

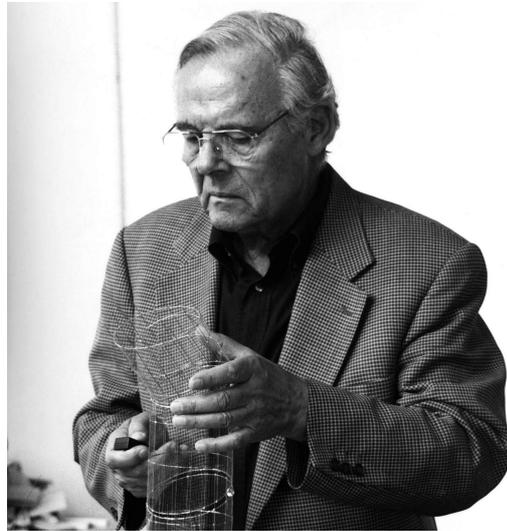
GÜNTER HAESE

(Kiel, Germany, 1924 – Düsseldorf, Germany, 2016)

My way of working, the constructions and materials, wires as thin as hair, require a great deal of time and calm. External influences have always bothered me. Unrest is contrary to my way of working and my works. My way of working and unrest are diametrically opposed.

Günter Haese started drawing and painting as an autodidact. At the age of 26 he began studying at the Kunstacademie Düsseldorf under Bruno Goller and Edwald Mataré, with other artists like Joseph Beuys, Erwin Heerich, or Georg Meistermann.

He shortly enrolled Edwald Mataré's sculpture Master Class, and assisted with his works for the Cologne Cathedral. Mataré took seriously his careful studies of nature and oriented his talent towards sculpture. Haese gradually abandoned his work with glass plates monotypes (on which he was already engraving reticular motifs), finding materials for his new works while he dismantled a broken clock.



Günter Haese at his studio. Photo by Walter Bayer

From then on, he used pliers, tweezers and soldering irons to construct art from clockworks, balance wheels, brass mesh and copper wires. In this way, he evolved towards more stable figures made with pieces from chronometers and clocks, and started to work in what he later defined as "rhythmic and freer scenic events".

After some years developing this technique, in 1963 he sent to the *Junger Westen* Art Prize his first series of sculptures, relatively simple compared to later ones. He won the price as his career got solid. Surprisingly fast he defined, in the following years, the broad and unique aesthetic vocabulary with which he operated since then.

In 1964 he had his first exhibition at Ulmer Museum, which attracted great attention and in that same year he had a solo exhibition at the MoMA -Museum of Modern Art-, New York. He was also invited to participate in Documenta III, in Kassel, with artists like Hans Arp, Francis Bacon, Max Bill, Constantin Brancusi, Alexander Calder, Charles Eames, Wassily Kandinsky, Joan Miró, Piet Mondrian, and Egon Schiele among others.

In 1965 he had a solo exhibition at Marlborough Fine Art, London, United Kingdom. Tate Modern purchased the artwork *After the Rain I*.

In 1966 he represented Germany at the Venice Biennale. During the sixties and seventies he had numerous exhibitions in museums in Germany and the United States.

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In 1978 he received the Kunstpreis Schleswig-Holstein Prize, Germany. In 1967 he received the Cornelius Prize in Dusseldorf and the Solomon R. Guggenheim Prize in New York, United States. In 1975 he exhibited at the National Library of Madrid, and three years later he received the prize Kunstpreis Schleswig-Holstein, in Germany. During the eighties his career slowed down and went silence. In the 90's he started working from a studio he was offered in Cité des Arts, Paris, France. In 1994 he received an honorary professorship from the state of Schleswig-Holstein, and in 1997 he became a member of Freie Academie der Künste in Hamburg, Germany. In 1995 his first exhibition at Galería Elvira González, Madrid, Spain, took place, followed by a second one ten years later, in 2005. In 2006 he made his first monumental sculpture for the Viersen Sculpture Collection, Viersen, Germany.

He died in 2016 in Düsseldorf, Germany.



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