

Jon Schueler

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Essay by B.H. Friedman

Jon Schueler in the Fifties: The Seeds of "Nature in Abstraction"

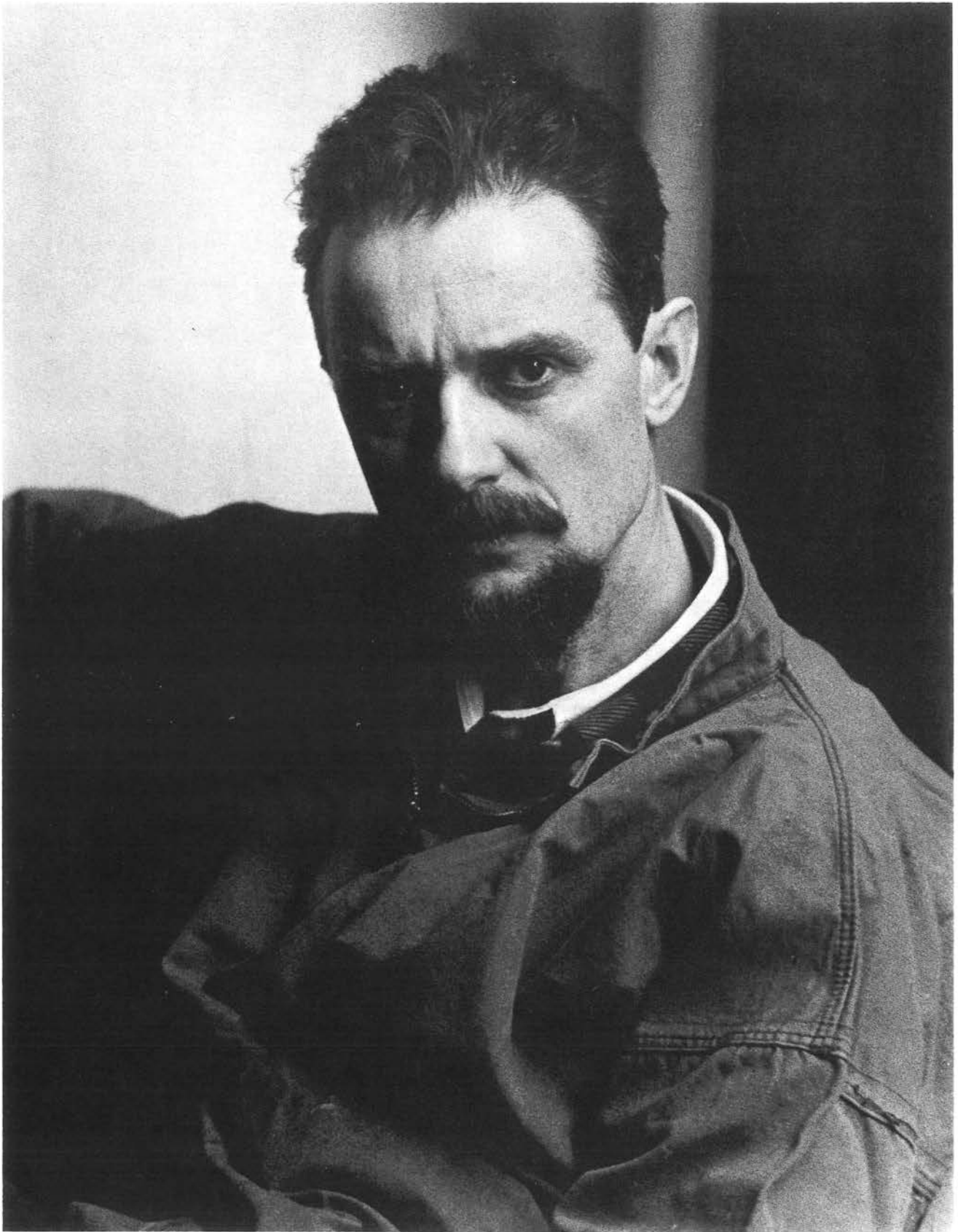
March 5 - March 30, 1996



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Jon Schueler, 1959

Photo credit: Walter Silver

JON SCHUELER IN THE FIFTIES: The Seeds of "Nature in Abstraction"

By the end of World War II, Jon Schueler was considerably shaken up. Twenty-nine, wiry, high-strung, talented in music (the piano) and writing, he had spent two and a half years in the U.S. Air Force, mainly as a B-17 navigator based at Molesworth, England while flying bombing missions to Germany and to submarine pens on the coast of France, and now he was at loose ends. His comfortable middle-class background in Milwaukee; his B.A. in Economics at the University of Wisconsin, followed by an M.A. in English Literature; his writing at the Bread Loaf School of English at Middlebury College (Vermont); his marriage to Jane Elton just before going overseas — all this and more had to be sorted out.

In 1944, Schueler and his wife, then pregnant, "settled" in Los Angeles. They had a daughter that year and another two years later. During this period, he attempted running a mail-order clothing business, radio announcing, driving soldiers to Chicago, setting up a nightclub, writing a book about his war experience — all frustratingly unsuccessful. Partly to relieve his anxiety and confusion, in 1945 Schueler joined his wife as a student in an evening portrait class taught by David Lax, who made him "aware that there was something to art beyond what one saw on the surface."

Even though painting had become increasingly important to him, at the beginning of 1947 he took a job teaching English Literature at the University of San Francisco, a Jesuit school. Toward the year's end, he left his wife and children and, using friends as models, devoted more time to art. As his divorce proceeded, it became unlikely that the Jesuits would continue his employment, so in the summer of 1948 he took a course at the California School of Fine Arts. There, Clyfford Still was the most dominant and inspiring force, and other stimulating faculty members included Elmer Bischoff,

Richard Diebenkorn, David Park, and Hassel Smith. Schueler, playing bass because Park had already claimed the piano, joined Park and Bischoff, among others, in a faculty jazz group. Mark Rothko, who had been at the school shortly before Schueler arrived, returned in the summer of 1949 and became, second only to Still, the artist who most influenced Schueler. At this time, Schueler wrote to a friend, "I made the decision a few weeks ago to give up everything for painting."

Still left San Francisco for New York City in January 1951 and returned for a short visit in June. Schueler then decided to go to New York too. With mysterious logic, his war experience and seemingly scattered post-war activity fed into his subsequent and, from the fifties on, unswerving commitment to painting. In the catalogue of "Landscapes, Interior and Exterior: Avery, Rothko, and Schueler" (The Cleveland Museum of Art, 1975), Edward B. Henning states convincingly, "while flying over Britain and the Continent [Schueler] first began to conceive his ideal landscape: a landscape dominated by the sky, where nothing is static but exists only in a state of flux. As a navigator, his awareness of such things as atmosphere, clouds, weather, ever-changing terrain, and emerging forms, must have been honed to a singular sharpness."

Henning describes what Schueler learned in the sky from the sky but, after following Still to New York, Schueler discovered that, as inspiration and metaphor, the sky seen from the ground or the window of a loft was also meaningful — at least in fueling past images of the sky over Lake Michigan in his childhood, over Europe during the war and, more recently, over foggy San Francisco. Remember, though, that at this time most of the first-generation Abstract Expressionists — certainly Still, as well as Rothko whom Schueler also continued to see in New York — emphasized the first word of this label. Abstraction was king. Pollock's figurative work in his black-and-white show and de Kooning's women were received as a shock. Even as late as 1958, when John I.H. Baur curated the "Nature in Abstraction" exhibition at the Whitney, many were surprised by the number of artists — but particularly those, like Schueler, of the New York School's so-called "Second Generation" — willing to admit inspiration from landscape, and identification with it. (Note that, for example, among

"First Generation" artists Schueler was born within about a year of Motherwell and Ossorio and was several years older than Bultman and Stamos.)

Anyone who knew Schueler's work well would not have been surprised by his deep involvement with nature. In 1954, for his first New York one-person show, at the Stable Gallery, he published an eight-page statement, from which follows four brief excerpts:

Nature is an immense continuum of birth, life, and death. The motion of it never stops, nor does the emotion of it... I feel [its] moving, shifting, changing relationships... as a complex of emotions which, in my work, I resolve into an image... To the extent that this image is emotionally charged and is alive, it becomes real. To the extent that it is valid — both to itself and to nature — it realizes my vision...

Presumably I could work from a commonly observed visual situation such as a nude, a landscape, or a still life, wherein certainly is evidenced the rhythmic pulse of which I speak. Yet the burden of cultural interpretation has forced us to regard such events as static, and this very burden imposed on the viewer would restrict his vision, would hinder his seeing beyond the nude or still life to my area of perception...

Understand, I am not trying to achieve a literal illustration of an abstract idea. There is much that I know through something I shall call, for lack of a better term, identification. When I study the line of a woman's face, the movement of masses of people as they form in spreading clusters on city streets, the growing energy of a towering cloud, or more imaginatively, the expanding dimensions of all life — from atoms to universes — I emotionally identify with this line, this movement, this energy, this growth...

Beyond all this is the final mystery of a painting wherein it talks in silent music, music which reaches and affects the spirit in a manner which can never be translated into words...

For several years now the "area of perception" resulting in an "emotionally charged" image had been increasingly focused on the sky, not only one of the most dynamic manifestations of nature

(only fire and sea are comparable) but one of the least restricted by the “burden of cultural interpretation” — a sky never literally copied but always re-invented. Schueler had moved toward greater and greater freedom from the cultural burden as it exists in the world while simultaneously expressing responsibility to it and its source in nature as it existed within himself and his work. In this moral landscape, he searched for his true relationship to the world, a relationship neither cultural nor inherited. In short, the search was everything; it became the truth.

In some of the above there are, understandably, echoes of lessons learned from Still, but, more important, Still’s moral authority freed Schueler to become himself and discover his own originality. Through 1951, including his first one-person show in San Francisco the year before leaving, Schueler’s aesthetics, like his ethics, were of course influenced by Still. Nevertheless, once in New York, after initially putting Schueler up and introducing him to other artists, Still encouraged him to go his own way. Quickly now Schueler’s paintings became unmistakably his own, as far from those of many nature-denying senior Abstract Expressionists as were his written statements from theirs.

Early in 1953 Philip Guston visited Schueler’s loft and most likely saw such monumental paintings of the previous year as the somber but radiant *White on Black* and *Memory* (reminiscent of what? the war? Still’s flamelike iconography further fragmented?). Probably, too, Schueler would have talked about the sky as the inspiration for these paintings and others, and he may have gone on to discuss his interest in jazz and the analogies between controlled improvisation in music and art, as well as the relief of “dialogue” in jazz performance compared with the loneliness of painting. (Later in the decade Schueler would study bass with the great jazz musician Oscar Pettiford, whom he had known and perhaps also studied with in San Francisco. In any case, Schueler was already accomplished enough to accompany professionals, most notably David Amram on horn, later better known as a composer of stage and film scores.) Whatever Guston saw and heard, one thing is sure: he was sufficiently impressed by Schueler’s work to recommend it to the painter Nick Carone, assistant to Eleanor Ward, director of the Stable Gallery. They soon came to the studio, were as impressed as

Guston, and offered Schueler a solo exhibition.

The paintings shown at the Stable Gallery, including *Memory*, like those in Schueler's next one-person show — at the opening of the Leo Castelli Gallery in 1957 — were all done in New York. They have a remarkable consistency, considering that they were inspired by the city's changing light at all hours of day and night. However, as becomes increasingly apparent, it is not the geographic location of the sky nor the exact time of day or night that inspires Schueler but the sky, even *skyness*, in its broadest sense, as a field of energy. Surely, in the summers of 1956 and 1957 when he saw a different sky over Martha's Vineyard, his work did not appreciably change. What, for a while, did change was his life, after meeting the painter Joellen Hall there, just separating from her husband, the Scottish writer/artist Ruthven Todd. Schueler married her in the fall of 1956, and a year later sailed for England, determined to find his ideal sky over the Highlands of Scotland before having her join him. As he described what he was looking for in terms of extreme dynamic change, he was directed to Mallaig, on the West Coast overlooking the Sound of Sleat.

Immediately, Schueler was as excited by the isolation and ancient traditions of Mallaig's small crofting community as by the wildness of its sky and sea. In fact no experience in Mallaig excited him more than accompanying a local fisherman on his small boat, the *Margaret Ann*, into the rough seas of the sound. Schueler was already thinking about "The Woman in the Sky" — both, as a section of his unpublished autobiography and as a series of bodyscapes that would not materialize until the sixties — when he wrote to Joellen at the end of October 1957, a month before her arrival in Mallaig:

I now know that some portraits will be painted and a whole series on woman — perhaps a year's work... For that I'd have to go to the city — perhaps to Paris or Rome or perhaps back to N.Y., because one can't get models here. I think I'm going to do hundreds of drawings and sketches of the model, and then paint absolutely freely and imaginatively about woman, even as I'm painting about earth and sea and sky.

Although Schueler will later do a series of paintings in which woman is the subject, and although earth

and sea will certainly play a part in his landscape-inspired work, the sky will continue to be his strongest metaphor — indeed, paradoxically, his root metaphor — for energy in general, including sexual energy in particular.

Though Joellen Hall and Jon Schueler stayed in a bungalow in Mallaig until April of the following year, she disliked many of the things there that he liked best, especially the isolation. Even after leaving Scotland and briefly “settling” (again the quotation marks seem appropriate) in Clamart, a suburb of Paris, their marriage was breaking up. In May she left for New York. Schueler continued to paint until August in Clamart, where the single work that meant most to him was done for the altar of the Prêtres Passionistes’ chapel. Although neither a church-goer nor a believer in formal religion, Schueler’s personal faith, indeed his passion, went into this painting, and he was pleased that the priests responded to his near-pantheism. (Unfortunately, this 66” x 71” canvas was later badly damaged by fire.)

The rest of the year was restless. He moved to London where he did some writing. He visited Alastair Reid in Majorca and through him met Robert Graves. He toured the Costa Brava. He returned to Paris and was able to use Sam Francis’ studio in Arcueil, a large space with a cement floor and no heat. Finally, half-frozen, he made a trip to Bern in search of his family’s roots, before returning to New York.

In a perceptive essay in *School of New York: Some Younger Artists* (1959), Alastair Reid observes that Schueler’s paintings are “close to what Gerard Manley Hopkins called ‘inscapes,’ happenings in nature observed almost as moods. Hopkins’ *Notebooks* are the only equivalent in language that I can think of. Schueler does not observe movement and change in the sense of simply looking at them: he enters into the transformation and finds in them images for changing emotions, conflicts of spirit. Weather to him is an internal as well as an external event. There is nothing meditative about his work. Instead, it has about it a feverish energy, the sense of someone possessed by what he is seeing.”

This is well put, but I have reservations: First, Schueler himself, in a vast body of statements, journals, letters, and various versions of his autobiography, has frequently found an “equivalent in language” — or at least an approximation — of his paintings. Second, even in paintings done in Scotland, the part of Schueler’s work on which Reid concentrates — the excitingly high-colored *West Highland Fall* (1957) is typical — there is, I believe, implicit meditation beneath the turbulence.

Reid continues: “Most important in Schueler’s development was his time spent in Scotland... observing steadily the starkness and enormity of its changing weather, discovering a true setting for his own temperament. It was as deliberate as Monet’s deflecting the stream at Giverny, and planting water lilies, and it gave his painting a scope which he could hardly have discovered elsewhere... Schueler has affinities with both Turner [often acknowledged by Schueler] and Monet, but any comparison serves mainly to point up the distinctness of each. Turner’s images are mainly of an arrested change, with the setting defined in detail, Monet’s of a steady and meditative interplay of light. Schueler’s canvases, which are generally large, are compressed images of conflict rather than of harmony, of movement itself; to look at them is to have them happen.”

Again, Reid’s observations are well put. But again I have reservations. First, Reid himself makes my point: these paintings are the product of *steady observation*, of meditation that leads to his images. Second, although there is no question about the deliberativeness — and the romantic willfulness — of Schueler’s choosing Scotland, I believe that Scotland was a confirmation of the several internal Scotlands that Schueler had already experienced and would continue to experience. By this I don’t mean that all places are alike but that, just as there is a remarkable consistency between the works done under various conditions in New York, there is an equally remarkable consistency between this work and that done on Martha’s Vineyard and in Scotland and France. Each work is unique but nevertheless a part of the “continuum” Schueler wrote about in 1954.

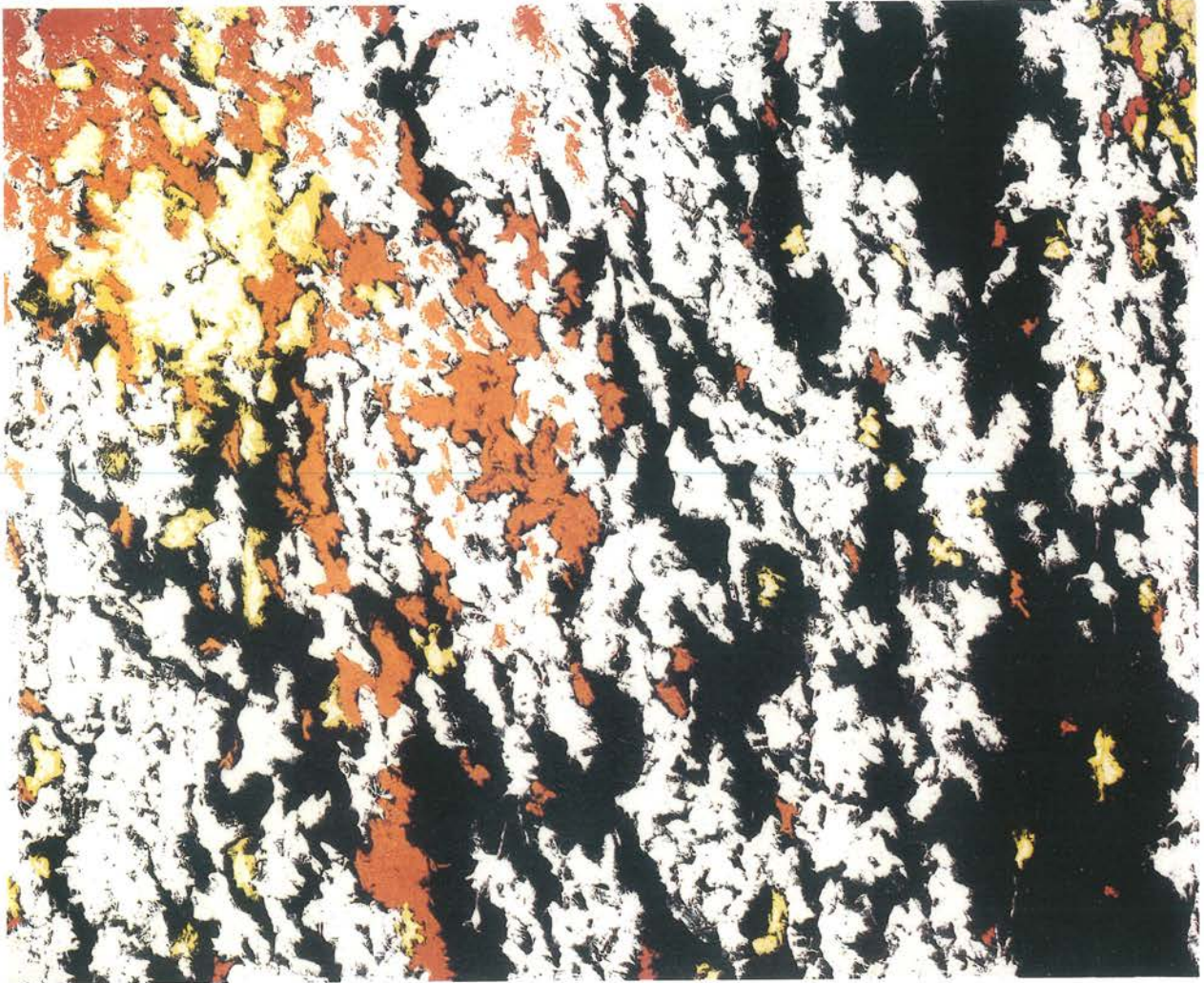
Ballachulish Mist (1957) is a case in point. Similar in palette to *West Highland Fall*, it was painted

in New York and originally titled *Scotch Mist* in anticipation of Schueler's first trip to Scotland (and possibly referring humorously to the drink of that name), then retitled when he returned to New York and showed it at his second Castelli exhibition (1959). Or consider *The Day the Sun Comes Over the Cruaich* (1958), painted in Mallaig, and similar in brushwork to *Ballachulish Mist*, yet, in its treatment of the sun, also similar to *Le Soleil* (1958) and *April in Blue* (1959), both painted in Arcueil, and both, it seems to me, deeply meditative.

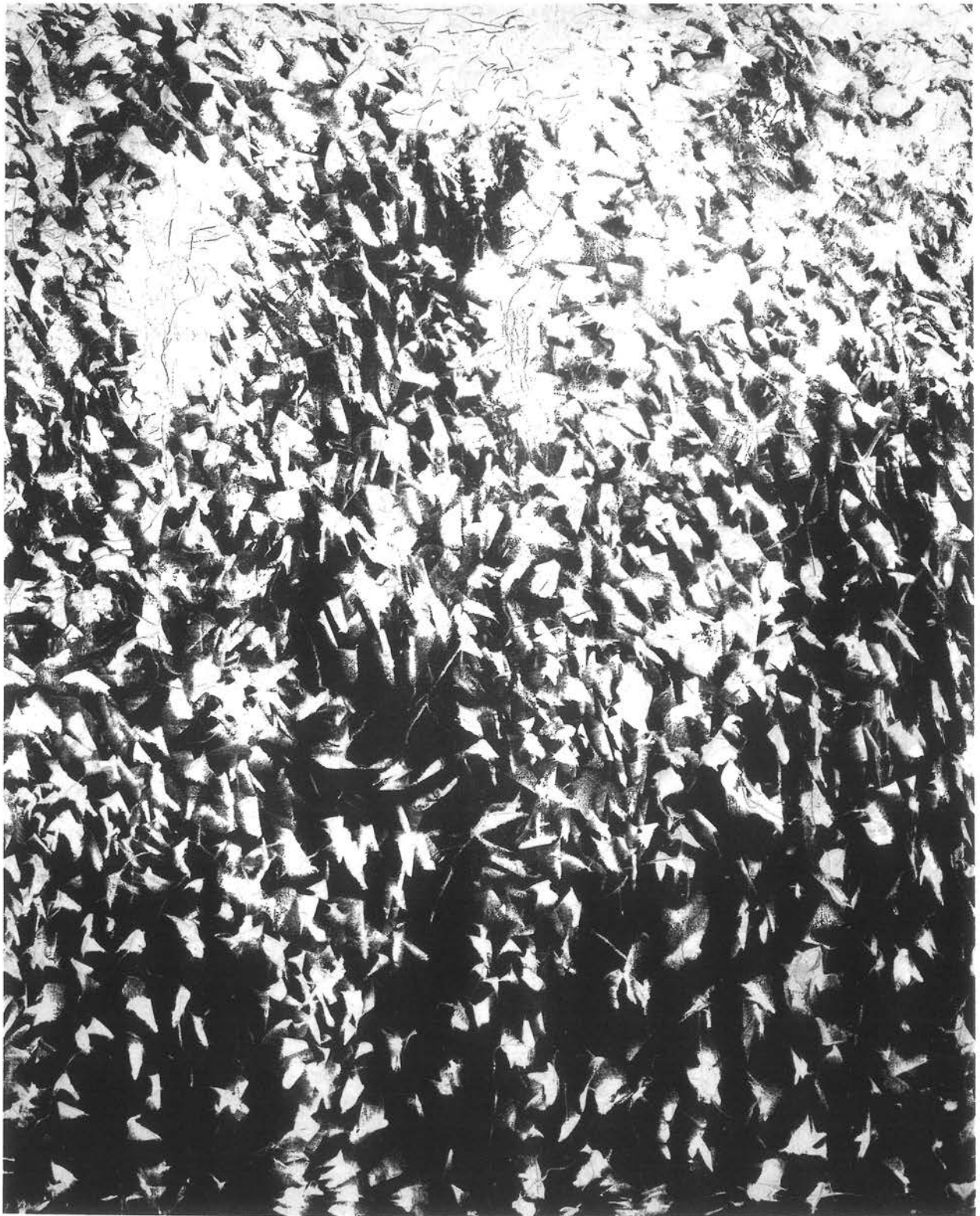
The tension between the specific and the general is at the core of all Schueler's work and all of his searching for an ideal landscape/skyscape/inscape, as well as for an ideal woman (he would ultimately marry five times). In his writings, his contradictions and polarities are presented again and again: success and failure, Puritan and sensualist, cocksman and cuckold, just as his "Woman in the Sky" is presented as mother and slut, passive and aggressive, frigid and passionate. In short, she is specific woman and Everywoman, and the artist himself, a man and Everyman.

The paintings in this exhibition are a tiny part of a productive decade's work, and yet they indicate the themes that will follow during the next three decades, much as one chorus follows the next in a sustained jazz improvisation. At times Schueler's eyes seem to turn upward to the flecked burning images of the sky, at times downward to the lush earth and stormy sea. But, in fact, *in paint*, with increasing eloquence, he denies such separations and urges us to look closely as sky, horizon, and earth, places and seasons... all become one.

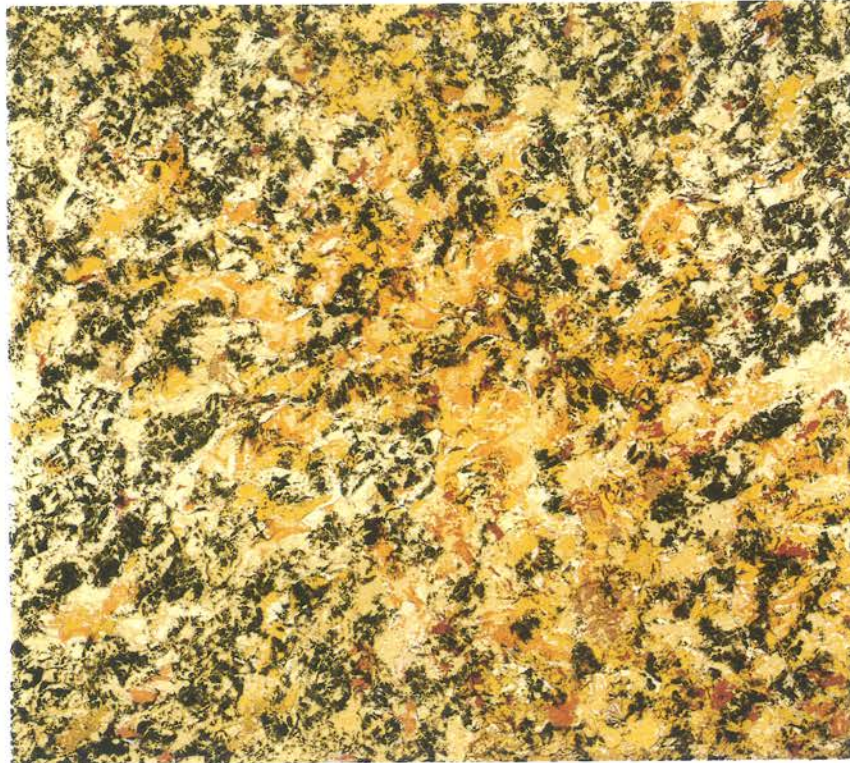
B.H. Friedman
January 1996



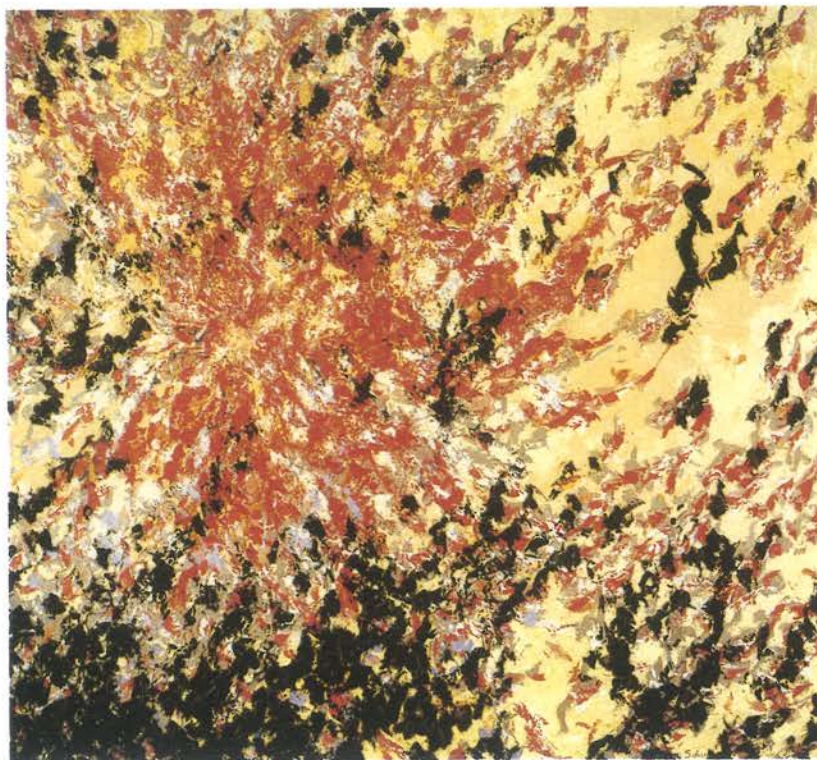
1. **Memory**, 1952, oil on canvas, 90 x 110 inches



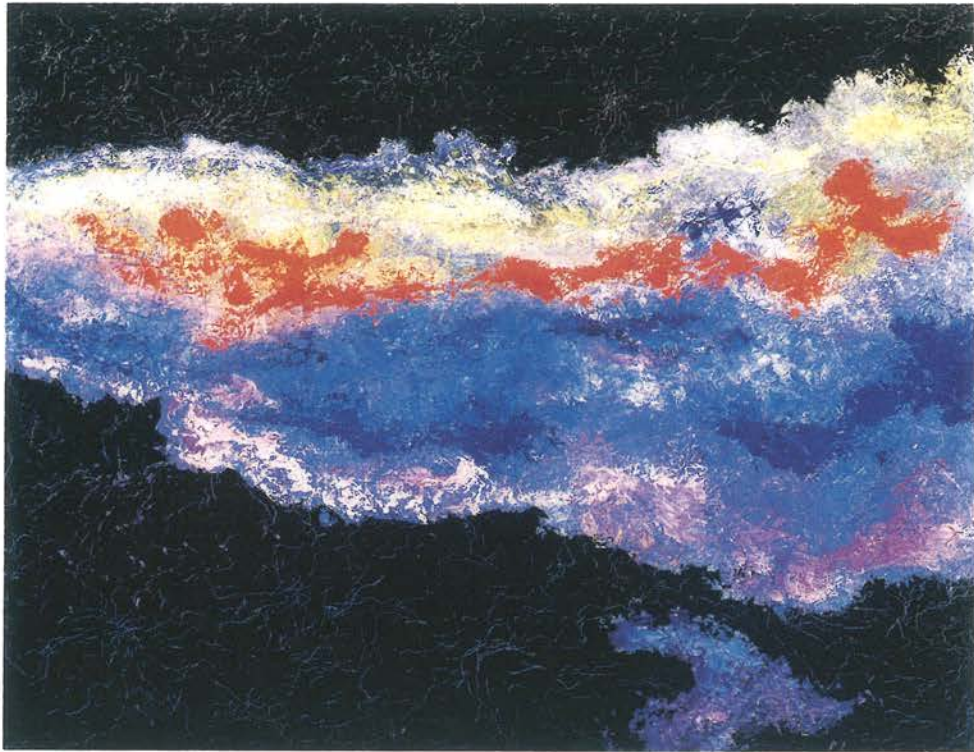
2. **White on Black**, 1952, oil on canvas, 87 x 70 inches



3. **Transition**, 1955, oil on canvas, 53 x 60 inches



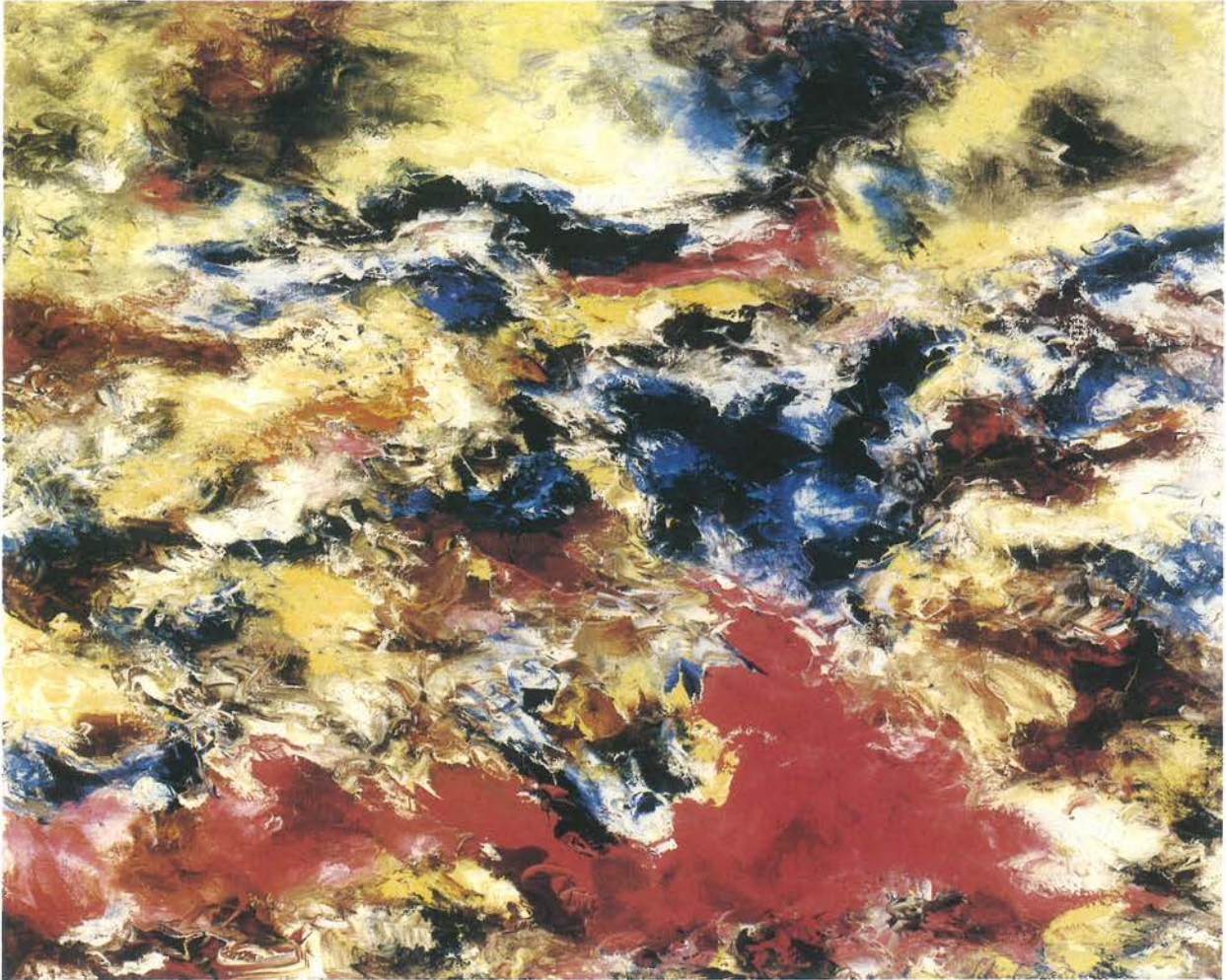
4. **Orange Night**, 1955, oil on canvas, 84 x 90 inches



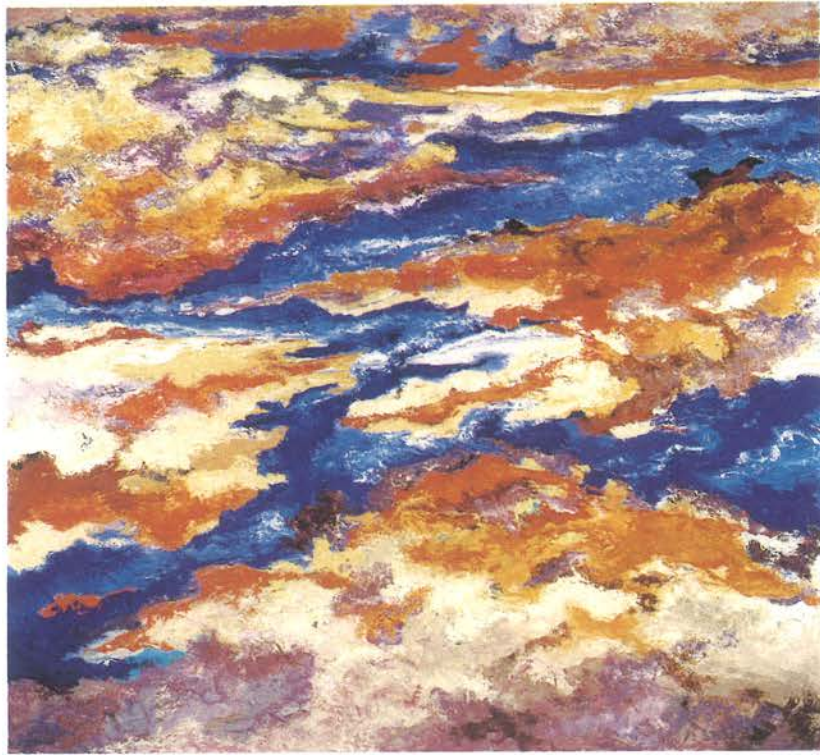
5. **Night IV**, 1956, oil on canvas, 39 1/2 x 52 inches



6. **The River**, 1956, oil on canvas, 39 x 47 inches



7. **Turbulence I**, 1956, oil on canvas, 28 x 35 inches



8. **Landscape Study - Red and Blue**, 1956, oil on canvas, 80 x 88 inches



9. **Burning**, 1956, oil on canvas, 23 x 35 inches



10. **Fall of '56**, 1956, oil on canvas, 40 x 48 inches



11. **Transition II**, 1956-57, oil on canvas, 41 x 35 inches



12. **Yellow Sky**, 1956-57, oil on canvas, 96 x 48 inches



13. **Ballachulish Mist**, 1957, oil on canvas, 51 x 45 inches



14. **February 22: The Day the Sun Comes Over the Craich**, 1958, oil on canvas, 41 x 58 inches



15. **My Garden is the Sea**, 1957, oil on canvas, 72 x 60 inches



16. **West Highland Fall**, 1957, oil on canvas, 43 x 79 inches



17. **Le Soleil**, 1958, oil on canvas, 72 x 67 inches



18. **To Four Friends**, 1958, oil on canvas, 72 x 67 inches



19. **April in Blue**, 1959, oil on canvas, 78 x 90 inches

Checklist of Exhibition

1. **Memory**, New York, 1952, oil on canvas, 90 x 110 inches
2. **White on Black**, New York, 1952, oil on canvas, 87 x 70 inches
3. **Transition**, New York, 1955, oil on canvas, 53 x 60 inches
4. **Orange Night**, New York, 1955, oil on canvas, 84 x 90 inches
5. **Night IV**, New York, 1956, oil on canvas, 39 1/2 x 52 inches
6. **The River**, New York, 1956, oil on canvas, 39 x 47 inches
7. **Turbulence I**, New York, 1956, oil on canvas, 28 x 35 inches
8. **Landscape Study - Red and Blue**, New York, 1956, oil on canvas, 80x 88 inches
9. **Burning**, Martha's Vineyard, MA, 1956, oil on canvas, 23 x 35 inches
10. **Fall of '56**, New York, 1956, oil on canvas, 40 x 48 inches
11. **Transition II**, New York, 1956-57, oil on canvas, 41 x 35 inches
12. **Yellow Sky**, New York, 1956-57, oil on canvas, 96 x 48 inches
13. **Ballachulish Mist**, New York, 1957, oil on canvas, 51 x 45 inches
14. **February 22: The Day the Sun Comes Over the Cruaich**, Mallaig Vaig, Scotland, 1958, oil on canvas, 41 x 58 inches
15. **My Garden is the Sea**, Mallaig Vaig, Scotland, 1957, oil on canvas, 72 x 60 inches
16. **West Highland Fall**, Mallaig Vaig, Scotland, 1957, oil on canvas, 43 x 79 inches
17. **Le Soleil**, Paris, France, 1958, oil on canvas, 72 x 67 inches
18. **To Four Friends**, Paris, France, 1958, oil on canvas, 72 x 67 inches
19. **April in Blue**, Paris, France, 1959, oil on canvas, 78 x 90 inches

Jon Schueler Biography

Chronology:

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|---------|--|---------|---|
| 1916 | Born September 12, Milwaukee, Wisconsin. | 1957 | In September sails for Britain and sets up studio in Mallaig, a small fishing village in Scotland. |
| 1917 | Death of his mother. | | |
| 1920 | Father remarries: Margaret Vogt. Two children, Robert and Paula. | 1958 | Leaves Mallaig in April. Visits Italy before finding studio in the Parisian suburb of Clamart and then Arcueil. |
| 1934-40 | Studies at the University of Wisconsin. B.A. in Economics (1938) and M.A. in English Literature (1940). | 1959 | Returns in January to his studio in New York. |
| 1940-41 | Works for the New Haven Register. | 1960-62 | Teaches at Yale Summer School, Norfolk, CT. Visiting artist at Yale University School of Art, New Haven. |
| 1941 | Summer at Breadloaf School of English as a scholarship student. | 1962 | Marries Judy Dearing, January 27. (Divorced April 25.) |
| 1941-44 | In September joins Air Corps of the United States Army. Basic training in the U.S. Marries Jane Elton, August 1942. (Divorced 1952.) Sent 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. | 1963-67 | Visiting Artist at the Maryland Institute, Baltimore. |
| 1944-47 | Living in Los Angeles. Tries to write book on his war experience, but meanwhile articles for magazines, radio announcing jobs and a scheme to set up a night club where Anita O'Day would be principal singer. Daughters Jamie and Joya are born. | 1964 | Marries Mary Rogers, June 20. (Annulled May 5, 1965.) |
| 1945 | Schueler and his wife sign up for a portrait painting class with David Lax in Los Angeles. | 1965 | Summer in Galileo, Majorca, Spain, writing. |
| 1947-48 | Teaches English Literature at the University of San Francisco. | 1967-70 | Based in Chester, CT. |
| 1948-51 | California School of Fine Arts in San Francisco. Studies under Clyfford Still, Richard Diebenkorn, David Park and Hassel Smith. Mark Rothko teaches there summer semester of 1949. | 1968-69 | Head of Graduate and Undergraduate Painting and Sculpture at the University of Illinois, Champaign-Urbana. |
| 1951 | Moves to New York. Clyfford Still introduces him to his friends; visits Rothko's studio; and meets Newman, Frankenthaler, Hartigan, Reinhardt, among others. | 1970 | Travels to Scotland and finds studio in Mallaig. |
| 1951-57 | Lives in New York. Marries Joellen Hall Todd, Oct. 12, 1956. (Divorced Mar. 10, 1959.) | 1970-75 | Based entirely in Mallaig. |
| | | 1971-72 | Films of Scotland produces a half hour documentary on him. |
| | | 1972 | Spends three months in Paris writing. |
| | | 1975 | Moves back to New York. Keeps studio in Mallaig, Scotland for rest of his life. Most years spends three months in Mallaig. |
| | | 1976 | July 29, marries Magda Salvesen. |
| | | 1981 | Talbot Rice Art Centre, University of Edinburgh becomes his studio and exhibition space for 6 weeks while he paints enormous paintings. |
| | | 1992 | August 5, dies in New York. |

Selected Group Exhibitions:

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|---------|---|------|--|
| 1954 | "3rd Annual Exhibition of Paintings and Sculpture at the Stable Gallery," New York. | 1966 | The Maryland Institute, Baltimore, "61-66: An Exhibition of Paintings and Sculpture by Visiting Artists." |
| 1955 | "Vanguard 1955: A Painter's Selection of New American Paintings," organized by Kyle Morris, The Walker Art Center, Minneapolis. | 1969 | Whitney Museum of American Art Annual, New York. |
| 1955 | "4rd Annual Exhibition of Paintings and Sculpture at the Stable Gallery," New York. | 1975 | Cleveland Museum of Art, "Landscapes, Interior and Exterior: Avery, Rothko and Schueler." |
| 1957 | Whitney Museum of American Art Annual, New York. | 1979 | House Gallery, London. |
| 1957 | "6th Annual Exhibition of Paintings and Sculpture at the Stable Gallery," New York. | 1980 | Landmark Gallery, New York, "Luminosity in Paint." |
| 1958 | Corcoran Gallery of Art Biennial, Washington, D.C. | 1980 | The Scottish Arts Council, Edinburgh, travelling exhibition, "The Artist and the Sea." |
| 1958 | Whitney Museum of American Art, New York, "Nature in Abstraction: The Relation of Abstract Paintings and Sculpture to Nature in Twentieth Century Art." | 1981 | Landmark Gallery, New York, "10th Anniversary." |
| 1958 | Leo Castelli Gallery, New York. | 1983 | Westport-Weston Arts Council, Connecticut, "Selections in Contemporary Art by John Caldwell, Ben Heller, Robert Reed." |
| 1959 | The Katonah Gallery, Katonah, New York. | 1984 | Scottish National Gallery of Modern Art, Edinburgh, "Creation: Modern Art and Nature." |
| 1959 | Whitney Museum of American Art Annual, New York. | 1988 | William Hardie Ltd at the Edinburgh College of Art, "The Impact of Scotland on Two American Painters, Jon Schueler and Daniel Lang." |
| 1960-61 | "School of New York: Some Younger Artists," Stable Gallery and then toured by the American Federation of the Arts. | 1992 | Procter Art Center, Bard College, New York, "The Depicted Unknown," curated by Rick Klauber. |
| 1961 | Baltimore Museum of Art, Maryland. | 1994 | The Anita Shapolsky Gallery, New York, "Land, Sea and Air." |
| 1961 | Whitney Museum of American Art Annual, New York. | | |
| 1963 | Corcoran Gallery of Art Biennial, Washington, D.C. | | |
| 1963 | "Landscape in Recent American Painting," The Art Center, New School for Social Research, New York. | | |
| 1963 | Whitney Museum of American Art Annual, New York. | | |
| 1965 | Whitney Museum of American Art Annual, New York. | | |

Selected Individual Exhibitions:

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|------|---|------|--|
| 1950 | Metart Gallery, San Francisco, California. | 1981 | University of Edinburgh, The Talbot Rice Art Centre, Scotland. |
| 1954 | Stable Gallery, New York, New York. | 1982 | The Dorry Gates Gallery, Kansas City, Missouri. |
| 1957 | Leo Castelli Gallery, New York, New York. | 1983 | The A.M. Sachs Gallery, New York, New York. |
| 1959 | Leo Castelli Gallery, New York, New York. | 1984 | The Dorothy Rosenthal Gallery, Chicago, Illinois. |
| 1960 | Hirschl and Adler Galleries, New York, New York. | 1984 | The William Sawyer Gallery, San Francisco, California. |
| 1961 | Stable Gallery, New York, New York. | 1984 | The A.M. Sachs Gallery, New York, New York. |
| 1961 | Holland-Goldowsky Gallery, Chicago, Illinois. | 1986 | The Katharina Rich Perlow Gallery, New York, New York. |
| 1963 | Stable Gallery, New York, New York. | 1986 | The Dorry Gates Gallery, Kansas City, Missouri. |
| 1967 | The Maryland Institute, Baltimore, Maryland. | 1987 | The Katharina Rich Perlow Gallery, New York, New York. |
| 1968 | The Gallery, Illini Union, Champaign, Illinois. | 1989 | The Katharina Rich Perlow Gallery, New York, New York. |
| 1970 | Davison Art Center, Wesleyan University, Connecticut. | 1991 | The Scottish Gallery, Edinburgh, Scotland. |
| 1971 | Community Hall, Mallaig, Scotland. | 1991 | Highland Regional Council, touring exhibition in Scotland. |
| 1971 | The Richard Demarco Gallery, Edinburgh, Scotland. | 1991 | The Katharina Rich Perlow Gallery, New York, New York. |
| 1973 | The Edinburgh College of Art, sponsored by Richard Nathanson. | 1991 | The Dorry Gates Gallery, Kansas City, Missouri. |
| 1974 | Lester Gallery, Inverness, California. | 1994 | The Scottish Gallery, Edinburgh, Scotland. |
| 1974 | Dayton's Gallery 12, Minneapolis, Minnesota. | 1995 | ACA Galleries, New York, New York. |
| 1975 | The Whitney Museum of American Art, New York, New York. | 1996 | ACA Galleries, New York, New York. |
| 1977 | Landmark Gallery, New York, New York. | | |
| 1978 | House Gallery, London, England. | | |
| 1980 | The John C. Stoller Gallery, Minneapolis, Minnesota. | | |
| 1981 | Squibb Gallery, Princeton, New Jersey. | | |
| 1981 | The Dorothy Rosenthal Gallery, Chicago, Illinois. | | |

Selected Collections:

American Telephone and Telegraph, Basking Ridge, NJ
Bank of America, San Francisco, CA
Bank of New York, New York, NY
W & J Burness, Edinburgh, Scotland
Chemical Bank, New York, NY
Citibank, New York, NY
City Art Centre, Edinburgh, Scotland
Colby College, Museum of Art, Waterville, ME
Consolidado International Bank, New York, NY
Cuyahoga Savings Bank, Cleveland, OH
Dunlevy and Co., Inc., New York, NY
Economics Laboratory, Inc., St. Paul, MN
Ehrenkranz, Ehrenkranz and Schultz, New York, NY
Equitable Holding Corporation, New York, NY
Ernst and Young, Edinburgh, Scotland
First Bank of St. Paul, St. Paul, MN
First Bank Systems, Minneapolis, MN
Glasgow Art Gallery and Museum, Glasgow, Scotland
Greenville County Museum of Arts, Greenville, SC
Hallmark Corporation, Kansas City, MO
Jennison Associates, New York, NY
Kirkcaldy Museum and Art Gallery, Kirkcaldy, Scotland
LTV Corporation, Dallas, TX
Mallaig Heritage Centre, Mallaig, Scotland
Medtronic, Inc., Fridley, MN
Minneapolis Institute of Arts, Minneapolis, MN
Mountain Bell Collection, Denver, CO
Roy Neuberger Museum, Purchase, NY
National Academy of Design, New York, NY
New York City Health and Hospitals Corporation, New York, NY
New York Hilton, New York, NY
Omni Marquette Hotel, Hampton, NH
Opus Corporation, Minneapolis, MN
Revlon, Inc., New York, NY
Royal Edinburgh Hospital, Edinburgh, Scotland
J Henry Schroder Bank and Trust Co., New York, NY
Scottish Arts Council, Edinburgh, Scotland
Scottish National Gallery of Modern Art, Edinburgh, Scotland
Shearson Lehman Brothers, New York, NY
Stirling University, Stirling, Scotland
Edward Durell Stone Associates, New York, NY
Struck, Struck and Levin, New York, NY
University of California at Santa Cruz, Santa Cruz, CA
Uniroyal Chemical Co., Inc., Middlebury, CT
Frederick Weisman Art Museum, Minneapolis, MN
West Highland Museum, Fort William, Scotland
Whitney Museum of American Art, New York, NY

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Joseph Cornell
(The family collection)

C.K. Chatterton

William Gropper

George McNeil

Jon Schueler

Moses Soyer

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