

VISUAL DIALOG

**Hans Fleischner
Franz Helmreich**

**published by
Hans Fleischner**

VISUAL DIALOG.

Fifty/Fifty. No script, no timetable,
no layout drawings for us to follow.
One camera, digital.

Franz and I go back to 1964.

After studying together, our ways parted.
I went to New York, he stayed in Vienna.

Back in Vienna I didn't meet him and was
basically flying all over the place.

Then off to Tokyo for twenty years,
with visiting Vienna on and off for
a month or so.

Late Eighties, on my way from the
postoffice to my favorite Café, I passed
by a new storefront.

Fotostudio Franz Helmreich. Helmreich
sounds familiar. I go inside.

In the back I see a guy photographing.

Body language Franz.

I don't say hello, don't want to disturb
him while working.

A woman behind a desk to my right.

Is this gentleman from the Burgenland.

Yes.

Please give me his phone number.

Thanks and off I went.

We are in touch since then.

Made a show at his gallery, the space you
pass thru, to get to the studio.

A meeting place on various occasions.

1990 small retrospective 1968-1988.

1996 Textiles and my Diary.

1998 Title, the book I had published in
1973, photographs from Chicago.

1999 The Red Bag and again in 2001.

Finally Franz retired.
Closed the studio in Vienna and kept the
one in Burgenland.

We started to meet more often privately.
Talked about photography and our lives.

Right now, I really can't tell, when the
idea for a visual dialog was born, but born
it was and it will be published soon.

One thing is sure. It's unique. I am not
familiar with a similar project happening
between two photographers, anywhere.

Between two or more musicians, there
are plenty of examples, which were and
are happening. Mostly in music, where
plenty of space is given to improvisation,
as in Jazz and some such music.

Hans Fleischner, June 2026, Vienna.

1

































2





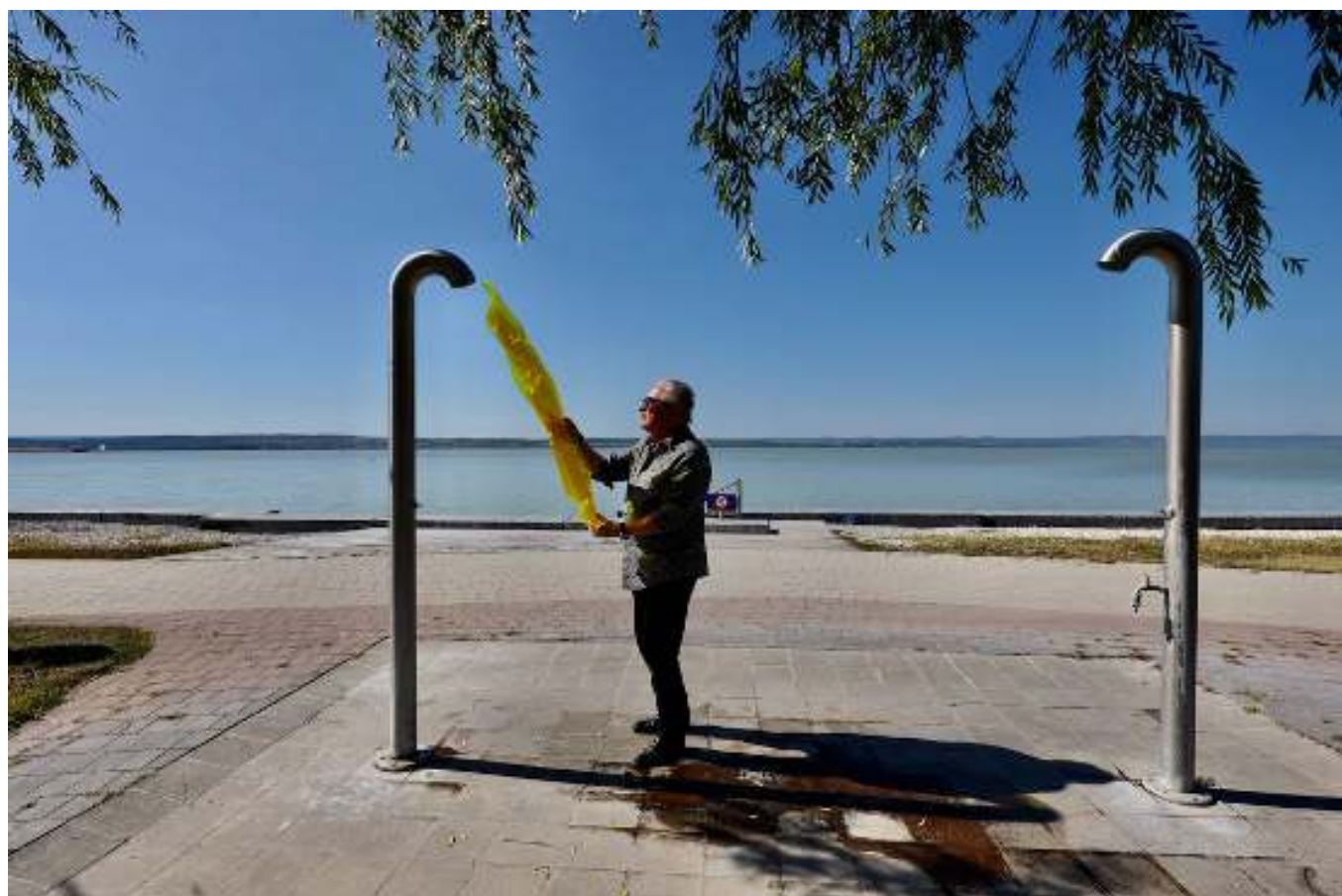
























































































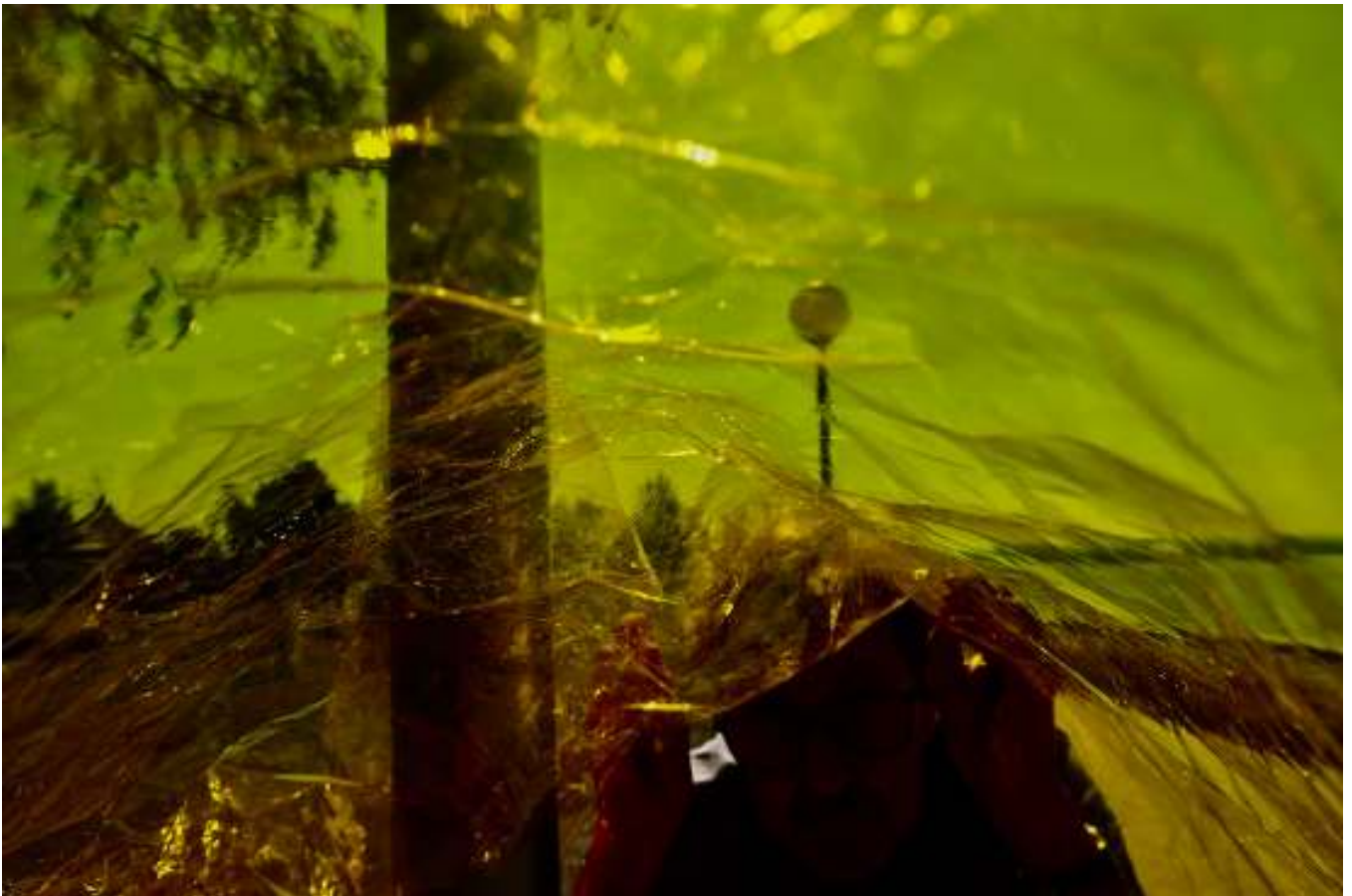




































































3













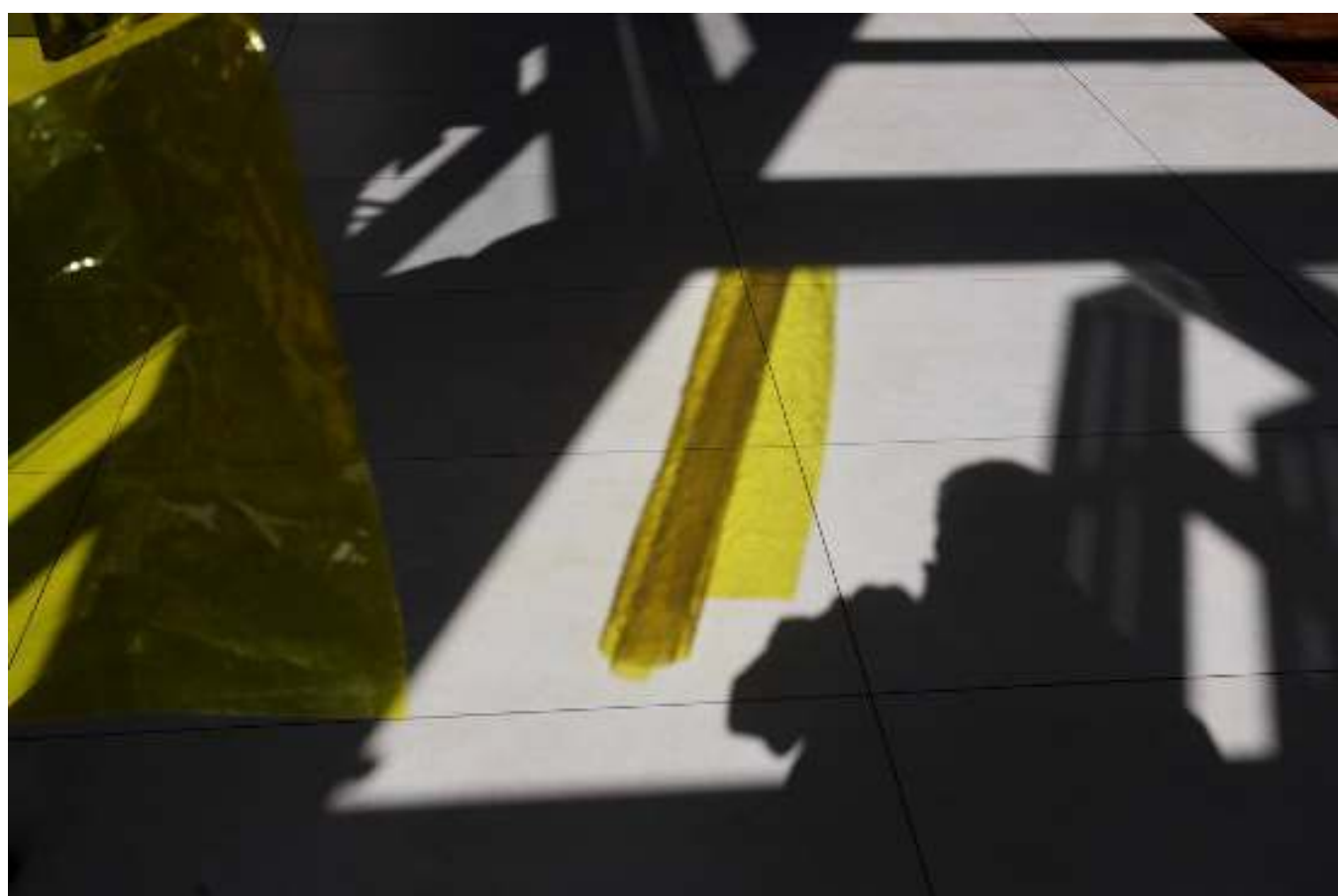


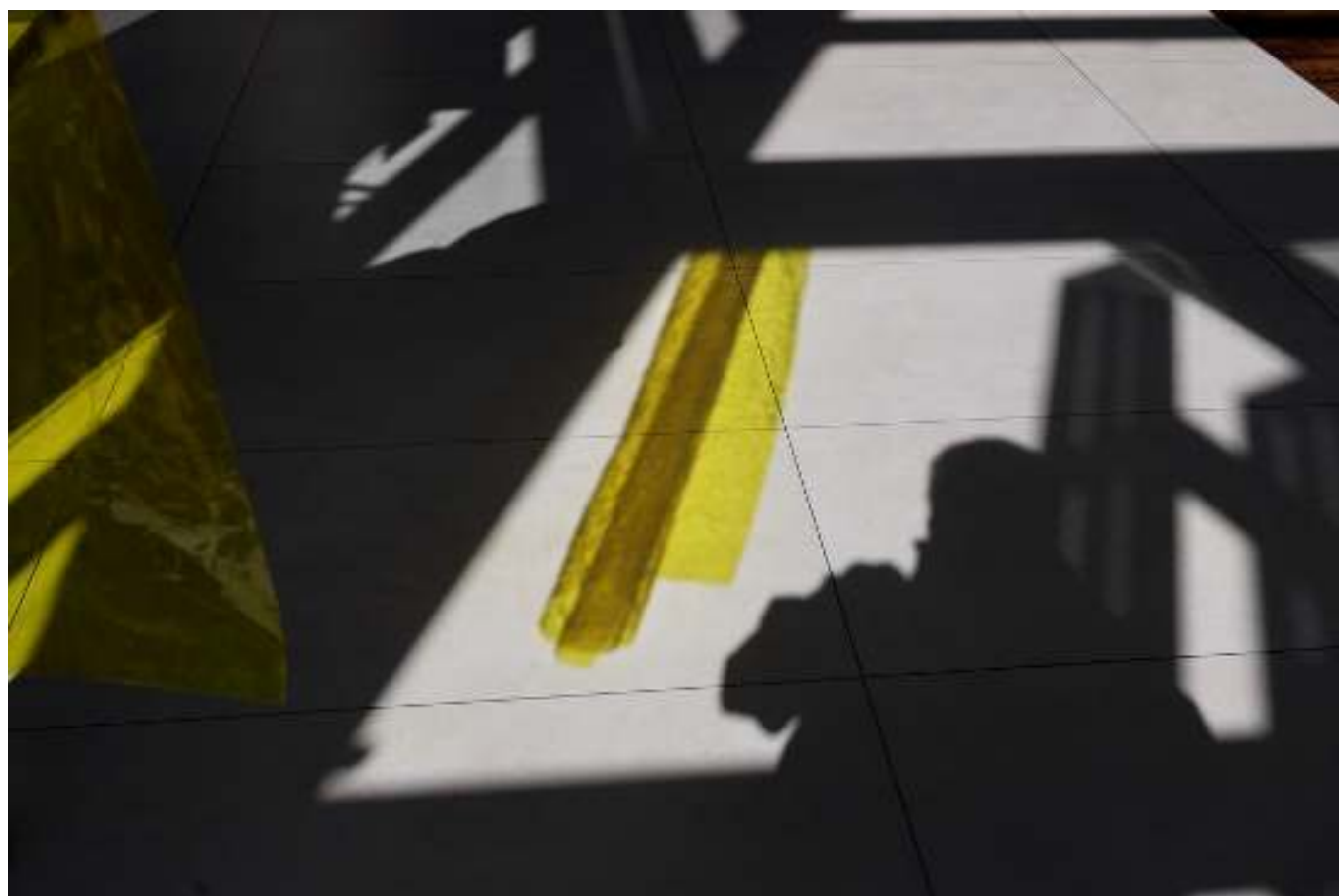




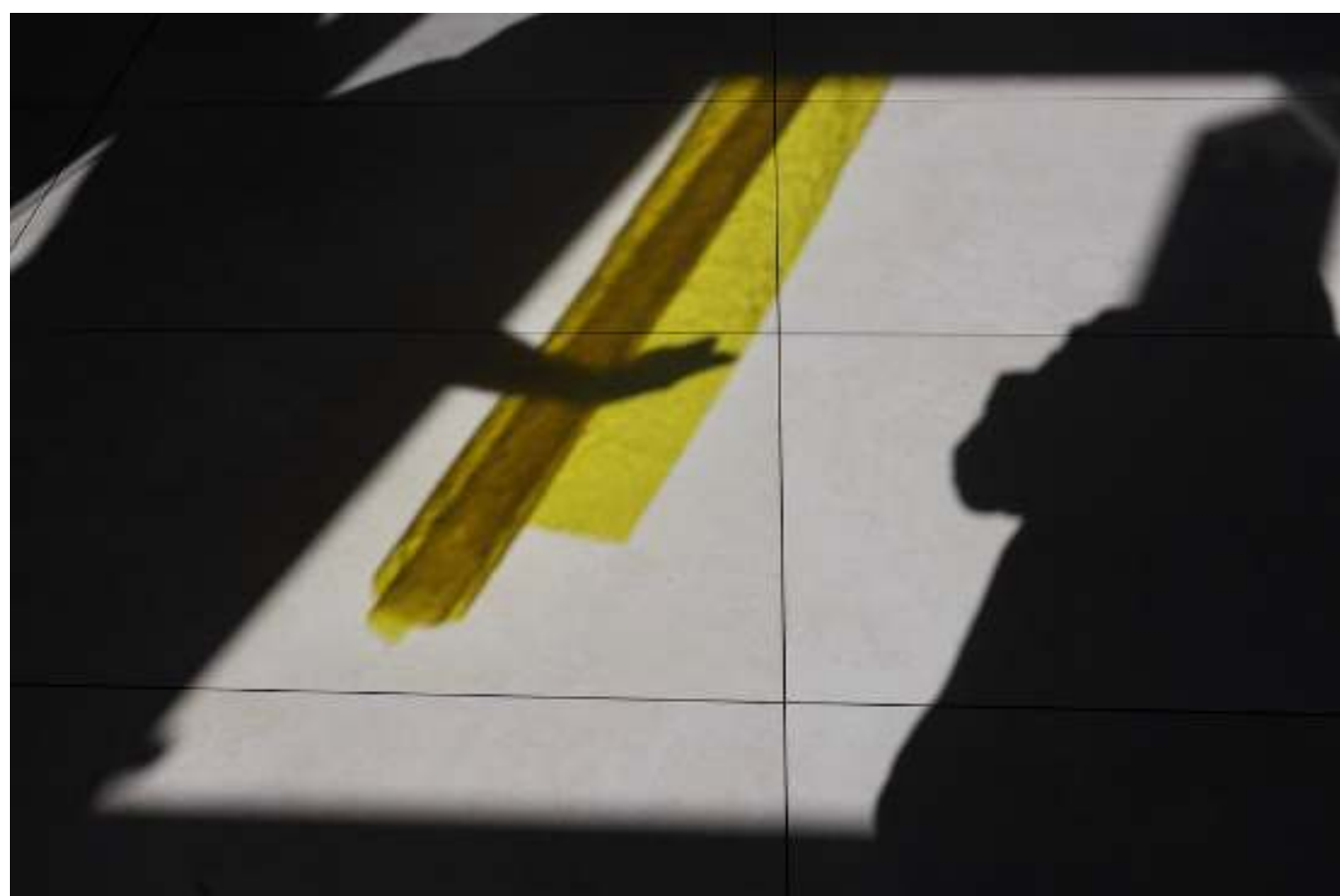


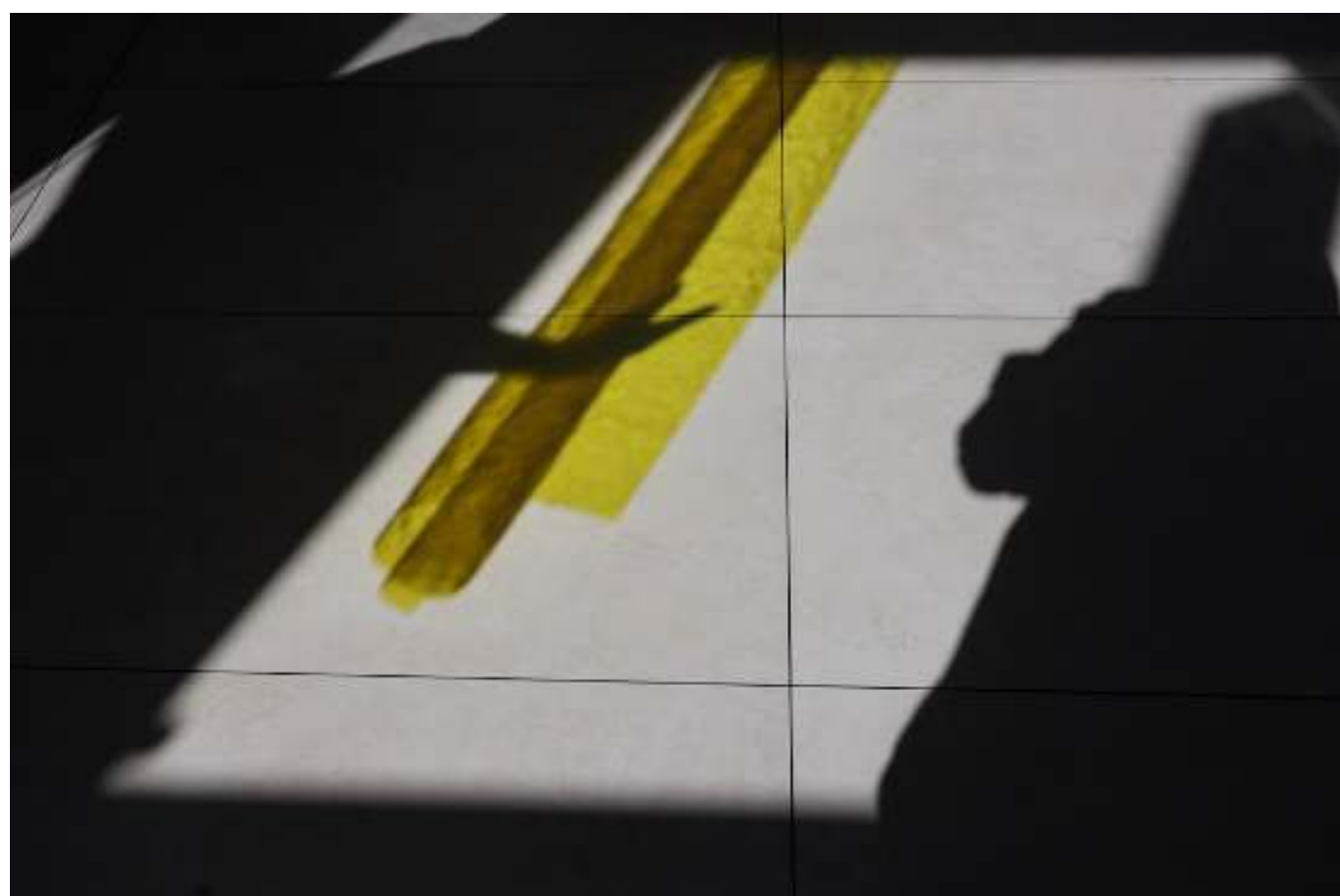


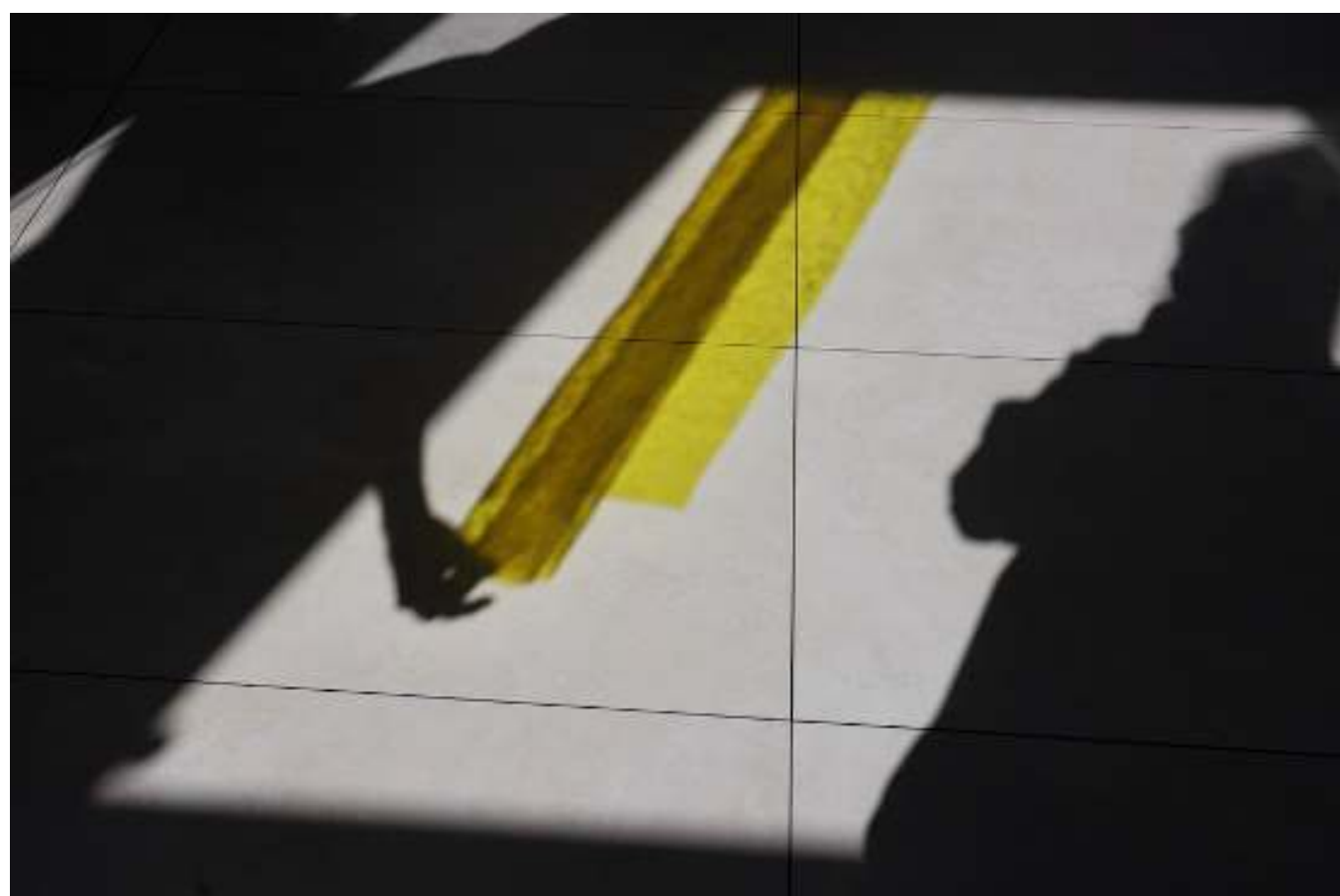














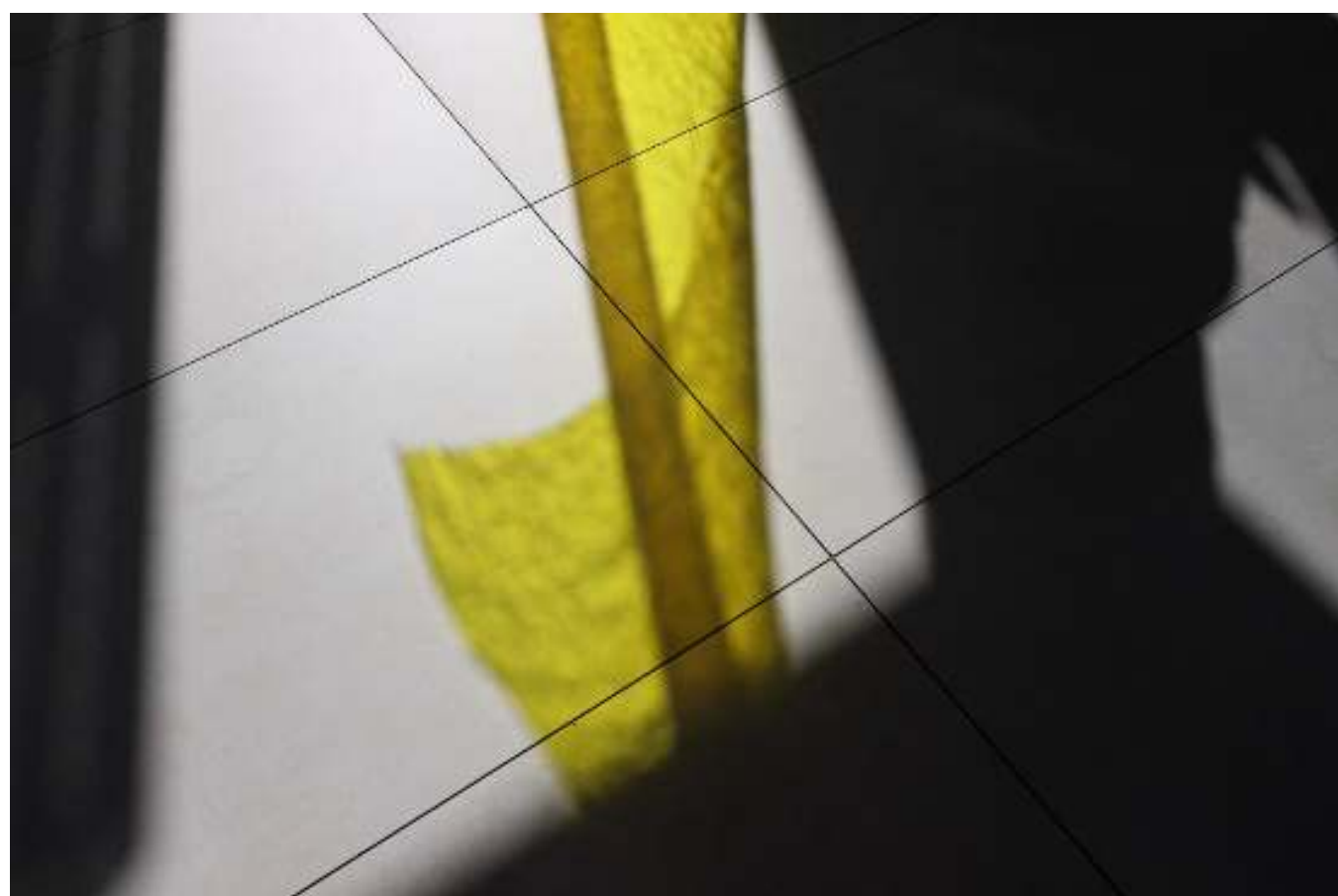




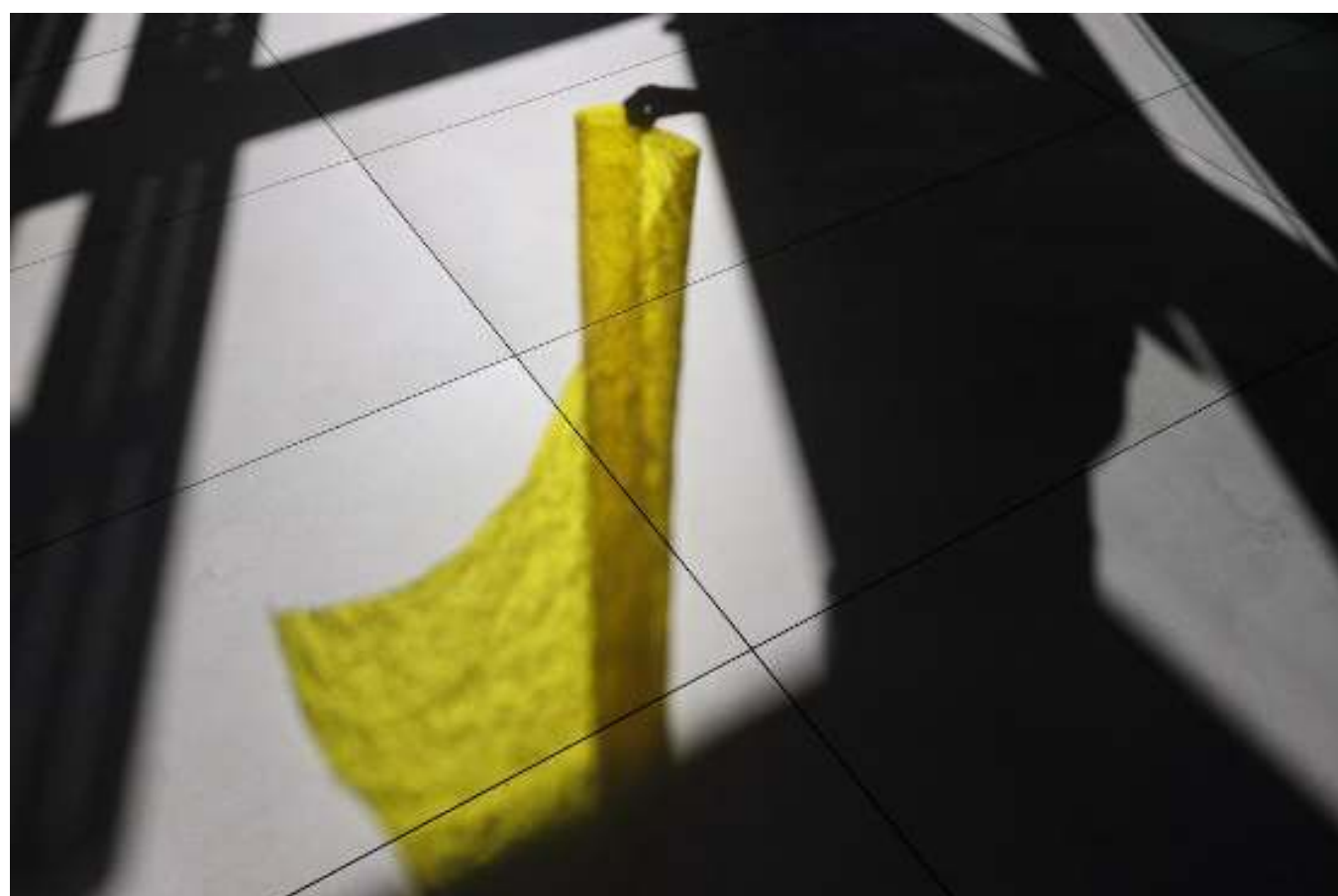


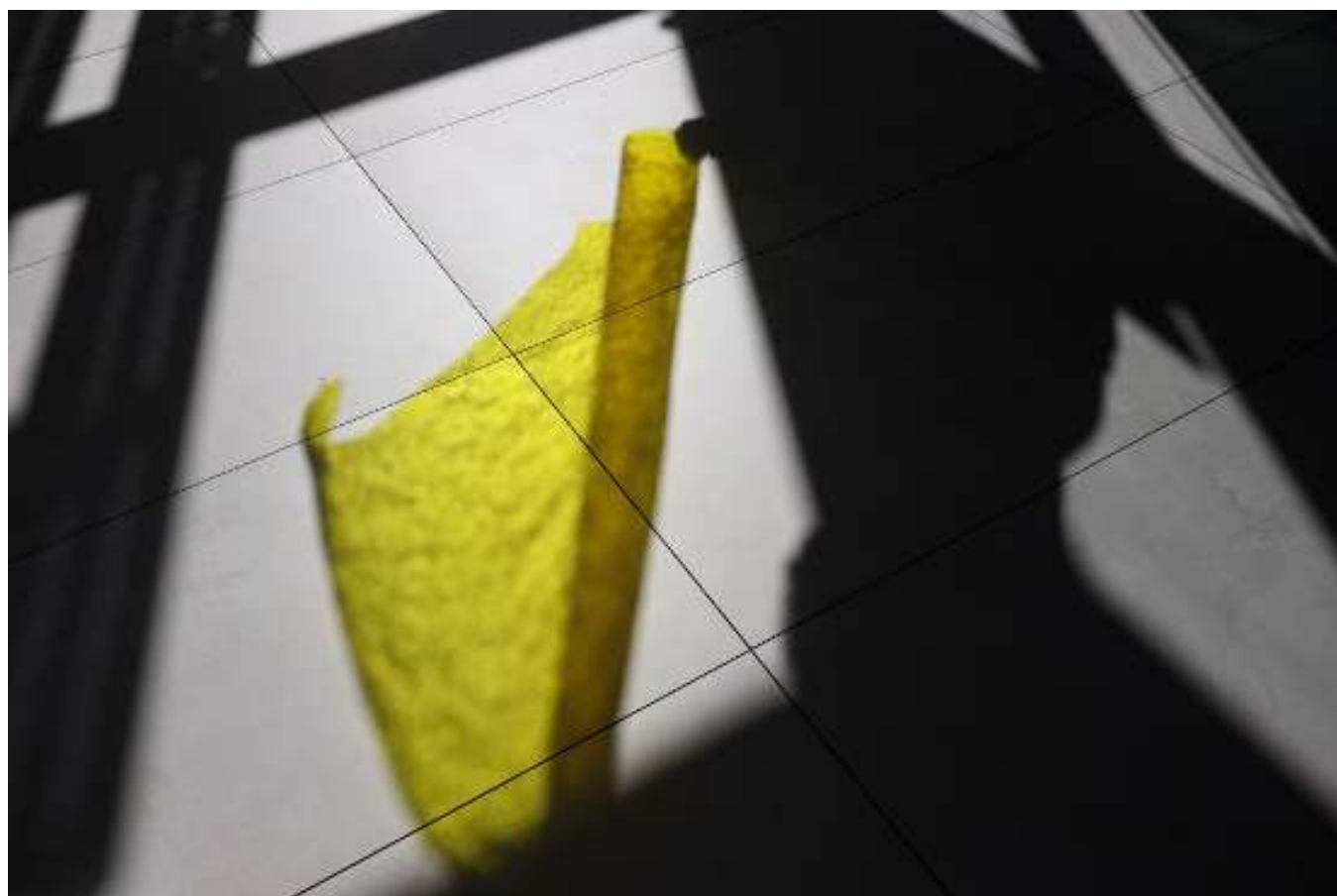


















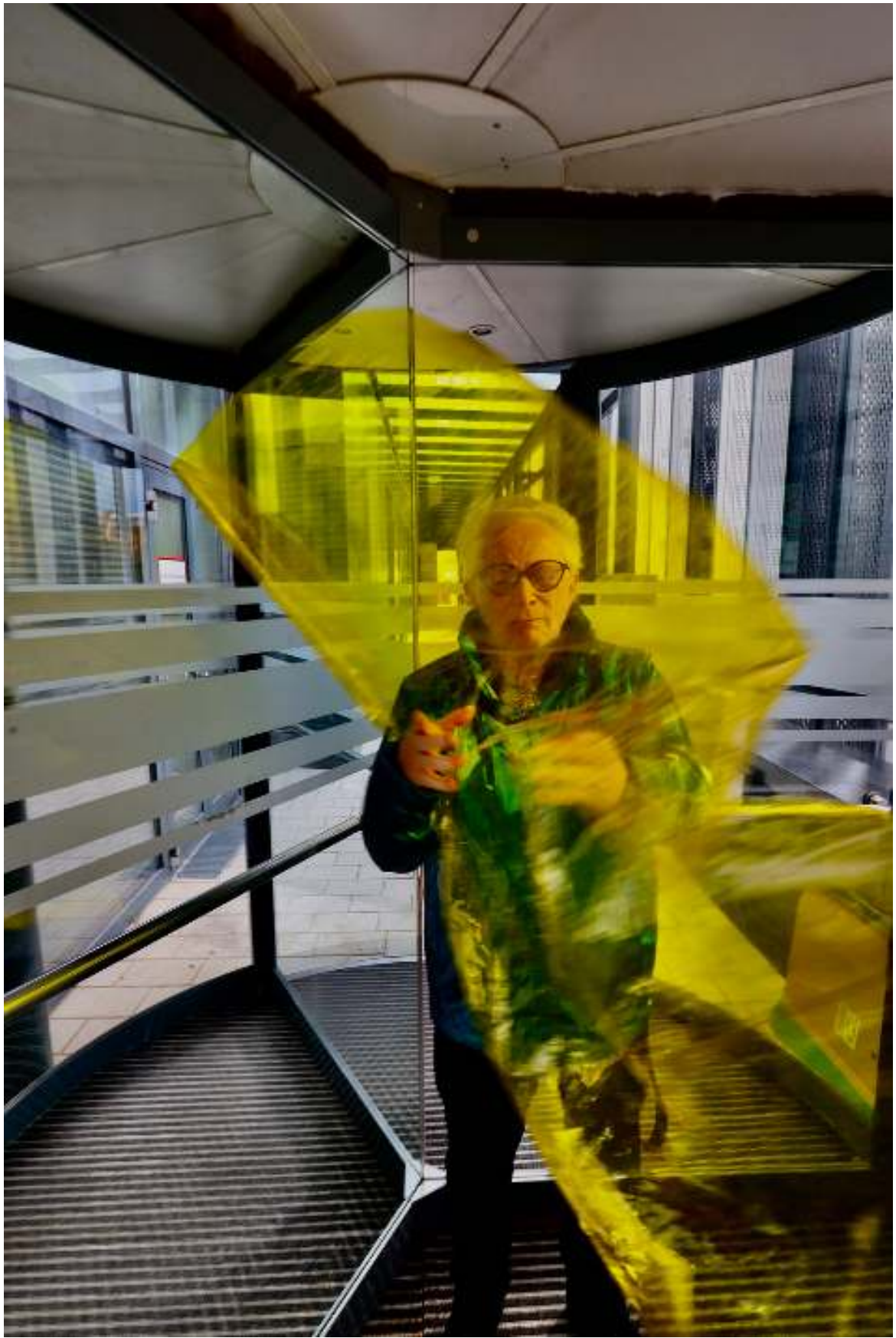




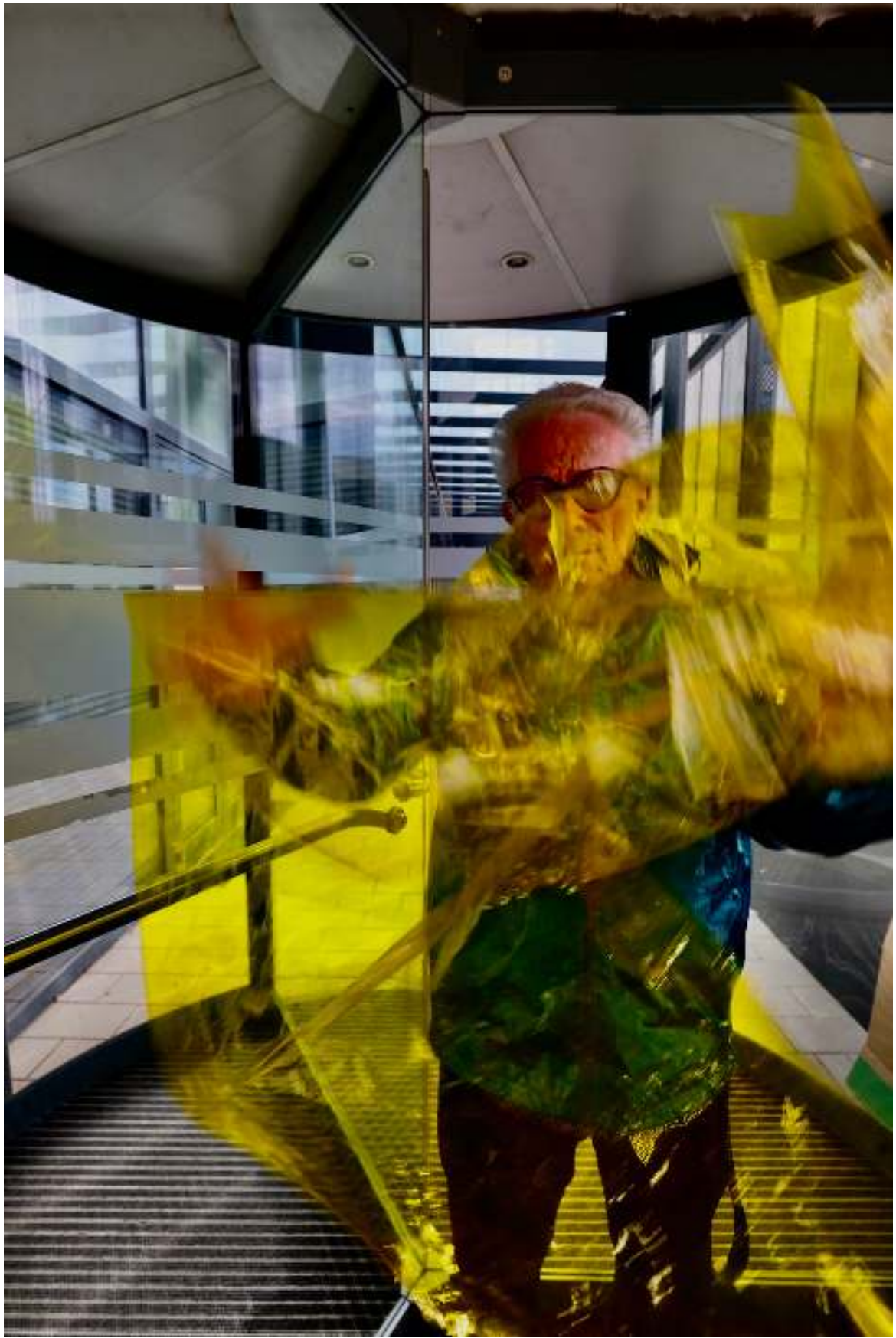












































































4





















































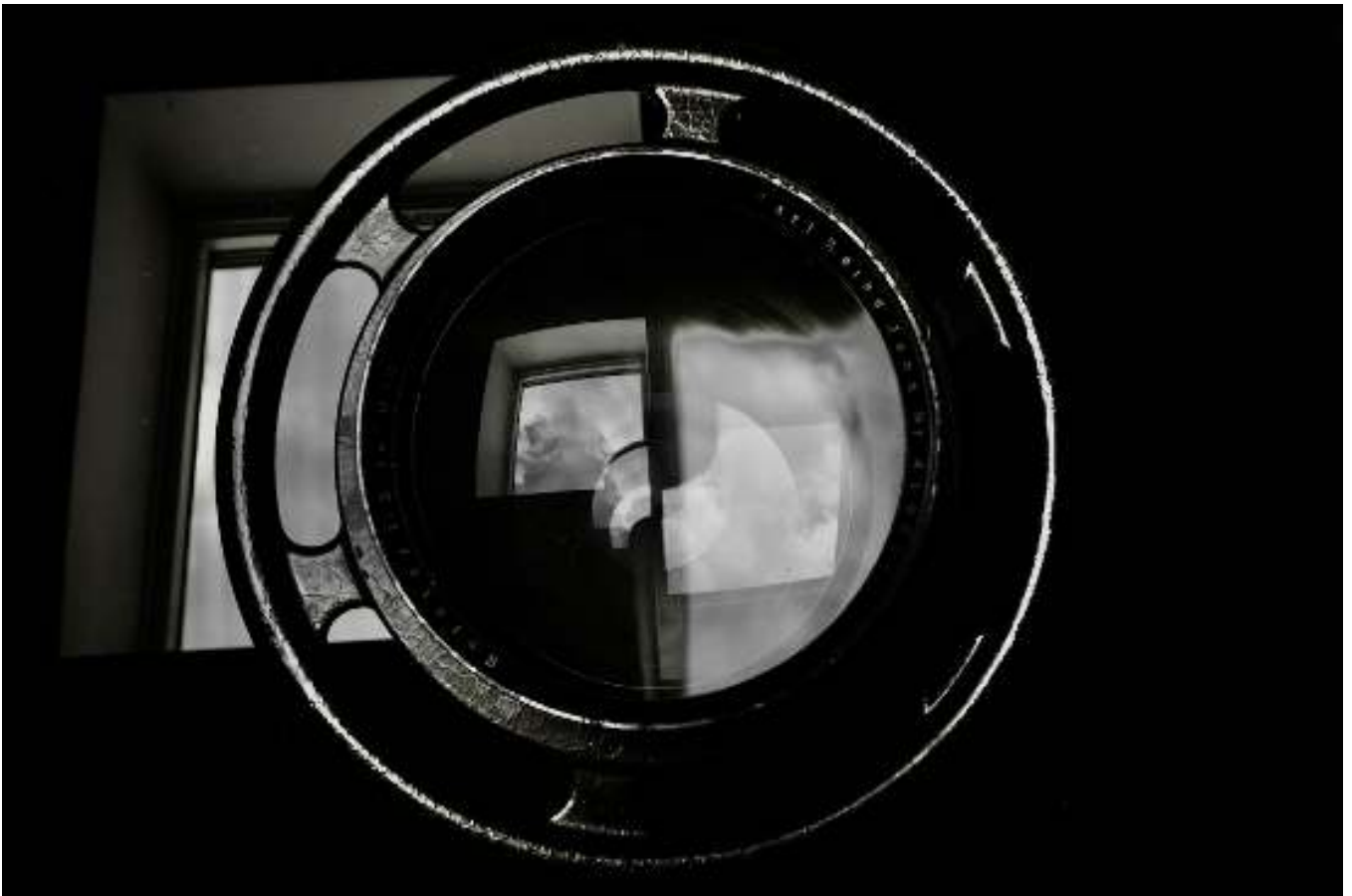








































































































































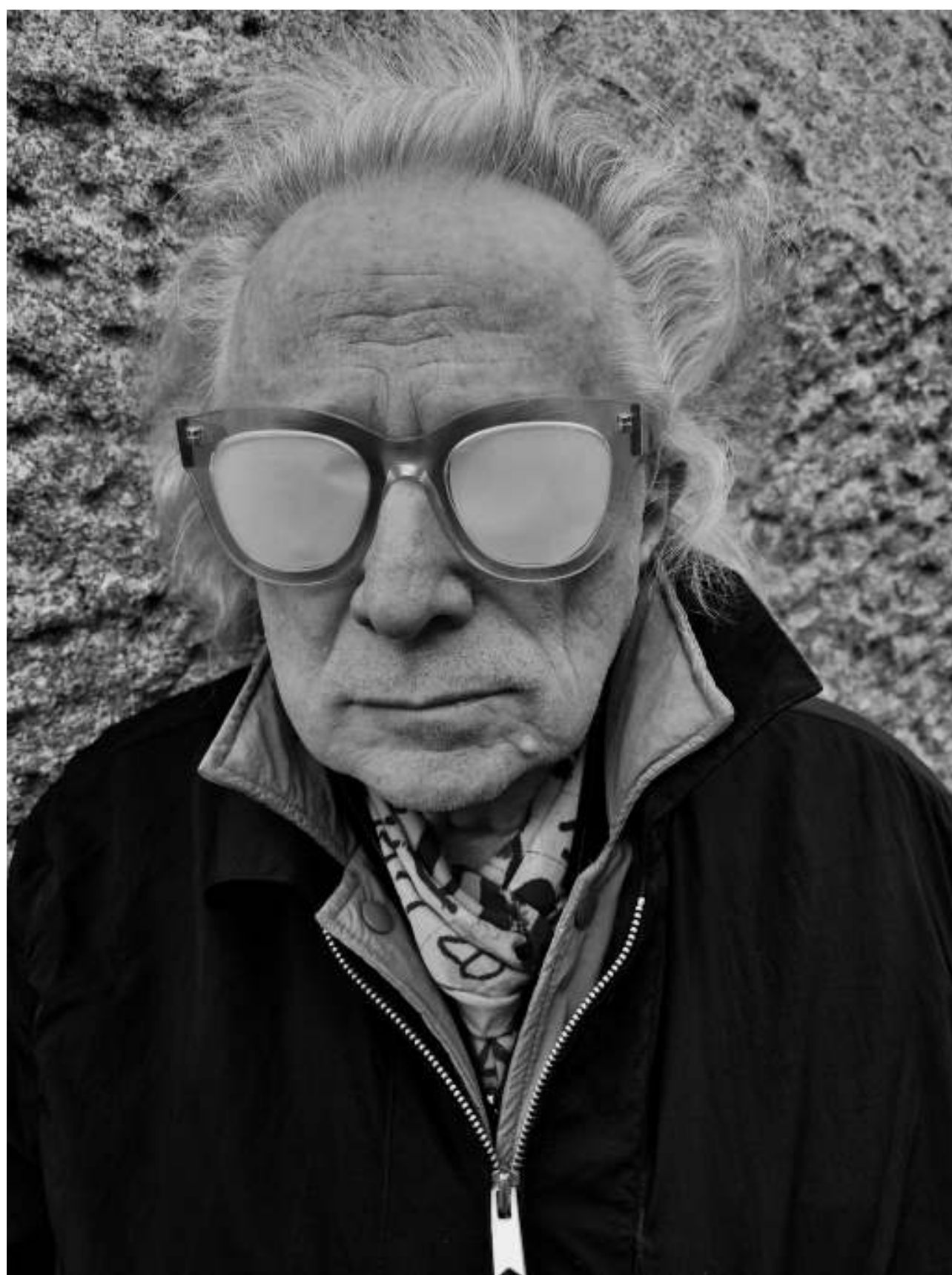




5

















































































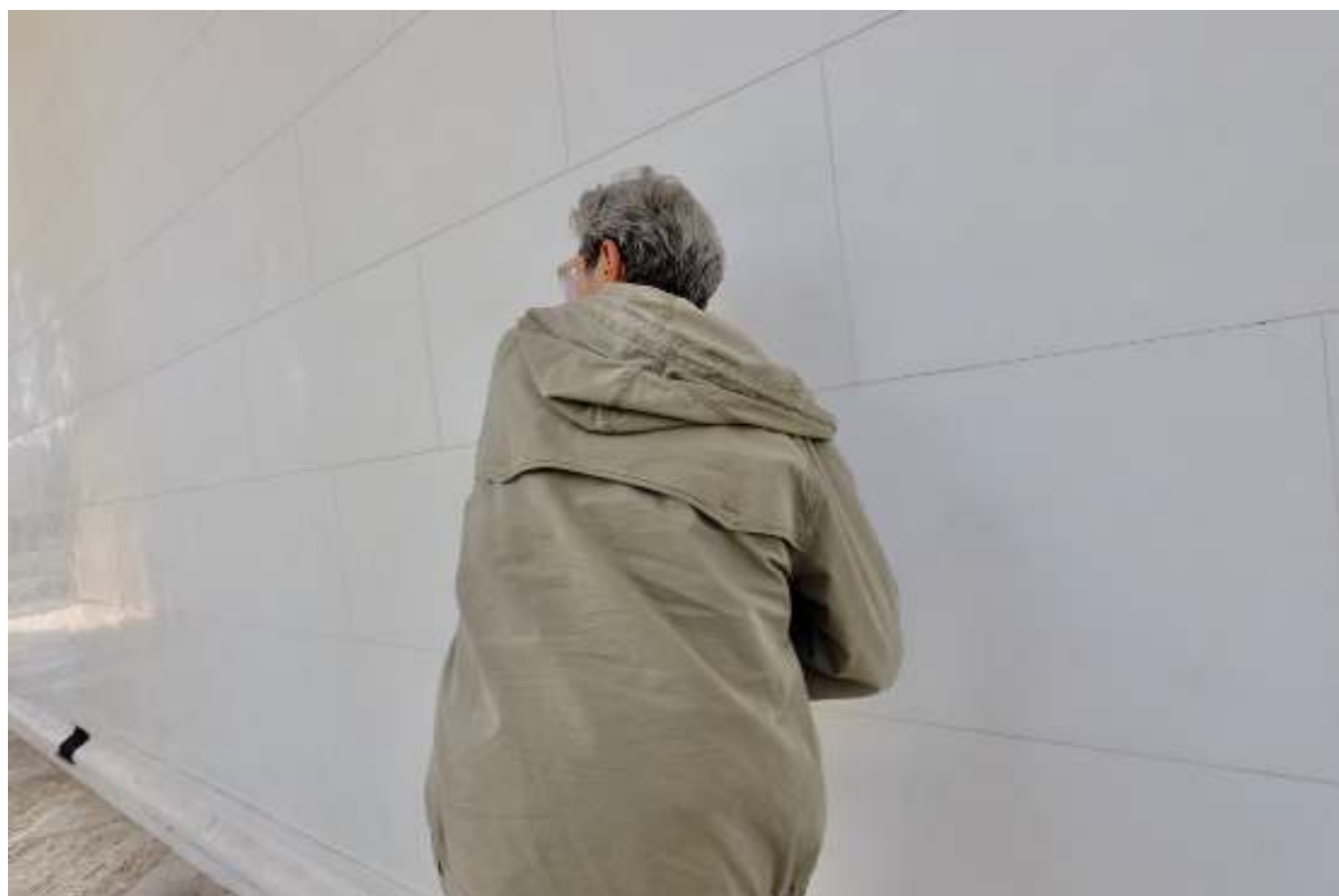
































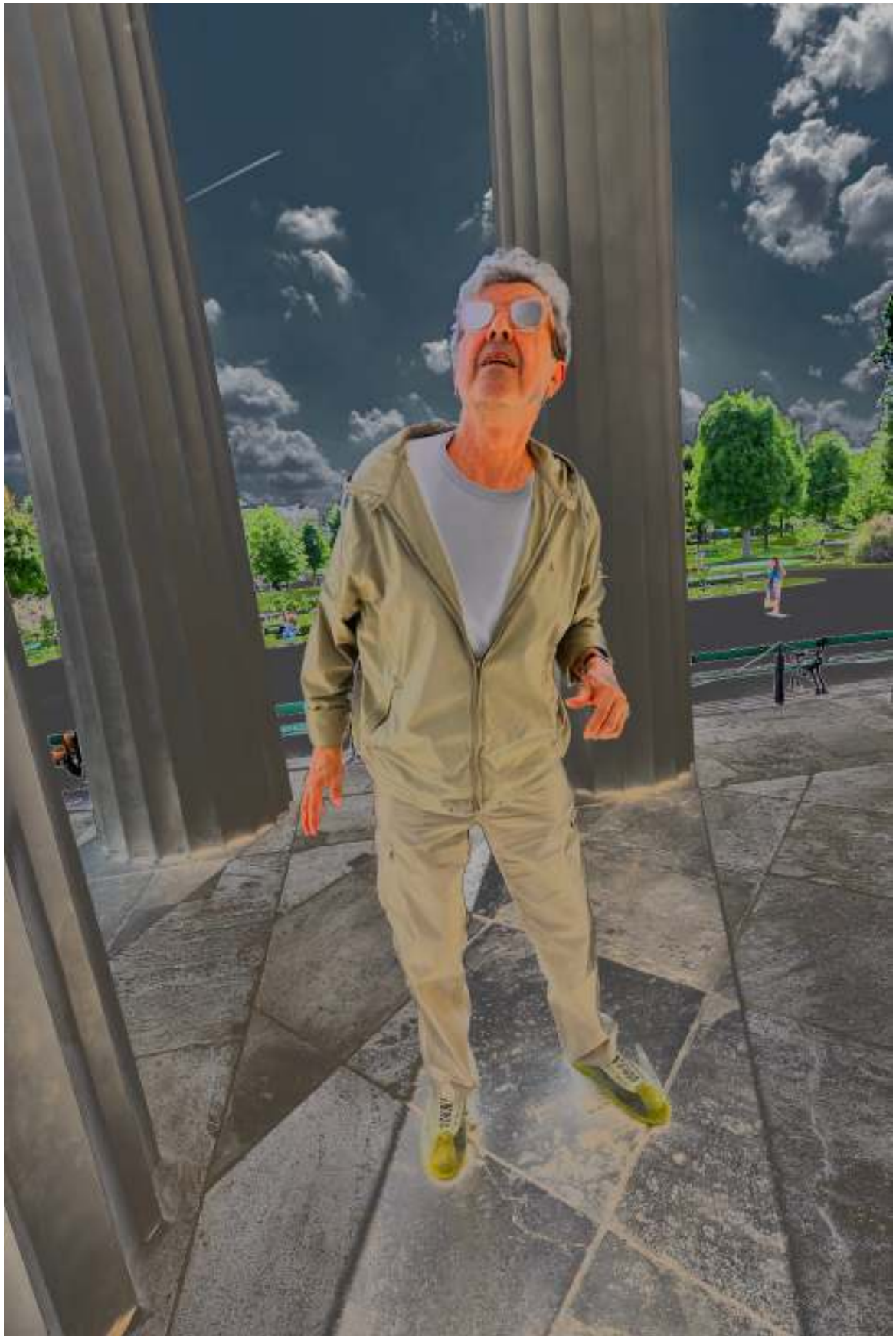


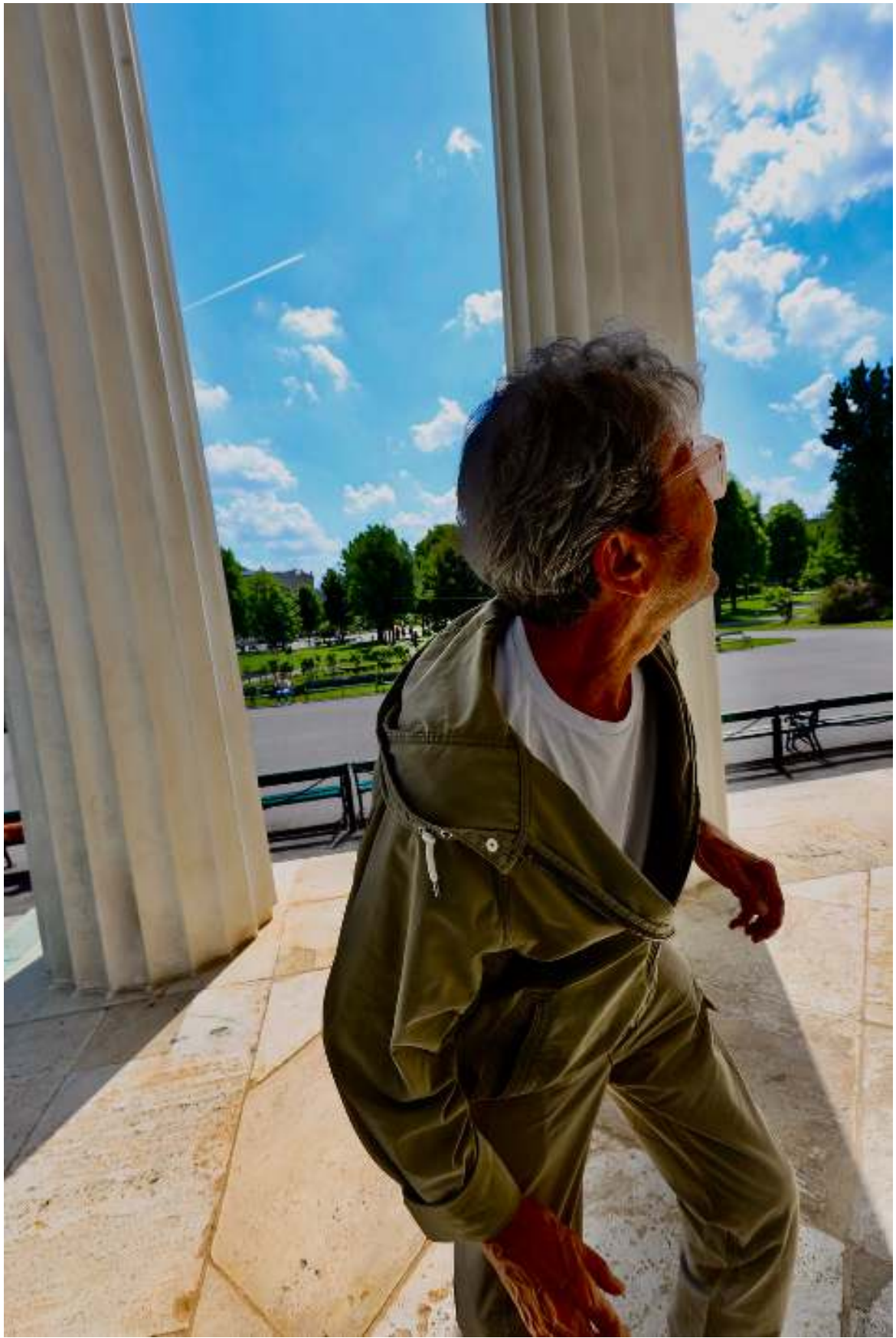




























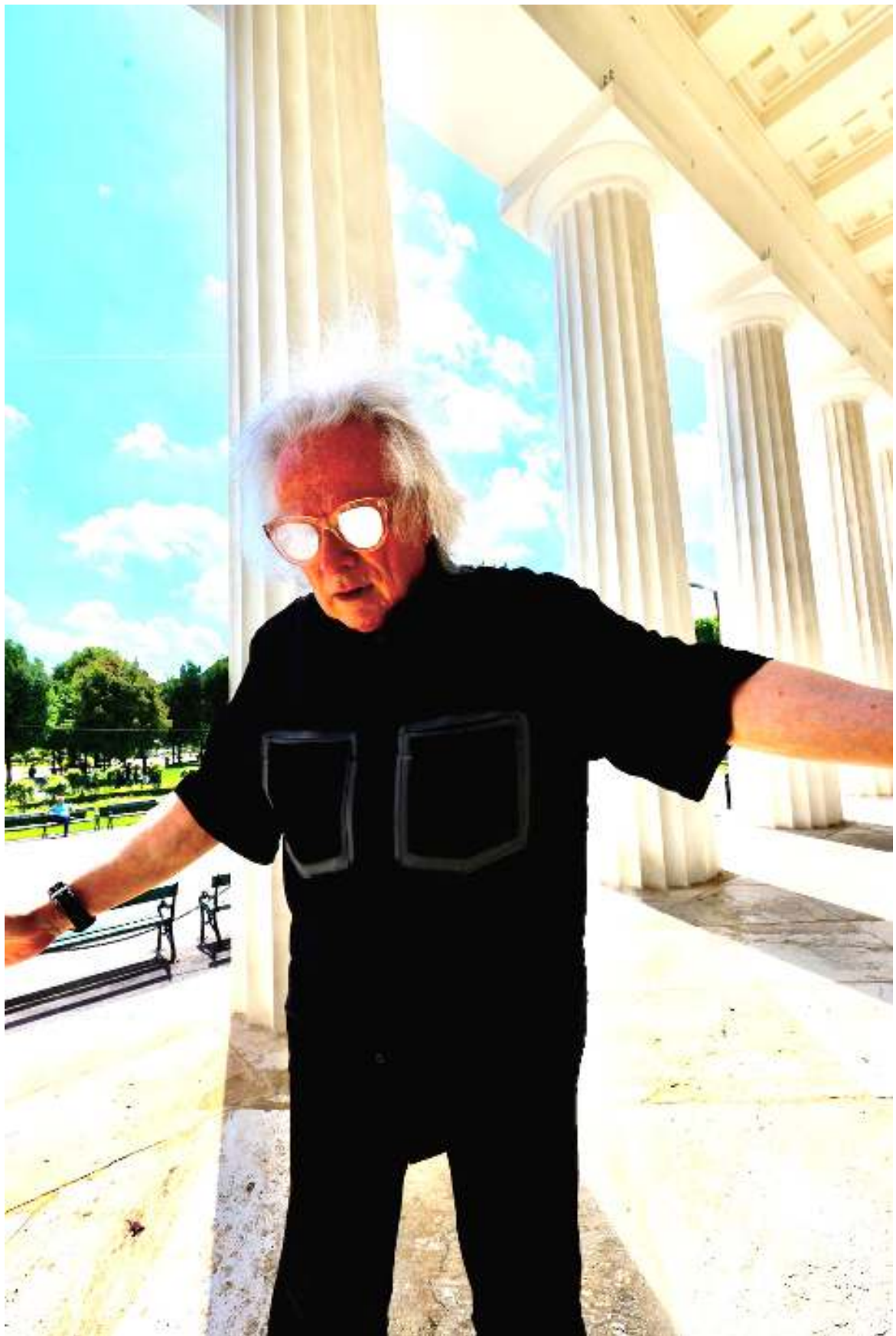




































































































































































6

































































































7

















































88



































































































9*



































































10









11























































































12







































































































































































13



































































Some notes to accompany the
photographs of the Visual Dialog.

#1

The Crushed Yellow Filter.

It will appear here and there again
and a few words will come along, too.

#2

One of our favorite locations to
photograph in, at and around.
The yellow shadow features here
prominently.

On our way back to the
car, the Beach Volleyball spaces
caught our eyes and came in handy.

#3

Back to the original location as seen in #1
and here the yellow shadow was explored
at length. Plus an exciting performance
with the The Crushed Yellow Filter.

#4

The Lens.

Home, Coffee Shop, Home and finally at the Theseus Temple. A location we returned to several times.

Also in the studio of Evi Huber.

The Red Mask from The Red Bag Story made a cameo appearance.

#5

Nicht Sehen / Not Seeing.

First at the Alfred Hrdlicka Monument.

Next at the Theseus Temple and finally at the very special location along the lake.

The coat you are seeing here is based on my diary I started in 1991 in Tokyo and which I am still creating to this day, using day keeping papers made in Japan.

The Lens came along. too.

#6

The Orange Ikon / Icon.

Location Studio Evi Huber.

#7

Nautilus.

Celebrating its beauty,
using it like a mask.

#8

King Teddy.

#9*

The Black Bulb here does not follow the chronological appearance of how The Bulb became The Black Bulb. It was kind of a preview, before we would photograph it at the Theseus Temple. Yet as life sometimes goes, it was photographed right away in the home of Franz, without us thinking about chronology. Me enjoying the work we did, I published it here, simply for the beauty of the Visual Dialog.

Having covered it with plaster bandage
and colouring it black with acrylic paint.

The Orange Ikon / Icon in the garden.

#10

Black Symphony (London)

3 Moleskine Notebooks for Musicians.
Each page a black drawing / painting.
At a later date we will photograph the
Black Symphony, not reproducing it and
also not scanning it.

#11

The Bulb.

After the shock it and I experienced in
Paris, it here poses at the Theseus Temple
before becoming The Black Bulb.

#12

The Bulb looked good in the plaster
bandage mode, but that was not where
The Bulb and I wanted to go.

Just in case, it got documented in that state several ways.

So how to turn it black to give it a good base for the final absolute black.

My choice was an acrylic colour, paste like, with which I had plenty of experience. For painting I used no brush, but made good use of my middle finger.

A dab of the pasty black on my finger, then a dab or two directly onto the body of the bulb, covered all around with the colour sucking plaster bandage, over and over again, I literally was massaging the bulb deeply, so as to give it extra body and it turned out looking good.

Body and texture had plenty of character and made for some very delicious photography.

The pictures don't lie.

#13

Here comes the black paint, that
was waiting for me to turn the bulb
into The Black Bulb.

A star was born and was ready to join the
long list of Ikons / Icons.

Time for the brush I had bought just for
this moment.

Stroke by stroke, segment for segment,
the deep black colour made its way across
the bulb, giving it its well deserved magic,
which I had anticipated and was wishing
for.

The bulb and the paint kept their promise
and I am the happier for it.

Step one here, is part of the Visual Dialog.

There will be several steps around
Vienna, till The Black Bulb makes it to
Paris, to appear in new photographs at,
about and around Pont Photographique.

Hans Fleischner, Vienna, June 2026.



Bildrecht

www.hansfleischner.com

druck.at

Copyright 2026 by Hans Fleischner