



Joey Schmidt-Muller (CH)

Joey (Joe) Schmidt-Muller was born in Allschwil, Switzerland, in 1950. Today he lives and works in Basel, Switzerland, and in Weil am Rhein, Germany.

Joey about his artwork: "My father led me to painting at an early age. He taught me how to handle brushes and color. Without a doubt there was a talent visible, although my interest to express myself visually was kept within narrow limits at the time. Books and daydreams filled my head and left little space for artistic adventures. It took me a long time until I was able to translate the pictures in my head and transform them onto paper and canvas. I decided I wanted to be an artist. My mother temporarily stopped this development. Her son should learn something reasonable, something sound.

After endless discussions with my parents we came to a compromise. My

future should be in the graphic business. I endured an apprenticeship at a big printing and publishing company. After five long years I obtained my workmanship at the School of Design in Basel helping me materialize my still immature ideas, although not without some hard draw backs. I was not yet ready to jump into the uncertain, bohemian way of life of an artist.

An overpowering need for adventures in foreign countries and the fanciful stories I had created, led me to South Africa in 1970. Soon I recognized that I was not able to live there with the existing Apartheid regime. After one year I regretfully returned to Switzerland. Again, I went to the School of Design in Basel and took endless drawing lessons to improve my technique until my hand was able to follow my thoughts. At last I took a chance and jumped into independence. My first works of art came into existence like a flood.

A small circle of art collectors and art patrons enabled me to create art without any worries. At that time a group of young painters evolved in Basel, sharing the same beliefs about painting. All together we were fervently devoted to the Later Surrealism and the already established Vienna School of the Fantastic Realism. Soon our first group exhibitions took place.

For the first time in my career I was able to exhibit my artworks at ART Basel. It was a long lasting shock to see my smaller-size paintings in comparison to the ones of internationally known artists such as Andy Warhol. Suddenly, I judged my pictures as being mediocre and dated. Something that I never wanted to be! This threw me into an artistic crisis which I was not able to get myself out of. In 1986, with the birth of my daughter I put down my brushes and drawing pencils.

In 1989 I moved with my young family to Australia. I returned to the world of books and daydreams. In Sydney I opened

a second-hand book shop. In the following years my inner restlessness increased. In the end changes in my private life led me back to Germany and Switzerland. It was a period of turning back to my roots. For a long time I hesitated to express my fantasies in color and form again. I asked myself, would I be able to continue where I stopped once before? The pressure to express myself visually became too strong. I started drawing again.

My starting point was the study of "New Objectivity", an important art movement in the German Reich, which includes the time of the Weimar Republic from 1918 to 1933. It was born immediately after the First World War, as many artists such as Otto Dix and George Grosz turned to socially critical art, and ended in 1933 with the rise of the Nazis.

My interest in these images led me to a longer phase of experimentation with various painting techniques, to the first red chalk drawings in an old master, multi-layered painting technique. The confrontation and transformation with socially critical, traumatic and illusionist thoughts, led in 2009 my new style, "Traumatic Realism" which is to be understood as a development of the "New Objectivity" of 1933.

We all wear a mask to hide our daily thoughts, fears and feelings. The human being and its transience are at the forefront of my artistic implementation, reduced to the essentials, which should make my thoughts understandable with the help of the visible.

In 2013, the interest in black and white painting was awakened in me, when I realized that the color in paintings only distracts from the message. For me, art is an ongoing process, a never ending search for perfection.

Now that I am back I invite you to plunge into my fantasy."

Fine Art Studies

- 1965 - 1966 School of Fine Art, Basel, Switzerland
- 1966 - 1970 Graphic Design & Printing Technology, Basel, Switzerland
- 1970 - 1971 Graphic Design & Printing Technology, Zurich, Switzerland
- 1971 - 1972 Graphic Design, Cap Town, South Africa
- 1973 - 1974 Fine Art Study, School of Fine Art, Basel, Switzerland
- 1990 - 1991 Aboriginal Dot Painting, Patterning & Aboriginal Symbols, Sydney, Australia

Exhibitions

ART Basel, Gallery Schreiner, Basel, Switzerland

Gallery Katakombe, Basel, Switzerland

Gallery at the Klosterberg, Basel, Switzerland

Gallery Haus zum Wolf, Basel, Switzerland

Artothek, Weil am Rhein, Germany

Art for one night only, Art room Kieswerk, Weil am Rhein, Germany

"Objects", Gallery Haus zum Wolf, Basel, Switzerland

December-Art-Fair, Art room Kieswerk, Weil am Rhein, Germany

RegioArt, Lörrach, Germany

Seestrassen Gallery, Radolfzell, Germany

Gallery Endress & Hauser, Maulburg, Germany

11. *Berliner Liste*, Berlin, Germany

Gallery ARS NOVA, Lörrach, Germany

ArtDesign, Feldkirch, Austria



Joey Schmidt-Muller

Wiedergeburt eines Engels
Rebirth of an Angel
Acrylic | Charcoal | Canvas
120 x 100 cm
2014



Joey Schmidt-Muller

Eva und das verlorene Paradies
Eva and the lost Paradise
Acrylic | Charcoal | Canvas
120 x 100 cm
2014



Joey Schmidt-Muller

Besetzt | Occupied
Acrylic | Charcoal | Canvas
120 x 100 cm
2014



Joey Schmidt-Muller

Das Mädchen mit roten Schuhen
The Girl with red shoes
Acrylic | Charcoal | Canvas
120 x 100 cm
2014



Joey Schmidt-Muller

Die Pest | The Plague
Acrylic | Charcoal | Canvas
120 x 100 cm
2014



Joey Schmidt-Muller

Der Teufel | The Devil
Acrylic | Charcoal | Canvas
120 x 100 cm
2014