

adam gallery

JÜRGEN MÖBIUS

The image shows a dark, heavily textured surface, likely a piece of paper or canvas, with a mottled appearance of dark brown, black, and grey tones. There are numerous fine scratches, scuffs, and areas of discoloration across the surface. A prominent feature is a large, dark, scribbled mark in the lower-left quadrant, consisting of several overlapping, curved lines. The overall texture is rough and aged, with some lighter patches and darker spots scattered throughout.

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The Far Side of the Moon

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Interview: Jürgen Möbius

The title for the show is 'The Far Side of the Moon' – why did you choose this title?

In my work I am always trying to find something I haven't seen before, or something I don't know – like the 'far side of the moon'. Of course, it will never be possible to see the other side of the moon, since the same side is always facing the earth, but that is the point! The aim is not to see it, but to try to see it – not to arrive, but to live.

My artistic endeavour is not to find the eternal truth, but to constantly search for it. I become exhausted and frustrated when I think 'what am I doing this for?' or 'what am I trying to find?' What keeps me excited and interested is to continue looking for it.

The idea of 'the far side of the Moon' reoccurs in the titles of works such as 'Distant Land': suggesting another place with its own laws and languages that is different from our own land, yet not so different that you can't imagine it.

Are the graphic symbols and icons in your paintings trying to create a new language for communication?

Of course painting is always a kind of language, and the symbols I use are my idiom. I am playing with symbols because they always retain their secrets, and can keep revealing meaning. If you imagine an icon on your computer screen: you click on it, then it reveals many more icons and images, that you can click on again and continue exploring, to reveal more and more associations. It is infinite.

Are you setting a puzzle for the viewer to decode – as the title 'Rebus' would suggest?

No the biggest compliment for me would be if someone had owned one of my pictures for years and years, and they still didn't understand its 'meaning'. They could hopefully still look at it and discover something new, and make new associations. The only thing I ask from viewers of my pictures is time. These images are never what they seem to be, so they can never respond to the superficial viewer.

Tell me about your working methods. Do you have a routine?

I enter the studio as soon as I can every day to enjoy the morning light. In the summer this can be very early. I built my own studio as part of my house, and installed huge windows like a greenhouse. When I am painting I feel like that is my 'real' life, so I am a workaholic! Painting is my life, and I am frustrated if I can't be in my studio.

I can't stand in front of a white canvas. I have to make it dirty immediately, using sand paper or turpentine to create a rough surface – then I have something to react against. I never have a clear intention of what I'm going to do, but I know what I don't want! By taking off what I don't want, such as the white canvas, gradually what I do want emerges.

I often use photography: both as a way of documenting my work in progress and as a springboard for my ideas. When I was in Havana, Cuba, I took some pictures of some broken windows fixed with brown tape that became the inspiration for a whole series of pictures. Another time I photographed a small painting of a woman in the Picasso Museum, Antibes, and this was a surprising starting point for another series.

Your early work shows more concern with the materials used – string, collage etc

Yes, I was always interested in the structure of materials – at one stage I did large installations using wood, steel and found materials. Yet I have always painted too. Recently I've found that these rough materials have become too aesthetic – their roughness can be admired in a superficial way, and that is not what I'm interested in. Now I prefer to explore my ideas with paint.

Your degree was in Philosophy as well as Fine Art – are you still interested in these ideas?

I have always been a big fan of philosophy, particularly Plato, Socrates and the pre-Greek Oriental philosophers. More recently, I am interested in Heidegger and his interpretation of the pre-Socratic philosophers. I have a voracious appetite for as much literature as I can read: from Graham Greene, to French authors such as Camus, Sartre, Gide and Americans like Hemingway. I have always loved reading – since the age of 5 you could find me hiding under my bed covers with a book. As a result, I am used to seeing the world from many different points of view. I can always see both sides to an argument and am always wandering between different possible ways of thinking (cat. nos.10, 12 *'The Wanderer'*). Philosophy and literature show me that nothing is easy: everything is complicated and there are always lots of different sides to be explored. My work is dualistic/contradictory but hopefully united in the best works.

How important are your other interests?

After painting, my favourite activity is being in the kitchen and cooking. I also love gardening, walking outside and music (ref. paintings such as the 'Great Fugue'). I love all sorts of music – I used to be in a jazz band, but also enjoy pop, country and classical music – anything as long as it is good. I often listen to music in the studio while I paint, and it can influence my mood but not my emotions. Emotions for me are kept to my private life. It is not the job of my painting to convey emotions – except perhaps those that are collective

An interview with Jürgen Möbius:
Isabel Kidel 2009



1. Dialogue oil, acrylic on canvas 148 x 137 cm



2. Picnic mixed media on canvas 153 x 97 cm





3. Picnic with God oil, acrylic on paper 47 x 33 cm



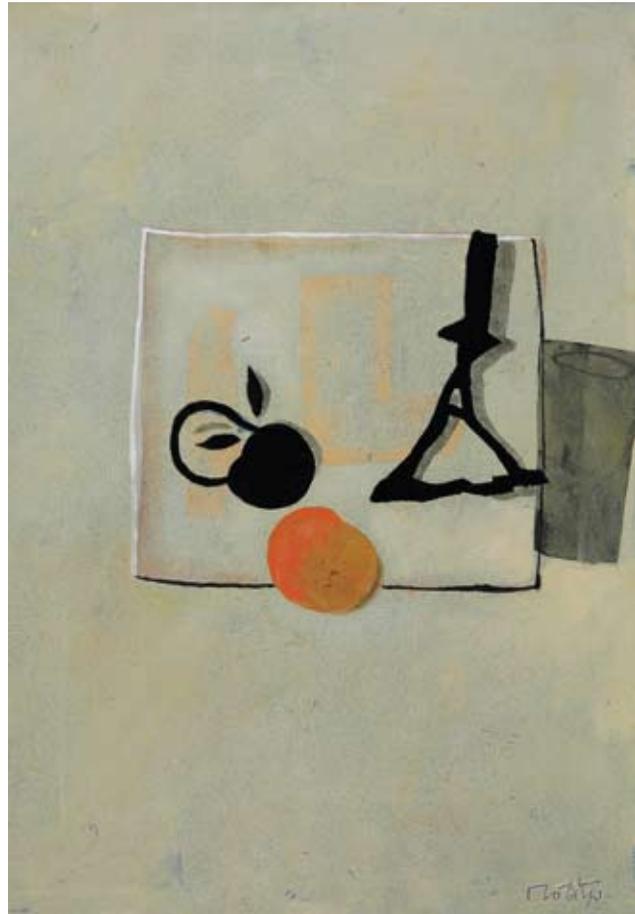
4. Double Moon oil, synthetic resin on canvas 100 x 140 cm



5. Table Mountains I oil, acrylic on paper 38 x 46 cm



6. Long and Winding Road mixed media on canvas 95 x 120 cm



7. Picnic I oil, acrylic on paper 50 x 35 cm



8. Collision oil on canvas 82 x 130 cm



9. Table Mountain oil, acrylic on paper 65 x 46 cm



10. Land of Giants (Wanderer) mixed media on found wood 49 x 60 cm



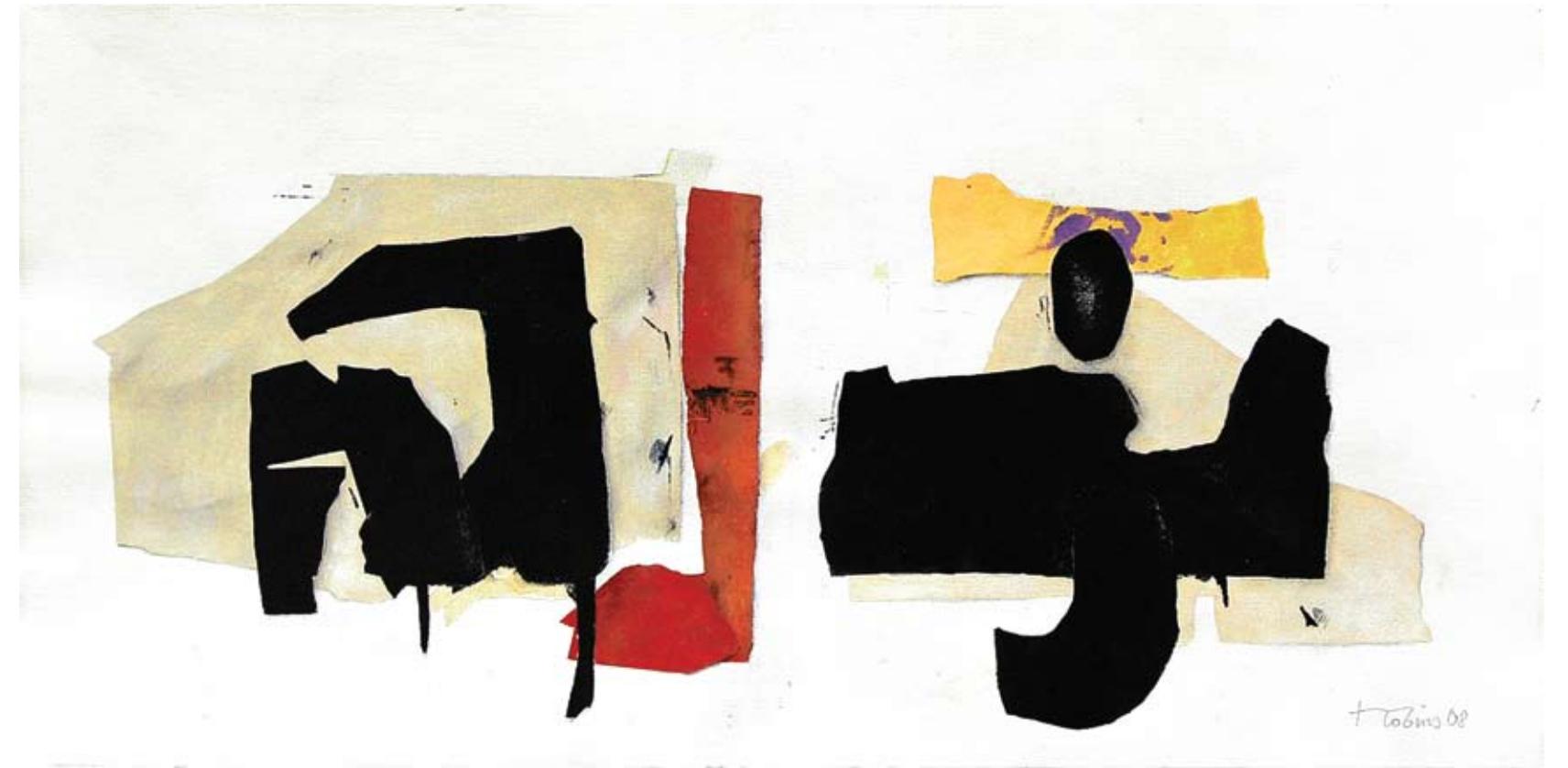
11. Table Mountains II oil, acrylic on paper 38 x 46 cm



12. Surrealistic Landscape (Wanderer) mixed media on found wood 49 x 60 cm



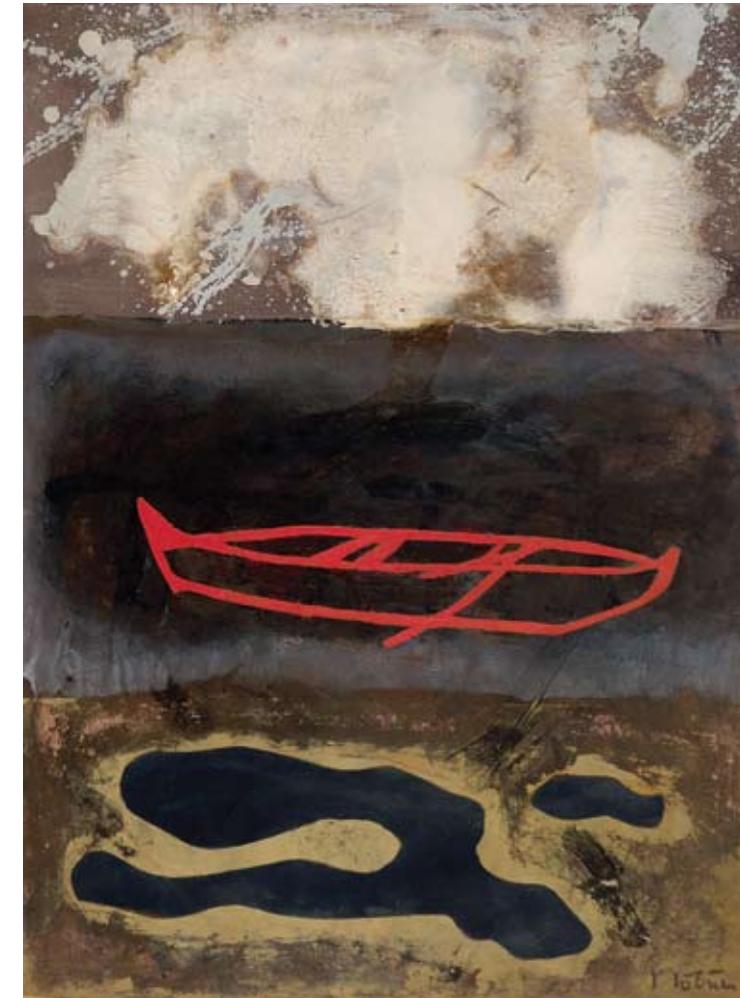
13. Fiesta oil, acrylic on paper 50 x 35 cm



14. Impromptu mixed media on paper 35 x 70 cm



15. Picnic II oil, acrylic on paper 50 x 35 cm



16. Under the Surface oil on paper 57 x 42 cm



17. Study for 'Great Fugue' I mixed media on paper 60 x 27 cm



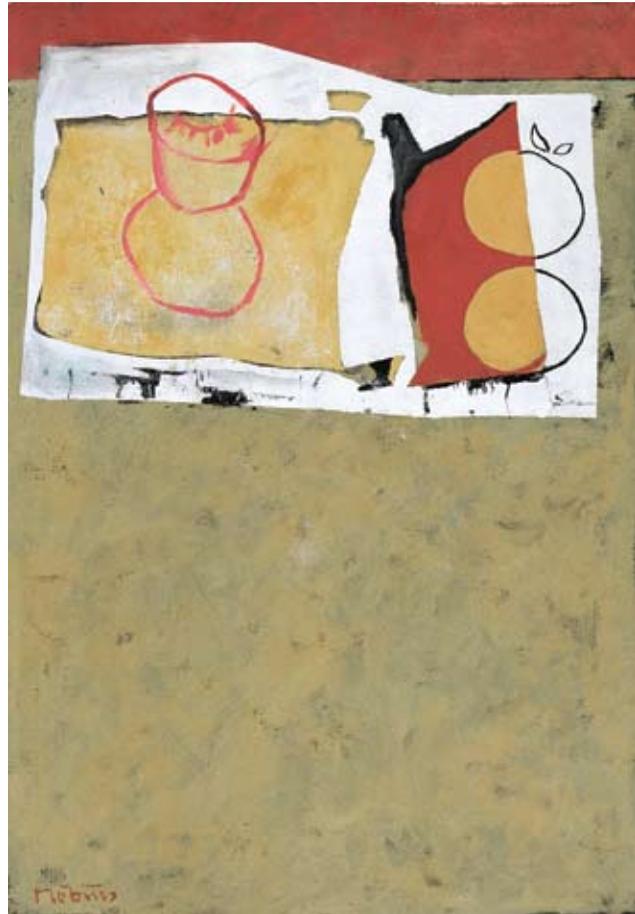
18. Study for 'Great Fugue' II mixed media on paper 60 x 27 cm



19. In the Polar Sea I oil, acrylic on paper 42 x 46 cm



20. Picnic III oil, acrylic on paper 53 x 35 cm



21. Picnic IV oil, acrylic on paper 50 x 35 cm



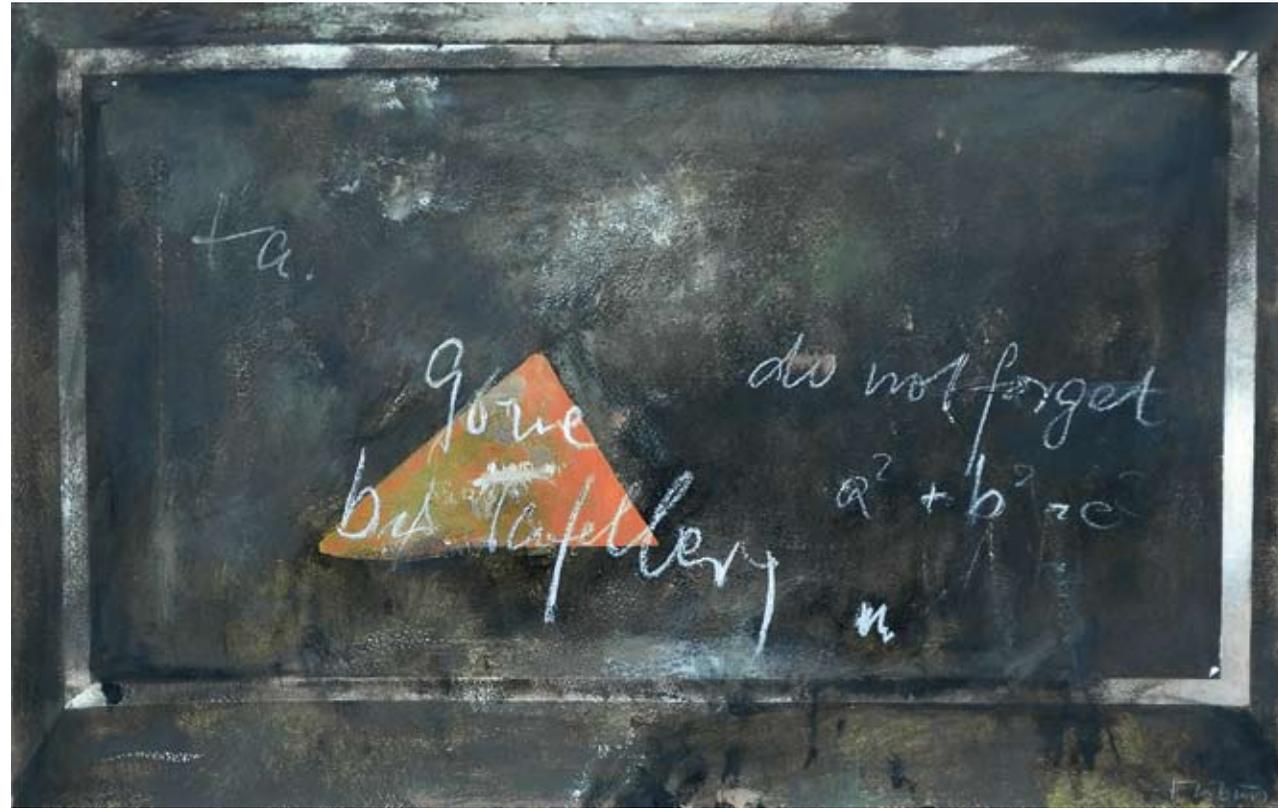
22. Metamorphosis mixed media on found wood 89 x 119 cm



23. Picnic V oil, acrylic on paper 50 x 35 cm



24. In the Polar Sea II oil, acrylic on paper 42 x 46 cm



25. Table Mountains III oil, acrylic on paper 38 x 60 cm

Selected Solo Exhibitions

- 2008 Espace Courant d'Art, Chevenez, Switzerland
- 2007 Adam Gallery London
- 2006 Adam Gallery London
- 2005 Leonhard Rüthmüller Contemporary Art Basel
Chesa da Cultura St. Moritz, Switzerland
- 2004/05 Märkisches Museum Witten
- 2002 Galerie Zulauf Freinsheim
MVB Forum für Kultur und Wirtschaft Mainz
- 1999 Galerie Leonhard, Switzerland,
Galerie Ulrike Buschlinger Wiesbaden
- 1995 Sendezentrum des Zweiten Deutschen Fernsehens Mainz
Galerie Kulturlade Zürich, Switzerland
- 1994 Verbindungsbüro Rheinland-Pfalz b.d. Europäischen Union Brüssel
- 1988 Kunsthalle Darmstadt,
ART Frankfurt at Galerie Leonhard, Switzerland
- 1986 Museum Bochum
- 1984 Goethe-Institut Boppard, Landesmuseum Mainz,
Art Association Ludwigshafen,
Nassauischer Kunstverein Wiesbaden
Galerie Stolánová Wiesbaden
- 1980 Parlamentarische Gesellschaft Bonn,
Mittelrheinmuseum Koblenz
- 1979 Städtische Galerie Mainz
Staatstheater Darmstadt
- 1977 Märkisches Museum Witten
Kunstpavillon Soest
- 1974 Röderhausmuseum Wuppertal
- 1973 Galerie Schloss Ringenberg
Rathaus Kleve
- 1972 Städtische Galerie Mainz
- 1969 Galerie Würzner Düsseldorf
Galerie Gurlitt Mainz

Selected Group Exhibitions

- 2009 London Art Fair, Adam Gallery
- 2009 Works on Paper Fair, New York, Adam Gallery
- 2006 London Art Fair, Adam Gallery
- 2005 Art Fair Chicago, Adam Gallery
- 2004 'Eternal Space – Pictures and Sculptures', Dome of Bamberg
- 2002 '10 Years Buschlinger Gallery', Buschlinger Galerie Wiesbaden
- 2001 'Strange Pictures', Galerie Klaus Kiefer Essen
- 2000 'Acquisitions 1900 – 2000', Mittelrhein-Museum Koblenz
- 1998 'Works on Paper', Galerie Klaus Kiefer Essen
- 1995 20 Years Exhibitions, Chrämerhuus Langenthal, Switzerland
- 1991 'Material and Form', Pillnitz Castle Dresden and Pfalz-Galerie Kaiserslautern
- 1990 'Flight – a Problem within the Memory of Man', Kunsthalle Darmstadt
'Art and War 1939 – 89', House of Cultures Berlin
- 1989 'Where are You, Revolution – Freedom, Liberty, Equality, Fraternity to-day',
Museum Bochum
- 1987 'The Dying and Death', Galerie Klaus Kiefer Essen
- 1986 'Selfportraits', Galerie Klaus Kiefer Essen
- 1983 'Principle Hope – Utopic Aspects in Art and Culture of the 20th Century',
Museum Bochum
'Art and Architecture', Galerie Kloth-Heydenfeldt Hamburg
'Art in Rheinland-Pfalz', Mittelrheinmuseum Koblenz,
Usher-Gallery Lincoln, England
- 1982 'Work – Progress – Position', Nassau Art Association Wiesbaden
- 1980 'Love-Dokuments of our Time', Kunsthalle Darmstadt
and Art Association Hannover
- 1979 'Man and Man's Images', Märkisches Museum Witten
- 1975 'Deutscher Künstler-Bund', Dortmund
- 1969 'International Graphic Arts', Galerie Dalléas Bordeaux, Paris

Selected Publications

P. Büttner, 'Rebus – an unsolvable puzzle?', publication of the Rüthmüller Galerie Basel.

J. Hempel, 'Keep Cover Closed – Approaches to Jürgen Möbius', in "Begegnungen II – Kunst in Rheinland-Pfalz", Pfälzische Verlagsanstalt GmbH Landau/Pfalz, 1981.

W. Kroener, 'Jürgen Möbius – a portrait', Mainzer Rheinzeitung, 5.3.1994.

R. Mieritz, 'Project for a TV.script', in 'Jürgen Möbius', publication of the Rüthmüller Galerie Basel, 1992.

J. Möbius, 'Theme: Landscape', KUNSTMagazin 3.1979

P. Spielmann, 'Peter Spielmann for Jürgen Möbius', catalogue text for exhibition, Darmstadt 1988.

D. Stolte, 'Jürgen Möbius – How to keep one's own personality in the modern mass and medium society by art', ZDF-Press-Special, catalogue text for exhibition, 1995.

W. Venzmer, 'Remarks to Jürgen Möbius', catalogue text for exhibitions in Mainz (1985), Ludwigshafen (1985) and Bochum (1986).

W. Venzmer, 'About the endangering of man – Remarks to new works of the painter Jürgen Möbius', MAINZ-Magazin for culture-politics-economy-history, 1986.

W. Venzmer, 'Jürgen Möbius', Dokumentation of the Central Bank of Rheinland-Pfalz, 1991.

W. Zemter, 'Jürgen Möbius – Supranatural Landscapes', catalogue text for exhibition, Märkisches Museum Witten, 1977.

W. Zemter, H-J. Buderer and H.J. Imiela 1999 'Jürgen Möbius', editor W. Zemter. Publisher Kettler, Bönen. 1999.

W. Zemter, P. Büttner 'Planes in my Room', 'Quiet Zone', editor W. Zemter for the exhibition in Märkisches Museum Witten, Germany

and also Chesa da Cultura in St. Moritz, Switzerland 2004 double edition.

Public and Corporate Collections

Städtisches Museum Wiesbaden

Chazen Museum of Art Madison/Wisconsin USA

Museum Bochum

Museu de Arte Moderna Rio de Janeiro

Ostdeutsche Galerie Regensburg

Landeszentralbank für Rheinland-Pfalz und das Saarland

Stadt Andernach

Stadt Wiesbaden

Zweites Deutsches Fernsehen (Second German Television)

Kreditanstalt für Wiederaufbau Frankfurt am Main

Bayrische Hypotheken und Wechselbank AG

CSC Ploenzke AG Kiedrich

Röderhausmuseum Wuppertal

Mittelrheinmuseum Koblenz

Märkisches Museum Witten

Museum des 20.Jh. Pachen Rockenhausen

Museum Albstadt

Land Rheinland-Pfalz

Landesbank in Rheinland-Pfalz

Stadt Bamberg

KV Rheinhessen

Museo di Olevano Romano

Deutsche Bank AG

Novartis AG Basel

Railion Deutschland AG

Landesmuseum Mainz

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