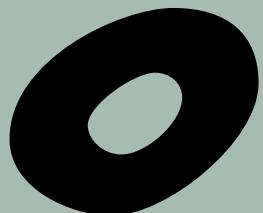


Günther Uecker

| 8 February –
14 June 2026

The Vulnerability of the World

**arp
museum**
Bahnhof
Rolandseck



Press Conference:
Thursday, 5.2.2026
11 am

Opening:
Sunday, 8.2.2026
11 am

Hans-Arp-Allee 1
53424 Remagen
arpmuseum.org

Press Release

Remagen-Rolandseck,
February 8, 2026

From 8 February to 14 June 2026, the Arp Museum Bahnhof Rolandseck will be showing the last museum exhibition that Günther Uecker himself was involved in.

Günther Uecker (1930–2025) is internationally regarded as one of the most important representatives of German post-war modernism to the present day. Beginning on 8 February 2026, the Arp Museum Bahnhof Rolandseck in Remagen will present *Günther Uecker. The Vulnerability of the World* – the last museum exhibition developed in close collaboration with Günther Uecker – which takes into account his strong personal relationship with the former *Künstlerbahnhof Rolandseck* (name of the railway station as a venue for art). Curated by Jutta Mattern and in collaboration with the Uecker Archive, the exhibition is being transformed into a tribute to the artist's multifaceted oeuvre. Around 45 of his works from the years 1957 to 2024 will be on show. The focus will be on his *nailed-over objects* and what he described as “the vulnerability of people at the hands of other people” – a theme the artist explored throughout his life in his paintings, textile works, nail reliefs and objects, kinetic works, light objects, installations, stage designs and films.

Born in Wendorf (Mecklenburg) in 1930, Günther Uecker studied painting in Wismar and at the art college in Berlin-Weißensee in the 1950s. He left East Germany in 1953 and moved to the Rhineland, where he continued his studies at the Düsseldorf Art Academy from 1955 on. That was where he created his first nail pictures and reliefs, using closely spaced nails to create structures that produce light dynamics in the shadows cast by the nails.

„A nail has to be driven in so that resistance is created, allowing art to penetrate the banality of life.“ Günther Uecker

Some groups of works belonging to Uecker's “biographical memory images” point to the cycles of nature and humanity's relationship to it. *Nail Fields* and *Sand Mills* convey this, for example, through their changeability of form brought about by movement. By combining materiality, structure and time, he often based his works on a spiritual interpretation. Uecker gained international recognition through the ZERO group of artists, founded in Düsseldorf in 1958 by Heinz Mack and Otto Piene, which he formally joined three years later. The group was disbanded at the *Midnight Ball – Zero is good for you* event held at the *Künstlerbahnhof Rolandseck* in November 1966.

The 1960s shaped Günther Uecker's personal connection to the former artists' station at Rolandseck and to Johannes Wasmuth (1936–1997), who discovered the abandoned station in 1964. It was Wasmuth who, together with representatives of the Rhineland cultural scene, including Uecker, turned it into a place for art, music and literature. The exhibition *Günther Uecker. The Vulnerability of the World* uses two site-specific works to focus on the moment when the *Künstlerbahnhof* was created. Uecker's 1964 film *Die Treppe* (The Stairs) shows the artist approaching the late classicist station and hammering in a trail of nails all the way from the forecourt to the stairwell of the building. Uecker created his 1965 work *Bett zum Aufwachen* (A Bed to Wake In) – a spatial structure with a canopy designed with nail reliefs – as a personal gift to Wasmuth to use as a bed in the middle of the dilapidated station building. In the years that followed, this location established itself as a vibrant cultural site far from the epicentres of art along the Rhine.

With this point of reference, the exhibition highlights Günther Uecker's iconic series of nail reliefs and works that led up to them. His *nailed-over objects* of everyday items, such as tables, chairs, pianos and sewing machines, take on special significance. Within the exhibition, they are to be classified in the context of Uecker's *A Bed to Wake In* and enter into a dialogue with one another. Works from the series *Verletzungen und Verbindungen* (Injuries and Bandages) or textile works such as *Brief an Peking (Menschenrechte)* (Letter to Beijing – Human Rights) from 1994 bear witness to the artist's preoccupation with war, oppression and ecological crises. They form an essential part of the exhibition and reference the humanistic approach and social responsibility that Uecker associated with his art throughout his life.

Günther Uecker's works have been exhibited and received internationally on numerous occasions. At the time of his death in Düsseldorf in 2025, his works had already been shown in more than 60 countries. His most recent design was the *Lichtbogen* (Arc) church windows for St Mary's and St John's Cathedral in Schwerin. One of his designs will be on display at the Arp Museum.

Catalog

To accompany the exhibition, the *Verlag der Buchhandlung Walther und Franz König* is publishing a German/English catalogue with a foreword by Julia Wallner and texts by Ory Dessau, Heinz-Norbert Jocks and Jutta Mattern, along with historical texts by Max Imdahl, Wieland Schmied, Heiner Stachelhaus and Alexander Tolnay, as well as poems and excerpts from texts written by Günther Uecker.

Schedule information

Günther Uecker. The Vulnerability of the World

Press conference: Thursday, 5 February 2026, 11 am

Opening: Sunday, 8 February 2026, 11 am (free admission until 2 pm)

Duration of the exhibition: 8 February to 14 June 2026

Arp Museum Bahnhof Rolandseck: open Tuesday to Sunday and on public holidays from 11 am to 6 pm