



Mariele Neudecker

Mariele Neudecker uses a broad range of media including sculpture, film and sound. Her practice investigates the formation and historical dissemination of cultural constructs around natural and technological worlds, and notions of a Contemporary Sublime. Neudecker often uses technology's virtual capabilities in order to reproduce a heightened experience of landscape, thus addressing the subjective and mediated condition of any first hand encounter.

Solo exhibitions include Limerick City Gallery, Limerick; Ikon Gallery, Birmingham; Tate St Ives and Tate Britain, Kunstmuseum Trondheim, Norway, Zeppelin Museum, Germany; she has shown widely in international group exhibitions. In 2020 her work was part of *Among the Trees* exhibition at Hayward Gallery, London. Neudecker is Professor at Bath Spa University, Fellow for CERN's Visiting Artists Program and is on the European Commission's Science Hub's advisory panel for their Joint Research Centre for Art and Science. Mariele Neudecker lives and works in Bristol, UK.

And Then the World Changed Colour: Breathing Yellow, 2019

mixed media incl. glass, water, acylic, salt, fiberglass, spotlight
165 x 64 x 57 cm

Exhibition view *Among the Trees* at Hayward Gallery, London, 2020





Exhibition view *Hybrid* at Pedro Cera, Lisbon, 2023



Exhibition view *Hybrid* at Pedro Cera, Lisbon, 2023



Where Day and Night Danced a Duet (after Jean Honoré Fragonard), 2023

acrylic on board

135 × 85 × 7 cm



We Can't Get That Time Back (after Friedrich), 2023

acrylic on board

125 × 80 × 7 cm



You Will Never See This Again [2], 2023

acrylic on fibreglass

90 × 140 × 80 cm



Exhibition view *Hybrid* at Pedro Cera, Lisbon, 2023



Ancestral Environment - Evolutionary Time Scale No.1, 2023

104 paint layers on wooden ship model

81 × 100 × 40 cm



Exhibition view *The Anthropocene: in search of a new human?*
at MACAM, Lisbon, 2025



Exhibition view *Sediment* at Hestercombe Gallery,
Taunton, UK, 2021



And Then the World Changed Colour: Breathing Yellow, 2019
(detail)

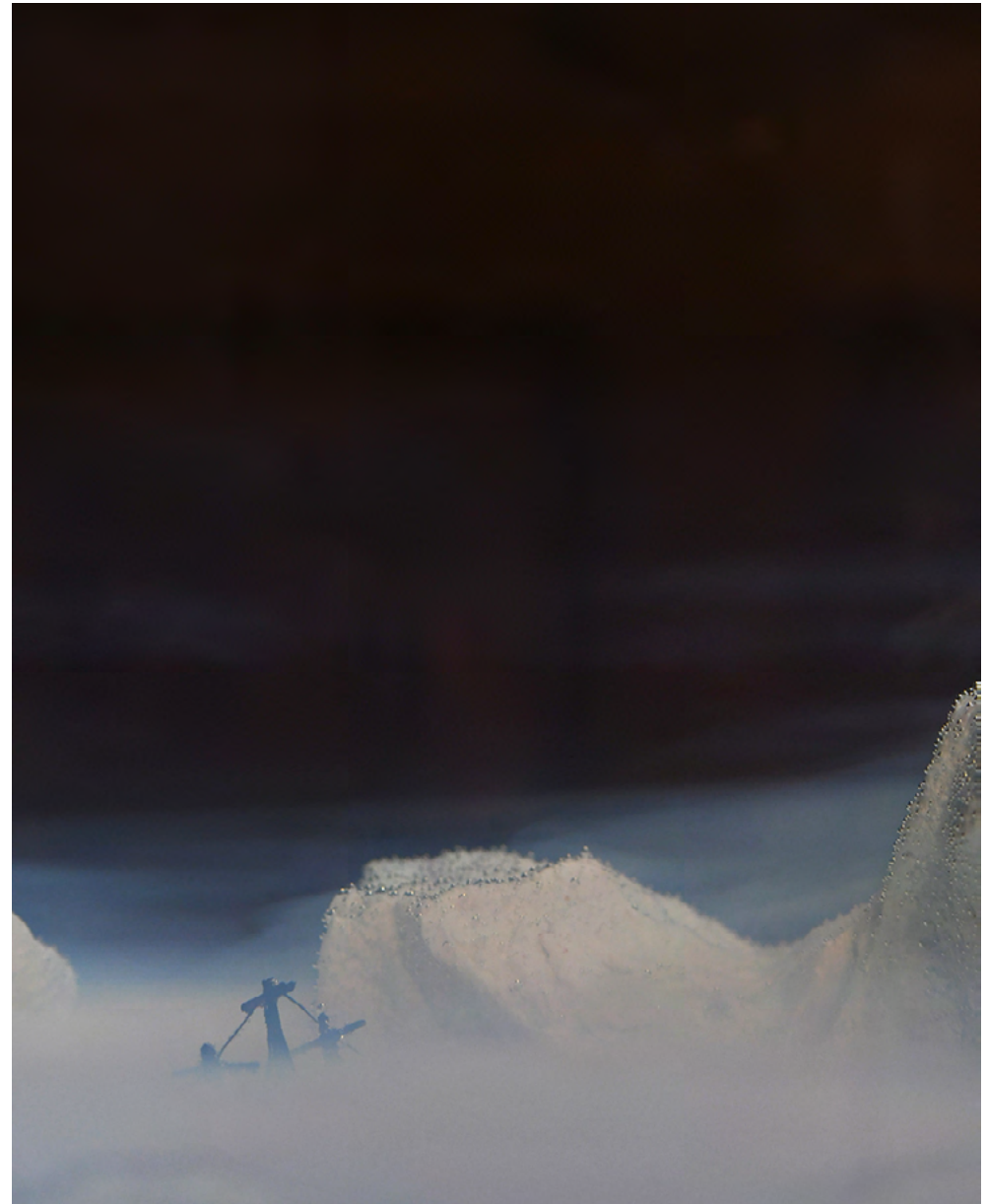
**Mariele Neudecker's comprehensive exhibition at
Hestercombe Gallery
Arts at CERN Online, August 5, 2021
Ana Prendes**

With a practice spanning sculpture, video, painting, photography and sound, Mariele Neudecker investigates the formation and historical dissemination of cultural constructs around the natural and technological world. Throughout her three-decade career, the artist has engaged with scientists and engineers, as well as their research and methodologies, participating in Arts at CERN's Guest Artists programme several times. Since her first short stay in the Laboratory in 2014, Neudecker came again four times between 2016 and 2020 to engage with CERN's research and community.

She was inspired by the apparent contradiction of the high-tech scientific research and the aesthetics of the experiments she visited. "You can see lots of tinfoil, plastic, tape and cables everywhere. This fascinated me from the first time I visited. It has a bizarre homemade quality to it. Yet, it's probably the world's biggest and most sophisticated experiment," she said about her visits to the CMS and ALICE detectors at the Large Hadron Collider, the Antimatter Factory, and the CLOUD Experiment, which she links to her own practice. "A lot of my work relates to looking at the exterior of something and considering what's hidden inside, what's underneath – the things that are out of sight."

One of the exhibition's highlights is *Everything Happens Once*, a video installation commissioned by Arts at CERN and supported by the Didier and Martine Primat Foundation and its special fund

Nothing Will Stay The Same, 2019
(detail)





Nothing Will Stay The Same, 2019

mixed media incl. glass, water, resin

48 × 54 × 48cm (excluding plinth)

Exhibition view *Sediment* at Hestercombe Gallery, Taunton, UK, 2021

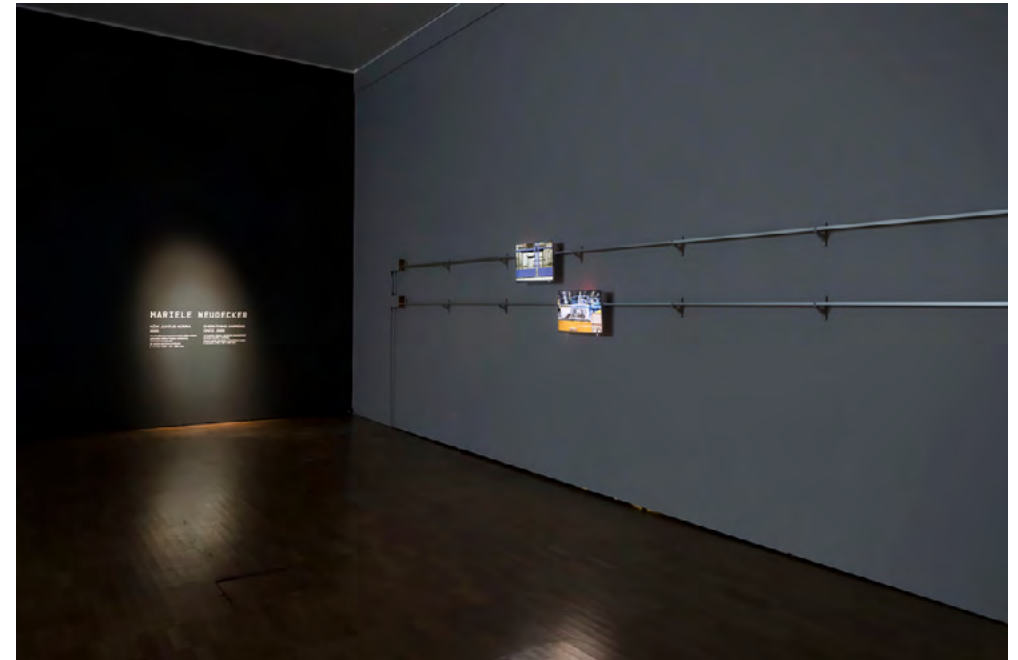
Odonata. This commission is part of Primat Foundation's multi-year partnership and grant scheme, which aims to foster creative interactions between arts, sciences and nature.

For *Everything Happens Once*, Neudecker filmed in The Cosmic Leaving Outdoor Droplets (CLOUD) Experiment with the group of researchers led by British particle physicist Jasper Kirkby. The CLOUD Experiment uses a special cloud chamber to study the possible link between galactic cosmic rays and cloud formation, contributing to our fundamental understanding of aerosols and clouds, and their effect on climate.

The installation consists of two screens moving along the wall on two long tracks, matching the speed at which the shots in the experimental hall were filmed. The artist introduces unknown elements, including shielding for nuclear piping, concrete blocks and cardboard boxes, while the footage on the monitors plays randomly, programmed to adopt unpredictable choices. Viewers are invited to enter these two portals that show different realities of the CLOUD Experiment, creating a "kind of moving window effect".

The exhibition also dives into Neudecker's quest to find a 'contemporary sublime', with works exploring the deep sea, the Arctic and environmental concerns. *Nothing Will Stay the Same* is a part of her ongoing series Tank Works. Inspired by romantic paintings, she fuses chemistry and sculpture to construct three-dimensional landscapes within glass aquariums. In *Nothing Will Stay the Same*, the artist reimagines the Arctic seascapes of painter William Bradford placing a ship stuck in the ice inside a glass tank, and creates a clear atmosphere that evokes the Arctic air.

Using the visual effects created by glass and water, the perception of foreground, midground and background is disrupted inside the tanks, while the contained climates gradually change over time. The result is an intriguing representation of two-dimensional images recreated as dynamic, sculptural works.



Everything Happens Once, 2020

14 tracking videos, randomly programmed, mixed media including
2 aluminium tracks and 2 monitors.

730 × 20 × 200 cm

overall duration variable

Exhibition view *Sediment* at Hestercombe Gallery, Taunton, UK, 2021



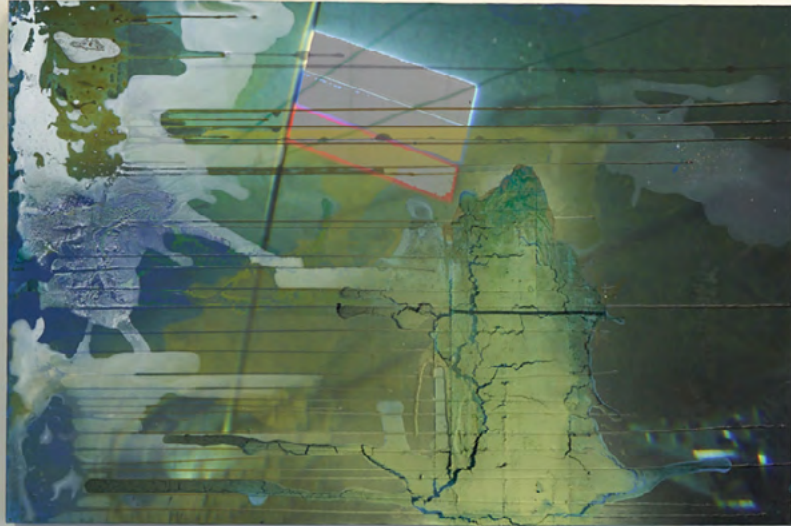
After Life, 2016

mixed media, euro-pallets, corrugated plastic-board, video on 3 monitors, 42', 22', 15' 10", giclée prints on archive paper

Exhibition view *Sediment* at Limerick City Gallery of Art, Limerick, Ireland, 2019



Exhibition view *Sediment* at Limerick City Gallery of Art,
Limerick, Ireland, 2019



We Saw it Coming All Along (1&2) (2019)

mixed media, incl archive print, paint, inks

122,00 × 81,00 × 5,50 cm (each)



Exhibition view *Sediment* at Limerick City Gallery of Art, Limerick, Ireland, 2019



One More Time – The Architeuthis Dux Phenomenon, 2017

HD video, loop, 2' 35"

Commissioned by Invisible Dust for "Offshore, Artists explore the Sea", Hull UK City of Culture 2017

Two artworks and a school event inspired by CERN at the Victoria & Albert Museum in London

The exhibition *Alice: Curiouser and Curiouser* at the Victoria and Albert Museum in London draws inspiration from the work of mathematician Charles Lutwidge Dodgson – better known as Lewis Carroll – and the adventures of *Alice in Wonderland*. Exploring the work's origins, adaptations and reinventions over the space of 157 years, this immersive and theatrical show charts the evolution of Alice's adventures, from manuscript to a global phenomenon beloved by all ages. Concepts of space, time and scale run throughout Carroll's books, evoking alternative realities through Alice's tumble down into the rabbit hole. The exhibition will run until 31 December 2021.

The final part of the exhibition, *Quantumland*, presents the work of artist Mariele Neudecker and designer Iris van Herpen, guest artists of Arts at CERN.

The Eye: A.L.I.C.E., created by Mariele Neudecker, invites the viewer to travel to the underground world of the ALICE experiment at CERN's Large Hadron Collider (LHC). It consists of a film which focuses on the scientific endeavour of the last century for the study of the fundamental structure of matter. Neudecker is the recipient of the first of a series of three art commissions, made possible thanks to the support of the Didier and Martine Primat Foundation and its special fund Odonata.

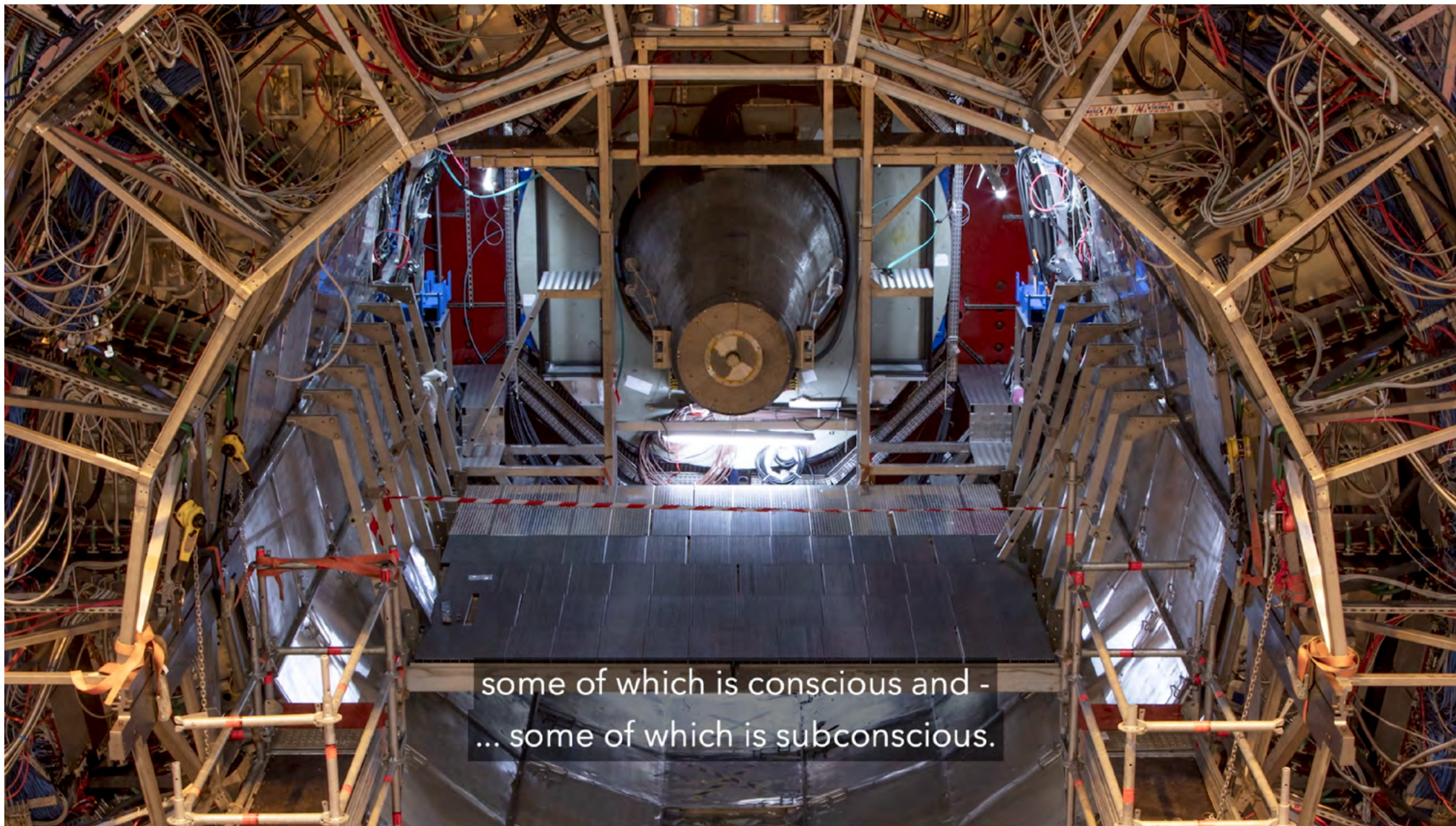
In Neudecker's words, "With my work, I am exploring interphases and overlaps of two and three-dimensional realities as well as analogue and digital worlds. The collisions in the LHC are invisible



The Eye [A.L.I.C.E. | A Large Ion Collider Experiment | v1], 2021

single-channel video

3'

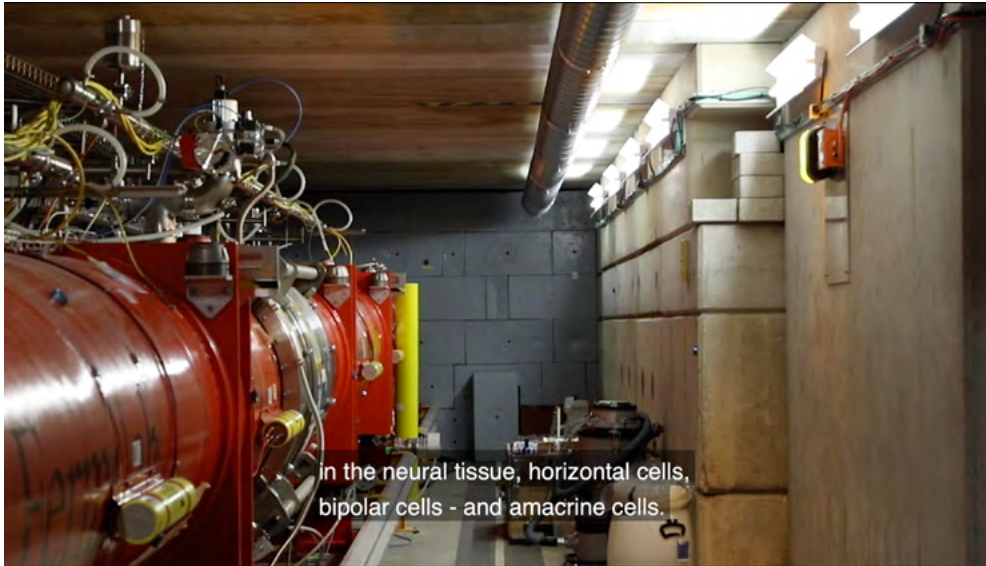


some of which is conscious and -
... some of which is subconscious.

The Eye [A.L.I.C.E. | A Large Ion Collider Experiment | v1], 2021

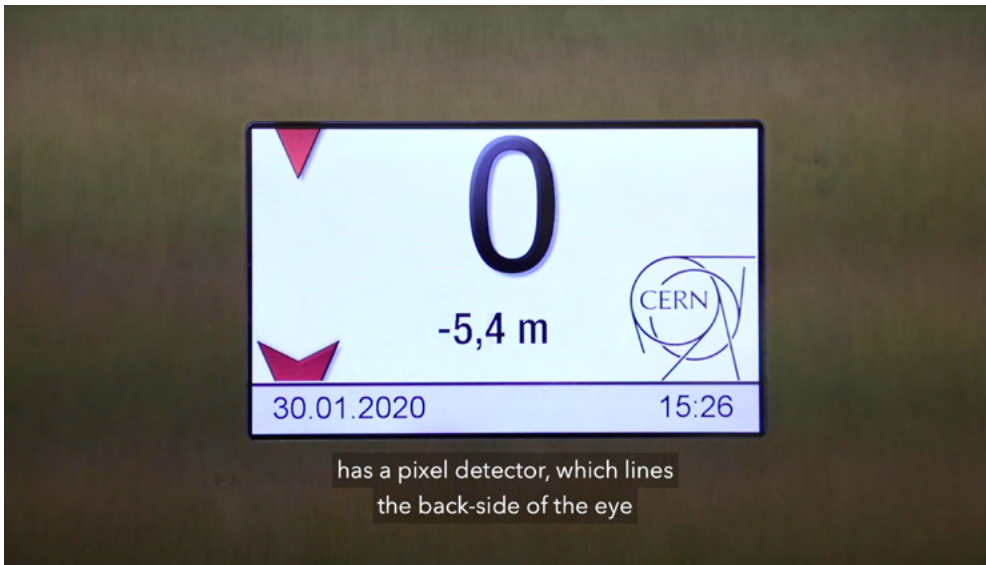
single-channel video

3'



and imperceptible to us in real time and always happened in the past – yet they are made tangible, visible and experiential. With Alice in Wonderland and Quantumland, one enters a similarly impenetrable layering of reality and fiction, which allows encounters of these two entities to become both physical and abstracted, enmeshed and enchanting.”

Fashion designer Iris van Herpen focuses on exploring matter, which she describes as: “Creation, evolution, nature, us. It’s the source of all energy and all our questions.” Displayed together with Antony Howe’s voluminous Omniverse sculpture, her piece Infinity dress was inspired by her several visits to CERN. The sculptural dress and kinetic halo create a moving visual illusion, reflecting ideas of transformation, gravity and materiality.



On 29 June, the Victoria and Albert Museum and CERN joined forces to invite teachers and students to join the CERN Classroom Live. This online event offered schools around the globe the possibility to go behind the scenes of the Laboratory and hear about the work of physicists, artists and curators at CERN, and how creativity works across cultures. Speakers included Dr Despina Hatzifotiadou, physicist and researcher in the ALICE experiment, Mónica Bello, curator and head of Arts at CERN, and Kate Bailey, senior curator at the Victoria and Albert museum.

The virtual event included introductions to the Victoria and Albert’s Alice: Curiouser and Curiouser exhibition and to Arts at CERN, as well as a virtual tour of the ALICE experiment, where students and teachers could see the experimental cavern, the control room and learn about physics at the LHC.

The Eye [A.L.I.C.E. | A Large Ion Collider Experiment | v1], 2021

single-channel video

3'



Exhibition view *Echo Chamber* at Galeria Pedro Cera, Lisbon, 2018



Exhibition view *Echo Chamber* at Galeria Pedro Cera, Lisbon, 2018



Some Things Happen All At Once, 2014

mixed media incl. fiberglass, water, salt, acrylic

41 × 56 × 47,5 cm (excluding plinth)



There is Always Something More Important, 2012
(detail)



On The Other Side, 2016

stainless steel, paper, stereoscopic viewer,
stereoscopic photograph
90 × 52 × 30 cm



Recent Futures, 2013

24 prints in pairs, Chinagraph pen on archive print
42 × 56 cm (each)



Another Day (Simultaneous Record of the Sun Rising and Setting in Two Opposit Locations On The Globe - South East Australia and West Azores), 2000

2 channel video

19'



Exhibition view *Echo Chamber* at Galeria Pedro Cera, Lisbon, 2018



The Touch of Earthly Years, 2018

mixed media incl. water, fiberglass, water, salt, acrylic

159 × 57 × 63 cm (plinth included)



Faintly Falling Upon All the Living and the Dead (1,2 & 3), 2009

mixed media, fibreglass

variable dimensions

Less Far and Further, 2018

mixed media incl. water, food dye,
salt, fibreglass

141,5 × 43 × 32 cm (each) (plinth included)





Less Far and Further, 2018
(detail)



Exhibition view *Some Things Happen All At Once* at Zeppelin Museum Friedrichshafen, Germany, 2016



Exhibition view *Some Things Happen All At Once* at Zeppelin Museum Friedrichshafen, Germany, 2016



Exhibition view *Some Things Happen All At Once* at Zeppelin Museum Friedrichshafen, Germany, 2016



Ship, 1998

mixed media incl. glass, water, food dye,
fibreglass, model ship

64,5 × 70,5 × 177 cm (excluding plinth)



Ship, 1998
(detail)



Exhibition view *Some Things Happen All At Once* at Zeppelin Museum Friedrichshafen, Germany, 2016



Over and Over, Again and Again, 2004

mixed media incl. glass, water, food dye, acrylic, salt, fibreglass and plastic
158,6 × 47,6 × 48,2 cm (each) (plinth included)



There is Always Something More Important, 2012

fibreglass, pigment, plywood, 2 channel-video on two monitors

207 × 65 × 440 cm



Exhibition view *Some Things Happen All At Once* at Zeppelin Museum Friedrichshafen, Germany, 2016



400 Thousand Generations, 2009

mixed media incl. steel, fiberglass

153 × 114 × 55 cm



**Plastic Vanitas (Still Life with
Ketchup Bottle and Lemon), 2015**
giclée print on archive paper
40 × 75 cm



**Plastic Vanitas (Still Life with
Lemon and Apples), 2015**
giclée print on archive paper
50 × 75 cm



**Preface from “In the Collection: Mariele Neudecker - Hinterland”
Hinterland, Trondheim, Norway, January 2013
 Pontus Kyander, Director Trondheim kunstmuseum**

Landscapes - the genre of art - are just like maps *simulacra*. They are a second grade of reality, in ways replacements and imitations of reality. They are also controlling tools, by which we pin down this unwieldy thing called “the world”. There is a very short story by Jorge Borges called “On Exactitude in Science”, where the writer describes a society so obsessed with cartography that it makes a map point by point depicting the country, and of exactly the same size:

The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the deserts of the West, still today, there are Tattered Ruins of that Maps, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.

This parable is of course describing an absurdity, a map so exact it becomes redundant. Similarly, a landscape image exactly repeating the landscape itself might become an absurdity - or would it? There might be different ways of seeing this.

This parable has been used to explain the simulacra, the substitutes we use for reality in the form of images, replicas and signs. In a semiotic respect, the relationship between the map and the reality it refers to is like that between the sign and the signified - you could also argue that the map is an *index*, like a finger pointing at the phenomena, saying: “this is it”, “there is it”.

In Mariele Neudecker's works, this index finger is suddenly pointing the other direction. When examining maps, landscapes (or to be more precise, the landscape as perceived through art and conventions governing our sight and understanding), or objects used to frame and understand these phenomena, she is in fact examining what happens on the other end. What she explores is not primarily the landscape per se, it is all about the codes, methods, limitations, tools, and other aspects used to control what is perceived. In many ways the essence of her work is an exploration of perception and of power.

Landscape, maps, power, perception: those are the four corner pillars used when making the exhibition of Mariele Neudecker in the collection of Trondheim kunstmuseum. The interaction between Mariele's works and those in our collection creates a great number of new ways to understand works from different times and societies than ours of today. As the collection rests heavily on a tradition of landscape painting mostly originating from the ideas and ideologies of Romanticism in the 19th Century, her work is congenial in this setting. Working in a variety of media, from drawings, photographs, video and sound to replicas and giant rubbings of objects, and of course her famous landscape sculptures in water tanks, her works contribute to an understanding not based on genre, technique or period, but on aspects giving them presence and validity here and now.

I have had the privilege to know and from time to time work with Mariele Neudecker right from her important solo exhibition at Lotta Hammer Gallery in London in 1997 until now, and I've seen her works in exhibitions around the world. The consistency of her work and career is remarkable. With this exhibition, which also forms a sort of retrospective in disguise, it all fell into place; not like ducks in a row, but like an intriguing pattern of a game of chess. That is certainly a game of power, on a grid remarkably alike that of a map.





Back wall:
Missile tracking radar
(Portrait 1, 2), 2010- 2013
paper and graphitg
235 × 340 cm

Floor:
Psychopomp (print of Hercules Missile
graphite-rubbing) - (1, 2), 2011
giclée print
110 × 1350 cm (each)

Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



Parhelion, 2012

plaster, acrylic paint, watercolour, 3 solid spheres on table
11 cm Ø (each)



There are Known Knowns, 2012

mixed media incl. drawing, collage, two lightbulbs and two glass lenses

8 x 53 cm Ø approx. (each)

Greenwich Meridien, 1997
plaster cast
17 × 34 × 8 cm





Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



Final Fantasy (Flight Recorder 2), 2009

resin stereo lithography, wooden shelf, perspex hood
(detail)



Final Fantasy (Flight Recorder 1), 2008

fiberglass, acrylic paint, MDF

9 × 18 × 15 cm | 93 × 32 × 29 cm (plinth included)



Final Fantasy (Flight Recorder 3), 2009

fiberglass, acrylic paint, MDF

13,1 × 14,1 × 26,7 cm | 97,7 × 34 × 25 cm (plinth included)



Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



Installation view *Hinterland* at Trondheim Kunstmuseum, Norway, 2013



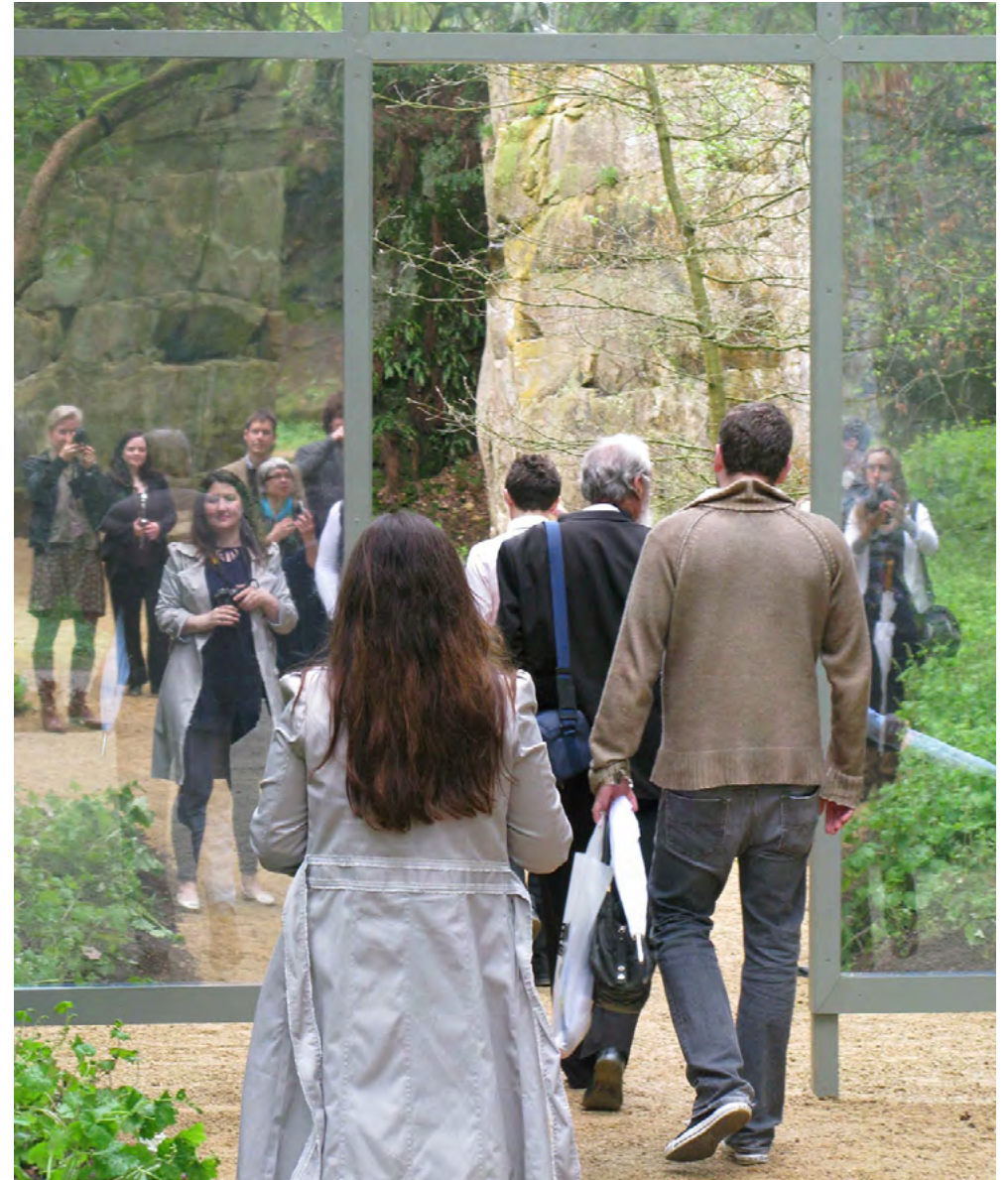


**Pressure Exerted by Atmosphere on
Earth's Surface, Taken as Units of
Pressure, about 1kg weight per sq. cm
(windows No 1 & No 2, 1997)**

glass, salt, water, food dye, wood, metal,
MDF

195 × 136 × 30 cm (each)

Installation view *Hinterland* at Trondheim
Kunstmuseum, Norway, 2013



From Here To There Is Not That Far, 2010

glass, steel and foil

250 × 360 × 1200 cm

Installation view at Belsay Hall, Castle and Gardens, Newcastle, UK



Everything is Important and Nothing Matters at All, 2009
 mixed media incl. wood, concrete, metal, fibreglass and digital screens
 161,5 × 91,5 × 124 cm



This Thing Called Darkness, 2008

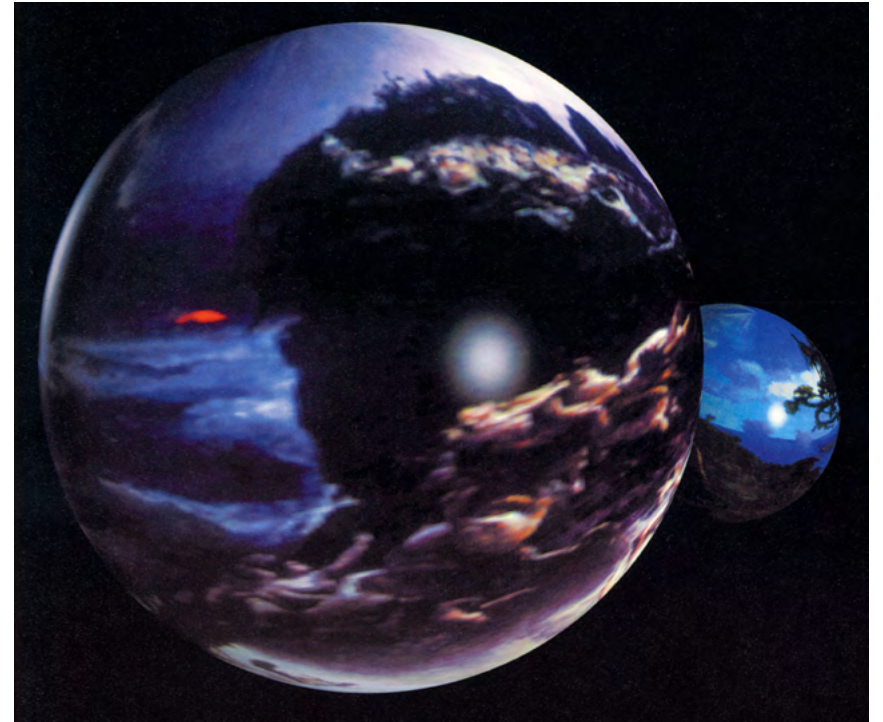
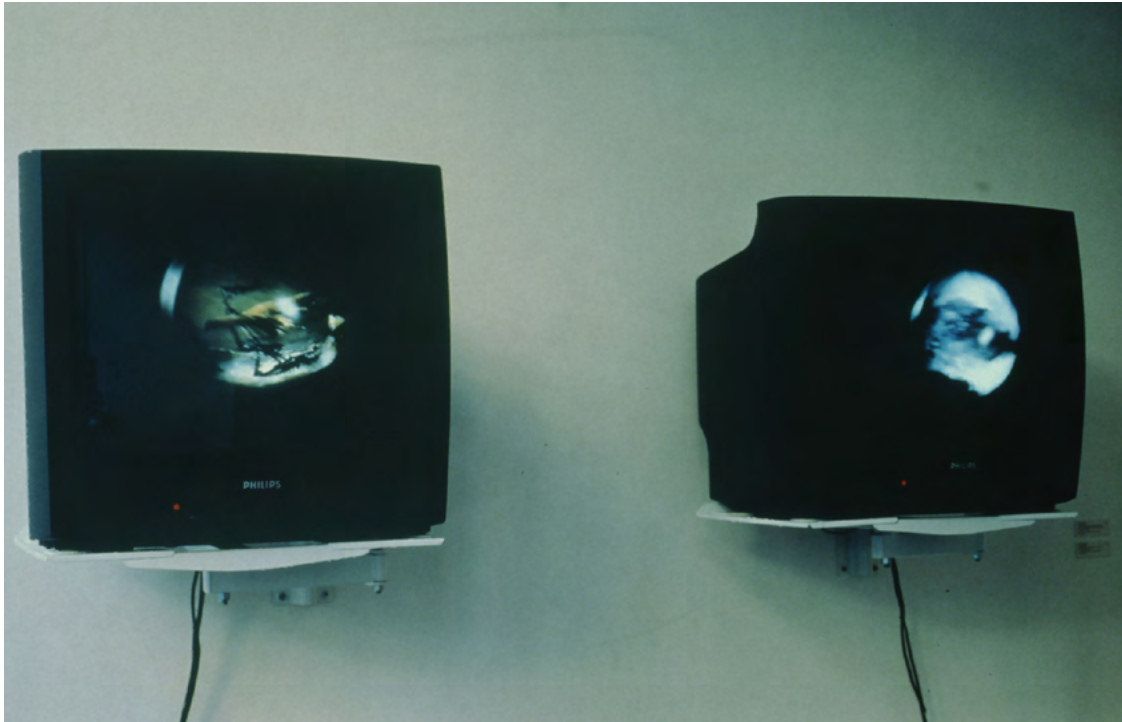
mixed media incl. resin and steel

560 × 920 × 470 cm

Permanent installation at Towada, Japan

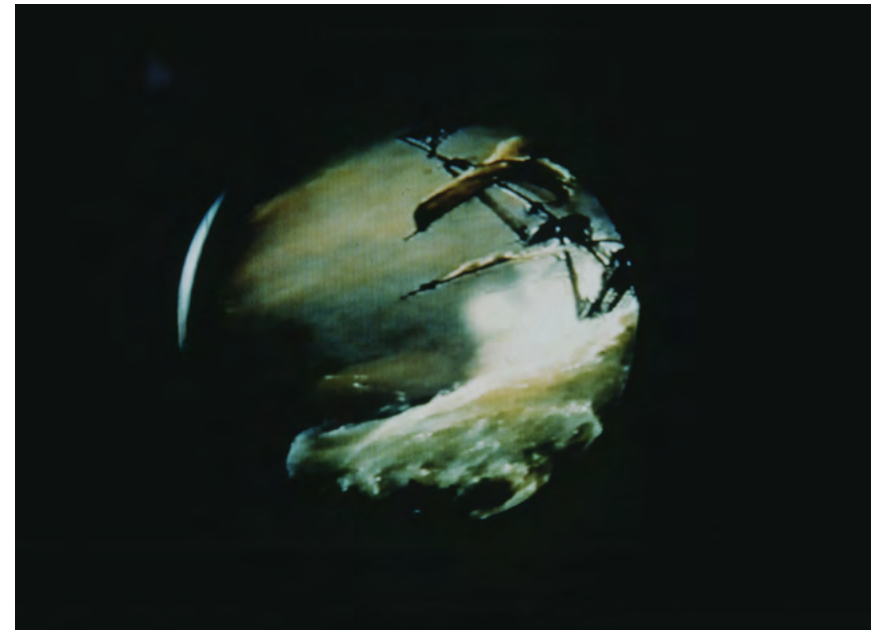


This Thing Called Darkness, 2008
Permanent installation at Towada, Japan



Heliotropion (Ship and Avalanche), 1998

two videos of digital loop-film, made in Infini-D 3,
on 2 opposite monitors
(details)





Unrecallable Now, 1998-2001

mixed media incl. 18.000L. of water solution, fibreglass
120 × 850 × 1950 cm

Installation view at *Yokohama International Triennale of Contemporary Art*, Japan, 2001



Installation view at Spike Island, Bristol, UK, 1998



Never Eat Shredded Wheat, 1997

acrylic and felt pen on paper, encapsulated un plastic
variable dimensions



Shipwreck, 1997

mixed media incl. water, food dye, fibreglass, halogen lamp

162 × 32,5 × 27,6cm (plint included)

Mariele Neudecker
1965, Born in Dusseldorf, Germany
Lives and works in Bristol, UK

Education

1996–97 Digital Image Creation/Manipulation) Tower Hamlets
College, London
1991–92 MA Sculpture, Chelsea College of Art and Design, London
1987–90 BA Hons Degree, Goldsmiths' College London
1985–87 Crawford College of Art and Design, Cork, Ireland

Solo Exhibition (selection)

2024 *Nothing Ever Stays The Same*, Thomas Rehbein Gallery, Cologne, Germany
2023 *Hybrid*, Galeria Pedro Cera, Lisbon
2021 *Sediment*, Hestercombe Gallery, Taunton, UK
2019 *Sediment*, Limerick City Gallery of Art, Limerick, Ireland
Plastic Vanitas, In Camera, Paris
2018 *Mariele Neudecker*, Limerick City Gallery of Art, Limerick, Ireland
Echo chamber, Galeria Pedro Cera, Lisbon
2017 DECOMMISSIONED, Pharos Centre for Contemporary Art, Nicosia, Cyprus
Hanging Gardens: Parallel Lives_1.39m, 9.78m, 22.59m, 30.79m, 37.26m, 42.0m, permanent commission, The New Cancer Centre, Guy's Hospital, London
2016 *Some Things Happen All at Once*, Zeppelin Museum, Friedrichshafen, Germany
Plastic Vanitas - Fotografien von Mariele Neudecker, Hochschule für Technik und Wirtschaft, Berlin
Plastic Vanitas, Thomas Rehbein Galerie, Cologne, Germany

2015 *Figure of 8*, Poole Lighthouse, Poole, UK
Plastic Vanitas touring exhibition, AUB Gallery, Arts University Bournemouth, UK
Corsham Court, Bath Spa University, Bath, UK
The Nunnery Gallery, Bow Arts, London
Objekte und Bilder und zwei Zeichnungen von Otto Dix und Paul Klee, Galerie Haas, Zurich, Switzerland
2014 *For Now We See*, installation on Research Ship RV DANA, Invisible Dust, Copenhagen Science Forum, UK
There Is Always Something More Important, Galerie Barbara Thumm, Berlin
Mariele Neudecker, Galerie Haas, Zurich, Switzerland
2013 *For Now We See*, at British Science Festival, St Thomas' Church, Newcastle, UK
Heterotopias and Other Domestic Landscapes, Brighton Festival, lead artist for HOUSE, Brighton, UK
Deep Sea 2013, Trondheim Kunstmuseum, Norway
2012 *Parhelion*, Mariele Neudecker, Thomas Rehbein Gallery, Cologne, Germany
2011 *Kindertotenlieder. Mariele Neudecker*, Howard Assembly Hall, Opera North, Leeds, UK
2010 *Mariele Neudecker*, Galerie Barbara Thumm, Berlin
2009 *Stay Forever and Never Come Back*, The Dovecote Studio, Aldeburgh Music, Snape Maltings, Suffolk, UK
Mariele Neudecker - New Works, R O O M, London
Winterreise, live performances Leicester, Leeds and Lancaster, UK
Winterreise, full length screening at Prince Charles Cinema, London
2008 *This Thing Called Darkness*, Arts Towada, Towada, Japan
Mariele Neudecker, Galerie Barbara Thumm, Berlin
2.5 million light years, commission for the New Art Centre, Roche Court, Salisbury, UK

2007	<i>Those Who Came Before Us, and Us What Are to Follow/You Are Always on my Mind</i> (2 permanent video works), Egypt Gallery, Bristol's City Museum and Art Gallery, Bristol, UK	1997	Middlesbrough, UK <i>Mariele Neudecker</i> , Art Dealers 2, Friche de la Belle de Mai, Marseille, France
2006	<i>Kindertotenlieder</i> , Salts Mill, Saltaire and Colston Hall Bristol, Bonnington Gallery, Nottingham, UK <i>Ambassador</i> , Republic Tower Billboard Project, Centre for Contemporary Art in Association with Visible Art Foundation, Melbourne, Australia	1996	<i>Mariele Neudecker</i> , Lotta Hammer Gallery, London <i>Stolen Sunsets</i> , Studio Galeria, Budapest, Hungary
2005	<i>Over and Over, Again and Again</i> , Tate Britain, London <i>Winterreise</i> , Opera North Project, UK <i>Kindertotenlieder</i> , Impressions Gallery, York, UK	1993	<i>Pépinère Exhibition</i> , Barcsay Exhibition Hall, Budapest, Hungary
2004	<i>Much Was Decided Before You Were Born</i> , Galerie Barbara Thumm, Berlin <i>Over and Over, Again and Again</i> , Tate St. Ives, Cornwall, UK <i>Between Us</i> , Tullie House, Carlisle, GB, Laing Gallery, Newcastle, UK <i>Winterreise</i> , Opera North Project, UK	1991	<i>Piece-talks</i> , Diorama Art Centre, London
2003	<i>Between Us</i> , Chapter Touring (Glynn Vivian Art Gallery, Swansea, Leeds City Art Gallery, Leeds, Bluecoat, Liverpool, UK <i>Winterreise</i> , Opera North Touring Project, Leeds, UK	Group Exhibition (selection)	
2002	<i>Between Us</i> , Chapter, Cardiff, Wales, UK	2024	<i>Romantiken – Ett sätt att se</i> , Nationalmuseum, Stockholm
2001	<i>Until Now</i> , Künstlerhaus Bethanien & Galerie Barbara Thumm, Berlin <i>Until Now</i> , 1st Site at the Minories, Colchester, UK <i>Until Now</i> , Ikon Gallery, Birmingham, UK	2023	<i>Caspar David Friedrich</i> , Hamburger Kunsthalle, Hamburg, Germany (upcoming)
1999	<i>Never Eat Shredded Wheat</i> , I-Space, Krannert Art Museum, Chicago, USA <i>Things Can Change in a Day</i> , Storvågan Museum, Kabelvåg, Kunstfestivalen i Lofoten, Norway <i>Mariele Neudecker</i> , James Harris Gallery, Seattle, USA	2022	<i>Joyce, Beuys and a (dark) blue sky</i> , Wanantaka Art Collection, Wanantaka Manor, Finland <i>Lindisfrane Gospels</i> , Laing Art Gallery, Newcastle upon Tyne, UK <i>Ewiges Eis (Eternal Ice)</i> , Museum Sinclair-Haus, Bad Homburg, Germany <i>Mythos Wald</i> , Kunsthalle Emden, Germany <i>Earth: Digging Deep in British Art 1781-2021</i> , Royal West of England Academy, Clifton, Bristol, UK <i>La Forêt Magique</i> , Palais des Beux-Arts, Ville de Lille, France <i>Subterranean</i> , Amos Rex, Helsinki, Finland <i>TRANSPORT OF DELIGHT</i> , curated by Edward Chell, Danielle Arnaud, London <i>Designated Design - A plastics collection of national importance</i> , Museum of Design in Plastics Arts University Bournemouth, Dorset, UK
1998	<i>The Halted Traveller</i> , Bergens Kunstforening, Bergen, Norway <i>Shipwreck</i> , Galleria Gió Marconi, Milan, Italy <i>Mariele Neudecker</i> , Galerie Barbara Thumm, Berlin <i>Unrecallable Now</i> , Spike Island, Bristol, UK <i>The Air We Breathe Is Invisible</i> , Middlesbrough Art Gallery,	2021	<i>Diversity United</i> , Flughafen Tempelhof, Berlin <i>Alice: Curiouser and Curiouser</i> , The Sainsbury Gallery, Victoria & Albert Museum, London
		2020	<i>Broken Symmetries</i> , Kumu Art Museum, Tallin, Estonia

	<i>Among the Trees</i> , Hayward Gallery, London		
2019	<i>Models of Nature in Contemporary Photography</i> , Kallmann-Museum Ismaning, Germany <i>Amani. Auf den Spuren einer kolonialen Forschungsstation</i> , Museum am Rothenbaum, Hamburg, Germany <i>Models of Nature in Contemporary Photography</i> , Stadtgalerie Kiel, Germany <i>Memoria del Sublime. Il Paesaggio nel Secolo XXI</i> , Museo Civico Villa dei Cedri, Bellinzona, Switzerland <i>Harald Sohlberg and the Contemporary Sublime</i> , Dulwich Picture Gallery, London	2014	<i>RE-THINK Environment</i> , National Maritime Museum, Greenwich, London <i>The Antarctic Pavilion: Antarctopia</i> , Venice Architecture Biennale, Antarctic Pavilion, Fondaco Marcello, Venice, Italy <i>A Screaming Comes Across the Sky</i> , LABoral, Gijón, Spain <i>Slow Future</i> , CCA Ujazdowski Castle, Warsaw, Poland
		2013	<i>Goodbye Paradise – Landschaftsbilder Gestern und Heute</i> , Kunsthalle Osnabrück, Osnabrück, Germany <i>Exploding Utopias</i> , LG London, London <i>ARCTIC</i> , Louisiana Museum of Modern Art, Humlebaek, Denmark <i>Between Two Tides</i> , Motorcade Flashparade, Bristol, UK
2018	<i>Unity in Diversity. Bristol & Tbilisi: 1988 - 2018</i> , Tbilisi History Museum, Bristo, UK <i>Scaling the Sublime, Art at the Limits of Landscape</i> , Lake Side Arts, Nottingham, UK <i>Cultivation: Points of Vantage</i> , Hestercombe Gallery, UK	2012	<i>Kalte Rinden - Seltene Erden</i> , Stadtgalerie Kiel, Märkisches Museum Witten, Witten, Germany <i>Im Schein des Unendlichen. Romantik und Gegenwart</i> , ALTANA Kulturstiftung, Bad Homburg, Germany <i>Städtische Galerie Bietigheim-Bissingen</i> , Bietigheim-Bissingen, Germany <i>The Politics of Amnesia</i> , Cafe Gallery, London
2017	<i>Traces of the Future</i> , Nunnery Gallery, London <i>Weather Report, About Weather Culture and Climate Science</i> , Bundeskunsthalle, Bonn, Germany <i>HULL, City of Culture 2017</i> , Ferens Art Gallery and Hull Maritime Museum, Hull, UK <i>Offshore: artists explore the sea</i> , Ferens Art Gallery and Maritime Museum, Hull, UK <i>Wetterbericht. Über Wetterkultur und Klimawissenschaft</i> , Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany <i>Traces of the Future</i> , Nunnery Gallery, London	2011	<i>Preternatural/Supernatural</i> , Natural History Museum, Ottawa, Canada <i>MACHT, XVII. Rohkunstbau</i> , Schloss Marquardt, Potsdam, Germany <i>Otherworldly: Artist Dioramas and Small Specacles exhibition</i> , Museum of Arts and Design, New York, USA <i>Hearts Towada Exhibition</i> , Towada Art Center, Fundraiser for Fukushima Desaster, Japan <i>Belvedere. Warum ist Landschaft schön?</i> , Arp Museum Bahnhof Rolandseck, Germany <i>Charter of the Forest</i> , The Collection and Usher Gallery, Lincoln, UK <i>Screaming From The Mountain: Landscapes and Viewpoints</i> , Sörlandets Kunstmuseum, Norway <i>Invisible Dust</i> , London Zoo, London <i>Headlands</i> , San Francisco, USA <i>Otherworldly: Artist Dioramas and Small Specacles</i> , MAD-Museum,
2016	<i>TEMPEST</i> , Tasmania Museum and Art Gallery, Tasmania, Australia		
2015	<i>ELEMENTS</i> , Museum of Contemporary Art Kiasma, Helsinki, Finland <i>MODEL</i> , Galerie Rudolfinum, Prague <i>A Man Walks into a Bar – Jokes & Postcards</i> , me Collectors Room – Stiftung Olbricht, Berlin		

	New York		Opera, Late at Tate, Prince Charles Cinema, London
	<i>Screaming From The Mountain: Landscapes and Viewpoints</i> , Sörlandets Kunstmuseum, Norway	2007	<i>Real and Imagined Landscapes</i> , Seattle Art Museum, Seattle, USA
	<i>Rohkunstbau</i> , Schloss Marquart, Berlin		<i>Reality Crossings</i> , Fotofestival, Wilhelm Hack Museum, Ludwigshafen, Germany
2010	<i>The Fourth Plinth, Maquette exhibition</i> , St. Martins in the Field, London		<i>Place Memory</i> , SITE 07, Stroud Art Space, Stroud, UK
	<i>Provenance</i> , BSU, Corsham Court, Bath, UK		ZOO, Sandie Macrae, Royal Academy, London
	<i>Collaborators 2</i> , R O O M, London		(C) Artography: Map-Making as Artform, Crawford Art Gallery, Cork, Ireland
	<i>Sacred</i> , Fermanagh County Museum Enniskillen Castle, Ireland		<i>Mapping the Terrain</i> , ACE selection, Midpennie Gallery, UK
	<i>Extraordinary Measures</i> , Belsay Hall, Castle and Gardens, Newcastle upon Tyne, UK		<i>Reality Bites - Making Avant-Garde Art in Post-Wall Germany</i> , Sam Fox Arts Center
	<i>Realismus - Das Abenteuer der Wirklichkeit - Realism - The Adventure of Reality</i> , Kunsthalle Emden, Kunsthalle der Hypo-Kulturstiftung, Munich, Germany		at Washington University, St. Louis, USA
	<i>Earthscapes</i> , Sherwood House at Britport Art Gallery, UK		<i>Venice: City of Dreams?</i> , Sotheby's Conduit Street Gallery, London
2009	GSK Contemporary: eARTh, Royal Academy of Arts, London		<i>Place Memory</i> , video screening at Stroud Valleys Artspace as part of site07, Gloucestershire, UK
	<i>Pittoresk - Neue Perspektiven auf das Landschaftsbild</i> , (Beyond the Picturesque), Museum Marta Herford, Germany (in collaboration with SMAK Gent)		ZOO, Sandie Macrae, Royal Academy, London
	<i>Tell it To The Trees</i> , Croft Castle, Meadow Gallery, Shropshire, UK		<i>Mapping the Terrain</i> , ACE selection, Midpennie Gallery, UK
	<i>Collaborators</i> , R O O M, London	2006	<i>How to Improve the World</i> , 60 Years of British Art, ACC, Hayward Gallery, London and Birmingham City Museum, UK
	<i>Trying to Cope With Things That Aren't Human (Part One)</i> , David Cunningham Project, San Francisco, USA		<i>Nature Attitudes</i> , T-B A21, Thyssen-Bornemisza Art Contemporary, Vienna
2008	<i>Peace and Agriculture in a Pre-Romantic Ideal Landscape</i> , without Sublime Terrors, Haunch of Venison, Berlin		ARS 06, Museum of Contemporary Art Kiasma, Helsinki
	<i>Command and Control</i> , Standpoint Gallery, London		<i>Melancholie: Genie und Wahnsinn in der Kunst</i> , Meue Nationalgalerie, Berlin
	<i>Monochrome</i> , Drawings and Prints, Rabley Contemporary Drawing Centre, Marlborough, UK		<i>The Sublime is Now! Das Erhabene in der Kunst von Barnett Newman bis heute</i> , Museum Franz Gertsch, Burgdorf, Switzerland
	<i>Wonder</i> , Singapore Biennale, Singapore	2005	<i>Elemental Insight</i> , BBC London, then touring Vertigo, Sudley Castle, UK
	<i>Acclimatation</i> , Villa Arson, Nice, France		<i>Wunderkammer: The Artificial Kingdom</i> , Lincoln, UK
	<i>Arts Towada</i> , Towada Art Center, Towada, Japan		<i>Vertigo</i> , Sudley Castle (commission/Meadow Gallery), UK
	<i>DRIFT</i> , curated by Illuminate Productions, London		<i>Salvator Rosa: Wild Landscapes</i> , Compton Verney, Warwickshire, UK
			<i>Modelräume, Stadt</i> , Museum Nordhorn, Germany
			<i>Munch revisited. Edvard Munch und die heutige Kunst</i> , Museum am

	Ostwall, Dortmund, Germany		Yokohama International Triennale, Yokohama, Japan
2004	<i>Into My World: Recent British Sculpture</i> , The Aldrich Contemporary Art Museum, Ridgefield, USA		<i>IMAGINATION-Romanticism</i> , Jena, Germany
2004	<i>Zwischenwelten</i> , Museum Haus Esthers -Haus Lange, Krefeld, Germany		<i>At Sea</i> , Tate Liverpool, UK
	<i>Elemental Insight</i> , MET Office, Exeter, UK		<i>LOCUS/FOCUS</i> (Sonsbeek 9), Arnhem, Netherlands
	<i>Natural Histories: Realism Revisited</i> , Scottsdale Museum of Contemporary Art (SMoCA), Scottsdale, Arizona, USA		<i>Skulptur-Biennale</i> , Münsterland, Münster, Germany
	<i>Other Times</i> , City Gallery Prague		<i>Auckland Triennale</i> , Auckland, New Zealand
2003	<i>Berlin-Moskau, Moskau-Berlin: 1950-2000</i> , Walter-Gropius-Bau, Berlin		<i>Humid</i> , Spike Island, Bristol, UK
	<i>Orifice</i> , Museum of Modern Art, Melbourne, Australia		<i>Artline V</i> , Borken, Germany
	<i>From Dust to Dusk</i> , Museum of Contemporary Art, Copenhagen	2000	<i>Superman in Bed</i> , Collection Gaby and Wilhelm Schürmann, Museum am Ostwall, Dortmund, Germany
	<i>Danger Zone</i> , Kunsthalle Bern, Bern		<i>Time Odyssey</i> , Galeria Luis Serpa Project, Museu Nacional de Historia Natural, Sala do Veados, Lisbon
	<i>The Idea of North</i> , Green on Red Gallery, Dublin		<i>Total Object Complete with Missing Parts</i> , Tramway, Glasgow, UK
	<i>Out of Place</i> , Harewood House, Yorkshire, UK		<i>Blue: borrowed and new</i> , Launch Exhibition, The New Art Gallery Walsall, Walsall, UK
	<i>Liquid Sea</i> , Museum of Contemporary Art, Sydney		<i>The Wreck of Hope</i> , The Friedrich Society, The Nunnery Gallery, London
	<i>Micro-Macro</i> , Muczarnok, British Council Exhibition, Budapest		<i>Waterfront</i> , Helsingborg, SW - Helsingør, Denmark
	<i>Frozen</i> , Site Gallery, Sheffield, UK		<i>Utopias</i> , Mead Gallery, Warwick, UK
2002	<i>Judie Bamber, David Deutsch, Moira Dryer, Mariele Neudecke</i> , Gorney Bravin + Lee Gallery, New York	1999	<i>About Time</i> , Cardiff Art in Time Festival, Fotogallery, Cardiff, UK
	<i>Utopien Heute</i> , Wilhelm Hack Museum, Ludwigshafen, Germany		<i>The Olay Vision Award for Women Artists</i> , LUX Gallery, London
	<i>At Sea</i> , The Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK		<i>The New Landscape</i> , From the British Council Collection, touring to Southamerica and Eastern Europe
	<i>IMAGINATION-Romanticism</i> , The Brno House of Arts, Czech Republic / Galway, Ireland		<i>Simulacra - Keeping it real</i> , works from the Arts Council Collection, touring UK
	<i>Humid</i> , Auckland City Art Gallery, Auckland, New Zealand		<i>In Uso</i> , Michettin Museum, Pescara, Italy
	<i>Here, There, Elsewhere</i> , London Print Studio Gallery, London		<i>Things Can Change in a Day</i> , Storvagan Museum, Kabelvag, Norway
	<i>Conquistadores of the Useless</i> , Contemporary Art at the Alpine Club, London	1998	<i>The House In The Woods</i> , CCA, Glasgow, Aberdeen Art Gallery, Ormeau Bath Gallery, Belfast, UK
	<i>Der Berg</i> , Heidelberger Kunstverein, Heidelberg, Germany		<i>Lucy Bellevue - Mariele Neudecker</i> , Gallery Emmanuel Perrotin, Paris
2001	<i>Total Object Complete with Missing Parts</i> , Tramway, Glasgow, UK		Gallery Artists, Lotta Hammer Gallery, London
	<i>Landscape</i> , Uppsala Konstmuseum, Sweden		<i>Nature of Man</i> , Kunsthalle Lund, Sweden

- 1997 1st Prize for Sculpture, 7th International Biennial of Sculpture and Drawing, Fundação Calouste Gulbenkian, Lisbon
- 1996 MOMART Prize Winner, The Whitechapel Open, London
The Discerning Eye - New Discovery Art Prize, HSBC Investment Bank, London
- 1993 European Artists Pépinière, Visual Arts, Budapest, Hungary

Publication and Catalogues (selection)

- 2022 *The Magic Forest*, Éditions Rmn-Grand Palais in partnership with the Palais des Beaux-Arts in Lille, France, 2022
The Routledge Handbook of Ocean Space, Routledge, London, 2022
Myth forest. The whisper of the leaves, Kunsthalle Emden, Emden, Germany, 2022
- 2021 *Mariele Neudecker - SEDIMENT*, Anomie Publishing, London, 2021
Kate Bailey and Simon Sladen, *Alice, Curiouser and Curiouser*, Victoria & Albert Museum, London, 2020
2015 *Plastic Vanitas*, collaborative project and exhibition with TheGallery & MoDiP, Arts University Bournemouth, England, 2015
- 2014 *Mariele Neudecker*, Galerie Haas, Zurich, Switzerland, December 2014
In the Collection: Hinterland - Mariele Neudecker, Trondheim Kunstmuseum, Norway, 2014
At designer: *Re-searching African Futures*, Oslo and Cambridge University, Norway and UK, 2014
- 2012 Michael Bird, *100 Ideas that Changed Art*, Laurence King Publishing, 2012
Anna Moszynska, *Sculpture Now*, Thames & Hudson, 2012
- 2011 *Beauty, Publication from the Land/Water Symposium, Space and Desire*, Zurich University of the Arts ZHdK, 2011
- 2010 *Realismus - Das Abenteuer der Wirklichkeit - Realism - The Adventure*

- of Reality, Raum und Zeit: Landschaftsdarstellungen - Space and Time: Landscape-representations*, Hirmer Verlag, Kunsthalle der Hypostiftung, 2010, pp. 142-165 and p. 152
- 2008 *Wonder - Singapore Biennale 2008*, Singapore, 2008
Command and Control, Standpoint Gallery, London, 2008
This Thing Called Darkness, Towada Art Center, Japan, 2008, p. 42
10,000 to 50 - Contemporary Art from the Members of Business Arts, Irish Museum of Modern Art, Dublin, 2008
Sculpture Today, Judith Collins, Phaidon, 2008
- 2007 *Much Was Decided When You Were Born* (Artist Project), Mariele Neudecker, CABINET MAGAZINE NEW YORK, No. 27, Fall 2007
'Mountains', pp. 76-80
Cartography - Map-Making as Art Form, published to coincide with exhibition of the same name Crawford Art Gallery Cork, 2007
European Photography - Art Magazine, No. 82, Volume 28, No. 2, Winter 2007-2008
Skulpturenführer Münsterland - 42 Positionen zeitgenössischer Kunst im Münsterland, Aktion Münsterland e.V., Münster, 2007
Reality Bites - Making Avant-Garde Art in Post-Wall Germany, Mildred Lane Kemper Art Museum, Hatje Cantz Verlag, 2007
Tania Kovats: Mariele Neudecker, from: Salvator Rosa: Wild Landscapes, Compton Verney, 2007
- 2006 Shirley McWilliams, *In Profile - Mariele Neudecker - Image, Music and Text 2002-2005 (vol.2)*, Picture This Moving Image, 2006
The Sublime, Routledge London + New York, Philip Shaw, The New Critical Idiom, 2006, p. 7
Art, Ethics and Environment: A Free Inquiry Into the Vulgarly Received Notion of Nature, Editor Æsa Sigurjónsdóttir and Ólafur Páll Jónsson, 2006
Ungleichzeitigkeiten der Europäischen Romantik (The Non-Simultaneous in the European Romantic), Königshausen & Neumann, Alexander von Bormann, Henry Meyric Hughes - The Oft Disconcerting Future of

	Romantic Art, 2006, p. 429		<i>Richard Wentworth's Thinking Aloud</i> , Hayward Gallery, London, 2000
2005	<i>In Profile – Mariele Neudecker –Sculptural and Video Installation Works 1997-2002 (vol.1)</i> , 2005		<i>The Saatchi Gift to the Arts Council Collection</i> , ACE, South Bank Centre, London, 2000
	Francis McKee, <i>In Profile</i> , Picture This Moving Image, 2005	1999	Eszter Barbarczy, Maite Lorés and Francis McKee, <i>Mariele Neudecker</i> , 1st Site at the Minorites, 1999
	<i>Mariele Neudecker – Kindertotenlieder</i> , Opera North Projects and Picture This, 2005		<i>Signs of Life</i> , The International Melbourne Biennale, 1999
2004	David Blayney Brown and Douglas Young, <i>Over and Over, Again and Again</i> , Tate St Ives, UK, 2004	1998	<i>Travelogue</i> , Travelling Gallery, Edinburgh, 1998
	Frieze Yearbook, Frieze Art Fair, London, 2004		Stephen Hepworth and Katherine Wood, <i>Cultivated</i> , Firstsite, Colchester, 1998
	<i>Zwischenwelten</i> , Museum Haus Esters Krefeld, Kerber, 2004		Cecilia Nelson and Pontus Kyander, <i>Nature of Man</i> , Konstall Lunds, <i>The House in the Woods</i> , CCA, Glasgow, 1998
	<i>Brightness – works from the Thyssen-Bornemisza Contemporary Art Foundation</i> , Museum of Modern Art Dubrovnik, 2004		<i>Here to Stay</i> , The Arts Council Collection, Purchases of the 1990s, Arts Council Collection, London, 1998
	MW Projects London, 2004		<i>The Discerning Eye</i> , Mall Galleries, London, 1998
2003	<i>micro/macro - British Art 1996-2002</i> , The British Council-Kunsthalle Budapest, 2003		<i>live/live - the artistic scene in the U.K. in 1996 with new initiatives- (artist run spaces)</i> , Musée d'Art Moderne de la Ville, Paris, 1998
	<i>Liquid Sea</i> , Museum of Contemporary Art, Sydney, Australia, 2003	1997	<i>EDCR–Bienal Internacional De Escultura e Desegno das Caldas da Rainha</i> , Caldas da Rainha, Portugal, 1997
	<i>Winterreise - A Winter's Journey</i> , Opera North, Leeds, 2003	1996	<i>Private View, A temporary exhibition of contemporary British & German art</i> , Henry Moore Institute, Leeds, UK, 1996
2002	Emma Posey and Angela Kingston, <i>Mariele Neudecker: Between Us</i> , Chapter and Howard Gardens Gallery, Cardiff, UK, 2002	1994	<i>BT New Contemporaries</i> , Barry Barker, Patricia Bickers, Rachel Whiteread, London, 1994
	<i>Der Berg</i> , Heidelberger Kunstverein, Heidelberg, Germany, 2002		<i>Art(s) d'Europe</i> , Galerie de l'Esplanade, Pepinieres, Paris, 1994
2001	Juliana Engberg and Claire Doherty, <i>Mariele Neudecker - Until Now</i> , Künstlerhaus Bethanien and Galerie Barbara Thumm, Berlin, 2001	1993	Laszlo Beke and Eszter Barbarczy, <i>Mariele Neudecker</i> , Pepiniere Europeennes pour Jeunes Artistes, 199
	Romanticism, Phaidon, Art and Ideas, David Blayney Brown, 2001, p. 423		
	<i>IMAGINATION-Romantik</i> , Kulturstadt der Stadt Jena/Jenoptik, 2001		
	<i>Utopien heute? Kunst zwischen Vision und Alltag</i> , Wilhelm-Hack-Museum, Ludwigshafen, 2001		
	<i>Humid</i> , Spike Island, Bristol, 2001		
	<i>Bright Paradise</i> , The 1st Auckland Triennial, Auckland, New Zealand, 2001		
	<i>Skulptur Biennale Münsterland</i> , Kreis Steinfurt, Christoph Tannert, 2001		
2000	<i>Landscape</i> , The British Council, 2000		
	<i>ArtLineV</i> , Interaktionen, Natur und Architektur, 2000		
			Public Collections (selection)
			ALTANA Collection, Bad Homburg, Germany
			Arts Council Collection, London

Artist Pension Trust Collection, London
British Council Collection, London
The Government Art Collection, London
Phillip Morris Collection, UK
Museum of Contemporary Art, Guadalajara, Mexico
Saatchi Collection, London
Towner Collection, Eastbourne, UK
Thyssen-Bornemisza Contemporary Art Collection, Vienna
Kiasma Collection, Helsinki

Selected Private and Corporate Collections

Air de Paris, France
Johannes & Bernarda Becker, Cologne, Germany
Katrín Brügelman, London
Frank Cohen, Yorkshire, UK
Sonia Coode-Adams, Colchester, UK
Lawrence Dubrovic, New York
Emeldi Ltd, London
Bobbie Entwistle, London
Stephanie French, New York
Udo Kittelman, Cologne, Germany
Frederik Levie, Stockholm
Mourgue d'Algue, Switzerland
Phillip Morris Collection, New York
Veleria & Gregorio Napoleone, London
Kohji Ogura Gallery, Japan
Rebecca Stewart, Seattle, USA
James Harris, San Francisco, USA
Gill Hedley, London