



Vienna, 17/9/2025

Belvedere 21

Arsenalstraße 1  
1030 Vienna

**Opening hours:**  
Tuesday to Sunday  
11 am–6 pm  
**Late opening:**  
Thursday 11 am–9 pm  
Open Mondays on public  
holidays

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Exhibition view, "Ashley Hans Scheirl: *In & Out of Painting*," 2025, photo: Johannes Stoll / Belvedere, Vienna

## ASHLEY HANS SCHEIRL IN & OUT OF PAINTING\*

September 19, 2025–February 1, 2026, Belvedere 21, upper floor

**Radical, fluid, complex:** *In & Out of Painting\** is Ashley Hans Scheirl's first comprehensive museum show at Belvedere 21. The exhibition unfolds into a transdisciplinary cosmos of painting, installation, film, sound, text, and performance that uncompromisingly opposes binary classification systems and understands identity as a mutable, resistant realm of possibility.

Ashley Hans Scheirl (b. 1956, Salzburg) has been systematically and radically transcending the boundaries of art, the body, and society for decades. As a defining voice of the queer-feminist avant-garde and trans\* art, Scheirl addresses pivotal questions about media, genre, and gender with a great degree of formal freedom, subtle humor, and a critical perspective. This involves interweaving a wide variety of artistic genres to create an oeuvre that celebrates identity as a negotiable, processual framework of relationships. At the same time, Scheirl is aware of their own entanglement in what is now a seemingly surreal neoliberal economic system. This solo exhibition at Belvedere 21 offers the first comprehensive overview of Ashley Hans Scheirl's transdisciplinary work. The asterisk in the exhibition title alludes to the way it is commonly used in German to represent diversity and inclusion—and also refers to the performative and transgressive nature of painting.

Stella Rollig, general director of the Belvedere: *Ashley Hans Scheirl represents art that breaks with convention and conceives of identity as something complex and flexible. Scheirl's work is not only remarkable in terms of its formal aesthetics; it also gains a political urgency in light of global anti-queer attitudes. In & Out of Painting\* is a plea for artistic freedom—and for a way of thinking that transcends binary constructs.*

*In the exhibition In & Out of Painting\*, Ashley Hans Scheirl challenges traditional systems of classification and the conventions of museum presentations, all while consistently rejecting a linear narrative style. Instead, the artist creates a space of overlap, displacement, and transformation in which a wide variety of themes are linked together. Scheirl's artistic work rejects normative categorizations and celebrates the ambiguous, the fluid, and the ever-changing, explains Sergey Harutoonian, curator of the exhibition.*

#### ABOUT THE EXHIBITION

*In & Out of Painting\** is not a retrospective in the traditional sense, but rather a survey exhibition that showcases Scheirl's artistic work from the late 1970s to the present day. As an immersive, quasi-theatrical presentation, a unique universe unfolds that lies somewhere between painting, film, installation, sound, and performance—a place of aesthetics, desire, and political imagination.

The focus is on painting, which Scheirl deconstructs and charges with new meaning through intensive engagement with art history, pop culture, and feminist theory. Abstract Expressionism meets Photorealism, dark Romanticism meets Pop Art, Bad Painting meets Surrealism. Other important references include splatter films, Viennese Actionism, VALIE EXPORT, Donna Haraway, Maria Lassnig, and the literary pornography of Georges Bataille. At the same time, painting extends into the space like a performance: partition walls in pink, yellow, and turquoise, oversized brushes, plexiglass splatters, and stage-like architecture transform the show itself into a performative image composition.

More than 120 works from five decades—including numerous paintings, videos, sculptures, and documentary material—are presented in a dense display that plays with colors, media, and architectural elements. Paintings appear on easels, partition walls, or as oversized blow-ups, while corporeal objects drip and protrude into the space. Visitors are invited to actively participate by walking around, interacting, and asking questions.

Recurring motifs such as bodily fluids, cyborgs, mutants, excrement, and capitalist symbols such as gold and diamonds permeate Scheirl's oeuvre—always with subversive wit, sexually charged directness, and analytical incisiveness. Scenes from two feature films, Super 8 short films, diary entries, and sound installations expand the paintings into narrative, rhythmic, and poetic dimensions.

Instead of a linear chronology, a timeless pictorial space emerges in which the boundaries between work and environment, subject and object, beauty and abjection, politics and the personal are constantly shifting. Scheirl regards painting as a fluid platform that integrates, engulfs, and charges other media with new meaning. The artist thus creates a sensual, subversive exhibition space in which gender, desire, art, and society are renegotiated.

## BIOGRAPHY

Ashley Hans Scheirl (born Angela Scheirl in Salzburg in 1956) studied restoration at the Academy of Fine Arts Vienna. From 1978 to 1986, Scheirl participated in performative musical experiments by the groups 8 oder 9 and Ungünstige Vorzeichen. Between 1979 and 1996, the artist made more than sixty Super 8 short films (more than half of them together with Ursula Pürner in 1984–86). Influenced by Maria Lassnig, Scheirl lived in New York in 1981/82 and worked at Arleen Schloss's weekly exhibition and performance evening, Wednesday's at A's. Scheirl lived in London from 1987 to 1989 and from 1991 to 2005, where they became part of a vibrant scene of queer and transgender artists. It was during this time that the two feature-length films, *Rote Ohren fetzen durch Asche/Flaming Ears* (1989–92) and *Dandy Dust* (1992–98) were produced. In 2003, they completed a postgraduate degree in fine art (M.A.) at Central Saint Martins College of Art and Design, London. After returning to Vienna in 2005, Scheirl received the Austrian State Scholarship for Fine Arts in 2006, the Art Prize of the City of Vienna in 2012, and the Austrian Federal Chancellery Prize for Fine Arts in 2019. From 2006 to 2022, Scheirl was Professor of Contextual Painting at the Academy of Fine Arts Vienna, and has been Senior Professor of Gender and Space there since 2022. In 2017, Ashley Hans Scheirl participated in documenta 14 in Athens and Kassel with installations of paintings and video works. In 2018/19, Scheirl was an artist-in-residence at the DAAD in Berlin. In 2022, Scheirl represented Austria at the Venice Biennale together with Jakob Lena Knebl. Other major exhibitions with Jakob Lena Knebl include those at the Biennale de Lyon (2020); the Kunsthaus Bregenz (2021); the Palais de Tokyo, Paris (2023); and the Falckenberg Collection/Deichtorhallen, Hamburg (2024).

## CATALOGUE

### **Ashley Hans Scheirl: In & Out of Painting\***

Editors: Stella Rollig, Sergey Harutoonian

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## GENERAL INFORMATION

Exhibition title	<i>Ashley Hans Scheirl. In &amp; Out of Painting*</i>
Curator	Sergey Harutoonian
Assistant Curator	Andrea Kopranovic
Duration	September 19, 2025—February 1, 2026
Venue	Belvedere 21, upper floor Arsenalstraße 1, 1030 Vienna
Opening hours	Tuesday to Sunday 11 am–6 pm Late opening: Thursday 11 am–9 pm Open Mondays on public holidays
Tickets	Regular   €9.30 online; €11 at the museum Concessions   €6.90 online; €8 at the museum Belvedere annual pass   €44 Children and young people under 18   free
Web	belvedere.at facebook.com/belvedere21 X.com/belvedere21 instagram.com/belvedere21wien #AshleyHansScheirl

The asterisk in the exhibition title alludes to the way it is commonly used in German to represent diversity and inclusion—and also refers to the performative and transgressive nature of painting.

Further information and press images of the exhibition are available for download at [belvedere.at/press](https://belvedere.at/press).