

Günther Selichar



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Geb. 1960 in Linz, lebt in Wien.

1979-86 Studium der Kunstgeschichte und Klassischen Archäologie an der Universität Salzburg und am Art Institute of Chicago (Fulbright-Stipendium), nicht abgeschlossen.

2007-2013 Professur für Medienkunst, Hochschule für Grafik und Buchkunst (HGB), Leipzig (Mass Media Research und Kunst im medialen öffentlichen Raum); Gastprofessuren an der Royal Danish Academy of Fine Arts, Kopenhagen; Kunstuniversität Linz, Universität für Angewandte Kunst, Wien.

Würdigungspreis (heute Kunstpreis) für Künstlerische Fotografie des Bundesministeriums für Unterricht und Kunst 1990.

Förderungspreis für Bildende Kunst der Stadt Wien 1997.

Oberösterreichischer Landeskulturpreis für künstlerische Fotografie 2001.

Kunstwürdigungspreis für Bildende Kunst der Stadt Linz 2004.

Diverse Auszeichnungen beim Österreichischen Grafikwettbewerb, Innsbruck.

Einzelausstellungen u.a.:

Museum moderner Kunst, Wien (A); Galerie Thaddaeus Ropac, Salzburg (mehrfach) (A); Galerie Fotohof, Salzburg (mehrfach) (A); Neue Galerie der Stadt Linz (A); Peter Kilchmann Galerie, Zürich (CH); Espai Lucas, Valencia (mehrfach) (E); Galerie Karin Sachs, München (mehrfach) (D); Tiroler Landesmuseum, Innsbruck (A); Kunsthalle Wien | Project Space* (A); Landesgalerie Oberösterreich, Linz* (A); Creative Time, New York (USA); Tufts University Art Gallery, Medford/Boston (USA); Kunstverein Medienturm, Graz (A); Galerie Lindner, Wien (mehrfach) (A); Galerie Artmark, Wien* (mehrfach) (A); Fotogalerie Wien* (mehrfach) (A); Fotografski Muzej, Maribor (SLO); Museum der Moderne, Salzburg* (mehrfach) (A); Camera Austria, Graz (A); Kunstsammlung Gera* (D).

Gruppenausstellungen u.a.:

Galerie der Stadt Prag (CZ); Kunstverein Hamburg, Deichtorhallen (D); Fotomuseum Winterthur (mehrfach) (CH); Sala Parpalló, València (E); Kunstverein | Schirn Kunsthalle Frankfurt (D); Saint Gervais, Genève (mehrfach) (CH); Rencontres de la Photographie, Arles (mehrfach) (F); Museum Folkwang, Essen (D); Finnish Museum of Photography, Helsinki (FIN); ICA, Philadelphia (mehrfach) (USA); Fundação Gulbenkian, Lisboa (P); Centro de la Imagen, Mexico City (MEX); Exit Art, New York (USA); Apexart, New York (USA); Central Museum Utrecht* (NL); La Biennale di Venezia | Mostra Cinematografica* (I); Walker Art Center, Minneapolis* (USA); Nikolaj Center of Contemporary Art, Copenhagen* (DK); The Museum of Contemporary Art | Chicago Filmmakers, Chicago* (USA); European Media Art Festival, Osnabrück* (D); New York Video Festival* (USA); Sammlung Falckenberg, Hamburg* (D); Galerie im Taxispalais, Innsbruck (mehrfach) (A); Eastlink Gallery, Shanghai (RC); Museum der Moderne, Salzburg (mehrfach) (A); Pratt Manhattan Gallery, New York (USA); NGBK, Berlin (D); Lentos Kunstmuseum, Linz (mehrfach) (A); Aarhus Kunstbygning, Aarhus* (DK); Arti et Amicitiae, Amsterdam (NL); Cornerhouse, Manchester (UK); Thessaloniki International Film Festival, Thessaloniki* (GR); Camera Austria | Kunsthau Graz (A); Halle 14, Baumwollspinnerei Leipzig* (D); Ljubljana Film Festival* (SLO); 21er Haus, Belvedere, Wien* (mehrfach) (A); Grassimuseum für Angewandte Kunst, Leipzig (D); Filmmaker Festival, Milano* (I); Kunsthalle Mainz* (D); Galerie Thoman, Wien* (A); Albertina, Wien* (A); Österreichisches Museum für Angewandte Kunst | Gegenwartskunst, Wien (A); Museo d'Arte Moderna Ugo Carà, Muggia/Trieste* (I); Museum Sinclair-Haus | Stiftung Nantesbuch, Bad Homburg* (D); Neue Galerie für zeitgenössische Kunst, Häselsburg, Gera (mehrfach) (D); Museum Liaunig, Neuhaus (mehrfach) (A); Galerie Thaddaeus Ropac, Salzburg (A); Sammlung Spallart, Salzburg (mehrfach) (A); Kunsthau Bregenz (A); Haus der Kunst, Baden (A); Generali Foundation | Rupertinum, Museum der Moderne, Salzburg (A); Kunsthalle Mannheim* (D); Harlan Levey Projects, Brüssel (B); Château de Montsoreau | Musée d'art contemporain, Montsoreau (F); The Hai Museum of Art, Shanghai* (RC); Österreichisches Filmmuseum, Wien* (A); Open Structures Art Society/Vasarely Múzeum Budapest (HU).

* mit Loredana Selichar

Interventionen im (medialen) öffentlichen Raum:

TV, Billboards, Urban Screens, Print Media, etc. - in USA, China und verschiedenen europäischen Ländern.

Vorträge u.a.:

Universität für Angewandte Kunst, Wien (A); School of Visual Arts, New York (USA); Schule für Gestaltung, Zürich (CH); Staatliche Akademie der Bildenden Künste, Karlsruhe (D); Institute of Contemporary Art, Philadelphia (USA); Kunsthau Bregenz (A); Royal College, London (GB); MIT - Massachusetts Institute of Technology, Cambridge/Boston (USA); Cornerhouse, Manchester (UK); Folkwang Universität der Künste, Essen (D); Vilnius Academy of Arts, Vilnius (LT); Staatliche Universität für Druckwesen, Moskau (RU).

Monographien u.a.:

- + Hubertus v. Amelnunx, Robert C. Morgan, Urs Stahel: Günther Selichar. Screens, cold (Wien: Triton Verlag, 2001).
- + Martin Hochleitner (Hrsg.), Alexander Horwath, Marc Ries, Dieter Ronte, Marie Röbl, Birgit Sonna: Günther Selichar. Third Eye (Salzburg/Linz: Edition Fotohof | Landesgalerie Oö., 2004).
- + Dieter Buchhart: Archäologische Arbeit hinter der Fassade einer medialen Bildproduktion. Gespräch mit Günther Selichar. In: Kunstforum International, 174 (Ruppichterth: Kunstforum International, 2005).
- + Uli Bohnen, Dieter Buchhart, Christoph Doswald, Ruth Horak, Kathy Rae Huffman, Robert C. Morgan, Marc Ries, Dieter Ronte, Amy Ingrid Schlegel, Günther Selichar, Franz Thalmer, Claudia Tittel: Günther Selichar. Who's Afraid of Blue, Red and Green? (1990-2017) (Wien: Verlag für Moderne Kunst, 2017).
- + Ruth Horak: Günther Selichar. No Media Beyond This Point (Wien: Fotogalerie Wien, Fotobuch 62 | 2020).
- + Kerstin Stremmel: Günther Selichar. The Double You Series (Wien/Salzburg/Gera: Verlag für moderne Kunst | Museum der Moderne, Salzburg | Kunstsammlung Gera 2022/23).
- + Reinhard Braun: Günther Selichar. Nächtliches Realitätenbüro (revisited) - Subtexte zur Arbeit in und mit Massenmedien (Graz: Camera Austria, 2022).

Weitere Informationen siehe:

[Wikipedia](#)

[Website Günther Selichar](#)

Günther Selichar

Schirmherrschaft

Dominion of the Screens

Günther Selichar (Linz, AT, 1960) takes a close look at existing pictures that inform our perspective on reality. Most of them come from the mass media, which exert a strong influence over our perceptions.

One work he developed specifically for the Museum der Moderne Salzburg bears the title *Who's Afraid of Blue, Red and Green?* The perforated-metal wall measuring 12.8 by 33.5 feet quotes the aspect ratio of Super Panavision 70 - the monumental cinematic wide-screen format makes for one of the most imposing audiovisual experiences in the history of mass media. The three basic media colors blue, red, and green, a recurring feature in Selichar's art, are the foundation of all monitor images. In painting, it is the primary colors red, yellow, and blue out of which all colors can be mixed. The work's title refers to a famous series of panels by the painter Barnett Newman, *Who's Afraid of Red, Yellow and Blue*.

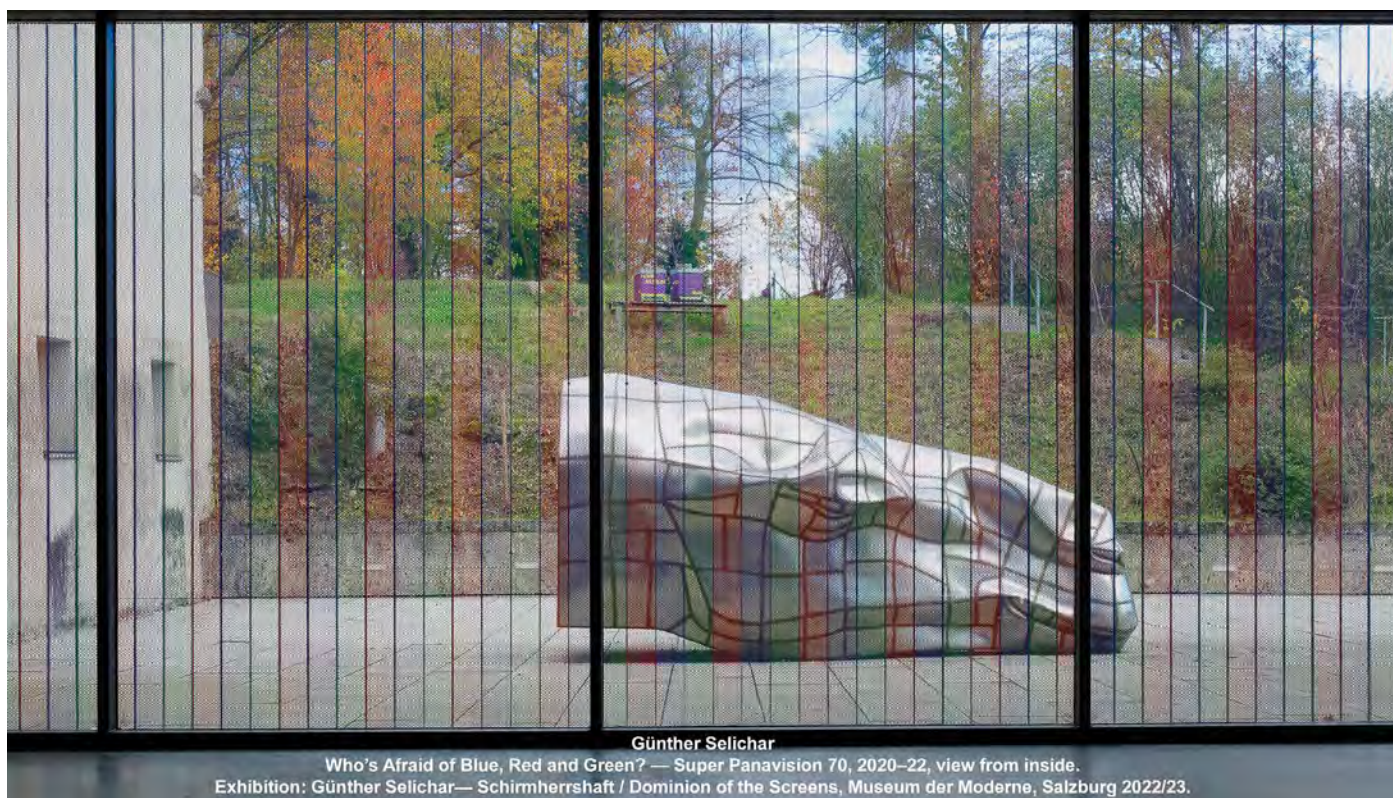
With his spare and minimalist approach, Selichar extends the history of abstraction, adding a crucial media aspect. Abstract art also looms large in *Hommage a Franz Kline/Aaron Siskind* (1985). We see ostensibly gestural black brushstrokes of the sort familiar from the art of the painter Franz Kline - in fact, however, they are a drastically enlarged reproduction of the title as handwritten by Selichar in block capitals. Like references to art history, humor plays a key role in Selichar's art, as illustrated by the video *GT Granturismo*, in which the windshield of a car within minutes comes to resemble drip paintings: there were many more insects around in 2001 than there are today, and their bloody traces look like the paint spatters and trickles on Pollock's abstract-expressionist paintings. The exhibition draws a line from early works to the artist's most recent pieces: *The Double You Series*, created in 2020-2022, consists of color depictions of a screen on which the phrases "Who?", "What?", "Where?", "When?", and "Why?" are displayed. These questions guide journalists' investigations and structure their output. Selichar wants to encourage us to reflect on facts, which have lately often been supplanted by narratives. The screen plays a defining role in this connection: as a "window on the world," it has become integral to our day-to-day life, granting us what only seems to be an unobstructed and unlimited view of actual events. Besides the monitor, the light of media appliances and the scanner – as a standardized input medium – are central objects of Selichar's investigations.

As the world of our lives is increasingly pervaded by digital technology and screens are everywhere, Selichar's works draw our attention to our dependency on these machines and prompt us to meditate on our relationships with them.

Curators: Kerstin Stremmel, Andrea Lehner-Hagwood

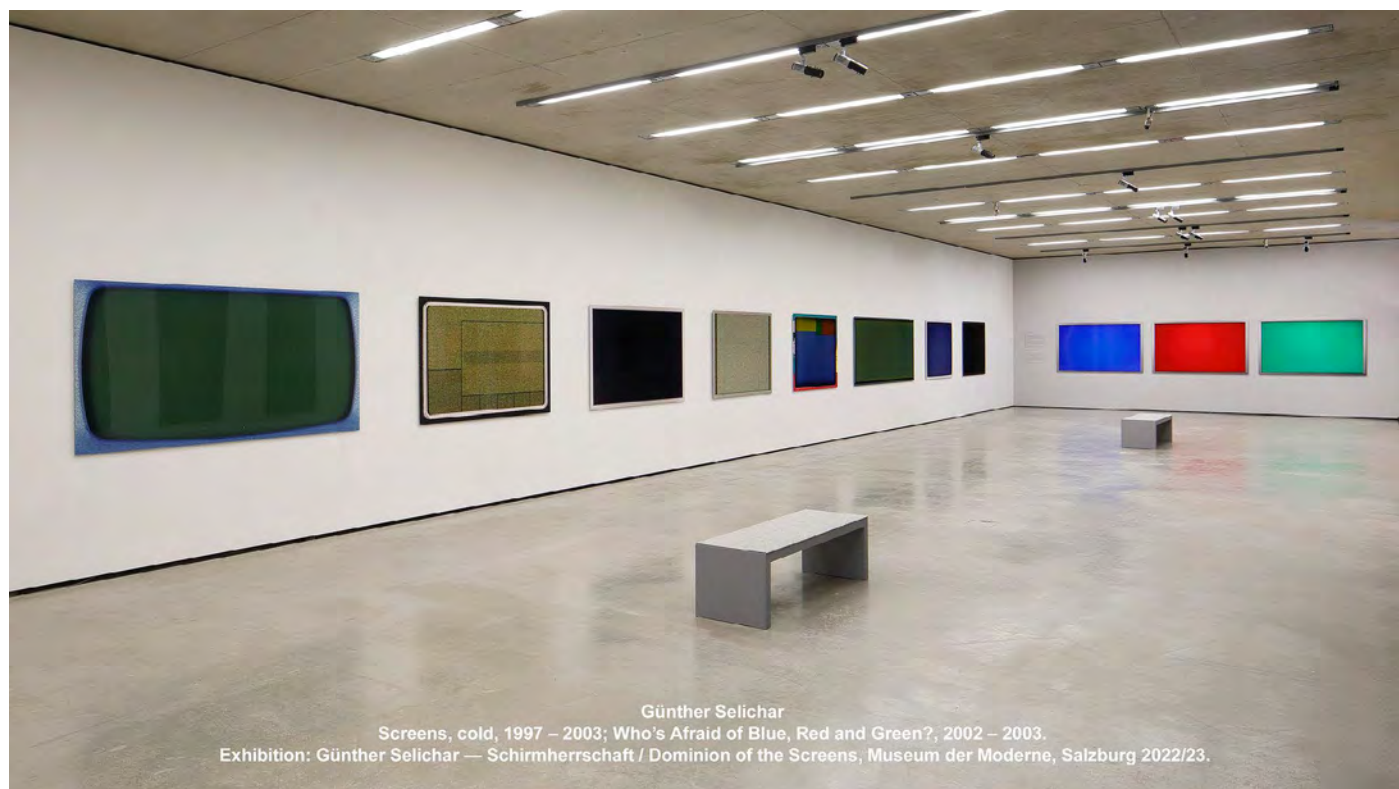
Museum der Moderne Salzburg



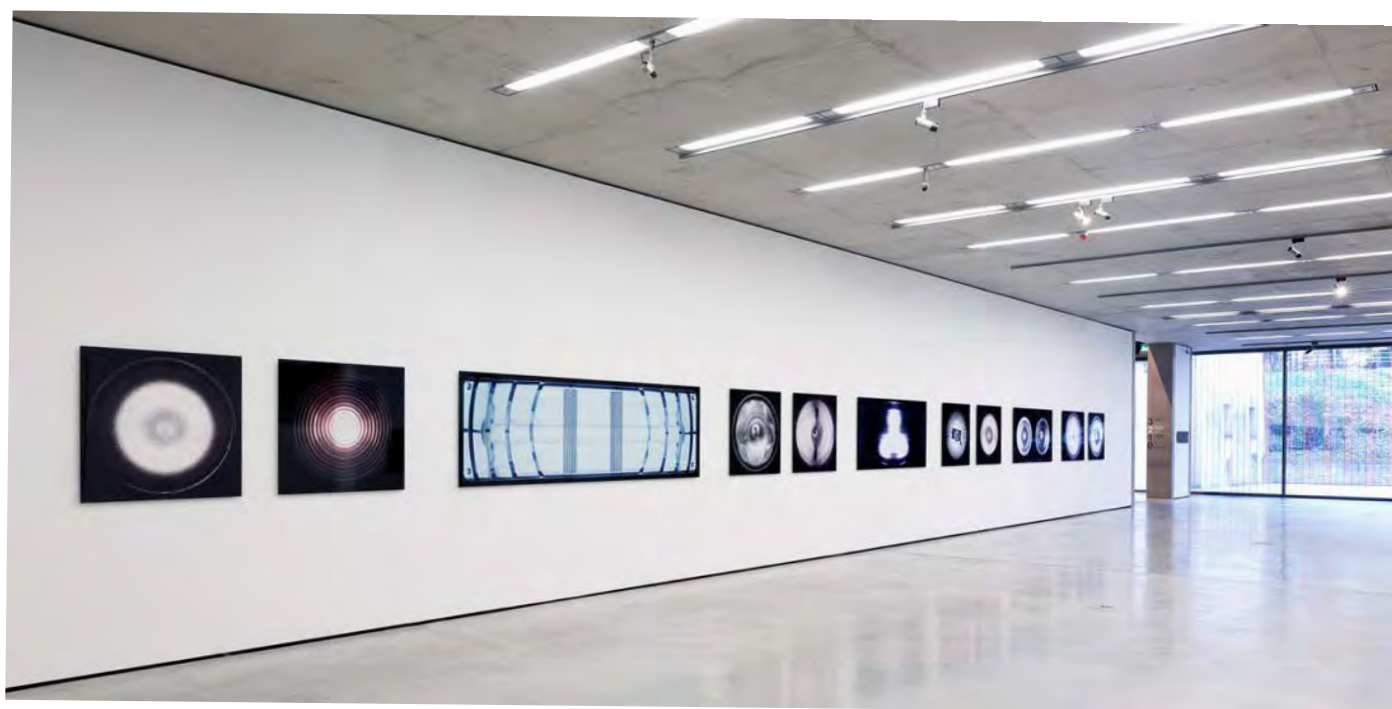
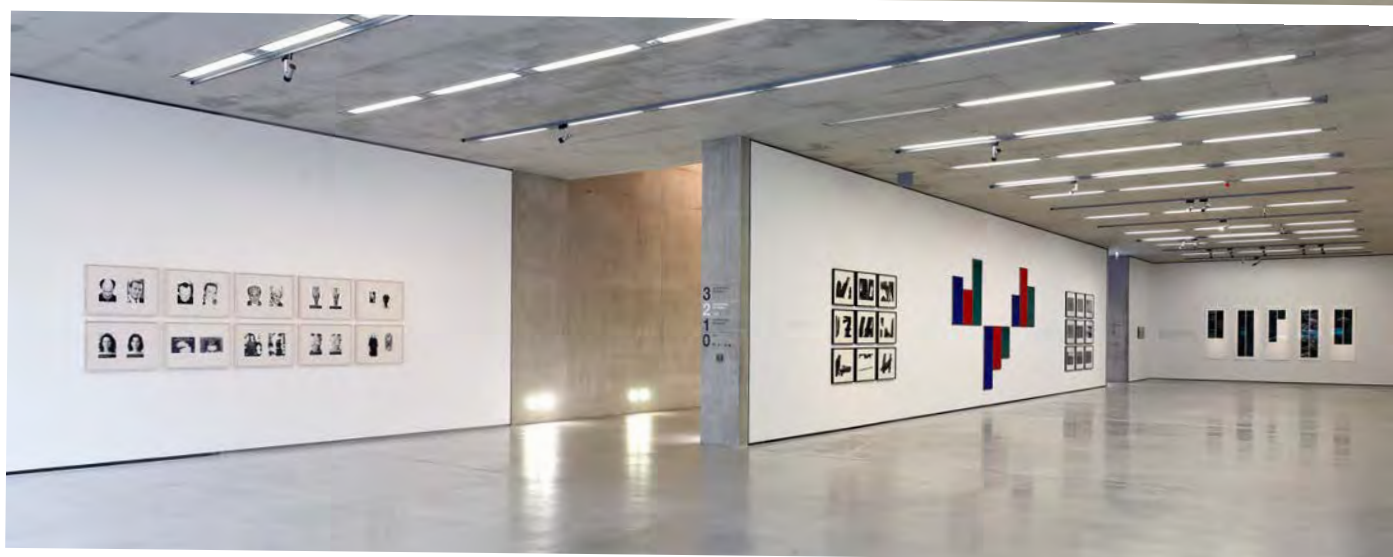
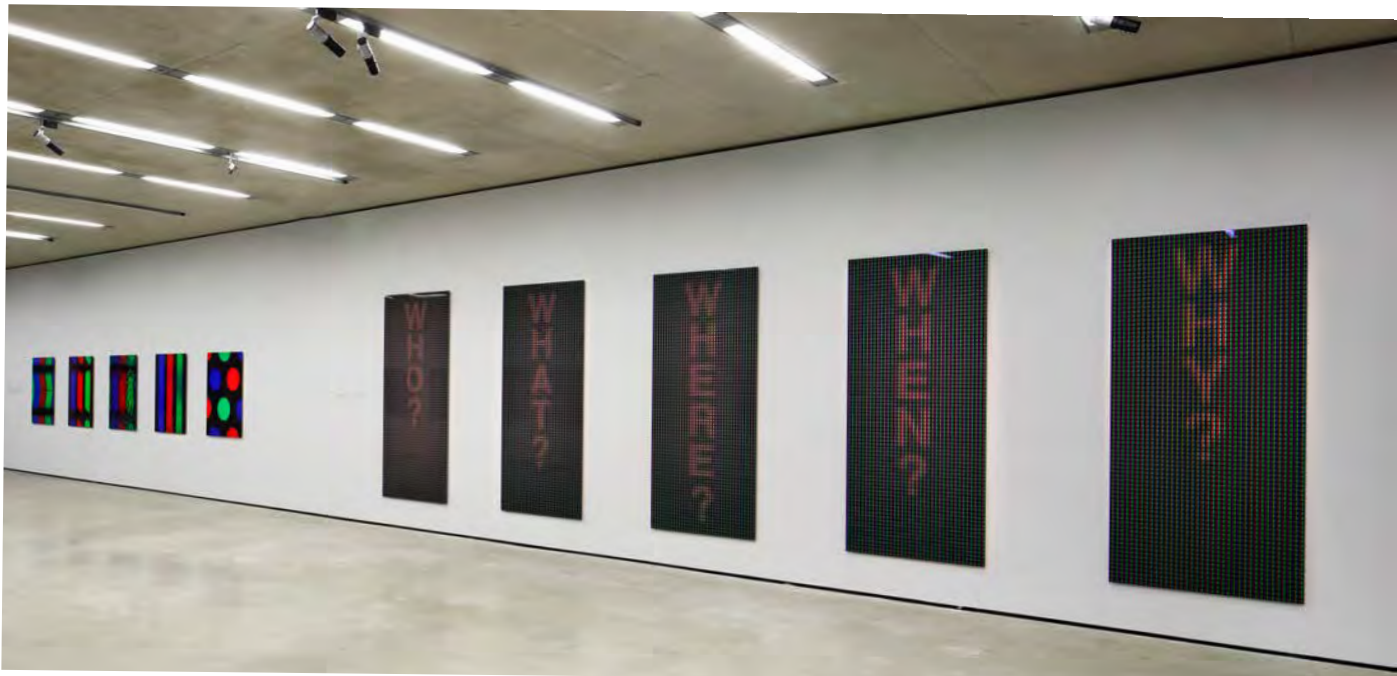




Günther Selichar
 Who's Afraid of Blue, Red and Green? — Screen, Screenplay 10, 2020 – 43, 100 cm x 164 cm
 Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens, Museum der Moderne, Salzburg 2022/23



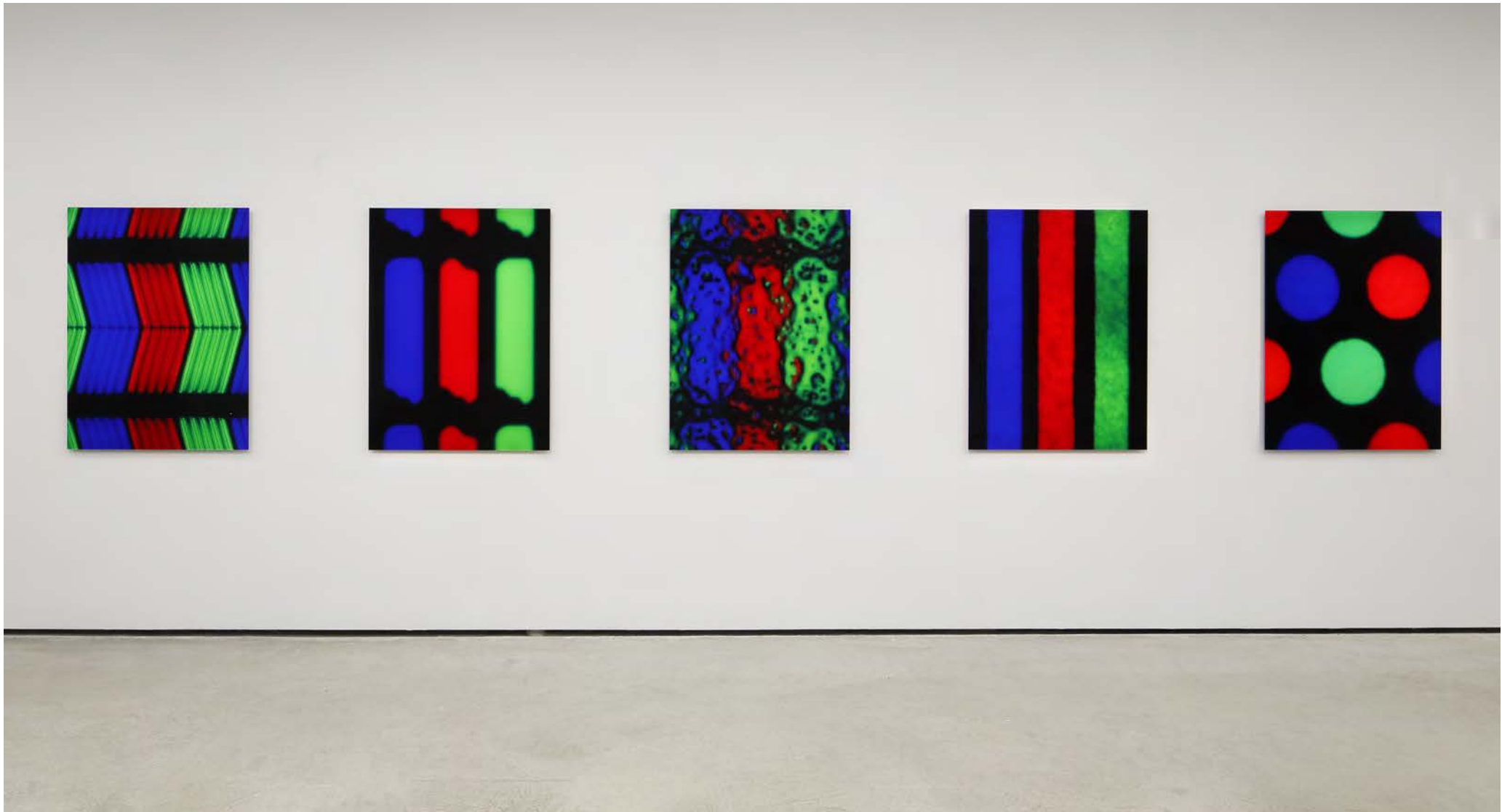
Günther Selichar
 Screens, cold, 1997 – 2003; Who's Afraid of Blue, Red and Green?, 2002 – 2003.
 Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens, Museum der Moderne, Salzburg 2022/23.



Exhibition views, *Günther Selichar - DOMINION OF THE SCREENS*,
Museum der Moderne, Salzburg 2022/23



Günther Selichar
The Double You Series (19,5:9), 2020 – 22
Each inkjet-direct print on acrylic glass, 243 x 112.5 cm.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



Günther Selichar
Cul-De-Sac (4:3), 2019 – 2022
Each inkjet-direct print on acrylic glass, 121 x 91 cm.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



Günther Selichar
Screens, cold, 1997 – 2003; Who's Afraid of Blue, Red and Green?, 2002 – 2003.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



Günther Selichar
Standby, 2003 – 2004
#1, #4, #7, #8a, large version, thermographic image, ink-jet print on Photo Fiba Print 285 g, 107 x 111.5 cm.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



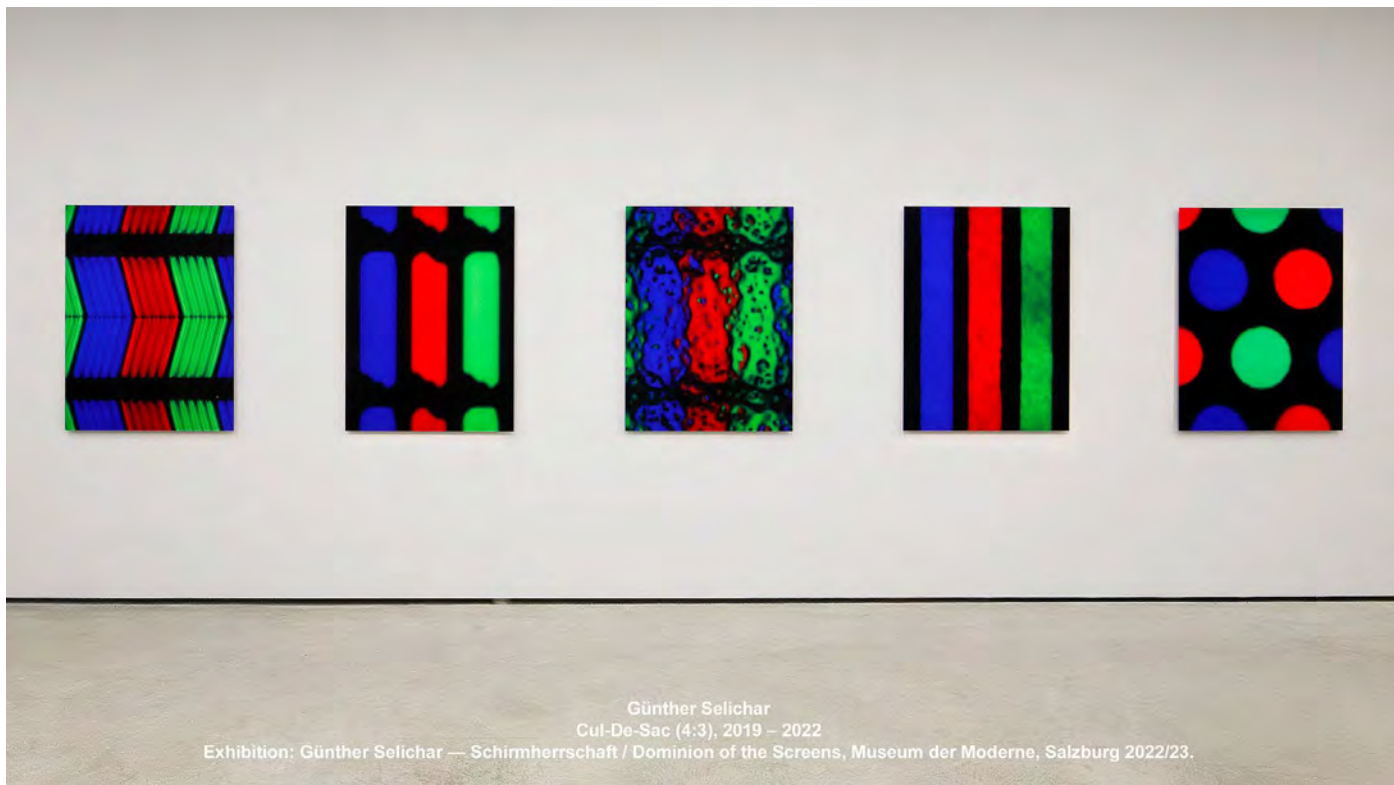
Günther Selichar
Exposures, 2002 – 2003
Series of 11, each C-print/alucobond, sizes between 95 x 95 cm and 95 x 303
cm. Exhibition: Günther Selichar— Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



Günther Selichar
Hommage à Franz Kline/Aaron Siskind, 1985; Who's Afraid of Blue, Red and Green? (Statistics), 1997; Sources, 1993 – 1995.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.



Günther Selichar
Hotel Nikko, Paris, 1993 – 96;
When Scanners Meet [#3] – [#7], 2013 – 2016.
Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens,
Museum der Moderne, Salzburg 2022/23.





Günther Selichar

Screens, cold, 1997 – 2003; The Double You Series (19,5:9), 2020 – 22; Who's Afraid of Blue, Red and Green?, 2002 – 2003

Exhibition: Günther Selichar — Schirmherrschaft / Dominion of the Screens, Kunstsammlung, Gera 2023.

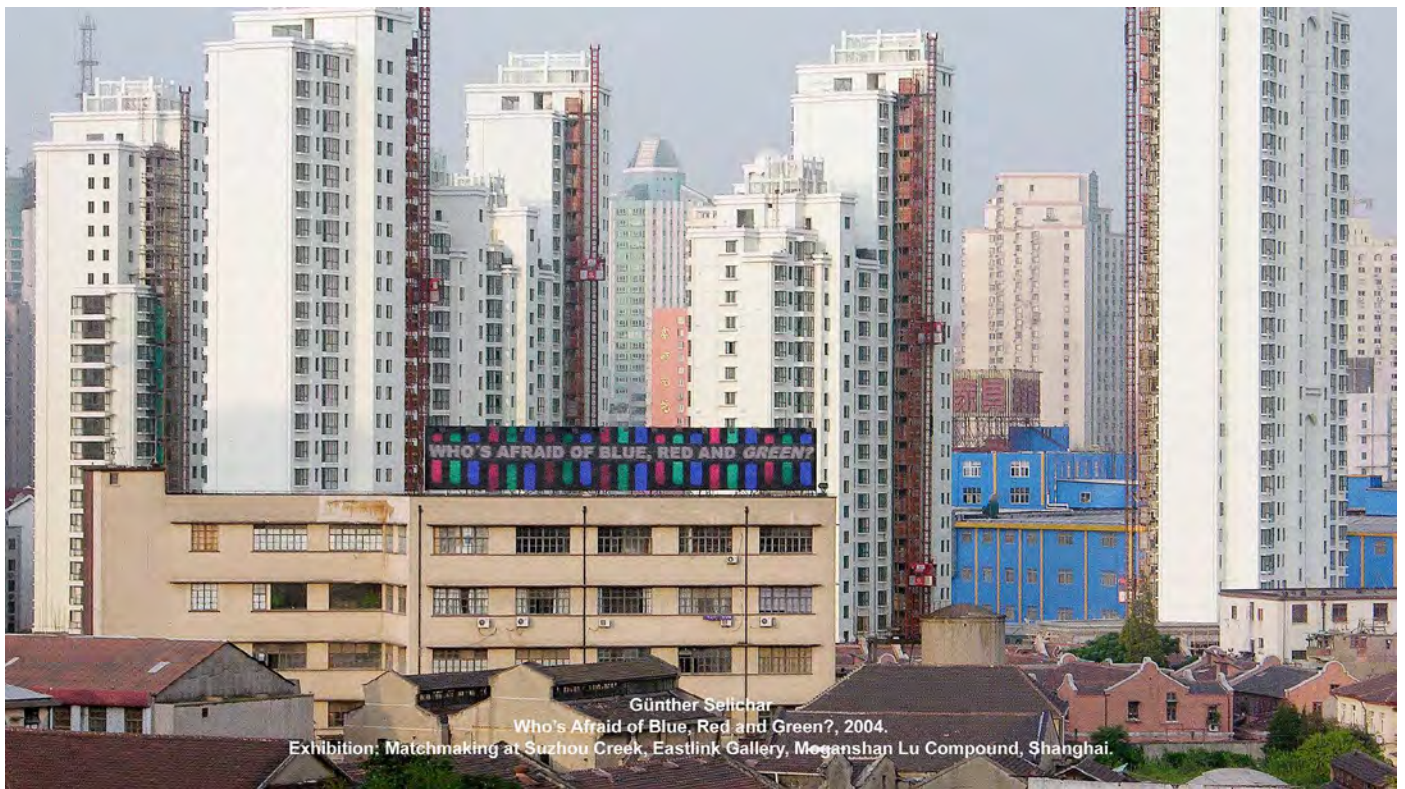


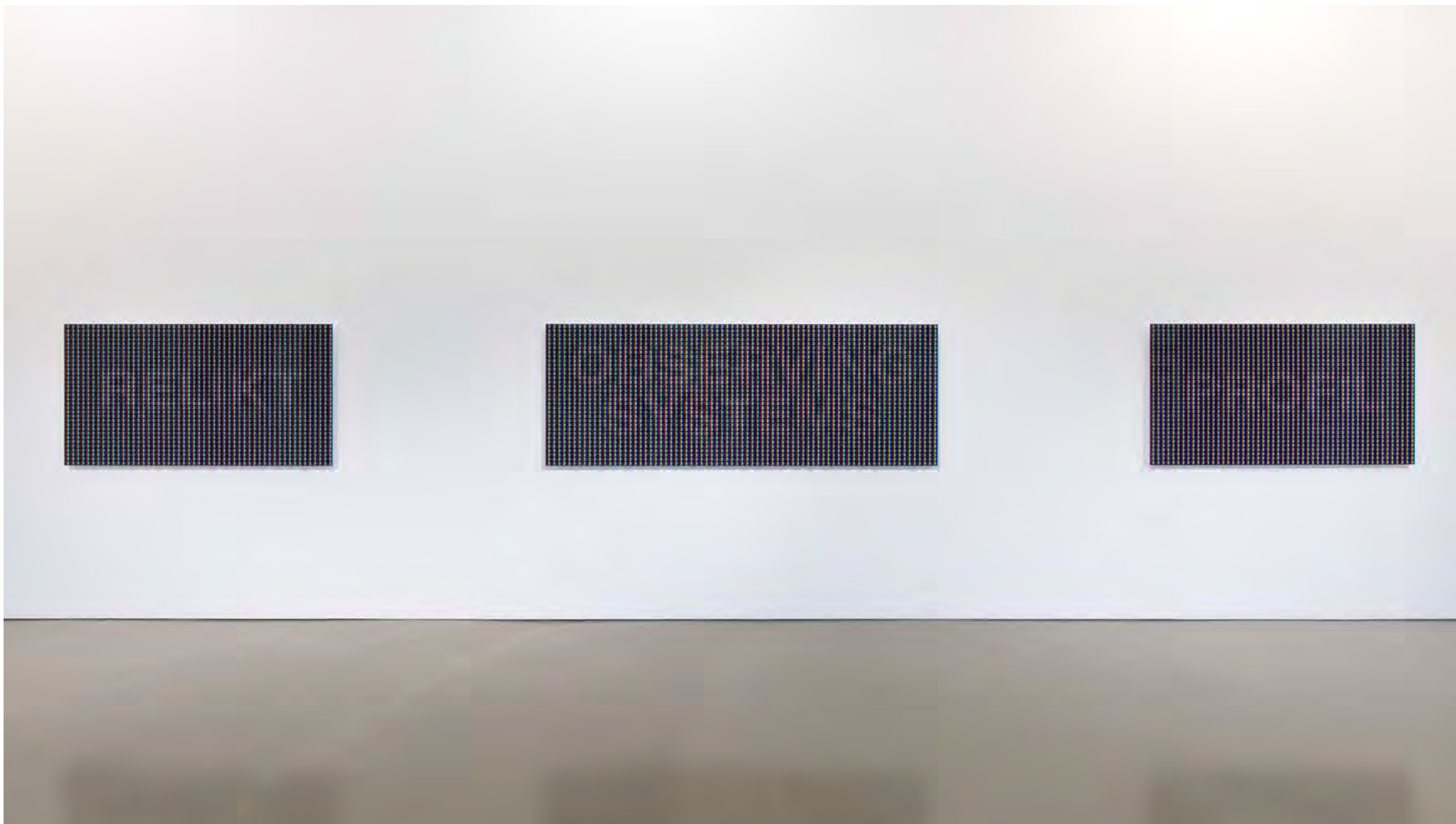
Günther Selichar
 Who's Afraid of Blue, Red and Green?, 2004
 Exhibition: Günther Selichar — Who's Afraid of Blue, Red and Green?, Creativetime — The 59th Minute, Times Square, New York, 2004.



Günther Selichar
 Who's Afraid of Blue, Red and Green? (4:3), 1996.
 Exhibition: Positionen — Reisen an die Grenzen der Malerei, Museum Folkwang, Essen 1996.







Günther Selichar
No Media Beyond This Point, 2019 – 2021.
Each inkjet-direct print on acrylic glass, 90 x 144 cm, 90 x 210 cm.
Exhibition: Günther Selichar, Sub|Texte, Camera Austria, Graz 2022/23.



Günther Selichar
No Media Beyond This Point, 2019 – 2021.
Each inkjet-direct print on acrylic glass, 121 x 215 cm, 29 x 104 cm.
Exhibition: Günther Selichar — Sub| Texte, Camera Austria, Graz 2022/23.



Günther Selichar
No Media Beyond This Point, 2019 – 2021.
Inkjet-direct print on acrylic glass, 121 x 215 cm.
Exhibition: Günther Selichar — Sub|Texte, Camera Austria, Graz 2022/23.



Günther Selichar
Différance (Derrida) (21:9),
from the series: No Media Beyond This Point, 2019 – 2021.
Inkjet-direct print on acrylic glass, 90 x 210 cm.





Günther Selichar
Who's Afraid of Blue, Red and Green? 2002 – 2003.
Exhibition: Outside the Box, Cornerhouse, Manchester, 2007.

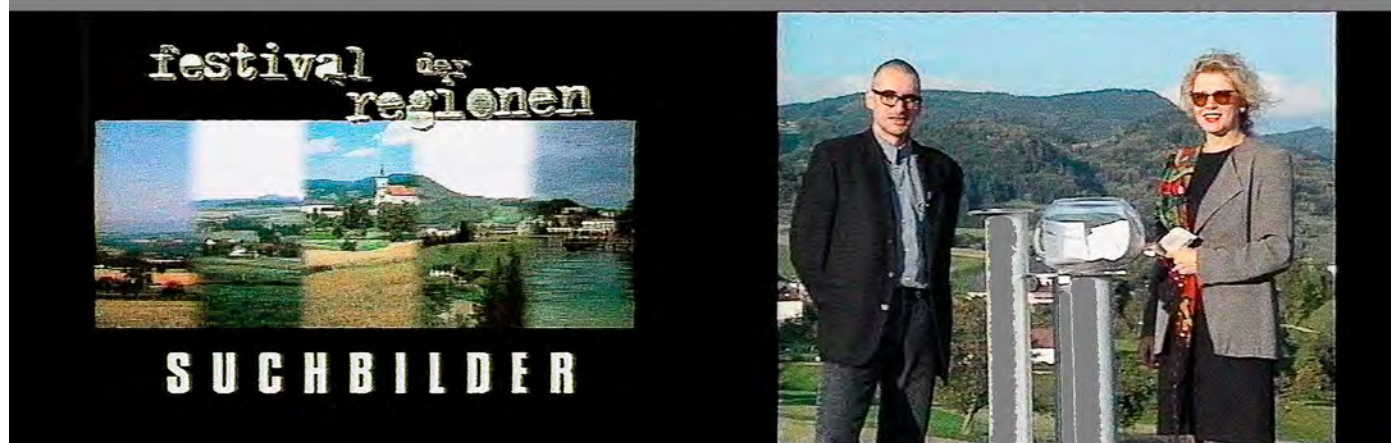


Günther Selichar
Who's Afraid of Blue, Red and Green? (Embedded), 2006.
Exhibition: Günther Selichar — Media Machines, Tufts University Art Gallery, Medford/Boston, 2005.





Günther Selichar
 Suchbilder/Find the Difference, 1992 – 93, Kirchheim im Innkreis.
 Exhibition: Festival der Regionen + ORF, Linz, 1993.



Günther Selichar
 Suchbilder/Find the Difference, 1992 – 93.
 Exhibition: Festival der Regionen + ORF, Linz, 1993.