

Ikon / Icon

**Concept &
Photography**

**Hans
Fleischner**

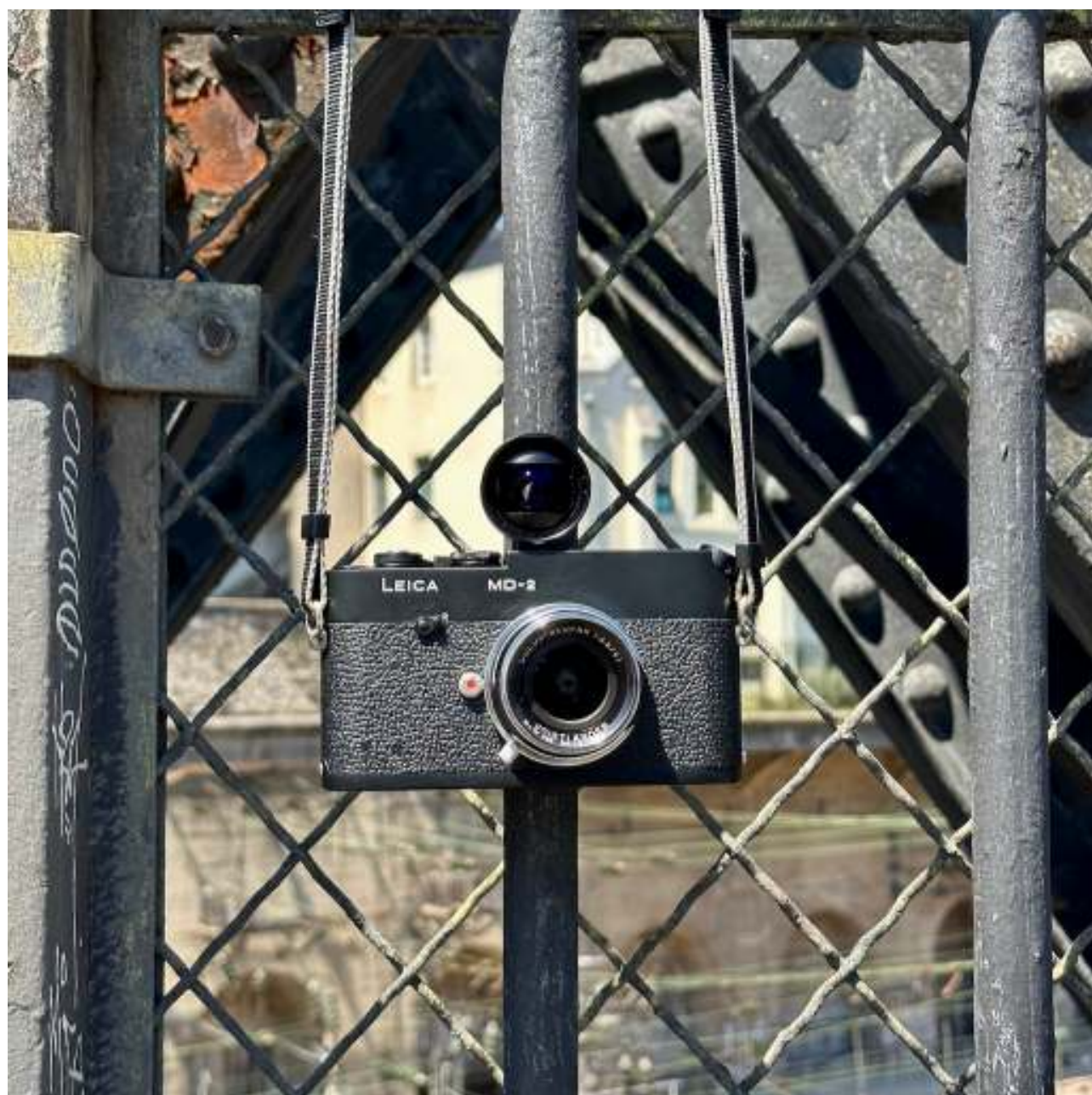
IKON / ICON

Is not. Please don't start with a negative.
Says who. They. So I say, is not connected
with any religious image, object or idea.

Think of it in terms of classic, unique,
high quality.

Some of the images you might have seen
in previous books, others are part of
ongoing projects and still others are
pointing, leading to future publications.





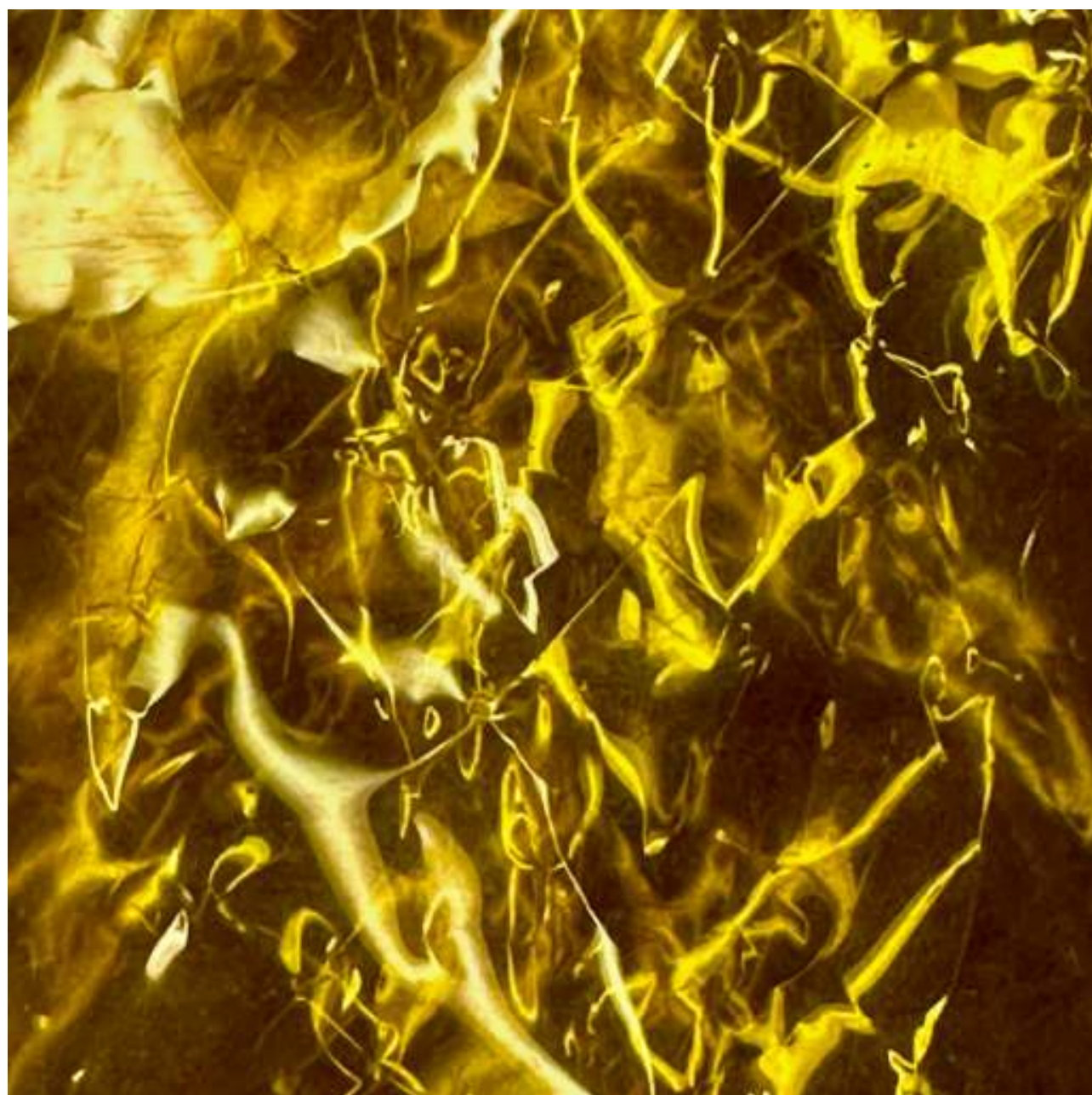


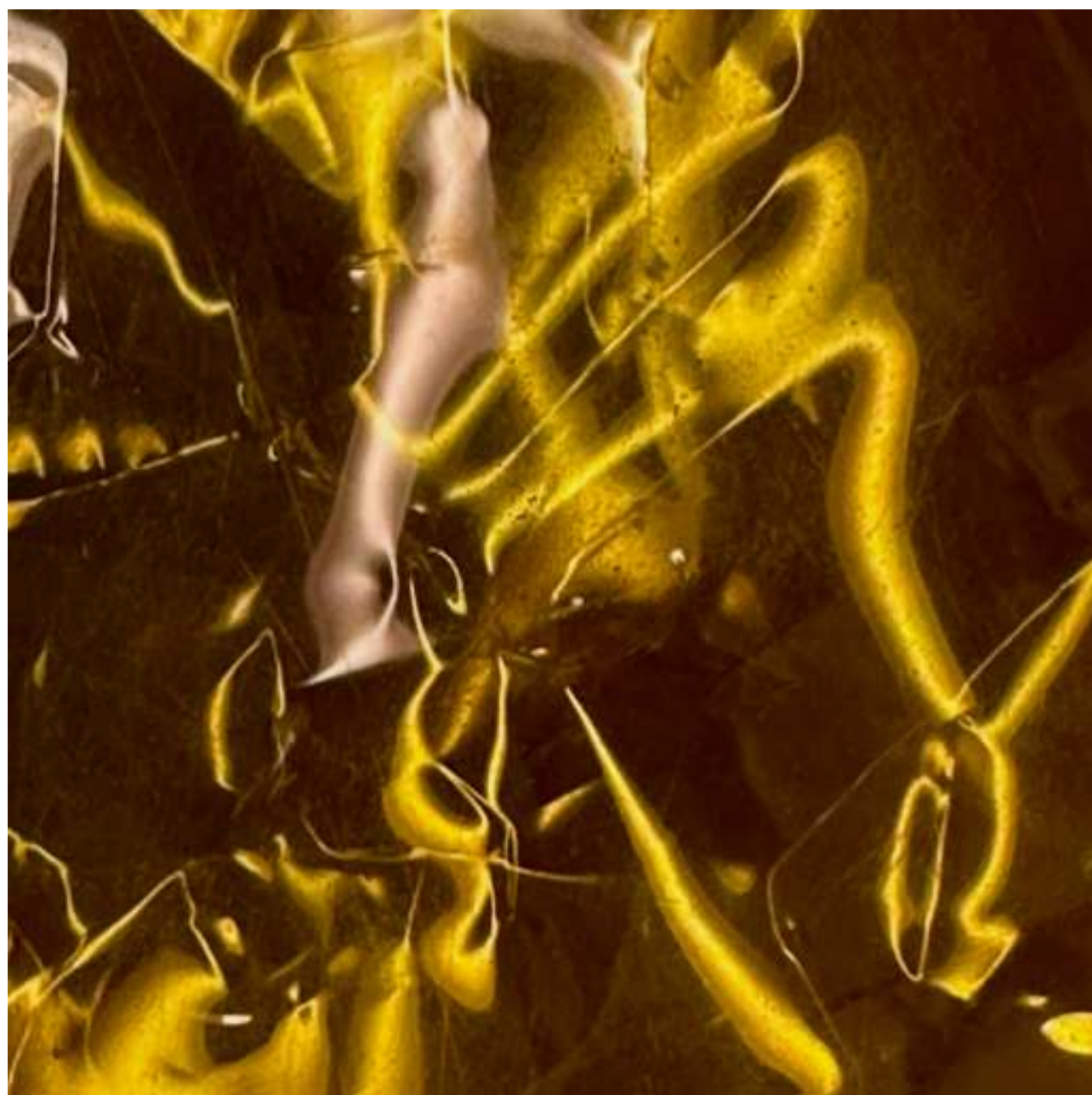


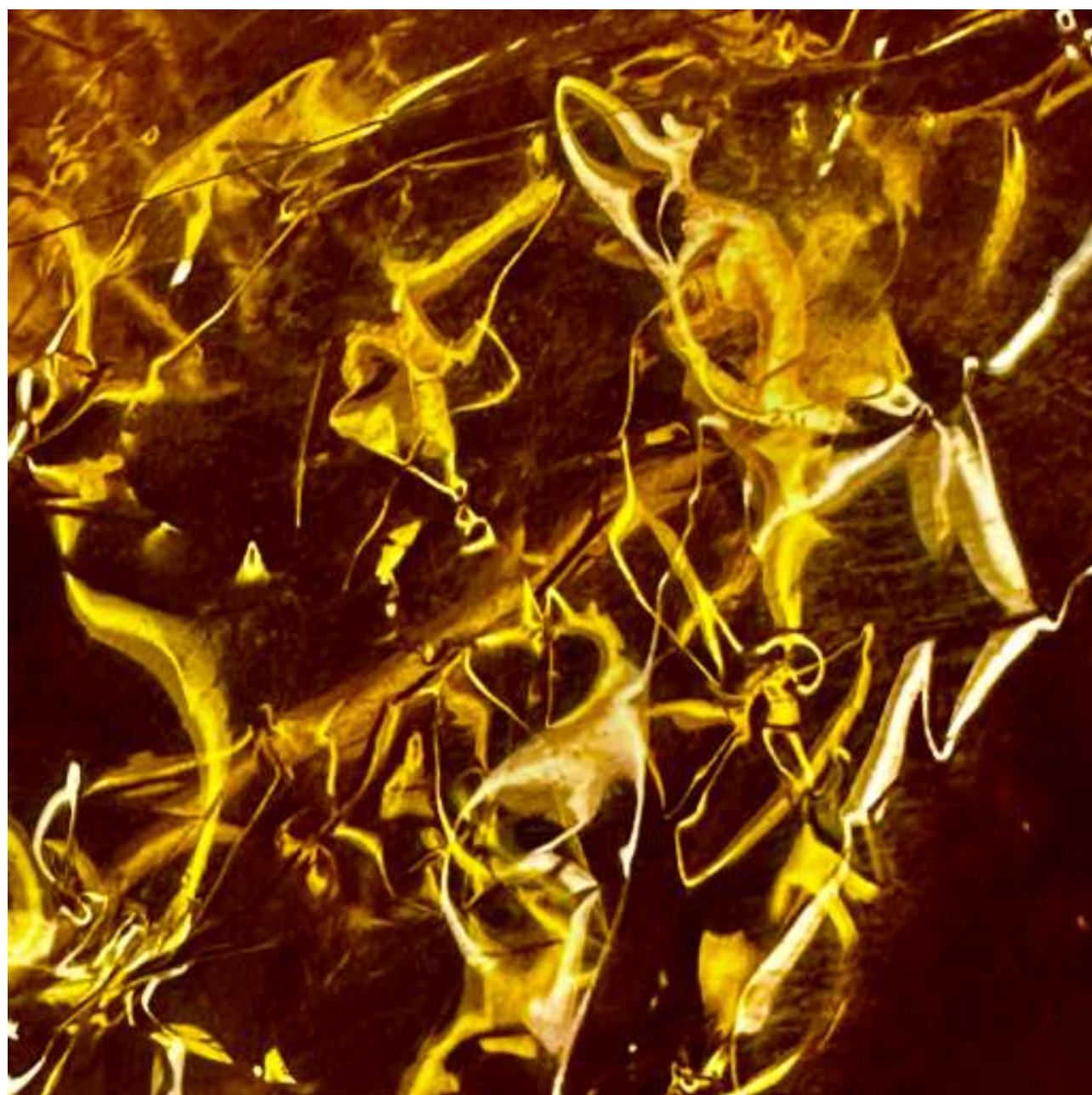




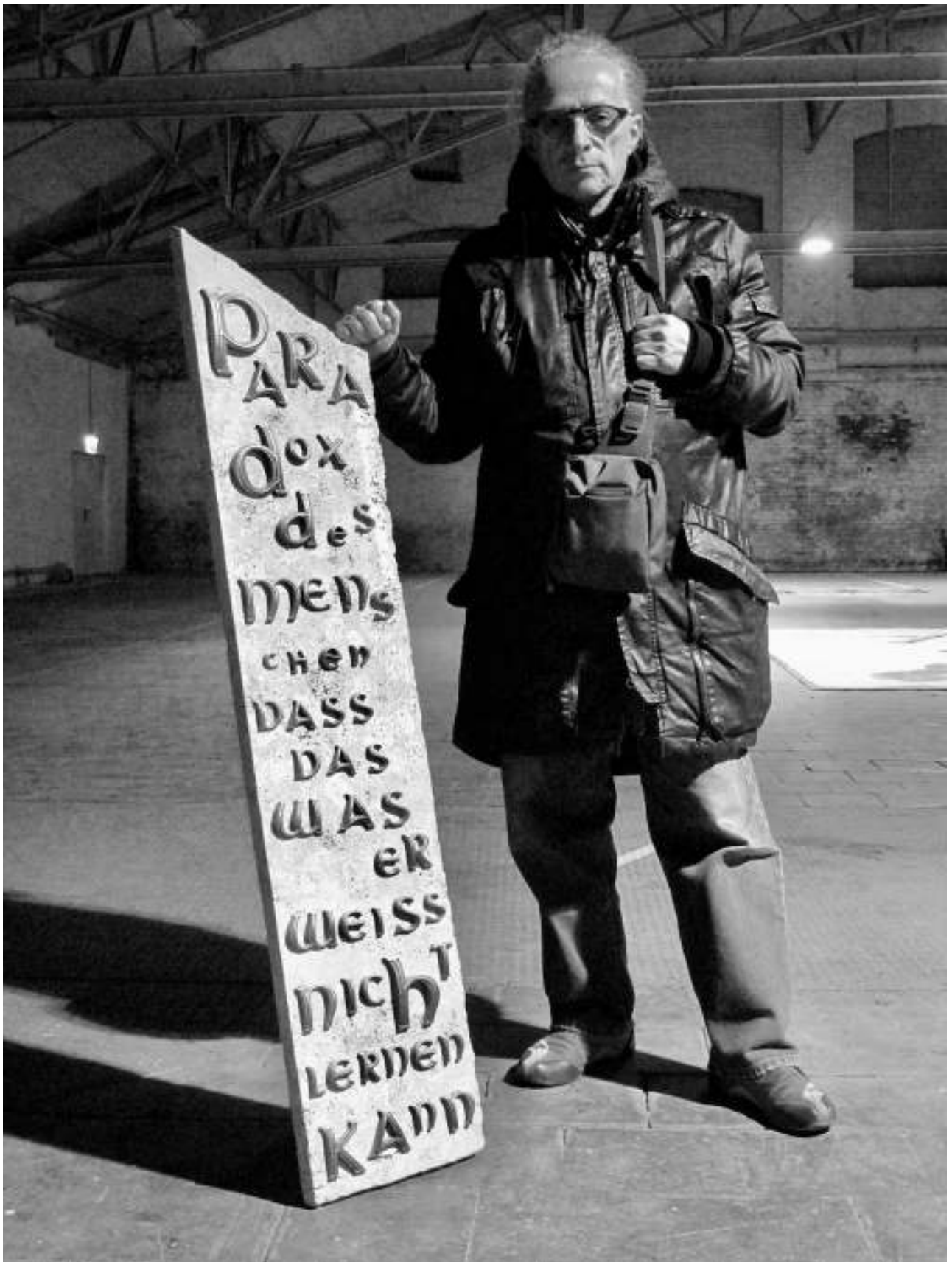




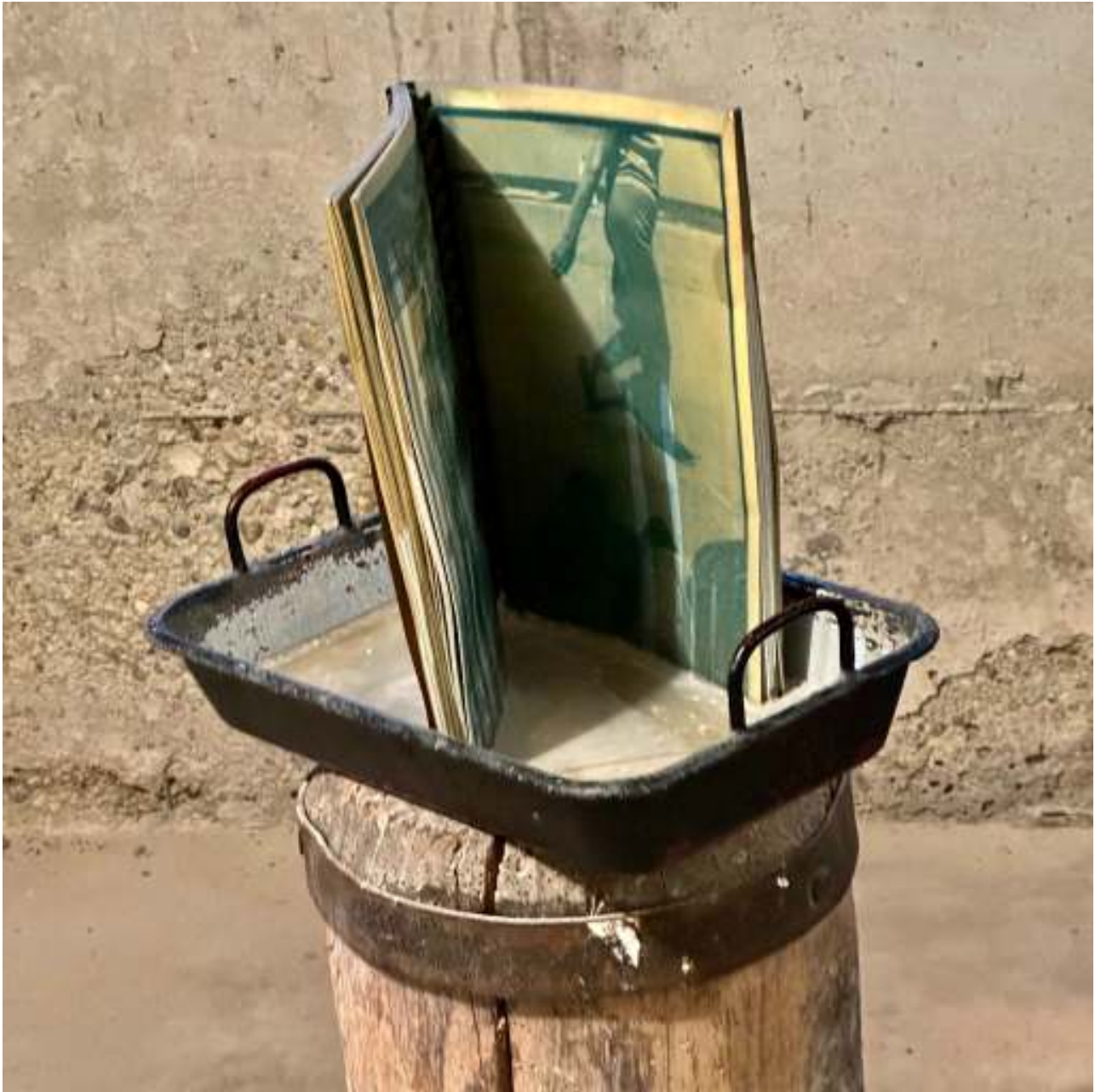


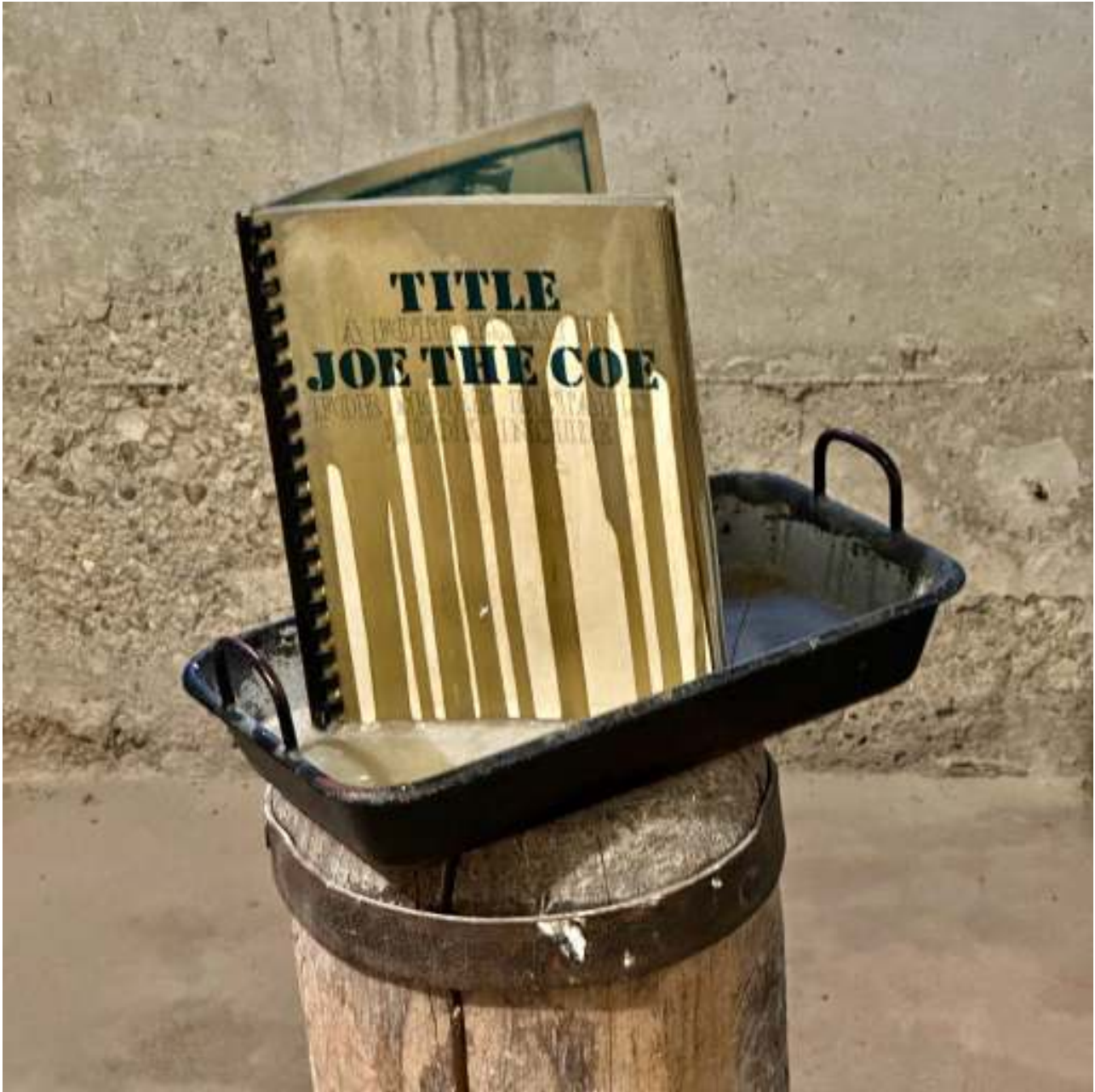






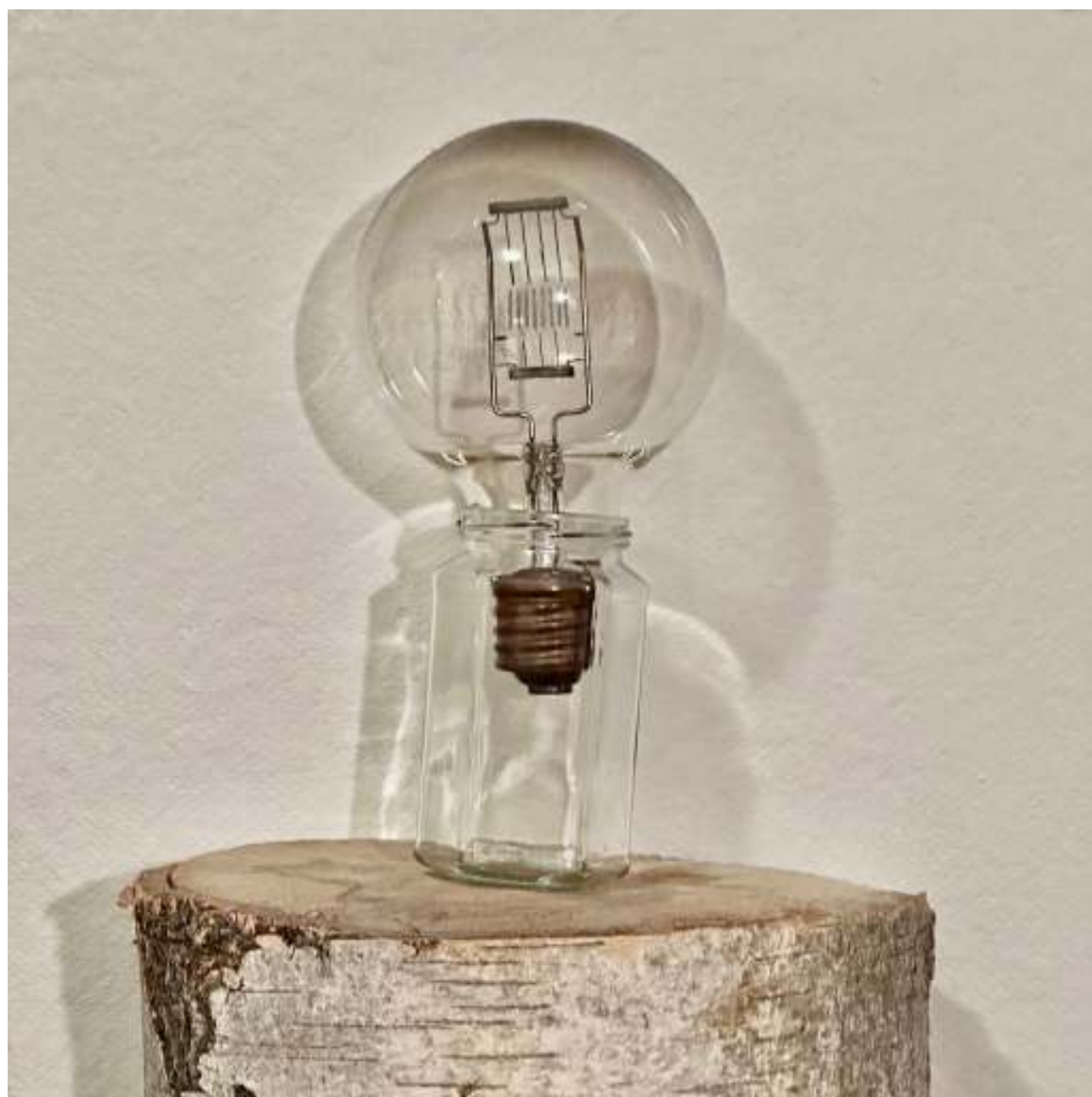








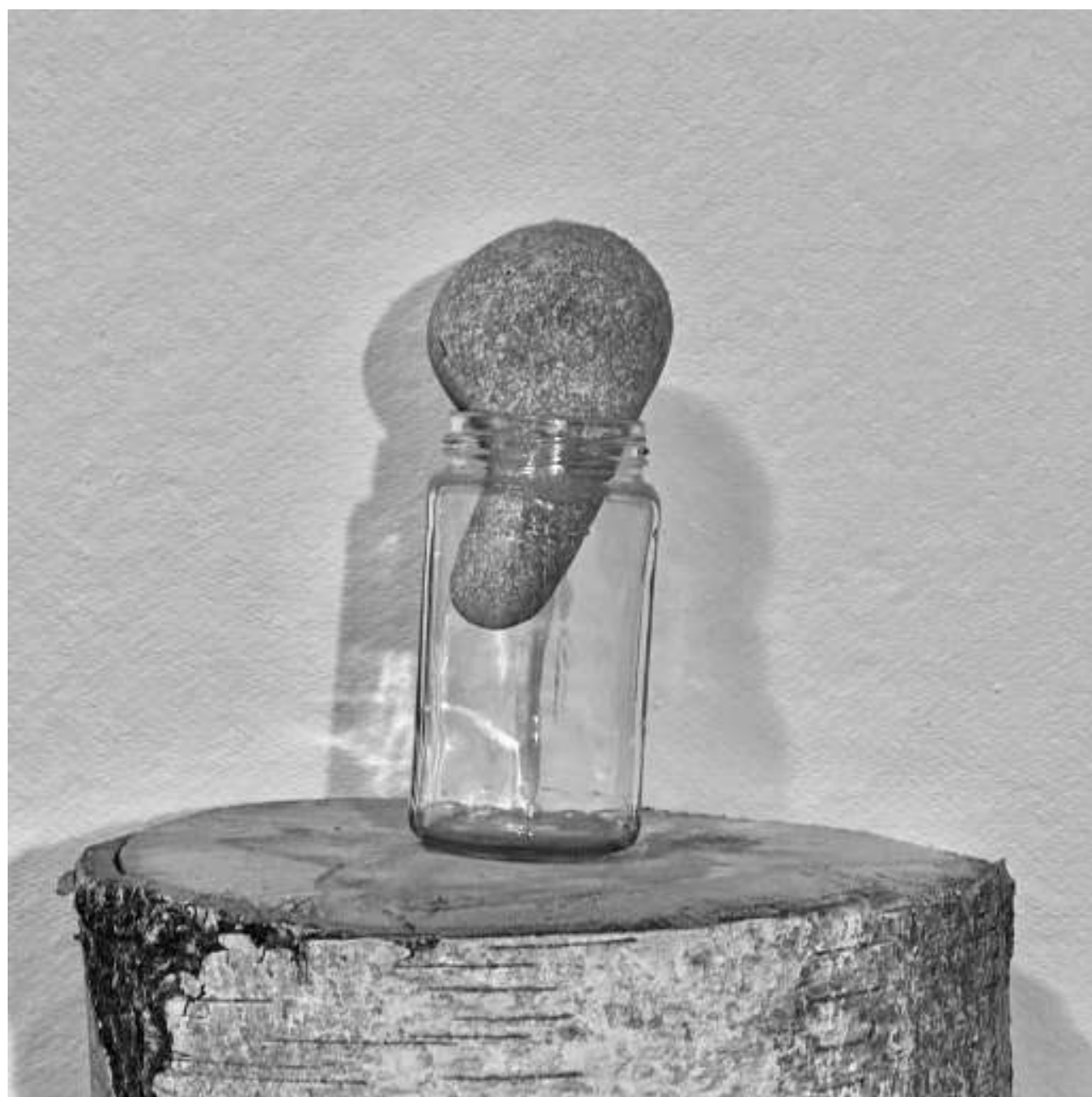














































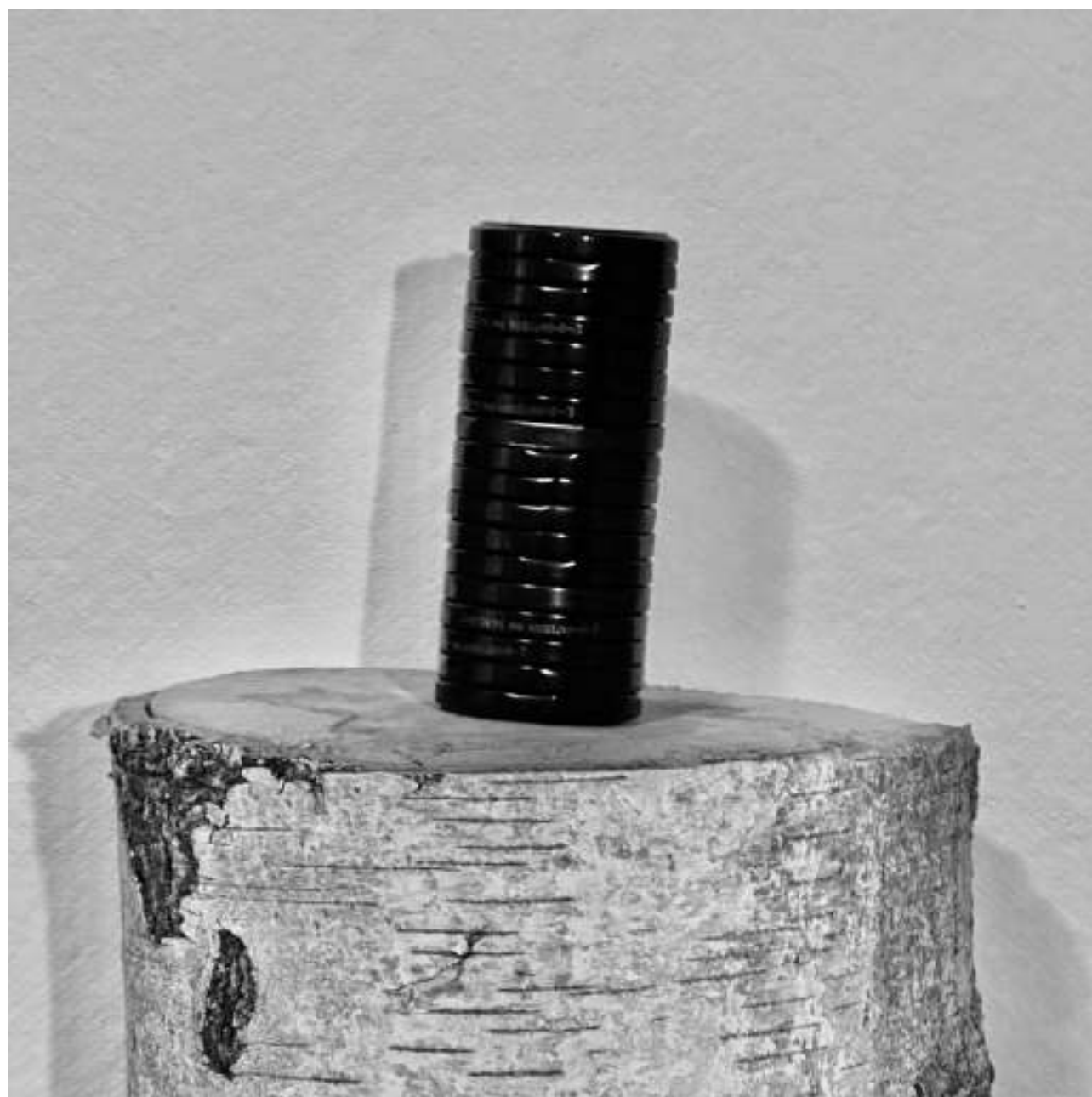






















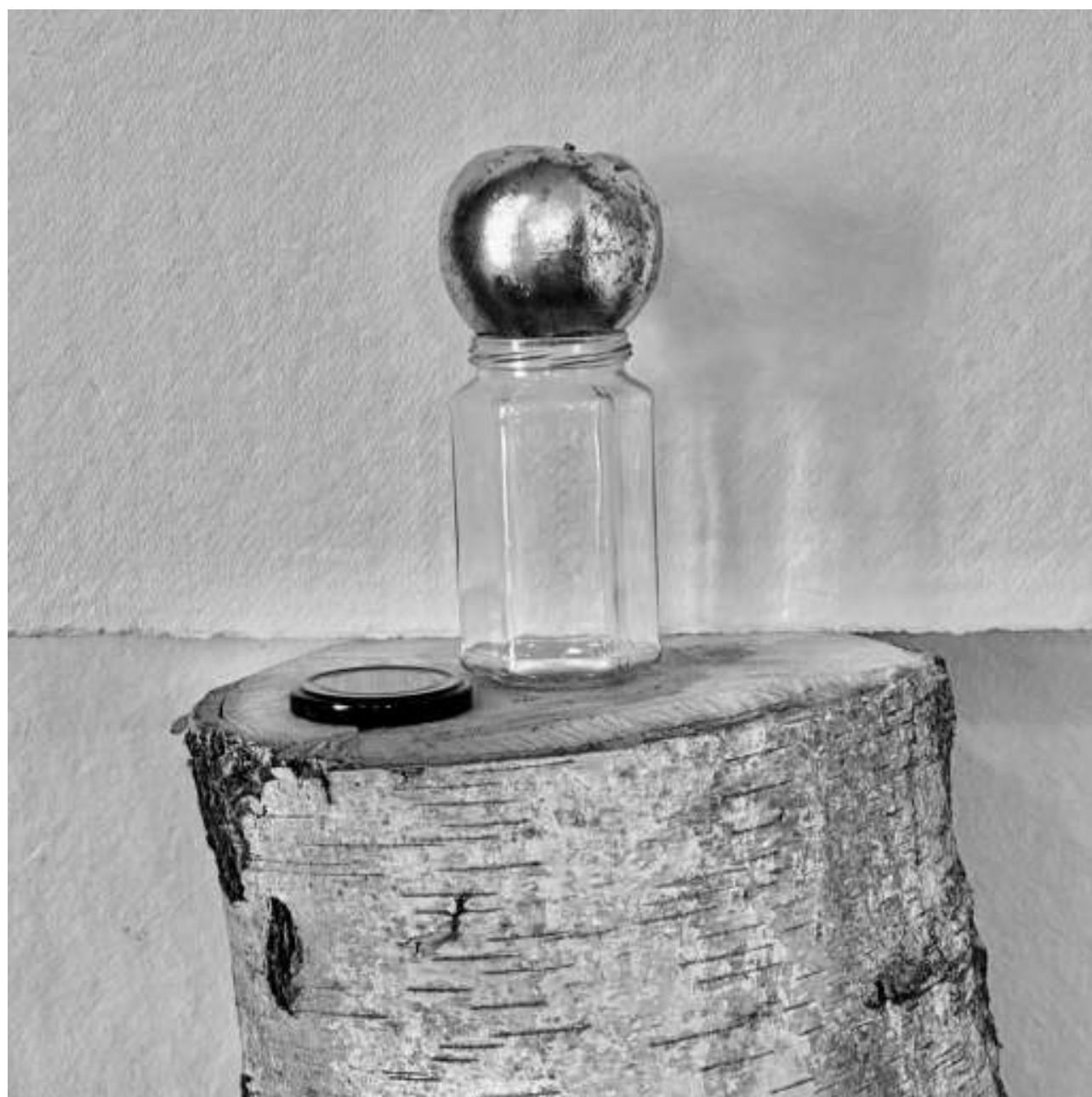
















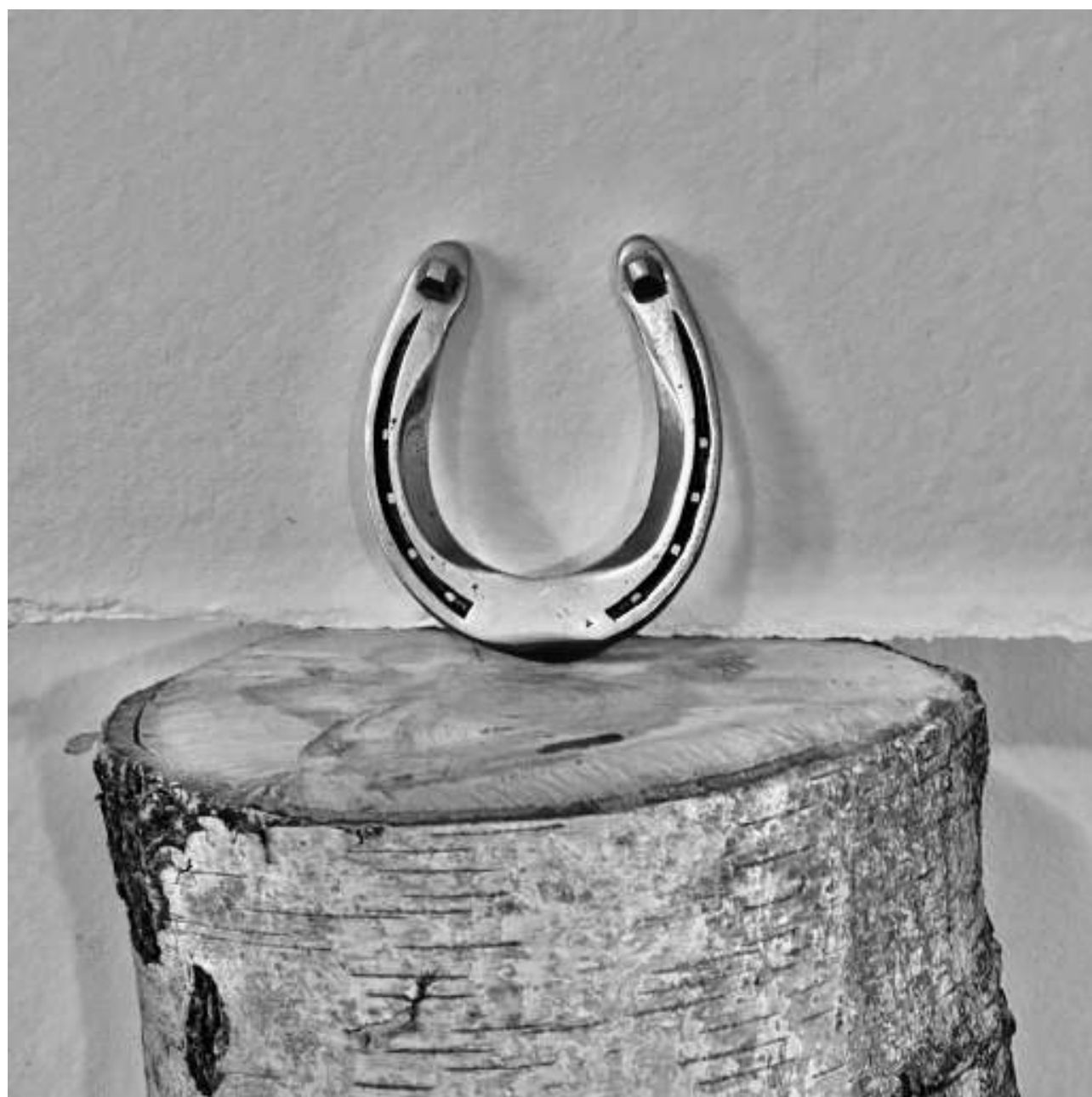
































































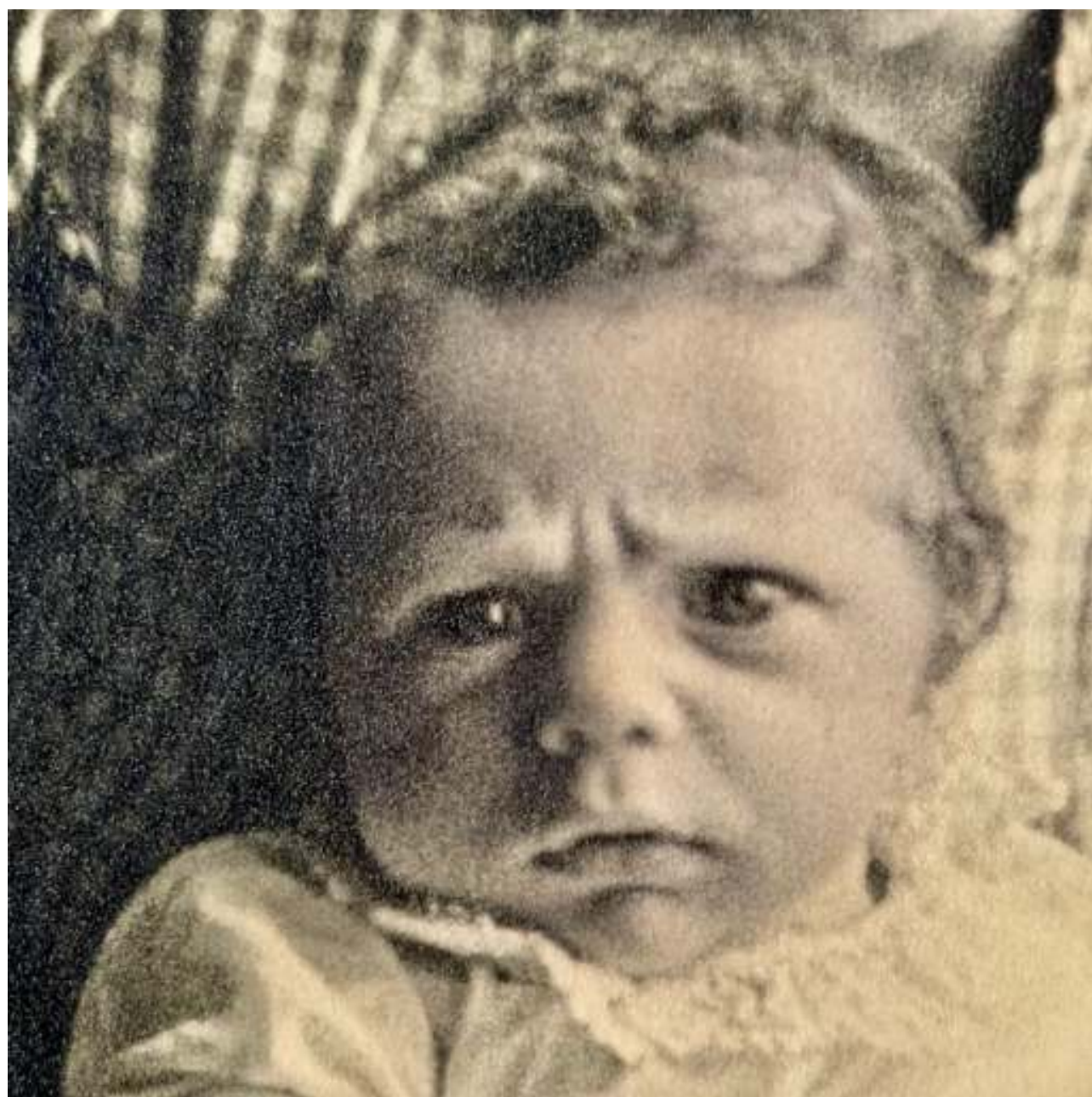


















































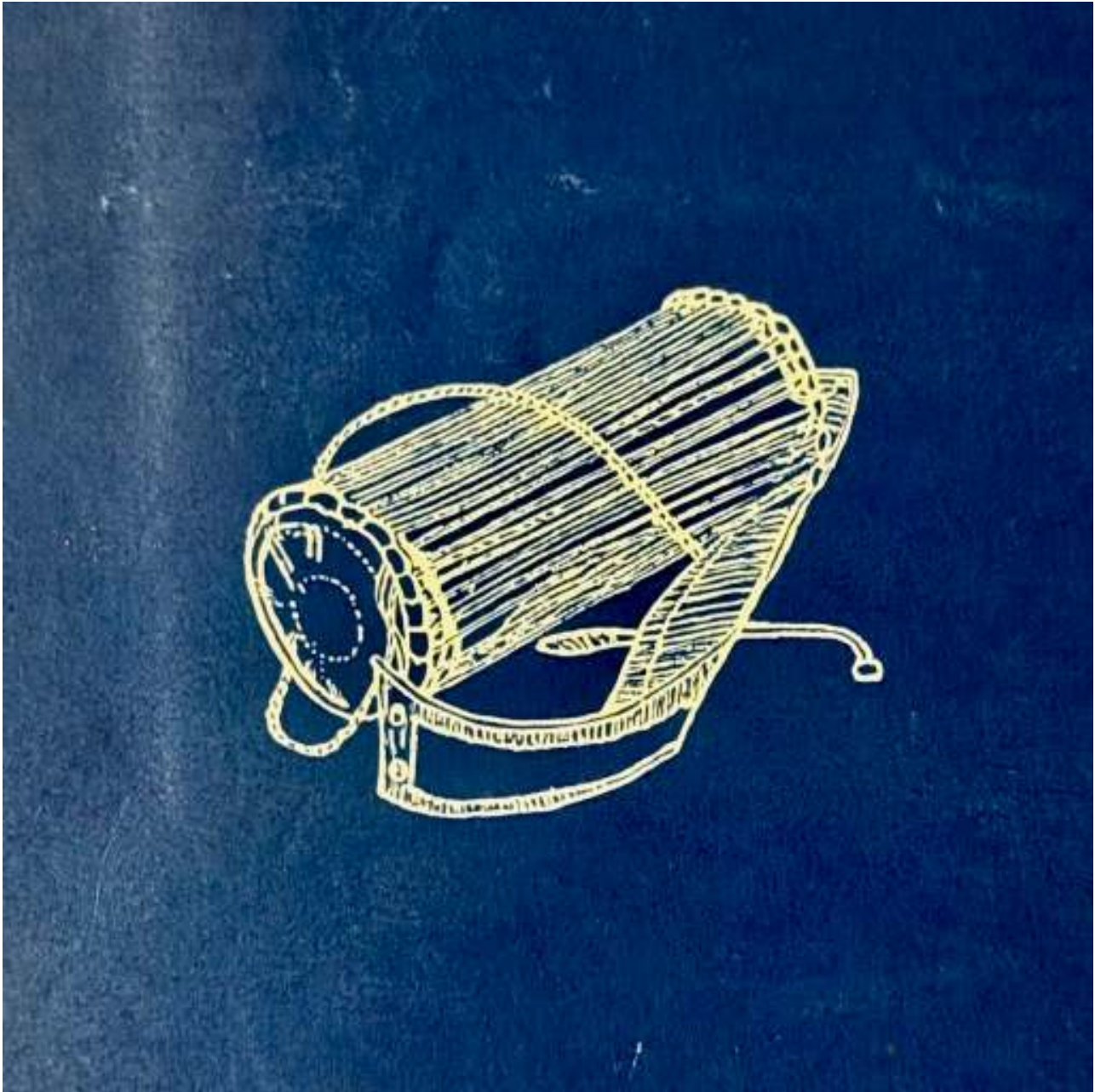








YORUBA SACRED MUSIC
FROM EKITI



♦ T ♦ H ♦ E ♦
HEALING DRUM
African Wisdom Teachings



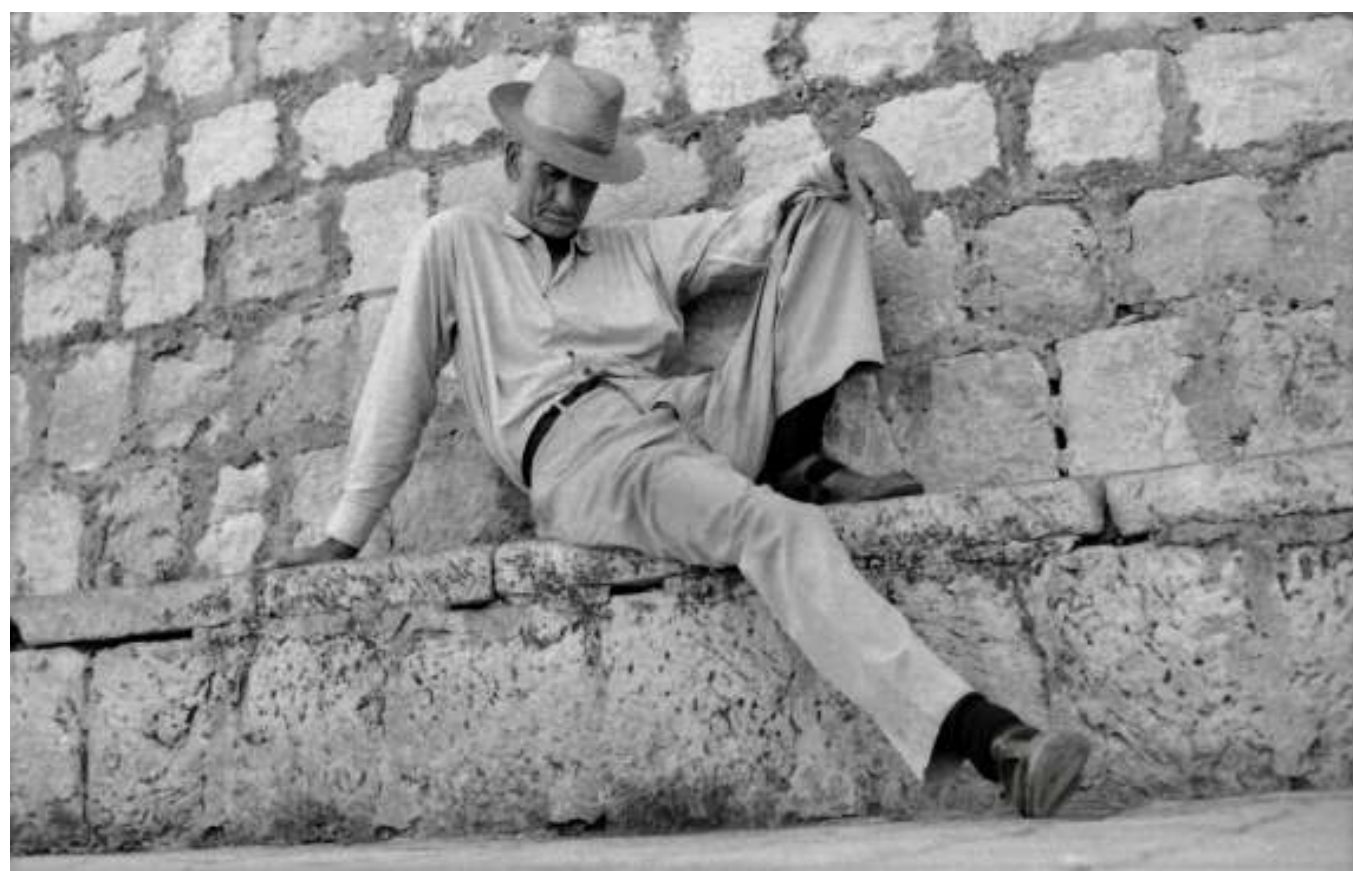
♦ YAYA DIALLO and ♦
♦ MITCHELL HALL ♦















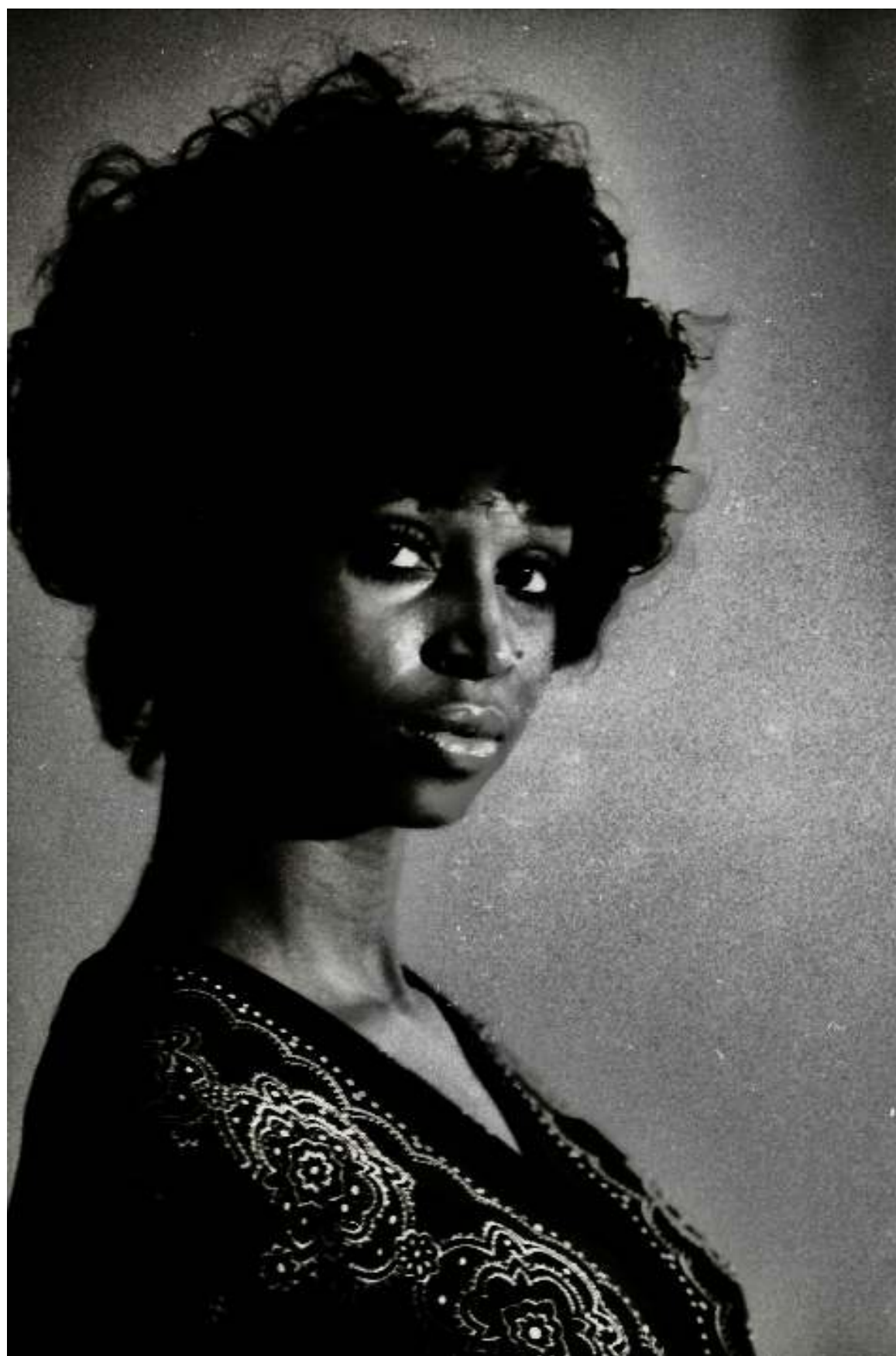
















































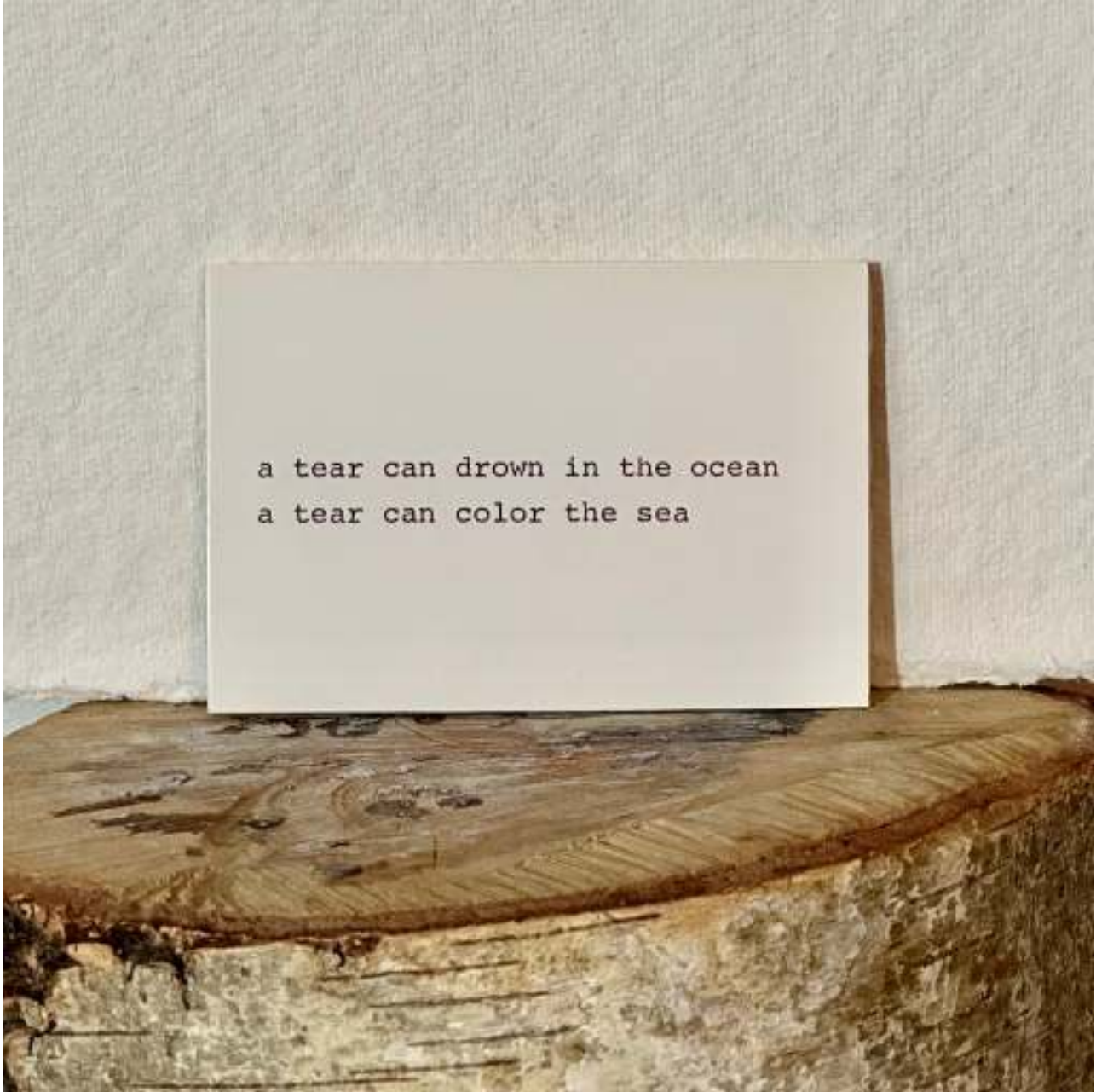








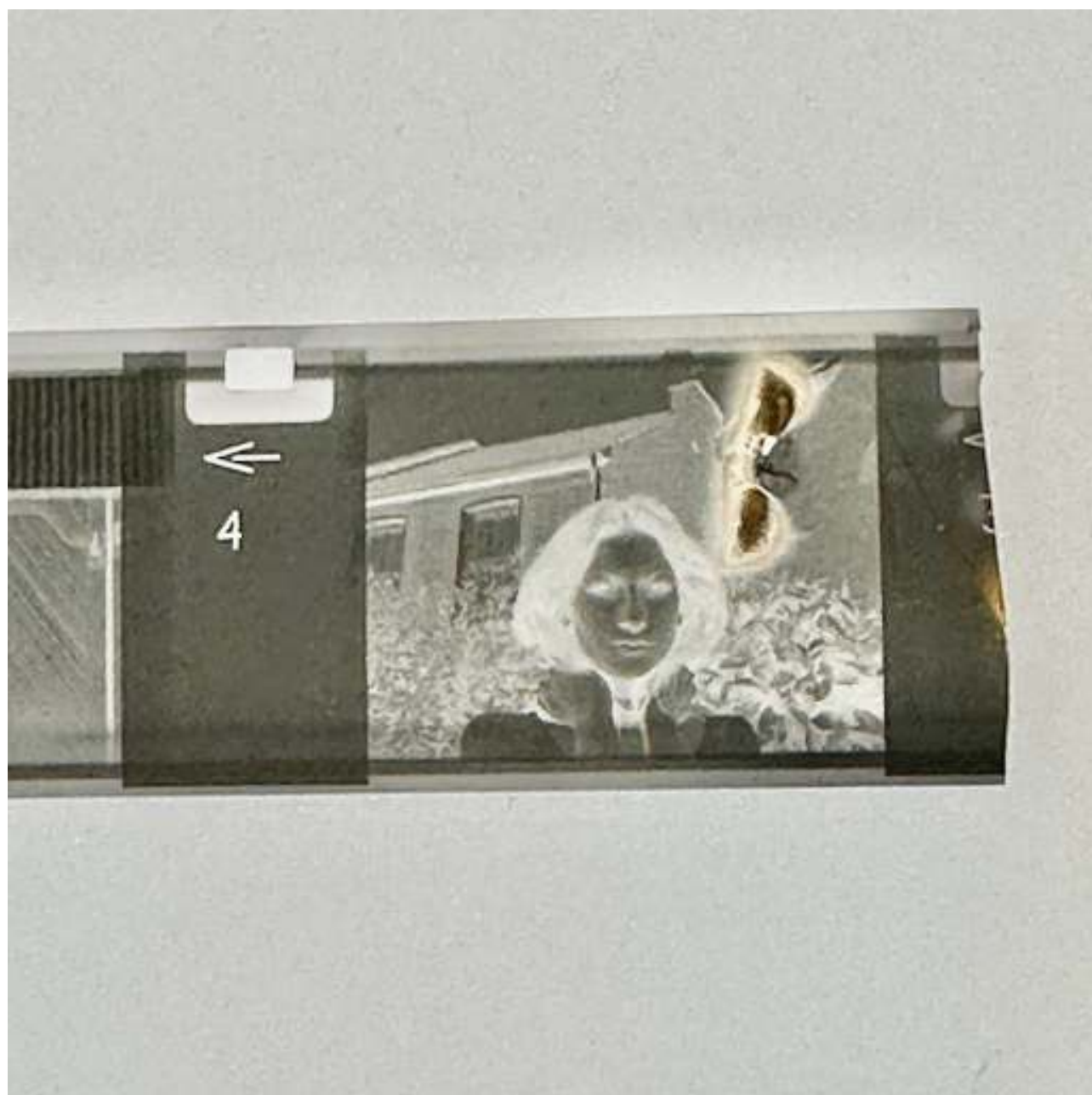
BY THE WAY, I AM NOT A RACIST

A photograph of a white rectangular card resting on a cross-section of a tree stump. The card is positioned against a light-colored, textured wall. The tree stump shows clear concentric growth rings. The text on the card is in a typewriter-style font.

a tear can drown in the ocean
a tear can color the sea

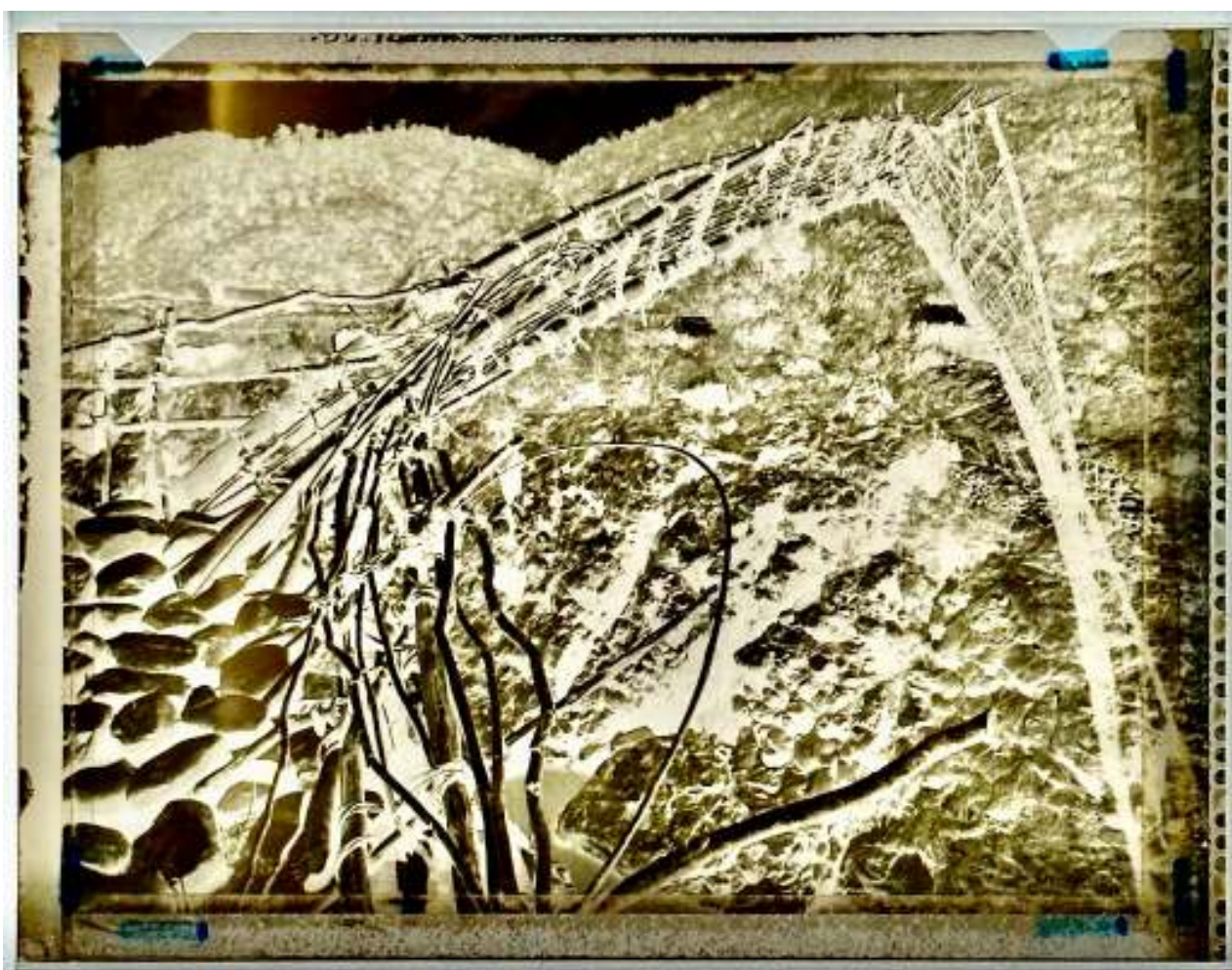














































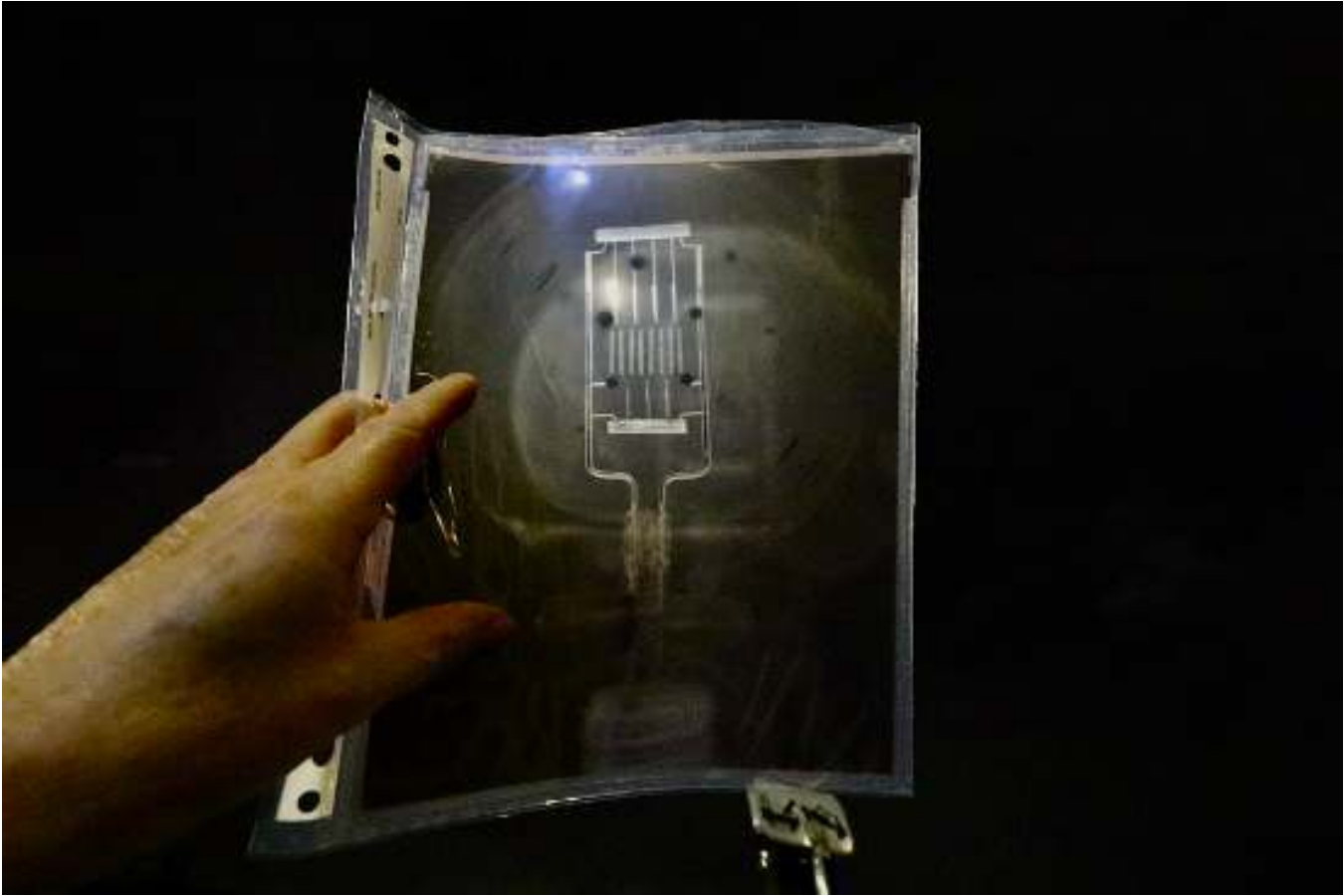
































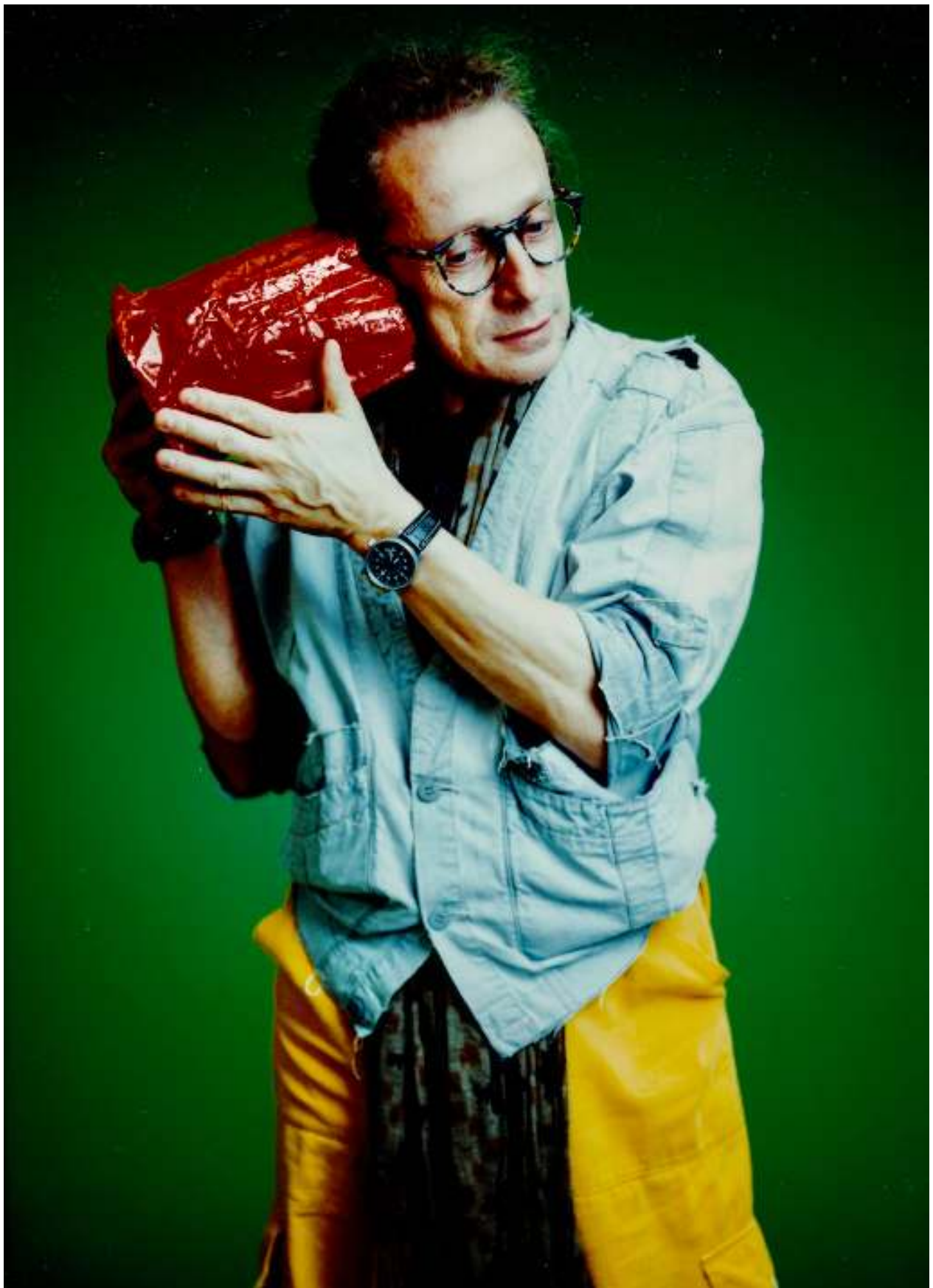


















































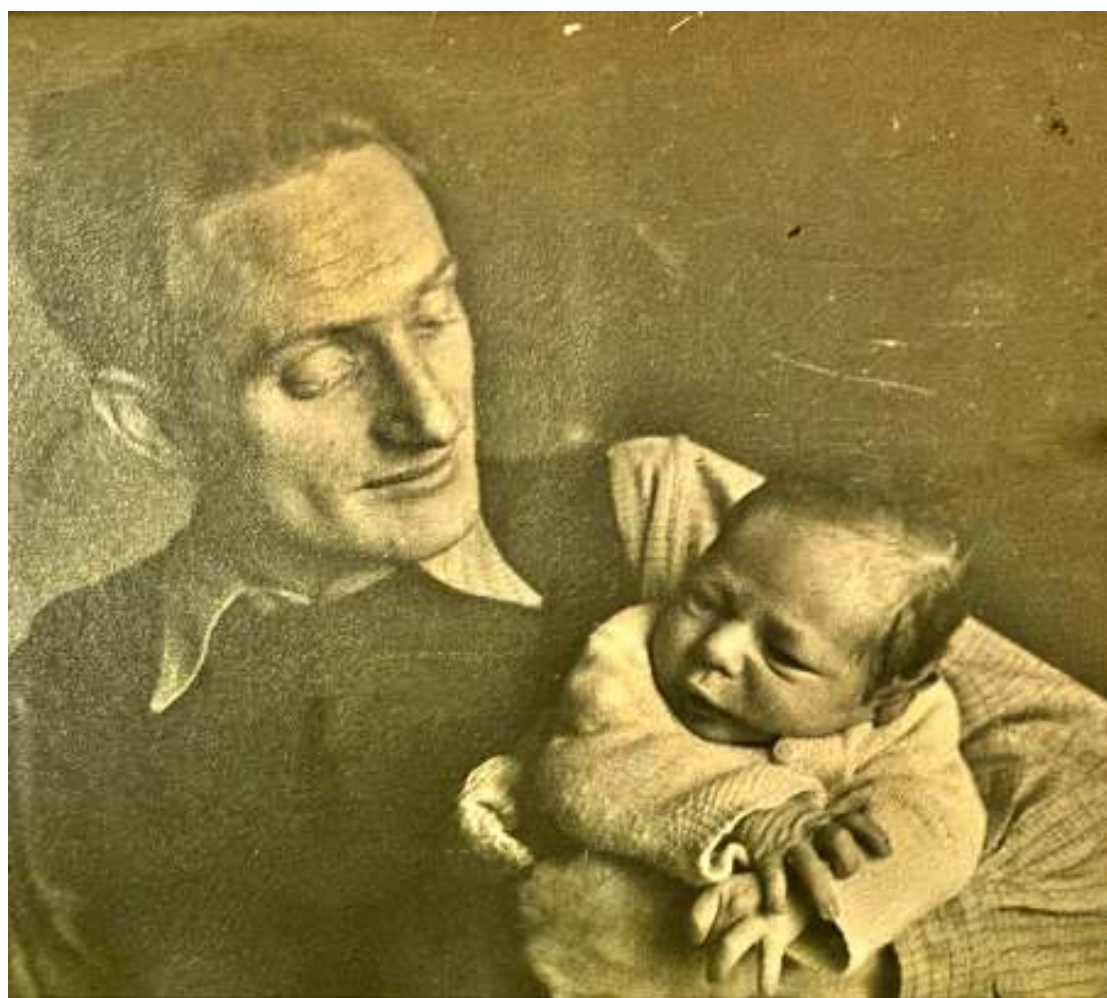












Are you making this book, Ikon/Icon.

Yes, I am.







ZERO

AN INTRODUCTION INTO SEEING

BY BEPE LAGADU

























On

STRIKE

LIGHT LETTER SCULPTURE hans fleischner





■ sculptural framework by hans fleischner ■

SUDAN SAND & NEON

Sudan

BUFE
Art
ASSOCIATES

PARK - FABLES (VIDEO ROUGE)

■ ALEX EASLEY STELARC HAMZA EL DIN ■





eye

india

on

PHOTO GALLERY
WIDE
ORIGINAL PRINT































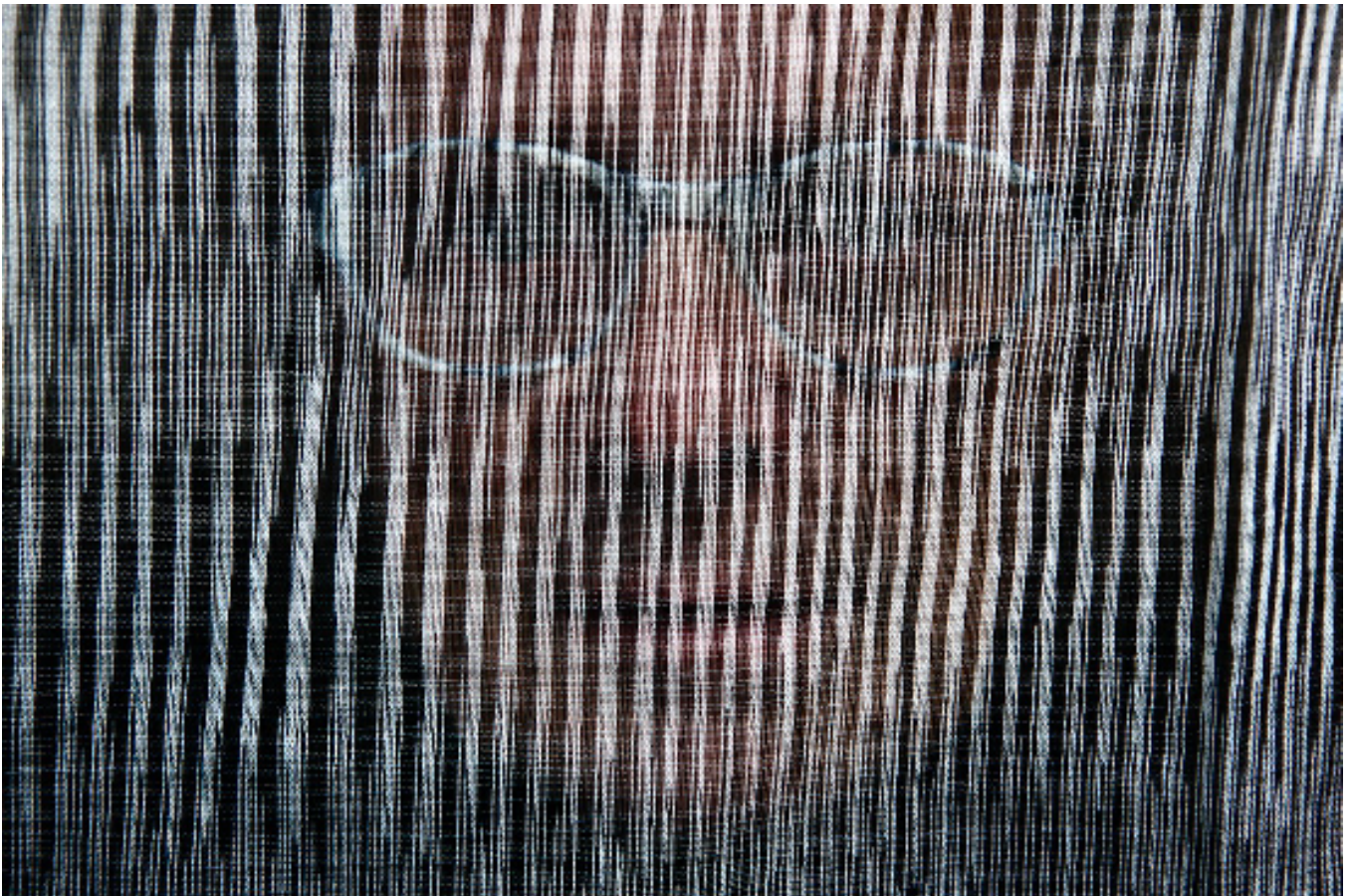


























TITLE
FOR THE COP























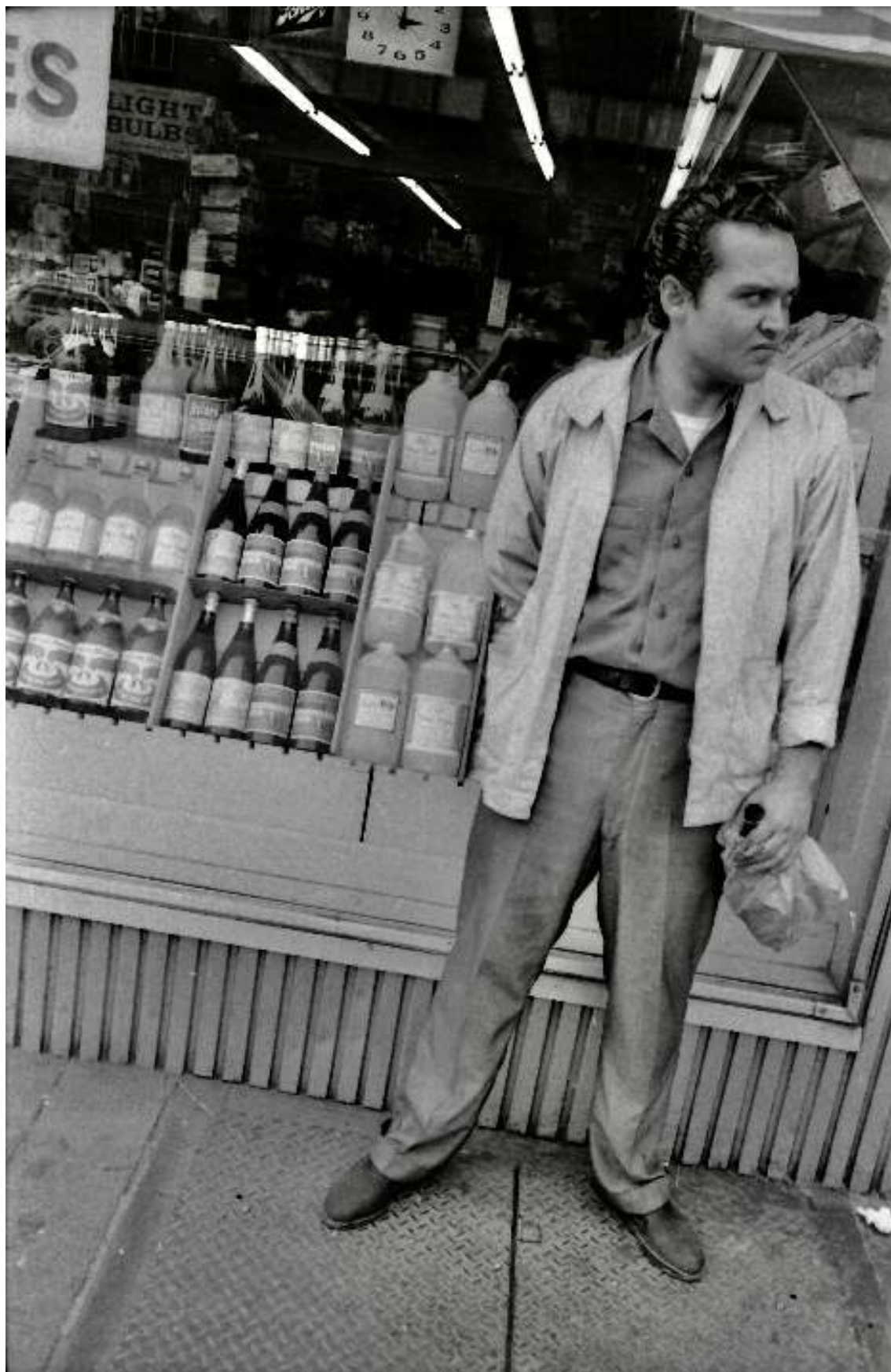




































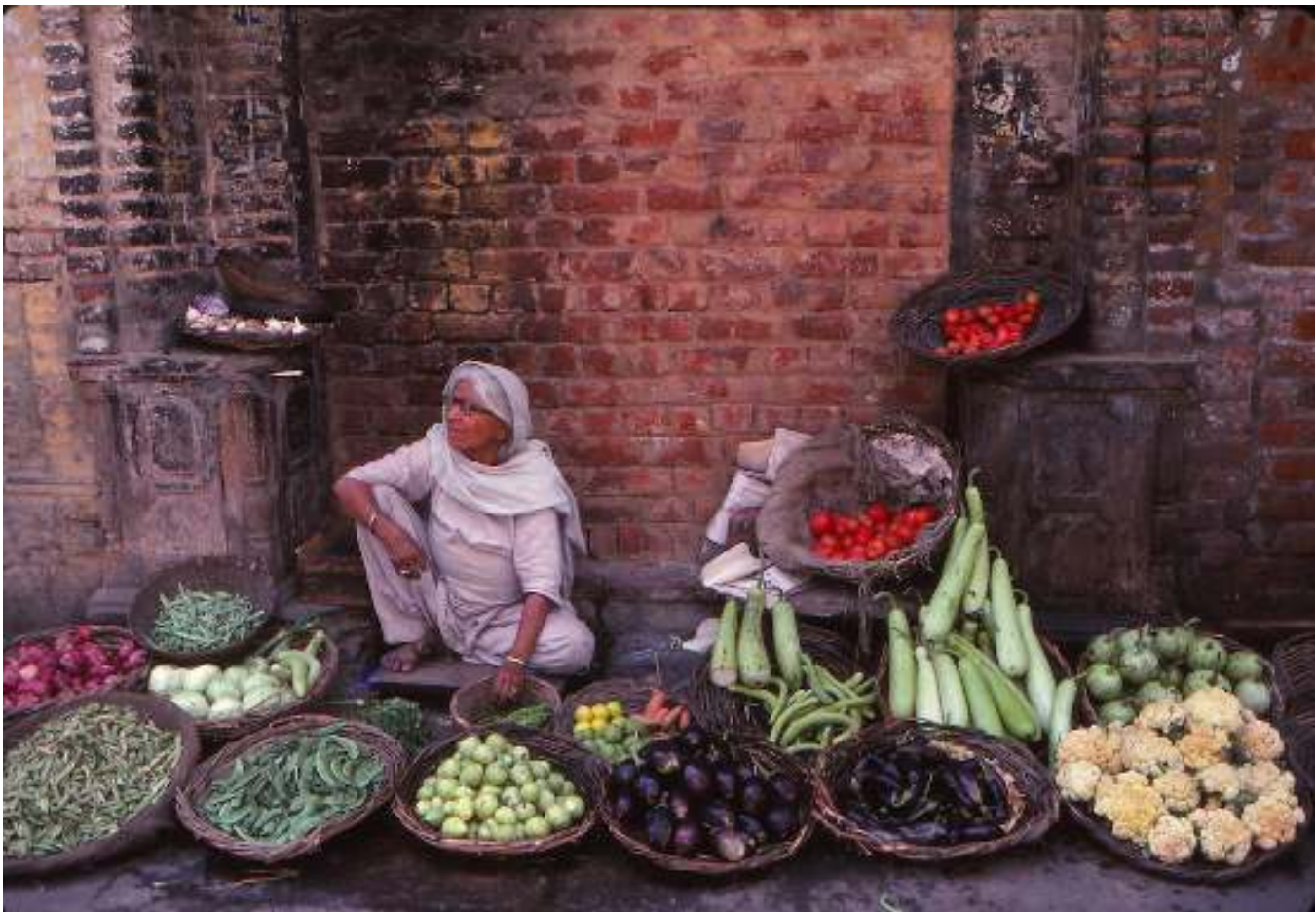




















HANS FLEISCHNER
VON JANDL ABSCH
REIBEN

HANS FLEISCHNER
VON JANDL ABSCH
REIBEN

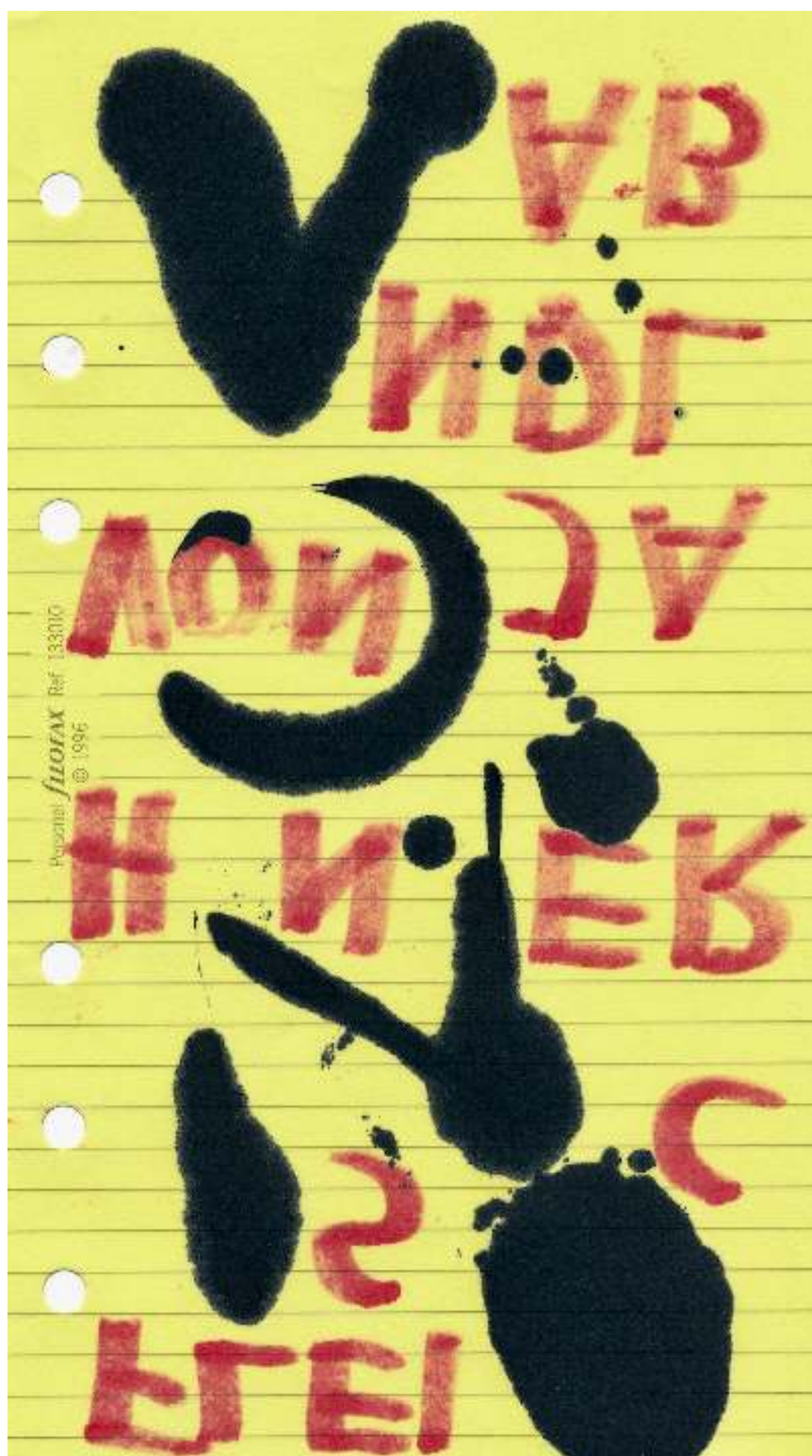
HANS FLEISCHNER
VON JANDL
ABSCHREIBEN

HANS FLEISCH
NER VON JANDL
ABSCHREI
BEN

HAN S
FLEISCH

NER
VON J
ANDLA
BSCHRE
IBN
HANS FL
EISCHNE
R VON JA
NDL AB

HANS
FLEIS
CHNER
VON
ANDL
ABSC



• BSC HR

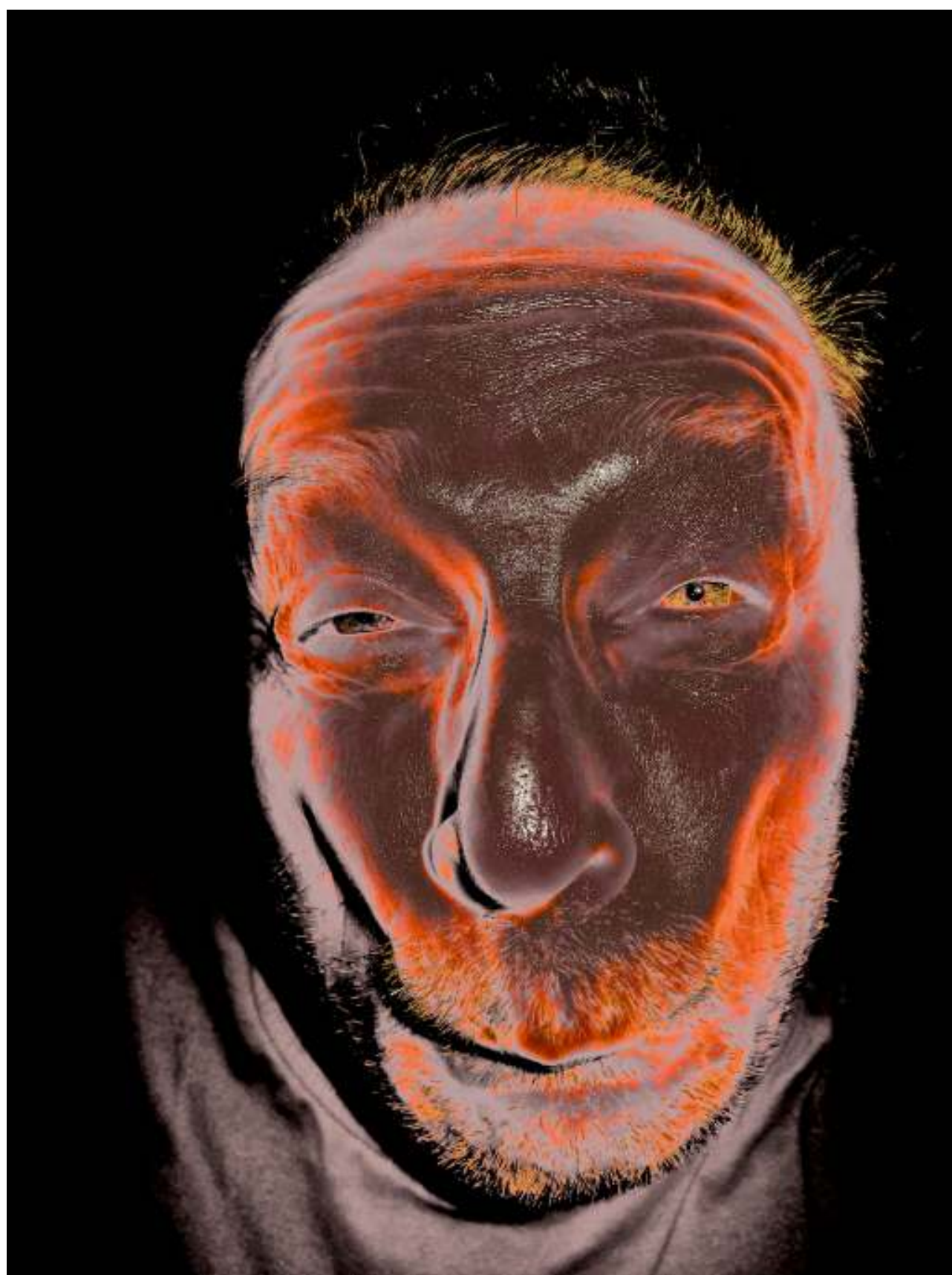
• NDLA

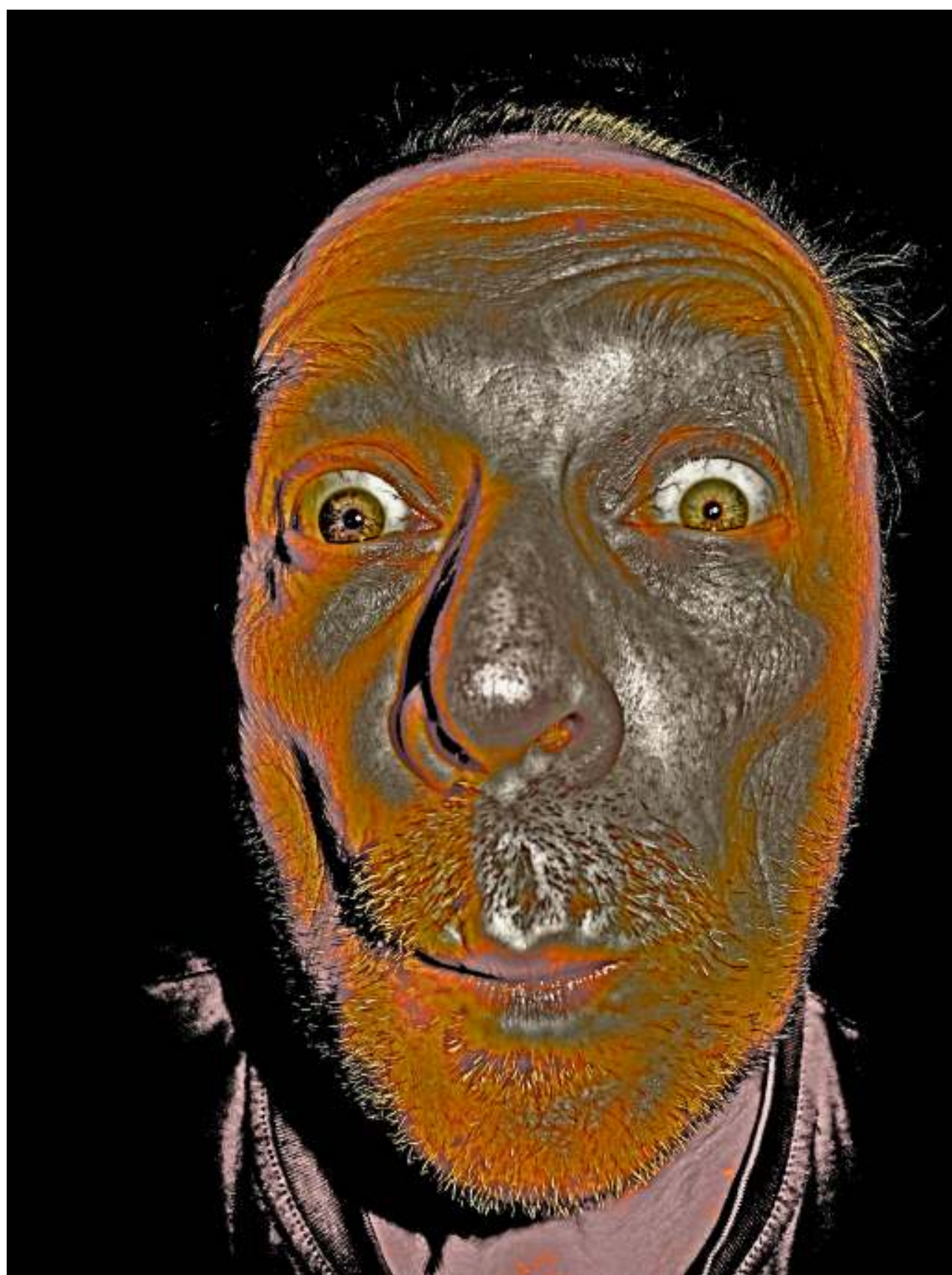
• VON JA

• CHNER

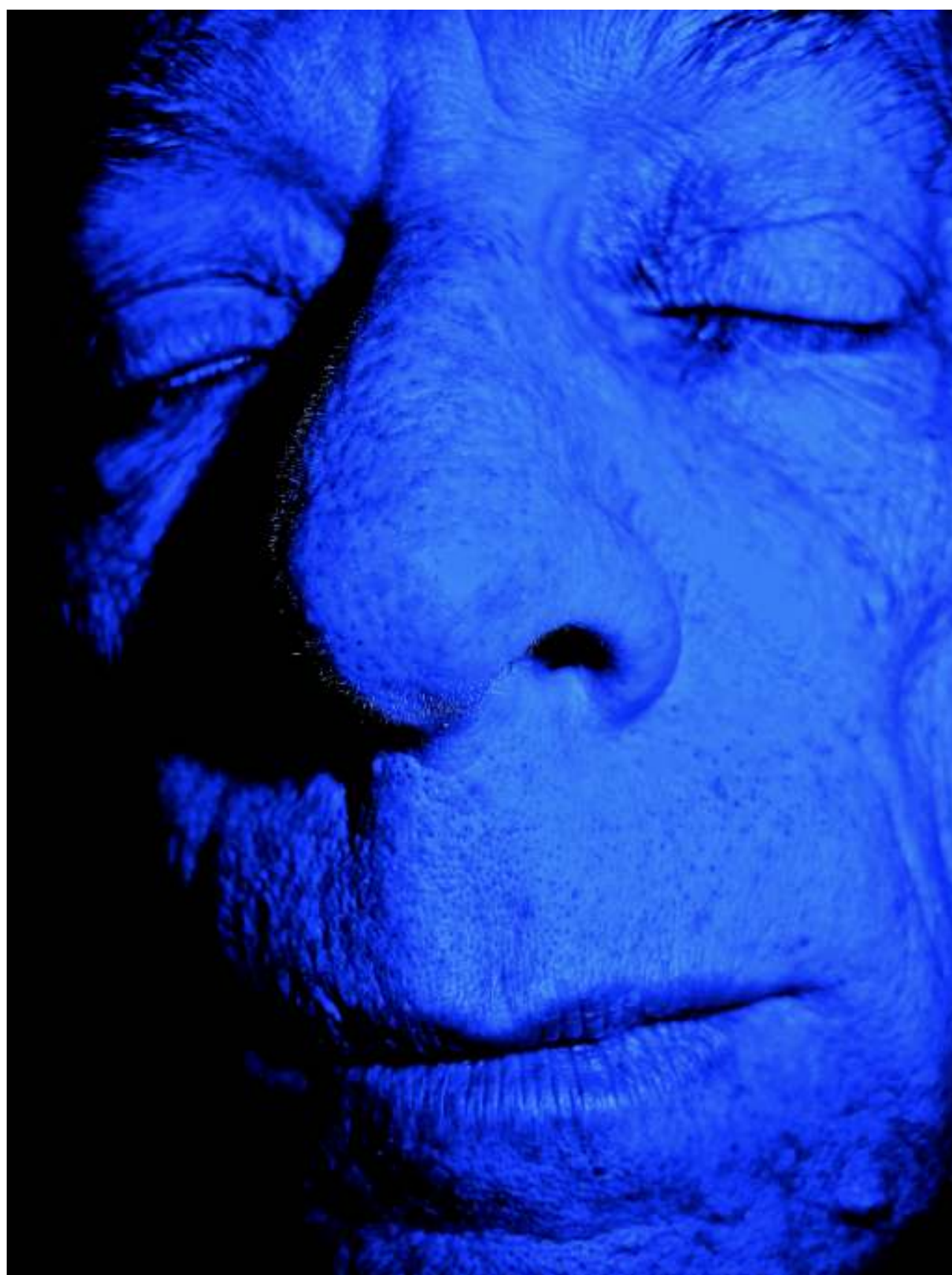
• FLEIS

• HANS



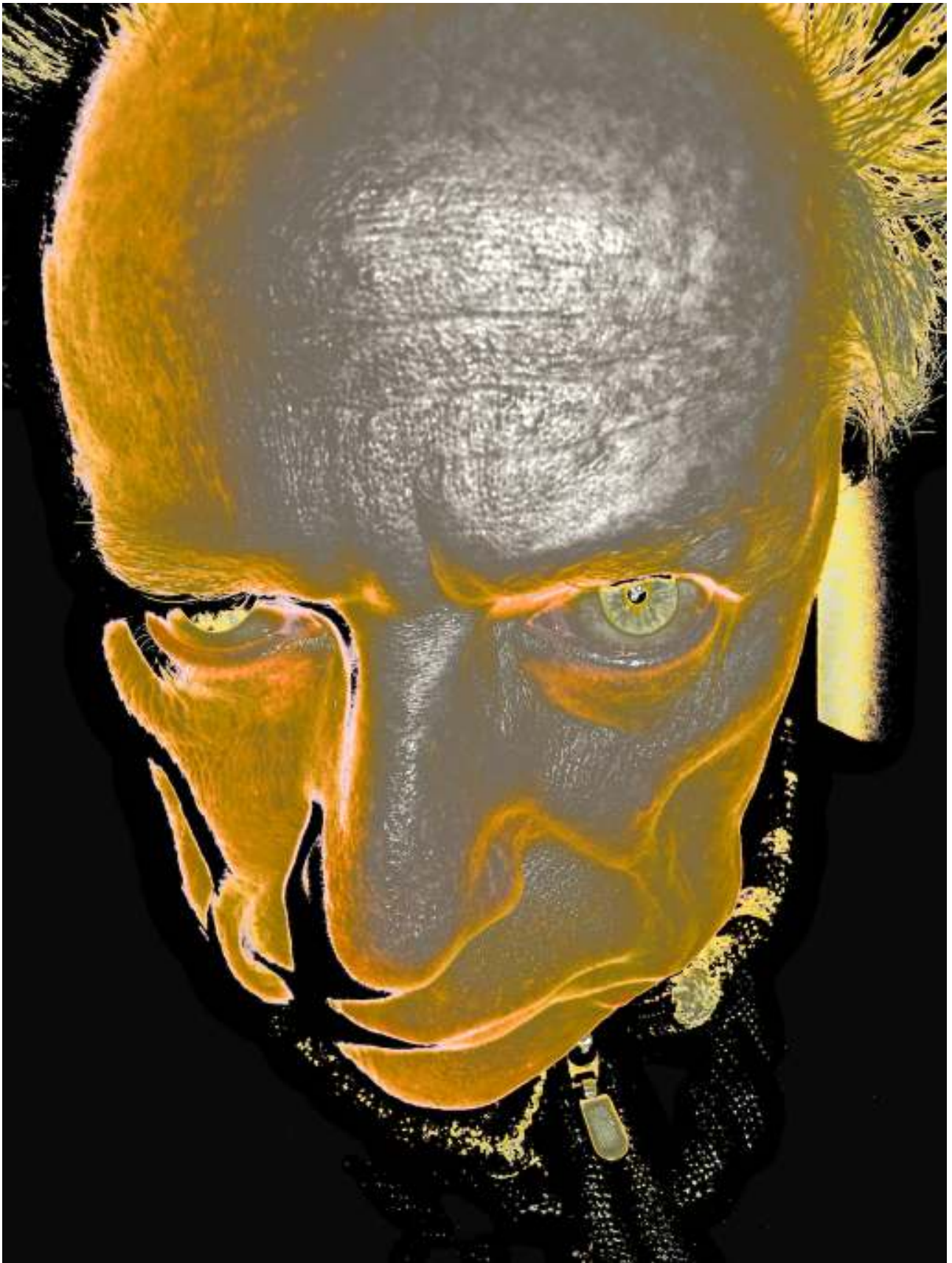












The Masks.

They were first of all created thru photography, digitally. No mask making technique you may know was used to create the images before you.

Not as used for actresses and actors on stage, in the movies, during a fashion show and also not like any mask you may know from around the world, as part of a traditional festival or ritual.

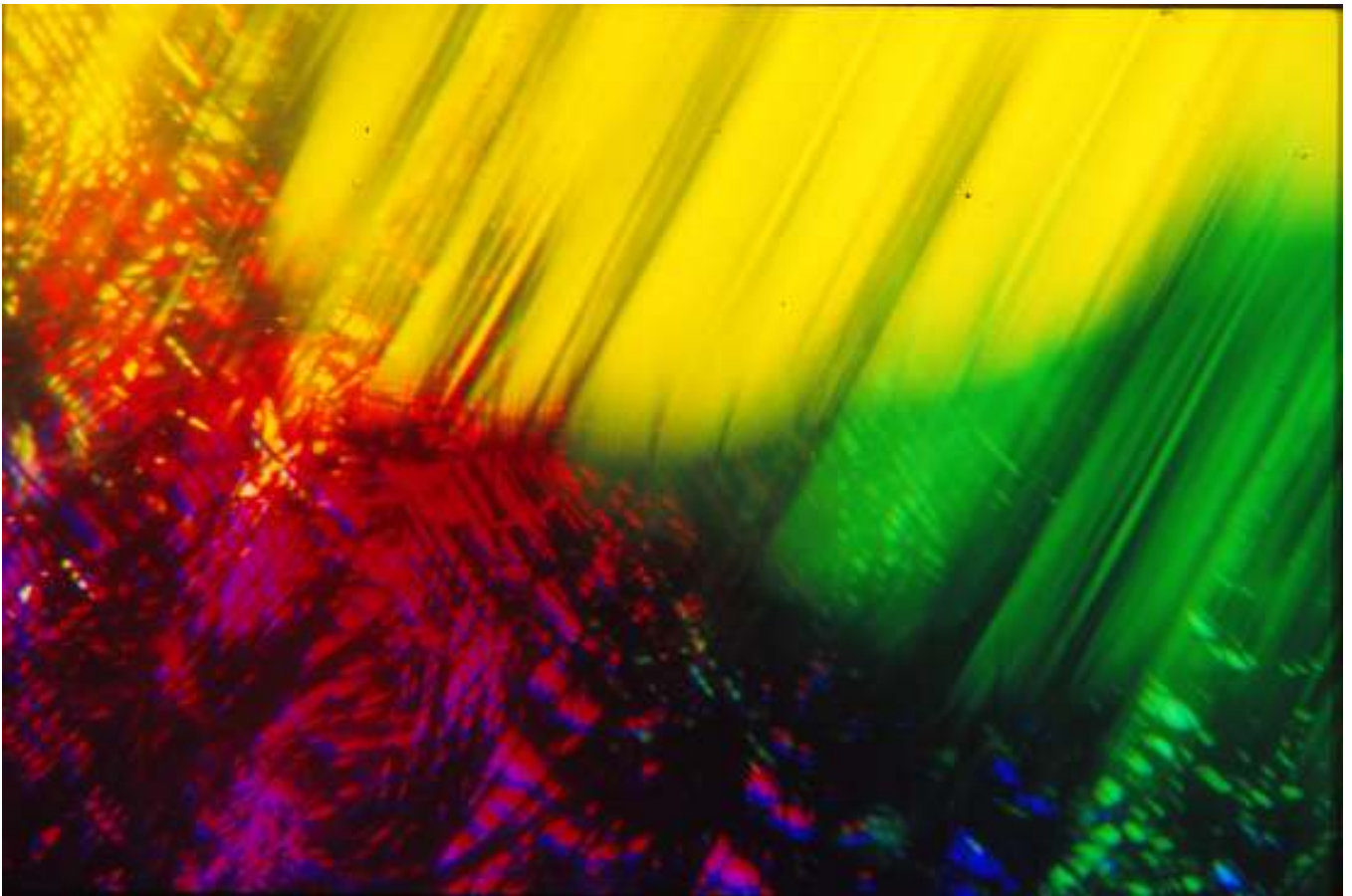
What was used, were the different expressions and various light sources to drive the masks to look the way they do.

Hans Fleischner, Vienna 2022, December.



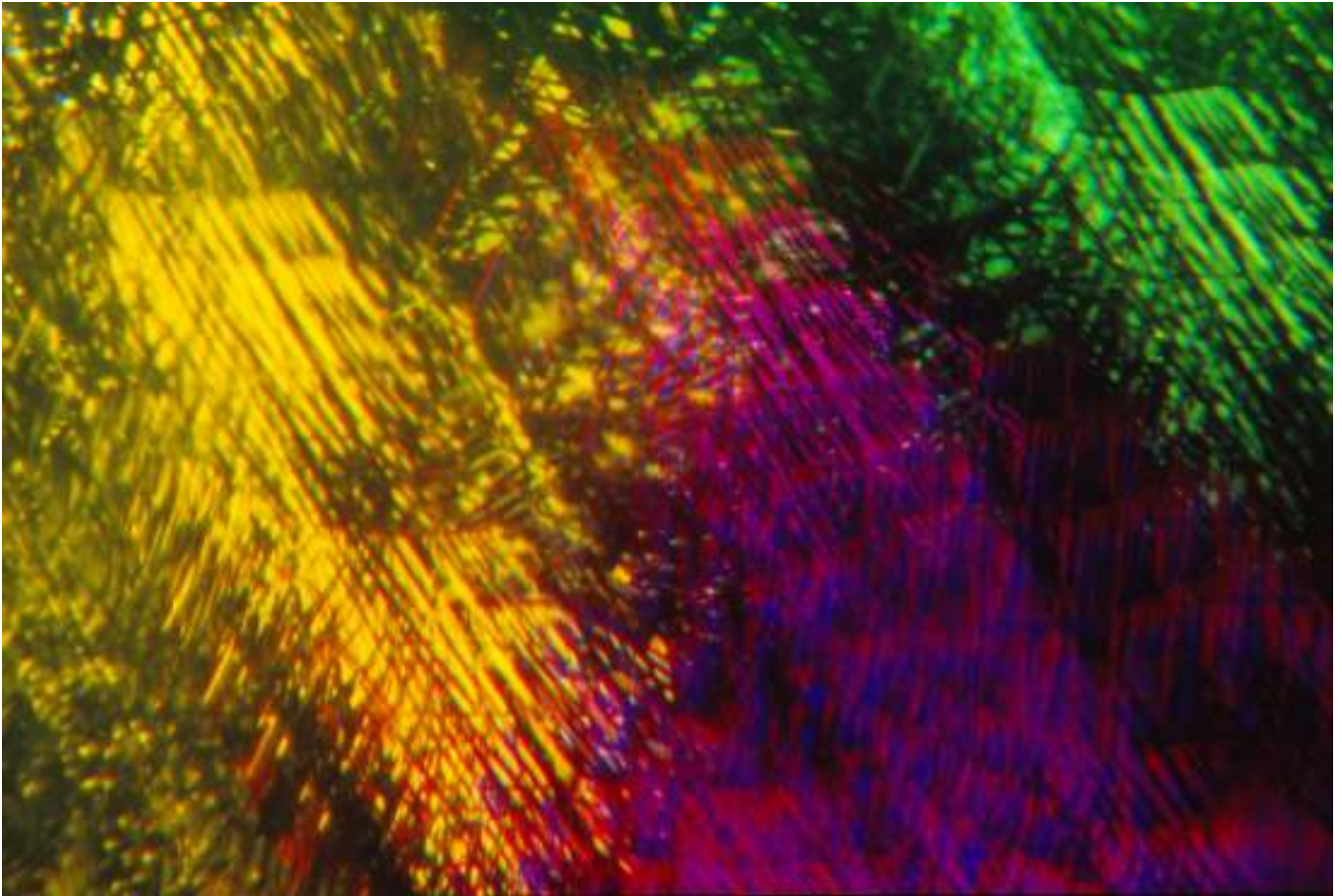


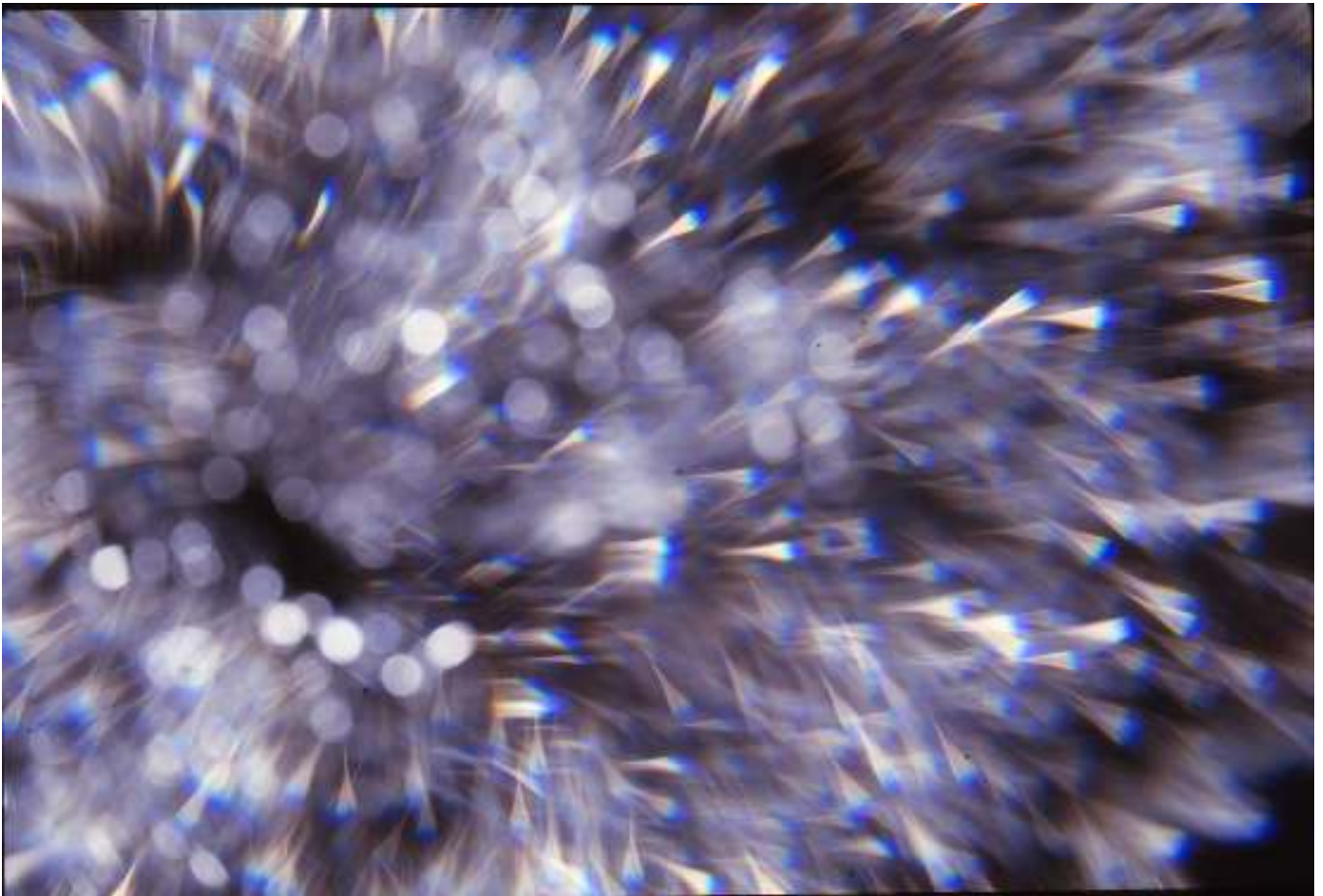










































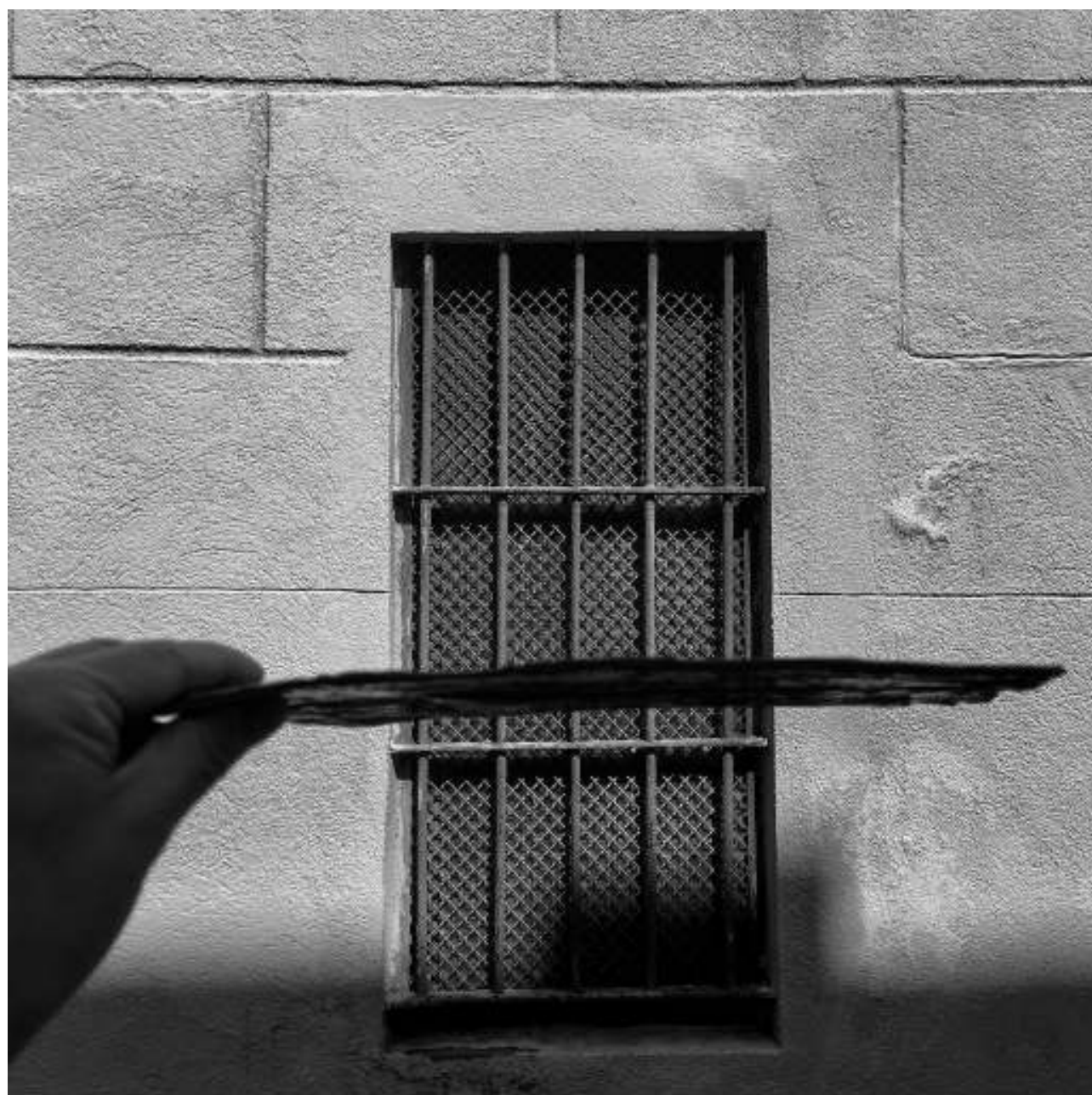


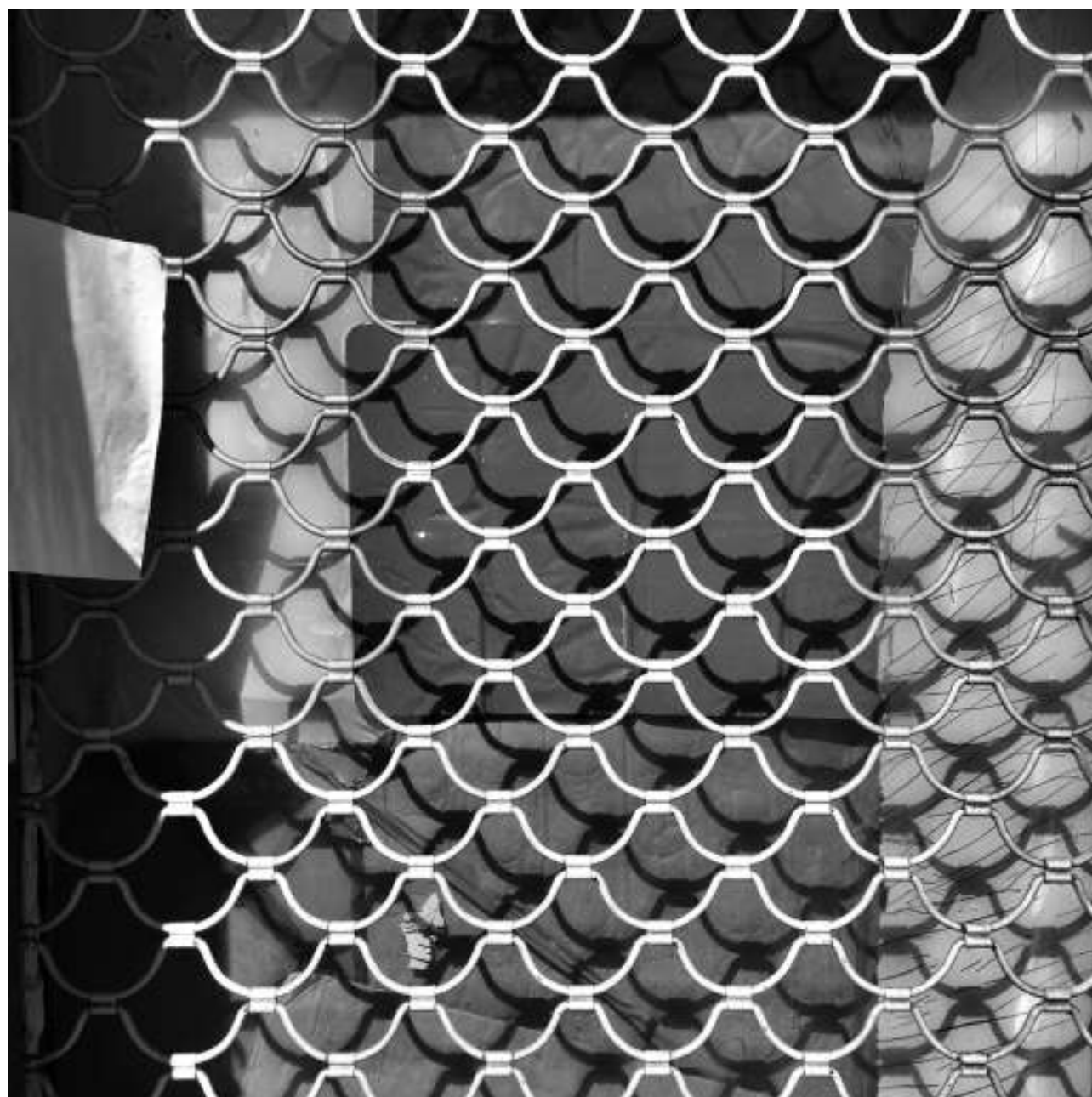






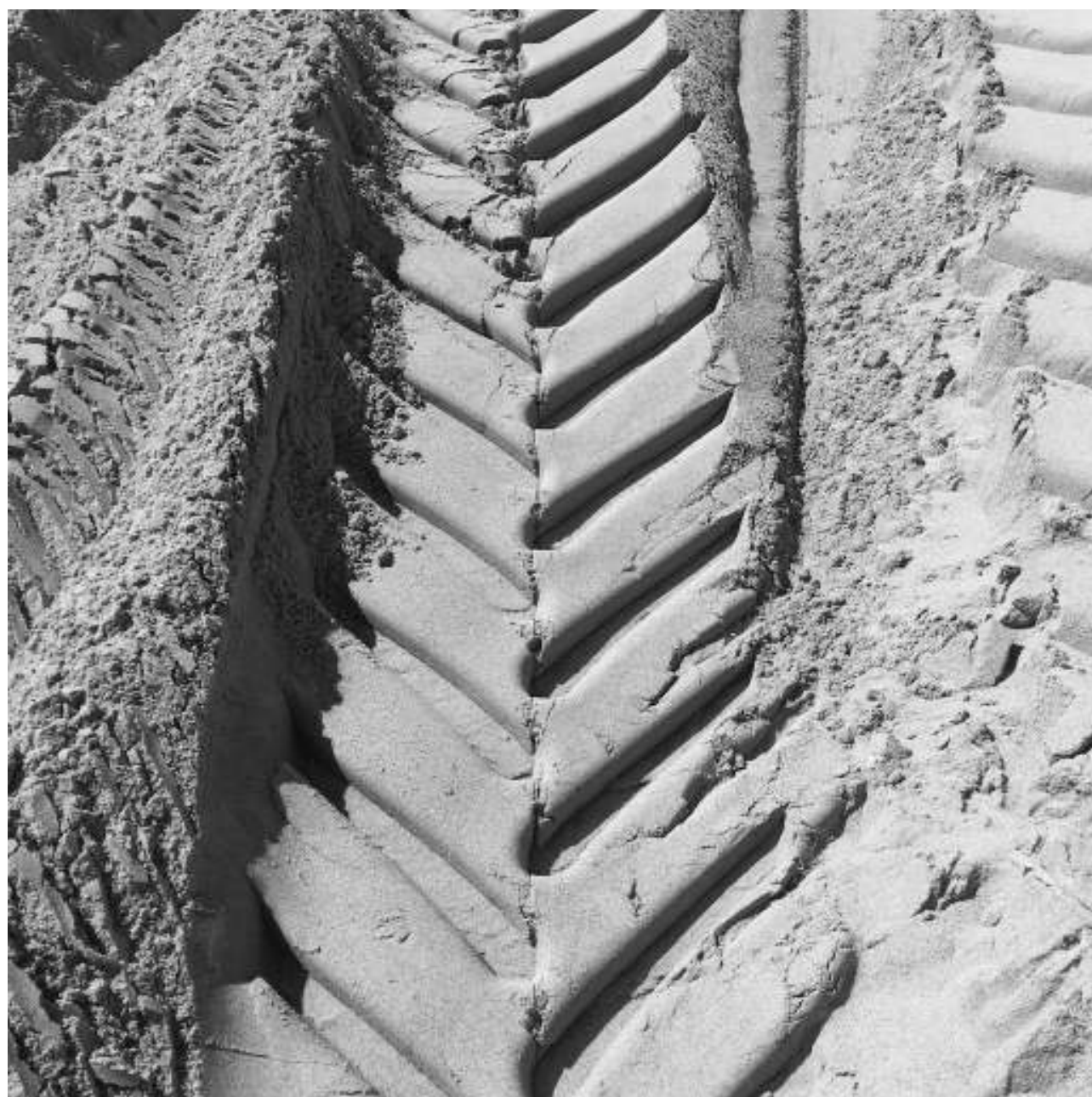






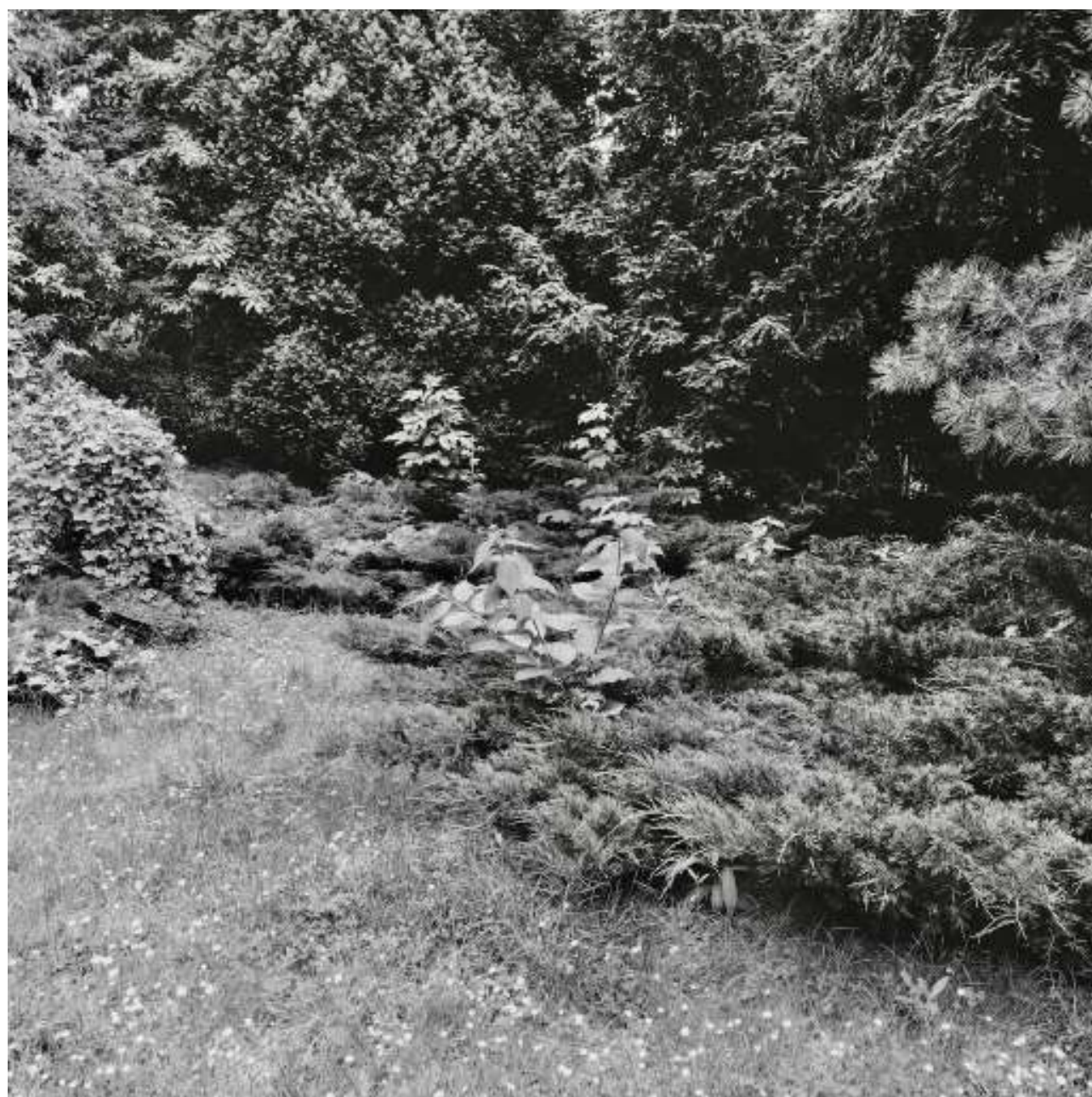


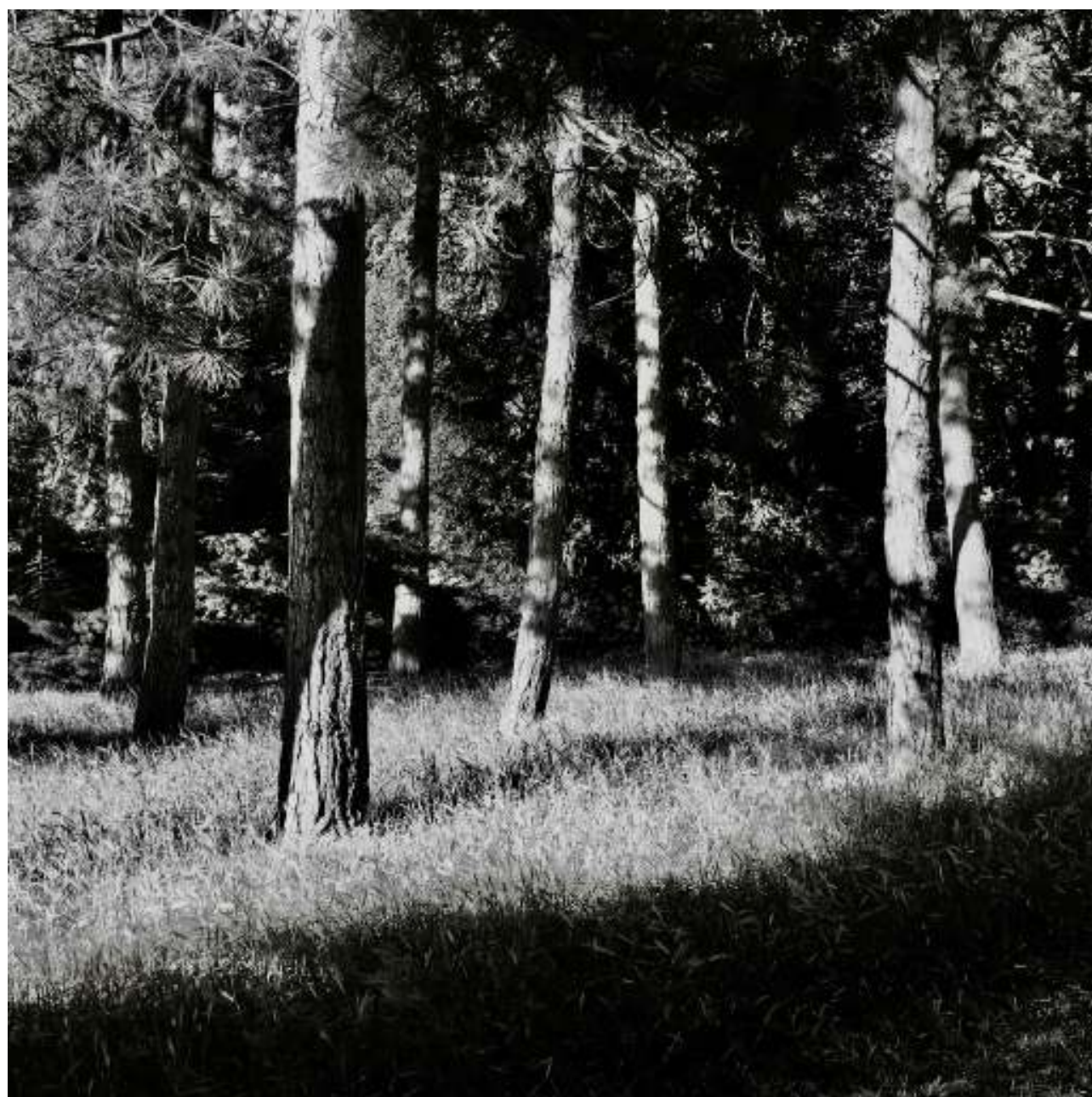




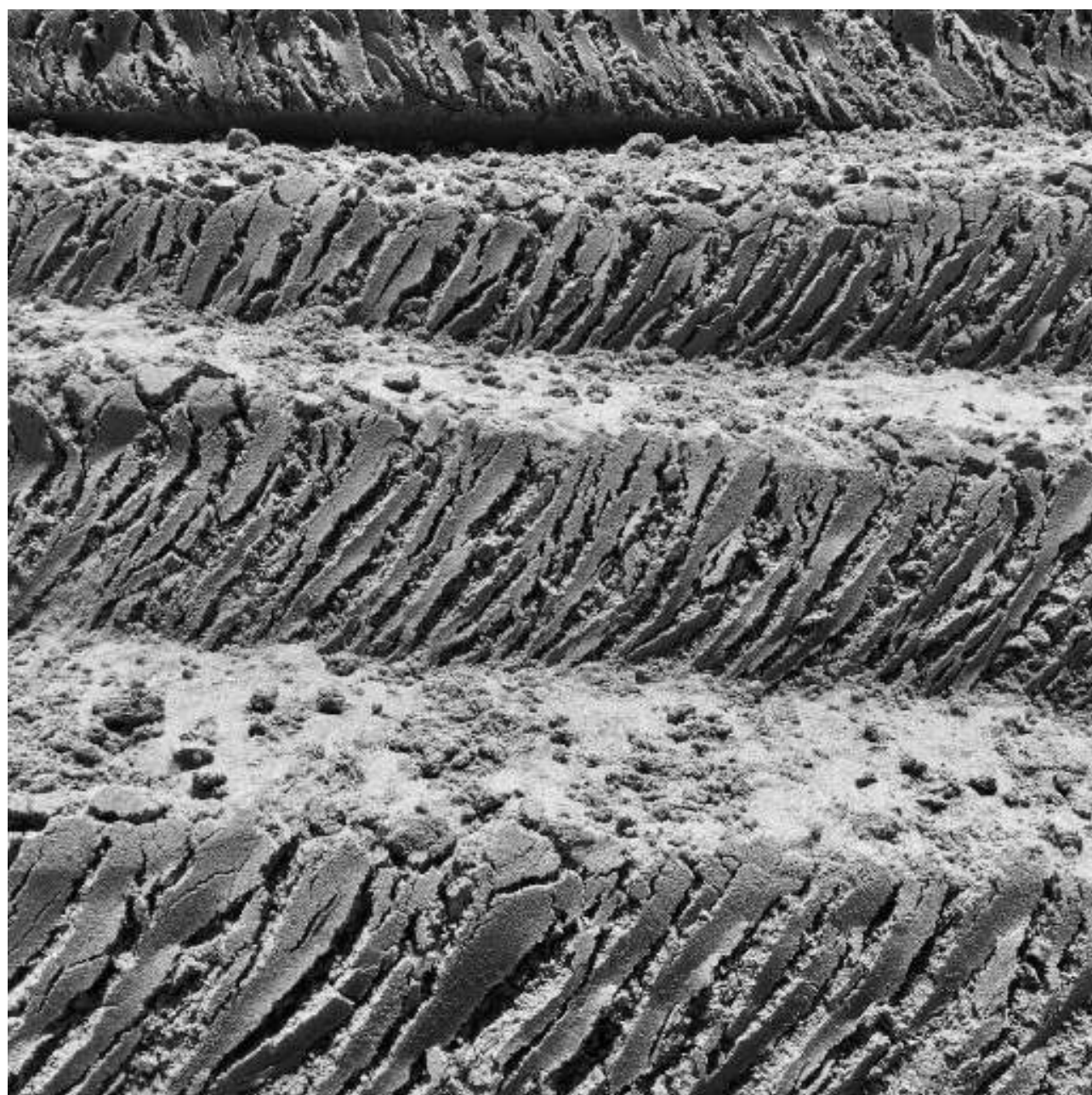














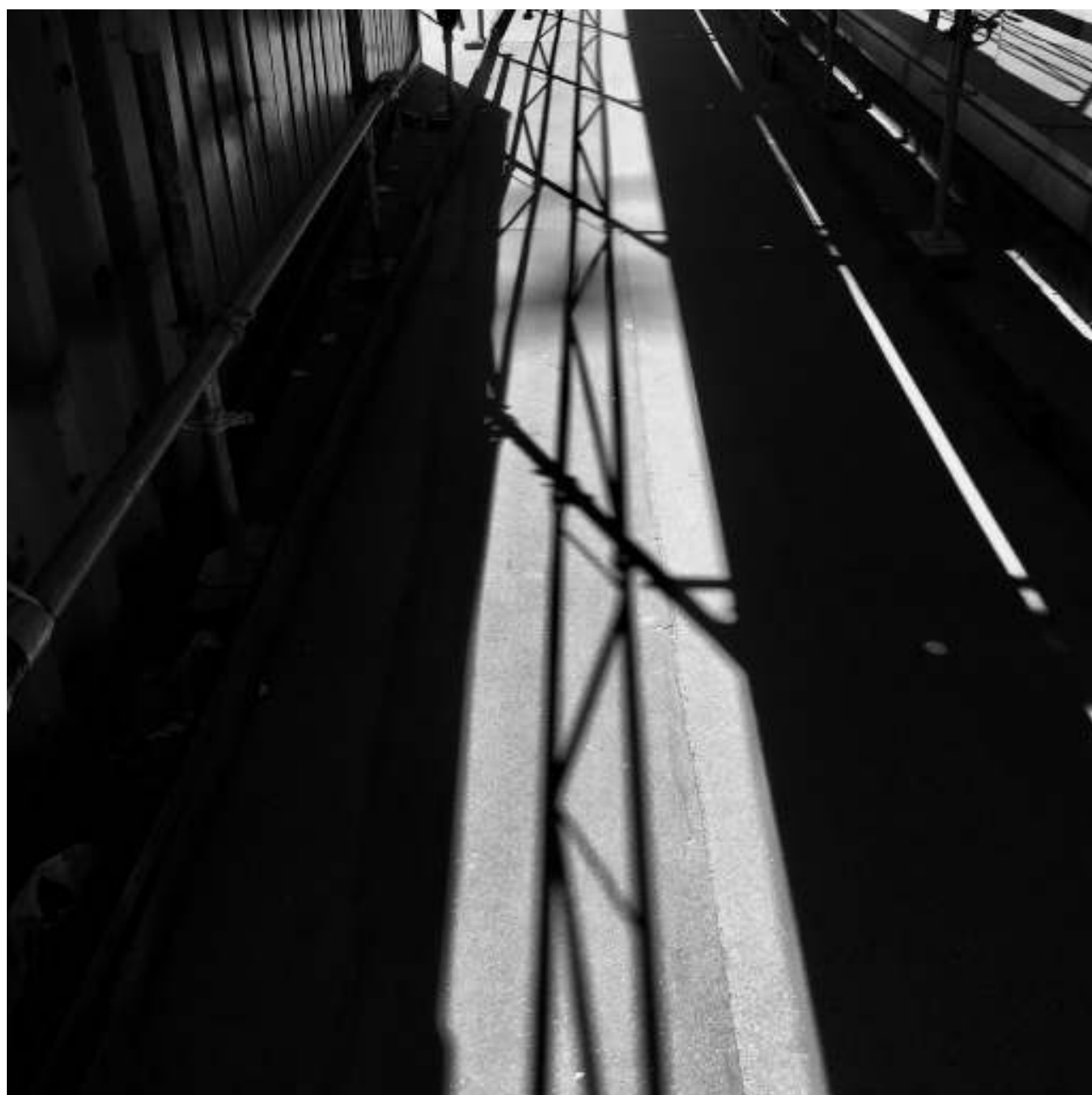










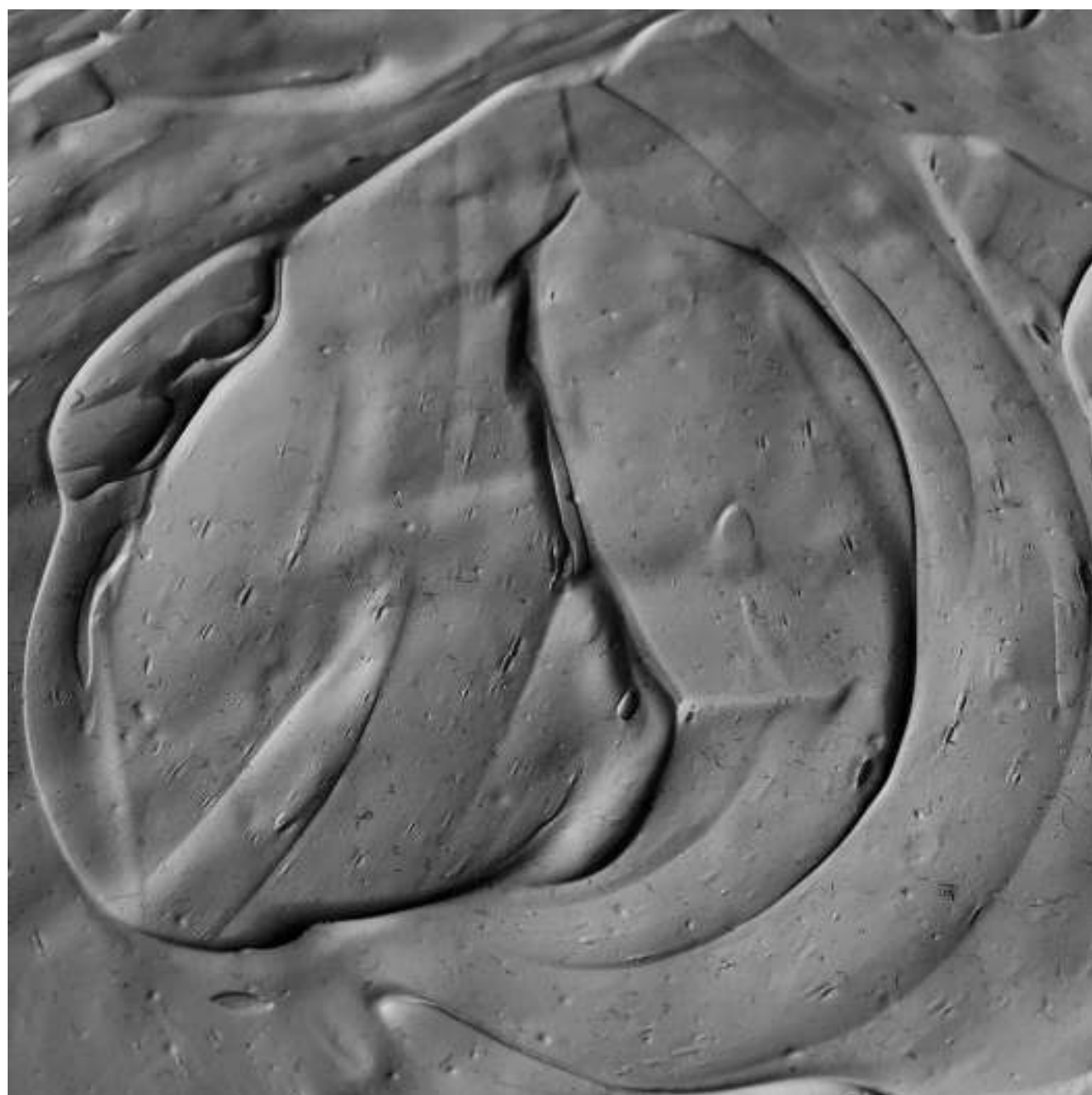


















DONE.

YES, BUT WAIT.

**Birth
of an
Ikon/
Icon.**















































The

Thu

mb



























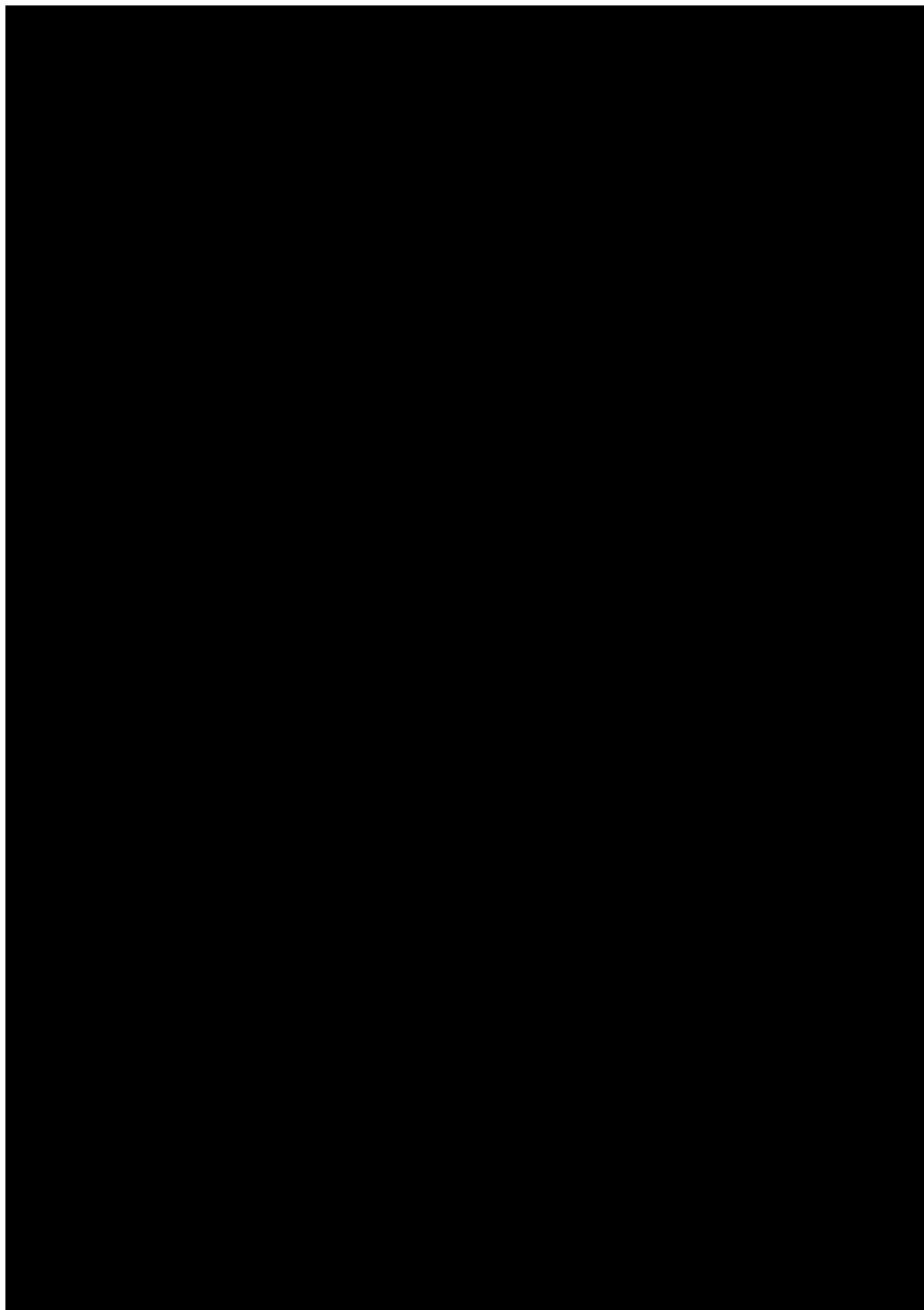




That's it.

That's it.

For now.



A few comments to works, images, exhibitions and people.

The images and objects are appearing in an energy flow, as I experienced it, but also how that flow reached the surface in my mind and yes came across my mind as I was building up all the informations and knowhow to make this book.

So no attempt at an index numerically or alphabetically am I making here.

People come and go, works come and go, ideas come and go, even childhood photographs came and went.

Looking back at what is in front of me now, there is of course an autobiographical character inherent in the energy flow, yet not following an order, numerical or alphabetical.

So let me start here, letting the energy flow freely.

- Parents, Book #15
- The Crushed Yellow Filter (close up)
- Paradox...Paradox of people, that what they know they cannot learn (1997)
- Vudu, Books #18&19
- The Bulb, Books #35, 36, 37
- Stones in Glass, Zen I, II, III plus one
- Large Lens, Book #38 eg.
- Red Masks, by Rita Schiller
- 3 Moleskine books, Black Symphony
- The Red Bag, Books #17&20
- Childhood, X-Mas tree (then larger than life), Soccerteam, (arranged it for a sort of Kids Olympics)
- Dad's electric shaver
- Pottery made in Stoob, Burgenland
- Old man, autumn Dubrovnik (1966, after buying my first camera Exakta Varex IIb)
- Golden Attache Case, Books #6, 7, 8, 11, 12, 13 and 14
- Water Scriptures, Book #21
- Bark, found by Franz, passed on to me
- Monkey Bridge, Bontoc, North Luzon
- Ikon / Icon
- 8x10 negative of The Bulb

- Zero, photographs 1969 in NYC
- Documentation of Textile show
(display design by Franz Maurer)
- Title, 25 years anniversary
- Vases made in Murano
- Hans Fleischner von Jandl abschreiben
(In English, to plagiarize Ernst Jandl)
Which I didn't. It was my way of
paying respect to him. Who was he.
A very well known writer and also my
German and English teacher from 1959
till 1964.
- The Black Bulb, at the end of Book #38
- The Thumb

A few more words, before I can say done
and this book being ready to be published.

- Family photographs taken by many.
I don't know who, but a few by my dad.
One I'm sure of and even remember, was
me looking at the camera.
Standing at the window. For the light.

- Photographs of me rather recently were taken by Franz Helmreich.

In the Vienna and Neusiedl Studios, in the very large exhibition space of the Ankerbrot Fabrik in Vienna and also as part of the exhibition documentations at Gallery Helmreich and at the Ankerbrot Fabrik.

As of today the Neusiedl Studio became the Evi Huber Studio.

- Phileas, Book #24. Here you can find a list of events over the years, including also Tokyo and a bit of photography.
- Book #0 is like a reader and sort of an interesting introduction to the books in the Library of www.hansfleischner.com

◦ Photographs and objects,
unless mentioned otherwise,
Copyright 2026 by Hans Fleischner

- The silent space between creating an Icon and recognising one, is pure creativity.

**The silent space between creating an Icon
and recognising one, is pure creativity.**

Icons

The word comes from the Greek and initially means nothing worldly at all: the holy images of the Eastern Church, gold ground, austere gaze, eternity in a 20 x 30 format. Whoever paints an icon does not invent it – he repeats it. The sacred knows no novelty.

But then happens what always happens when people take things into their hands: they declare them to be more than they are. What becomes iconic is not what is holy. What becomes iconic is what people declare to be so.

That is why the Bialetti stands on the stove like an altar. That is why the Mannerschnitte is not a biscuit but an Austrian confession of faith in pink. That is why a roll of orange toilet paper, that most absurd of all mass-produced goods, can become an icon in a single year – not because it is good, but because it tells the story of how we were when we hoarded. Icons are not born in the studio. They are born in use, in repetition, in recognition.

A product becomes an icon when it ceases to be a product and begins to mean an era.

And then there are those who refuse to leave that to chance. Hans Fleischner is one of them. A King Midas of the icon: whatever he touches does not turn to gold – it turns into a symbol. He did not design products; he created self-evident things. Things one can no longer imagine away, because at some point they stopped being things.

That is the quiet irony of the icon: the more everyday it becomes, the more immortal. The moka pot preaches no doctrine. It makes coffee. But therein lies its holiness.

Text above about Icons by Kurt Lhotzky.

Thanks Kurt.

The text is like a bridge leading to the next books, but also lends itself to look anew at the already published works.

Hans Fleischner, Vienna, Sept. 2026



Bildrecht

www.hansfleischner.com

druck.at

Copyright 2026 by Hans Fleischner