

Anat Stainberg

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Cut to four, 4 x 100cm x 150cm, acrylic and pencil on paper, 2021
Documentation from a solo-exhibition at the Echoramaum, 2022 Vienna

Blöd und Undiszipliniert : Unruly and Undisciplined // curatorial project // 2023

Curatorial project, conceived especially for the artfair Parallel 23 Vienna, with live performances and an on-going exhibition of artworks by artists who work across disciplines; who push against the limits and blur the boundaries between different fields and practices, creating work in a distinctively 'undisciplined' way. Undisciplined curators Arnold Haberl (aka Noid) and Anat Stainberg. Undisciplined text by Katalin Erdődi and Anat Stainberg. [Link to website page.](#)



Blue, flank movement, acrylic and pencil on paper mounted on wood, framed, 168cm x 150cm, 2021.
Documentation from the exhibition rooms 114- 115, Pavilion 16 @ Parallel23.

BODY FORMS // big scale paintings // 2018 - 23

A series of abstract paintings, acrylic and pencil on large thick papers.

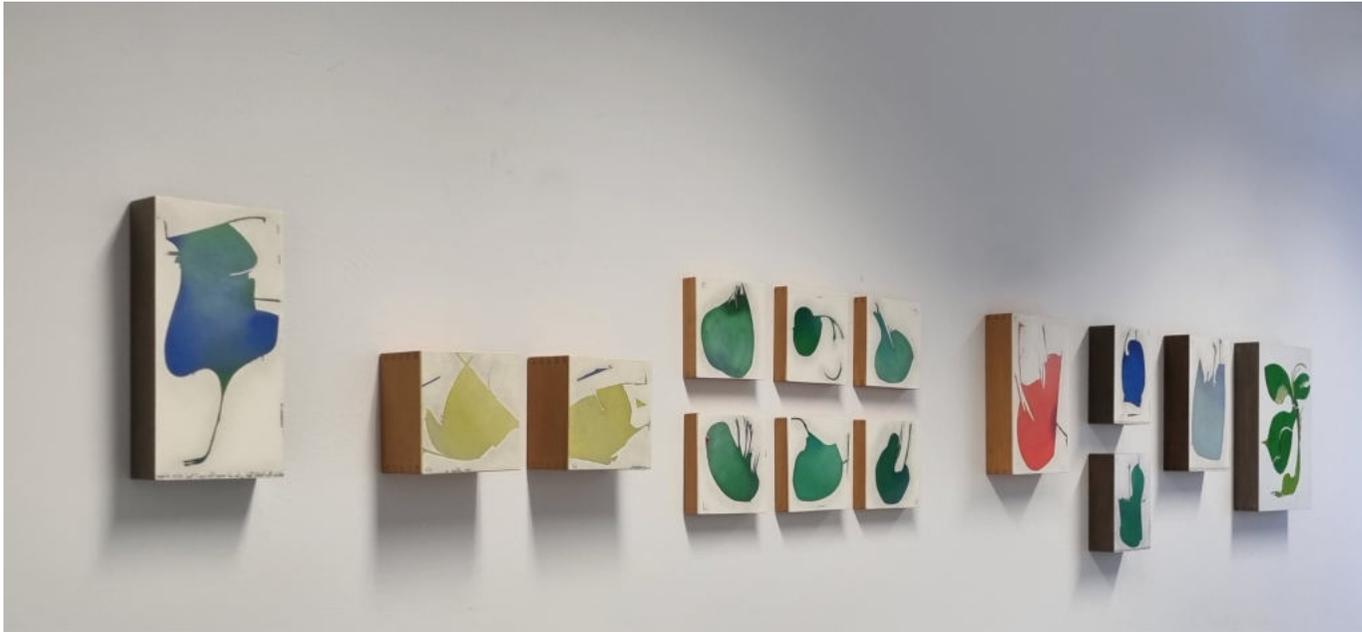
Each of the Body Forms paintings is a detailed and accurate 2D slice representation of the physical sensations registered in the artist body, in the moment of making. Just as it is a discussion about body, size, figure, outline, cutout, territory, material, colour, shape, boundary, limit, frame, structure and form. [Link to website page](#)



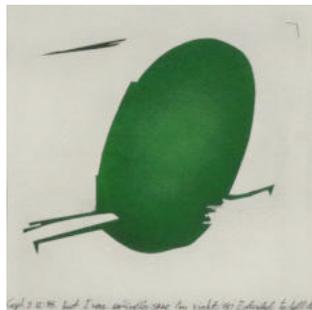
The Sisters, Acrylic and pencil on paper, 3 x 100cm x 150cm

Fat Little Things // small models for big paintings // 2022

'Fat little Things' are a series of small size works; acrylic on paper, mounted on wooden boxes.



1



2



3



4



1. La Tomat, acrylic and pencil on paper mounted on wooden box, 30cm x 30cm x 8.5cm.

2. Sure, acrylic and pencil on paper 16.5cm x 16.5cm

3. Never, acrylic and pencil on paper, mounted on wooden box 15cm x 20cm x 6cm

4. No Middle, (duo) acrylic and pencil on paper mounted on wooden boxes, 2 x 15cm x 15cm x 9cm

[Link to webpage](#)

Anat Stainberg: An everlasting Performance // Solo exhibition and performances // 2022



The exhibition was accompanied by two live performances: The embodiment of images and The embodiment of words. *The gallery is considered a dramatic space; artists from various disciplines are invited to use the Body Forms paintings as starting point and create for a live morphing installation including the physical body of the performers, the body of sound and the body of light.* [Link to website page](#)



Documentation from the opening performance @ the Echoraum January 18, 2022.

Puddings // experimentation with oil crayons // 2021-22

Puddings (with sharp endings) are; expressive fat forms against sharp thorns and edges, oil crayons on thick paper, diverse dimensions, 2021 - 2022.



[Link to webpage](#)

WHAT IF : the making of a character // Performance // 2020



Live performance, paintings and video presentations at a group exhibition.

Inspired by Akira Kurosawa's *Rashomon*, the performer looks into her family heritage and experiments with the connections between fact, memory and fiction.

WHAT IF was a part of the 'time based art' exhibition *Family Affairs*, curated by Hanna Schimek. Hosted at the Medienwerkstatt Wien October 2020 <http://www.medienwerkstatt-wien.at/aktuell/family-affairs.php>

WHAT IF was supported by Stadt Wien Kultur MA7 and Bundesministerium für Kunst, Kultur, öffentlicher Dienst und Sport Sektion Kunst und Kultur.

[Link to webpage with short trailer of the performance.](#)

15'STARDUST // Performance, collaboration // 2019

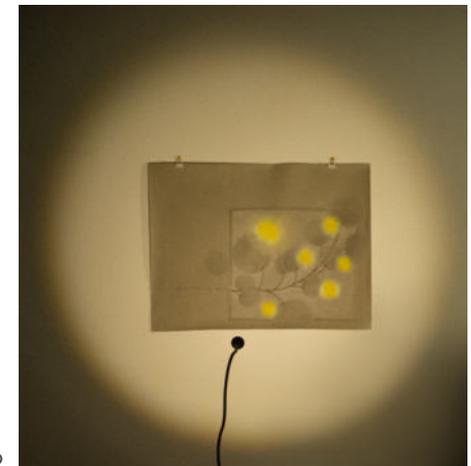
In a series of brief ephemeral light sculptures, the performers evoke associations of the Milky Way or Spiral Nebula to suggest the transience of glory and splendour.

Commissioned by the Viennese art space Philomena+. Performed at the Fluc Kubator, as part of the program in Raw Matters and in Künstlerhaus 1050, 2019. 15'STARDUST is collaboration with light-artist and architect Martina Tritthart.

[Link to webpage](#)



Documentation from the performance installation at the Künstlerhaus 1050, 2019



Untitled, acrylic on paper with led table lamp, 55cm x 40cm, 2016

To The Limelight // solo-exhibition // 2018

Solo exhibition, covering a decade of Self-portraits in drawings and videos.

Gallery Sternstudio, Vienna.

Cartoon-like drawings, *while an important real daily action, under the lights* made in Vienna 2017 - 18 positioned against a series of theatrical short videos, *early bird YouTube selfies* from a pre I-phone era, produced in Amsterdam and Tel Aviv 2004 - 06.



Self-portrait, slightly too late
Acrylic and marker on paper
15cm x 20cm



Self-portrait in a public moment
Acrylic and marker on paper
15cm x 19cm



Self-portrait with other people's drama
Acrylic and marker on paper
15cm x 21cm



Self-portrait with a past
Acrylic and marker on paper
32cm x 42cm

[Link to self-portrait video mix](#)
[Link to webpage](#)

Especially for the Opening // Performance // 2014

Performance in a group exhibition. Created especially for the opening of the exhibition COPIE NON CONFORME in Kunstraum Niederösterreich, curated by Amina Handke. Stainberg selects visual art works from the show and 'adds on' her performance material, dealing with issues around identity, ownership and copyrights in the arts.

[Link to webpage](#)



Pictures from the performance by eSeL.at



Anat Stainberg:
An everlasting performance

**Anat Stainberg:
*An everlasting performance***

Assorted works and one conversation
2018 – 2022

Published in the frame of the exhibition of the work series *Body Forms* at echoraum, Vienna 2022, accompanied by two live performances:

Exhibition vernissage: The embodiment of images

The gallery is considered a dramatic space; artists from various disciplines are invited to react to the *Body Forms* paintings and create a live morphing installation including the physical body of the performers, the body of sound, the body of light, the remixed *Body Forms* from the 3D printer and of course the body of the audience.

Artists: Anna Anderluh (Voice), Vinicius Cajado (Double Bass), Stephanie Cumming (Performance), Arttu Palmio (Performance), Andreas Joska (3D remix), Daniel Biegger (Light)

Exhibition finissage: The embodiment of words

A conversation about the work of Anat Stainberg provides the performers with a starting point for an improvised session considering the body of work, the body of makers, the body of instruments, the body of space and the body of language.

Artists: Katharina Klement (Piano), Nina Fog (Text performance), Florian Tröbinger (Text performance), Gerda Lampalzer (Interview text), Anat Stainberg (Performance)

***Melanzani with dots*, 2018
(Part of the series *Homemade Melanzani*)
21 x 15.5 cm
Pencil and black marker on paper**

Anat Stainberg
in conversation with
Gerda Lampalzer

AS Shall we talk about my cultural background and how it influences my work?

GL No... actually I wanted to talk about the work output and process; I know you as a trained actor and a performance artist, both very social mediums that happen in front of people, where you have your own excitement in the moment, and the direct feedback of the audience. And of course painting happens alone, in the studio...

AS The difference is in the work process. When I prepare a performance, the audience is part of the elements I consider and work with. I think about what I'd like them to feel, or think, or go through. They are kind of an unexpected colleague, who I collaborate with during the preparation process. And sure, they also have a function in the showing part of the medium; it's a performance only if there is audience present. Their reactions and dynamics affect the live performance very much.

When I paint, there is no direct interaction. No one needs to observe me in the studio so I can call it a painting. And though I'm also excited when I show my paintings, the work is done, and it's outside of me. I can't influence it any more. So I'm freed from the compulsion to decipher the audience's reactions, and the urge to reposition my work towards them. It's a very liberating experience; I can put aside the inner eagerness to appeal.

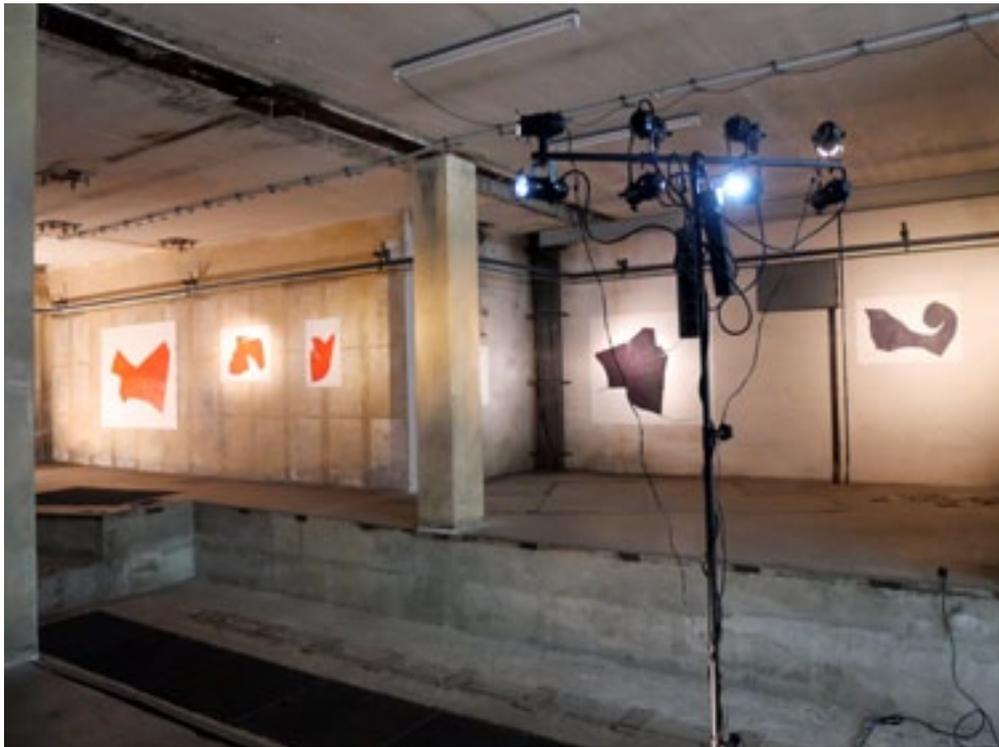
GL If I generalize for the sake of the argument, when I think about an actress or performer who paints – like a character in a movie – I expect a colorful, dramatic or playful work or something with a lot of feelings or passion. But no, you do the opposite; your work is very concentrated, detailed, reduced. You create one form on one piece of paper, only one or maybe two colors, one technique.

AS Yes, in the movies, I guess the painter would be an introvert and the actress an extrovert. But I think people are capable of a wide range of behaviors that vary according to the rules of the context or the needs of the moment.

I just might have a wider range than others.



Pistil, 2021
(Part of the series **Body Forms**)
167 x 143 cm
Acrylic on paper



Documentation of the *Body Forms*
 installation at the group show
 "End Station Ost"
 Kempelen Park, 2020

The most frequent criticism I got as a young actress was that I was overacting, I guess I internalized that critic. It got much better on stage with time and experience; I learned to reduce and allow myself to be cryptic. But when I'm painting there is no process of reduction, I simply cannot "overact" on the paper, it just doesn't make sense.

GL How do the two mediums work together? I mean, when we make our films, we need to create also objects to add to them, we like to express ourselves in additional medium. But when we are busy with the one medium we have a big *Zwang*, in German, a compulsion to take care of the other.

Would you say that painting is not possible without performing, and performing is not possible without painting?

AS Exactly, but in the opposite direction; I mean, if I were only an actress I would probably go crazy from the highs and lows and the constant observation in the profession, it's super exhausting. And if I only painted I might have died from loneliness. So actually, one medium saves me from the consequences of the other – it's a rescue system.

GL Have you always painted?

AS I sketched a lot, but as a tool to record my performance plans or something. At some point after I moved to Vienna I went on a residency, to develop a movie project I wanted to get funded. I was sitting there in this residency for almost two weeks, but I couldn't find the right words to describe the atmosphere I was trying to create in the script. Whatever words I used it always felt unclear. I guess I was stuck between languages or cultures or something. One of the visual artists that were there recommended me to "paint it", so I started painting *the feeling of the moment...* and it was a fantastic discovery! I produced some abstract things and some cartoon-like drawings and had a great time. It felt very *Genau*, precisely what I meant.

GL You found a way to express things you couldn't say in words.

AS Right. I allowed myself to follow my intuition and not my brains. That is my motto in this medium anyway, the only way to produce something that makes sense for me. It's a very spiritual listening process. Only after I produce enough material I can look back and understand how to title the work, or to which discipline it belongs.

GL When you talk about a spiritual listening process, do you wait for the muse... for the right intuition to come?

AS I hate waiting – even for a muse. My spiritual listening process is a practical procedure; when I come to the studio I always need to re-establish a connection with my self. I start by looking into the condition of my physical body, I try to put aside daily concerns that are not relevant to the making process and then I do practical, manual work that pulls me into the medium.

In parallel to the big acrylic *Body Forms* I do in the studio, I was looking for something small and dry I could experiment with. I always found peace in repetitive physical actions, so I sat at home and made some automatic abstract drawings, listening to my bodily intuition... spiritually... You can imagine my surprise when I looked back at the work and discovered that all my intuitive spiritual drawings... look like eggplants. More or less.

So I call this drawing series *Homemade Melanzani*.

GL Could we say that your spiritual listening process generates the concentration to notice specific bodily sensations you can translate onto the paper?

AS Yes, there's nothing esoteric about it. It's very simply how my body feels in the moment, and how the body wants to move as a result, like in improvisational dance exercises. Painting is very physical work. The paintings end up being a kind of a blueprint of this body in this moment of making. The body forms, as a verb, not just as an adjective. With some of them, I remember exactly what I thought or felt when I was making them.

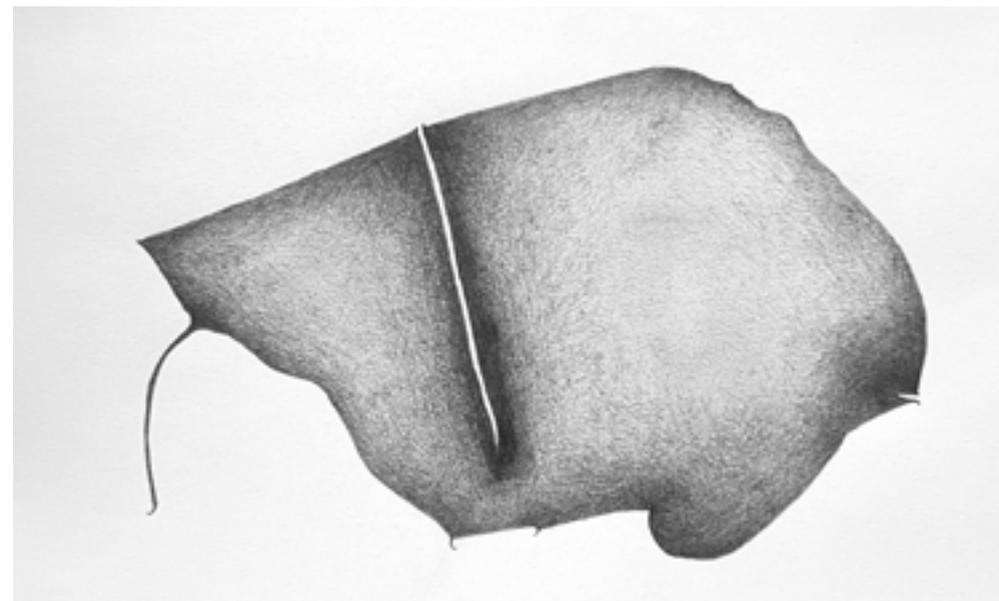
GL If I think about the big color forms you produce, and about the small... *Zipferl* I'd call them in German – thorns or splinters that pop out of them – I wonder what bodily sensations were translated there?

AS I create the forms with a special adhesive tape and then fill them up with color. When I started with this process, I always had mistakes, or color smearing out of the tape. It was irritating and I couldn't stop looking or trying to fix it. After a while I realized that these *Zipferl* or color smears were really fascinating to me; I love how they add a little drama to the big fat body forms. So I stopped calling them mistakes and started looking forward to them happening as they do, unplanned, unintentional. That's the magic that happens in art, and sometimes simply doesn't. I work within a very specific technic that I developed, and I added the little *Zipferl* to the workflow. So, as much as I can, I invite them to happen, and work with them.

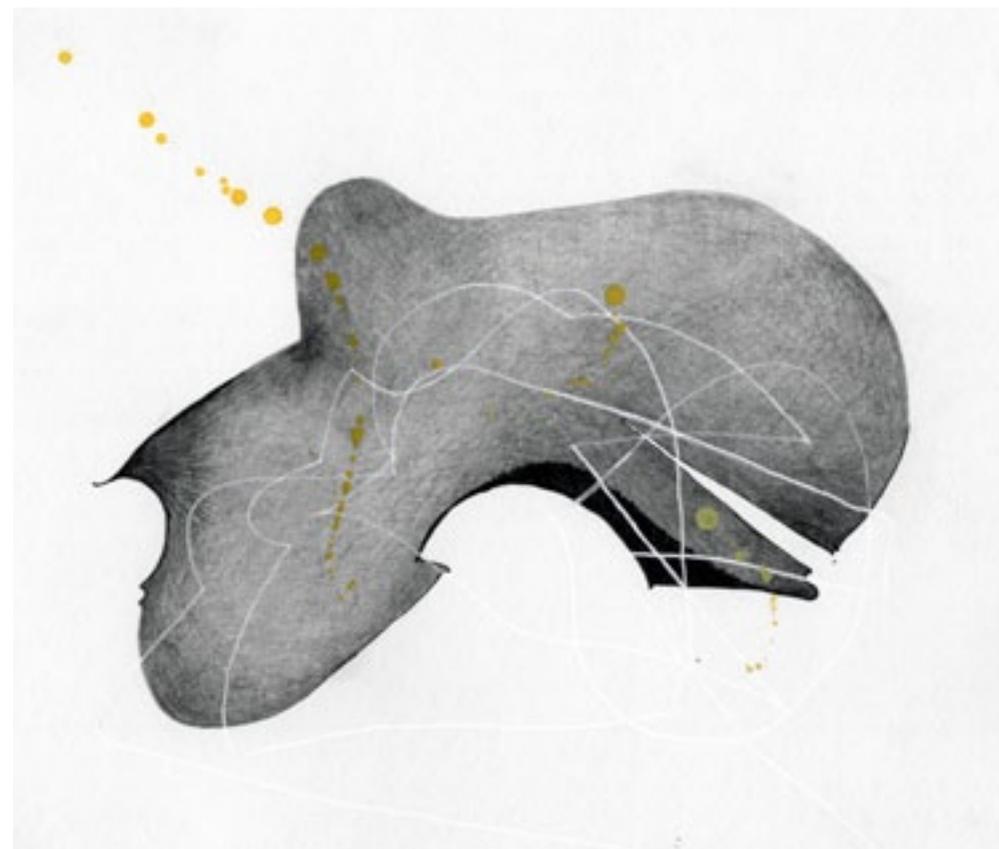
GL Sometimes they look like parts of plants or insects.

AS Yes, I look at works of botanical illustrators, I look at Pierre-Joseph Redouté, or the more contemporary Francis Halle, who sketch plants. Their work is super precise and it's

**Melanzani with
a cut, 2018
(Part of the series
*Homemade
Melanzani*)
21 x 15.5 cm
Pencil on paper**



**Melanzani with
highlights, 2018
(Part of the series
*Homemade
Melanzani*)
20 x 20 cm
Pencil, black
marker and
watercolors on
paper**





*Experiment with
blue, 2018
(Research for a
bigger Body Form)
29 x 21 cm
Acrylic on paper*

very easy to identify the type of plant or flower they sketch, they are perfect. But when you look at nature, every leaf is a bit different, has its own “personality” – that’s the wonder of nature, generic and particular at the same time. But I don’t sketch plants, or insects. I’m happy when a work brings up the association, but still stays an abstraction.

GL The magic of art and the wonder of nature... as the unexpected colleague – to replace the audience you have in a performance.

AS You know, when I build an exhibition, interaction with the audience is key to the show. I’m thinking about the presentation space, the gallery, as a dramatic place where *things can happen or not* and I play with the audience’s viewing experience as a dramatic element.

For the opening and closing events of the exhibition at the echoraum in 2022, I asked artists from diverse disciplines to improvise in their respective mediums. It’s going to be a *Gesamtkunstwerk*, a total artwork, where the paintings are a starting point for a live improvisation fusion that will include the physical body of the performers, the body of sound, the body of light, the remixed *Body Forms* from the 3D printer, the body of this conversation text and of course the body of the audience. Morphing opening and closing live installation events.

GL So the paintings represent you in collaboration with the other artists as well as with the audience.

AS Yes, from my spiritual body listening to the painting’s body of image, to the other artists’ body of work, to the audience’s body of reception and dynamics of reaction... all very “in the moment” in the opening and closing installations.

GL You know, when I think about your interest in natural sciences, I remember that drawings and sketches of plants always look like an open cutout, showing the viewers the inside of the plant, the parts that are normally covered. And since you say that you, or your body is the starting point for your work... maybe each of the *Body Forms* paintings is kind of a self-portrait of you at different moments. As if you were a block of paper and each of the paintings is an open cutout layer of you, on a paper that left the block, went into the world, and now hangs on the gallery walls.

AS To survive my temporary performance state.

GL Or, and this is a very conceptual idea, but maybe we can say that the paintings are a kind of *an everlasting performance* of you.

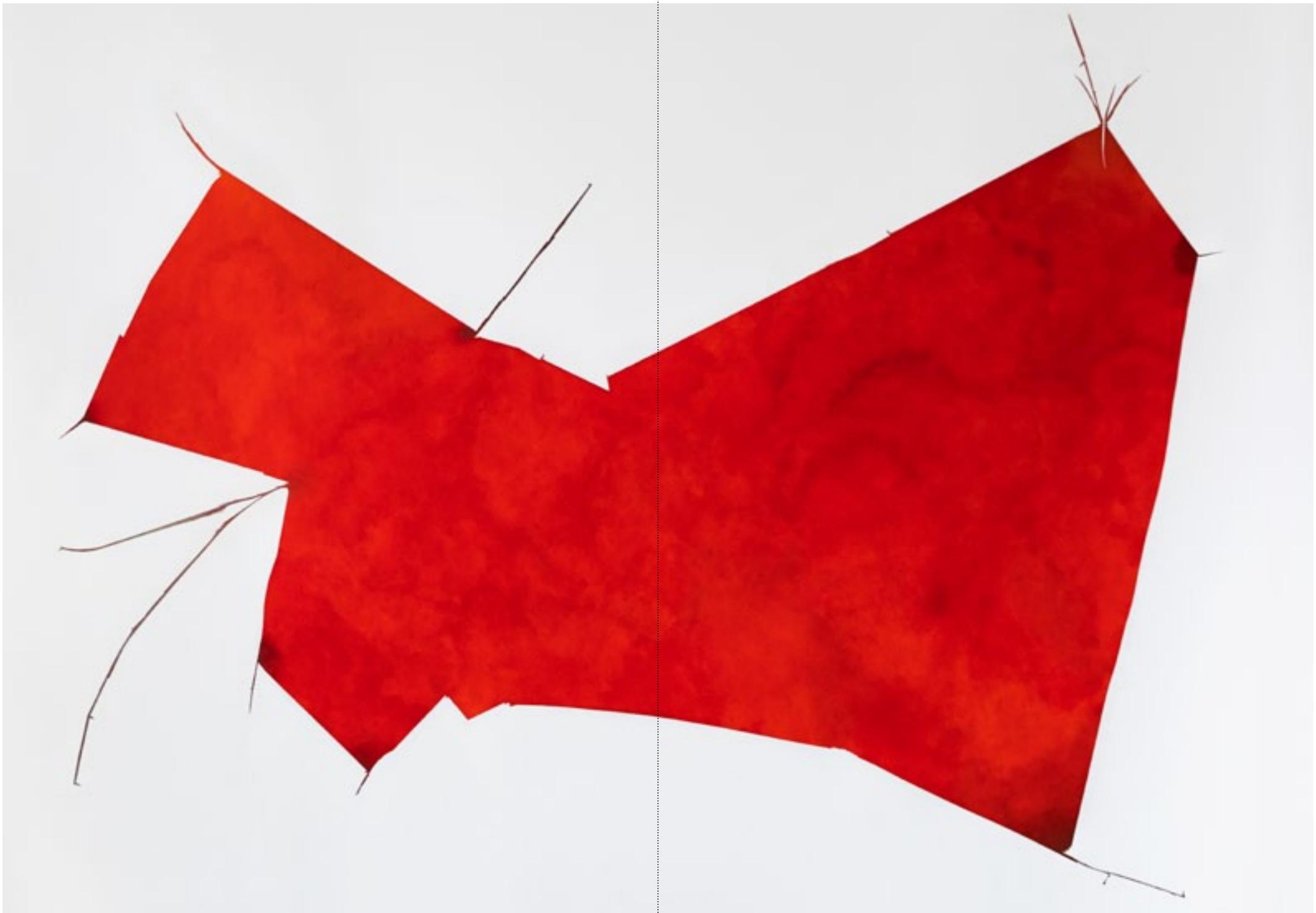


Cutout from the red, 2020
(Part of the series *Body Forms*)
70 x 100 cm
Acrylic on paper



Part of the city, 2019
(Part of the series *Body Forms*)
80 x 120 cm
Acrylic on paper

Next spread:
Red territory, 2020
(Part of the series *Body Forms*)
148 x 200 cm
Acrylic on paper



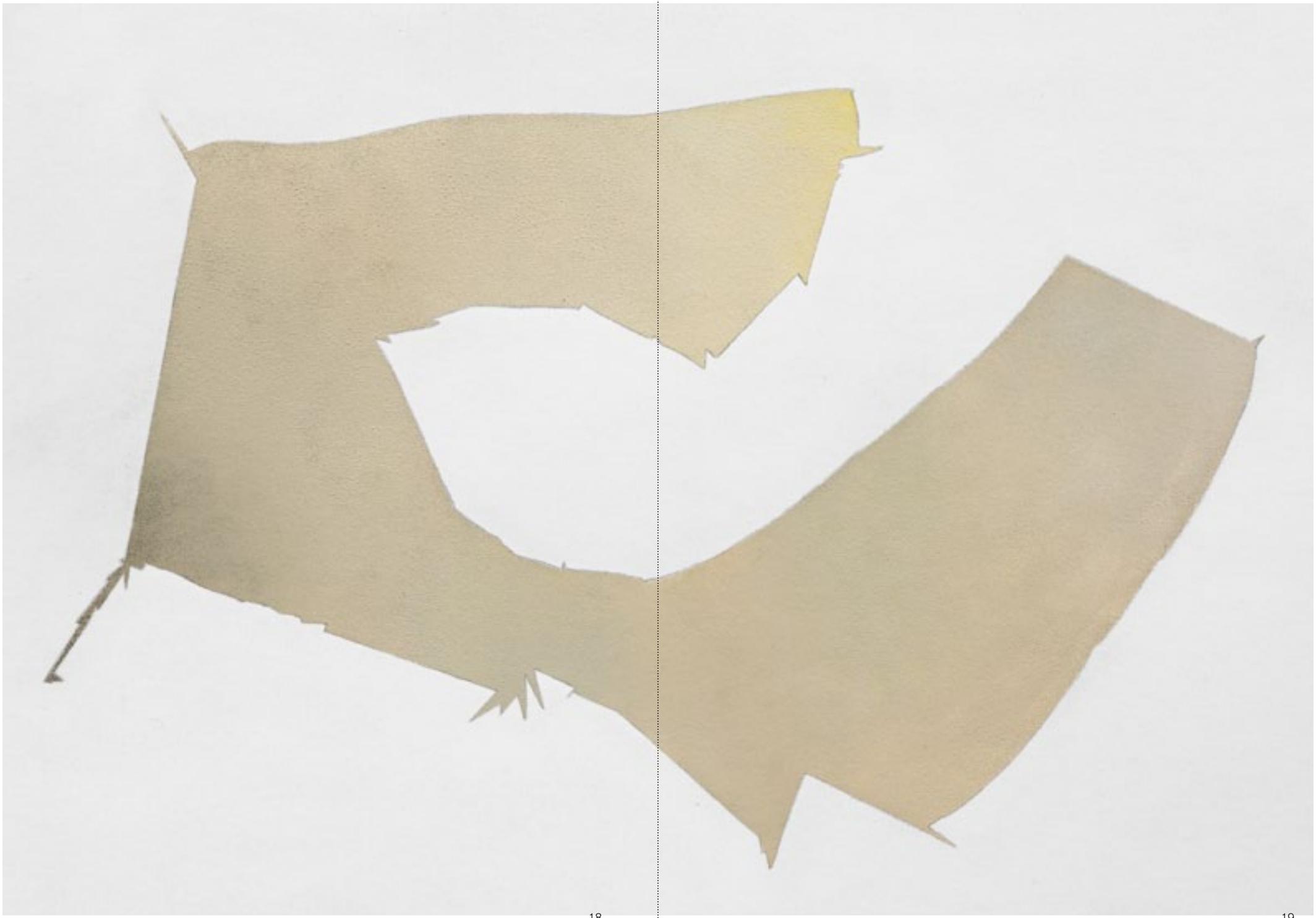


Still in black and blue, 2019
(Part of the series *Body Forms*)
37 x 40.4 cm
Oil crayons on paper



With lines and edges, 2019
(Part of the series *Body Forms*)
105 x 75 cm
Acrylic on paper

Next spread:
At bay, 2018
(Part of the series *Body Forms*)
40 x 30 cm
Acrylic on paper





Out of the picture, 2021
(Part of the series *Body Forms*)
24 x 30 cm
Acrylic on canvas

Anat Stainberg makes paintings, performances, videos and performative installations. Born in Tel Aviv where she studied and worked as an actress, 2004 she moved to Europe to continue her studies and graduated with Diploma in Performance from DasArts Amsterdam.

Her work was shown in visual art contexts like the Stedelijk Museum Bureau and in De Apple Gallery in Amsterdam and she received a prize for her work from the department of art and culture of the city of Amsterdam. 2007 she moved to Vienna and was featured in diverse local art and performance institutions like Parallel, brut, Wien Modern, WUK, medienwerkstatt Wien and Tanzquartier Wien.

Stainberg's work is part of the visual art collection of the city of Vienna and the theatre museum in Vienna as well as property of several international private collections. She works regularly as an actress with Viennese experimental theater company "Toxic Dreams". She is a part of the programming team of the monthly performance series "Der Blöde Dritte Mittwoch" and she collaborates locally and internationally as a performer, voice artist and teacher/coach. anat.klingt.org

Gerda Lampalzer is a media theorist and media artist whose special focus is artistic research. This encompasses curatorship, lectures, workshops, and publications in the field of video and media art. Her art works include installation, photography, video, concepts, and texts. She has participated in innumerable international exhibitions and presentations. Since 1993 she has collaborated with Manfred Oppermann; the artist duo LAMPALZER/OPPERMANN operate mainly in the areas of staged photography, transdisciplinary media projects, and lecture performances.

Numerous scholarships and awards, among others 2013 Austrian Art Award for Video and Media Art; 2006 Honorary Prize for Media Art Lower Austria; 2005 Karl Hofer Award of the University of the Arts Berlin; 2005 Nomination for the International Media Award for Science and Art of the ZKM Karlsruhe; 1999 Recognition Prize for Media Art Lower Austria; 1992 Austrian Advancement Award for Video Art; 1983 Prize of Radio Télévision Belge de la Communauté Française (RTBF.be) for ASUMA (with Gustav Deutsch and Manfred Neuwirth). www.lampalzer-oppermann.at



Cover image:
Pieces, 2020
(Part of the series
Body Forms)
134 x 135 cm
Acrylic on paper

Imprint

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Dancer, 2021
(Part of the series
Body Forms)
70 x 44 cm
Acrylic on paper



Assorted works and one conversation
2018 – 2022

