

CLARA HASTRUP
REMOTE CONTROL

MATTA
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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS
by Tim Dixon

“Everything has a function. The form follows the function.” I left my studio visit with Clara Hastrup turning these words that she had said over in my mind. In Hastrup’s work everything is in motion, and everything is defined by something else, while also defining something further - bringing it into being or taking it out of action, moving it or changing it. A fan may switch on, a string may resonate, an image may move back or forth on a screen by a frame or two or more, and we may trace it back to figure out that it was triggered by something else, which may be triggered by a sound, which may be triggered by growth of a plant or the speed and direction of the wind or the height of the tide on the Thames. This leads to that leads to this leads to that leads to that and so on. There is sometimes a feeling of imminent collapse in the work - like everything is going off at once and it could all fall apart. Or maybe nothing will happen. It brings to mind the rudimentary programming language of Boolean Logic Gates: commands like AND, OR, NOT, IF. If X is Y then Z is A. If X is not Y then Z is B. Simple commands combine together to create complex systems. Hastrup’s work always opens out to an element she cannot control, and she frequently finds this in nature: the movements of fish, the pattern of the spines of a cactus whose growth follows the Fibonacci Sequence, and at Standpoint the speed and direction of the wind outside the gallery and the cosmic forces that determine the movement of the tides on the Thames. Polyrhythms and Multigrain Vibrations sets five works interlinked into a sequence beginning just above the gallery entrance, where an anemometer reads the wind speed outside the gallery and a digital wind vane reads its direction. Live signals feed the data into the gallery triggering a sequence of actions and reactions: The wind’s direction triggers two rotating platforms, rotating the plant in Weather Plant with Trimming Scissors where proximity sensors trigger scissors to trim the palm’s leaves, and shifting the lamp in Weather Lamp with Flowerpot TV. Light levels thrown by the lamp are measured by lux sensors triggering four videos of water lilies coming into bloom to move, frame by frame, back and forth, operating as a stop motion animation. The wind’s speed modulates the playback speed of an instrumental version of Stevie Wonder’s I just called to say I love you in Wind Radio and activates up to four fans in Equilibrium Cerealis: Vibration RGB. Equilibrium Cerealis... continues a series of works Hastrup has made using breakfast cereals. Her interest is multifaceted: their cartoonish form, the garish boxes, their dumb banality and their symbolic potency as a highly-processed, mass-produced post-war American consumer product. But also key to choosing which ones she uses is their ability to make a great sound when they strike a musical instrument from height. Inside each of the 30 packs on this large mobile, a small electronic device determines how much cereal will drop and how often, calculated to have fully emptied the boxes by the end of the exhibition - with the levels hopefully, but not necessarily, maintaining equilibrium throughout. As cereals drop, a drum kit below is struck, with vibration sensors altering the colour of the lights throughout the space. Mobiles as artworks of course link back to Alexander Calder’s experiments with creating sculpture that could exist not

statically but in motion – the force and moving power of the wind is inherent in their form, as is their sense of weight and balance in motion. Hastrup’s mobile admittedly is deliberately unstable.

Alongside this Tidal Range sees five containers containing Cam-pari, Flash bathroom spray, Fairy liquid, coffee and tea empty and fill according to live data of the rising and falling of the tide in the Thames, itself tied to the rotation of the Earth in relation to the position of the Moon. Given that a full cycle takes approximately 12 hours 25 minutes this may or may not be noticeable during your visit. While Hastrup’s mechanisms are usually exposed in clear plastic ‘Sistema’ Tupperware, Tidal Range hides its workings in specially made plinths, though trailing cables may make us wonder what is at play here. Hastrup talks about her work in terms of ‘systems’, a way of working with its roots in late 1960s and early 1970s conceptual art practices when artists tried to move away from object-based practices as a way of challenging the status of the art object. Artists such as Hans Haacke created works like Condensation Cube (1963-65) whose physical form is altered by the conditions in the room in which it was shown. Opening the work up to the world in this way led Haacke to increasingly challenge the social and political conditions that the work also existed in, birthing the practices associated with institutional critique. Hastrup’s work demonstrates a similar openness to the world, incorporating found objects and reconfiguring them into elaborate systems, always reaching a point where the artist relinquishes control and brings in an element that can’t be determined in advance. She positions her work in the context of contemporary consumerism – implicated in it but seeking to question it and undercut by a certain self-conscious comic stupidity. The objects she uses are clean, new products, fresh off the shelf or out of the delivery box (at least, at the start of the exhibition, before the contents of other objects is dumped onto them). Instability and precarity run through the work, in the homespun, hand-made contraptions programmed by the artist need looking after, the materials used are inherently unstable and self-destructive. When we take a component and make it part of a larger whole, combine it together with many others we get a composition. It’s an apt term for thinking about Hastrup’s work as it shares so much with music. It unfolds spatially, sonically, and temporally, with more than a touch of Cageian openness to chance and humour to it. The elements brought into play find and trace the edges of where control ends and order meets chaos, when the human ability to determine the resulting effects of defined causes run up against the mounting complexity of the natural world, where the inputs become so various that the outputs cease to be predictable. And it’s here in this tension that the work holds us.

Tim Dixon is Deputy Director at Matt’s Gallery, London. He has a background in independent curating and writing. This text was commissioned by Standpoint on the occasion of Clara Hastrup’s Mark Tanner Sculpture Award exhibition ‘Polyrhythms and Multigrain Vibrations’



CLARA HASTRUP
POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA



Clara Hastrup (Aarhus, Denmark, 1990) vive e lavora a Londra, sviluppa una pratica multidisciplinare che attraversa scultura, immagine in movimento, suono e fotografia, indagando le relazioni imprevedibili tra fenomeni naturali, sistemi tecnologici e oggetti della quotidianità. Attraverso l'impiego di tecnologie analogiche e digitali, Hastrup trasforma materiali e dispositivi familiari in sistemi interconnessi, all'interno dei quali forze esterne si traducono in movimento, suono e immagini. Il suo lavoro esplora le possibilità di interazione tra elementi apparentemente autonomi, dando origine a situazioni in cui il controllo cede il passo all'imprevedibilità e le distinzioni tra organico e artificiale diventano progressivamente più sfumate.

Nel 2024, MATTA ha presentato Fishphonics: Accelerando, la prima mostra personale dell'artista in Italia. Il prossimo dicembre, Hastrup inaugurerà una mostra personale alla Tate Britain nell'ambito di ART NOW, il programma del museo dedicato alla produzione e alla presentazione di nuove opere di artisti emergenti. La mostra includerà una nuova scultura commissionata per l'occasione e metterà in relazione una serie di elementi interconnessi, capaci di rispondere in tempo reale ai fenomeni ambientali, dando forma a un sistema in continua trasformazione.

Clara Hastrup (Aarhus, Denmark, 1990) is a London based Artist who works at the intersection of sculpture, moving image and sound and photography developing works that explore the unpredictable relationships between natural processes, technological systems and the objects that surround us. Drawing on both analogue and digital technologies, Hastrup transforms familiar materials into interconnected environments where external forces generate movement, sound and image. Her practice investigates how seemingly independent elements can influence one another, creating situations in which control gives way to chance and the boundaries between the organic and the artificial become increasingly fluid.

In 2024, MATTA presented Fishphonics: Accelerando, Hastrup's first solo exhibition in Italy. This December, Hastrup will unveil a new solo exhibition at Tate Britain as part of ART NOW, the museum's ongoing programme dedicated to new work by emerging artists. Featuring a newly commissioned sculpture, the exhibition will bring together a network of interconnected elements responding to environmental phenomena in real time.



Fu la radio a parlare per prima.

«Vento», disse.

La lampada si accese.

«Quanto?»

«Abbastanza.»

Abbastanza per cosa. Per far tremare una finestra, girare una banderuola, portare via il cappello a qualche povero bastardo. Lì dentro bastava a far parlare una radio. La lampada squarciò il pavimento con un fascio di luce, scavalcò fili e polvere e raggiunse uno dei quattro schermi piantati nei vasi.

Sullo schermo un fiore cominciò ad aprirsi.

«È mattina?» chiese.

«Qui dentro sì», disse la lampada.

Dall'altra parte della stanza c'erano cinque recipienti: una bottiglia, una caffettiera, un flacone di detersivo, una pressa francese e una teiera. Dentro, liquidi di colori diversi. Salivano e scendevano seguendo acque lontane. Pioggia, maree, correnti sotterranee. Acque che non avevano mai visto e non avrebbero visto mai. Eppure continuavano a muoversi dentro di loro.

I romani portavano l'acqua sopra la terra. I persiani sotto. Pietre, scavi, secoli di fatica. Tutto per aprire un rubinetto.

«Sale», disse la teiera.

«Cosa?» fece la radio.

«L'acqua.»

«Dove?»

«Da qualche parte.»

«Bella risposta di merda.»

La teiera ci pensò. Il livello salì di un altro millimetro.

«Sale lo stesso.»

Una raffica entrò nella radio. Uno schiocco secco, poi una parola. Poteva essere qui. O chi. La lampada si voltò verso il secondo monitor. Si aprì un fiore rosa.

«Mi ha chiamato qualcuno?»

«No», disse la bottiglia.

«Può darsi», disse la radio.

«Allora?»

Nessuno rispose. La radio captava il vento a chilometri di distanza, ma non sapeva a chi fosse destinato.

Per un po' piovve. Il liquido rosso salì nel suo recipiente. La lampada piegò il collo e lo raddrizzò. Sugli schermi i fiori restavano aperti, rivolti verso una stanza che non sapeva di terra.

«Siamo vivi?» chiese la pressa francese.

«No», disse la bottiglia.

«Sì», disse la teiera.

«Chiedilo quando salta la corrente», disse la radio.

La pressa voleva sapere come avrebbe fatto.

Lasciò perdere e ascoltò la pioggia. Ora veniva giù più forte. Il rosso aveva raggiunto il collo del recipiente e continuava a salire.

«È una brutta cosa?» chiese il fiore rosa.

«È acqua», disse la teiera.

«Questo lo vedo.»

«Allora ne sai quanto me.»

Quando fu notte, il vento si fece cattivo. Colpiva la radio a raffiche. La radio sputava brandelli di suono nella stanza; la lampada si girava ogni volta, cercando di afferrare una parola. Due volte trovò un monitor.

Due volte si aprì un fiore. Alla terza puntò il muro.

«Lì non c'è niente», disse la bottiglia.

«Ho sentito qualcosa.»

«Tu senti sempre qualcosa.»

La lampada tenne la luce sul muro. Nel fascio galleggiava la polvere. Una crepa sottile correva dal soffitto fino alla presa dove si incontravano tutti i fili. Magari era lì da anni. La lampada non l'aveva mai guardata.

Poi il vento smise.

La radio tacque. La lampada restò sulla crepa. Uno dopo l'altro, i liquidi colorati si fermarono tutti alla stessa altezza. I fiori aspettavano, spalancati sui loro schermi, come se aspettare non costasse niente.

Alla fine parlò la teiera.

«L'acqua scende.»

«Dove va?» chiese un fiore.

«Via.»

La lampada lasciò il muro.

Passò con la luce sul primo schermo e tirò dritto.

Il fiore cominciò a chiudersi.

«Aspetta», disse.

La lampada si fermò.

Quel fiore non aveva mai parlato mentre si chiudeva. I petali si raccoglievano piano, dentro la poca luce rimasta.

«Che vuoi?» chiese la lampada.

«Non lo so.»

La lampada aspettò. Aspettarono la radio, i cinque recipienti e gli altri tre fiori. Non arrivò niente. Dopo un po' la lampada riprese a muoversi e il fiore si chiuse.

Tornò un filo di vento.

Sfiorò l'antenna della radio e se ne andò.

«C'è vento», disse la radio.

«Quanto?» chiese la lampada.

La radio ascoltò finché la raffica non fu passata.

«Quanto basta per un altro.»

La lampada si voltò verso l'ultimo monitor.

La luce cadde su uno stelo nero. In cima spuntò un bocciolo.

Si schiuse. Era un fiore.

Guardò i recipienti, i fili, la polvere che brillava nell'aria. Guardò la lampada, che era arrivata fin lì e avrebbe continuato a muoversi.

«È questo, il silenzio?» chiese.

La radio crepitò una volta sola.

«È quello che abbiamo.»

Pier Francesco Petracchi



The radio spoke first.
“Wind,” it said.
The lamp came on.
“How much?”
“Enough.”

Enough for what. Enough to shake a window, turn a weather vane, blow a hat off some poor bastard’s head. Here it was enough to make the radio speak. The lamp sent a blade of light across the floor, over the wires and the dust, to one of the four monitors planted in flowerpots. On the screen a flower began to open.

“Is it morning?” it asked.

“In here,” said the lamp.

Across the room stood five vessels: a bottle, a coffee pot, a detergent container, a French press, and a teapot. They held liquids of different colours. The liquids rose and fell with water elsewhere. Rain, tides, underground streams. Water in places they had never seen and would never see, though it moved inside them all the same.

The Romans carried water over the earth. The Persians carried it beneath. All that stone, all that digging, just to have it come out of a tap.

“It’s rising,” said the teapot.

“What is?” asked the radio.

“The water.”

“Where?”

“Somewhere.”

“That’s no use.”

The teapot considered this. Its level rose another millimetre.

“It’s still rising.”

A gust went through the radio. It gave a sharp crackle and a word that might have been here or hear.

The lamp turned toward the second monitor.

A pink flower opened.

“Did someone call me?” it asked.

“No,” said the bottle.

“Possibly,” said the radio.

“Which is it?”

Nobody answered. The radio could receive a wind from miles away but could not tell who it was for.

For a while there was rain. The red liquid climbed in its vessel.

The lamp bent its neck and straightened it again. On the screens the flowers stayed open, facing a room in which nothing smelled of earth.

“Are we alive?” asked the French press.

“No,” said the bottle.

“Yes,” said the teapot.

“Ask when the power’s off,” said the radio.

The French press wanted to ask how it would manage that. Instead it listened to the rain. There was more of it now. The red liquid had reached the neck of its vessel and kept climbing.

“Is that bad?” asked the pink flower.

“It’s water,” said the teapot.

“I can see that.”

“Then you know as much as I do.”

By night the wind had grown rough. It struck the radio in bursts. The radio spat fragments across the room; the lamp turned at

each one, trying to catch a word. Twice it found a monitor. Twice a flower opened. The third time it turned toward the wall.
“There’s nothing there,” said the bottle.

“I heard something.”

“You always hear something.”

The lamp held its light on the wall. Dust showed in the beam. A small crack ran from the ceiling to the socket, where all the wires met. It had been there for years, perhaps. The lamp had never looked at it.

Then the wind stopped.

The radio went quiet. The lamp remained fixed on the crack.

One by one the coloured liquids settled at the same height. The flowers

waited on their screens, wide open, as if waiting took no effort.

At last the teapot spoke.

“The water’s going down.”

“Where is it going?” asked a flower.

“Away.”

The lamp turned from the wall. Its light crossed the first monitor and moved on. The flower there began to close.

“Wait,” it said.

The lamp stopped.

The flower had never spoken while closing before. Its petals drew together slowly in the light that remained.

“What do you want?” asked the lamp.

“I don’t know.”

The lamp waited. So did the radio, the five vessels, and the other three flowers. Nothing came. After a while the lamp moved on, and the flower closed.

A little wind returned. It touched the radio’s antenna and passed through.

“There’s wind,” said the radio.

“How much?” asked the lamp.

The radio listened until the gust was gone.

“Enough for one more.”

The lamp turned to the last monitor. Its light fell on a dark stem. A bud appeared at the top of it, unfolded, and became a flower.

It looked at the vessels, the wires, the dust bright in the air. It looked at the lamp that had come all this way and would go on moving.

“Is this the silence?” it asked.

The radio crackled once.

“It’s what we get.”

Pier Francesco Petracchi





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Wind Radio, 2026

Radio portatile Sony modificata, anemometro, supporto metallico, cavi, componenti elettronici, colonna sonora strumentale di “I just called to say I love you” di Stevie Wonder, mensola in legno verniciata, cassetta di plastica.
25 x 12 x 50 cm

La velocità di riproduzione della colonna sonora sulla radio è sincronizzata con la velocità del vento misurata in tempo reale dall’anemometro situato all’esterno della galleria.



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CLARA HASTRUP
Wind Radio, 2026
Modified portable Sony radio, anemometer, metal mount, cables, electronic components, *I just called to say I love you* by Stevie Wonder instrumental soundtrack, spray lacquered wooden shelf, plastic safety box.
25 × 12 × 50 cm

The playback speed of the soundtrack on the radio is synchronised with the wind speed measured live by the anemometer outside the gallery.



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Weather Lamp with Flowerpot TV, 2026

Telaio in metallo verniciato a polvere, policarbonato, componenti elettronici, motore passo-passo, ingranaggi, cavi, alimentatore, sensore di direzione del vento, supporto metallico, circuiti elettronici, scatole di sicurezza in plastica, lampada da terra, vasi per piante, terriccio, supporti metallici verniciati a spruzzo, monitor, sensori di luminosità, video.
300 × 300 × 220 cm (Dimensioni ambientali)

La lampada da terra ruota in base ai dati in tempo reale sulla direzione orizzontale del vento misurata da una banderuola a bassa inerzia situata all'esterno della galleria, con la lampada costantemente orientata verso il punto cardinale da cui proviene il vento. Una sequenza di immagini visualizzate su televisori inseriti nei vasi reagisce alle misurazioni in tempo reale della luminosità, facendo sbocciare gradualmente una ninfea se la luce sopra di essi si intensifica.



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Weather Lamp with Flowerpot TV, 2026

Powder coated metal frame, polycarbonate, electronic components, stepper motor, gears, wires, power adapter, wind direction sensor, metal mount, electronic circuits, plastic safety boxes, floor lamp, plant pots, soil, spray painted metal mounts, monitors, lux level sensors, stock footage.
300 × 300 × 220 cm (Dimensioni ambientali)

The floor lamp rotates according to live horizontal wind-direction data measured by a low-inertia wind vane outside the gallery, with the lamp continuously oriented toward the cardinal direction of the wind. A sequence of images displayed on potted TVs responds to live lux measurements, gradually unfolding a water lily if the light intensifies above them.



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Tidal Range (Coca Cola), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

I livelli dei liquidi in una serie di contenitori reagiscono ai dati in tempo reale sulle maree trasmessi tramite Wi-Fi, salendo e scendendo in base alla marea locale in relazione al volume di ciascun contenitore. In questa mostra le opere sono collegate al livello della Laguna di Venezia.



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CLARA HASTRUP
Tidal Range (Coca Cola), 2026

Liquid containers, cable, wifi router, lacquered wooden boxes, electric circuits, electronic components, peristaltic pumps, weight sensors, jerry cans, ink, water, silicone tubing, copper coins.
60 x 30 x 25 cm

The liquid levels in a range of containers respond to real-time tidal data transmitted over Wi-Fi, rising and falling with the local tide relative to each container's volume. In the show all the works all linked to Venice Laguna level of sea.



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CLARA HASTRUP
Tidal Range (Campari), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

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CLARA HASTRUP
Tidal Range (Flash), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

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CLARA HASTRUP
Tidal Range (Aperol), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

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Tidal Range (French Press), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

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CLARA HASTRUP

Tidal Range (Elbow Grease), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

I livelli dei liquidi in una serie di contenitori reagiscono ai dati in tempo reale sulle maree trasmessi tramite Wi-Fi, salendo e scendendo in base alla marea locale in relazione al volume di ciascun contenitore. In questa mostra le opere sono collegate al livello della Laguna di Venezia.



CLARA HASTRUP
POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

CLARA HASTRUP
Tidal Range (Elbow Grease), 2026

Liquid containers, cable, wifi router, lacquered wooden boxes, electric circuits, electronic components, peristaltic pumps, weight sensors, jerry cans, ink, water, silicone tubing, copper coins.
60 x 30 x 25 cm

The liquid levels in a range of containers respond to real-time tidal data transmitted over Wi-Fi, rising and falling with the local tide relative to each container's volume. In the show all the works all linked to Venice Laguna level of sea.



CLARA HASTRUP
POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

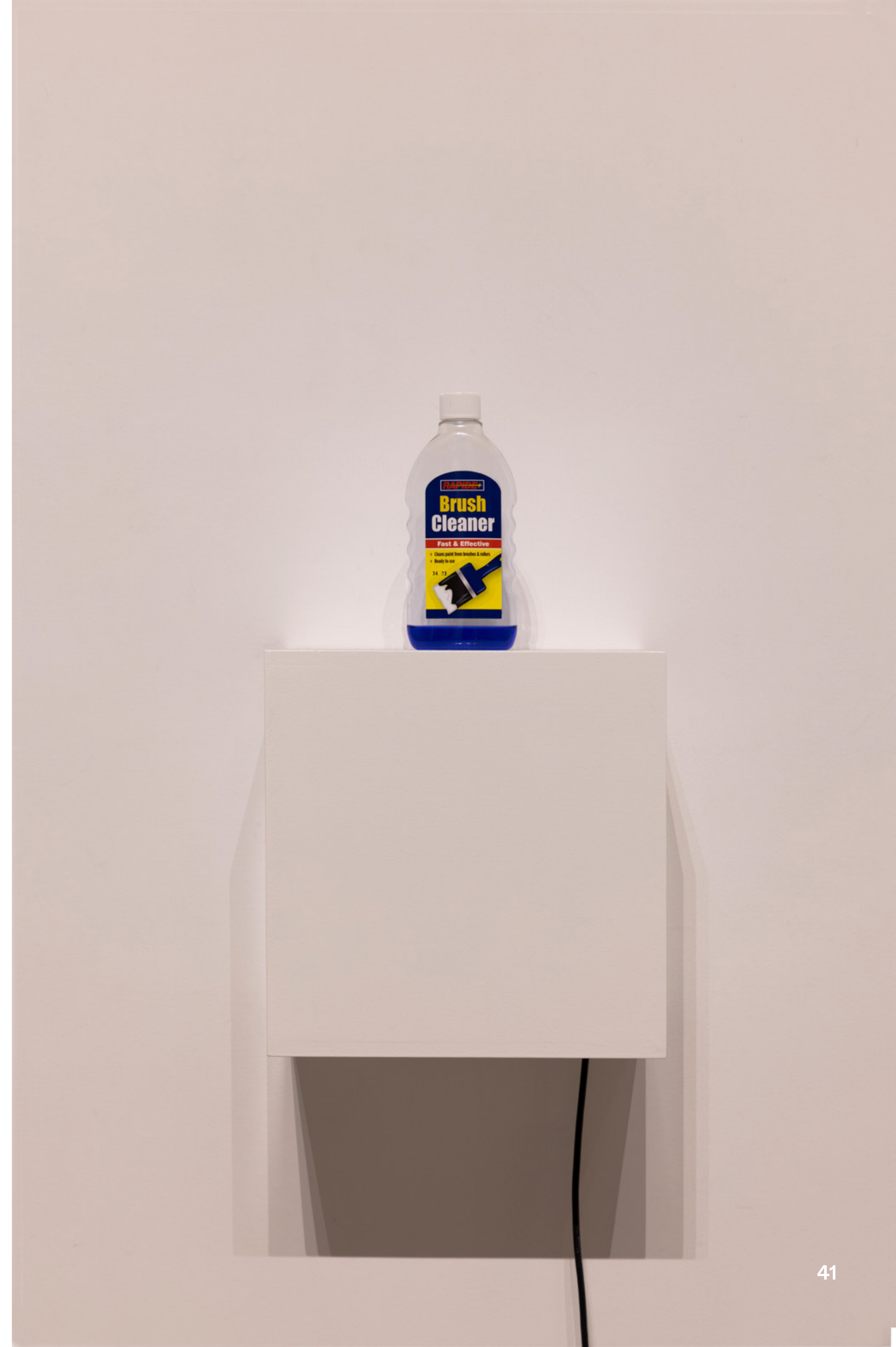
MATTA

CLARA HASTRUP
Tidal Range (Rapide), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

I livelli dei liquidi in una serie di contenitori reagiscono ai dati in tempo reale sulle maree trasmessi tramite Wi-Fi, salendo e scendendo in base alla marea locale in relazione al volume di ciascun contenitore. In questa mostra le opere sono collegate al livello della Laguna di Venezia.



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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

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Tidal Range (Rapide), 2026

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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

CLARA HASTRUP
Tidal Range (Tea Pot), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

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MATTA

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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

CLARA HASTRUP

Tidal Range (Limoncetta), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

I livelli dei liquidi in una serie di contenitori reagiscono ai dati in tempo reale sulle maree trasmessi tramite Wi-Fi, salendo e scendendo in base alla marea locale in relazione al volume di ciascun contenitore. In questa mostra le opere sono collegate al livello della Laguna di Venezia.



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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

CLARA HASTRUP
Tidal Range (Limoncetta), 2026

Liquid containers, cable, wifi router, lacquered wooden boxes, electric circuits, electronic components, peristaltic pumps, weight sensors, jerry cans, ink, water, silicone tubing, copper coins.
60 x 30 x 25 cm

The liquid levels in a range of containers respond to real-time tidal data transmitted over Wi-Fi, rising and falling with the local tide relative to each container's volume. In the show all the works all linked to Venice Laguna level of sea.



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POLYRHYTHMS AND MULTIGRAIN VIBRATIONS

MATTA

CLARA HASTRUP
Tidal Range (Colgate), 2026

Contenitori per liquidi, cavi, router Wi-Fi, scatole di legno laccato, circuiti elettrici, componenti elettronici, pompe peristaltiche, sensori di peso, taniche, inchiostro, acqua, tubi in silicone, monete di rame.

60 x 30 x 25 cm

I livelli dei liquidi in una serie di contenitori reagiscono ai dati in tempo reale sulle maree trasmessi tramite Wi-Fi, salendo e scendendo in base alla marea locale in relazione al volume di ciascun contenitore. In questa mostra le opere sono collegate al livello della Laguna di Venezia.



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CLARA HASTRUP was born in 1990 in Aarhus,
and is currently living in London

EDUCATION

- 2017- 2021
- Royal Academy Schools, Postgraduate Diploma Fine Art, London
2013-2016
- The Glasgow School of Art, Bachelor (hons) Fine Art - Painting
and Printmaking, Glasgow
2012-2013
- Kunstscolen Spektrum, with Ingela Skytte and Thomas Skytte,
Co- penhagen
2008
- UCLA Photography Summer Session with Whitney Hubbs, Mi-
chael Dopp, Matt Lipps, Los Angeles

SELECTED SOLO EXHIBITIONS

- 2026
- Mark Tanner Sculpture Award, Standpoint Gallery, London
- Remote Control, MATTA, Milan
2024
- Everything Reacts, Strange Cargo, Folkestone
- Fishphonics: Accelerando, MATTA, Milan
2023
- Organic Behaviour, LAMB Gallery, London
2022
- Fool me, fool me, Incubator22, London
- Tomato Potato, Quench Gallery, Margate
- Prickly Tunes, UK Mexican Art Society, London
2019
- Lapdog Tabernam, URBANEK, London

SELECTED GROUP EXHIBITIONS

- 2025
- Sculptural Dreams of a Summer Night, Guanajata Museum of Art
and History, León, Mexico
- Moby Dick – The Whale. The Story of a Myth from Antiquity to
Contemporary Art, Palazzo Ducale, Genova, Italy
- The Pastry Show, Dagnino, Rome
- RISSA, MATTA, Milan
- Bergen Assembly: across, with, nearby, Bergen Kunsthall, Ber-
gen,
Norway
- Vulcana, Stromboli
- Basel Social Club with MATTA, Basel
- Mecánicas Vegetal Vol. 7: Aproximaciones Matericas dentro de
una Fábrica, guadalajara90210 & Espacio Báltico, Mexico City
- Relish, BOTH Gallery, London
2024
- Mind to Hand, Incubator, London
- Cycles, Van Gogh House, London
- Dispatches, Sans Titre, Paris
2023

- ACS Studio Prize 2023, Gurr Johns, London
- Still Life / Still Living, Palma, LAMB Gallery and Olhão, São Paulo
- Just Like That, Coleman Projects, London
2022
- Summer Exhibition (invited artist), Royal Academy of Art, London
2021
- Ingram Prize 2021, Unit1 Gallery, London
- Sorry it’s a mess - We’ve just moved in, LAMB Gallery, London
- Tomorrow: London, White Cube, online viewing rooms
- RA Schools Show 2020x1, Royal Academy of Art, London
- Bloomberg New Contemporaries 2020, South London Gallery
2020
- The Weight of Delusions, New Contemporaries Digital Residen-
cy online
2019
- Making a Mark, The Store, Dulwich College, London
- Between Eyes and Sunrise, PuntWG, Amsterdam
- Premiums: Interim Projects 2019, Royal Academy of Art, London
2018
- Fully Awake, Dyson Gallery, Royal College of Art, London
- Hidden Door 18, The Orchestra Room, Leith Theatre, Edinburgh
- Honeymoon, Weston Studio, Royal Academy of Art, London
2017
- Junk Ecology, Leithlate17, Trinity House underground vaults,
Edinburgh
- Fleming Wyfold Art Foundation presents: New Scottish Artists,
DRAF - David Roberts Art Foundation, London
- RSA: New Contemporaries, Royal Scottish Academy, Edinburgh
- Charlottenborg Spring Exhibition, Kunsthall Charlottenborg, Co-
penhagen
2016
- Glasgow School of Art BA Degree Show, Tontine Building,
Glasgow
- Somos(p)here, Old Hairdressers, Glasgow (collaborative exhibi-
tion with Rodrigo Red Sandoval)
2015
- Safe and Healthy, The Mclellan Galleries, Glasgow

GRANTS AND AWARDS

- 2025
- The Mark Tanner Sculpture Award
- Statens Kunstfonds Arbejdslegat / The Danish Arts Foundation
Work Grant
2024
- Statens Kunstfond / The Danish Arts Foundation
- Winner of Artissima New Entries Fund with MATTA
- Arts Council England National Lottery Project Grant
2023
- Artists’ Collecting Society Studio Prize
- Statens Kunstfond / The Danish Arts Foundation
- Grosserer L. F. Foghts Fond
2022
- The Elephant Trust
2021
- Statens Kunstfond / The Danish Arts Foundation
- Knud Højgaards Fond

- Almacantar Award
- Patricia Turner Prize for Sculpture
2020
- Gilbert Bayes Charitable Trust Grant for Sculptors
- Erik & Susanna Olesens Almenvelgørende Fond
- Hielmstjerne-Rosencroneske Stiftelse
- Knud Højgaards Fond
2019
- E. Vincent Harris Award
2017
- Erik & Susanna Olesens Almenvelgørende Fond
- Augustinus Fonden
- Beckett-Fonden
- Hielmstjerne-Rosencroneske Stiftelse
- Frimodt Heineke Fonden
- Leithlate Award
- Royal Scottish Academy Art Prize
2016
- Statens Kunstfond / The Danish Arts Foundation
- Knud Højgaards Fond
- Royal Scottish Academy: New Contemporaries – Selected Artist
- Jock Macfie Prize

CLARA HASTRUP
REMOTE CONTROL

MATTA
VIA PRIVATA GIACOMO FAVRETTO 9, MILAN - IT

01.10.2026 - 14.11.2026



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