

Some information on this page is only available in Dutch

MATTHEW JAMES LANNING

Re-Materialising the Human Condition in a Post-Industrial World

Matthew James Lanning is an artist living and working in The Hague, The Netherlands. His practice explores the convergence of virtual and material realities within industrial and urban production. In a world where automation, disembodiment, and ecological crisis loom, Lanning questions how humanity can define itself within these shifting conditions. He engages with render spaces where urban and architectural forms are not merely simulated but prefigured—spaces native to digital modeling and 3D mock-ups. Material processing forms the basis of his inquiry into the human condition, shaping imagination and perception. Matter plays a supportive role across domains such as construction, infrastructure, and global production chains. However, these domains often approach material through epistemologies rooted in the Capitalocene—ways of thinking that prioritize profit, efficiency, and linear progress. Such understandings obscure the deeper temporal and physical realities of matter. Lanning's work challenges these conceptions by foregrounding material's temporal contortions—its layered presence across past, present, and speculative future. These are embedded in the physical formations of cities and technologies, where time collapses into form. Through a process of re-materialisation, Lanning reveals hidden representational qualities in the materials used to build urban futures. He questions how material states are perceived through commercially driven epistemes—often linked to lightness, speed, and ephemerality. These narratives, shaped by Silicon Valley ideologies, detach technology from the material consequences and long-term impact of its production. Lanning's work resists this detachment. He treats industrial environments and technological objects as symbols of high velocity and abstraction while grounding them in their material weight and duration. The perceived ephemerality of technology becomes a ghost—haunting both objects and their cultural meaning. By focusing on matter through temporal lenses, Lanning repositions perception itself. Sensory experience—human and beyond—becomes a tool to reconsider how materials inhabit space. He asks: how do we, as finite beings, relate to matter in an age of looming extinction? What forms of imagination do these temporal entanglements produce? And will our current definitions of humanity remain relevant at all?

WEBSITES

Artist Website

www.matthewjameslanning.com

SOCIAL MEDIA

www.instagram.com/matthewjameslanning/

EDUCATION

- 2017 - Artistic Research Den Haag, Koninklijke
- 2019 Academie van Beeldende Kunsten diploma
- 2013 - Fine arts Breda, St. Joost Academie diploma
- 2017

EXHIBITIONS

INTERNATIONAL

2025 The structure of things to come: The favor of survival Nirox Sculpture park Krugersdorp, South Africa The structure of things to come: The favor of survival. 2025 The title of this work references David Goldblatt's The structure of things then, a photographic collection of Goldblatt and essay by Neville Dubow that examines how the built environment (or architecture) in South Africa reflects the dominant ideological forces of apartheid (or prevailing ideologies). In his analysis, Goldblatt observed, for example, that the architecture of Reformed churches evolved toward the end of apartheid: they adopted lower, more grounded forms with steeply pitched roofs—almost like lances—suggesting a defensive stance. For Goldblatt, architecture reveals—in both form and material—the ideological contours of the regime that produces it. Yet after the structure of things then, there is still the structure of things to come. Today, in a very different but equally complex ideological landscape, ... housing structures that operate at a level of lower affluence are constructed with the materials that instantaneously substantiate a form of shelter. The definition of humanity is then encapsulated in a process of material formation that is bound to the same extractive dynamics of late capitalism. Coming close to the definition of producing space (housing) at the expense of the future that is yet to come. Within this tense and compromising geological dynamic (Anthropocene) in which future only imaginable within a myopic timescale, one could ask what do forms and materials and processes that generate minimal urban space tell us about what it means to be human (where imagination is constrained by crisis, we must ask: what do the forms and materials of minimal urban space say about what it means to be human?) within a paradigm that seems to be infused with a sense of a lack of temporal perspective in relation to what is to come (imagination)? The definition of what is human and how the spatial arrangements define our collectivity

EXCHANGES/RESIDENCIES

- 2025 Nirox Krugersdorp, South Africa
www.niroxarts.com/sculpture-park?pgid=mcvp9l6a-7ebc2646-e090-42ae-b893-1c362e33427e
- 2024 Air3331 Tokyo, Japan “AIR 3331” is an AIR (Artist in Residence) program established by Command A - an artist-run initiative that bases its activities in the center of Tokyo (notably Chiyoda City), with an aim to dive into local communities and cultivate creativity. With a wide range of projects and a diverse network of creators to connect with, the program serves as a strong base for creative practitioners from around the world. residence.3331.jp/en/
- 2018 Hospitalfield House Arbroath - Scotland Arbroath This residency was organised by the MA artistic Research department. Where a visit to glasgow and a stay in hospital field became the basis for a group show in hospitalfield named the The Reverse Ob-Servant curated by Camilla Crosta hospitalfield.org.uk

seems to be trapped within the interplay of them and how that interplay opens an urban and an inhabited space up to opportunities otherwise deemed unfathomable. When imagination is expanded by the multiplicity of possibilities locked in material interplay, one can start to image how what is human is defined within that space and within spaces to come. Presence of our humanity situated within material formations becomes an expression of humanity within urbanized civilization. (Perhaps it is precisely through the interplay of material, form, and process that new

www.niroxarts.com/sculpture-park?pgid=mcvp9l6a-886c94a0-5aef-4e12-9c0b-fe12fd62df3f

Solo

- 2024 Refraction (図図: Kussetsu) Air 3331 Tokyo, Japan Refraction (図図: Kussetsu), 2024, Dimensions, Variable. What does it mean to be human within an urban space and a consumption pattern predominantly shaped by production processes that have environmentally toxic ramifications? In response to this initial, planetary-scale question, Refraction examines the characteristics of the city and its spaces by observing signs that allocate, divide, communicate, and navigate human activity within these urban environments. The contextualisation of these signs involves the materialisation and diversification of textural sensations that compose their form. A key characteristic of when this phenomenon becomes visually apparent is in the threshold and the material and textural formations that create these thresholds. This leads to a fundamental question: How do these thresholds define humanity? Presence becomes the defining trait of our humanity within this toxic paradigm, producing an effect that not only highlights the toxicity within urban spaces, production, and consumption patterns but also establishes the core value of what it means to be human.
- residence.3331.jp/en/artists/019740.html
- Solo

2019 I was mostly delighted, but yes, also a little bit afraid. Quartaire Den Haag We are contemplating how to make a collaborative work. You are warmly invited to the Finissage of our week long residency at Quartair. There will be a fire and drinks will be served. Participating artists: Adele Dipasquale, Alejandra Lopez, Annemarie Wadlow, Alkaious Spyrou, Arthur Cordier, Biba Cole, Daisy Madden-Wells, Daniel Iglesias, Davide Ghelli Santuliana, Elfi Seidel, Helena Sanders, Jaehun Park, Jan Tomza-Osiecki, Jesse Siegel, Katrina Niebergal, Lucy Cordes-Engelman, Matthew Lanning, Mel Chan, Rebecca Dunne and Wilfredo Orellana. With the curatorial help of Raimundas Malasauskas.

[Group](#)

2019 Better as a Chorus Royal Academy of the Art The Hague, Netherlands What does a giant human hating Gorilla have in common with a peruvian pot in the shape of a woman? This is not a trick, question but one of many this exhibition responds to. Our eight graduating artists have created A melody that dissapear and reappears in awareness.' Or we might, as the title of the exhibition proposes, imagine that many things are experienced BETTER AS A CHORUS

www.kabk.nl/en/graduation-festival-2019

[Group](#)

2018 The ongoing conversation 1646 Den Haag, Netherlands The Ongoing Conversation #5, is part five of The Ongoing Conversation, a long term collaboration between students of the MA Artistic Research of the Royal Academy of Art The Hague and 1646, which for the first time will take place with the first year students of the program. For the Ongoing Conversation #5, during a period of two and a half months, the team of 1646 conducted several studio visits with each student to guide the development of new work for this collaborative project. Throughout this process of conversations, the final form for the project is developed, considering the

diversity of unrelated practices together. Each year's edition has taken a different form, from a series of solo exhibitions, to an elaborated one day event with a extensive program of performances including external locations... For its fifth edition, the project will be a more classical group exhibition. Despite the differences in research topics and visual qualities between the artists, the exhibition will explore ways to generate a dialogue between the different works. Strung together, these milestones will create a combined itinerary with works by Mel Chan (HK, 1980), Arthur Cordier (BE, 1993), Lucy Engelman (US, 1987), Matthew James Lanning (NL, 1993), Daisy Madden Wells (UK, 1992), Katrina Niebergal (CA, 1986), Angel Orellana (GT, 1985), Helena Sanders (US, 1983) 1646.nl/projects/the-ongoing-conversation-5
Group

2018 Open Atelier, curated by the roze sokkel Kunstpodium-T Tilburg, Netherlands A group show that was created by letting the exhibitionspace function as an open studio in which everybody could come to work in-situ. kunstpodium-t.com
Group

2018 NEW!!! Kunstpodium-T Tilburg NEW!!! (nieuw) is een bijvoeglijk naamwoord dat refereert aan iets wat recentelijk gemaakt, ontdekt of gecreëerd is. Volgens Boris Groys komt het door de beweging van ideeën van de ene context naar de andere dat iets nieuws wordt gemaakt. Dit zou betekenen dat het in feite specifieke geografie is waarin iets verschijnt wat het nieuwe creëert, dus geografie is de factor die 'ruimte' creëert voor de verschijning van de ontmoeting die gedefinieerd wordt als 'het nieuwe'. Omdat de specifieke geografie de bepalende factor is die agentschap verleent aan iets dat 'nieuw' wordt, kan men zich afvragen wat de linguïstische geografische specificiteit is wat de verschijning van het nieuwe definieert in deze vorige paragraaf. Twee termen: emergence en encounter; verschijning en ontmoeting.

Ontmoeting / encounter: 1. Is de specifieke authentieke afgesproken ontmoeting tussen individuen die onverwacht met iets moeilijk worden geconfronteerd. 2. Onverwachte ontmoeting met iemand. Verschijning / emergence: In filosofie, systeemtheorie, wetenschap en kunst is 'verschijning' een fenomeen waarin grotere entiteiten ontstaan door interacties tussen kleinere of meer simpele entiteiten, waardoor de grotere entiteiten eigenschappen gaan vertonen die de kleinere entiteiten niet vertonen. Nu we weten welke twee definities de specifieke geografie van het nieuwe bepalen, kunnen we onszelf afvragen – wat definieert de specifieke karakteristieken van een geografie waarin de verschijning van het nieuwe wordt gefaciliteerd? Deze term is 'tijd', dus de volgende term die specifieke geografie begeleidt is tijdelijkheid, wat samen een temporale geografie vormt. Het volgende punt wat het nieuwe definieert is niet waar iets verschijnt, maar wanneer iets verschijnt in het 'waar' van de geografie. kunstpodium-t.com
Group

- 2018 Rise Quartaire Den Haag Students of the MA Artistic Research at the Royal Academy of Art, The Hague (KABK) will exhibit their research practices at Quartair as the culmination of a week of curatorial experiments with Stockholm based curator Jonatan Habib Engqvist. www.quartair.nl
Group
- 2017 The artist will be drunk Jimz pub Den Haag The artist will be drunk, Een dag evenement. Dit was een evenement waar studenten van de MA Artistic Research afdeling werken maakte die specifiek wegvielen tegen de achtergrond van de lokale kroeg. www.jimzpub.nl
Group
- 2017 AKV| St.Joost Breda Launch 2017, Graduation Show
Group
- 2017 ACCELERATION(ISM) De Fabriek Eindhoven ACCELERATION(ISM),

Acceleration(ism) semi-finals, is een tentoonstelling ter voorbereiding voor het eindexamen. In het begin van het nieuwe jaar, verblijven de vierdejaars in De Fabriek in Eindhoven. Binnen 2 werkweken die bestaan uit hardwerken, experimenteren, elkaar ondersteunen en vooral veel gezelligheid, ontstaat er een te gekke expositie.

www.defabriekeindhoven.nl/exhibition/acceleration-ism/

Group

2015 Sint Implex Electron Breda Een gevoel van onvrede en de vraag 'wat betekent het om een tijdgenoot te zijn?' Dit zijn de ingrediënten voor 'Sint-Implex' Studenten van het AKV Sint Joost Breda en Sint-Lucas Gent gaan gezamenlijk het gevecht aan met wat is gedaan en vragen zich ondertussen af wat kan komen. Hoe delen zij hun honger, hoop en verwachtingen, wanneer hun besef van de hedendaagse kunst groeit? Leren zij van de geschiedenis of verwerpen ze haar liever? Een eerste getuigenis van hun omgaan met dit gegeven is te bezichtigen in Electron, Kopse Kant.

www.electronbreda.com

Group

COMMISSIONS

2016 Totverdus tot Verdus Breda, Netherlands Voor het totverdus congress in breda. Hier werden de implicaties besproken van de IOT in relatie tot de stad Breda.

www.verdus.nl/derde-verdus-congres-6-oktober-2016-breda finished

SECONDARY ART-RELATED ACTIVITIES

2017 - Artist initiative/ The Balcony
2020



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m



The structure of things to come: The favor of survival (2025), 2025
Installation art, 12mx4mx1m