

Lentos Kunstmuseum Linz

Being a Girl*!? From Panel Painting to Social Media

What does it mean to be a girl* – then and now? The exhibition *Being a Girl*!? From Panel Painting to Social Media* explores the changing images and roles of girl*hood – between art-historical tradition and contemporary social politics. Around 160 works spanning eight centuries – from late medieval depictions and bourgeois portraiture to contemporary perspectives – reveal how ideas of girls*, bodies, and identity have evolved, and which notions continue to persist today.

According to prevailing social codes, girls* are expected to be strong, confident, sexy, smart, slim, sexually enlightened, well educated, family- and career-oriented, heterosexual, feminine – yet also cool and independent. This exaggerated ideal reflects the immense pressure placed on female children and adolescents. From an early age, women are taught to view themselves through the “male gaze” – a perspective that pushes them into a passive role. This dynamic is particularly evident in the recurring motif of the painter and his models, which continues to mirror the relationship between gaze, power, and representation to this day.

The imbalance in how girls* are perceived is particularly evident in historical visual traditions – such as depictions of saints, fairy tales, or legends. The exhibition traces a line from these early representations to today's self-images in the digital age. Here, historical and contemporary role models meet: the well-behaved, self-sacrificing girl who needs to be saved encounters digital representations and new forms of female identity. “*Being a Girl*!? brings together artistic positions spanning several centuries that compellingly reveal the complexity and fluidity of how girls* have been portrayed,*” says Hemma Schmutz, Director of the Lentos Art Museum Linz. “The exhibition connects social issues with artistic perspectives and highlights how deeply images shape our understanding of identity, the body, and gender roles.”

The exhibition was curated by Brigitte Reutner-Doneus, whose curatorial concept traces how ideas of femininity have been shaped over centuries by social and cultural constructs. “The exhibition highlights how the image of women has historically been defined through external attributions – and how strongly these continue to resonate today,” explains Reutner-Doneus. “From the saints of Christian iconography to the victim figures of fairy tales and the self-stagings in contemporary media, a continuum unfolds in which the girl becomes a symbol – of virtue, purity, beauty, or temptation. I am interested in how artists take up, shift, or subvert these attributions – and what new narratives emerge as a result.”

31.10.25 to 06.04.26



Being a Girl*!?

In nine thematic chapters, *Being a Girl*!?* unfolds a panorama of female role models: from the symbolic depiction of the “holy girl,” representing purity and virtue, to the image of the “working girl,” which also references the exploitation and abuse of children in various parts of the world, and finally to the “pioneers” of the present and future, who renegotiate vulnerability and strength. A strong emphasis is placed on the empowerment of girls*. The exhibition illustrates how social expectations and media imagery manifest in body language, clothing, gestures, and self-presentation – and how artists respond to, reinterpret, or recontextualize these attributions. The exhibition design by Margit Greinöcker and Tobias Hagleiter translates this conceptual framework into an open, polyphonic space that brings the diverse artistic positions into a dynamic and thought-provoking dialogue.

Artistic Positions and Highlights

Among the roughly 160 works, historical and contemporary voices are presented on equal footing – from Jakob Seisenegger, Martin Johann Schmidt (Kremser Schmidt), Rosa Schweninger, and Albin Egger-Lienz to Pablo Picasso, Dorothee Golz, Marlene Haring, Rosa Rendl, Borjana Ventzislavova, and Rory Pilgrim. Highlights include Ceija Stojka's *Self-Portrait with Tattooed Concentration Camp Number* – a haunting testimony to exclusion and existential threat – as well as Picasso's *Portrait of a Spanish Girl*, which captures the fleeting impression of a singular moment. Contemporary works such as Anna Breit's series *Teens (in their rooms)*, Isa Schieche's *Dirty Care*, Claire Fontaine's *Double Double (Suzanne Santoro)*, and Bu Hua's *Fear* broaden the perspective on current artistic positions between intimacy, self-representation, self-defense, and empowerment. Together, they create a multilayered dialogue between traditional role models and new forms of female self-representation.

Mayor Dietmar Prammer: “This exhibition raises awareness of equality while opening up new perspectives on history and the present. It demonstrates how deeply cultural narratives shape our sense of self – and how art can help to question them. *Being a Girl*!?* is therefore not only a contribution to reflection, but also a call for openness, responsibility, and solidarity in a changing society.”

City Councillor for Culture Doris Lang-Mayerhofer also emphasizes the social relevance of the exhibition: “With *Being a Girl*!?*, the Lentos addresses a topic that concerns all generations. It is about self-empowerment, the visibility of young women, and the importance of seeing equality as a given in our society.”

Education and Participation

A central aim of the exhibition is to involve young people in reflecting on and expressing the challenges of “being a girl*”, and to foster open, creative communication with diverse audiences on this topic. Under the direction of Karin Schneider, and in collaboration with artist Cécile Belmont and the Lentos art education team, *The Room* was developed – an open space at the rear of the exhibition inviting visitors to read, write, reflect, discuss, and participate. In preparation, workshops with young people were held, whose insights and experiences have shaped the design of the space. Throughout the exhibition's run, *The Room* will continue to evolve: visitors encounter artistic works created by both young people and adults in response to

Mädchen* sein!?

the exhibition and are invited to contribute their own statements and perspectives on the art on display. On selected evenings, *The Room* will open for film screenings, talks, and workshops with artists, activists, historians, and philosophers. Together, they will explore themes such as the body, language, violence, belonging, and transformation. These evenings offer a changing program of creative workshops, discussions, and film events – some of which are co-created with young participants.

“Education here means opening spaces – for shared thinking, speaking, and action,” explains Karin Schneider. “*The Room* is a place where young people and young adults are invited as experts of their own lives to contribute their experiences and creatively explore the issues that concern them. It’s not about providing ready-made answers, but about exchange, curiosity, and self-empowerment – about developing new perspectives on personal and societal roles together. And artistic methods, in dialogue with the exhibited works, are particularly well suited for this,” adds project leader Cécile Belmont, herself an artist and art educator.

An additional space for reflection, information, and activities for and with children is the *Room for Initiative and Curiosity* located at the rear of the Lentos collection display. Here, visitors can learn about regional and international organizations that support girls* rights and empowerment, including UNICEF and Plan International. The latter raises funds, among other ways, through sponsorships that benefit children – especially girls* – in the Global South, investing in their education and, consequently, in their ability to lead self-determined lives. Rudi Klausnitzer, board member of the Hilfe mit Plan International private foundation, emphasizes: “When girls around the world are given equal opportunities, it changes not only their lives but society as a whole. In this context, art can be a powerful ally – it creates visibility, stimulates reflection, and can inspire social change.”

The exhibition *Being a Girl*!?* makes visible how deeply images shape our ways of thinking – and how they can also open up spaces for change. The show invites visitors to question familiar role models and to imagine new forms of female self-perception. Girls* – at any age – can draw confidence from recognizing their own individual strengths. With this exhibition, the Lentos Kunstmuseum Linz sends a strong message in support of an unbiased perception of girls* and the promotion of equality and visibility.

Being a Girl!?* will be on view at the Lentos Kunstmuseum Linz from October 31, 2025, to April 6, 2026.

Chapter Texts

Being a Girl*

On the Question of Girls* Identity

If we follow social codes, girls* are expected to be “strong, confident, smart, slim, sexy, sexually enlightened, well educated, family- and career-oriented, heterosexual, feminine, but also cool, independent, yet accommodating [beings]. They can handle everything and know no problems, no pain – all of this combined, not selectively.”¹ This description by educator Claudia Wallner reflects the immense external pressure placed on female children and adolescents.

When a girl* looks in the mirror, what does she see? From an early age, she is conditioned to perceive herself as an object through the lens of the “male gaze.” “The mirror gives [...] girls the opportunity to look at themselves the way men do: they adopt seductive, coquettish, or shy poses to test how attractive they appear as a result.”² This widespread pattern is evidence that our society still bears traces of persistent gender inequality.

The exhibition uses traditional depictions of girls in art to explore the origins of gender inequality. At the same time, it highlights how contemporary representations of girls* in art can promote and anticipate gender equality. By recognizing their own individual strengths, girls* – at any age – can gain a deep sense of self-confidence. The empowerment of girls* should therefore be further supported and encouraged by society as a whole.

Telling Stories

Myths, Fairy Tales, and Legends

In most ancient myths, girls and women appear only when their fate is tied to that of men. Andromache, Ariadne, and Antigone are portrayed as self-sacrificing and loyal companions to their male counterparts; only Medea stands out in ancient mythology as powerful and self-determined. The pattern of the weak, helpless being who must be rescued by a man in the face of mortal danger is also a recurring motif in fairy tales.

Readers of fairy tales tend to identify with positively portrayed heroines, such as princesses or daughters of kings. Despite their kindness, beauty, and noble character, these figures often have to endure immense suffering. The recurring expectation in fairy tales that a happy ending must culminate in the protagonists’ marriage further undermines the status of girls and young women — they are the ones who are married off. For male readers, the topos of the prince marrying the girl serves as an additional “form of self-affirmation, since the male figure [through his active role] is automatically placed in a position of power.”³

Saints’ legends, by contrast, rarely end well. During the persecution of Christians, girls were broken on the wheel, beheaded, or forced to fight monstrous creatures. In hagiography, Saints Barbara, Margaret, and Catherine are referred to as the “three holy maidens.”

Fairy tales, myths, and saints’ legends often perpetuate clichés that portray girls and women as patient, passive, and willing to suffer or sacrifice themselves. Through these traditions, stereotypes have been passed down from generation to generation and remain alive to this day.

¹ Claudia Wallner, „Drama oder Dramatisierung. Geschlechterverhältnisse heute und ihre Auswirkungen auf die Lebensbedingungen von Mädchen und jungen Frauen“, in: Gabriele Rohmann (Hg.), *Krasse Töchter. Mädchen in Jugendkulturen*, Berlin 2007, S. 281–297, hier S. 287.

² Cara Platte, „Warum betrachten wir uns im Spiegel?“, in: *Philosophie Magazin*, Heftfolge 79, H. 1, 2025, S. 36–37, hier S. 37.

³ Fabian Berghammer, *Darstellungsformen der Frauenrolle in Märchen*. Masterarb. Universität Salzburg, 2020, S. 117.



Chapter Texts

Being a Worker*

Girls* as Servants?

The word Mädchen (“girl”) is etymologically derived from Mägdchen – meaning “little maid.” In earlier times, girls were employed as nursemaids, and as they grew older, they often worked as “maids-of-all-work.” Their working days lasted between 14 and 15 hours. Adolescent girls from higher social classes, on the other hand, were expected to learn how to maintain a flawless household, create floral arrangements, play the piano, and produce tasteful needlework. They were also expected to master foreign languages perfectly.

In the 19th century, girls and women in Linz were employed mainly in the food and textile industries, for example in the Kleinmünchen cotton spinning mill or at the Franck coffee substitute factory. During the interwar period, a new social consensus emerged: daughters from middle-class families were now allowed to receive vocational training and to work in professions such as commerce and administration until marriage. The number of female university students also increased during this time.

Today, according to current estimates by the International Labour Organization and UNICEF, around 160 million minors worldwide are affected by child labour — 63 million of them are girls*. They are more often engaged in household work than boys. In most countries, children under the age of 14 are legally considered too young to work, and their employment is prohibited.

Slightly more than half of all children and adolescents engaged in child labour are under the age of twelve. Most live in Africa, followed by Asia. In many emerging economies, girls* often work excessively long hours as domestic servants in private households. They are dependent on their employers and have little protection against violence or sexual abuse.⁴ The worst forms of child labour include slavery and slave-like conditions, forced labour including the use of child soldiers, child prostitution and pornography, as well as criminal activities such as the exploitation of children as drug couriers.

Being Portrayed

Self-Representation or External Perception?

In earlier times, portraits of girls from noble families were commissioned from renowned painters. These representational portraits were exchanged among aristocratic courts and intended to attract influential, wealthy, and marriageable partners for the daughters of the house. While children in the 17th and 18th centuries were often depicted as small adults, girls in the 19th century were preferably portrayed as sweet, doll-like beings. From this period onward, artists also increasingly began to depict their own children in their paintings.

What does it mean to be portrayed in the age of social media? Today, many children and young people have taken the representation of their own image into their own hands. Every selfie reveals something about the subject's mood and state of mind, about styling, clothing, leisure, work, time of day, and more. In this way, an entire lifestyle can be reflected in a single selfie. At the same time, self-portraits can also serve as tools for self-reflection and self-discovery.

Those who are dissatisfied with the image they see of themselves can use various filters to “enhance” their own likeness. Critics fear that selfie culture may be linked to a growing narcissism, in which people turn themselves into images and focus more on their appearance and the impression they make on others than on inner values. There are also warnings that facial recognition technologies will increasingly enable the manipulation of facial expressions and gestures through technical means.⁵

Children and adolescents of Generation Z have grown up with digital media. Using the selfie stick, they can expand the radius of representation and include their surroundings and context in the photo. The danger lies in no longer truly living one's own life, but instead viewing it merely as a source of images for social media.

⁴ Vgl. unicef.de/informieren/aktuelles/blog/-/kinderarbeit-fragenund-antworten/275272, abgerufen am 24.1.2025. Frauen, in: Gabriele Rohmann (Hg.), *Krasse Töchter. Mädchen in Jugendkulturen*, Berlin 2007, S. 281–297, hier S. 287.

⁵ Vgl. Wolfgang Ullrich, *Selfies. Die Rückkehr des öffentlichen Lebens*, Berlin 2021, S. 59.



Chapter Texts

Sad girls

... when girls* are not okay

The engagement with melancholy and sadness has long held an important place in art. As early as the Romantic period, there was a call for a return to emotion. Romantic themes revolved around nature, humanity, and the spirit, with an emphasis on individuality. Love and death were already central subjects expressing the richness of human inner life. The sick girl and the girl and death are recurring motifs in art history, found, among others, in the works of Edvard Munch, Gustav Klimt, and Egon Schiele. In our exhibition, Clara Siewert's drawing *Girl with Death* likewise presents a female figure as the blossoming counterpart to the "extinguisher of life."

According to the latest Ö3 study,⁶ girls* and young women report that their mental and emotional well-being is "rather good." However, issues in this area tend to remain taboo. When facing difficulties, respondents said they would most likely seek advice from friends first, and only second from their parents. Alarming, more than one-fifth of the surveyed girls* and women believe they must cope with psychological problems on their own. Counseling centers and hotlines are rarely considered helpful, though psychotherapists and psychologists received somewhat better ratings. The COVID-19 pandemic further exacerbated this situation. More than a third of female adolescents stated that the pandemic disrupted their lives entirely. Between 2020 and 2023, they were abruptly torn from their daily routines — schools were suddenly closed, and social contact was legally prohibited. This led to isolation and pushed many young people into media addiction. After the pandemic, they had to slowly relearn how to open up to others. During this time, obsessive-compulsive disorders increased dramatically; girls* have since been more affected by eating disorders, while boys have become increasingly dependent on digital media. Their attention has largely shifted into virtual spaces. More than three-quarters of the young women surveyed in the Ö3 youth study admitted that TikTok, Instagram, Snapchat, and similar platforms are time traps they can't break free from.⁷

Being a Rebel*

"Good girls keep diaries; bad girls don't have time."
(Tallulah Bankhead)

Where do rebellious girls appear in history? The literary figure of the utterly unconventional Pippi Longstocking was created in 1941 by Swedish author Astrid Lindgren and later adapted into films from the late 1960s onward. Generations of girls* have been, and continue to be, captivated by Pippi. The nine-year-old troublemaker regularly causes chaos through her nonconformity. For many children, she became a role model for breaking free from the strict codes of conduct that adults deemed appropriate in child-rearing.

In the 1990s, young, self-confident women who refused to conform to the image of the domestic housewife were elevated by society to the status of "bad women." To the surprise of many, they embraced this label and used it as a tool in their fight for equality. In the music world, "girl power" was equally popular at the time; bands like the Spice Girls were touring internationally, and in German-speaking countries, Luciletric's song *Mädchen* became one of the anthems of the decade. With the Riot Grrrls — a loose network of punk bands — the movement transitioned toward artist-musicians. The politically motivated Riot Grrrls "celebrated girl culture and resisted labels such as 'cute' or 'girlish'."⁸ They protested against rape and sexism and appeared on stage wearing outfits in the so-called "baby whore" style.⁹

Today, young women neither present themselves as fierce Amazons nor aspire to live as "tradwives." Only 11% consider such a conservative life model desirable.

⁶ oe3jugendstudie.at/ergebnisse.php, abgerufen am 16.4.2025.

⁷ Vgl. Svenja Flaßpöhler, „Gewohnheiten zu ändern, fällt schwer“, in: Philosophie Magazin, H. 2, 2025, Heftfolge 80, S. 46–47, hier S. 47.

⁸ Katja Grach, *Milf-Mädchenrechnung. Wie sich Frauen heute zwischen Fuckability-Zwang und Kinderstress aufreiben*, Berlin 2018, S. 97.

⁹ Vgl. ebd., S. 98.



Chapter Texts

Role Models

Stereotypes Under Scrutiny

In a novel published in 2023, French writer Camille Laurens compares girls to dolls: “fragile, wearing calf-length dresses, and not allowed to get dirty.”¹¹

Children begin learning what is expected of them within just a few months of life. For instance, adults are more likely to offer a baby doll if it is identified as a girl. Relevant scientific studies also show that a child’s crying is interpreted differently depending on gender: “When a child cried and was identified as a boy, the reaction was perceived as anger; when identified as a girl, it was seen as fear — even though it was the same child in the same situation.”¹²

Stereotypes also have a strong impact on the actions and career prospects of girls*. In a study from the 1980s, girls complained that they could achieve far less than boys: “The boy becomes a doctor, the girl an assistant; he’s the boss, she’s a shop assistant; she’s kidnapped and tied up by cowboys or Indians — and, if she’s lucky, rescued by boys.”¹³

According to the latest Ö3 study conducted in spring 2025, more than three-quarters of the surveyed girls* still hesitate to become their own bosses or to start their own businesses. Young men, by contrast, tend to be far more daring.¹⁴ Young women continue to seek the security of salaried employment, prefer working in teams, and place particular importance on being taken seriously at work and being compensated for meaningful tasks. However, more than three-quarters of the young women surveyed reject the stereotype that housework, childcare, and caregiving come more naturally to them than to men. In their view, people — regardless of gender — are capable of doing anything.

Grow it, show it¹⁵

Coming of Age

For adolescents, the years of transition into adulthood are a time of uncertainty. Their bodies undergo major changes, and their hormones surge. As interviews with girls have shown, hair plays a particularly significant role in self-presentation during these coming-of-age years. It is something deeply personal and can drastically alter one’s outward appearance. Conversely, the act of cutting off long hair can carry immense symbolic power — as seen, for instance, in the demonstrative cutting of hair as an expression of solidarity with Iranian women.

In TV casting and voting shows, beauty is portrayed as a symbol of success. The women featured in these programs become role models for many young girls*, influencing their sense of style and social behavior. Long hair, in particular, is frequently presented as part of a desirable beauty ideal. During their coming of age, girls* are especially sensitive about their appearance, so it cannot leave them unaffected when they are bombarded on social media with messages dictating how they should look and behave.¹⁶

Adolescents who do not identify with their birth gender face additional challenges during puberty. Institutional gender segregation (for example, in sports) and heteronormative structures create further obstacles for non-cisgender youth. They rarely receive adequate support from their surroundings. In a 2025 study commissioned by the ORF radio station Ö3, which surveyed around 28,000 Austrian adolescents, more than half of the respondents stated that it is still difficult today to come out as homosexual, bisexual, intersex, or transgender, as many prejudices persist.

¹¹ Camille Laurens, *Es ist ein Mädchen*, München 2023, S. 65.

¹² Hilke Elsen, *Gender – Sprache – Stereotype. Geschlechtersensibilität in Alltag und Unterricht*, 2. Aufl., Tübingen 2023, S. 110.

¹³ Dagmar Schultz, *Ein Mädchen ist fast so gut wie ein Junge. Sexismus in der Erziehung. Interviews, Berichte, Analysen*, Bd. 1, 2. Aufl., Berlin 1980, S. 54.

¹⁴ Während bei Frauen der Prozentsatz bei 27 % liegt, würden 46 % der männlichen Jugendlichen eine Firma oder ein Start-up gründen, siehe [oe3jugendstudie.at/ergebnisse.php](#), abgerufen am 16.4.2025.

¹⁵ Dieser Titel wurde für eine Ausstellung über die Kulturgeschichte der Haare im Museum Folkwang in Essen (13.9.2024–12.1.2025) verwendet.

¹⁶ Vgl. Sheila de Liz, *Girl on Fire. Alles über die „fabelhafte“ Pubertät*, Hamburg 2024, S. 18.



Chapter Texts

Being a Pioneer*

„When girls rise, we all rise.“ (Girl up)

The Libyan-Canadian physician Aala Murabit (*1989) describes herself as a girl “who grew up believing she could reach the moon, yet lives in a world where it is still debated whether girls should go to school and whether women should have control over their own bodies. In a world where girls are taught from an early age that boys are naturally smarter and more capable.”

Only one-fifth of the surveyed young women aged 16 to 25 view the future development of the world positively. Their greatest fears revolve around war and terrorism. Young people want their concerns to be taken seriously — yet, in their perception, older generations do not always listen to them. Many also doubt that politicians are capable of solving the pressing problems of our time.¹⁷

Young women aged 16 to 25 see an urgent need for action on issues such as the economic crisis, the widening gap between rich and poor, migration, care work, and climate change. They consider the risks of the misuse of artificial intelligence to be particularly severe, yet they also recognize that AI cannot simply be ignored. Added to this are the negative consequences of big data collected by corporations such as Google, Amazon, Meta, Apple, and Microsoft. Girls* and young women possess a particularly strong awareness of the challenges and responsibilities of our time.¹⁸

Strong empowerment of girls* and young women — for their own sake — will help to achieve greater equality. The latter is a fundamental human right and forms the basis for developing new approaches to the social and geopolitical transformations needed to meet the challenges of the future.

¹⁷ Aala Murabit, „Hochstapler-Syndrom“, in: Scarlett Curtis (Hg.), *The future is female! Was Frauen über Feminismus denken*, München 2018, S.-116–122, hier S. 120.

¹⁸ oe3jugendstudie.at/ergebnisse.php, abgerufen am 14.4.2025.



Room Texts

Room for Initiative and Curiosity

In this room, we invite visitors to share their thoughts on the theme of girls* and to learn about important NGOs dedicated to supporting and promoting girls'* rights.

"When girls rise, we all rise"¹⁹ – this is the motto of Girl Up, a U.S.-based, non-governmental organization founded by the United Nations Foundation. It provides girls* around the world with training, resources, and a community to develop their leadership skills, while also advocating for gender equality and action against climate change. Girl Up operates globally; in Brazil, for example, the organization is currently campaigning for new legislation on menstrual dignity. The German organization Plan International offers sponsorship programs through which funds are directed to girls* in the Global South, supporting better education and, consequently, greater self-determination and empowerment.

UNICEF (the United Nations Children's Fund) works worldwide to protect the rights and well-being of children. It provides healthcare, education, protection from violence and poverty, and emergency aid in times of crisis and disaster. Its goal is to ensure a safe and healthy future for all children.

The Room

At the rear of the exhibition is *The Room* – an open space inviting visitors to relax, read, write, or reflect. It was developed in a participatory project with young people even before the exhibition opened and continues to evolve through collaborations with various groups and projects. In this space, visitors can encounter artistic works created by both young people and adults and can be sure that *The Room* will keep changing – with new artistic and written contributions continually emerging and growing.

The Room invites all exhibition visitors to take part in discussions and co-creation. On selected evenings, the space opens its doors to special guests for collective explorations of questions related to *Being a Girl*!?* – taking a closer look at individual artworks and encouraging active engagement. Film screenings, discussions with historians, philosophers, activists, or young people will take place.

As the program continues to evolve, new events are announced weekly in *The Room* itself and on the museum's website. After each session, visitors are invited to leave traces – reflections, notes, or creative responses – allowing others to join the ongoing process of thinking, questioning, and discovery.

¹⁹ girlup.org/, abgerufen am 6.2.2025.



Artists

Iris Andraschek, Markus Åkesson, Özlem Altin, Iris Christine Aue, Laila Bachtiar, Alfredo Barsuglia, Margret Bilger, Hans Böhler, Dietmar Brehm, Anna Breit, Eugenie Breithut-Munk, Maria Busmann, Heinrich Campendonk, Emil Czech, Canan Dagdelen, Stephan Dakon, Albin Egger-Lienz, Josef Engelhart, Claire Fontaine, Lucian Freud, Gertrud Frey, Dwora Fried, Hans Fronius, Georgios Georgolios, Lucy Glendinning, Dorothee Golz, Nilbar Güreş, Marlene Haring, Anna Elisabeth Hausswolff, Julie Hayward, Nina Hollein, Bu Hua, Wolfgang Hutter, Isolde Jurina, Bernhard Keilhau, Demeter Koko, Jaroslav Král, Iris Legendre, Maximiliano León, Mike Mac Keldey, Matthias May, Jürgen Messensee, Paula Modersohn-Becker, Fernando Molerés, Kolo Moser, Muntean/ Rosenblum, Rinke Nijburg, Felix Nussbaum, Monika Oechsler, Lorraine O'Grady, Margit Palme, Sergius Pauser, Karin Maria Pfeifer, Vanessa Jane Phaff, Pablo Picasso, Rory Pilgrim, Charmaine Poh, Teresa Präauer, Bernhard Prinz, Odilon Redon, Johann Baptist Reiter, Rosa Rendl, Anton Romako, Elisabeth von Samsonow, Isa Schieche, Egon Schiele, Martin Johann Schmidt, Rosa Schweninger, Jakob Seisenegger, Clara Siewert, Wu Shaoxiang, Anna Skladmann, Edith Stauber, Ceija Stojka, Annelies Štrba, Jutta Strohmaier, Sophia Süßmilch, Magda Tothova, Veronika Veit, Borjana Venzislavova, Maja Vukoje, Bertha Wuilleumier, Amelie von Wulffen



Programm

Thu. 30.10.25	Opening	19:00	Free admission
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Welcome: Hemma Schmutz (Director, Lentos Kunstmuseum)
 Introduction: Brigitte Reutner-Doneus (Curator)
 Opening: Eva Schobesberger (Councillor for Women's Affairs, City of Linz)

Sat. 08.11.25	Guided tour in Austrian Sign Language (ÖGS) through the exhibition	16:00 - 17:00	Free admission for visitors with hearing impairment
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Guided tours with sign language interpreter in Austrian Sign Language (ÖGS)

Tue. 11.11.25 Tue. 17.03.26	Baby-Tour	10:30 - 11:30	Admission: museum ticket
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A relaxed tour through the exhibition, specially tailored to the needs of visitors with babies.

Fr. 28.11.25 Sun. 08.03.26	Backgrounds and contexts	Fr: 16:00 - 17:00 Sun: 14:00 - 15:00 16:00 - 17:00	Admission: €4 tour ticket (plus museum entry)
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Curator's tour with Brigitte Reutner-Doneus

Thu. 15.01.26	Dialog tour	18:00 - 19:00	Admission: €4 tour ticket (plus museum entry)
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Curator Brigitte Reutner-Doneus and artist Julie Hayward lead a conversational tour through the exhibition.

Thu. 26.02.26	"Because I'm a Girl..."	18:00 - 19:00	Admission: €4 tour ticket (plus museum entry)
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Curator Brigitte Reutner-Doneus and young participant Emma Strasser lead a conversational tour through the exhibition.

Thu Sun Tue	Guided tours	18:00 16:00 16:00	Admission: €4 tour ticket (plus museum entry)
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On Tuesdays, the tour can be combined with a visit to the collection exhibition upon request.

Every first Saturday of the month	Express tour in English	16:00 - 16:45	Admission: €3 tour ticket (plus museum entry)
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Bookable group tours	Duration: 1 hour, max. 25 participants
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Programme: *The Room*

Thu. 13.11.25	Ideas, Attempts and Experiments! Film evening with the YOUKI International Youth Media	18:00 - 20:00	Free admission
Thu. 27.11.25	The Room – Special event marking the International Day for the Elimination of Violence against Women: Exhibition talk with artist Elisa Andessner (StoP Linz) Exhibition talk at Lentos with Elisa Andessner (artist, exhibition “FRAUEN*ZIMMERSCHIESSEN. name it I count it I end it” at Splace Linz) and the initiative “StoP – Neighbourhoods without Partner Violence”	17:00 - 18:00	Free admission
Thu. 27.11.25	The Room: Special event for the International Day for the Elimination of Violence against Women: “Courage starts with you – civil courage counts!” Workshop with StoP Linz and the Office for Women of the City of Linz Visit to her exhibition “FRAUENZIMMERSCHIESSEN. name it I count it I end it” at Splace Linz. As long as places are available, girls and women* can take part in the workshop “Courage starts with you – civil courage counts!” (at Splace Linz) with the Office for Women, City of Linz, and StoP Linz.	18:00 - 20:00	Free admission
Thu. 11.12.25	The Room: Meike Lauggas (historian and consultant) How is a word invented? Why is “Mädchen” a diminutive form ending in -chen? What does it all mean?	18:00 - 20:00	Free admission
Thu. 22.01.26	The Room: The Unevenness of Change. A workshop on bodies and growing spaces Workshop by Kunstraum Goethestraße xtd, pro mente Upper Austria, and Lentos Art Education, in collaboration with pro mente Youth – Youth Residence blue.box and training program work.box, VSG AusbildungsFIT & pre-module FACTORY, and she:works GmbH.	18:00 - 20:00	Free admission
Thu. 12.02.26	The Room: Collective intervention in the exhibition by and with students of the Körner High School Linz	18:00 - 20:00	Free admission
Thu. 19.02.26	The Room: Becoming visible in public space – sticker workshop with Jana Entenmann and Magdalena Zilcher (art educators) as part of “Museum Total”	18:00 - 20:00	Free admission
Thu. 05.03.26	The Room: Short film evening with Parisa Ghasemi (artist, International Short Film Festival Linz)	18:00 - 20:00	Free admission
Sun. 08.03.26	The Room: Special on International Women’s Day – Overprint T-shirt screen-printing workshop (and art talks in the exhibition) with artist Cécile Belmont on the occasion of International Women’s Day	18:00 - 20:00	Free admission
Thu. 12.03.26	The Room: The taboo of violence – experience, courage, new beginnings. What helped to overcome a (sexualised) experience of violence? Short film and discussion with Sylvia Ritt and Elke Groen, including creative activities to encourage shared conversation.	18:00 - 20:00	Free admission
Thu. 19.03.26	The Room: Being a girl* – what can it mean? A collective workshop of ideas	18:00 - 20:00	Free admission

Daten & Fakten

Exhibition title	Being a Girl*!? From Panel Painting to Social Media
Duration	31.10.25 to 06.04.26
Speakers press conference	Hemma Schmutz (Director, Lentos Kunstmuseum) Brigitte Reutner-Doneus (Curator) Karin Schneider (Head of Art Education) Dietmar Prammer (Mayor of the City of Linz) Rudi Klausnitzer (Board Member, non-profit foundation Hilfe mit Plan Österreich)
Exhibition venue	Lentos Kunstmuseum Linz
Credits	Curator: Brigitte Reutner-Doneus Exhibition design: Margit Greinöcker & Tobias Hagleitner Concept and design of The Room: Cécile Belmont, Karin Schneider, and the Lentos Art Education team
Cooperation partners	Office for Women, City of Linz KunstRaum Goethestraße xtd Plan International Germany e.V. Austrian Committee for UNICEF
Publication	A catalogue will be published by Hirmer Verlag to accompany the exhibition, featuring texts in German and English by Anne Brack, Gabriella Hauch, Luce deLire, Sonja Eismann, Meike Lauggas, Teresa Präauer, Brigitte Reutner-Doneus, Mineke Schipper, Hemma Schmutz, Eva Schobesberger, and Lisa Spalt.
Admission	€11, reduced €9 / €5
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