An abstract painting with a rich, textured background. The colors are a mix of warm tones (red, orange, brown) and cool tones (blue, purple, pink). The brushstrokes are visible, creating a sense of movement and depth. The overall effect is a vibrant, atmospheric scene that suggests a landscape or a sky with clouds.

JON SCHUELER
and
MARTYN BREWSTER

CLOUDS
& HORIZONS

MODERN
FINE ART
NEW YORK

CLOUDS & HORIZONS

Paintings by

JON SCHUELER

and

MARTYN BREWSTER

16 November - 15 December, 2023

MODERN
FINE ART
NEW YORK

15 East 76th Street • New York, NY • 10021

T: 212 717 9100

info@modernfineart.com • www.modernfineart.com



Jon Schueler in the studio of Sam Francis, Arcueil, Paris, France, 1958-59



Martyn Brewster in his studio, Dorset, UK, 2023

INTRODUCTION

It is my great pleasure to present this exhibition of paintings by two artists I greatly admire, both inspired by the changing atmosphere and colors of the sky and coastline: Jon Schueler and Martyn Brewster.

I have worked with Schueler's widow and trustee of his estate, the tireless Magda Salvesson, for 6 years, presenting his work at exhibitions and fairs in London, New York, Miami, Palm Beach and San Francisco. She has been able to place many works in important public collections. One of the greatest compliments I can pay the artist is that soon after a visit to his studio, I visited my mother on the south coast of England and I saw clouds in a different way; I noticed colors and interactions in the sky I hadn't seen before.

As you will read in the pages that follow and see for yourself in this exhibition, Schueler's paintings are 'abstracted' but are not purely abstract. In fact, he railed against the rigid dogma of some of his contemporary abstract artists who were defiantly against any notions of the figuration. Schueler wrote in 1970: "My 'avant-garde' was to paint, not nature, but about nature". And he continued to depict nudes throughout his career.

The other artist in the exhibition is Martyn Brewster, still painting full time on the south coast of England. Martyn was represented by my previous gallery for over 10 years, and we held various sell-out shows in London. I was recently delighted to introduce his work to an American audience, showing his early London paintings from the 1970s and '80s with their rich colors and thick impasto, through to his later work inspired by the coastline of Dorset, lighter in tone and feeling.

Martyn is a delight to work with, modest and hard-working, but nevertheless a highly creative artist, whose work is enjoyed by many collectors around the world.

I hope you will be able to visit the show.

Ray Waterhouse
November 2023

JON SCHUELER

Jon Schueler is a renowned American Post-War abstract artist, whose work is rightly represented in many important public collections. Born in Milwaukee in 1916, Schueler served during World War II as a B-17 navigator for the US Army, flying in the nose of the plane allowing him a special experience of cloud formations. From his upbringing under the expansive skies of Wisconsin and aerial memories of flying over France and Germany, Schueler developed a deep fascination with the endless permutations of sky forms. His evocative and beautiful renderings of the atmosphere above the West Scottish coast form the basis of his contribution to this exhibition.

Schueler studied under Clyfford Still and Robert Diebenkorn at the California School of Fine Arts. Encouraged by Still, he moved to New York in 1951 where he became immersed in the world of the Abstract Expressionists, and he socialized with artists such as Rothko, Pollock and Newman. In 1957 and 1959 he had solo shows with Leo Castelli, the most important dealer of the Abstract Expressionists.

In 1957 he visited Mallaig in Western Scotland and bought an old schoolhouse in which he lived and worked 1970-75, and then revisited every year. His studio looked out over the narrow channel Sound of Sleat which separates the Isle of Skye from the Scottish mainland and smaller islands. It was the expressive skies there that fascinated the artist, even when he was back in Manhattan: "this abstraction of the sea and the sky and Sleat – I was possessed by it... there is no colour I could define: the greys were not grey, the silver was not silver, the blacks were not black. It was light and all darkness. Believe me, I have seen eternity, and it is frightening and it is most beautiful..."

His paintings are a unique blend of the gesture and color of the Abstract Expressionists, the wild Scottish landscape and an admiration for the Romantic landscapes of J. M.W. Turner.

Schueler described his painting as the "rending of a veil," an attempt to reveal fundamental human truths through meditation on his skyscapes. Schueler hoped 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; nonobjectivity as the prerequisite of freedom of thought and expression.

Recognition of Schueler's contribution came in 1975: he had a solo exhibition at the Whitney Museum and he appeared in 'Landscapes, Interior and Exterior: Avery, Rothko and Schueler' at the Cleveland Institute of Fine Arts. In 1981 Schueler painted in the Talbot Rice Centre in the University of Edinburgh for six weeks on view to the public in an exhibition called 'The Search.' A summary of his achievements and museum representation is listed on the inside back cover. After his death in 1992, his widow Magda Salvesson edited his memoirs; *The Sound of Sleat: A Painter's Life* is available at the gallery.



Jon Schueler, Mallaig, Western Scotland, 1957



Martyn Brewster in his studio, Dorset, UK, 2023. Image courtesy of Hattie Miles.

MARTYN BREWSTER

Martyn Brewster's abstract paintings are strongly linked to the English landscape tradition. Since he moved from London in 1990, his works have explored the changing light on the south coast of Dorset. For more than 20 years Brewster has used a vibrant palette and irregular shapes which, although reminiscent of landscape forms, deserve to be viewed in less representational terms. His earlier works had richer colors and were characterized by very thickly applied oil paint.

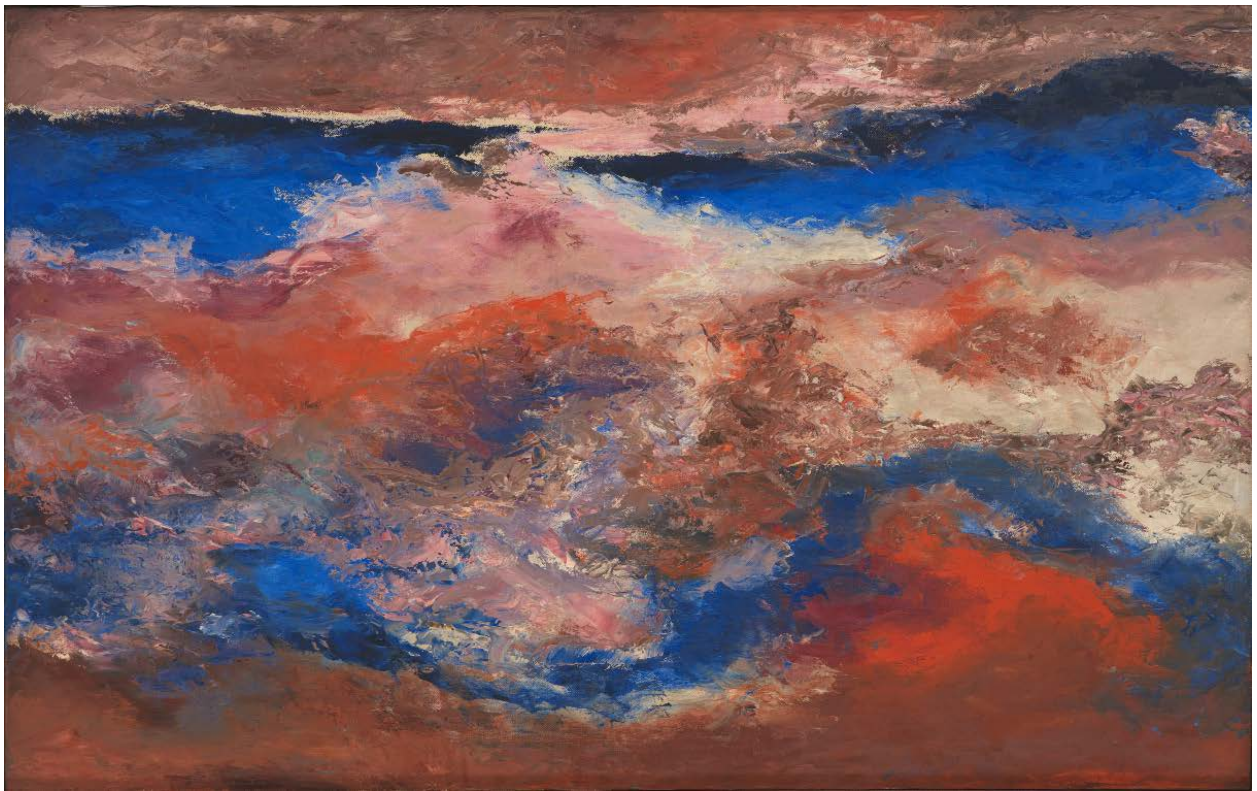
Brewster received his undergraduate degree from Brighton Polytechnic where he studied under the famous artist Dennis Creffield. His early influences included the Abstract Expressionists as well as abstract art from mainland Europe, particularly painters such as Nicolas de Staël and Serge Poliakoff. He retains a particular admiration for John Hoyland's work and that of the St Ives School.

His emergence in the 1980s coincided with a shift in public taste toward figurative work, and as an avowed abstract painter he found himself out of step with current trends. However, he began exhibiting regularly at the Warwick Arts Trust in London which at the time was a haven for British abstract painting, and there he regularly exhibited alongside more senior figures such as John Hoyland and Gillian Ayres. During this time, he began exhibiting with the Jill George Gallery and enjoyed a highly successful 26-year exhibition career with the gallery before joining Waterhouse & Dodd in 2011. Ray Waterhouse's new gallery, Modern Fine Art, now represents Martyn in the USA.

Brewster has had retrospective exhibitions at the Russell-Cotes Art Gallery and Museum, 1997; the Royal West of England Academy, 2001; and the Study Gallery of Modern Art, Poole, 2003, amongst others. He has won numerous awards and has work in private, public and corporate collections worldwide. Public collections include the Victoria & Albert Museum, British Museum, Russell-Cotes Art Gallery and Museum, Arts Institute at Bournemouth and Bournemouth University.

Brewster writes: "My primary concern has always been with painting. I have never ceased to be fascinated and enthralled by the tactile and evocative qualities of paint. Early on, I developed a particular interest in colour and abstraction which is the key to my work, coupled with a lyrical and poetic response to both nature and the medium."

A major monograph on the artist by Simon Olding (with a foreword by Mel Gooding) was published in 1997 to coincide with his retrospective exhibition at the Russell Cotes Gallery.



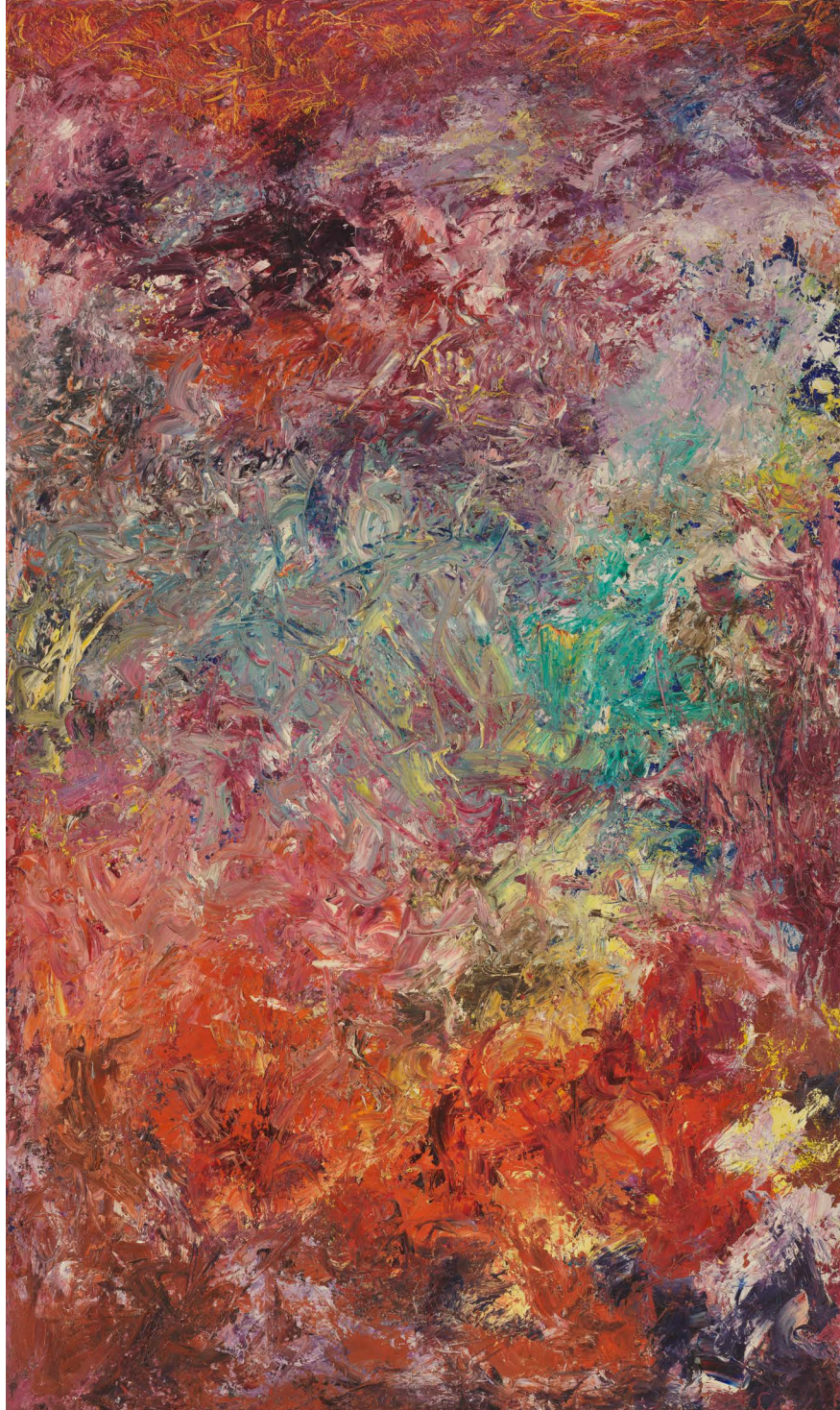
Jon Schueler
Red and Blue II | o/c 56-20
1956
oil on canvas
19 ³/₄ × 30 ³/₄ in | 50 × 78 cm



Jon Schueler
Untitled | o/c 56-35
1956
oil on canvas
60 × 50 in | 152 × 127 cm



Jon Schueler
Swamp | o/c 56-3
1956
oil on canvas
42 ½ × 48 in | 108 × 122 cm



Jon Schueler
In the Wild Garden | o/c 57-28
1957
oil on canvas
68 × 40 in | 172 × 101 cm



Jon Schueler
The First Snow Cloud | o/c 58-3
1958
oil on canvas
37 × 32 in | 94 × 81 cm



Jon Schueler
Summer Blue | o/c 59-16
1959
oil on canvas
59 ³/₄ × 51 in | 151 × 129 cm



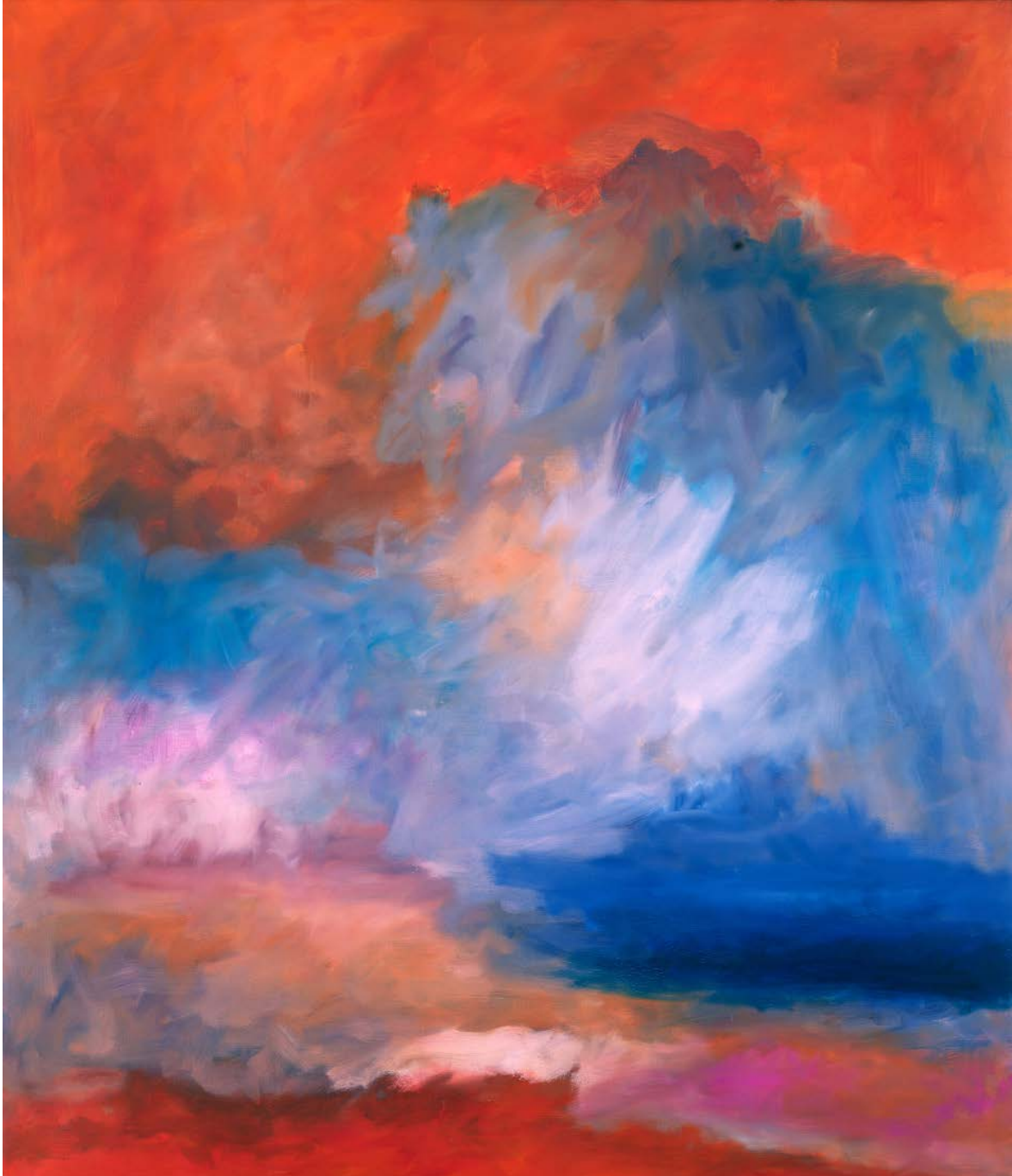
Jon Schueler
Winter and Beyond | o/c 60-11
1960
oil on canvas
60 × 50 in | 152 × 127 cm



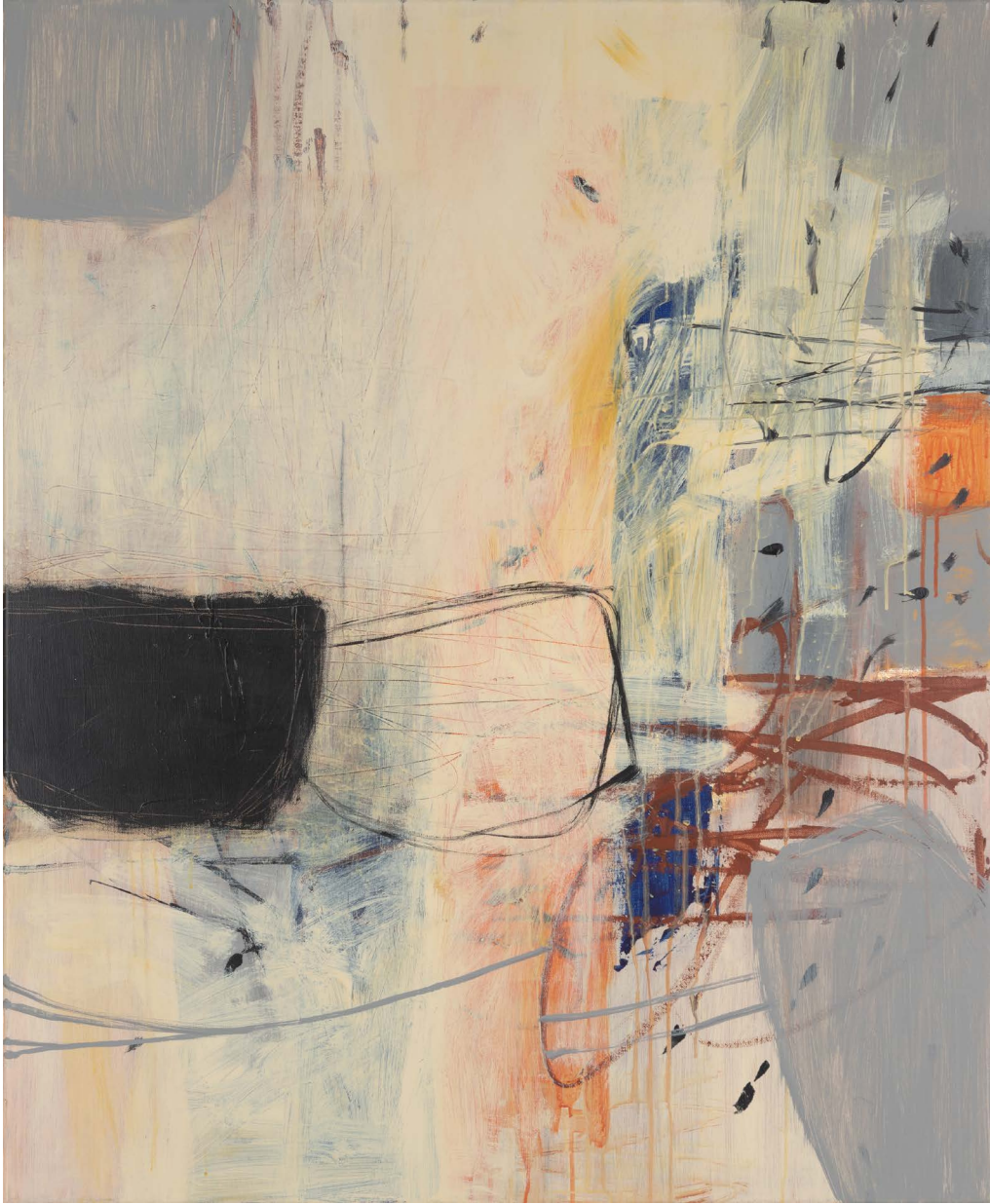
Jon Schueler
With Elise at Aird | o/c 68-31
1968
oil on canvas
30 × 60 in | 76 × 152 cm



Jon Schueler
A Red Mist Moving | o/c 62-7
1962
oil on canvas
51 × 45 in | 129 × 114 cm



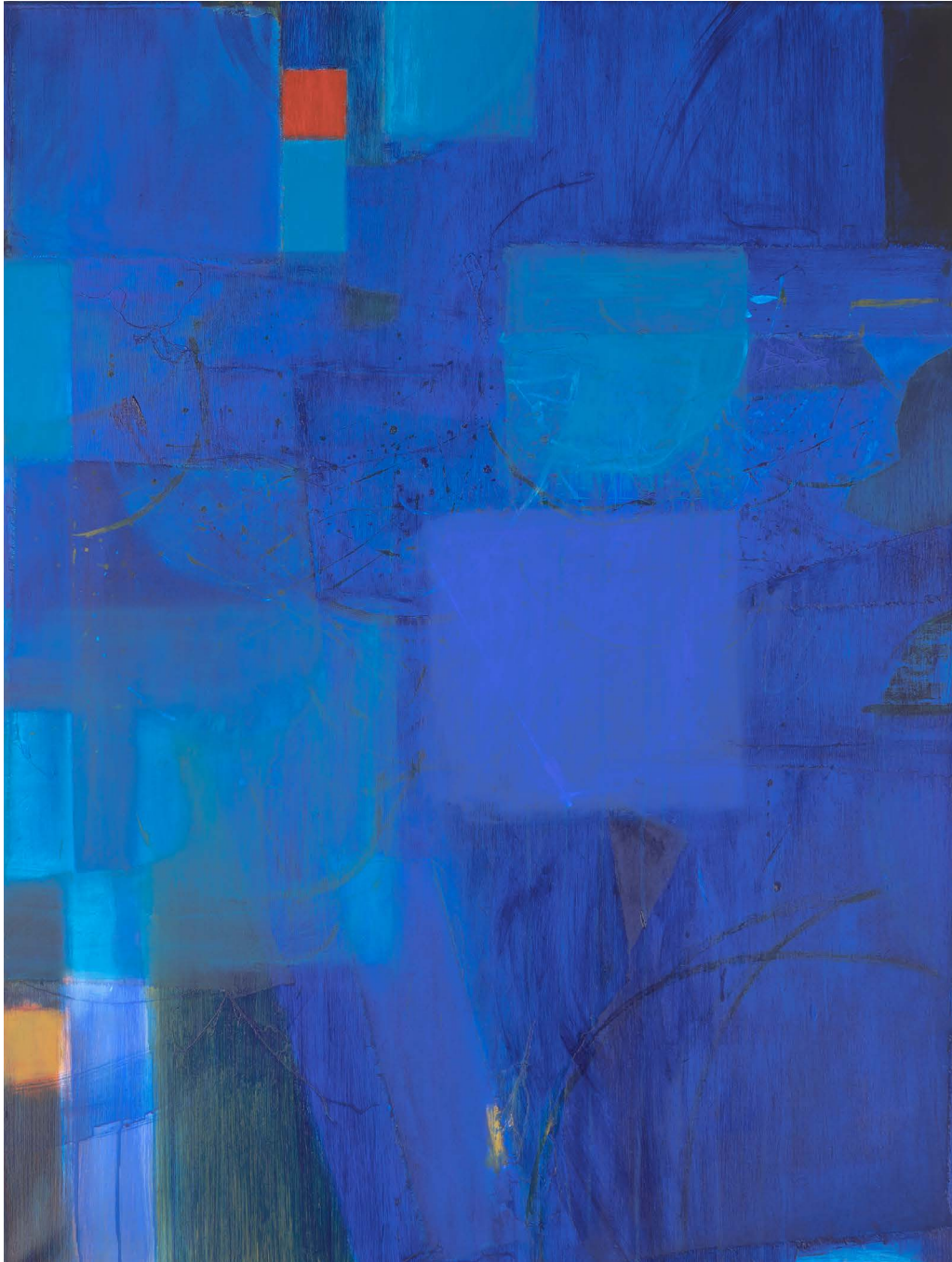
Jon Schueler
The Cloud | o/c 58-61
1958
oil on canvas
60 × 51 in | 152 × 129 cm



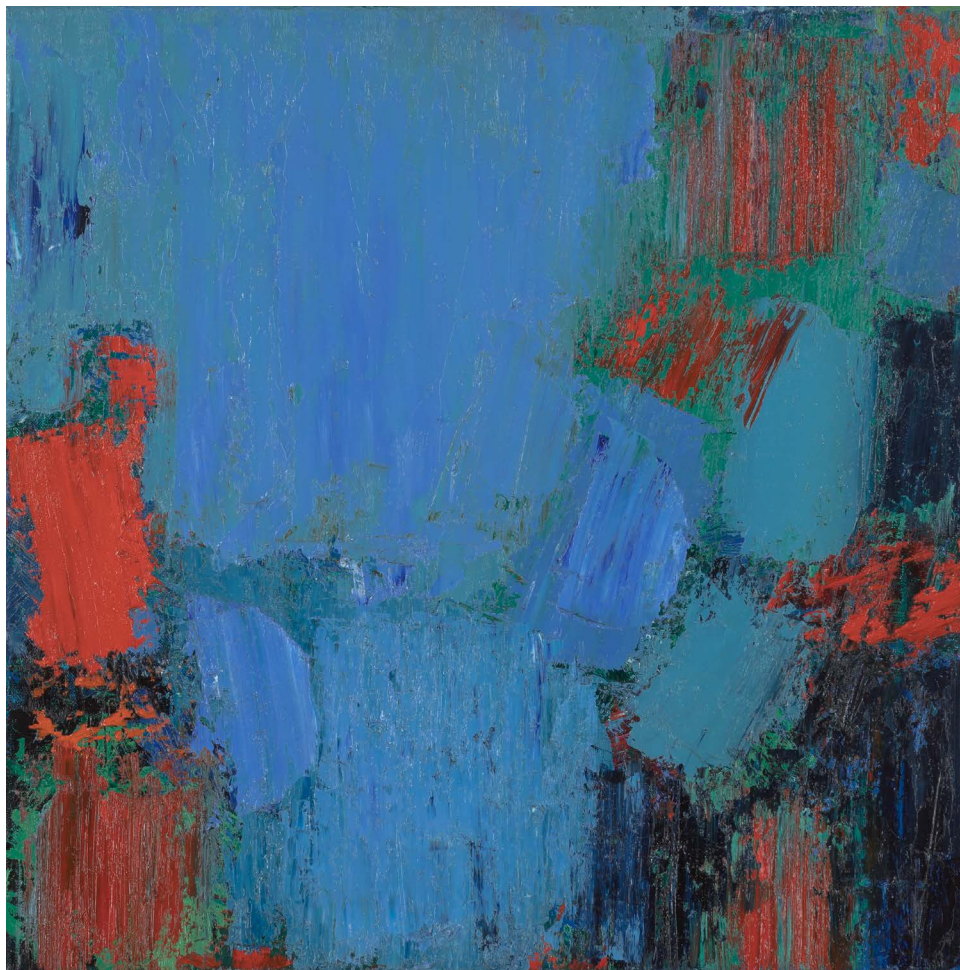
Martyn Brewster
Dancing Light
2019
acrylic on canvas
43 × 35 ½ in | 110 × 90 cm



Martyn Brewster
Winter Light
2020
acrylic on canvas
19 ³/₄ × 19 ³/₄ in | 50 × 50 cm



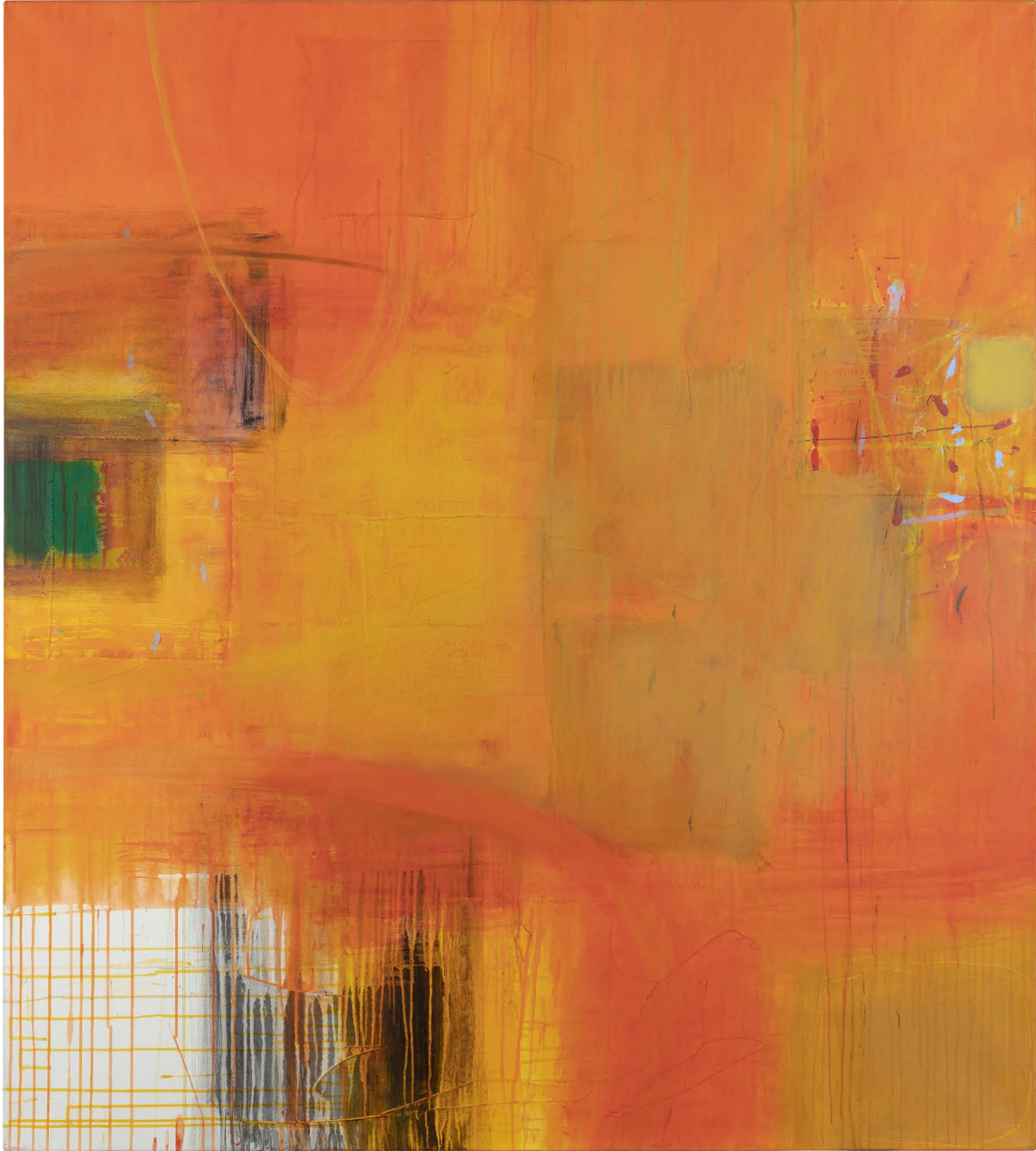
Martyn Brewster
Evening Shadows no. 2
2019
acrylic on canvas
47 × 35 ½ in | 120 × 90 cm



Martyn Brewster
Seaborne Series No. 7
1994
oil on canvas
20 × 20 in | 50 × 50 cm



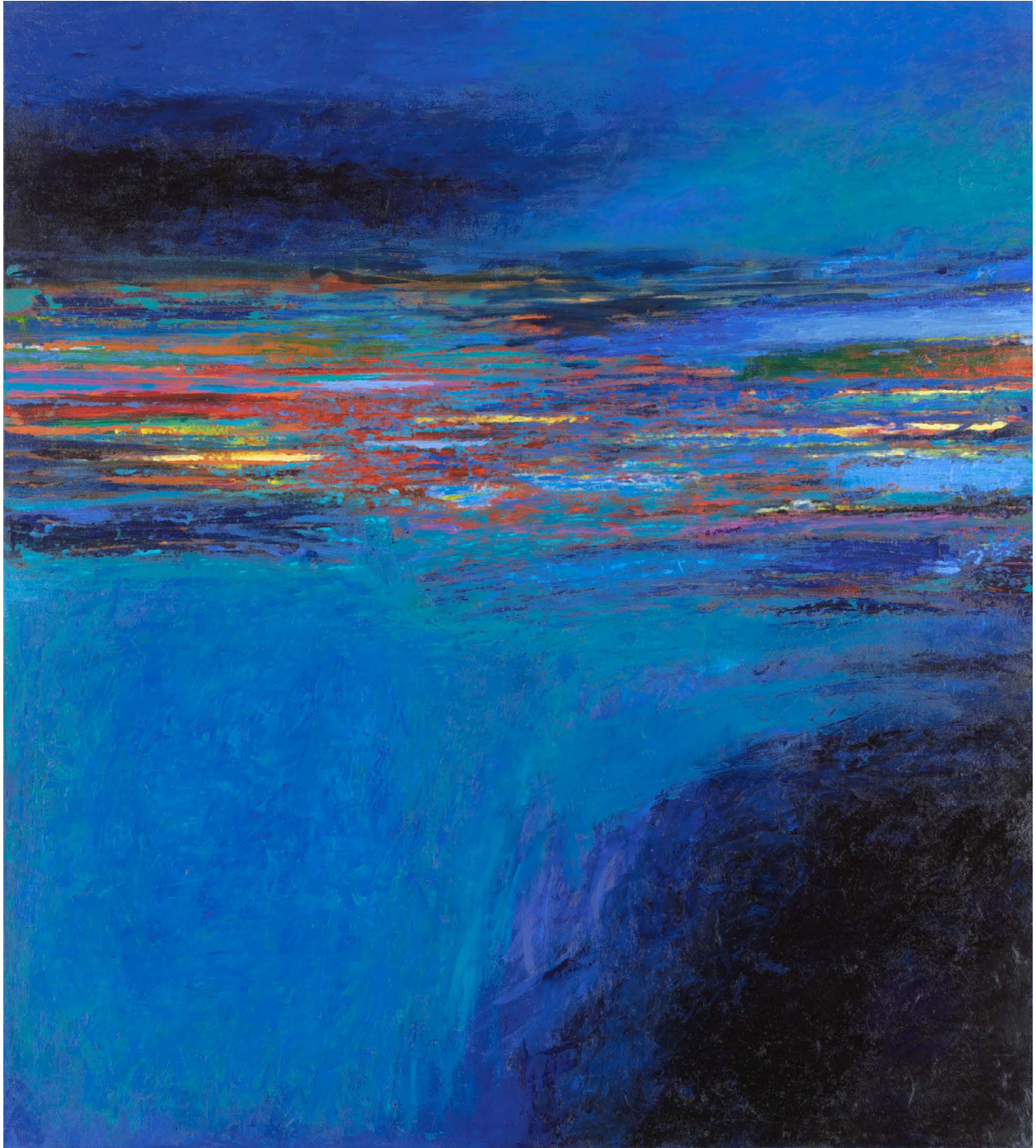
Martyn Brewster
Summer Nights
2022
acrylic on canvas
31 ½ × 39 ½ in | 80 × 100 cm



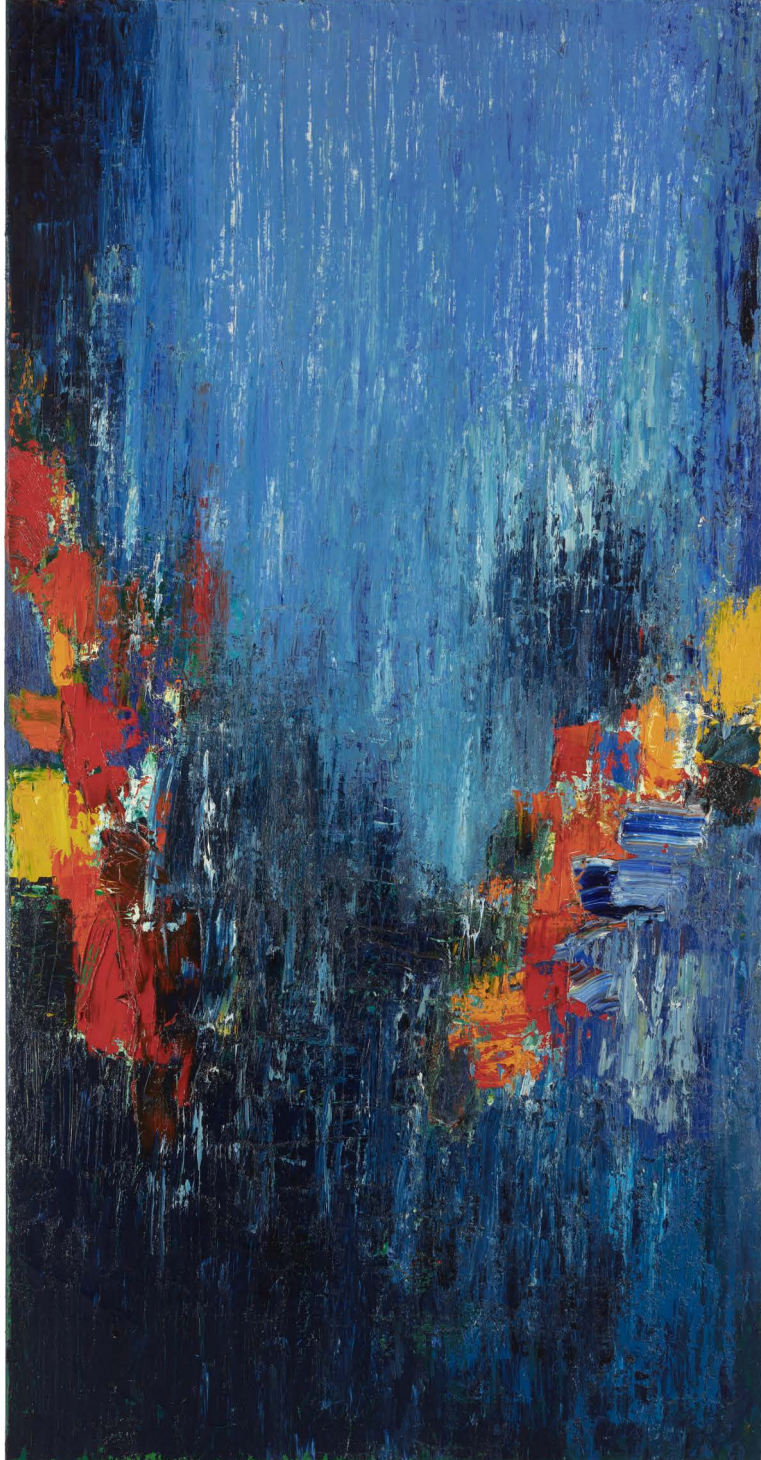
Martyn Brewster
High Summer
2019
acrylic on canvas
59 × 53 in | 150 × 135 cm



Martyn Brewster
Evening Coast No. 2 (from Coastline series)
2015
acrylic and collage on canvas
19 ³/₄ × 15 ³/₄ in | 50 × 40 cm



Martyn Brewster
Seascape No. 23
2015
oil on canvas
39 ½ × 35 ½ in | 100 × 90 cm



Martyn Brewster
Falling Light
1991
oil on canvas
78 × 40 in | 200 × 100 cm

SELECTED PUBLIC COLLECTIONS

Arts Institute, Bournemouth, England
Ashmolean Museum, Oxford, England
Bede Gallery, Jarrow, England
BMW
British Museum, London, England
Cambridge Institute of Education, England
Central Japan Railway Co
The Economist
Emory University, Atlanta, GA
IBM
London Business School, England

MARTYN BREWSTER

Royal West of England Academy, Bristol
Russell-Cotes Art Gallery and Museum, England
Sony Corporation
Sumitomo Bank
Edwin Young Trust, Salisbury Museum, England
National Trust
Unilever
Victoria and Albert Museum, London, England
Warwick Arts Trust
Winchester School of Art, England
The Hepworth Wakefield, West Yorkshire, England

SELECTED SOLO EXHIBITIONS

1978 - Christy's Art Gallery, Brighton
1983 - Peterborough City Museum and Art Gallery, England
1986 - Minorities Art Gallery, Essex, England
1986 - Warwick Arts Trust, London, England
1986 - Winchester Gallery, England
1987 - Woodlands Art Gallery, London, England
1990 - Thumb Gallery, London, England
1991 - Connaught Brown Gallery, London, England
1992 - Jill George Gallery, London, England
1993 - Upstairs Gallery, Upton Country Park, England
1997 - Coram Gallery, London, England

1997 - Jill George Gallery, London, England
1998 - Quay Art Centre, Newport, Isle of Wight
1999 - House Gallery, Chichester, England
2000 - Arts Institute at Bournemouth, England
2001 - Royal West of England Academy, Bristol, England
2004 - The Study Gallery, Poole, England
2004 - Keller & Greene Gallery, Los Angeles, CA
2004 - Jill George Gallery, London, England
2006 - Bettles Gallery, Hampshire, England
2009 - Rabley Contemporary Drawing Centre, Wiltshire
2012, 2014, 2018 - Waterhouse & Dodd, London, England

JON SCHUELER 1916-1999

- 1916** Born September 12, Milwaukee, Wisconsin, USA
- 1940-1940** Studies at the University of Wisconsin: B.A. in Economics (1938); M.A. in English Literature (1940)
- 1941-1944** Joins US Army Air Force in September 1941; from November 1942, B-17 navigator in the 303rd Bomber Group, 427th Squadron, based at Molesworth in England; undertakes missions over France and Germany; hospitalised in 1943; medical retirement in 1944
- 1944-1947** Living in Los Angeles trying to write a book about his wartime experiences; signs up for a portrait painting class with David Lax in 1945
- 1949-1951** Moves, with his family, to San Francisco and takes a job teaching English literature at the University of San Francisco
- 1947-1950** Attends California School of Fine Arts in San Francisco; teachers include Clyfford Still, Richard Diebenkorn, David Park and Hassel Smith; Mark Rothko teaches in the summer of 1949, Ad Reinhardt in the summer of 1950; plays double bass in the Studio 13 Jazz Band
- 1950-1954** Follows Clyfford Still to New York where he is introduced to Mark Rothko, Barnett Newman, Philip Guston, Joan Mitchell et al; first one-man exhibition at the Stable Gallery in 1954
- 1967-1970** Exhibits at the Leo Castelli Gallery, New York; sails to the UK in September 1957 and sets up studio in Mallaig on the west coast of Scotland; travels to Italy in March 1958 and then to France where he paints in the Parisian suburb of Clamart, and then Arcueil
- 1970-1975** Returns to New York in January 1959. Visiting artist at Yale University School of Art, CT, 1960-62; Maryland Institute, Baltimore 1963-67; and University of Pennsylvania, Philadelphia, 1965-66
- 1975-1980** Based in Chester, CT; travels to the Isle of Skye in the summer of 1967 where he paints exclusively in watercolour; Head of Painting & Sculpture at the University of Illinois, Urbana-Champaign
- 1980-1985** Travels alone to Scotland in January 1970; based entirely at Romasaig, an old schoolhouse near Mallaig, until 1975; exhibits with Richard Demarco Gallery in Edinburgh 1971 and at the Edinburgh College of Art (organised by Richard Nathanson) during the 1973 Edinburgh Festival
- 1975-1992** Returns to New York for a one-man exhibition at the Whitney Museum of American Art in 1975; also shows at the Cleveland Museum of Art, Ohio, alongside Mark Rothko and Milton Avery; in 1976 acquires a loft on West 22nd Street, New York, although most years also spends 3 months in Scotland at his Mallaig studio; in 1981 receives a National Endowment Award and returns to the Edinburgh Festival where the Talbot Rice Art Centre becomes his open studio and exhibition space for six weeks; dies in New York on 5 August 1992
- 1992-1999** The Jon Schueler Estate manages his paintings
- His edited autobiographical writings published as *The Sound of Sleet: A Painters' Life* by Picador USA. Republished 2023
- 2022** Jon Schueler Foundation formed

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
Art Institute of Chicago, IL
Berkeley Art Museum, Berkeley, CA
Cleveland Museum of Art, OH
Columbus Museum, GA
Crocker Art Museum, Sacramento, CA
Detroit Institute of Arts, MI
Gallery of Modern Art, Glasgow, Scotland
Roy Neuberger Museum, Purchase, NY
H.F. Johnson Museum of Art, Ithaca, NY
Museum of Wisconsin Art, West Bend, WI

JON SCHUELER

National Academy Museum, New York, NY
Nassau County Museum of Art, Roslyn, NY
National Gallery of Australia, Canberra, Australia
San Francisco Museum of Modern Art, CA
Scottish National Gallery of Modern Art Edinburgh
Telfair Museum of Art, Savannah, GA
Ringling Museum of Art, Sarasota, FL
Frederick R. Weisman Art Museum, Minneapolis, MN
Whitney Museum of American Art, New York, NY
Yale University Art Gallery, New Haven, CT
University of Stirling Art Collection, Stirling, Scotland

SELECTED SOLO EXHIBITIONS

1954, 1961, 1963 - Stable Gallery, New York, NY
1957, 1959 - Leo Castelli, New York, NY
1973 - Edinburgh College of Art, Scotland
1975 - Whitney Museum of American Art, New York, NY
1977 - Landmark Gallery, New York, NY
1981, 1984 - Dorothy Rosenthal Gallery, Chicago, IL
1982, 1986, 1991 - Dorry Gates Gallery, Kansas City, MO
1986, 1987, 1989, 1991, 1999, 2002 - Katharina Rich
Perlow Gallery, New York, NY
1991, 1994 - The Scottish Gallery, Edinburgh, Scotland
1996, 1999, 2002, 2006 - ACA Galleries, New York, NY
1999-2001 - Sweet Briar College

2005-06 - Scottish National Gallery of Modern Art, Edinburgh
2006 - Telfair Museum of Art, Savannah, GA
2007, 2013 - Dean Jensen Gallery, Milwaukee, WI
2008, 2010, 2012, 2015 - David Findlay Jr. Gallery, New York, NY
2009 - Springfield Art Museum, Springfield, MO
2016 - Inverness Museum & Art Gallery, Inverness, Scotland
2016 - Berry Campbell, New York, NY
2018 - LewAllen Galleries, Santa Fe, NM
2019, 2022 - Waterhouse & Dodd, London, England
2020-2024 - Lost Man Blues: Jon Schueler - Art and War
2022 - University of Wyoming Art Museum, Laramie

Back cover: Martyn Brewster, Fading Sunset, 2016, 47 ¼ x 39 ½ in

Date of publication October 2023 – Modern Fine Art, New York
All quotes & painting images: Copyright 2023 © Jon Schueler Estate, Martyn Brewster.
All rights reserved.



MODERN
FINE ART

www.modernfineart.com