

MICHAEL ENDLICHER

Works 2009 - 2012

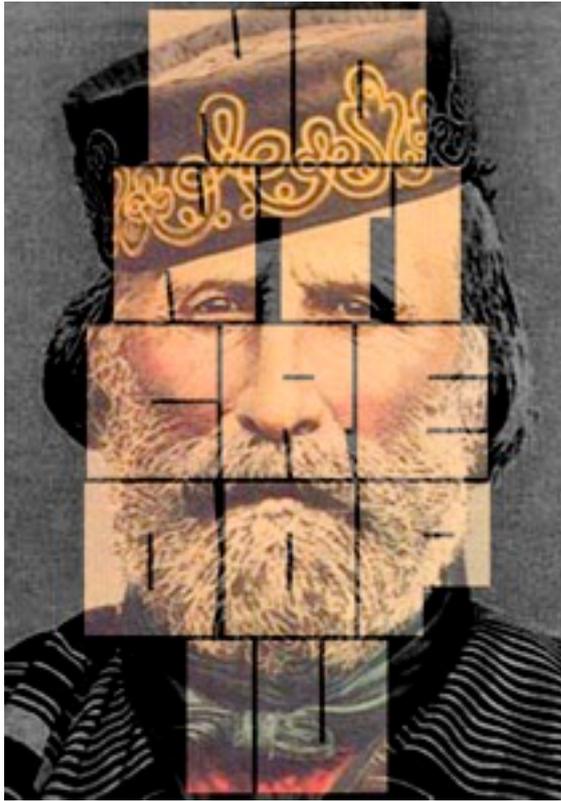


inverted icon #2/engl, enamel plate, 33x23 cm, a series of 3, 2009

Michael Endlicher's **Inverted Icons**: An iconography of defection.



inverted icon #10/ital, enamel plate, 33x23 cm, a series of 3, 2010



inverted icon #11/ital, #12/engl, #1, #3/engl, enamel plates, each 33x23 cm, a series of 3, 2009/10



Michael Endlicher
Inverted Icons

Enamel plates, accurately named *inverted icons*, present the portraits of more or less important personalities. However these portraits only achieve their full colours where they are overlaid by the words *I don't believe you anymore*, which with equal finality can also appear in German or Italian. The rest of the picture still holds out until it can be developed as an illusion of nature for the human eye. Who ever talks in these subversive subjects still remains in a status of questioning. Considering the expected look of the viewers it is quite imaginable that this message is put into the mouths of the personalities or even into their faces – wryly enough, the first level of reception during the production of art is the artist soliloquising.

Or completely differently, Endlicher's *inverted icons* are all about a line of ancestors of worn-out know-it-alls, whose credibility has been absorbed by the tide of history and our everyday lives. We almost tend to go along with this second alternative.

Hartwig Bischof



inverted icon #5 and #4, enamel plate, 33x23 cm, a series of 3, 2009

The meaning of text? Pictures can tell, literally:
Michael Endlicher's **Fotoschriftschnitte** (*foto-font-cuts*)



Ich bin ein e. Künstler, Ich bin ein p. Künstler, digiprint/canvas, letters sewed, 1/2, ca. 30x40 cm, 2008/09



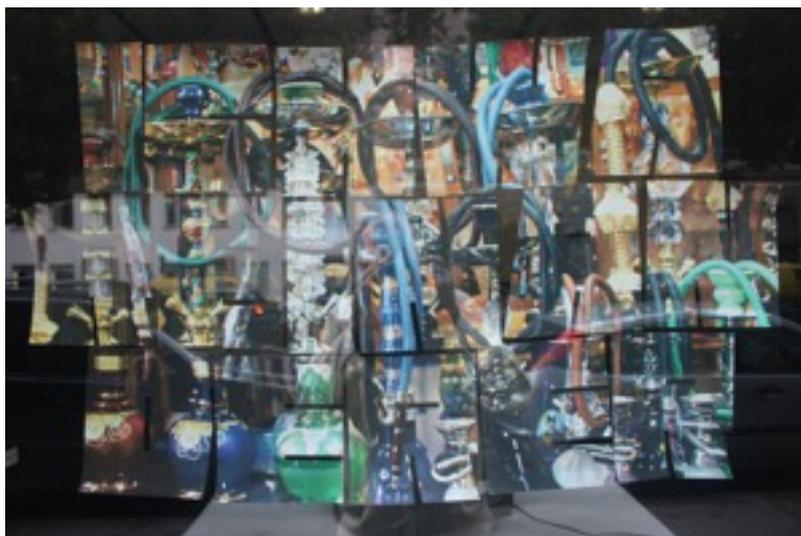
Michael Endlicher's **Light Boxes**: Shining examples.



Ich muss mein Leben ändern I and II (*I have to change my life*), Light Boxes, each 52x70 cm, 2009

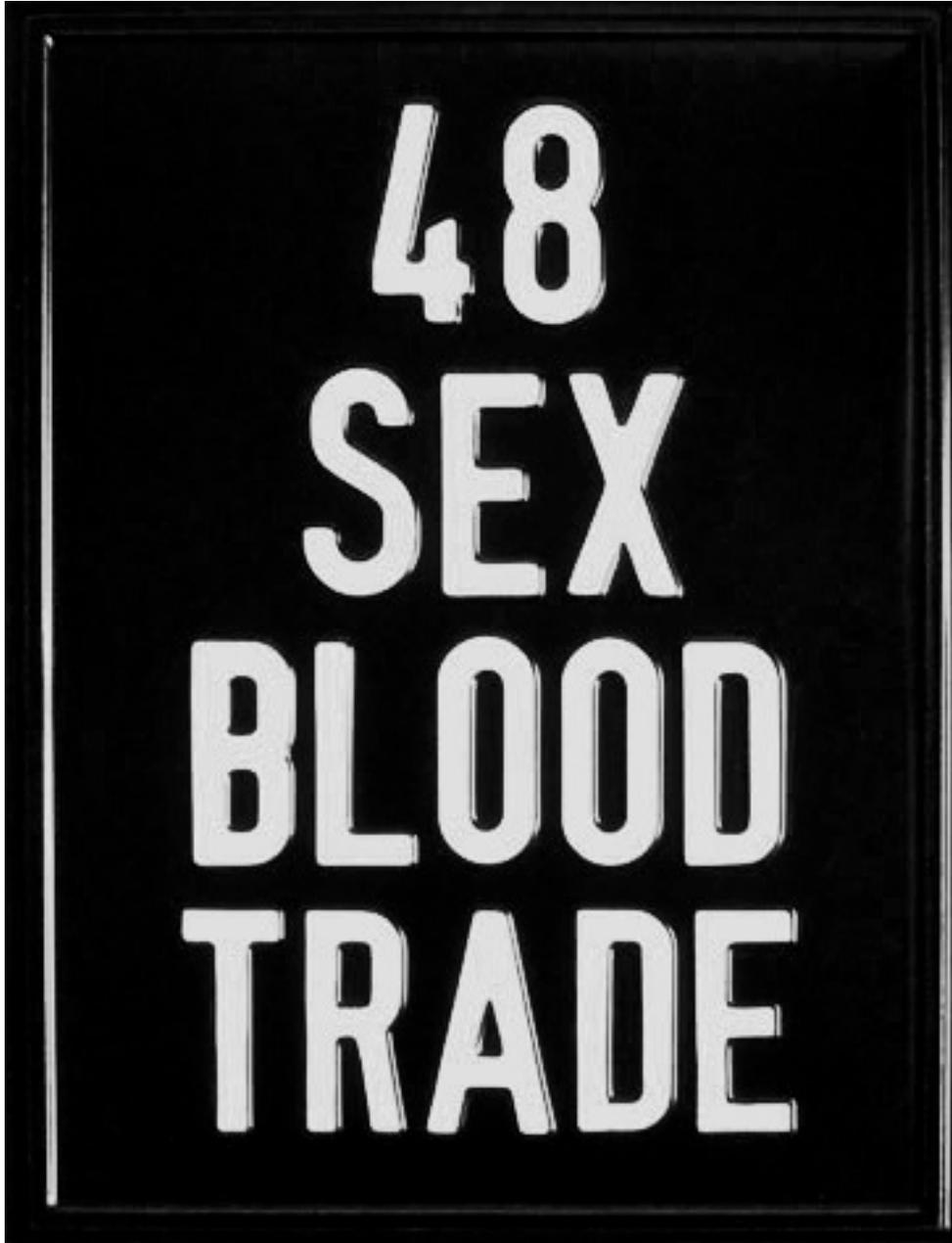


Infinite Growth, courtesy Gernot Schaffler, Light Box, 130x182x18 cm, 2009



Ich war ein anderer, view through window display/Gallery Kühlraum, Vienna, print/canvas, letters sewed, ca 70x120 cm, 2009

Michael Endlicher's **Metal Dramas** (Dramenbleche):
Alliances of words, determinate and arbitrary at the same time.



Metal Drama 48, impressed aluminium sheet metal, 40x30 cm, 2009

147
SUPERMARKET
INTERCOURSE
ESTABLISHMENT

54
SUN
LOVE
CHESS

44
TEAR
BRAIN
HOPE

Metal Drama 147, 54 and 44, impressed aluminium sheet metal, 40x60, 40x30, 40x30 cm, 2009

Michael Endlicher's Metal Dramas

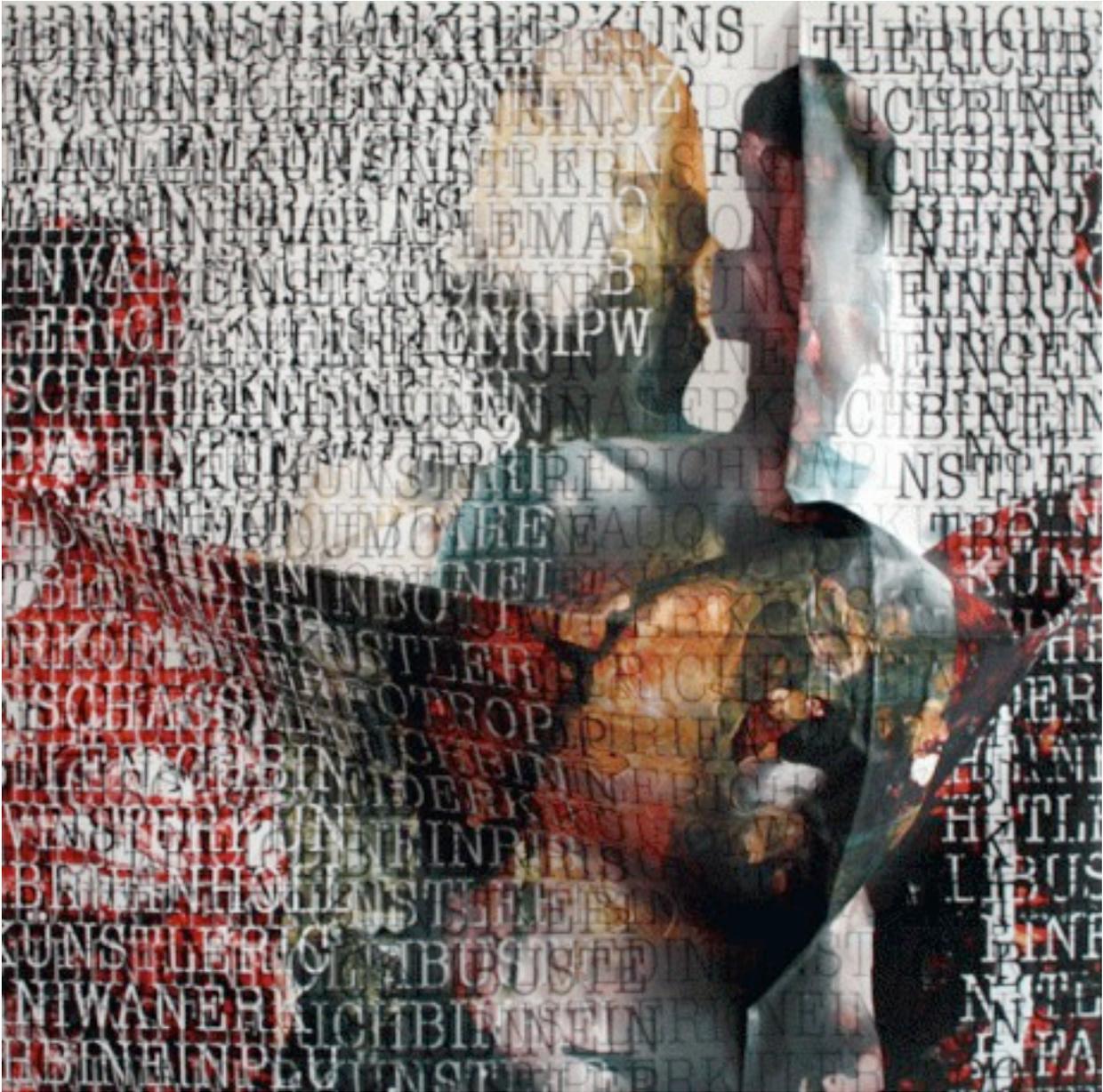
Each letter is assigned a numeric value according to its position in the alphabet: a = 1, b = 2, c = 3 ... z = 26. Adding the letter-values of a particular word produces a corresponding sum, e.g. day = 30, dissonance = 103.

The Metal Dramas are based on this archaic principle and employ it to define affinities between different words that are fixed and arbitrary at the same time: every Metal Drama features three words selected on the basis of having the identical numeric value displayed above them. The 'miniature dramas' emerging from the individual viewer's urge to imagine and interpret these verbal stimuli obscure the fact that what we see is 'simply' a combination of given linguistic elements according to a mathematic formula.



Metal Dramas, exhibition view gallery Peitner-Lichtenfels, Vienna, 2007

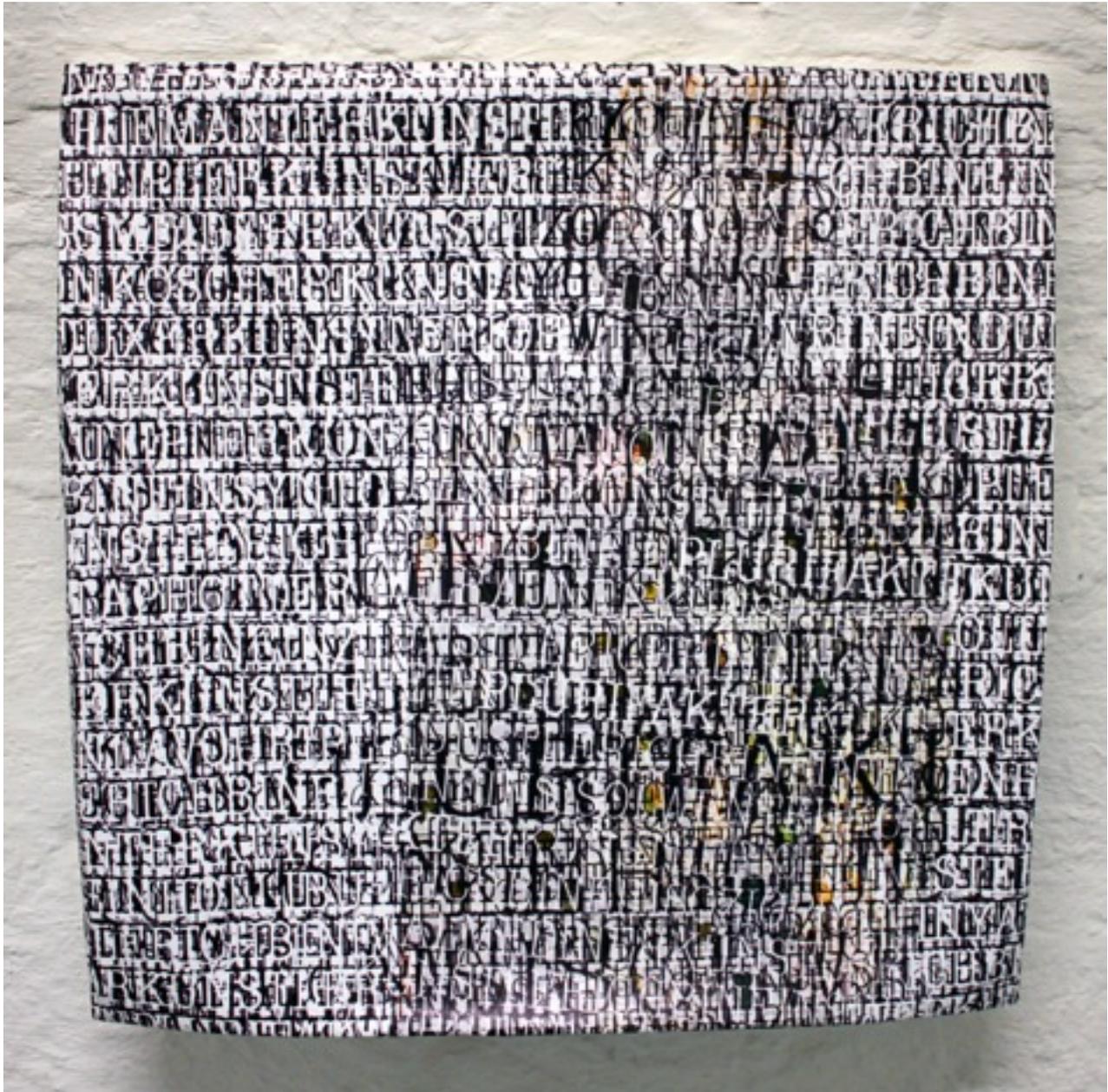
Endlicher's **Plurifakta**: Reflective art with sculptured vacuum.



plurifaktum2, digital print/canvas, folded, 100x100 cm, 2011



plurifaktum13, digital print/canvas, folded, 50x50 cm, 2011

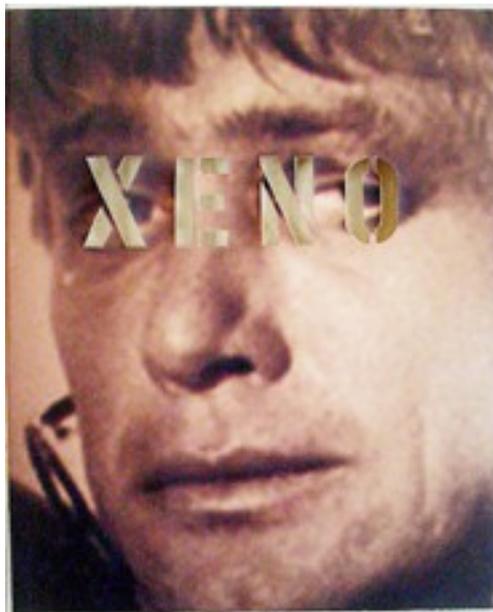


plurifaktum4, digital print/canvas, folded, 100x100 cm, 2011

Biography

The self-discovery as an artist of the Viennese **Michael Endlicher** (* 1960) runs autodidactically. After completing his degree in Business Administration he works as a writer and project manager in Austria and Germany. At the same time he experiments with colours and lacquer, plastic foil, collage techniques and lettering, putting up paper objects and plastic paintings. At the early 90ies his career as an artist starts with a homage to the legendary Amber Room. In succession, based on his material research, he develops conceptual artworks focusing on language. Exhibitions follow with the Austrian Institute for art_in_public_spaces *museum in progress* (2005), *Lukas Feichtner Gallery* (2006) and *Technisches Museum Wien* (2007). With his main gallery *Peithner-Lichtenfels* he is presented at solo shows in Vienna and at international art fairs (Scope Miami 2008, Scope Basel 2009, Arte Fiera 2010). Endlicher's works are part of many private respectively institutional art collections (City of Vienna).

Endlicher explores the linguistic and visual terms in the creation of meaning. Beginning with the term 'linguistic turn' – instead of being understood as a precondition and constant, reality is viewed as a construct of language – lettering becomes the primary material of visualization, language is the conceptual constant. Linguistic panel paintings and videos (*Kritikbilder/Critical Paintings* and the *Herr Meneutik* videos), contemporary devotional paintings (*Votivbilder/Votive Paintings*), cabbalistic number plates (*Dramenbleche/Metal Dramas*), confessional mirror objects (*Moralspiegel/Moral Mirrors*), subversive enamel plates (inverted icons) and spatial distortions of litanies (*plurifakta*): Text appears in the form of art-critical quotes and as four-letter words, it is juxtaposed with numeric letter-values, used as a formulaic vow, as a letter case for pictures. Recently words are extending into the room displaying an artificial language. Text is painted, stencilled, impressed, etched, digitally designed and folded, in the process investing each word, each individual letter with its own wilful personality.



selfportrait X, digital print, oil/canvas, punched-out-letters, 50x40 cm, 2005

Exhibitions/Projects

(S)olo shows, (G)roup shows

2012

Gallery Peithner-Lichtenfels, ABC: ArtBrutContemporary, Vienna (g)
Art.Fair Cologne, with Gallery Peithner-Lichtenfels
Kunstraum DrDavid, ZACK * ZAUM * ZUSE / New Votive Paintings, Vienna (s)
Gallery Peithner-Lichtenfels, Halhali. Die Jagd nach dem Zeitgenössischen, Vienna (g)
Galerija Collegium Artisticum, Sarajevo Transit – with CELLE/Khaus Vienna, Sarajevo (g)
ZS Art Gallery, Vienna, Gesichtsfeld – mund hand fuss font (g)
Gallery IG Bildende Kunst, Vienna, special edition/initiated by Hildegard Project (g)
Gallery Peithner-Lichtenfels, Vienna, cross over (g)

2011

Künstlerhaus Cinema, Vienna, *Celle goes to the movies* (G)
Gallery Peithner-Lichtenfels, Vienna, *Video + 1* (G)
Museum der Unerhörten Dinge, Berlin, *Definitiv: Kunst!* (with Cynthia Schwertsik) (S)
summerstage_open art festival, Vienna (G)
Art Austria, Vienna, with gallery Peithner-Lichtenfels (G)
Gallery Peithner-Lichtenfels, Vienna, *Ich bin ein plurifakter Künstler* (S)
Gallery Peithner-Lichtenfels, Vienna, *Money for cash* (G)

2010

UnORTnung VI, Vienna, *Charta Incognita* (G)
ART.FAIR 21, Cologne, with gallery Peithner-Lichtenfels (G)
TU Wien (Vienna University of Technology), Kuppelsaal, *Opening knowldege.art.space* (G)
Munich Contempo, with gallery Peithner-Lichtenfels (G)
friendly fire showroom, Vienna, *AUTOMAGIC_small*, presentation (S)
Gallery Peithner-Lichtenfels, Vienna, *Basel_back_2* (G)
Gallery Area 53, Vienna, *Wir leben und arbeiten in Wien/Brighten the Corners* (G)
Hot Art Fair, Basel, with gallery Peithner-Lichtenfels (G)
Art Austria, Vienna, with gallery Galerie Peithner-Lichtenfels (G)
Arte Fiera, Bologna, with gallery Peithner-Lichtenfels (G)

2009

MUSA, Vienna, *Wiener Gerücht* (G)
Kühlraum, Vienna, *Über-Ich und Du (Alter-Ego and You)* (S)
Gallery Peithner-Lichtenfels, Vienna, *Basel_back* (G)
Sigmund Freud PrivatUniversity, Vienna, *Oktopus*, exhibition/symposium (G)
Scope, Basel, with gallery Peithner-Lichtenfels (G)
Gallery Peithner-Lichtenfels, Vienna, *cross over* (G)
Ö1 (= radio station in Vienna), *Grafik des Monats April: Metal Drama 148* (S)
Scope, New York, with gallery Peithner-Lichtenfels (G)

2008

Institut for Dogmatic Theology/Die SCHAU, Vienna, *hermeneutic stuff* (S)
Gallery Peithner-Lichtenfels, Vienna, *Cutting into one's own painting*, performance (S)
Scope, Miami, with gallery Peithner-Lichtenfels (G)
Kunst.Messe.2008, Linz, with gallery Artmark (G)
Art.Fair 21, Köln, with gallery Peithner-Lichtenfels (G)
Gallery Artmark, Vienna, *Geometric Figures/ Die Auflösung der Geometrie* (G)
Gallery Peithner-Lichtenfels, Vienna, *Room II* (G)
Palm Beach 3, with gallery Peithner-Lichtenfels (G)

2007

Gallery Wolfrum, Vienna, *NACKT (naked)* (G)
Gallery Peithner-Lichtenfels, Vienna, *automagic* (S)
Technisches Museum Wien, *Onomatopoetic licence plates at Spurwechsel. Wien lernt Auto fahren.* (S)

2006

Gallery Peithner-Lichtenfels, Vienna, *Sculptural Nonsite* (S)

Stadtmuseum Waidhofen/Ybbs, *Type Faces - Schriftbilder* (G)
Lukas Feichtner gallery, Vienna, *Linguistic Turns #2*, Exhibition/Presentation of the new catalogue (S)

2005

museum in progress, Vienna, *Metal Dramas* in the daily newspaper DER STANDARD (E)Gallery tonArt, Vienna, *Linguistic Turns* (S)

Gallery tonART, Vienna, *Installation "IP"* with Bruno Liberda (G)

Gallery Lukas Feichtner, Salzburg, *Hosted in Salzburg 2* (G)

Office Agitas, Vienna, *New Critical- and Votive Paintings* (S)

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Dieses Bild hat immer (*This Painting always has the last Word*),
acrylics, lacquer/canvas, 35x40 cm, 2001