

Ester Fleckner

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Installation Ester Fleckner: *Slow Tools*, Kunstverein Freiburg, 2023

Woodbeds, brimming (2019 - ongoing) is a series of unique woodcut prints of triangles, squares and pentagons. These basic geometric shapes are less than neatly formatted like texts or coding into lines that stagger, vibrate, and layer – some characters even fall outside the frame. In the margins of the papers, additional shapes are applied with a pencil like notes into a paperback novel; comments written in the same abstract language as that of the motif. Some of the works are made from wooden bases that have been used before and cut into anew to make ever wilder, more layered compositions. In this way, the series continues the stories begun in other works, and forges connections between them. Geometry is always both sign and image, and, as the title suggests, the uneven lines do not only look like texts but also beds, seen from above and brimming with content. Fleckner's alternative language of shapes indexes bodies, spaces and distances, while engaging in a dialogue with conventional language systems, as an invitation to read, write, think and feel differently. **Woodbeds, brimming** make a flow of concrete poetry where the chaos of the wooden templates and their augmented prints meet the rigour and precision of geometry.

Woodbeds, brimming (to)

2021

Unique woodcut on paper; pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 163 × 120 cm

Frame/Rahmen: 169 × 128 × 4 cm





Woodbeds, brimming (among)

2021

Unique woodcut on paper, pencil

Holzschritt (Unikat) auf Papier, Bleistift

Paper/Papier: 163 × 120 cm

Frame/Rahmen: 169 × 128 × 4 cm





Woodbeds, brimming (on)

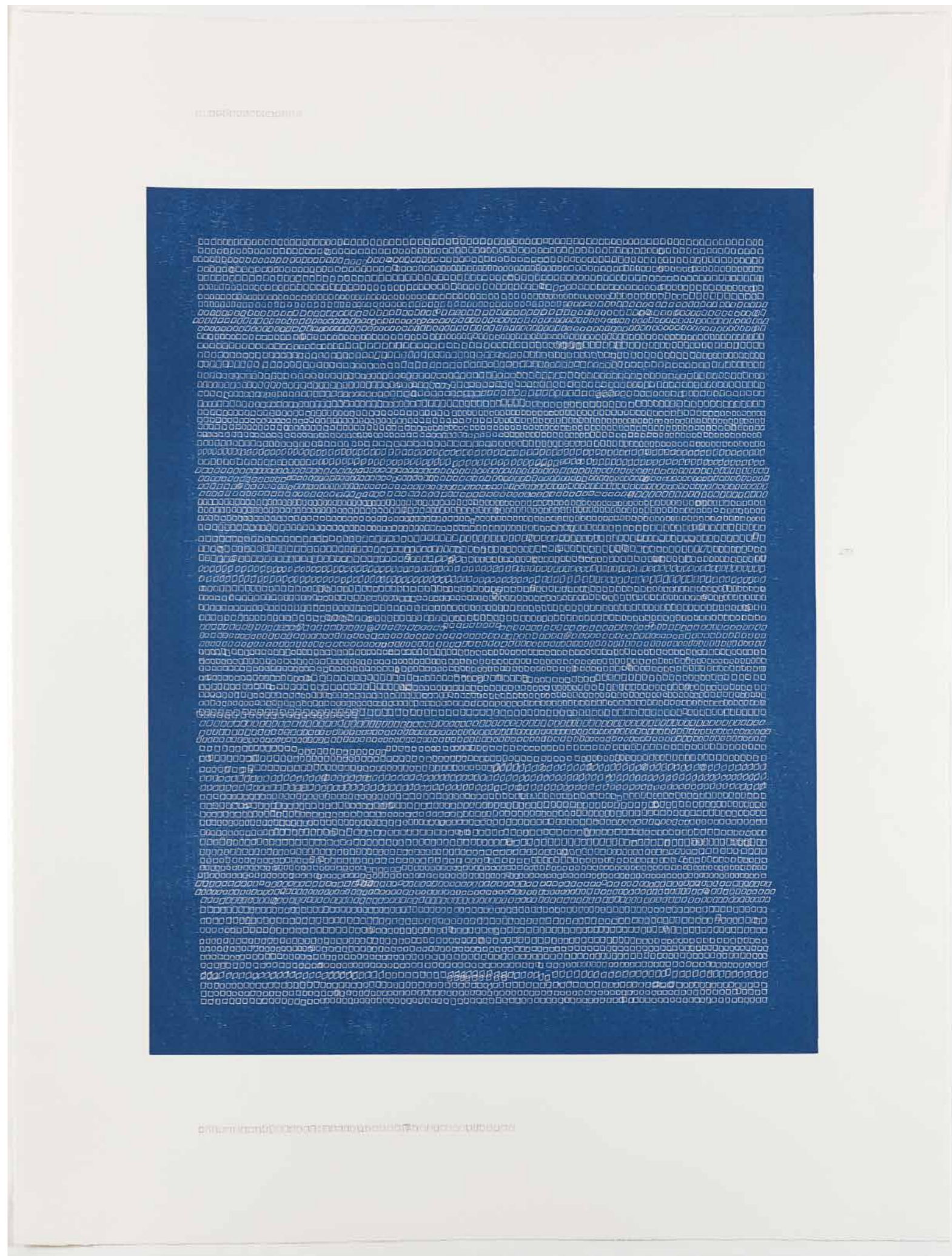
2020

Unique woodcut on paper, pencil

Holzschritt (Unikat) auf Papier, Bleistift

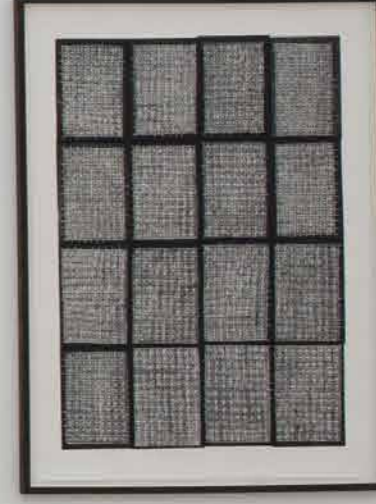
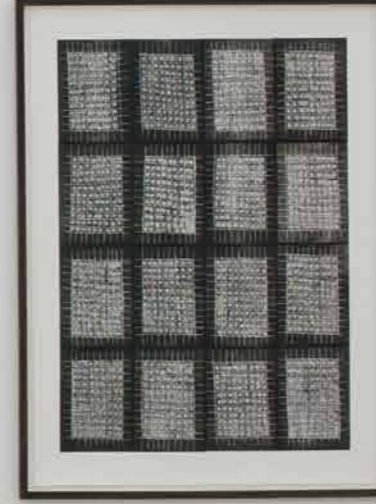
Paper/Papier: 143 × 109 cm

Frame/Rahmen: 149 × 115 × 4 cm





Installation Ester Fleckner: *Slow Tools*, Kunstverein Freiburg, 2023



Like the series *Arguments for desire* (2013-2018) *Wooden Scripts (How I love your obscure)* (2015) centres on the little star known as the asterisk. This symbol is conventionally used to point to a note or an addition to a text, but Fleckner employs it also in its more casual capacity as a sign for the anus. This is a way of writing with the body-as-sign, and rendering its various compositions and rhythms. In *Wooden Scripts (How I love your obscure)*, a row of wonky, hand-drawn grids make a structure for the stars. Each work in the series is a unique impression of a body and a hand onto the woodcut, and, through the labour of repetition, a continuous production of difference and dissent, the original frame ever further away. And just as each print generates variety, the sentence in the title's parentheses is also left unfinished, ready to be extended by the star either as asterisk, anus, or some other body-part or emotion. All of the works, including the especially large formats (123 × 90 cm), are printed by the artist herself.

Wooden Scripts (How I love your obscure), 3

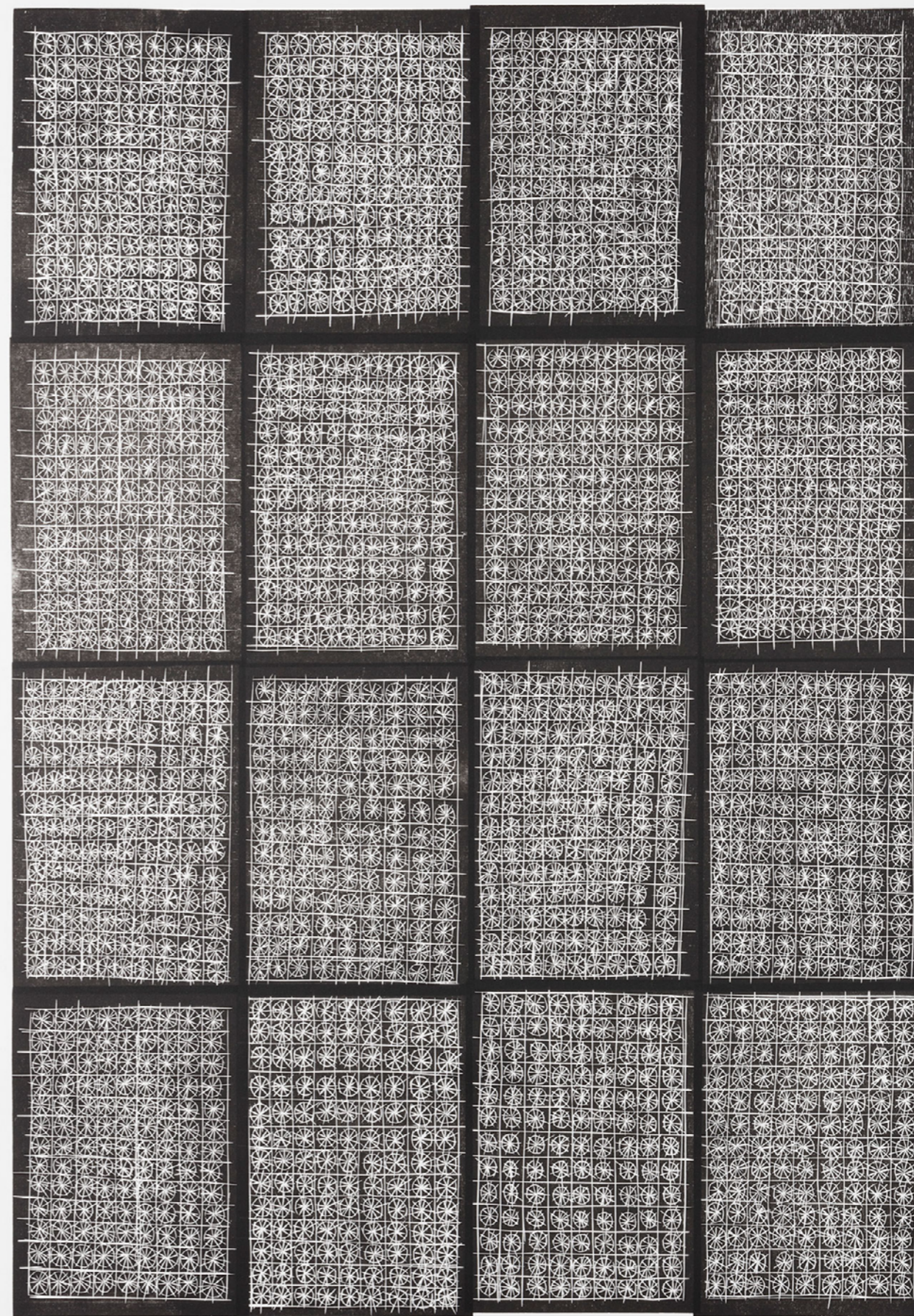
2015

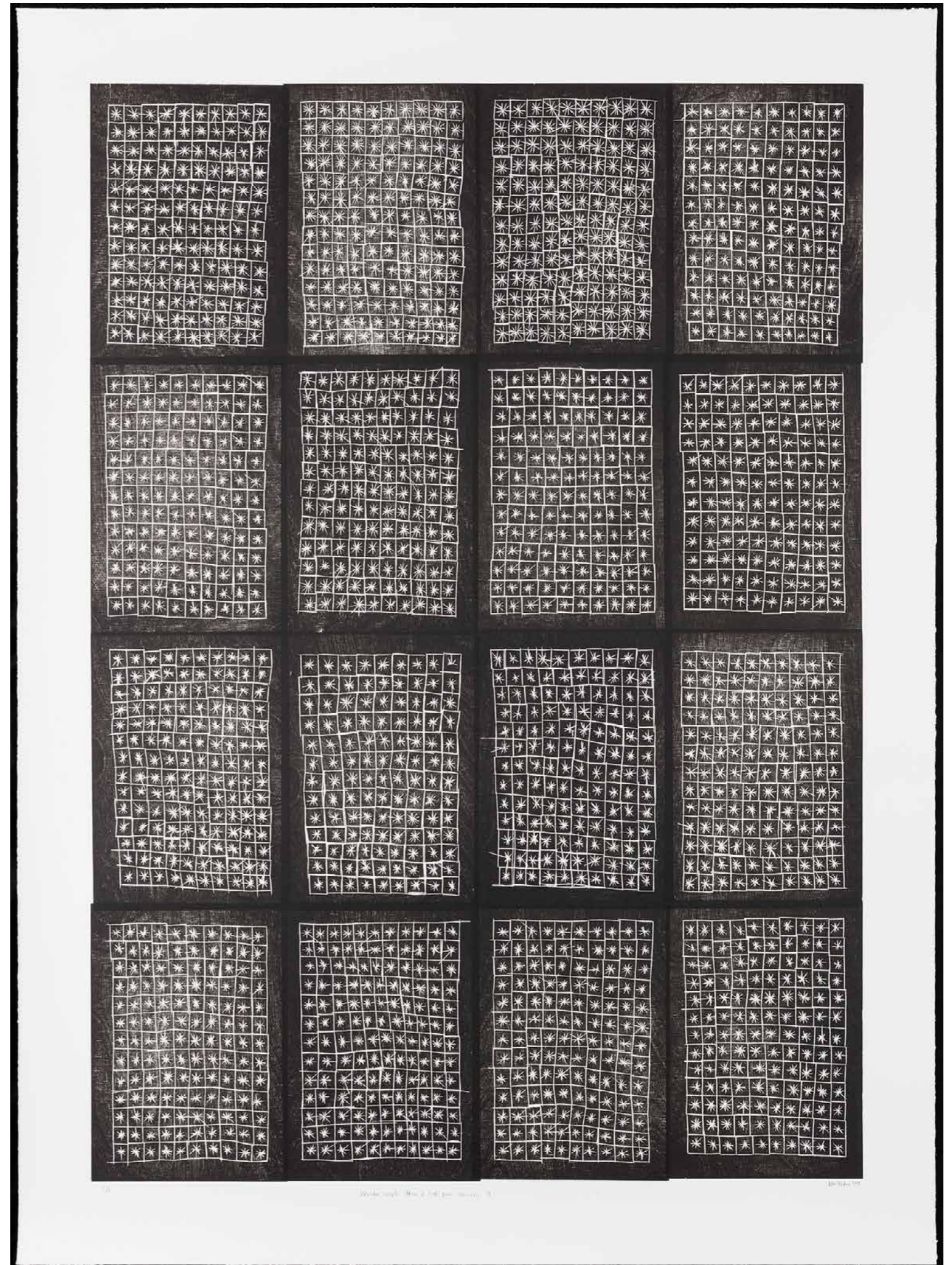
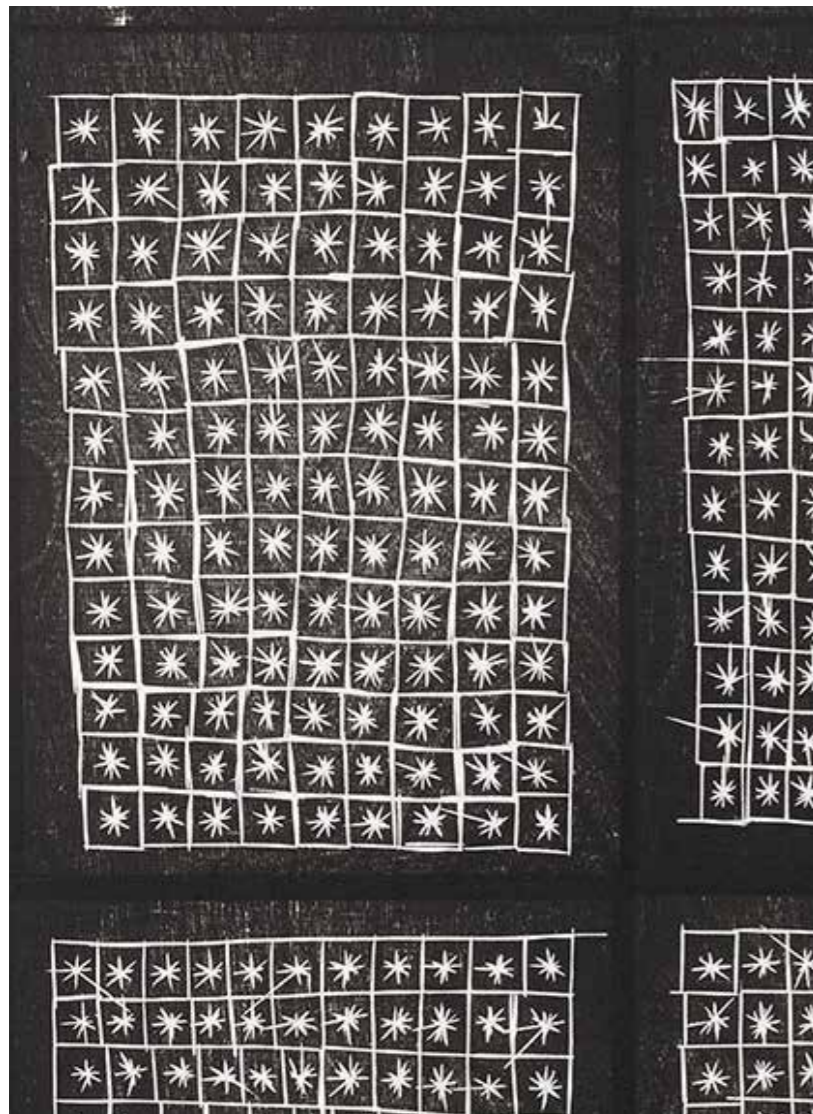
Unique woodcut on paper

Holzchnitt (Unikat) auf Papier

Paper/Papier: 123 × 90 cm

Frame/Rahmen: 130.5 × 98 × 3 cm





Wooden Scripts (*How I love your obscure*), 4

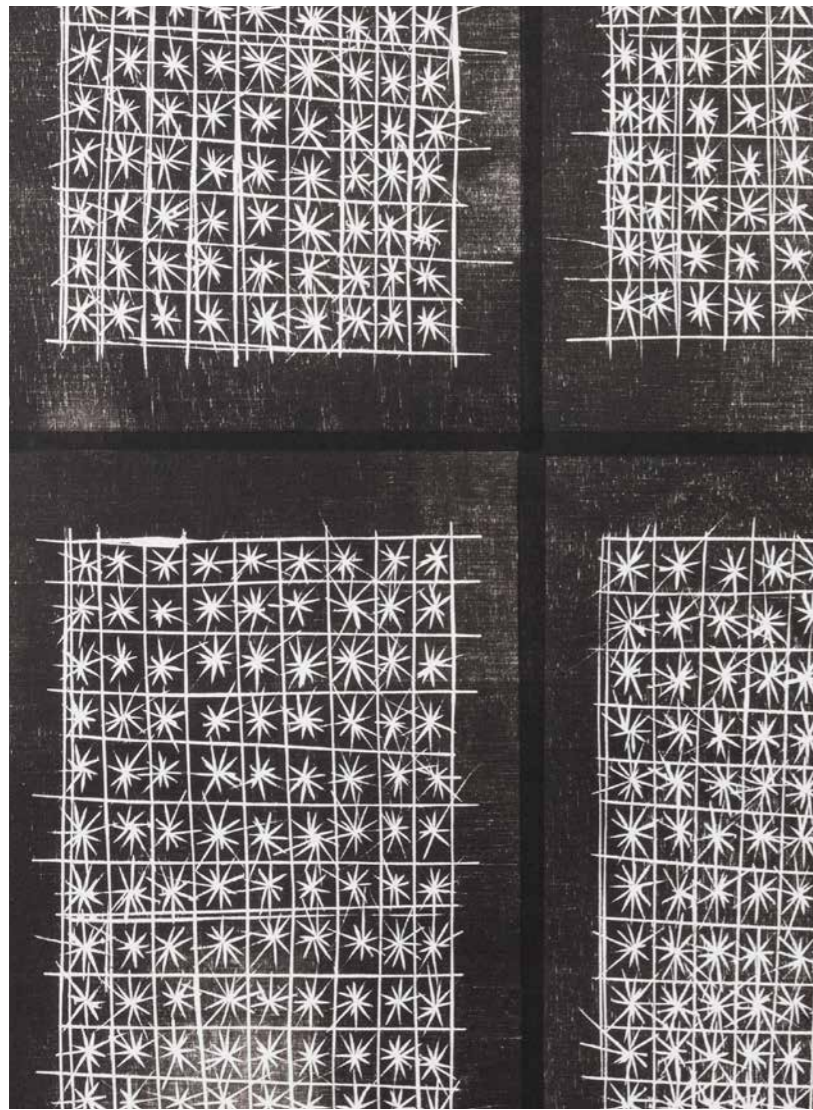
2015

Unique woodcut on paper

Holzschritt (Unikat) auf Papier

Paper/Papier: 123 × 90 cm

Frame/Rahmen: 130.5 × 98 × 3 cm



Wooden Scripts (*How I love your obscure*), 5

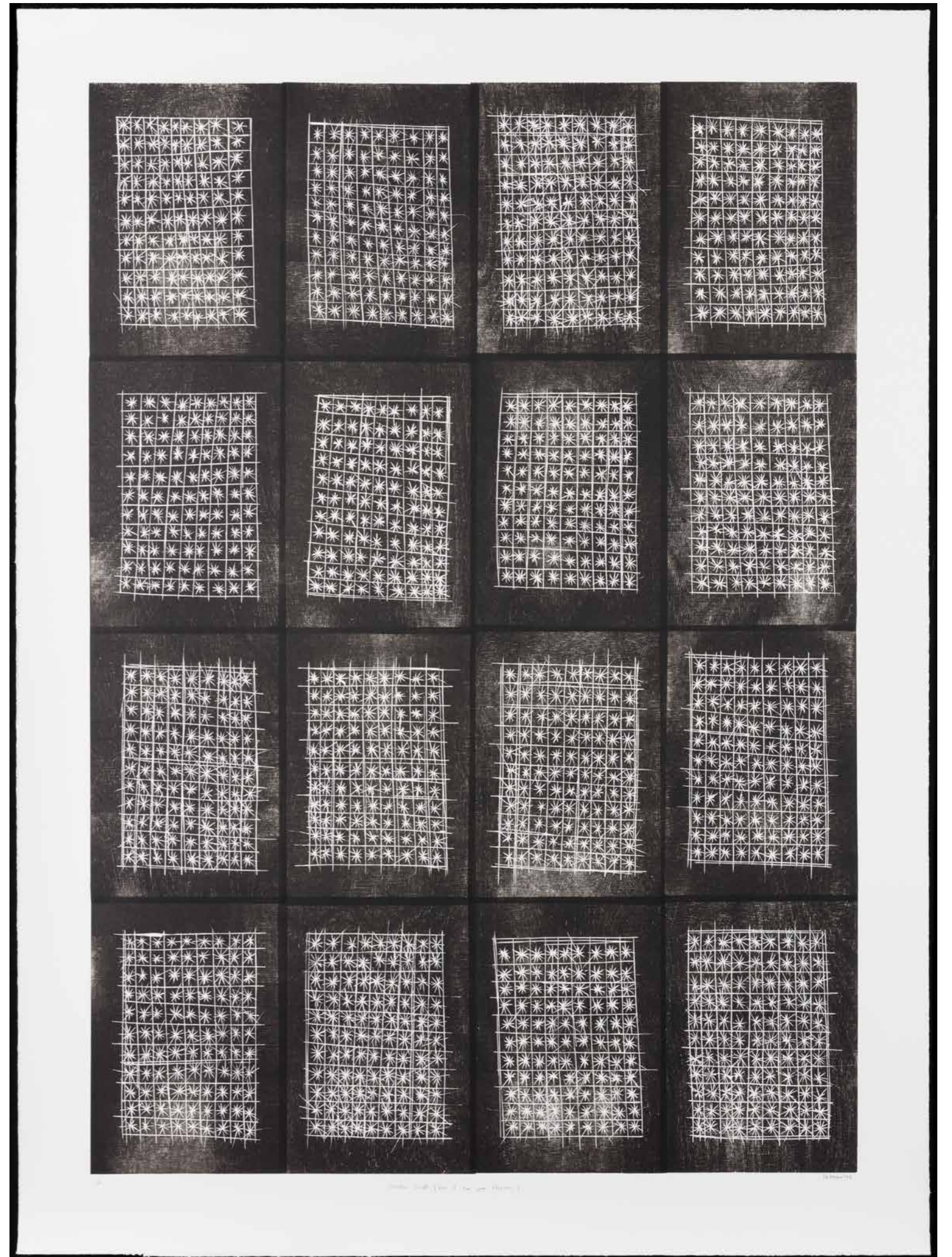
2015

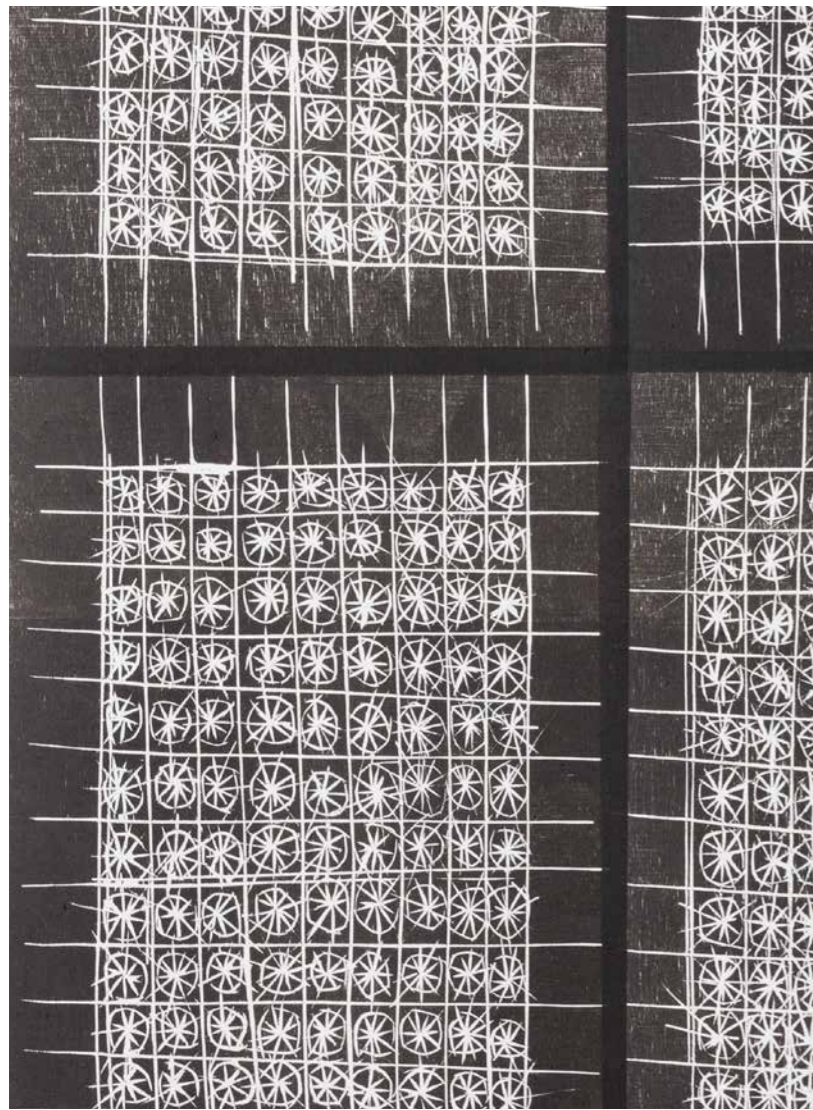
Unique woodcut on paper

Holzschritt (Unikat) auf Papier

Paper/Papier: 123 × 90 cm

Frame/Rahmen: 130.5 × 98 × 3 cm





Wooden Scripts (*How I love your obscure*), 6

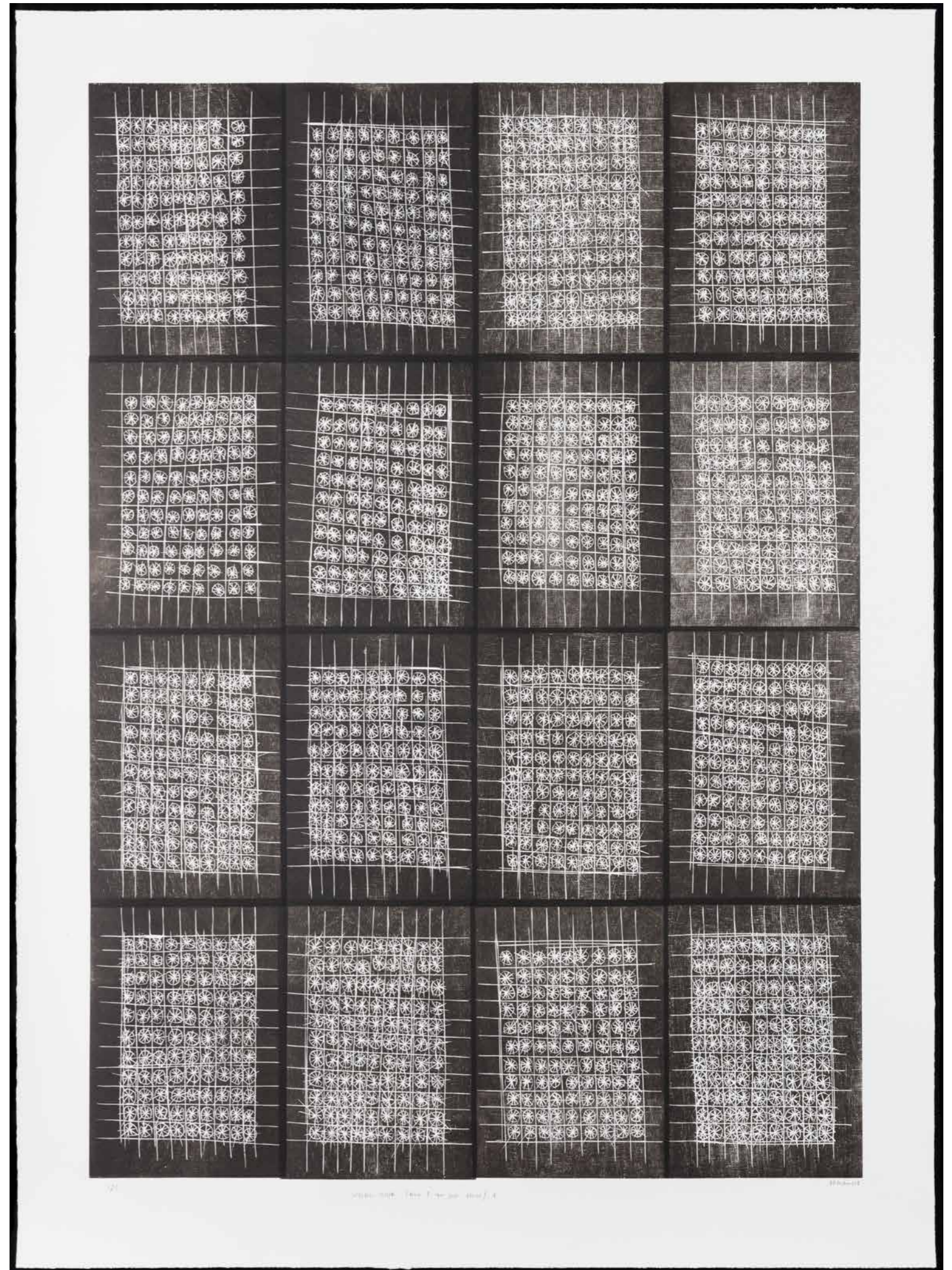
2015

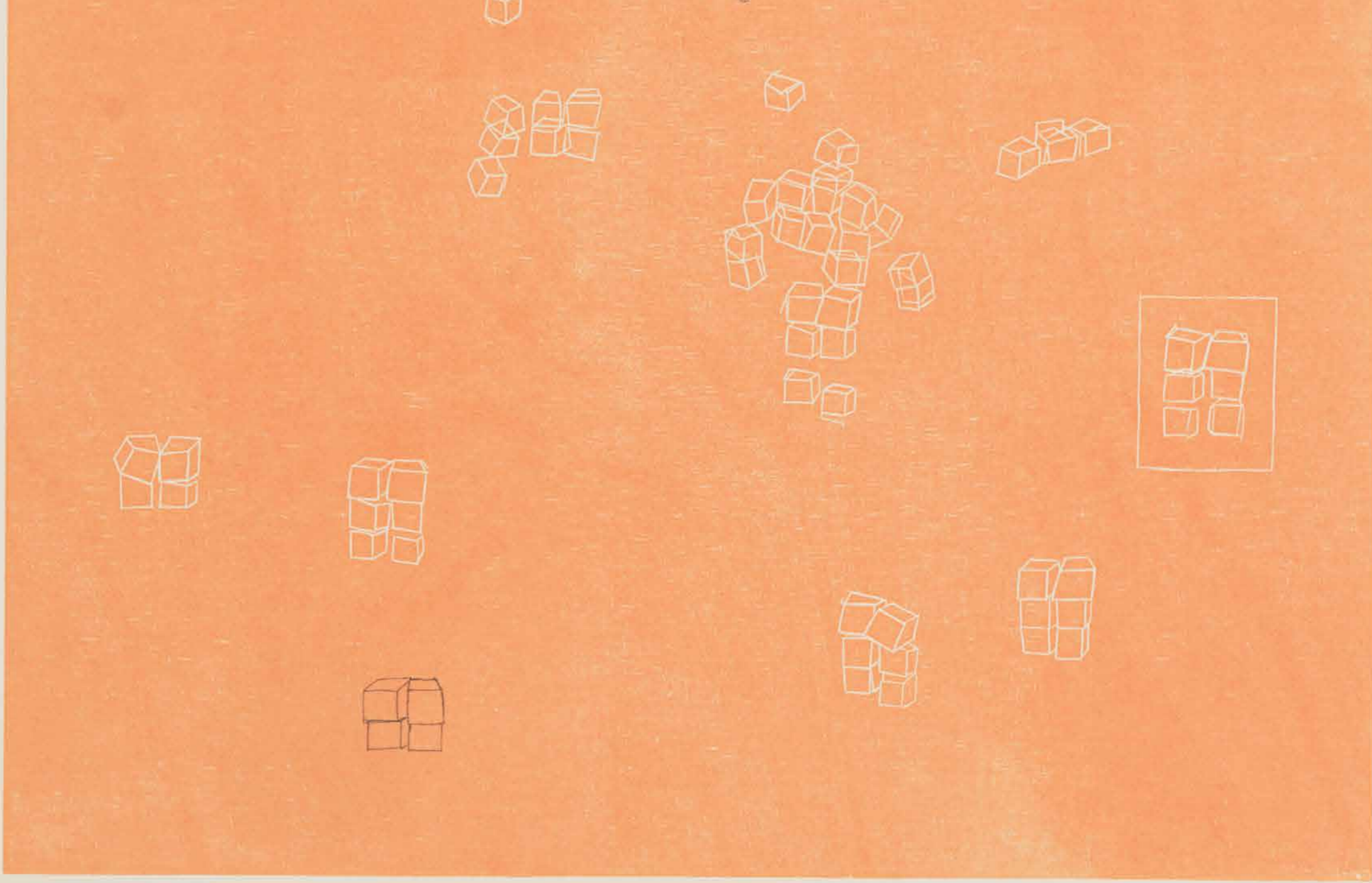
Unique woodcut on paper

Holzchnitt (Unikat) auf Papier

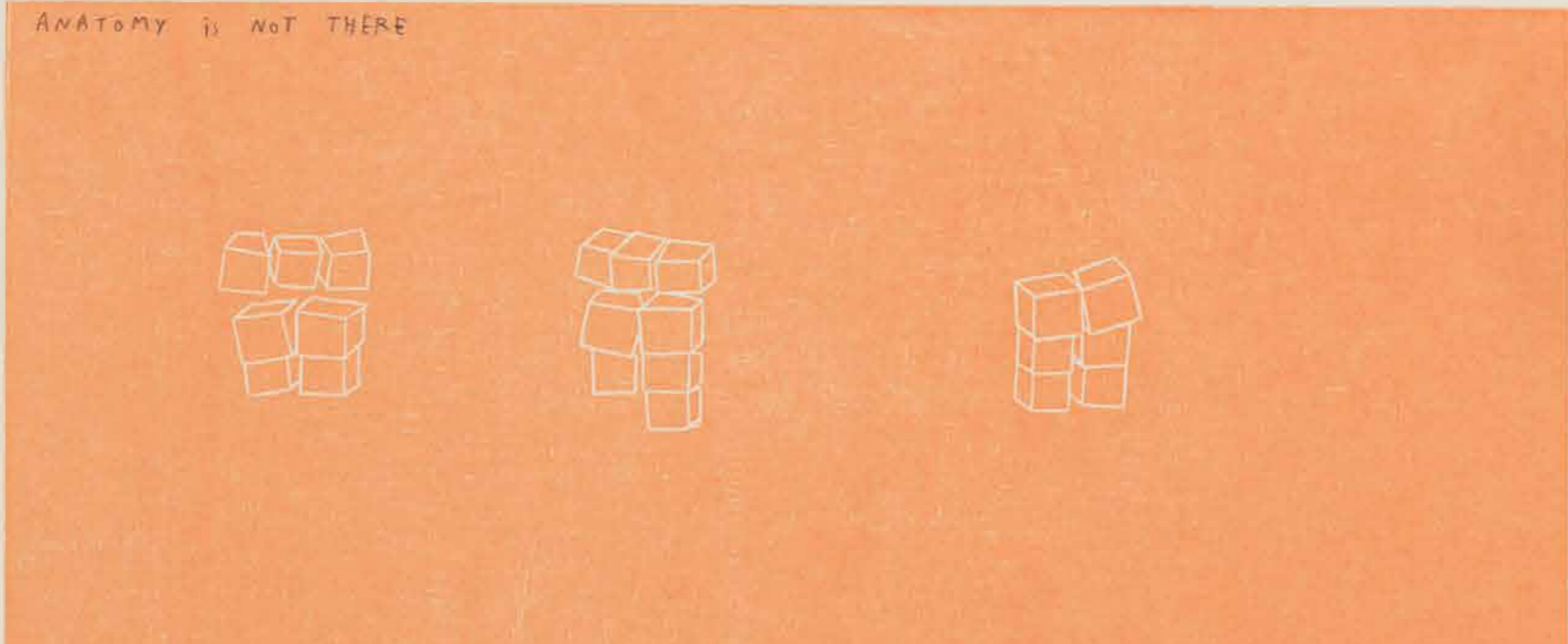
Paper/Papier: 123 × 90 cm;

Frame/Rahmen: 130.5 × 98 × 3 cm





ANATOMY AS EXPLANATION
ANATOMY IS NOT THERE



Contraposer (Back-facing) (2018) and **Contraposer (Torso Etude)** (2018) are part of a series of woodcut prints that play with imagery of human anatomy, physical ideals and posing. Inspired by the generalised body constructed in anatomy posters and physiology textbooks Fleckner has in this series constructed hand-drawn, robot-like figures in different compositions and fragmentations. Fleckner is playing with how images of the 'normal body' can be constructed and deconstructed; how they might fail to represent accurately, or fall outside of expectations, to represent in other ways.

Another reference point in this pursuit, is Mary Shelley's early sci-fi novel, in which Dr. Frankenstein constructs a monster from fragments of different people – perhaps of different genders, and who were alive at different times (a queer reading proposed by Elizabeth Freeman). In her works Fleckner is taking the idea of the fragmented and rejected body into a meeting with the anatomy poster unfolding failing, sci-fi or otherwise queered gestures and crippled characters posing in a game where there is no ideal endpoint, or final form.

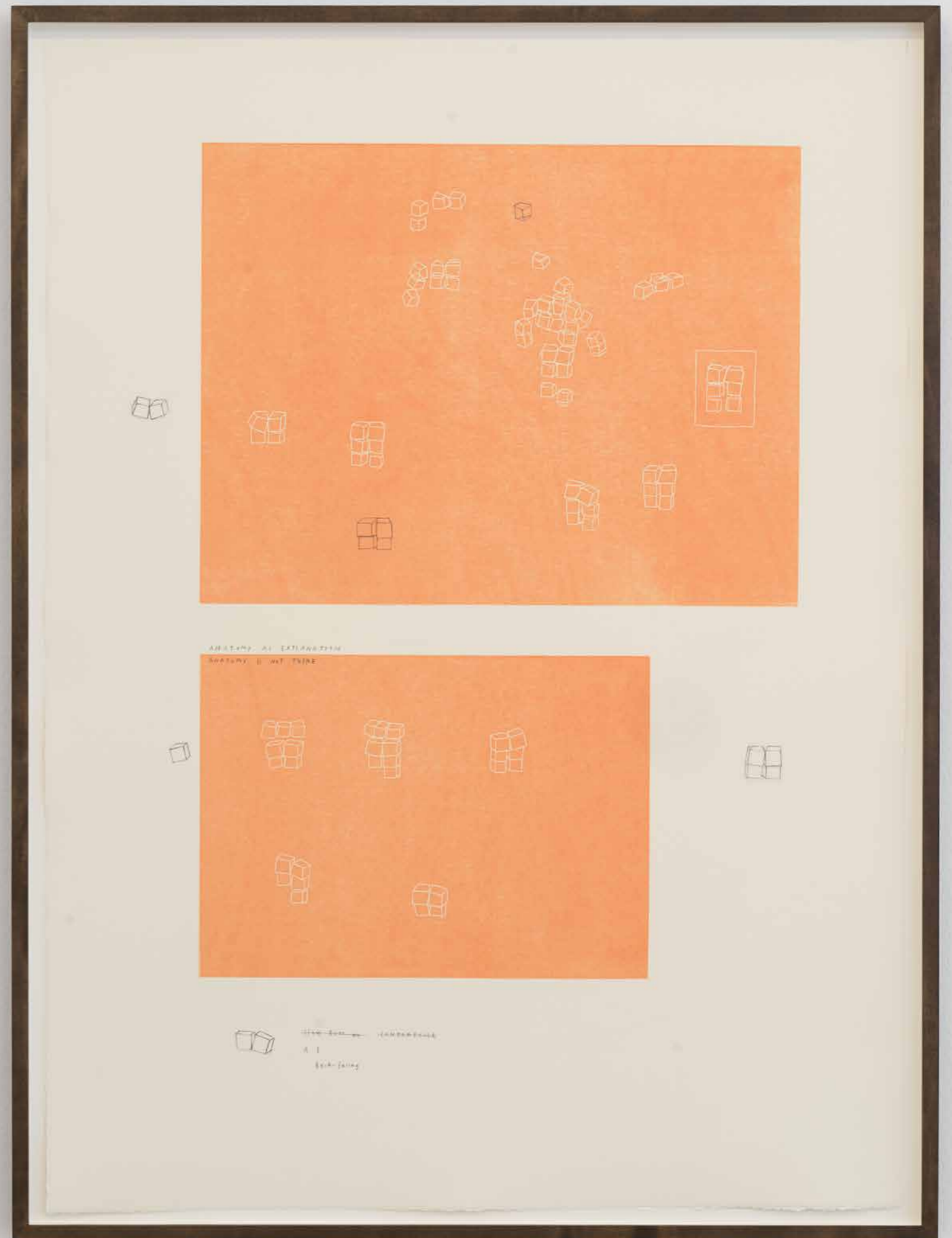
Contraposer (Back-facing)

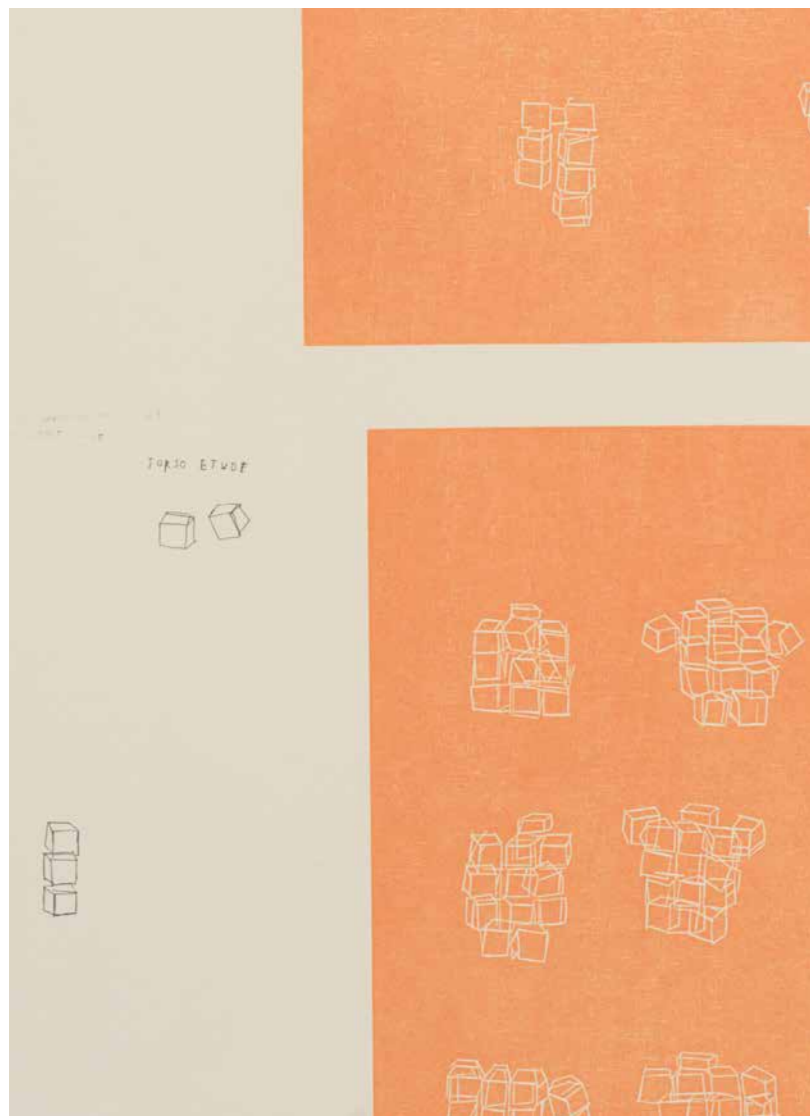
2018

Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt

Paper/Papier: 106 × 78 cm

Frame/Rahmen: 112 × 84 × 4 cm





Contraposer (Torso Etude)

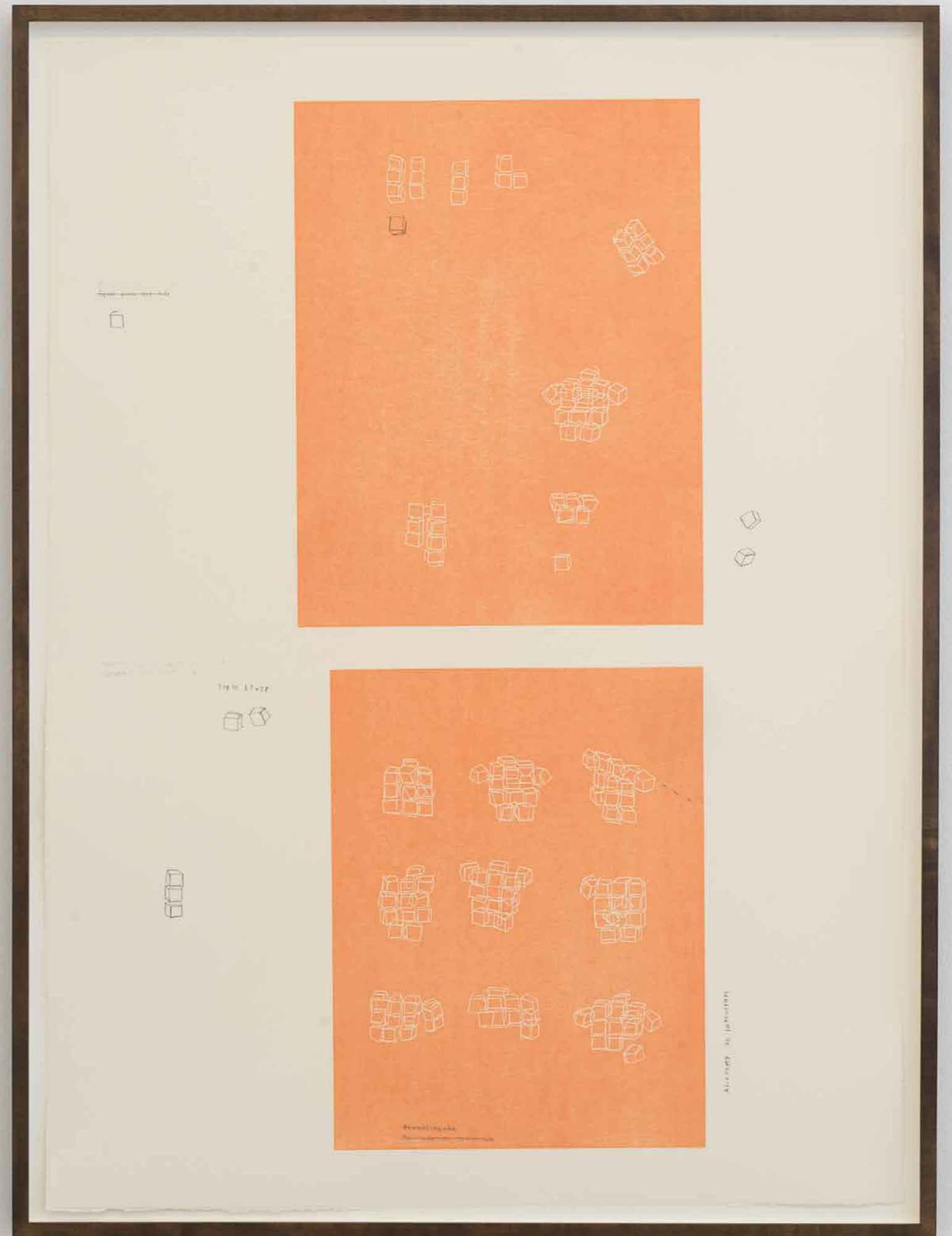
2018

Unique woodcut on paper, pencil, framed

Holzchnitt (Unikat) auf Papier, Bleistift, gerahmt

Paper/Papier: 106 × 78 cm

Frame/Rahmen: 112 × 84 × 4 cm





Installation Ester Fleckner: *Slow Tools*, Kunstverein Freiburg, 2023

All models are wrong, some are useful (2017 – ongoing) is a series of works in different media, shown at Galerie Barbara Wien in 2017. The central trope of the display is the polyhedron, a complex geometrical figure that consists of six or more plane faces.

A row of woodcut prints depict unfolded polyhedrons in imprecise hand-drawings, humorously undermining their claim to mathematical stringency. Comments pencilled in the margins relate to societal expectations of normal and able bodies.

Presented alongside the graphic works are three-dimensional concrete sculptures based on the blueprints from the woodcut graphics. Knotty and uneven, these polyhedrons insist on the productive outcomes of breaking away from linearity and exactitude, championing organic and human imperfections.

All models are wrong, some are useful, I

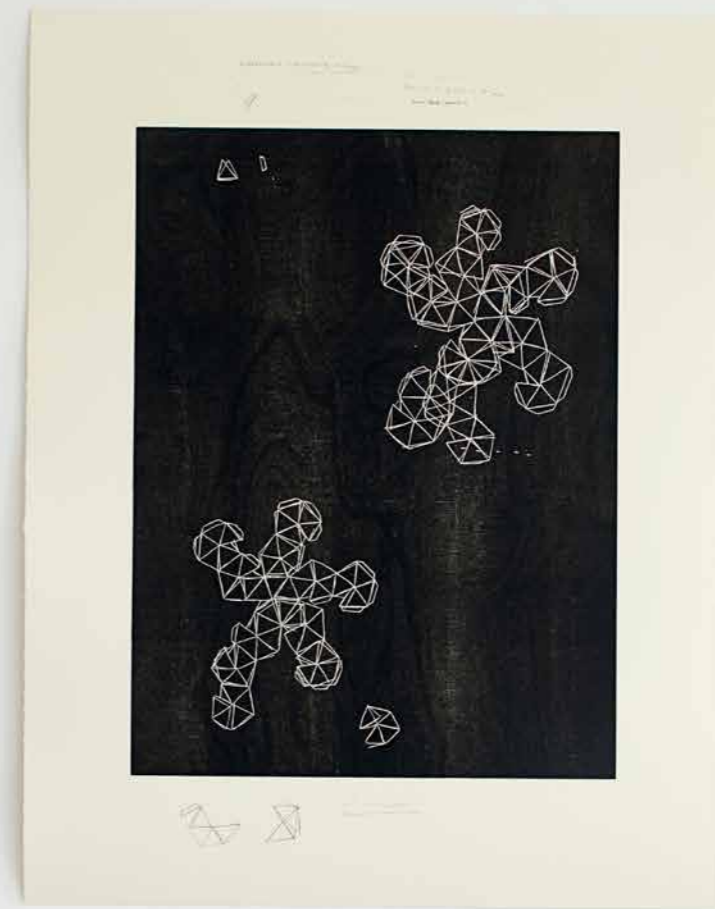
2017

Unique woodcut on paper, pencil, framed and 2 concrete sculptures

Holzchnitt (Unikat) auf Papier, Bleistift, gerahmt und 2 Betonskulpturen

Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

Sculptures/Skulpturen: Ø 9.5 & 10 cm





All models are wrong, some are useful, 2

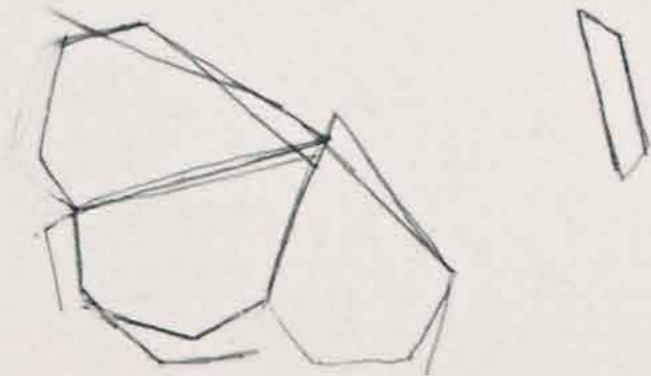
2017

Unique woodcut on paper, pencil, framed and one concrete sculpture
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt und eine Betonskulptur

Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

Sculpture/Skulptur: Ø 10 cm





~~I was talking about appearing~~

You were talking about appearing about polyhedrons
turning on sides to orientate, rest
in four other dimensions



All models are wrong, some are useful, 3

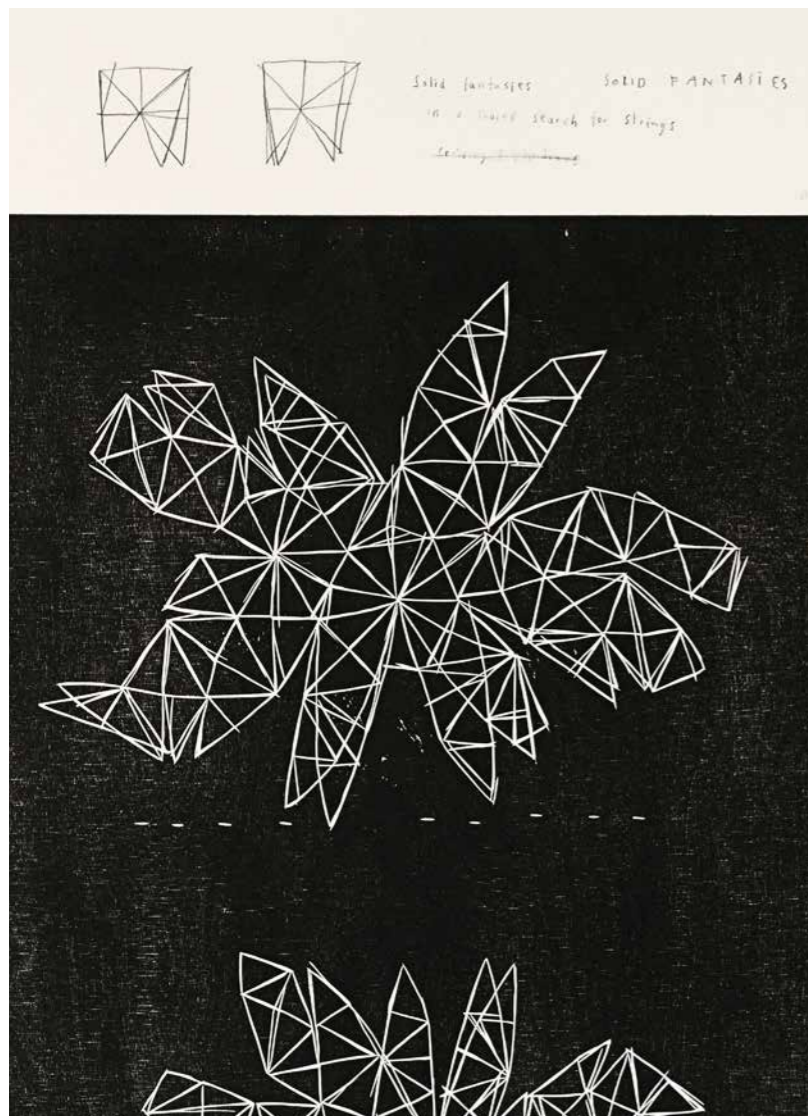
2017

Unique woodcut on paper, pencil, framed and 3 concrete sculptures

Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt und 3 Betonskulpturen

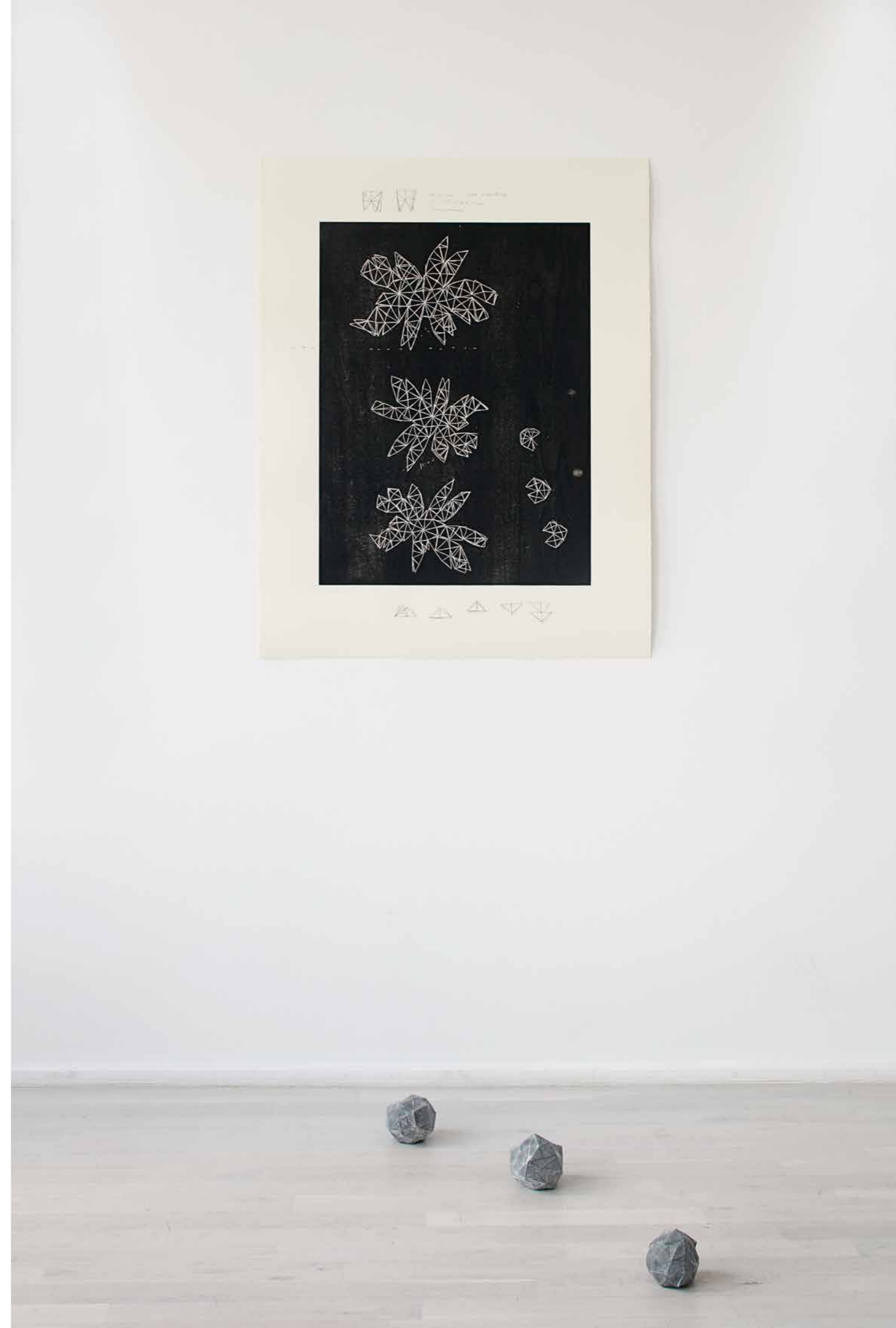
Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

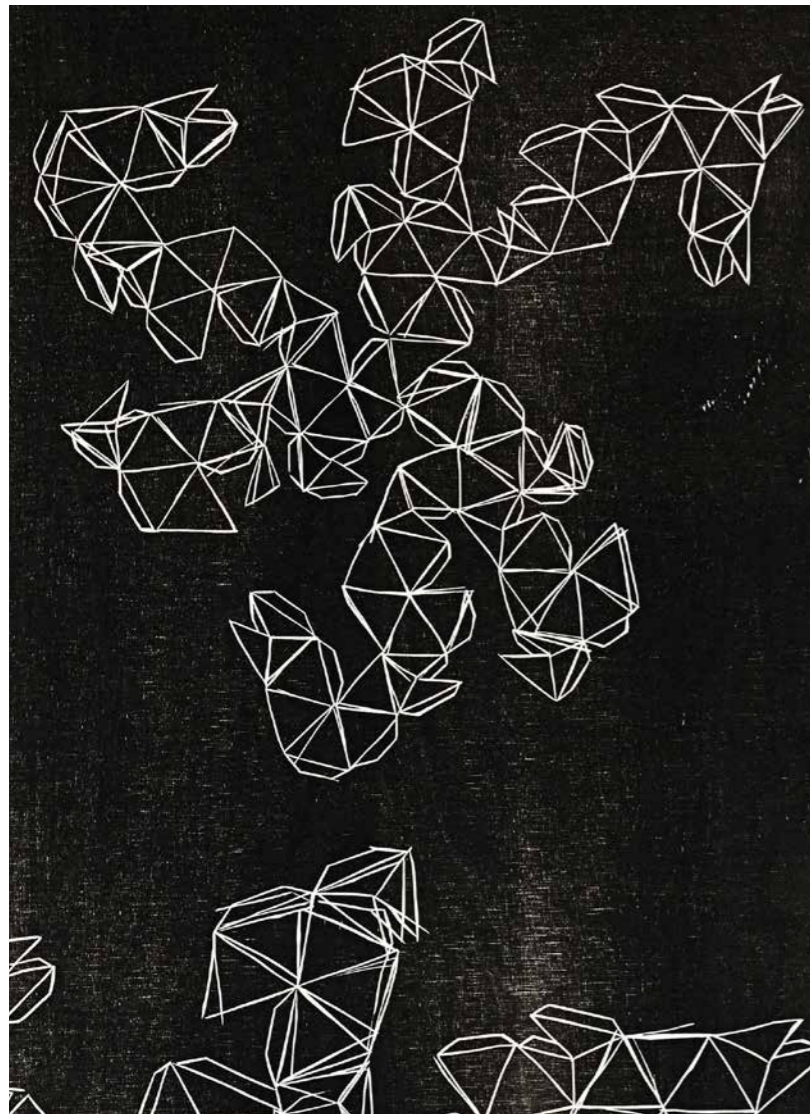
Sculptures/Skulpturen: Ø 8 & 9 & 10 cm



All models are wrong, some are useful, 5
2017

Unique woodcut on paper, pencil, framed and 3 concrete sculptures
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt und 3 Betonskulpturen
Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm
Sculptures/Skulpturen: Ø 8 & 9.5 & 10 cm





All models are wrong, some are useful, 6

2017

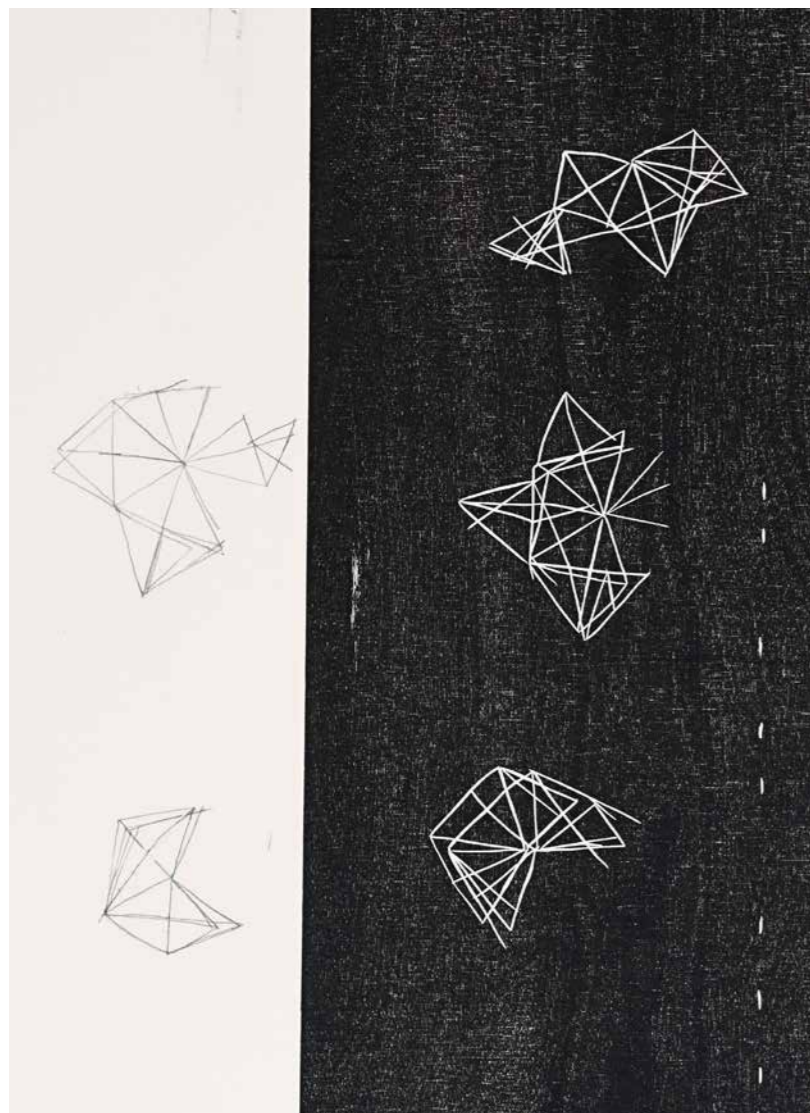
Unique woodcut on paper, pencil, framed and 2 concrete sculptures

Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt und 2 Betonskulpturen

Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

Sculptures/Skulpturen: Ø 8.5 & 12 cm





All models are wrong, some are useful, 7

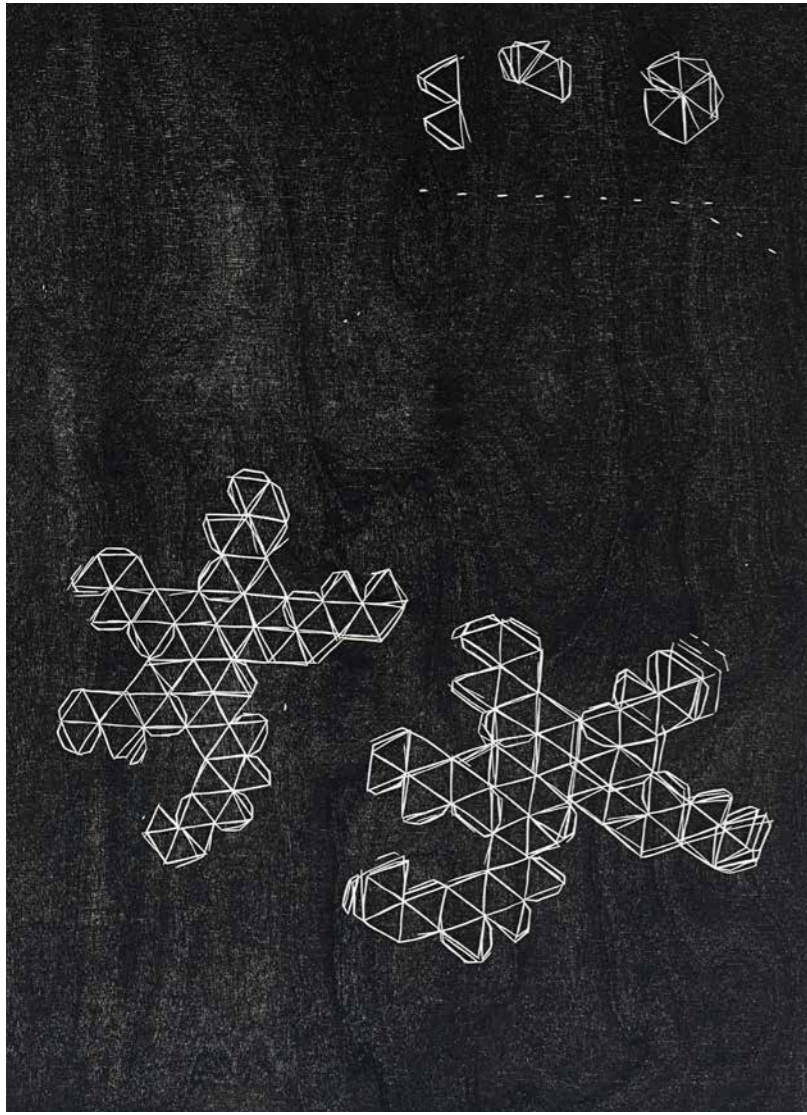
2017

Unique woodcut on paper, pencil, framed and 2 concrete sculptures

Holzchnitt (Unikat) auf Papier, Bleistift, gerahmt und 2 Betonskulpturen

Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

Sculptures/Skulpturen: Ø 9 & 9 cm



All models are wrong, some are useful, 8

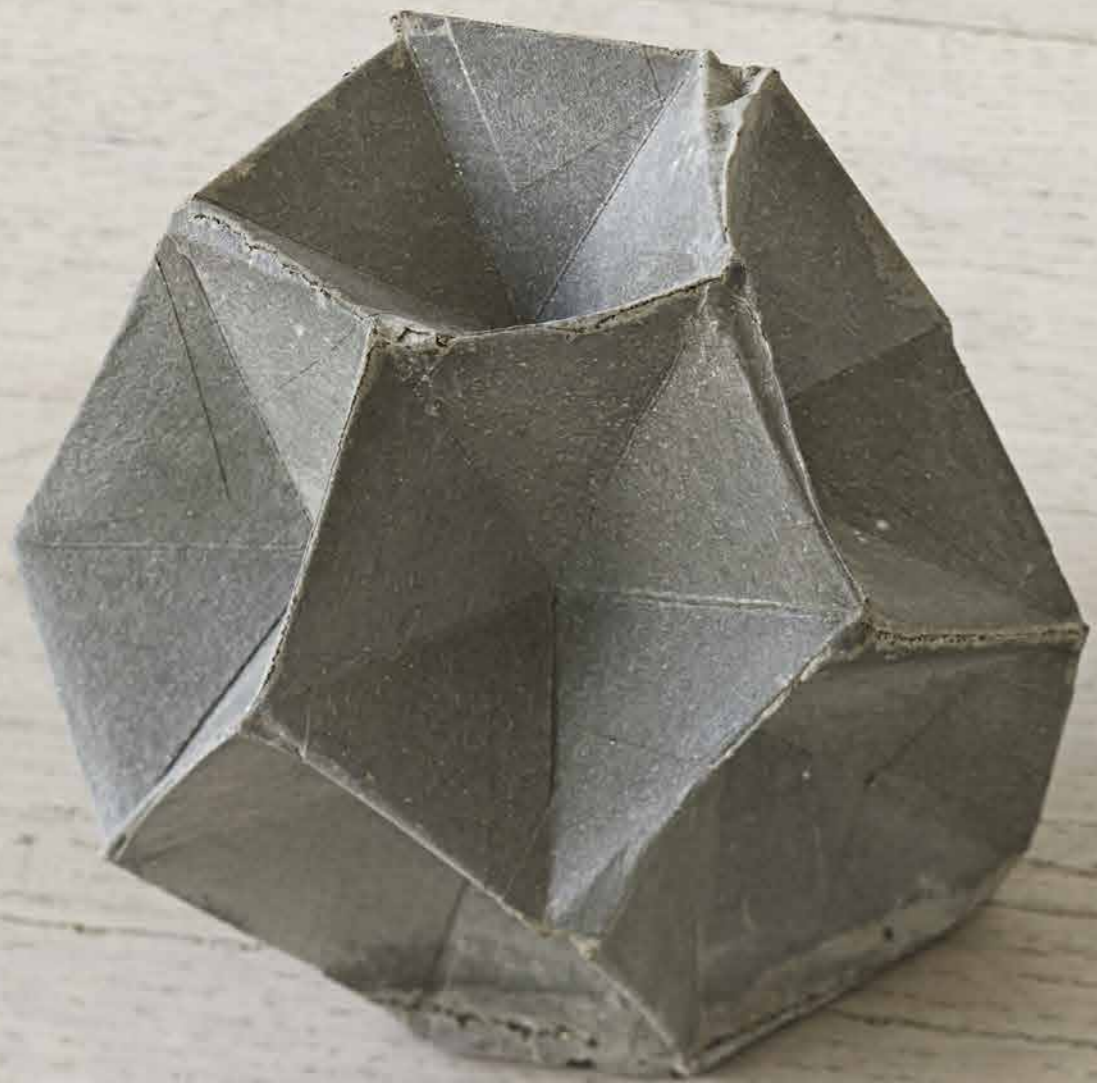
2017

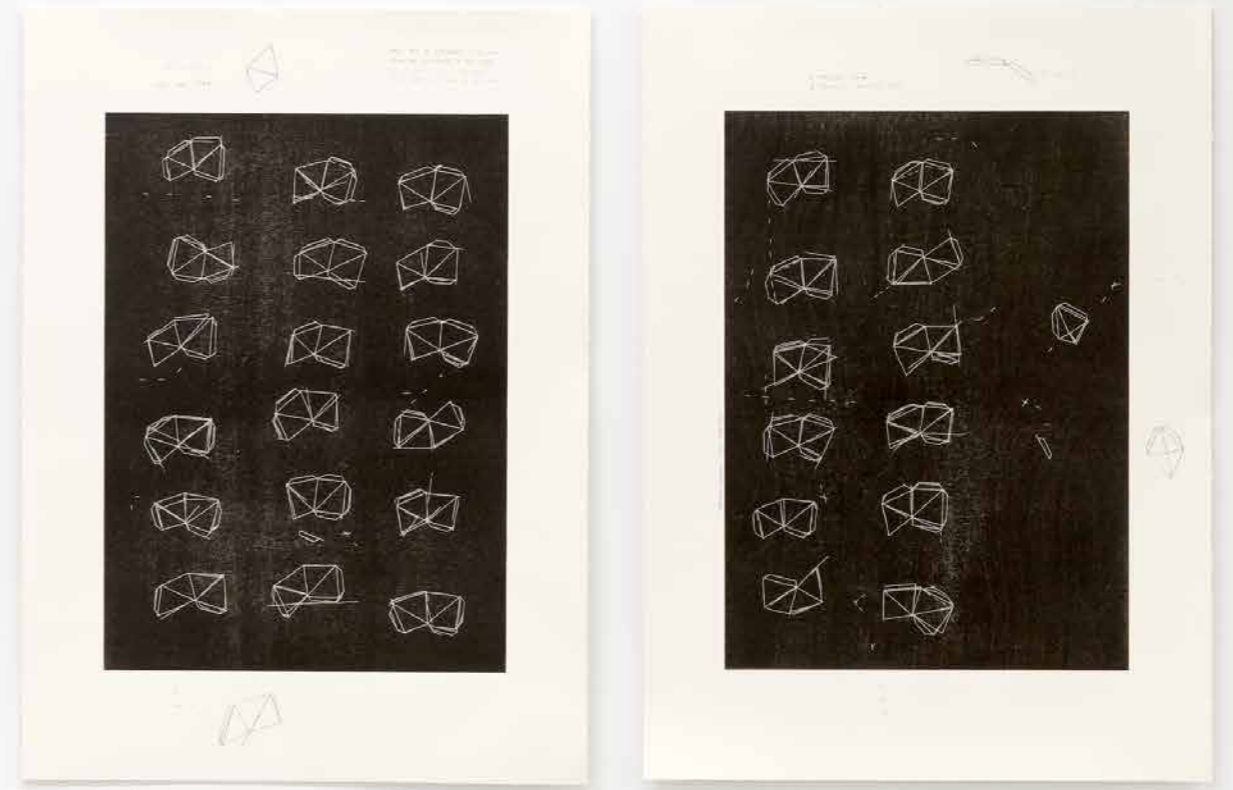
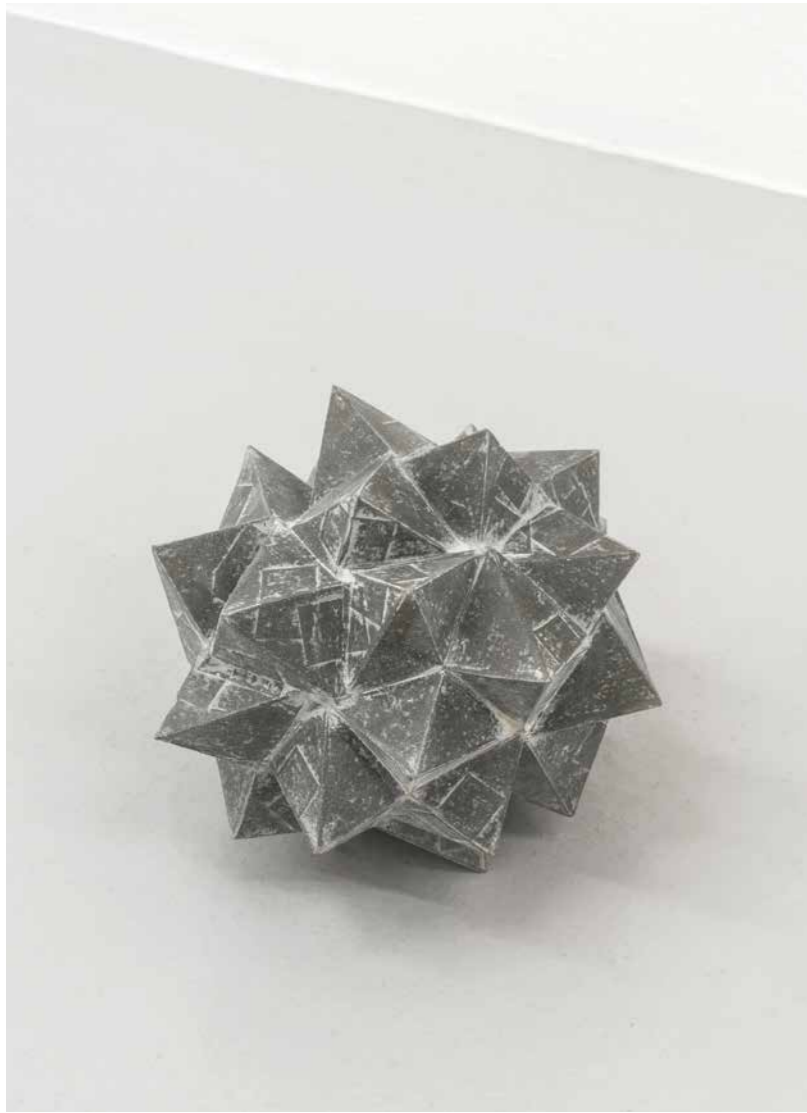
Unique woodcut on paper, pencil, framed and 2 concrete sculptures

Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt und 2 Betonskulpturen

Paper/Papier: 111 × 86 cm; frame/Rahmen: 118 × 93 × 3.5 cm

Sculptures/Skulpturen: Ø 8.5 & 7.5 cm





All models are wrong, some are useful (solid pleasure)

2018

2 unique woodcuts on paper, pencil and one concrete sculpture

2 Holzschnitte (Unikat) auf Papier, Bleistift und eine Betonskulptur

Papers each/Papier je: 100 × 73 cm

Sculpture/Skulptur: Ø 17 cm



All models are wrong, some are useful (copy and caress)

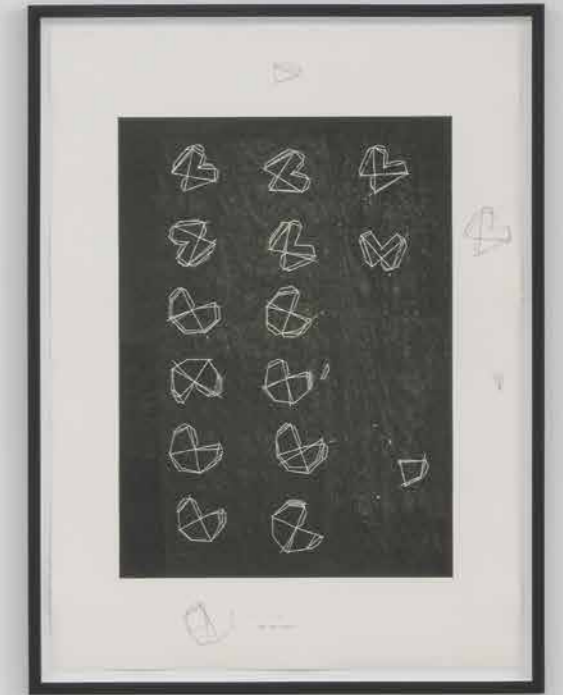
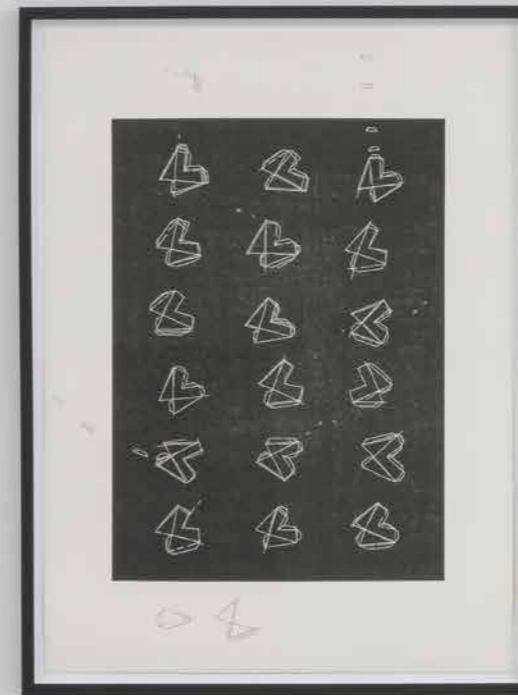
2020

2 unique woodcuts on paper, pencil and one concrete sculpture

2 Holzschnitte (Unikat) auf Papier, Bleistift und eine Betonskulptur

Papers each/Papier je: 100 × 73 cm

Sculpture/Skulptur: Ø 17 cm



THERE ARE NO BREASTS IN A CIRCLE
THERE ARE BREASTS IN A CIRCLE
THERE ARE NO ORGANS IN A TRIANGLE
THERE ARE ORGANS IN A TRIANGLE
THERE ARE NO SQUARES IN THE ANUS
THERE ARE SQUARES IN THE ANUS
THERE ARE NO RECTANGLES ON THE SKIN
THERE ARE RECTANGLES ON THE SKIN
THERE ARE NO CYLINDERS IN THE HIPS
THERE ARE CYLINDERS IN THE HIPS
THERE ARE NO PYRAMIDS IN THE CLIT-DICK
THERE ARE PYRAMIDS IN THE CLIT-DICK
THERE ARE NO POLYHEDRONS IN THE MOUTH
THERE ARE POLYHEDRONS IN THE MOUTH

THERE ARE NO BREASTS IN A CIRCLE
THERE ARE BREASTS IN A CIRCLE
THERE ARE NO ORGANS IN A TRIANGLE
THERE ARE ORGANS IN A TRIANGLE
THERE ARE NO SQUARES IN THE ANUS
THERE ARE SQUARES IN THE ANUS
THERE ARE NO RECTANGLES ON THE SKIN
THERE ARE RECTANGLES ON THE SKIN
THERE ARE NO CYLINDERS IN THE HIPS
THERE ARE CYLINDERS IN THE HIPS
THERE ARE NO PYRAMIDS IN THE CLIT-DICK
THERE ARE PYRAMIDS IN THE CLIT-DICK
THERE ARE NO POLYHEDRONS IN THE MOUTH
THERE ARE POLYHEDRONS IN THE MOUTH

Compounds of convictions

2017

Unique woodcut on paper

Holzchnitt (Unikat) auf Papier

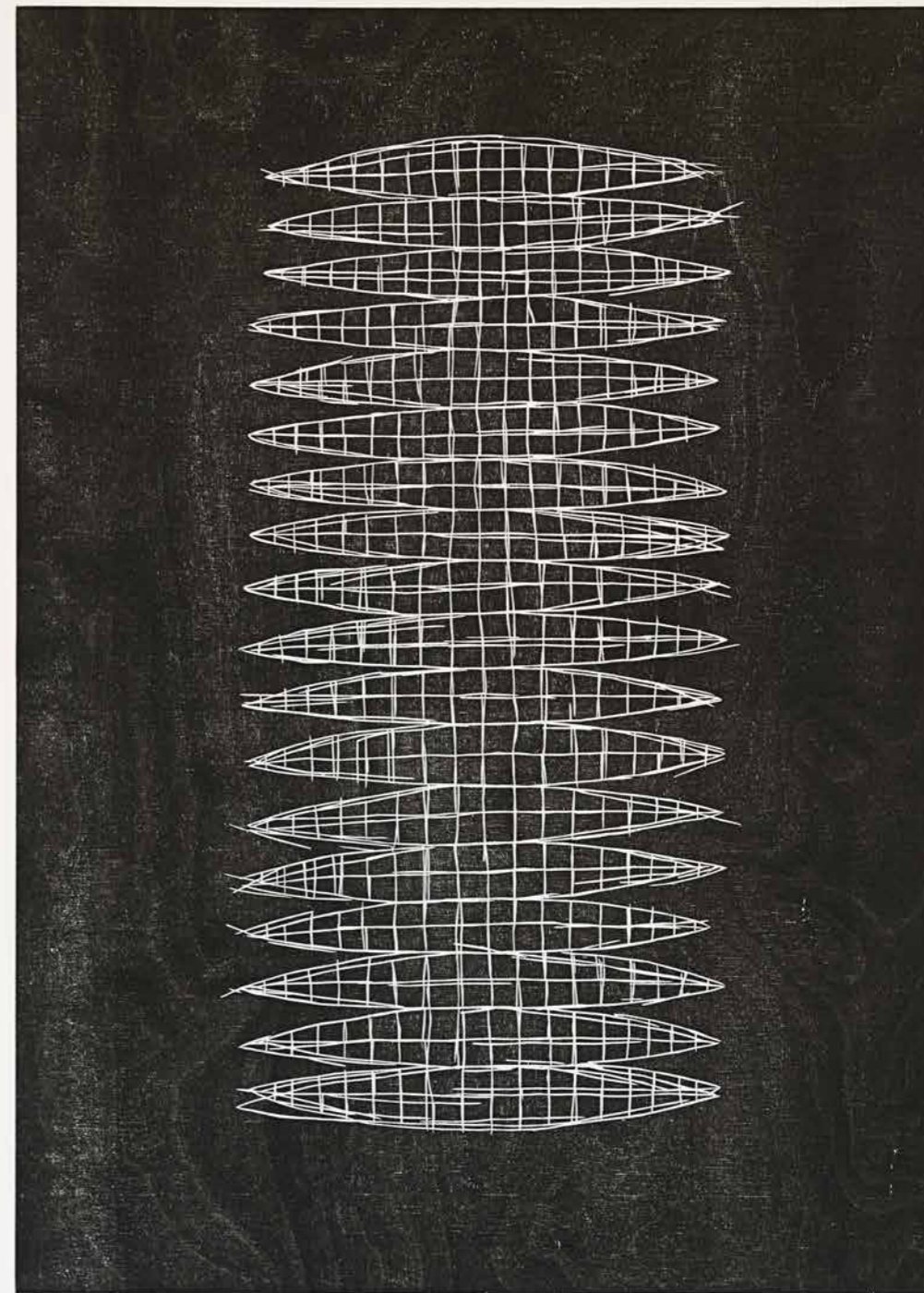
98 × 63 cm

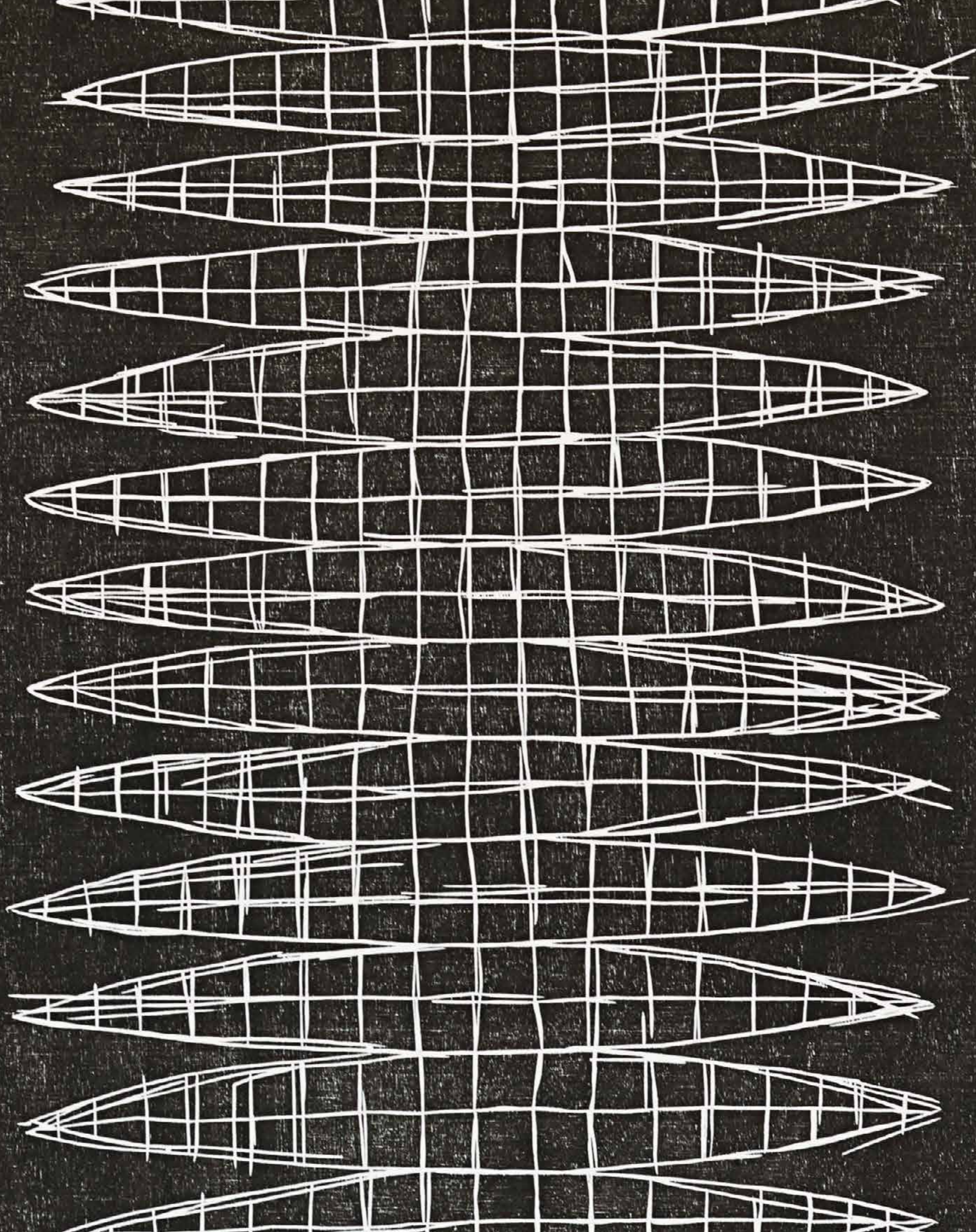


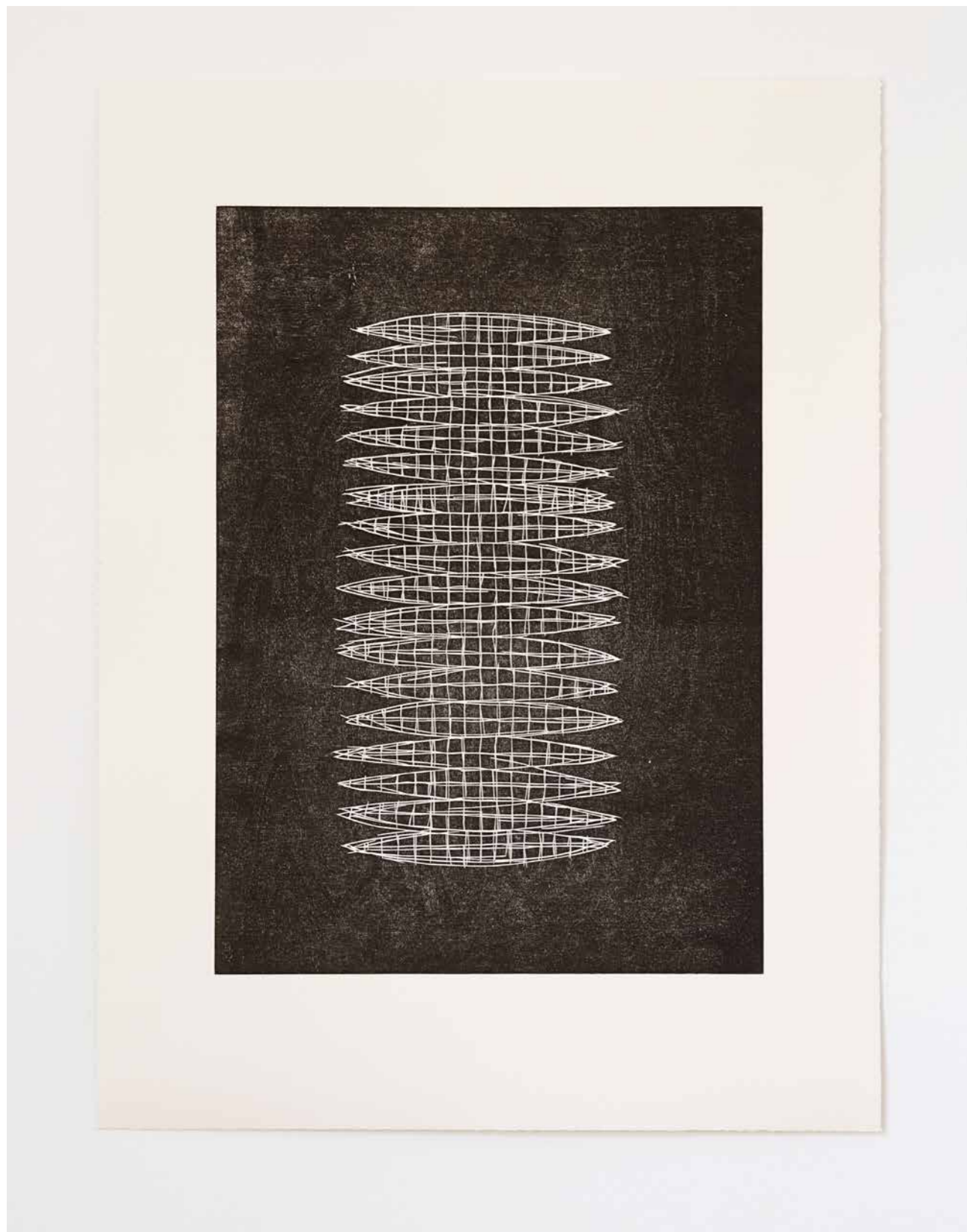
Companions, 5, 2, 3, 1
2017

Installation *All models are wrong, some are useful*, Galerie Barbara Wien, Berlin, 2017

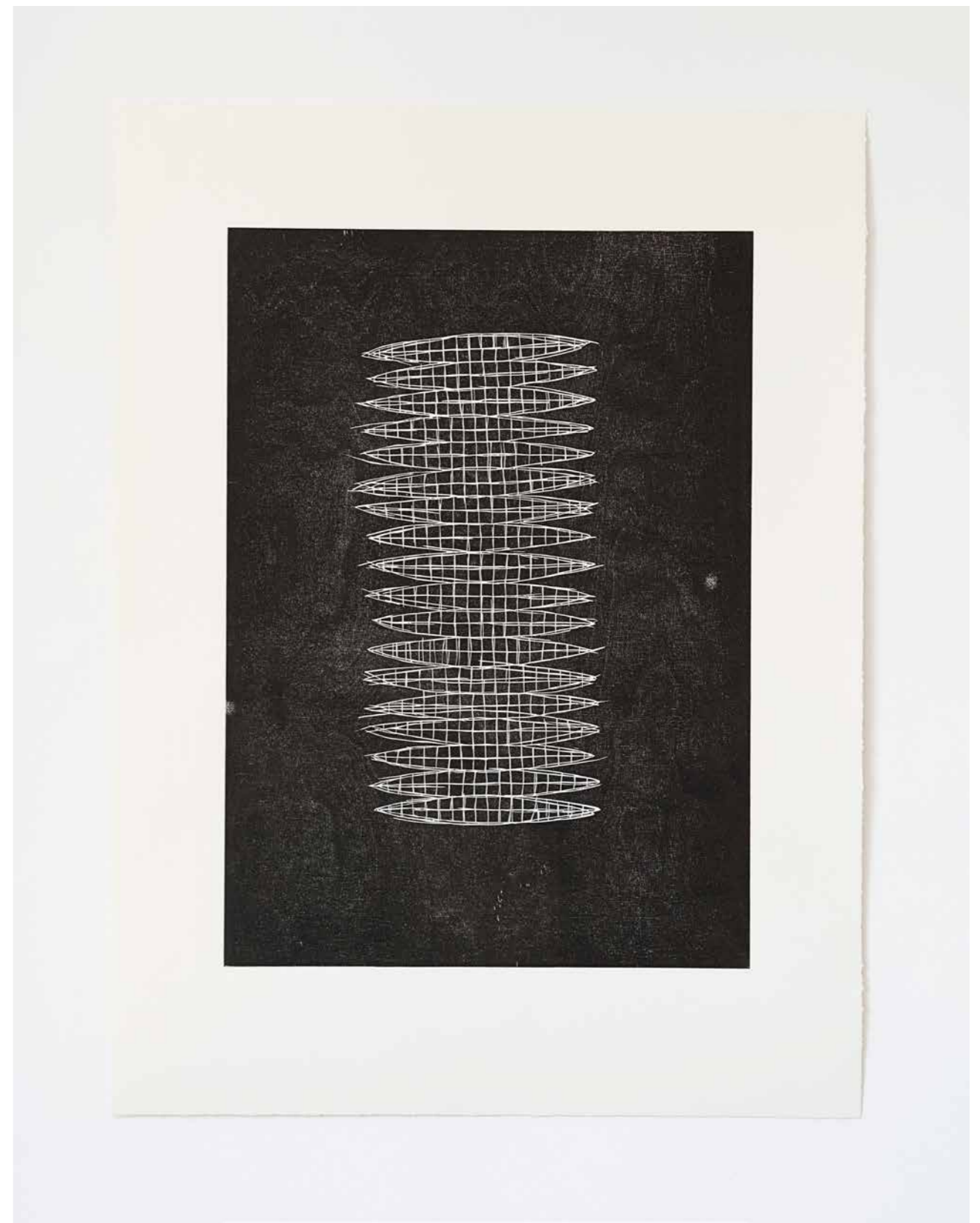
Companions, I
2017
Unique woodcut on paper
Holzschnitt (Unikat) auf Papier
96 × 71 cm



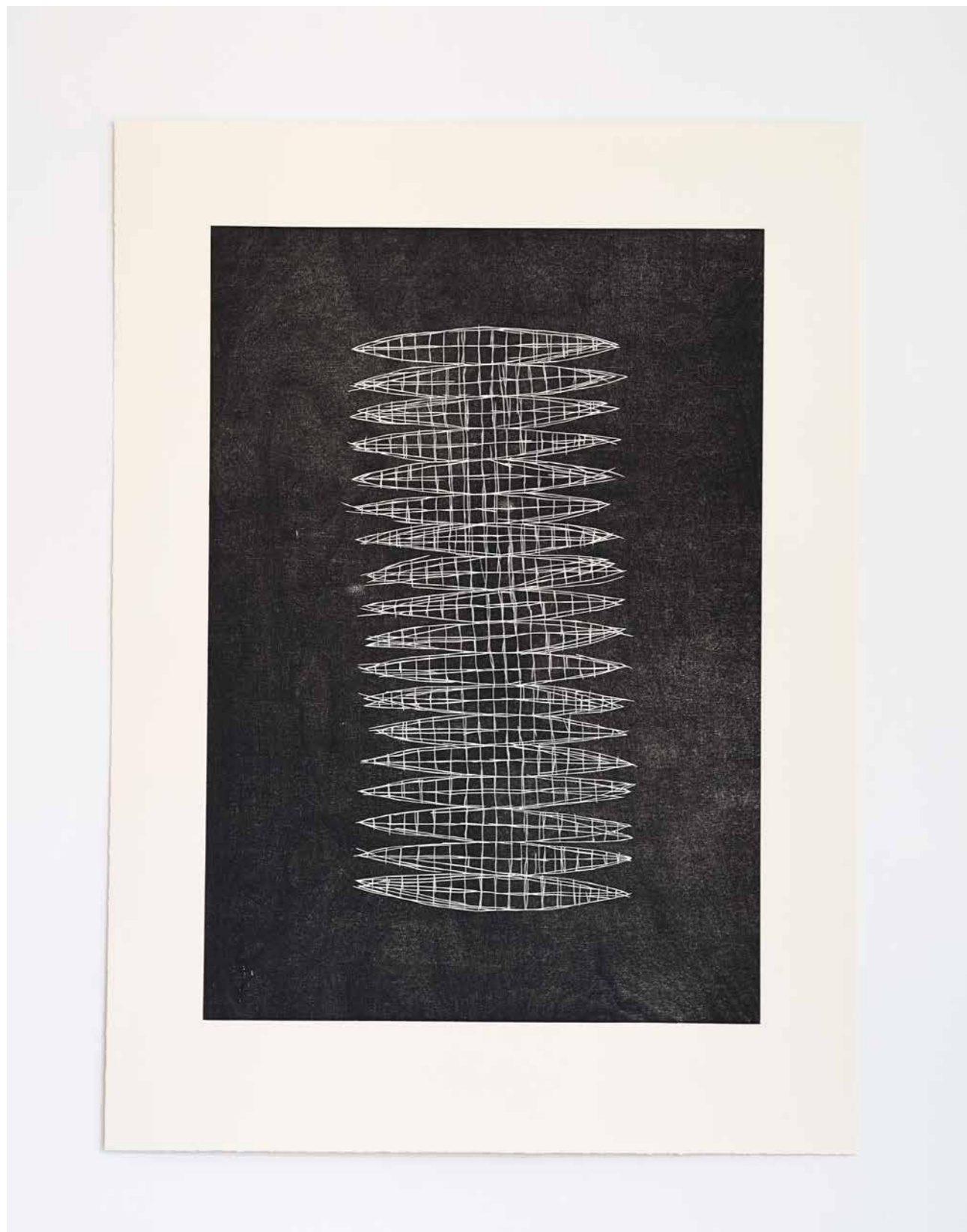




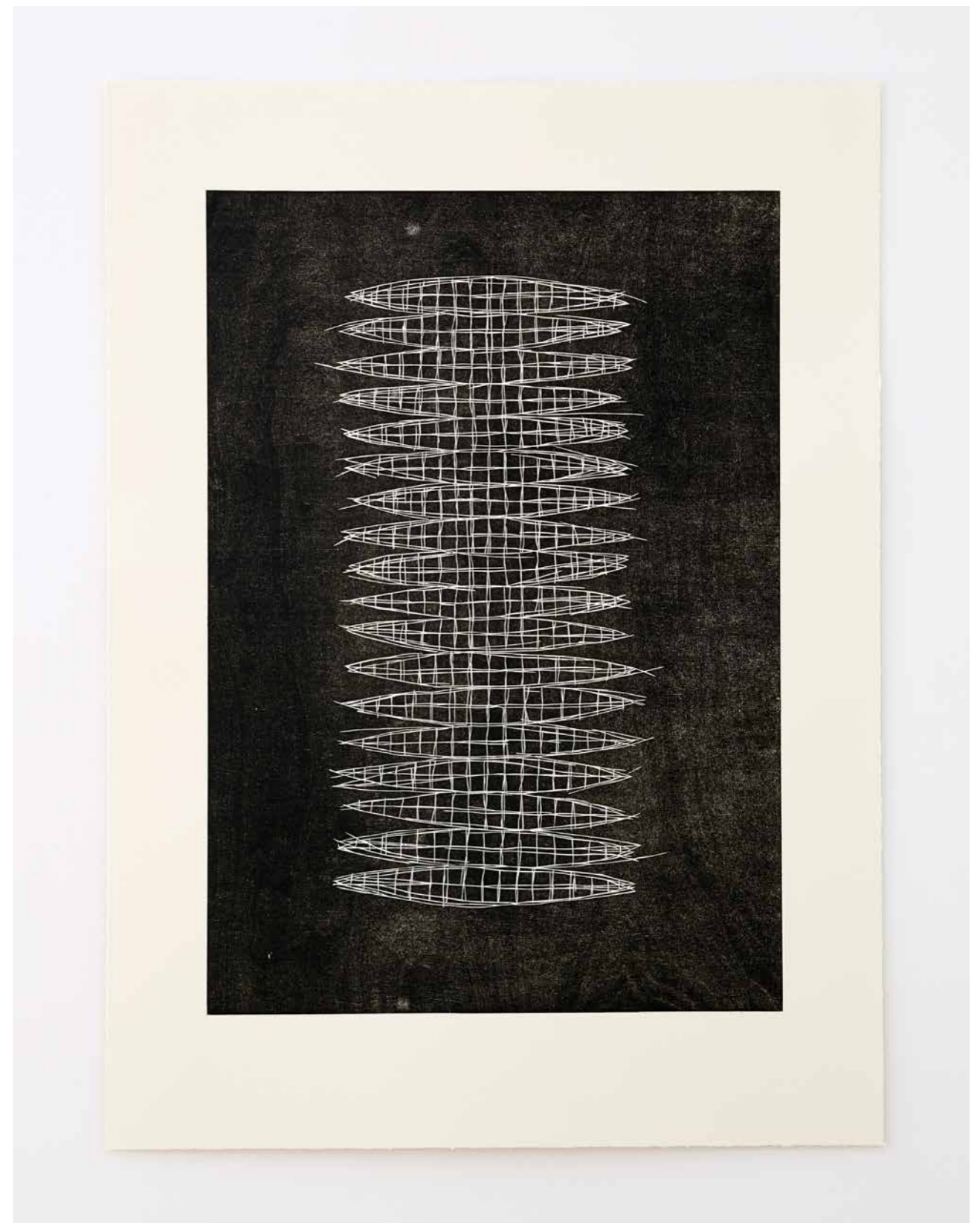
Companions, 2
2017
Unique woodcut on paper
Holzschnitt (Unikat) auf Papier
96 × 71 cm



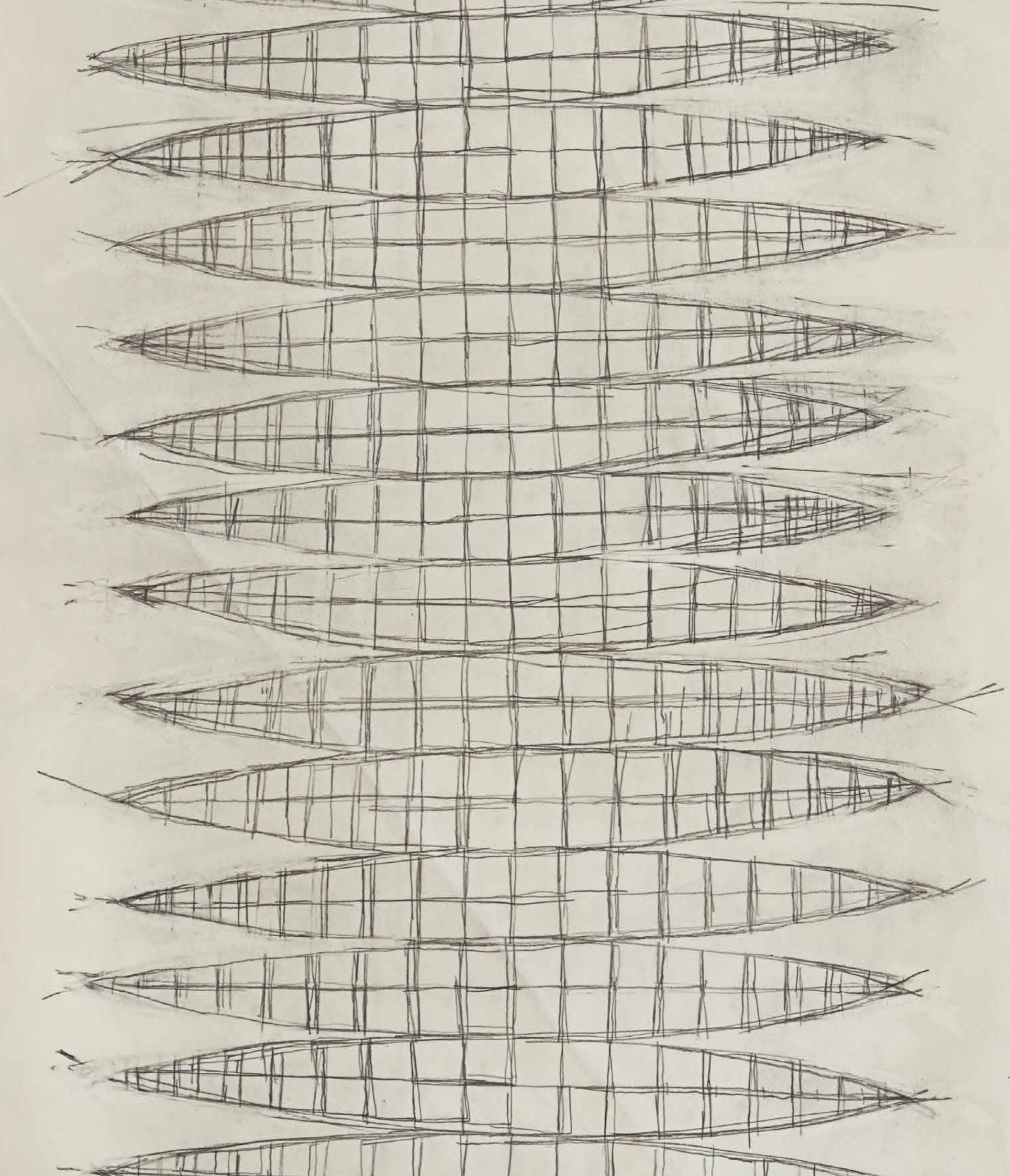
Companions, 3
2017
Unique woodcut on paper
Holzschnitt (Unikat) auf Papier
96 × 71 cm

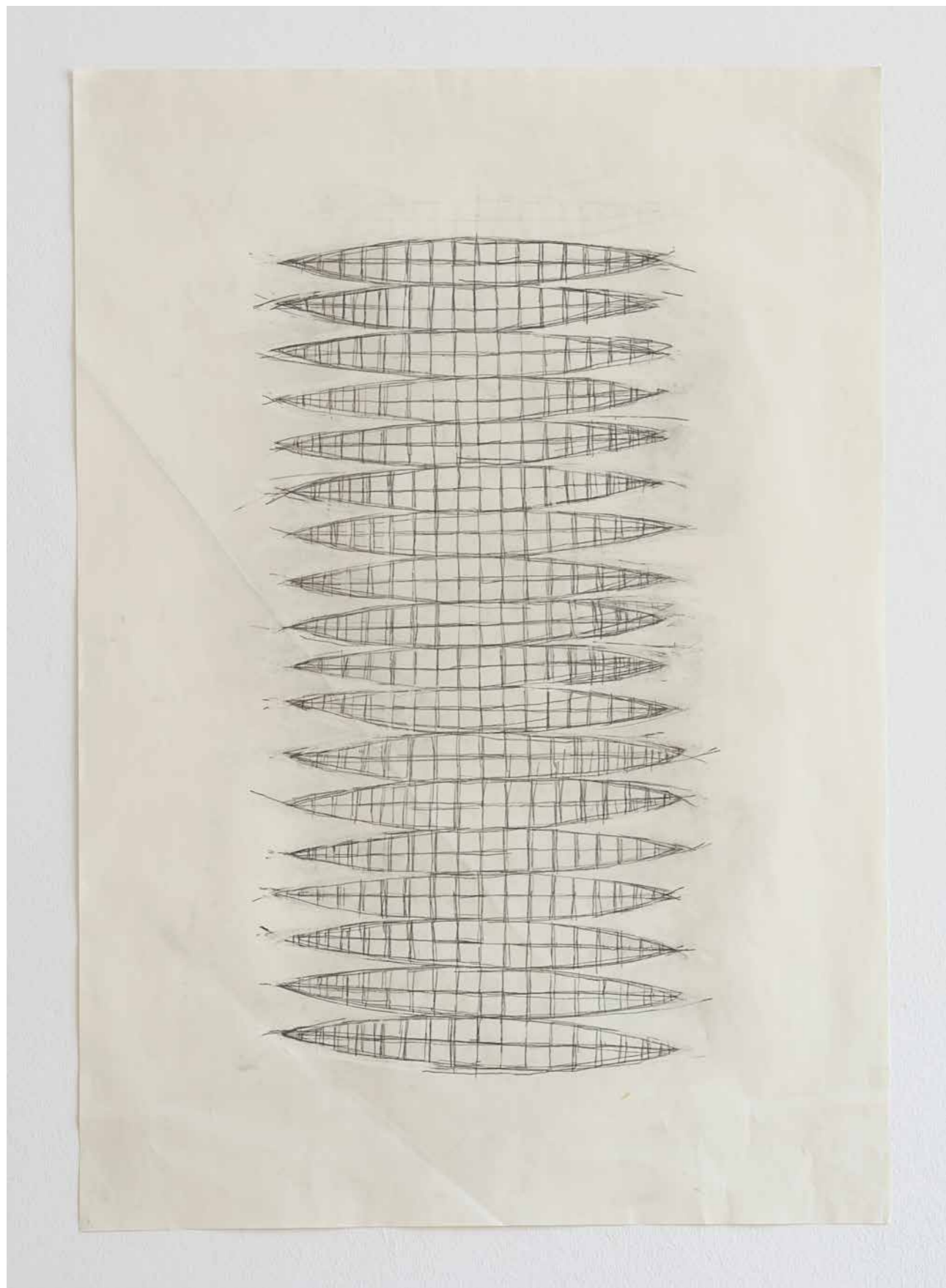


Companions, 4
2017
Unique woodcut on paper
Holzschnitt (Unikat) auf Papier
129 × 94 cm

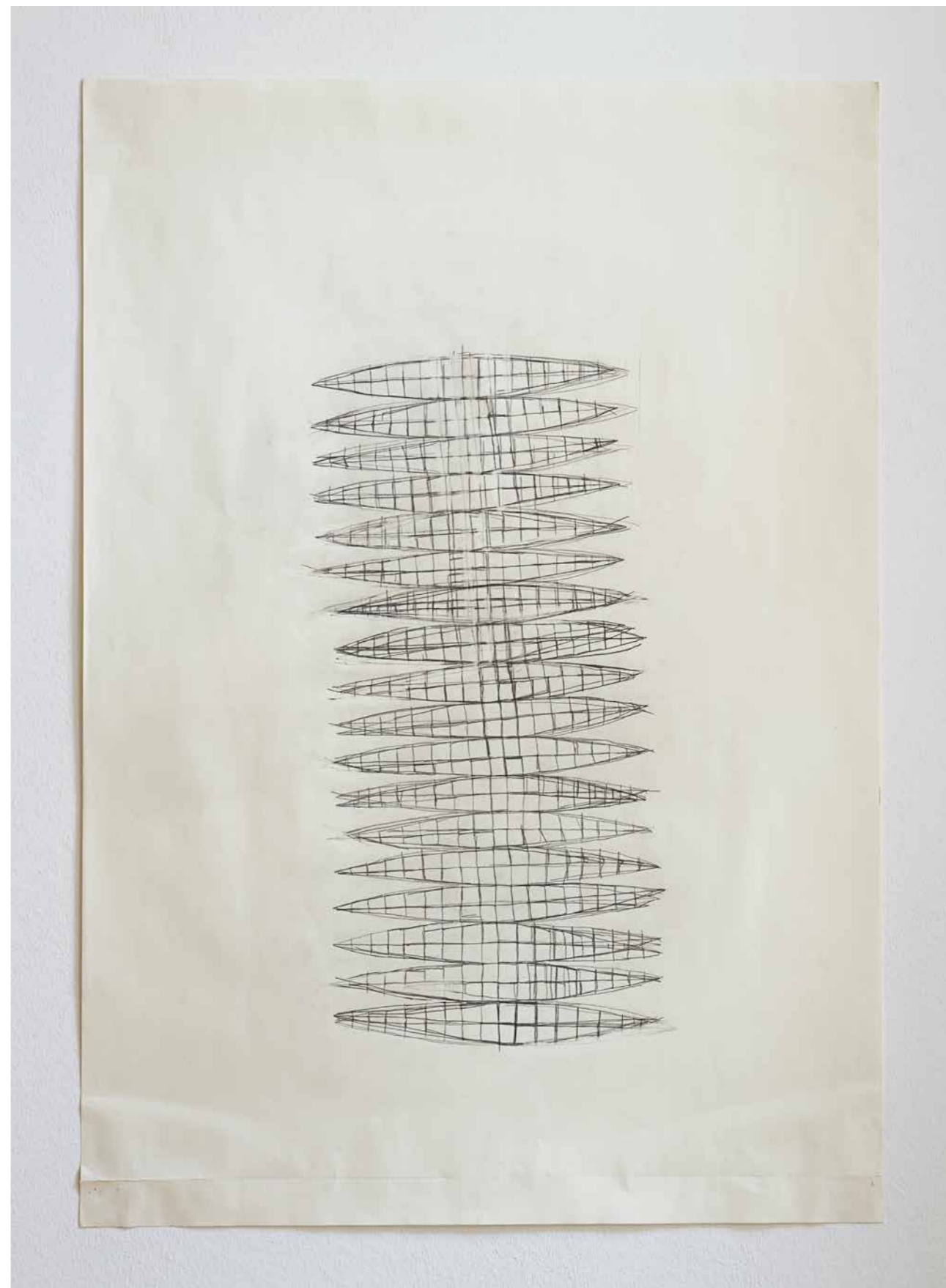


Companions, 5
2017
Unique woodcut on paper
Holzschnitt (Unikat) auf Papier
129 × 94 cm

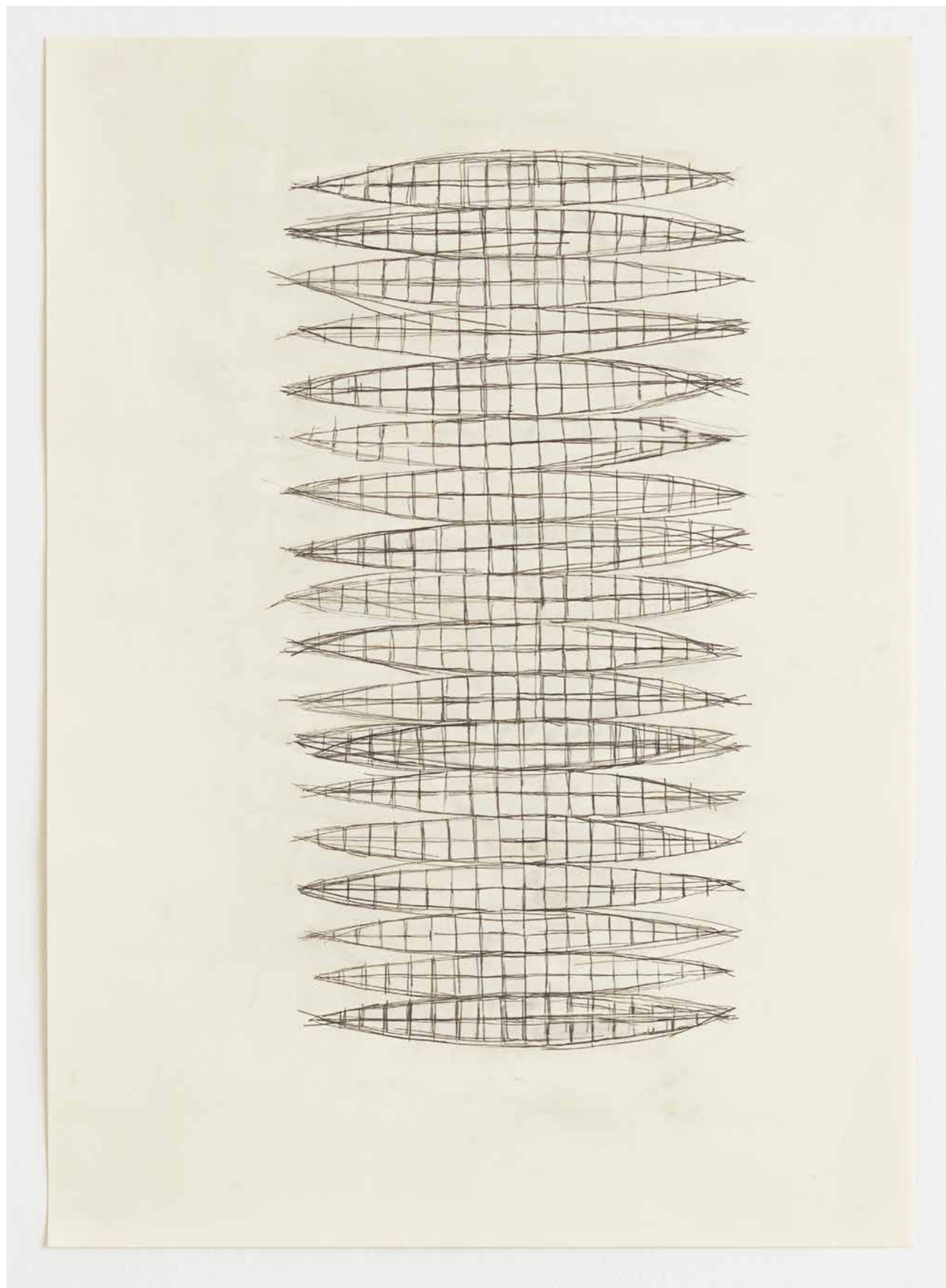




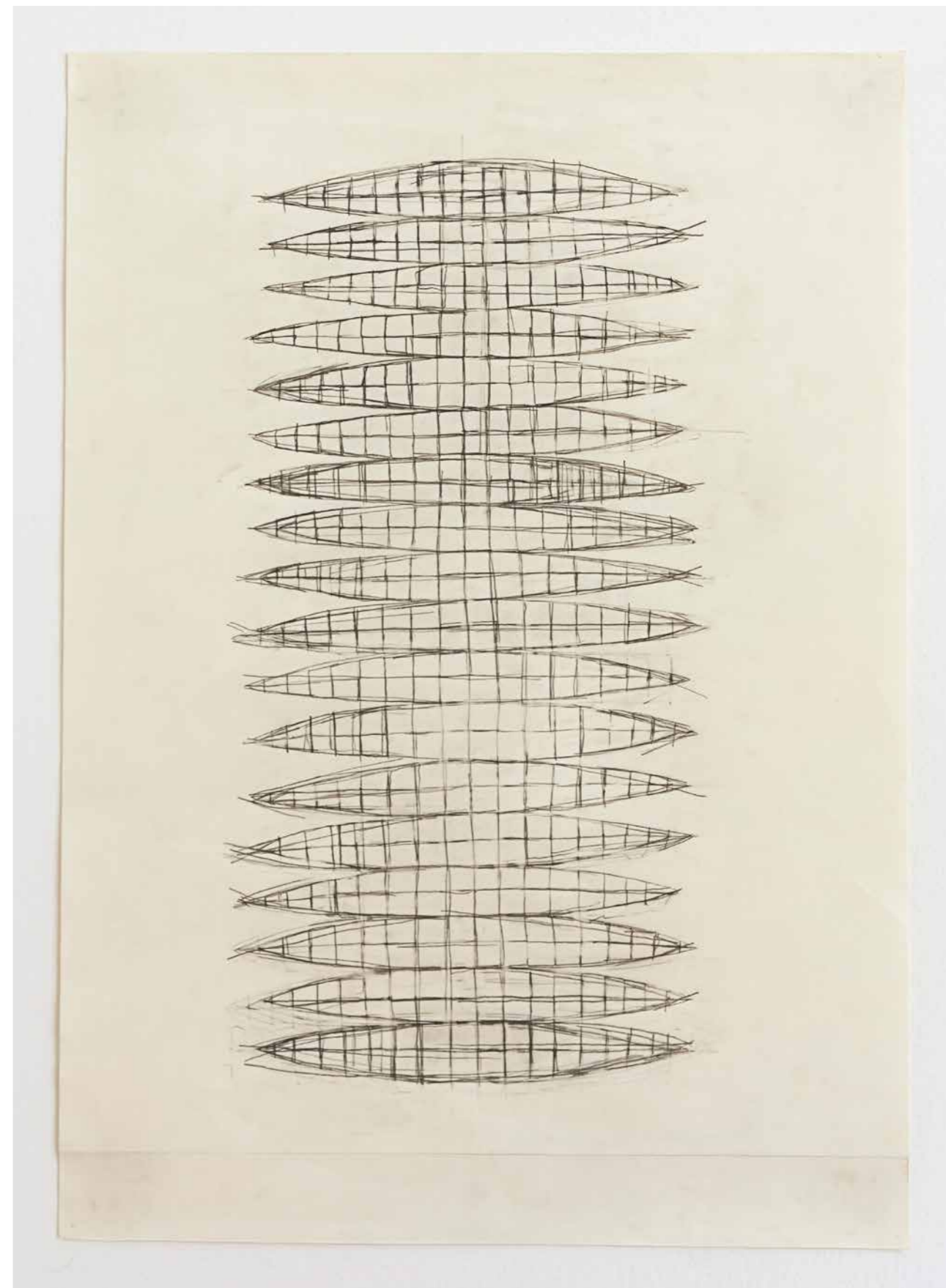
Companions (drawing) (No. 1)
2017
Drawing, pencil on paper
Zeichnung, Bleistift auf Papier
100 × 70 cm



Companions (drawing) (No. 2)
2017
Drawing, pencil on paper
Zeichnung, Bleistift auf Papier
100 × 70 cm



Companions (drawing) (No. 3)
2017
Drawing, pencil on paper
Zeichnung, Bleistift auf Papier
69.5 × 50 cm



Companions (drawing) (No. 4)
2017
Drawing, pencil on paper
Zeichnung, Bleistift auf Papier
69.5 × 50 cm

I navigate in collisions (2014-2015) is a series of woodcut prints that plays with the notion of the family tree, drawing into question the assumed naturalness of some relations over others. It is introduced by a poetic woodcut text piece in which Fleckner concludes: "I want to have a relation to you and understand that we already have one." What follows is a collection of pseudo-scientific drawings that purport to map out a system of signs indexing sexual organs – anus-stars and clit-dicks – familiar from elsewhere in Fleckner's practice. While some really take the skeletal shape of a tree, others look more like spreadsheets or charts of the night sky. To navigate in collisions, we begin to understand from this series, is to navigate outside of straight and linear patterns of relationality, in order to forge new and different connections and ways of belonging.

The first prints in the series, no. 1-8, were produced in 2014. The series has been expanded in 2015 with four more prints, no. 9-12.

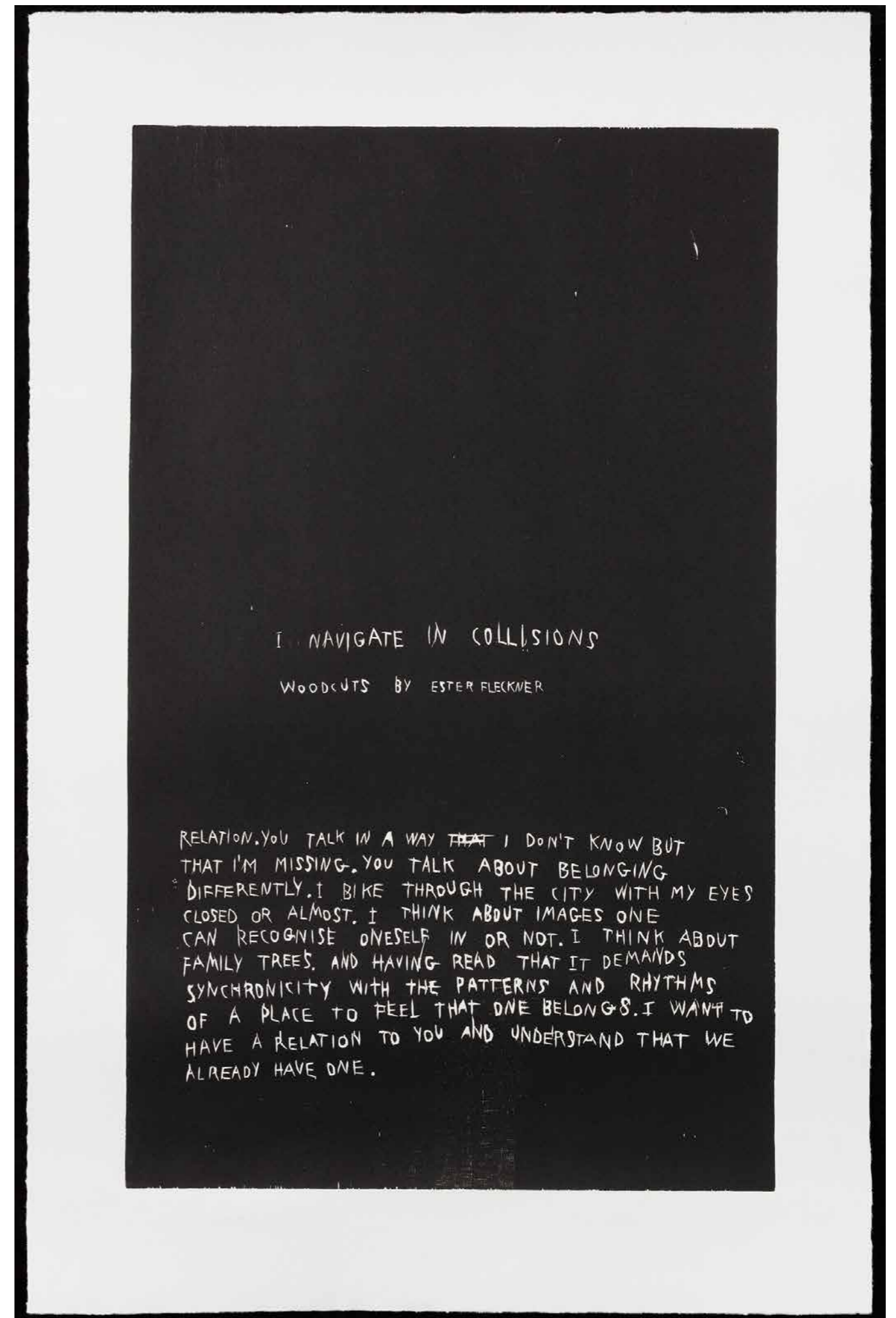
I navigate in collisions, flyer

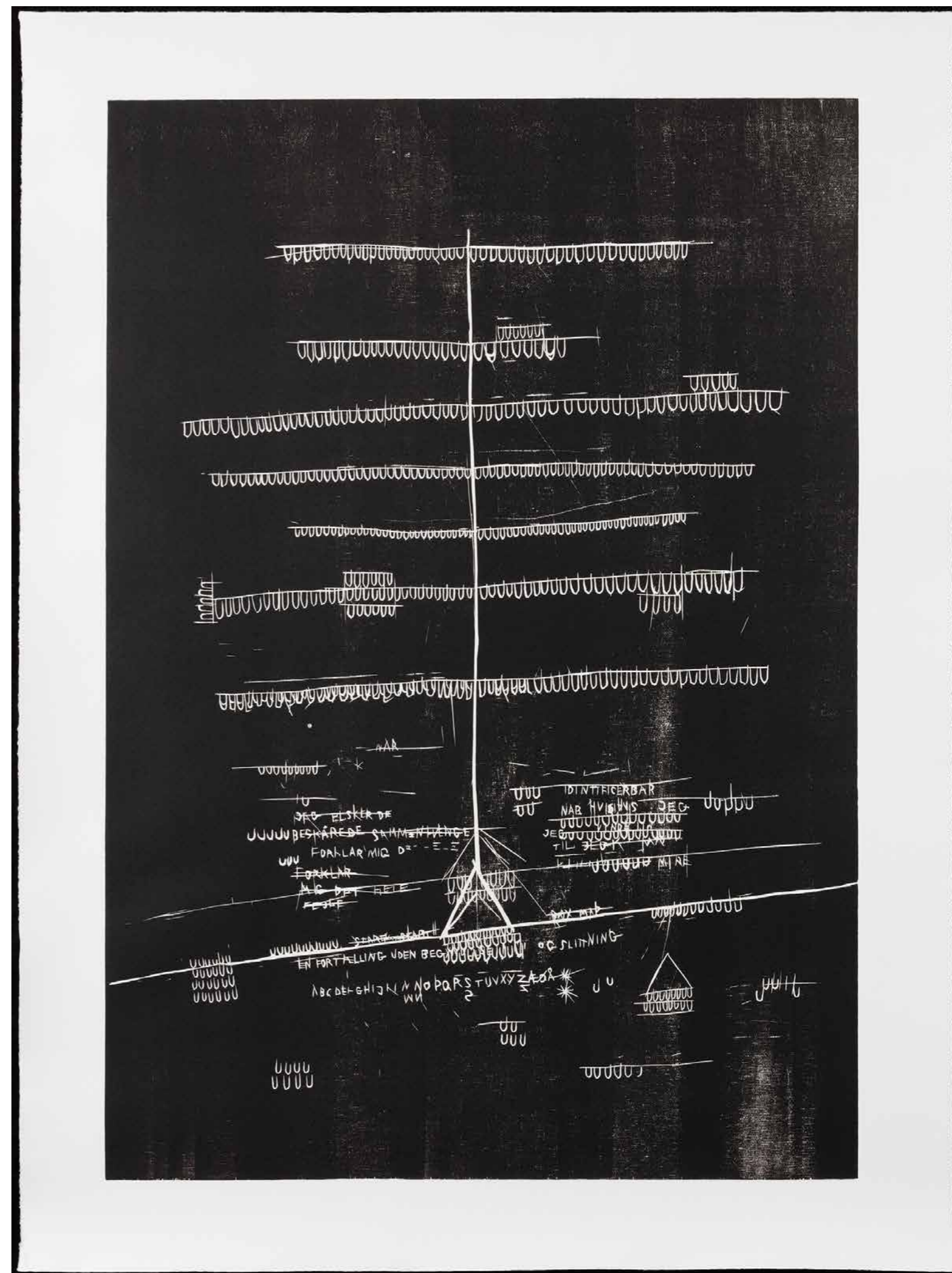
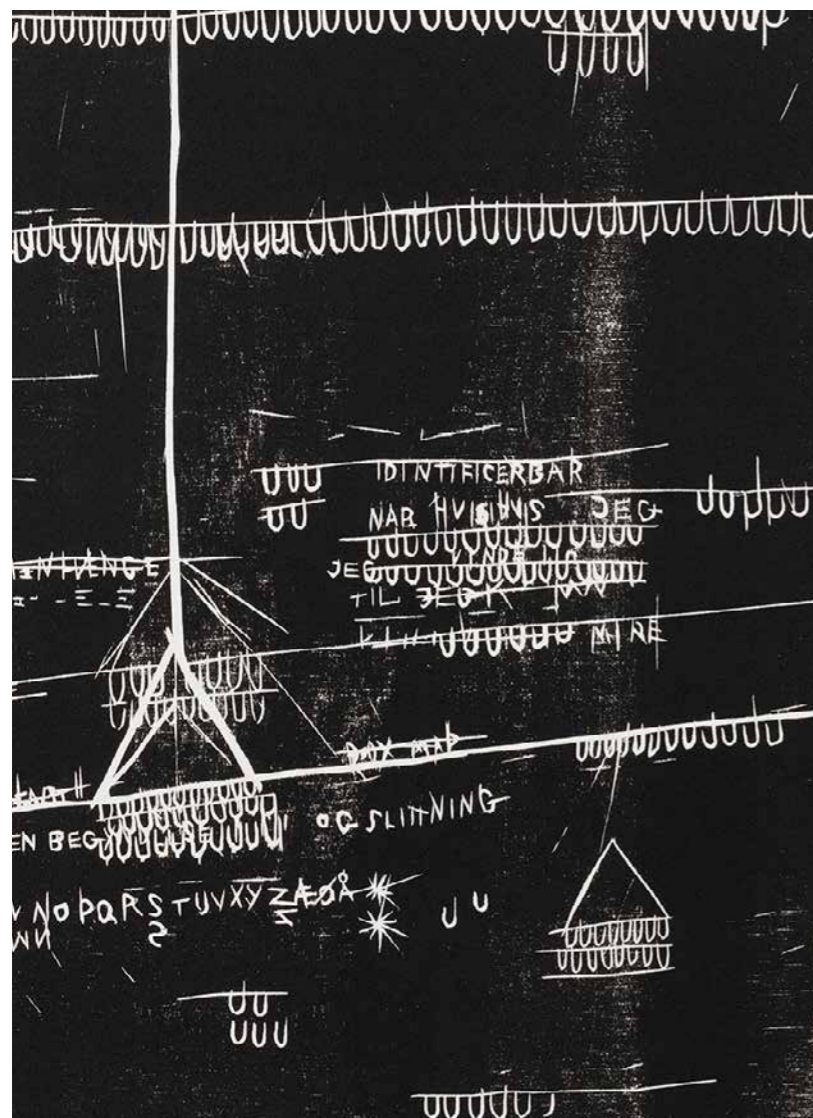
2014

Woodcut on paper, edition 1/6

Holzchnitt auf Papier, Auflage 1/6

Paper/Papier: 74 × 48 cm





I navigate in collisions, 2

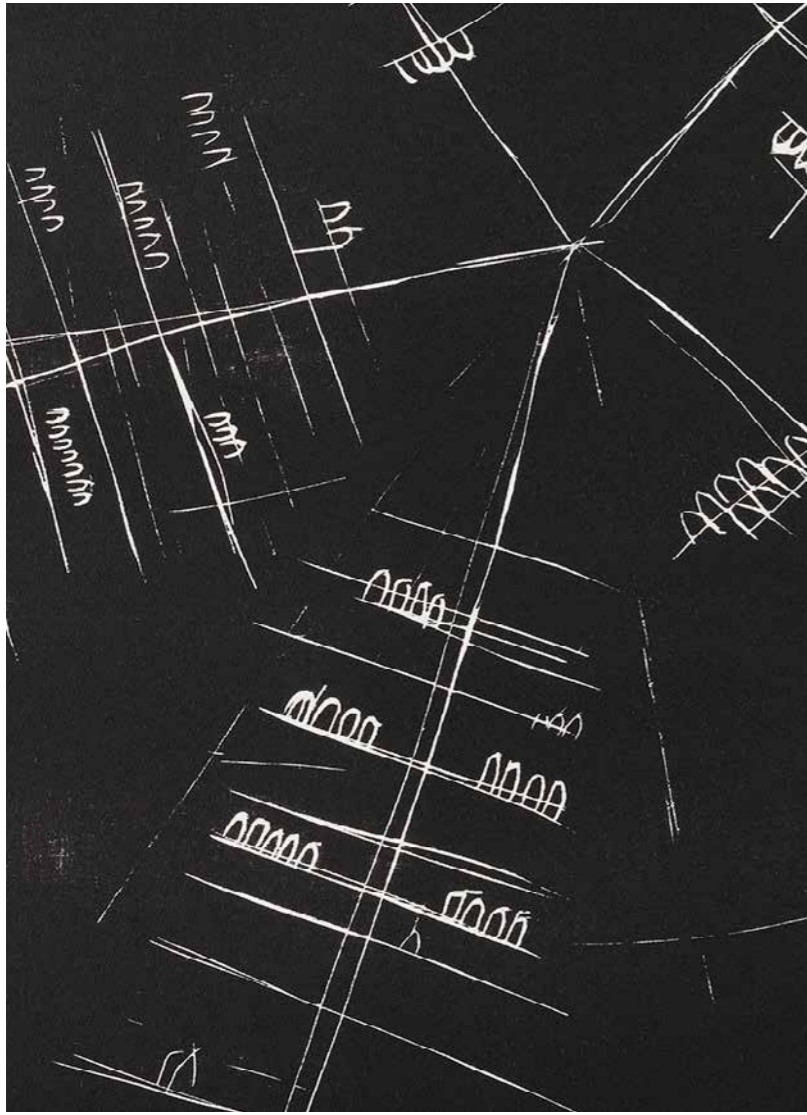
2014

Woodcut on paper, edition 8/10

Holzschritt auf Papier, Auflage 8/10

Paper/Papier: 101 x 75 cm

Frame/Rahmen: 109 x 83 x 3 cm



I navigate in collisions, 5

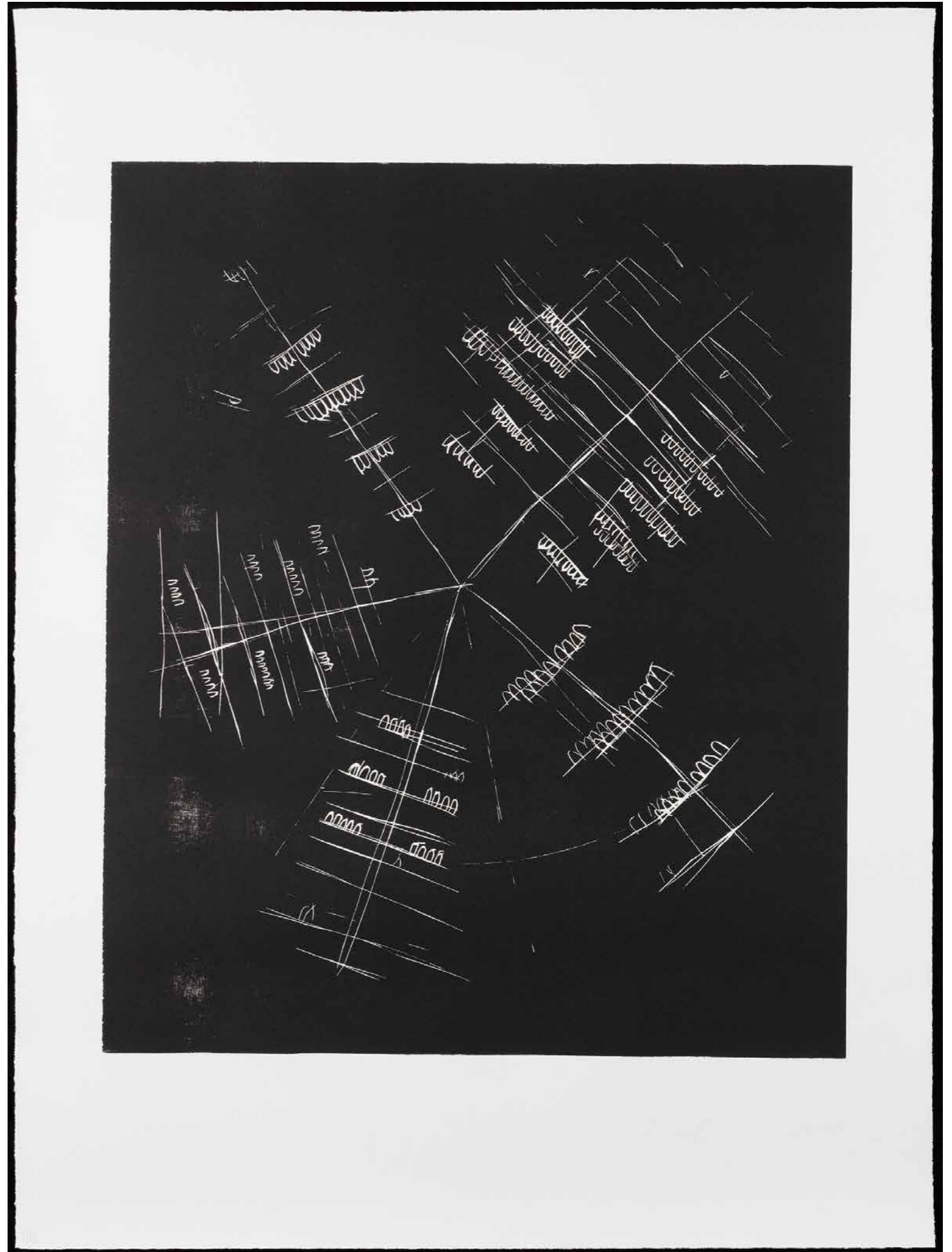
2014

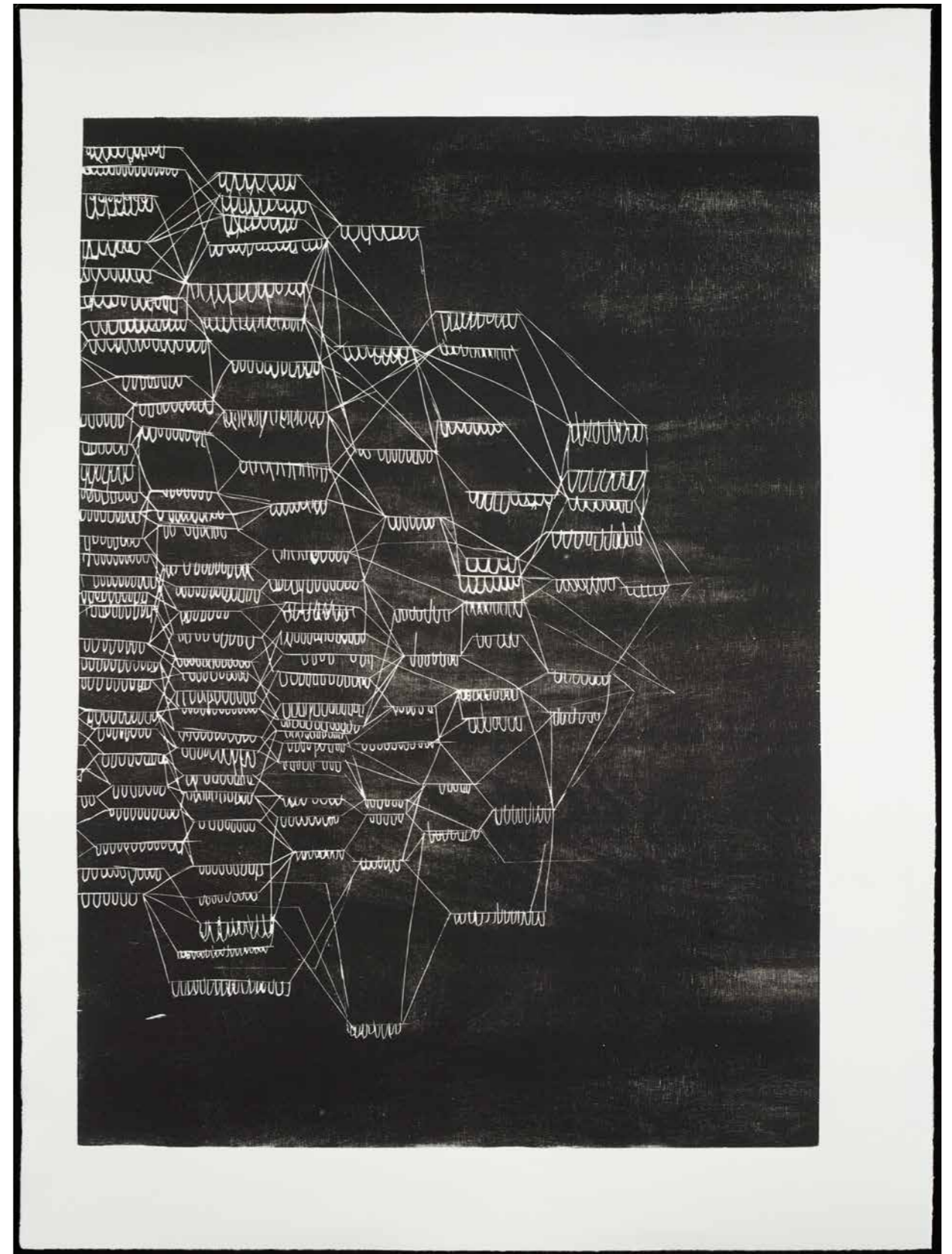
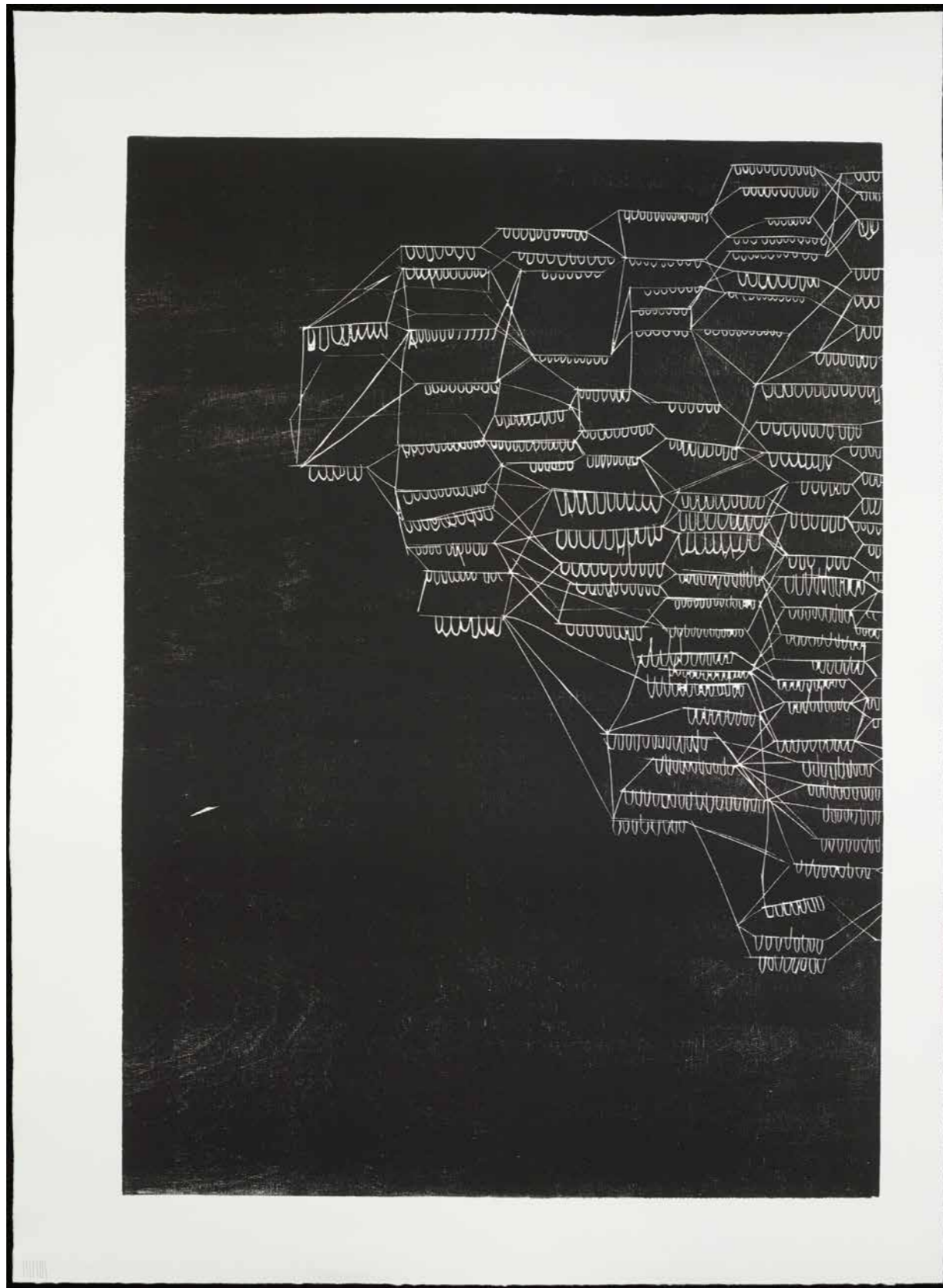
Woodcut on paper, edition 3/5

Holzschritt auf Papier, Auflage 3/5

Paper/Papier: 101 × 75 cm

Frame/Rahmen: 109 × 83 × 3 cm





I navigate in collisions, 8

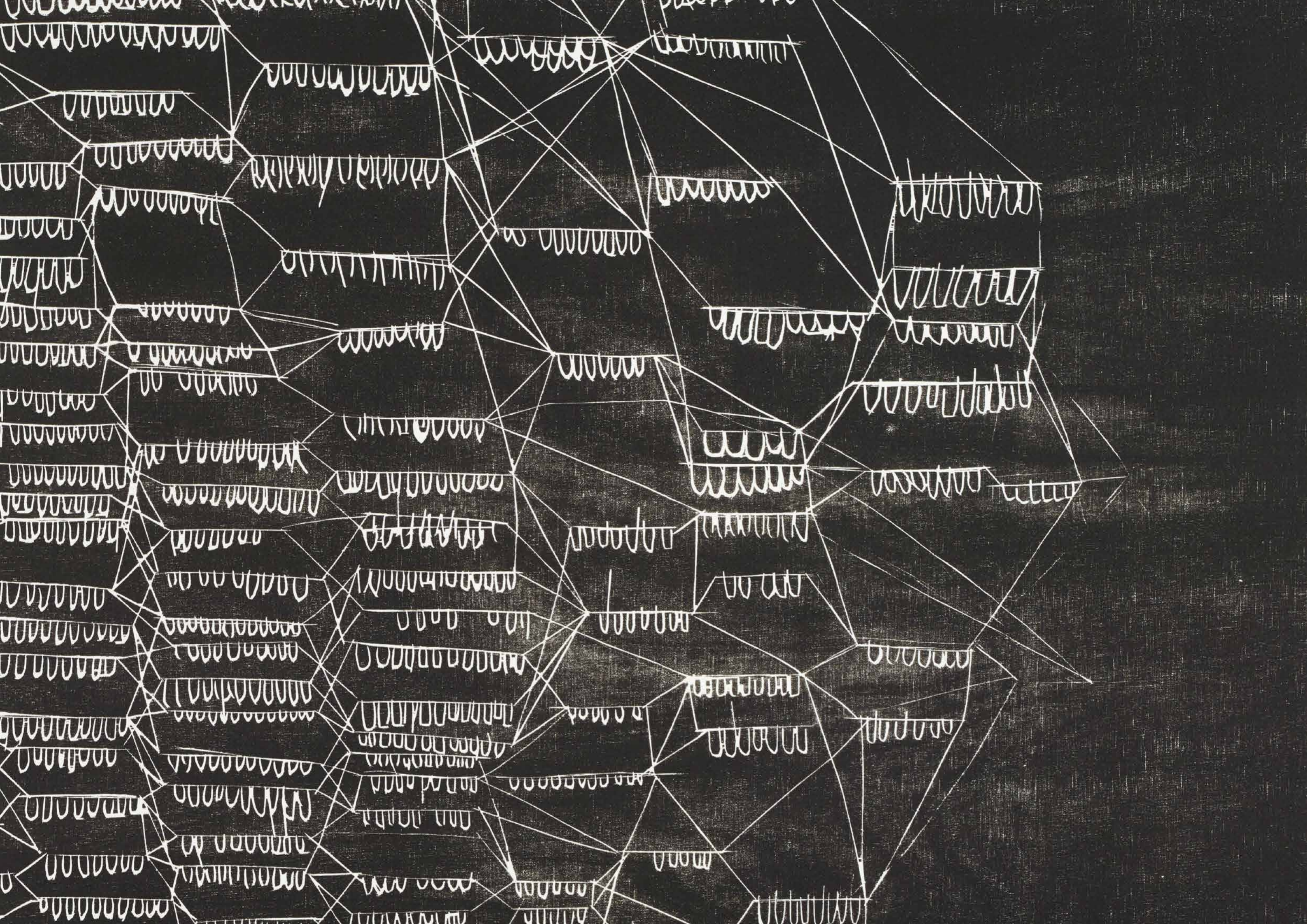
2014

Diptych, 2 woodcuts on paper, edition 9/10

Diptychon, 2 Holzschnitte auf Papier, Auflage 9/10

Paper each/Papier je: 101 × 75 cm

Frame each/Rahmen je: 109 × 83 × 3 cm



Arguments for desire (2013-2018) continues the exploration of a possible alternative system of signs to index non-normative sexual practices and gendered positions. How do we represent the body, or parts of the body, in language, visually as well as literally? In an ongoing series of woodcut prints, Fleckner establishes the star or asterisk as a signifier for the anus, organising it in rows, impromptu constellations, or, like fish, in schools. The asterisk is often used to refer to something else, or more, to be explicated at the bottom of the page, or, as a solution to the interminable row of sexual positions in LGBTQI*, to name that which is not covered by existing terminology. Simultaneously referring to the anus – a place on the body densely filled with meanings, opinions, pleasure, silence, outrage and politics – with this simple little star, Fleckner has found a rich language for desire.

Arguments for desire (encore encore), I

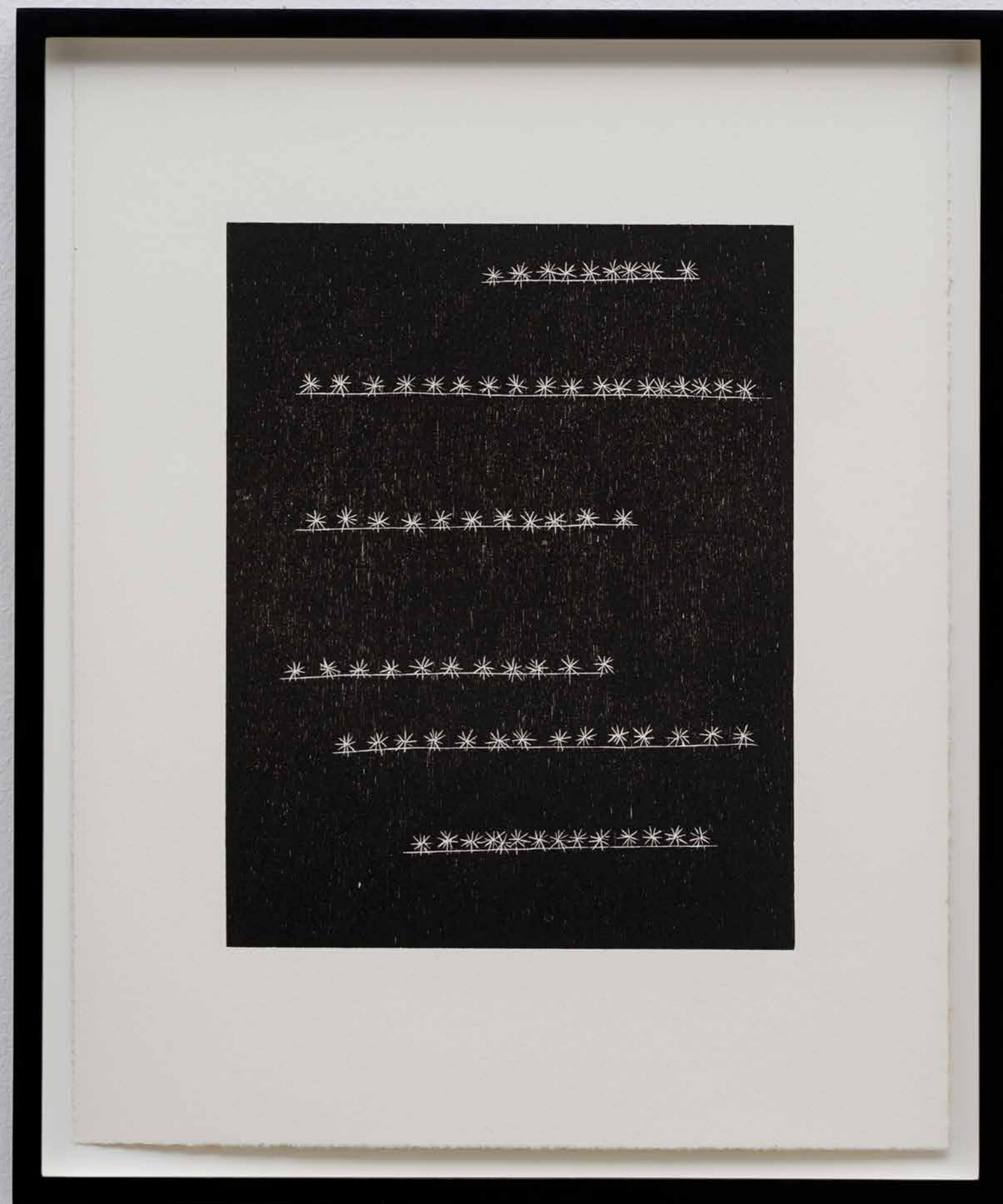
2018

Unique woodcut on paper, framed

Holzchnitt (Unikat) auf Papier, gerahmt

Paper/Papier: 47.5 × 38.5 cm

Frame/Rahmen: 53 × 43.5 × 3 cm





Arguments for desire (encore encore), 2

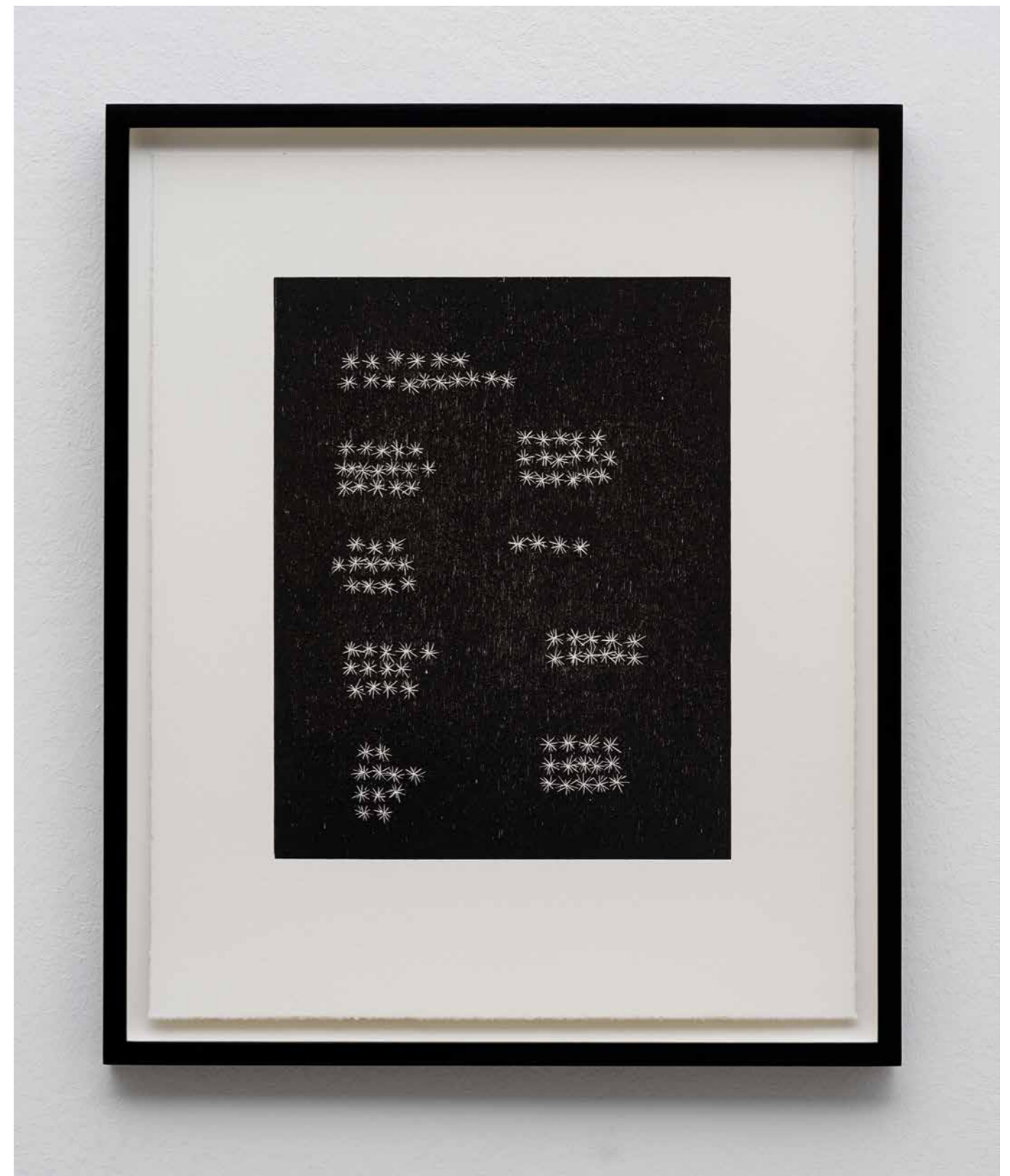
2018

Unique woodcut on paper, framed

Holzchnitt (Unikat) auf Papier, gerahmt

Paper/Papier: 47.5 × 38.5 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for desire (encore encore), 3

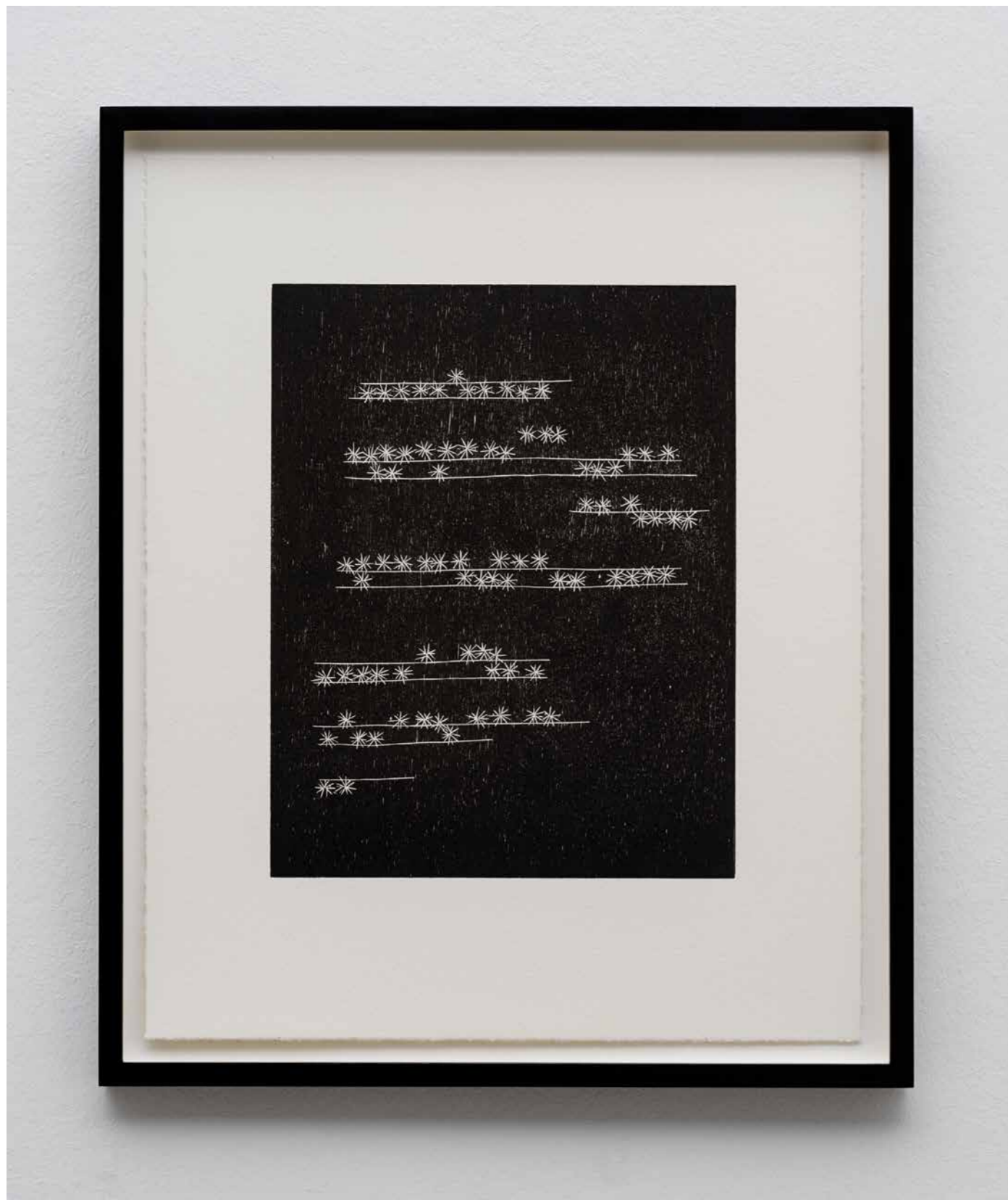
2018

Unique woodcut on paper, framed

Holzchnitt (Unikat) auf Papier, gerahmt

Paper/Papier: 47.5 × 38.5 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for desire (encore encore), 4

2018

Unique woodcut on paper, framed

Holzchnitt (Unikat) auf Papier, gerahmt

Paper/Papier: 47.5 × 38.5 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for desire (encore encore), 5

2018

Unique woodcut on paper, framed

Holzchnitt (Unikat) auf Papier, gerahmt

Paper/Papier: 47.5 × 38.5 cm

Frame/Rahmen: 53 × 43.5 × 3 cm





Arguments for Desire, 2

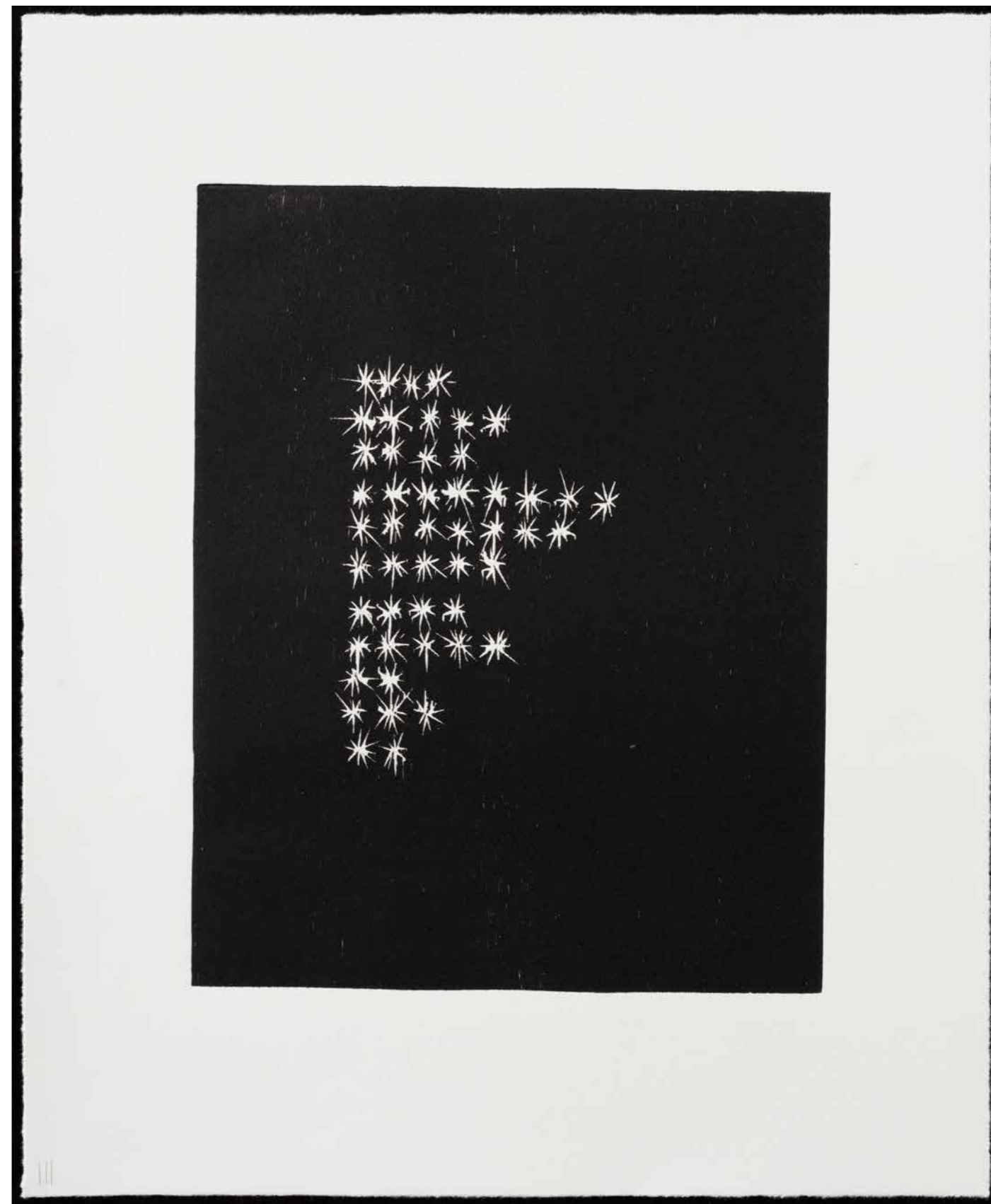
2013-2015

Woodcut on paper, framed, edition 1/5

Holzschritt auf Papier, gerahmt, Auflage 1/5

Paper/Papier: 47 × 38 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for Desire, 3

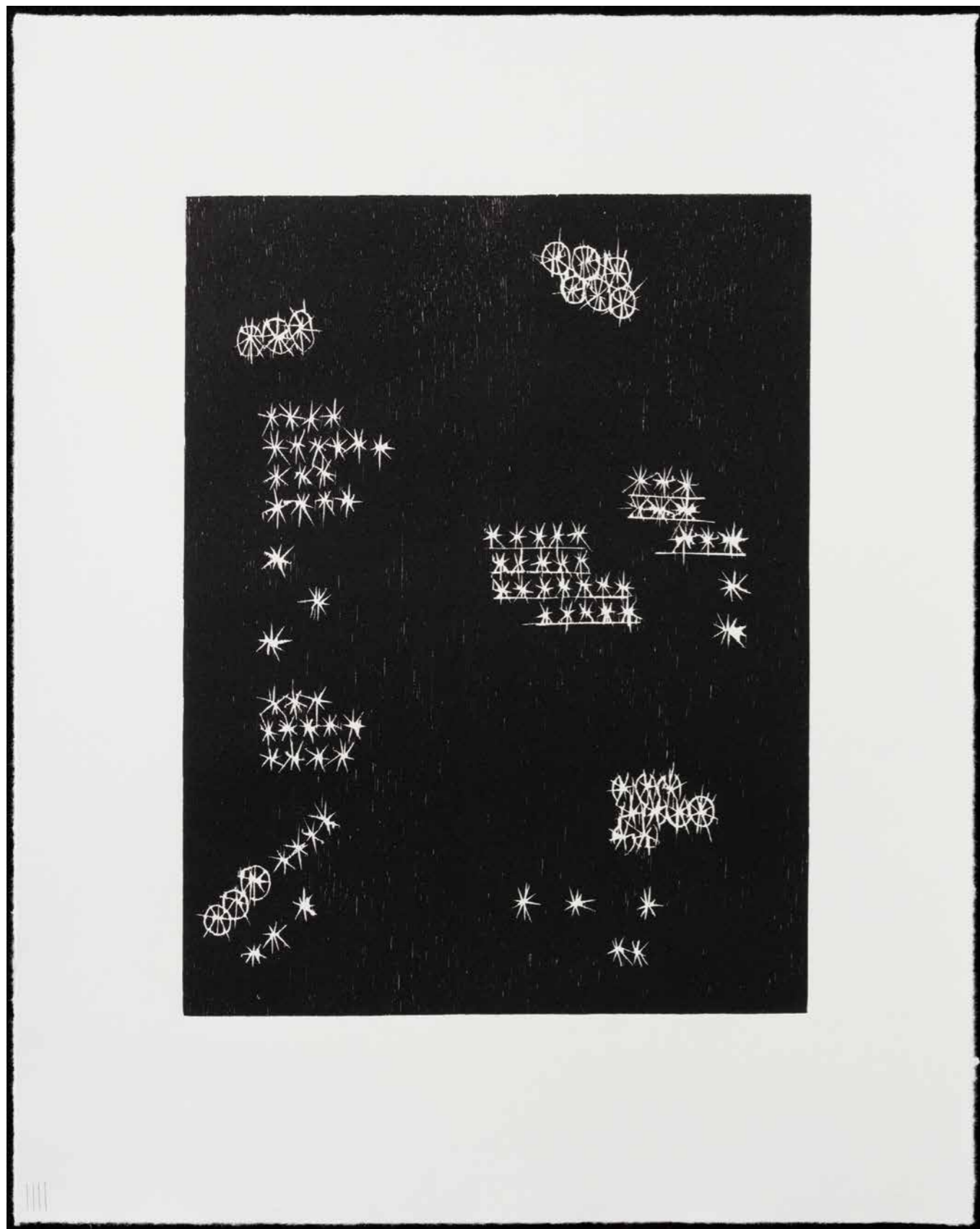
2013-2015

Woodcut on paper, framed, edition 1/5

Holzschritt auf Papier, gerahmt, Auflage 1/5

Paper/Papier: 47 × 38 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for Desire, 4

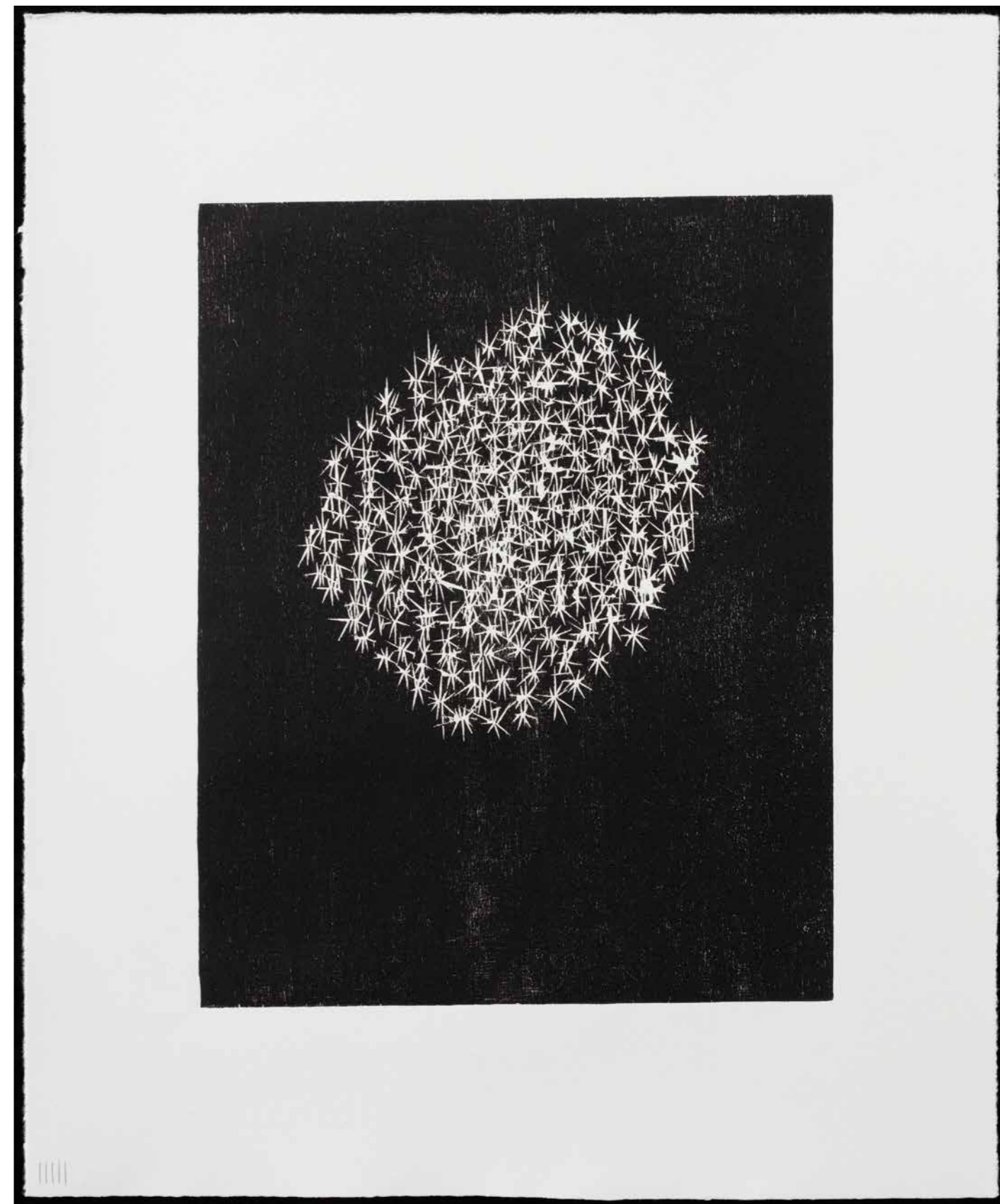
2013-2015

Woodcut on paper; framed, edition 1/5

Holzchnitt auf Papier; gerahmt, Auflage 1/5

Paper/Papier: 47 × 38 cm

Frame/Rahmen: 53 × 43.5 × 3 cm



Arguments for Desire, 5

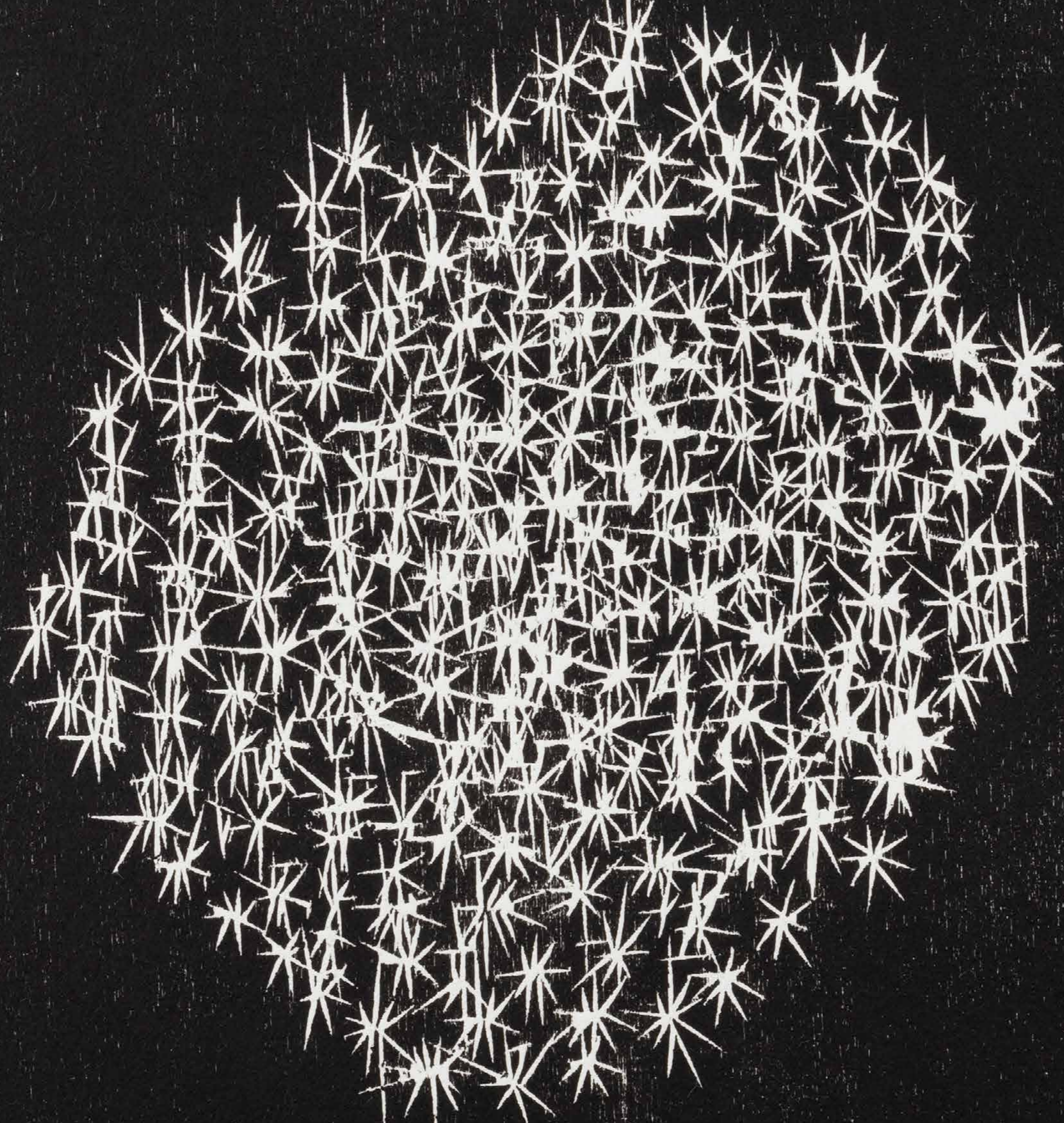
2013-2015

Woodcut on paper; framed, edition 1/5

Holzchnitt auf Papier; gerahmt, Auflage 1/5

Paper/Papier: 47 × 38 cm

Frame/Rahmen: 53 × 43.5 × 3 cm





A closet does not connect under the bed
2016
Detail
20 unique woodcuts on paper, pencil
20 Holzschnitte (Unikate) auf Papier, Bleistift

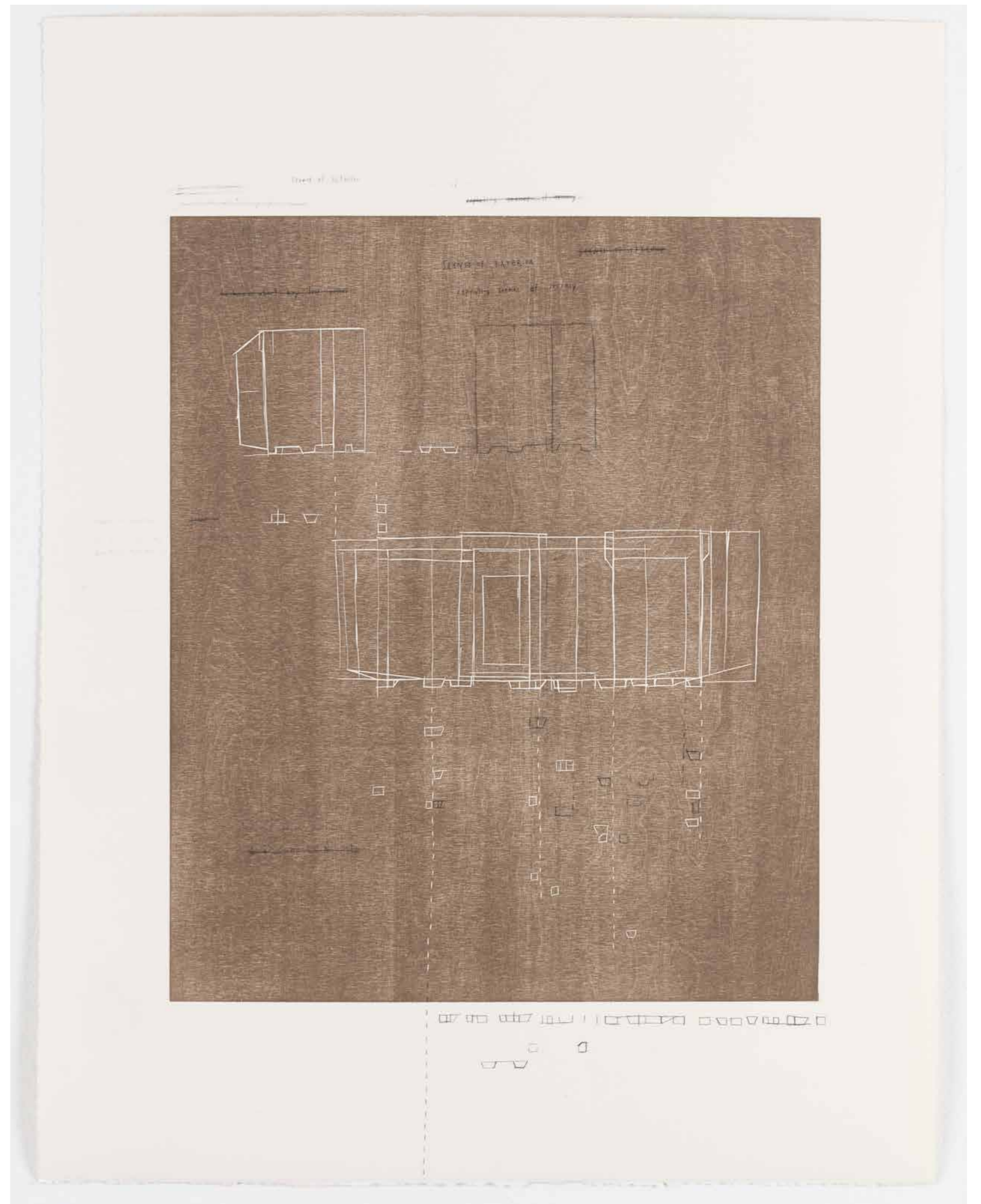
Installation *A closet does not connect under the bed*, Overgaden Institute of Contemporary Art, Copenhagen, 2016

A closet does not connect under the bed (2016) is a series of 20 woodcut prints that investigates the closet as both metaphor and object. In these works Fleckner deconstructs the furniture piece into squares, lines and rectangles which are reassembled in sprawling compositions. Meanwhile texts relating to desire, secrecy and shame are penciled onto the prints, highlighting the significance of the closet as the metaphorical hiding-place for deviant sexualities and gender identities.

In Fleckner's woodcuts, the familiar shape of the closet disintegrates, and becomes instead wild and fantastic blueprints for something entirely third and unknown. The title is lifted from the poem *A Substance In A Cushion* by the experimental modernist writer Gertrude Stein. Here, abstraction is used to evade straight forward signification, thus protecting the privacy afforded by the closet, while simultaneously breaking down its suffocating constraints, daring to imagine radically different modes of being.

In the exhibition at Overgaden Institute of Art in Copenhagen 2016, the woodcuts were accompanied by an untitled suite of sculptures (also 2016) made up of twelve concrete casts of various elements of old wooden closets.

A closet does not connect under the bed, 4
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80 cm





A closet does not connect under the bed, 5
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80cm



A closet does not connect under the bed, 6
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80cm





A closet does not connect under the bed, 7

2016

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

74 × 57 cm



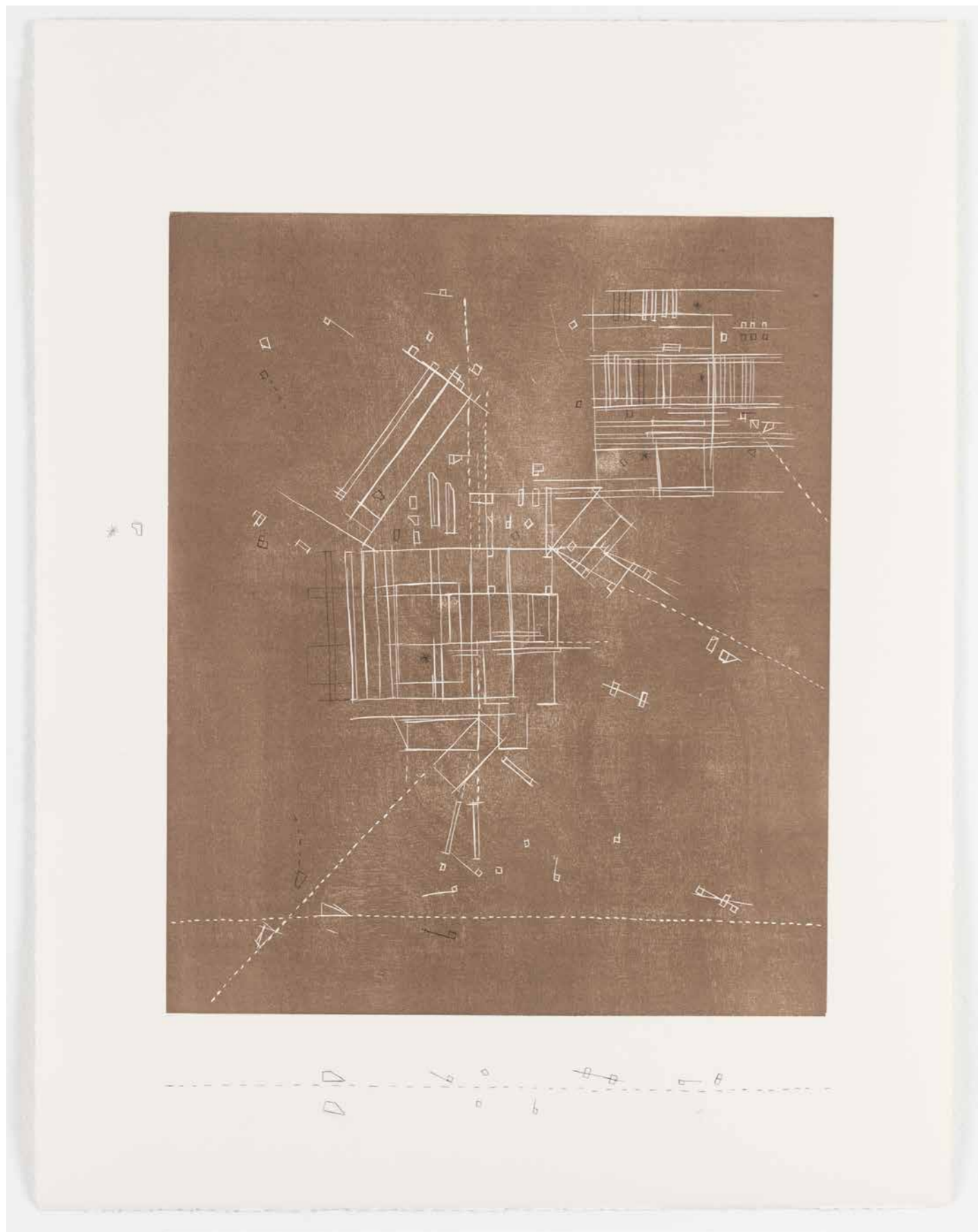
A closet does not connect under the bed, 10

2016

Unique woodcut on paper, pencil, framed

Holzchnitt (Unikat) auf Papier, Bleistift, gerahmt

104 × 80 cm



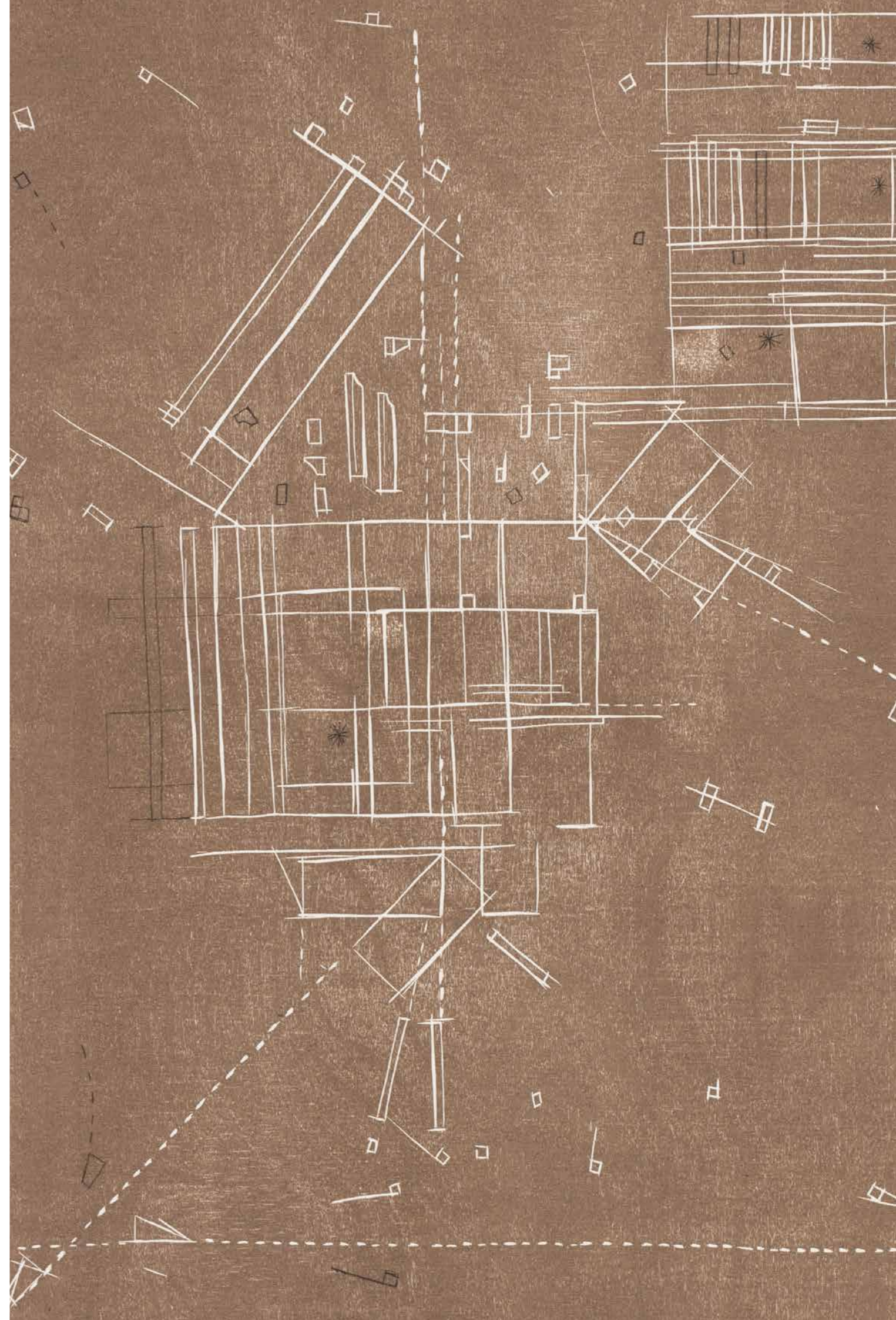
A closet does not connect under the bed, I I

2016

Unique woodcut on paper, pencil, framed

Holzchnitt (Unikat) auf Papier, Bleistift, gerahmt

104 × 80 cm

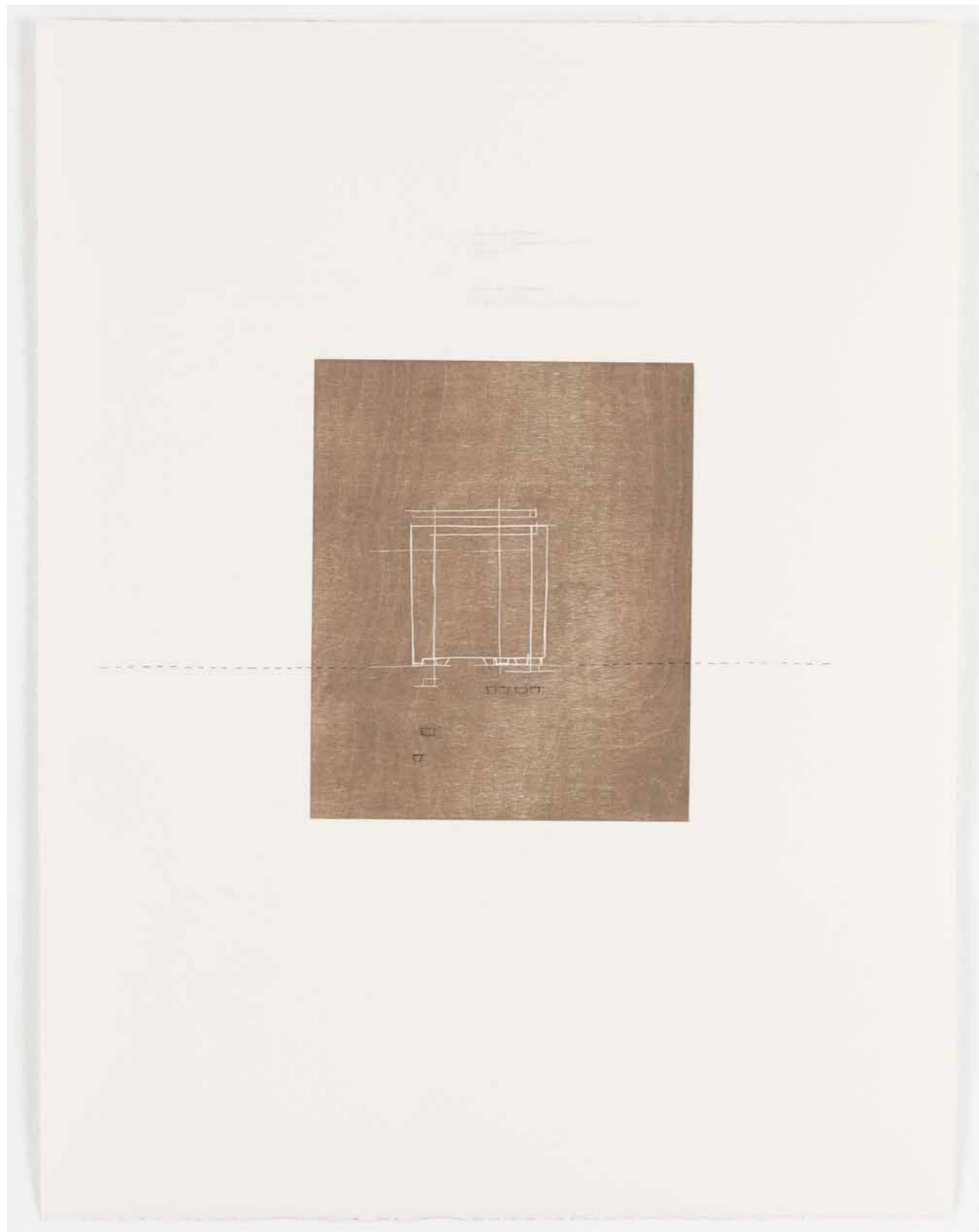




A closet does not connect under the bed, 13
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80 cm



A closet does not connect under the bed, 14
2016
Unique woodcut on paper, pencil
Holzschnitt (Unikat) auf Papier, Bleistift
74 × 57 cm



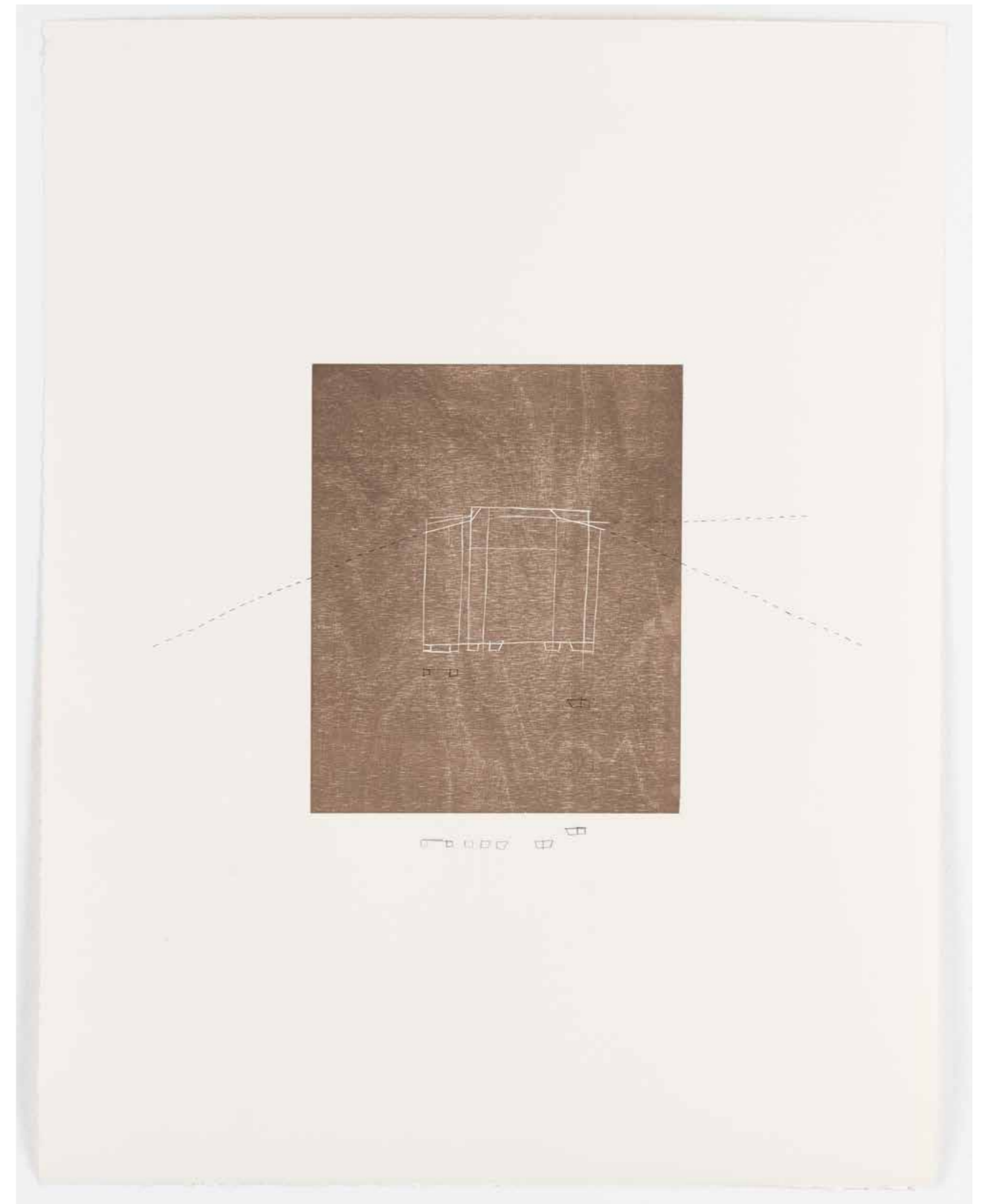
A closet does not connect under the bed, 15

2016

Unique woodcut on paper, pencil

Holzschritt (Unikat) auf Papier, Bleistift

74 × 57 cm



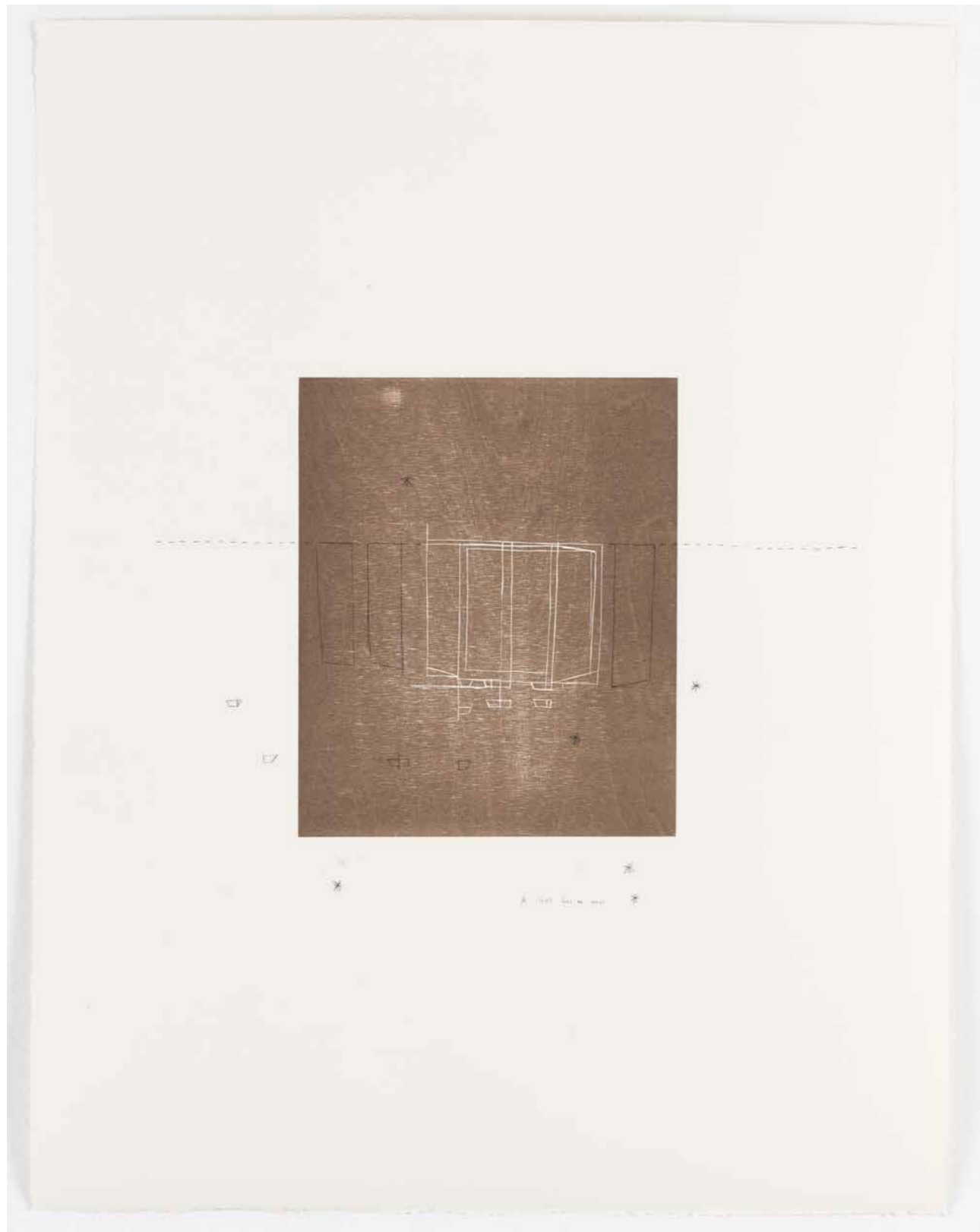
A closet does not connect under the bed, 16

2016

Unique woodcut on paper, pencil

Holzschritt (Unikat) auf Papier, Bleistift

74 × 57 cm



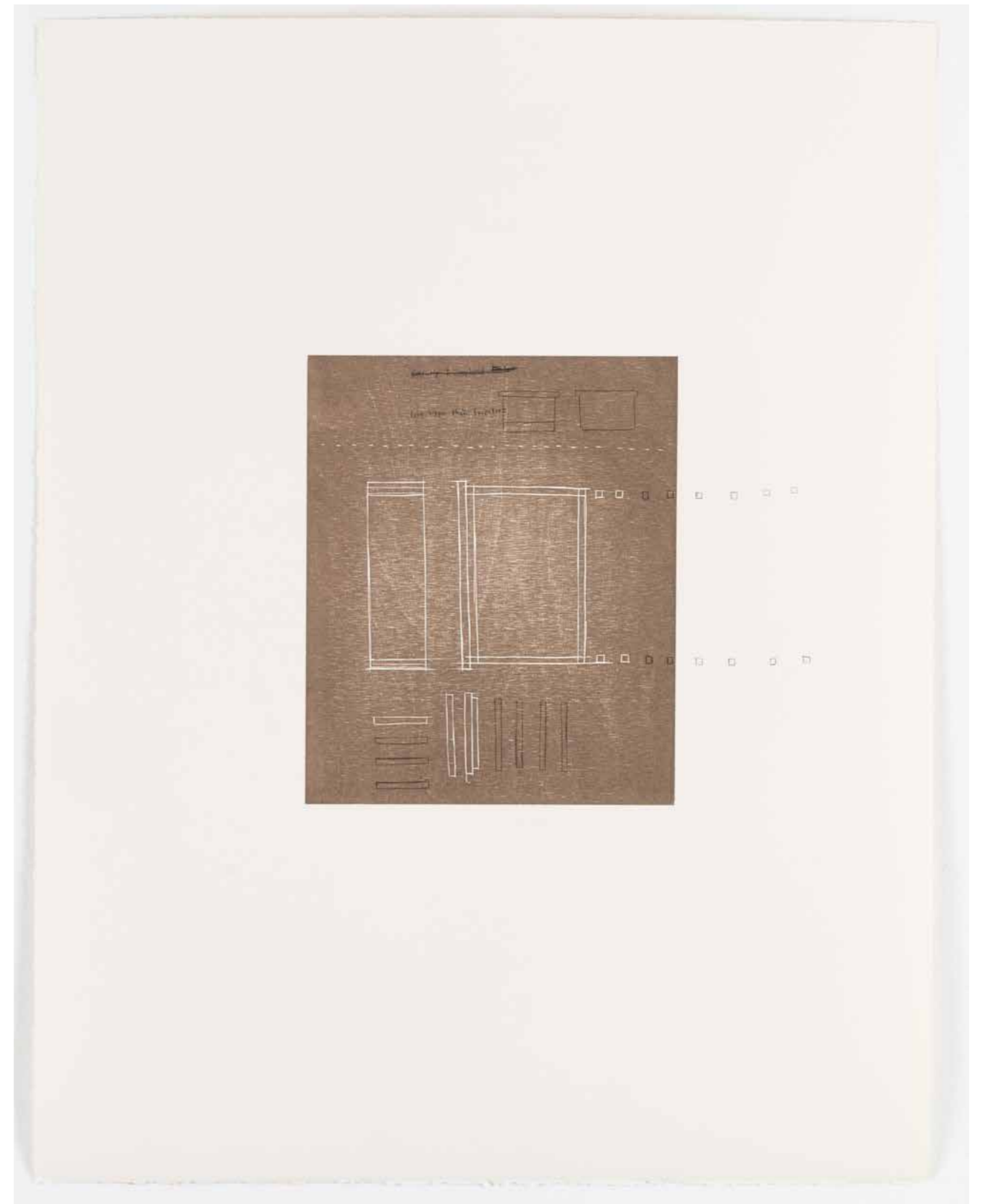
A closet does not connect under the bed, 17

2016

Unique woodcut on paper, pencil

Holzschnitt (Unikat) auf Papier, Bleistift

74 × 57 cm



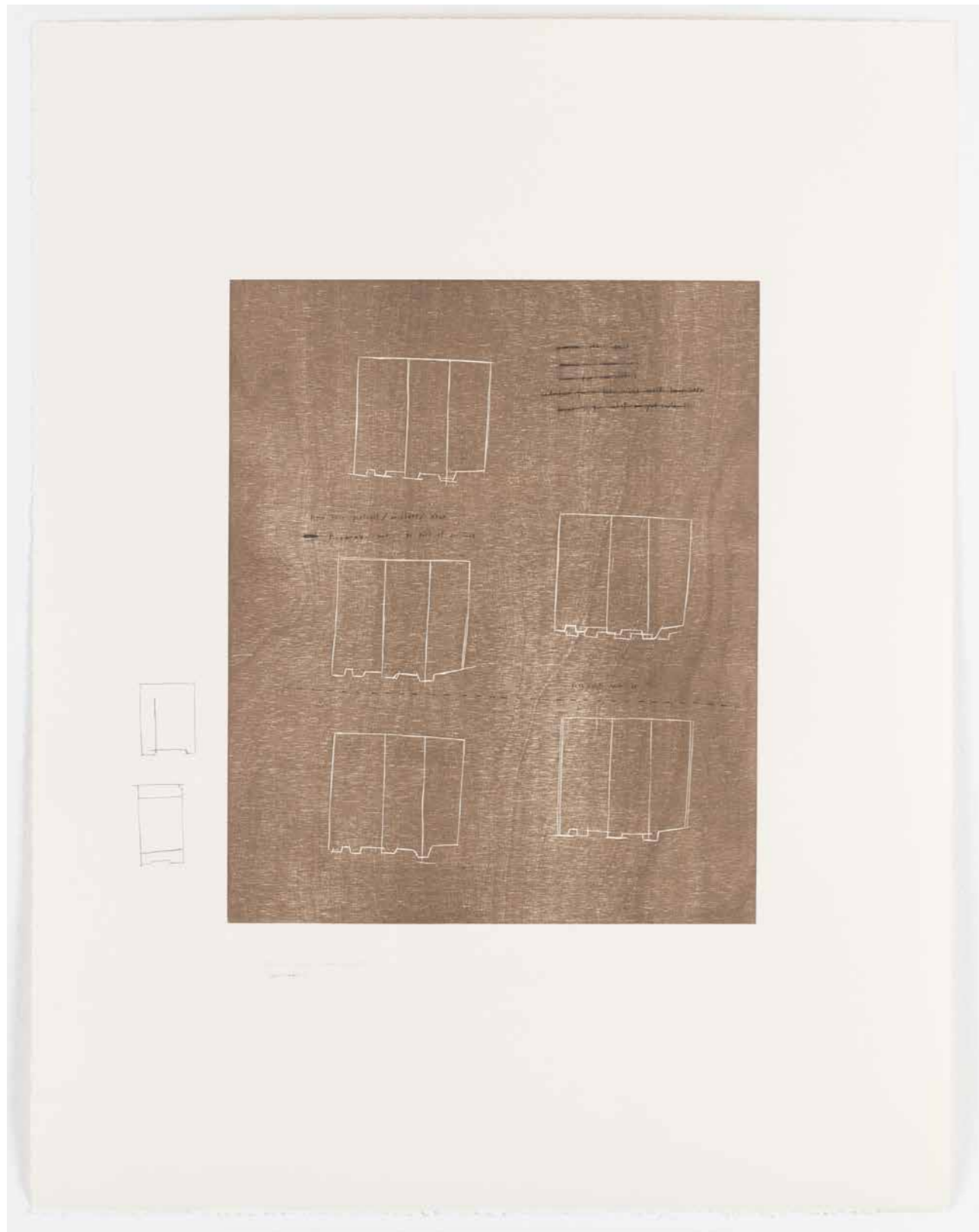
A closet does not connect under the bed, 18

2016

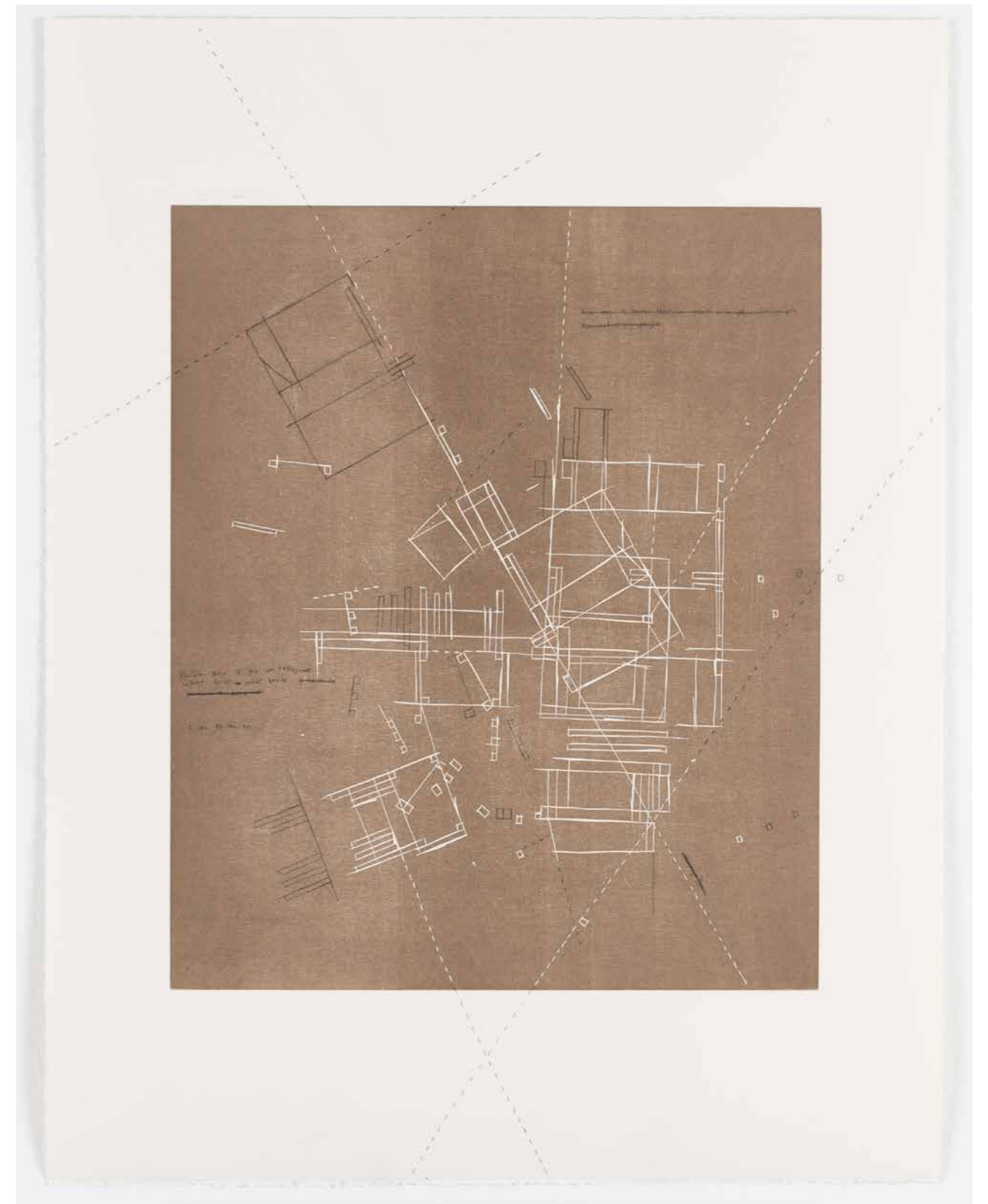
Unique woodcut on paper, pencil

Holzschnitt (Unikat) auf Papier, Bleistift

74 × 57 cm



A closet does not connect under the bed, 19
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80cm



A closet does not connect under the bed, 20
2016
Unique woodcut on paper, pencil, framed
Holzschnitt (Unikat) auf Papier, Bleistift, gerahmt
104 × 80cm

In this work, overload is manoeuvred through reduction. In a play on minimalist sculpture, the series of nine clumsy concrete frames were cast from the outline of a standard Danish paving stone. The childish game of avoiding the lines between the tiles becomes inverted, when the space normally considered safe to tread on has been replaced with a void, and the liminal space of the frame constitutes the object itself. Due to the production process, the frames have been pushed by the weight of the concrete, and, as a result, each rectangle comes out slightly crooked. This work is a neat illustration of what happens when the template is determined not by the centre but by what falls outside of it.

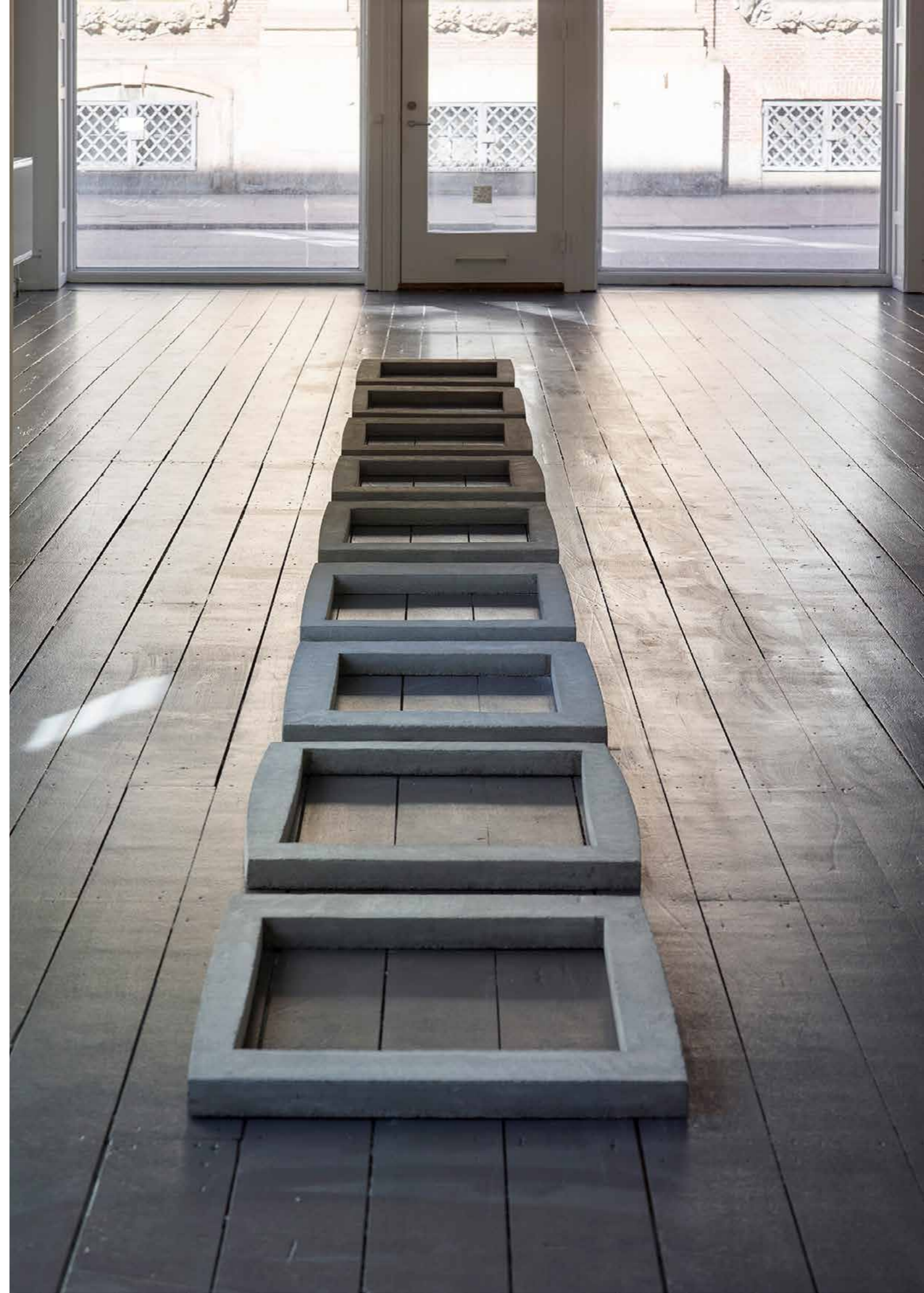
Manoeuvring Overload

2014

Floor installation with 9 pieces, concrete, iron

Bodeninstallation mit 9 Teilen, Beton, Eisen

Each approx./Je ca. 72 × 62 × 5.5 cm





Clit-dick Register

2013

22 unique woodcuts on paper, pencil

22 Holzschnitte (Unikate) auf Papier, Bleistift

Each/Je 65 × 50 cm

Installation *PRESSURE* | *IMPRINT*, Malmö Konsthall, Malmö, 2017

The **Clit-Dick Register** (English version) (2013-2014) is comprised of 22 similar woodcuts each covered with rows of irregular U-shaped figures. Like a naughty pupil repeating their ill-received deed across a blackboard as punishment, or speaking a word again and again until it becomes just a sound, Fleckner's U's, as the title suggests, blurs distinctions between clits and dicks and other matters in between. As ever, the faux-methodological survey is complimented by scraps of pencilled language. "I have no plan", an implicit narrator reveals, as the series continues, print after print, at once to accumulate and destabilise meaning. Fleckner originally made **Clit-dick Register** in a Danish version as part of her graduation show in 2013, and since in an English version in 2014.

Clit-dick Register

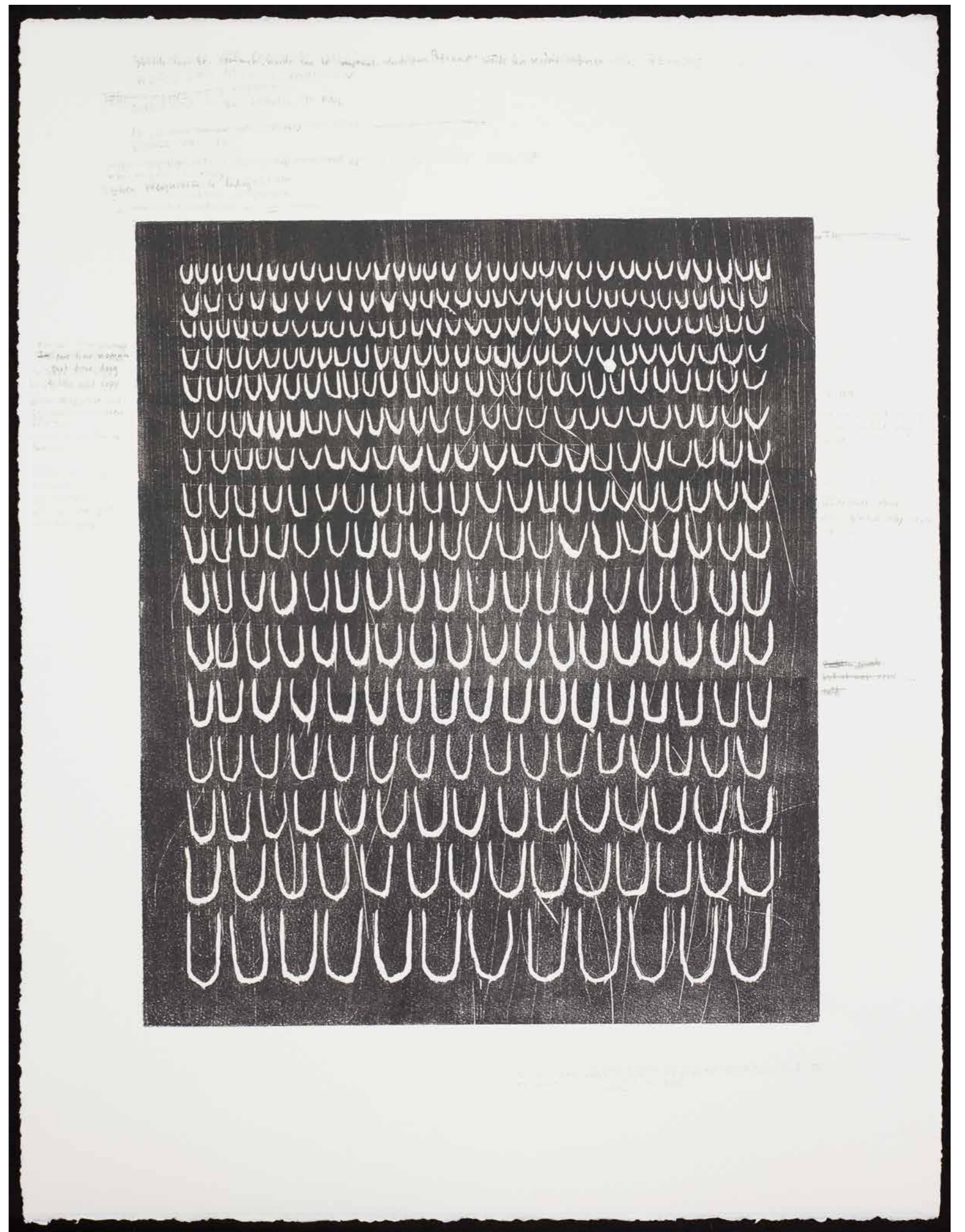
2013

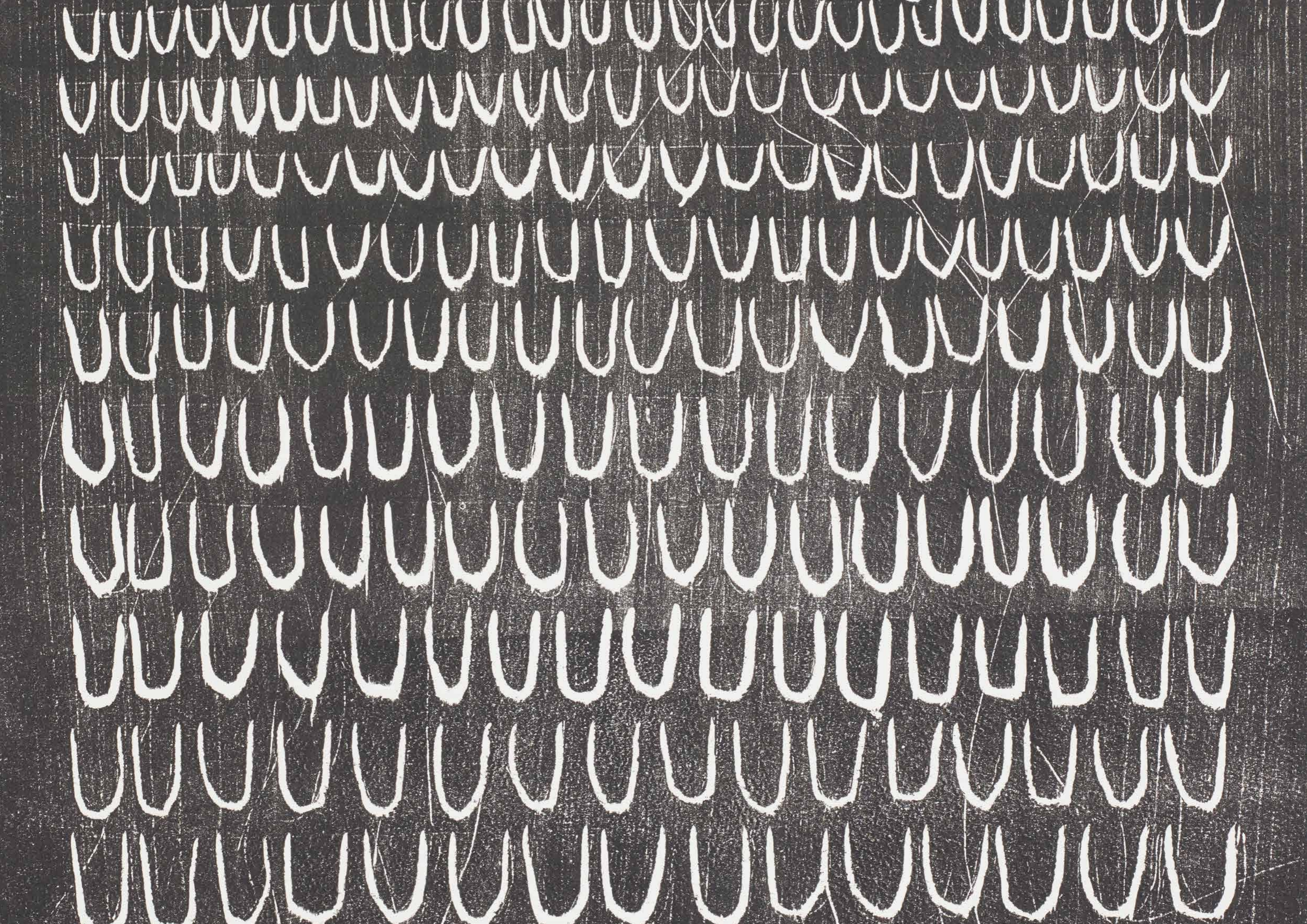
Unique woodcut on paper, pencil

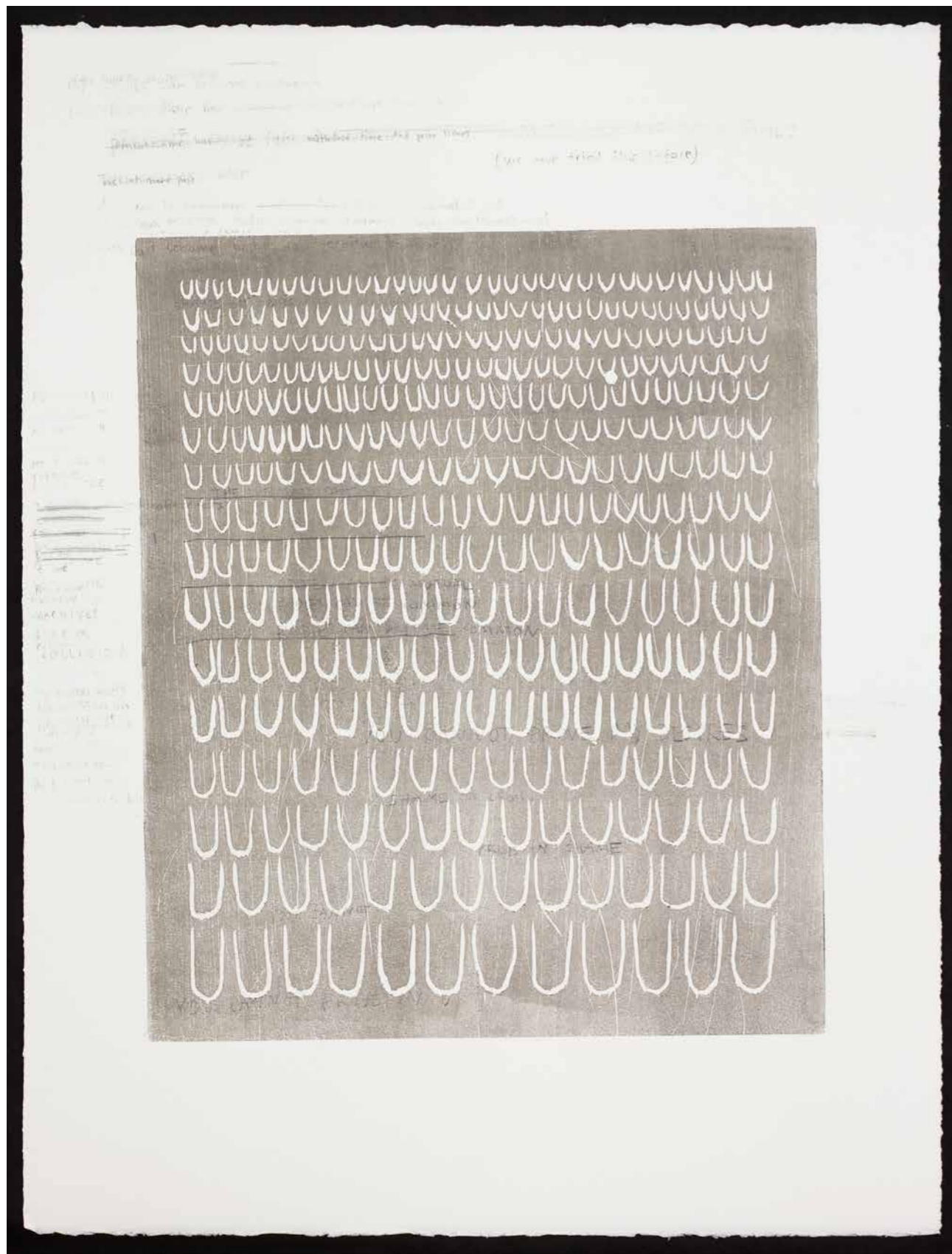
Holzschnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm







Clit-dick Register

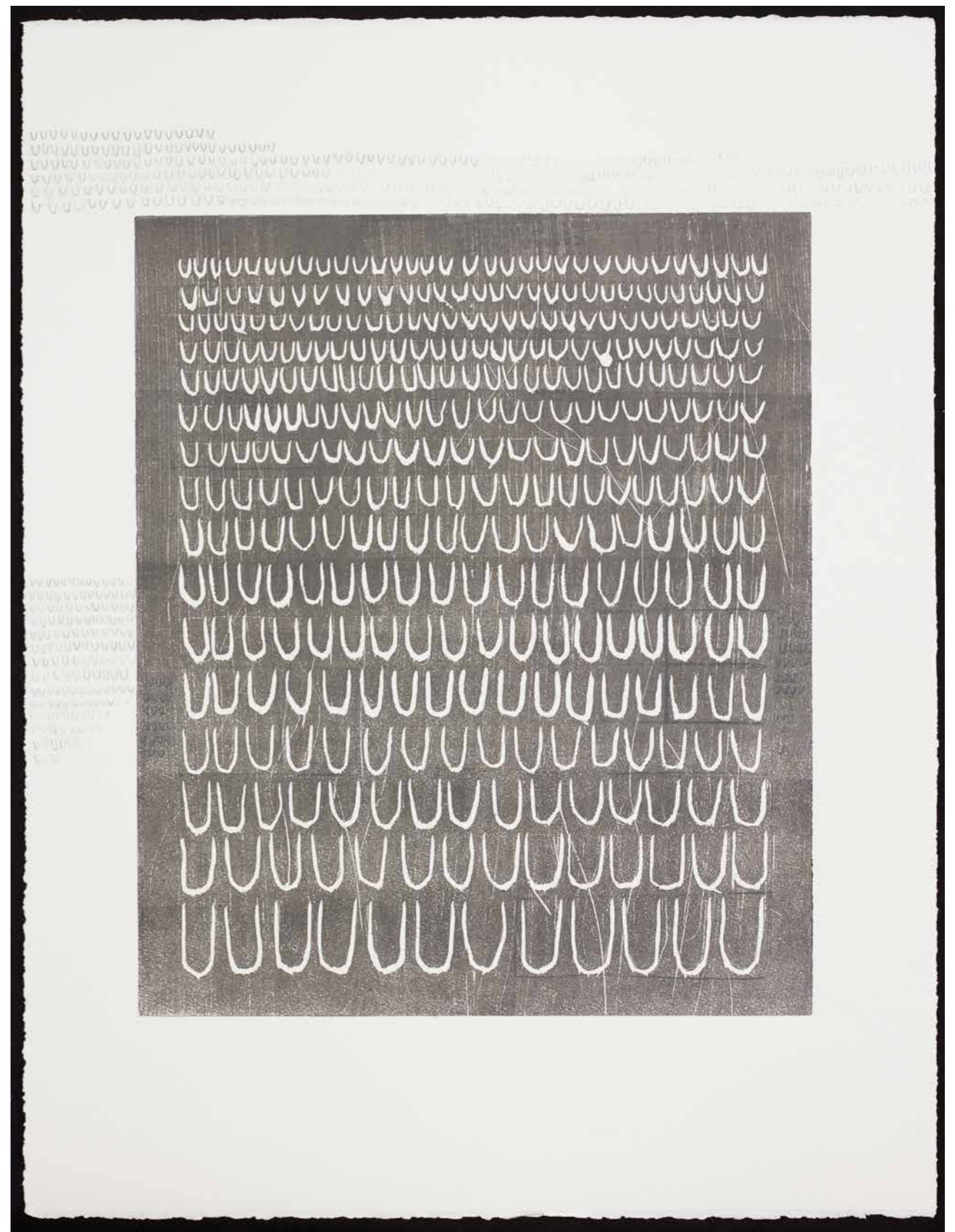
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

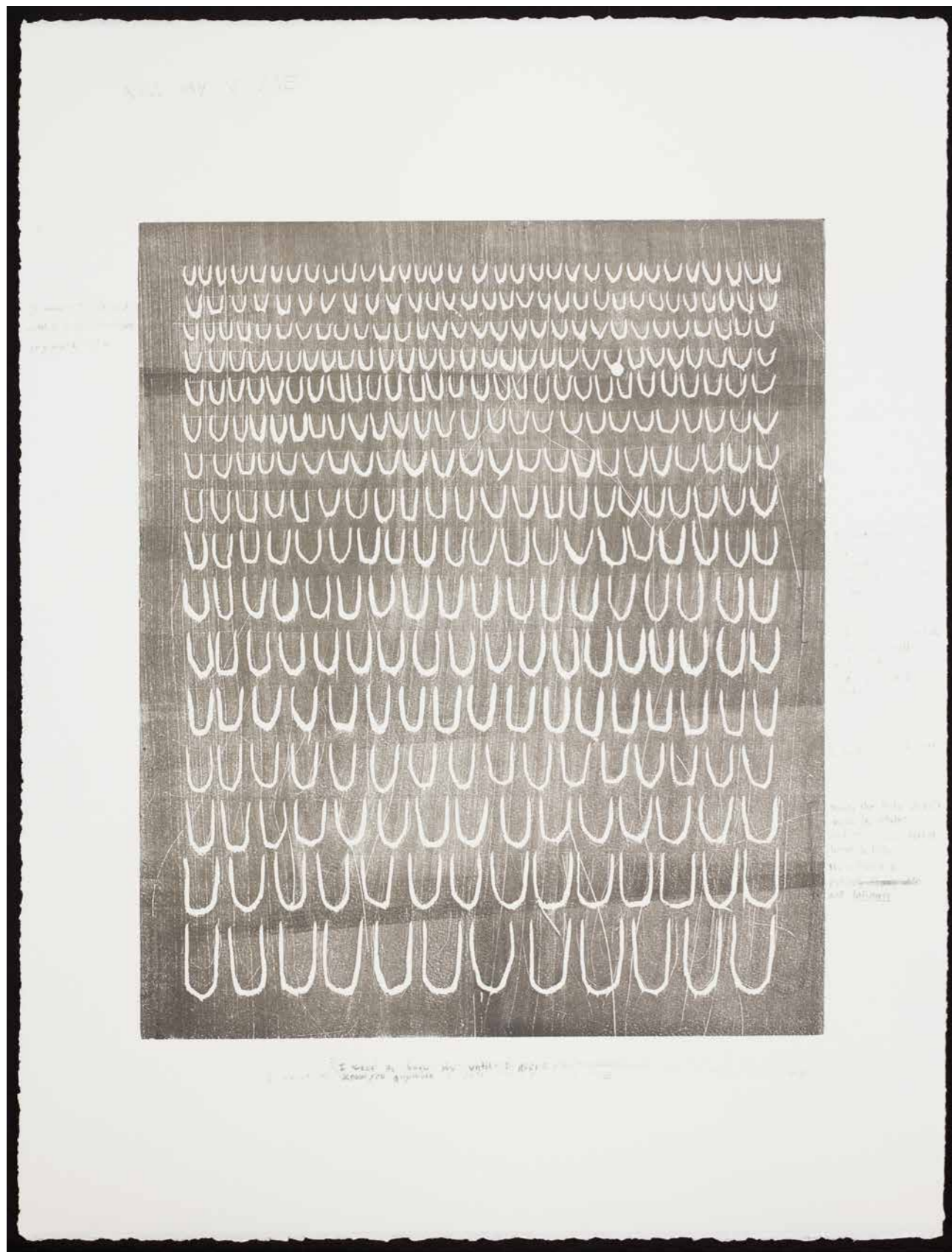
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

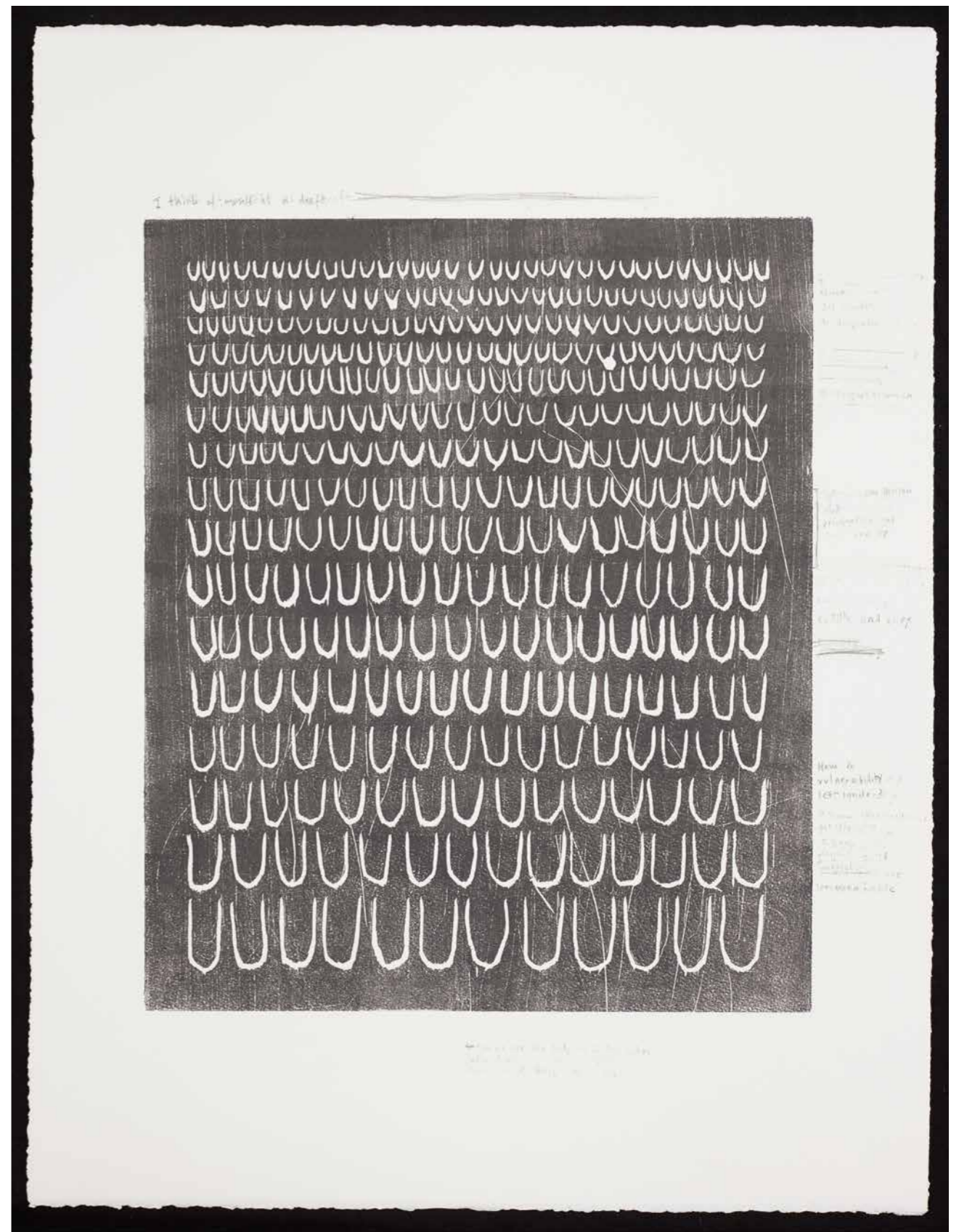
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

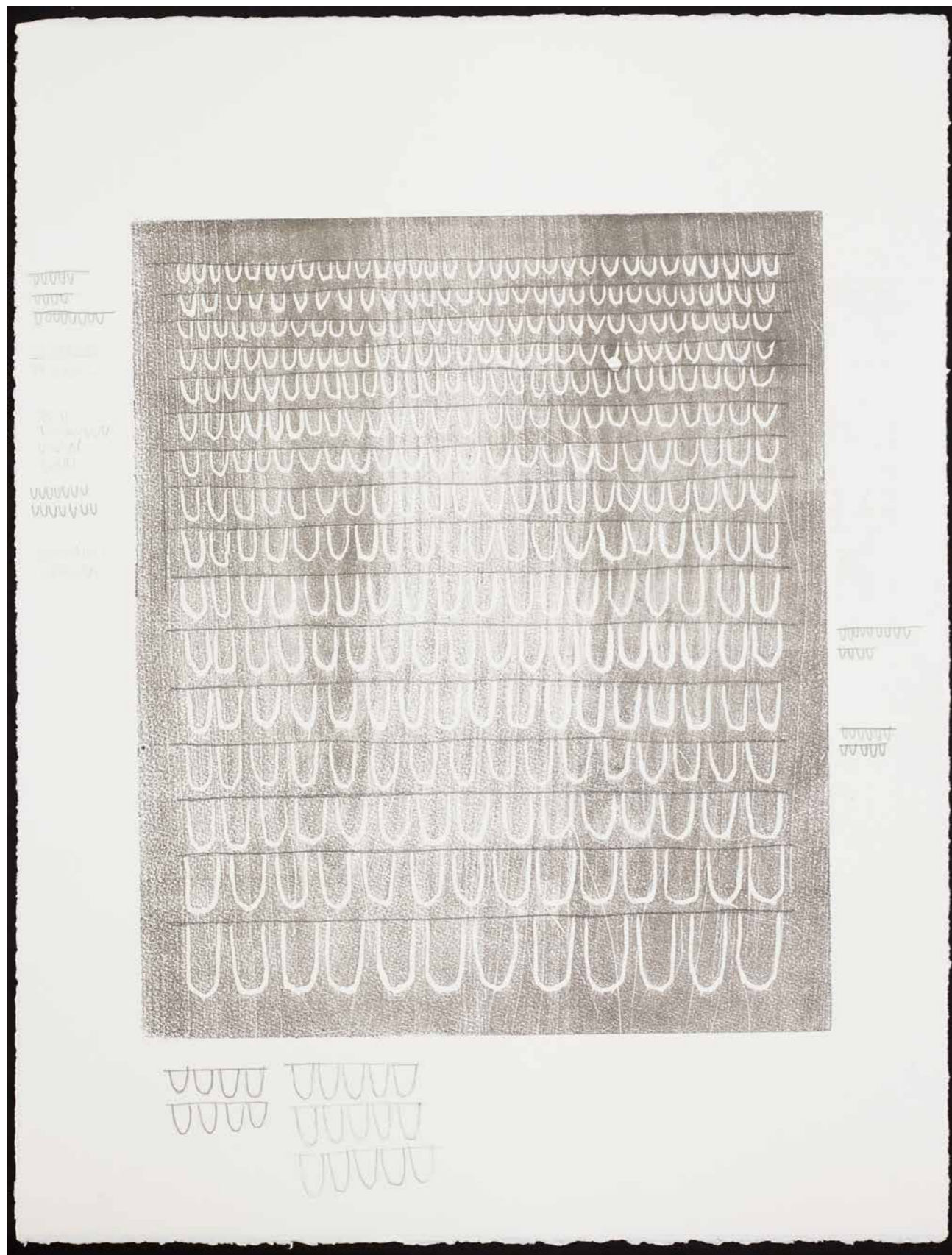
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

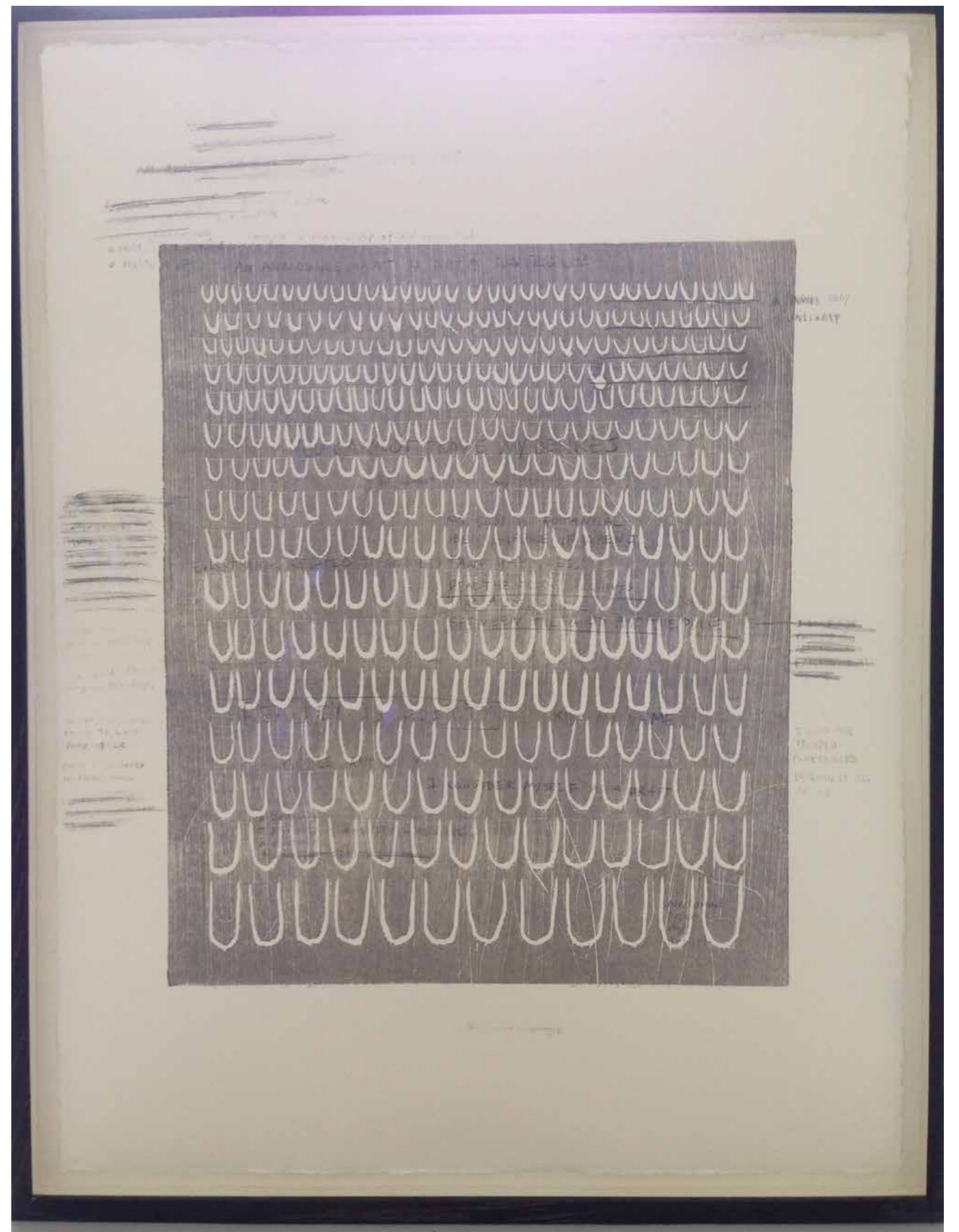
2013

Unique woodcut on paper, pencil

Holzschnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

2013

Unique woodcut on paper, pencil

Holzschnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm

THE BODY AS A LAND OF WONDER

LEAVE THE FLIGHT LINES

UNTIL I WANT TO KNOW YOU
UNTIL I DON'T KNOW YOU ANY MORE

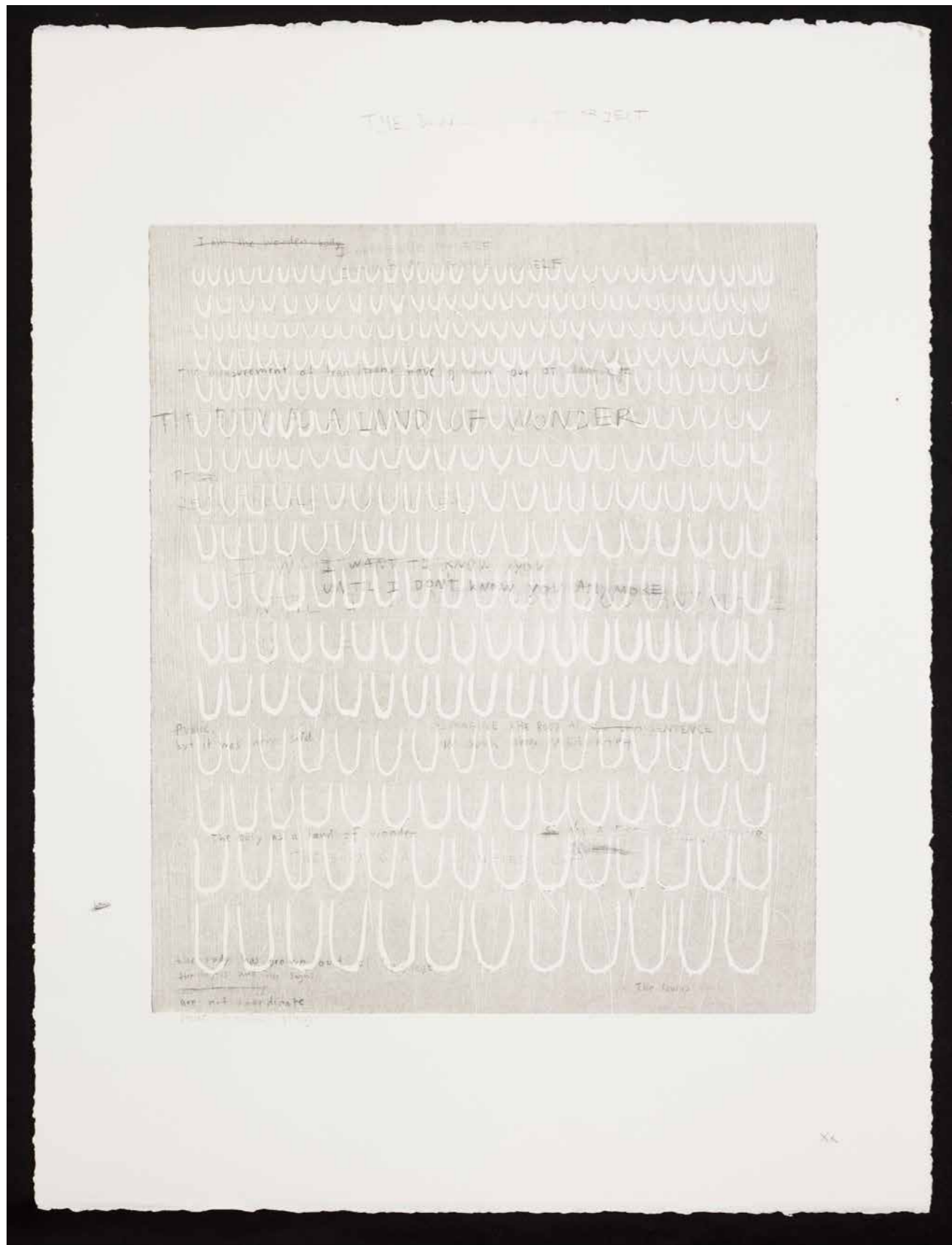
Public.
but it was never said

IMAGINE THE BODY AS ~~SENTENCE~~ PARAGRAPH

The body as a land of wonder

THE BODY IS A DISQUALIFIED TEXT

~~SENTENCE~~



Clit-dick Register

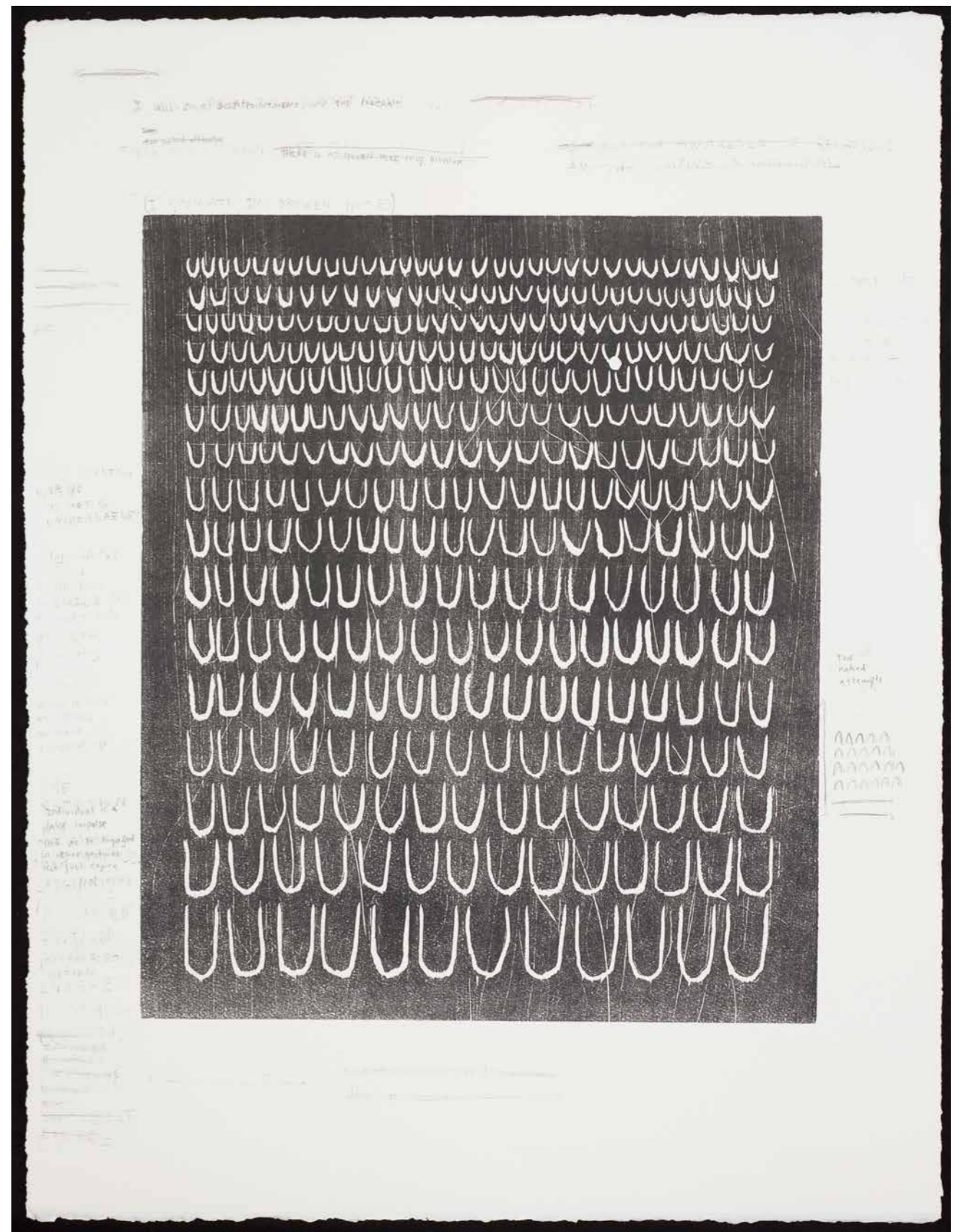
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

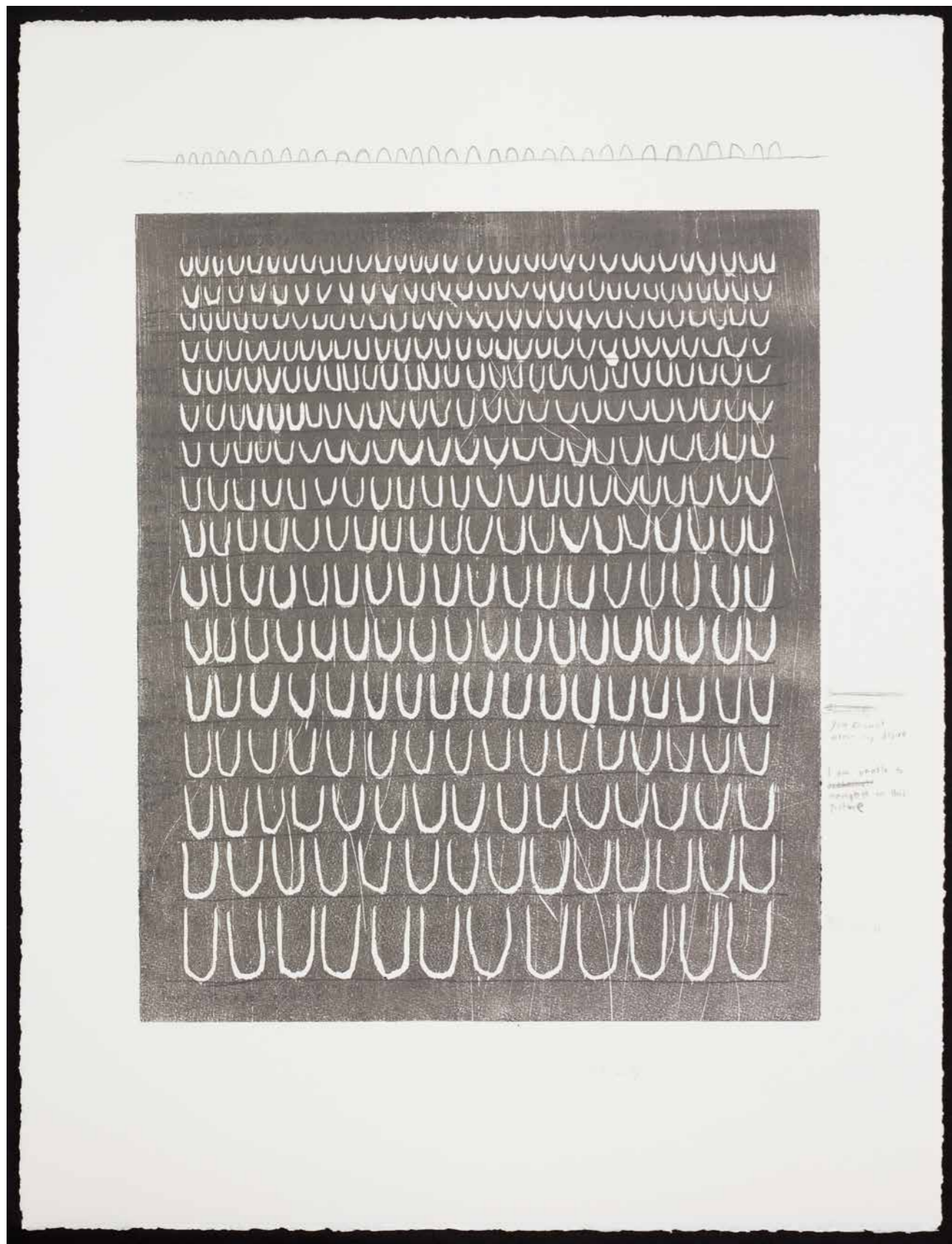
2013

Unique woodcut on paper, pencil

Holzchnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm



Clit-dick Register

2013

Unique woodcut on paper, pencil

Holzschnitt (Unikat) auf Papier, Bleistift

Paper/Papier: 65 × 50 cm

Frame/Rahmen: 71 × 55 × ca. 3 cm