

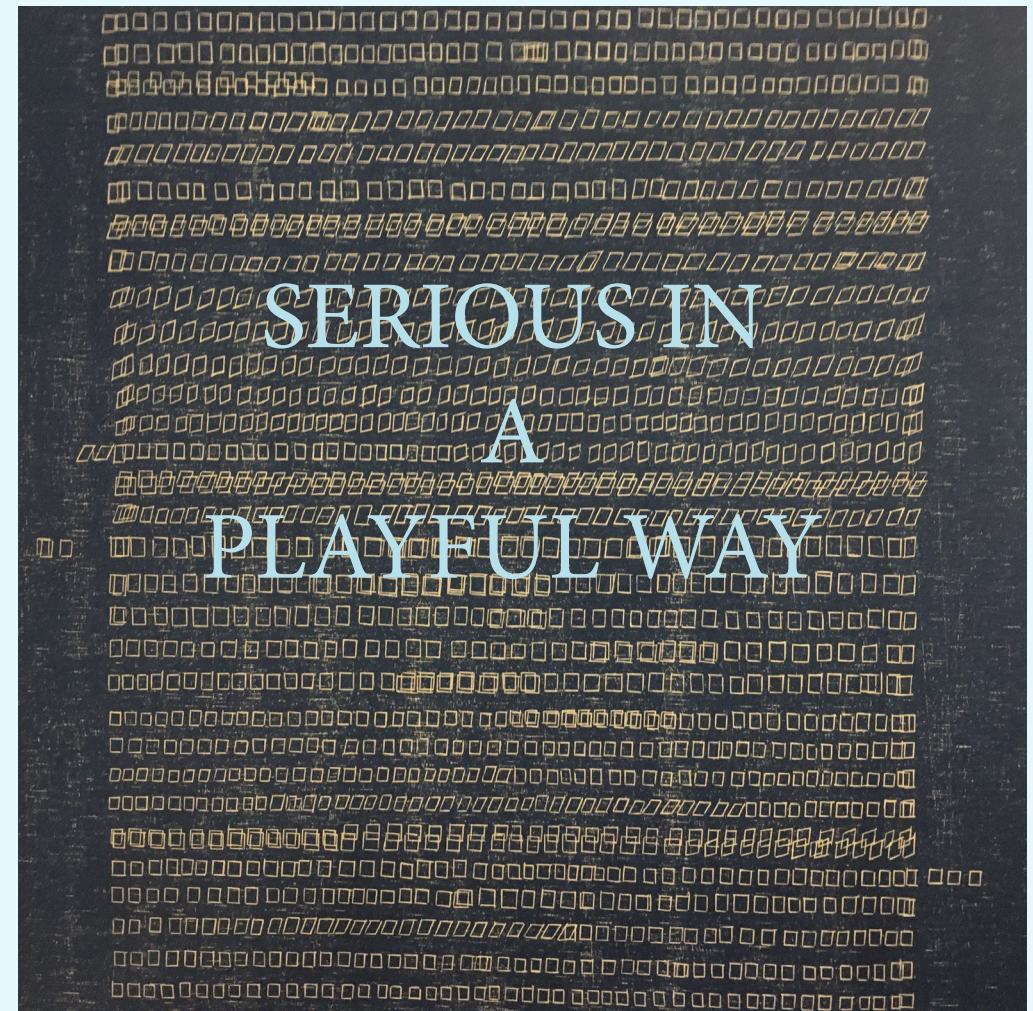


Ester Fleckner

Ester Fleckner. A closet does not connect under the bed, 2016

PORTRÆT

Af Louise Weile



Ester Fleckner, udsnit fra serien Woodbeds, brimming, 2019

With her short hair, big round glasses and dark clothes Ester Fleckner almost looks like a graphic drawing - with profound and poetic stories. In a way her work is like a graphic and sensuous reflection of herself.

The sharpness and solidity of the wood and print on paper makes a fine contrast to the personal, fragile and poetic topics they carry. As experimental music, her work challenges the prevailing perceptions we have. You have to listen carefully - then

you will hear some melodies you might haven't heard before.

Abstract and academic

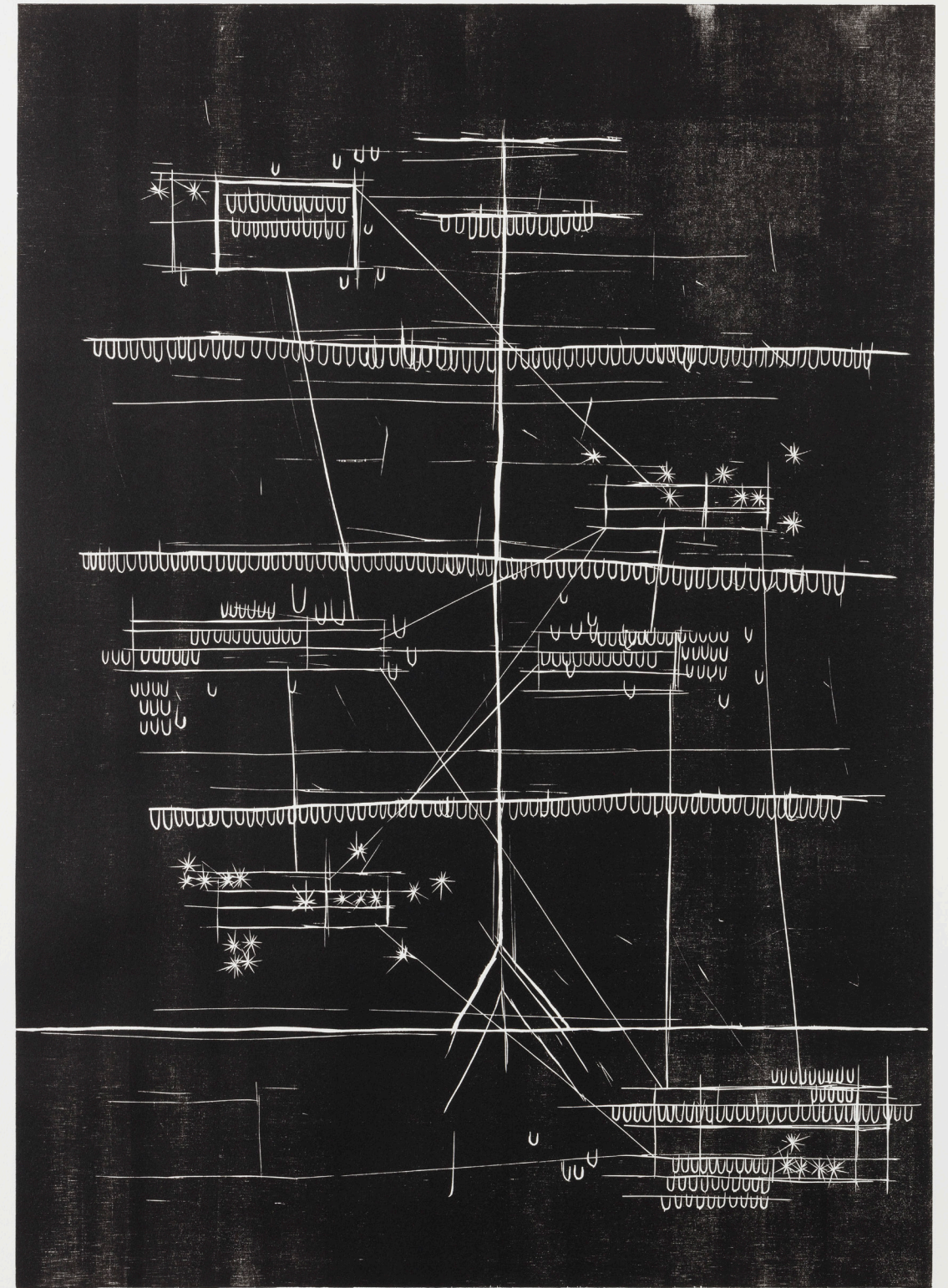
Floating between the simple and immediate, the abstract and academic. Fleckners works are as humans - complex and

simple at the same time. They are unpretentious, humours and serious. They are liberating and captivating, imperfect and rigorous. You really have to take your time to see all the small differences, the tiny off-sets - all the stories they tell.

I NAVIGATE IN COLLISIONS

WOODCUTS BY ESTER FLECKNER

RELATION. YOU TALK IN A WAY ~~THAT~~ I DON'T KNOW BUT
THAT I'M MISSING. YOU TALK ABOUT BELONGING
DIFFERENTLY. I BIKE THROUGH THE CITY WITH MY EYES
CLOSED OR ALMOST. I THINK ABOUT IMAGES ONE
CAN RECOGNISE ONESELF IN OR NOT. I THINK ABOUT
FAMILY TREES. AND HAVING READ THAT IT DEMANDS
SYNCHRONICITY WITH THE PATTERNS AND RHYTHMS
OF A PLACE TO FEEL THAT ONE BELONGS. I WANT TO
HAVE A RELATION TO YOU AND UNDERSTAND THAT WE
ALREADY HAVE ONE.



Ester Fleckner, I navigate in collisions, 1, 2014 - 2015



Ester Fleckner, fra serien Woodbeds, brimming, 2019

Fleckner wants to break with the common and limited understanding we have of gender, body, identity and sexuality - give room to human dissimilarity. Fleckner describes how stepping into the fields of craftsmanship - an arena that might still be perceived as a male profession, is a way to physically claim her space. Working with wood, cutting tools and large machines, she literally makes her imprint on these issues.

Imperfection

As Fleckner says, woodcut printing has a direct connection to the hand and the body, it transfers the human imperfectness; every little cut in the wood is slightly different from each other. Furthermore the woodcut printing as medium contains a great deal of unpredictability. It is hard to control the final outcome and the lack of control gives a cer-

tain freedom that Fleckner values; from the sketched drawing to the final print. You have to think opposite – the print will be the negative of your drawing; what you cut into the wood will be white – in a way opposite writing, you could say.

Codes and assumptions

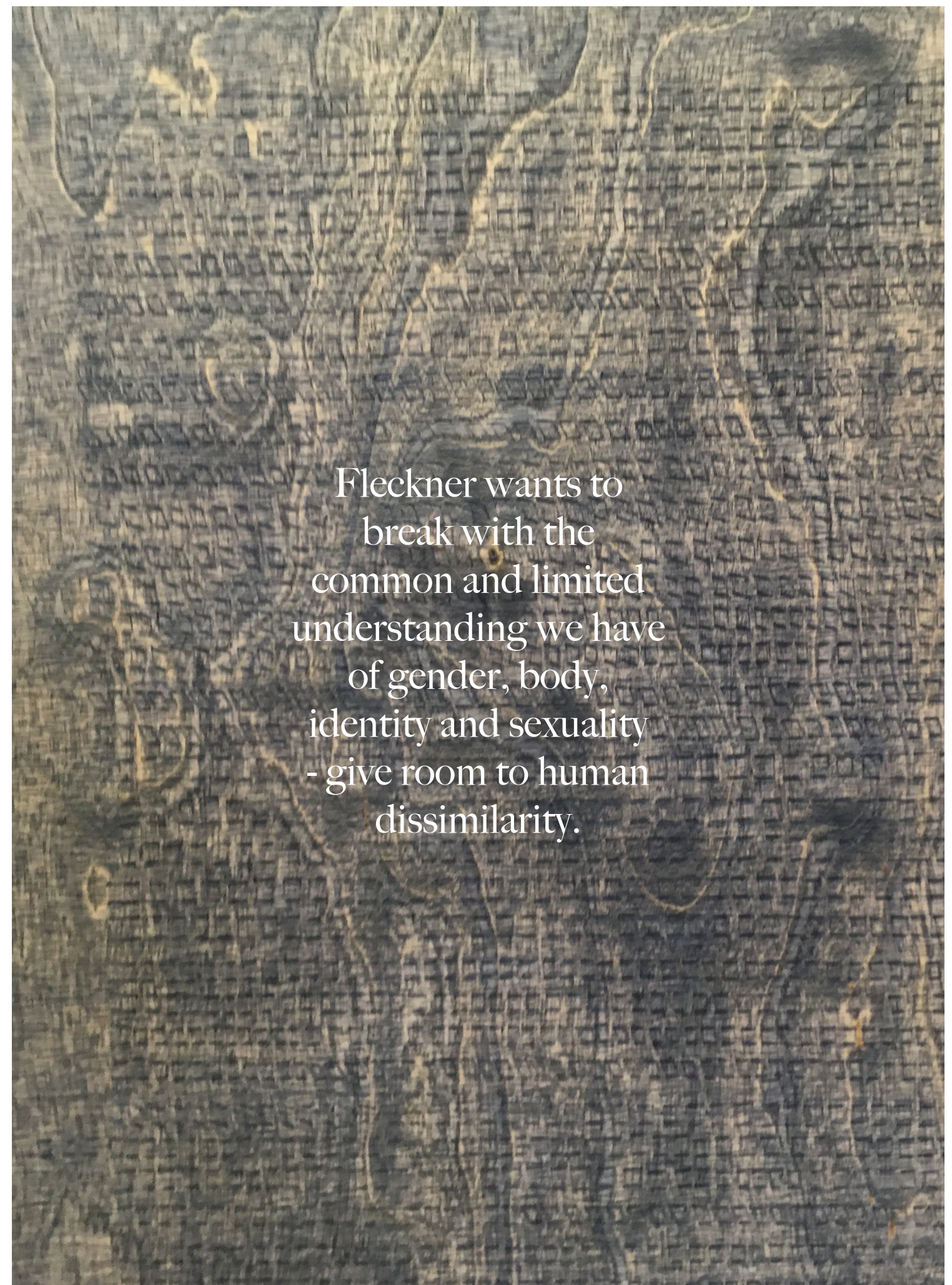
Fleckner is very interested in language, which makes good sense - since language to a great extent relies on cultural codes and assumptions. This makes the language itself an ideal battleground to address the very problem – the limits of systems and categories. By extending the language with new writing and by adding new readings she problematizes the language from within.

Fleckner creates her own languages, as an attempt to make up a vocabulary that does actually correspond to people of flesh and

blood, with thoughts and feelings that are not translatable to simple categories. When we try to fit people into narrow and simple categories we end up being simple minded and narrow sighted. Ester shows that the language, and world that it tries to grasp, can appear in many different ways.

Complex and chaotic

To understand a complex and chaotic world you need chaotic and complex knowledge. To describe a chaotic and complex world you need a chaotic and complex language. Fleckners work is a great visualization and manifestation of that. They disrupt the rules of language, are irregular and ambiguous. Rather than shouting out their points, Fleckners works silently, but surely, sharpens our hearing. They are serious in a playful way.



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break with the
common and limited
understanding we have
of gender, body,
identity and sexuality
- give room to human
dissimilarity.

Udsnit af trykplade fra serien Woodbeds, brimming, 2019