



The 2016 Schueler Centennial Year will culminate in the exhibition at:

Jon Schueler and Model, 1966. Photo Robert Bernard

BERRY ■ CAMPBELL

Jon Schueler: Women in the Sky (1960's)

530 West 24th Street, New York, NY 10011

November 17 to December 23, 2016

Opening Reception: Thursday, November 17, 6 to 8pm.

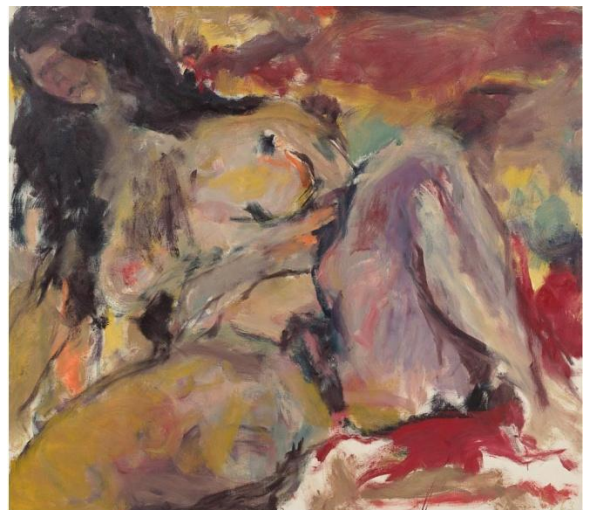
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Jon Schueler's work which incorporates the human form-- or the memory of the body in all its mysteries -- has rarely been seen since 1967, and never in any depth in New York. The exhibition at Berry Campbell of 18 oils and 8 works on paper will now bring this area of his work to the fore.

Since his student days at the California School of Fine Art the figure has been present in Jon Schueler's thinking and is prominent in the works on paper. At times, in New York, he joined informal groups of artists who shared the expense of models for drawing sessions in their own studios.

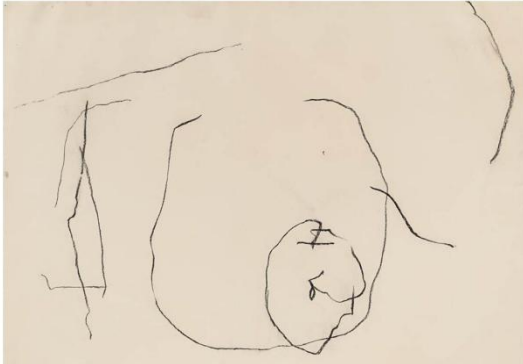
Then in August of 1962 he decided to incorporate the figure, and specifically the woman into his oils. He underscores the significance of his choice in his autobiographical writings of that year: "There are two things I want to paint about and two things I want to write about -- Nature and Woman....Now I realize that Woman is in New York, and I can paint about that with as much passion as I painted about the sky in Scotland. I'll bring the two together." (*The Sound of Sleat: A Painter's Life*, Picador USA, 1999, p. 135.)

In October 1962 Schueler moved into 901 Broadway at 20th Street, with 15' high ceilings-- a much larger space than his previous studios on East 12th in New York. Between 1963 and 1967 he drew on girlfriends and paid models, friends and acquaintances to produce his most extensive group of "Woman in the Sky" paintings and works on paper. His own words reveal the importance of this development for both present and future work, whether the figure remained visible or not: "The woman was naked. She was lying with her head back. She was in an attitude of love or an attitude of birth.



o/c 63-13, *The Red Sky Sonia*, New York, 1963, 70" x 79"

She was sensual and passionate. Her legs were spread. She was larger than life.... My intention was to gradually push her into the sky so that figuration would disappear. This I did, so that by 1967 one could possibly still feel the sensuality of the woman though the figuration was no longer evident. And for some reason, in a very profound sense, she made me feel the architecture of a painting." (*The Sound of Sleat*, pp.318-319.)



dr. 65-65, [*Breast, Woman*], c.1965, charcoal on Venezia paper

The works on paper in pen and ink, charcoal, graphite or crayon convey the delight of exploring the single body, or the bodies of two women together, and occasionally a man is included. These are not studies for the paintings though their themes and preoccupations are similar: a fierce attention to the line and gesture and an acute sensitivity to the materiality of the medium. As in the oils, portraiture of a particular model is subordinated to the larger concern for mood and the drama of the forms.

After 1967, Schueler's life quieted down: no longer charged with the continual whirl of friends coming and going and the easy availability of models, it lent itself to more introspective concerns. When he returned to live in Scotland in 1970, "The Woman in the Sky" would still appear in some of the titles, but the figure itself had largely disappeared--remaining present, however, in the rhythms of paintings and the sense of extensive space receding far into the image. Without the immediacy of the model, Schueler reached towards deeper and darker emotional concerns: the loss of his mother at 6 months --for him the primordial disappearance in the sky--and the death and destruction he experienced within the womb of nature itself as a navigator in a B-17 during World War II.

During the last few years in New York, the physical presence of the model again proved a source of energy for the artist. Though the young women who posed for him once or twice a week do not emerge explicitly in the paintings, they brought Schueler back to the immediacy of the body, allowing him to newly observe and appreciate its forms, and reawakening forgotten memories. The intensely charged imagery of this work both returns us to the dynamism of *Woman in the Sky* paintings and drawings of the 1960s, and offers us additional insights into the trajectory of Schueler's art.

2016 Exhibitions, United States

Anderson Gallery, Bridgewater State University, Bridgewater, MA. January 21-March 24, *Mapping Memory: Jon Schueler Skyscapes*. Catalogue with essay by Diana Ewer.

Frederick R. Weisman Art Museum, Minneapolis, MN. Jan 30-May 22, *Clouds, Temporarily Visible*, themed show revolving around Schueler paintings.

Arkansas Arts Center, Little Rock, AR. August 5-October 23, *Jon Schueler: Weathering Skies, Watercolors 1967-69*. Travels to the University of Wyoming Art Gallery, Laramie, WY, April 1-June 24, 2017. Catalogue, with essay by Ann Wagner.

2016 Exhibitions, Scotland

Sabhal Mòr Ostaig, Isle of Skye. May 27-June 24, *Jon Schueler: An Linne (The Sound)*. Catalogue, with essay by Lindsay Blair.

An Talla Solais, Ullapool, Ross-shire. May 7-June 19, *Jon Schueler: Light Land and Sea*.

Rhue Art, Ullapool, Ross-shire. May 7-June 19, *Jon Schueler: Distillation of Light*.



w/c 68-64, *Winter Storm*, at Arkansas Arts Center

Inverness Museum and Art Gallery, Inverness. June 25-July 31, *Skyscapes: A Centenary Celebration of Jon Schueler*. Catalogue, with essay by Jim Mooney. Traveled to **The Thurso Gallery**, Thurso, Caithness. August 6-September 17, and to **The Iona Gallery**, Kingussie, October 1-29.

University of Stirling, Pathfoot Building, Stirling. April 2-August 16, *Speaking of the Sky: Jon Schueler*. Catalogue, with essay by Rhona Ramsay.

Kelvingrove Art Gallery and Museum, Glasgow. Jan-Dec 2016, *Looking at Art*, featuring Jon Schueler's painting *The Search: Black Shadow Blues, IV* (o/c 1155).



o/c 57-37, *Loch Scavaig* (left) featured at the Crocker Museum

Mallaig Heritage Centre, Mallaig, Inverness-shire. April 4- October 30, *Jon Schueler: Sound of Sleat Reflections* commemorating Schueler's special association with Mallaig. Brochure.

Paisley Museum and Art Galleries, Paisley. July 16-September 26, *Gesture: Expression in Modern Art*, group exhibition centered on five Schuelers.

Resipole Studios and Fine Art Gallery, Argyll. August 5-September 18, *Schueler: Sea to Sky*, oils and watercolors. Catalogue, with essay by Rob Fairley.

The Jon Schueler Symposium

An Linne: The Sound of Sleat: Echoes, Reflections, and Transfigurations, moderated by Lindsay Blair, took place May 27-29 at Sabhal Mòr Ostaig, the University of the Highlands and Islands, Isle of Skye, Scotland.

Some Schuelers on show in Museums during this Centennial year:

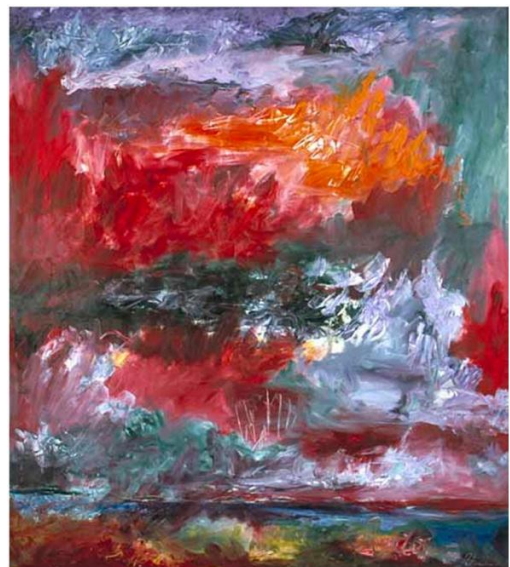
Colby College, Museum of Art, Waterville, ME
Crocker Art Museum, Sacramento, CA
Museum of Wisconsin Art, West Bend, WI
Ringling Museum of Art, Sarasota, FL
Springfield Art Museum, Springfield, MO
Telfair Art Museum, Savannah, GA
Turtle Bay Museum of Art, Redding, CA
Yellowstone Art Museum, Billings, MT
University of Wyoming Art Museum, Laramie, WY
The McManus, Dundee City Art Gallery, Scotland
West Highland Museum, Fort William, Scotland

Jon Schueler Estate, 40 W. 22nd St., NY, NY 10010.

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For 2016 catalogues, digitals, and information, contact:

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o/c 58-5, *Winter Sunday*, at Ringling Museum of Art

For the 2016 centenary Schueler **greeting cards and postcards**, and **ongoing updates** on the Jon Schueler 2016 centenary events in both the US and UK, please visit the Jon Schueler website <https://www.jonschueler.com/>

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