

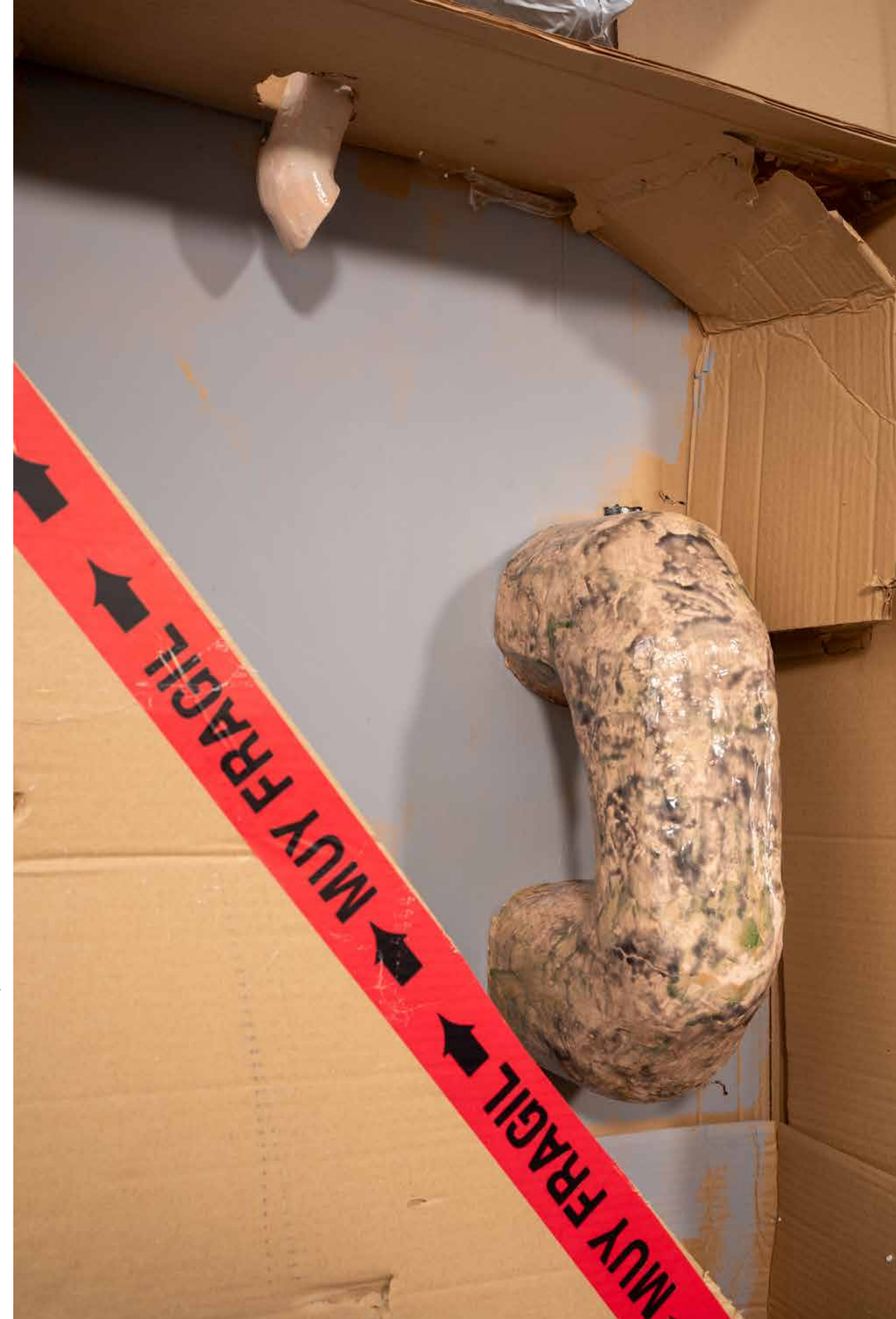
# Ella C Bernard

Selected sculptures and  
two video projections

2020–2025

## *Fragiles, 2023*

installation view, detail  
glazed ceramic, grey  
acrylic paint, cardboard,  
adhesive tape: "MUY  
FRAGIL"





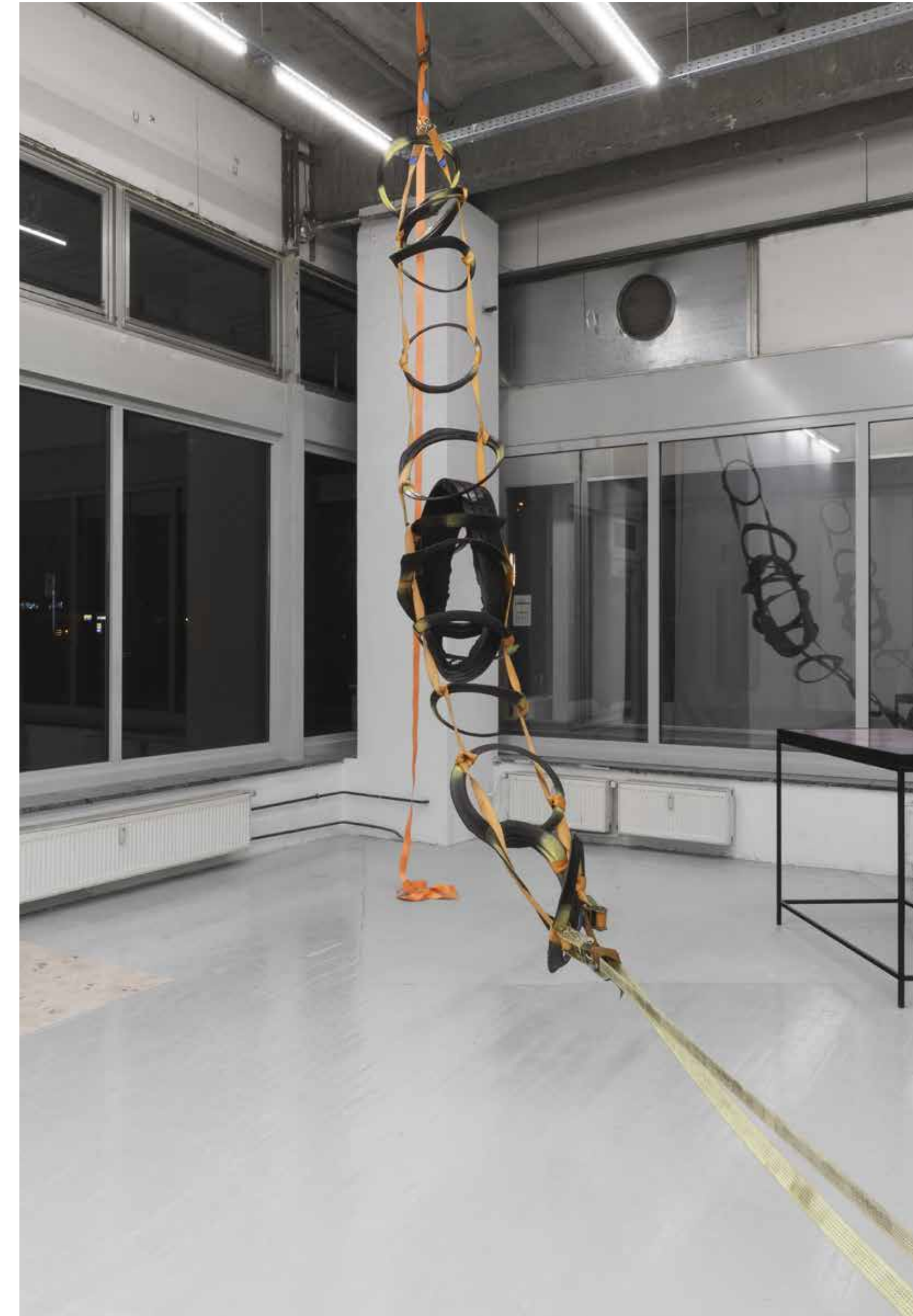
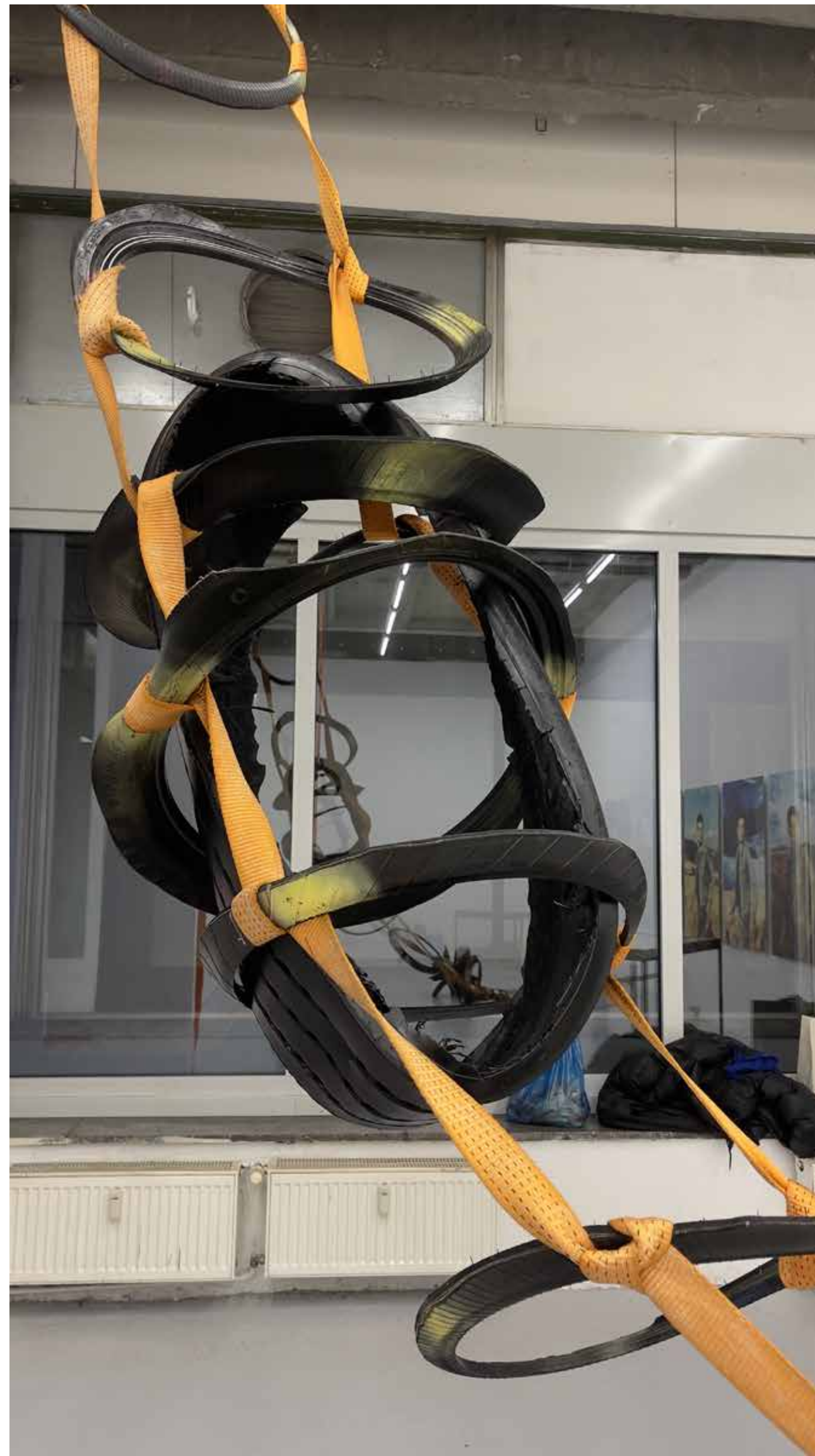


***Parce que l'Univers est partout 01, 2025***

left to right: details, installation view detail, installation view

acrylic paint, tires, ratchet straps, acrylic marker, ratchets, acrylic varnish

photos: Berlin.artrepros from ***The Butch is here to Stay***, Scherben, Berlin







***Parce que l'Univers est partout 02, 2025***

lef to right t: installation view detail, details

acrylic paint, tires, ratchet straps, acrylic marker, ratchets,  
acrylic varnish, ink

photos: Berlin.artrepros from ***The Butch is here to Stay***,  
Scherben, Berlin





***Untitled, 2025***

installation view

acrylic paint, ratchet  
straps, acrylic marker,  
ink, blankets

photos: me

Atelier ouvert, ***Synagogue  
de Delme Residency***





***Untitled, 2025***

installation view

acrylic paint, ratchet  
straps, acrylic marker,  
ink, blankets

photos: me

Atelier ouvert, ***Synagogue  
de Delme Residency***





***Untitled, 2025***

details

acrylic paint, ratchet straps, acrylic marker,  
ink, blankets

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***











### ***Untitled, 2025***

right: installation view including: ***Can You Look At Me?***, 2025

lightbox, cables, LED, mirror film, concrete, lightboxes, fabric, extension cords, tarp, light

dimensions: variable

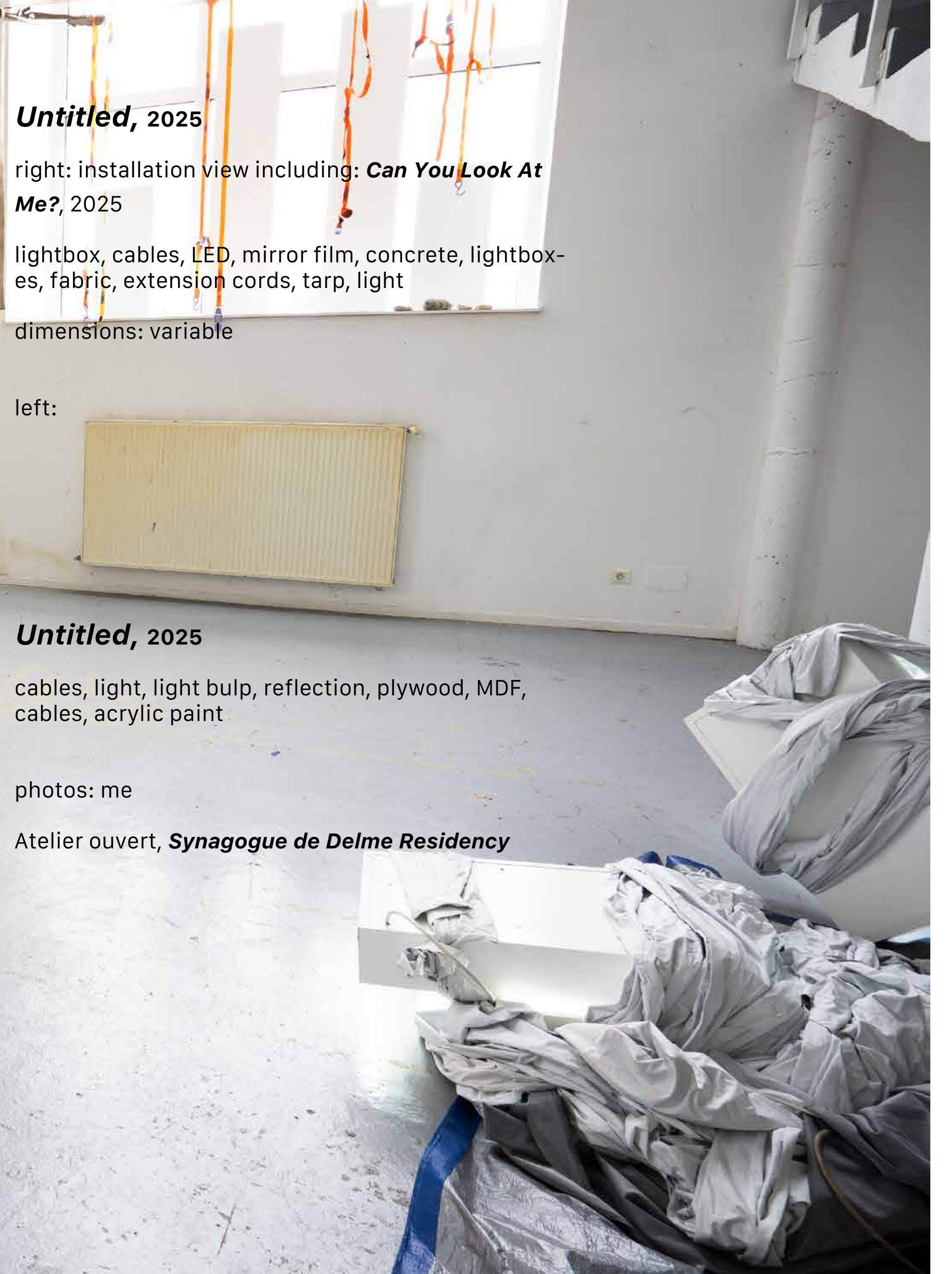
left:

### ***Untitled, 2025***

cables, light, light bulb, reflection, plywood, MDF, cables, acrylic paint

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***







### ***Untitled, 2025***

right: installation view including: ***Can You Look At Me?, 2025***

lightbox, cables, LED, mirror film, concrete, lightboxes, fabric, extension cords, tarp, light

dimensions: variable

### ***Untitled, 2025***

cables, light, light bulb, reflection, plywood, MDF, cables, acrylic paint

front left:

### ***Sticks, 2025***

wood, acrylic spray paint, strap, textile dye

back left:

### ***Untitled, 2025***

acrylic paint, ratchet straps, acrylic marker, ink, blankets

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***



***Untitled, 2025***

left: installation view including:

***Can You Look At Me?, 2025***

lightbox, cables, LED,  
mirror film, concrete,  
lightboxes, fabric, ex-  
tension cords, tarp, light

dimensions: variable

front right:

***Untitled, 2025***

cables, light, light bulb, reflec-  
tion, plywood, MDF,  
cables, acrylic paint

center:

***Untitled, 2025***

acrylic paint, ratchet  
straps, acrylic marker,  
ink, blankets

photos: me

Atelier ouvert, ***Synagogue de  
Delme Residency***







## ***Untitled, 2025***

cables, light, light bulb, reflection, plywood, MDF, cables, acrylic paint

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***





***Untitled, 2025***

cables, light, light bulb, reflection, plywood, MDF, cables, acrylic paint

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***





## ***Untitled, 2025***

cables, light, light bulb, reflection, plywood, MDF, cables, acrylic paint

photos: me

Atelier ouvert, ***Synagogue de Delme Residency***



**Solo-Presentation at Bard College,  
NY, July 2025**

Bard College, New York, July 2025. These are unique  
sculptures that have not yet been titled.  
video walk through:  
<https://vimeo.com/1108102642com/1108102642>]







***Sans titre,*** 2025

inflatable mattress, found metal pallet, acrylic paint, spray paint



***Sans titre,*** 2025

inflatable beach balls, tarpaulin, staples, plywood, adhesive tape, branch, spray paint



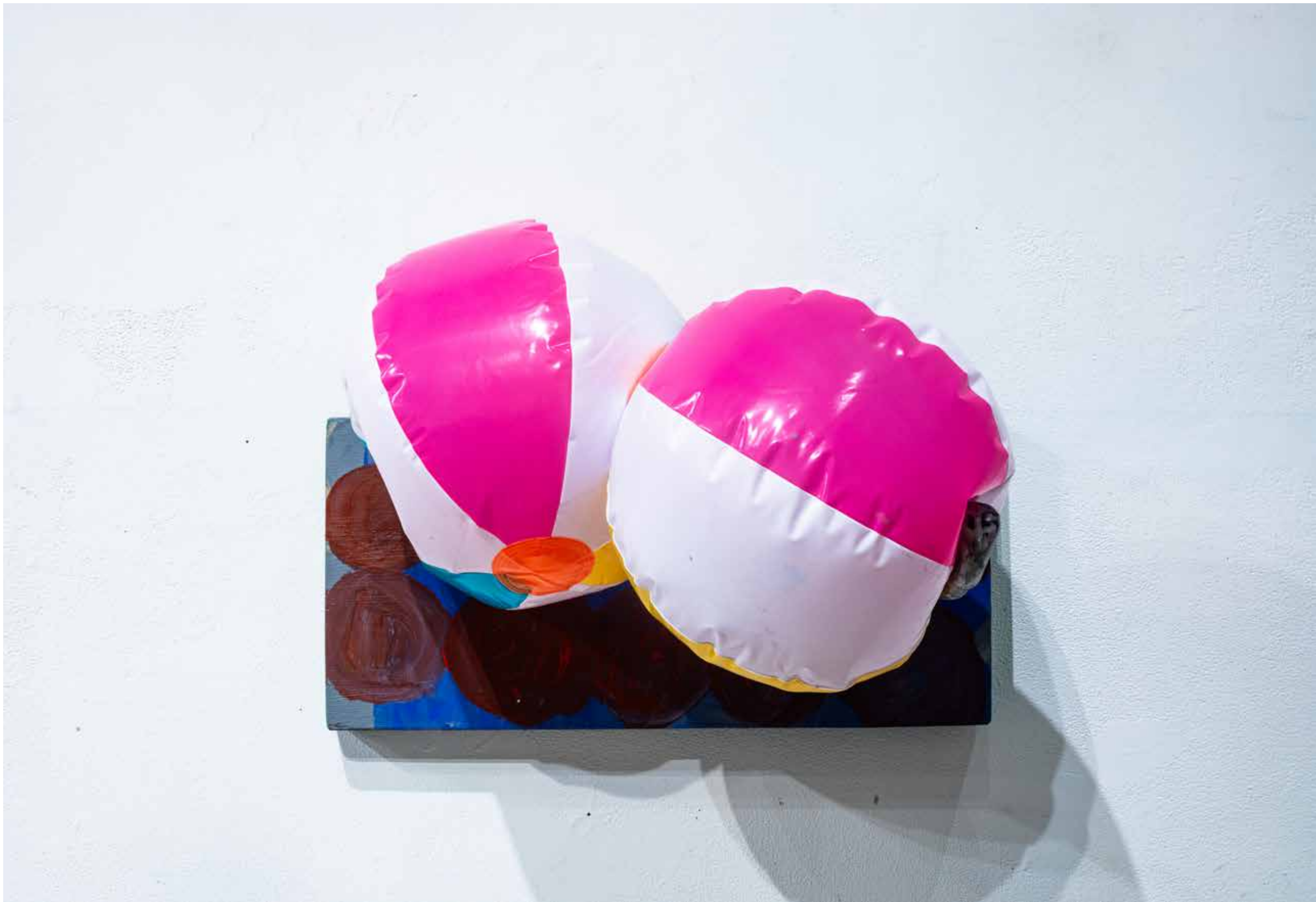


***Sans titre***, 2025

wooden planks, nails, spray paint, acrylic paint, stainless steel plate, cables, balls, cable ties, ratchet strap

left: installation view   right: detail of wooden planks

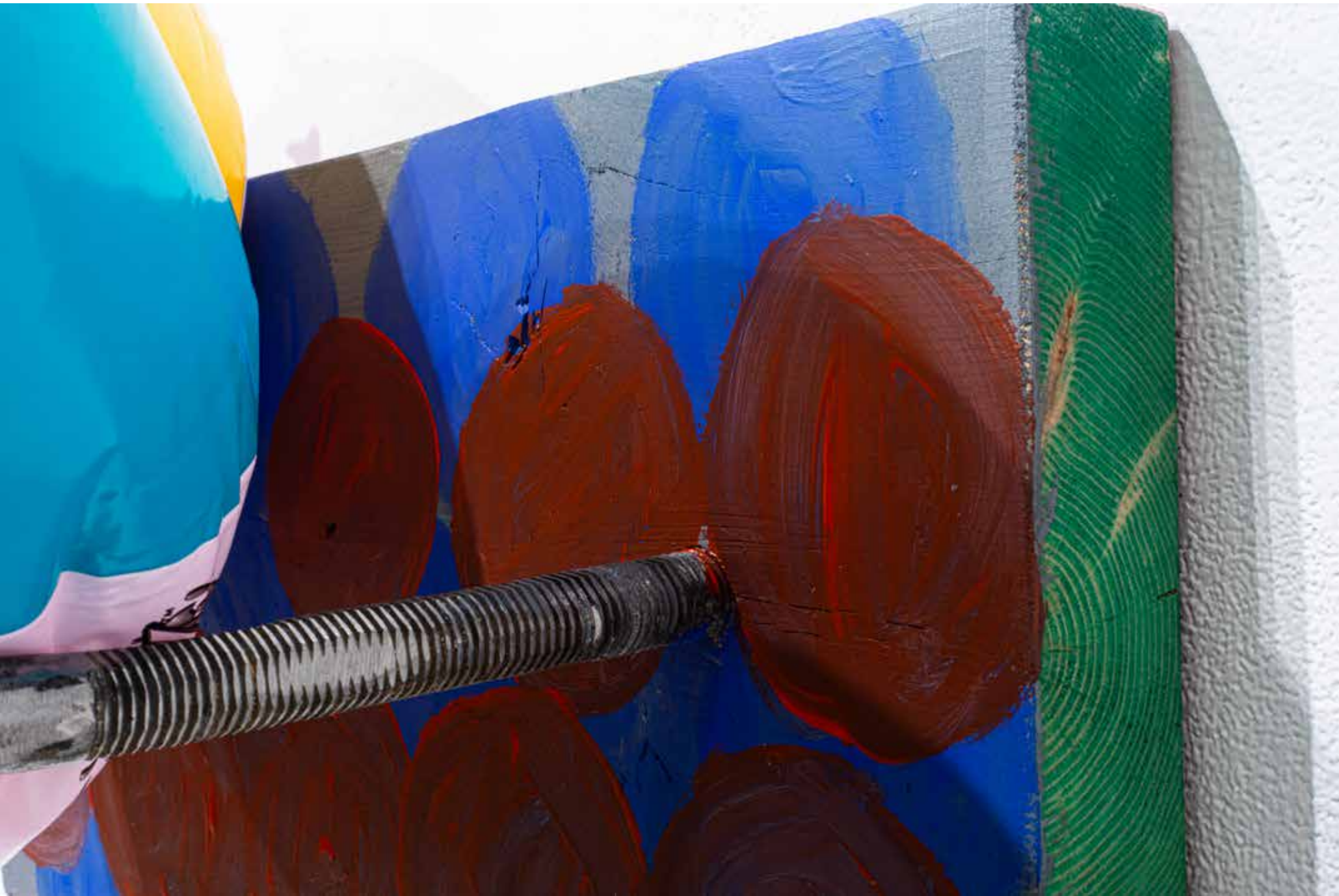




***Sans titre***, 2025

inflatable beach balls, wooden board, wax pastels, acrylic paint, metal screws

left: installation view   right: details







**Sans titre**, 2025

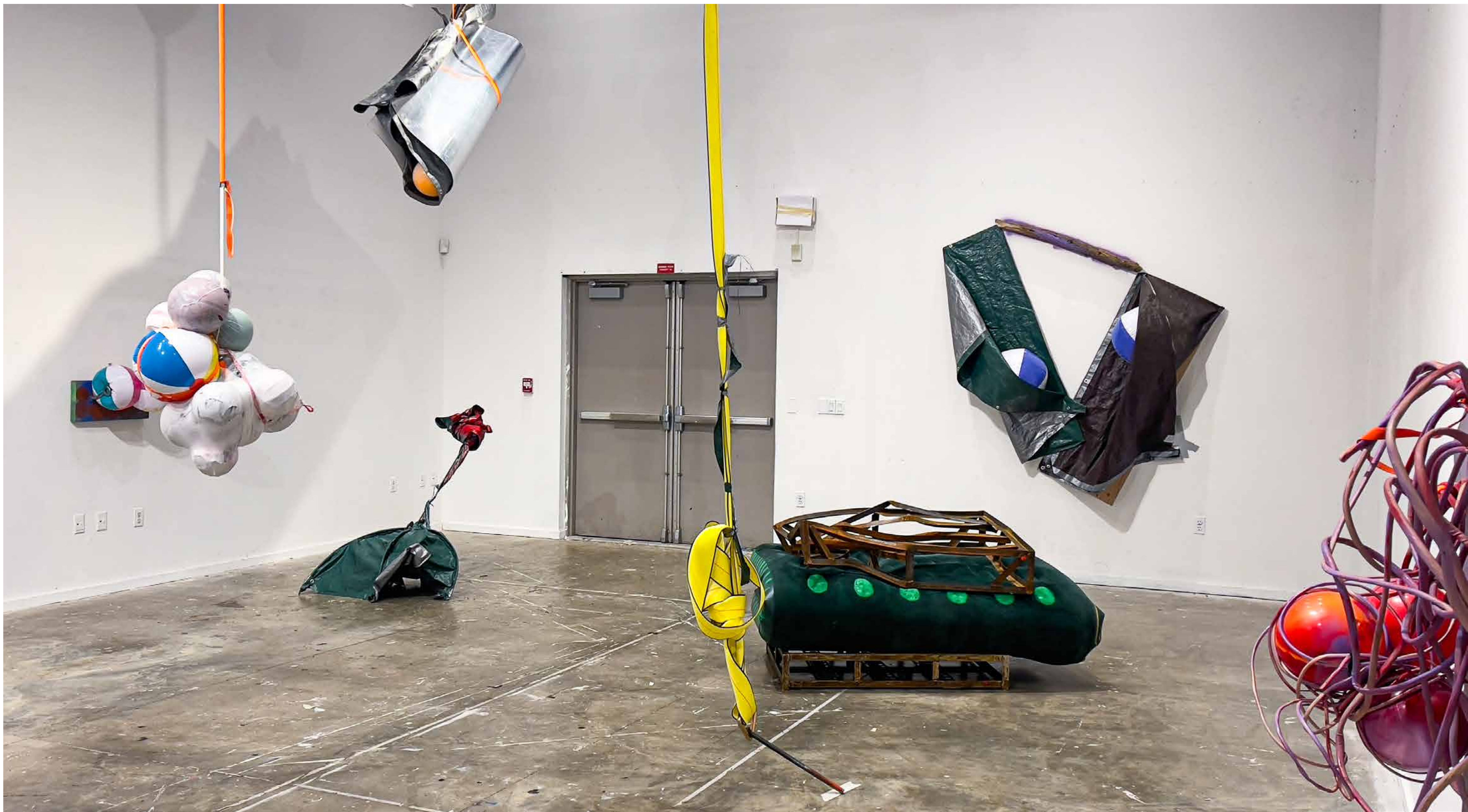
left: installation view

right:  
 top: **Sans titre**, 2025  
 wrapping paper, shellac spray, adhesive tape, wax pastel, spray paint, welded metal frame, balls, staples, plywood

bottom: **Sans titre**, 2025  
 welded metal frame, ball, acrylic paint, adhesive tape, branch, spray paint, plastic car bumper







**Presentation  
at Bard Col-  
lege,** detail





***Sans titre***, 2025

tarpaulin, welded metal, spray paint, staples

left: details top: installation view





***Sans titre***, 2025

tarpaulin, welded metal, spray paint, staples

left: details top: installation view



# FRAGILES

*a material dance, 2023*

ongoing project

installation, ceramic, cardboard

Cité des Arts – Paris, France

Atelier de la Ville de Berlin, Germany

Bourse de Travail

and Prize by Berlin Senate

May – Dec 2023

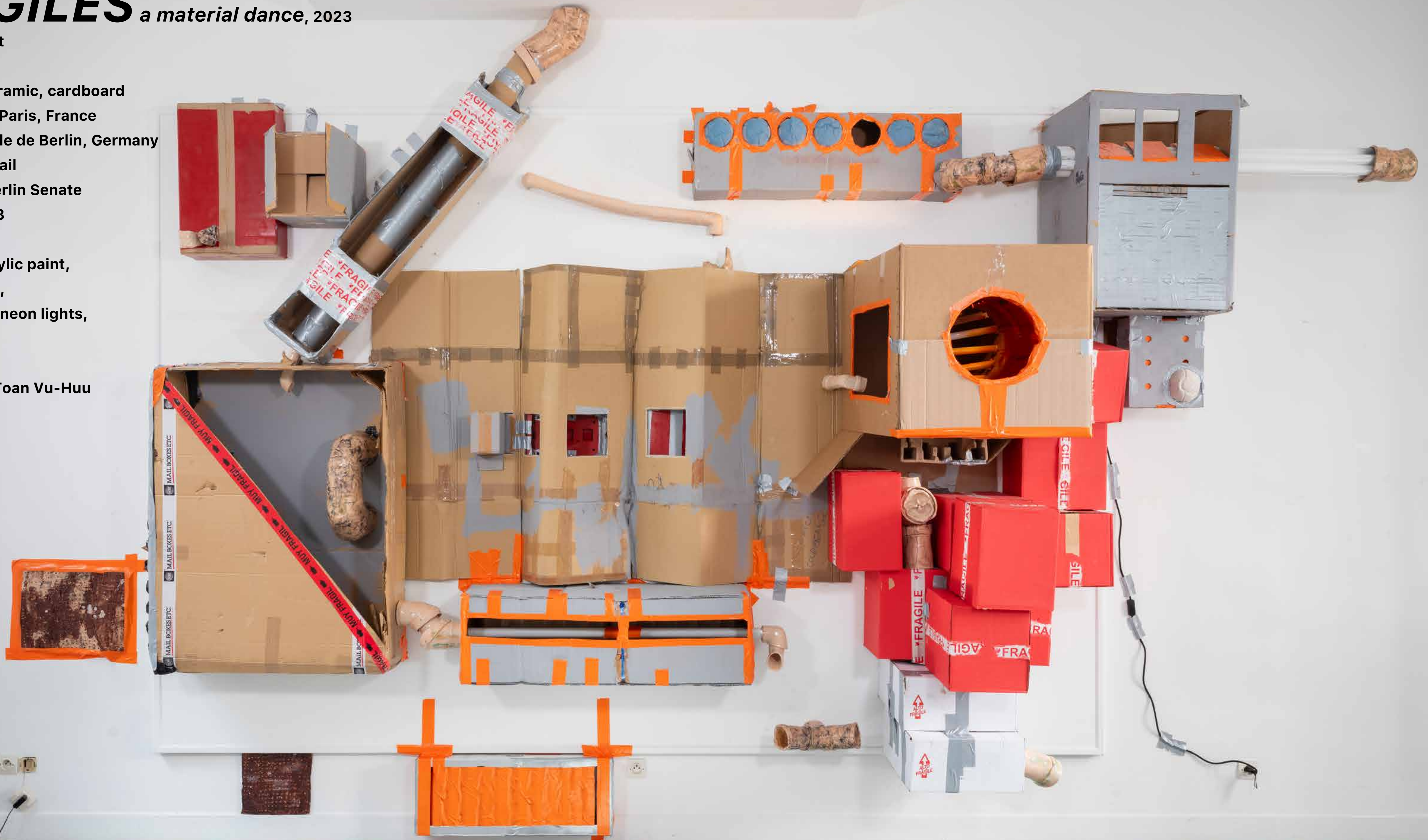
cardboard, acrylic paint,

glazed ceramic,

adhesive tape, neon lights,

spray paint

Photography: Toan Vu-Huu







***Fragiles*, 2023**

detail

***Double Pipe*, 2023**

glazed ceramic



***Fragiles*, 2023**

detail

***Out*, 2023**

glazed ceramic



***Fragiles, 2023***

detail of installation view

silver adhesive tape,  
orange adhesive tape,  
cardboard







## ***Fragiles, 2023***

installation view,  
detail

right:  
cardboard,  
silver adhesive tape,  
orange adhesive  
tape,  
red acrylic paint,  
"FRAGILE" tape,  
glazed ceramic

## ***Fragiles, 2023***

installation view,  
detail

left:  
neon lights, bulbs,  
cables, cardboard,  
orange adhesive  
tape, silver adhesive  
tape, yellow spray  
paint, red acrylic  
paint, "FRAGILE" tape







***Fragiles, 2023***

detail

***Connecting  
Pipes, 2023***

glazed ceramic



***Argile, 2023***

glazed ceramic



***Fragiles, 2023***

silver adhesive tape,  
orange adhesive tape,  
cardboard





***Lights and Fabrics,***  
2025

lightboxes, cables, tarpaulin,  
spandex, fabric





***Cable various re-  
flections*, 2024**

at New Garden – The Com-  
munity Gallery  
Paris / Pantin, Dec 2024 –  
Jan 2025

wood, MDF, mirror film,  
glue, acrylic paint, telecom-  
munications cable, work  
lamp, plastic label, light,  
reflections, shadows

hard dimensions: 198 cm ×  
162 cm × 97 cm

flexible dimensions: vari-  
able depending on space  
and light

at Marcelle-Alix, Paris

photography:  
Raphael Massard







***Mirrors, 2023***

broken mirrors, duct tape, light,  
shadow,  
reflection  
light source variable  
at Marcelle-Alix, Paris

dimensions variable  
photography: Raphael Massard





***Can You Look at Me?!, 2025***

Lightbox, cables, LEDs, mirror film,  
concrete

dimensions: variable





***Can You Look at Me?!, 2025***

Lightbox, cables, LEDs, mirror film, concrete

dimensions: variable





***The Weather seems to be Outside today,***  
2024 exposition personnelle au Bard College, NY- US

Bicycle frames, grey spray paint





***WHAT EVER LAST, 2024***

2024 solo exhibition at Bard College, NY – US

punching bag, red ratchet strap, silver adhesive tape, purple and black synthetic dye





***The Weather seems  
to be Outside today,***  
2024 solo exhibition at Bard  
College,  
NY – US

left:  
fans, matte grey paint,  
glossy red paint

right:  
cables, clamp lamps, power  
strips, packing film,  
infrastructure of the space  
from which the installation  
is be carried out





***The Weather seems to be Outside today, 2024***

Solo exhibition at Bard College, NY – US

fans, matte grey spray paint, glossy red spray paint





# ***Freed from Desire,*** 2024

Solo exhibition at Garage Gallery, Prague  
Residency and solo exhibition February – April 2024

Text by Gabriela Anco  
STYX hiding in Plain Sight

Photography: Klara Kusa, Svetlana Malinová, Karolína Matušková

The sculptures in *\*Freed from Desire\** are an investigation into the traces of use and the passage of time left on architecture and everyday objects. Gaston Bachelard's *\*The Poetics of Space\** and Etel Adnan's *\*In the Heart of the Heart of Another Country\** have deeply influenced me through their poetic approach to the way architecture and objects reflect our psyche. During the exhibition, we organized collective readings of both books. As a German artist, I am constantly concerned with how the past is inscribed in the present, and I seek to make the presence of past moments tangible in the present. Working with architecture and objects that retain traces of the past is one way of approaching this question. Thinking about systems and elements that are in motion and hidden in plain sight, such as plumbing systems, is another way of making the invisible physically present.

Please also refer to the text *\*STYX hiding in Plain Sight\** by Gabriela Anco, which accompanied the exhibition.

détail:

***Grey pushing,***  
2024

cardboard, red  
spray paint,  
pink spray paint,  
grey acrylic paint

dimensions  
variable







installation view:

***Grey pushing,***  
**2024**

cardboard, red spray paint,  
pink spray paint, grey acryl-  
ic paint

dimensions variable

***Box, Tape, Pipe,*** 2023

cardboard, red spray paint,  
glazed ceramic

56 cm × 36 cm × 24 m





***I wish, 2024***

concrete, metal, plastic pipes, plastic buckets, pumps, water, glazed ceramic, silicone, garden hoses







left:  
***moma, 2024***

right:  
***Fake Original - dropped Prop,  
2024***

***Fake Original - dropped Prop,  
2024***

concrete, orange ratchet strap, MDF, tile  
adhesive, reinforcing fabric, wood







***Sun, 2024***

mattress foam, black  
acrylic paint, pink  
spray paint, card-  
board, concrete,  
plastic pipes, blue  
ratchet strap

***moma, 2024***

mattress foam, red  
spray paint, red acrylic  
paint, cardboard, con-  
crete, orange ratchet  
strap, glazed ceramic,  
wooden cart





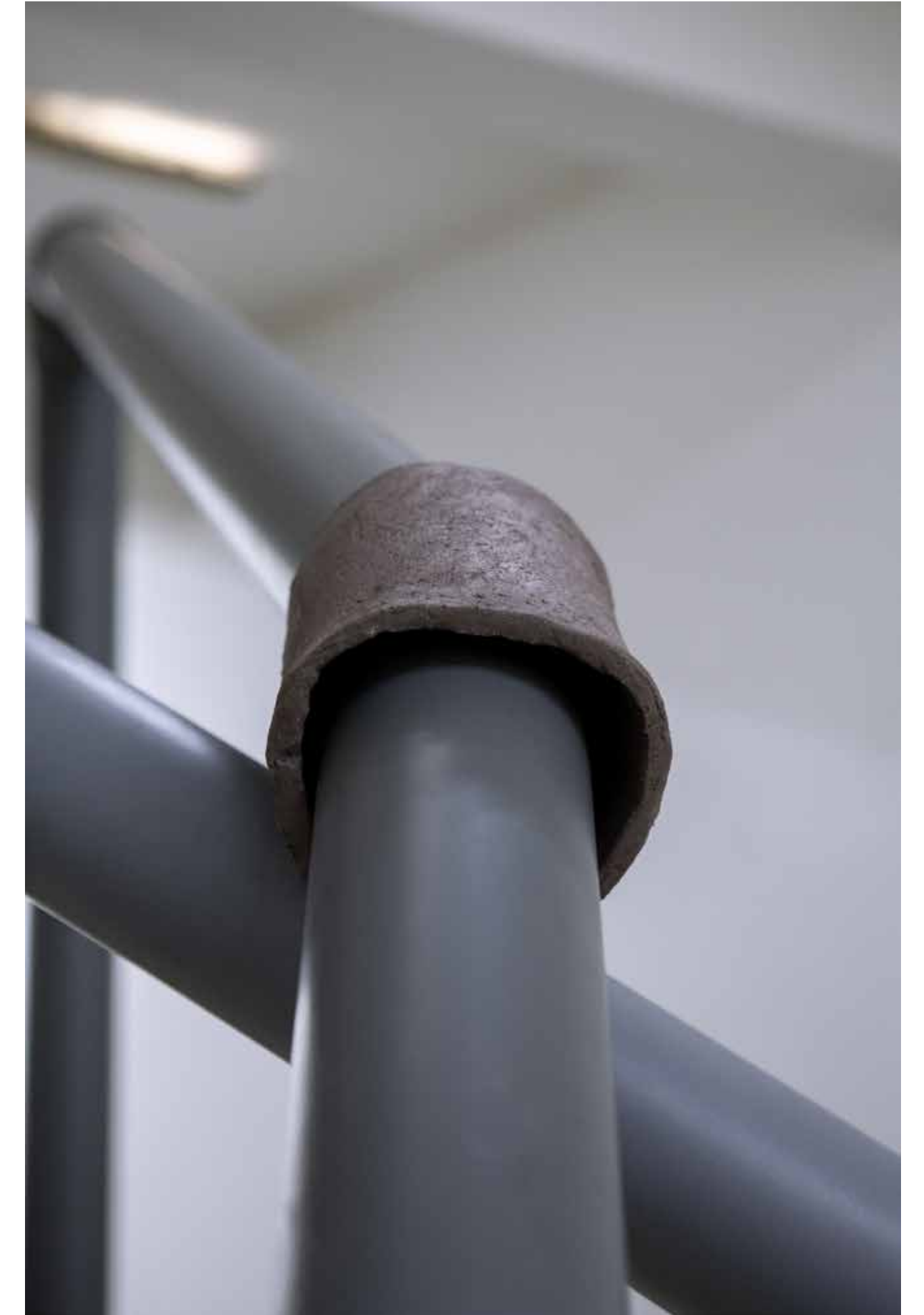
***I always wanted, 2024***

plastic pipes, styrofoam, pumps,  
water, ceramic, concrete, blue  
tarp

260 cm × 190 cm × 310 cm

***I always wanted***

It is a closed-circuit fountain – the water's movement is invisible, yet the sound of water flowing through the pipes fills the space. The sensual and subconscious experience of space and time is an essential element of my sculpture.





## ***White Sky*, 2024**

construction fabric, construction trash bag,  
enclosed space with glass façade

520 cm × 250 cm × 210 cm



This summer, I was repeatedly asked about the source of my work. I realized that there is no entrance or exit, no beginning or end to what I am currently doing. ***White Sky*** is one of those works where this is very tangible. I clearly define where the sculpture ends—in this case, it is defined by the dimensions of the space in which I installed the construction fabric and trash bag. Yet, the natural light, existing furniture, and glass façade are all part of ***White Sky***. The elements I add to the “room” alter the space, but I consider it a sculpture that could exist elsewhere, rather than an in situ installation in the traditional sense.



# ***Thoughts on Cities and Bodies***

**a material dance , 2023**

Several sculptures and wall pieces that I  
created during my residency at the Cité des  
Arts, Paris – France

Berlin Senat Artist Residency program in  
Paris, May – December 2023

OPEN STUDIOS in October 2023

Photography: Milad Sanaei and Karolína  
Matušková

***Box, Tape, Pipe, 2023***

cardboard, red spray paint,  
glazed ceramic

56 cm × 36 cm × 24 m

on the right:





# ***THE HOUSE,*** 2022 installation

Galerie Display – Association for Research and Collective Practice, Prague, Czech Republic

\*Turn up, Time of My Life, Go Up in Fire\*, curated by Hana Janecková, December 2022 – February 2023

metal shelves, 5 screens, 4 speakers, 5 raspberry pints, cardboard, concrete, wax pastels, 1 headset,

glazed ceramic

Photography: Svetlana Malinová, Radek Brousil

5 videos: [<https://vimeo.com/595470036>](<https://vimeo.com/595470036>)

***Morning Sun (Bette Davis Eyes)*** – 6:55 min

***TV (Rhythm is a Dancer)*** – 5:57 min

***Losing My Religion*** – 6:28 min

***Quad – Das Quadrat*** – 6:12 min

***Beau Travail – Dancer In the Dark*** – 7:33 min











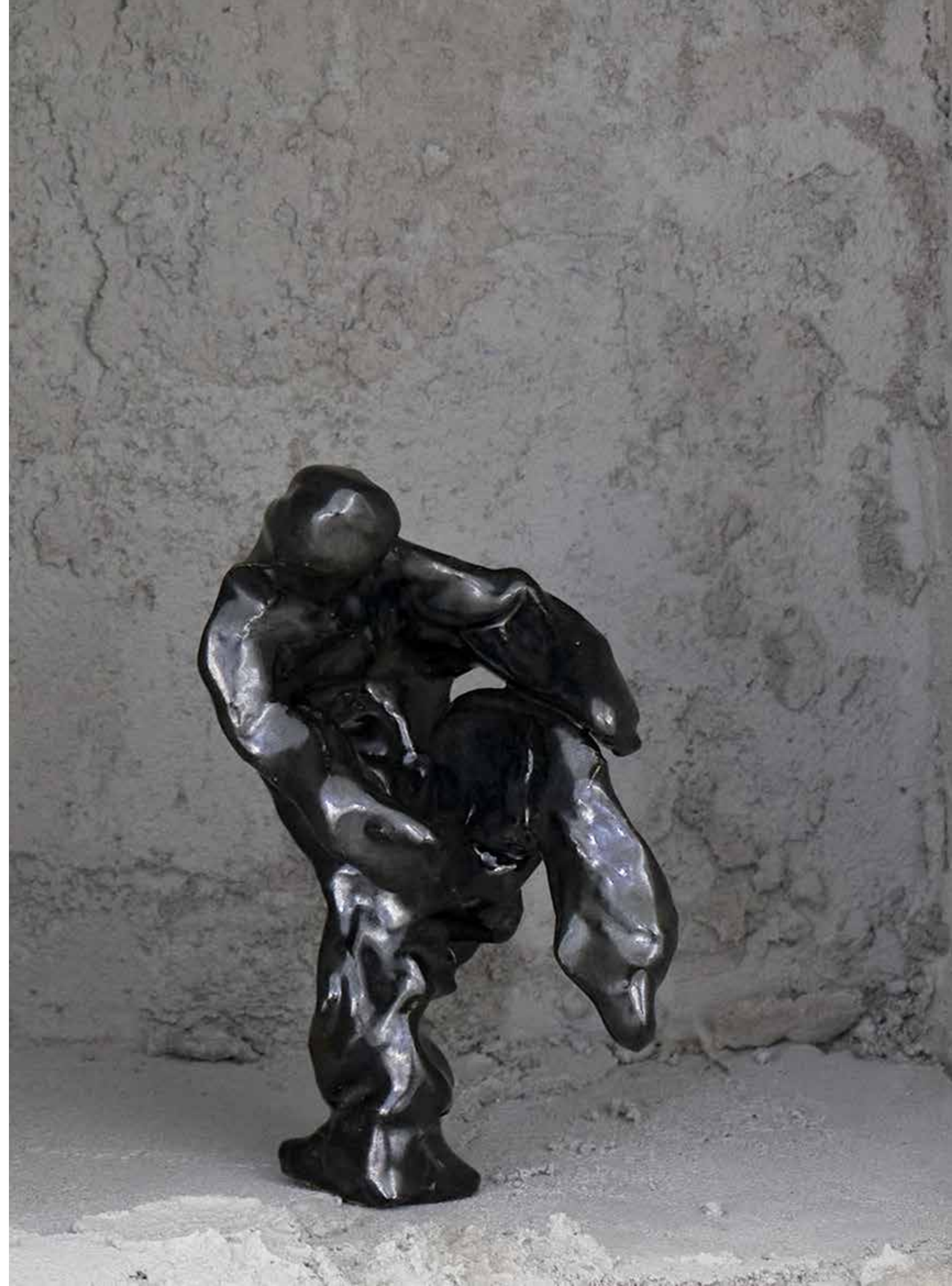
***THE HOUSE***

detail

left:

***TV***

***(Rythm is a  
Dancer)***







Video still  
**THE HOUSE**

***TV (Rythm is a Dancer)***





## ***THE HOUSE***

detail

***Beau Travail***

## ***THE HOUSE***

detail





# ***Ass in Window,*** 2022

series of 4 sculptures

Sharp Service Goethe Institute Dublin - Irlande

Cooper Union, NYC - USA

N/A/S/L, Mexico City

***Ass in Window*** original photograph 95 cm × 65 cm, photos mounted on foam boards, cardboard boxes, adhesive tape, photo frame, marker

dimensions variable

***Ass in Window - Schlafzimmer Alliés***

***Ass in Window - Fragile Imperial Livingroom***

***Ass in Window - Kitchen***

***Ass in Window - Bad Dick's Blick***

***Ass in Window*** is a series of four sculptures composed of photographic prints mounted on foam board and cardboard boxes. The titles are derived from a combination of words visible on the cartons of each sculpture. All titles also reference a room in a house—the work is created in a fictional collaboration with a male photographer named Tobias Sashá. Each sculpture includes the same image in different crops, with the framing of the image completed by the placement of the respective cardboard boxes.

***Ass in Window, 2022***

original photograph 95 cm × 65 cm  
textile print mounted on foam board







***Ass in Window -  
Fragile Imperial  
Livingroom***

installation view

Goethe-Institut Dublin



***Ass in Window -  
Schlafzimmer Alliés***

installation view

Goethe-Institut Dublin





***Birdwatchers, 2025***  
**- en cours**

***Birdwatchers*** is a six-channel video installation that explores the gaze as a mechanism of oppression, examining power dynamics between the camera and its subject. The installation consists of six metal screens with rear-projection equipment, suspended from the ceiling and arranged in an oval, with pairs of screens facing each other (see sketch). These screens display female\* artists situated in an artificially lit forest by a river. The scene is accompanied by synthetic sounds of flowing water and altered bird calls, immersing viewers in an artificial natural environment.

left: video still,  
performer: Dainesha Nugent

example video of materials:  
[<https://vimeo.com/994340096?-fl=pl&fe=sh>](<https://vimeo.com/994340096?-fl=pl&fe=sh>)



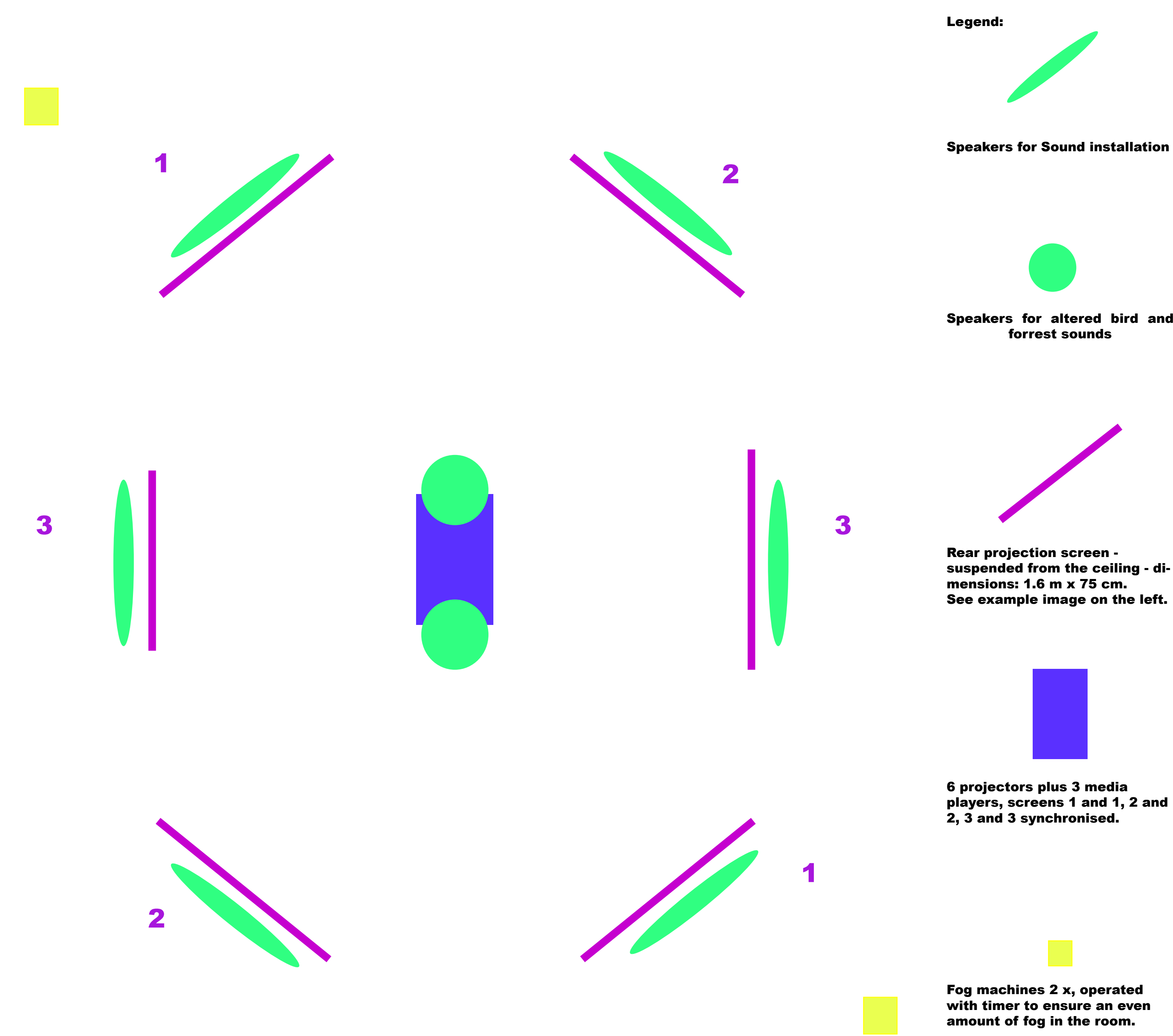
# Birdwatchers: Sketch of the installation and Sound installation

## Sound installation:

I am collaborating with Eric de Sluyter of the Wooster Group in NYC, a friend and outstanding sound artist, with whom I will create the sound part of the installation. We will be using field recordings of running water as well as forest and bird sounds, and two separate audio files will be created: one with the water sound. The water sound will be physically placed near the screens to create the effect of the water flowing in an oval around the room and around the viewer as she steps between the screens. The other file contains the bird and forest sound, the speakers for this are non-directional room speakers and placed in the room so that they fill it overall with forest sounds and birdsong. This creates an additional sound sculptural space and reinforces the atmosphere of real versus surreal. The sound sculpture creates an additional level of the work that can be experienced physically.

## Video:

The videos always show the same scene with different performers; the variation is created by the characters and the different nature of the similar scenes. A performer enters the scene and stares into the camera from the forest across the water. The script is deliberately kept minimal in order to focus the viewer on the structural elements of the work through the minimalist approach: In some scenes, a second performer runs through the picture behind the first (see film still 5)







*Birdwatchers,*  
Filmstill: Performer: Kinlaw



Aesthetical Direction and example for Screens



Excerpt from Birdwatchers - test footage recorded in July 2024 -

Performer: Dainesha Nugent

Camera: Canon Mark 2 C100

Setting: The forest around the scene in which the performers are located is artificially lit, creating an atmosphere that makes the natural environment look like a set - even though it is the actual forest. The scene is filmed from the water each time. This position aims to conjure up an imaginary body of water between the screens in the room.

Please see the attached link to the application for more footage - all footage is unedited, shot in log format and not yet colour corrected. The above image is the closest to the aesthetic I would like to create for the project in the end.



Screen to be used as planned for Birdwatchers.  
Image example from: THE HOUSE, 2021/2022Example of the screens used in my graduation project THE HOUSE (see work samples/ portfolio)

Materials: welded metal frame, rear projection screen, velcro, chains.instead of chains I would use metal ropes for Birdwatchers.



# *Fragiles - A material Dance*, 2025

-ongoing

Film series for installation, large screen – workshops for the public, students, collective readings, guided walks, and discussions with the audience.

Locations:  
Lima, Paris, Stockholm  
planned: NYC, Buenos Aires, Berlin

Links to a selection of unpublished materials: [<https://vimeo.com/1122929409?fl=pl&fe=sh>]  
(<https://vimeo.com/1122929409?fl=pl&fe=sh>)

***Fragiles – A Material Dance*** is an abstract portrait of the cities of Paris, Lima, and Stockholm, capturing the structures that surround us. This film seeks to reveal how the invisible past, hidden systems, and concealed structures influence our present, in dialogue with sculptures made from found objects and materials in the city. Yet *\*Fragiles\** is more than that: the project aims to bend and shift our perception of the environment, confront the persistence of the past, uncover hidden places, and penetrate the structures around us—often inaccessible.

**Artistic Approach and Intentions**  
In my sculptural practice, I examine the haptic and material substance of architecture, materials, and objects.

***Fragiles – A Material Dance***, as presented here, is part of a series of films and exhibitions (*\*Fragiles – Paris, Lima, Stockholm\**), each serving as a portrait of a city. The project translates experiences from my sculptural practice into film: the camera becomes a tool to shape and transform existing objects and materials.

The work of Gordon Matta-Clark is a key reference, particularly in how he challenges established and oppressive structures. As Jack Halberstam interprets Matta-Clark’s architectural practice as an “unbuilding the body,” my own approach is rooted in a queer perspective and the deconstruction of the norms that surround us.

Here is a selection of recent video materials collected in Stockholm, Lima, and Paris:

**Materials from the three cities:** [[vimeo.com/1122929409](https://vimeo.com/1122929409)](<https://vimeo.com/1122929409?fl=pl&fe=sh>)  
**First installation at NKF – Stockholm:** [[vimeo.com/1122802643](https://vimeo.com/1122802643)](<https://vimeo.com/1122802643?fl=pl&fe=sh>)

**Context and Preliminary Research**  
My stay in New York (2022) marked a turning point in my practice. There, I observed how time is inscribed in the city through traces of use. These marks in architecture create a direct connection to the past. In Germany, much of the historic architecture was erased by war—perhaps this explains my heightened sensitivity to traces of time in New York.

I was struck by how residents maintain urban infrastructure with makeshift solutions—for example, tape holding a pipe in place. These improvised gestures, born of precarity (which I do not romanticize), reflect a form of agency and appropriation. I realized these solutions are direct responses to the structures we inhabit, translating how the past—beliefs, traumas, experiences—continues to shape our present.

These “visible repairs” and traces of use make time tangible. I was also fascinated by the strong visual presence of underground and overhead systems—sewers, vents, exhausts—which, for me, serve as analogies for hidden forces: concealed systems of which we see only the endpoints but constantly sense the presence. Back in Europe, I received a work grant from the Berlin Senate and a studio at the Cité des Arts in Paris. It was there that I began creating sculptures from found materials, inspired by the assemblages I observed in the city. During this residency, I realized the first iteration of *\*Fragiles – A Material Dance\** in sculptural form: I collected street materials, and the administration of the Cité des Arts provided discarded neon tubes and cables.

The idea for the film was born in Paris—through scouting locations, observing the city at different times of day, and engaging in conversations with artists I met there. A studio visit with Pedro Morais, in particular, introduced me to the 1961 massacre of Algerians—a long-suppressed event that occurred near the Cité des Arts, in which the French police drowned Algerian demonstrators in the Seine. This conversation fueled my interest in the hidden histories embedded in Paris’s architecture—its buildings, underground spaces, hidden sites, and monuments.

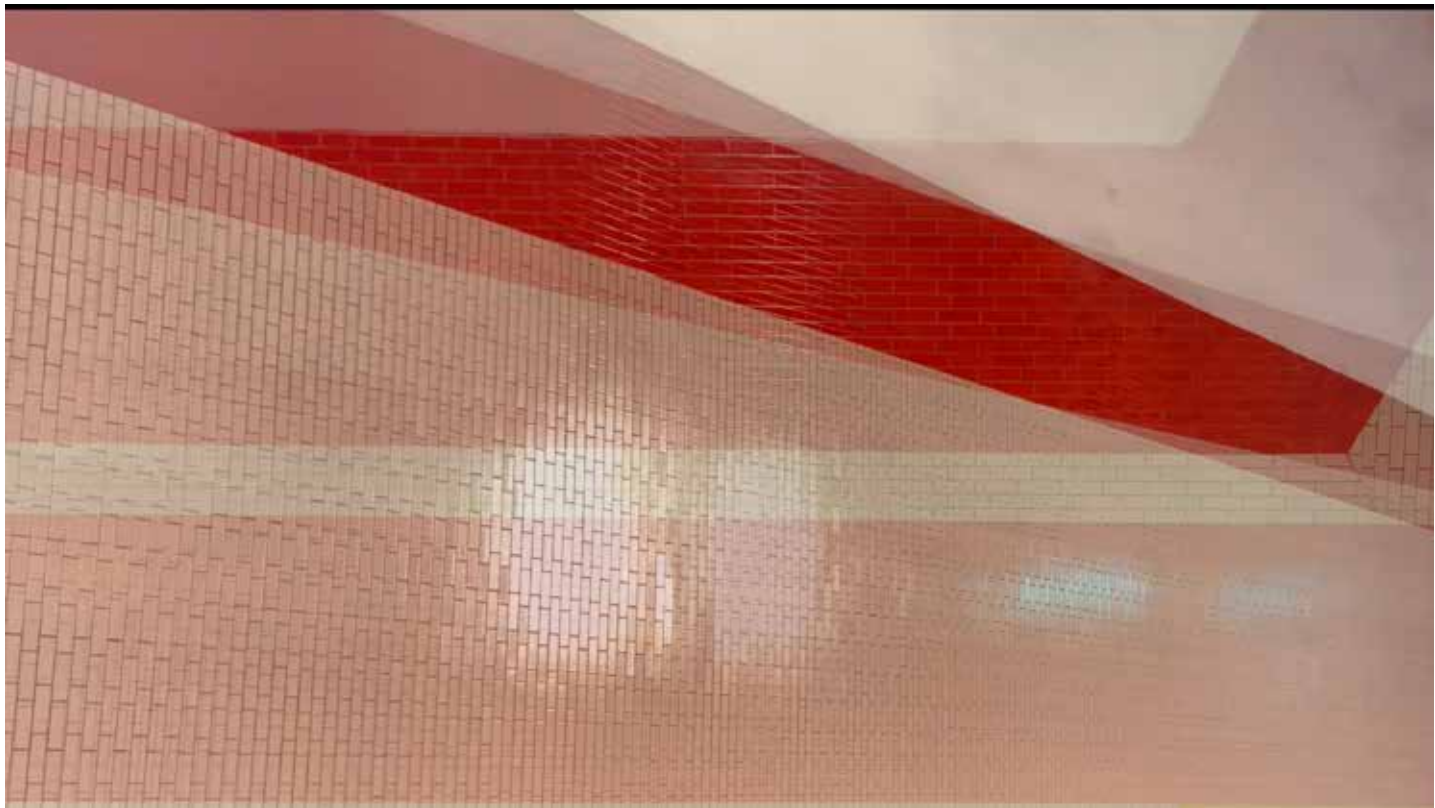


***Fragiles , 2025***  
first screening in parallel here: NKF – Stockholm  
left: Lima, right: Stockholm



**Fragiles -Paris , 2025**

video stills



**Example of textual collaboration for \*Fragiles – Paris\*: poem by Ana Mendoza Aldana, 2025**

Paris fragile  
nue, comme un festin ,  
dressée d'imbric  
ations  
discrètes  
que des mains aux accents  
d'ailleurs  
réparent pour  
que le scotch gaffer et sangles  
évitent qu'éclate  
complètement une faille  
entre maintenant et demain  
où l'on ne retrouverait plus son porte-  
feuille ou  
ses clés  
pour ouvrir la boîte  
rafistolée ou  
n'arrive plus  
aucune lettre Pour-  
Vu que le métro tienne  
jusqu'à la prochaine  
station que  
la chaleur entre les plis intérieurs du cou-  
de de l'accordéon flexible qui donne  
à ce conteneur de  
métal la grâce d'un lombric  
sous terre ne se propage dans  
le tube digestif de la bouche de la fin  
de la phrase  
que mon corps esquisse  
sur la surface lisse  
du bitume de Pa.? Ris, toi,  
dont la voix ivre couvre  
ma voie  
que de mon balcon  
je vois  
danser au rythme des flâneries  
nocturnes des  
passants qui marchent  
dans cette ville  
comme Haussmann ne l'a pas pas  
voulu en remuant un peu trop  
les yeux et les hanches  
pour multiplier ses chances  
de tomber dans un joli cul -----  
de sac fleuri  
Et dans cette recherche d'un temps perdu  
des vitrines  
coquettes qui excluent les nez gras ou pas  
assez pointus  
retrouver le vert sombre rassurant à l'ombre  
des buissons initiatiques de ceux qui savent que le  
Louvre cache dans son jardin des  
fesses d'homme poilues -----

Aristocrates du vent :  
Aiguisiez vos plumes  
Arrachez les pavés pour  
mieux câliner la cambrure sauvage  
de l'aile grise du ciel  
car Paris est jaune  
car Paris est jaune  
car Paris éborgnée  
est jaune et verte  
car la main de Paris  
est rouge  
car l'œil de Paris est  
noir et.. roses  
jetées dans le courant de la Seine  
pour parfumer les paupières de ceux  
qui dorment au fond  
roses rouges du Bangladesh qui titubent dans le bleu  
d'une nuit qui traîne  
ses pieds et semelles fatiguées  
dans un décor privatisé  
privé coûteux  
ayant racheté du Pont neuf aux Champs Élysées  
avalant tout dans une averse immobilière  
que ni lunes ni étoiles sauraient combler





***Fragiles -Lima , 2025***

video stills





***Fragiles -Stockholm , 2025***

video stills



# Unqualified Comments, 2025

platforme et artist run space - en ligne en collaboration avec Federica Partinico

<https://www.unqualifiedcomments.com>

**UC** – is a digital space which bring together people in need of collective thinking.

Unqualified comments is the direct English translation for “unqualifiziertes Kommentar”, which in German language is used to dismiss or degrade someone else’s opinion.

We would like to come together here and discuss together, reflect - think and re-think together, build and, create together - connect with each other through the making and responding to each other.

With Unqualified we offer a space that has at its core two main objectives:

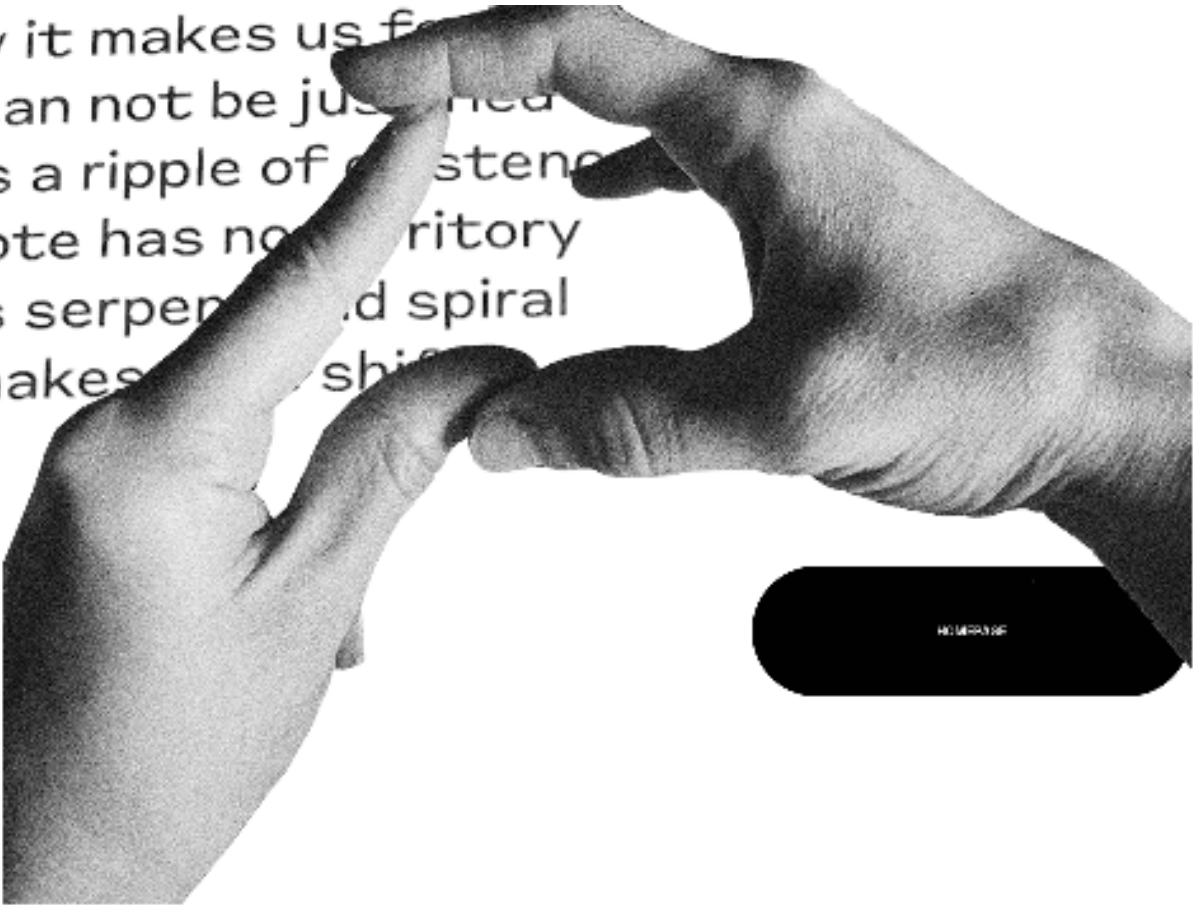
To strengthen existing bonds between people, to create new ones, to exchange knowledge and experience and step out of isolation be it physical or intellectual.



## Current Start page - changing frequently

here: Poem by Daiga Grantina

how it makes us feel  
It can not be justified  
It is a ripple of existence  
A note has no territory  
It is serpentine and spiral  
It makes us shift



To encourage us all to speak up, to formulate and to share our rich knowledge in a public space - where we are/ can be shy or feel we have not enough to say.

Unqualified Comments is a curated artist-run space where we engage with one another to help us lower our fear to speak up and go public. .

The central strategy of oppressors is to isolate, divide and break us apart on many levels. Unqualified Comments’ attempt is to resist by uniting, combining and coming together. The importance of the personal point of view is key to connecting us all, to resist isolation and to build bonds and connections in resistance to threatening circumstances.

We seek to foster the discourse between contributor, reader and participant and vice versa, to encourage us all to participate in public discourse without a need to “deliver” the final, perfectly edited essay or work (of (art?)), to allow us all to share a thought that is not thought to the end wherever that might be, but to trust our voices - in collective exchange - through text, video, drawing, photo, voice message - you name it. Unqualified comments is built from personal connections and is promoting and celebrating thinking in progress.

The contributions we gather are intuitive and not necessarily coming from an “expert” or academic knowledge of the matter, but stem from deep personal concern and intuitive knowledge or sentiments towards a topic or a matter that is of meaning and concern to the contributor, commenter, participant. Such contributions are an open invitation to anyone’s response. We believe that there is a valid and important realm between academic and populist. A sphere that hosts a vivid discourse and encourages discussion. Needless to say that forming strong bonds amongst individuals also across oceans, as well as language, national, cultural to name a few kinds of borders only is of urgency in the times we live in. Unqualified comments has a focus on and is yet not limited to lesbian, queer and female\* authors and topics and contributions.





Some excperts form UC,  
2025

Grafic Design Federica Partinico  
Fonds: Toan Vu-Huu

**HOW UNQUALIFIED COMMENTS WORKS** - Sections

3 interconnected sections: Unqualified Comments seeks to create a structure where initial contributions that we call Unqualified can trigger a conversation and an interconnected web of responses and engagement.

**UNQUALIFIED**

The Unqualified Section is what we call the initial contribution that starts a conversation. Unqualified can - and often does- take the form of a text: this can range from a short thought, a brief conversation about sth, to a long heart-felt passionate essay or fictional text about a topic or an in depth analysis.

We explicitly invite the contributors to also COMMENT and edit their own initial Unqualified contribution. This can be by adding a COMMENT in the COMMENT section as an annotated PDF of the initial Unqualified contribution or even a voice memo. Unqualified Comments invites all forms of contributions you can think of. Unqualified can take a non-text form – such as images, schemes, sketches, notes of or mind maps. A voice message, a podcast, a video, a photo, a drawing - you name it.

**COMMENT**

The heart of Unqualified Comments is the COMMENT section. Here we hope to engage people with our UNQUALIFIED content such that they feel enticed to take the time for to share their thought – write a response, take a photo, annotate the original UNQUALIFIED contribution and send it back to us, record a song, a short audio comment, a video, a drawing or any other kind of response to an article and send it to us in the COMMENT section of the platform. We will visually curate and layout those Unqualified pages and are very excited to see what we receive.

The individual **UNQUALIFIED** pages may or may not grow little by little as we will add the received **COMMENTS**. A physical publication may follow once we have various COMMENTS together. Maybe we launch that publication in an event organized in collaboration with our various existing partners, friends and collaborators. Maybe we invite artists to make an edition from the UNQUALIFIED and its COMMENTS.

**MOON LISTENING**

Here we ask friends to regularly give us a summary an update on what is going on around them wherever they are in the world. This might include media coverage, personal concerns of the political situation, but also personal observations and reflections on daily life in the respective location. Moon Listening comes in the form of low key voice memos, we publish as we receive them.

**MOON LISTENING** might give us access to places and circumstances we otherwise might not hear about or get distorted information. **MOON LISTENING** is explicitly subjective and as we draw from our personal networks - the idea is to create a network of trust and connection to inform each other on what is going on in different places and to maintain and create awareness that the information we receive in different places and have access to are differing immensely. Our experience is that speaking to friends in different locations has always given us an ultimately different perspective on a situation from the outside and we would like to try to share this experience in a public form.