

Portrait of Ashley Hans Scheirl, 2021 © Photo Albrecht Fuchs.

ASHLEY HANS SCHEIRL
*Petrol M*other Paris*
23.10–05.12.2026

GALERIE LOEVENBRUCK
6, RUE JACQUES-CALLOT
75006 PARIS

OPENING ON THURSDAY 22 OCTOBER, 6–9PM

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Performing trans*operations has always been central in the work of Ashley Hans Scheirl who started in the late 70ies with drawing, painting, super-8 filmmaking, performance, installation and sound work. A 20 years long period of filmmaking (over 50 films) was followed by three decades of painting, mainly acylic on canvas. This year, having celebrated their 70ies birthday, Scheirl, yet again, has developed a new technique adjusting to a self that is under constant construction.

Under the title "Petrol M*other Paris" Scheirl astonishes us with an even greater variety of materials and techniques: pencil, pastel, crayons, oil stick, ballpointpen, charcoal, watercolour, acrylic on collage of printed paper. Prints of stock market data from the "Financial Times", technical drawings from "Bildwörterbuch" (Picture Dictionary) and print-outs from details of own drawings.

Central is the shift from canvas to wood. It was long planned, but the spark into action was brought about in a conversation between Scheirl and Paul B. Preciado, as they together realized that Scheirl has been using painting as gender performance ('Hans' the painter/le peintre), even though it is actually textile art. [1]

Wood is ideal for collaging. As it is a hard surface[2] objects can be fastened, paper layers can be cut with a knife. By making the paper damp the cut-out can be easily removed: cut & paste made physical. With this new body of work Ashley Hans Scheirl is (re)discovering the erotics of scribbling with a sharpened colour pencil, placing line next to line - like hair - onto a thin or thick layer of paper glued to the fibruous surface with wallpaper glue. It is of 100% cellulose which is - like paper - made out of wood. It liquifies when dampened. Its slimy consistency evokes the idea of bodily fluids and - in the process - ambivalent emotions between disgust, joy and arousal.

1 Paul B. Preciado 'A Painter* of Modern Life', exhibition catalogue 'In & Out of Painting*', Ashley Hans Scheirl at Belvedere 21, Vienna, 2026

2 Even as the wooden panels are of leightweight thin wood the surface is stabilzed by a solid wooden framework in the back

Image: Ashley Hans Scheirl, 2021. © Photo Albrecht Fuchs.



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In putting drawing and painting into a dynamic, using numbers and text fragments Scheirl is citing Cy Twombly's work which shows the vulnerability of sign and meaning in the moment they slide into nothingness, dirt and obscene graffiti. Leaving the sealed and sanitary surface of hardened acrylic for charcoal and pastels easily blown or wiped away, cut paper-bits taped into a precarious form sticking out of the surface or untreated wood details that might tinge, the artist points to mortality and the fragility of being in these times of doom and accelerated transformation.

"…. your paintings honor the
flaws of the gesture, allowing us to see the life of the nonnormative and the unformed. Only then can dissident trans* beauty emerge. Your work shows the liveliness of the gesture but also stages and makes fun of the act of containment that comes after it. And therefore we see the struggle and the violence of this act of restrain and control. In your exhibitions, there is always something excremental, something exceeding that restriction. This is why your exhibitions breathe, burst, spill, drip, drool, pour, vibrate, sperm, pump, s/hit, leak, limp, merge, bend, melt, upbeat, absorb, fall, shine—because they dare to show incompleteness, vulnerability…"[3]

To create their works, Ashley Hans Scheirl draws on readings of scientific, philosophical, and critical books. On the occasion of their fourth solo exhibition at the Loevenbruck gallery, the artist shares their sources and displays four books with evocative titles, which serve as the production context for their new paintings.

"Das Bildwörterbuch – Die Gegenstände und ihre Benennung" (The Picture Dictionary-Objects and their naming), [1935] 5th edition, Dudenverlag Mannheim, 1999.
An illustrated dictionary, first published in 1935 by Duden, which indexes the vocabulary of everyday life, technology, and science by pairing each term with an illustration.

"Erdöl – Ein Atlas der Petromoderne" [Crude Oil – An Atlas of the Petro-Modern Era], Alexander Klose and Benjamin Steininger, Matthes & Seitz, Berlin, 2020.
A reference work in the humanities on the cultural, technical, and political history of our dependence on oil.

"Testo Junkie – Sex, Drugs, & Biopolitics in the pharmacopornographic era", Beatriz Preciado, The Feminist Press, New York, 2008
(reissued under the author's name Paul B. Preciado, Éditions Points, 2021)
Part autobiographical chronicle, part philosophical essay, this radical book—a classic of queer theory—invites us to look beyond the gender binary to better understand the current feminist movement and question gendered representations.

"The Mother Machine – Reproductive Technologies from Artificial Insemination to Artificial Wombs", Gena Corea, The Women's Press, London, 1985.
Belonging to radical feminist literature, this pioneering essay explores and critiques the medicalization and industrialization of women's bodies through reproductive technologies.

3 Paul B. Preciado 'A Painter* of Modern Life', exhibition catalogue 'In & Out of Painting*', Ashley Hans Scheirl at Belvedere 21, Vienna, 2026


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Artworks list

Ashley Hans Scheirl
*M*Other Machine 2*, 2026



Pastel, oilpastel, acrylic, felt marker, charcoal, filler, plastic, foam board, tension strap, metal, screws, paper collage on wood
280 × 200 × 7,5 cm (110 1/4 × 78 3/4 × 2 3/4 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260906

© Photo Ashley Hans Scheirl.

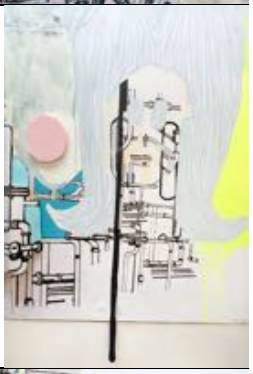
Ashley Hans Scheirl
Penile Design Trends , 2026



Pastel, oil pastel, charcoal, acrylic, felt marker, oil stick, metal ring, twine, coin (acrylic on plastic), plastic handle, screws, paper collage on wood
200 × 148 × 14 cm (avec le chevalet : 225 × 148 × 51 cm) (78 3/4 × 58 1/4 × 5 1/2 in (avec le chevalet : 88 9/16 × 58 1/4 × 20 1/16 in))
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260905

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
*PM*Portrait*, 2026



Acrylic, pastel, charcoal, filler, foam board, plastic tube, screws, staples, paper collage on wood
188,5 × 120 × 14 cm (74 × 47 1/4 × 5 1/2 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260904

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Thrust, 2026



Pastel, oil pastel, acrylic, filler, foam board, plastic handle, screws, paper collage on wood
168 × 128 × 7 cm (66 1/8 × 50 3/8 × 2 3/4 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260902

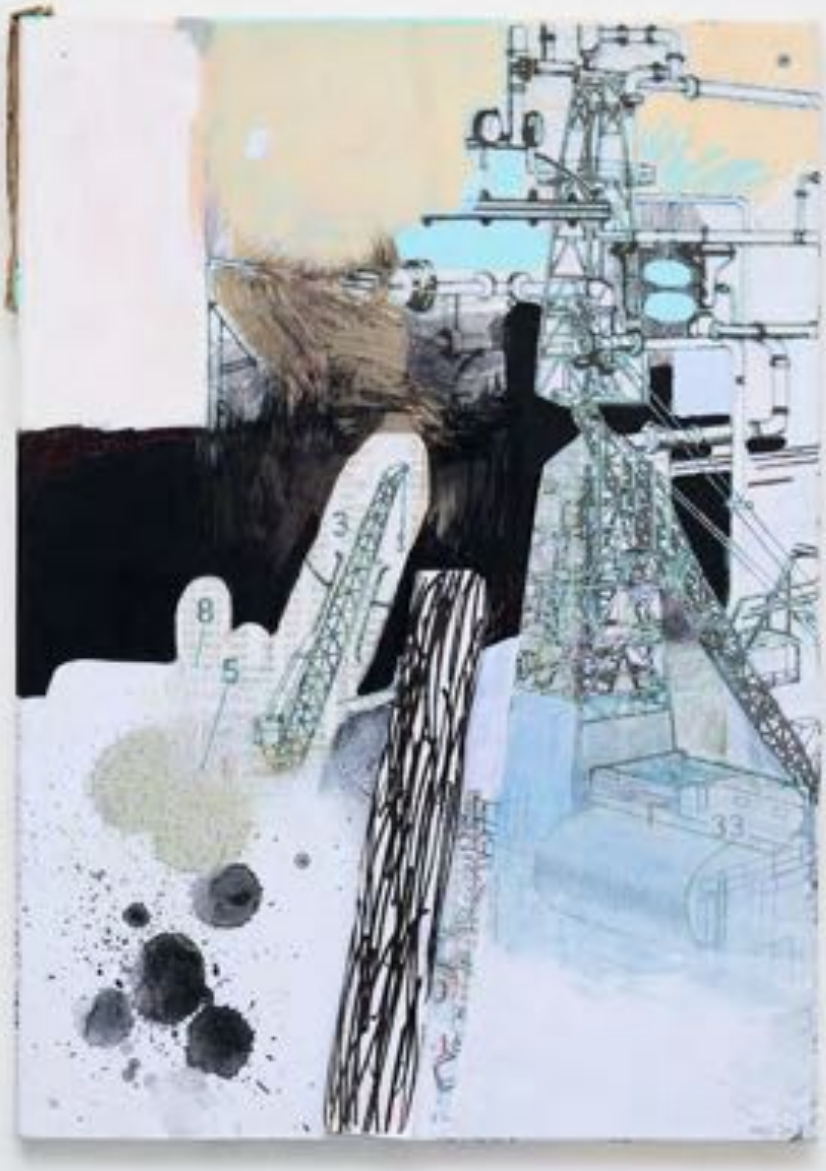
© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Carbon Crave, 2026



Acrylic, coloured pencil, pencil, pastel, screw, paper collage on wood
43,5 × 30 cm (16 15/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260913

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Ashley Hans Scheirl
Delirious Deficit, 2026



Acrylic, coloured pencil, pencil, chalk, charcoal, filler, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260914

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Fiscal vs. Fecal, 2026



Acrylic, coloured pencil, pencil, charcoal, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260909

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Fuel Fandom, 2026



Acrylic, coloured pencil, pencil, paper collage, screw, Patafix adhesive pad, found object on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260916

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Persistently Negative Interest Rates Squeeze Profits, 2026



Acrylic, coloured pencil, pencil, pastel, felt marker, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260911

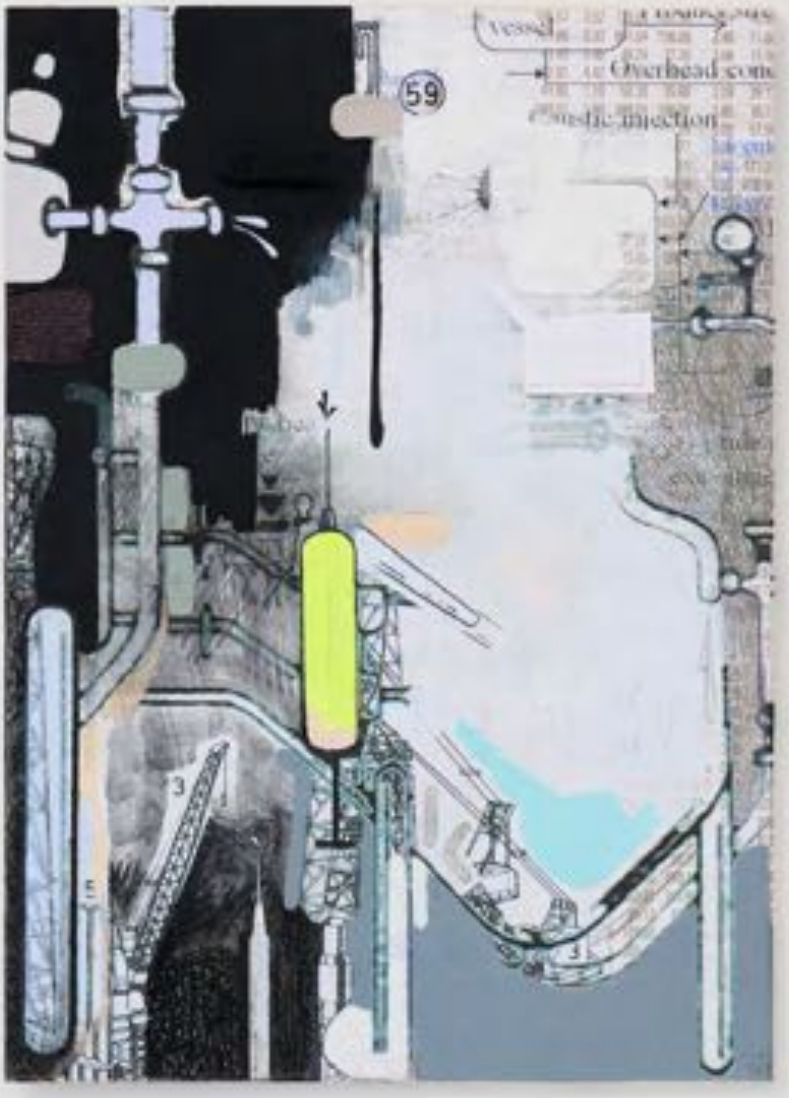
© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Petrochemical Grimace, 2026



Acrylic, coloured pencil, pencil, oil crayon, charcoal, masking tape, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260912

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Ashley Hans Scheirl
Petrochemical Trembling, 2026



Acrylic, coloured pencil, pencil, charcoal, chalk, felt marker, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260915

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Remotely Familiar Assembly 1, 2026



Acrylic, coloured pencil, pencil, oil stick, found object on paper collage on wood
42 × 32 cm (16 9/16 × 12 5/8 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260908

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
The Affect Economy in Perspective, 2026



Acrylic, coloured pencil, pencil, oil stick, pastel, chalk, found object, felt marker, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260910

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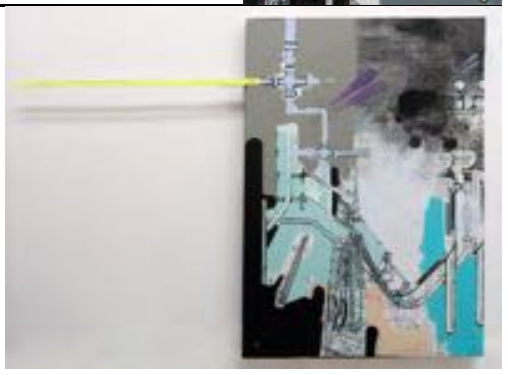
Ashley Hans Scheirl
*M*Other Machine 1*, 2026



Acrylic, coloured pencil, pencil, charcoal, pastel, Tipp-Ex, paper collage on wood
42 × 30 cm (16 9/16 × 11 13/16 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260918

© Photo Ashley Hans Scheirl.

Ashley Hans Scheirl
Unbalanced Scenario, 2026



Acrylic, coloured pencil, charcoal, plastic, paper collage on wood
42 × 55 cm (16 9/16 × 21 5/8 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260917

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Ashley Hans Scheirl
White Collar Criminal, 2026



Acrylic, coloured pencil, charcoal, pastel, model board, found object, paper collage on wood
42 × 32 cm (16 9/16 × 12 5/8 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : AHS260907

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hans scheirl

painting/s' inter/agency

black, white, red/white/red, brown, black
'the spiritual'
libido
a pre-natal >< pre/oedipal libido continuum?
simulation
aesthetics
e/motion no protection
the plural self
un/consciousness
dynamix
chronemics
rhythm
synaesthetics
inter/agency
paintings as 'subjects'?
a non/verbal continuum?
inarticulate form
castration playspace
the performative, a gameplan?
painting/s' inter/agency

research paper for m.a. fine arts @ central saint martins
london, 19-6-2003

Excerpt from Hans Scheirl, "painting/s' inter/agency", research paper for Master of Fine Arts, Central Saint Martins, London, 2003

inarticulate form

'the kind of idea freud had in mind for the original forbidden thought is something like: 'i wanna marry my mother'. in place of that we put: 'i don't understand pictures''james elkins [69]

one characteristic of paint is that it can never be completely controlled and that the dynamics between controlling it or not-controlling it, the negotiation played out on the pictorial plane stays transparent for the viewer.

'ehrenzweig's 'inarticulate form' does not refer to the deliberately controlled and refined aspects of painting, but to the apparently accidental scribbles hidden in artistic technique and 'handwriting'. it could encompass drips, smears, scratches, erasures, line variations, remnants of underpainting, and the vagaries of material *facture*, texture and impasto, such as bumps, fissures, fragmentation, and paint skin.' [70]

why is 'inarticulate form' so 'annoying', or downright threatening?

newton calls 'inarticulate form' 'the undifferentiated image' of 'the pre-oedipal mother' [71].

'...the persecutory fears aroused in the artist, faced with the fragmentation of initial inarticulate projections, are related to 'oral [and anal[72]]-sadistic' internalisations' which '...can be experienced as internal oral [and anal[73]] attacks by the avenging super-ego on the ego'. central to this are the feelings of 'distaste and guilt' [74]

writing about twombly's art, rosalind e. krauss remarks: '...making a mark will be born out of a pure joy in destruction, a sadism that strikes simultaneously against the support of the

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69 james elkins, *why are our pictures puzzles? - on the modern origins of pictorial complexity*, routledge, 1999

70 stephen james newton, *painting, psychoanalysis and spirituality*, cambridge university press, 2001, p.25

71 ibid., p.59

72 anton ehrenzweig, *the hidden order of art - a study in the psychology of artistic imagination*, university of california press, 1967, p. 184

73 ibid., p.184

74 stephen james newton, *painting, psychoanalysis and spirituality*, cambridge university press, 2001, p.59

mark and against its maker' and she quotes bataille who calls this "autoemutilation". [75]

I question the word 'sadism' here. sadism makes me think of the pleasure derived from making someone suffer, whereas, what is happening when i let myself engage with inarticulate form is better described with 'jouissance', which -to come back to the earlier definition- 'takes the subject to that extreme point where the erotic borders upon death' [76]

castration play-space

in splatter-movies death&life, loss&becoming are part of the same process. to lose an arm means to become a fountain. the spout of blood becomes the fluid extra-limb. whether the new limb is going to be a trickle or a gushing waterfall depends on the 'excremental' expression><repression dynamic of the situation: pressure, viscosity, sound-effect, degree of scatteredness/cohesion.

the dynamix that are played out here are the conflicts around the body><body-part dynamic, the body><waste-product dynamic and the body><(technological) extensions dynamic. at the same time, the body is also a body-part, or waste-product, or removable prosthesis of another 'body', a group, a family, a species, a special kind of resonating...

in that sense 'castration' can be appropriated as any kind of conflict around loss&becoming. but that's a zen way of seeing things. technically, or shall i say from the western point of view, 'castration' is only about loss, even though the word comes from the latin word for *pruning*.

the penguin dictionary of psychology on 'castration': '1. ...the surgical removal of the male gonads, the testes. 2. ...the removal of the female gonads, the ovaries. 3. in classic psychoanalytic literature, the (symbolic) removal of the male external genitalia, especially the penis.' [77]

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75 rosalind e. krauss 'olympia' in: rosalind e. krauss + yve-alan bois, *formless, a user's guide*, zone books, 1997, p.151

76 david macey, *thepenguin dictionary of critical theory* , penguin books 2000, p.210

77 arthur s. reber and emily reber, *the penguin dictionary of psychology*, penguin, 2001, p.107

Oskar Kokoschka Prize 2026 goes to Jakob Lena Knebl and Ashley Hans Scheirl

The Oskar Kokoschka Prize is one of the most important prizes for visual arts in Austria.



More information