

An abstract painting with a rich, textured surface. The color palette is diverse, featuring deep reds, vibrant oranges, and warm yellows in the lower and central portions, transitioning into cooler tones of purples, blues, and greys towards the top and right. The brushwork is visible and expressive, with thick applications of paint and some areas where colors are layered or blended. The overall effect is one of dynamic energy and atmospheric depth.

JON SCHUELER

Skyscapes

All works may be viewed online at www.waterhousedodd.com/jon-schueler
and are available for purchase on receipt of this catalogue.

We are grateful to Diana Ewer of Diana Ewer Art Advisory for her assistance
in facilitating this exhibition.

Front cover (detail):
Storm, 1962
Oil on canvas
54 x 72 in / 137 x 183 cm
Estate ref: o/c 62-14

JON SCHUELER (1916-1992)

Skyscapes

Paintings and works on paper from the estate of the artist

18th June - 12th July 2019

WATERHOUSE & DODD

47 Albemarle Street London W1S 4JW

+44 (0)20 7734 7800

info@waterhousedodd.com

www.waterhousedodd.com

Jon Schueler: Skyscapes

For Jon Schueler, the sky was a conveyor of all things from life and death to love and fear. Schueler's intense focus on the sky began as a boy in Milwaukee, Wisconsin, where he was born in 1916. This fascination deepened during his time in active service and ultimately led him to the Highlands of Scotland where he discovered the perfect landscape to inspire his pursuit of the Sublime. His skyscapes exist on the border between figuration and abstraction, being at once wholly recognisable as the skies above the Sound of Sleat, yet at the same time expressing an emotional and psychological gravity. This careful balance gave him a unique position within the Abstract Expressionist milieu with which he was so closely associated.

Early memories of the horizon meeting the waters of Lake Michigan and of witnessing the storms rolling across the panorama were formative influences. The notion, espoused by Schueler in later years, of the night sky with its "all-encompassing void of darkness" can be traced back to the loss of the artist's mother when he was only 6 months old. It is an early example of the artist searching for meaning by looking beyond what is purely evident.



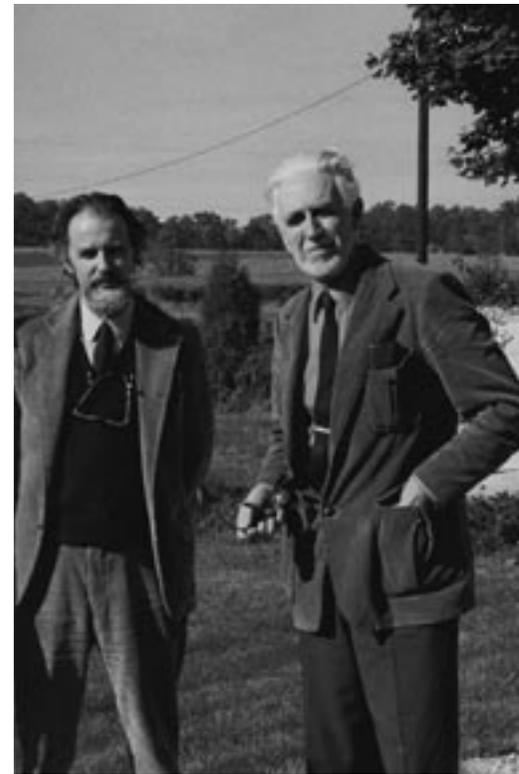
Schueler's captivation with the sky was heightened during the Second World War when he was a navigator in the US Army Air Force. From his exposed position in the plexiglass nose of a B-17 bomber, Schueler witnessed the skies over Europe desecrated by fire and smoke as well as the beauty of the mountains, land and horizon as seen from the sky. He later wrote that "there in combat the sky held all things: life, death, fear and joy and love. It was storm, enemy, friend." Schueler was haunted by what he saw and racked with survivor's guilt in the face of huge losses to his squadron (he was one of only two from the crew of Bad Check who returned home). He was discharged in 1944 on medical grounds, suffering what would now be diagnosed as Post Traumatic Stress Disorder. For Schueler, the sky had become a place of inextricable beauty and loss. He later commented that his skyscapes were imagined and realised as if he were still airborne rather than rooted to the ground.

Jon Schueler, 2nd from left, 305th Bombardment Group, 1943. Photo: Courtesy of the Jon Schueler Estate

Schueler enrolled full-time at the California School of Fine Arts in 1949 where he studied under Clyfford Still. In 1951, encouraged by Still, he moved to New York and immersed himself in the world of the Abstract Expressionists. His work was well-received by critics and he had two solo exhibitions with Leo Castelli in 1957 and 1959. However the intense urban environment of New York did not provide the artist with the stimulus he felt he needed and he dreamt of finding a specifically northern landscape with dominating skies and wide expanses. Bunty Challis, with whom he had a brief relationship with in London during the war, had regaled Schueler with stories of the magnificent Scottish landscape, but he was prevented by familial and financial reasons from seeing these vistas for himself until September 1957.

As he approached Mallaig for the first time he saw the massive forms of the islands of Eigg, Muck, Rhum and the Southern tip of the Isle of Skye emerging across the sea "glowering in this kind of wild light" and he was instantly captivated. He found that the skyscape over the Sound of Sleat was vast and changed rapidly; clouds and storms engulfed and then passed over the horizon, with rays of sunlight intermittently piercing the expanse.

Schueler altered his technique to adequately render the ephemeral beauty he witnessed. During his early career he had applied oil paint with a palette knife in a style indebted to his mentor, Clyfford Still. This impasto technique gave way to a more sensitive modelling of colour to capture the soft diffusions of light through clouds. To achieve these very particular atmospheric effects, Schueler turned to the work of J.M.W. Turner, whose work he first encountered as a student. He studied Turner's painting and watercolours in London in 1958, learning techniques of layered coloured glazes and how to anchor a composition with the mere suggestion of a horizon or cloud. Schueler believed that Turner had gone further than any other painter in emulating the effects and sensations of nature, and in doing so, transcended his medium to become an extension of nature itself. In acknowledging the influence of Turner on his work, Schueler considered himself to be rebelling against the tenets of Abstract Expressionism, a movement which denied derivation.



Jon Schueler with Clyfford Still, Maryland, 1973. Photo: Pat Still



Schueler described his painting as the *“rending of a veil,”* an attempt to reveal fundamental human truths through meditation on his skylscapes. He described this search as a profound impulse to confront truths about life, whether that meant humanity, love, loneliness or eternity. Schueler desired that his search would ultimately break through figuration to grasp at a fundamental universality. This pursuit aligns him with Abstract Expressionism but he questioned the obstinacy with which other Abstract Expressionists embraced non-objectivity as the prerequisite of freedom of thought and expression. Jack Baur, Director of the Whitney Museum of American Art, New York, (where Schueler had a solo exhibition in 1975) wrote:

“Jon Schueler has walked a difficult path between opposites. His paintings look abstract but are not. The character of the Scottish coast, where he lives, speaks through these poetic canvases with remarkable clarity and exactness...”

And yet these are basically abstract pictures, not unrelated to the work of Mark Rothko or some of Clyfford Still’s big canvases. They have that kind of largeness, mystery and power. They strike a more precarious balance between observation and abstract form...

Schueler’s solution is more difficult because it is less obvious. He risks more by deliberately exploring a narrow area where nothing is secure, where everything is changing, evanescent, and evocative. We see his paintings one minute as clouds and sea and islands, the next as swirling arrangements of pure colour and light.”

In the same year as his solo show at the Whitney Museum, Schueler was part of a three-man exhibition, alongside Milton Avery and Mark Rothko, at the Cleveland Museum of Art. Titled ‘Landscapes, Interior and Exterior’ Schueler’s skylscapes were described as sensorial expressions of inner experiences compared to Rothko’s suggestion of introspective space through meditation on form.

Jon Schueler, Mallaig, 1957. Photo: Joellen Hall Schueler



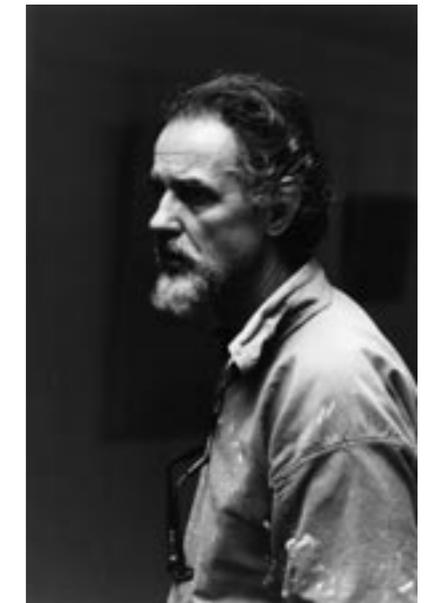
Schueler’s skylscapes capture the subtleties and moods of atmosphere so skilfully that his paintings become extensions of nature. However, at the same time they move beyond figurative painting in that they express psychological and metaphysical complexities. This paradox was expressed in a conversation held with his then dealer, Ben Heller, while looking at the Isle of Skye over the Sound of Sleat:

*“We sat and rested awhile.
‘What people don’t realise,’ he said, ‘is that your work is completely abstract.’
I nodded.
‘And then what they don’t realise is that your work is absolutely real.’
‘That’s it, Ben,’ I said. ‘That’s exactly it. That’s what I want. The abstract is real and the real is abstract.’ It’s right in front of you. Right in front of your eyes. That’s where the mystery is. That’s where the truth lies.”*

Amelia Williamson
April 2019

Schueler quotes from ‘The Sound of Sleat: A Painter’s Life by Jon Schueler’, edited by Magda Salvesen and Diane Cousineau, Picador USA 1999

Jon Schueler with Ben and Pat Heller, Mallaig, 1974.
Photo: Magda Salvesen



Jon Schueler, Edinburgh, 1981.
Photo: Archie Iain McLellan



Storm, 1962
Oil on canvas
54 x 72 in / 137 x 183 cm
Estate ref: o/c 62-14



April Sky, 1963
Oil on canvas
56 x 70 in / 142 x 178 cm
Estate ref: o/c 63-17

A Memory of the Sound of Sleat, 1963
Oil on canvas
51.5 x 60 in / 131 x 152.5 cm
Estate ref: o/c 63-18



Sound of Sleet: June Night IX, 1970

Oil on canvas

32 x 40 in / 81 x 101.5 cm

Estate ref: o/c 46





Sound of Sleet: June Night VI, 1970

Oil on canvas
10 x 12 in / 25.5 x 30.5 cm
Estate ref: o/c 43



Sound of Sleet: Summer Night II, 1970

Oil on canvas
10 x 12 in / 25.5 x 30.5 cm
Estate ref: o/c 28

Night Sky: July, 1973
Oil on canvas
30 x 36 in / 76 x 91.5 cm
Estate ref: o/c 378



Night Sea Burning, 1974
Oil on canvas
69 x 76 in / 175 x 193 cm
Estate ref: o/c 530



Mood with Magda: Blues and Greys, 1974

Oil on canvas

30 x 36 in / 76 x 91.5 cm

Estate ref: o/c 442





Jon Schueler, Mark Rothko and Milton Avery at the
Cleveland Museum of Art, 1975.
Photo: Courtesy of the Cleveland Museum

Changes, 1974
Oil on canvas
36 x 32 in / 91.5 x 81.5 cm
Estate ref: o/c 481





Jon Schueler (solo exhibition)
The Whitney Museum of American Art, 1975.
Photo: Geoffrey Clements

Separate Ways: Storm and Sea, 1975
Oil on canvas
48 x 44 in / 122 x 112 cm
Estate ref: o/c 608





Blue Sky Study, 1974
Oil on canvas
11 x 12 in / 28 x 30.5 cm
Estate ref: o/c 536



Passage: Red and Blue, 1976
Oil on canvas
20 x 16 in / 51 x 40.5 cm
Estate ref: o/c 711

Line of Sky, 1977
Oil on canvas
29 x 32 in / 73.5 x 81.5 cm
Estate ref: o/c 866





The Search: Variations, Umber and Black II, 1981

Oil on canvas

14 x 18 in / 35.5 x 45.5 cm

Estate ref: o/c 1167

Light Over Skye, 1983
Oil on canvas
72 x 65 in / 183 x 165 cm
Estate ref: o/c 1343





Long Descent into Sound of Sleet, 1989

Oil on canvas

36 x 48 in / 91.5 x 122 cm

Estate ref: o/c 1650



Calamity, 1990
Oil on canvas
32 x 48 in / 81.5 x 122 cm
Estate ref: o/c 1672



Eagle's Wing, 1990
Oil on canvas
24 x 36 in / 61 x 91.5 cm
Estate ref: o/c 1704

Chester Study I, 1969
Watercolour on paper
15.75 x 15.5 in / 40 x 39.5 cm
Estate ref: w/c 69-16

Untitled, 1985
Watercolour & pencil on paper
9.25 x 13.5 in / 23.5 x 34.5 cm
Estate ref: w/c 577

Untitled, 1972
Watercolour on paper
11 x 14 in / 28 x 36 cm
Estate ref: w/c 90

Untitled, 1973
Watercolour on paper
21.75 x 10 in / 55.5 x 25 cm
Estate ref: w/c 197



JON SCHUELER

- 1916 Born in Milwaukee, Wisconsin
1938 BA in Economics at University of Wisconsin, WI
1940 MA in English Literature at University of Wisconsin, WI
1941 Enlists in the US Army Air Force as a B-17 Bomber navigator
1949 Enrols at the California School of Fine Arts
1951 Moves to New York and becomes immersed in the Abstract Expressionist milieu
1957 Visits Mallaig in Western Scotland for the first time
1970-75 Lives and works in Mallaig full-time (after which time he maintained studios in New York and Mallaig)
1992 Dies in New York on 5th August

Solo exhibitions:

- 1950 *Jon Schueler*, The Contemporary Gallery, Sausalito Gallery, Sausalito, California
Jon Schueler, Metart Gallery, San Francisco, California
1954 *Jon Schueler*, Stable Gallery, New York
1957 *Jon Schueler*, Leo Castelli Gallery, New York
1959 *Jon Schueler*, Leo Castelli Gallery, New York
1960 *Jon Schueler*, Hirschl and Adler Galleries, New York
Jon Schueler, Stoeckel Hall Gallery, Yale Summer School of Music and Art, Norfolk, Connecticut
1961 *Jon Schueler*, Holland-Goldowsky Gallery, Chicago, Illinois
Jon Schueler, School of Architecture, Columbia University, New York
Recent Paintings and Drawings, Stable Gallery, New York
1962 *Jon Schueler*, Franklin Gallery, Cornell University, Ithaca, New York
1963 *Jon Schueler*, Stable Gallery, New York
1967 *Jon Schueler*, The Gallery of the Maryland Institute, Baltimore, Maryland
1968 *Jon Schueler*, The Gallery, Illini Union, Champaign, Illinois
1970 *Jon Schueler*, Davison Art Center, Wesleyan University, Connecticut
1971 *Jon Schueler. New Paintings 'The Sound of Sleat'*, Richard Demarco Gallery, Edinburgh
Jon Schueler, Community Hall, Mallaig, Scotland
1973 *Jon Schueler: The Sound of Sleat. An Exhibition of Paintings*, arranged by Richard Nathanson at The Edinburgh College of Art, Edinburgh
1974 *Jon Schueler*, Lester Gallery, Inverness, California
1975 *Jon Schueler*, Whitney Museum of American Art, New York
Jon Schueler: Paintings and Watercolors, Dayton's Gallery 12, Minneapolis, Minnesota
Jon Schueler: Paintings, Adlai Stevenson College, University of California, Santa Cruz, California
Paintings by Jon Schueler, Pitlochry Festival Theatre, Pitlochry, Scotland
1977 *Mallaig: Light Space in Change*, Landmark Gallery, New York
Student Space Galleries, Maryland Institute of Art, Baltimore, Maryland

- 1978 *Jon Schueler: Paintings from Mallaig*, House (Gallery), London
1980 *New Paintings & Watercolors*, John C. Stoller & Co., Minneapolis, Minnesota
1981 *The Search*, Talbot Rice Art Centre, University of Edinburgh, Edinburgh
Jon Schueler Paintings, Peter Chinni Sculpture, Squibb Gallery, Princeton, New Jersey
Jon Schueler, Dorothy Rosenthal Gallery, Chicago, Illinois
1982 *Jon Schueler*, Dorry Gates Gallery, Kansas City, Missouri
1982 *Jon Schueler*, A.M. Sachs Gallery, New York
1983 *Watercolors*, The Sheridan Inn Gallery of the Arts, Sheridan, Wyoming
1984 *Jon Schueler: Recent Work*, Dorothy Rosenthal Gallery, Chicago, Illinois
William Sawyer Gallery, San Francisco, California
Jon Schueler: New Paintings, A.M. Sachs Gallery, New York
1986 *Jon Schueler: New Watercolors, Selected Paintings*, Dorry Gates Gallery, Kansas City, Missouri
Jon Schueler: Changes: Three Shadows of Skye, Katharina Rich Perlow Gallery, New York
1987 *Jon Schueler: Watercolors, Drawings and Selected Paintings*, Katharina Rich Perlow Gallery, New York
1989 *Jon Schueler: The Black Paintings*, Katharina Rich Perlow Gallery, New York
Fox & Fowle Architects, New York
1991 *The Woman in the Sky: Paintings by Jon Schueler*, The Scottish Gallery, Edinburgh
Jon Schueler, Mallaig: Skies of the 80's, Highland Regional Council Scotland, then touring
Jon Schueler, The Woman in the Sky: New Paintings, Katharina Rich Perlow Gallery, New York
Jon Schueler: Selected Paintings 1987-91, Dorry Gates Gallery, Kansas City, Missouri
1994 *Jon Schueler (1916-1992): A Memorial Exhibition*, The Scottish Gallery, Edinburgh, then touring
1995 *Jon Schueler (1916-1992) A Survey of Paintings*, ACA Galleries, New York
1996 *Jon Schueler in the Fifties: The Seeds of Nature in Abstraction*, ACA Galleries, New York
Recent Paintings by Jon Schueler, Fox & Fowle Architects, New York
1999 *Paintings: 1964-1975*, ACA Galleries, New York
Paintings: 1976-1983, Katharina Rich Perlow Gallery, New York
Jon Schueler, Port Washington Library, Port Washington, New York
Jon Schueler: About the Sky, Sweet Briar College, Virginia, touring exhibition
2000 *Jon Schueler*, Ingleby Gallery, Edinburgh
2002 *June Night*, Ingleby Gallery, Edinburgh
Jon Schueler, Cross Currents: The Sixties and Eighties, Katharina Rich Perlow Gallery, New York
Jon Schueler, Cross Currents: The Fifties and Seventies, ACA Galleries, New York
Jon Schueler: To the North, City Art Centre, Edinburgh, then touring
2005 *Jon Schueler: The Sound of Sleat*, Scottish National Gallery of Modern Art, Edinburgh
2006 *Jon Schueler, Time Has Three Suns*, ACA Galleries, New York
Jon Schueler: Five Decades, Ingleby Gallery, Edinburgh
Jon Schueler: The Sign of the Gale, Telfair Museum of Art, Jepson Center for the Arts, Savannah, Georgia
2007 *Jon Schueler, Mood Changes*, Liverpool Street Gallery, Sydney, Australia
Jon Schueler: The Sign of the Gale, Opalka Gallery, Sage Colleges, Albany, New York
A Homecoming: Jon Schueler (1916-1992), Dean Jensen Gallery, Milwaukee, Wisconsin

2008 *Jon Schueler: Works from the 1950s and 60s*, David Findlay Jr. Fine Art, New York

2009 *Jon Schueler: Weathering*, Springfield Art Museum, Springfield, Missouri
Jon Schueler: Sound of Sleat Shadows, Moray Art Centre, Findhorn, Scotland

2010 *Jon Schueler (1916-1992)*, David Findlay Jr. Fine Art, New York
Jon Schueler, The Castelli Years, 1955-1959, David Findlay Jr. Fine Art, New York

2012 *Jon Schueler: The Mallaig Years, 1970-1975*, David Findlay Jr. Fine Art, New York
Jon Schueler's Song, Hines, New York

2013 *Jon Schueler: Paintings from the 70's*, Dean Jensen Gallery, Milwaukee, Wisconsin

2015 *Jon Schueler 1975-1981, The New York Years*, David Findlay Jr. Fine Art, New York

2015 *Jon Schueler (1916-1992): A Scottish Awakening*, Greens and Blues Gallery, North Berwick, Scotland

2016 *Mapping Memory: Jon Schueler Skyscapes*, Bridgewater State University, Wallace L. Anderson Gallery, Bridgewater, Massachusetts
Jon Schueler: Sound of Sleat Reflections, Mallaig Heritage Centre, Mallaig, Scotland
Jon Schueler: Speaking of the Sky, University of Stirling, Stirling, Scotland
Jon Schueler Skyscapes, Inverness Museum & Art Gallery, Inverness, Scotland
Jon Schueler: Weathering Skies, Arkansas Arts Center, Little Rock, Alaska
Jon Schueler: Skyscapes, Thurso Gallery, Caithness, Scotland, then touring
Schueler: Sea to Sky, Resipole Studios and Fine Art Gallery, Acharacle, Scotland
Jon Schueler: The Women Paintings of the 60's, Berry Campbell, New York
Jon Schueler: Skyscapes, The Iona Gallery, Kingussie, Scotland, then touring

2017 *Jon Schueler: Weathering Skies*, University of Wyoming Art Museum, Laramie, Wyoming
The 19 Jon Schueler oils in the Collection, University of Wyoming Art Museum, Laramie, Wyoming

2018 *Jon Schueler: Sky As Landscape*, LewAllen Galleries, Santa Fe, New Mexico,

2019 *Jon Schueler: Skyscapes*, Waterhouse & Dodd, London

2020-22 *Lost Man Blues: Jon Schueler – Art and War*, then touring

Selected public group exhibitions:

1955 *Vanguard 1955: A Painter's Selection of New American Painting*, The Walker Art Center, Minneapolis, Minnesota, then touring

1957 Whitney Museum of American Art Annual, New York (also 1959, 1963, 1965 & 1969)

1958 Corcoran Gallery of Art Biennial, Washington, DC (also 1962)

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

1958 *New Talent, 1958, Art in America*, American Federation of Arts, Stoeckel Hall Gallery, Yale Summer School of Music & Art, Norfolk, Connecticut, then touring

1960 *School of New York: Some Younger Artists*, American Federation of Arts, then touring

1960 60 American Painters: 1960, Abstract Expressionist Paintings of the Fifties, Walker Art Center, Minneapolis, Minnesota

1961 *Group exhibition*, Baltimore Museum of Art, Maryland, Baltimore

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

1962 Maryland Institute, Baltimore, Maryland

1962 *Selections from the Art Lending Service*, Penthouse Exhibition, Museum of Modern Art, New York

1963 *Landscape in Recent American Painting*, Wollman Hall, The Art Center, New School for Social Research, NY

1964 *Recent Paintings by Schueler-Scarpitta*, the Maryland Institute Gallery, Baltimore, Maryland

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

1980 *The Artist and the Sea*, The Scottish Arts Council, Edinburgh, then touring

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

1992 *The Depicted Unknown*, Procter Art Center, Bard College, New York

1996 *El Expresionismo Abstracto y La Experiencia Estadounidense*, Centro Cultural/Arte Contemporáneo, Mexico City, Mexico

1999 *Blue Moons, Red Lights, White Magic: A World View of Color*, Pomona Cultural Center, Pomona, New York

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

2007 *Suitcase Paintings: Small Scale Abstract Expressionism*, Georgia Museum of Art, Athens, GA, then touring

2010 *Window to the West, The Rediscovery of Highland Art*, City Art Centre, Edinburgh

2012 Abstract Expressionism, National Gallery of Australia, Canberra

2013 *Personal Perspectives*, Springfield Art Museum, Springfield, Missouri
AB-EX / RE-CON: Abstract Expressionism Reconsidered, Nassau County Museum of Art, Roslyn, New York
New Acquisitions, Scottish National Gallery of Modern Art, Edinburgh

2015 *Scottish Art: People, Places, Ideas*, City Art Centre, Edinburgh

2016 *Clouds: Temporarily Visible*, Weisman Art Museum, Minneapolis, Minnesota
Oversized: Contemporary Art from the Collection & New Acquisitions: The Museum Collection, University of Wyoming Art Gallery, Laramie, Wyoming
Gesture: Expression in Modern Art, Paisley Museum and Art Galleries, Paisley, Scotland
Out of the Frame, The McManus, Dundee City Art Gallery, Dundee, Scotland
First 5 Years of Art of Our Time, Ringling Museum of Art, Sarasota, Florida

2017 *Diebenkorn's Circle: Paintings by Abstract Expressionists of the California School of Fine Arts and Beyond*, Crocker Art Museum, Sacramento, California

2018 American Masters 1940-1980, National Gallery of Australia, Canberra
Master Class: Hans Hofmann, Nassau County Museum of Art, Roslyn, New York

A full exhibition list can be supplied by the gallery on request

For further information, please refer to the following books:

2002 *Jon Schueler: To the North*, by Gerald Norland & Richard Ingleby, Merrell, London

1999 *Jon Schueler: A Painter's Life*, edited by Magda Salvesen & Diane Cousineau, Picador, New York

A full bibliography can be supplied by the gallery on request

List of Public Collections:

Aberdeen Art Gallery, Aberdeen, Scotland
Addison Gallery of American Art, Andover, MA
Albright-Knox Art Gallery, Buffalo, NY
Arkansas Art Center, Little Rock, AR
Art Institute of Chicago, IL
Baltimore Museum of Art, MD
Berkeley Art Museum and Pacific Archive, Berkeley, CA
Chazen Museum of Art, University of Wisconsin, WI
City Art Centre, Edinburgh, Scotland
Clan Donald Centre, Armadale, 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, CA
Detroit Institute of Arts, Detroit, MI
Eskenazi Museum of Art, Indiana University, IN
Fralin Museum of Art, Charlottesville, VA
Gallery of Modern Art, Glasgow, Scotland
Greenville County Museum of Art, Greenville, SC
Grey Art Gallery, New York University, New York, NY
Harwood Museum of Art, Taos, NM
Heckscher Museum of Art, Huntington, NY
Housatonic Museum of Art, Bridgeport, CT
Inverness Museum and Art Gallery, Inverness, Scotland
H.F. Johnson Museum of Art, Cornell University, NY
Kirkcaldy Museum and Art Gallery, Kirkcaldy, Scotland
Madison Museum of Contemporary Art, Madison, WI
Mallaig Heritage Centre, Mallaig, Scotland
The McManus, Dundee, Scotland
Mills College Art Museum, Oakland, CA
Minneapolis Institute of Arts, Minneapolis, MN
Museum of Wisconsin, West Bend, WI
Nassau Co. Museum of Art, Roslyn Harbor, NY
National Academy Museum, New York, NY
National Gallery of Australia, Canberra
Neuberger Museum, SUNY, Purchase, NY
New Britain Museum of American Art, New Britain, CT
Paisley Museum and Art Galleries, Paisley, Scotland

Racine Art Museum, Racine, WI
Redding Museum of Art, Redding, CA
Ringling Museum of Art, Sarasota, FL
San Francisco Museum of Modern Art, CA
Scottish National Gallery of Modern Art, Edinburgh
Snite Museum of Art, South Bend, IN
Southern Illinois University, Edwardsville, IL
Springfield Art Museum, Springfield, MO
Sweet Briar College, Sweet Briar, VA
Telfair Museum of Art, Savannah, GA
Union College, Schenectady, NY
University of California at Santa Cruz, Santa Cruz, CA
University of Edinburgh, Edinburgh, Scotland
University of Pennsylvania, Philadelphia, PA
University of Stirling, Stirling, Scotland
University of Saint Joseph, West Hartford, CT
University of Wyoming Art Museum, Laramie, WY
Frederick R. 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



Jon Schueler, New York, 1959. Photo: Walt Silver

Catalogue written and published by Waterhouse & Dodd
Essay text by Amelia Williamson
Printed by Pale Green Press
Photography of artworks by
John McKenzie (Scotland)
Jeff Sturges (New York)
Black and white photographs courtesy of the Jon Schueler Estate
All images copyright of the Jon Schueler Estate

www.waterhousedodd.com