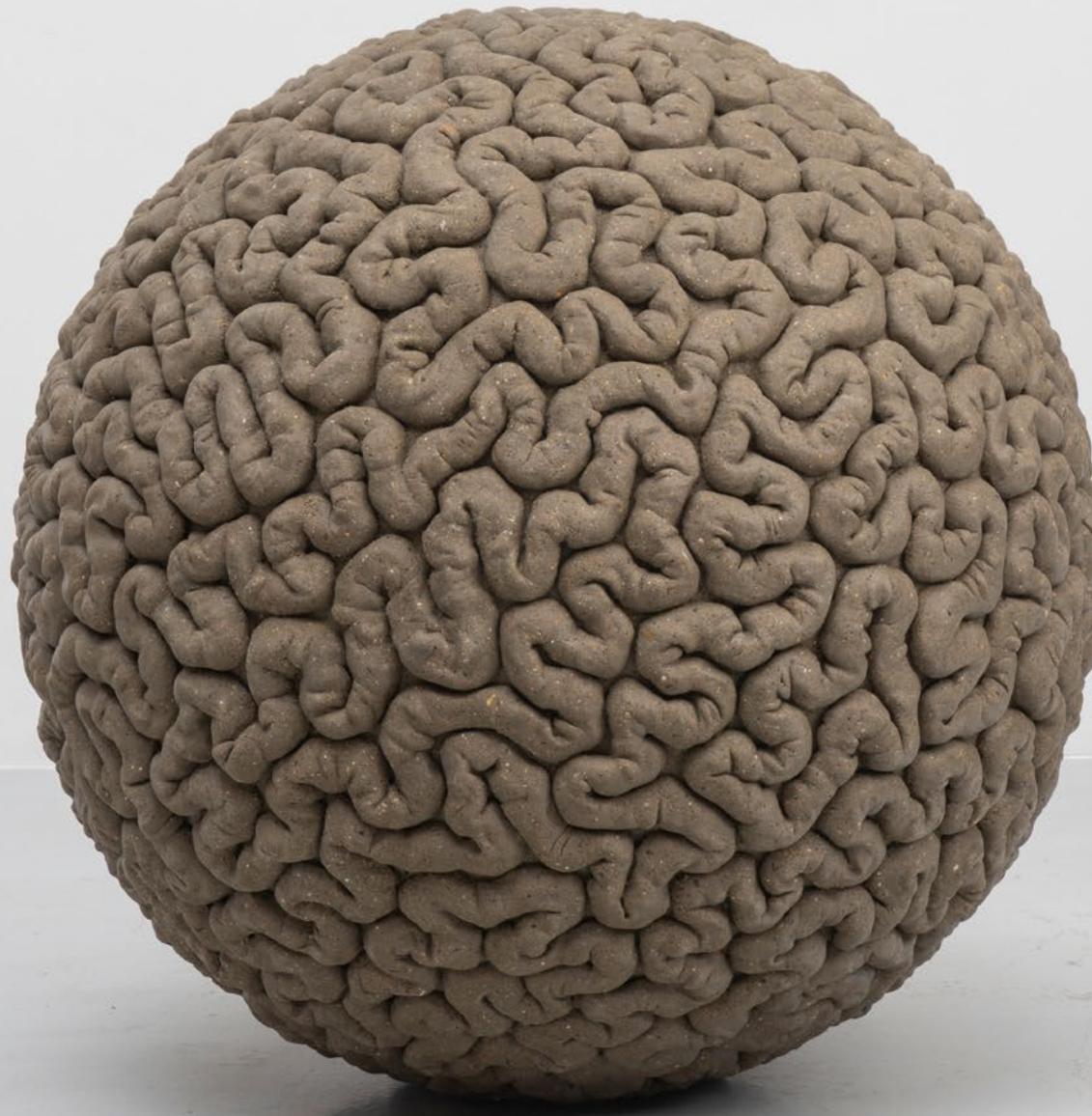
Hatoum went through her art training in schools in London in the mid-1970s. She has worked in a diverse range of media including performance, video, photography, sculpture, installation and works on paper. Her work, which deals with issues of displacement, marginalisation and systems of social and political control, is often realised through the use of unconventional materials such as household objects, glass marbles or even her own hair. In the 1980s, Hatoum explored themes of surveillance and state control through performance and video works that focused intensely on using the body as a site of conflict. Since the early 1990s, her work developed into large installations and sculptures exploring notions of exclusion and restriction of movement through materials and structures that bring up in the viewer opposing emotions of desire and repulsion, fear and fascination.

In 2025, Mona Hatoum was awarded the 2025 KU Leuven Doctor Honoris Causa, the Julio González Prize 2020 by the Valencia Institute of Modern Art, as well as the Praemium Imperiale prize for Sculpture in 2019, submitted by Japan Art Association, the most historical cultural foundation in Japan. She was presented with a number of additional prizes during her career, such as the Hiroshima Art Prize by the Hiroshima City Museum of Contemporary Art (2017), and the Joan Miró Prize of the Fundació Joan Miró (2011), among others.

Mona Hatoum has shown her work at numerous major institutions such as the Fondazione Prada, Milan (2026); Barbican Center, London (2025); Museo Nivola, Orani (2025); Kunsthal KAdE, Amersfoort (2025); Georg Kolbe Museum, Berlin (2022); KINDL - Centre for Contemporary Art, Berlin (2022); NBK - Neuer Berliner Kunstverein, Berlin (2022); Magasin III and Accelerator, Stockholm (2022); Valencia Institute of Modern Art (IVAM), Valencia (2021); Menil Collection, Houston, (2017); Hiroshima City Museum of Contemporary Art (2017); Fundación PROA, Buenos Aires (2015); Museum of Fine Arts, Ghent (2014); Arab Museum of Modern Art, Doha (2014); Arter, Istanbul (2012); Fundació Joan Miró, Barcelona (2012); Ullens Center for Contemporary Art, Beijing (2009); Fondazione Querini Stampalia, Venice (2009); Museum of Contemporary Art Australia, Sydney (2005); Hamburger Kunsthalle, Hamburg (2004); Magasin III, Stockholm (2004).

Mona Hatoum's works have joined the collections of the National Gallery of Canada, Ottawa; HE Art Museum, Shunde; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museum of Modern Art, New York; Hiroshima Museum of Art; Kunstmuseum, Basel; Hamburger Kunsthalle, Hamburg; LaM, Villeneuve d'Ascq; MAC VAL, Musée d'art contemporain du Val-de-Marne, Vitry-sur-Seine; Cité nationale de l'histoire de l'immigration, Paris; Sammlung Goetz, Munich; La Caixa, Barcelona; Moderna Museet, Stockholm; Arken Museum of Modern Art, Copenhagen; Louisiana Museum of Modern Art, Humlebæk; National Museum of Contemporary Art, Athens; Kunsthau Zürich, Zurich; Mathaf, Doha; Sharjah Art Foundation, Sharjah.



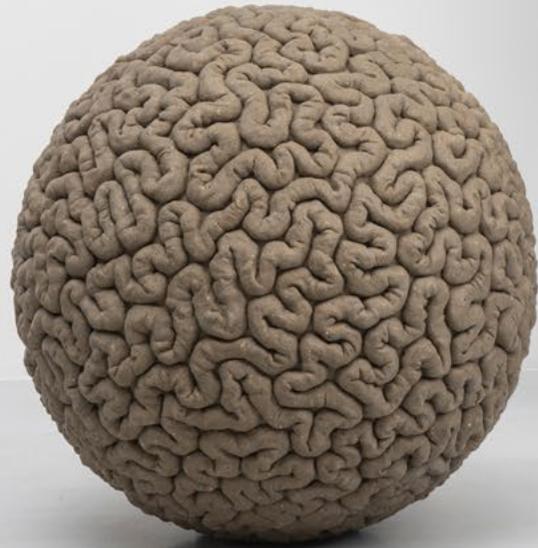


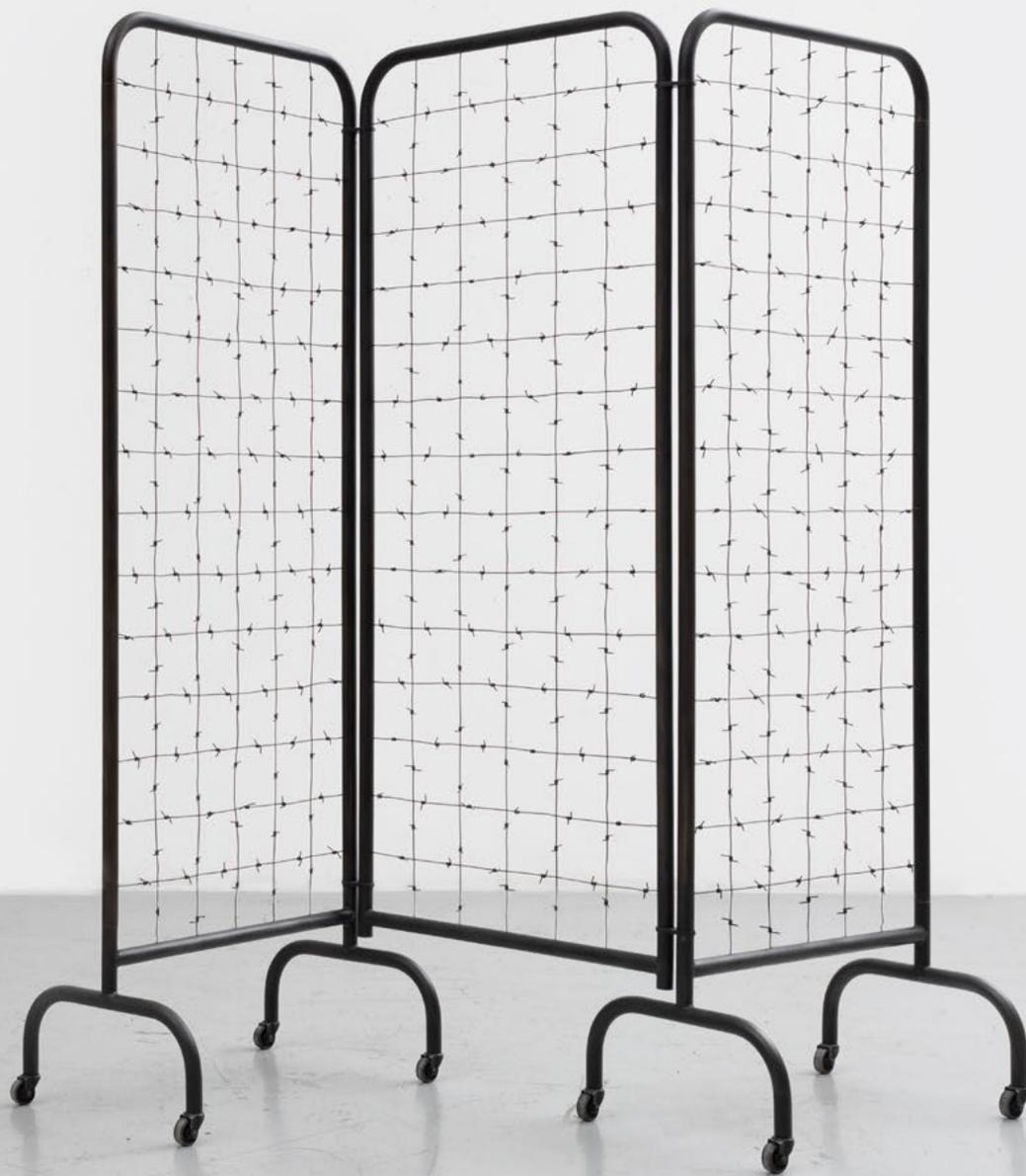
Mona Hatoum
Inside Out (concrete), 2019

Concrete and resin
ø 86 cm — ø 33 7/8 in.
Edition of 6 + 2 AP



The body is the starting point for much of the artist's commentary on the state of the world. However, it may also be the object. Since early days, Mona Hatoum explored the interiority of the body, often revealing its deepest intimacy. With some humor, while still seeking to elicit contradictory emotions, the artist once again uses the sphere in the work entitled *Inside Out (concrete)*, whose surface pattern is reminiscent of the meanderings of the digestive system.





Mona Hatoum
Divide, 2025

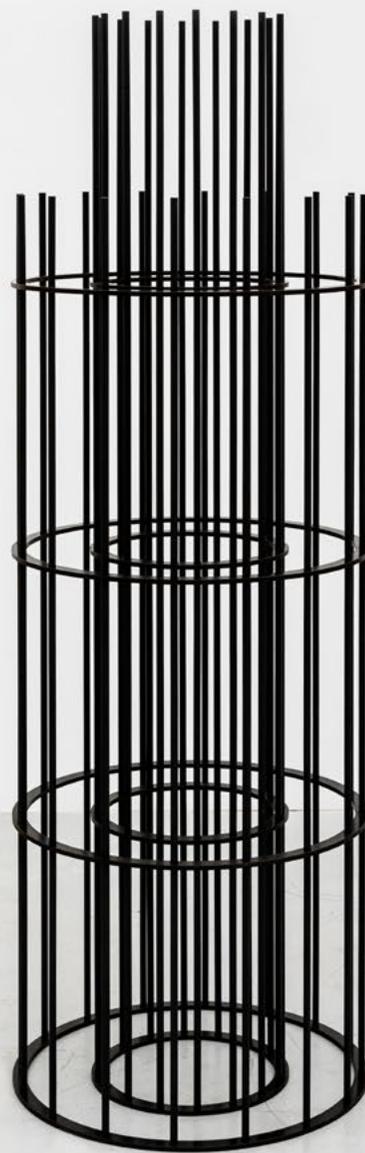
Three panel screen, barbed wire
172 × 188 × 48 cm — 67 11/16 × 74 × 18 7/8 in.
Edition of 3 + 1 AP



Encounters: Giacometti x Mona Hatoum, installation view, Barbican Centre, London, United Kingdom, 2025

Divide (2025) features a life-sized three-panelled hospital screen usually covered with cloth panels for privacy. Here, the soft panels are replaced by a grid of barbed wire turning it into a threatening and potentially harmful barrier that exposes rather than conceals. The grid and fence devices are recurring motifs in Mona Hatoum's work; by allowing visual access but preventing touch, this hospital screen intensifies the separation between those on either side of the divide.



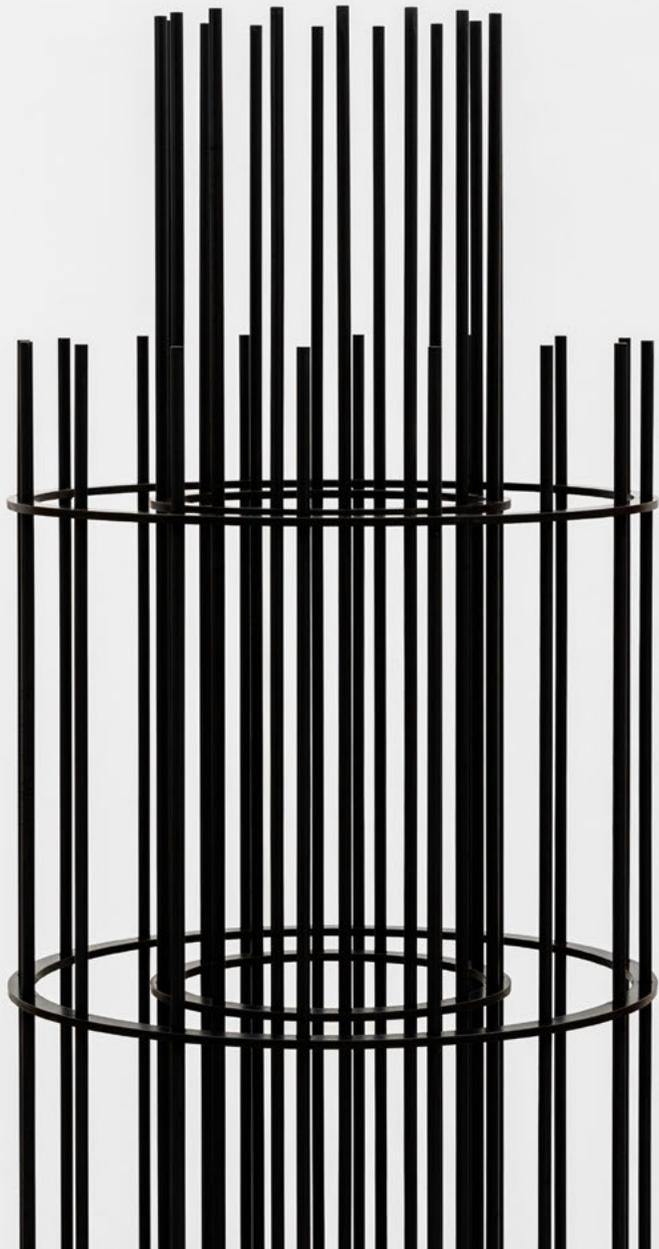


Mona Hatoum
Cage for One, 2022

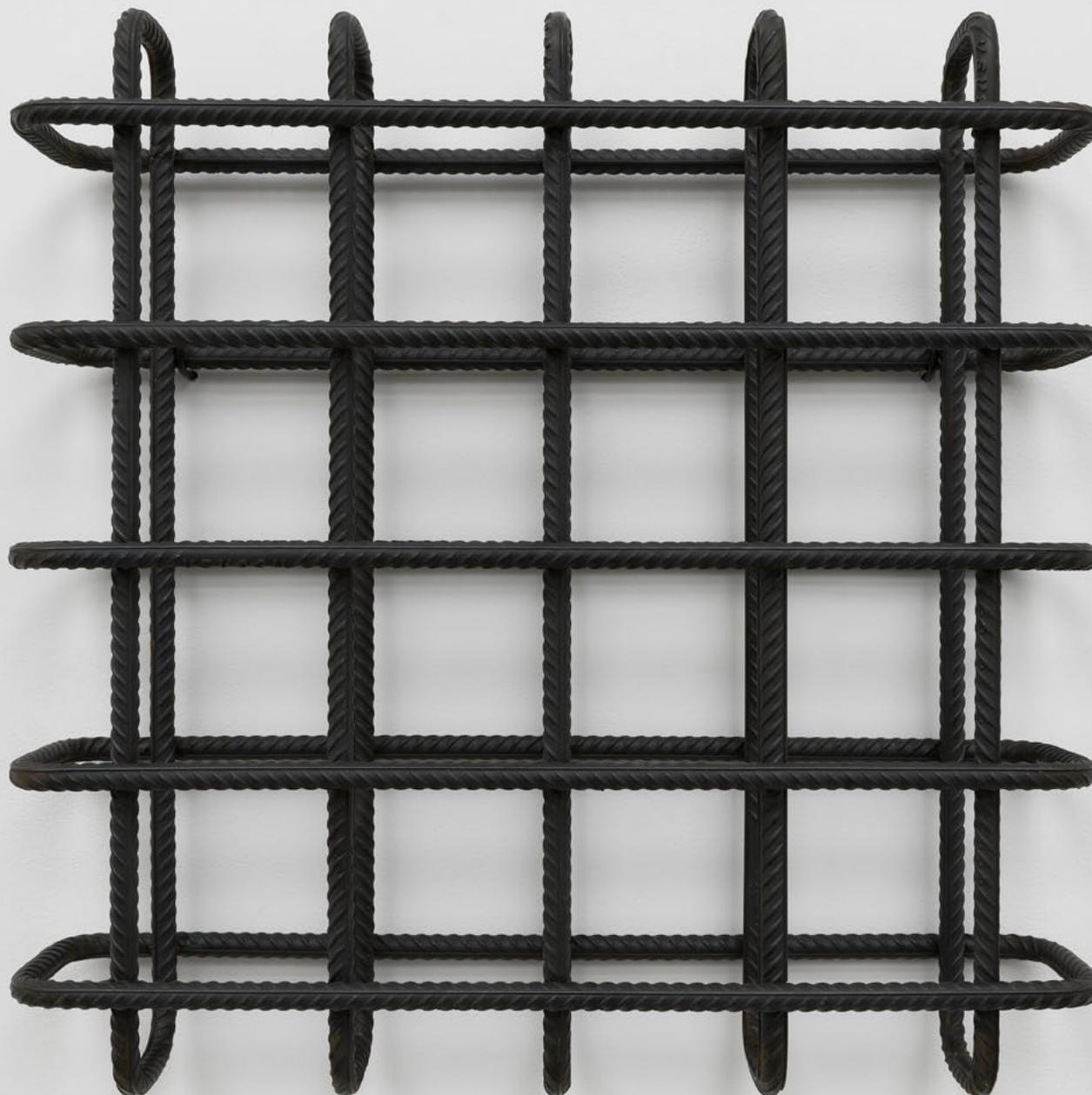
Mild steel
180 × ø 61 cm — 70 7/8 × ø 24 in.
Edition of 3 + 1 AP



Mona Hatoum, installation view, Georg Kolbe Museum, Berlin, Germany, 2022



The sculpture *Cage for One* (2022) was conceived for the exhibition at Georg Kolbe Museum in 2022. A circular double-barred steel cage, built to the proportions of a person standing upright with no room to move. An ambiguous structure that could allude to a state of physical or psychological isolation, to the core, or an extreme form of solitary confinement.



Mona Hatoum
Mirror, 2025

Steel reinforcement bars
51,5 × 51,5 × 11 cm — 20 1/4 × 20 1/4 × 4 5/16 in.
Edition of 6 + 1 AP



Mirror (2025) is based on a grid structure—a recurring motif in Mona Hatoum's work. This wall-mounted cage is made of rebar, and contrary to what the title might imply, it lacks any reflective surface. It is an ambiguous structure reflecting instead on the physical and psychological limitations that besiege us.





Mona Hatoum
Untitled (wall cabinet) II, 2017

Glass and wood
34 × 48,5 × 16 cm — 13 3/8 × 19 1/8 × 6 2/7 in.

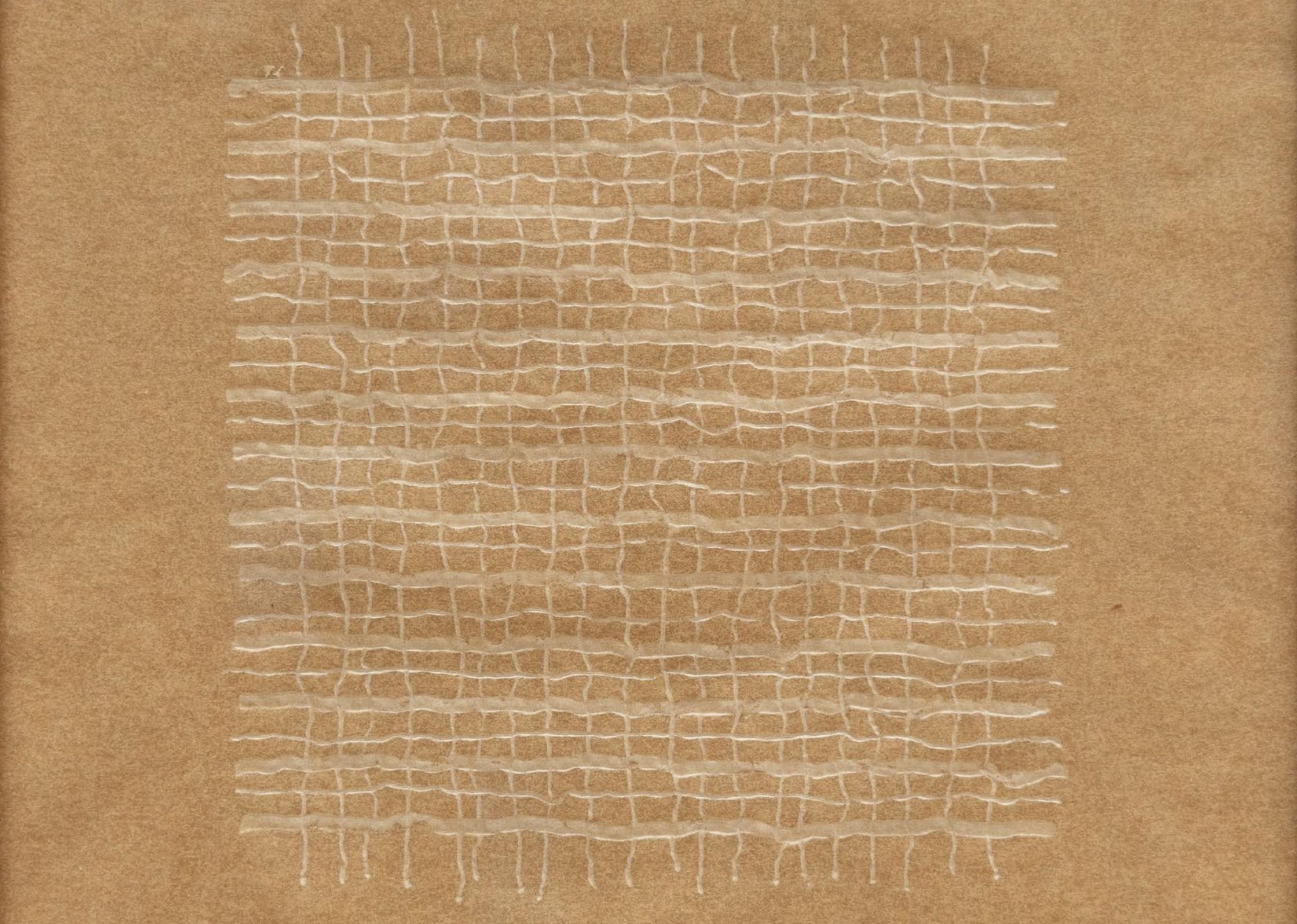


Untitled (wall cabinet) II, 2017 consists of a wood and glass cabinet with a number of glass forms in a molten state displayed on its shelves. Extreme high temperature was used to melt ordinary glass jars into sensual, biomorphic shapes that are suggestive of bodily forms.



Mona Hatoum
Drawing Heat III, 2017

Parchment paper
28,5 × 29,5 × 3,5 cm — 11 1/4 × 11 5/8 × 1 3/8 in.



The grid initially became a recurring theme because of Mona Hatoum's interest in Minimalism and geometry. But the grid pattern has gradually evolved into a reference to real-life situations related to confinement. In a serial approach, Mona Hatoum repeats the motif in drawings on parchment paper entitled *Drawing Heat*. She produces a freehand drawing with a hot metal rod creating a form by removing material from the surface of the paper.



Current and Upcoming Events

Gallery exhibitions

Group Exhibition
Pharmakon
January 30, 2026 — March 7, 2026

Melik Ohanian
Solo Exhibition
March 13 — April 18, 2026

Lydia Ourahmane
Solo Exhibition
April 25 — May 9, 2026

Fairs

ARCO Madrid
March 6 — 8, 2026

Art Basel — Hong Kong
March 27 — 29, 2026

Art Basel — Basel
June 16 — 21, 2026