



Jule Tabea Martin



WORKS 2019–2023

Real human hair extensions and false nails represent a certain standard of beauty, of expectations. In my artworks these two materials play a main character.

They are postmodern, sometimes called hyper feminine materials and considered as artificial attributes of femininity/ the human body.

I understand these materials (following body-art artists of the feminist avant-garde of the 1970s) as a logical expansion of the body. A human body is/seems to be present, without simply being displayed.

Decontextualized and isolated they reveal their potential as material as such, as objects.

They offer new meanings to well known symbols.

Objects become vital and humanized.

Cage Game (Hyperfemininity II)

2021

The series **Hyperfemininity II** is inspired by male dominated sports like basketball or soccer.

Nets used in these sports arouse my interest. They implicate a contrary dynamic full of suspense.

When falling, one can be stuck in it, as well as being rescued. Like in sports when a ball gets caught in the net, it either means loss or win.

Because of the implementation of real human hair extensions in the series **Hyperfemininity II** these sport objects, like a basketball basket, a soccer goal, or a ping pong table – which are predominantly manly connoted in European cultural sphere – become humanised; more exactly effeminate.

The nets I knot, which would in an active play successively dissolve, build a reference to the fragile constructs of gender identities.





Cage Game (Hyperfemininity II)

Exhibition view; 'Wir leben auf einem Stern' (We live on a star), Kunsthalle Mainz, human hair extensions (dyed blond and black), 7 basketball basket, wood, acrylic glass, metal, basketball, hair tie, 250x50x40 cm each, 2021





PowerShot (Hyperfemininity II)

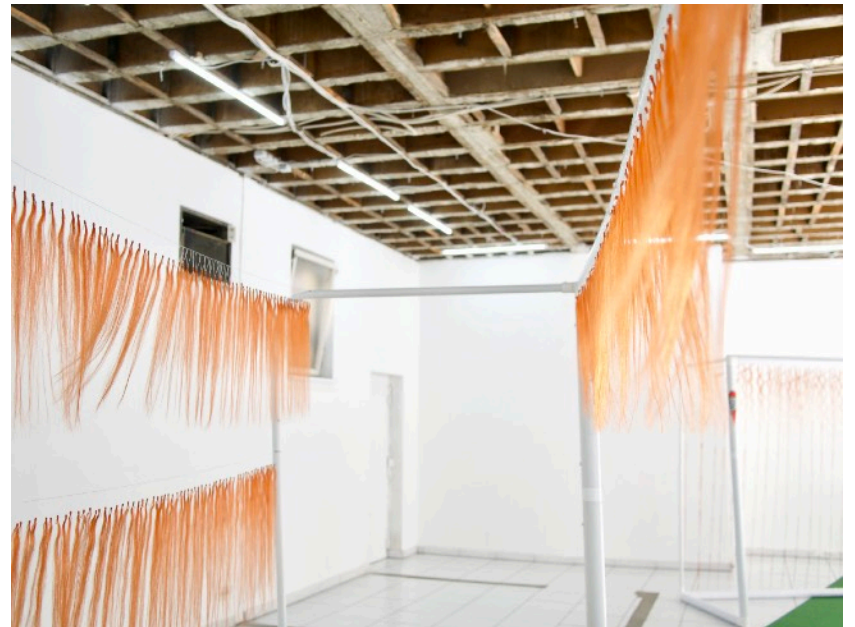
2021





PowerShot (Hyperfemininity II)

Exhibition view; Apotheke Mainz, human hair extensions (dyed red), 2 soccer goals, metal wire, fan, 300x200x100 cm each, 2021



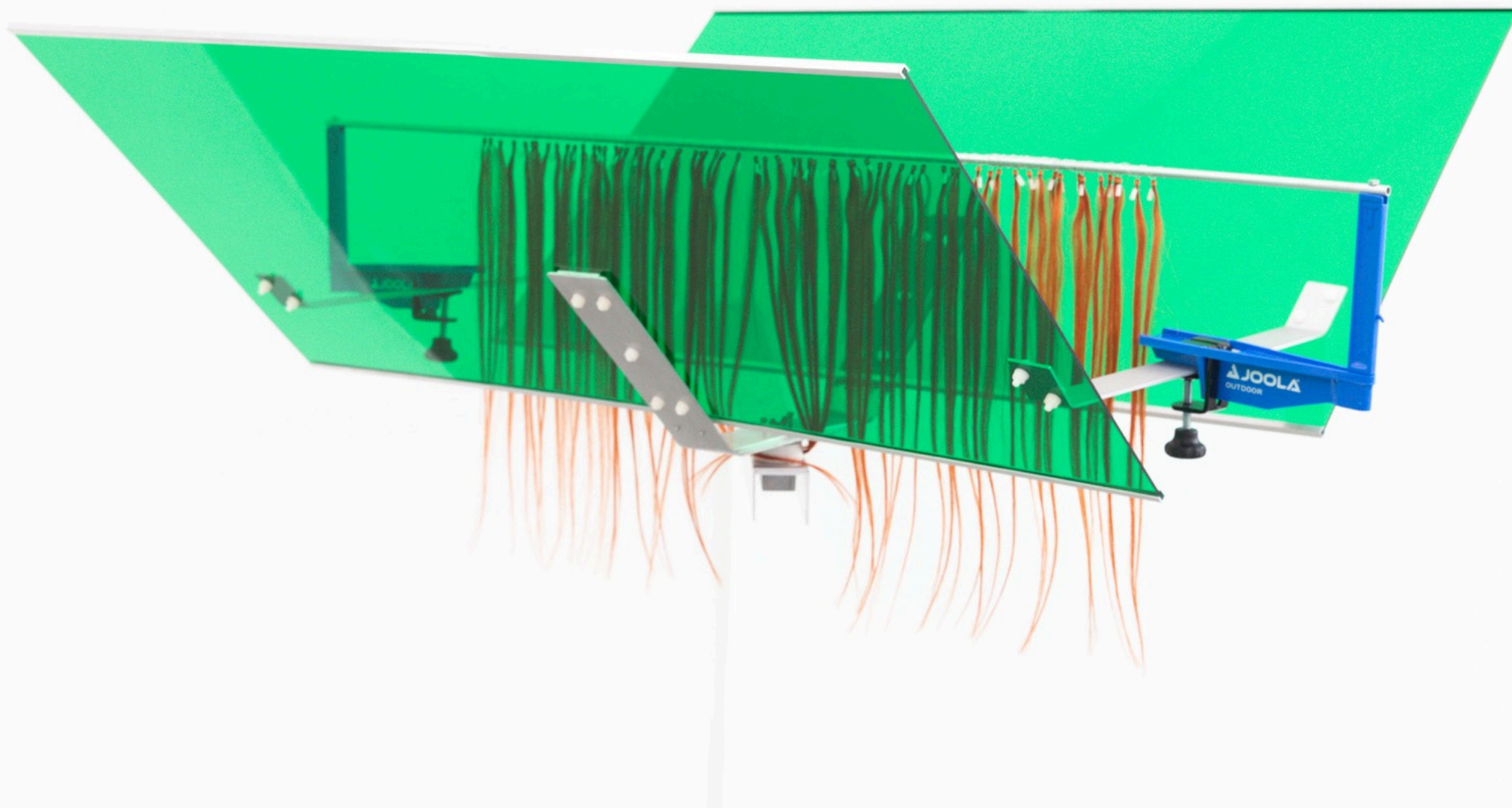


C5

Joola (Hyperfemininity II)

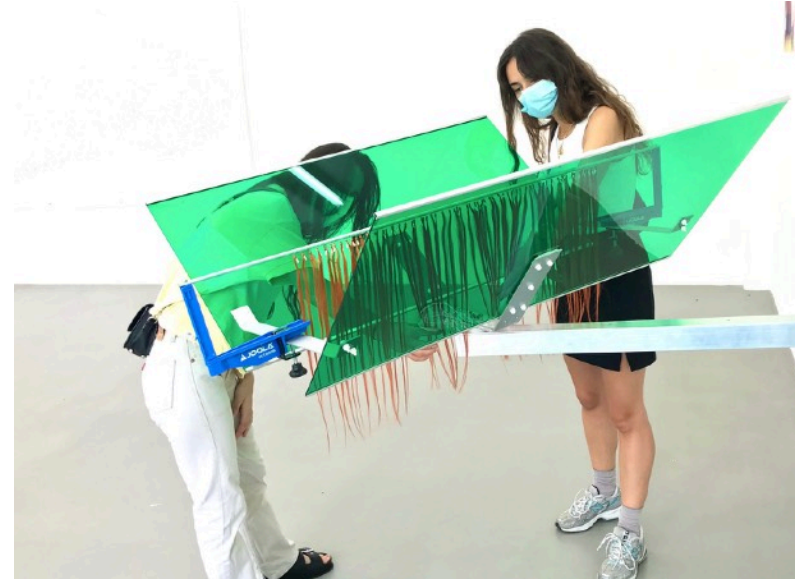
2021





Joola (Hyperfemininity II)

Exhibition view Künstlerhaus Dortmund; human hair extensions, acrylic glass, metal, table tennis clamp, motor: turns 360 degrees, 6 times per minute, 150x100x100 cm, 2021





you got me all wrong (Posenangeln – Hyperfemininity II)

2022

"Dieser für das Raubfischangeln konzipierte
Kescher eignet sich insbesondere für das
Posenangeln."

-decathlon.de

In fishing, time and place is crucial to the preys' destiny. The permeability of the net in the work *you got me all wrong* does not allow for a successful catch: due to the fragility of it, it would successively dissolve when being used.

Expressions linked to angling like „fishing“, „hunting“ and „baiting“ are also used in social interactions of dating.





you got me all wrong (Posenangeln – Hyperfemininity II)

Exhibition view, Berlin Art Week; human hair extensions (dyed red), 4 scoops, wood, metal, hair tie, 250x440x440 cm, 2022. Photo: Billie Clarken



Anatomy of a Myth

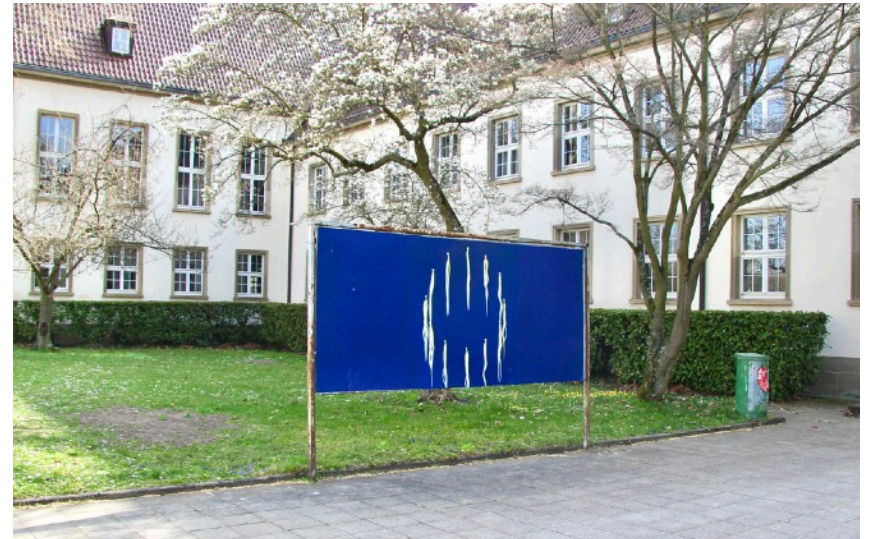
2021

Hair plays a big role in all narratives about the origin of the European continent. It is a sexual symbol, a metaphor for seducement – describing Zeus' gold-blond bull-hair as well as Europa's waving black hair in the wind of the Mediterranean Sea.

There is an analogy between the transfer of Europa, being brought to the western world and the import of these real human hair extensions, being shipped from Asia to Europe.

To give the superordinate, supra individual symbol of the flag a more personal connotation, it is embroidered with real human hair extensions, coloured with yellow hair-spray colour, to symbolise the golden-yellow stars upon the flag.





Anatomy of a Myth (Flag)

Satin-finished cotton, real human hair extensions, flagpole, temporary hair color spray, metal, fan, 140x200 cm, 2021

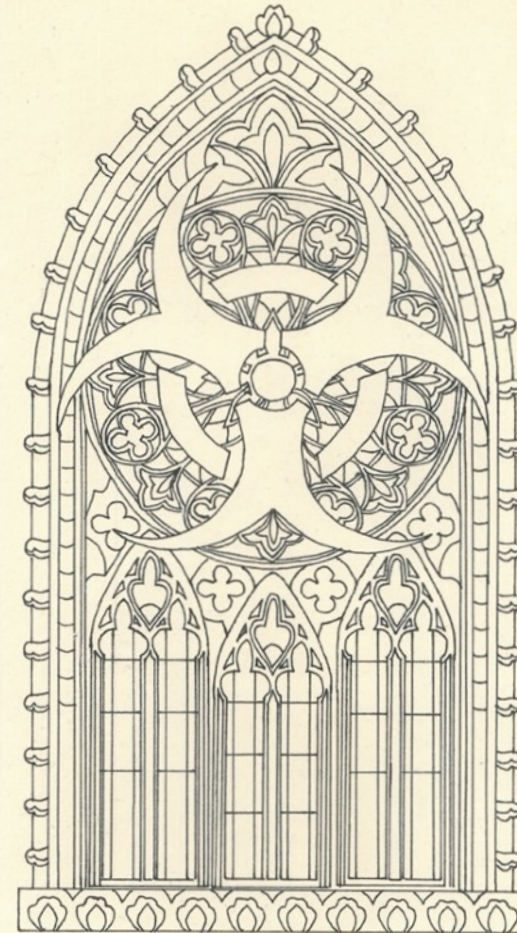
Biohazard Gothic

2022

During the Covid Pandemic I majored in Art History. My oral exams was about high gothic cathedrals. At this time I began to combine the omnipresent biohazard sign with the detailed ornaments of gothic church windows in my drawings to create an unseen, subtle visual vocabulary.

It combines signs of our future destiny (biohazard and pandemics as part of our lives) with the delicate ornaments of gothic periods – where the idea of heaven and hell dominated people’s daily life and lead them to live in permanent doubt and uncertainty about their earthly existence; an analogy to our current experiences.

Morphing historical forms with hyper contemporary objects such as the plastic fingernails through my artworks is a way for me to evoke the unfamiliar in our collectively known visual vocabulary.



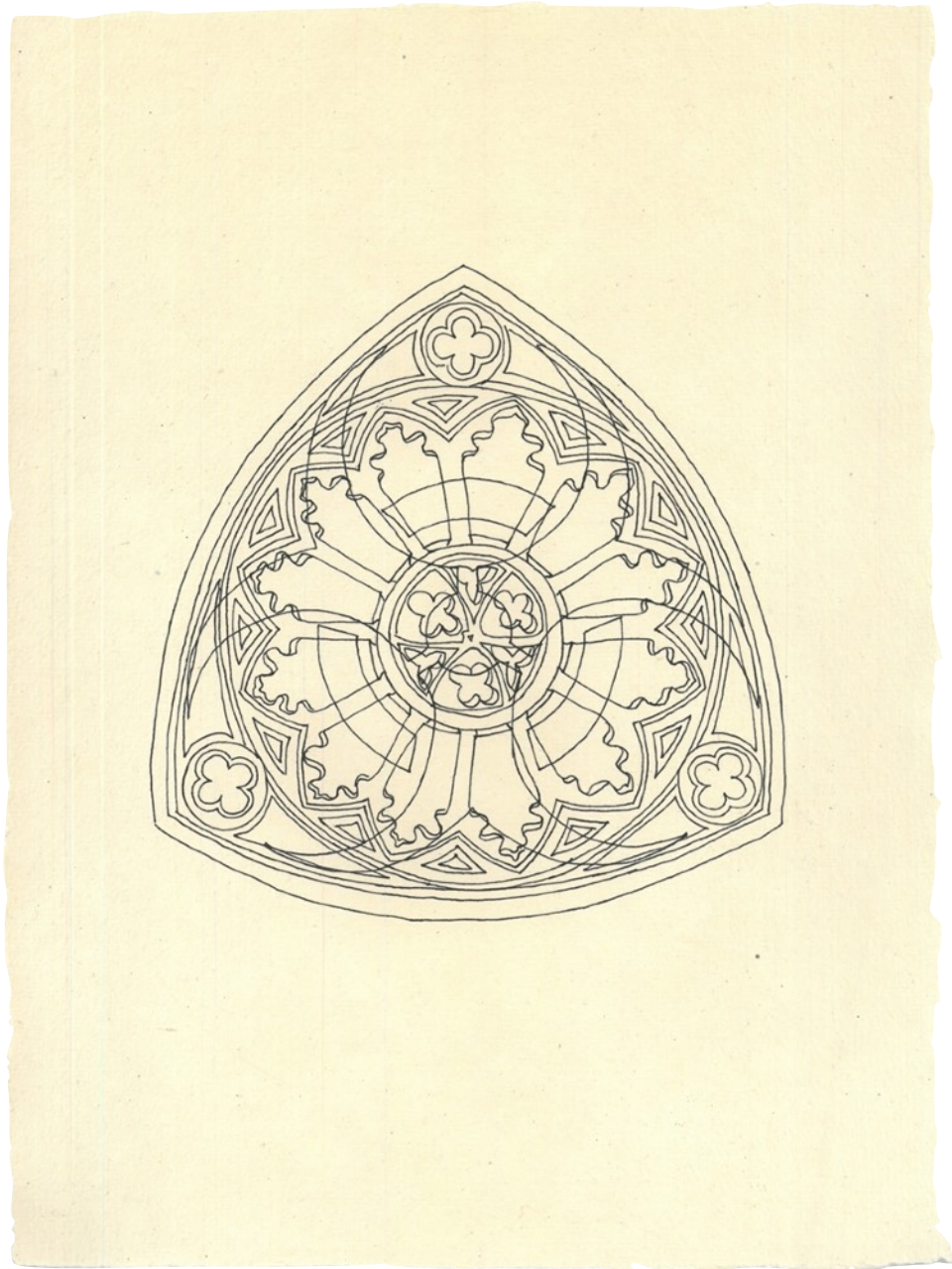


'Biohazard Gothic'

Exhibition view , Berlin Art Week; series of round nail sculptures, dry clay, dry porcelain, styrofoam, plastic fingernails, handmade paper, graphite pencil, 30 cm diameter, 2022. Photo: Billie Clarken

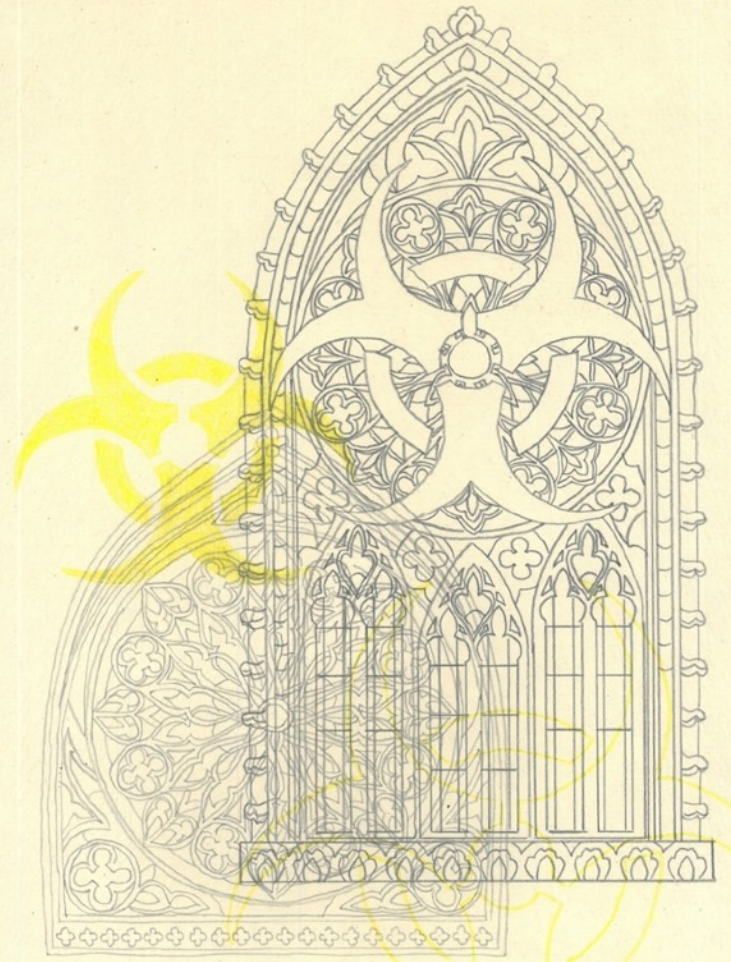
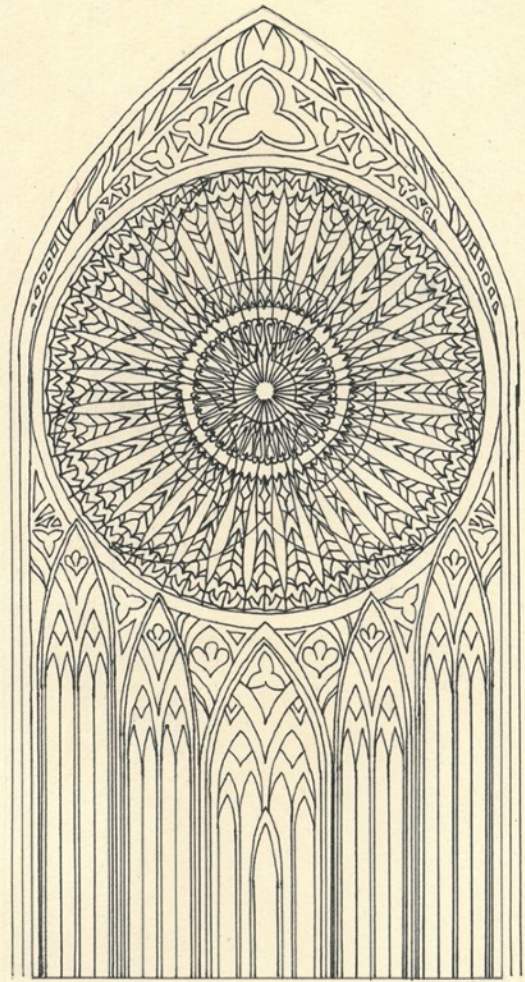






„Biohazard Gothic“

Handmade paper, graphite pencil, colour pencil, 28x38, 2022



Protection (Hyperfemininity I)

2019–2023

The egg form is a symbol of the origin of life as well as it is a feminine one. Naturally having a smooth surface, the fake nails turn it into something sharp. If you decide to touch it, you will inevitably get hurt by the spiky nails.

This series deals with the ambiguity of the terminus protection – there is no love without pain; no trust without mistrust; there is no protection without defence.





Protection (Hyperfemininity I)

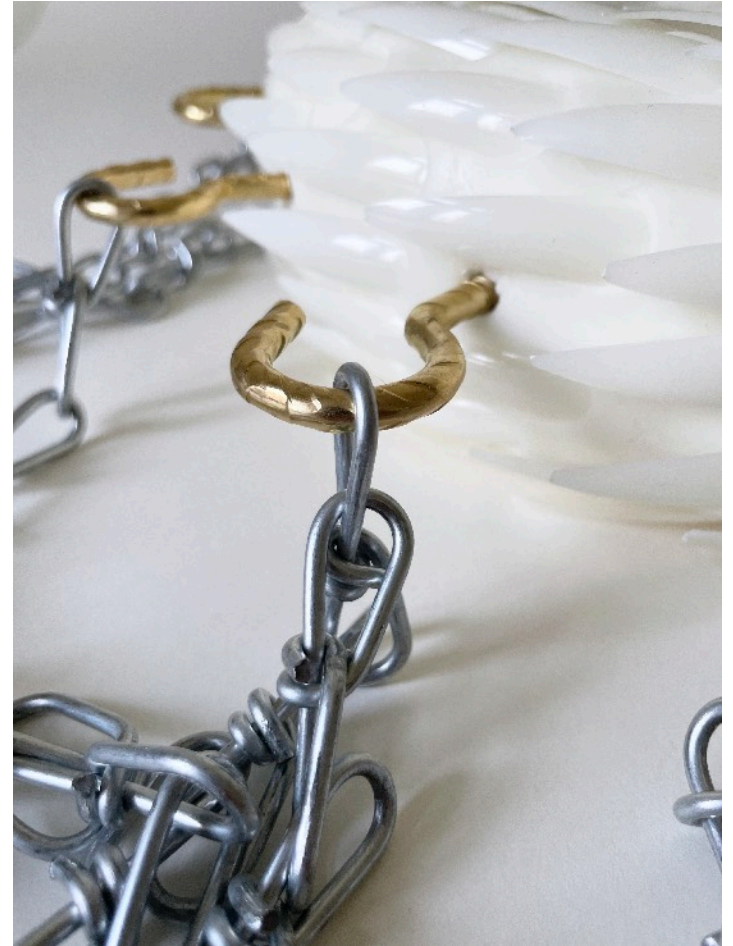
Exhibition view, Kunstraum Wiesbaden; Styrofoam, plastic nails, plasticine, metal, series 2019–2023



Exhibition view, Dominican monastery Mainz, Styrofoam, plastic nails, plasticine, metal, 40x28 cm, 2021







PROTECTION II (Hyperfemininity I)

2017/2021





PROTECTION II (Hyperfemininity I)

Performance at Volunteer Fire Brigade Grossniedesheim-Heuchelheim; one firman wearing plastic-nail helmet for a whole exercise unit. Plastic nails, plasticine, phosphorescent fire brigade helmet 2017/2021



Education

- 2022 University of the Arts Berlin – Sculpture class, Prof. Monica Bonvicini
- 2018–2022 Academy of Fine Arts Mainz – Drawing class, Prof. Megan Francis Sullivan
- 2018–2020 Johannes Gutenberg–University, Mainz – Master of Arts, art history (Master thesis: Position of the narrative in contemporary drawings)
- 2016–2017 Université de Sorbonne IV, Paris – histoire de l'art
- 2014–2018 Johannes Gutenberg–University, Mainz – Bachelor of Arts, art history and cultural anthropology (Bachelor thesis: Aspects of the feminist avant-garde: Hannah Wilke and the staging of the female body)
- 2013–2014 State Academy of fine Arts, Stuttgart – Prof. Rolf Bier

Exhibitions (Selection)

- 2023 Solo Show at Kwadrat Galerie for Berlin Gallery Weekend
Group Show at Galerie Behncke, Munich
- 2022 Kunstverein Neustadt an der Weinstraße
,Game On', Künstlerhaus Dortmund
Berlin Art Week
Opelvillen Rüsselsheim
,Am Elvirasteig', Kwadrat Galerie
- 2021 'Protection', Dominican Monastery Mainz, Germany
'Wir leben auf einem Stern', Kunsthalle Mainz
'Artificial', Kunstraum Wiesbaden
'Frankfurter Kunst Vertrieb', Frankfurter Kunstverein
- 2020 'Wir leben auf einem Stern. Intro', Kunsthalle Mainz
,Barbarabierbauch', 1Tag1Raum, Berlin
- 2019 'J'ai oublié', Centquatre–Paris, Paris
- 2018 'Swimmingpool', Academy of Fine Arts Sofia, Bulgaria

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Performance Participations

- 2022–2023 ,I do you' by Monica Bonvincini, exhibition ,You do Me', Neue Nationalgalerie Berlin
- 2021 '1. Werksatz' by Franz Erhard Walther, exhibition 'One Point Five', Kunsthalle Mainz
- 2017 'Beautiful Assistant' by Taro Izumi, exhibition 'Pan' Palais de Tokyo, Paris

Publications and Projects

- 2018–2021 Co–Author 'RELAY Project/Swimming pool'
- 2017 Founder of the collective FATS: Feminism Art Theory Sorbonne at Université Sorbonne IV Paris

Awards and Grants

- 2022 Artist Inside Fellowship
- 2021/2022 Deutschlandstipendium (Germany scholarship) of the federal ministry of education and research
- 2021 Audience Award (Prof. Dr. Gustav Blanke and Hilde Blanke–Foundation), exhibition 'Wir leben auf einem Stern', Kunsthalle Mainz