



School: School of Fine Art

Researcher: Mariele Neudecker

Project Title: Forests And Trees

UOA: 32

Research Timeline

Date	Rationale of research activities and decisions undertaken
1998	<p>Making of the very first forest-tank work, called: “I Don’t Know How I Resisted The Urge To Run” (1998), produced during the Henry Moore Fellowship over several months at Spike Island, Bristol, based on an image of a postcard from the forests surrounding Neudeckers upbringing, that represented her notion of a Contemporary Romantic Sublime as much as her own childhood and representations of woods in fairy tales.</p>
2008	<p>Making a life-size forest cast [section] and installing “This Thing Called Darkness”, for Arts Towada, Towada, Japan. This tested the 1:1 scale and detail in a new way. This work took 2 years and a team of 5 technicians for the production, and 4 weeks with a team of 10 to install and is a major, permanent commission.</p>
2015	<p>Figure of 8 [Rainforest, Ecuador, sound recorded at height: 1.39m, 9.78m, 22.59m, 30.79m and 37.26m] 5.1-surround, Soundscape Park, New World Symphony Center, Art Basel Miami Beach, 2nd December 6-8pm. <i>Sound edited by Jan Minema</i>, Creative Music Technology at BSU, Newton Park, and Manus Pitt, BBC Natural History Unit, Bristol, UK. This production was enabled by Jan Minema in the professional mixing-studio at Newton Park. The relayed sound via 167 speakers embedded in large metal tubes used in the SoundPark in Miami Beach created a very immersive, 3-dimensional experience. https://davidgryn.wordpress.com/tag/soundscape-park/ Figure of 8 <i>Link to Miami Talks Program, Salon Talk Panel, 5.12.2015 at 2-3pm</i> https://d2u3kfwd92fzu7.cloudfront.net/asset/pressreleases/Art%20Basel%20in%20Miami%20Beach%20%20Conversations%20and%20Salon%20%20November%202015%20%20E%20.pdf</p>

<https://gramho.com/media/1156412720745408144>

I decided to make the sound the most important aspect with this, as so visually relevant to reveal the reality of what was there.

2016

Faintly Falling Upon All the Living and the Dead (1- 3)

2008 /2016

Forestry Commission, Grizedale

I was invited to exhibit the sculptures in a very appropriate space with high and large windows in the middle of the forest in Grizedale Visitor's Centre. This context brought new perspectives, audiences and meanings to the work which informed future studio practice.

<http://www.grizedalesculpture.org/archive/2017/1/25/faintly-falling-upon-all-the-living-and-the-dead>

<https://covid.joinzoe.com/>

2016

Hanging Gardens: Parallel Lives: 1.39m, 9.78m, 22.59m, 30.79m and 37.26m

3 videos, site specific installation

NHS Trust at New Cancer Centre, Guys Hospital, London, was filmed in Tiputini, Ecuador with very practical help from the University of Quito, in particular Dr Kelly Swing.

This piece took a few years in the making, including initial planning, test-filming and editing. The whole **process started already in the spring of 2013** when I had an interview with 'Futurecity' and got selected to do the commission, the majority of which I then morphed from the balconies into the lifts. The test filming with the team happened in May 2015 in Sion Hill. There are still 2 stereoscopic works to be installed on the balconies, once the clinic is back up and running after COVID, hopefully this summer (2021).

Credits for key people in this project:

Bath Spa University, Bath, UK

Dr Kelly Swing, University of Quito, Ecuador

Pam and Tim Fogg, Rope Access Specialists, BBC, NHU, UK

Manus Pitt, BBC Natural History Unit, Bristol, UK

Laurie Lax and John Taylor, Bristol and Bath, UK

Jan Meinema, Creative Music Technology, Bath Spa University, UK

https://futurecity.co.uk/wp-content/uploads/2016/09/FINAL-PRESS-RELEASE_Futurecity_Arts-Programme-at-Guys.pdf

<https://newlondonarchitecture.org/docs/lizosullivan-guysstthomasnhsfoundationtrust.pdf>

To work with people that are top of their field such as Pam and Tim Fogg, who rigged up many David Attenborough documentaries, Manus Pitt from the BBC as well as Jan Meinema who works so very professionally, was very special. Both the sound and context were key to this installation which is asking and prompting questions about the circumstances and the environment, is immersive and helps with the wayfinding within the cancer clinic. The medical and healing aspect of the rainforest plants has been relevant and stimulating.

With this piece the temporal and spatial intersect, and it tries to connect two realities: the one depicted in the vertical tracking shot as well as the

	visibility of London. In many ways this is a project that is not only site- , but also temporally and spatially specific.
2018	<p>The Touch of Earthly Years</p> <p>It always takes a long time, about 4-5 months, to make a forest tank as the base has to be cast externally and trees always have to be made and fixed onto the base individually.</p> <p><i>This</i> forest tank work is now permanently in the <i>Collection Thomas Hug, Geneva</i>. This was exhibited in the <i>Echo Chamber</i> exhibition at <i>Galleria Pedro Cera</i> in Lisbon.</p>
2018	<p>What If We All Just Stopped?</p> <p>This ‘forest tank’ work is now permanently in the Collection: Pedro Cera. This was made for the Basel Art Fair experimenting with subtle differences in forest size and density. Again, it took about 4-5 months in 2017 to make. It is waiting to open in Berlin in “<i>Diversity United: Contemporary Art from Europe, Berlin - Paris - Moscow</i>” early May this and next year, before it goes back to the <i>Pedro Cera</i> Collection.</p>
2018	<p>And Then the World Changed Colour: Breathing Yellow</p> <p>This piece took about 6 months to make, as it represents a very dense forest and has a lot of detail. I test-exhibited it first in Bristol at the <i>BV Open Studio</i>. I set up the piece see how the piece works with an audience, before going to the <i>Hayward</i> in London.</p>
2019	<p>And Then the World Changed Colour: Breathing Yellow</p> <p>Exhibited as installation in the mausoleum in the context of the Harald Sohlberg exhibition at the <i>Dulwich Picture Gallery</i>, curated by Kathleen Soriano, commissioned by ACE and DPG.</p>
2019	<p>Radio MONOCLE, with Kathleen Soriano, And Then the World Changed Colour: Breathing Yellow, within the context of Harald Sohlberg’s work, DPG London.</p> <p>A radio conversation with Kathleen Soriano.</p> <p>https://monocle.com/radio/shows/the-monocle-weekly/504/</p>
2019	<p>In Conversation with Helen Sumptor, And Then the World Changed Colour: Breathing Yellow, <i>Dulwich Picture Gallery</i>, in <i>DPG lecture theatre</i>.</p> <p>https://www.dulwichpicturegallery.org.uk/whats-on/lectures-talks/2019/april/in-conversation-mariele-neudecker-and-helen-sumptor/</p> <p><i>An interesting way to be in conversation about the piece in context with audience questions going on overtime.</i></p>
2019	<p>Lecture for JAGs students, And Then the World Changed Colour: Breathing Yellow, <i>Dulwich Picture Gallery</i>, in <i>DPG lecture theatre</i>.</p> <p>https://jagsmag.jags.org.uk/?p=994</p> <p><i>Illustrated talk with the tank work in mausoleum in context, and with this particular age-group (16/17 year olds) in mind.</i></p>
2019	<p>One afternoons filming at BV Studios in August with director, Hugo Macgregor, producer, Emilia Chodorowska, for <i>The Romantics and Us</i> [in 3 parts], BBC2 series on the Romantics by art historian Simon Schama</p>
2019	<p>SEDIMENT, Limerick City Gallery of Art, Limerick, Ireland</p> <p><i>And Then the World Changed Colour: Breathing Yellow</i></p>

	as part of the exhibition. This allowed the work to be seen with a very different space and context around it. http://www.gallery.limerick.ie/MarieleNeudeckerSediment.html
2019	SEDIMENT , Limerick City Gallery of Art, Limerick, Ireland In Conversation Ariane Koek with Mariele Neudecker <i>Ariane Koek, founder of Arts at CERN</i> , in conversation with Mariele Neudecker, 5.30pm Thursday 7 November 2019. http://www.gallery.limerick.ie/MarieleNeudeckerSediment.html Good to discuss the work in context of the other research.
2020	Among the Trees Hayward Gallery, London <i>And Then the World Changed Colour: Breathing Yellow</i> Major exhibition curated by Ralph Rugoff Good to see the work in context of another space and other contemporary works, going back to the 60ies. I had to restore the work partly before it was ready to go. https://www.bbc.co.uk/news/entertainment-arts-51734825 poetic sound-work which ends with thoughts on my work. https://www.southbankcentre.co.uk/venues/hayward-gallery?page=19&_hstc=177810810.1bb630f9cde2cb5f07430159d50a3c91.1518220800074.1518220800075.1518220800076.1&_hssc=177810810.1.1518220800077&_hsfp=998628806 The exhibition has been postponed due to Covid-19
2020	Among the Trees Hayward Gallery “ And Then The World Changed Colour: Breathing Yellow ” <i>Catalogue for “Among the Trees” with ‘Breathing Yellow’ on cover.</i>
2020	And Then the World Changed Colour: Breathing Yellow Hayward Gallery In conversation with Pontus Kyander and Mariele Neudecker <i>Postponed due to Covid-19 (cancelled)</i>
2020	The Romantics and Us [in 3 parts], BBC2 series on the Romantics by Simon Schama, Director, Hugo Macgregor, producer, Emilia Chodorowska, (Part 3 screened on BBC2 on 25th September 2020) - Mariele Neudecker is represented in a 2 min section in Episode 3/3: Tribes 43'10"- 45'14", https://www.bbc.co.uk/iplayer/episode/m000mv1h/the-romantics-and-us-with-simon-schama-series-1-3-tribes
2020	Centre of Gravity, Soapworks exhibition , Bristol “ And Then the World Changed Colour: Breathing Yellow [still] ” exhibition of this image in a large, industrial building.
2020/21	RA Summer - Winter- Exhibition [6th Oct 20-3rd Jan2021] “ And Then the World Changed Colour: Breathing Yellow [still] ” 41cm (W) 59cm (D) 3.5cm edition of 24 A close up still from the ‘ <i>Breathing Yellow</i> ’ work, where one cannot see the edge of the tank, flipped so it goes dark towards the right.

	Postponed due to Covid-19
2021	<p>“Diversity United: Contemporary Art from Europe, Moscow - Berlin - Paris”, co-curated by Pontus Kyander, organised by Stiftung für Kunst und Kultur e.V., Bonn, Germany.</p> <p>Exhibiting: ” What If We All Just Stopped?”, (Collection Pedro Cera)</p> <p>Tempelhof Airport, Berlin 2021 to open on the 3rd May 2021(1), Location tbc Paris 2021/22 (2), Tretyakov Gallery Moscow (3).</p> <p>Diversity United showcases the vitality and diversity of the contemporary European art scene since the fall of the Iron Curtain until the present day and is exploring manifold pro-European dialogues. The exhibition has around 90 artists from 34 countries, including Gerhard Richter, Ilya and Emilia Kabakov, Sonia Boyce, Anselm Kiefer, Olafur Eliasson and Tacita Dean.</p> <p><i>Due to COVID-19 this will open in spring 2021 in Berlin, then Paris and Moscow.</i></p>

2021	<p>The work “And Then The World Changed Colour: Breathing Yellow” will be restored again [March/ April] before transport to Lisbon will be planned. This is going to be done as from the last week in March 2021 as the COVID restrictions are being lifted slowly.</p>
------	--