

Exhibition Proposal

Lost Man Blues: Jon Schueler – Art and War



Wing Shadow Over Grey Sea, 1982, 72" x 65" (o/c 1248)

Curated by Marissa Roth

Lost Man Blues: Jon Schueler – Art and War



Lost Man Blues

Romasaig, Scotland, September 1988

Oil on canvas

18 x 16 in / 45.72 x 40.64 cm (o/c 1549)

The title of this painting refers to the loss of a plane in Schueler's squadron on the return to England after a bombing mission over Germany.

Lost Man Blues

JON SCHUELER – Art and War

Curated by Marissa Roth

When reflecting on the arc of an artist's life and career, we find that his or her own words and thoughts provide the most telling details and authentic backdrop to the work and convey its full breadth. Because of the physical nature of art, it can only tell part of the story at any one time. But the binding together of years of personal writings reveals the artistic journey in its totality and offers the most meaningful context.

Jon Schueler (1916-1992), the esteemed prolific American Abstract Expressionist painter from Milwaukee, Wisconsin, was also a masterful writer. Over the course of three decades, he wrote thousands of pages and deliberately conserved them by date as a testimony of his life. This self-portrait in words - reflections, ruminations, personal letters and business correspondence - is an acutely self-aware record of his creative process and mirrors his breathtaking output as a painter. Through these writings lovingly edited by his widow Magda Salvesen, and editor Diane Cousineau, we hear his voice and understand his innermost creative struggles. This achingly human, invaluable documentation of a painter's life reveals the inextinguishable drive to reflect and analyze, to write and to paint.

One of the persistent subjects that Schueler infused into his paintings and wove into his writings was his experience in World War II when he served as a navigator in the U.S. Army Air Corps. His war memories, and undiagnosed PTSD, haunted him and continually found expression in his post-war work. He specifically struggled with deep guilt over the last-minute change of plans - precipitated by his decision to marry - that resulted in his escaping the practice flight that killed the whole crew in a tornado during training in El Paso, Texas. In Europe, he was one of only two men in his squadron to survive the wartime missions over France and Germany, and this perceived alteration of fate never found a place of reconciliation within his psyche.

Following medical retirement in 1944 he embarked on a career path of painting, first in San Francisco and then in New York. Then, after successful exhibitions, in 1957 he consciously chose a kind of creative exile and went to Mallaig, a small fishing village on the west coast of Scotland in sight of the Isle of Skye. Without fully understanding why, he centered himself in this rugged, dramatically changeable environment for months at a time, painting quickly in inspired bursts of energy charged with his full life force, as though he wasn't sure if he would have time to finish. Vigorously responding to the emotions invoked by the clouds, sky, sea and land, he lived, in a way, inside of his paintings, and without realizing it, slowly started healing his unseen war wounds.

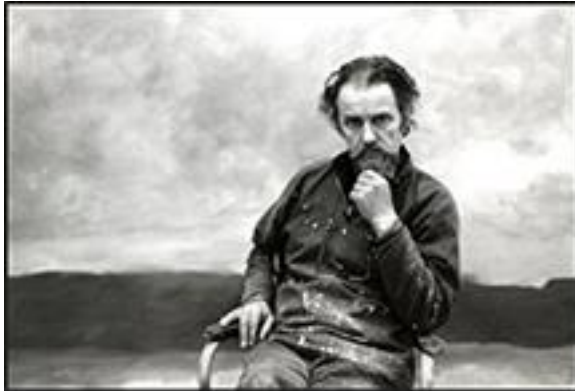
For this exhibition, **LOST MAN BLUES: Jon Schueler – Art and War**, I would like to pair passages of Schueler's writings about the war, quoted from *The Sound of Sleat: A Painter's Life* by Jon Schueler, with a select group of paintings which exemplify the influences of his war experiences on his work and showcase aspects of more peaceful times in his artistic journey.



Jon Schueler, standing second from right, with the B-17 crew of *Bad Check*, circa 1942.



Jon Schueler and the B-17 crew, February 8, 1943, Milwaukee Journal.



Jon Schueler – Short Biography

Jon Schueler, an acclaimed member of the New York School, was born in Milwaukee, Wisconsin in 1916. After receiving a BA and MA from the University of Wisconsin at Madison, he joined the U.S. Army Air Corps in the fall of 1941, and was sent to Molesworth, England in November 1942 as a B-17 navigator, 303rd Bomber Group, 427th Squadron. He flew missions over France and Germany and in the spring of 1943, became an Assistant Command Navigator, 8th Bomber Command, 1st Lieutenant. He was hospitalized and given medical retirement in 1944.

Following World War II, he attended the California School of Fine Arts from 1948-51 where he was part of the vibrant group centered around the artists Clyfford Still, Richard Diebenkorn, Hassel Smith and David Park. With the help and encouragement of Clyfford Still, Schueler moved to New York in 1951.

After solo exhibitions at the Stable Gallery (1954) and with Leo Castelli (1957), he spent six months in the North West of Scotland where his work, initially informed by Abstract Expressionism, became imbued with the force of the weather and the changing skies. New York became his base between 1959 and his death in 1992.

These years, however, were punctuated by many visits to Mallaig, Scotland where he acquired a studio overlooking the Sound of Sleat in 1970. The weather and light of this area became a touchstone for his preoccupation with the power of nature—whether expressed tumultuously or in subtle and hidden forms. Numerous exhibitions in both the United States and the United Kingdom took place during this period, including a solo show at the Whitney Museum of American Art, the group show *Landscapes, Interior and Exterior: Avery, Rothko and Schueler* at the Cleveland Museum of Art, and *Jon Schueler: The Search* at the University of Edinburgh's Talbot Rice Art Gallery in 1981. Schueler died in New York City in 1992, at the age of 75.



Into Skies

New York, June 1984

Oil on canvas

20 x 24 in / 50.8 x 60.96 cm (o/c 1424)

Quotes from *The Sound of Sleet: A Painter's Life* by Jon Schueler
Edited by Magda Salvesen and Diane Cousineau, Picador USA, 1999

Romasaig, 18 November 1970

All of us knew we were flirting with death from the moment we saw the planes. It was like the feeling at the beginning of a love affair, when all of the enticement is joy, yet one senses also an excitement of unknown possibilities, sadness, treachery, death. We started flying night cross-country missions—down the Sacramento Valley, over the blue lights of the valley towns, across the threatening mountain shapes through stars to Arizona and back. One night, a plane full of classmates didn't return. We learned later that it had crashed against the side of some high mountain mass. We'd hear death in the night as we'd hunch over our instruments in the droning planes, or on the field as we'd listened to the landings. We weren't dramatic about it. We tried not to think about it. I turned my face or closed my eyes or blinded my intelligence so that I couldn't see that the black sky, which was my memory, was inexorably filling with images of death. There is no way to say it strongly enough to give the truth. It is terribly important for me to understand, for without understanding it, I can't understand life.

Mallaig, 14 July 1977

I want the past and I am afraid of the past.

Most of the men in my squadron were killed except Milt Conver and me. I never got over the war. With all that happened, all the death and destruction, all the tragic stories, the most insistent of my memories and my feelings were of my failure in the war. Escaping with my life and with my limbs intact was my failure. Others died. Theirs was the success of war. Billy died. Jimmy died. Stockton died. Goetz died. Reber died. Stockton's copilot, Macklin died.

BATTLE FOR MEMORY.

This is the combat. This is the combat I have feared most in my life. This is my painting. This is the book. It all will fail, but I must feel that I have tried. I must see the evidence, the paintings, the pages. And, if possible, I must know the response out there, so that I shall know that the combat has been real. That I have plunged into combat. Not that I have been helped from combat. Not that I have slid from combat or wriggled out of it. But that I have entered combat and kept entering further and further and further, until all the fear was there and the shadows beyond the clouds.



Black Cuillin Blues

New York, January 1984

Oil on canvas

48 x 40 in / 121.9 x 101.6 cm (o/c 1389)

Mallaig, 18 January 1973

I couldn't sleep. I slept for an hour and a quarter before the last raid over St. Nazaire—the raid with the 120 mph headwind on our return. I started to feel guilty, responsible for every death. I was afraid, not sleeping, that I'd make errors and cause the death of many. It could happen—navigation errors, pilot errors. Ending in death. Planes falling, planes shot down. So many were dying and I felt responsible. But I felt more responsible for those who might die, who would die.

Is the continuum in the painting? It must be there. The loneliness of each man in the sky, the sound of the engines—MmmmmmmMmmmmmmMmmmmmmMmmmmmm. The sky blue. The undercast of cloud. The B-17's each alone in its formation, the men in the bombers, each alone at his station. We were connected to one another by wires, the wires of communication strung through the ship and ending with our headphones. The throat microphones. Navigator to Pilot. Navigator to Pilot. Go ahead, Navigator. We are approaching Boulogne. About five degrees to port. There is supposed to be a high flack concentration. Over and out. Roger, Navigator.

And, for a moment, for a long moment, I was not navigating; I was watching the planes falling, the head-on crash of a fighter into a B-17, the exploding, burning, war-torn falling planes, all too often no chutes in sight, the lonely men, held to their seats, to the walls, to the roof of the plane as it twisted and fell, sometimes with machine guns blazing, and a spume of smoke trailing from the wing. Did I cause all this? I was bemused for a long moment. It seemed endless. It seemed as though we would never get back to England.

Mallaig, 15 July 1977

[In 1972 after spending time in Paris writing, Schueler steels himself to drive to Normandy to return to St. Nazaire, where the German submarine pens had been a target for his squadron during World War II.]

Our course is set—but I keep feeling the need to alter it. I find excuses, as though everything in me wants to avoid St. Nazaire (France). I want to head more directly west. It isn't the danger of St. Nazaire; it is the memory which frightens me. It is a sunny day; the weather is perfect. But the memory of St. Nazaire is black and deep greys and sudden violets and alizarins, just like the memory of Mallaig. What do I expect to find there? My fate? I expect to find the accusation. A hundred pilots, copilots, navigators, bombardiers, engineers, radio operators, gunners, dead hands on the controls of the guns, dead hands sadly by their sides, no pointing, no look, nothing. They are not there. I am alone there alive, going down to the deck, going out to sea, passing the Brest peninsula, finding my way to Land's End and across southern England to Molesworth and the mess and bed and dreams and hospitals and an ever-changing home.



St. Nazaire: Sky Red Blues

New York, November 1982

Oil on canvas

70 x 63 in / 177.8 x 160.02 cm (o/c 1276)



Reflection and Blue

New York, April 1982

Oil on canvas

48 x 40 in / 121.92 x 101.6 cm (o/c 1251)



Frozen Wasteland

New York, April 1983

Oil on canvas

36 x 48 in / 91.44 x 121.92 cm (o/c 1333)



To Do As One Can
New York, January 1979
24 x 30 in / 60.96 x 76.2 cm (o/c 964)



Wing Ice Shadows
New York, May 1984 30 x 36 in / 76.2 x 91.44 cm (o/c 1415)

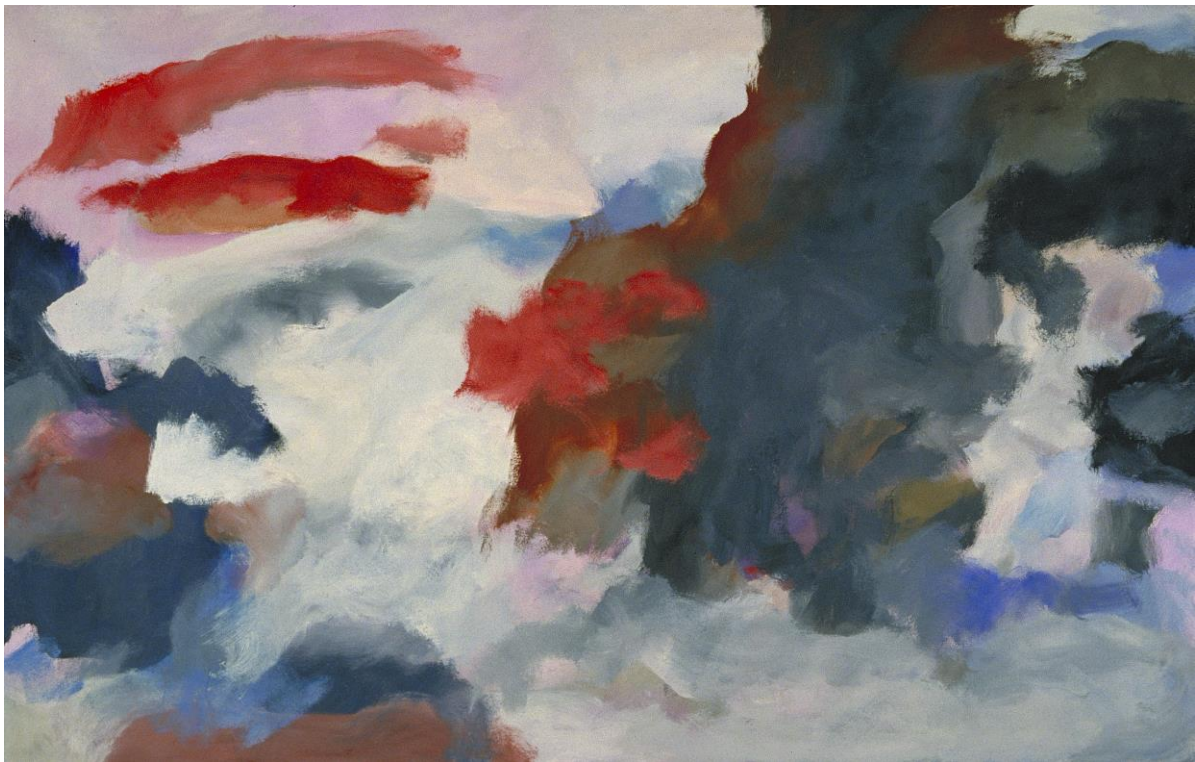
Jon Schueler: Public Collections

Aberdeen Art Gallery and Museum,
Aberdeen, Scotland
Addison Gallery of American Art, Andover,
MA
Albright-Knox Art Gallery, Buffalo, NY
Arkansas Arts Center, Little Rock, AR
Art Institute of Chicago, IL
Art Museum, University of Saint Joseph, West
Hartford, CT
Baltimore Museum of Art, MD
Berkeley Art Museum and Pacific Film
Archive, Berkeley, CA
Butler Institute of American Art, Youngstown,
PA (Future donation from an owner)
Chazen Museum of Art, University of
Wisconsin, Madison, WI
City Art Centre, Edinburgh, Scotland
Clan Donald Centre, Armadale, Isle of Skye,
Scotland
Cleveland Museum of Art, OH
Colby College, Museum of Art, Waterville, ME
Crocker Art Museum, Sacramento, CA
de Saisset Museum, Santa Clara University,
Santa Clara, CA
Detroit Institute of Arts, Detroit, MI
Eskenazi Museum of Art, Indiana University,
Bloomington
Fairfield University Art Museum, Fairfield, CT
Fort Wayne Museum of Art, Fort Wayne, IN
Fralin Museum of Art, University of Virginia,
Charlottesville, VA (promised Gift)
Frederick R. Weisman Museum, Pepperdine
University, Malibu, CA (promised Gift)
Gallery of Modern Art, Glasgow, Scotland
Greenville County Museum of Art, Greenville,
SC,
Harwood Museum of Art, Taos, NM
Heckscher Museum of Art, Huntington, NY
Housatonic Museum of Art, Bridgeport, CT
Hunterian Museum and Art Gallery, University
of Glasgow, Scotland
Inverness Museum & Art Gallery, Highland
Council Collection, Inverness, Scotland
H.F. Johnson Museum of Art, Cornell
University, Ithaca, NY
Kirkcaldy Museum and Art Gallery, Kirkcaldy,
Scotland

Madison Museum of Contemporary Art,
Madison, WI
Mallaig Heritage Centre, Mallaig, Scotland
The McManus: Dundee's Gallery and
Museum, Scotland
Mills College Art Museum, Oakland, CA
Minneapolis Institute of Arts, Minneapolis, MN
Museum of Wisconsin Art, West Bend, WI
National Academy Museum, New York, NY
Nassau County Museum of Art, Roslyn, NY
National Gallery of Australia, Canberra
New Britain Museum of American Art, New
Britain, CT
Racine Art Museum, Racine, WI
Roy Neuberger Museum, Purchase, NY
Paisley Museum and ART Galleries, Paisley,
Scotland
Ringling Museum of Art, Sarasota, FL
San Francisco Museum of Modern Art, CA
Scottish National Gallery of Modern Art,
Edinburgh, Scotland
Snite Museum of Art, University of Notre
Dame, South Bend, IN
Springfield Art Museum, Springfield, MO
Sweet Briar College, Sweet Briar, VA
Telfair Museum of Art, Savannah, GA
Turtle Bay Museum, Redding, CA
Union College, Schenectady, NY
University Museum, Southern Illinois
University, Edwardsville, IL
University of California at Santa Cruz, Santa
Cruz, CA
University of Edinburgh Art Collection,
Edinburgh, Scotland
University of Pennsylvania, Philadelphia, PA
University of Stirling Art Collection, Stirling,
Scotland
University of Wyoming Art Museum, WY
Frederick Weisman Art Museum, Minneapolis,
MN
West Highland Museum, Fort William,
Scotland
Whitney Museum of American Art, New York,
NY
Yale University Art Gallery, New Haven, CT
Yellowstone Art Museum, Billings, MT



Grey Death Rising, New York, February-November 1983, Oil on canvas, 50 x 79 in / 127 x 200.66 (o/c 1325)



Black, Red and Blues, New York, April 1985, Oil on canvas, 50 x 79 in / 127 x 200.66 (o/c 1470)

Jon Schueler: Selected Solo Exhibitions

1954, 1961, 1963 Stable Gallery, New York, New York.

1957, 1959 Leo Castelli, New York, New York.

1960 Hirschl and Adler Galleries, Inc., New York, New York.

1967 The Maryland Institute, Baltimore, Maryland.

1971 Richard Demarco Gallery, Edinburgh, Scotland

1973 Arranged by Richard Nathanson at the Edinburgh College of Art.

1974 Lester Gallery, Inverness, California.

1975 Dayton's Gallery 12, Minneapolis, Minnesota.

1975 Whitney Museum of American Art, New York, New York.

1977 Landmark Gallery, New York, New York.

1978 House (Gallery), London, England.

1980 John C. Stoller & Co., Minneapolis, Minnesota.

1981 Squibb Gallery, Princeton, New Jersey.

1981, 1984 Dorothy Rosenthal Gallery, Chicago.

1981 University of Edinburgh, The Talbot Rice Art Centre, Edinburgh, Scotland.

1982, 1986, 1991 Dorry Gates Gallery, Kansas City, Missouri.

1983, 1984 A.M. Sachs Gallery, New York.

1984 William Sawyer Gallery, San Francisco, California.

1986, 1987, 1989, 1991, 1999, 2002 Katharina Rich Perlow Gallery, New York, New York.

1991, 1994 The Scottish Gallery, Edinburgh, Scotland.

ACA Galleries, New York, New York. **1995, 1996, 1999, 2002, 2006**

1999-2001 Sweet Briar College, Virginia, and touring (retrospective).

2000, 2002, 2006 Ingleby Gallery, Edinburgh, Scotland.

2003 City Art Centre, Edinburgh, Scotland, and touring 2004.

2005-06 Scottish National Gallery of Modern Art, Edinburgh, Scotland.

2006 Telfair Museum of Art, Savannah, Georgia, and touring.

2007 Liverpool Street Gallery, Sydney, Australia.

2007 Opalka Gallery, Sage Colleges, Albany, New York.

2007, 2013 Dean Jensen Gallery, Milwaukee, Wisconsin.

2008, 2010, 2012, 2015 David Findlay Jr. Gallery, New York, New York.

2009 Springfield Art Museum, Springfield, Missouri.

2009 Moray Art Centre, Findhorn, Scotland.

2015 Greens and Blues Gallery, North Berwick, Scotland.

2016 The Anderson Gallery, Bridgewater State University, Massachusetts.

2016 Mallaig Heritage Center, Mallaig, Scotland.

2016 University of Stirling, Stirling, Scotland.

2016 Inverness Museum & Art Gallery, Inverness, Scotland.

2016 Arkansas Arts Center, Little Rock, Arkansas.

2016 Resipole Studios and Fine Art Gallery, Acharacle, Scotland.

2016 Berry Campbell, New York, New York.

2018 LewAllen Galleries, Santa Fe, New Mexico.

2019 Waterhouse & Dodd, London, England.

2020-2024 Lost Man Blues: Jon Schueler-Art and War (touring).



Stream of Vapor

New York, May 1982

Oil on canvas

36 x 30 in / 91.44 x 76.2 cm (o/c 1261)

Jon Schueler: Biography

1916 Born September 12, Milwaukee, Wisconsin.

1917 Death of his mother. **1920** Father remarries: Margaret Vogt. Two children, Robert (b.1922) and Paula (b.1926).

1934-40 Studies at the University of Wisconsin, Madison. B.A. in Economics (1938). M.A. in English Literature (1940).

1940-41 Works for the New Haven Evening Register.

1941 Summer at the Breadloaf School of English as a scholarship student. Plans to be a writer.

1941 In September joins Air Corps of the United States Army. Basic training in the US. Marries Jane Elton, August 1942. (Divorced 1952.) Sent, November 1942, to Molesworth, England. B17 navigator, 303rd Bomber Group, 427th Squadron. Missions over France and Germany. Spring of 1943, Assistant Command Navigator, 8th Bomber Command. 1st Lieutenant. Hospitalized. Medical retirement 1944.

1944-47 Living in Los Angeles. Writes articles for magazines, radio announcing jobs and a scheme to set up a night club where Anita O' Day would be the principal singer. Builds a house in Topanga Canyon. Daughters Jamie and Joya born 1944 and 1946.

1945 Schueler and his wife sign up for a portrait painting class with David Lax in Los Angeles.

1947-48 Moves, with the family, to San Francisco, California where he teaches English Literature at the University of San Francisco.

1949-51 Signs on full time at the California School of Fine Arts, SF. Particularly respects Clyfford Still, but also studies under Richard Diebenkorn, David Park, Hassel Smith. Mark Rothko teaches there summer semester of 1949.

1951 In August, moves to New York. Clyfford Still introduces him to his friends; visits Rothko's studio; meets Newman, Kline, Reinhardt, etc.

1951-57 Lives in New York. Marries Joellen Hall Todd, Oct 1956. (Divorced March 10, 1959).

1957 In September sails for Britain. Sets up a studio in

Mallaig, a small fishing village in the West Highlands of Scotland.

1958 Leaves Mallaig in March. Visits Italy before finding a studio in the Parisian suburb of Clamart and then Arcueil.

1959 Returns in January to his studio in New York.

1960-62 Teaches at Yale Summer School, Norfolk 1960 and 1961. Visiting artist at Yale University School of Art, New Haven 1960-62. Lives in Guilford, CT, fall of 1960 to early summer 1961.

1962 Marries Judy Dearing, Jan 27. (Divorced April 25)

1963-67 Visiting artist at the Maryland Institute.

1964 June 20, marries Mary Rogers. (Annulled May 5, 1965)

1965 Summer in Galileo, Majorca, writing.

1967-Jan 1970 Based in Chester, CT.

1968-69 Head of Graduate and Undergraduate Painting and Sculpture at the University of Illinois, Urbana- Champaign.

1970-1975 Based entirely in Mallaig, his studio the former schoolhouse, renamed Romasaig.

1971 Films of Scotland produces a half hour documentary film on him.

1972 Spends three months in Paris, writing.

1975 Moves back to New York. Keeps the studio in Mallaig for the rest of his life. Most years spends three months there.

1976 July 29, marries Magda Salvesen.

1981 The Talbot Rice Art Centre, University of Edinburgh becomes his studio and exhibition space for 6 weeks: long, horizontal paintings.

1992 August 5, dies in New York.

1999 The publication of *The Sound of Sleat: A Painter's Life* by Jon Schueler. Picador USA.

Jon Schueler: Bibliography

A Statement by the Artist by Jon Schueler. Brochure, Stable Gallery, NY, 1954.

Life magazine, "Old Master's Modern Heirs", Monet: Jon Schueler, Sue Mitchell, Hyde Solomon, Sam Francis, Jean-Paul Riopelle, Dec 2, 1957.

Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art, by John I. H. Baur, the Whitney Museum of American Art, 1958.

School of New York: Some Younger Artists, edited by B H Friedman, essay on Schueler by Alastair Reid, Grove Press, 1959.

It Is, No 5, Spring 1960, "Letter about the Sky," by Jon Schueler.

A Period of Exploration: San Francisco 1945-1950, by Mary Fuller McChesney, The Oakland Museum, 1973.

Landscapes, Interior and Exterior: Avery, Rothko and Schueler. Catalogue by Edward Henning for Cleveland Museum of Art, OH, 1975.

The New York School: The Painters and Sculptors of the Fifties, by Irving Sandler, Harper and Row, 1978.

The New Yorker, Feb 25, 1985, "Profiles: Jon Schueler and Magda Salvesen", by Whitney Balliett.

The San Francisco School of Abstract Expressionism, by Susan Landauer, University of California Press, 1996.

Jon Schueler in the Fifties: The Seeds of "Nature in Abstraction." Catalogue, with essay by B. H. Friedman, ACA Galleries, NY, 1996.

Abstract Expressionism and the American Experience, Catalogue by Irving Sandler for the exhibition at the Centro Cultural/Arte Contemporaneo, Mexico City, 1996-97.

The Sound of Sleat: A Painter's Life by Jon Schueler, edited by Magda Salvesen and Diane Cousineau, introduction by Russell Banks, Picador USA, 1999.

Jon Schueler. Paintings 1964-75. Paintings 1976-1983. Catalogue for exhibitions at the ACA Galleries and Katharina Rich Perlow Gallery, NY, 1999.

Jon Schueler: About the Sky. Catalogue, with essay by Diane Moran, 1999, for the traveling exhibition sponsored by Sweet Briar College, VA.

Jon Schueler: To the North, essays by Gerald Nordland and Richard Ingleby, Merrell, 2002

American Expressionism of the 1950s: An Illustrated Survey, edited by Marika Herskovic, New York School Press, NJ, 2003.

Jon Schueler: Time Has Three Suns. Catalogue, with interview with B.H. Friedman, ACA Galleries, 2006.

Jon Schueler: The Sign of the Gale, catalogue essay by Victoria Keller, Telfair Museum of Art, Savannah, GA.

Jon Schueler: Works from the 1950's and 60's, catalogue essay by Phyllis Braff, David Findlay Jr. Fine Art, New York.

New Criterion, "Jon Schueler: The Castelli Years, 1955-59", article by Jay Parini, November 2010.

Jon Schueler: The Mallaig Years, 1970-75, catalogue essay by Phyllis Braff, David Findlay Jr Gallery, 2012

Jon Schueler: Paintings from the Seventies, catalogue with essay by Katherine Murrell, Dean Jensen Gallery, Milwaukee, WI, 2013

Jon Schueler: The New York Years 1975-81. Catalogue essay by Diana Ewer, David Findlay Jr Gallery, New York, 2015

Mapping Memory: Jon Schueler Skyscapes, catalogue with essay by Diana Ewer, The Anderson Gallery, Bridgewater State University, MA, 2016

Jon Schueler: Skyscapes, catalogue with essay by Jim Mooney, Inverness Museum & Art Gallery, 2016

Jon Schueler: Women in the Sky (1960s), with essay by Lisa N Peters, Berry Campbell, 2016

Jon Schueler: Sky as Landscape, with essay by Kenneth R. Marvel, LewAllen Galleries, 2018.

Lost Man Blues: Jon Schueler-Art and War, with essay by curator Melissa Roth, 2020.

FILMS AND VIDEOS:

Jon Schueler: An Artist and his Vision, Films of Scotland, 1972

Jon Schueler Painting, University of Edinburgh, Audio Visual Production Services, 1981.

Jon Schueler: A Life in Painting, L&S Video, Inc., 1999.

Jon Schueler: Selected Group Exhibitions

1954, 1955, 1957 3rd, 4th, 6th "Annual Exhibition of Paintings and Sculpture at the Stable Gallery," New York.

1955 "Vanguard 1955: A Painter's Selection of New American Painting," organized by Kyle Morris, The Walker Art Center, Minneapolis and Stable Gallery, New York.

1957, 1959, 1961, 1963, 1965, 1969 Whitney Museum of American Art Annual, New York.

1958, 1963 Corcoran Gallery of Art Biennial, Washington, DC.

1958 "Nature in Abstraction: The Relation of Abstract Paintings and Sculpture to Nature in Twentieth Century Art," Whitney Museum of American Art, New York and touring.

1958 "New Talent, 1958," *Art in America* and American Federation of Arts and touring.

1959-1961 "School of New York: Some Younger Artists," Stable Gallery, and toured by the American Federation of Arts.

1960 "60 American Painters: Abstract Expressionist Painters of the Fifties," Walker Art Center, Minneapolis.

1961 "American Art of Our Century," Whitney Museum of American Art, New York.

1961 "Schueler, Sievan, Newbill," Holland-Goldowsky Gallery, Chicago, Illinois.

1963, 1964, 1965, 1966 "Artists for CORE," (Congress of Racial Equality), held at various galleries in New York.

1973 "A Period of Exploration: San Francisco 1945-1950," The Oakland Museum, California.

1975 "Landscapes, Interior and Exterior: Avery, Rothko and Schueler," Cleveland Museum of Art, Ohio.

1984 "Creation: Modern Art and Nature," Scottish National Gallery of Modern Art, Edinburgh, Scotland.

1988 "The Impact of Scotland on Two American Artists, Jon Schueler and Daniel Lang," William Hardie, Ltd. At the Edinburgh College of Art.

1992 "The Depicted Unknown," Bard College, NY.

1994 "Land, Sea and Air: Nanno de Groot, Elaine Kurtz, Jon Schueler," Anita Shapolsky Gallery, New York.

1995, 1997 "Artists of the Fifties," Anita Shapolsky Gallery, New York, New York.

1996- 97 "El Expresionismo Abstracto y La Experiencia Estadounidense," Centro Cultural/Arte Contemporaneo, Mexico City, Mexico.

1998 "Points of Perception", Northern Michigan University Art Museum, Michigan.

2003- 2004 "Small and Everlasting," ACA Galleries, New York.

2005 "Pairings II: Discovered Dialogues in Postwar Abstraction," Hackett-Freedman Gallery, San Francisco, California.

2007 "A Culture in the Making: New York and San Francisco in the 1950s and 60s," Hackett-Freedman Gallery, San Francisco, California.

2007-08 "Suitcase Paintings: Small Scale Abstract Expressionism," Georgia Museum of Art and Art Enterprises, Ltd/ TMG Projects, and tour.

2008 "Second to None: 4", McCormick Gallery, Chicago, Illinois.

2008 "20 Years (and Still Counting)," Dean Jensen Gallery, Milwaukee, Wisconsin.

2008 "not all black & white", drawings. Dean Jensen Gallery, Milwaukee, Wisconsin.

2010 "Jon Schueler, David Slivka, Yang Yanping", David Findlay Jr. Fine Art, New York, New York.

2010 "Wisconsin Moderns", Dean Jensen Gallery, Chicago, Illinois.

2011 "Bella Pacifica, Bay Area Abstraction, 1946-1963, A Symphony in Four Parts," Nyehaus and Leslie Feely Fine Art, both New York, New York.

2013 "AB- EX/RE-CON: Abstract Expressionism Reconsidered," Nassau County Museum of Art, NY.

2015 "Scottish Art: People, Places, Ideas", City Art Centre, Edinburgh.

2016 "Clouds, Temporarily Visible," Weisman Art Museum, Minneapolis, MN.

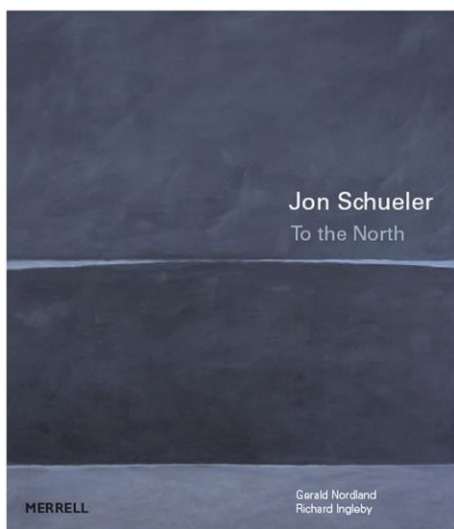
2019 "CA → NY: Post-War Migration of Abstract Expressionists", Anita Shapolsky Gallery, New York, NY.

2020 "Blue", Nassau County Museum of Art, Roslyn NY.

2021 "Modern and Postwar Art", Waterhouse and Dodd, New York, NY.

Jon Schueler To The North

by Gerald Nordland and Richard Ingleby



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The landscape around the remote fishing village of Mallaig in western Scotland - and in particular the drama and flux of its skies - formed the touchstone of Schueler's artistic vision, the embodiment of profound feeling and intangible mysteries, and the catalyst for a powerful and poetic body of work. **Jon Schueler: To the North** brings together these intensely evocative paintings, providing the first comprehensive examination of one of the most original artists associated with the 1950's New York art scene.

Complementary studies of the artist examine the impact of Clyfford Still on Schueler at the California School of Fine Arts, as well as Schueler's first encounter with the work of one of his lifelong heroes, J.M.W. Turner. They also explore Schueler's relationship with contemporary artists Edward Dugmore and Ernest Briggs, his response to the ideas of Mark Rothko, the evolution of his early abstract paintings, and the growing significance of 'the north' in his work.

Illustrated with more than ninety of Schueler's paintings, **Jon Schueler: To the North** explores the work of an artist whose reputation has grown steadily since his death in 1992. Some thirty photographs of Schueler and his studios in New York and Mallaig, and of the landscapes in which he immersed himself, complement the text. Extracts from Schueler's autobiographical writings, **The Sound of Sleat: A Painter's Life** (Picador USA, 1999), from contemporary writer B.H. Friedman, and from a 1985 *New Yorker* profile on the artist by Whitney Balliett, are interleaved with the artist's work, offering fascinating - and often moving - insights into the depth of Schueler's feelings about art and nature, and his exploration of how nature might be transposed into painterly equivalents.

"My work", Schueler once said, **"must be a search and a requiem"**. This beautifully illustrated book pays fitting tribute to a lifetime's quest to paint the infinite.

Gerald Nordland has written extensively on twentieth-century art, including such books as *Gaston Lachaise: The Man and his Work* (1974) and *Richard Diebenkorn* (1987, 2001). He works as an independent curator and art historian.

Richard Ingleby is an art critic and owner of the Ingleby Gallery, Edinburgh, Scotland. He is the author of *Christopher Wood: An English Painter*, and is a contributor to *C.R.W. Nevinson: The Twentieth Century* and *Two Painters: Works by Alfred Wallis and James Dixon* (both published by Merrell).

Magda Salvesen, Consultant Editor, is an art and garden historian. She was co-editor of *The Sound of Sleat: A Painter's Life* by Jon Schueler (Picador USA, 1999) and director and executive producer of the documentary video *Jon Schueler: A Life in Painting* (1999). Currently she is editing and writing a book on artists' estates.



Marissa Roth – Curator

Born and raised in Los Angeles, Marissa Roth is an internationally published freelance photojournalist and documentary photographer. She has worked on assignment for various prestigious publications including The New York Times, and was part of The Los Angeles Times staff that won a Pulitzer Prize for Best Spot News Coverage of the 1992 Los Angeles riots.

Her photographic work has been exhibited in solo and group exhibitions and a number of images are in museum, corporate and private collections. *One Person Crying: Women and War*, Roth's 31-year personal photo essay that addresses the immediate and lingering impact of war on women in different countries and cultures around the world, is currently an international travelling exhibition, with a forthcoming book. *Infinite Light: A Photographic Meditation on Tibet* is also a current project, and a traveling exhibition. The book, with a foreword by His Holiness the Dalai Lama, was released in April 2014. She recently presented, *The Crossing*, a just completed project about the Atlantic Ocean, at the 2016 Jon Schueler centenary symposium at Sabhal Mor Ostaig, University of the Highlands and Islands, on the Isle of Skye in Scotland.

Roth's exhibition, *My War: Wartime Photographs by Vietnam Veterans*, opened at The Highground Vietnam Veterans Memorial Park in Neillsville, WI, on August 6, 2016. This landmark exhibition showcases the personal images taken by 22 Vietnam veterans while they were serving in Vietnam during the war. Offering a rarely seen perspective on that war, the exhibition also includes personal text – poetry, diary entries and recollections – by Vietnam veterans. In addition, Roth has curated two exhibitions of her work for the City of Los Angeles, Cultural Affairs Department – Public Art Division, both installed at Los Angeles International Airport. The first, *Los Angeles – Downtown and Hollywood*, in 2008, and *Street Seen*, debuted in November of 2016.

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EXHIBITION SPECIFICS

Exhibition is now available 2022 through 2024.

FEES | SHIPPING Please inquire.

NUMBER of OBJECTS

26 oils on canvas from 1968 to 1989.

10 text panels containing selected passages from *The Sound of Sleat: A Painter's Life*.
by Jon Schueler,

SPACE REQUIREMENTS Approximately 240 linear feet and 2150 square feet, floor plan.

BROCHURE

Published to accompany the exhibition with essay by Marissa Roth, color reproductions of Schueler paintings, text excerpts from *The Sound of Sleat: A Painter's Life* by Jon Schueler, and black and white biographical and explanatory photographs.

BACKGROUND MATERIAL

Books:

The Sound of Sleat: A Painter's Life by Jon Schueler

Edited by Magda Salvesen and Diane Cousineau. Picador USA, 1999.

Jon Schueler: To the North, essays by Gerald Nordland and Richard Ingleby. Merrill, 2002.

DVDs:

Jon Schueler: A Life in Painting 1916-1992, 28 mins., 1999.

Jon Schueler Painting, 42 mins., 1981.

Jon Schueler: An Artist and his Vision, 29 mins., 1971.

PUBLICITY | EDUCATIONAL | OUTREACH

Press Release, high and low-resolution photography of works in the exhibition, and of Jon Schueler. Three DVD's (see above) and short promotional film. Possible involvement of Marissa Roth, curator of the exhibition and essayist, and Magda Salvesen, curator of the Jon Schueler Estate, for gallery talks or lecture.

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For more information on Jon Schueler: <https://www.jonschueler.com>

Curatorial Text ©Marissa Roth

Sound of Sleat: A Painter's Life Text Excerpts ©Jon Schueler Estate

Reproductions of Paintings ©Jon Schueler Estate

Jon Schueler

The Sound of Sleat

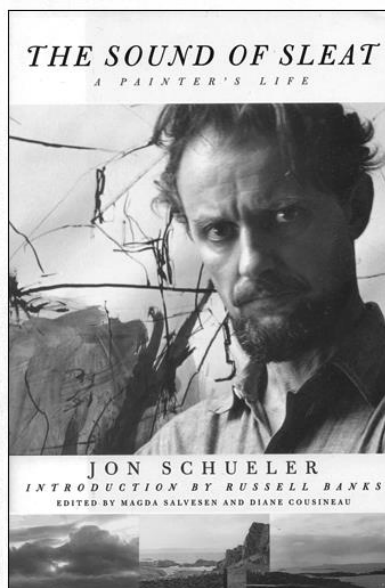
Edited by Magda Salvesen and Diane Cousineau
Introduction by Russell Banks

*The remarkable autobiography of an
 American painter*

AS AN AMERICAN ABSTRACT EXPRESSIONIST PAINTER and early protege of Leo Castelli, Jon Schueler lived and worked among the country's most gifted artists: Clyfford Still, Mark Rothko, Helen Frankenthaler, Jackson Pollock, Willem De Kooning, Jasper Johns, and many others. In the late 1950s, he travelled for the first time to Mallaig, a town in western Scotland on the Sound of Sleat, where the dramatic landscape inspired his art and continued to influence him throughout his career.

Over nearly thirty years, as he painted, Schueler worked on this book. In it, he struggled to define what it was that compelled him to paint and wrestled with a conflict that confronts all artists—how to strike a balance between the need to create in solitude and the desire for human intimacy. *The Sound of Sleat* tells the story of a passionate life and offers a fascinating look at the New York art world in the latter half of this century—an astonishing window on art, hope, despair, and creativity.

JON SCHUELER grew up in Milwaukee and served in the U.S. Army Air Corps during World War II. In 1951 he moved to New York, and from his base there sojourned in Scotland, Paris, Italy, and at several U.S. universities. He died in 1992.



DETAILS

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