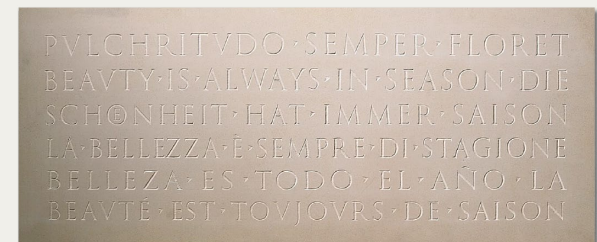


## Freie Projekte

Dieses Dokument zeigt ausgewählte Studienprojekte.  
Auftragsarbeiten finden Sie unter [carolynsteinbeck.de](http://carolynsteinbeck.de).

In diesem Dokument sind **Lesezeichen** und **Verlinkungen** angelegt, die die Navigation erleichtern. Leider ist es nicht möglich PDF-Dateien zu erzeugen, die bei kleinen Dateigrößen hochwertige Abbildungen ermöglichen. Sowohl die Qualität der Bildschirmdarstellung als auch die von Ausdrucken ist daher leider nicht optimal.

Gern stelle ich Ihnen meine Arbeit persönlich vor. Sprechen Sie mich einfach an:  
telefonisch unter 030 · 78 89 34 15, oder per [E-Mail](#).



Sandstein, 1.385 x 570 x 35 mm, 65 kg, 2006 (→ [Ausstellung / Raum](#))

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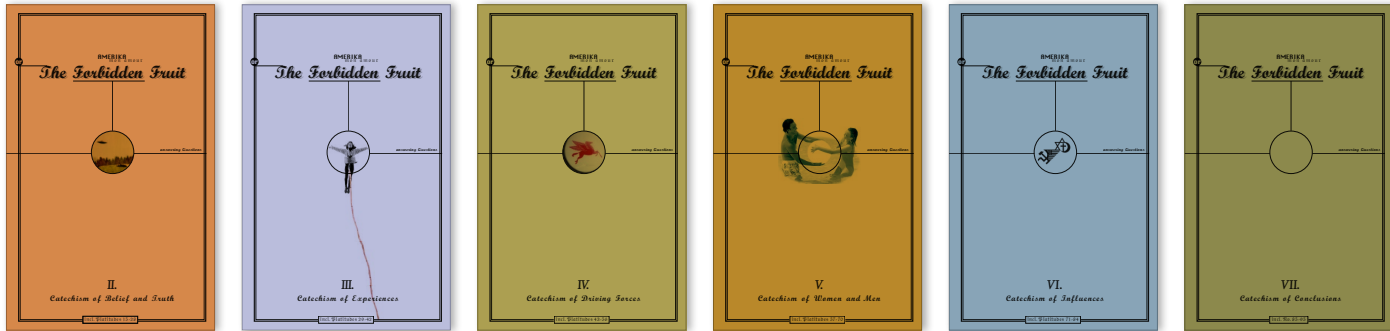
# »AMERIKA mon amour or The Forbidden Fruit« 1/5 Thesis-Project Cranbrook Academy of Art, 1995

Ausgezeichnet (Certificate of Excellence), publiziert und ausgestellt: 18th 100 Show, American Center for Design, Chicago, USA, 1995

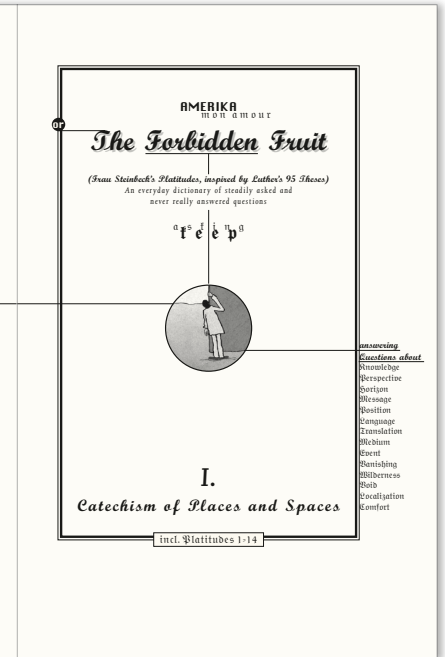
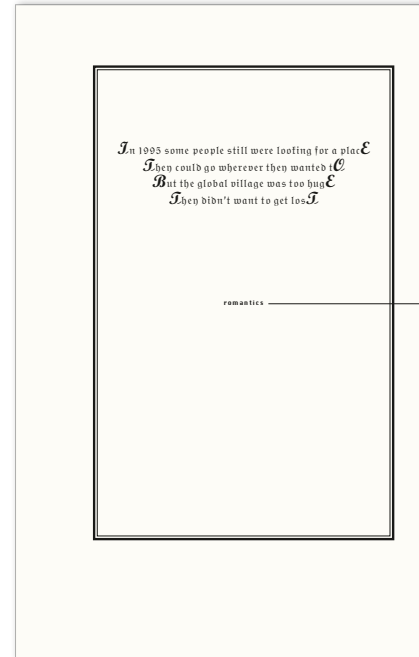
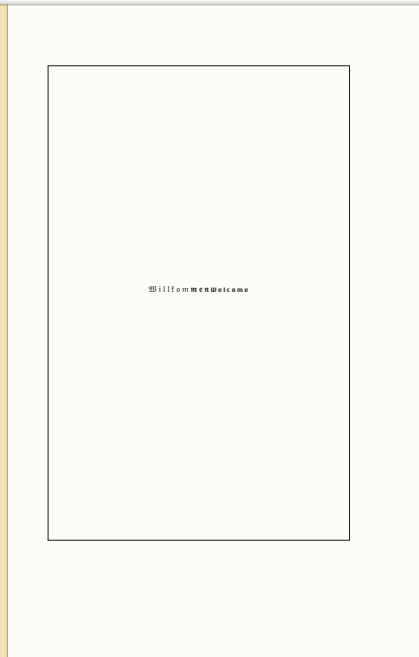
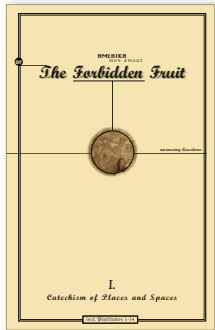
AMERIKA mon amour or The Forbidden Fruit (Frau Steinbeck's Platitudes, inspired by Luther's 95 Theses)  
An everyday dictionary of steadily asked and never really answered questions ... keep asking

Ganz in der Tradition einer »Meister-Schüler«-Beziehung begann ich mein Studium an einer deutschen Fachhochschule: die *Meister* korrigierten uns imperfekten *Schüler*. In den USA fand ich keine Meister,

nur Kritiker. Was blieb mir also anderes übrig, als mein eigenes »Evangelium« zu formulieren? Es wurden sieben Kathechismen mit 95 Platitüden – aber eine Antwort ist noch immer nicht in Sicht.

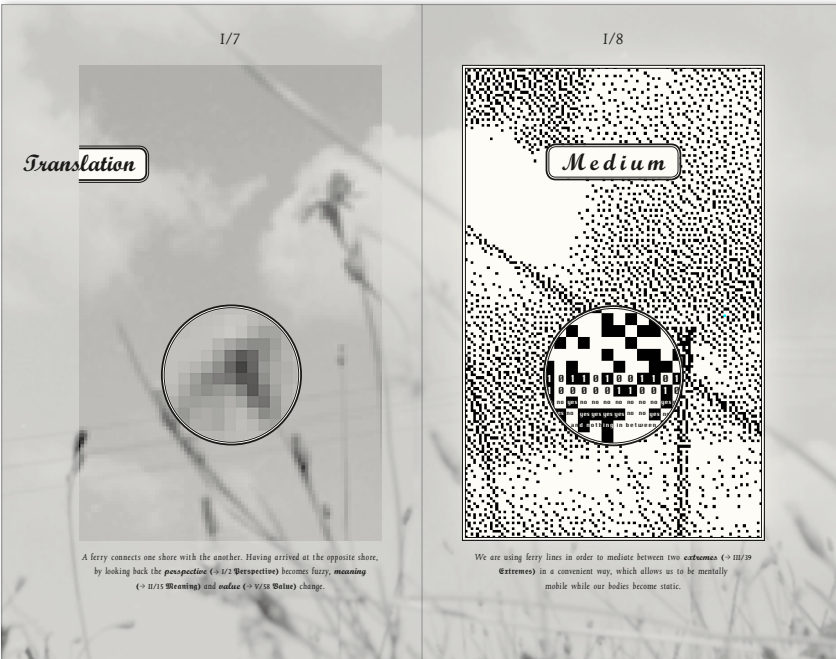


Thesis-Ausstellung im Cranbrook Art Museum

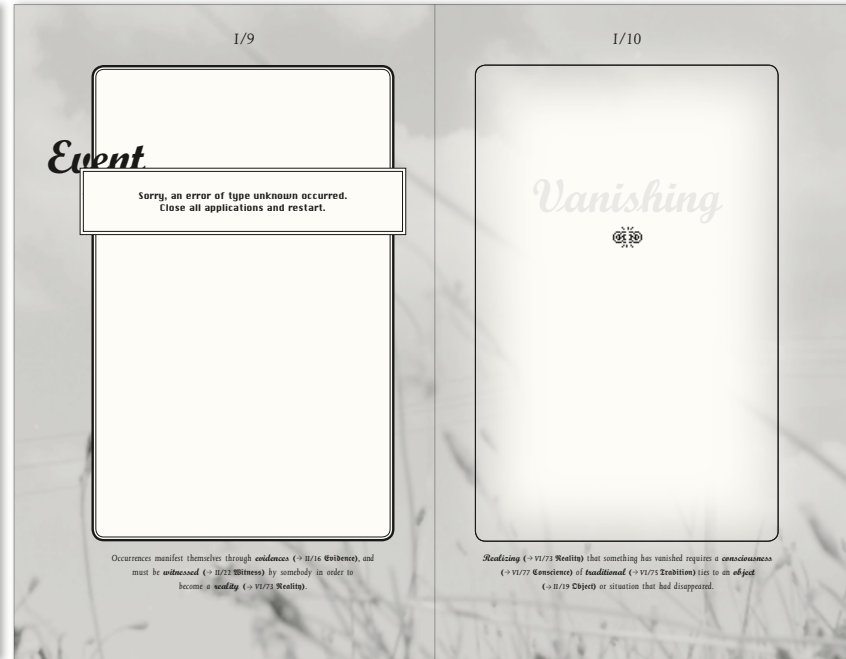




»AMERIKA mon amour or The Forbidden Fruit« 2/5 Thesis-Project Cranbrook Academy of Art, 1995



I. Catechism of Places and Spaces | Platitudes 7: Translation und 8: Medium

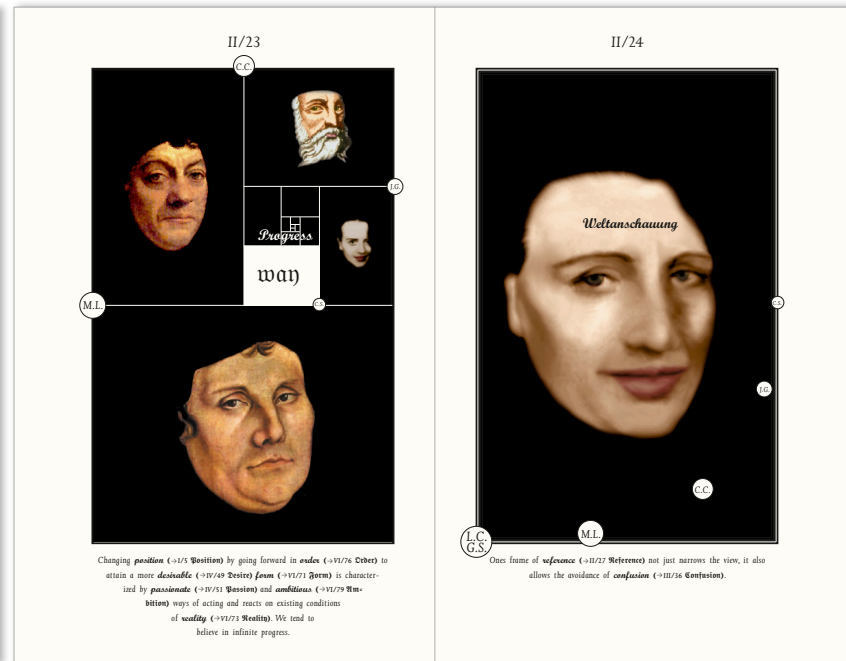


I. Catechism of Places and Spaces | Platitudes 9: Event und 10: Vanishing

- I. CATECHISM OF PLACES AND SPACES
- incl. Platitudes 1–14:
- Knowledge
  - Perspective
  - Horizon
  - Message
  - Position
  - Language
  - Translation
  - Medium
  - Event
  - Vanishing
  - Wilderness
  - Void
  - Localization
  - Comfort



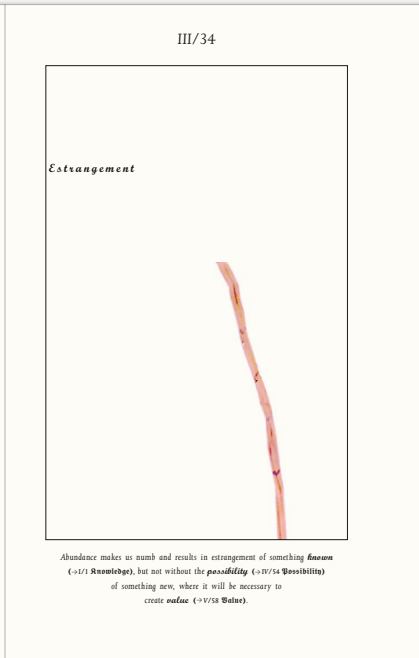
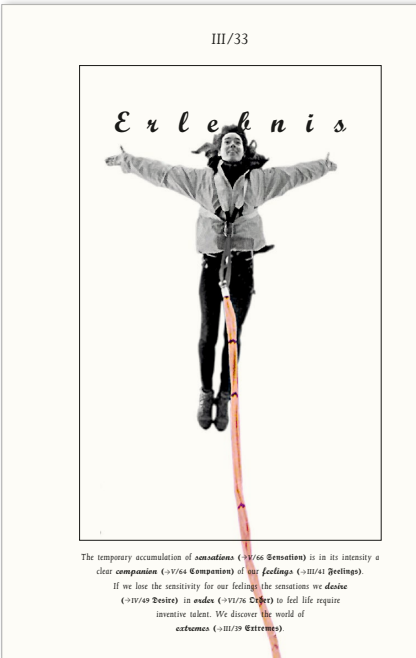
I. Catechism of Places and Spaces | Platitudes 11: Wilderness und 12: Void



II. Catechism of Belief and Truth | Platitudes 23: Progress und 24: Weltanschauung

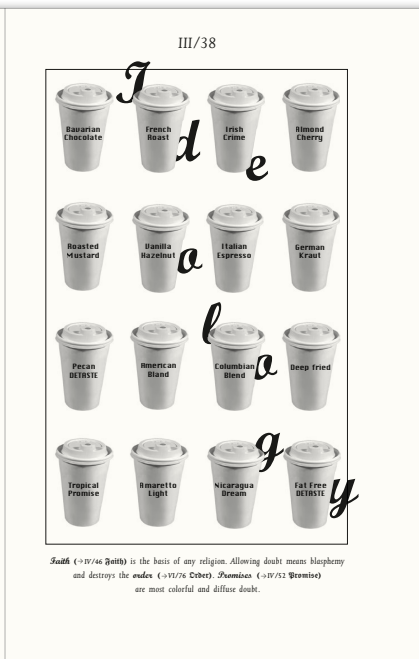
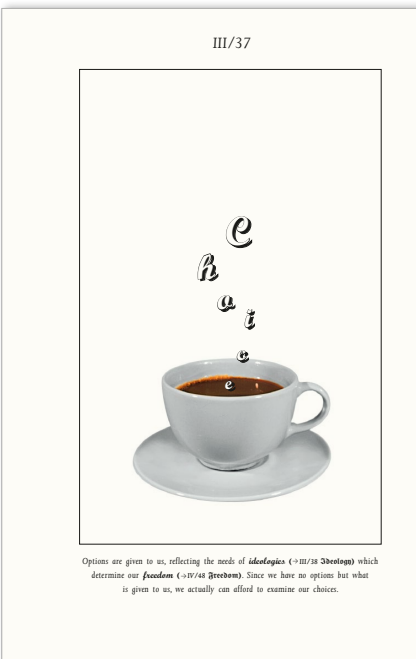
- II. CATECHISM OF BELIEF AND TRUTH
- incl. Platitudes 15–28:
- Meaning
  - Evidence
  - Copy
  - Original
  - Object
  - Manifestation
  - Orientation
  - Witness
  - Progress
  - Weltanschauung
  - Imitation
  - Reason
  - Reference
  - Dependence

»AMERIKA mon amour or The Forbidden Fruit« 3/5 Thesis-Project Cranbrook Academy of Art, 1995

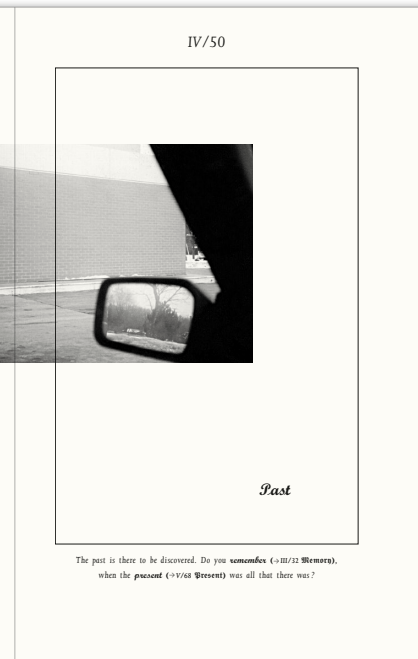
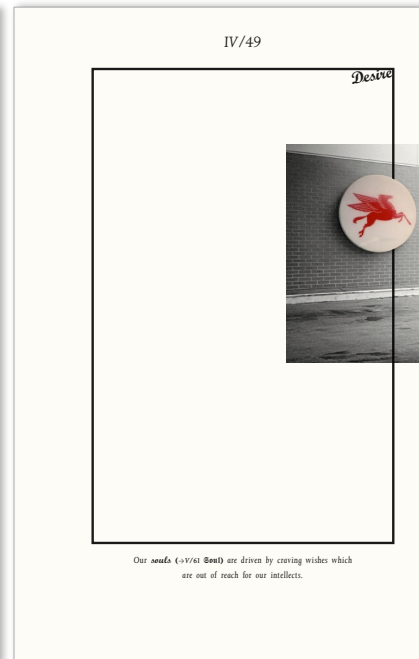


III. Catechism of Experiences | Platinuten 33: Erlebnis und 34: Estrangement

III. Catechism of Experiences | Platinuten 35: Nature und 36: Confusion



III. Catechism of Experiences | Platinuten 37: Choice und 38: Ideology



IV. Catechism of Driving Forces | Platinuten 49: Desire und 50: Past

III. CATECHISM OF EXPERIENCES

incl. Platinuten 29–28:

- Individuality
- Oblivion
- Erfahrung
- Memory
- Erlebnis
- Estrangement
- Nature
- Confusion
- Choice
- Ideology
- Extremes
- Loneliness
- Feeling
- Process

IV. CATECHISM OF DRIVING FORCES

incl. Platinuten 57–56:

- Longing
- Distance
- Beauty
- Faith
- Truth
- Freedom
- Desire
- Past
- Passion
- Promise
- Future
- Possibilities
- Melancholy
- Imagination

»AMERIKA mon amour or The Forbidden Fruit« 4/5 Thesis-Project Cranbrook Academy of Art, 1995

IV/55

Melancholy



In pensive contemplation we are *longing* (→ IV/43) (longing) for the *distant* (→ IV/44) (Distance) (Intense) (→ IV/53) (Future). The things (→ IV/57) (Things) around us become *realities* and *define* (→ IV/55) (Definition) a *void* (→ IV/12) (Void) which nurtures our hope for a time to come, and fill the *present* (→ IV/68) (Present) emptiness with *meaning* (→ IV/18) (Meaning).

IV/56

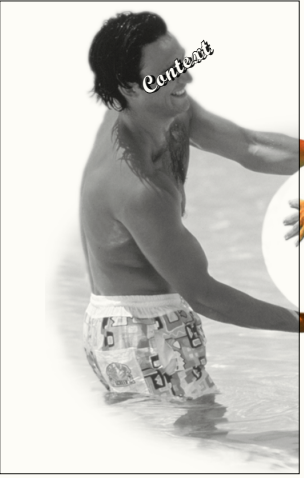
Imagination

The power of the *mind* (→ IV/92) (Mind) to *form* (→ IV/71) (Form) a mental image or concept of something that is *unreal* (→ IV/73) (Reality) or not *manifest* (→ IV/29) (Manifestation) is a pleasure of the *present* (→ IV/68) (Present).

IV. Catechism of Driving Forces | Platiuden 55: Melancholy und 56: Imagination

V/65

Context



As long as we do not *change* (→ IV/80) (Change) our *understanding* (→ IV/72) (Understanding) of our surrounding and create *new meanings* (→ IV/29) (Meaning), we will *feel* (→ III/41) (Feeling) a loss if something which *defined* (→ IV/57) (Definition) our *reality* (→ IV/73) (Reality) is threatened to be *shard*.

V/66

Sensation

We are stimulated by *experiences* (→ III/31) (Experiences) and *events* (→ IV/9) (Event). Sometimes we *force* (→ IV/63) (Force) such stimulations in order to achieve a *desired* (→ IV/69) (Desire) goal, and sometimes we enjoy following certain *laws* (→ IV/82) (Law) that give us *pleasure* (→ IV/78) (Pleasure).

V. Catechism of Women and Men | Platiuden 65: Context und 66: Sensation

V. CATECHISM OF WOMEN AND MEN

incl. Platiudes 57–70:

- Definition
- Value
- Perfection
- Greatness
- Soul
- Destiny
- Force
- Companion
- Context
- Sensation
- Performance
- Present
- Seduction
- Pleasure

VI/71

Gutenberg's first typeface will be cut for the mechanized process of printing with moveable type. He will design this face from German hand written letter forms. At the end of the 15th century printing is near means of communication offered broader decision making possibilities. Traditional understanding of its nature made it limited. At Gutenberg will design his typeface in the tradition of hand writing, the computer was used in the tradition of printing texts on paper.

The digital will become the most important typeface for the beginnings of the mass produced, printed word. "moveable type" of the occupy this mechanized printing process and require different typefaces, interface, since the Gothic letter forms will be considered to be objectionable and hard to read. In Italy, mostly German printers which will flee their country due to political unrest, caused by the Reformation, will cut typefaces in a more humanistic style, which will serve the ideas of the Renaissance.

VI/72

Understanding



Through comprehension, a state of *individual* (→ III/29) (Individuality) judgement, we grasp the *nature* (→ III/35) (Nature) and significance of something. We rely on our *knowledge* (→ I/1) (Knowledge) and *experience* (→ III/31) (Experiences) through which we *define* (→ IV/57) (Definition) our *truth* (→ IV/47) (Truth).

VI. Catechism of Influences | Platiuden 71: Form und 72: Understanding

VI/77

Conscience

At the end of the second millennium we/men looked at a rich past. They saw the mistakes of their ancestors and thought that all problems came from dogmatism. They claimed for the truth. They came up with the idea that there is no truth, and created the ideology of "I'm OK, you're OK", "whatsoever", and "Place for everybody's voice". There was no place for disagreement in their new truth. The idea left them in an undefined space, where no one was wrong or right, nothing was good, nothing ugly or beautiful. They then started to re-form, re-create, and re-construct last truths. The only other world they could have escaped to was the virtual world. But he will not be content with the practice of the Roman church and will post these at the castle church door in Wittenberg, arguing against what he will understand as wrong. The heart of his belief will be the doctrine of Justification by Faith. What will be meant as an encouragement for discussion, will cause wars and the reformation of the existing belief system. Many followers of this movement will flee at first the country and later the continent. No threat will beat Luther's conviction, and he will be condemned by the papacy.

VI/78

Acting by applying *force* (→ IV/63) (Force) triggers *change* (→ IV/80) (Change) of an existing condition. Action has to imply responsibility to one's *understanding* (→ IV/72) (Understanding) of *truth* (→ IV/47) (Truth), because even if not apparent, each action influences *reality* (→ IV/73) (Reality).

VI. Catechism of Influences | Platiuden 77: Conscience und 78: Action

VI. CATECHISM OF INFLUENCES

incl. Platiudes 71–84:

- Form
- Understanding
- Reality
- Belief
- Tradition
- Order
- Conscience
- Action
- Ambition
- Change
- Lesson
- Law
- Success
- History

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VI/79

They have said that it is insanity and suicidal on their part to risk their lives following the madness of a foreigner. I am told by a few trusted men (and these are few in number!) that if I persist in going onward, the best course of action will be to throw me into the sea some night. Since I am a foreigner, little or no account will be asked of the matter, but rather, there will be a great many who will swear that God had given me my just desserts on account of my rashness.

I am having serious trouble with the crew

VI/80

When our position has become unbearable we have to invent energy to move into a new space and contacts. With each step we have to reinvestigate our truths within the altered

Our imagination produces eager ideas which require strong faith in the possibility that they can become reality. In such a process of making these ideas come true one might sometimes feel lonely.

VI. Catechism of Influences | Platituden 79: Ambition und 80: Change

VI/83

For our struggle with destiny and truth and reality we want to be rewarded. One has to make sure that her/ his ambitions for rewards never fail to meet the outcome of the rewarding force. The more successful we are, the less we have to change our lives.

VI/84

Records of past events are hand marked into our lives and there will be recordings of events to come. History is a truth which will be a part of our destiny.

VI. Catechism of Influences | Platituden 83: Success und 84: History

VII/85

position orientation

void dependant

VII/86

events memory

past present

future

VII. Catechism of Conclusions | Platituden 85: Space und 86: Time

© weiter, stiller Frieden a rest so long desired!  
 So tief im Abendroth, We sense the night's soft breath.  
 Wie sind wir müde how we are tired, tired!  
 Ist das etwa der Tod? can this perhaps be death?

von Eichenborff

VII. Catechism of Conclusions | Epilog

VII. CATECHISM OF CONCLUSIONS

incl. No. 85–95:

- Space
- Time
- Things
- Life
- Being
- Thought
- Essence
- Mind
- Energy
- Existence
- Chance



# KLEINE ANATOMIE DES ALLTAGS

*Kennen wir wirklich die zweite Haut der Epoche? Zum ersten Mal seziiert der Modephilosoph Jean Baudrillard die Epidermis des jungen Großstädtlers zu anatomischen Bildern von Carolyn Steinbeck.*

Der Jugendstil sei, so wird oft versichert, eine Reaktion gegen den Eklektizismus gewesen, ein dialektischer, rational begründeter Gegensatz, der aus dem Verlangen entstand, die Stilrichtungen und ästhetisierenden Ausschweifungen durch eine konstruktive und der Natur entlehnte Logik zu ersetzen.

Diese Interpretation steht jedoch in deutlichem Widerspruch zu den kulturellen Panoramen Frankreichs am Ende des 19. Jahrhunderts. In Wirklichkeit war die Kultur jener Zeit weit davon entfernt, die Phantasie und die Kunst um der Kunst willen zu preisen oder sich dem Vergälligen historischer Stilebenen zu widmen; sie blieb von den Streitereien der Rationalisten beherrscht.

In dieser positivistischen Atmosphäre und angesichts der Kämpfe zwischen den Opportunisten und jacobinischen Radikalen lieferten sich die verschiedenen Richtungen der Architektur

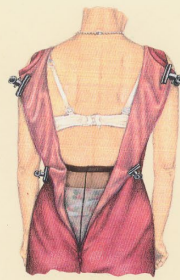
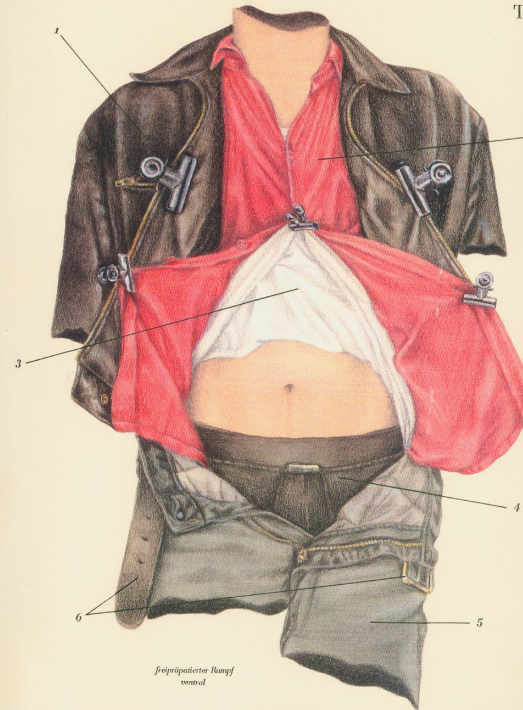


Fig. 1 weibliche Dessous, dorsal

16 DER TAGESHICHEL

## KLEIDUNGSÜBERLAGERUNG BEIM MANN

Tab. I



Feinpräparierter Dampf  
vorn

Der Jugendstil sei, so wird oft versichert, eine Reaktion gegen den Eklektizismus gewesen, ein dialektischer, rational begründeter Gegensatz, der aus dem Verlangen entstand, die Stilrichtungen und ästhetisierenden Ausschweifungen durch eine konstruktive und der Natur entlehnte Logik zu ersetzen. Diese Interpretation steht jedoch in deutlichem Widerspruch zu dem kulturellen Panorama Frankreichs am Ende des 19. Jahrhunderts. In Wirklichkeit war die Kultur jener Zeit weit davon entfernt, die Phantasie und die Kunst um der Kunst willen zu preisen oder sich dem Vergälligen historischer Stilebenen zu widmen.

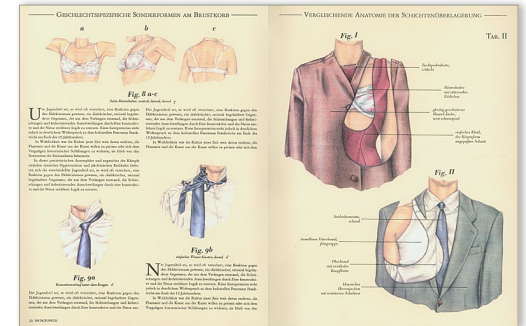
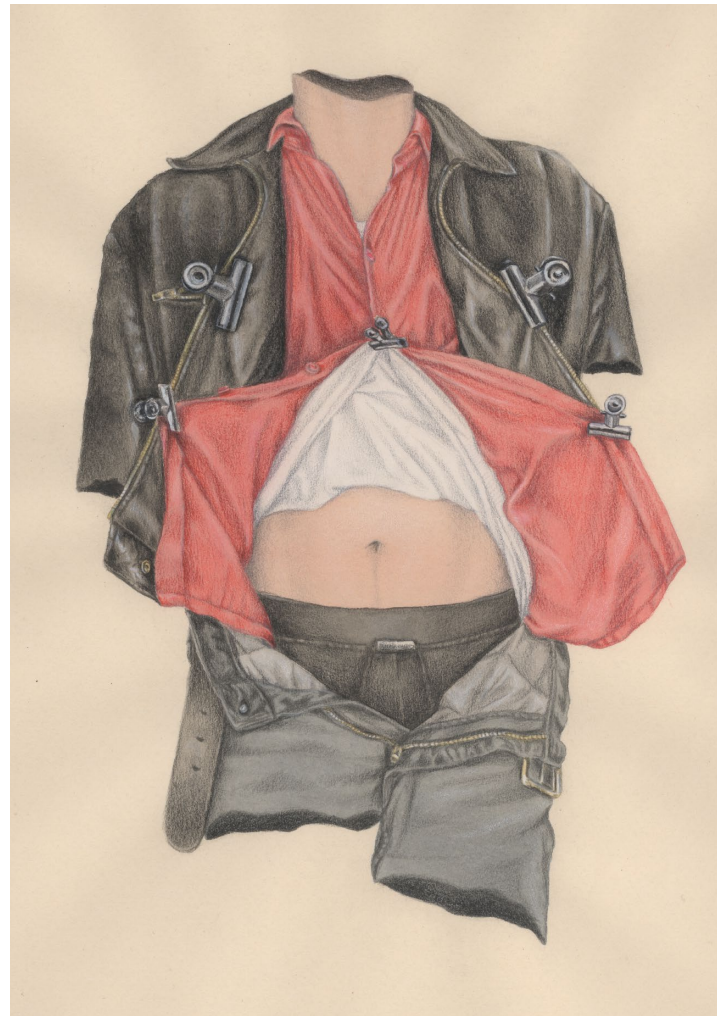
Sie blieb von den Streitereien der Rationalisten beherrscht. In dieser positivistischen Atmosphäre und angesichts der Kämpfe zwischen synoptischen Opportunisten und jacobinischen Radikalen lieferten sich die verschiedenen Richtungen der Architektur

auf dem Felde der Ratio eine Schlacht. Julien Guadet, die Verkörperung der Akademie selbst, nahm schon in den fünf

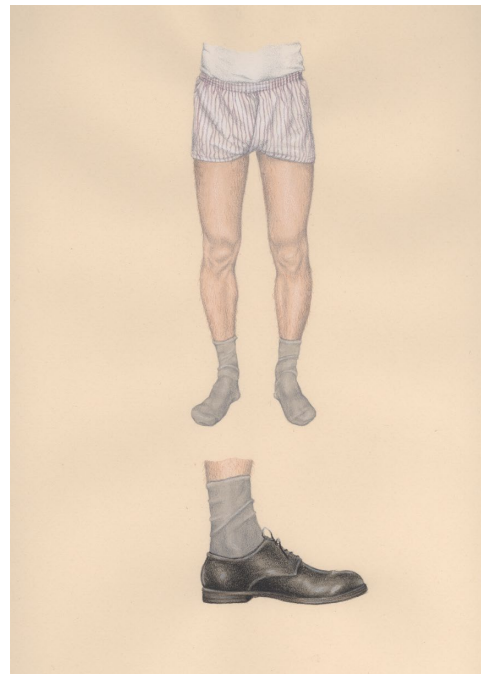
# »Kleine Anatomie des Alltags« 1/2 Vordiplom Fachhochschule Darmstadt, 1992

Die insgesamt zehn Blätter »alltags-anatomischer« Illustrationen entstanden zur Themenstellung für eine Tageszeitung ein fiktives Supplement-Magazin zu konzipieren und eine Titelgeschichte auszuführen.

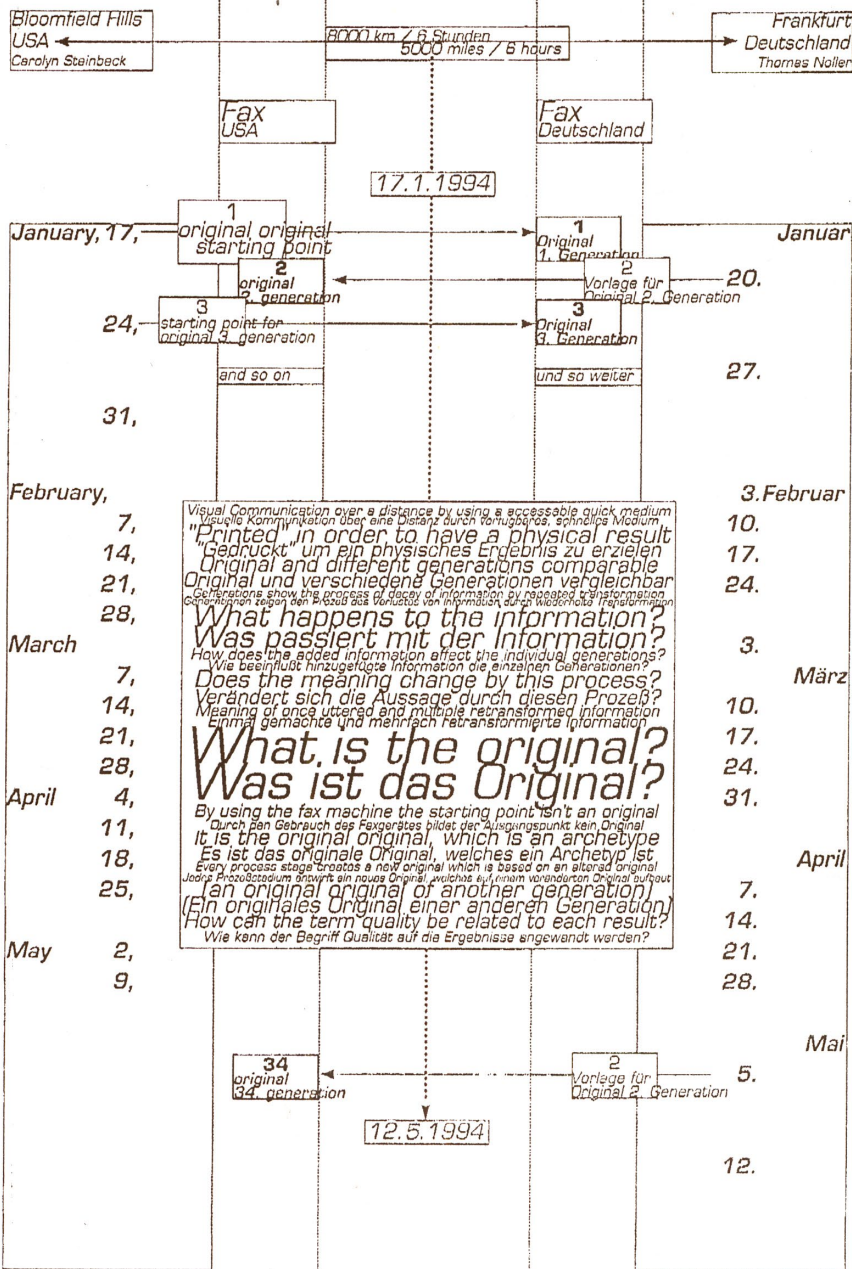
(Material: Aquarell und Farbstifte).







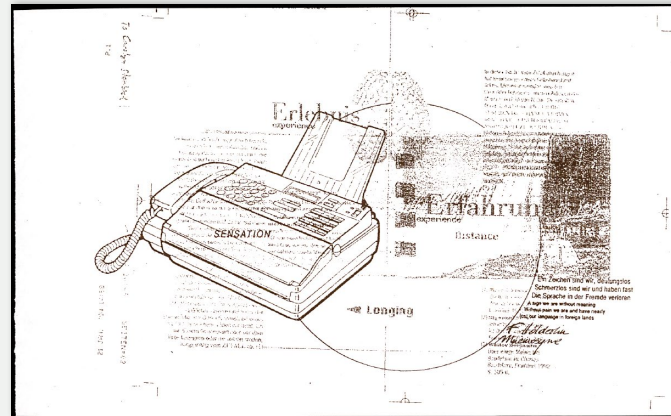
# TransAtlanticFaxProject



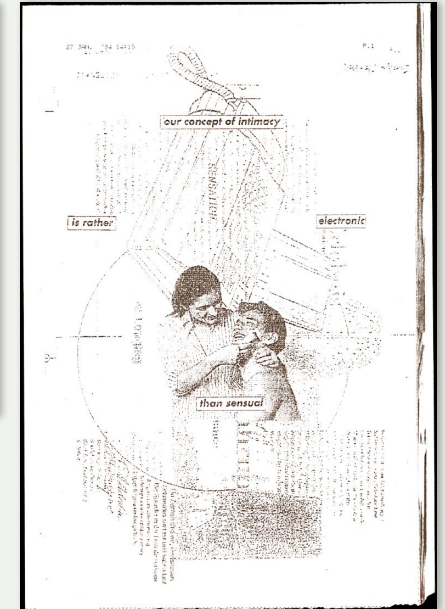


# TAFP – TransAtlanticFaxProject 1/2 Selbstinitiiertes Projekt, Cranbrook Academy of Art, 17.1. – 12.5.1994

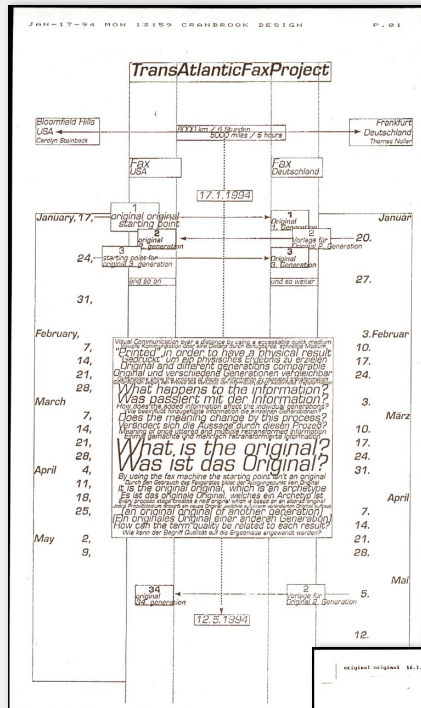
Publiziert in:  
»Urgent Images: The graphic language of the fax«,  
Rick Poyner (Hg.), Booth-Clibborn Editions,  
London, 1994.



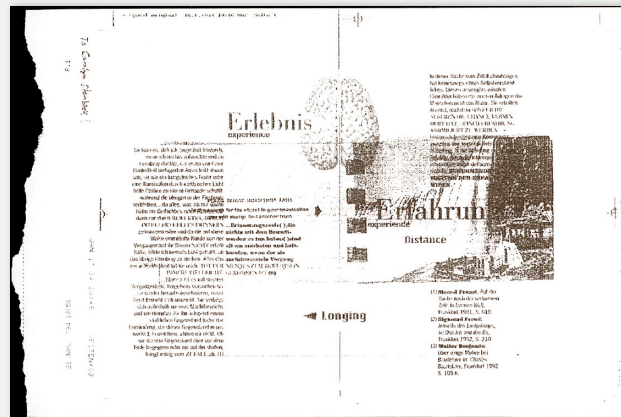
Nr. 3 | USA → D | 24. Jan



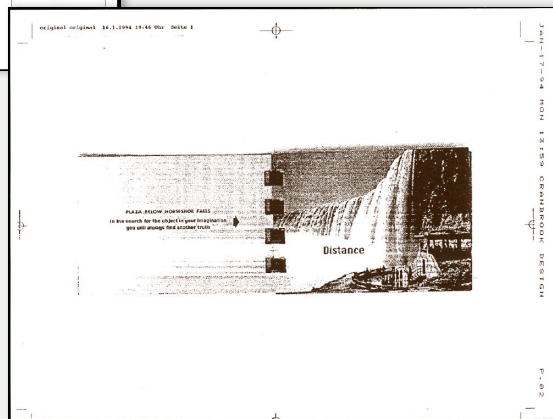
Nr. 4 | D → USA | 27. Jan



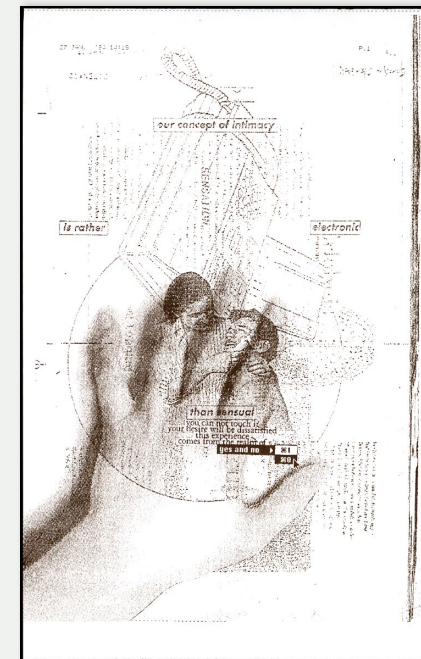
Planung der Fax-Konversation mit Thomas Noller.



Nr. 2 | D → USA | 20. Jan



Nr. 1 | USA → D | 17. Jan

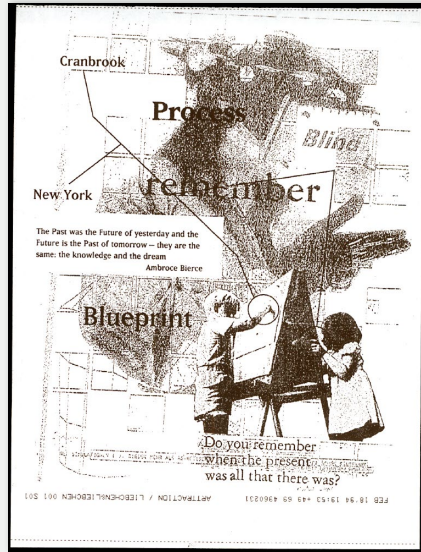


Nr. 5 | USA → D | 31. Jan

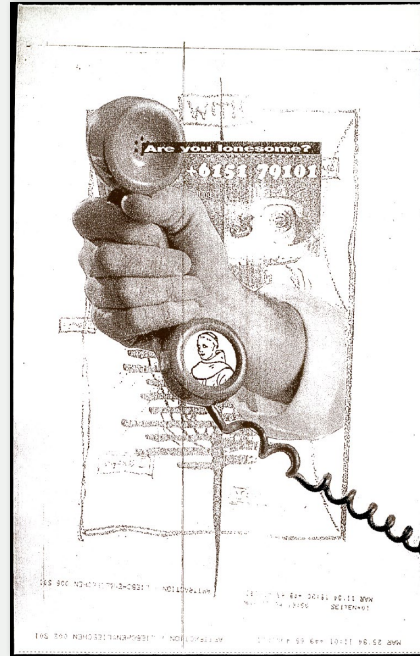
Es war einmal ...  
1993 sandten wir noch keine  
Mails, benutzten kein Internet, ...



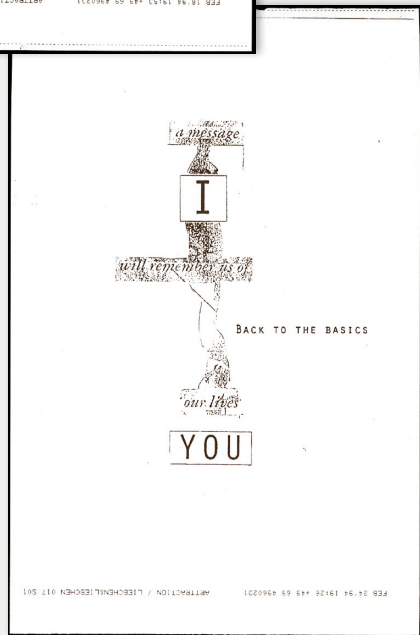
# TAFP – TransAtlanticFaxProject 2/2 Selbstinitiiertes Projekt, Cranbrook Academy of Art, 17.1.–12.5.1994



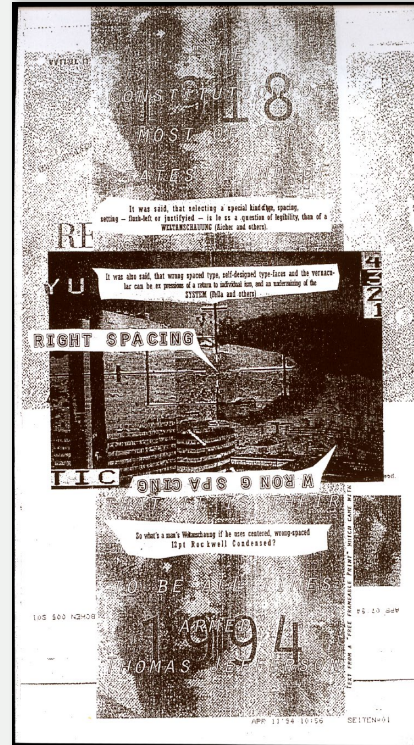
Nr. 10 | D→USA | 18. Feb



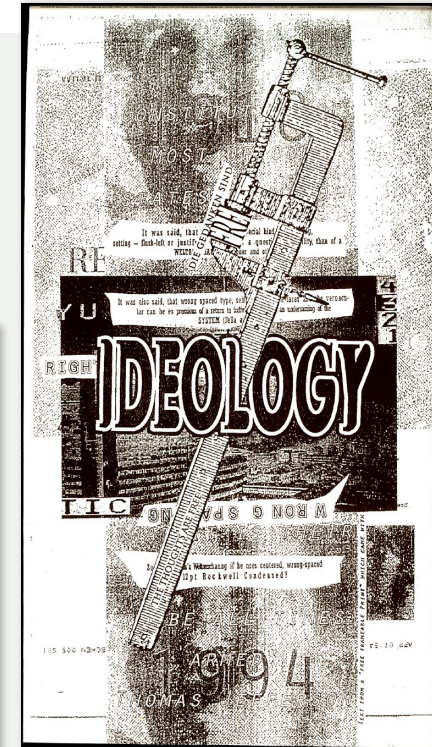
Nr. 19 | USA → D | 21. Mär



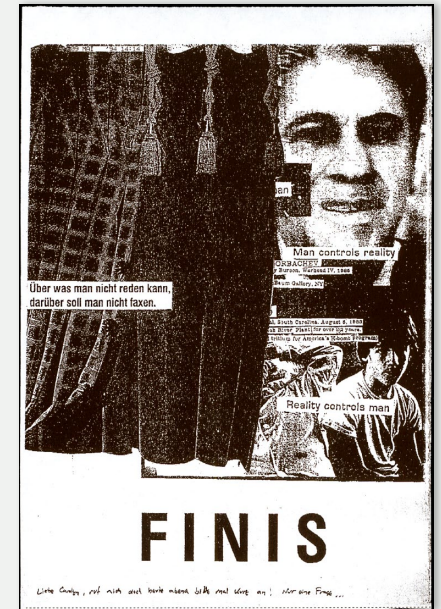
Nr. 12 | D→USA | 24. Feb



Nr. 24 | D→USA | 11. Apr



Nr. 25 | USA → D | 14. Apr



Nr. 30 | D→USA | 12. Mai

... waren ohne Social Media,  
schrieben weder in Foren noch in Blogs: Wir faxten.

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*Empfehlen Sie mich weiter!*