

ASHLEY HANS SCHEIRL

Exhibitionist Testicle Inject Jet

23.03.2018 – 12.05.2018

Opening on Thursday 22 March, 6pm – 9pm

Loevenbruck gallery is pleased to announce representation of the artist
Ashley Hans Scheirl.

ASHLEY HANS SCHEIRL

ABOUT

Angela, Angela Scheirl, Angela Hans, Angel Hans, Zeze Hans, Ah, A A A A, Hans Scheirl, Hans, Hansi, Hansda, Hans von S/hit, Scheirl, Ashley Hans Scheirl:

Born in Salzburg, Austria, in 1956. Lives and works in Vienna.

Early film practice of the 1980s and 1990s contributed significantly to the development of conceptual art in Austria by moving between the definitions of experimental film, public-space actions, performance, music, and other forms of expression related to lesbian and queer sexuality.

Her transition to painting (see above: title list of recent artworks) has been accompanied by a metamorphosis of her own physical appearance to one of male allure, helped by testosterone injection.

His recent accomplishment with this art medium encouraged him to emancipate one more time from his gender identification, to be called a “she” again. This time using “Ashley” (which, like “Hans,” uses letters from the name given at birth: Angela Scheirl), a gender variable name.

Pierre Bal-Blanc, « Ashley Hans Scheirl », in *documenta 14: Daybook*, Munich - London - New York, PRESTEL, 2018.

INTRA MUROS

Exhibitionist Testicle Inject Jet (solo show)

23.03.2018 – 12.05.2018

Opening on Thursday 22 March, 6pm – 9pm

Galerie Loevenbruck, Paris

A selection of works, produced for *documenta 14*, will be displayed at Loevenbruck gallery in this first exhibition.

EXTRA MUROS

Solo show

05.04.2018 – 21.06.2018

Opening on Friday 4 April 2018

Künstlerhaus, Graz, Austria

“The experimental films and videos, the paintings that probe the sculptural realm, and the performances and actions in public space by Ashley Hans Scheirl (b. 1956 in Salzburg) are consistently devoted to an exploration and questioning of one’s own identity. In the case of Scheirl—who is, according to her own definition, a trans(-media, genre, -gender) artist—the personal biography is always associated with artistic activity. In one of her more recent video works, it can be observed how Scheirl, wearing a corset, is first posing in her studio in front of her painting before walking through the canvas in glittery platform shoes. Despite the various mediums employed, the practice pursued by Scheirl is rooted in painting. For this first large solo exhibition at an art institution, Scheirl is developing a new cycle of works and a performance for a space-encompassing setting.”

www.km-k.at

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assisted by Lola Ector, lola@loevenbruck.com.

Gallery opening hours: Tue - Sat, 11am-7pm and by appointment

ASHLEY HANS SCHEIRL *Exhibitionist Testicle Inject Jet*

23.03.2018 – 12.05.2018

The left hand

Angela, Angela Scheirl, Angela Hans, Angel Hans, Zeze Hans, Ah, A A A A, Hans Scheirl, Hans, Hansi, Hansda, Hans von S/hit, Scheirl, Ashley Hans Scheirl was born in Salzburg (Austria), in 1956. She lives in Vienna. The work she did in the 1990s as part of London's underground dyke¹ scene contributed to the development of a conceptual practice that was constantly exchanging with the Viennese scene via the techniques of experimental cinema, painting, sculpture, actions in public space, performance and music, with all genres treated as equal. Indeed, in this artist's practice, these "disciplinary techniques" – to use Foucault's terminology, referring to the organisation of knowledge and practices in genres that are both distinct and isolated from each other – are brought together to function on the model of a lesbian, queer sexuality. This transitioning of one fine arts category towards another was accompanied during these years when the artist was moving between London, Vienna and New York by a metamorphosis of her/his own body, helped by the injection of testosterone. Her/his mutating name reflects this constant becoming which is never really static. Her/his recent self-expression in the use of painting, after multiple experiments with Super 8 and video cameras, encouraged Angela – now Hans — to transform her/his masculine look by a new phase of emancipation and to become Ashley, a painter who carefully cultivates her/his androgynous appearance.

"To give up monolithic ideas of 'self' and cultivate an open mind to the 'other,' we need to allow the intrapersonal other to exert agency.

An artwork that assertively performs itself as a lively dynamic of intrapersonal 'selves' mirrors the dynamic of viewership and thereby invites engagement in interagency.

Interagency includes intra-agency and always performs its relationship to death, loss, and becoming...."

This statement is taken from Hans Scheirl's notes about her/his series of paintings "Libidinal Economy" (2010), inspired by Jean-François Lyotard's book *Économie libidinale*,² published in 1974, but which s/he was no doubt advised to read only much later, in London, by Sue Golding *alias* Johnny de Philo, when the English translation came out. In his text "To Tremble the Ejaculate,"³ Johnny de Philo analyses *Dandy Dust*,⁴ the cult underground queer film made by Hans Scheirl and shown in many international festivals. In the subtext, De Philo returns to the theme of polymorphous perversion discussed in the French philosopher's book, and to the cyborg portrayed by the American writer Donna Haraway.⁵ "I am Dandy Dust" expresses the desire to embody the constant metamorphosis of the body, in keeping with opportunities and encounters, like the grain of the Super 8 film or video pixels reacting to light and shadow. According to Johnny de Philo, this metonymic art, which takes the part for the whole – as in poetry a sail stands for the ship – is close to the abstraction of the capitalist economy. Money and the grain of the pixel, while representing and guaranteeing what exists, are by the same token the sign of what does not exist. In his paintings from 2016, *Neoliberal Musings* and *Rogue Economics*, or again in the permanent installation *Libidinal Economy – special effect*, made in 2017 for the new Erste Bank site in Vienna, the artist revives the reference to the Lyotard book, but from Ashley's viewpoint, whereas before it was Hans who oversaw the elaboration of the painting.

This text, which accompanies Ashley Hans Scheirl's 2018 Paris exhibition featuring the paintings from 2016, *Intergalactic Dis_Count Elegance* and *Glamour of Anal Narration*, provides an interesting opportunity to return via reading notes and quotations to this book which was a landmark of post-1968 French philosophy. *Économie libidinale* was contemporaneous with *Anti-Œdipe*,⁶ and both these classics of philosophy were attacked as early as 1977 for promoting an "ideology of desire" by the anti-Marxist Nouveaux Philosophes,⁷ whose influence quickly faded compared to the impact that the works by Gilles Deleuze, Félix Guattari and Lyotard still have today. In his book, Lyotard speaks in the first person plural, no doubt as a way of expressing the contradictory movement that runs through his text. The words "we libidinal economists" punctuate the text with arguments that run counter to Marx's shocked rejection of the perversity of the polymorphous body under capitalism. Unlike the Nouveaux Philosophes, who pulled off a media coup in the short term so as to position themselves as keepers of the philosophical tradition, and against the Marxist heritage, Lyotard claimed for himself and for his confreres the position of an unorthodox economist transforming Freudian-Marxist philosophical practice from the outside and very much for the long term: "[...] the economy of desire is quite simply that of accountancy in libidinal matters; it is political economy, that is, capital, carried even into the sphere of passions, and with this economy of capital, necessarily and yet again, we have understood that it is piety that comes to take its course, the pulsional and passionate *dispositif* of religiosity, inasmuch as this is identified as the *force of lack*, capitalist religiosity, which is that of meaning engendering itself, *causa sui*."⁸

Let us come back to the film for a moment in order to understand where the paintings come from. *Dandy Dust* is that *causa sua* creature which proliferates and cohabits with the virile duchesses and gay bishops. The whole film was shot in sets painted and sculpted by the artist. The film medium makes it possible to assemble a wide range of heterogeneous elements: backdrops, props, costumes, which are fused in the digital matter of the remastered image. The special effects are not hidden; on the contrary, they are encouraged to become the protagonists, on the same level as the bodies mobilised in the science fiction. In fact the medium, film itself, becomes the main character. For Hans Scheirl it is the grain of the pixel that is the star of the film. *Dandy Dust* is the story of the permanent conversion of the self in a post-gender world. "In dandyism, *jouissance* is instantiated on the universalization of trade and the concomitant destruction of every *eloquent* emotion, as Bataille says on the subject of Manet; this is the system's ice incarnated in new sluts, completely stripped of all romanticism, of all nostalgia for an elsewhere, 'pitiless Sages', machines for calculating as accurately as possible the price of every demand issuing from the client which aims for an erotic manoeuvre not programmed in current consumption, cold machines whose calculable automatism, far from deceiving the dandy, rushes him towards the zenith of his *jouissance*."⁹ As readers will have understood, the dandy is not just there in the grain of the film or the pixel of the video, it is also present in the handling of the paintings, which have come out of fiction to join us in reality. "This is what we say: there is in every figurative-narrative organization a pole of immobilization, and we maintain that the intensities that can be procured from a *tableau vivant*, posing, postures from Sadean or erotic narratives in general [...] flash like electric arcs stretched between this pole of the victim's immobilization (the represented body) and a pole of agitation which plunges the body of what we will call the client, for obvious reasons, into the most extreme disorder."¹⁰ It is the beholder and the collector who are mobilised in the making of the painting, given the abstract regime into which the economy entered after it went off the gold standard, or the polymorphous character taken on by painting when figuration lost its hegemony. "In an abstract painting, an important displacement takes place: the picture represents nothing, it does not refer to a pole of immobilization

situated in the domain of reference. The pole of immobilization is placed on the client body: this sort of picture demands the ligature of the partial pulsions that were in motion in figuration, the concentration of attention or equally the extreme pacification of the faculties, a putting into a state of dependency.”¹¹ To put it another way, in the terms of Gilles Deleuze, in a disciplinary society, the individual uses a currency that is indexed to the gold standard; in the society of control that takes its place, the individual is adjacent to the credit machine, which is subject to floating exchanges. The beholder and the collector do not act, they do not use painting, they function in keeping with the programme of the artist, who uses them as if they were components. The painting *Golden Shower*, which opened the antechamber of the exhibition at the Neue Galerie in Kassel during documenta 14, is an unnatural marriage of references to the Danae seen by Gustav Klimt or Titian and *The Origin of the World* by Gustave Courbet. The golden shower supposed to embody the virile fertility of Zeus inundating Danae is subverted by a virile jet that spurts from between the legs of a trans Courbet. “What did Marx the prosecutor’s left hand do while he was writing *Capital*?” asks Lyotard, to which Ashley replies: painting.

Pierre Bal-Blanc, Athens, February 2018

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1. “When I moved to London in 1987 my plan was to become a part of the lesbian subculture. First I learned a new word: ‘dyke’. In my fetishistic interpretation it meant women who might wear leather and be butch with a working-class campness” Ashley Hans Scheirl
 2. Jean-François Lyotard, *Économie libidinale*, Paris, Les Éditions de Minuit, 1974. Translation, *Libidinal Economy*, Athlone Press, London, 1993.
 3. Johnny de Philo, “To Tremble the Ejaculate,” in Andrea B. Braiddt (ed.), *Cyborg. Nets/z. Katalog zu / Catalogue on Dandy Dust (Hans Scheirl, 1998)*, Vienna, 1999.
 4. *Dandy Dust*, film by Hans Scheirl (Britain-Austria), 1998, 94 minutes.
 5. Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” *Simians, Cyborgs and Women: The Reinvention of Nature* (1984), New York: Routledge, 1991, p. 149-181.
 6. Gilles Deleuze and Félix Guattari, *Capitalisme et schizophrénie. L’Anti-Œdipe*, Paris: Les Éditions de Minuit, 1972. Translation, *Capitalism and Schizophrenia: Anti-Oedipus*, London: Viking Penguin, 1977.
 7. The leading figure of the Nouveaux Philosophes was Bernard-Henri Lévy, who also published them. Jean-François Lyotard, *op. cit.* p. 5.
 8. Ibid, p. 7.
 9. Ibid, p. 244.
 10. Idem.

Further information:

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ASHLEY HANS SCHEIRL



Photo : Ernst Herold, 2016

Born in 1956 in Salzburg, Austria. Lives and works in Vienna, Austria.

EDUCATION

1980

Academy of Fine Arts Vienna. Diploma: Conservation and Technology of Art

AWARDS

2012

« Kunstpreis der Stadt Vienna, Austria »

« The Jane Bowles Serious Elegance CHEAPy Underground Über Alles Award for Sci-fi DIY Aesthetic Innovation and Gender Creative Visionary Art »

COLLECTIONS

Mumok, Museum moderner Kunst Stiftung Ludwig Wien, Vienna, Austria

Sammlung der Stadt Vienna, Austria

«Kontakt» Sammlung der Ersten Bank

SOLO SHOWS

2014

Hans Scheirl: Dropping 2.5% to \$116.61 Reproduction, TANK 203.3040.AT, Neulengbach, Austria

h_ dandy body_parts, Wir Zeigen...., Semperdepot, Akademie der Bildenden Künste, Vienna, Austria
2009

Tankstelle, Installaton zur Beggars Opera, Masc Foundation, Vienna, Austria

2008-2009

Meine Baustelle 1, Kunstraum Medienturm Kojé, Electric Avenue, Museumsquartier Vienna, Austria

2006

Hans im Taxi - Inneneier Begleitprogramm, Galerie im Taxispalais, Innsbruck, Austria

2005

Hans im Auto: Inneneier Begleitprogramm, Kunstraum Auto, Vienna, Austria

The Earth is pregnant with Art. A Trans-... World, Sausage Factory London, UK, Jänner-März

2004

Hans in Transition, Transition Gallery, London, UK

GROUP SHOWS

2017

documenta 14, Emst, Museum of Contemporary Art, Athens, Greece



documenta 14, Neue Galerie, Kassel, Germany

Oh... Jakob Lena Knebl und die mumok Sammlung, Mumok, Vienna, Austria



2015

The Beast and the Sovereign - 31 artists undo the logics of power, Macba Barcelona, Barcelona, Spain

Selftimer Stories, MUSAC - Museo de Arte Contemporáneo de Castilla y León, Spain

there are more things..., Kunstverein Baden

Aufgerissenen Auges: Transmanieristische Reaktionen, xhibit, Akademie der Bildenden Künste Vienna, Austria

2014

FIELDS, Arsenal Exhibition Hall, National Art Museum Riga, Riga, Latvia

Selbstaauflöser, Museum der Moderne Salzburg, Salzburg, Austria

2013

Diyalog: Art from Vienna, Austria, CI Contemporary Istanbul, Turkey

Vienna, Austria Calling, 2. Malerei-Biennale, Mestrovic-Pavillon Zagreb, Croatia

S/he is the onen, Kunstraum Niederösterreich, Vienna, Austria

Erfinde Dich selbst, Kunstverein Wolfsburg, Wolfsburg, Germany

Mutant Attack of the Sequential Superorganism, Kunsthalle Exnergasse, Vienna, Austria



Lost & Found: Transgender Image Making, Public Library of Amsterdam, Netherlands

Window Box Gallery, MQ Art Residency Vienna, Austria, Vienna, Austria

Salzburger in Vienna, Austria, Traklhaus Salzburg, Salzburg, Austria

2012

Reflecting Fashion, Mumok Vienna, Austria

Smash the System(?), Austrian Cultural Institute, Warschau (Performance with J.L.Knebl)

Beauty Contest, MUSA Vienna, Austria (Performance with J.L.Knebl)

Rosa Arbeit auf goldener Straße, Xhibit, Akademie der Bildenden Künste Vienna, Austria

Reality Manifestos - Can Dialectics break bricks?, Kunsthalle Exnergasse

Camp/Anti-Camp (Performance), Hau2 - Hebbel am Ufer, Berlin

Camp/Anti-Camp: Vaginal Davis Is Speaking from the Diaphragm, Part 1, Mousonturm Frankfurt (Performance with J.L.Knebl, A.Riegler und das Em)

*Trans*homo*, Schwulenmuseum Berlin (Performance with J.L.Knebl, A.Riegler und das Em)

Come Closer: Art Around the Bowery, 1969-1989, with Arleen Schloss, New Museum, N.Y.C.

Bossing Images (Performance with J.L.Knebl + Tim Stüttgen), NGBK Berlin, Germany

female takeover, Ve.Sch, Vienna, Austria

Herstory Inventory: 100 feministische Zeichnungen von 100 KünstlerInnen, Kunsthaus Bregenz 2011

Beauty Contest, Austrian Cultural Forum (Performance with J.L.Knebl)

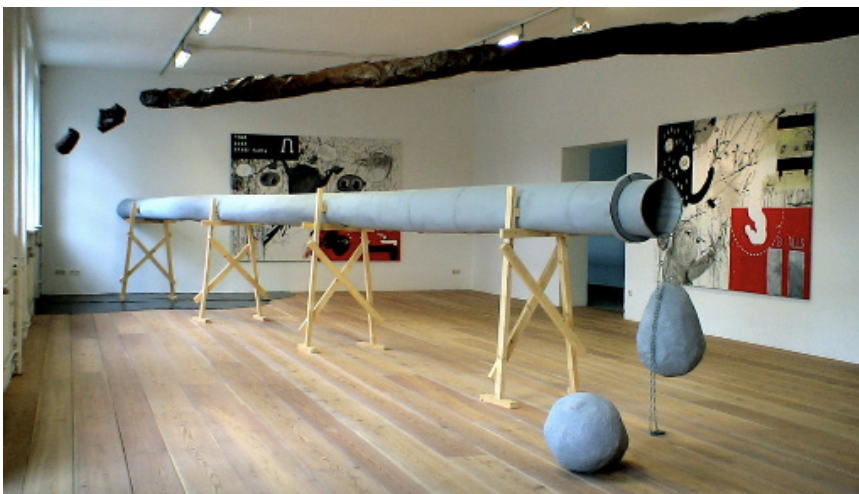
Wiener Glut, Kunsthalle Düsseldorf/KIT, Germany

PANik5 - Performance als Augenblick, Kunstraum Niederösterreich (Performance)

What a drag, Brut/Konzerthaus, Vienna, Austria (Performance with J.L.Knebl)

2010

Triennale 1.0, OK Linz



2009

Love will tear us, Medienturm Graz, Austria

house of the very island,s club division middlesex klassenkampf, but the question is: where are you now? - house of friends, k48, Vienna, Austria

2008

Cutting Realities - Gender Strategies in Art, Austrian Cultural Forum, NYC

I Queerelanti, Galerie Neon, Bologna
(Love) will tear us, Kunstraum Medienturm, Steirischer Herbst, Graz, Austria
Matrix - Geschlechter/Verhältnisse/Revisionen, MUSA, Museum auf Abruf, Vienna, Austria
 2007
Work Fiction, Kunsthalle Wolfsburg
Sammlung Dichter 2, masc foundation, Vienna, Austria
Act 03, Central Station, London, UK
un/ortung teil 1, Kunstraum Kaiserstraße, Vienna, Austria
 2006
que(e)rulant innen/ausßen..., Kunstraum auto,, Vienna, Austria
queer Rrr..., Universität Wien, Altes AKH
bravo! hans und jakob, Kunstraum bravo, Rotterdam, Netherlands
hans und jakob im auto, Kunstraum auto, Vienna, Austria
auto schau!, Kunstraum Innsbruck, Austria
Sammlung Dichter 1, Kaufhaus Osei Brunnenmarkt
Missbrauch - Bilder davon, IG Bildende Kunst Vienna, Austria
 2005
Mit Haut und Haar, Galerie Hummel, Vienna, Austria
Das beste, billig! - The best, cheap!, kuratiert von masc, Foundation +39 Dada, Kaufhaus Osei
 Vienna, Austria
 2004
Auto, kuratiert von Karin Pernegger, Kunstforum Montafon, Schruns
Revolution kuratiert von Trailer, Workspace Mare St. Studios, London, UK
Act 02, 291 Gallery, London, UK
The Personal is Political - und Peinlich, Ausstellungsraum Exnergasse, Vienna, Austria
 2003
New British Painting - Part 1, John Hansard Gallery, Southampton
Souvenir, Transition Gallery, London, UK
The Alchemy of Libidinal Currencies, M.A. Degree Show, Central Saint Martins College of
 Art+Design, London, UK
Sense and Sensibility, Transition Gallery, London, UK
Touch & Go - Sixty oblique notations on social chaos + encroaching terror, curated by Shaheen
 Merali, Space 44, London, UK
 2002
Lets Twist Again, Ausstellungsraum Exnergasse, Vienna, Austria
Frustration/Aggression, Galerie Julius Hummel, Vienna, Austria
 2001
Reiz.ende, Galerie Julius Hummel, Vienna, Austria
normal super egal, Performance Labor mit Barbara Krauss, Tanzquartier Vienna, Austria
 2000
Lebt und arbeitet in Vienna, Austria, Kunsthalle Vienna, Austria
The Colour of Friendship, Schedhalle Zürich
LKW - live-art-works, Bregenzer Kunstverein, Bregenz
Stuffed, Stuff Gallery London, UK
*Sexmutant - International festival of contemporary visual+live art reconfiguring (trans)gender +
 sex(uality)*, Nunnery Gallery, London, UK
 1999
Mondo Imaginario - Projections + Pigments, Schedhalle Zürich
Brandon/Body of Evidence, artist/curator Shu Lea Cheang, Lux Cinema, London, UK
 1988
Beton, Galerie Grita Insam, Vienna
Infermental 7 - a travelling exhibition of world video, international
magazine on videocassettes, Contemporary Arts Center Buffalo, New York
 1981
First Annual Club 57 Group Erotic + Pornographic Art Exhibition, Kurator: Keith Haring, Club 57,
 New York (with : Jean Michel Basquiat, Donald Baechler, David Wojnarowicz, u.a.)
 1980-82
...das lebende museum..., Vienna, Salzburg, Weiz, Gleisdorf, Graz, Austria





Ashley Hans Scheirl

***Golden Shower (L'Origine du Monde)*, 2017**

Acrylic on canvas and cardboard, 2 objects in paper mache, 3 video loops on USB key; 160/192 x 240 cm



Ashley Hans Scheirl

***Libidinal Detachment*, 2016**

Acrylic and oil on canvas; 125 x 175 cm



Ashley Hans Scheirl

***Offshore Creativity*, 2016**

Acrylic and oil on canvas; 125 x 200 cm



Ashley Hans Scheirl

***Intergalactic Dis_Count Elegance*, 2016**

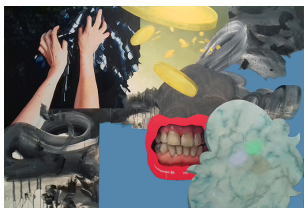
Acrylic on canvas; 175 x 110 cm



Ashley Hans Scheirl

***Fat Finger Melancholy*, 2016**

Acrylic and oil on canvas; 125 x 175 cm



Ashley Hans Scheirl

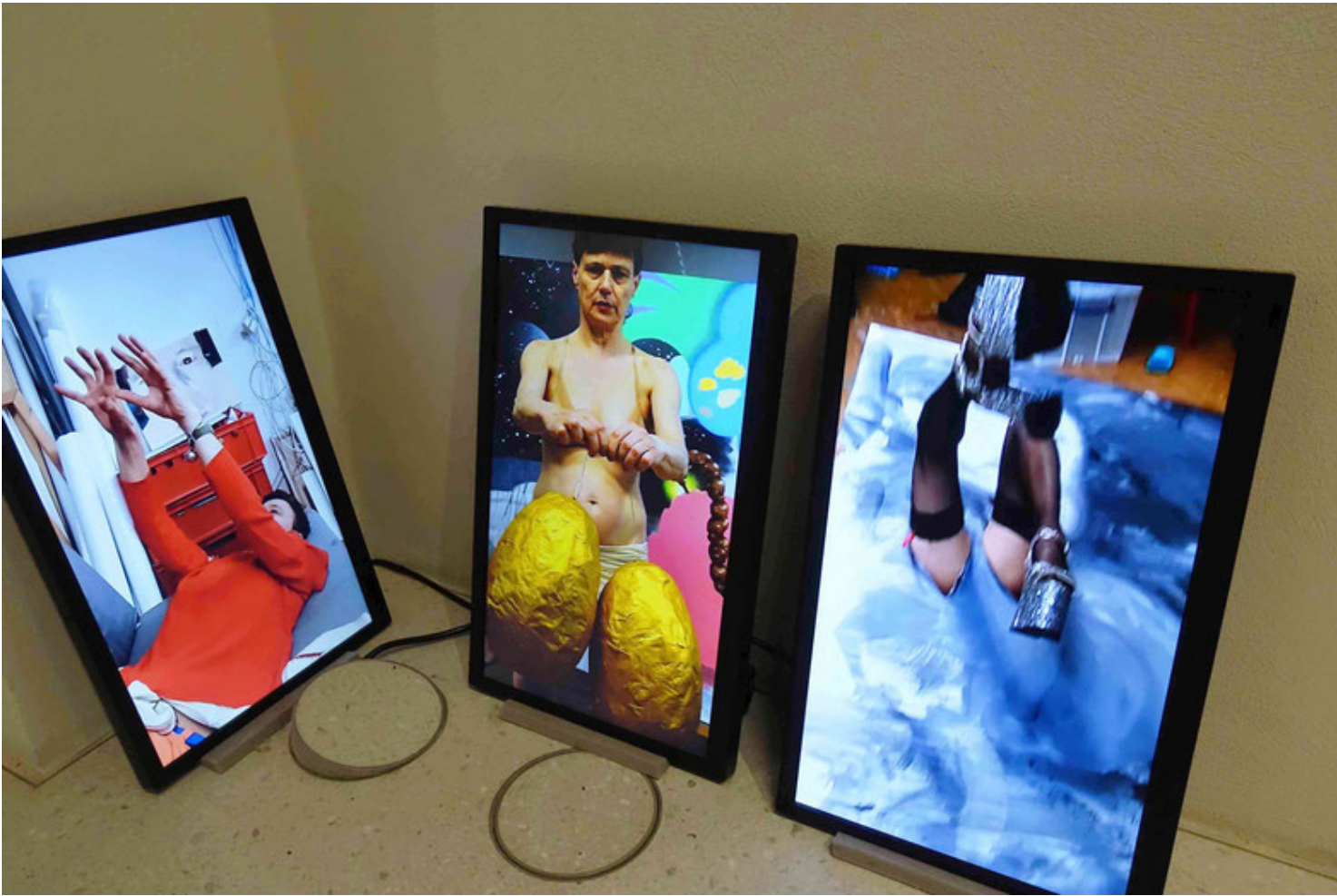
***Investor's Marble Fever*, 2017**

Acrylic on canvas; 170 x 250 cm



Photo : Milan Soremski

Ashley Hans Scheirl
Golden Shower (L'Origine du Monde), 2017
Acrylic on canvas and cardboard, 2 objets in paper mache, 3
video loops on USB key; 160/192 x 240 cm



Ashley Hans Scheirl
Golden Shower (L'Origine du Monde) (détail), 2017
Acrylic on canvas and cardboard, 2 objets in paper mache, 3
video loops on USB key; 160/192 x 240 cm



Ashley Hans Scheirl
Libidinal Detachment, 2016
Acrylic and oil on canvas; 125 x 175 cm



Ashley Hans Scheirl
Offshore Creativity, 2016
Acrylic and oil on canvas; 125 x 200 cm



Ashley Hans Scheirl
Intergalactic Dis_Count Elegance, 2016
Acrylic on canvas; 175 x 110 cm



Ashley Hans Scheirl
Fat Finger Melancholy, 2016
Acrylic and oil on canvas; 125 x 175 cm



Ashley Hans Scheirl
Investor's Marble Fever, 2017
Acrylic on canvas; 170 x 250 cm