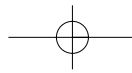


Mariele Neudecker

Between Us

chapter **UWIC**



## Introduction

This publication brings together recent works by Mariele Neudecker, including three new pieces commissioned by Chapter for the touring exhibition 'Between Us'.

Between 1998 and 2001, Neudecker was Senior Research Fellow in Fine Art at Cardiff School of Art, University of Wales Institute, Cardiff – previous Fellows have included Mona Hatoum and Cornelia Parker. That period of intensive thought and work brought to fruition this series of major vitrine and digital pieces.

Neudecker's use of 'landscape' – in its broadest sense – as a unifying locus during this time, continues. It is an elemental source of inspiration to be used as metaphor, symbol and manifestation – a link between our perceptions of mortality and a wider timeless emotional narrative.

In *A Long Horizon Line*, writer and curator Angela Kingston examines the artist's "distanced view" – her acts of representation and interruption and the possibilities of external factors becoming embedded in the artworks. In her essay here, writer and artist Emma Posey explores Neudecker's use of technology in terms of "mediated terms of observation" and transformation, and the reversal of two and three dimensions.

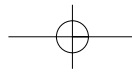
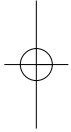
Writing about a previous exhibition in *The Observer* (Oct 2000) Laura Cummings notes "Mariele Neudecker is one of those rare artists whose intelligence is matched by skill and knows how to liberate the imagination in others."

In this exhibition, we are induced into becoming involved in the events not just the physicality of the objects or digital sources.

We would like to express our thanks to Angela Kingston, Emma Posey, Galerie Barbara Thumm, Adam Dade, Karen MacKinnon, Herman Lelie, Jamie Woodley, John O'Connor, Dean Woolford and the exhibitions' team, and especially to Mariele Neudecker for her unflagging commitment to the project.

We gratefully acknowledge the support of the Arts Council of Wales and University of Wales Institute, Cardiff.

Hannah Firth, Chapter  
Walt Warrilow, Howard Gardens Gallery



## Cyflwyniad

Mae'r cyhoeddiad hwn yn dod ynghyd â gweithiau diweddar gan Mariele Neudecker, gan gynnwys tri darn newydd a gomisiynwyd gan Chapter ar gyfer yr arddangosfa deithiol 'Between Us'.

O 1998 – 2001, roedd Neudecker yn Uwch Gymrawd mewn Celfyddyd Gain yn Ysgol y Celfyddydau, Athrofa Prifysgol Cymru, Caerdydd – mae Cymrodorion y gorffennol wedi cynnwys Mona Hatoum a Cornelia Parker. Cynhyrchodd y cyfnod hwnnw o feddwl a gweithio dwys y gyfres hon o ddarnau arddangosfa digidol pwysig.

Mae defnydd Neudecker o 'dirllun' – yn ei synnwyr ehangaf – fel canolbwyt sy'n dwyn ynghyd yn ystod y cyfnod hwn, yn parhau. Mae'n ffynhonnell sylfaenol o ddyhead i'w ddefnyddio fel trosiad, symbol a rhiith – mae'n cysylltu sut rydym yn amgylfred marwolaeth a naratif emosiynol tragwyddol ehangach.

Yn ei thraethawd, mae'r awdur a'r artist Emma Posey yn archwilio defnydd Neudecker o dechnoleg fel "modd cyfryngol o arsylwi" a thrawsnewid, a gwrthdroad dau a thri dimensiwn. Yn *A Long Horizon Line*, mae'r awdur a'r curadur Angela Kingston yn archwilio "golwg o bell" yr arlunydd – sut mae'n cynrychioli a yn ymyrryd a'r posibiladau fod ffactorau allanol yn datblygu'n elfen o'r gweithiau celf.

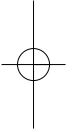
Wrth ysgrifennu am arddangosfa gynharach yn *The Observer* (Hydref 2000) mae Laura Cummings yn nodi: "Mariele Neudecker is one of those rare artists whose intelligence is matched by skill and knows how to liberate the imagination in others."

Yn yr arddangosfa hon, rydym yn cael ein hannog i fod yn rhan o'r digwyddiadau nid yn unig o natur ffisegol y gwrthrychau neu'r ffynonellau digidol.

Hoffem ddiolch i Angela Kingston, Emma Posey, Galerie Barbara Thumm, Adam Dade, Karen MacKinnon, Herman Lelie, Jamie Woodley, John O'Connor, Dean Woolford a thîm yr arddangosfeydd, ac yn enwedig i Mariele Neudecker am ei hymrwymiad diflino i'r prosiect.

Cydnabyddwn gyda diolch gefnogaeth Cyngor Celfyddydau Cymru ac Athrofa Prifysgol Cymru, Caerdydd.

Hannah Firth, Chapter  
Walt Warrilow, Oriol Howard Gardens



## A long horizon line: recent works by Mariele Neudecker

Angela Kingston

The making of *The Land of the Dead* (2001) was motivated by the wish to see the world from a certain distance: "I wanted to get to the point where people are dots", Mariele Neudecker explained<sup>1</sup>. The view from a hot-air balloon would be ideal, she felt, and after researching her options, she found herself in Luxor, Egypt<sup>2</sup>. The artist pointed her camera directly at the ground and let the balloon's meanderings determine what she filmed. We see stretches of desert and then tiny dwellings, cars and roads, and finally tightly meshing tracts of agricultural land.

Although *The Land of the Dead* departs from other works in several respects, the scale of imagery is recognisably Neudecker's. We can connect this work to her sculptures of mountains and also to her map pieces with their even bigger perspective. Her distanced view of things is unusual amongst contemporary artists. Considerably more are concerned with the world in close-up, in the minutiae of impressions<sup>3</sup>. This holds true for many writers<sup>4</sup>, too and, indeed, it's the way most of us function.

Ryszard Kapuscinski, a Polish journalist who has worked for several decades in Africa, contemplates how, wherever you go, people live in such a way that:

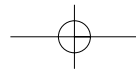
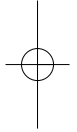
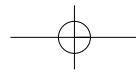
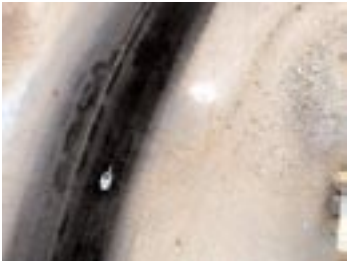
"the real world ends on the threshold of their house, at the edge of their village, or, at the very most, on the border of their valley. That which is beyond is unreal, unimportant, and even useless, whereas that which we have at our fingertips, in our field of vision, expands until it seems an entire universe, overshadowing all else."

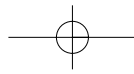
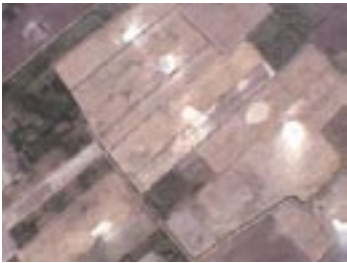
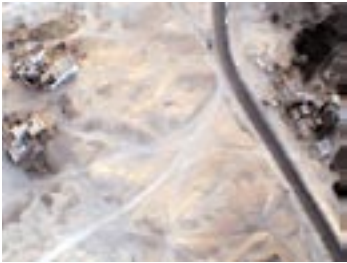
He then goes on, understandably, to champion the outsider, although with interesting reservations:

"The newcomer has a wide-angle lens, which gives him a *distant, diminished* view, although one with a long horizon line, while the local always employs a telescopic lens that magnifies the slightest detail."<sup>5</sup> [my emphasis]

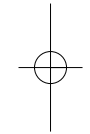
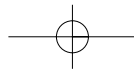
**The Land of the Dead**  
2001  
installation at Galerie  
Barbara Thumm, Berlin  
Two 29min DVD's  
filmed from a hot-air balloon  
over the Land of the Dead/  
Luxor/Egypt

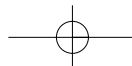




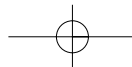


**The Land of the Dead**  
2001  
Video stills





**Think of One Thing**  
2002  
Glass, water, acrylic medium,  
salt, fibreglass, plastic  
234 x 2350 x 6350cm

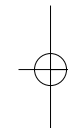


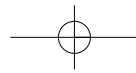
Neudecker, too, is conscious of the limitations of her task. She has said: "I want the illusion to fail. It's about representation, mediation and artificiality, not nature." Indeed, the landscape in *The Land of the Dead* remains out of reach and indecipherable to all but a few. Is the surface of the desert uneven, or are those shadows actually patches of darker grit? Why do the houses, which seem to be roofless ruins, have people moving in and around them? What has caused the spreading white patches in the fields? Why are some of the other fields almost as blue as ink? The title *The Land of the Dead* is both place-name and factual description of an area on the Nile with ancient tombs. But this gives no real clue to the piece, and the soundtrack – of contented hubbub from below and the balloon's breathy blasts of flame – keeps at bay any melancholic interpretations.

In the gallery, *The Land of the Dead* is projected on two horizontal screens, one a few centimetres from the floor and the other just below the ceiling. One screen is directly above the other, and each moving image mirrors the other. You can see the whole installation at once if you stand next to it, staring straight ahead, with the two images playing in your peripheral vision, above and below. There is a strange moment of verisimilitude, when you feel as if you are in the windless space of the balloon, with the world moving past like a slow-moving cloud. Above and below, world becomes cloud and cloud becomes world. The artist's "distant, diminished view" is charged not only with the strange drama of her display, but also with what you become conscious of as the artifice of her attempt to depict and describe it. Neudecker herself revealed a little about this piece and her interest in altered states of awareness when she said: "When you leave the earth in a balloon there's no wind. There is no physical sensation, it is a purely visual experience – it's just like film."

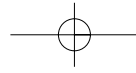
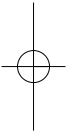
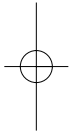
*Stay Here or Die*, a second video installation made by Neudecker in 2002, shares a similar sense of scale from *The Land of the Dead*. A sunset over the Steelworks at Port Talbot, South Wales, has been filmed from a nearby hill, and a single distant chimney can be seen emitting a plume of smoke that mingles with the last dark clouds of the day. And Neudecker has used a semi fish-eye lens, a device even more hungry for the horizon than a wide-angle.

This time the scene is familiar and the installation has immediate emotional impact, as an elegy to a dying industrial landscape, its sound-track a tragic aria by Handel<sup>6</sup>. The title remains enigmatic, however: surely the impulse is to shrink from this place? Further thoughts begin to turn in the mind, concerning the ruthless use and speedy abandonment of this landscape, and the human and environmental cost. Perhaps, though, there could be a sunrise, with the video playing in reverse, in which the chimney sucks in its fumes and the world is restored and reborn.





Think of One Thing  
2002





**Think of One Thing**  
2002



**Another Million Days and Nights Go By**  
2002  
Glass, water, acrylic medium, salt, fibre-glass  
41 x 36 x 164cm



making of:  
**The Land of the Dead**  
2001

The viewer is certainly made aware, once more, of the artifice of Neudecker's act of representation. The sun playing on the lens has created a halo and divided the image with striations of light. The billowing long grass in the foreground reveals that the film has been speeded up. White emissions dance to instrumental phrases in the music, rising vertically, unaffected by the wind – the digital intervention of the artist. And all this is in keeping with Neudecker's long-standing practice of interrupting the fantasy of her objects by revealing that they are made: think of her 'slices' of mountainside pressed against the side of glass tanks.

One change, alluded to earlier, is Neudecker's tendency now to allow external factors to determine her actions. The filming of *The Land of the Dead* followed the slow, erratic movements of the hot-air balloon; at Port Talbot, the spot was chosen because the sun would pass behind a dead tree with exact symmetry, and the end was suggested by a bird alighting on one of the branches. These strategies would seem to be a kind of distancing mechanism, which functions, perhaps, in the way that irony (or the 'ironic sublime') did previously, allowing the artist to explore possibilities rather than act as a singular author and authority.

A further difference is that Neudecker now situates much of her work in the present day, whereas previously her main preoccupation was to revisit nineteenth century German Romanticism. The euphoria of previous works, borrowed from the sublime, is replaced with stark actuality. In *The Land of the Dead* and *Stay Here or Die*, the intractable terms of our present existence – our meanderings, our incomprehension, our misuse

overleaf:  
**Stay Here or Die**  
2002  
video still

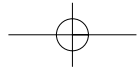
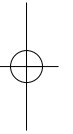
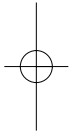
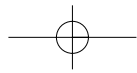
of the world, our finality – are chillingly enumerated. The artist has shifted her focus towards a contemplation of our limitations and indeed our mortality, and it is in this sense that her titles begin to resonate. And in the soundtrack to *Stay Here or Die*, a sorceress in Handel's opera discovers that even she cannot change the way of things.

*Think of One Thing*, also made in 2002, resembles the sculptures of mountains in glass tanks for which Neudecker is best known. The distanced view and scale is familiar, but this time she has depicted the peaks of a mountain range and there are four vitrines on plinths at different heights, each with a portion of mountain appearing through cloud. For the first time, there are signs of people living and working in this high-altitude landscape – and it looks like the present-day too. There is a small settlement with barrack-like buildings, and tunnels, roads and a communication mast; the mountain peaks look starker than before. There is no greenery at all, and, seen under large fluorescent lights, the peaks are calcious white on one side and bluey-purple on the other.

This time, then, Neudecker's mountainous landscape is a cold specimen seen in sections under harsh lights. It throws you back on yourself – making you aware of where you are, standing in the emptiness of the gallery between the plinths. There's the same chill, perhaps, as when you stand staring ahead into space, in front of *Stay Here or Die*, watching the videos playing in your upper and lower vision. You are in the present, in the cold. It is as if, in the quiet of the isolated mountain barracks, or in the stillness of the gallery, a stranger might strike up conversation, if only to break the silence. *Think of one thing* that you'd rescue if your house caught fire... that you'd change about what you've done... that you'd do to change the world.

**Angela Kingston** is a freelance curator and writer based in the UK.

- 1  
Quotations are from a conversation with the artist, December 2002.
- 2  
Balloon trips in Europe were suspended at the time, due to Foot and Mouth disease.
- 3  
Tracey Emin's practice as an entirety, and *Breakdown* by Michael Landy, for example.
- 4  
Such as Anne Tyler.
- 5  
Ryszard Kapuscinski, *The Shadow of the Sun: my African life*, 1998, Allen Lane/The Penguin Press, p171.
- 6  
Frederick Handel, *Alcina*, act II scene xi, 1735.



## Behind You

Emma Posey

Neudecker's signature 'tank' pieces – often mountainous miniature landscapes in glass vitrines filled with water and treated with salt solutions and dyes – indicate a key theme in her work; the culture of observation. This theme has been thoroughly explored in her work in respect to Romanticism and the Sublime and yet Neudecker's concern throughout her career with the act of viewing and visual representation is thoroughly tainted with technology.

### 2-D to 3-D immersion

Technology's influence on viewing began with perspective which is referred to as a linear 'technology' because it lends itself to codification that can be harnessed by others'. Perspective has long been used as a visual device for immersing a viewer and is an early example of an instrument of 'visual emplacement'. Hal Foster describes how "from Renaissance treatises on perspective: the subject is addressed as the master of the object arrayed and focused as an image for him or her positioned at a geometrical point of viewing."<sup>2</sup>

In her own work, Neudecker has explored the devices and affects of visual immersion through points of view. In a number of her tank pieces, such as *Fog* (1996) she has wrapped two-dimensional paintings in to three-dimensional sculptures. The works encourage the observer to move around the tanks to find multiple one-point perspectives – to find many 'launch pads' for visual immersion.

Her interest in the "two-dimensional surface and the illusion of three-dimensional space"<sup>3</sup> can be seen as an exploration of the means by which we observe. This is echoed in *Waterfall* (2000), where two adjacent television monitors each show the reflection of a waterfall in the eye of the beholder, as do Neudecker's other paired images and sculptures that convey stereoscopic vision.

The notion of wrapping two dimensions on to three is evident in *Deluge* (1998) and *Heleotopian* (1997), monitor-based animations created in the software package Infini D where virtual globes are wrapped with paintings such as a seascape by Reinagle

**Waterfall**  
2000  
Two 1 min 47 sec DVD  
loops on 14" monitors





**Divorced, Beheaded, Died, Divorced, Beheaded, Survived.**  
 2000  
 installation Kunsterhaus Bethanien, Berlin  
 Epoxy resin modelled by stereo-lithographic process  
 5 x 20 x 67cm

and an avalanche by de Louthembourg. The globe's movement within the animation is married with distributed sound within the exhibition space. Here, unlike the tanks, Neudecker creates a more "distant look" where immersion becomes concerned more with the installation space rather than within the sculptures.

With *Divorced, Beheaded, Died, Divorced, Beheaded, Survived.* (2000), Neudecker recreated in resin the anamorphic skull depicted in Hans Holbein's painting *The Ambassadors* (1533). The work was produced using stereolithography, a process where a three-dimensional computer (virtual) model is interpreted by a machine to produce a physical model. This uses a computer-controlled laser to 'cure' photo-sensitive resin, layer by layer, into a solid state. The solid three-dimensional form can then be lifted out of the liquid resin. The process from 2-D to 3-D, liquid to solid, seems highly improbable, echoing Neudecker's (al)chemical process of alluding to painting through sculpture and representing air with water. However, unlike the tanks, the skull becomes 'readable' in only one position.

In the work *Another Day* (2000) shown in the exhibition 'Between Us', the artist depicts a simultaneous sunrise and sunset from opposite locations on the globe and shown back to back on one screen. This work offers another condition of 2-D to 3-D wrapping – projected video loops recreating a need for the viewer to circumnavigate around a screen that both divides and reveals the work. Whilst *Another Day* maintains Neudecker's interest in the transformation of two dimensions in to three dimensions it does so in installation rather than sculptural form – the issue of immersion becomes concerned with the observer situated within the gallery space.



**Another Day**  
 (simultaneous record of the sun rising and setting in two opposite locations on the globe – South East Australia and West Azores)  
 2000  
 Two light boxes with film stills  
 20 x 78 x 103cm



**Another Day**  
2000  
[simultaneous record of the sun rising and setting in two opposite locations on the globe - South East Australia and West Azores]  
Two 19min DVD projections



## Optical and image-based technologies

Although issues of observation are concerned at a primary level with the naked eye, Neudecker's works address the mediated forms of observation offered by optical and image-based technologies. Although photography, developed at the end of the 18th century, offered new ways of viewing time and space, experiments carried out by Jules-Etienne Marey and Edward Muybridge that examined movement through chronophotography offered unprecedented comprehension of time in space. These experiments offered the "illusion of seeing"<sup>4</sup> by revealing things invisible to the naked eye. Rather than bringing about clarity or certainty, such technologies offered alternative perceptions. The technique of the frame and surface within optical and image-based technologies inherently filter, mediate, and screen. This fosters a visual boundary between the viewer and the subject and necessarily causes a distancing effect. Jonathan Crary describes this as a plane severed from a human observer<sup>5</sup>.

In this way, the characterisations of technologies can be seen to influence the conception and manifestation of Neudecker's ideas and go beyond her description of technology "a means to an end". Her interest in the German painter Gerhard Richter centres on his employment of a "technology screen", even when depicting nature. Richter often expresses this screen by painting his subjects out of focus in similarity to a blurred photograph. In *Looking West (Sunset)* (1996) Neudecker created identical tanks except that the water solution in each tank were treated with one week's interval between them which she describes as "film clips... two stages of the same process... [with a] difference chemically of a week".



**Gravity Prevents the Atmosphere from Drifting into Outer Space**  
late 2001  
Glass, water, acrylic medium, salt, fibre-glass, plastic  
35 x 42 x 157cm



**Unrecalable Now** 2001  
installation Yokohama International Triennale of Contemporary Art, Japan  
Glass and metal frame tank, 18 000l of water, acrylic medium, fibre-glass  
120 x 850 x 1950cm

The effects of technology in relation to the artist's work are not solely concerned with image-based technologies. Other technologies, for instant transportation, are also responsible for altering the way we see. Neudecker began working with large installations in *Unrecalable Now* (1998), a floor tank containing a mountainous terrain and clouded water created by the artist at Spike Island in Bristol in 1998. The installation encouraged viewers to walk around the lofty peaks, to circumnavigate from the position of flying. Interestingly, *The Land of the Dead*, one of the video works shown in 'Between Us', depicts a view from a hot air balloon over Luxor showing us another view informed through technology. Neudecker's lens has begun to focus on successive frames that are usefully and metaphorically described by visualising journeys.

Neudecker's recent installation and video work signal a 'departure' from her previous concerns with maps towards new conditions of travel. Where her tank pieces allow the viewer to "submit to detail", the newer work employs techniques designed to limit the viewer's visual immersion. For instance, the placement of tanks on high plinths in *Think of One Thing* literally denies access. The piled cairns in *Polar Circle* (1999) resemble the prehistoric effigy *Venus of Willendorf* and offer a memento of a journey rather than the journey itself. It is evident that the more technology the artist uses in her work the less immersive the work becomes. However, this is not a prerequisite of technology.

While the static camera shots in her very recent video works, *Another Day and Stay Here or Die* record the sun's movement, it is in fact the earth (us) who are moving. These new works convey a very contemporary state – motion whilst remaining stationary. Neudecker's depiction of 'real' things – the sun and people – offer actuality rather than the space of recall provided by the tanks pieces and situate the artist as chronicler as opposed to maker.

### The Halted Traveller

Neudecker's intentions with the work *Pendulum*, which she made in 1997, possibly offers the closest insight into her current body of work. In this piece she manipulated a photograph from the wheel of a stereoscopic viewer by removing a "halted traveller figure" and then paired the image. She says of the halted traveller, he's "usually a passive little creature in the mid-ground... what I am doing is kind of taking over a journey through the space". Her intentions were to invite the viewer to enter the space that is "pushed into your head" behind the eyeball.

**Polar Circle 66°33'N**  
[cast taken directly of cairn on  
the site of the Arctic Circle  
Monument, Stedi,  
North Norway]  
1999  
Edition 12 +AP  
10 x 20 x 20cm





**View from the Artist's Atelier, Right Window**  
 CD Friedrich  
 1805-6  
 Sepia over graphite  
 31 x 24cm  
 Kunsthistorisches Museum Vienna

The invitation to enter this interior space signal the newly commissioned piece *Who Has Turned Us Around Like This* (2002), Neudecker's imaginary view behind the Caspar David Friedrich as he painted *View from the Artist's Atelier, Right Window* – a view of a window in his studio. In this tank piece, a window separates a domestic interior space flooded in clear water from an exterior space revealing a tree in deep fog. Neudecker's view behind the scenes extends the usual limits of a frame and reveals the camera to be part of the image itself.

**Emmo Posey** is an artist, writer and Director of Bloc, an art and technology forum ([www.bloc.org.uk](http://www.bloc.org.uk)).

1 Nick Page, 1998, *The Environment for Art and Technology: Studies of Perspective and Photography*, unpublished MPhil thesis, Manchester Metropolitan University, p 86.

2 Hal Foster, 1996, *The Return of the Real: The Avant-Garde at the End of the Century*, Cambridge, Massachusetts: The MIT Press, p 139.

3 All quotes taken from an interview with the artist in 1998.

4 Paul Virilio, 1995, *The Art of the Motor*, Minneapolis: University of Minnesota Press, p 65.

5 Jonathan Crary, 1990, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Cambridge, Massachusetts: The MIT Press.

**Who Has Turned Us Around Like This?**

2002  
 Glass, water, acrylic medium,  
 salt, fibre-glass, plastic  
 50 x 125 x 170cm





**Who Has Turned Us Around Like This?**  
2002

**Gravity Prevents the Atmosphere from Drifting into Outer Space**  
Glass, water, acrylic medium, salt, fibre-glass, plastic  
35 x 42 x 157cm



## Biography

Born 1965, Düsseldorf, Germany  
Lives and works in Bristol, UK

### Education

1991–92  
*Chelsea College of Art and Design* (MA Sculpture), London, UK

1987–90  
*Goldsmiths' College* (BA Hons Degree), London, UK

1985–7  
*Crawford College of Art and Design* (Foundation, 1st year Diploma), Cork, Ireland

### Recent selected solo exhibitions

2002–03  
*Between Us*, Chapter and Howard Gardens Gallery, Cardiff, touring to The Glynn Vivian Art Gallery, Swansea, and to additional venues in the UK

2001  
*Until Now*, Künstlerhaus Bethanien & Galerie Barbara Thumm, Berlin, Germany\*

2000  
*Until Now*, Ikon Gallery, Birmingham, UK; 1stSite at the Minorities, Colchester, UK

1999  
*Never Eat Shredded Wheat*, Krannert Art Museum, Chicago, USA  
*Mariele Neudecker*, James Harris Gallery, Seattle, USA

1998  
*The Halted Traveler*, Bergens Kunstforening, Bergen, Norway



making of:  
**Polar Circle 66°33'N**  
(cast taken directly of cairn on the site of the Arctic Circle Monument, Sædi, North Norway)  
1999

*Mariele Neudecker*, Galerie Barbara Thumm, Berlin  
*Unrecalable Now*, Spike Island (Henry Moore Sculpture Fellowship), Bristol, UK  
*The Air We Breathe Is Invisible*, Middlesbrough Art Gallery, UK

### Recent selected group exhibitions

2002  
*Judie Bamber, David Deutsch, Moira Dryer and Mariele Neudecker*, Gomey Bravin & Lee, New York, USA

*Utopien Heute*, Wilhelm Hack Museum, Ludwigshafen, Germany  
*Imagination und Romantik*, The Brno House of Arts, Brno, Czech Republic  
*Here, There, Elsewhere*, London Print Studio Gallery, UK

*Art and Mountains: Conquistadors of the Useless*, Alpine Club, London, UK  
*Der Berg*, Heidelberger Kunstverein, Heidelberg, Germany

2001  
*Humid*, Melbourne Festival, Melbourne, Australia and Bristol, UK; Auckland City Art Gallery Auckland, New Zealand (2002)\*  
*Imagination und Romantik*, Jena, Germany\*  
*Total Object Complete with Missing Parts*, Tramway, Glasgow, UK  
*Landscape*, Uppsala Konstmuseum, Sweden  
*Yokohama International Triennale*, Japan\*  
*At Sea*, Tate Liverpool and Sainsbury Centre for Visual Arts, University of East Anglia, Norwich (2002), UK  
*LOCUS/FOCUS* (Sonsbeek 9), Arnhem, The Netherlands\*  
*Skulptur Biennale Münsterland*, Germany\*  
*Artline V*, Borken, Germany\*  
*Auckland Triennale*, Auckland, New Zealand\*

2000

*Landscape*, from the British Council Collection, ACC Gallery, Weimar; then touring in Europe and South America\*

*Blue: borrowed and new*, Launch Exhibition, The New Art Gallery Walsall, UK\*  
*The Wreck of Hope*, The Friedrich Society, The Nunnery Gallery, London, UK  
*Waterfront*, Helsingborg, Sweden - Helsingør, Denmark\*  
*Utopias*, Mead Gallery, Warwick, UK\*

1999

*Melbourne International Biennial*, Melbourne, Australia\*  
*The Olay Vision Award For Women Artists*, LUX Gallery, London (prize winner)  
*In Uso*, Michettin Museum, Pescara, Italy

1998

*The House in the Woods*, CCA, Glasgow; Aberdeen Art Gallery; Ormeau Bath Gallery, Belfast, UK\*  
*Nature of Man*, Kunsthalle Lund, Sweden\*  
*Richard Wentworth's Thinking Aloud*, Kettles Yard Gallery, Cambridge; Cornerhouse, Manchester; Camden Art Centre, London, UK\*

\* denotes the production of a catalogue

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## Mariele Neudecker Between Us

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Cover:  
**Who Has Turned Us Around Like This?**  
2002  
Glass, water, acrylic medium, salt,  
fibre-glass, plastic  
50 x 125 x 170cm

Inside front and back cover:  
**Stay Here or Die**  
2002  
17" 24" DVD  
Video still

