

ENG

MONA HATOUM
OVER, UNDER AND IN BETWEEN

Milano

THE EXHIBITION

“Over, under and in between” is a site-specific solo exhibition by artist Mona Hatoum. The project brings together three independent works that engage directly with the site’s architectural and historical identity. For her intervention, the artist chose the Cisterna building, constructed in 1909 and originally designed to house three distillery storage tanks formerly located on the Fondazione Prada compound.

The exhibition’s title encourages visitors to engage with Hatoum’s installations while reflecting on their own physical experience in dialogue with the works and the surrounding space. Since the early 1990s, when her focus shifted from performance and video to installation and sculptural works, Hatoum has adopted geometry and minimalist elements—such as cubes, spheres, and grids—in her practice, thus developing a body of work based on intentional repetition and seriality. Often combining a visually alluring aspect with an underlying sense of physical threat and discomfort, her works function as an “open system” to be decoded and stimulate a personal interpretation. As the artist explains, “I find it more exciting when a work reverberates with several meanings, paradoxes, and contradictions. Explaining it as meaning this or that inevitably turns it into something fixed rather than something in a state of flux.”

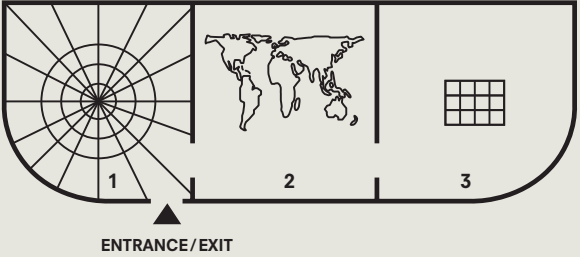
The installations in the three imposing rooms of the Cisterna draw on recurring elements from Hatoum’s artistic vocabulary: the web, the map, and the grid.

In the first space, a glistening web of hand-blown glass spheres hovers above visitors, transforming a familiar emblem of entrapment into a shimmering celestial vault. In the central room, a world map created with over thirty thousand red glass balls stretches across the floor, inviting viewers to imagine themselves navigating this destabilized and precarious terrain. The final room of the Cisterna houses a kinetic tower whose metallic grid repeatedly buckles and rises, accompanied by reverberant mechanical sounds.

Hatoum’s installations prompt the audience to reassess their relationship with their surroundings by creating environments that generate unexpected tension. As the artist states, “I want the work, in the first instance, to have a strong formal presence, and through the physical experience to activate a psychological

and emotional response. I want to create a situation where reality itself becomes a questionable point.”

EXHIBITION MAP



1.
Web, 2026
Hand-blown clear glass
spheres, stainless steel cable
Courtesy of the Artist

2.
Map (red), 2026
25 mm clear red glass balls
Courtesy of the Artist

3.
all of a quiver, 2022
Aluminum square tubes,
steel hinges, electric motor, cable
Courtesy of the Artist

WEB, 2026

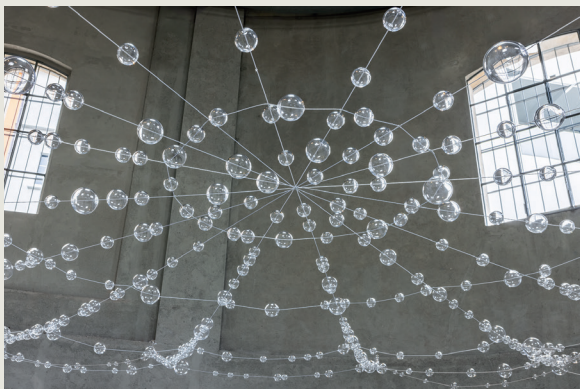


Photo Roberto Marossi

A pervasive web of clear, hand-blown glass spheres stretches overhead across the first room of the Cisterna. Both fragile and captivating, the work embodies the dualities at the core of Mona Hatoum's practice, drawing viewers into a space where vulnerability and danger, openness and containment coexist. The eerie presence of the web suggests both a threatening net of entrapment and the protective ceiling of a home. As underlined by the artist, "A web can be seen as a looming net which suggests oppressive entrapment, while also providing a home or a place of safety. To me, the large web overhead also has poetic, even cosmic significance. The beautiful, delicate glass spheres are an apt reference to dew drops, evoking their fragility and sparkling quality. They also resemble a celestial constellation. I personally like to see it as an allusion to the interconnectedness of all things."

MAP (RED), 2026



Photo Roberto Marossi

A vast expanse of red glass balls spreads across the concrete floor, forming the image of a world map. The viewer's body towers over the miniature world, encountering it in an unexpected form. The glass balls underscore the instability of our planet, acknowledging the world as "fragile, uncertain, and shifting." Seductive yet dangerous, the translucent surface outlines the continents only, deliberately omitting political and geographical borders.

The installation evolved from a series of floor-based works Mona Hatoum began making in the mid-1990s, inviting viewers to reflect on how cultural and political forces shape our perception of the world. For most viewers, this map presents an unfamiliar image of the Earth because it uses the Gall-Peters projection. First presented by James Gall in 1855 and popularized by Arno Peters in 1973, it was designed to correct the distortions in relative territorial size produced by the Mercator projection (1569). The latter rendered regions of the Global South—such as Africa, South America, and Southeast Asia—appear disproportionately smaller than they actually are. Throughout history, cartography has indeed reinforced political power structures and systems of domination.

ALL OF A QUIVER, 2022

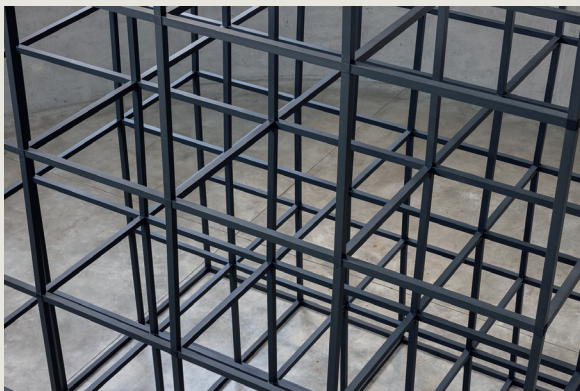


Photo Roberto Marossi

A towering kinetic installation, accompanied by metallic creaking, activates the monumental height of the Cisterna's third room. Consisting of nine levels of open, stacked metal cubes, the gridded structure resembles scaffolding or the skeletal frame of a building. Its geometry reflects Mona Hatoum's longstanding interest in Minimalism. This oscillating structure bends almost like a collapsing body before slowly returning to an erect position, in a perpetual cycle of downward collapse and re-erection. By transforming the tower into a quivering organism, the artist draws attention to the cycle of destruction and reconstruction that is all too familiar to war zones and areas affected by natural disaster. Through this work, Hatoum seeks to highlight the precarious and unstable nature of our existence, while reflecting on renewal and "the energy that exists in that uncertain space."

The installation *all of a quiver* contains moving mechanical components that are potentially dangerous.

Please do not touch the artwork and hold children by the hand during your visit.

CENNI BIOGRAFICI



Foto Miguel Lorenzo

Mona Hatoum's (1952, Beirut, Lebanon) poetic and political oeuvre is realized in a diverse and often unconventional range of media, including performance, video, photography, sculpture, installation, and works on paper. Her work deals with issues of displacement, marginalization, exclusion, and systems of social and political control. Born in a Palestinian family in Beirut, Hatoum has lived in London since 1975, when the outbreak of the Lebanese Civil War prevented her from returning home during a visit to Britain.

Hatoum has participated in numerous international exhibitions, such as the Venice Biennale (1995 and 2005), Istanbul Biennial (1995 and 2011), documenta, Kassel (2002 and 2017), Biennale of Sydney (2006), Sharjah Biennial (2007 and 2023), Moscow Biennale of Contemporary Art (2013), and Taipei Biennial (2025).

Recent solo exhibitions include a major survey organized by Centre Georges Pompidou, Paris (2015) that toured to Tate Modern, London and KIASMA, Helsinki (2016), and at Menil Collection, Houston, USA (2017) that traveled to the Pulitzer Arts Foundation, St. Louis (2018). In September 2022, three solo exhibitions were presented simultaneously in Berlin: Neuer Berliner Kunstverein, Georg Kolbe Museum, and KINDL – Center for Contemporary Art. Her most recent extensive solo show was held at KAdE, Amersfoort and her work was paired with Alberto Giacometti's in "Encounters: Giacometti x Mona Hatoum" at Barbican, London (2025).

PRACTICAL INFORMATION
FONDAZIONE PRADA, MILAN

Largo Isarco 2, 20139 Milan

M3 Underground
Lodi T.I.B.B. stop
Tram 24 via Ripamonti / via
Lorenzini stop
Bus 65 Largo Isarco stop

Free parking for visitors
Largo Isarco 1

Opening days and hours
Monday–Sunday: 10 am–7 pm
Closed on Tuesday
Last access at 6 pm
Exhibition spaces close at
6:45 pm

Information
info@fondazioneprada.org
fondazioneprada.org

Reservations of guided and
group visits
visit@fondazioneprada.org

PUBLICATION



Quaderno #41
**OVER, UNDER AND IN BE-
TWEEN – MONA HATOUM**
Texts by Theo Deutinger,
Lina Ghotmeh, and Jamieson
Webster
Published by Fondazione
Prada
Available at the Fondazione
Prada's bookshops and on
fondazioneprada.org
52 pages, €15

2026 PROGRAM

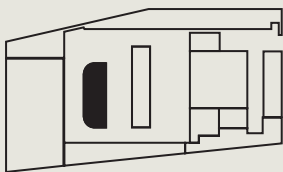
Hito Steyerl: The Island
Osservatorio Fondazione
Prada, Milan
Until 30.10.2026

Cao Fei: Dash
Fondazione Prada, Milan
9.4–28.9.2026

Arthur Jafa and Richard
Prince: Helter Skelter
Fondazione Prada, Venice
9.5–23.11.2026

Global Antiquity
Fondazione Prada, Milan
5.11.2026–1.3.2027

Cyprien Gaillard
Osservatorio Fondazione
Prada, Milan
12.2026–7.2027



OVER, UNDER AND IN BETWEEN
MONA HATOUM
CISTERNA
29.1–9.11.2026