



## Mona Hatoum

Mathaf: Arab Museum of Modern Art / Doha

Mona Hatoum's floor installation *Turbulence* (2012) is comprised of thousands of transparent glass marbles arrayed in a four-by-four-meter square. The geometric discipline of this cell-like organic chaos is enforced by a cunning tripwire deployed around the phalanx of marbles. The piece lends its title to "Mona Hatoum: Turbulence," a retrospective spanning thirty years of work by the London-based Palestinian artist. Curated by Sam Bardaouil and Till Fellrath (aka Art Reoriented), the show has a characteristically thematic structure.

Like the invisible tripwire around the eponymous installation, the curators have clustered these seventy-odd works to pleasing advantage — highlighting formal continuities and changes in a practice whose contours have shifted restlessly since the 1980s. The opposition of movement and confinement has been an element of Hatoum's work since the provocative performance works she took to the streets in the 1980s — like *Roadworks* (1985), which saw the artist trudge through the streets of Brixton barefoot, dragging behind her a pair of Doc Martens laced to her ankles.

"Turbulence" embraces the wide range of media Hatoum has embraced in her move from performance to visual art, materials ranging from the robust to the epitome of fragility — steel, barbed wire, electricity (coursing with audible menace through some works), glass, handmade paper and human hair.

Art Reoriented has sampled Hatoum's light-hearted photography and delicately crafted paper and hair-woven objects as well as the monumental sculpture and installations (stationary and mechanized, miniaturized, life-sized and gigantic, found and fabricated) that are her signature pieces. Hatoum's kinetic sculptures too flicker with movement. Take *Light Sentence* (1992), a U-shaped stack of wire-mesh storage lockers. A lit light bulb lowers and retracts, sun-like, into the midst of this synecdoche of contemporary urban life.

by Jim Quilty



**Mona Hatoum**  
*Paravent*, 2008  
Courtesy of the Artist and  
Galerie Max Hetzler, Berlin

**N S Harsha**  
*waha say idar, idar say udar*, 2014. Detail.  
Installation view at Chemoult  
Prescott Road, Mumbai  
Courtesy of the Artist and  
Chemoult Prescott Road,  
Mumbai

**Lee Kit**  
*"You,"* installation view at  
Cattle Depot Artist Village,  
Mobile M+, Hong Kong,  
2014. Courtesy of the Artist  
and Mobile M+, Hong Kong

