

CONVERSATIONAL PIECE

A dialogue in exhibition form between Ella C. Bernard and Estefanía Landesmann

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CONVERSATIONAL PIECE (provisional title) is a conversation between the Argentinian artist Estefanía Landesmann and German artist Ella C Bernard. The exchange started during the summer of 2024 when both artists worked alongside each other during their MFA at Bard College in upstate New York—Landesmann in photography, Bernard in sculpture.

Recognizing a shared fascination with the relationship between image and object, the artists initiated an evolving dialogue on the interplay between representation and narration, and on the questioning of established modes of perceiving and understanding the surrounding world. Both practices originate in close observation of urban, social, and architectural environments. Their attention turns toward visible and latent infrastructures—the systems through which meanings, codes, and behaviors are constructed—ranging from the industrial to the symbolic realm. Recognizable forms and materials populate the artists' works whether by appropriation or representation, however, they are never served directly, being in turn mediated or intervened. This duality operating simultaneously between recognition and estrangement, that thin line of transformation, is a central element that brings both Landesmann and Bernard's works together in dialogue, extending far beyond their medium of choice.

Landesmann's photographs of objects, obsolete architecture, and discarded materials inhabit the present through an emphasis on exposed materiality, where image, substrate, and spatial interventions are often intertwined. Recently, she started working with silicone casting to create duplicates of found objects, transferring their qualities into forms that often fail to perform the original function or structure. In this process of translation and transformation, the source object recedes, existing only *in absentia*.

Bernard, on the other hand, makes sculptures with the raw and unobscured object, picking up on sourced and used cardboard containers, piping systems, cables—objects and materials that serve elemental functional purposes but are often concealed or ignored. In recent works incorporating bike frames, subtle material transformations become perceptible only upon sustained viewing, as if the process were still unfolding. In Bernard's work, objects appear suspended in a state of becoming.

The two artists begin from opposing positions: Landesmann engages in a mediated encounter with the object, while Bernard works directly with the sourced object itself. And yet it is the drive for the transformative power of viewing the world anew that connects them. Landesmann and Bernard navigate the space between preexisting belief systems and their disruption, rearranging it to fit dismantled, temporary, and open-ended narratives. A grey zone for the recognizable to acquire new shapes and meanings.

This proposal will unfold in a sequence of three conversations/exhibitions between Landesmann and Bernard. Each iteration takes as its point of departure a city that is, or has been, a place of residence for the artists. Attentive to the centrality of *site* in their practices—both as material condition and symbolic framework—the project evolves in response to each location, assuming distinct forms and configurations as it moves from one place to the next. The exhibitions will, therefore, take place in Paris, Berlin, and Buenos Aires. In each city, the local context operates as a third presence within the dialogue, shaping and reframing the exchange. This dynamic will be each mediated by a local curator: Anne-Lou Vicente in Paris, Tomke Braun in Berlin, and Sofía Dourron in Buenos Aires.

The project will culminate in a publication that documents the process and the outcomes of these encounters, tracing how the work transforms across sites and articulating the discursive and spatial dimensions of the experience.

Ella C. Bernard

Selected works

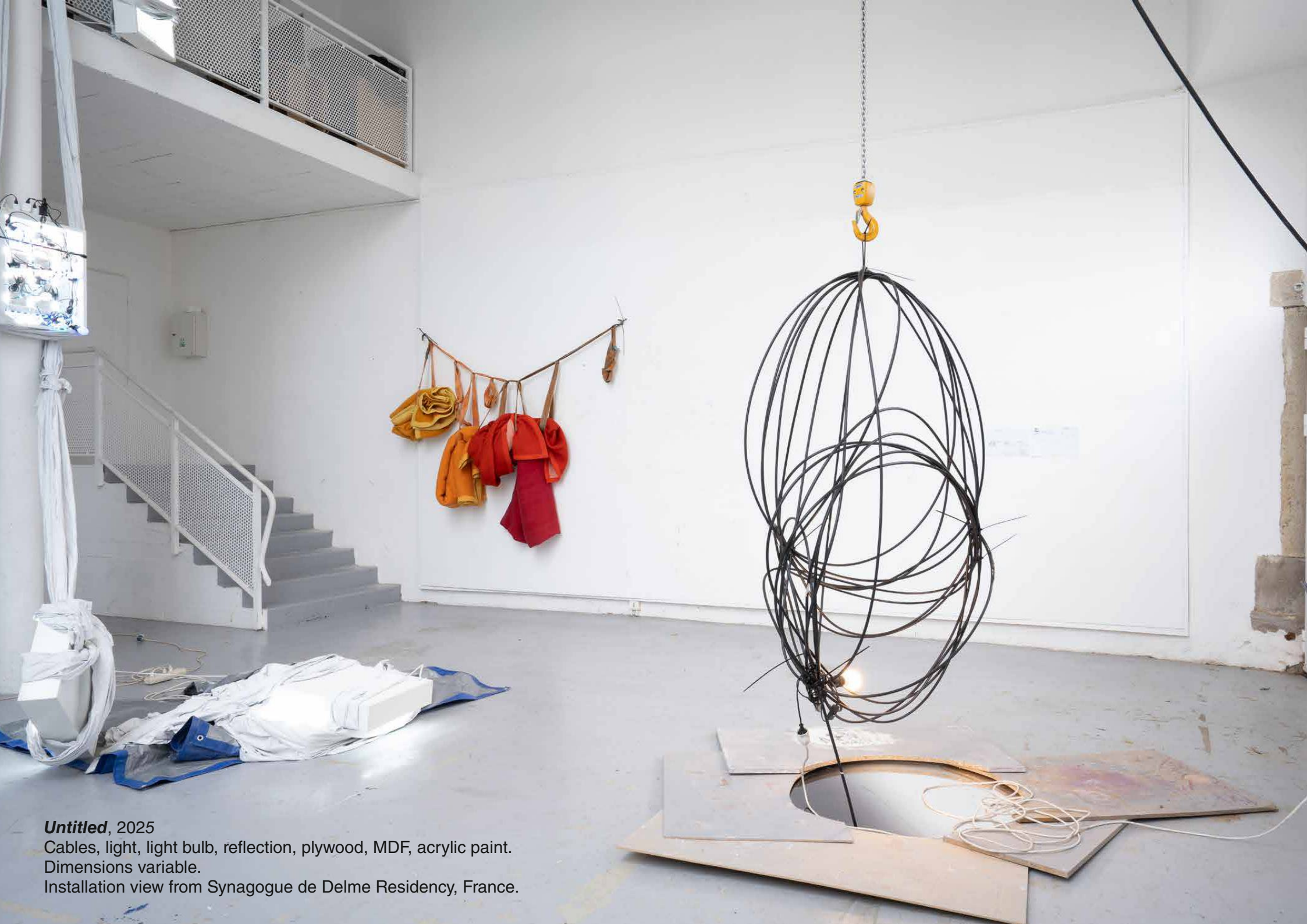


Untitled, 2025

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

Dimensions variable.

Installation view from Synagogue de Delme Residency, France.



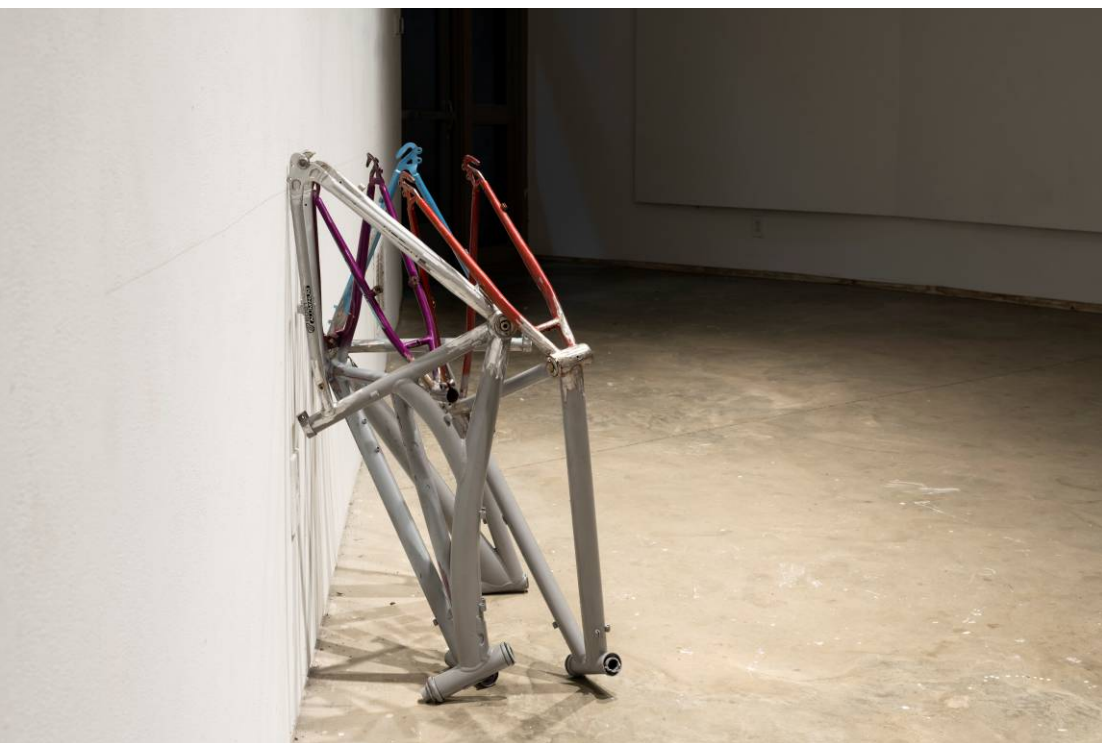
Untitled, 2025

Cables, light, light bulb, reflection, plywood, MDF, acrylic paint.
Dimensions variable.

Installation view from Synagogue de Delme Residency, France.



The Weather seems to be Outside today, 2024
Bike frames, grey spray paint.
Dimensions variable with light and shadow.



The Weather seems to be Outside today, 2024
Bike frames, grey spray paint.
Dimensions variable with light and shadow.

***Cable various reflections*, 2024**

wood, mdf, mirror film, glue, acrylic paint, telecommunication cable,
work lamp, plastic tag, light, reflections, shadows.

198 cm x 162 cm x 97 cm

(soft dimensions variable depending on the space and light)

Installation views from Marcelle Allix, Paris.



***Cable various reflections*, 2024**

wood, mdf, mirror film, glue, acrylic paint, telecommunication cable,
work lamp, plastic tag, light, reflections, shadows.

198 cm x 162 cm x 97 cm

(soft dimensions variable depending on the space and light)

Installation views from Marcelle Allix, Paris.



WHAT EVER LAST, 2024

Punching bag, red ratchet strap, black and purple synthetic dye,
silver duct tape, light, 3 shadows.
Dimensions variable with light and shadow.



Estefanía Landesmann

Selected works

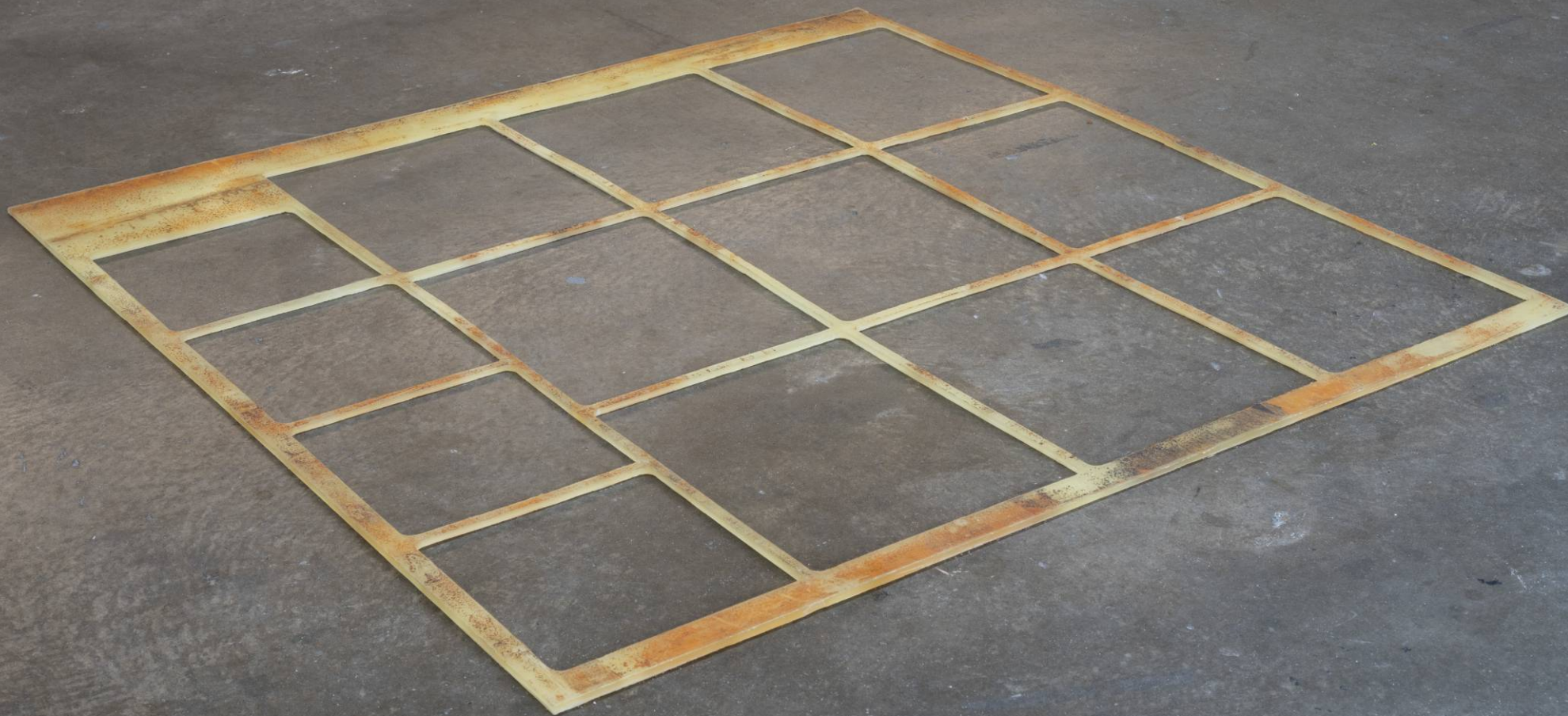


First encounter, 2025

UV Print on 3 grey cardboard panels, MDF and aluminium backframe.
150 x 175 x 3 cm.



Parallax, 2025
UV Print on custom-cut aluminum.
62 x 85 cm each.



False template, 2024
Rubber, rust.
151 x 151 x 1 cm.

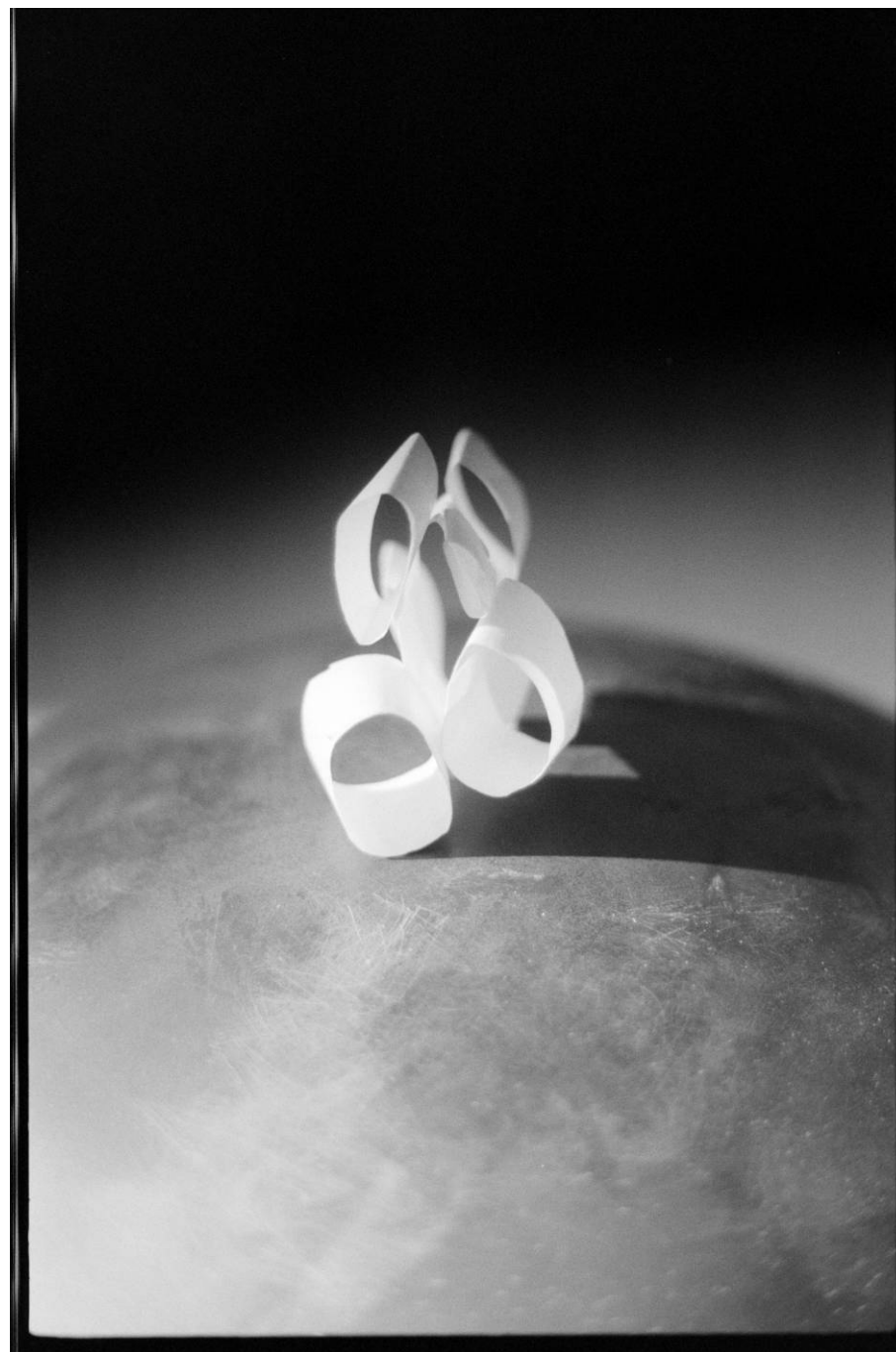


False template, 2024
Rubber, rust.
151 x 151 x 1 cm.

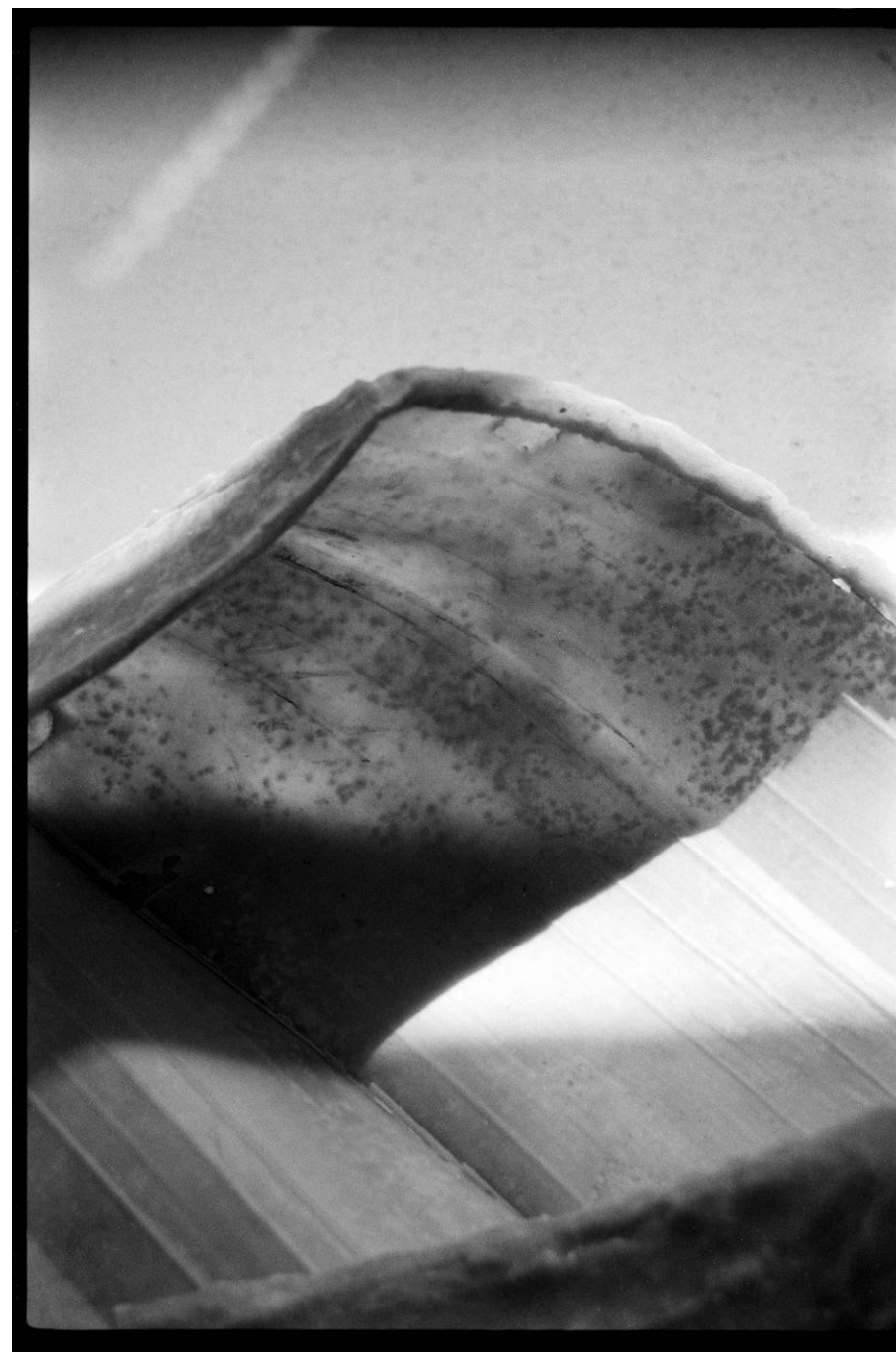
Inner workings, 2025
Hand-printed silver gelatine prints
15 x 25 cm
Contained in Plexiglass boxes, 17 x 30 x 3,5 cm



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Contained in Plexiglass boxes, 17 x 30 x 3,5 cm





Indicator, 2024
Found steel object, masking tape.
45 x 150 x 0,5 cm.

About Ella C Bernard

As a sculptor, I work with a variety of materials and media. My practice can be divided into three parts: sculpture, video/installations, and collaborative projects / writing .

Sculpture is the core of my practice. Currently, I am working with objects—found, sourced, and encountered, used objects. I leave them recognizable in what they are or seem to be, yet alter and arrange them into something new. I try not to ascribe a new narration to them. Through this, I aim to question our default mechanisms of perception and understanding—allowing us to closely examine what exists while enabling it to become something new. In my working with sourced and found materials and objects my intuitive and bodily sensation in relation to them plays a major role in the making process and I hope to have this sometimes subconscious layer of perception translate also for the viewer when experiencing my work.

Coming from a science background I found my way to art through my philosophy studies that I engaged in parallel to my biochemistry Diploma in 2014. Since 2016 I have dedicated my time fully to art. I started my art education in the Film class at Städelschule Frankfurt am Main under the lead of Douglas Gordon, Wu Tsang, Laure Prouvost and eventually Gerard Byrne, with whom I graduated at the end of 2021. I have done various solo exhibitions and group shows in Europe and the US, most recently the exhibition “Freed from Desire” in Prague, Czech Republic. I have received the Work Grant and Stipend of Berlin at the Cité des Arts, Paris in 2023 and am a fellow of the DAAD program, which allows me to pursue an additional MFA in the sculpture discipline at Bard College, US.

About Estefanía Landesmann

Estefanía Landesmann, born in Buenos Aires, is a visual artist working at the intersection of images, materiality, and space. Her work stems from a photographic practice that studies the built environment and the material culture that inhabits the outskirts, the storages, the concealed -the periphery of attention. Through photography, printing, casting, material sourcing and installation strategies, she rehearses configurations in which physicality and surface are emphasized. Her position speaks from and about the periphery, observing and juxtaposing the material realities that surround us in order to rethink the structures of meaning and value they produce.

Landesmann holds a BA in Design from the Universidad de Buenos Aires (AR), and a post-diploma from the Artists and Curators Program from Universidad Torcuato Di Tella (AR), where she studied with Jorge Macchi. In 2018 she moved to Berlin with a fellowship from the FNA National Fund for the Arts (AR) to attend the class of Josephine Pryde at UdK Berlin (DE). She recently completed an MFA in Photography at Bard College, Milton Avery Graduate School of the Arts, New York (US)

Estefanía Landesmann has been recipient of several awards and grants, including Stiftung Kunstfonds (DE) and the 8M acquisition award from the National Collection of Fine Arts in Argentina. Her work has been shown internationally, amongst others at Fundación PROA, Buenos Aires (2025), Düsseldorf photo+ Biennale of Visual and Sonic Media (2022), Lehmann+Silva Gallery, Porto (solo, 2022), MNBA Buenos Aires National Museum of Fine Arts (2019) and Museum für Fotografie Berlin (2018). She currently lives and works in Berlin.

Anne-Lou Vicente

Ella C. Bernard and Estefania Landesmann's works incorporate and reflect the precarity of the world we're living in, in terms of vulnerability and instability. Nothing lasts, it seems. Rather than making a rational (and sad) portrait of this reality, their sculptures and images both contain and spread a force of emancipation due to their transformative and active state and process. Observing, collecting, assembling, (im)printing, representing and reproducing some specific fragments of our material world are some of the actions and gestures they make and are both physically and conceptually involved in. Their awareness of this troubled world —especially through urban contexts and their architectural/social/political (in)visible signs— is present within their works which gather dialectical tensions that deal more with fertile porosity than sterile opposition.

The function and value of what is used to build sculptures and photographs is altered, erased or even lost and yet, the transformation/translation/mediation through these materials and mediums make them powerful, leading us to other perspectives and open meanings.

A breath of critical thinking and active changing is then amplified through the dialogue they want to create between them. This agency of an in-between space and state is actually what they/we want to believe in.

Anne-Lou Vicente (1979, Paris) is an independent writer, publisher and curator. Her research deals with experimental art practices and forms which resist stability and categorization in favor of the poetic and political; the transforming and emancipatory power of the in-between spaces and states.

After a degree in Literature at Lycée Montesquieu in Le Mans, she got a double Bachelor Degree in Modern and Classic Literature (Le Mans University) and a Master's Degree in Information and Communication Sciences (Paris Nanterre University). She also had a Latin-American Studies Diploma at IHEAL - Université Sorbonne Nouvelle in Paris. She co-founded the contemporary art magazine about sound VOLUME (2010-2014) and co-runs the editorial and curatorial platform What You See Is What You Hear.

She regularly writes on demand of artists and art venues. She teaches at Paris 1 Panthéon-Sorbonne and Paris 8 Vincennes - Saint-Denis universities and is often involved in art schools programs.

Tomke Braun

Ella C. Bernard and Estefanía Landesmann approach material from opposite speeds: one fast, seizing, impatient in the positive sense; the other slow, observant, negative in the sense of an imprint, a trace, what remains once a process has passed through. Two methods of the same concern, read as image and counter-image. Where Bernard takes things as they are, for example pipes, ventilation systems, the quiet architecture of what keeps functioning; Landesmann looks into the surfaces of things for what communicates from inside outward: a relation of depth and surface, of content and shell.

Their turn toward sculpture is, for both, also a position against the availability of the digital and an insistence on the body, on touch, on an experience that cannot be streamed. In both bodies of work, a space of void emerges. Not as lack, but as room to move: an in-between where hierarchies of attention, what counts and what goes unnoticed, are briefly suspended. What lies on the ground, at the edge of the street, hidden within a wall, regains here its right to be seen. Their works are not site-specific but site-sensitive: receptive to what a place holds in terms of history, climate, and the incidental.

Three cities, three readings of the same body of work: Buenos Aires after the process of making itself; Paris, in the light of Lygia Clark, after the fragility of form. Berlin adds a third layer which the question of how time and method become inscribed in political conditions. A city where absence is never quite empty, where what is missing retains a presence of its own. Here, too, the artists meet in their respective distance from history.

Tomke Braun (1989, Germany) is a curator and writer exploring multidisciplinary artistic practices and questions of representation.

As a curatorial fellow at the Akademie der Künste in Berlin, she conceived the group exhibition and performance program "The Breath of a House is the Sound of Voices Within" in 2023 and 2024. From 2018 to 2021, she served as artistic director of the Kunstverein Göttingen, realizing exhibitions and performances with artists including AA Bronson, Melike Kara, Sylbee Kim, Nile Koetting, and Monira Al Qadiri. Since 2019, she has regularly curated various projects with the Berlin-based platform Creamcake, including "3hd," a hybrid festival format, and the traveling exhibition "Techno Worlds," realized by the Visual Arts department of the Goethe-Institut Munich. In 2019, she was Curator in Residence at the Goethe-Institut in New Delhi, India.

She completed her Master's degree in Curatorial Studies at Goethe University and the Städelschule, Frankfurt am Main, with a thesis on affect theory and performative exhibition formats. As an editor and publisher, she works on book projects with artists and for institutions. She works as a curator at Akademie der Künste and is currently a professor at the Kunsthochschule Kassel.