

5

6



ICH
BIN
NICHT
AUF
DIESER
WELT

SUSANNE CARL
BRUNO WEISS

Wie im richtigen Leben

Thomas Heyden

123

Ich habe da noch eine
rote Kehrmaschine!

Regina Pemsl im Gespräch
mit Susanne Carl und Bruno Weiß

133

English Translations

146

Biografien



















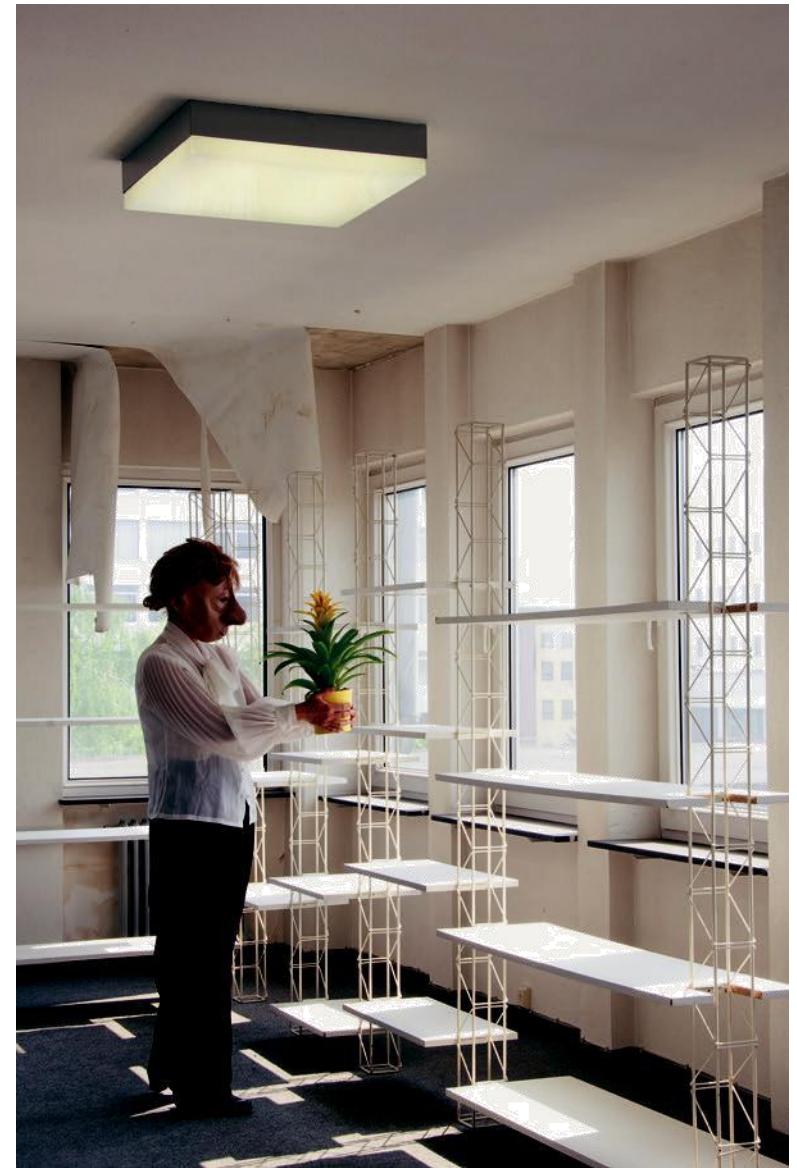
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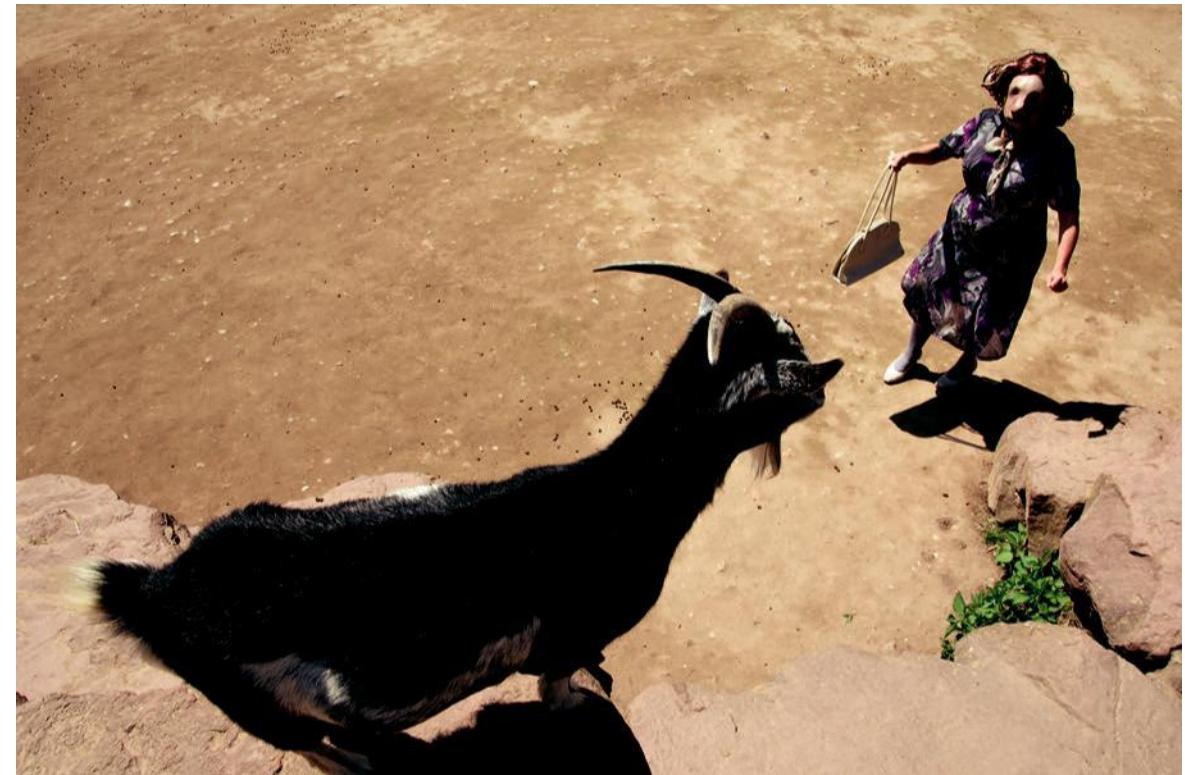
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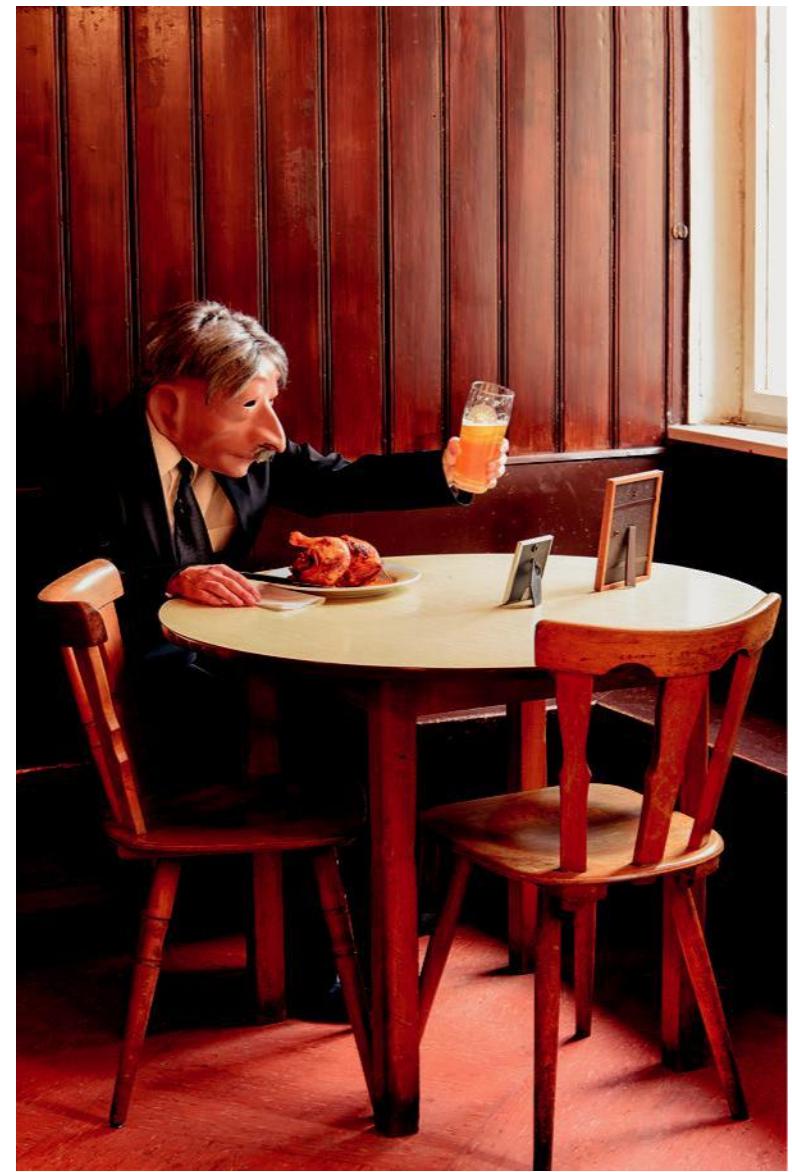














Just like real life

Thomas Heyden

... are the scenes in which artist Susanne Carl and photographer Bruno Weiβ allow us to participate really. Although the figures are wearing masks they seem strangely familiar to us and we sometimes even recognize ourselves in them. That stiff way that we pose when we know that we are being photographed. The way that we play boss or secretary and – far too infrequently – dream about escaping from all our obligations. Yes, the stock situations on which Susanne Carl and Bruno Weiβ draw are human, all too human.

In fact, being a “persona” amounts to the same thing as wearing a mask – *persona* is the Latin for a mask, a role. And what is so appealing about masks is the fact that they can be donned consciously. Unlike the situation with us as a person, we can choose to put a mask on or to take it off. A consciously assumed role that we are allowed to play is thus much easier than the roles in society that we have to play because other people accord them to us. Roles that have been practiced and memorized for so long that they almost become an integral part of us. We and this persona

have long since become one and the same thing. This kind of masquerade allows for the kind of freedom not possible outside the theatre, even for the spectators. This is why even the happiest mask has something sad about it.

Susanne Carl takes the promise of this kind of freedom to levels where the distribution of roles is normally quite clear. It is she herself who breaks in on seemingly familiar situations in order to question the rules of the game that is society. The results of such collisions are often comical and can sometimes be moving. We witness escapes on a small scale and breakdowns on a large scale. From the banality of our domestic routines and from an omnipresent melancholy. It should be mentioned at this juncture that humour and sentimentality are not ends in themselves but prepare the path for our astonishment about just how much our perception is guided by stereotypes. Susanne Carl is particularly fond of reflecting on stereotypical roles and adept at caricaturing them. Bruno Weiß captures these parodies in precisely composed shots which never lose sight of the quotidian aspect, even when the scenes and poses in question can be disturbing. The photos neatly sum up Susanne Carl's art, transforming it into the kind of thing at which she was aiming from the outset. The finished product is the kind of images that could also be described as staged photography. Parallels with Cindy Sherman or Gillian Wearing spring to mind, but such parallels fail to take account of the fact that Susanne Carl never loses sight of her roots in theatre and clownery. This lends

her art its unmistakable feel, as well as saving it from the mannered quality displayed by cryptic pictorial arrangements.

In terms of physiognomy, the masks that Susanne Carl herself creates are absolutely full of character. A variety of hairstyles and clothes transform the people she portrays into individuals. By contrast, their rigid masks and their eyes, hidden behind holes, make for a kind of stereotyped distance similar to Brecht's alienation effect and are a prerequisite for reflection. At the same time, the mask necessitates a shift in the characters' expressions from their faces to their bodies. This is the true secret of masked theatre. To no small extent it was through her collaborations with English *fooling* artist Franki Anderson and a Berlin-based masked theatre troupe, *Familie Flöz*, that Susanne Carl gained experience and perfected her art. Because she does not work with neutral masks (as do people such as the great French pantomime artist Jacques Lecoq), the mood and the emotions conveyed are predefined and the same applies to the repertoire of gestures. The figures involved often seem decidedly naïve, unsure of themselves, in need of protection, in fact. This means that we do not remain indifferent to them but that they appeal to our sense of empathy.

Ich bin nicht auf dieser Welt (I am not in this world): The title of the book under consideration does not only sound so biblical (cf. John 8, 23 "I am not of this world") because it is an abbreviated quotation. In full

the quotation reads “I am not in this world to live up to your expectations.” It originally comes from the famous *Gestalt Prayer* (1969) by Fritz Perls, the founder of Gestalt therapy. And because masked theatre is not only suitable for educational purposes but also, and especially, for therapeutic ones, the origin of the quotation is doubtless more than a coincidence. The full text of the *Gestalt Prayer* is:

I do my thing, and you do your thing.

I am not in this world to live up to your expectations And you are not in this world to live up to mine. You are you and I am I,
And if by chance we find each other, it's beautiful.
If not, it can't be helped.

Critics have accused Perls’ text of promoting selfishness, but surely it could also be read as a plea for respecting other people? For accepting people the way they are and not the way we think they should be. “To be valued for the person you are” – as Franki Anderson puts it on her website – this is the central message in the art of Susanne Carl and Bruno Weiß. Is further proof of its topicality really necessary?

I have a red street
sweeper somewhere!
On pictorial composition
using masks

Regina Pemsl interviews
Susanne Carl and Bruno Weiß

Regina Pemsl (R): Bruno, I first made your acquaintance more than 20 years ago when you produced very sensitive photographs of one of my installations – just the way I saw it myself. Later, I ran into you again as an artist – for instance, at *LeoPARTs*, with your work *Mein Gesicht ist dein Gesicht* (2009). How do you see your role in the project *Ich bin nicht auf dieser Welt*?

Bruno Weiß (B): I logically see myself as a photographer, somebody who turns situations into images. My approach is quite a classic one. In contrast to current practices, I try to set up my original pictures in such a way that they don’t require subsequent manipulation. From this angle my pictures really do reflect my view of the world. Susanne provides the ideas for me to create a pictorial world that then has a great deal to do with me myself.

R: Our world has unnumerable facets – do you filter something out of it or do you add something to it?



geboren 1962 in München,
lebt als freischaffende
Künstlerin in Nürnberg

born 1962 in München, lives as
a freelance artist in Nuremberg

1988 – 1993
Studium an der Akademie der Bildenden Künste in Nürnberg bei Prof. Günter Dollhopf und Prof. Hans Peter Reuter

1993 – 2000
Kunsterzieherin, parallel
Fortbildungen im In- und Ausland
zu Performance, Körpertheater,
Komik und Improvisation

1995 – 2010
Lehrauftrag zu Maskenbau und Maskenspiel, Institut für Kunsterziehung, Universität Regensburg

2000
Gründung des Rote Nase
Clowntheaters, Nürnberg
(mit Barbara Richter)

2001
Teilnahme am Studienkurs *Fool and Performance*, The Empty Space – Theatre Research Studio, Bristol, Großbritannien, bei Franki Anderson

seit 2001
Leitung von Seminaren zum Thema
Clown, Narr, Maske, und Körpertheater

2003
Entwicklung der Kunstfigur *Rosi*, die seitdem regelmäßig Teil von Performances wurde

2007
Gründungsmitglied von *LeoPART*, Nürnberg, Schwerpunkt
partizipative Kunstprojekte

seit 2009
Zusammenarbeit mit Bruno Weiß

Preise und Stipendien
Prizes and Awards

1991
Kunstförderpreis der Stadt Lauf

2007
Nürnberg-Stipendium

2015
Paula-Maurer-Preis

Ausstellungen, Performances und
Kunstprojekte im öffentlichen Raum
(Auswahl)
Exhibitions and art projects in
public space (Selection)

1991
Kunststudenten stellen aus, Bonner
Kunstverein

1992
Triga, INTERIM – Zwischenräume für
Kunst, Nürnberg

1993
KunstRaumFranken, Kunsthalle
Nürnberg

1994
November, Stadtmuseum Amberg

2001
KunstRaumFranken, Kunsthalle
Nürnberg

2003
Rosis Luft-Raum, ortsspezifische
Performance, *Blaue Nacht*, Nürnberg

2005
Rosis Luftsprünge, ortsspezifische
Performance, *Blaue Nacht*, Nürnberg

2006
Ross und Rosi, ortsspezifische Per-
formance, *Blaue Nacht*, Nürnberg

2007
Pferdestärken, Installation und Per-
formance, *Blaue Nacht*, Nürnberg

2009
*Rosi, Ross und Reiter – ein
Denkmal in St. Leonhard*, *LeoPART*,
Nürnberg (mit Bruno Weiß)

2010
Frieda geht einkaufen, *LeoPART*,
Nürnberg (mit Bruno Weiß)
*Eine Reise ins Glück – Masken unter-
wegs*, partizipatives Kunstprojekt in
Kooperation mit dem Staatstheater
Nürnberg, *Blaue Nacht*, Nürnberg

2011
Ein Denkmal für Neu-Ulm, Aktion im
Rahmen des Stadtjubiläums, Neu-Ulm

2012
Und der Gewinner ist..., Kunstvilla im
KunstKulturQuartier, Nürnberg
Meisterwerke, Kunstprojekt in Koope-
ration mit dem Staatstheater Nürn-
berg, *Blaue Nacht*, Nürnberg
Raumspiele – Spielräume, im Rahmen
von SPACES, Haidplatz, Regensburg

www.susanne-carl.de

geboren 1951 in Amberg, lebt als freiberuflicher Fotograf in Nürnberg born 1951 in Amberg, lives as a freelance photographer in Nurem-berg

1973 – 1977
Studium der Anglistik und Romanistik an der Ludwig-Maximilians-Universität München

seit 1982
als Fotograf Zusammenarbeit mit zahlreichen bildenden Künstlern, Galerien, Museen, Firmen und Theatergruppen in In- und Ausland
Lehraufträge für Fotografie an verschiedenen Einrichtungen künstlerischer Erwachsenenbildung

seit 1998
Mitglied im Bundesverband Bildender Künstler

seit 2004
Lehrauftrag an der Jugendkunstschule, Erlangen
regelmäßig Lehraufträge für Schulprojekte an verschiedenen Einrichtungen

seit 2009
Mitglied von LeoPART, Nürnberg, Schwerpunkt partizipative Kunst-projekte
Zusammenarbeit mit Susanne Carl

Ausstellungen (Auswahl)
Exhibitions (Selection)

1986
Plakat – Wand – Kunst, öffentlicher Raum Nürnberg
Begegnungen, 6. Weißenburger Tage der Jungen Literatur, Gotisches Rathaus, Weißenburg

1995
Große Kunstausstellung München, Haus der Kunst, München
1999
Ich trage Schmuck – Schmuck und Fotografie, Forum für Angewandte Kunst, Germanisches Nationalmuseum, Nürnberg

2003
Uma Ponte sobre o Tempo – Eine Brücke über die Zeit, Stadthalle, São Carlos, Brasilien

2004
Bienal de Arte e Cultura, Jaboticabal, Brasilien
2005
Bruno Weiß – Offenbarung des Alltags, Portraitfotografie, Gemeindezentrum St. Jobst, Nürnberg

2006
Zeitlupe – Câmera Lenta, Centro Dragão do Mar de Arte e Cultura Nürnberg / Fortaleza, Brasilien

2008
WASSER, Ponte Cultura e.V., Auf AEG, Nürnberg

2013
Xianjiang, Rhine. 2013 Germany (Nuremberg) Painting & Photography Show, Zhuzhou, China

www.fotografie-brunoweiss.de



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