

Mariele Neudecker

Echo Chamber

April 12 - May 19, 2018

Pedro Cera is proud to present the first exhibition of German born - UK based artist Mariele Neudecker at the gallery.

Echo Chamber brings together a wide body of work, made between the turn of the millennium and the present day, with several works produced specifically for the exhibition. Composed of three interconnected moments, the exhibition aims to provide a comprehensive account of Neudecker's practice, the common denominator of which, is the subject of landscape, its representation and our subjective interpretation of them.

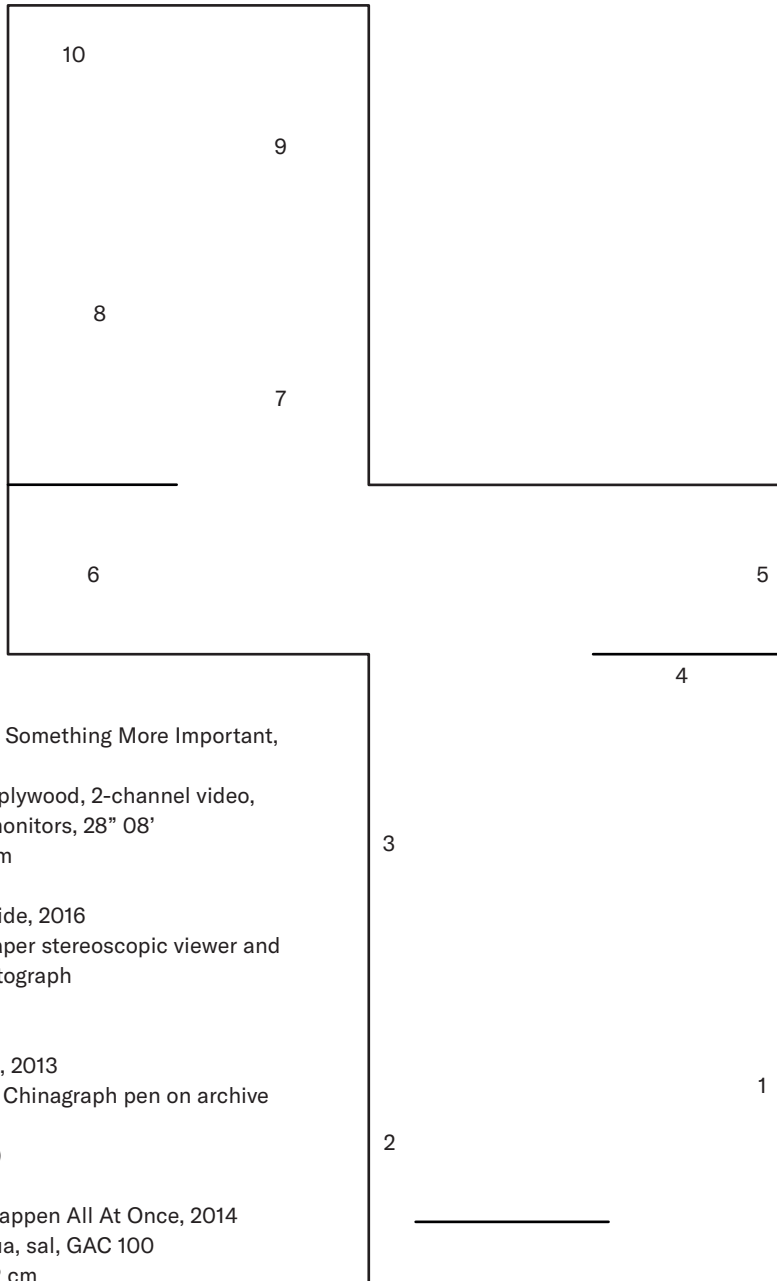
Neudecker's interest in landscape and nature, has been influenced namely by the artistic, philosophical, historical and the political dimension of the Romantic Sublime, as represented by German landscape painting of the 19th century. Paintings by Caspar David Friedrich, have been, in particular, a strong influence for Neudecker's practice, the point of departure of which, is the idea of reproducing an experience of a given reality, through the means of depiction and simulation. While some of the artists earlier works are inspired or refer to actual paintings or photographs and as such, become three dimensional representations of an already perfected representation of reality, Neudecker's more recent body of work, rather engages with her direct experience of a chosen landscape and the limits of perception. The artists trips to the Arctic Greenland in 2012 and 2015, which have inspired the first part of the exhibition, serve us as only one example. Here Neudecker, not only addresses the impossibility of translating a direct experience upon a two-dimensional surface (photograph or video) and its later re-translation into a three-dimensional simulation of this reality (a sculpture of an iceberg), but also, the principles and the threshold of temporary illusion, which determine the cognitive process, tied to the later perception of such simulacra.

With deliberate disregard to space and time, the work of Mariele Neudecker can be read through isolated blocks of time, which take place or stand still between the above mentioned temporary illusion of reality and the later reproduction and/or possible (miss)placement of its parts. While some landscapes are captured and stilled, such as The Halley VI Research Station in the Antarctic (Some Things Happen All at Once, 2018) or the forest landscape (The Touch of Earthly Years, 2018), others suggest more clearly to the traps of representation, (in this case the sunset), the life of which, to be observed clearly, has been captured into two tanks - split simultaneously into two temporal and physical frames.

(Less Far and Further, 2018). In this sense the simultaneous video recording of the sunrise and the sunset on the antipodal points of the globe, placed on the opposing wall (Another Day (simultaneous record of the sun rising and setting in two opposite locations on the globe - South East Australia and West Azores), 2000), suggests to a break in the work of the artist, allowing Neudecker to step outside of a Contemporary Sublime and enlarge the time capsule by completing a full (video) loop.

Echo Chamber is a place of make-believe that allows us to enter the Contemporary Sublime, while testing the limits of illusion, perception and representation by blurring the boundaries between time and space, between analogue and digital, between the real and the artificial, between truth and imagination.

Mariele Neudecker (1965) lives and works in Bristol. Her solo exhibitions include Ikon Gallery, Birmingham; Tate St Ives and Tate Britain, Kunstmuseum Trondheim, Norway, Zeppelin Museum, Germany, among others. She has shown widely in international group exhibitions. 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.



1. There is Always Something More Important, 2012
 fiberglass, spray, plywood, 2-channel video,
 two 10.2 inches monitors, 28" O8'
 207 × 65 × 440 cm

2. On the Other Side, 2016
 stainless steel, paper stereoscopic viewer and
 stereoscopic photograph
 90 × 52 × 30 cm

3. Recent Futures, 2013
 24 prints in pairs, Chinagraph pen on archive
 print
 42 × 56 cm (each)

4. Some Things Happen All At Once, 2014
 fibra de vidro, água, sal, GAC 100
 57,8 × 48,4 × 44,2 cm

5. Another Day (Simultaneous Record of
 the Sun Rising and Setting in Two Opposite
 Locations On The Globe – South East Australia
 and West Azores), 2000
 vídeo de 2 canais
 19"

6. Less Far and Further, 2018
 mixed media including water, food dye, salt
 and fibre-glass
 141,5 × 43 × 32 cm

7. Faintly Falling Upon All the Living and the
 Dead (1), 2009
 mixed media
 altura 314 cm | base 95 x 100 x 85 cm

8. Faintly Falling Upon All the Living and the
 Dead (2), 2009
 mixed media
 altura 314 cm | base 100 × 110 × 90 cm

9. Faintly Falling Upon All the Living and the
 Dead (2), 2009
 mixed media
 altura 314 cm | base 85 × 100 × 85 cm

10. The Touch of Earthly Years, 2018
 mixed technique including water, acrylic
 polymer, salt, glass fiber
 159,2 × 57 × 63 cm