

For immediate release

# barbican

**Barbican announces *Encounters: Giacometti x Mona Hatoum*, the second in a series of exhibitions in collaboration with Fondation Giacometti**

***Encounters: Giacometti x Mona Hatoum***

Barbican Level 2

**3 Sept 2025 – 11 Jan 2026**

Press view: Tuesday 2 September 2025, 10am – 1pm

*This exhibition series is realised in partnership with the Kiran Nadar Museum of Art, New Delhi.*



L: Alberto Giacometti, *The Nose*, 1947. Bronze, 80.9 x 70.5 x 40.6 cm. © Succession Alberto Giacometti / Adagp, Paris 2025

R: Mona Hatoum, *Remains of the Day*, 2016-2018. Wire mesh and wood, dimensions variable. © Mona Hatoum. Photo © White Cube (Kitmin Lee)

Barbican presents a major exhibition of new and existing works by artist Mona Hatoum (b. 1952, Beirut, Lebanon) in dialogue with historic works by Alberto Giacometti (b. 1901-1966, Borgonovo, Switzerland). ***Encounters: Giacometti x Mona Hatoum*** is the second in a series of three exhibitions in partnership with the Fondation Giacometti.

Subtitled ***Divide*** and staged in the Barbican's new Level 2 gallery, the works in this show span nearly a century of artmaking, and include sculptures made from plaster, bronze, steel, and glass, alongside installations, video, and works on paper. Among the works on display will be iconic pieces by Giacometti such as *Woman with Her Throat Cut* (1932), *The Nose*

(1947) – recontextualised by Hatoum within one of her own works – and *The Cage* (1950–51).

Hatoum will present existing works drawn from across her career, including some which have never previously been shown in the UK, alongside a number of new works created especially for this exhibition. Outside the gallery, the public foyer will host large-scale sculptures by Hatoum, among them *Orbital* (2018), open and hollowed out, and *Inside Out* (2019), solid and dense.

Throughout her career, Hatoum has investigated the impact of political instability and ongoing conflict on individuals and groups of people by disrupting expectations of what constitutes a “home”. She often achieves this by modifying ready-made household objects, making them uncanny and at times threatening. She continues this exploration by approaching the Barbican’s gallery as a total installation, transforming it into an unsettling and strange domestic space.

On entering the exhibition, visitors will immediately be confronted with the mutilated form of Giacometti’s *Woman with Her Throat Cut*. Unambiguous in its intimation of violence towards the body, it sets a disquieting tone that will be amplified as visitors move through the rest of the space, meeting skeletal figures, cages, ruined furniture, and a cell-like room. Traces of animal and human life will lead to a concluding group of works that visualises the remnants of wide scale destruction of a world caught up in constant wars and unrest.

Hatoum and Giacometti, working in times of extended global conflict, share a deep and enduring interest in how these traumas manifest through the defamiliarisation of our surroundings and the alienation of the body from its environment, palpably evoking conditions of exile, displacement and homelessness. They also have a common interest and faith in the disruptive violent power of art to bring viewers into other, disquieting conceptions of reality. Both address concepts and feelings which, as part of the human condition, are often mixed and contradictory.

Hatoum’s exhibition is preceded by *Encounters: Giacometti x Huma Bhabha*, 8 May – 10 August 2025 and will be followed by *Encounters: Giacometti x Lynda Benglis* from 12 February 2026. Together, the three exhibitions unite the practices of three contemporary artists known for their originality and ingenuity alongside historic works by Alberto Giacometti. Each artist will present a mix of pre-existing and new artworks which resonate with, and at times respond directly to, Giacometti’s sculptures, opening up new intergenerational connections and dialogues.

Giacometti is one of the most significant European sculptors of the 20th century, known for his distinctive, elongated sculptures which experiment with the human form. Some of the most stirring works in his oeuvre were created in the same post-war period in which the Barbican was built. Perceived sometimes as responding to the pain and devastation caused by the Second World War, his works proposed a new perspective on humanity and the collective psyche. This radicality resonates with the utopian principles underpinning the establishment of the Barbican, which sought to explore a new way of thinking and being, where the arts were regarded as vital and central to enriching modern living.

Visitors to these exhibitions will observe the exchanges between contemporary art practices and Giacometti's work that challenge simple ideas of artistic influence and formal similarity. The invited artists have shared interests in death, fragmentation, the domestic, memory, trauma, the erotic, horror and humour – and manifest these preoccupations in strikingly different ways. It is the exploration of these timeless and existential concerns that forms the connecting threads between the three living artists and Giacometti.

Each exhibition considers what occurs at the meeting point of bodies of work that are deeply affective and emotive, responding to the anguish and despair of a wounded world.

**Shanay Jhaveri, Head of Visual Arts at the Barbican**, says: *"This second chapter in our Encounters: Giacometti series brings together a newly curated selection of Alberto Giacometti's iconic work with Mona Hatoum's radical contemporary practice. Hatoum's deeply charged installations transform our new Level 2 gallery into a site of disquiet, resonance, and revelation – mirroring Giacometti's own explorations of existential alienation. Together, their works speak to uncertainty, displacement and convey the fragility of the human condition amidst on-going social and cultural instability."*

**Émilie Bouvard, director of collections at the Fondation Giacometti**, says: *"As part of the second chapter of this Encounters exhibition cycle, the Giacometti Foundation is delighted to collaborate with the Barbican on a dialogue between the works of Alberto Giacometti and those of contemporary artist Mona Hatoum. A rich artistic confrontation, driven by a shared vision of creation as both intellectual and charged with affects, dealing with bodies at stake, human fragility and violence."*

The *Encounters: Giacometti* series is generously supported by Blanca and Sunil Hirani, Cockayne Grants for the Arts, a Donor Advised Fund held at The Prism Charitable Trust, and Art Mentor Foundation Lucerne, with additional support from the Stanley Thomas Johnson Foundation.

*Encounters: Giacometti x Mona Hatoum* is supported by the Bagri Foundation and Mandy Cawthorn Argenio as part of the Mona Hatoum Exhibition Circle.

## **ENDS**

### **Notes to Editors**

Each of the three exhibitions will take place in a new exhibition space within the Barbican, formerly the home of the Barbican Brasserie, which closed on 10 February 2025. This exciting new space will be used flexibly for a range of purposes in the coming years, allowing the Barbican to continue offering a world-class experience for its visitors as it undergoes vital work on different areas of its building.

### **Press Information**

For further information, images, or to arrange interviews, please contact:

Mary Doherty, [mary@sam-talbot.com](mailto:mary@sam-talbot.com) / +44 7716 701499

Rebecca Lally, [rebecca@sam-talbot.com](mailto:rebecca@sam-talbot.com)

### **Barbican Press Room**

All Barbican Centre press releases, news announcements and the Communication team's contact details are listed on our website.

### **PUBLIC INFORMATION**

Barbican Centre, Silk Street, London, EC2Y 8DS [www.barbican.org.uk](http://www.barbican.org.uk)

### **Dates**

8 May to 10 August 2025: Encounters: Giacometti x Huma Bhabha

3 September 2025 to 11 January 2026: Encounters: Giacometti x Mona Hatoum

12 February to May 2026: Encounters: Giacometti x Lynda Benglis

### **Tickets**

Standard admission for each exhibition will be £8

### **Press Tickets**

All press tickets will need to be booked 48 hours in advance by contacting a member of the Barbican's Visual Arts Press team at [visualartspress@barbican.org.uk](mailto:visualartspress@barbican.org.uk). Our inbox is monitored Monday to Friday, 10am – 6pm. Please let us know if you have any access requirements.

### **About The Fondation Giacometti**

The Fondation Giacometti is a private institution and a state-recognized non-profit organization whose purpose is the preservation, dissemination, and promotion of Alberto Giacometti's oeuvre. As the sole legatee of Annette Giacometti, the artist's widow, the Fondation holds the largest collection of works by Alberto Giacometti in the world. The Fondation Giacometti is dedicated to conserving, enriching, and sharing this collection.

The Fondation Giacometti promotes Alberto Giacometti's oeuvre on an international level through exhibitions in French museums and abroad, the writing of a catalogue of the artist's authenticated works, the organization in various cultural events, and publication projects. The Fondation organizes the authentication committee for the artist's works, and handles the protection of his oeuvre in France and abroad.

In 2018, The Fondation Giacometti opened Giacometti Institute, located at 5 rue Victor Schoelcher (Paris 14), where it presents its exhibition, pedagogical, and research programs. The Fondation Giacometti is currently working toward opening the Alberto Giacometti Museum & School on the Esplanade des Invalides in the heart of Paris.

### **About Mona Hatoum**

Mona Hatoum's poetic and political oeuvre is realised 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, marginalisation, exclusion and systems of social and political control. Born into a Palestinian family in Beirut, Lebanon,

Hatoum has lived in London since 1975, after the outbreak of the Lebanese Civil War prevented her from returning home. She studied at the Byam Shaw School of Art, London (1975-1979) and the Slade School of Fine Art, London (1979-1981).

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) 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) and a large US survey initiated by the Menil Collection, Houston (2017) that travelled to the Pulitzer Arts Foundation, St Louis (2018). In September 2022, three solo exhibitions took place simultaneously in three different institutions in Berlin: Neuer Berliner Kunstverein (n.b.k.), Georg Kolbe Museum and KINDL – Centre for Contemporary Art. Hatoum's work was paired with that of Käthe Kollwitz in ***Taking a stand: Käthe Kollwitz with interventions by Mona Hatoum***, Kunsthau Zürich, Switzerland (2023), and Kunsthalle Bielefeld, Germany (2024). In February 2025, an extensive solo exhibition took place at KAdE, Amersfoort. Hatoum was awarded the Joan Miró Prize (2011), the 10th Hiroshima Art Prize (2017) and the prestigious Praemium Imperiale (2019) given by the Japan Art Association for her lifetime achievements in the field of sculpture. She was also the recipient of the 2020 Julio González Prize, Institut Valencià d'Art Modern - IVAM, Valencia, Spain.

### **About KNMA**

Founded in 2010, Kiran Nadar Museum of Art (KNMA) is a pioneering private museum of modern and contemporary art in South Asia, with branches in New Delhi and Noida. The not-for-profit organization produces rigorous exhibitions, educational and public-focused programs, and publications. Through its rigorous and multiple programs, KNMA emphasises its commitment to institutional collaborations and support-networks for artists and creative communities, while extending its reach to diverse audiences. The museum houses a growing collection of more than 15,000 artworks from South Asia, with a focus on the historical trajectories of 20th century Indian art, alongside the experimental practices of young contemporaries. KNMA was established through the initiative of art collector and philanthropist Kiran Nadar and is supported by the Shiv Nadar Foundation. The new standalone building of KNMA is due to open in the next three to four years, near Delhi's Indira Gandhi international airport. [www.knma.in](http://www.knma.in)

### **Barbican Press Team**

[visualartspress@barbican.org.uk](mailto:visualartspress@barbican.org.uk)

### **About the Barbican**

The Barbican is a catalyst for creativity, sparking possibilities for artists, audiences, and communities. We showcase the most exciting art from around the world, pushing traditional artistic boundaries to entertain and inspire millions of people, create connections, provoke debate, and reflect the world we live in.

We are an international arts and events centre rooted firmly in our own neighbourhood, collaborating with local communities and putting the City of London on the map as a destination for everybody. Central to our purpose is supporting emerging talent and shaping opportunities that will accelerate the next generation of creatives.

As a not-for-profit, we rely on the generosity of individuals and organisations, including our principal funder the City of London Corporation. Every ticket purchased, donation made, and pound earned supports our arts and learning programme and enables the widest possible range of people to experience the joy of the arts.

Opened in 1982, the Barbican is a unique and audacious building, recognised globally as an architectural icon. As well as our theatres, galleries, concert halls and cinemas, we have a large conservatory with over 1,500 species of plants and trees, a library, conference facilities, public and community spaces, restaurants, bars, and a picturesque lakeside oasis.

We're proud to be the home of the [London Symphony Orchestra](#), our Resident Orchestra, and a London base for the [Royal Shakespeare Company](#). We regularly co-commission, produce and showcase the work of our Artistic Associates the [Academy of Ancient Music](#), [BBC Symphony Orchestra](#), [Boy Blue](#), [Darbar Arts](#), [Cultural and Heritage Trust](#), and [Serious](#), and our other associates and partners including [Doc'n Roll Film Festival](#), [EFG London Jazz Festival](#), [London Palestine Film Festival](#), and [Trafalgar Theatre Productions](#).

For more information, visit our [website](#) or connect with us on [Instagram](#) | [Facebook](#) | [YouTube](#) | [Spotify](#) | [LinkedIn](#)

### **Barbican Art Gallery**

Our visual arts programme embraces art, architecture, design, fashion, photography and film. Many of our exhibitions explore the interconnections between disciplines, periods and cultures, and aim to imagine the world in new ways. Designers, artists and architects are our collaborators in this process. Our exhibitions are complemented by comprehensively researched catalogues and a full range of public events. In partnership with renowned museums and art galleries, many of our exhibitions travel to reach both national and international audiences.