

CURRICULUM VITAE

Mariele Neudecker

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1965 born Düsseldorf, Germany
2001- lives and works in Bristol (UK)

Education

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

Selected Awards/ Residencies

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, Gulbenkian Foundation, Lisbon
1996 MOMART Prize Winner, The Whitechapel Open, London
1996 The Discerning Eye - New Discovery Art Prize, HSBC Investment Bank, London
1993 European Artists Pépinière, Visual Arts, Budapest, Hungary

Selected Solo Exhibitions

2008 This Thing Called Darkness, Arts Towada, Towada, Japan
 Mariele Neudecker, Gallery Barbara Thumm, Berlin
 2.5 million light years, commission for the NewArtCentre, Roche Court, Salisbury
2007 Those Who Came Before Us, and Us Wha Are to Follow/You Are Always on my Mind
 (2 permanent video works) Egypt Gallery, Bristol's City Museum and Art Gallery, Bristol
2006 Kindertotenlieder, Salts Mill, Saltaire, UK, Colston Hall Bristol, Bonnington Gallery,
 Nottingham
 Ambassador, Republic Tower Billboard Project, Centre for Contemporary Art in Association
 with Visible Art Foundation, Melbourne, Australia
2005 Over and Over, Again and Again, Tate Britain, London
 Winterreise, Opera North Project (various venues), UK
 Kindertotenlieder, Impressions Gallery, York, UK (DVD-cat.)
2004 Much Was Decided Before You Were Born, Galerie Barbara Thumm, Berlin
 Over and Over, Again and Again, Tate St Ives, Cornwall, UK, (cat.)
 Between Us, Tullie House, Carlisle, GB, Laing Gallery, Newcastle, UK
 Winterreise, Opera North Project (various venues), UK

- 2003 Between Us, Chapter Touring (Glynn Vivian Art Gallery, Swansea, Leeds City art Gallery, Leeds, Bluecoat, Liverpool),UK
- 2003 Winterreise, Opera North Touring Project
- 2002 Between Us, Chapter, Cardiff, Wales, (cat.)
- 2001 Until Now, Künstlerhaus Bethanien & Galerie Barbara Thumm, Berlin

Selected Group Exhibitions

- 2009 Trying To Cope With Things That Aren't Human (Part One), curated by Ian Brown, David Cunningham Project, San Francisco, US
 kafka.09: Veracity, Contemporary Art Forum, Kitchener and Area, ON, Canada
- 2008 Peace and Agriculture in a Pre-Romantic Ideal Landscape, without Sublime Terrors, Haunch of Venison, Berlin
 Command and Control, Standpoint Gallery, London
 Monochrome. Drawings and Prints, Rabley Contemporary Drawing Centre, Marlborough, UK
 Wonder, Singapore Biennale, curated by Fumio Nanjo
 Acclimatation, Villa Arson, Nice, France
 DRIFT, London, curated by Illuminate Productions, London
 Opera, Late at Tate, Prince Charles Cinema, London
- 2007 Real and Imagined Landscapes, Seattle Art Museum, Seattle, USA
 Reality Crossings, Fotofestival curated by Christoph Tannert, Wilhelm Hack Museum, Ludwigshafen, Germany
 Place Memory, SITE 07, Stroud Art Space, UK
 ZOO, Sandie Macrae, Royal Academy, London
 [C]Artography:Map-Making As Artform, Crawford Art Gallery, Cork, Ireland
 Mapping the Terrain, ACE selection, Midpennie Gallery, UK
 Reality Bites - Making Avant-Garde Art in Post-Wall Germany, Sam Fox Arts Center at Washington University, St.Louis, USA (cat.)
 Venice: City of Dreams?, Sotheby's Conduit Street Gallery, London
 Place Memory, video screening at Stroud Valleys Artspace as part of site07, Gloucestershire, UK
 ZOO, Sandie Macrae, Royal Academy, London
 Mapping the Terrain, ACE selection, Midpennie Gallery, UK
 How to Improve the World, 60 Years of British Art, ACC, Hayward Gallery, London and Birmingham City Museum
 Nature Attitudes, T-B A21, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
 ARS06, Kiasma, Helsinki, Finland, (cat.)
 Melancholie: Genie und Wahnsinn in der Kunst, Meue Nationalgalerie, Berlin, Germany (cat.)
 The Sublime is Now!. Das Erhabene in der Kunst von Barnett Newman bis heute, Museum Franz Gertsch, Burgdorf, Switzerland (cat.)
- 2005 Vertigo, Sudley Castle (commission/ Meadow Gallery), UK
 Modelräume, Stadt. Museum Nordhorn, Germany
- 2004 Into My World: Recent British Sulpture, The Aldrich Contemporary Art Museum, Ridgefield, USA, (cat.)
 Zwischenwelten, Museum Haus Esthers -Haus Lange, Krefeld, Germany (cat.)
 Elemental Insight, MET Office, Exeter, UK, (cat.)
 Natural Histories: Realism Revisited, Scottsdale Museum of Contemporary Art (SMoCA), Scottsdale, Arizona, USA

- Other Times, City Gallery Prague, Prague, Czech Republic, (cat.)
- 2003 Berlin-Moskau, Moskau-Berlin: 1950-2000, Walter-Gropius-Bau, Berlin, Germany, (cat.)
- 2003 Orifice, Museum of Modern Art, Melbourne, Australia
- From Dust to Dusk, Museum of Contemporary Art, Copenhagen, Denmark
- Danger Zone, Kunsthalle Bern, Switzerland
- The Idea of North, Green on Red Gallery, Dublin, Ireland
- Out of Place , Harewood House, Yorkshire, UK
- Liquid Sea, Museum of Contemporary Art, Sydney Australia, (cat.)
- Micro-Macro, Muczarnok, British Council Exhibition, Budapest, Hungary, (cat.)
- Der Berg, Heidelberger Kunstverein, Heidelberg, Germany, (cat.)
- 2002 Judie Bamber, David Deutsch, Moira Dryer, Mariele Neudecker. Gorney Bravin + Lee, New York, USA
- Utopien Heute, Wilhelm Hack Museum, Ludwigshafen, Germany, (cat.)
- At Sea, curated by Victoria Pommery, The Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK
- Imagination und Romantik, The Brno House of Arts, Brno, Tschech Republic
- Humid, curated by Juliana Engberg, Auckland City Art Gallery, Auckland, New Zealand
- 2001 Imagination und Romantik , Jena, Germany, (cat.)
- Total Object Complete With Missing Parts, curated by Andrew Renton, Tramway, Glasgow, UK
- 2001 Landscap, Uppsala Konstmuseum, Sweden
- Yokohama International Triennale, curated by Fumio Nanjo, Yokohama, Japan, (cat.)
- Imagination und Romantik, Jenoptik, Jena , Germany, (cat.)
- At Sea, curated by Victoria Pommery, Tate Liverpool, UK
- LOCUS/FOCUS (Sonsbeek 9), curated by Jan Hoet, Arnhem, Holland, (cat.)
- Skulptur-Biennale, curated by Christoph Tannert, Münsterland, Münster, Germany, (cat.)
- Aukland Triennale, curated by Allan Smith, Aukland, New Zealand, (cat.)
- Humid, curated by Juliana Engberg, Spike Island, Bristol, UK, (cat.)

Selected Press/Articles

- Rediscovering landscapes at Cityhall, Madhvi Subrahmanian, Singapore Business Times, Sept 2008, ill
- Hans Pietsch: "Die unheimliche Kälte der Romantik", art - das Kunstmagazin, Nr. 10 / October 2007, pp. 36 – 40
- Jonathan Griffin: "Mariele Neudecker", frieze, October 2006, p. 266
- Gabriella Coslovich: "Mortality at corner of La Trobe and Queen", in: The Age, AU, September 15, 2006
- Waldemar Januszczak: "Scenes through a glass starkly", Sunday Times (UK), 13. 06. 2004
- Interview "In Tune with Sean Rafferty" (Andrew Foster-Williams, Chris Gould, Mariele Neudecker discussing Winterreise performance at the Royal Opera House, Covent Garden), 5pm, April 2003
- Susan McCulloch, "MCA swims into wider waters", Liquid Sea, MCA Sydney, in: Weekend Australian, April 12-13, 2003, p. R21
- Kate Davidson, "Journeying to other worlds: Liquid sea at the Museum of Contemporary Art, Sydney", in: Art Monthly Australia, no. 161, July 2003, p. 29-32
- Elspeth Probyn, "Serious might of the main", in: The Australian, 2nd April 2003, p.33.
- Christopher Phillips, "Crosscurrents in Yokohama", in: Art in America, Jan. 2001, p.84-91

- Bernard van Lierop, "The Ironic Sublime", in: Planet, issue 156, December 2002/January 2003, p. 32 - 38
- Moira Jeffrey, "Total object Complete with Missing Parts", Tramway, Glasgow, review in: The Herald, Sept 10, 2001
- Andreas Hergeth, "Romantik aus Plexiglas", in: taz berlin, 27./28. Oct. 2001
- Wolfgang Hirsch, "Subtil vermittelte Romantiker-Sicht
- Mariele Neudecker erhält Botho-Graef-Kunstpreis", in: Thüringer Landeszeitung TLZ, 06.10.2001
- Bärbel Roick, "Kühl-subtile Romantik-Adaption", in: Ostthüringer Zeitung OTZ, 08.10.2001
- Deborah Schultz, "'The Conquest of Space' - On the Prevalence of Maps in: Contemporary Art", Henry Moore Institute Essays on Sculpture 35, Leeds 2001
- Philip Key, "Magic of the Sea", Liverpool Daily Post, July 13, 2001
- Valerie Reardon, "Humid", in: Art Monthly no 4, 2001, p. 36 - 38
- Georg Imdahl, "Der sechste Schornstein sucht einen Betrachter
- Die zweite Skulptur-Biennale im Münsterland", in: Frankfurter Allgemeine Zeitung, 12.07.2001
- Michael Kohler: "Die Abgeschlossenheit Arkadiens", in: Die Welt, 03.07.2001
- 2000 Adrian Searle, "If you go down to the woods today...", The Guardian, Oct. 3 2000
- Kathy Battista: "Mariele Neudecker", Make Magazine, Sept./Nov, 2000
- Tom Lubbock, "Strictures at an exhibition", The Independent, Oct. 10, 2000
- Regina von Planta: "Mariele Neudecker in der Ikon Gallery", Kunstbulletin 10/2000
- Marjori Althorpe Guyton/Paul Glinkowski: "Solid Foundations", Tate Magazine, winter 2000, p. 62-64
- "Utopias", Mead Gallery, in: Art Monthly, November 2000, p. 30- 33
- The Henry Moore Foundation, Issue No 9, Winter 2000, Exhibitions,
- Emma Safe, "Mariele Neudecker"; in: VCA, December 2000, p. 68
- "Mariele's World of images and sound", Evening Gazette, December 13, 2000
- Darren Gooding: "Mariele Neudecker at Minorities", Essex Country Standard, Dec. 29, 2000, p. 27
- Sonia Carvill "Welcome to her dream-like world", The East Anglian Daily Times, 8 December 2000
- "Mariele Neudecker profile", in: art review, October 2000, p. 57
- "Profile: "Mariele Neudecker, True romance", in: Tate Magazine, Winter 2000
- Laura Cumming: "Dense forests, drifting snow..." in: The Observer, October 7 2000
- Sarah Hemming: "Shedding new light on art", Daily Express, Sept 30
- Terry Grimley: "Atmospheric art in a box", The Birmingham Post, Oct. 11, 2000
- John Gustafson, New Art Examiner, page 42-43, June 1999
- Eric Fredericksen, "Don't Know Much", The Stranger, Vol.8, No.44, July 22-28, P.89
- Cynthia Rose, "Harris shows artist's take on romanticism", The Seattle Times, July 22, 1999, p. 22
- Victoria Josslin, "Neudecker's distorted maps remind one of biases", Seattle PostIntelligencer,
- What's Happening Section, July 23, 1999, page 18
- Victoria Josslin, Art Review, "Never Eat Shredded Wheat", Seattle Post-Intelligencer, July 23
- Ian Hunt, "Mariele Neudecker, Spike Island, Bristol", October 31 to November 30", in: Art Monthly 98-99
- Louisa Buck, "Faces Places and Spaces to watch in 1998". New Statesman, 2. Jan. 1998
- Maite Lorés, "Other Voices, other places", Contemporary Visual Arts, Jan 98 p.44-49

- Per Gunnar Tverbakk, Galleri Otto Plonk, I Bergens Kunstforeining,
- "The Halted Traveller, Mariele Neudecker", Bergens Kunstforeining, KUNST, Feb, 98 p.18
- Lotte Schonfelder, "Sesongapping med stort specter", Bergens Tidende, 5. Feb. 98, p 28
- "The Boredom Factor", Blueprint, Feb. 98,#147, p. 42
- Toril Gjesvik, "A fange verden" BT, 14. Feb. 98, (Review the halted traveller)
- Harald Fricke, "Berlins gr stter Promi als erotische B hne", Kunst in "Berlin jetzt: Jonathan Meese, Mariele Neudecker, Tom Burr, Wand und Boden", Die Tageszeitung, 4./5.7.1998
- Carmen B ker, "Seest ck, Berliner Zeitung", 6.7.1998
- Veit Stiller, "Mariele Neudecker: Die Welt als Fiktion und Wirklichkeit", Die Welt, 14.7.1998
- "Sch ner Schiffbruch, Mariele Neudeckers w ssrige Wunderwelt", Ticket, Juli 1998
- Neil Cooper, "The House in the Woods", List, April 1998
- David Barrett, "Mariele Neudecker – Review", Frieze, May 1998,
- Simon Morley, "The Friedrich Factor", Contemporary Visual Arts, Issue 19, pp.26-33 ill.
- Milou Allerholm, "Lekfulla utsnitt ur en filtread nature", Dagens
- Nyheterna 7, 7 June, 1998
- Brita Orstadius, "M nniskans nature", Boras Tidning, 22 June 1998
- Ingamaj Beck, "Tack, menjag  r matt", Aftonbladet, 12 June 1998
- Poul Erik Tojner, "Lunds konsthall somarutst llin handlar om naturen, bade den d rute och den d rinne - m nniskans v sen" "M nniskan och de b gge naturerna", Sydsvenskan, 22 June 1998
- Hakan Zeylon, "Fantasifullt om var nature", Skanska Dagbladet, 9 June 1998
- "Sju utst llingar i en hall", Hallandsposten, 25 June 1998
- Gunnar Brahammar, "varbegripbart tema pa Lunds konsthall", Ystads Allehanda, 5 June 1998
- Conny C-A Malmquist, "En givande mangtydighet" KVP 6 June 1998
- Crispin Ahlstr m, "Stig in och lat dig betrakas!", GP, 23 June 1998
- Lisbeth Bonde, "Tilbage til unaturen", Information, 30 June 1998
- Stefan Olofson, "M nniskans natur pa Lunds konsthall", Skanska Dagbladet, 30 May 1998
- Yens Wahlgren, "Allt vildare konstverk", Sydsvenskan, 30 May
- Ake Holmquist, "Med v lavv gd balans", Norra Skana, 4 June
- Cecilia Billgren, "Ruin m ter bes kare pa konsthallens innergard", Arbetet Nyheterna, 30 May
- Eva Str m, "Ruiner och ogr s", Svenska Dagbladet, 13 June
- J rgen Klinthage, "Kraftm tning mellan objekt och reum", Arbetet Nyheterna, 27 June, 1998, pp. 5
- J rgen Klinthage, "Konst som t njer gr nserna", Hallandsposten, 25 June 1998
- Marika Wachtmeister, "Natur som  verraskar", Kristianstadsbladet, 27 June 1998
- John McEwen, "A fashion for death and erotica", The Sunday Telegraph, Review, 22 November 1998
- Andrew Anthony, "Why be a YBA?", The Observer, Review, 22 November 1998
- Jonathan Jones, "Water Worlds", The Guardian
- Martin Herbert, "Light - Richard Salmon", Time Out (22-29 Jan.97)
- Anne de Charmant, "Le soleil se l ve sur l'east end", MUS ART, p.118/119, (ill.) NO.66, janvier 1997
- "Studiomobile, Belladonna", Simona Grande, David Reimondo, Italian TV 1997
- William Fever, "A bonfire of inanities (Belladonna)", The Observer Review, p.12 (2nd. February)
- "Hell's belles, Sarah Kent on Belladonna", Time Out February 12-19 1997
- "For the record, The Young and the Restless", The Art Newspaper, No.67, Feb,1997

- Mark Sladen, "Belladonna", ICA, Art Monthly, March 1997, No 204, p.36-7.
- Gill Hedley, "Who's buying who?" Visual Arts, p.10 (ill.), The Guardian, 17. June 1997.
- 1996 Richard Cork, "Curios and curiouser", Times, (2 July)
- David Barrett, "Private View", Art Monthly, (July-August issue)
- "Open Your Art to me", East London Advertiser, (25 July)
- "Kalleidoscope, The Open" - Tim Marlowe interviews James Peto, - Mark Sladen, Mariele Neudecker, William Fever, Patricia Bickers, (26 July, 4.05pm, BBC Radio 4)
- Helene Lenschel, Art watch - European Business News, Directions (cable TV),
- Roby Detta, BBC young directors pilot documentary, 23 July 96.
- William Feaver, "A bad case of trite and tested", The Observer Review p.11, (ill.), (28 July)
- Piers Masterson, "Lightness and Weight", - Custard Factory, Birmingham, Untitled No.11, Summer 1996
- Tony Godfrey, "Private View - Bowes Museum", Untitled No.11 (ill), Summer 1996
- Martin Coomer, "Open Verdict", Time Out, (August 7-14)
- Lynn Mac Ritchie, "Quirky works set the scene", Financial Times, 4 August 1996
- Martin Gayford, "The East End's Answer to the Summer Show", The Daily Telegraph, (7 August)
- Directions- Art Watch, "The Whitechapel Open", European Business News, Cable TV 1996
- Andrew Cross, "The Whitechapel Open", Art Monthly, (September issue, p.42, ill.)
- Mariele Neudecker, "The Air we Breathe is invisible", Artists Newsletter, p.49, November 1996, (ill).
- I Hajdu, "Erntok - In and out of touch, Bezselo", (ill.), June issue 1995
- I D Udvary, "Erntok - In and out of touch", Balkon Art Magazine, (summer issue)
- Christoph Tannert, "Auftakt, Frühkritik". Radio Brandenburg, (11. August 7.30 Uhr)
- Ronald Berg, "In and out of touch", Tagesspiegel, (ill.), 20. August 1995
- KBM, "In and out of touch", Tip (Berlin), (3. Woche, August)
- William Feaver, "Ban soap, charcoal and childhood memories", The Observer, 15.5.1994
- James Hall, "The British Open", The Guardian, 23 May 1994
- Barnabas Bencsik, "Uitz Terem", Balkon Art Magazine, (ill.), June issue, 1994
- Simon Grant, "Miniatures", Art Monthly, November 1994
- Rose Jennings, "Clove Two", Time Out, June 1992
- Kaleidoscope, MA Shows reviewed, BBC World Service, 12 September 1992 9.30pm
- Thomas Lekis, "Kunst, ein Spektrum der Variabilität", Westdeutsche Zeitung, (ill.), 4. April 1989
- Claudia Zimmermann, "Mariele Neudecker stellt im Kunsthaus aus", Rheinische Post, (ill.), 8. April 1989

Other

Poster insert in Grrrh-Zeitung für Kunst, Nr. 5/6, 4 Quartal, 2007

"Much Was Decided When You Were Born (Artist Project)", Mariele Neudecker, CABINET Magazine New York, Issue 27 Fall, 2007 Mountains p.76-80

Mariele Neudecker is represented by Galerie Barbara Thumm, Berlin. For further information and updates please contact the gallery.

www.bthumm.de