
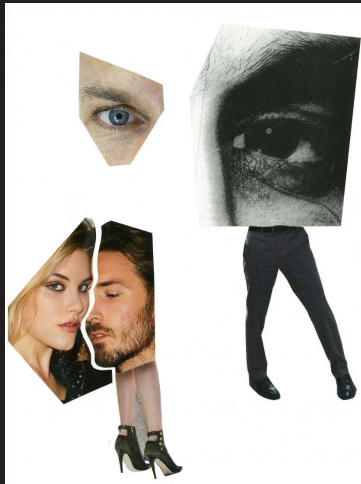
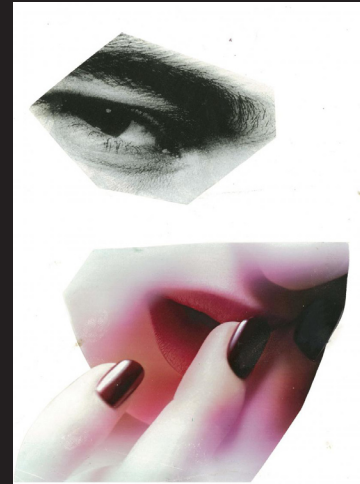




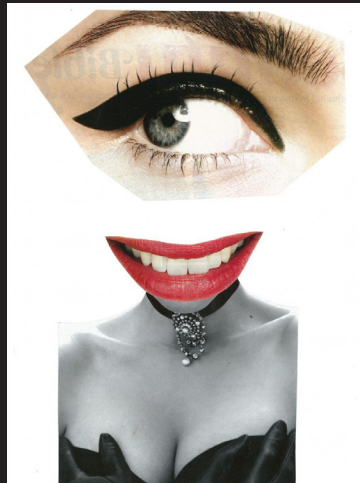


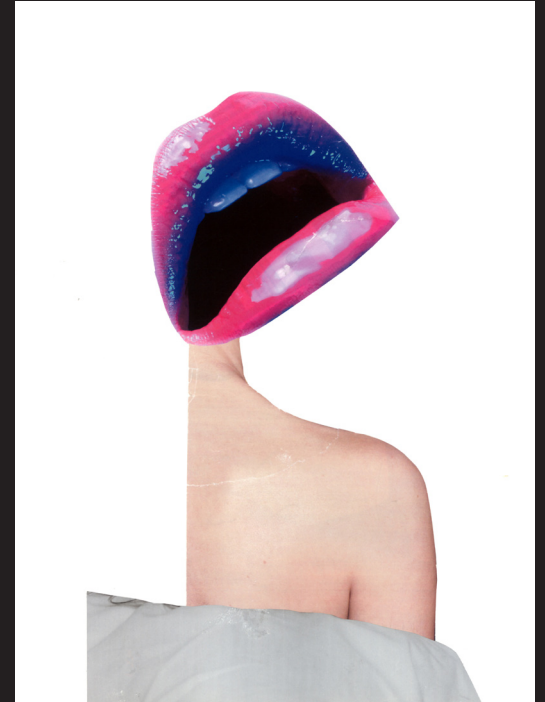
Die The works of young artist Julia Endres reflect the illusion of beauty and seduction. Erotic attraction and interhuman discourse between woman and man are the central topics of her work. In collages, oil paintings or sculptures alike, this interplay is always taken up again and given new expression. Precision is what characterizes her works best. The selective collage is the basis of the works and the key to other works resulting from it. As a consequence, she developed her new style: magnetism. Female attributes like “gaze“ or “seductive smile“ are recurring motifs of her works which are always reinterpreted. These are paradigmatic features of her playful reflection of femininity. The viewers’ imagination is aroused by inviting them to immerse themselves into each situation and to fill it with meaning on their own. The poetic titles of her pictures, which are attributed to each series, serve as clues and hints at the illusion of beauty, seduction as well as the discourse between woman and man. In her first series „Kopffüßler“(cephalopods) she immersed herself into the realm of mythical creatures. The cephalopod is a mythical creature that served as a guardian at doors in the Middle Ages, a function playing an essential role in the artist’s work. It is also a popular figure in children’s drawings. This is how children start their first attempts at drawing. Accordingly, the artist prefers to use titles which are combinations of words from different languages, especially English, French and German. Le Grill in French, Kopffüßler – “head footer“ - in German, is the male figure the first series owes its title to. This series consists of thirty collages, six oil paintings and one marble sculpture. The marble sculpture called “Weltenbummler“ (globetrotter) is another mythical creature which occurs again in the second series “Lippenbein“ (lip leg). The reoccurrence of figures shape the characters step by step. “Weltenbummler II“ with the “Lippenherz“ (lip heart) is another guardian figure similar to the „Kopffüßler“ which never stays in one place – a “frequent traveler“ or “man of the world“. These and other mythical creatures originated in the 30 collages, six of which are painted in oil. The collages from glossy magazines like Vogue or Elle playfully reflect contemporary beauty ideals, the common opinion about female attributes. These distinctive images are used as the basic shape for the newly created mythical creatures by the artist. In particular the second series „Lippenbein“ reveals a transformation into 

the surreal. References and allusions to verist surrealism, e.g. Dali, like reminiscences of distorted perspectives can easily be identified. The sensuousness of a beautiful mouth placed on a neck, which is much too long, emerging from a bed, or the lip shell listening to the sunset, are presented in a hyperrealistic way. Here the artist focuses so much on precision that the viewer can hardly distinguish between collage and oil painting. The aesthetics of the young artist is marked by traditional techniques in contemporary artistic form. Monochrome backgrounds make it difficult to distinguish whether the picture has been painted or not. Sharp corners and edges resulting from this are typical of her manner of painting. The sharpness of the cut does not get lost in her pictures. Dissecting the members of the human body seems to be cruel. This procedure, however, mainly serves to reveal the beauty of erotic aspects, like the motifs of eyes, lips and heads. Role models of this technique are artists like Hanna Höch, Dali or Jeff Koons. They also are sources of inspiration for new works of Julia Endres. Her artistic and technical skill enable her to paint in the style of the old masters. The features are those of photo-realism. Magnetism Now the recipient is invited to participate – superficially only without really being totally involved. The artist allows the viewer, so to speak, to reshape the artifact. The first three works are prototypes of the patented new style movement of magnetism. The individual elements resulting from the collages are now fixed to steel plates with magnets and the viewers are free to arrange and vary them as they like. Rearranging and playfully changing the elements are the characteristic feature of the new style movement presented by Julia Endres in her final exam works. As the compositions of the figures are now not prescribed and determined by the artist, the scope of the discourse is widened. It is the viewers who transform the artefact by themselves. They can rearrange the artefact and there are no limits to the playful discourse. The “homo ludens“ is now free to incorporate dreams, the unconscious, the absurd and the phantastic. An artefact moving perpetually to create new constellations, inventing itself anew again and again and offering unlimited possibilities – this is what characterises Julia Endres’ style movement of magnetism.

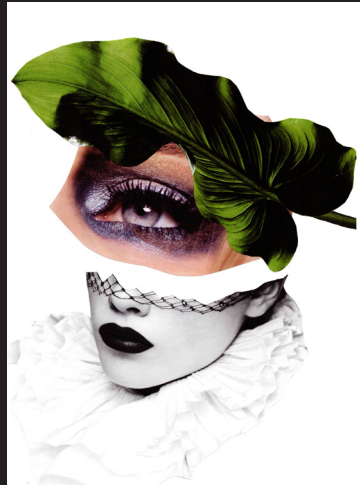


HEADFOOTER (KOPFFÜSSLER)





LIP LEG (LIPPENBEIN)



LONG NECK (LANGHALS)



PAINTINGS



PAINTINGS





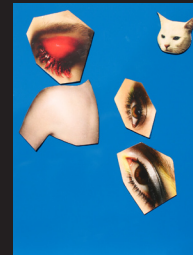
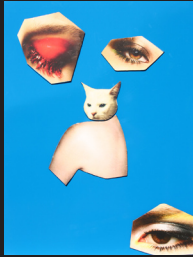
PAINTINGS



SCULPTURE „GLOBETROTTER“

SCULPTURE „KISS MOUTH“





MAGNETISM



MAGNETISM

HEAD FOOTER

C'lock wise

1 Le Grill,
Collage, 18 x 26 cm, 2014

2 Tu peux pas
regarder comme ca,
Collage, 18 x 26 cm, 2014

3 La Parisienne,
Collage, 18 x 26 cm, 2014

4 Lippenbein,
Collage, 18 x 26 cm, 2014

5 Elle se voit heureuse,
Collage, 18 x 26 cm, 2014

6 Sie und Er und
Du siehst zu,
Collage, 8 x 26 cm, 2014

LIP LEG

1 Meeresmuschel,
Collage, 26 x 36 cm, 2016

2 Koppffüssler 2,
Collage, 26 x 36 cm, 2016

3 Kussmund,
Collage, 26 x 36 cm, 2016

LONG NECK

1 Das feu in dir,
Collage, 18 x 26 cm, 2014

2 Le Clown,
Collage, 18 x 26 cm, 2014

3 dein Rosenhaar,
Collage, 18 x 26 cm, 2014

4 Sie schmolz dahin
Collage, 18 x 26 cm, 2014

PAINTINGS

1 Koffüssler 2, Öl auf
Leinwand, 80 x 120 cm, 2016

2 Sunshine only, Öl auf
Leinwand, 70 x 100 cm,
2016

3 La Parisienne, Öl auf
Leinwand, 35 x 145 cm,
2014

4 Famme fatale, Öl auf
Leinwand, 32 x 50 cm, 2016

5 Elle se voit heureuse,
Öl auf Leinwand, 35 x 45 cm,
2014

6 Darf ich um Feuer bitten,
Öl auf Leinwand, 32 x 56 cm,
2016

7 Schmetterling, Öl auf
Leinwand, 38 x 55 cm, 2016

8 Langhals, Öl auf Leinwand,
70 x 100 cm, 2016

9 Un clin d'œil, Öl auf
Leinwand, 35 x 45 cm, 2014

10 Militat omnis amans,
Öl auf Leinwand,
80 x 120 cm, 2016

SCULPTURES

Weltenbummler,
Marmor, 90 x 45 x 45 cm,
2015

Kussmund,
Bronze, 70 x 32 x 18 cm, 2016

MAGNETISM

1 Katzenweib, Stahl, Papier,
Magnete, 70 x 100 cm, 2016

2 Doppelaug, Stahl, Papier,
Magnete, 70 x 100 cm, 2016

3 Fingerfood, Stahl, Papier,
Magnete, 70 x 100 cm, 2016

Curriculum Vitae Julia Endres: **1989** Born on the 17. March in Cologne, Germany **2007** Practicle work at Sotheby's Institute of Art, London **2008** English (A-level) at St. George's School, Cologne, Germany. Traineeship at the Gallery Orangerie Reinz, Cologne Art Cologne Fair assistant of the artist Mrs. Katrin Alvarez-Schlüter **2008-10** Parsons Paris School of Art and Design, France **2010** Start at the Kunstakademie (art academy) in Düsseldorf, Prof. Udo Dzierisk's class. Assistant of the artist Bernd Schwarzer **2011-16** Class of Prof. Siegfried Anzinger **2012** Volunteer at the Foire Internationale d'Art Contemporain Paris (FIAC) **2014-15** Semester exchange to the École Nationale Supérieure to the Beaux-Arts Class of Prof. Jean-Michel Alberola **2015** Solo exhibition Kopffüßler (Head Footer), at the Hotel du Collectionneur, Arc de Triomphe, Paris (16 January) Group Show at the Gallery de L' École Nationale Supérieure of Beaux-Arts (9 February). Participation at the exhibition of the Terra Foundation for American Art in co-operation with ENSBA (2 April) **2016** "Open day" at the Kunstakademie Düsseldorf (January) EY-Beneficial Auction by Christie's "Junge Kunst in Düsseldorf" (Jung Art in Düsseldorf) (April) Group exhibition at the Gallery "Kunstraub99", (stolenart99) in Cologne (Mai) "Open day" at the Kunstakademie Düsseldorf, Final exam, (Juli)

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