

GALERIE THOMAS



Günther Uecker

White Spiral / Bright Spiral

nails on canvas on wood, sprayed white

1970

150 x 150 cm / 59 1/8 x 59 1/8 in.

verso signed, dated,

titled 'Weisse Spirale'

and with dedication

Haedeke 671

Provenance

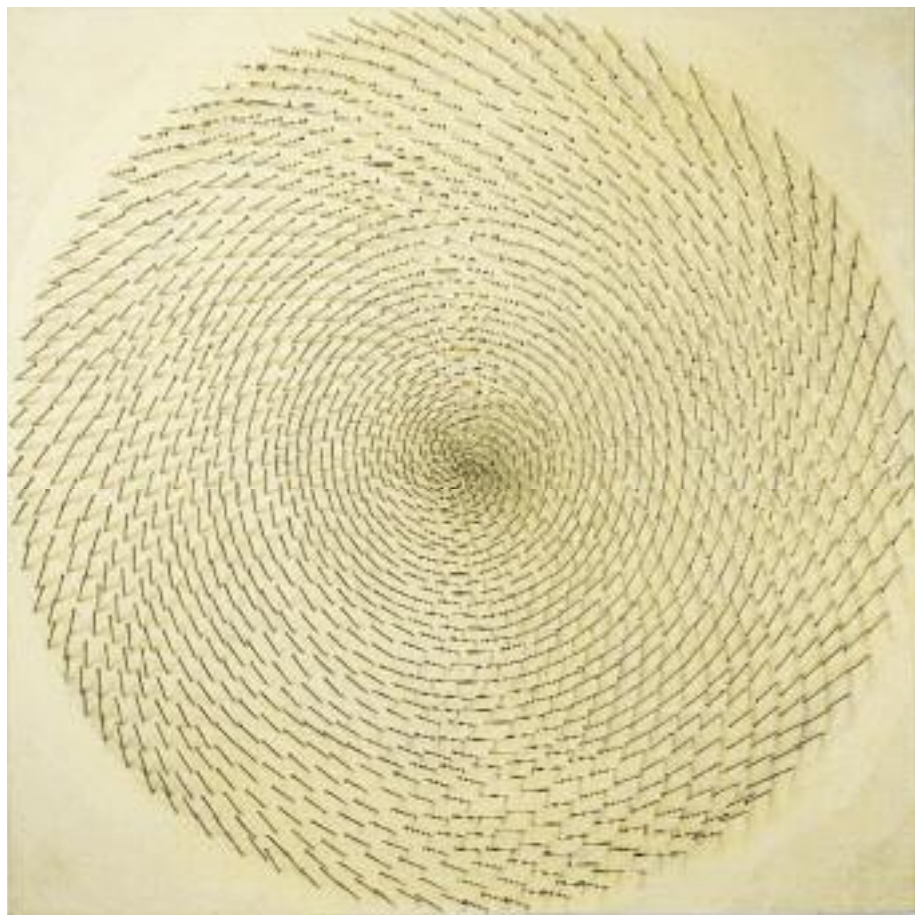
- Private Collection (present from the artist)
- Galerie m Bochum (acquired from the above)
- Private collection, Germany

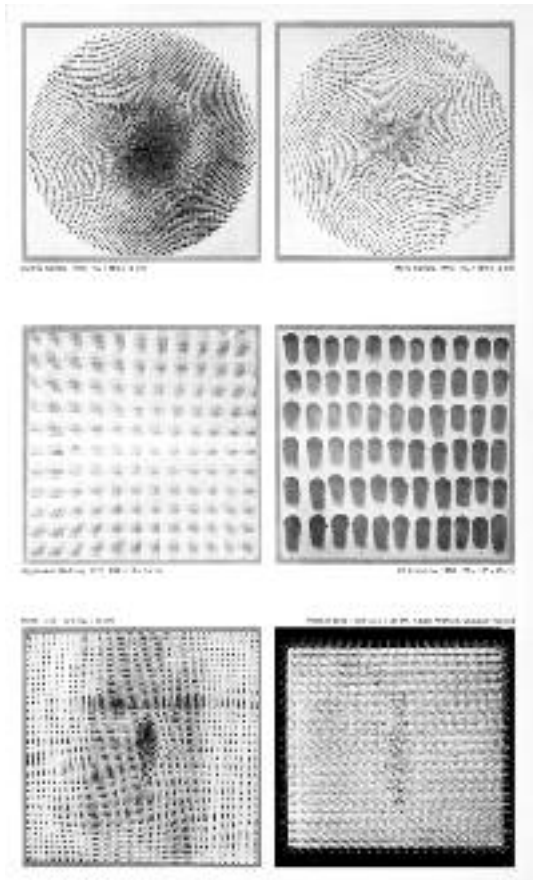
Exhibited

- 35th Biennale di Venezia, 1970. German Pavilion. Uecker catalogue, ill. (titled 'Helle Spirale')
- Sacheta Museum, Warsaw 1971. Reconstruction of the Biennale installation
- Museum Folkwang, Essen 1971. Reconstruction of the Biennale installation
- Galerie m, Bochum 1972. Neue Konkrete Kunst, Objekte u. Reliefs

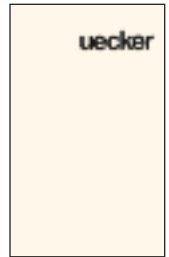
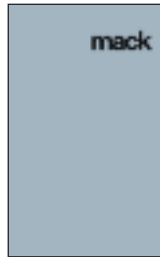
Literature

- Honisch, Dieter. Uecker. With a catalogue raisonné by Marion Haedeke. Stuttgart 1983. P. 221, no. 671
- Honisch, Dieter. Günther Uecker, Eine Retrospektive. HypoKulturstiftung Munich 1993. P. 38/39, ill. of the reconstruction of the Biennale installation of 1970, exhibited at Museum Folkwang, Essen in 1971.





From the catalogue: XXXV biennale di venezia padiglione tedesco, Uecker, page 11



Catalogues of the XXXV biennale di venezia
padiglione tedesco, lenk, mack, pfahler, uecker



German Pavilion, Biennale di Venezia



Folkwang Museum, Essen, reconstruction



of the 1970 Biennale installation, 1971



Helle Spirale. 1970. 150 x 150 x 15 cm

From the catalogue: XXXV biennale di venezia padiglione tedesco, Uecker, page 11

Zero
Ist die Stille. Zero ist der
Anfang. Zero ist rund. Zero dreht sich.
Zero ist der Mond. Die Sonne ist Zero.
Zero ist weiss. Die Wüste Zero. Der Himmel
über Zero. Die Nacht - . Zero fliesst. Das Auge
Zero. Nabel. Mund. Kuss. Die Milch ist rund. Die
Blume Zero der Vogel. Schweigend. Schwebend. Ich
esse Zero. ich trinke Zero, ich schlafe Zero. ich wache
Zero, ich liebe Zero. Zero ist schön. dynamo dynamo
dynamo. Die Bäume im Frühling, der Schnee, Feuer,
Wasser, Meer. Rot orange gelb grün indigo blau violett
Zero Zero Regenbogen. 4 3 2 1 Zero. Gold und
Silber, Schall und Rauch. Wanderzirkus Zero.
Zero ist die Stille. Zero ist der Anfang.
Zero ist rund. Zero ist
Zero

Zéro der neue Idealismus

ZERO Manifesto. For english translation see p. 15.

That which is our seeable, recognizable reality
is also linked to a different reality,
one that is invisible to us.
And when I dig around in it with an object
like a nail in order to link the two,
to speak of both realities, I can sometimes achieve
this visually in a poetic way too.
Günther Uecker

Günther Uecker has played a major role in the revitalization of modern art in Germany.

He began his artistic career studying painting and in the mid-1950s developed his own highly individual style – the wholly distinctive and immediately recognizable style that was to become his trademark. His first nail paintings date from this period. They are white-painted panels, their surfaces studded with spikes or nails set at different angles. As the light and viewpoint change, the surfaces take on a life of their own, scattering an intricate play of visual effects. This saw him moving away from the two-dimensional medium of painting. He later went on to hammer nails into three-dimensional objects – a piece of furniture, a piano or a radio.

Uecker joined the art group ZERO in 1961. His influence on the movement was to be critical. ZERO was a loose association of artists set up by Heinz Mack and Otto Piene. For the artists involved, the movement stood for a new beginning in art. A number of group works were produced and joint actions staged. Uecker incorporated non-art elements such as light and engines into his work and created kinetic light objects. Mack, Piene and Uecker staged *Light salons* at venues like the Stedelijk Museum in Amsterdam and the Palais des Beaux Arts in Paris. A last major event – a party held at the Bahnhof Rolandseck in Remagen in 1966 – marked the group's dissolution.

Uecker has always also been a political artist. For example, his *Museen können bewohnbare Orte sein* (museums can be habitable places) staged jointly with Gerhard Richter in 1968 was an overt protest action. In the same year, Uecker's *Terrororchester* – an earsplitting musical performance using vacuum cleaners, spin dryers, a hammer and a sickle – was staged in the Kunsthalle Baden-Baden causing a sensation.

In 1970, Uecker was one of four German artists selected to design the German pavilion at the 35th Venice Biennale – the others were Thomas Lenk, Heinz Mack and Georg Karl Pfahler. The Venice installation brought him international recognition. One important exhibit was the present work, *Helle Spirale* (Bright Spiral) / *Weisse Spirale* (White Spiral), which combines the nailwork for which he was best known with the round form of the ZERO manifesto. The uneven grouping of the nails creates an illusion of dynamic motion.

Uecker has an unique ability to use nails to 'paint' filigree compositions of extraordinary delicacy and poetic sensitivity.

PvE

BIOGRAPHY

Günther Uecker was born on March 13, 1930 in Wendorf, Northern Germany.
1949-53 Painting studies in Wismar and at the Art Academy Berlin-Weißensee (DDR)
1955-58 Move to Western Germany; Studies with Otto Pankok at the Düsseldorf Art Academy
1957 Acquaintance with Yves Klein, Heinz Mack and Otto Piene; first nail pictures
1958-59 Guest of the ZERO group founded by Mack and Piene
1960 First rotating light structures; arrow pictures at the Festival d'art d'avantgarde in Paris; first solo exhibition
1961 Membership in ZERO; 'Light Plantation' and 'Light film'
1962 'Salon de lumière' with Mack and Piene at the Stedelijk Museum in Amsterdam and the Palais des Beaux Arts in Paris; Uecker hammers nails into furniture and objects
1964 Participation in documenta III in Kassel with ZERO; Sponsorship award for Fine Arts of the Federal Land Nordrhein-Westfalen; Prize of the Young Biennial in Paris
1966 Studio in New York; last collective ZERO exhibition
1967 Uecker exhibition 'Weiß auf Weiß' (White on White) at Kunsthalle Bern.
1968 Participation in documenta IV in Kassel; *Terrororchester* at Kunsthalle Baden-Baden.
1969 *Pfahlplantation* (Stake Plantation) at Kunsthalle Düsseldorf and in Chicago
1970 Uecker, Thomas Lenk, Heinz Mack and

Georg Pfahler exhibit in the German Pavilion at the Venice Biennale
1971 a reconstruction of the Biennale installation is shown at the Folkwang Museum in Essen and in Warsaw; critics award at the Biennale in Sao Paulo
1971-74 Travels to South America, Africa and Asia
1972 participation in the Venice Biennale
1976 Professorship at the Düsseldorf Art Academy (until 1995)
1977 Participation in documenta VI in Kassel; Wall relief for the UN building in Geneva
1983 Bestowal of the Kaiserring (Imperial ring) of Goslar and an exhibition at the Mönchehaus-Museum
1985 Bestowal of the Federal Cross of Merit First Class of the Federal Republik of Germany
1988 The hitherto largest retrospective of Uecker' oeuvre is shown in Moscow
1993 Retrospective at the Kunsthalle der Hypo-Kulturstiftung, Munich
1999 Design of a multifaith meditation room for the German Parliament in Berlin
2000 Uecker is admitted to the Order Pour le mérite for Science and the Arts
2002 Exhibition at the Kunsthalle in Emden, Stiftung Henri und Eske Nannen
2005 Exhibition celebrating Uecker's 75th birthday at Martin-Gropius-Bau, Berlin
2008 Establishment of the ZERO Foundation in Düsseldorf by Uecker, Mack and Piene and the Stiftung museum kunst palast.
2010 Travelling exhibition 'Handlungen' (Actions) in Germany, marking the 80th birthday of Günther Uecker



Public Collections with works by Günther Uecker (Selection)

Germany

Altana Kulturstiftung, Bad Homburg
Hamburger Bahnhof, Berlin
Karl Ernst Osthaus-Museum, Hagen
Kunst-Raum, Deutscher Bundestag, Berlin
Kunsthalle weishaupt, Ulm
Kunstpalais Stadt Erlangen
Kunstsammlungen, Chemnitz
Museum Abteiberg, Mönchengladbach
Museum am Ostwall, Dortmund
Museum Folkwang, Essen
Museum Frieder Burda, Baden-Baden
Museum für Angewandte Kunst, Cologne
Museum für Kommunikation, Frankfurt
Museum für Konkrete Kunst, Ingolstadt
Museum gegenstandsfreier Kunst, Otterndorf
Museum Kurhaus, Kleve
Museum Ludwig, Cologne
Museum Morsbroich, Leverkusen
Museum Ritter, Waldenbuch
Neue Nationalgalerie, Berlin
Neues Museum Weserburg, Bremen
Schauwerk, Sindelfingen
Staatliche Museen, Berlin
Städtische Galerie, Karlsruhe
Städtische Galerie, Bergisch Gladbach
Ulmer Museum, Ulm
Von der Heydt Museum, Wuppertal
Zentrum Kunst und Medientechnologie, Karlsruhe

Europe

Neue Galerie, Graz, Austria
Musée Royal des Beaux Arts, Brüssel, Belgium
Leeds City Art Gallery, Leeds, England
Tate Modern, London, England
Centre Georges Pompidou, Paris, France
Espace de l'Art Concret, Mouans-Sartoux, France
Museum of Fine Arts, Budapest, Hungary
Museum, Bozen, Italy
Museo Villa Croce, Genua, Italy
Peggy Guggenheim Collection, Venice, Italy
Muzeum Sztuki, Lodz, Poland
Museu Berardo, Lisbon, Portugal

USA

Harvard University Art Museums, Cambridge, MA
Art Institute of Chicago, Chicago, IL
Walker Art Center, Minneapolis, MN
Museum of Modern Art, New York, NY

Zero

is the silence. Zero is the
origin. Zero is round. Zero rotates.

Zero is the moon. The sun is Zero. Zero is
white. The Zero desert. The sky above Zero.

The night –. Zero flows. The eye Zero. Navel.

Mouth. Kiss. The Milk is round. The flower Zero the
bird. Silent. Floating. I eat Zero, I drink Zero, I sleep

Zero, I wake Zero, I love Zero. Zero is pretty, dynamo
dynamo dynamo. The trees in spring, the snow, fire,

water, sea. Red orange yellow green indigo blue
violet Zero Zero rainbow. 4 3 2 1 Zero. Gold

and silver, sound and smoke. Travelling cir-

cus Zero. Zero is the silence. Zero is

the origin. Zero is round.

Zero is Zero.

Zéro the new idealism

PUBLICATION DETAILS

Price upon request.

We refer to our sales and delivery conditions.

Measurements: height by width.

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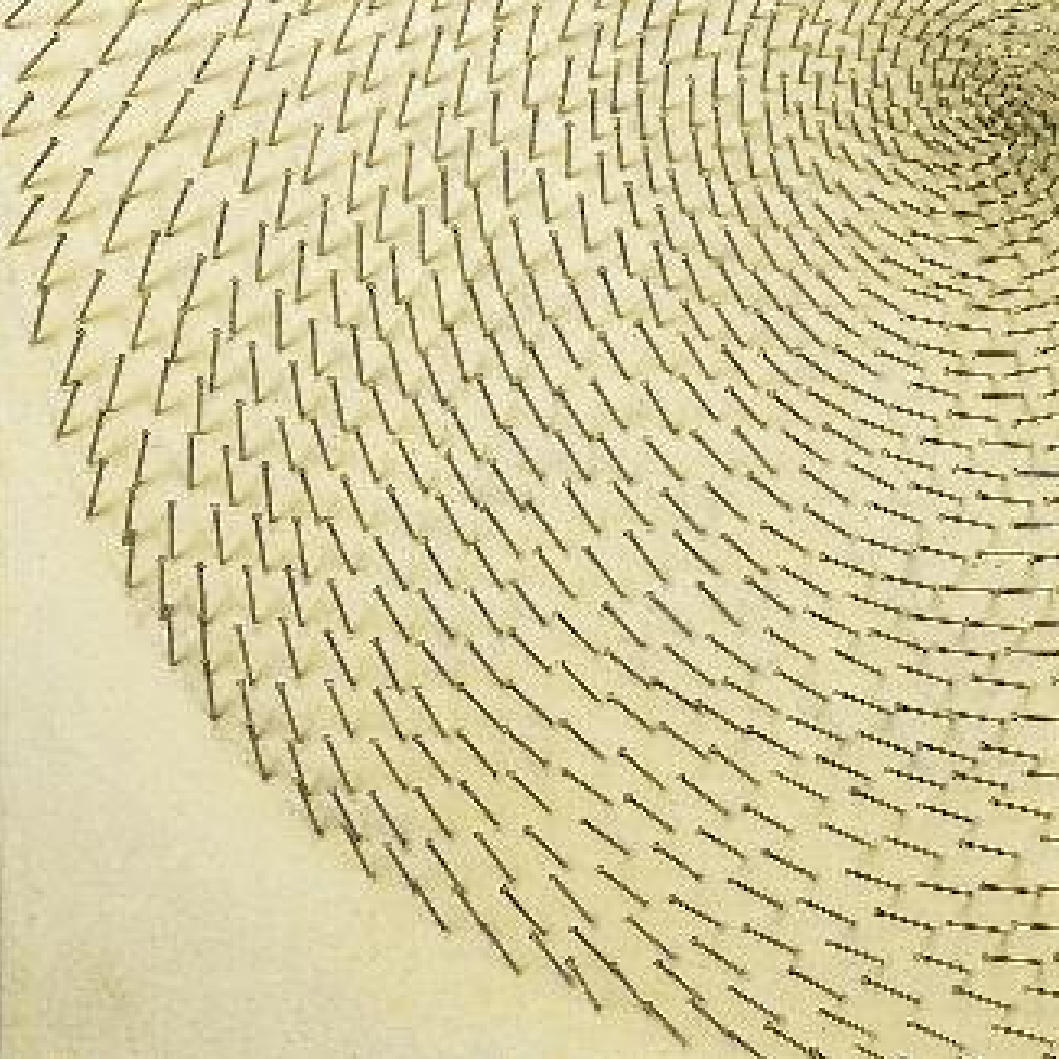
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