



School: School of Fine Art

Researcher: Mariele Neudecker

Project Title: Deep Sea

UOA: 32

Research Timeline

Date	Rationale of research activities and decisions undertaken
2011- 2021	Collaboration initiated by the London Arts and Science organisation Invisible Dust with marine scientist Alex Rogers, who was then working at London Zoo Aquarium. For the last 8 years he has worked as Professor of Ecology and Marine Biology at the University of Oxford and became Science Director of REVOcean in 2018, a foundation aimed at finding solutions to problems affecting the ocean. The collaborative work with him has been sporadic and/but ongoing, recently with the making of work for Hull City of Culture and his participation on the OCEAN Panel Discussion I organised by Neudecker on ZOOM early March 2021. https://vimeo.com/marieleneudecker/ocean-panel-2021
2014	'For Now We See' (deep see work by Neudecker) was shown on a research vessel in Copenhagen at <i>'Science in the City EuroScience Open Forum'</i> in June 2014. This situation enabled the very diverse audience to come across some of the imagery in the context of its initial source/ location. https://invisibledust.com/projects/mariele-neudecker-for-now-we-see
2016	Natural Philosophy , The Martin Art Gallery, Muhlenberg College, Pennsylvania, USA, a group exhibition that explored various approaches commonly associated with scientific inquiry I showed: Dark Years Away , 2013 (video projection, monitor, 6 min.) The large screen shows the endless scooping of a remotely operated vehicle [ROV] to retrieve samples from the OCEAN seabed, the monitor is a 3 hr loop of the lasers guiding the ROV operators and scientist about the scale of specimen and functionality of the camera - see link: Natural Philosophy

	<p>In Deep Sea - Neudecker showed Dark Years Away, (2013, details above), Shambala Festival, Northampton, 2016, UK. This new context offered the work to a very diverse and new audience. In Nature: Here and Now, Wirksworth Festival 2016, The Parish Room, Wirksworth, UK, <i>'It Takes The Planet 23 Hours and 56 Minutes and 4 Seconds to Rotate on its Axis</i>, (2013) was exhibited.</p> <p>All these were projects that showed the Deep Sea work (made for the Brighton Festival) in new contexts which inspired Neudecker to investigate the subject in more detail and pick up the conversation with Alex Rogers again.</p>
2016	<p>Tempest, a group exhibition, Neudecker showed the 2009 work: <i>'4.7km = 3 Miles or – 2.5 Nautical Miles</i>, and gave a public gallery talk and conversation with Dr Mary Knights about the context of the exhibition, the 'Global Weather' and 'Deep Sea' - Tasmanian Museum and Art Gallery, Hobart, TAS.</p> <p>https://tasmanianartsguide.com.au/whats-on/workshops-seminars/mariele-neudecker-in-conversation/ https://twitter.com/tasmuseum/status/780195507469705216 https://friendsoftmag.org.au/event-2278382 https://www.artlink.com.au/articles/4508/tempest/</p> <p>The various talks and engagements helped Neudecker realize the immensity of the issues in a more global context – the proximity to the Antarctica facing and active harbour near Hobart was crucial and very inspiring. Visiting the Antarctic harbour and learning about their ambitions and seeing their research labs has made a great, long lasting impact.</p>
2016	<p>Beyond the Horizon, panel discussion hosted at the Environment Research Group, Hobart, TAS.</p> <p>https://www.utas.edu.au/arts-law-education/events/events/2016/september/mariele-neudecker-beyond-the-horizon https://annaliserees.com/p/news</p> <p>Realizing the immensity of the issues, particularly its wider impact on the local and global environment – again: the questions asked in the discussion and the proximity to the Antarctica facing and active harbour was very important and inspiring to Neudecker..</p>
2015	<p>Re-igniting of the working relationship with Prof Alex Rogers. Meeting writer China Mieville and Oliver Steeds from NEKTON a couple of times before they went off to the 'Bermuda Expedition', which was very exciting and stimulating. It was agreed that the footage from the expedition would be made available to Neudecker to make new work for Hull.</p>
2016-17	<p>Developing and making of "The Improbable Always Happens Sometimes [1 & 2]</p> <p>Trying how a physical approach can work conceptually across two spaces. Neudecker was looking at a lot of footage from the Bermuda expedition's GoPro and other cameras to edit from and develop work.</p>

2016-17	<p>Making of “The Improbable Always Happens Sometimes [Sediment]”</p> <p>Wanting to make a piece for Hull by herself, Neudecker developed and made the ‘Sediment’ installation in her Bristol studio, working on both: very physical and conceptual levels. She made the work very much with the Maritime Museum context of the displays as well as the <i>Offshore</i> exhibition and audience in mind.</p>
2016-17	<p>Making of “The Improbable Always Happens Sometimes [Descent]”</p> <p>Slowing down the experience of the video installation in a still form, Neudecker decided on 7 stills to print the view from the submersible as opposed to the view from the GoPro with this to allow for the human experience to be represented in the work, to become part of the Offshore constellation of works.</p>
2016-17	<p>Making of: “One More Time (The Architeuthis Dux Phenomenon)” in the tank room in the basement of the Natural History Museum, London. Access was facilitated by Jon Ablett (curator of Mollusca) with a very restricted time-window for taking the tracking shot, as the filming had to take place when there were no other visitors, only using battery power and no electricity, due to the presence of so much alcohol and formaldehyde in the tanks. The female giant squid is one of the biggest and most complete specimens ever found and is on display. Measuring 8.62m, the animal was caught off the coast of the Falkland Islands by a trawler in 1991. The tracking shot makes it impossible to see or comprehend its full size, which was a deliberate decision, and the point of the piece. The help and assistance by the staff, particularly Jon Ablett, was very much appreciated.</p>
2017	<p>“Offshore, Artists explore the sea”, curated by Alice Sharp, director of Invisible Dust. London. As Sharp writes in the “Resurgence article” (link below): <i>“Rogers and Neudecker have continued to collaborate and have inspired our current ‘Offshore’ exhibition”</i> (in Hull, UK City of Culture).</p> <p>Neudecker was commissioned to make new works, both for the Maritime Museum (based on the Bermuda exhibition in conversation with Alex Rogers) and also the Ferens Gallery (based on the tracking shot of the giant squid in the NHM, in conversation with Jon Ablett).</p> <p>It was good for Neudecker to see all the works in the context of a carefully curated group exhibition in Hull, across two very different spaces.</p> <p>https://www.shorescotland.com/invisible-dust</p>
2017	<p>“Sounding the Sea - Offshore, Artists explore the sea”, talk and discussion. <i>Sounding The Sea</i> brought together scientists, artists and writers to explore and celebrate our cultural, historical</p>

	<p>and scientific connection to the OCEAN and included talks by authors China Miéville and Philip Hoare, artists Bik Van der Pol and Mariele Neudecker, producer of new film <i>Plastic Oceans</i> Jo Ruxton, marine biologists and ocean campaigners such as Professor Alex Rogers (University of Oxford) and Dr Magnus Johnson (University of Hull) as well as many others speakers.</p> <p>https://www.resurgence.org/magazine/article4875-turning-the-tide-a-celebration-of-the-ocean.html</p> <p>‘Sounding the Sea’, expanded our cultural, historical and scientific notions of the sea – a relationship as important now as when our earliest ancestors emerged from the waters.</p> <p><i>It was good to discuss the contexts with the other artists and the audience in Hull.</i></p>
2017	<p>“Ocean Imaginaries”, exhibition, Melbourne, curated by Linda Williams, (RMIT Gallery, 5th May – 1st July 2017).</p> <p>https://rmitgallery.com/exhibitions/ocean-imaginaries/ https://www.academia.edu/33478924/Ocean_Imaginaries_2017 https://www.artnewsportal.com/art-news/ocean-imaginaries</p> <p>‘<i>Ocean Imaginaries</i>’ focused on some of the contradictions and conflicted feelings raised by how the ocean is imagined in an age of environmental risk. Responding to a recent turn to the OCEAN in environmental research, this international exhibition considered how considerations and thoughts about the ocean are aesthetically reconfigured when viewed from a contemporary, often urban perspective.</p>
2017	<p>“Ocean Imaginaries”, catalogue to accompany the exhibition, published in Melbourne, Australia.</p> <p>https://pureadmin.uhi.ac.uk/ws/portalfiles/portal/2399916/E_catalogue_Ocean_Imaginaries_Catalogue_6.6.17.pdf</p>
2017	<p>“Unity in Diversity. Bristol & Tbilisi: 1988 -2018”, Tbilisi.</p> <p>The first part of this group exhibition, which took place in both cities. This project was about friendship, unity, diversity, art, history, place and people.</p> <p>http://www.art.gov.ge/archive.php?lang=En&yearselect=2018 https://www.youtube.com/watch?v=LDkMRJBMeIE</p>
2017	<p>For the <i>Royal Academy Summer Exhibition</i> Neudecker produced: <i>It Never Ever Stops</i> (2017), Acrylic and ink on board, 34cm x 40cm x 8cm [framed]</p> <p>“Unity in Diversity. Bristol & Tbilisi: 1988 -2018”</p> <p>A catalogue was published with the exhibition and in Bristol it was exhibited in the Vestibules at the City Council. The Bristol City Council would have been funding several events in the lead up to 2018, where it culminated in the 30th anniversary of friendship between the cities of Bristol and Tbilisi.</p>

2018	<p>For the exhibition <i>Echo Chamber</i> at Pedro Cera, Lisbon, Neudecker produced a work on paper after which the exhibition was titled: <i>Echo Chamber [One]</i>, 2018, Ink and acrylic on accounting paper, framed</p> <p>--</p> <p>Under Her Eye, Invisible Dust Summit, keynote by Margaret Atwood. Neudecker's participation with introductory talk and on panel., discussing the role and situation of the OCEAN from a female perspective. It was an inspiring context hearing writers, politicians, designers, artists and campaigners, all women. https://www.bl.uk/events/under-her-eye-women-and-climate-change https://invisibledust.com/wp-content/uploads/2019/10/Under-Her-Eye-Summit-release_FINAL.docx.pdf https://www.bristol.ac.uk/cabot/news/2018/invisible-dust.html</p>
2019	<p>SEDIMENT, Limerick City Gallery of Art, Limerick, Ireland</p> <p>For the solo-exhibition <i>Sediment</i> at Limerick City Gallery of Art, Neudecker presented some key-pieces taking the visitors through various strands of her practice. This ranged from early map works, the Plastic Vanitas Still-Life series, Deep-Sea* and Arctic projects, including new 2-dimensional and a new sculptural tank work specially commissioned for the exhibition. 235 works were shipped and installed.</p> <p>* Neudecker showed the three "<i>The Improbable Always Happens Sometimes</i>" works, and had [1 + 2] not as a moving image installation but as two sets of prints [<i>The Improbable Always Happens Sometimes 1+2 [version with video stills]</i>, 2017/19, Series of 2 x 6 Prints, produced especially for this exhibition and hung above/below each other. Neudecker also included the "<i>One More Time (The Architeuthis Dux Phenomenon)</i>" work (both 2017) and the "<i>Dark Years Away</i>" installation from 2013. Additionally there were a number of new 2D works in the exhibition. Newly produced drawings and paintings: <i>The Lomonosov Ridge [1&2]</i>, 2019, Mixed media on board, 31.5 x 32.5 5.5cm each <i>The Foreign Office [1 & 2]</i>, 2019, Mixed media on board, 61 x 81 5.5cm each <i>Strategic Plan [1&2]</i>, 2019, Mixed media on board, 21.5.x.32 x 5.5cm each <i>We Saw It Coming All Along [1 & 2]</i>, 2019, Mixed media on archive print on board, 122 x 81 x 5.5cm each http://www.gallery.limerick.ie/MarieleNeudeckerSediment.html https://visualartists.ie/events/sediment-mick-burkes-pub-at-limerick-city-gallery/ https://www.ilovelimerick.ie/mariele-neudecker/</p>
2019	<p>SEDIMENT, Limerick City Gallery of Art, Limerick, Ireland https://www.irishtimes.com/culture/art-and-design/visual-art/art-in-focus-mariele-neudecker-and-then-the-world-changed-colour-breathing-yellow-1.4027828 <i>The Irish Times</i> review .</p>

2020 Alice Sharp wrote an extended essay for Neudeckers new publication called:

“Going into the dark - the deep sea” in which she beautifully weaves together Verne, Rogers, Mievielle, Humboldt with Neudecker’s Deep Sea projects. **2021**

March 2021 - THE OCEAN An online panel discussion on ZOOM in the year of COP26 in Glasgow Organised by Mariele Neudecker, leader of the research group: *Material | Art | Science | Environment | Research*, Bath School of Art, BSU, 4 - 6 pm, Friday 5th March 2021. Starting with an Art and Science approach, where the limits of exploration and knowledge play a key part, this discussion considered the realisation that we affect the Ocean, and that it also affects us. We discussed elements of the Anthropocene Ocean, and its vulnerabilities that raise environmental questions. Particularly in terms of the Deep Sea we considered the ‘unknown’ and ‘invisible’, both in terms of Art as well as in Science.

2021

Alex Rogers, Marine Biologist, REV Ocean’s Science Director, UK

Kimberley Peters, Human Geographer, Marine Governance, Germany

Emma Critchley, artist, film-maker & diver, UK

Mariele Neudecker, visual artist, UK

chair:

Alice Sharp, Artistic Director Invisible Dust, UK

[Find the full recording of the event here:](#)

<https://vimeo.com/marieleneudecker/ocean-panel-2021>

In March 2021 Neudecker was awarded HEQR Seed funding at BSU. She has been granted £2,580 for Creating a chapter with Emma Critchley and Greer Crawley on ‘ART | OCEAN’ for a publication edited by Kimberly Peters [Prof of Marine Governance], **Handbook of Ocean Space**, with contributions by principal researchers and chapters on ‘Literature | Ocean’, ‘Science | Ocean’ and policymaking, published by Routledge.

(the submission deadline is early April)

The **SEDIMENT** exhibition will go to Hestercombe Gallery once the Covid-19 situation allows.

It is currently planned to open on the 14th August 2021, including some new works related to Hestercombe Galleries history.

