



ELENA CARR // \*1991, MUNICH // GERMAN, AUSTRALIAN

## PROFESSIONAL EXPERIENCE & EDUCATION

- 2025 – 2026 ROOM FOR MANOEUVRE Public Art Commission (KUNST AM BAU) | QUVID, City of Munich (GER)
- 2025 Teaching Assignment, *Performance & Associative Space*, family-integrated residency with on-site childcare, Academy of Fine Arts Munich in cooperation with Fritz and Maria Koenig Foundation (GER)
- 2020 – 2025 Artistic Lead for Media and Experimental Design | FOS Gestaltung, Stiftung Pfennigparade (Munich GER)
- 2023 Curation & Artistic Lead | Summer University, youngcaritas in Europe, Werksviertel, Munich (GER)
- 2019 – 2020 Artistic Direction of the Media Lab | spacelab, Volkshilfe Wien (Vienna AT)
- 2011 – 2018 Studies at the Academy of Fine Arts Munich (GER) with Prof. Res Ingold, Dr. Alexis Dworsky, Prof. Stephan Dilleuth | M.A. for Interdisciplinary Projects and 1st State Examination
- 2013 – 2017 STOFF AUF DEM KOPF Concept & Artistic Direction of transcultural programs (including Stadtmuseum Berlin, Kammerspiele Munich, TIM Augsburg)
- 2016 SIGNA Performance – Performer in *Wir Hunde / Us Dogs*, Wiener Festwochen & Volkstheater Wien (AT)
- 2016 Guest Studies, Academy of Fine Arts Vienna, class of Prof. Judith Huemer (AT)
- 2015 GEHSCHREIBE Workshop on kinetic objects and narrative practice, Munich (GER)
- 2013 Artistic Assistant | RAIL DOMINO by *Rooftoptiger*, Castlemaine State Festival (AUS)

## SELECTED EXHIBITIONS & PRACTICE

- 2025-2026 ROOM FOR MANOEUVRE Public Art Commission (Kunst am Bau), QUVID | Munich (GER)
- 2025 PATTERNS OF BODY\_SPACE galerieGEDOKmuc | Munich (GER)
- 2025 MARIA EIGENTLICH? Performance, Fritz und Maria Koenig Foundation | Ganslberg (GER)
- 2024 SCHUBLADENWERKE Buchheim Museum | Bernried (GER)
- 2024 DIE MÜDIGKEIT Lecture-Performance, PLATFORM | Kunstpavillon Munich (GER)
- 2023 N E EINE KORRESPONDENZ Solo Exhibition, Taubenturm | Dießen (GER)
- 2022 THINGS BEING FRIENDS Berlin Tempelhof, Gebäude 501 | Berlin (GER)
- 2022 ARTIST RESIDENCY IN MOTHERHOOD (GER)

- 2021 EINE ORTSBESCHWIMMUNG Immersive Performance, TKI\_open | Innsbruck/Telfs (AT)
- 2020 POETRY IN MOTION Lecture, International Short Film Week | Regensburg (GER)
- 2019 TROCKEN SCHWIMM SYNC Performance, Künstlerhaus | Vienna (AT)
- 2019 Z COMMON GROUND Public Space Intervention | Munich (GER)
- 2019 HALTUNG EINNEHMEN Teach-in, Münchner Kammerspiele | Munich (GER)
- 2018 ALLTAGSBÜHNE BADEANSTALT Immersive Performance, Sargfabrik | Vienna (AT)
- 2017 RETURNING HOME Performance-Installation, Artlake Festival | Niederlausitz (GER)
- 2017 DAS GEHIRN SCHWIMMT DOCH AUCH Lecture Performance, Salon Irkutsk | Munich (GER)
- 2016 WIR HUNDE / US DOGS (SIGNA) Performance, Wiener Festwochen & Volkstheater | Vienna (AT)
- 2016 MÜDE MANÖVER Performance, Münchner Kammerspiele | Munich (GER)
- 2015 SCHMIEDE WERKSCHAU Media Art Festival | Hallein (AT)
- 2015 RAUMSTATION Group Exhibition, Kunstpavillon | Munich (GER)
- 2014 SURVIVAL KIT Screening, Chisenhale Gallery | London (UK)
- 2014 SURVIVAL KIT Screening, Chisenhale Gallery | London (UK) & Lothringer13 | Munich (GER)
- 2014 ASH WEDNESDAY OF THE ARTISTS Installation, Frauenkirche | Munich (GER)

## AWARDS, GRANTS & MEMBERSHIPS

- 2022 Project Grant – *Junge Kunst und neue Wege*, Bavarian State Ministry of Science and the Arts (GER)
- 2021 Project Funding & Residency – TKI\_OPEN, Tyrolean Government & City of Innsbruck (AT)
- 2018 TASSILO Culture Award – Süddeutsche Zeitung (GER)
- 2017 Cultural Sponsorship Award for Sculpture – City of Starnberg (GER)
- 2016 NESTROY Prize – Special Prize for *Wir Hunde / Us Dogs* by SIGNA (Vienna AT)
- 2016 Karl & Faber Prize – Nomination, Foundation of the Munich Art Academy (GER)
- 2016 ERASMUS Scholarship – Academy of Fine Arts Vienna, Studio Judith Huemer (AT)
- 2014 DAAD Project Grant & Production Residency – *Survival Kit* research programme, Athens School of Fine Arts / Circuits & Currents (GR)

Memberships:  
GEDOK Munich; griffelkunst-Vereinigung Hamburg; BBK Munich and Upper Bavaria



Text in collaboration with Leo Heinik  
(*Ruine München*, artistic assistant to Prof. Nicole Wermers)

## IN HER WORK, ELENA CARR COMBINES ARTISTIC RESEARCH WITH A PRACTICE THAT ARTICULATES ITSELF BETWEEN PERFORMANCE, SPIELSKULPTUREN, INSTALLATIONS AND GRAPHIC PROTOCOLS.

This practice focuses on the deconstruction of social phenomena: Carr analyzes universal moments of the social – from sleeping and swimming to complex communal systems – and transforms them into dialogical, expansive environments.

These catalysts for collective processes only reveal their full complexity through use. Employing play as a strategy, she translates questions about social dysfunctions and functionalities into performative experimental arrangements. Collaborations give rise to participatory structures that open up new agency – for example, in the installations set to music by Lorenz Schreiner. It is a poetic realism that defies smooth consumability in an old-fashioned and rebellious way.

At the heart of her practice is the principle of complicity: a conspiratorial mode of communication that consistently undermines the hierarchy between artist and recipient. Writing serves as the independent core of this approach, manifest in formats like lecture performances or the *Gehschreibe* developed with Jonas Carr. On shared wanderings, this mobile tool invites participants to record thoughts and observations, turning the act of walking into a collective graphic protocol. In her text-image montages and large-scale book objects, interaction leaves physical traces. Aphorisms, narrations, and reflections manifest themselves on paper, fabric, or wood as collaged visual records of a shared moment.

To break down institutional barriers, Carr consciously employs the aesthetics of the provisional and the methods of showpeople and fairground operators. Her work is carefully unironed, providing a raw stage grounded in sharp poetic and conceptual precision. These performative settings position themselves politically through their radical accessibility and consistently invite use.

# ROOM FOR MANOEUVRE

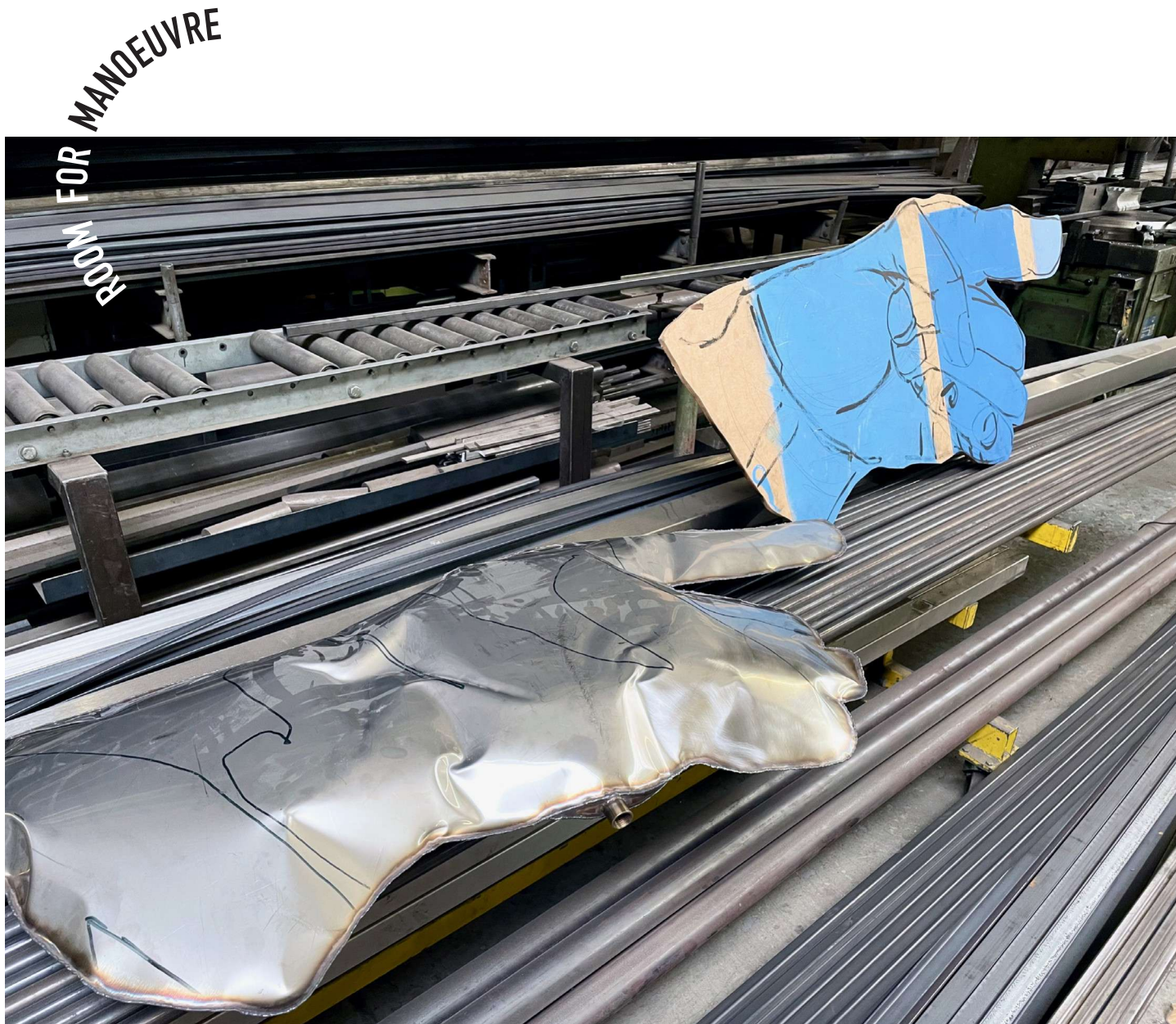


Sample hand 2026  
30 x 60 cm  
Graphite drawing  
on stainless steel,  
plasma cut, airtight welded  
and inflated with compressed air



One out of seven wooden templates, MDF  
Studio view 2025





PRODUCTION PROCESS 2025 | *Room for Manoeuvre* (art in architecture)  
Industrial shaping process using the Fluid Formed Metal method on 0.8 mm stainless steel,  
based on hand drawings that were converted into wooden templates.

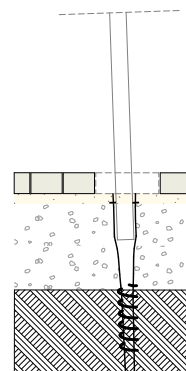


# MANOEUVRE

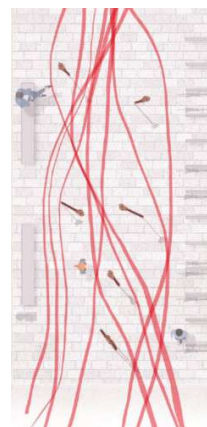
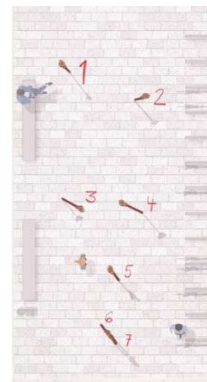
Status: In progress  
 Timeframe: Estimated completion 11/2026 (originally 03/2026; delayed due to construction-related scheduling)  
 Project: Art in architecture, Municipal Sports Facility Karlsfelder Straße (Munich)  
 Site: Grounds of the former Allach I concentration camp subcamp  
 Client: City of Munich, Building Department (QUMD)



Seven pieces [Hand on Steel Pipe] constitute the sculpture group *Room for Manoeuvre*. Each sculpture features inflated stainless steel with a graphite drawing, both protected under a clear seal, mounted on ruby red lacquered galvanized steel pipes.



MOVEMENT  
SEQUENCES



SECTION

Concrete foundation  
with ground sleeve

Surface: Ruby red lacquered galvanized

## GALVANIZED STEEL PIPE

Dimensions: Height: 270 – 320 cm

Weight: 11.8 kg/m – 15 kg/m

Diameter:  $\varnothing$  82.5 mm – 101.6 mm

Wall thickness: 5 – 6 mm

Mounting: Bolted at the wrist, additionally welded

$\varnothing$  82.5 mm

The artistic intervention at the municipal sports facility of the Ludwigsfeld settlement in northwestern Munich requires both strategic maneuvering and a poetic gesture in its visual placement. The cultural, historically evolved coexistence is specific to this site and of central importance to my work. Through numerous intensive conversations with residents, it became clear how much the settlement's history – situated on the grounds of the former Allach I concentration camp subcamp and later serving as a camp for Displaced Persons, internees, and refugees – continues to shape the existing international community.

Sport, too, is inherently defined by social interaction. While this primarily occurs through the physical body, it finds expression in sign language, anticipation, and an intuitive sense for one another on the field and within the space. Thus, the installation 'Room for Manoeuvre' for the sports facility's forecourt focuses on the universal role of the social moment. The archaic element of sport is captured through a simplified visual language. Physical presence and spatial perception are elements that inscribe themselves into human memory and experience, appearing more vital than ever in the digital age. The hands mark the site without physically occupying it. They emancipate themselves and, from a certain elevated distance, become proxies – active participants in the space.





BUCHPARADE - PARADEBUCH  
(Intervention, 2024)  
Initiated by Jonas Carr  
& Prof. Notburga Karl  
Performance with students  
from Thomas-Mann-  
Gymnasium Munich  
Textile hand objects (props)  
designed and produced by  
Elena Carr  
Presentation: Textile Workshop  
Annual Exhibition  
AdBK Munich (2024)







MEANWHILE I HAVE DONE SOME  
OTHER WORK  
MOTHER WORK



FINISSAGE

@elenarcarr

@nelly.v.stein

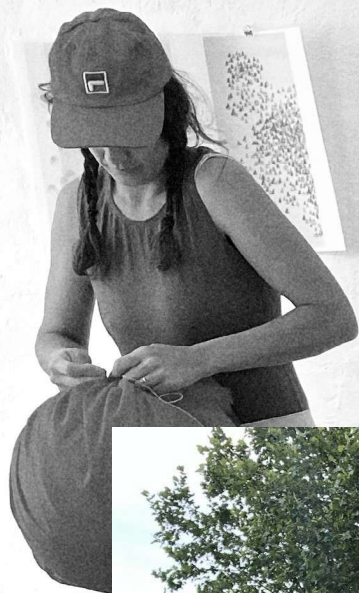
Flag, double-sided textile print  
Nelly Stein and Elena Carr

Top right: Print by Nelly Stein  
Bottom right: Print by Elena Carr

Installation view:  
*NE Eine Korrespondenz*,  
Taubenturm Diessen (2023)





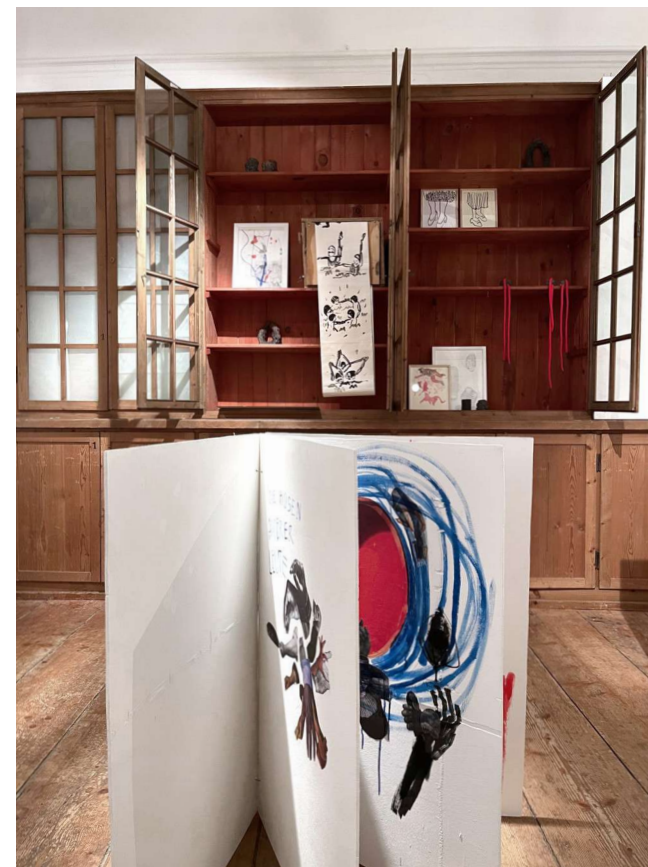
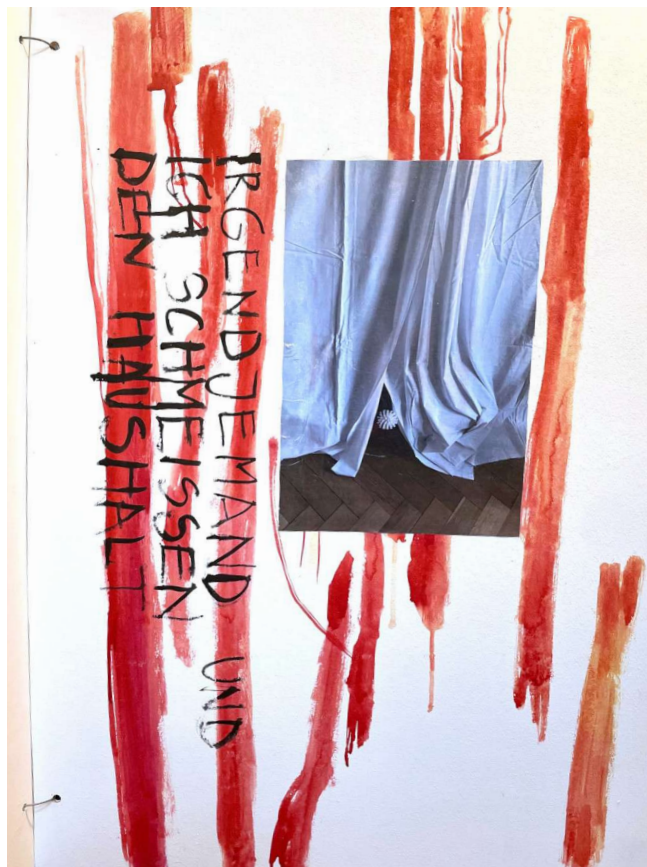


**WATERBALLS**  
Intervention, Ammersee  
(2023)  
Inflatable spheres  
wrapped in drawn  
correspondence printed  
on fabric  
A collaborative performance by Elena Carr and Nelly Stein announcing their exhibition at Taubenturm Diessen

**TEXTILE WINDUNGEN**  
through the staircase and  
along the tower facade  
with Nelly Stein  
Textile, text collage, rope,  
wood laths  
Installation view:  
'N E Eine Korrespondenz',  
Taubenturm Diessen  
(2023)



# BOOKLET



BOOKLET  
 Hardboard, steel cable, image-text montage, ink  
 108 x 75 x 125 cm  
 Installation view: N E Eine Korrespondenz, Taubenturm Diessen (2023)



SYNCHRONSTIMME GEH RUNTER



WENN DU RÜCKWÄRTS GEHST  
UND DU SCROLLST UND DU  
DENKST, DASS DU LIEST, ABER  
EIGENTLICH NUR SCROLLST,  
IST NAH AM KORPER NUR DAS  
FON.

SYNCHRONSTIMME GEH RUNTER

Handwriting on cellar ramp, spray chalk, 11 x 3.5 m

Text by Elena Carr, incorporating fragments by Birgit Minichmayr, Monika Rinck and Lea Wilsdorf

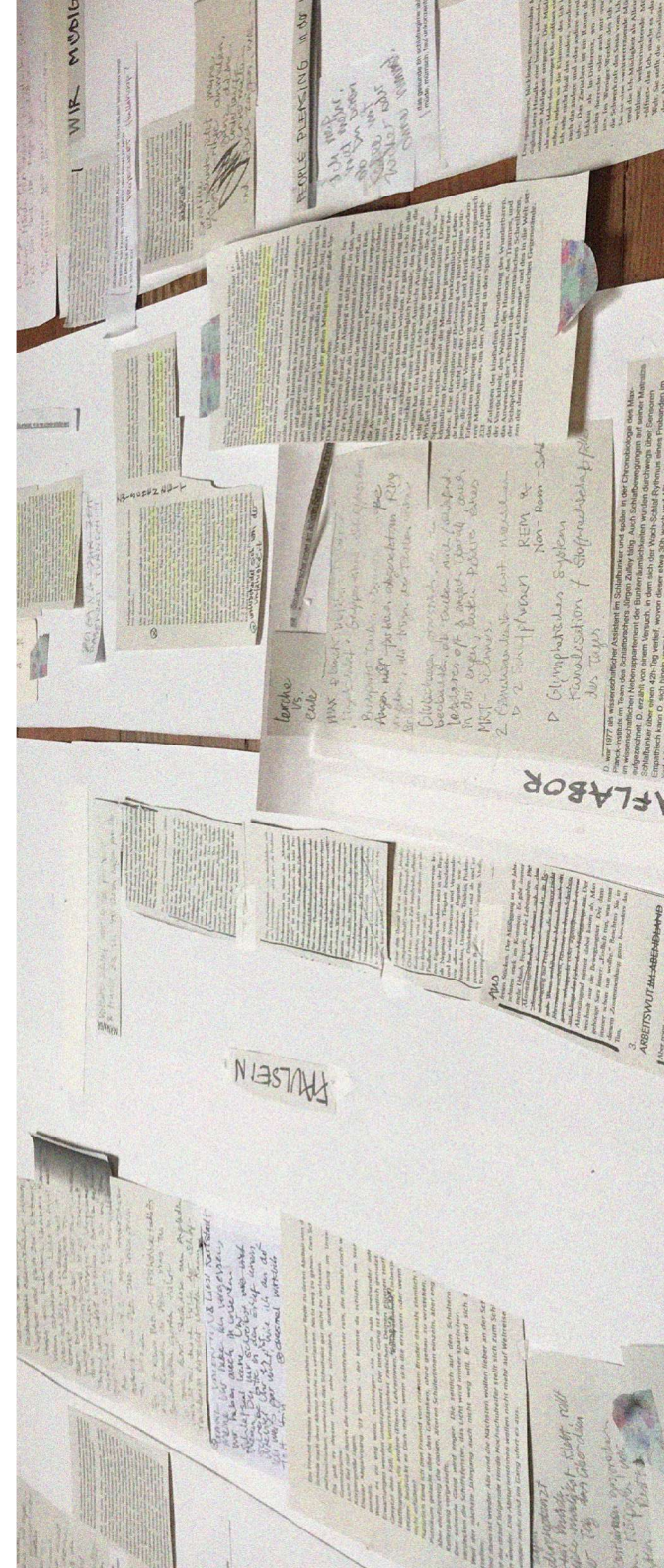
Installation view: Z COMMON GROUND, Munich (2019)



# SCRIPT DRAFT / GRAPHIC PROTOCOL FOR 'DIE MÜDIGKEIT'

Lecture performance as part of the  
PLATFORM zine release  
Kunstpavillon at the Old Botanical Garden,  
Munich (2024)

**Concept & Performance:** Elena Carr  
**Material:** Extensive analog text collage on paper scrolls  
**Curation:** Lukas Picard





# DIE MÜDIGKEIT



DIE MÜDIGKEIT  
Lecture performance as part of the PLATFORM zine release  
Kunstpavillon at the Old Botanical Garden, Munich (2024)

Noise: Anton Kaun, Daniel Door  
Melodica: Klaus Erika Dietl  
Exhibition: ALLIGATOR GOZAIMASU by Rag\*Treasure and Klaus Erika Dietl  
Curation: Lukas Picard  
Photos: Toby Binder



M. has the two sleeping friends tattooed on her upper arm. And she allows herself to be the one who doesn't get enough sleep, who is tired, grumpy, lazy, unfocused, dreamy, hesitant, moody and otherworldly. At some point, sleep does come to M., she sees it as a person who is part of her and does something for her, where she doesn't have to care about anything. What is it like to shut down neuronally, which parallel realities become rooms for manoeuvre when the eyelids force shop closing time? With M. across my research pool on fatigue phenomena, lullabies in minor keys and gestures resulting from eyerings.



THE INDOOR POOL AS  
PUBLIC SPACE IS A REMAR-  
KABLY EGALITARIAN SPACE  
- A PLACE OF ENCOUNTER IN  
THE MOST PRIMORDIAL SENSE.

FOR THE BEST POSSIBLE  
FUTURE, WE NEED PLACES  
THAT REMIND US THAT WE ARE  
ALL IN THE SAME WATER.  
INSTEAD OF EACH IN THEIR  
OWN BATHTUB: DIVE INTO THE  
GREAT STAGE OF THE POOL.

EINE ORTSBESCHWIMMUNG  
Innsbruck Municipal Indoor Pool (2021)

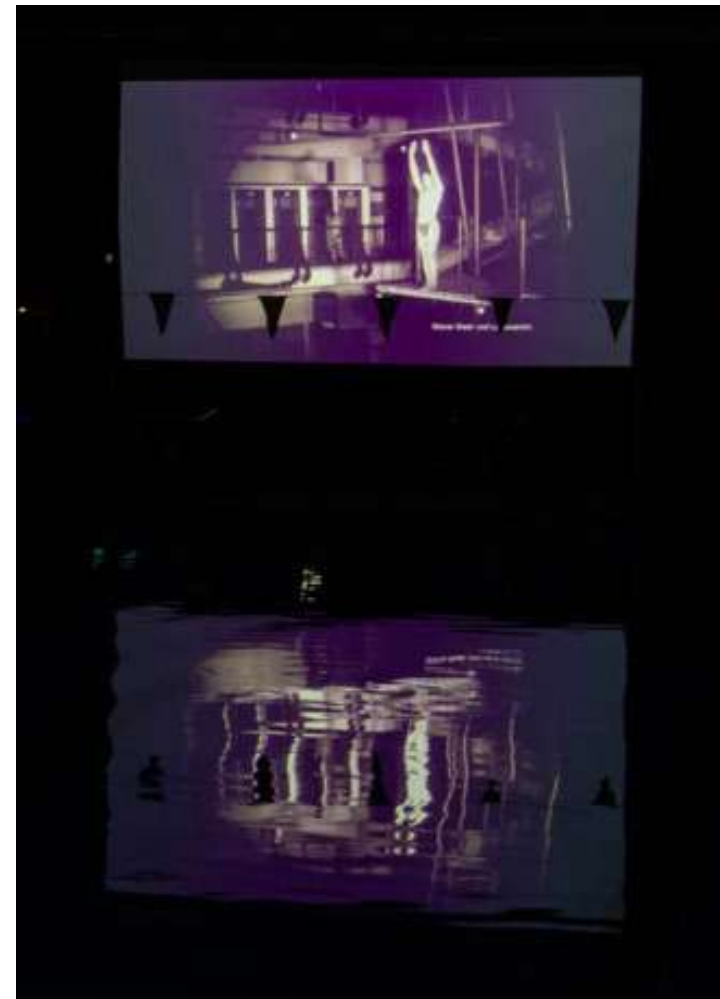
\_Immersive performance for visitors in swimwear

\_Synchronized swimming, spoken-word choruses,  
water aerobics, sauna ballads  
and aquatic cinema featuring archival footage,  
Courtesy of Wiener Stadt- und Landesarchiv  
(Municipal and Provincial Archives of Vienna)

\_Supported by Tiroler Kulturinitiativen,  
the City of Innsbruck and the Federal State of Tyrol



# EINE ORTSBESCHWIMMUNG



Immersive Performance 2018 - 2021  
 Badehaus, Sargfabrik (Vienna AT)  
 Innsbruck Municipal Indoor Pool (Innsbruck AT)  
 Telfs Municipal Indoor Pool (Telfs AT)

Written & Directed by ELENA CARR, FRANZISKA SCHINDLER  
 Concept ELENA CARR  
 Cast ANNA SOPHIE ADELT, ELENA CARR, ADÉL HORVATH,  
 KILIAN KLAPPER, ELISABETH RASS,  
 AGNIESZKA SALAMON, FRANZISKA SCHINDLER  
 Synchronized swimmer ADÉL HORVATH  
 Soundscape ANNA SOPHIE ADELT

left: Water ballet, Vienna (2018)  
 right: Aquatic cinema, show act  
 from *Eine Ortsbeschwimmung*, Innsbruck (2021)

Documentation: \_vimeo

# SCHWIMM SYNC

TROCKEN

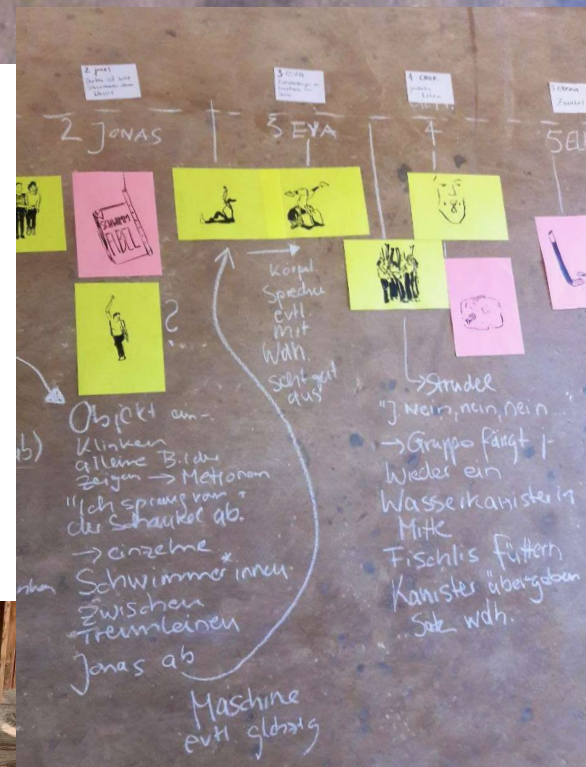
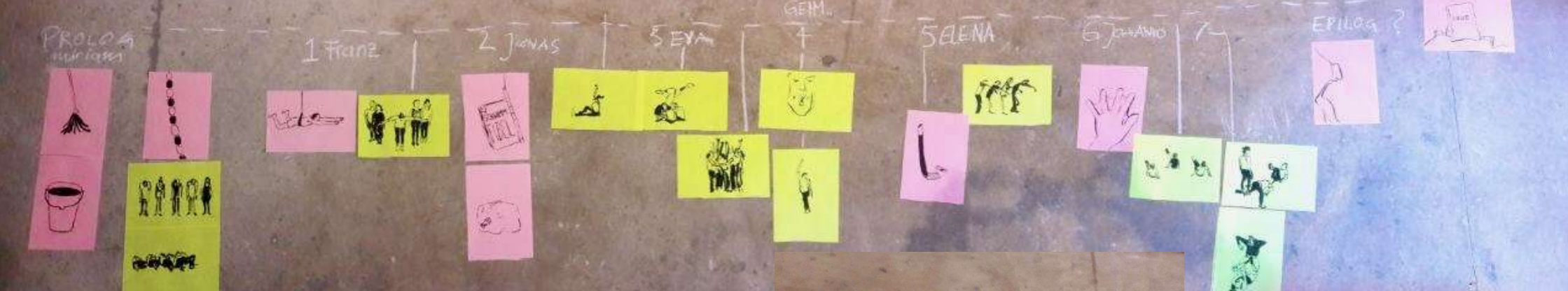


>> Wurde den Synchronschwimmer:innen nach dem Auftritt im Badehaus der Wiener Sargfabrik das Wasser abgegraben, bleibt es ihnen nur noch übrig, aufs Trockene einzuladen. Noch ist dabei kein Knochen gebrochen.<<

Für das Künstlerhaus Wien entwickelte ich 2019 in Anlehnung an *Eine Ortsbeschwimmung* gemeinsam mit Jonas Beutlhauser die poetische Tanzperformance TROCKEN SCHWIMM SYNC.

Umsetzung im Rahmen des Projektzykluses HABEN UND BRAUCHEN IN WIEN, kuratiert von Tim Voss.



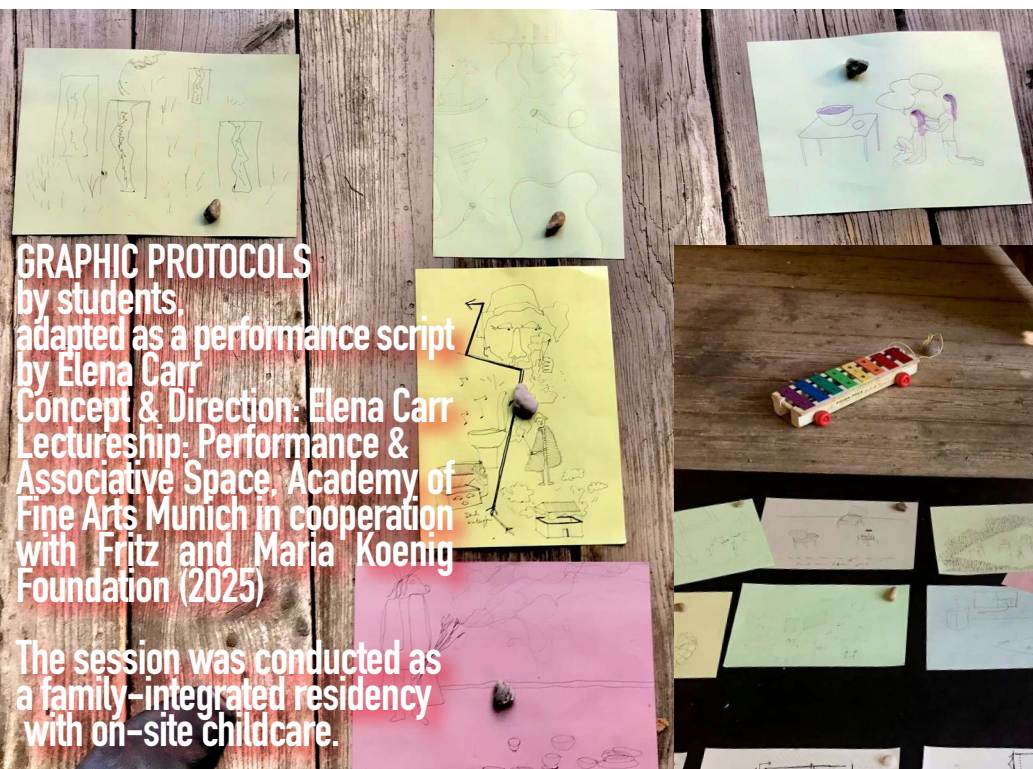


## TROCKEN SCHWIMM SYNC Eine Schwimmnummer

Graphic protocol developed into  
a performance script  
Ink and chalk on paper

Project cycle:  
'HABEN UND BRAUCHEN IN WIEN',  
curated by Tim Voss  
Künstlerhaus, Vienna, AT (2019)

Concept & Performance:  
Elena Carr, Jonas Carr,  
Miriam Kruppa, Johannes  
Krenner, Franziska Schindler,  
Eva Sommer, Christina Widmann  
Text: Ingeborg Bachmann,  
Elena Carr, Jonas Carr



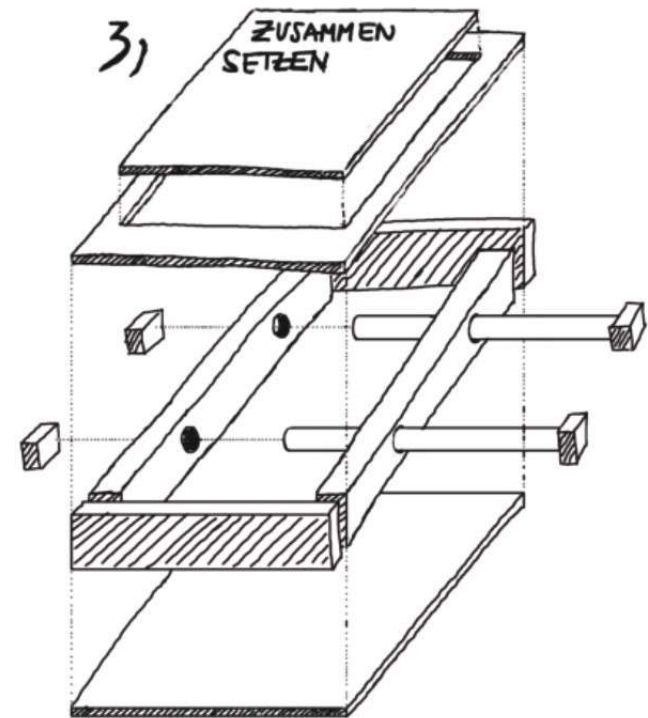
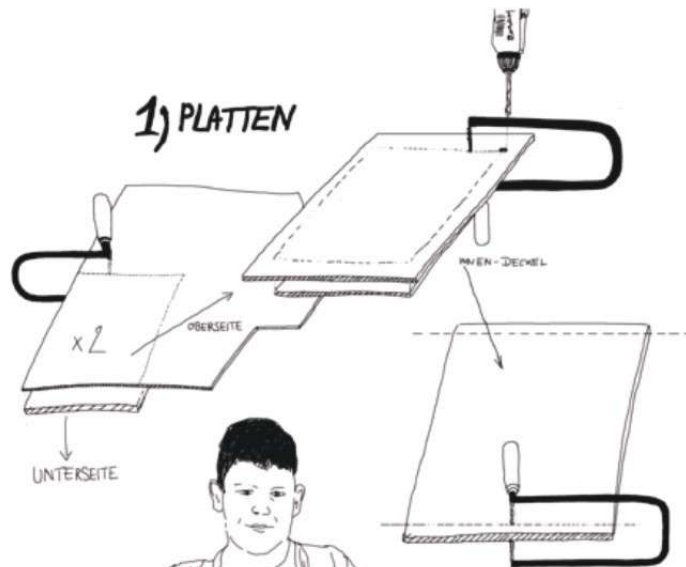
**GRAPHIC PROTOCOLS**  
by students,  
adapted as a performance script  
by Elena Carr  
Concept & Direction: Elena Carr  
Lectureship: Performance &  
Associative Space, Academy of  
Fine Arts Munich in cooperation  
with Fritz and Maria Koenig  
Foundation (2025)

The session was conducted as  
a family-integrated residency  
with on-site childcare.



SPIELSKULPTUR





**TRÄGER BEFESTIGEN**  
**4)**



**GEHSCHREIBE**



TAFELRAD & GEHSCHREIBE  
with Jonas Carr  
Aktionsraum Vagabund:innen Treff  
DER FAHRENDE RAUM, München (2018)  
Photo above: A. Dietze, below: A. Dietze

Single-channel video installation:  
Performance documentation  
ALS REGISSEUR:IN IST DIE STADT  
STRAUBING ANGEZEIGT, EXERCISE 1 - 14  
As part of the exhibition *Liederliche Subjekte*  
Weyterturm Straubing (2017)

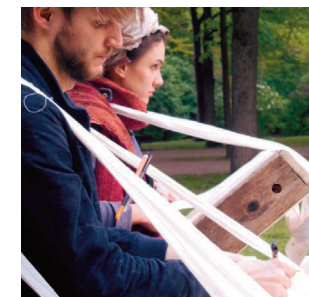
Video 11:10 min, color, sound, loop  
Tafelrad: Wood, chalkboard paint, ball bearings, chalk

Installation view: Degree Show, AdBK Munich (2017)

Documentation \_vimeo



GEHSCHREIBE 2014 - 2022  
Jonas & Elena Carr  
Spruce, axles, hinge, fabric straps, paper  
Poesiepark at Grünspitz Giesing  
Participatory project with Hannes Hein  
and students from Ichoschule  
Munich Giesing (2015)



'A vendor's tray constructed in a bricolage manner, featuring various docking points for analog and digital apps for the spontaneous recording and playback of audiovisual events. A vehicle that serves as a costume reference to Oskar Schlemmer's 'Triadic Ballet' and Jean Tinguely's 'Meta-matics', while simultaneously offering an ironic commentary on the society of control.'

Prof. Res Ingold



# TROCKENHAUBE

Sound piece unter der Haube 2023 - 2025  
Piano: Lorenz Schreiner, new composition 2025  
Motion sensor: NOT YET  
Object & installation: Elena Carr 2023

Installation views:  
left: *Patterns of Body\_Patterns of Space*, galerieGEDOKmuc Munich (2025)  
Photo: Julia Milberger  
right: *N E Eine Korrespondenz*, Taubenturm Diessen (2023)





TROCKENHAUBE  
Sound Installation (details)  
Installation view: *patterns of body\_patterns of space*, galerieGEDOKmuc, Munich (2025)  
Photos: Julia Milberger



# HALTUNG EINNEHMEN

ReReRevolve invite you to a parlor game titled *Haltung Einnehmen*. Those who cannot endure change and proximity, lose. The number of players is arbitrary.

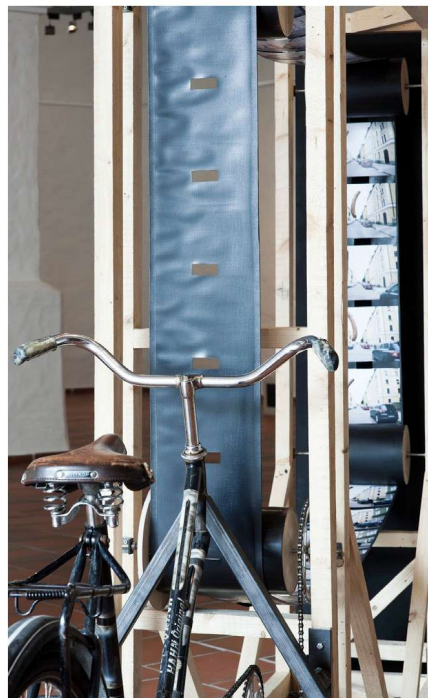
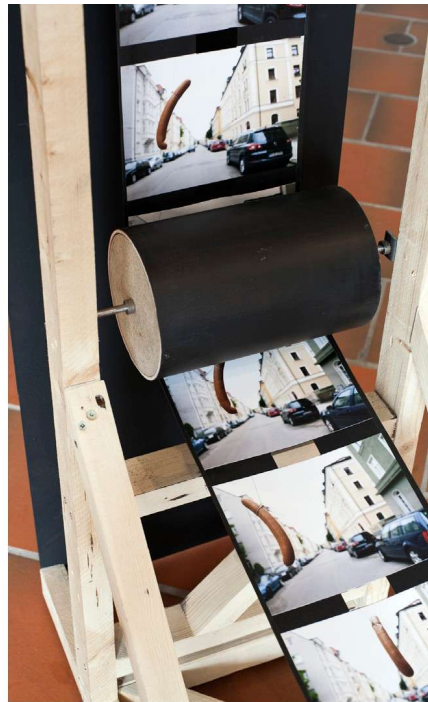
ReReRevolve are Michaela Andrae, Elena Carr, Lorenz Mayr, Angela Neumair and Lea Wilsdorf. The third generation.

Kammerspiele, Munich (2018)  
Teach-In curated by Johanna Hoehmann & Anne Schulz





# THE SHORES NOT DMITS



## FAHRRADKINO KINETIC OBJECT

with Franziska Wirtensohn, Michael Wittmann

Bicycle, printed mesh fabric, wooden slats, lacquered casters, gears, axles, ball bearings

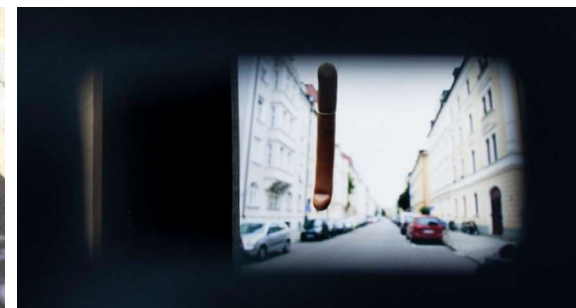
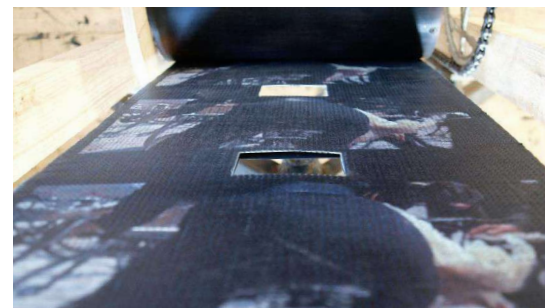
Film references: 33 single frames featuring Federico Fellini's *Amarcord* and the intro to *Löwenzahn* (Peter Lustig)

The visitor labors the old bicycle. Driven by their own effort, the stroboscopic effect creates the illusion of a continuous sequence of movement. While pedaling, the experience of running after something unfolds. On interchangeable film strips, one sees Fellini's gaze; in another version, one follows a sausage on a fishing rod, much like the donkey following the carrot. Rotating around the axis, turning around the center, circling around the goal. Access to film sequences as we know them from the cinema – the illusion machine – is granted. The object, coming to life, only functions through the activity of the viewer, who becomes the performer. They themselves activate their own machinery of illusion.

Pedaling backwards or forwards? Step closer.

The image sequence is set in motion. A bicycle ride – moving, struggling, rotating – is simulated. Speed is self-determined. One pedals after one's own imagination. Who is the donkey here?

Installation views: 'Junge Kunst', Kunsthalle Kempten (2013), Annual Exhibition AdBK Munich (2013),  
Temporary installation in public space curated by K. Gregorian, Isarbalkon Corneliusbrücke, Munich (2014)

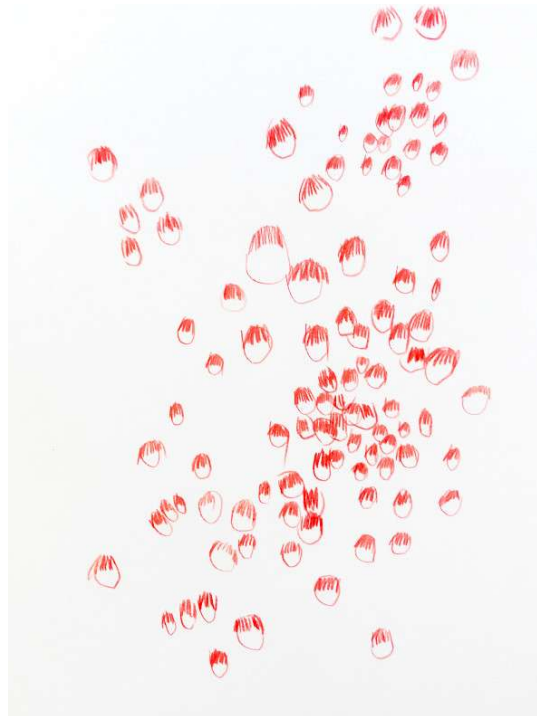




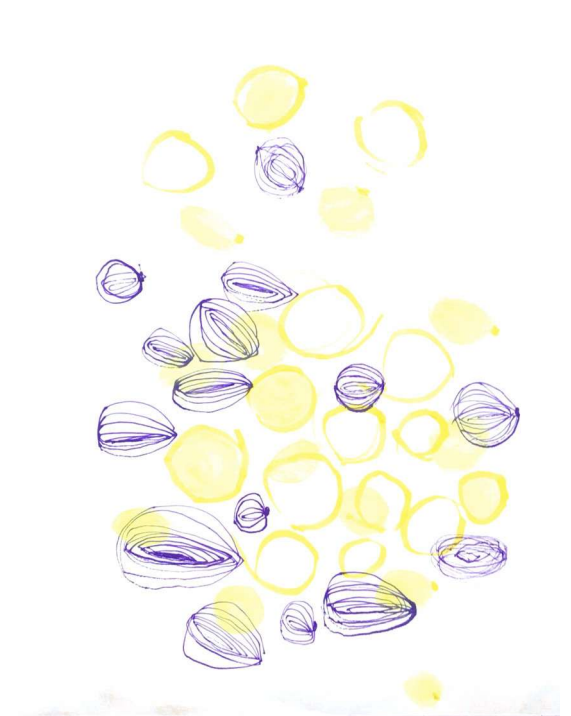
# GRAPHICS



ZUGANG ZUR ZEIT  
40 x 30 cm  
Ink on paper (2023)

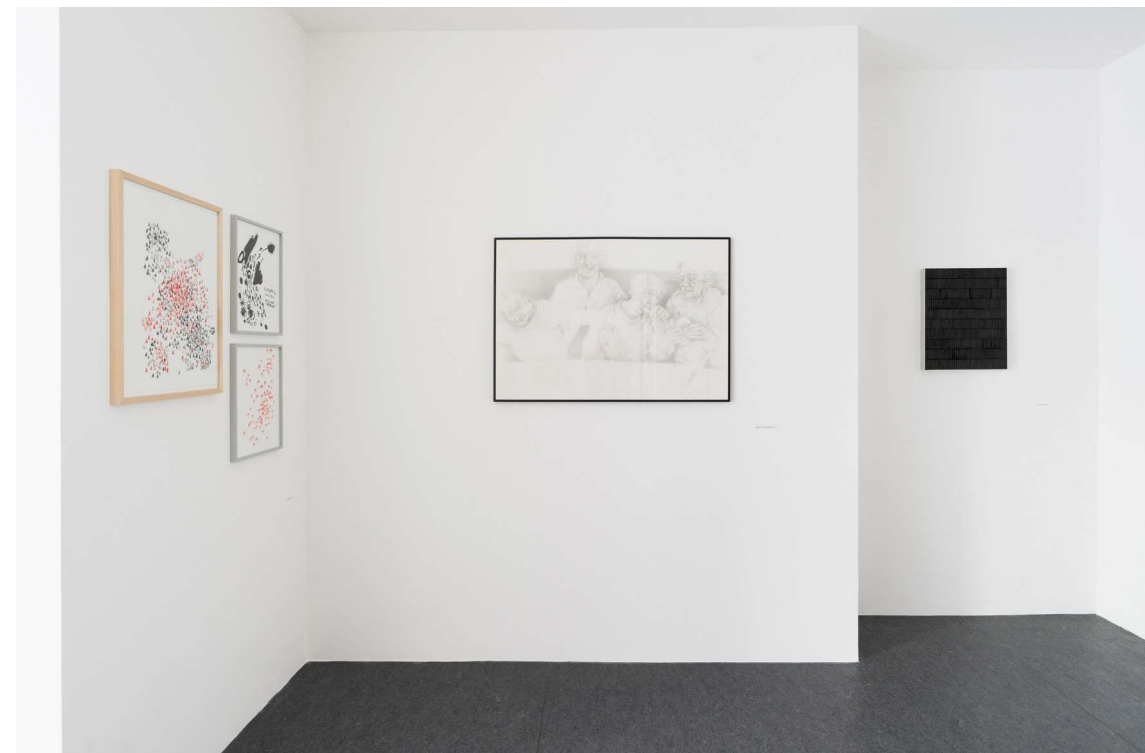


SIE HAT SIE IN DER HINTERHAND, LEISE ROBUST  
40 x 30 cm  
Colour pencil on paper (2022)

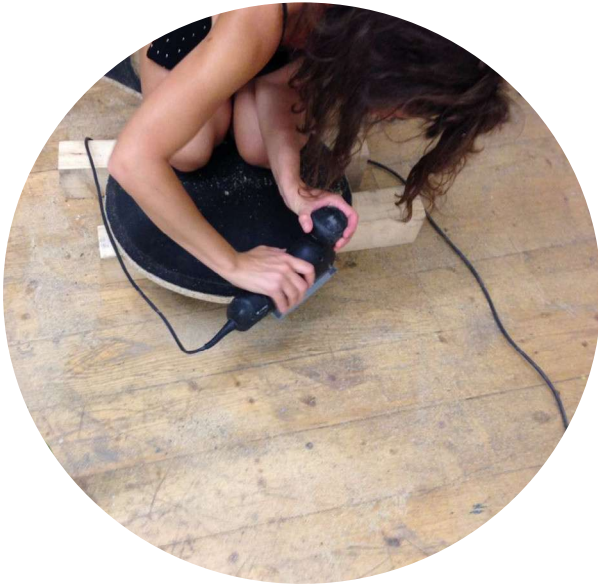


DA LIEGEN SIE, LEISE ROBUST  
22 x 24 cm  
Ink on paper (2023)





Far left (both images): ICH HÜTE DICH, 55 x 43 cm, wax crayon on paper (2022)  
 Exhibition views: 'patterns of body\_patterns of space', galerieGEDOKmuc, Munich (2025)  
 Photos: Julia Milberger



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