

THE BRIDGE

Photography

HANS FLEISCHNER #3

Dear Hans,

You're just having too much fun and in Paris even. Only you could find the funk in that alt bourgeois town. The 2 bridge books, to my eye, are energized versions of your previous street books that pair 2 images. Book 2 even ups the ante in the use of artificial light and dynamic movement. It also dwells more on the Paris dwellers left out of the party. Take a look at Gustave Caillebotte's painting of the le Ponte d' Europa a sister bridge to yours. He was part of and also apart from the French Impressionist group. His style was more reserved but not his content, which was often more radical than theirs. Independently wealthy, he bought their paintings and bailed some of them out on occasions. Like Art Crumb's Mister Natural, you should "keep on truckin'.

John

(Laudenslager email New York, 2024)

Dear John,

your opening statement had me in stitches and yes photographing in Paris is some very serious fun.

Keeps me on truckin'.

I will be back in Paris later this fall to continue taking photographs about and around the bridge.

Also will start a new project following some footsteps in Montparnasse.

Interesting you should mention the French Impressionists.

Before one trip to Paris a good while ago, I came across a poster here in Vienna advertising the exhibition of Claude Monet. The painting they used was from his Gare Saint-Lazare series.

I went there to have a look at the station.

Not expecting any smoky interior, but still found a nice railway station hall.

The bridge you mention I was looking for, but it wasn't there anymore, at least not looking like the one in the painting.

Did some photography with The Red Bag around there and in general enjoyed the neighbourhood.

This weekend I am starting to put together the book for THE BRIDGE #3.

Hans Fleischner, Vienna, June 2024.

FOREWORD / THE BRIDGE #3

Wait.

Yes.

Do I know some of these photographs.

Possibly.

In the book NEW YORK, CHICAGO and BEYOND.

Book #3, was an introduction to The Bridge.

Now, with all the photographs surrounding it, it is The Bridge, that takes centerstage.

I'm very happy to start this volume with a solid block of black and white photography, before I introduce some more images of Paris, as I walked about to wherever my feet would carry me, absorbing and simply loving the city, its depth, its beauty, its surprises.

As I had mentioned already before, I am photographing The Bridge well over ten years. Don't you get tired of it?

No. I love doing it.

Using every possible gear available to me. Digital, analog. Old lenses, new lenses and many different films.

As a matter of fact also several sensors, which allows me to photograph under many different light conditions, sometimes opening up visual possibilities, enriching the experience of seeing and portraying The Bridge.

It inspired me to the expression, Visual Dialectics, to which I can add here, The Necessity Of Art.

More on that later and even more later still in a book by itself.

Hans Fleischner, June 2024, Vienna.



















































































































































































































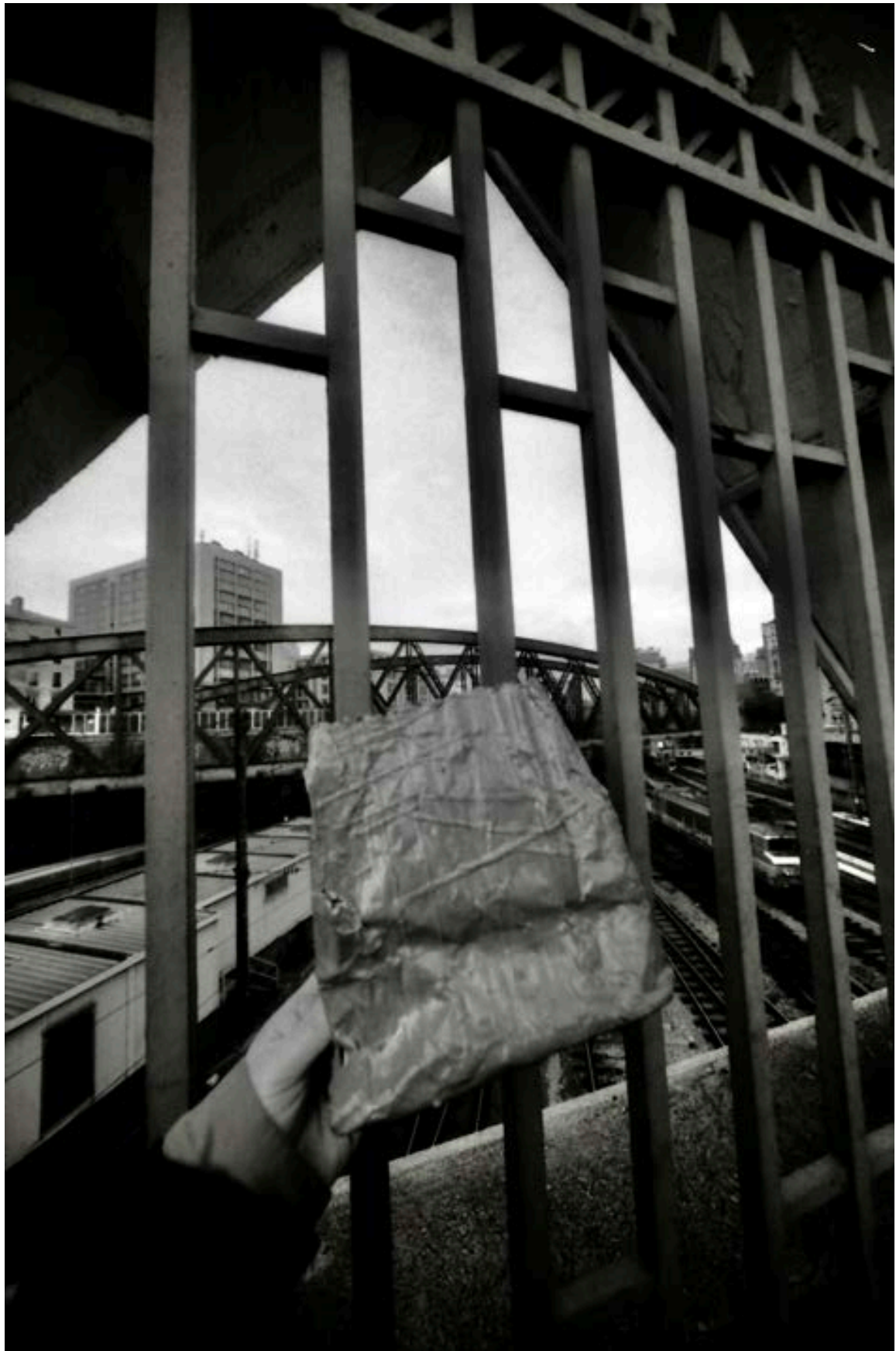






































































































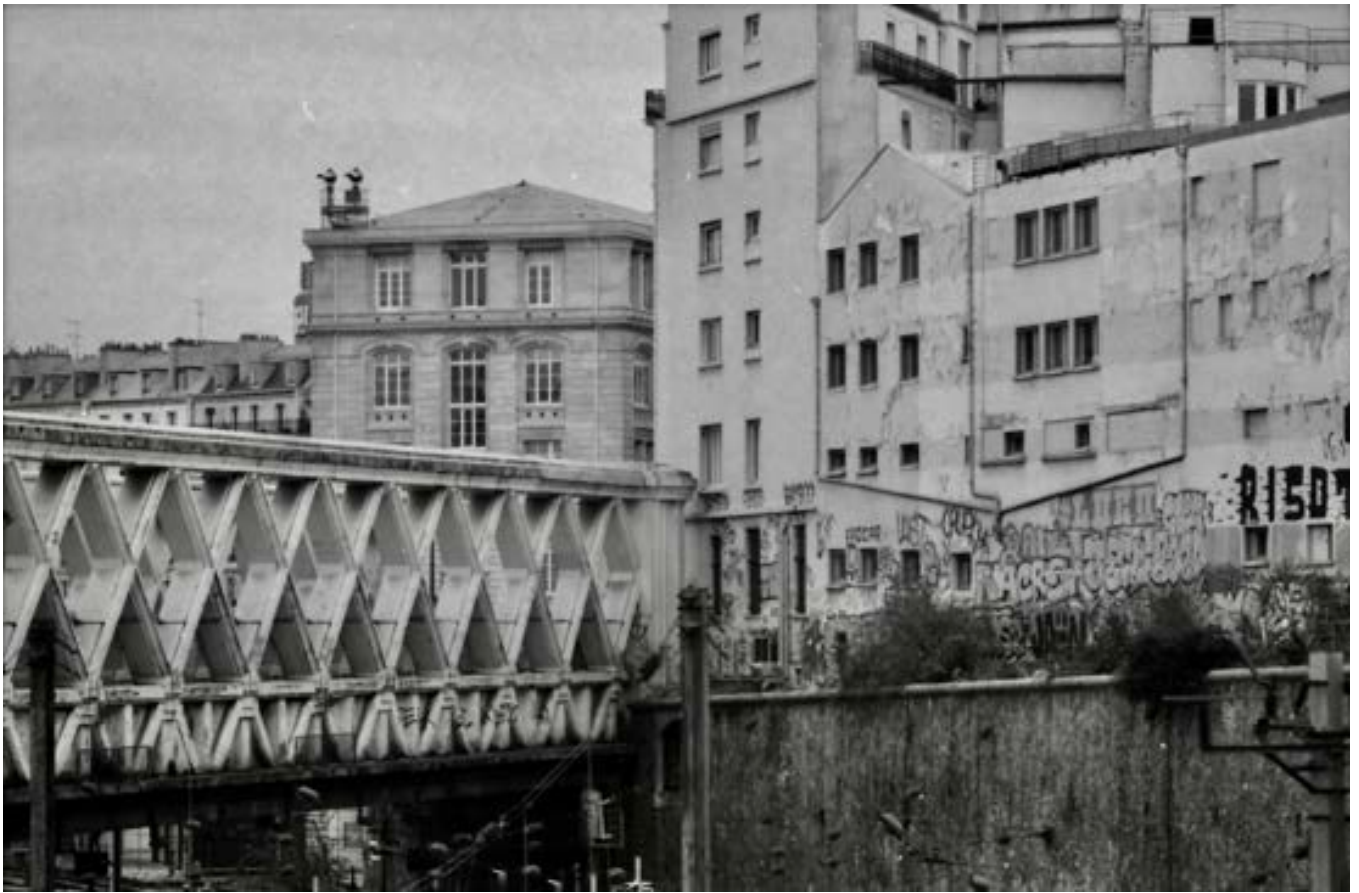






















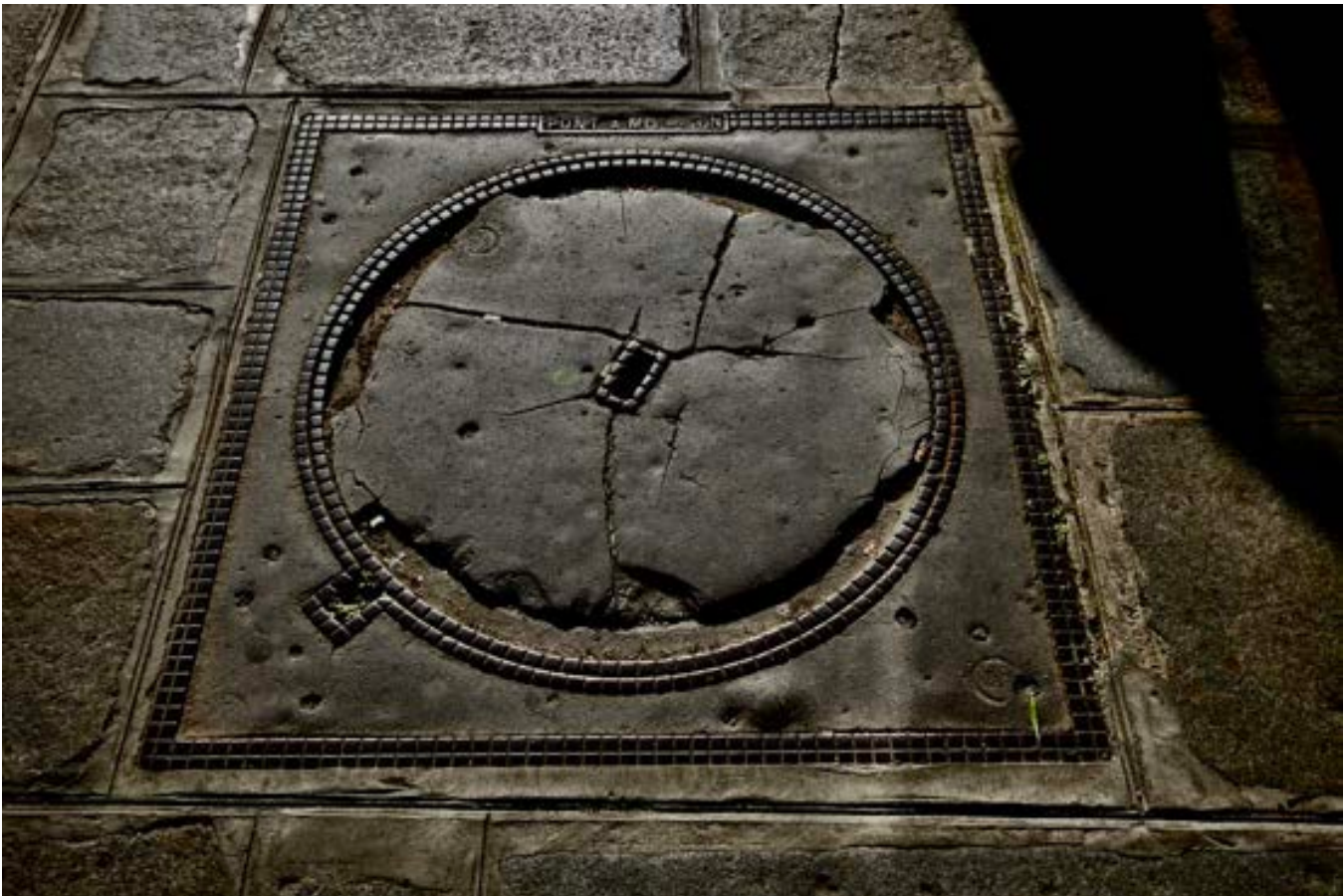




















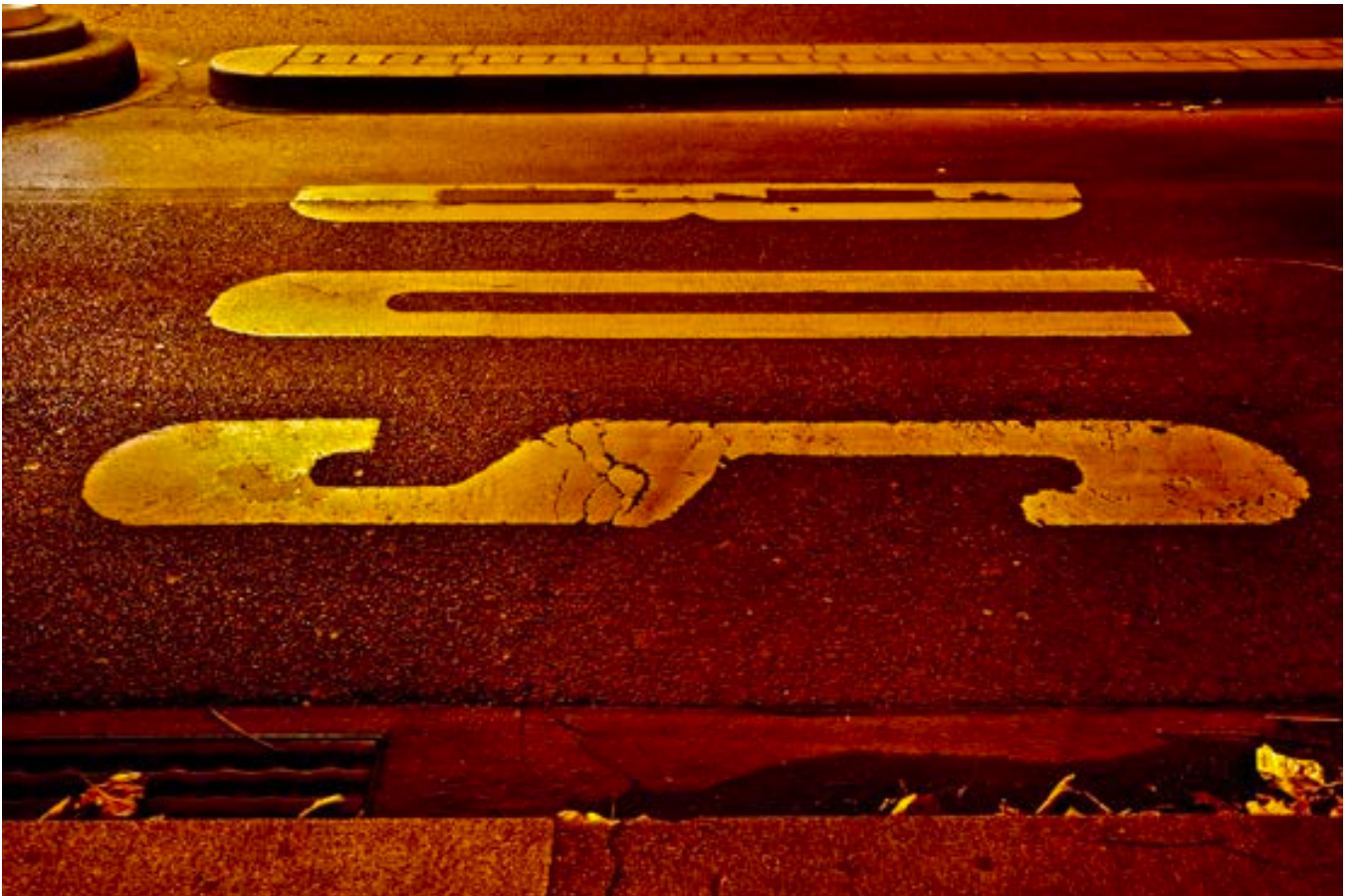








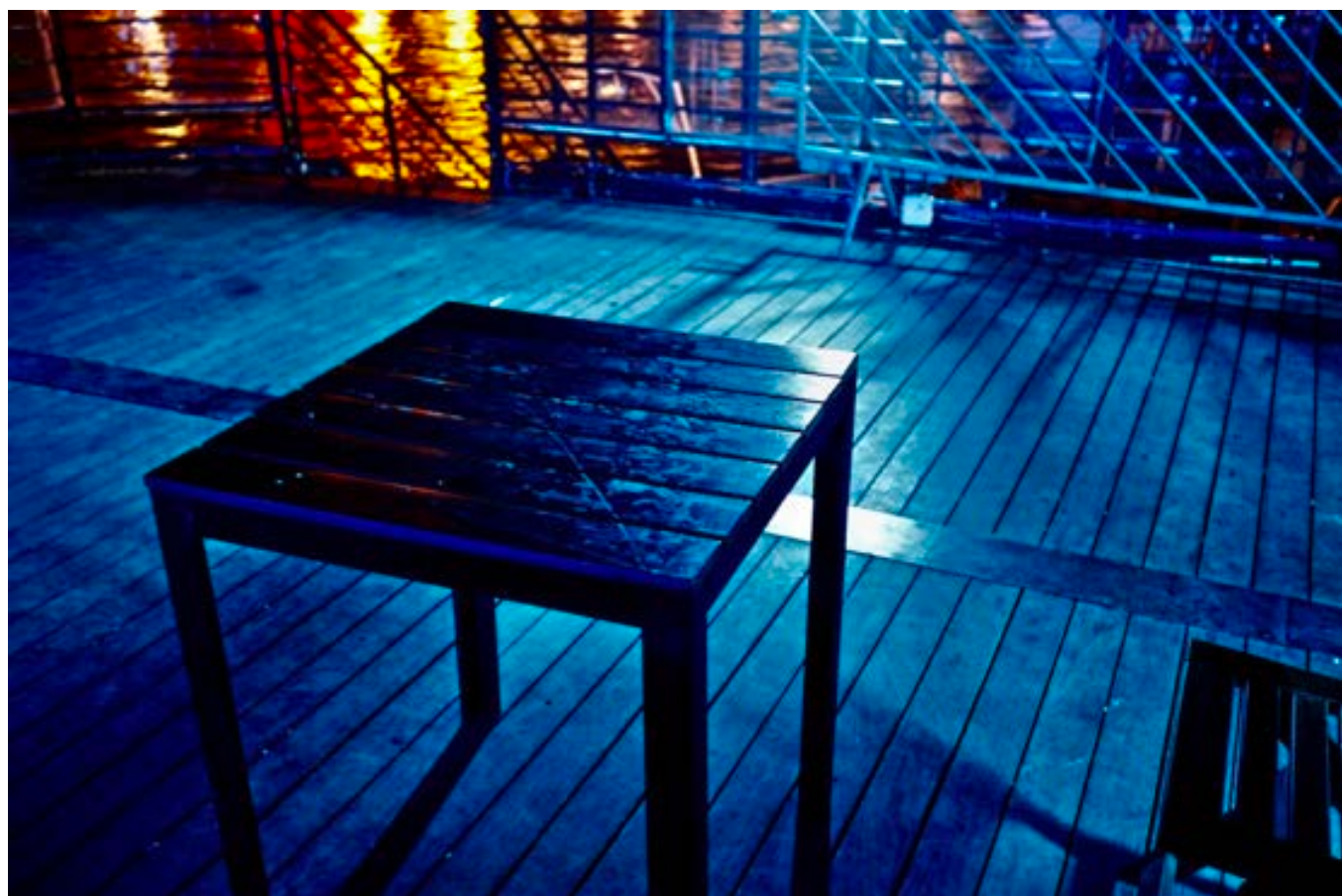














































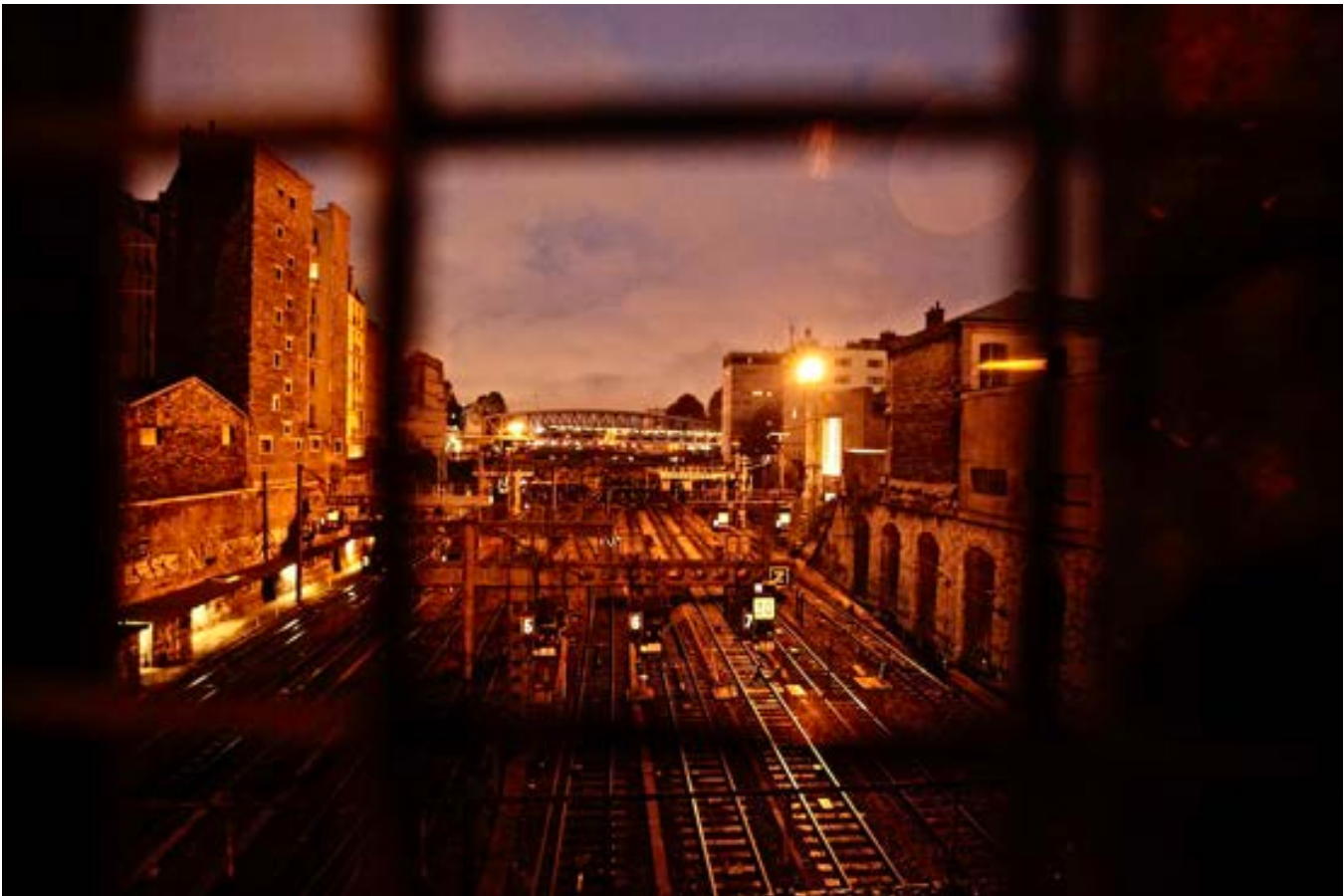






























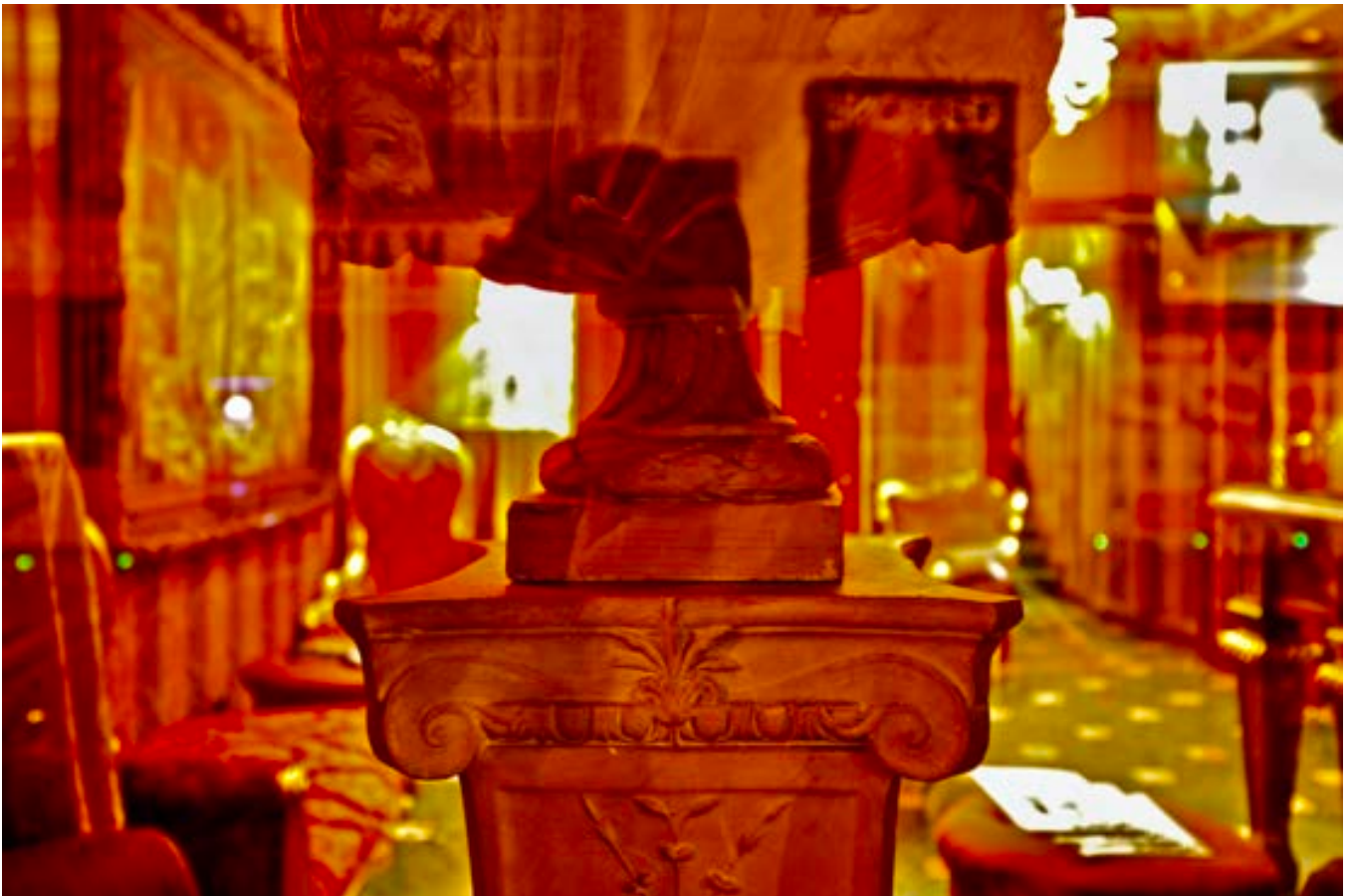




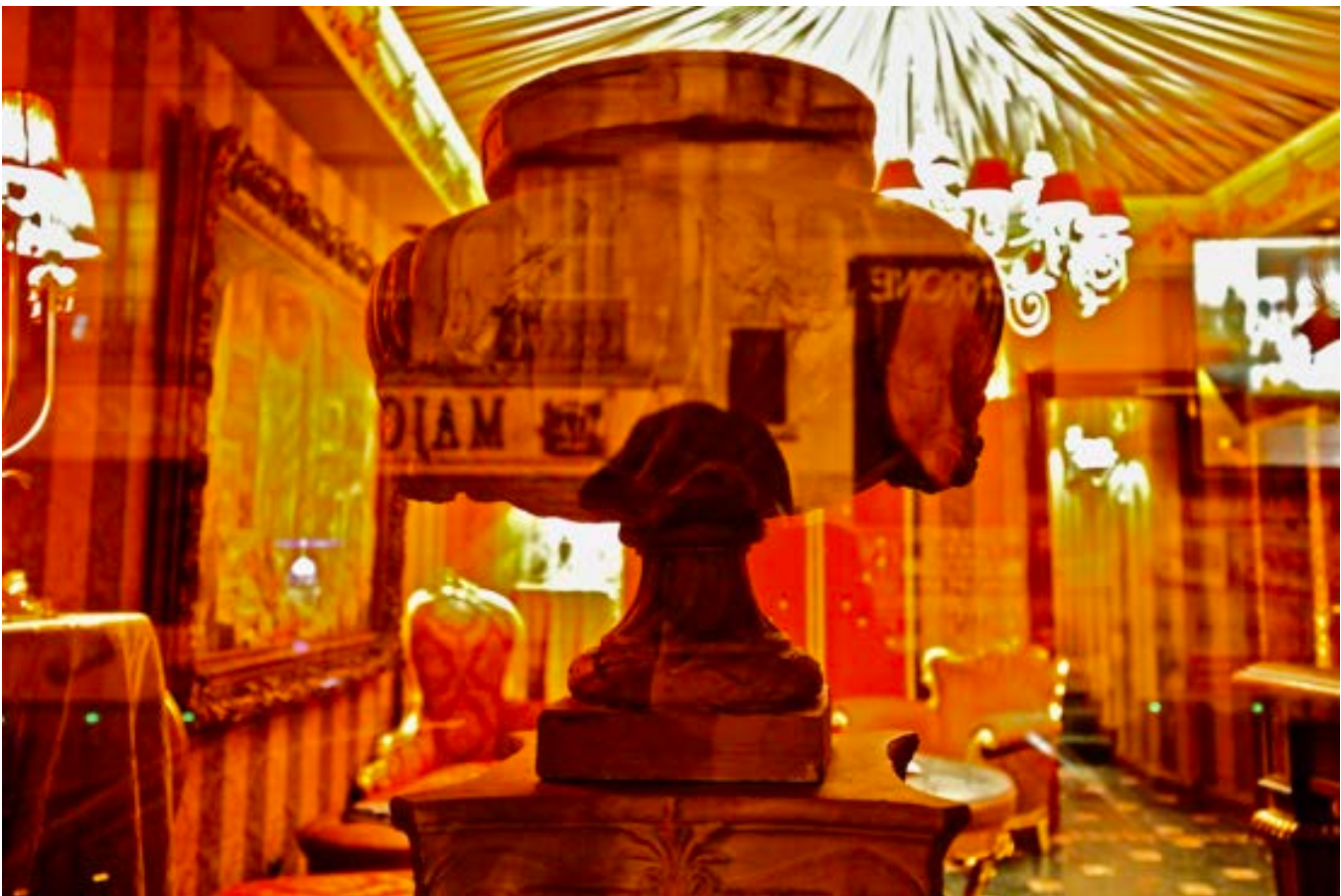










































The Necessity Of Art.

Going for a cup of coffee, I usually frequented the Jazz Cafe on the corner of Meiji and Waseda Avenue. Nice spot, fine music, all LPs, pre CD, 1975 Tokyo. Forgot when and why they closed, can't even remember how the face of the corner changed.

What didn't change was the laundromat next to it and the Sento, the public bath. The neighbourhood had a lot of students coming and going and also living there, so I found another Jazz Cafe near Takadanobaba Station.

Great speakers, good sound, nice owner and I even made some photo exhibitions there. Reruns from gallery shows. Nearby, just opposite the station was a big bookshop.

6th floor was the English language department. Mostly paperbacks I remember, but then I didn't look for hardcover novels, dictionaries, etc. Politics, art, philosophy, psychology, my eyes scanned the book titles.

Ernst Fischer, *The Necessity Of Art*, first published in 1959, caught my eyes. I know you might not believe me, but I wasn't looking for the author nor the book title, but I knew the name, not knowing if it was the name of the person I knew of.

Ernst Fischer was Minister of Information in the first postwar government in Vienna.

That's all I knew, that's all I remembered, no more. The book was a real find for me. A gem, how much, I could see then and still see today, after reading a few books on photography and listening to a lot of music, from Jazz up and down the ladder of fine music.

A book of writings related to photography is in the making. Collecting existing material and checking with friends and strangers, what they got up their sleeves.

No dateline now, but I wish it to be out at the latest in spring next year.

Hans Fleischner, June 2024, Vienna.