



PORT  
FOLIO  
ELENA  
CARR

# ELENA CARR

\*1991, Munich | German, Australian

## EDUCATION

- 2011 Studies at the Academy of Fine Arts Munich (GER) with Prof. Res Ingold,
- 2018 Dr. Alexis Dworsky, Prof. Stephan Dilleuth | M.A. for Interdisciplinary Projects and 1st State Examination
- 2016 Guest Studies, Academy of Fine Arts Vienna, class of Prof. Judith Huemer (AT)  
Class: Art with extended painterly spatial action / sculpture / installation

## PROFESSIONAL PRACTICE & EXHIBITIONS (SELECTION)

- 2025 ROOM FOR MANOEUVRE Public Art Commission (KUNST AM BAU) | QUIMD,
- 2026 City of 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 *ARIM* (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 *SIGNA* Performance - Performer in *Wir Hunde / Us Dogs*, 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)  
& Lothringer13 | Munich (GER)
- 2014 ASH WEDNESDAY OF THE ARTISTS Installation, Frauenkirche | Munich (GER)
- 2013 Artistic Assistant | RAIL DOMINO by *Roofoptiger*, Castlemaine State Festival (AUS)

## CURATION, TEACHING & DIRECTION

- 2025 Lectureship *Performance & Associative Space* with Prof. Dr. Notburga Karl, family-integrated residency with collaborative childcare, Academy of Fine Arts Munich in cooperation with Fritz and Maria Koenig Foundation (GER)
- 2020 Artistic Lead for Media and Experimental Design | FOS Gestaltung,
- 2025 Stiftung Pfennigparade (Munich GER)
- 2023 Curation & Artistic Lead | Summer University, youngcaritas in Europe | Werksviertel, Munich (GER)
- 2019 Artistic Direction of the Media Lab | *spacelab*, Volkshilfe Wien (Vienna AT)
- 2020
- 2015 GEHSCHREIBE Workshop on kinetic objects and narrative practice, Munich (GER)
- 2013 STOFF AUF DEM KOPF Concept & Artistic Direction of transcultural programs
- 2017 (including Stadtmuseum Berlin, Kammerspiele Munich, TIM Augsburg)

## 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



In my work, I combine artistic research with a practice that articulates itself between performance, *Spielskulptur*, installation and graphic protocols.

Using play as a strategy, I transform social phenomena into expansive, dialogical environments that challenge institutional hierarchies. These spatial arrangements function as catalysts for collective processes, revealing their complexity only through physical use and the principle of complicity. By employing an aesthetics of the provisional, I create raw, accessible stages that turn interaction into a radical tool for poetic and political agency.

# INSTALLATION & GRAPHIC PROTOCOLS

# ROOM FOR MANOEUVRE

Status: In progress

Timeframe: Estimated completion 11/2026

Project: Art in architecture, Municipal Sports Facility Karlsfelder Straße

Location: Grounds of a former subcamp of the Dachau concentration camp

Client: City of Munich, Department of Public Construction (QUVID)



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.



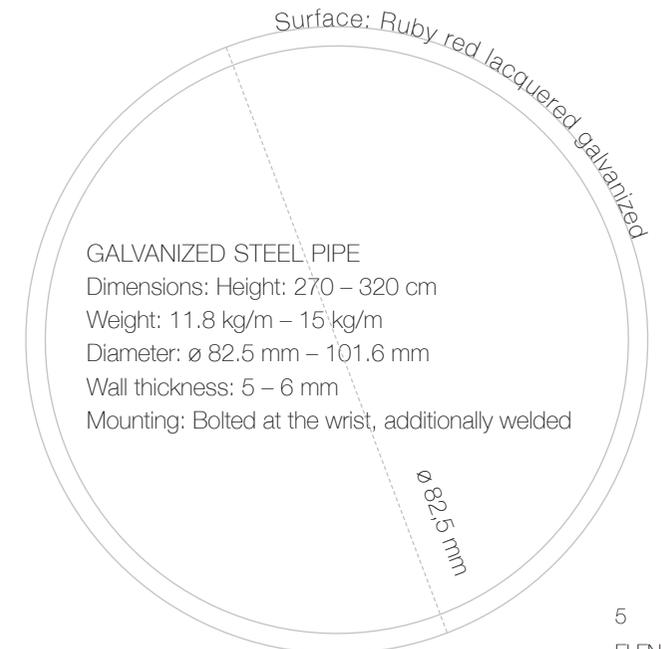
MOVEMENT SEQUENCES

The artistic intervention at the Munich-Ludwigsfeld sports facility requires both strategic maneuvering and a poetic gesture in its visual manifestation.

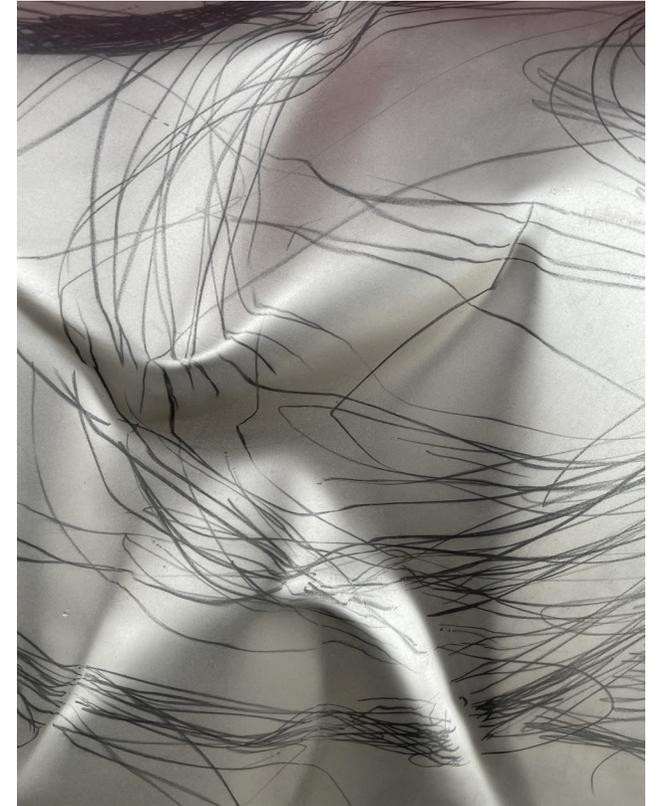
The cultural, historically evolved coexistence is specific to this site and of central importance to my work. Through numerous intensive conversations with residents, it became clear how much the settlement's history - situated on the grounds of a former subcamp of the Dachau concentration camp - later serving as a camp for Displaced Persons, internees, and refugees - the site continues to shape the local international community today.

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.



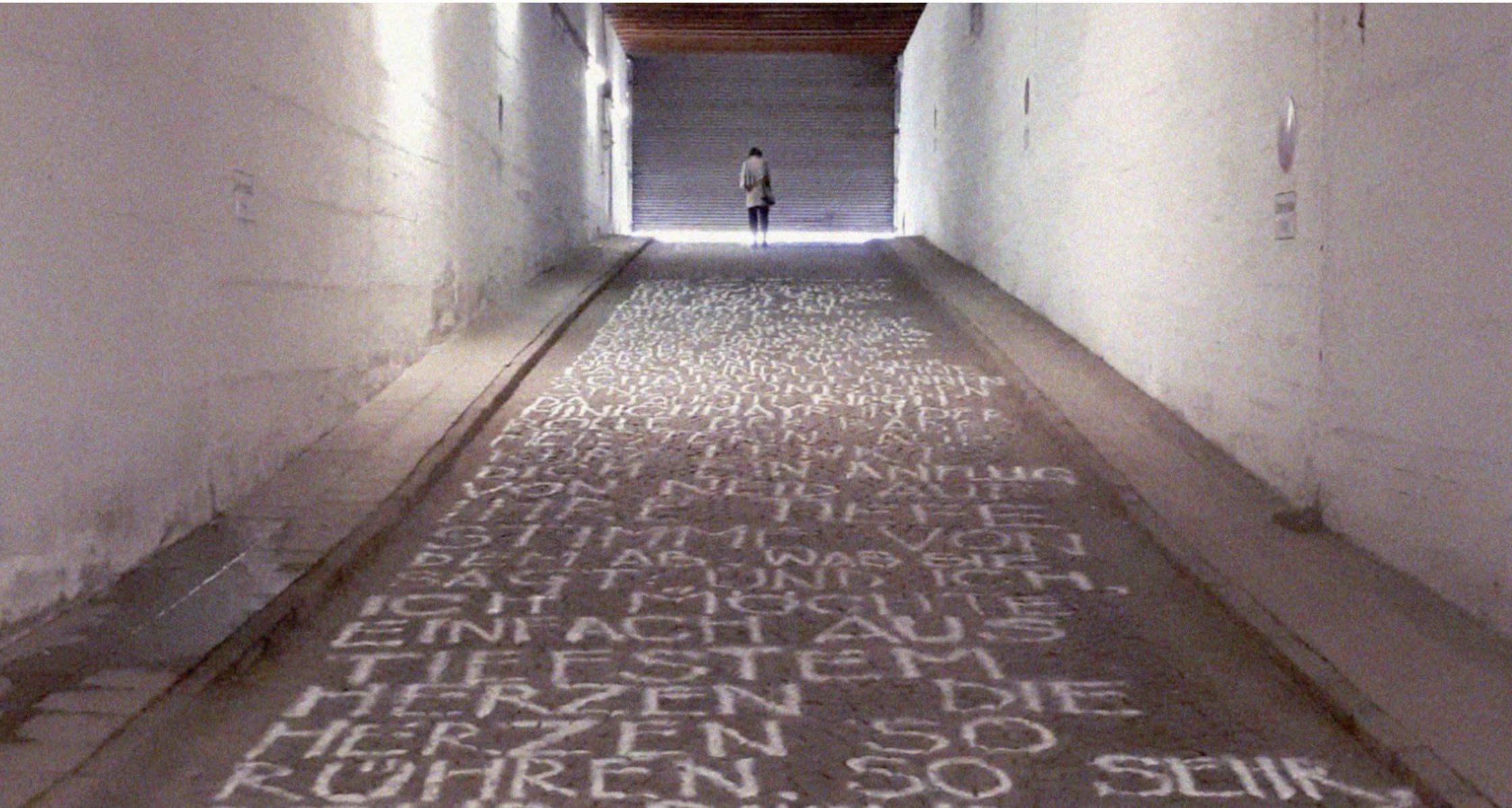
# ROOM FOR MANOEUVRE



Production process, 2026  
Room for Manoeuvre (art in architecture)  
Industrial fluid-formed 0.8 mm stainless steel, based on hand-drawn wooden templates; graphite on sandblasted surface

7 parts, dimensions variable  
Steel pipe: height 400 cm  
Stainless steel elements approx.: 130 x 70 x 40 cm each

# SYNCHRONSTIMME GEH RUNTER



The work forces a physical reversal: to read the text, one must walk down the ramp backwards - a direct subversion of the 2.5-million-year evolution of walking upright. This awkward movement leads into a pool cosmos of liquid parquet and yellowed PVC curtains, where the smell of the Pommeskraute meets digital isolation. Through the lens of Fassbinder's synchronized actors and swimmers falling out of step, the piece maps the friction of modern life. It ends with an urgent call for political empathy, met only by the quiet applause of water-wrinkled fingers.

## Site-specific installation

*Synchronstimme geh runter*, 2019

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

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

Installation view: Z common ground, Munich



A series of drawings and graphic protocols created during the Artist Residency in Motherhood (ARIM). This body of work focuses on the meticulous observation and documentation of everyday care work, translating repetitive gestures into a visual language of traces and rhythms.

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

# GRAPHIC PROTOCOLS



ZUGANG ZUR ZEIT  
40 x 30 cm  
Ink on paper, 2022

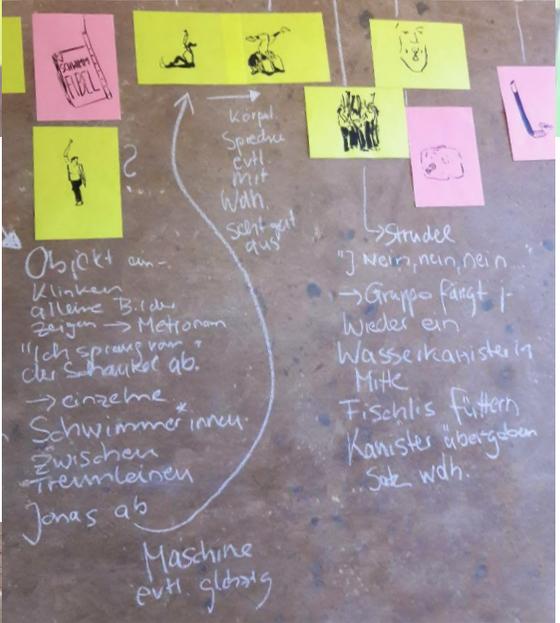


SIE HAT SIE IN DER HINTERHAND, LEISE ROBUST  
40 x 30 cm  
Colour pencil on paper, 2022



DA LIEGEN SIE, LEISE ROBUST  
22 x 24 cm  
Ink on paper, 2022

# GRAPHIC PROTOCOLS



Graphic Protocol for *Trocken Schwimm Sync*  
Performance Script | Künstlerhaus Wien, 2019  
Ink on paper, chalk

Collaborative project based on texts  
by Ingeborg Bachmann, Elena Carr & Jonas Carr

Concept & Coordination:  
Elena Carr & Jonas Carr

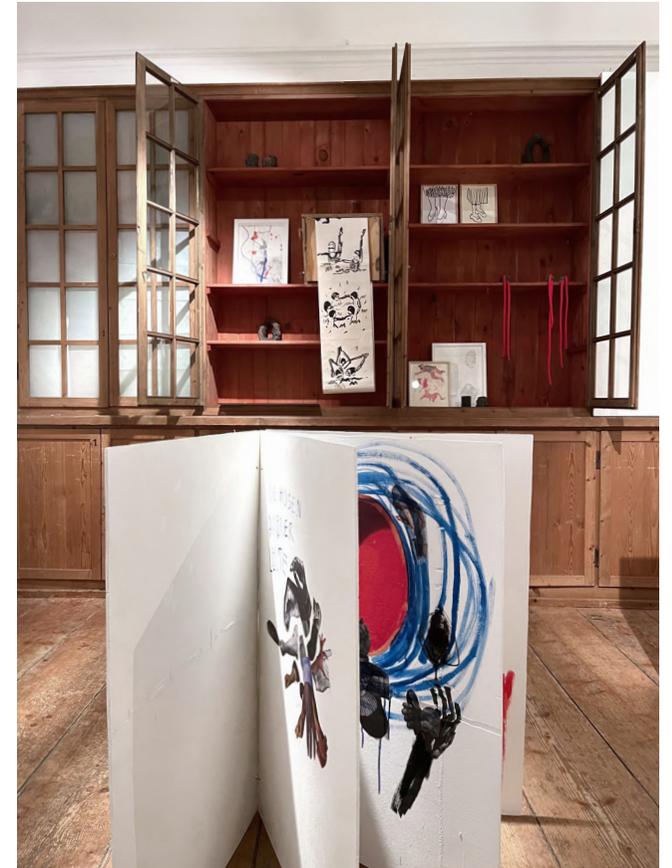
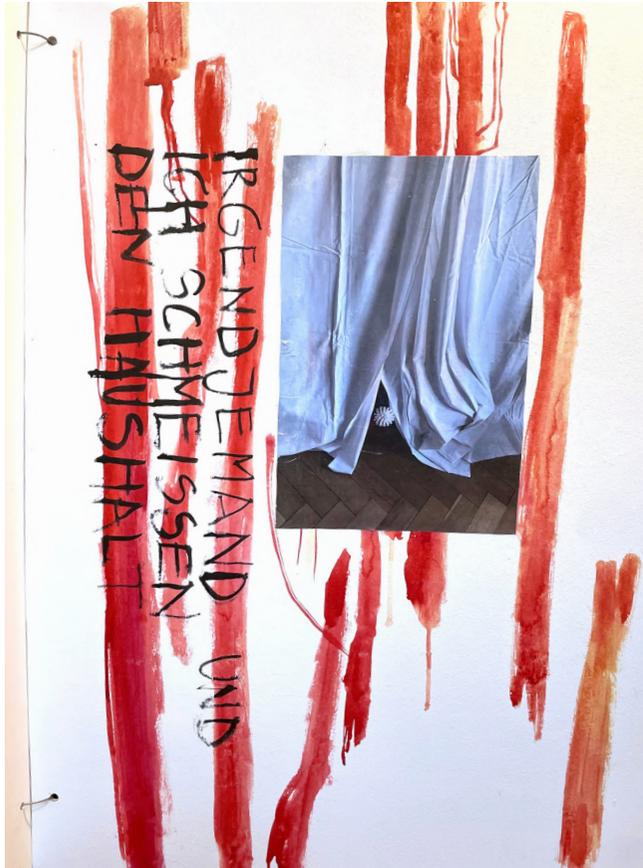


Graphic Protocols for *1 Tag vor einem 101. Geburtstag und was macht Maria eigentlich?*  
Performance Script | Academy of Fine Arts Munich, 2025  
Adapted by Elena Carr from student works

Context: Lectureship *Performance & Associative Space*  
in cooperation with the Fritz and Maria Koenig Foundation

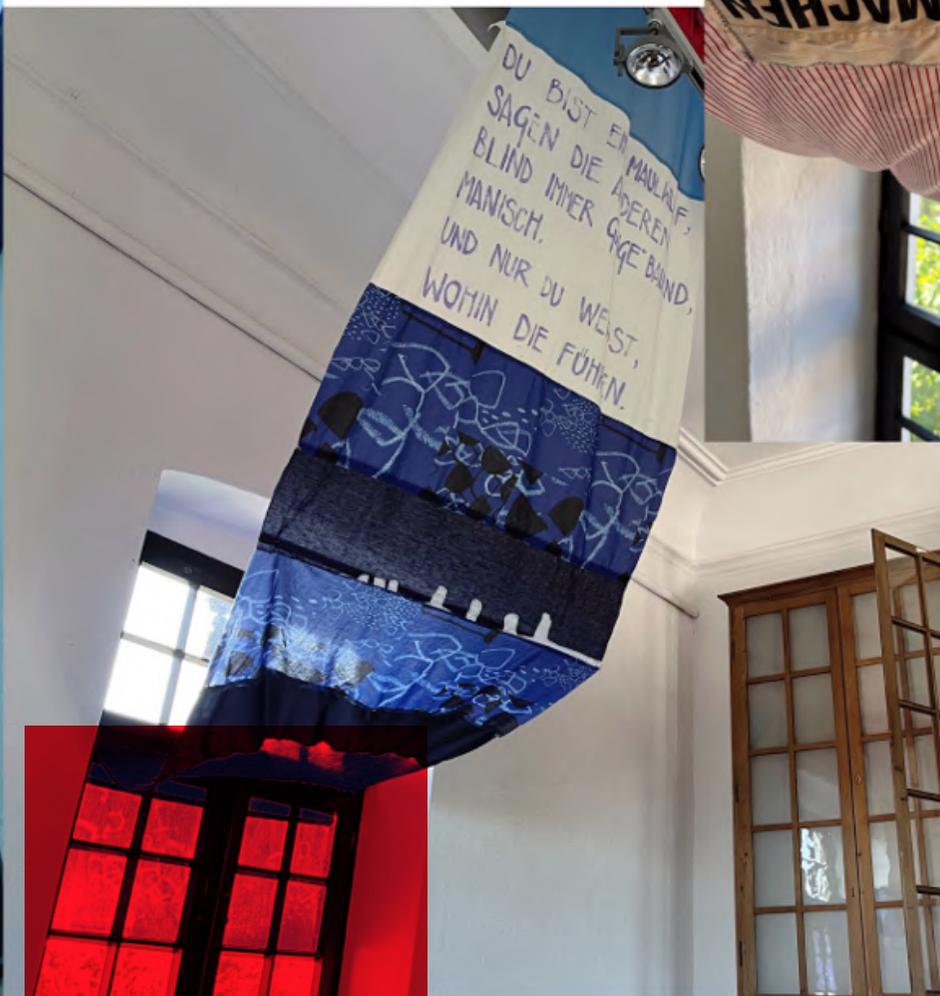
Note: Conducted as a family-integrated residency with  
collaborative on-site childcare.

# BOOKLET



Large-format book object, 2023  
108 x 75 cm  
Hardboard, steel cable, image-text montage, ink  
Installation view: *NE Eine Korrespondenz*, Taubenturm Diessen

# TEXTILE CORRESPONDENCE NO.01



Site-specific spatial installation,  
2023  
In Collaboration with Nelly Stein

Textile windings through the  
staircase and along the tower  
facade of Taubenturm Diessen.

Hand-sewn textiles, text collage,  
rope, and timber battens

Installation view and details:  
*NE Eine Korrespondenz*,  
Taubenturm Diessen

The installation is the result of a material dialogue: textiles were sewn together in alternating sequences and passed between the artists, creating a continuous, evolving fabric. This recorded correspondence culminates in a long-form textile intervention that winds through the staircase and along the facade of the Taubenturm Diessen. The work translates a personal exchange into a sculptural line that navigates the tower's verticality, bridging interior and exterior space.

**MEANWHILE I HAVE DONE SOME  
OTHER WORK  
MOTHER WORK**

Text printed on flag  
by Elena Carr



Flag, double-sided textile print,  
2023

In collaboration with Nelly Stein

The flag panel shown above  
features Nelly Stein's print; the  
panels on the left and below  
display the side featuring Elena  
Carr's print.

Installation views:

*N E Eine Korrespondenz,*  
Taubenturm Diessen



# TEXTILE CORRESPONDENCE NO.03



## Intervention at Ammersee, 2023

In collaboration with Nelly Stein | Textile, yarn, inflatable spheres

Inflatable spheres wrapped in hand-drawn textile prints featuring graphic correspondences. The floating objects served as a sculptural announcement for the exhibition at Taubenturm Diessen.

A series of inflatable spheres wrapped in textiles, functioning as a sculptural prologue to the exhibition at Taubenturm Diessen. The fabric serves as a record of a graphic correspondence: a process of cumulative layering where repeating gestures and forms were drawn and overwritten by both artists. Floating on the Ammersee, these objects translate an intimate, rhythmic exchange into a tactile dialogue between the water's surface and the tower's verticality.

# PERFORMANCE

# DIE MÜDIGKEIT



Lecture performance *Die Müdigkeit* 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, unfocussed, dreamy, hesitant, moody and other-worldly.

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.

Next page performance view:  
Audience wearing sleep masks during the Lecture performance *Die Müdigkeit*, Kunstpavillon at the Old Botanical Garden, Munich, 2024  
Photo: Toby Binder



# EINE ORTSBESCHWIMMUNG

Immersive performance  
for visitors in swimwear

Synchronized swimming, spoken-word choruses,  
water aerobics, sauna ballads and aquatic cinema showing  
archival footage, Courtesy of Wiener Stadt- und Landes-  
archiv (Municipal and Provincial Archives of Vienna)

Reactivating the public indoor pool as a archetypal, egalitarian  
space, this work transforms the collective ritual of bathing into  
*liquid parquet* for social interaction. By merging archival film  
footage from the Vienna City Archives with live performative  
sequences, the intervention replaces the isolation of the  
private bathtub with the shared stage of the pool.

*Eine Ortsbeschwimmung* explores the cultural history of bat-  
hing as a strategy for coexistence, reminding us through a  
physical, aquatic experience that we are all, quite literally, in  
the same water.

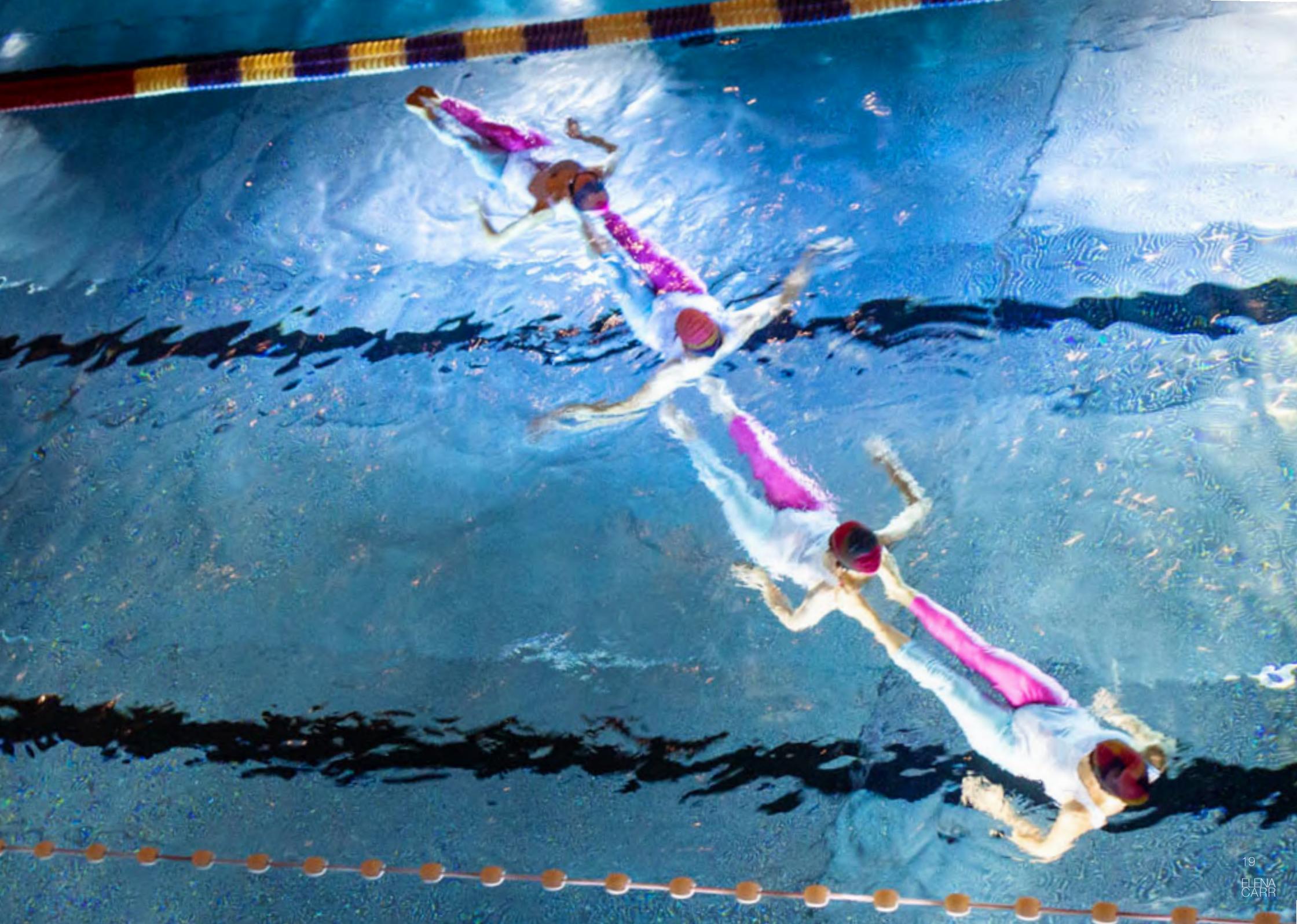
**Performance view:** Audience attending water aerobics,  
Innsbruck Municipal Indoor Pool, 2021

Supported by: Tiroler Kulturinitiativen, the City of Innsbruck,  
the Federal State of Tyrol and Wiener Stadt- und Landesarchiv  
(Municipal and Provincial Archives of Vienna)

**Next page performance view:**

Synchronised swimmers, show act from  
*Eine Ortsbeschwimmung* Innsbruck Municipal Indoor Pool, 2021





# 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 ADELTE, ELENA CARR, ADÉL HORVATH,  
KILIAN KLAPPER, ELISABETH RASS,  
AGNIESZKA SALAMON, FRANZISKA SCHINDLER  
Synchronized swimmer ADÉL HORVATH  
Soundscape ANNA SOPHIE ADELTE

Performance view left: Water ballet, Vienna, 2018  
Performance view right: Aquatic cinema, show act  
from *Eine Ortsbeschwimmung*, Innsbruck, 2021  
Documentation: \_vimeo

# SPIELSKULPTUR

# TROCKENHAUBE

## Sound installation / *Spielskulptur*, 2023

Modified found hair dryer, Arduino-controlled motion sensor, sound piece  
150 × 96 × 200 cm

Composition & Piano: Lorenz Schreiner

Object & Installation: Elena Carr in collaboration with NOT YET

Installation view:

*patterns of body\_patterns of space*, galerieGEDOKmuc Munich (2025)

Photo: Julia Milberger



# TROCKENHAUBE



Sound installation / *Spielskulptur*

Detail & Installation view:  
Left: *patterns of body\_patterns of space*, galerieGEDOKmuc Munich, 2025  
Photo: Julia Millberger  
Right: *N E Eine Korrespondenz*, Taubenturm Diessen, 2023



# HALTUNG EINNEHMEN

## *Haltung einnehmen*

Playable floor installation, parlor game, and score, 2018  
In collaboration with Michaela Andrae, Lorenz Mayr, Angela Neumair and  
Lea Wilsdorf (ReReRevolte)

UV print on PVC foil, interactive spinner, printed song fragments and political slogans

## *Volo Knarre* (Object in foreground), 2018

Carved lime wood, steel display, concrete base

Installation view: *PopUpKunst IM KOMPLOTT*, Marstall at Berg Castle, Berg  
Photo: Nila Thiel



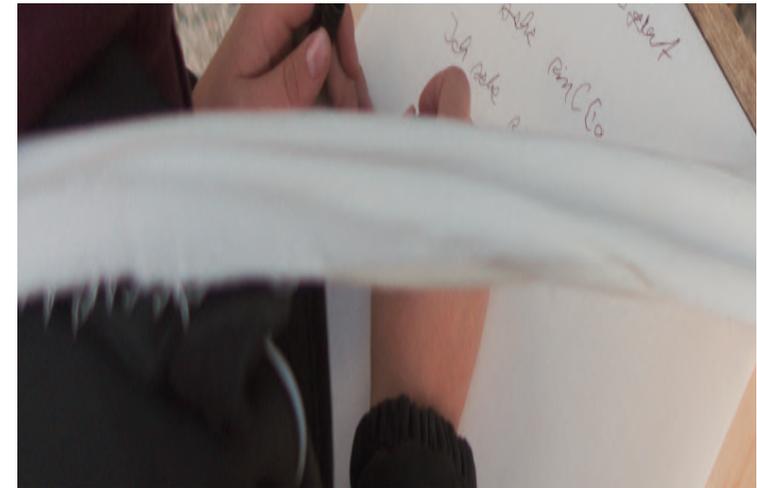
# HALTUNG EINNEHMEN

Based on intensive research into the 1968 student protests, *Haltung einnehmen* uses the mechanics of a parlour game to transform political positioning into a physical, precarious act of balance. By merging historical slogans with contemporary demonstration chants, the installation invites participants into a space where those who cannot endure change and proximity will lose their footing.

Created for the Teach-In format at Münchner Kammerspiele (curated by Johanna Hoehmann & Anne Schulz), the intervention activated a direct dialogue between the *third generation* (ReReRevotte) and historical protagonists of the 1968 movement. Installation view: *Teach-In*, Münchner Kammerspiele, 2018



# GEHSCHREIBE



The *Gehschreibe* is a wearable interface for the spontaneous recording of audiovisual events. It transforms the act of capturing data into a performative gesture. As a *Spielskulptur*, the tool activates its environment: on group walks, walking becomes a collective graphic record. The works created since 2014 in collaboration with Jonas Carr demand physical presence - whether as a functional tool or a mental instruction for action. At the core lies the unity of sculptural object and physical gesture.



*Gehschreibe: Spielskulptur & Graphic Record, 2014*

In collaboration with Jonas Carr  
Spruce, axles, hinge, fabric straps, paper

Intervention views:

Right: *Poesiepark* at Grünspitz, Participatory project with students from Ichoschule Munich-Giesing, 2015

Bottom left: *Gehschreibe* as a wearable interface for nomadic display. With its projection arm, the sculptural tool transforms the body into an autonomous stage for lecture performances.

Top left and next page: Munich, 2014



FRIENDS FACTORY  
ARBEITEN UNTER FREUNDEN

# SPIELSKULPTUR



*Gaunerzinken \_ Fortune Wheel and Geshreibe*  
Kinetic objects / Spielskulpturen  
In collaboration with Jonas Carr

Performance at Aktionsraum *Vagabund:innen Treff*  
Der Fahrende Raum, München, 2018

Performance view:  
Top: A. Dietze; Bottom: A. Wissel

# GAUNERZINKEN \_ FORTUNE WHEEL

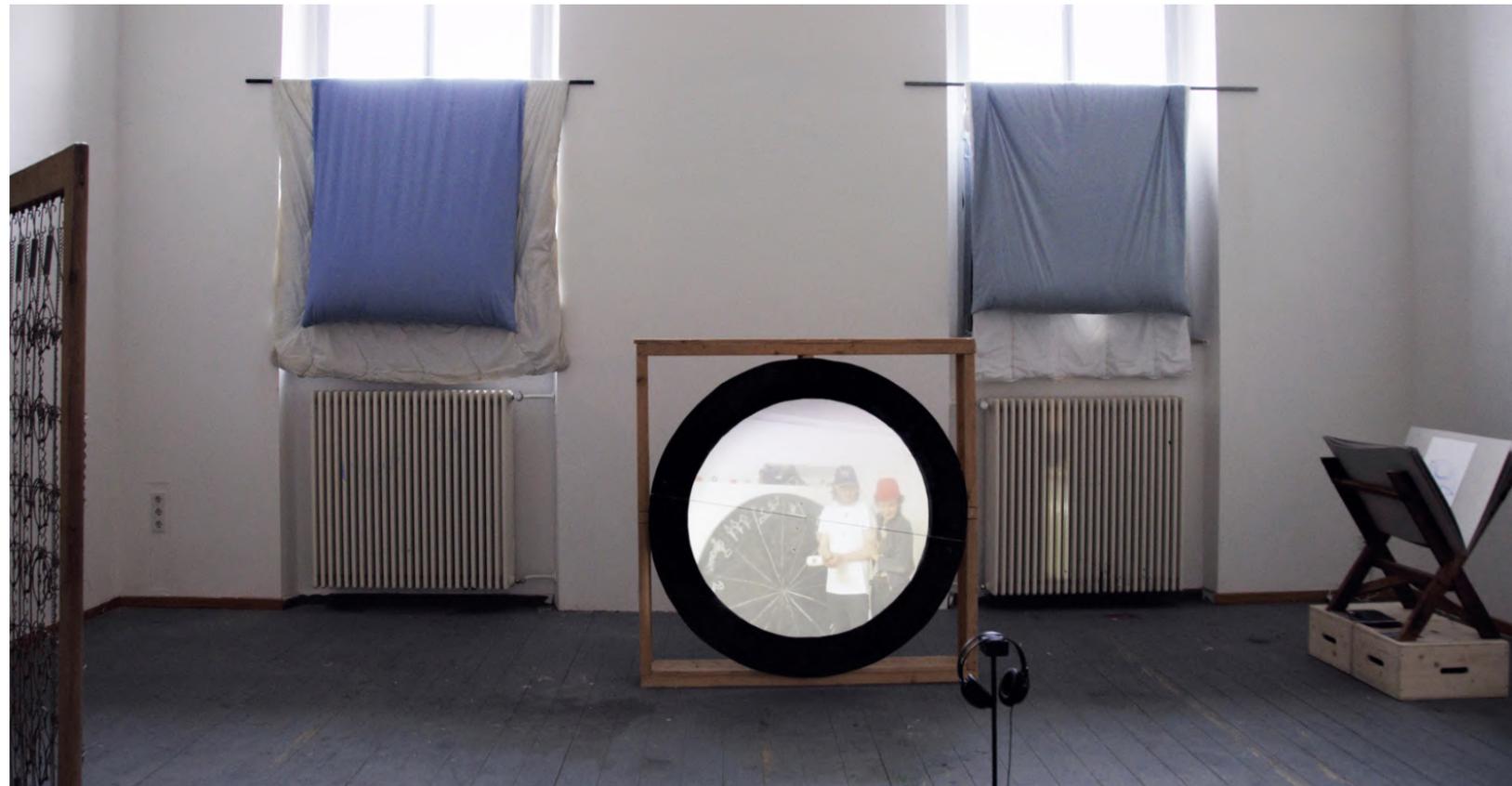


Single-channel video installation, 2017  
Performance documentation  
*Als regisseur:in ist die Stadt Straubing angegeben, Exercise 1 - 14*  
As part of the exhibition *Liederliche Subjekte*, Weytterturm Straubing, 2017  
Documentation \_vimeo

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

Installation view: Degree Show, AdBK Munich

# RASTRAUM



Spacial installation: Single-channel video, printed banner, found bed-springs, duvets, 2017

*Rastraum* (Rest Space) marks the early intersection of my long-term research into sleep, social exhaustion, and aquatic spaces. The installation functions as a physical palimpsest: a large-format photograph of a swimming pool, towering like a sarcophagus, enters into a dialogue with the verticality of found bed-springs that invite a precarious, upright rest. By transposing heavy duvets into the institutional space, the work explores the transitional states of the body—between the weightlessness of water and the exhaustion of the standing sleeper.

Installation view: Graduation Exhibition, Academy of Fine Arts Munich

# FAHRRADKINO



Kinetic object / *Spielskulptur*  
*Fahrradkino*, 2013

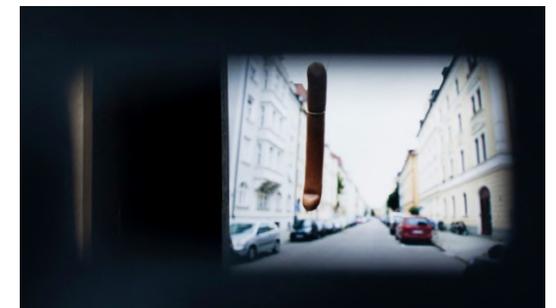
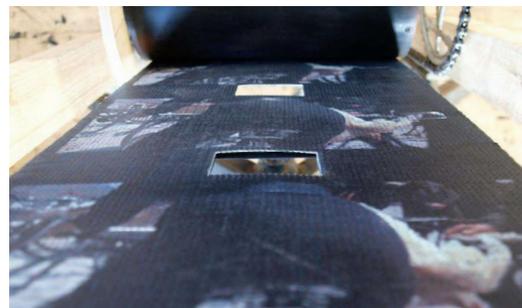
In collaboration with Franziska Wirtensohn, Michael Wittmann

Bicycle, printed mesh fabric, wooden slats, welded raw steel tubing, lacquered casters, gears, axles, ball bearings  
Film references: 33 single frames from Federico Fellini's *Amarcord* and the intro to *Löwenzahn* (Peter Lustig)

A kinetic apparatus that functions as an illusion machine and is set in motion solely by the viewer's physical labor. By pedaling, the participant triggers a stroboscopic effect, transforming 33 single frames - references to Federico Fellini's *Amarcord* and the *Löwenzahn* intro - into a continuous sequence of movement. The work explores the tension between manual effort and cinematic simulation, turning the viewer into the engine of their own machinery of desire.

Installation views:

Bottom left: *Junge Kunst*, Kunsthalle Kempten, 2013; Top left: Annual Exhibition AdBK Munich, 2013; Top right: Temporary installation in public space curated by K. Gregorian, *Isarbalkon* Corneliusbrücke, Munich, 2014





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