



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 × 64 × 57 cm

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





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



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

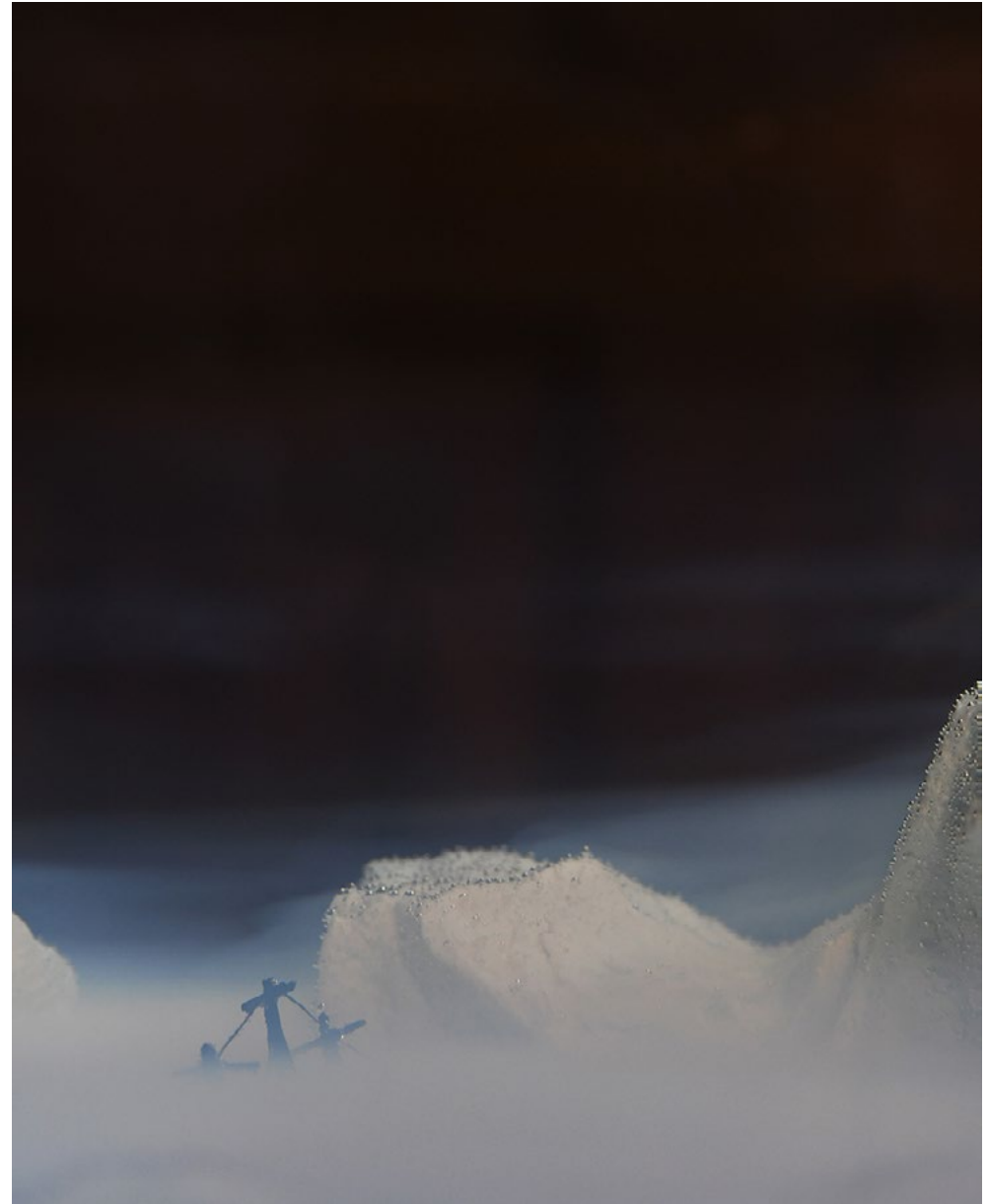
**Mariele Neudecker's comprehensive exhibition at  
Hestercombe Gallery  
Arts at CERN Online, August 5, 2021  
Ana Prendes**

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

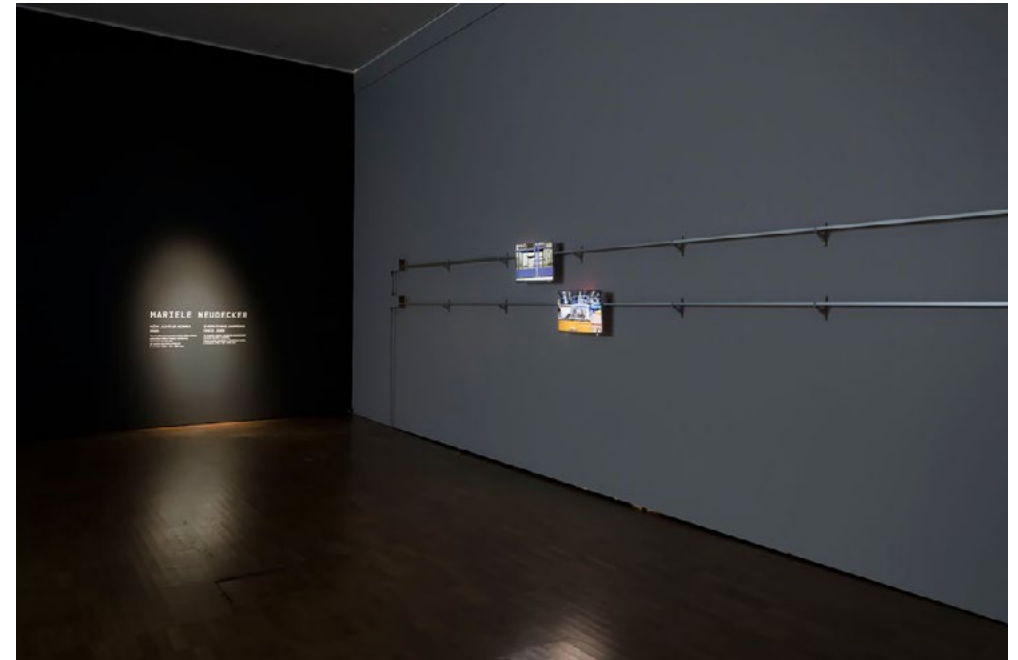
Odonata. This commission is part of Primat Foundation's multi-year partnership and grant scheme, which aims to foster creative interactions between arts, sciences and nature.

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**

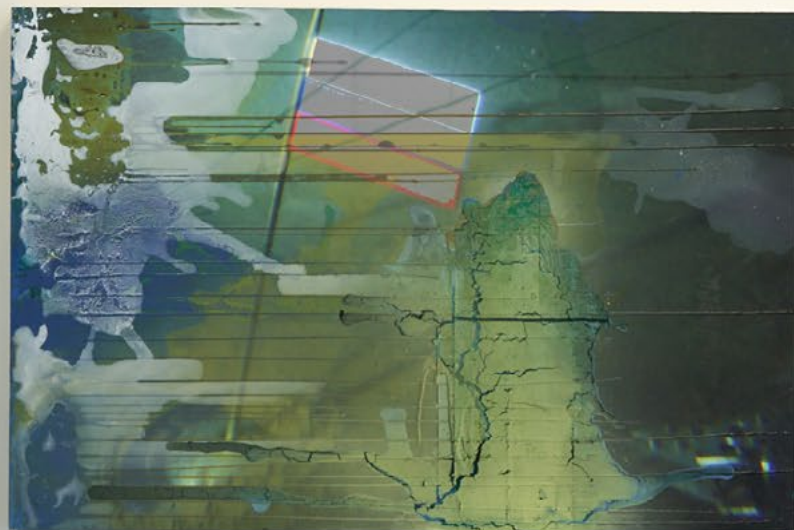
mixed media, euro-pallets, corrugated plastic-board, video on 3 monitors, 42', 22', 15' 10", giclée prints on archive paper

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





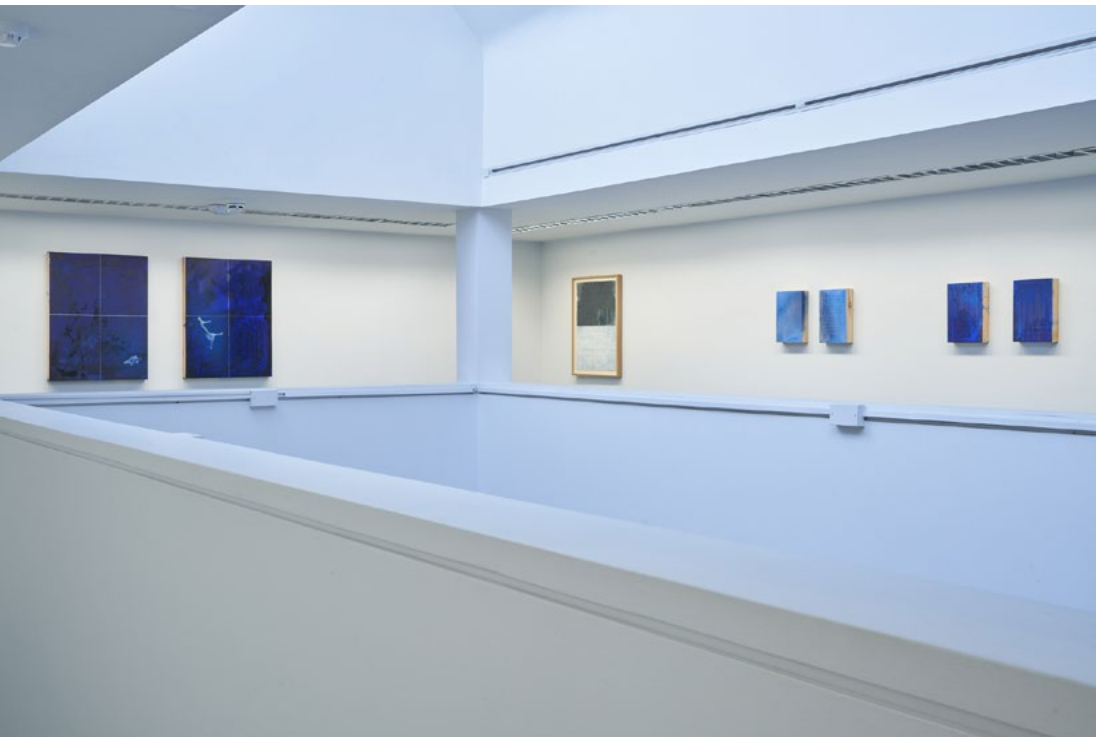
Exhibition view *Sediment* at Limerick City Gallery of Art,  
Limerick, Ireland, 2019



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

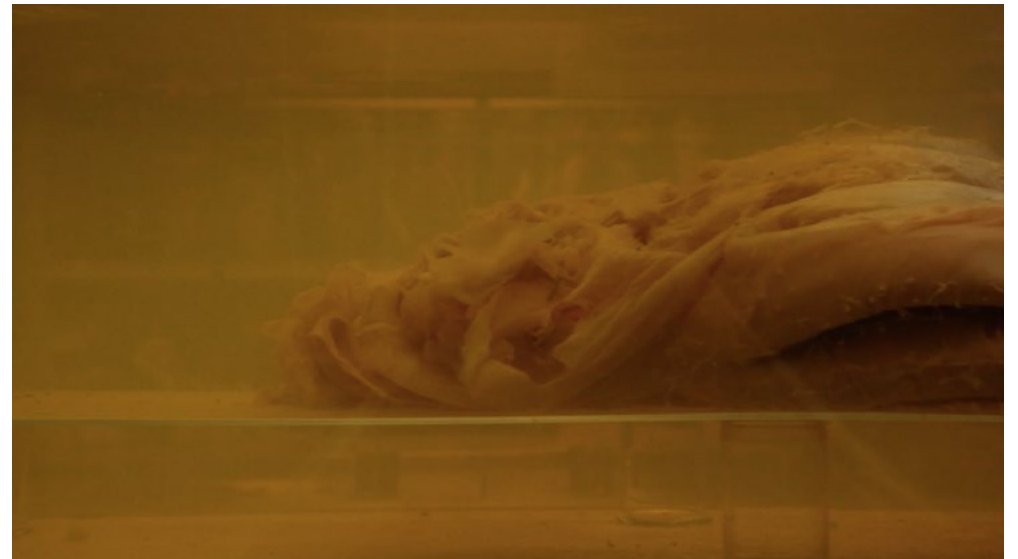
mixed media, incl archive print, paint, inks

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

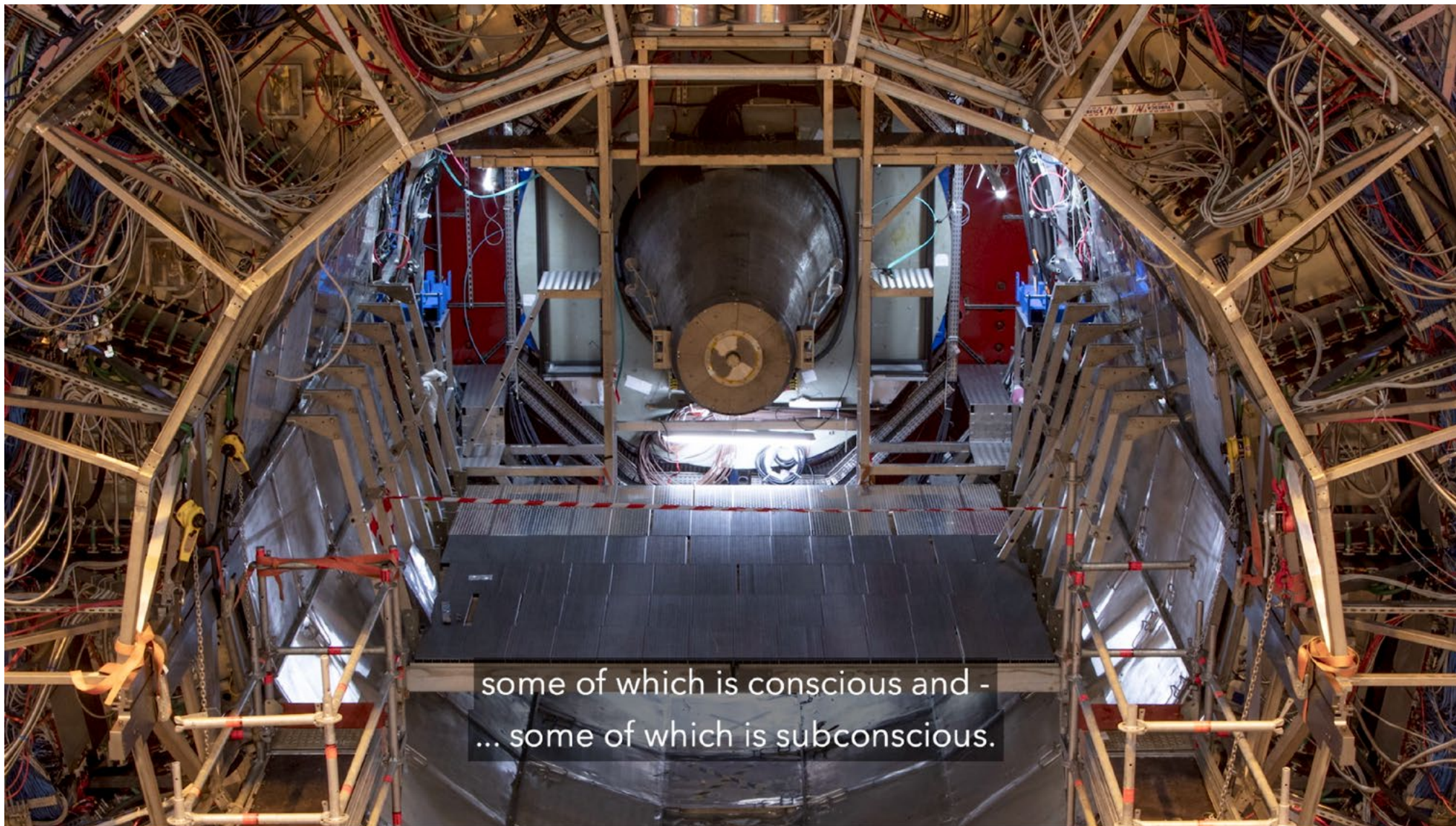


### **The Eye [A.L.I.C.E. | A Large Ion Collider Experiment | v1], 2021**

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

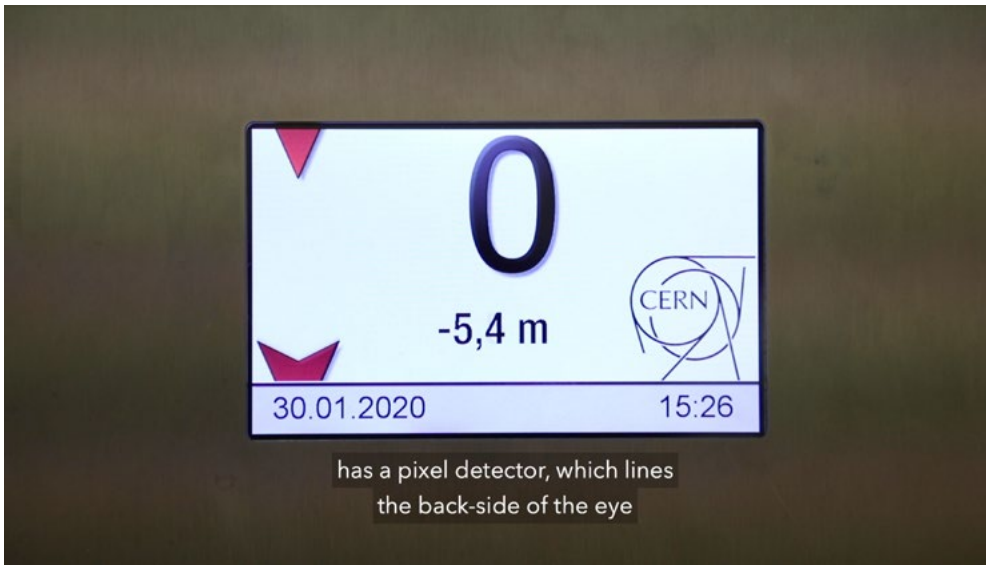
3'





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**

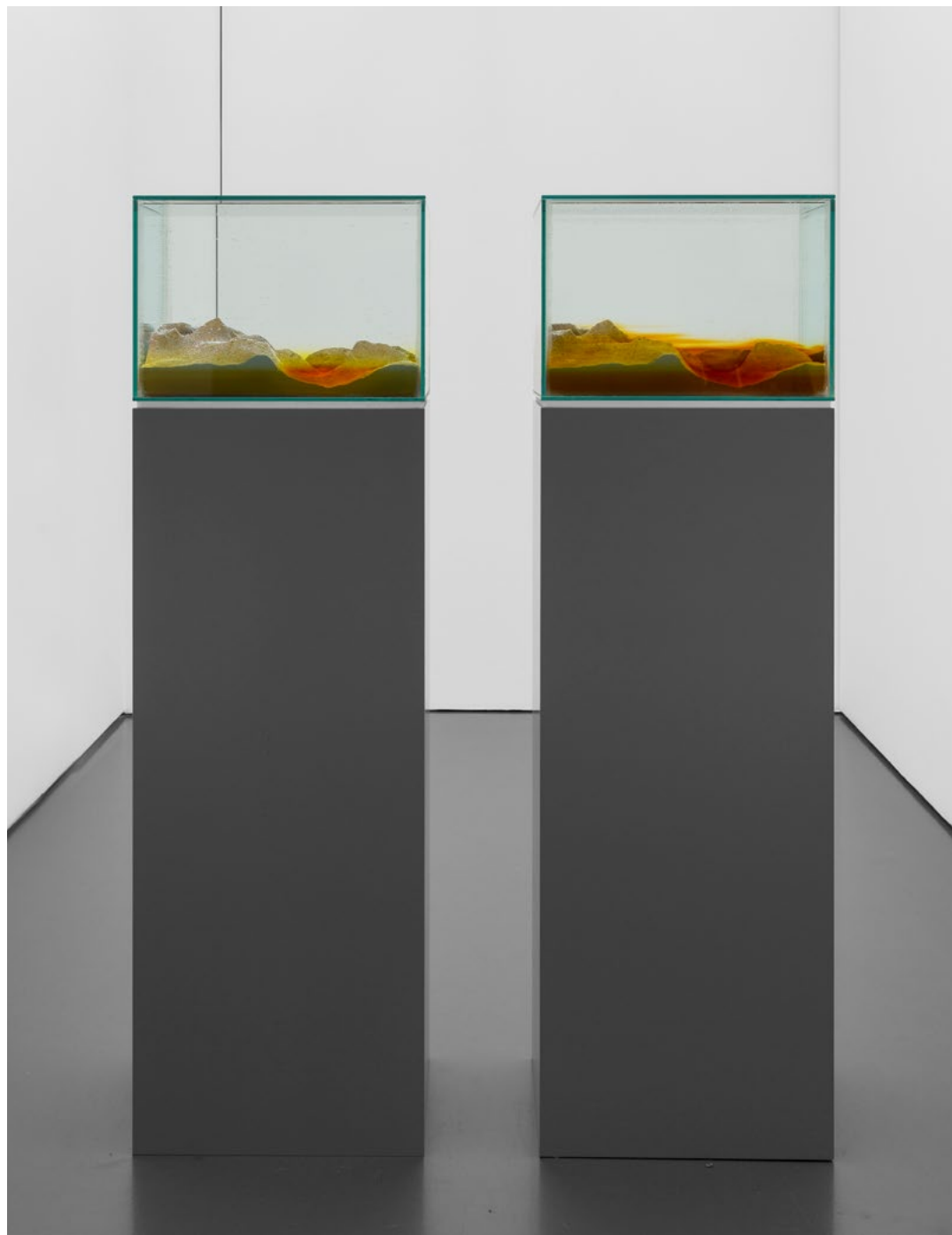
mixed media, fibreglass

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 Hapen 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 graphite  
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





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



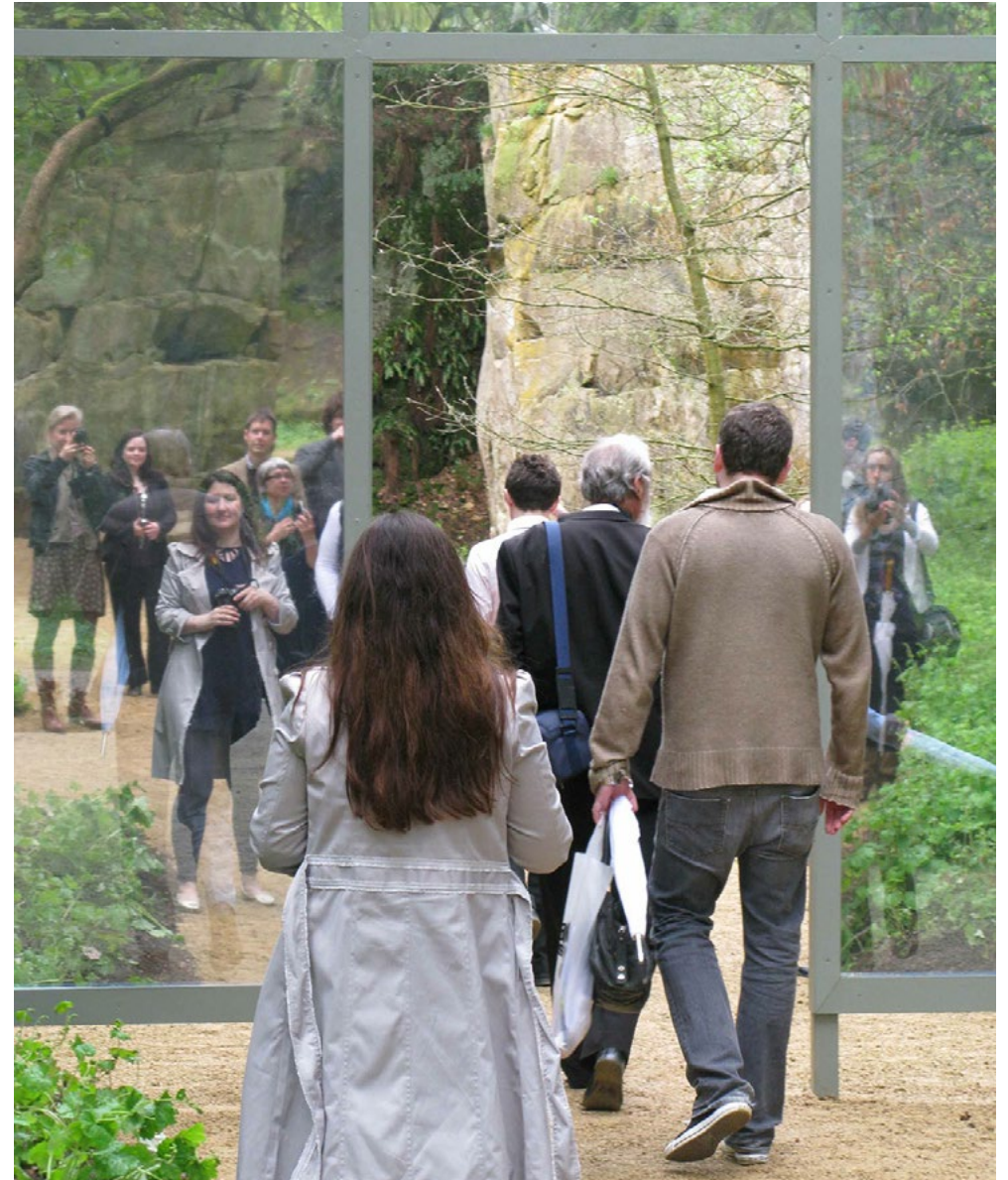
**Pressure Exerted by Atmosphere on  
Earth's Surface, Taken as Units of  
Pressure, about 1kg weight per sq. cm  
(windows No 1 & No 2, 1997)**

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

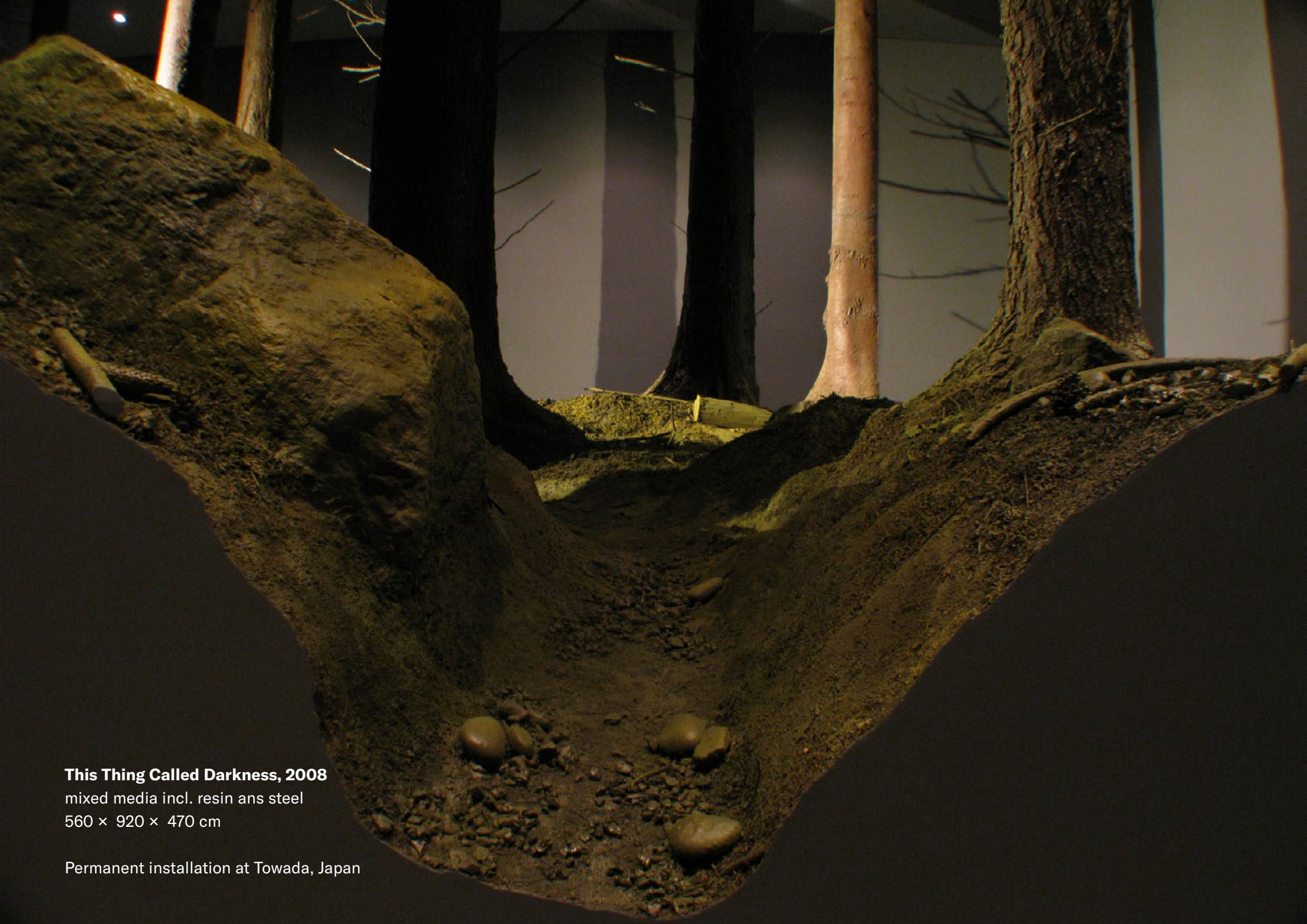
Installation view at Belsay Hall, Castle and Gardens, Newcastle, UK





**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

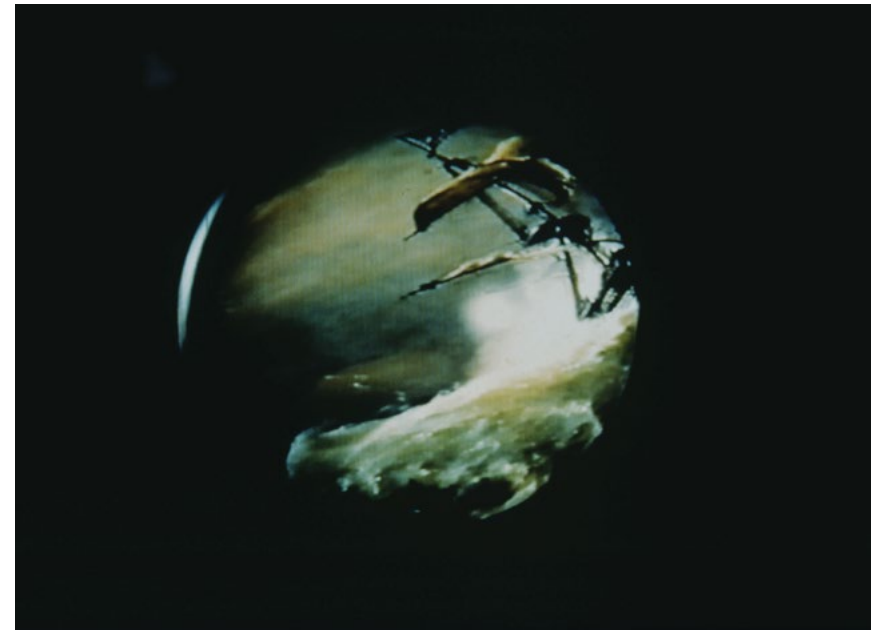
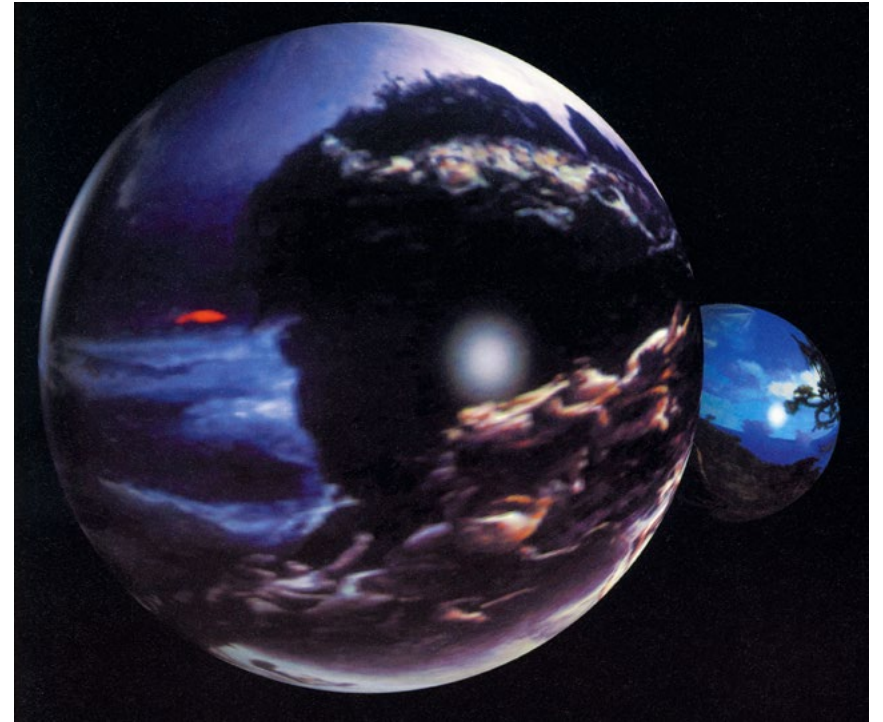
Permanent installation at Towada, Japan





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



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		
2018	<i>Unity in Diversity. Bristol &amp; Tbilisi: 1988 - 2018</i> , Tbilisi History Museum, Bristol, 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		
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		
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 &amp; Postcards</i> , me Collectors Room		
			– Stiftung Olbricht, Berlin
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
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
2011			<i>Preternatural/Supernatural</i> , Natural History Museum, Ottawa, Canada <i>MACHT, XVII</i> , Rohkunstbau, 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 Disaster, 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, New York		<i>DRIFT</i> , curated by Illuminate Productions, London
	<i>Screaming From The Mountain: Landscapes and Viewpoints</i> , Sörlandets Kunstmuseum, Norway	2007	<i>Opera</i> , Late at Tate, Prince Charles Cinema, London
	<i>Rohkunstbau</i> , Schloss Marquart, Berlin		<i>Real and Imagined Landscapes</i> , Seattle Art Museum, Seattle, USA
2010	<i>The Fourth Plinth, Maquette exhibition</i> , St. Martins in the Field, London		<i>Reality Crossings</i> , Fotofestival, Wilhelm Hack Museum, Ludwigshafen, Germany
	<i>Provenance</i> , BSU, Corsham Court, Bath, UK		<i>Place Memory</i> , SITE 07, Stroud Art Space, Stroud, UK
	<i>Collaborators 2</i> , R O O M, London		ZOO, Sandie Macrae, Royal Academy, London
	<i>Sacred</i> , Fermanagh County Museum Enniskillen Castle, Ireland		(C) Artography: Map-Making as Artform, Crawford Art Gallery, Cork, Ireland
	<i>Extraordinary Measures</i> , Belsay Hall, Castle and Gardens, Newcastle upon Tyne, UK		<i>Mapping the Terrain</i> , ACE selection, Midpennie Gallery, UK
	<i>Realismus - Das Abenteuer der Wirklichkeit - Realism - The Adventure of Reality</i> , Kunsthalle Emden, Kunsthalle der Hypo-Kulturstiftung, Munich, Germany		<i>Reality Bites - Making Avant-Garde Art in Post-Wall Germany</i> , Sam Fox Arts Center
	<i>Earthscapes</i> , Sherwood House at Britport Art Gallery, UK		at Washington University, St. Louis, USA
2009	GSK Contemporary: eARTh, Royal Academy of Arts, London		<i>Venice: City of Dreams?</i> , Sotheby's Conduit Street Gallery, London
	<i>Pittoresk - Neue Perspektiven auf das Landschaftsbild, (Beyond the Picturesque)</i> , Museum Marta Herford, Germany (in collaboration with SMAK Gent)		<i>Place Memory</i> , video screening at Stroud Valleys Artspace as part of site07, Gloucestershire, UK
	<i>Tell it To The Trees</i> , Croft Castle, Meadow Gallery, Shropshire, UK		ZOO, Sandie Macrae, Royal Academy, London
	<i>Collaborators</i> , R O O M, London	2006	<i>Mapping the Terrain</i> , ACE selection, Midpennie Gallery, UK
	<i>Trying to Cope With Things That Aren't Human (Part One)</i> , David Cunningham Project, San Francisco, USA		<i>How to Improve the World</i> , 60 Years of British Art, ACC, Hayward Gallery, London and Birmingham City Museum, UK
2008	<i>Peace and Agriculture in a Pre-Romantic Ideal Landscape</i> , without Sublime Terrors, Haunch of Venison, Berlin		<i>Nature Attitudes</i> , T-B A21, Thyssen-Bornemisza Art Contemporary, Vienna
	<i>Command and Control</i> , Standpoint Gallery, London		ARS 06, Museum of Contemporary Art Kiasma, Helsinki
	<i>Monochrome</i> , Drawings and Prints, Rabley Contemporary Drawing Centre, Marlborough, UK	2005	<i>Melancholie: Genie und Wahnsinn in der Kunst</i> , Meue Nationalgalerie, Berlin
	<i>Wonder</i> , Singapore Biennale, Singapore		<i>The Sublime is Now! Das Erhabene in der Kunst von Barnett Newman bis heute</i> , Museum Franz Gertsch, Burgdorf, Switzerland
	<i>Acclimatation</i> , Villa Arson, Nice, France		<i>Elemental Insight</i> , BBC London, then touring Vertigo, Sudley Castle, UK
	<i>Arts Towada</i> , Towada Art Center, Towada, Japan		<i>Wunderkammer: The Artificial Kingdom</i> , Lincoln, UK
			<i>Vertigo</i> , Sudley Castle (commission/Meadow Gallery), UK
			<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		<i>Landscape</i> , Uppsala Konstmuseum, Sweden
2004	<i>Into My World: Recent British Sculpture</i> , The Aldrich Contemporary Art Museum, Ridgefield, USA		<i>Yokohama International Triennale</i> , Yokohama, Japan
2004	<i>Zwischenwelten</i> , Museum Haus Esthers -Haus Lange, Krefeld, Germany		<i>IMAGINATION-Romanticism</i> , Jena, Germany
	<i>Elemental Insight</i> , MET Office, Exeter, UK		<i>At Sea</i> , Tate Liverpool, UK
	<i>Natural Histories: Realism Revisited</i> , Scottsdale Museum of Contemporary Art (SMoCA), Scottsdale, Arizona, USA		<i>LOCUS/FOCUS (Sonsbeek 9)</i> , Arnhem, Netherlands
	<i>Other Times</i> , City Gallery Prague		<i>Skulptur-Biennale</i> , Münsterland, Münster, Germany
2003	<i>Berlin-Moskau, Moskau-Berlin: 1950-2000</i> , Walter-Gropius-Bau, Berlin		<i>Auckland Triennale</i> , Auckland, New Zealand
	<i>Orifice</i> , Museum of Modern Art, Melbourne, Australia		<i>Humid</i> , Spike Island, Bristol, UK
	<i>From Dust to Dusk</i> , Museum of Contemporary Art, Copenhagen		<i>Artline V</i> , Borken, Germany
	<i>Danger Zone</i> , Kunsthalle Bern, Bern	2000	<i>Superman in Bed</i> , Collection Gaby and Wilhelm Schürmann, Museum am Ostwall, Dortmund, Germany
	<i>The Idea of North</i> , Green on Red Gallery, Dublin		<i>Time Odyssey</i> , Galeria Luis Serpa Project, Museu Nacional de Historia Natural, Sala do Veados, Lisbon
	<i>Out of Place</i> , Harewood House, Yorkshire, UK		<i>Total Object Complete with Missing Parts</i> , Tramway, Glasgow, UK
	<i>Liquid Sea</i> , Museum of Contemporary Art, Sydney		<i>Blue: borrowed and new</i> , Launch Exhibition, The New Art Gallery Walsall, Walsall, UK
	<i>Micro-Macro</i> , Muczarnok, British Council Exhibition, Budapest		<i>The Wreck of Hope</i> , The Friedrich Society, The Nunnery Gallery, London
2002	<i>Frozen</i> , Site Gallery, Sheffield, UK		<i>Waterfront</i> , Helsingborg, SW - Helsingør, Denmark
	<i>Judie Bamber, David Deutsch, Moira Dryer, Mariele Neudecke</i> , Gorney Bravin + Lee Gallery, New York	1999	<i>Utopias</i> , Mead Gallery, Warwick, UK
	<i>Utopien Heute</i> , Wilhelm Hack Museum, Ludwigshafen, Germany		<i>About Time</i> , Cardiff Art in Time Festival, Fotogallery, Cardiff, UK
	<i>At Sea</i> , The Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK		<i>The Olay Vision Award for Women Artists</i> , LUX Gallery, London
	<i>IMAGINATION-Romanticism</i> , The Brno House of Arts, Czech Republic / Galway, Ireland		<i>The New Landscape</i> , From the British Council Collection, touring to Southamerica and Eastern Europe
	<i>Humid</i> , Auckland City Art Gallery, Auckland, New Zealand		<i>Simulacra - Keeping it real</i> , works from the Arts Council Collection, touring UK
	<i>Here, There, Elsewhere</i> , London Print Studio Gallery, London		<i>In Uso</i> , Michettin Museum, Pescara, Italy
	<i>Conquistadores of the Useless</i> , Contemporary Art at the Alpine Club, London	1998	<i>Things Can Change in a Day</i> , Storvagan Museum, Kabelvag, Norway
2001	<i>Der Berg</i> , Heidelberger Kunstverein, Heidelberg, Germany		<i>The House In The Woods</i> , CCA, Glasgow, Aberdeen Art Gallery, Ormeau Bath Gallery, Belfast, UK
	<i>Total Object Complete with Missing Parts</i> , Tramway, Glasgow, UK		<i>Lucy Bellevue - Mariele Neudecker</i> , Gallery Emmanuel Perrotin, Paris
			Gallery Artists, Lotta Hammer Gallery, London



	<p><i>Nature of Man</i>, Kunsthalle Lund, Sweden</p> <p><i>Feeringbury VIII-Cultivated</i>, Feeringbury, Essex, UK</p> <p><i>Micro</i>, Hayles Gallery, London</p> <p><i>Viewpoints</i>, Artsway, Contemporary Visual Arts in the New Forest, Hamps., UK</p> <p><i>Travelogue</i>, The Travelling Gallery, tour Scotland, UK</p> <p><i>Here to Stay</i>, Arts Council Collection purchases of the 1990s; Plymouth Arts Centre; Aberystwyth Arts Centre, UK</p> <p><i>Richard Wentworth's Thinking Aloud</i>, Kettles Yard Gallery, Cambridge</p> <p><i>Cambridge, Corner House Manchester</i>, Camden Arts Centre London, UK</p> <p><i>Nature of Man</i>, Kunsthalle Lund, Sweden</p> <p><i>Launch</i>, 50 Artists, Spike Island, Bristol, UK</p>		
1997	<p><i>Light</i>, Richard Salmon Gallery, London</p> <p><i>Belladonna</i>, ICA, 7th International Biennial of Sculpture and Drawing, London</p> <p><i>Belladonna</i>, Bienal Internacional de Escultura e Desenho das Caldas da Rainha, Portugal</p> <p><i>A Sense of Scale</i>, Ikon Touring, B-ham and Midlands, UK</p> <p><i>Belladonna: a selection</i>, first site at The Minorities Art Gallery, Colchester, UK</p> <p><i>A Case for A Collection: New Work by Contemporary Artists</i>, The Towner Art Gallery, Eastbourne, UK</p> <p><i>Whisper and Streak</i> Galerie Barbara Thumm, Berlin, Germany</p> <p><i>Light</i>, Spacex Gallery, Exeter, UK</p> <p><i>Multiples</i>, Arnolfini, Bristol, UK</p>		
1996	<p><i>Art 96</i>, with Curtain Road Arts, Business Design Center, London</p> <p><i>Private View</i>, The Bowes Museum, Barnard Castle, North Yorkshire, UK</p> <p><i>Out of Space</i>, Cole and Cole, Oxford, UK</p> <p><i>Lightness and Weight</i>, The Custard Factory, B-ham, UK</p> <p><i>New Contemporaries-Multiples</i>, Camden Art Centre, London</p> <p><i>Whitechapel Open</i>, Whitechapel Art Gallery, London</p>		
1995	<p><i>The Discerning Eye</i>, Mall Galleries, London</p> <p><i>In and out of touch</i>, Budapest Galeria, Budapest, Ungarn-Haus Ungarn, Berlin</p>		
1994	<p><i>Aritma 2</i>, Foundation for Modern Art, Dunaujvaros, Hungary</p> <p><i>British Telecom New Contemporaries</i>, Camden Art Centre, London; Cornerhouse, Manchester; Arnolfini, Bristol; Fruitmarket Gallery, Edinburgh; Aberystwyth Art Centre, Aberystwyth; Cartwright Hall, Bradford, UK</p> <p><i>Miniatures</i>, The Agency at Curtain Road Arts, London</p> <p><i>Exchange – Echange</i>, Monumental II, Lisbon</p> <p><i>Art(s) d'Europe</i>, Galerie de L'Esplanade, Paris</p>		
1993	<p><i>Brick Lane Open 4</i>, The Heritage Centre, London</p> <p><i>Launch</i>, Curtain Road Arts, London</p> <p><i>Western Exposure</i>, Riverside Studios, London</p>		
1992	<p><i>Clove Two</i>, Clove Two Gallery, London</p> <p><i>37 Seconds</i>, Slaughterhouse Gallery, London</p>		
Awards and residences (selection)			
2012-15	Sculpture for Norwich, public art commission, Norwich, UK		
2012/13	Lead-artist, HOUSE, Brighton Festival (ACE funded), UK		
2012	ACE award for 'Unknown Landscapes' project, funding Greenland expedition and Deep Sea Research		
2010	Ludwig Gies Preis, Letter Stiftung, Germany		
	Headlands Centre for the Arts, San Francisco, USA		
2008-09	Aldeburgh Music, Snape Maltings, UK		
2006	Drawing Residency, R O O M, Bristol, UK		
2001	Botho-Graef-Prize of the city of Jena, Germany		
1998/01	Senior Research Fellow in Fine Art, UWIC, Cardiff, UK		
1999	Joint prize winner Oil of Olay (LUX Centre/Make magazine), London		

1998 Henry Moore Sculpture Fellowship, Spike Island, Bristol, UK

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

James Harris, San Francisco, USA  
Gill Hedley, London

#### 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