HEIKEDINE GÜNTHER

PORTFOLIO 2020

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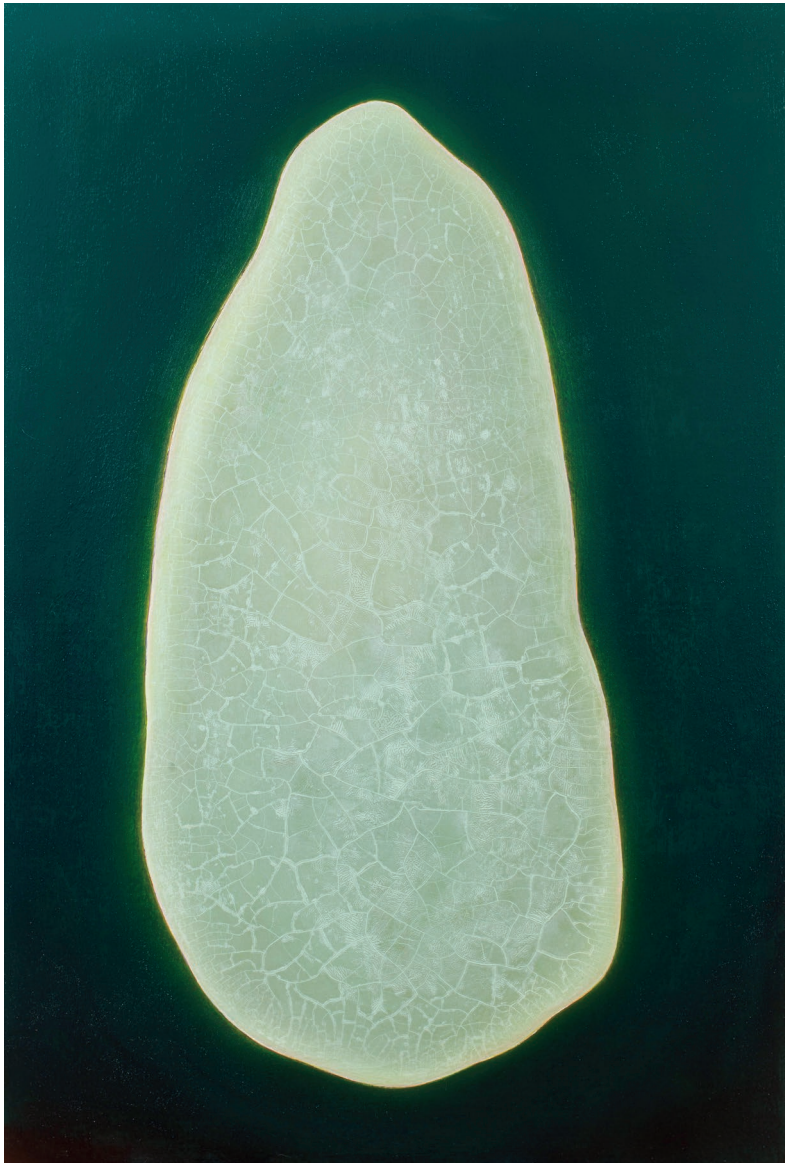
Core No. 328

2019
Oil on canvas
130 x 120 cm

CORE PAINTINGS

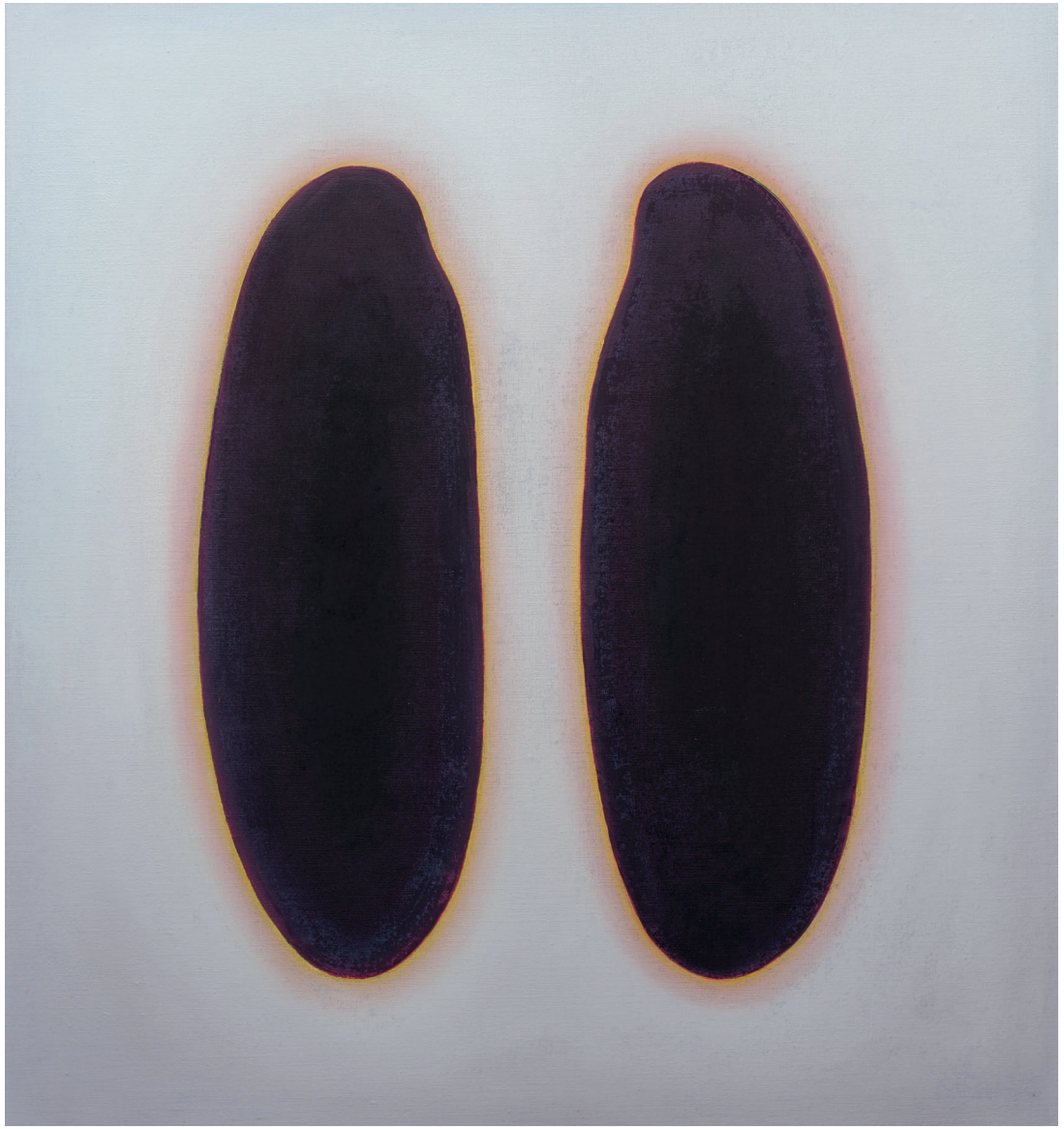
For each core painting Günther begins with a gold primer, which she applies in two layers directly onto the raw canvas. She mounts them with the untreated back up on the stretcher. The finest, the gold, is being applied to the raw canvas and creates a luminous, radiant surface as a pure, almost paradisiacal starting point for each new core image. Günther is consistingly using natural pigments and binding them herself. This does not only allow her to work with the most vibrant and rich shades of colour. It is also enabling her to introduce a special craquelure technique at some points, opening up the paint surface with little cracks to expose the colour underneath the cores.

The core itself arises in a kind of inversion, like the canvas it is painted on is turned back to front. The reveiling of the hidden inner core, is done by superimposing up to ten layers of oil paint. The gold itself repeatedly shines through to the painting surface, especially at the core margins. Together with the interplay of the different layers of color, it gives each core an intrinsic image depth and radiance.



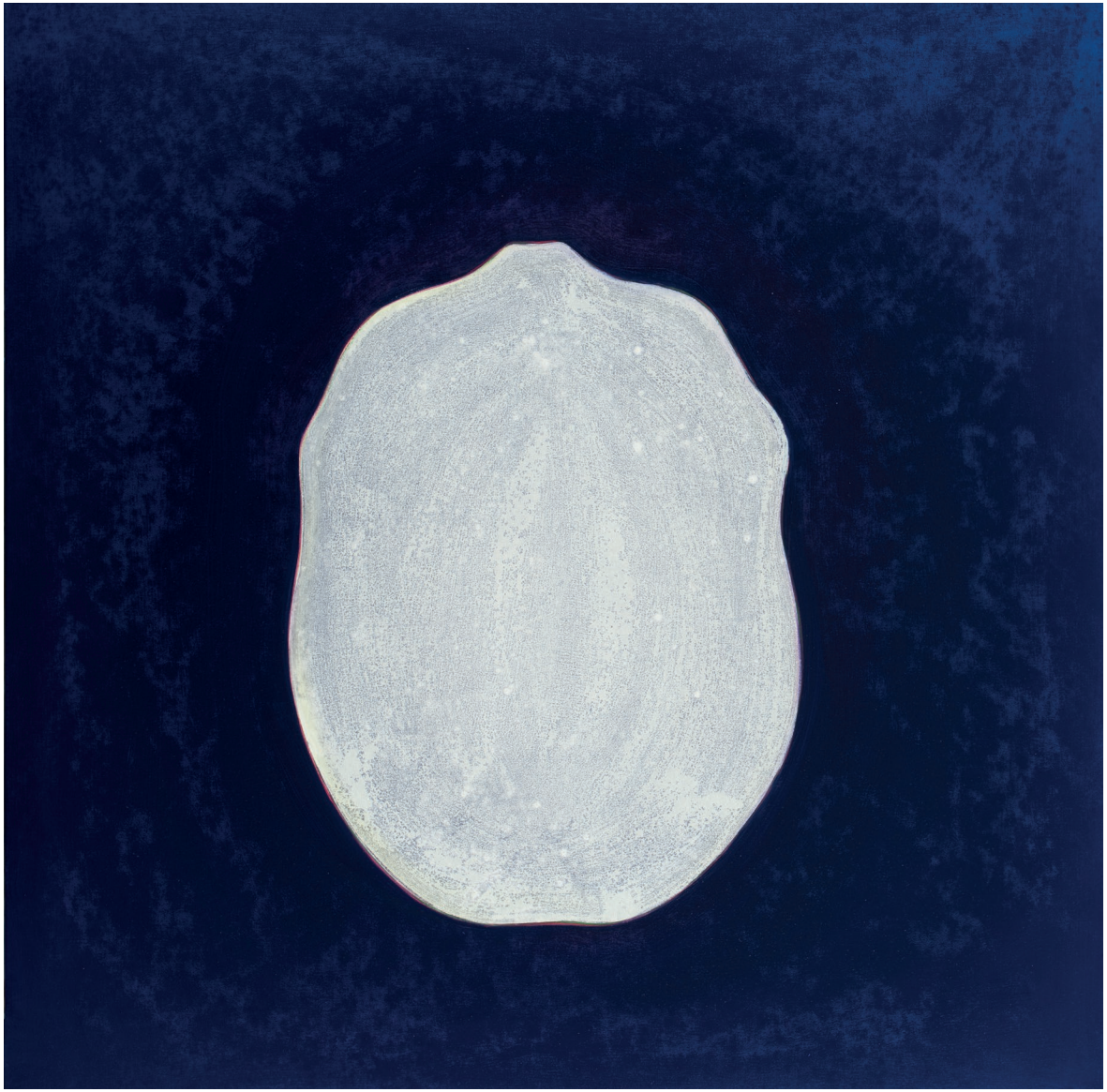
Core No. 305

2019
Oil on canvas
165 x 110 cm



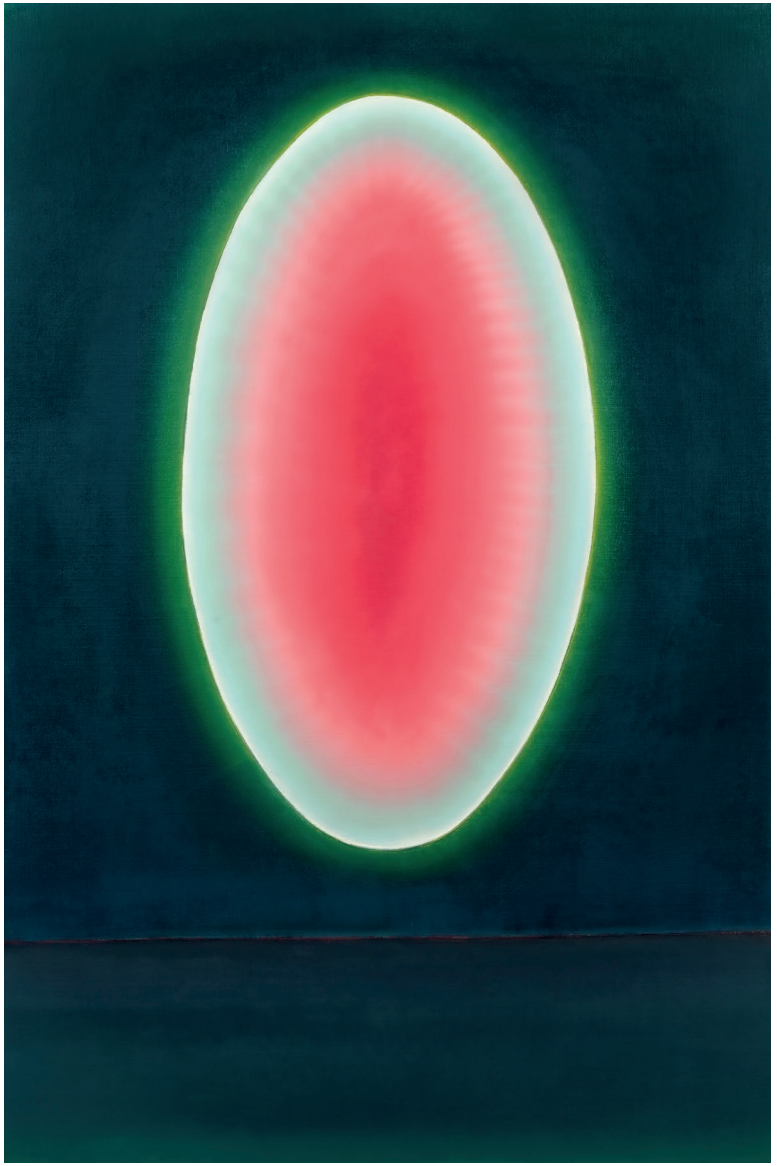
Core No. 330

2019
Oil on canvas
130 x 120 cm



Core No. 263

2017
Oil on canvas
90 x 90 cm

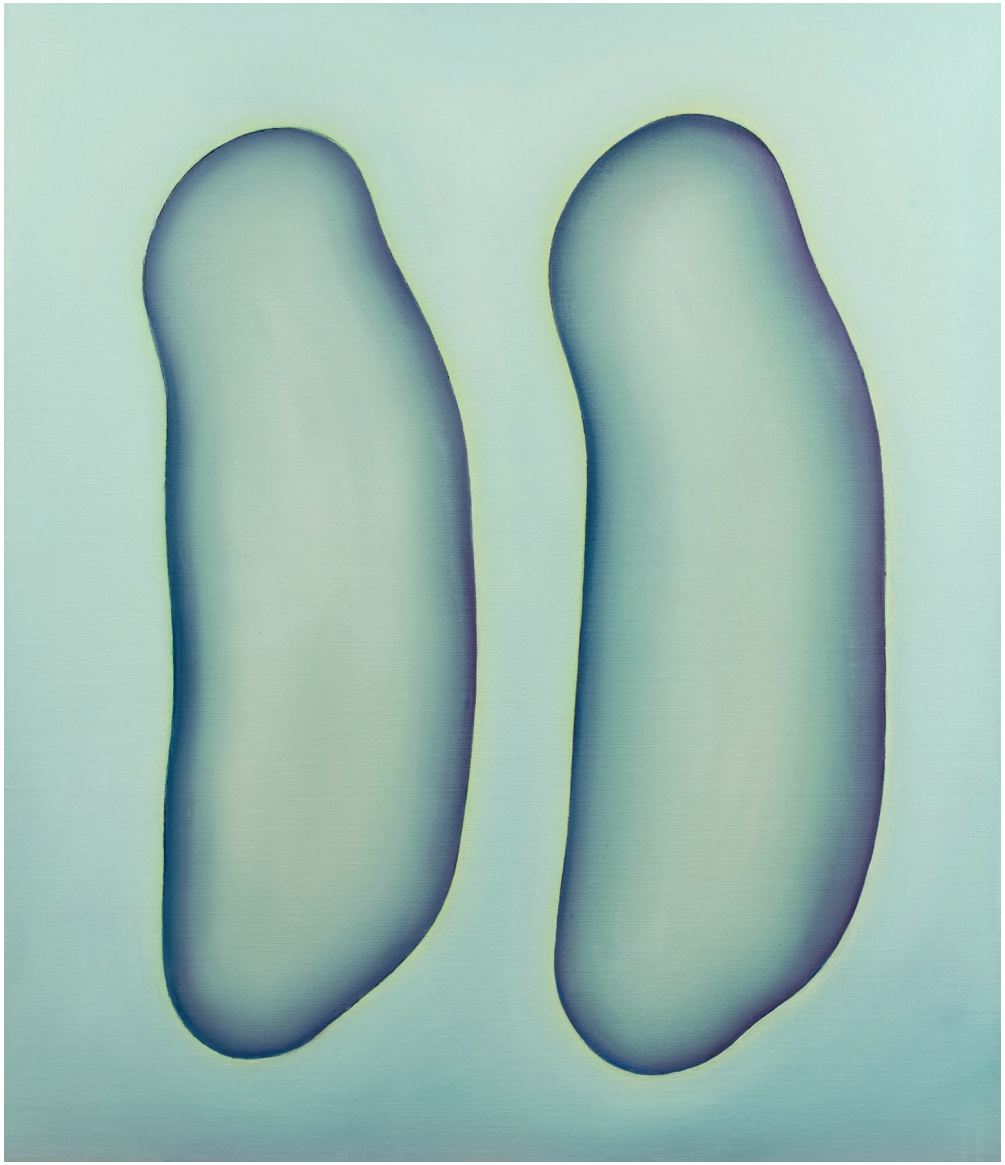


Core No. 304

2019
Oil on canvas
165 x 110 cm

Core No. 271

2018
Oil on canvas
130 x 110 cm



Core No. 272

2019
Oil on canvas
130 x 120 cm

Core No. 347

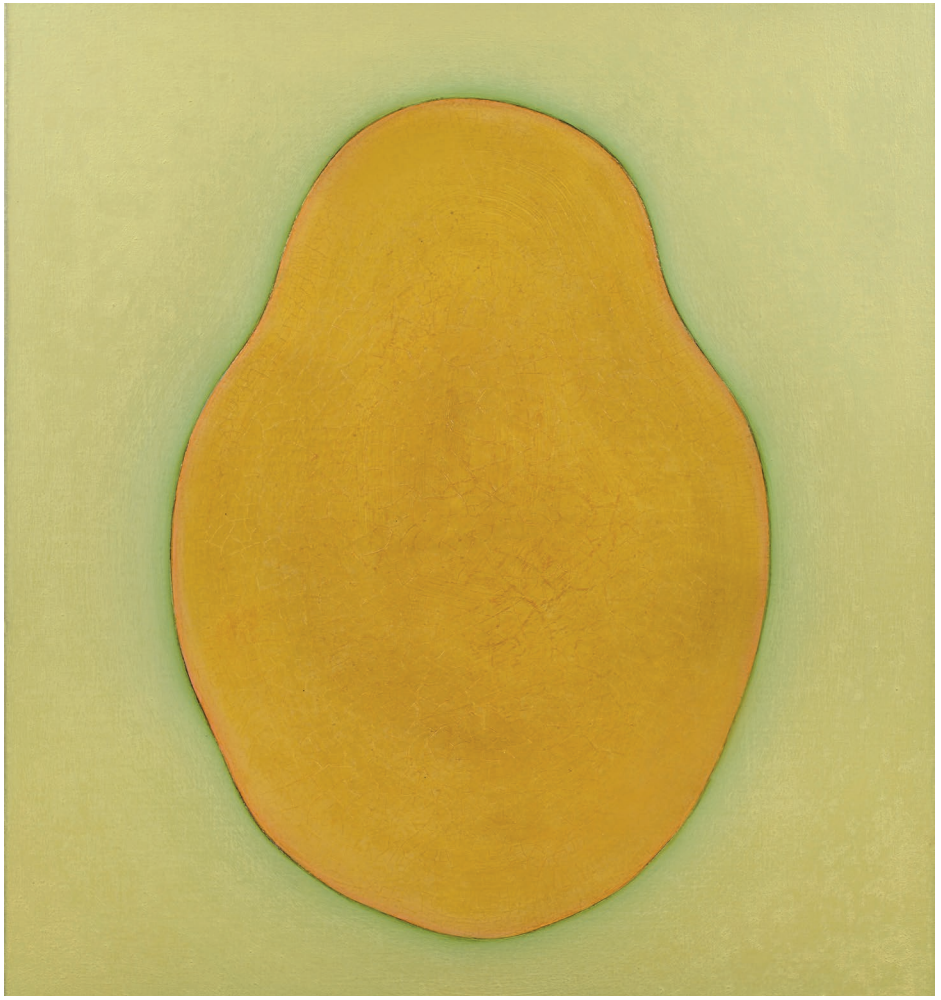
2019
Oil on canvas
130 x 120 cm

Core No. 292

2018
Oil on canvas
160 x 110 cm

Core No. 237

2017
Oil on canvas
40 x 40 cm



Core No. 341

2019
Oil on canvas
110 x 100 cm

Core No. P-b 373

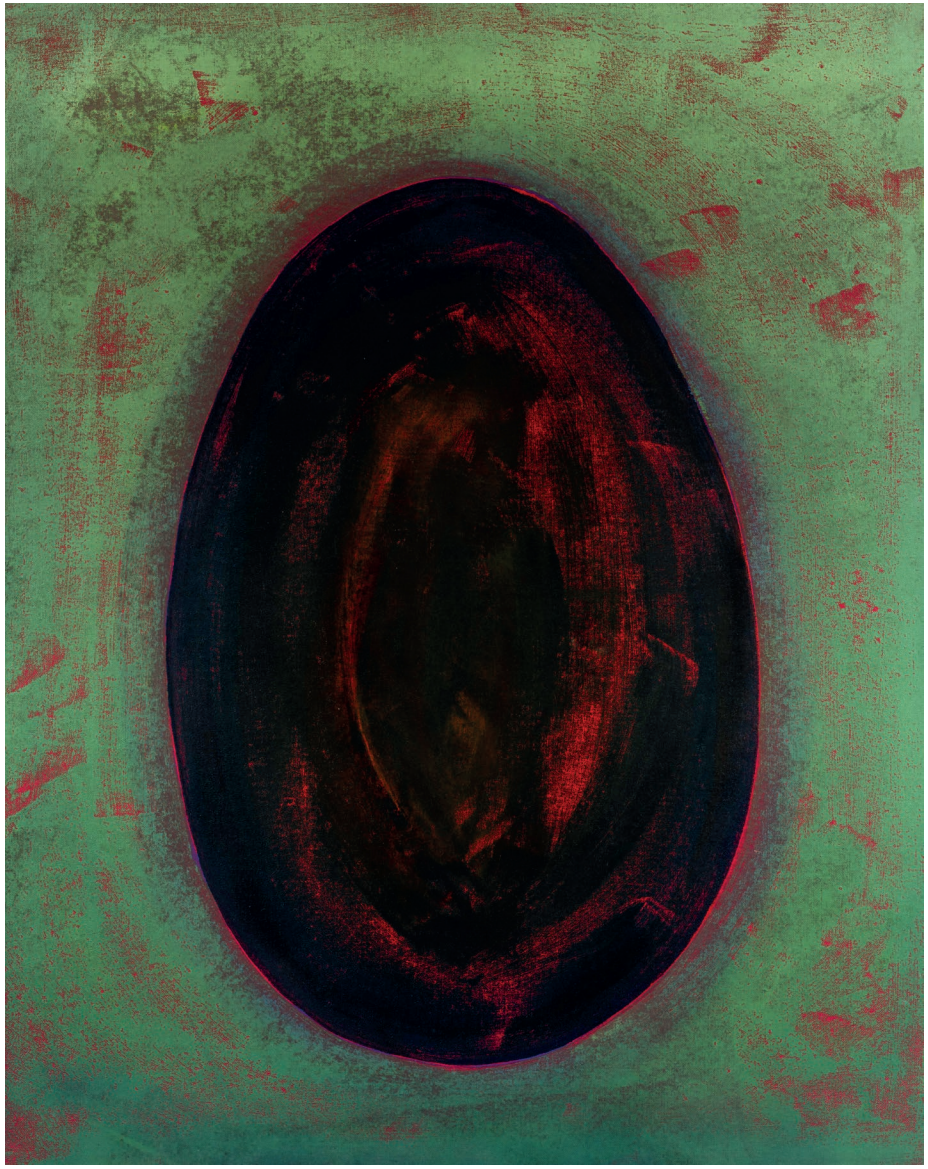
2019
Oil on fleece
170 x 89 cm each

CORE MONOTYPES

During the process of painting, when a picture layer of one of the core painting reaches a strong iconic quality in its own, Günther creates a hand-rubbed monotype from the still wet canvas before veiling it with the next layer of paint. In contrast to the condensed surfaces of the core paintings, the core monotypes capture the immediacy of the gestural brushstrokes. It is left to chance, which traces of paint are getting transferred to the fleece.

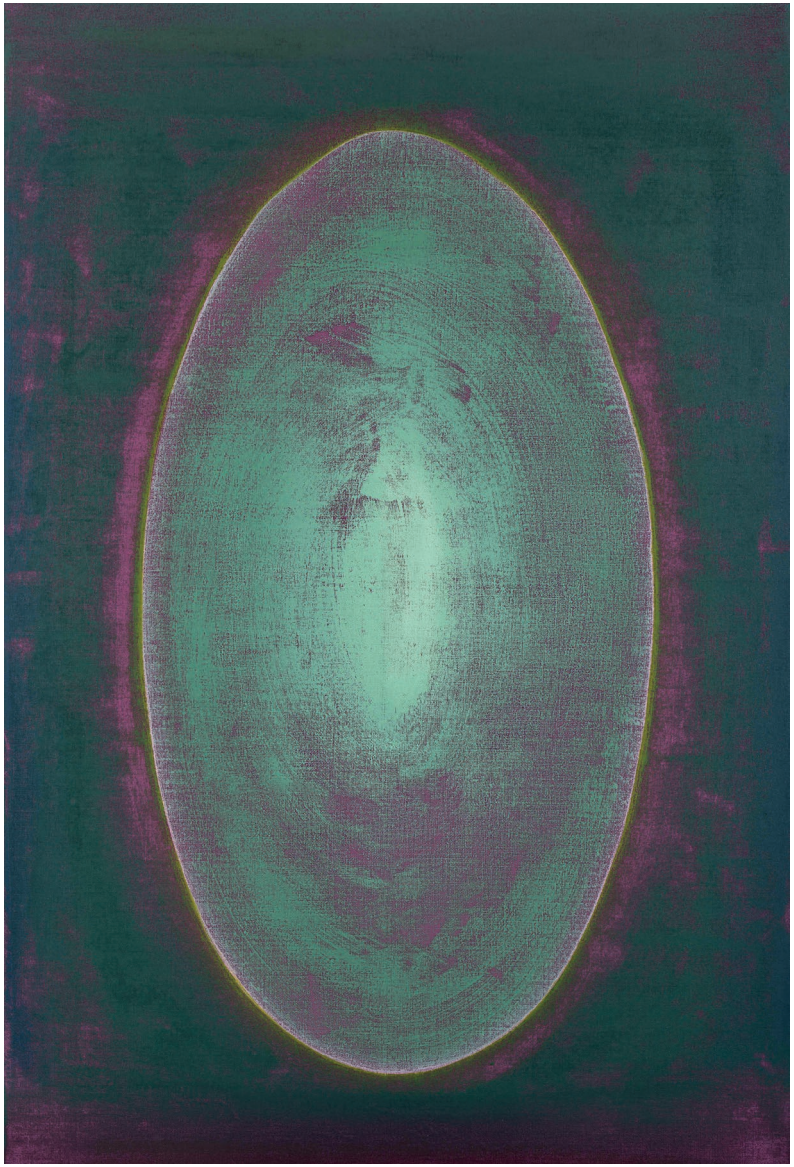
Core No. P-b 316

2019
Oil on fleece
140 x 110 cm



Core No. P-a 295

2017
Oil on fleece
140 x 110 cm



Core No. P-a 300

2018
Oil on fleece
165 x 110 cm

Core No. P-b 346

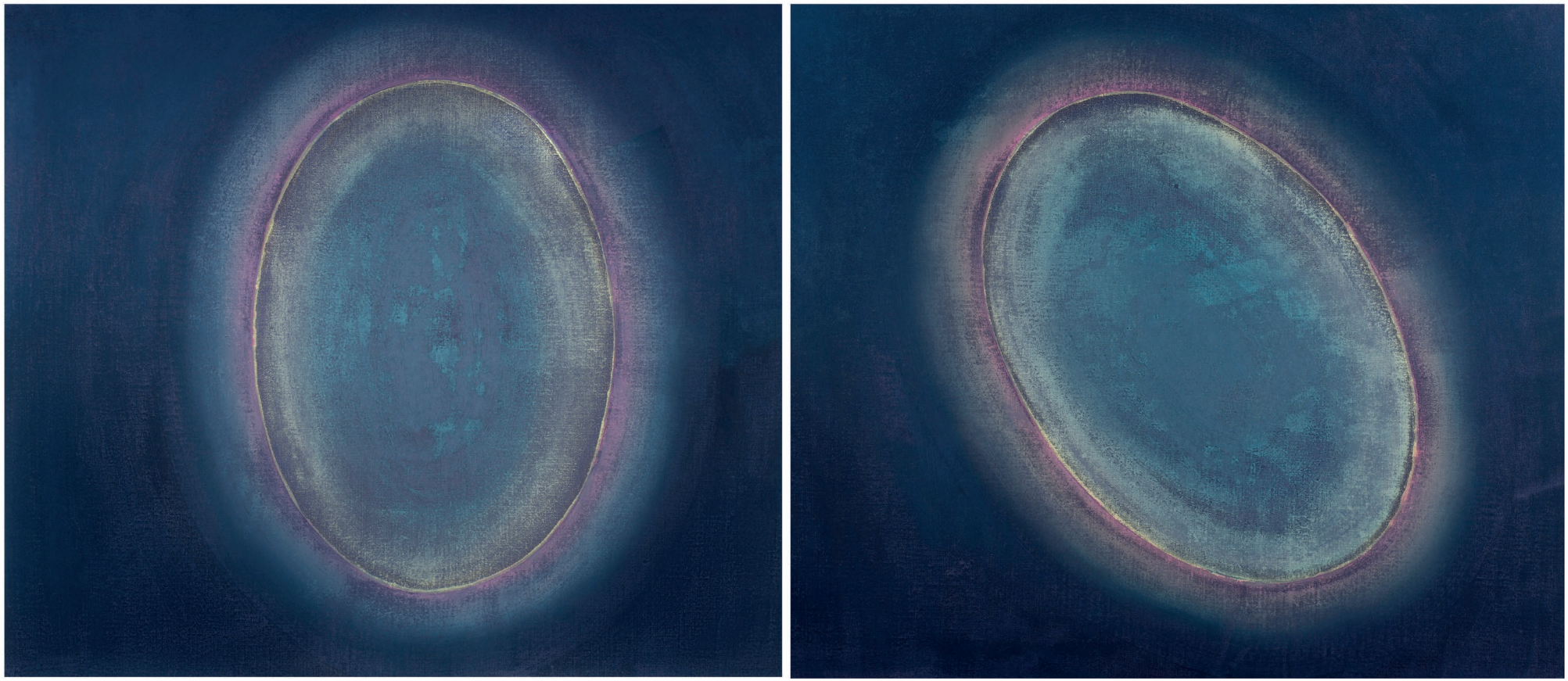
2019
Oil on fleece
130 x 119 cm

Core No. P-a 271

2018
Oil on fleece
130 x 110 cm

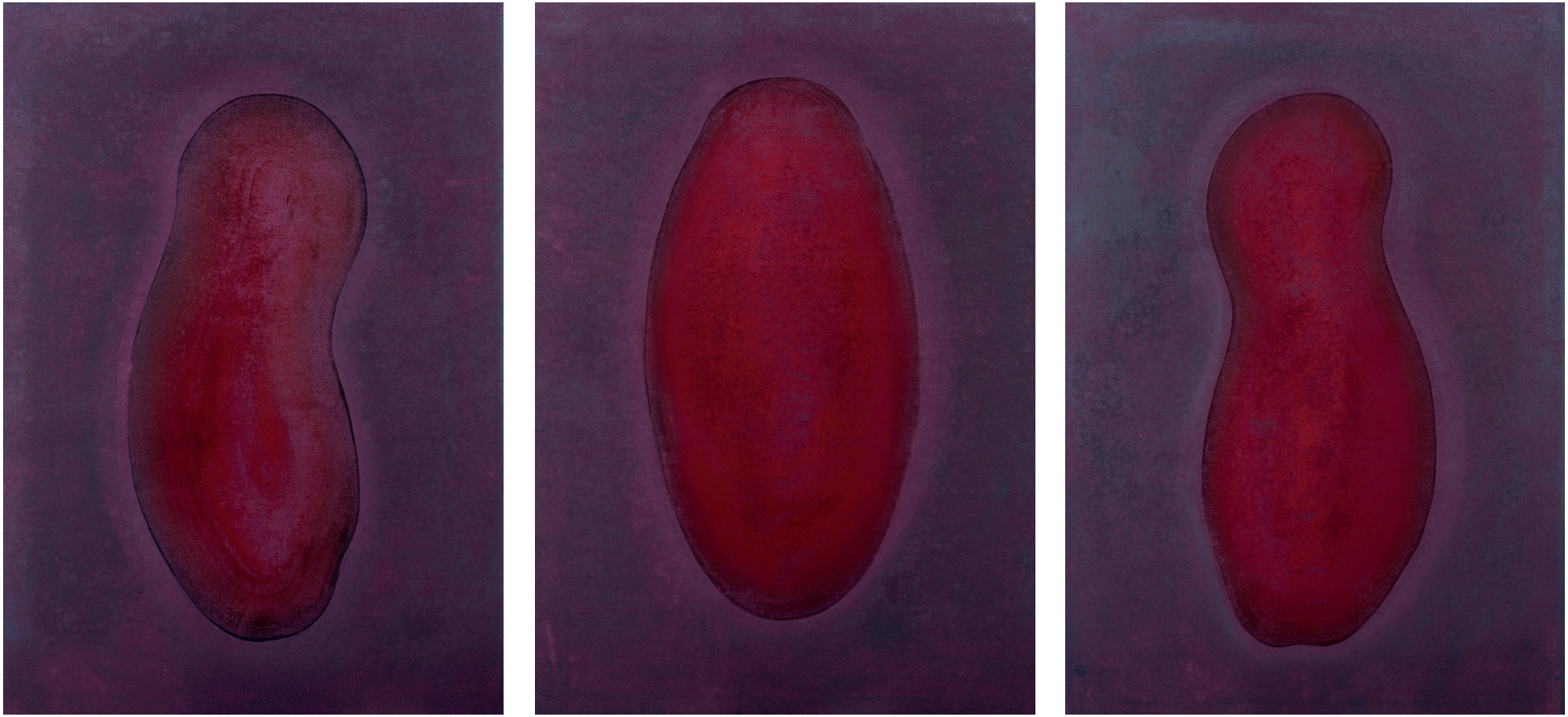
Core No. P-c 288

2018
Oil on fleece
165 x 110 cm



Core No. P-a 308 & 309

2019
Oil on fleece
each 110 x 140 cm



Core No. P-b 337 & 338 & 339

2017
Oil on fleece
165 x 115 cm each

Core No. 326
Cycle of the Core

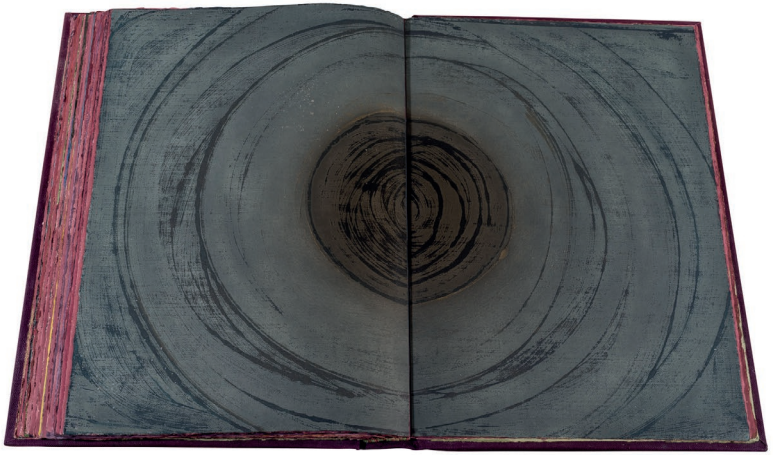
2018
Oil and ink on paper
61 x 43 x 7 cm

LIVRE D‘ARTISTE

The base of these handmade artist books is the question of what existed at the beginning what will remain at the end and of the ongoing process of (cosmic) transformation that repeats itself between creation and decay.

The medium is just as important here as the message. In her Livre d‘artiste, Günther uses paper, which was produced in a series of experiments especially for the Livre d‘artistes and consists of 30% healing clay. When Günther developed the perfect paper, she was inspired by universal traditions which are practised all over the world and in different cultures and which use healing clay for purification. A modern reference for the use of healing clay was the Swiss healer, artist and researcher Emma Kunz (1892-1963), who used the same high-energy mineral clay for healing.

Selection of pages



ARTIST BIO

Heikedine Günther is an abstract, intercultural painter who lives and works in Basel and Stalden since 2009. Her artistic leitmotif is the „core“.

She is born in 1966 in rural East Westphalia. In 1982 she meets Joseph Beuys and takes part in his project of the „7000 Oaks“ on the occasion of documenta 7 in Kassel. The encounter with Beuys is a key experience, which radically opens Günthers approach to art. She is fascinated by his handling of natural materials, like fat, felt and hair. She then studies art in New York, followed by studies with Werner Büttner and Franz Erhart Walter at the Academy of Fine Arts in Hamburg and with Martin Kippenberger in Kassel.
After working as a figurative artist, she paints her first abstract „core“ in 2004. This proves to be another key moment. From then on, she dedicates her entire artistic work to the potential of the core. The titles of the core images consist in consequence of the consecutive catalog numbers.

The archetypal form of the core can be found throughout the centuries and cultures. It combines in itself microcosmic and macrocosmic relations: the core is represented in every single biological cell of our bodies. At the same time, it is the basic form of every planet of the cosmic system. This universal openness of meaning creates the possibility to connect with the core on a multitude of levels. The viewers can relate themselves with the notion of the core, regardless of their own biographical and cultural backgrounds.
For Günther herself, the fascination of the core archetype lies primarily in creating images as an anchorage of the inner self. The core embodies for her the centering to the essential base of our existence, within an ever more complex world. The search for the archetype of the core, the innermost cell that holds everything together, leads Günther to an intense research and engagement with historical art practices. Her works are represented in numerous international collections and exhibitions.

CV

Exhibitions (Selection)

2019
«The Core is now!»
Galerie Artem-Reich, Unterer Heuberg, Basel

«Heikedine Günther. Core & Cosmos»
Clarakirche, Basel

«Personal Fit: Utopie II»
Kornschütte, Lucerne

«Heikedine Günther»
Art Paris Art Fair, Grand Palais, Paris

2018
«Heikedine Günther»
Art Paris Art Fair, Grand Palais, Paris

«Heikedine Günther»
Artmuc, Isaforum, Munich

«Heikedine Günther. Triptych Kern No. 285 – 287»
Historical Museum Basel, Barfüsserkirche, Basel

«Heikedine Günther»
The Other Art Fair, Saatchi Art, Victoria House & The College Southampton Row, London

«Heikedine Günther»
Malamegi LAB 10, Palazzo Ferrini-Cini, Rom

«De fils ou de fibres «
Abbaye Saint-André, Centre d'art contemporain, Meymac, France

2017
«Heikedine Günther»
The Other Art Fair, Saatchi Art, Old Truman Brewery, London

«Heikedine Günther. Blanche Blatt»
WopArt, Work on paper art fair
Centro Esposizioni, Lugano

«Corepaintings. Heikedine Günther»
Galerie Artem-Reich, Unterer Heuberg, Basel

«Heikedine Günther. Core – Paintings and unique prints»
Galerie Artem-Reich, Unterer Heuberg, Basel

«Heikedine Günther. Paintings and unique prints»
Livre rare & objets d'art, Grand Palais, Paris

«Heikedine Günther»
Fondation Herzog, Basel

2016
«Heikedine Günther»
Galerie Knoell, Basel

«Heikedine Günther»
Berliner Liste, Kraftwerk, Berlin

Publications (Selection)

Dagmar Brunner, Kunstwoche(n), in: ProgrammZeitung, No. 351, June 2019, Basel 2019, p. 21.

José Villareal, Clarachurch Basel presents a selection of works by Heikedine Günther, artdaily, 3rd of June 2019. (http://artdaily.com/news/114340/Clarachurch-Basel-presents-a-selection-of-works-by-Heikedine-G-uuml-nther#.XQizoS1XZBw)

Abbaye Saint-André, Centre d'art contemporain, De fils ou de fibres, 8th of July – 14th October 2018, p. 6.

Verein Gottlob Kunstpreis (ed.), Wertvoll. Malerei macht Werte sichtbar. Buch zur Ausschreibung Kunst fürs Herz 2018, Liestal 2018, p. 86f.

Bettina Wohlfarth, Eine Generation nimmt Abschied. Zwanzig Jahre Art Paris, in: Frankfurter Allgemeine, 7th of April 2018, p. 15.

Artnet Gallery Network, At Art Paris, Artist Heikedine Günther Uses a Meticulous Painting Process to Explore Her Own Sense of Self, 5th of April 2018. (https://news.artnet.com/partner-content/artem-reich-brings-new-heikedine-gunther-works-art-paris)

ARTPIL, Art Paris 2018 / Part II, 5th of April 2018. (https://artpil.com/news/art-paris-2018-part-ii/)

Ministère de la culture, De fils ou de fibres, exposition collective à l'Abbaye Saint-André, 7th of August 2018.
(http://www.culture.gouv.fr/Thematiques/Arts-plastiques/Expositions-en-France/De-fils-ou-de-fibres-exposition-collective-a-l-Abbaye-Saint-Andre)

srf, Schweizer Kunst in Paris, Tagesschau, 5th of April 2018, 7:30pm.
(https://www.srf.ch/play/tv/tagesschau/video/tagesschau-vom-05-04-2018-1930?id=eaa54e01-3528-4c4c-801c-f9d19a02ee2e)

The Global Art Awards, «Heikedine Güther's Art does not reflect the visible, but makes visible», 14th of August 2018.
https://www.theglobalartawards.com/news/?tag=Heikedine+Günther

Collections (Selection)

Graf Schönborn Collection, Unterfranken, Germany,

Darwin Reedy Collection, Saint Paul, Minnesota, USA

Christiane Leister Art Collection, Innerschweiz

Catherine and Bernard Soguel-Dreyfus Collection, Basel

Christoph Ackermann, Basel, former Director of Historisches Museum Basel

Reiner Speck Collection, Cologne

Dagmar and Lutz Helmig Collection, Munich

Micky Karton Collection, New York, USA

Peter Jäger Collection, Munich