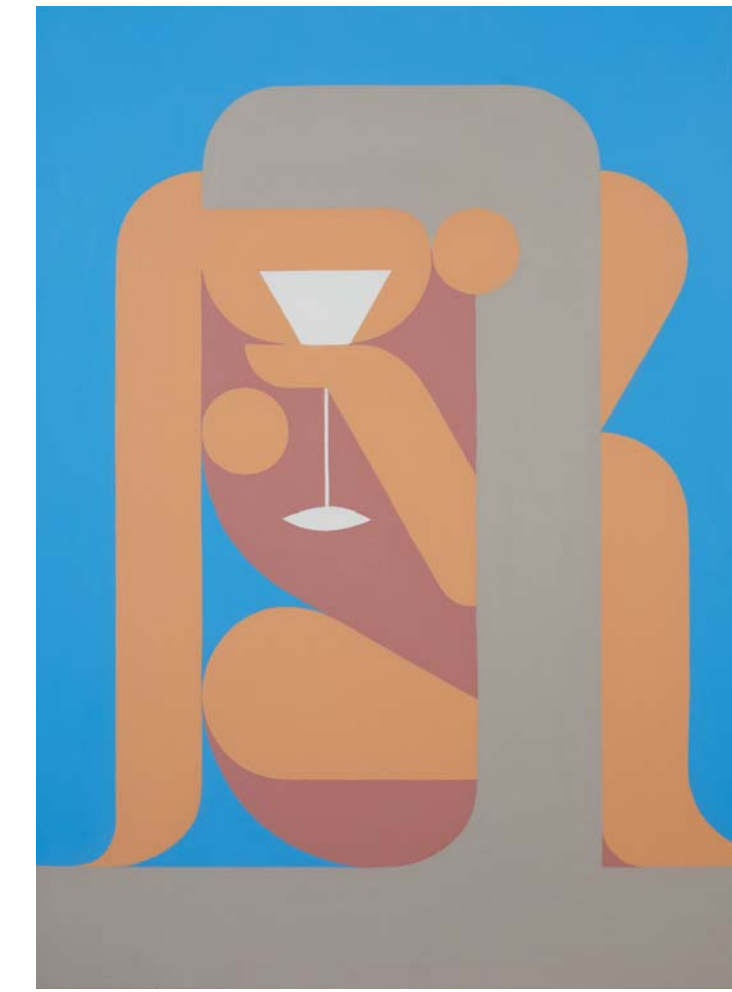
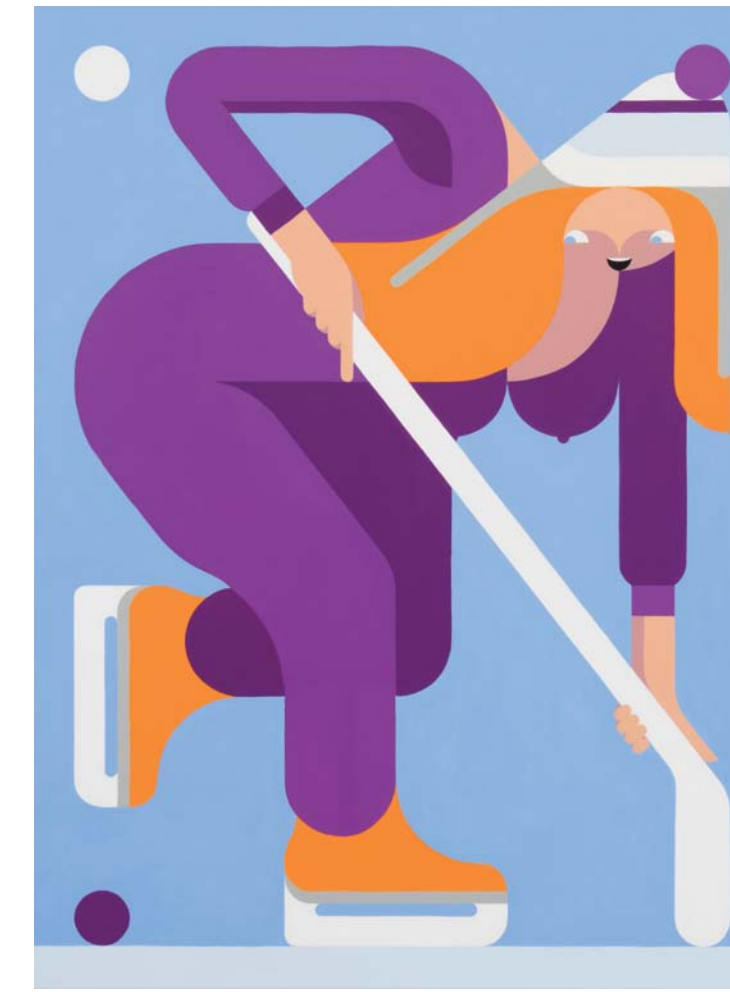


Leonhard Hurzlmeier

All New Women



1



2



3

In his first solo exhibition within the United States, Leonhard Hurzlmeier continues his painterly examination of women and women's portraits. Hurzlmeier presents a selection of paintings dealing with women's different social roles, and thus expands his thematic repertoire, which up to now has mostly been devoted to the everyday. In this exhibition, a young woman on a bicycle kisses a feminist, flag-wielding demonstrator in rubber boots, while another clever jewel thief confronts a sadistic prison guard. A muscular, ragged bandy player encounters a woman in yoga position, which stretches her belly, legs, buttocks in round circular shapes. Erotically charged images of femininity unfold in a spectrum of social realities.

The scenes portrayed in Hurzlmeier's paintings contain wit and cleverly concise absurdity and are less the result of a voyeuristic perspective than an attention to self-representations, roles, fantasies, and desires in everyday life.



4

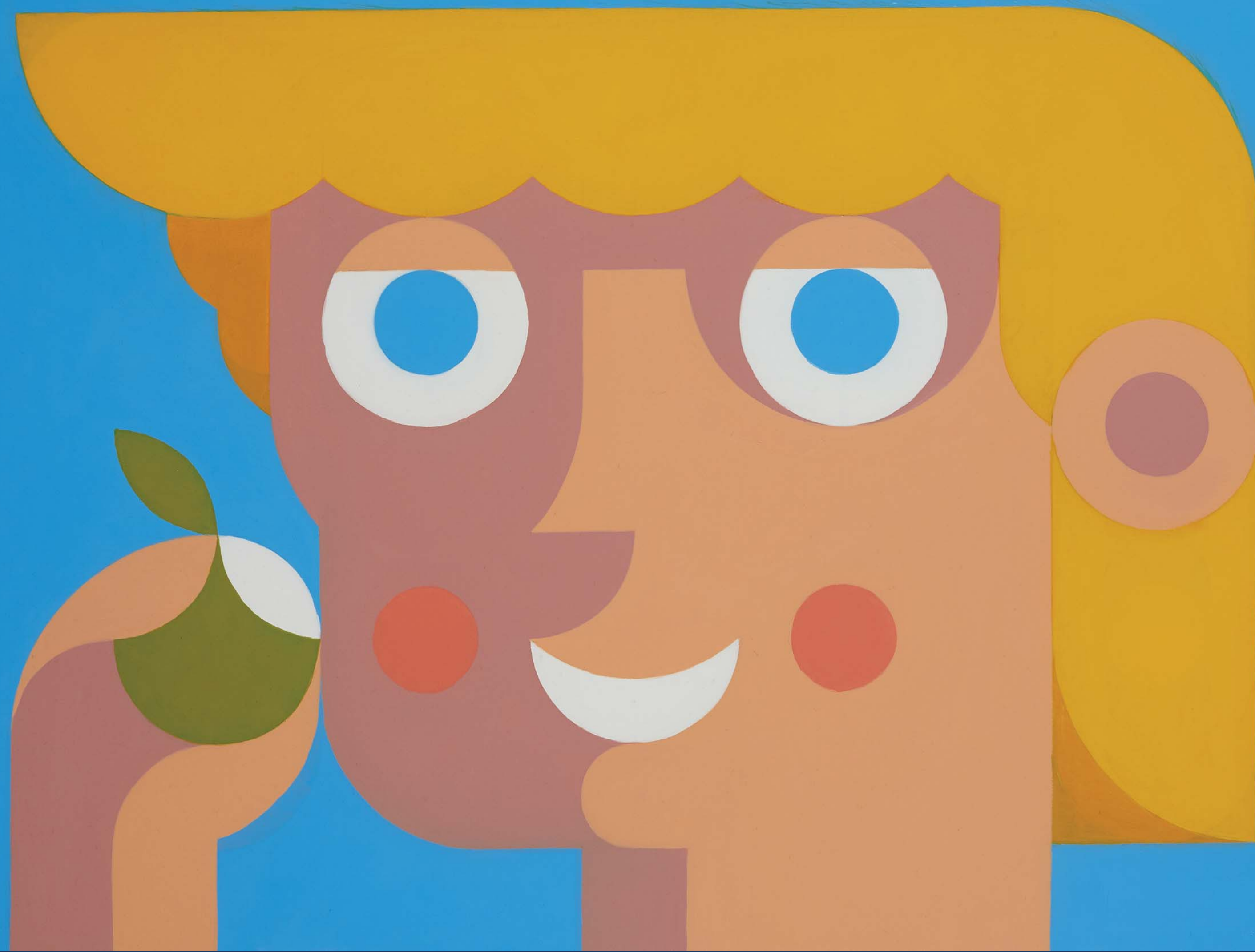
The compositions follows certain pre-specifications, such as recurring circular radii, fixed angles, or proportionally adjusted surface widths which only allow a very limited repertoire of possibilities.



5

Lines, squares, and circles that become a laughing face (or not) constitute a narrow divide between pure form and concrete figure, between seriousness and comedy, between the universal and the particular.

6



Opposite page
Big Apple Fan
2016-17, Oil on canvas
50.5 x 70 cm

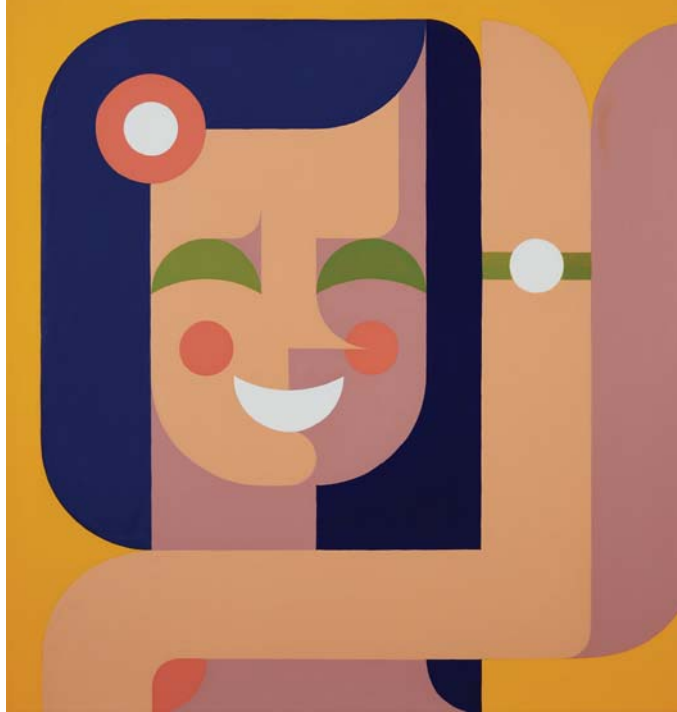
1
Drunken Beach Queen
2016-17, Oil on canvas
80 x 60 cm

2
Bandy Mandy
2016-17, Oil on canvas
160 x 120 cm

3
Robber Baroness
2016-17, Oil on canvas
160 x 120 cm

4
Leisure
2016-17, Oil on canvas
200 x 120 cm

5
Rebellion
2016-17, Oil on canvas
200 x 120 cm



6
Applause!
2016-17, Oil on canvas
80 x 80 cm