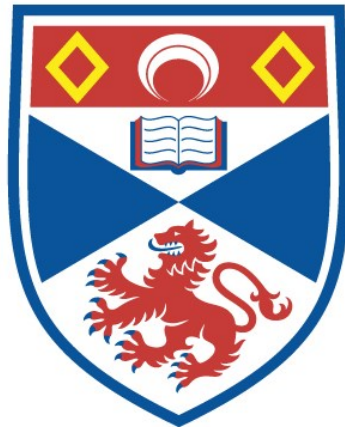# STEEPED IN PLACE: ENCOUNTERING SCOTLAND IN PAINTINGS OF THE SEA

Joseph James Boyd

A Thesis Submitted for the Degree of PhD
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Steeped in Place: Encountering Scotland in Paintings of the Sea.

Joseph James Boyd

This thesis is submitted in partial fulfilment for the degree of

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I, Joseph James Boyd, do hereby certify that this thesis, submitted for the degree of PhD, which is approximately 80,000 words in length, has been written by me, and that it is the record of work carried out by me, or principally by myself in collaboration with others as acknowledged, and that it has not been submitted in any previous application for any degree. I confirm that any appendices included in my thesis contain only material permitted by the 'Assessment of Postgraduate Research Students' policy.

I was admitted as a research student at the University of St Andrews in November 2019.

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Abstract

Art is analysed and understood most often in terms of **who** (the artist was) and **when** (the work was created). **Where** (the creative act occurred) is seldom considered as significant. However, human understanding of the world depends on spatiality as well as temporality. This thesis investigates spatiality in paintings of Scotland's sea and coast.

The purpose of the research was threefold: firstly, to develop a conceptual framework of spatiality that could describe any painting; secondly to develop a suite of methods that situated painter, painting and geography; thirdly to apply the framework and methodology to the Scottish paintings of one artist, American Jon Schueler.

Three spatial concepts for analysing the Scottishness of paintings of the sea were characterised: **space**, **place** and **scape**. Interviews with six contemporary painters revealed geography's phenomenological underpinning.

With paintings by Joan Eardley and William McTaggart, methods were developed to situate any artwork. These included well-proven visual analysis techniques, augmented by an original programme that extracted a colour palette from the painting's image. With works by Janette Kerr and Will Maclean, methods were established to situate the artist. These included identifying which facets of place were incorporated into each painting, and how the artist's discourse revealed a spatial understanding. Finally, McTaggart paintings were explored to situate their geography. This included using site visits to interpret a painting and compiling deep maps to compare and contrast the spatiality of paintings of Eastern Carnoustie with Western Machrihanish.

The concepts and methodology were then employed to scrutinise the complete inventory of Jon Schueler's extant works. By situating paintings, artist and the geography of Mallaig using the developed methodology, Schueler was demonstrated to be strongly influenced by spatiality. The unique configuration of a Scottish place illuminated and clarified what he perceived in nature and how he responded to it. The case study suggested that with a sense of place, a painting of the sea provides an encounter with Scotland.

Table of Contents

Preface.

Structure

This thesis builds a conceptual framework for investigating spatiality in paintings, develops methods for revealing the effects of place on painter and painting and then applies these methods to the oeuvre of a little-studied artist. The research is therefore presented in three sections:

A. Concept Development. Chapter 1: Power in Place. Chapter 2: Space, Place and Scape.

B. Method Development. Chapter 3: Situate the Painting. Chapter 4: Situate the Painter. Chapter 5: Situate the Geography.

C. Application. Chapter 6: Situating Schueler's Paintings. Chapter 7: Situating Schueler. Chapter 8: Situating Discourse. Chapter 9: Situating Mallaig.

Topic

The thesis is concerned with artists' representations of a salient and ever-present element of the Scottish mindset, the seas and coasts that are never more than 45 miles away. It focusses on five painters, and refers to others, working from Victorian to modern times. The paintings that are discussed illustrate different ways of looking at and interpreting the Scottish seas and coasts, and each of them represents aspects of what it was to be painting in these places. Whilst seascapes have featured in exhibition catalogues, monographs and articles, there have been no studies that explore the potential influence of space and place on the artworks. Likewise, there has been little scholarship that combines cultural geography thinking and art historical investigation. Consequently, there has been insufficient opportunity to identify the complex ways in which ideals of Scottishness might be inspired and guided by the artist's experience of being, living and working in the territory that is currently called Scotland.

The thesis also contributes a different perspective to the debate which has developed in art history and other disciplines about the public role and critical interpretation of paintings in the context of ideas about national identity and traditions.

Spatiality

All paintings of the Scottish seas are in one important sense duplicitous. Each allegedly represents pre-existing determinant features of the real world that we sense around us, and yet its content and form are presented for display as autonomous and independent of the *what* and *why* (and sometimes *who*) of the painting.

The thesis takes as its foundational premise the view that art is the expression of a human being at a particular place and time. The artist has responded to the specifics of location. Consequently, to understand the art, we must understand the place and the time, and from the perspective of the artist who received and subsequently processed and internalised sensory information whilst there. Time has been an important concern of art historians and there are many studies to investigate and link paintings to styles, periods, movements, schools and so on, all primarily defined by **when**. This work complements that approach, focussing instead on **where**, on geography and the spatial aspects of the art.

Case study artists.

The research was conducted during the Covid pandemic, March 2020 to February 2022. During that time, many people experienced severe restrictions on their movement. One consequence was that the place where they lived became more important, to be savoured on regular walks, to be explored in more detail, to be investigated for its neighbouring people and its 'local' history. That experience suggests that the knowing of a place can increase in depth and quality. Hence this thesis is built from case studies of artists who lived for a significant time in the places that they painted, who had an opportunity to develop the same rich knowledge of their chosen places as we have all recently had. Expending time and commitment in a limited setting, these artists can reasonably be expected to disclose the influence of a specifically Scottish place, if there is any of course, at its most potent.

Section A.

Spatiality – Concept Development.

We don't own the land, we tend it briefly,

and the sea protects us, and keeps us.

And the sea links us; lets us in, and lets us leave.

Robin Robertson, 2019.

Chapter 1: Power in Place.

A person in Scotland is never more than 45 miles from the sea. Scots, whilst seldom dipping their bodies in the waters, often have water on their minds. Their literature, music and theatre echo it; their images depict it.

Fig.1. Author's photograph. 2020. *Ten Thousand Miles of Edge*.

The photograph is of an artwork projected onto an 1816 tower to celebrate Edinburgh's New Year of 2020, a transcendent time for many. It was ostensibly about the country's coastline, '*Ten thousand miles of edge*'. Yet this is Nelson's monument on Calton hill, overlooking the Scottish capital. Kirsten McKee made a convincing case

for it being a declaration of Scotland's identity within the British state.[1] The memorial to the iconic British admiral was illuminated with modern images and poetry that portrayed a solitary island Scotland, linked to Europe by sea: unionist stone transformed by an autonomous light. The installation proclaimed the significance of borders and edges and geography.[2]

This research has adopted an uncommon focus on paintings of the seas and coasts. Scholars have typically categorised these as examples of the landscape genre, and consequently valued their histography as of prime and often over-riding importance in constructing an interpretation. Yet, the sea is palpably not the land. It has a fluid, dynamic surface and almost all of it lies beneath that surface, known about but largely unknown, hidden from individual sensory perception, not owned in the same sense as ground is. The coast separates this unknown from what is known; it is an edge, a unique borderland. Other borderlands have proven to be fertile ground for art historians.

This chapter traces the borders of the project and outlines the restrictions that ensured its focus and manageability. It then reviews how the distinctive Scottishness of artworks has been conceptualised by other scholars, respecting identity constructs and the impulse for a distinctive national essence as highly significant: 'Scotland was achieving a form of cultural autonomy in the absence of its political equivalent: that Scottish identity was materially if not constitutionally becoming ever more manifest.'[3] Notions attendant to art - of nation, culture and milieu - are disclosed, problematised and evaluated. The chapter concludes by outlining a working concept of Scottishness, derived from cultural geography scholarship and supported by interviews with contemporary painters of the Scottish seas and coasts.

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[1] McKee, 2013.

[2] 'Robin Robertson's "Ten Thousand Miles of Edge" takes us on a journey across Scotland's vast island and coastal geography, incorporating personal reflections on what makes the country's seaside landscape so integral to Scotland's identity as an island nation.' City of Edinburgh Council, 2020.

[3] Pittock, 2008, p114.

Miscellany of paintings

Humans have been making art at the coast for a very long time. Charles Helm concluded that patterned abstract symbols on a fossilised beach, a 'hominin signature', were over 50,000 years old.[4] The sea has always provoked people. Consequently, there are many paintings of seas and coasts. A survey of a sample of Public Catalogue Foundation (PCF) catalogues suggested that such paintings comprise a significant proportion of the collections of public institutions in Scotland.

Title of Public Catalogue	Approximate number of paintings in the catalogue	Number of paintings of Scotland's Seas/Coasts (and as % of the total)
Central Scotland and Fife	2700	234 (9%)
Dundee	2200	198 (9%)
Edinburgh (volume II)	2600	189 (7%)
Glasgow	1400	114 (8%)
Glasgow Museums	3800	135 (4%)
National Trust Properties	1900	151 (8%)
Perth, Kinross and Angus	2000	133 (7%)

Fig.2. Paintings in public ownership in Scotland

For manageability, applicability and access, this research was restricted to paintings, mainly oil paintings, created from Victorian to Modern times. Several national museums have a substantial collection, and the Scottish Fisheries Museum in Anstruther and the Scottish Maritime Museum in Irvine (and Dumbarton) specialise in them. The variation of form and content on public display is revealed by three examples from these institutions.

J.M. Horsburgh's *Working the Long Lines* is a lively, strident, arresting composition. The colours are sharp and unearthly and light diffuses through the whole composition, particularly around the boat. There is much movement; gulls wheel, a trawler pushes through churned water, fish thrash, smoke swirls.

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[4] Helm et al, 2019, passim.

Fig.3. James More Horsburgh. c1980-1990. *Working the Long Lines*.

The detail bestows authenticity on the whole image, for example two figures at the bottom-right bend to haul in a specific species of fish. Another uses a gutting knife, with his attention caught by activity off-canvas. The equipment is accurately depicted and the artist, you realise during a close look, knows every piece, its shape and its feel. This is a visual rendering of working the sea by a man who has been there often. Horsburgh (1924-2007) was a North Sea fisherman. 'He had no time during the fishing to sketch, let alone paint, which makes the detail of his paintings all the more remarkable, not to mention the fact that he was self-taught. He started working in oils, dabbled in water colours, and eventually settled on acrylics because he found they gave him the effect of the sea, and had the added benefit of drying quickly'.[5]

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[5] Scotsman, 2008.

John McGhie's *The Fisher Lass* depicts a resolute young woman with a basket of slippery fish before a sublime, stormy sea. She is placed perpendicular to the waves, her dark-framed face contrasted with pale surrounding highlights, crowned by wheeling gulls. She leans into the wind which buffets the gulls and the flapping fabrics, but she looks determined.

Fig.4. John McGhie. c1914. *The Fisher Lass*.

The light and shadow, sombre colours and the fine even brushwork create an image of a solid person at work in a specific, albeit romanticised, environment. The depicted person was real; Jessie Hughes of Pittenweem, born in 1892 and hence around 22 years of age when she was painted. She lived in the house nearest the sea.[6] McGhie, the artist, trained in Scotland, England, France and Italy, and eventually settled in Fife. He favoured a '*plein aire*' approach to capturing landscapes and people at work.[7]

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[6] Information label, Scottish Fisheries Museum. (Viewed 2020).
[7] Taylor, 2012. 'McGhie's regular practice was to spend time painting on the spot, travelling with his easel, paints, panel or canvas.'

Joan Eardley's *Boats on the Shore* has a band of dark background paint thickly applied with a palette knife, with brightly-coloured impressions of boat hulls, patches of sky and foam on the waves added to the surface.

Fig.5. Joan Eardley. 1963. *Boats on the Shore*.

A close inspection reveals how coloured highlights are delicately placed, and how the sparse yellows, reds and blues connect into an aesthetically impressive whole. Again, Eardley was there, in that place at that time. A quiet, mild-mannered Englishwoman, she divided her working time between a primitive cottage in the coastal village of Catterline and a dilapidated Glasgow studio. Her seascapes were mostly painted on hardboard whilst she stood for hours on the foreshore, facing the water.

A close look at paintings is revealing but limited. All three exemplars are replete with movement and weather and all locate the viewer close to the water. Yet these observations cannot be generalised. During the period under investigation, painting was the persistently dominant medium within Scotland's colleges of art and

cultural institutions.[8] Consequently there are very many exemplars. They vary in style, content and viewpoint, illustrated by a sample from the Maritime Museum's Catalogue.[9]

James S. Davis. Shipyard Brag. (1996)

Joyce W. Cairns. The Loss. (1990)

John Bellany. The Dawn Pearl. (pre 2006)

Arthur J. W. Burgess. View of Craigendoran Pier. (c1940)

Sylvia Wishart. Trawler 1. (c1974)

James Francis Williams. On The Clyde. (c1830)
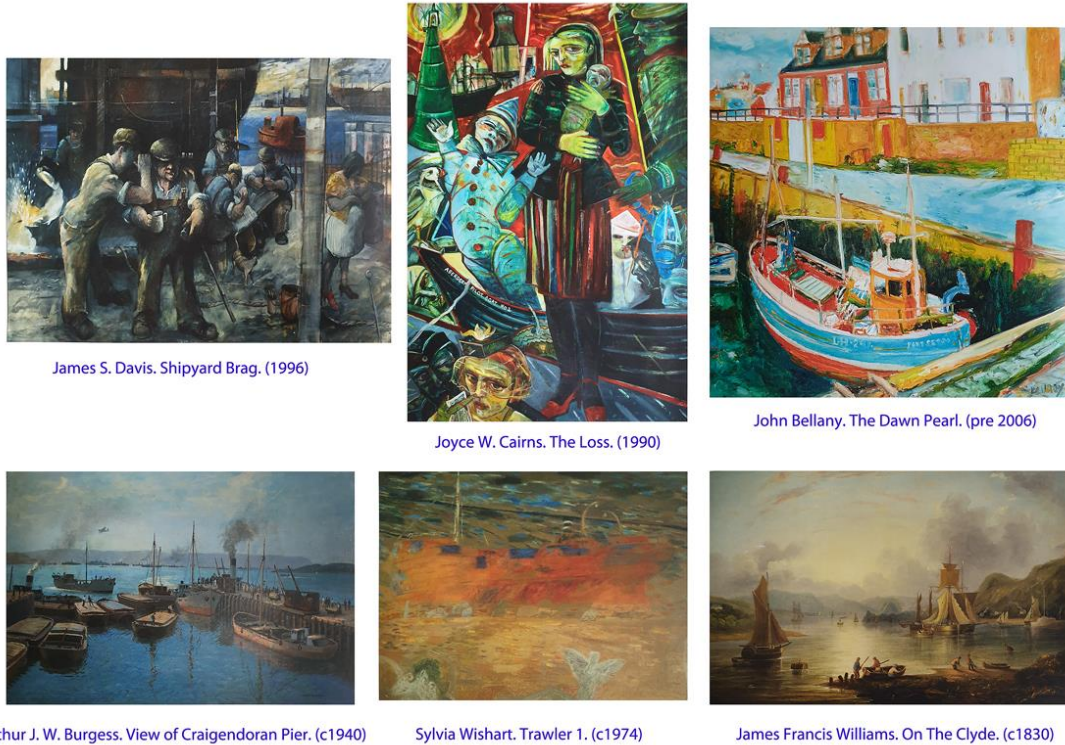
Fig.6. Boyd. 2020. *Virtual Exhibition*. (Scottish Maritime Museum).

To investigate the miscellany of Scottish paintings, relevant scholarship was consulted to build conceptual clarity for a composite analytical methodology. Germane sources included work on seascape and coastal landscape paintings, the websites of contemporary artists, bibliographies from previous research and searchable electronic databases. Studies that examined the significance of Scottish paintings in themselves, and not as adjuncts to British or International groupings, were particularly pertinent.

Paintings of Scotland's seas mostly feature in art-historical literature as examples of periodicity and chronology or as illustrations of an artist's timeless worth. Duncan Macmillan included eleven sea/coast paintings in the 347 plates that

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[8] Normand, 2013b, p273.
[9] Scottish Maritime Museum, 2018.

illustrated his comprehensive survey of Scottish Art.[10] The text summarised each artist and furthered his chapter's overall theme. Murdo Macdonald's book, *Scottish Art*, featured William McTaggart's '*The Storm*' as a dramatic, arresting frontispiece.[11] He incorporated eight Scottish and two other sea paintings amongst 183 plates. His text was structured around the artists, with 16 lines about McTaggart's sea paintings, 13 lines about Eardley's and a brief review of 'the importance of the sea to contemporary artists… (and) related issues of culture and personal identity'.[12] Whilst both scholars revealed the richness of paintings of the sea in their choice of images, their analyses understandably focussed on time. This approach was ultimately tangential to the current research, as were earlier pessimistic surveys of Scottish art which, as John Morrison observed, adopted 'an inferiorist approach'.[13]

Extant monographs were also largely about time. Those regarding established artists such as McTaggart and Eardley provided valuable historical information and opinion, mostly concerning the artist's biography, style and technique.[14] Television programmes featuring artists such as Eardley, Bellany, Redfern and Schueler presented more nuanced contextual information, including (edited) film of work practices, body language, the inflections and hesitations as each spoke.[15] Primary archival materials also revealed the artist's voice, expressed through commission documents, journals, contemporary writings, exhibition catalogues and private letters.

However, the key primary resources for this current research were the paintings themselves and the places where they were painted. Monographs, exhibitions, and productions usually analyse artist and artworks together. However, they are separately significant. The artist was the creator, responsible for every aspect of the work at the time and place of its creation. Thereafter, of course, the painting becomes the story. As Helen Bellany explained in her powerful biography of

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[10] Macmillan, 1990.
[11] Macdonald, 2000, pp2-3.
[12] Macdonald, 2000, p199.
[13] Morrison, 2003, p18.
[14] Scruton, 1990; Errington, 1989a; Oliver, 1988; Pearson, 2007; Elliott, 2021.
[15] Referenced later.

her husband John, *The Restless Wave*: 'We'll share the endless silence of eternity while your great paintings in museums around us will go on to commune with the world in our place'.[16] The left-behind object and extant location are prime evidential sources for scholarly investigation into art and artist.

Scottishness

For this project, researchable art had to exemplify Scottishness. The adjective, 'Scottish', is frequently attached to paintings as if its use is self-evident. Samuel Bough's *Off St Andrews* depicts the Fife coast. Bough was living in Edinburgh when he painted it, the year of his election to the Royal Scottish Academy. His skills with colour and realistic depiction are evident in the picture. Yet its Scottishness is not proven. The artist was English-born: its viewers are now mostly overseas tourists.[17]

Fig.7. Samuel Bough. 1856. *Off St. Andrews*.

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[16] Bellany, 2019, p395.
[17] Most of NGS 1.74 million annual visitors in 2018 were from overseas. Staista.com, 2022.

Joseph Henderson's *A Northerly Breeze* depicts the sea, its waves inundating the space to marginalise the figures of the women and the ship. Henderson was born in Perthshire and settled in Scotland's industrialised central belt. The work hangs in Stirling but its Scottishness is also not proven because the sea's location is undisclosed.

Fig.8. Joseph Henderson, 1870, *A Northerly Breeze.*

To label both paintings as Scottish, without definition, is to risk a kind of unfocussed essentialism which declares that Scottish art is different because, after all, the painter was a Scot by birth or residence. To assert a generalised, normative category of Scottish invites arguments about what exactly is distinctive about it. It also suppresses the country's rich cultural heritage when a singular Scottishness is implied because 'our writing, our language, our values, our culture are not identical to those in the rest of the U.K.'[18] As Ann Davies noted, referring to Spain; 'I have great difficulties with the idea of a cultural text simply acting as a surface which we can scrape away to find an essential Spain underneath'.[19]

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[18] Moffat and Riach, 2014, p40.
[19] Davies, 2012, p1.

The Scottishness of the artist could be more flexibly defined by considering context. Scraping away Henderson's life and times will reveal a variety of 'Scottish' factors that influenced his painting. These were idiosyncratic, different to Bough's, different arguably to all other 'Scottish' painters. His sociocultural milieu, for example, was very unlike John Bellany's or Jon Schueler's. Hence, a contextual definition of Scottishness centred on the person of the artist is constructive, but complex in its application and impractical to draw general understandings from. Perhaps the artist viewed life in a distinctively Scottish way which translated into their work, but that seems impossible to verify.

The Scottishness of a painting might also be flexibly assigned. The underlying constructs are implicit but they emerge in controversy about Scottish art. For example, the contested purchase 'for the nation' of Edwin Landseer's *Monarch of the Glen* generated extensive 'praise and damnation in equal measures'.[20] An analysis of the published documentation revealed that the nebulous concepts of 'nation' and 'culture' had been harnessed and propagated by contradictory viewpoints.[21] Art-historical analysis, proprietorship, myth-making and cultural hegemony also surfaced in arguments that were peppered with political and social judgements.[22] The dispute demonstrated that ambiguous concepts of national identity, culture and the socio-political milieu are commonly harnessed to assert the 'Scottishness' of a painting. These concepts therefore merited consideration as a grounding for determining Scottishness.

Nation and identity.

The island of Iona is deeply associated with nation and identity in Scotland. Samuel Peploe represented Iona in many paintings. They depict a named place, emptied of people.

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[20] Baker,2017, p52.
[21] Boyd, 2014.
[22] See Scottish Parliament, 2016. Politicisation is also suggested by restrictions on NGS archives: NGS, 2017.
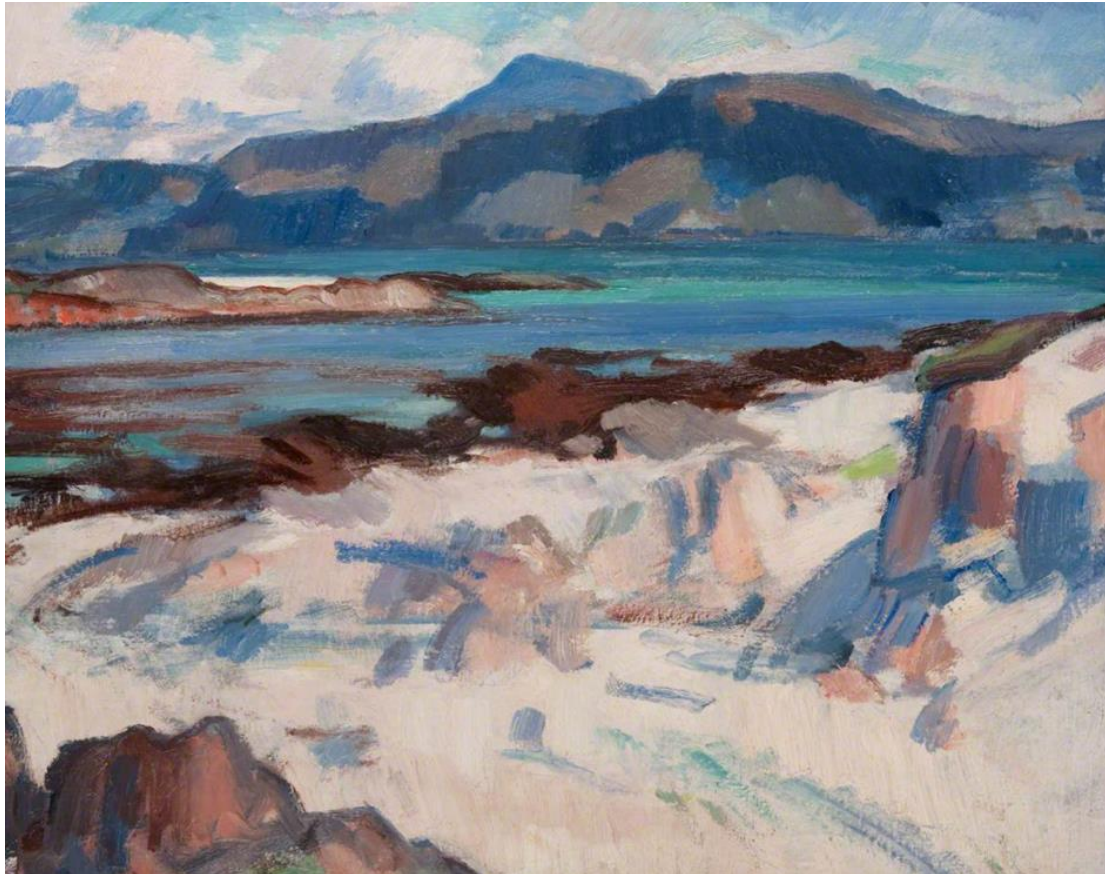
Fig.9. Samuel Peploe. c1925. *Ben More from Martyrs Bay, Iona*.

Peploe spent almost every summer between 1920 and 1933 on the island, with his friend the painter Francis Cadell. He used the sea and shore as stimuli to explore how colour could depict bright light. The Iona paintings are more expansive in composition and much cooler in tone than his other work. They also undermine the equation that many propose between Iona and Scottish history because there is no trace of it in Peploe's work.[23]

Nation and its attendant concept of identity have been debated in Scotland since the act of Union, and extensively investigated in art-historical literature. Whilst it would seem logical to consider how paintings of Scottish seascapes/coasts address questions of nation, state, borders and identity, neither nation nor art are clear-cut and unwavering concepts and there is some risk of 'both, as rallying points, being highly susceptible to, and productive of, propaganda and economic opportunity'.[24]

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[23] For its importance in Scotland over centuries, see *Iona Abbey. Statement of Significance*: HES, 2023.
[24] Langford, 2017, pxvii.

Frank Bechhofer's study, based on semi-structured interviews with Scots (arts administrators only), offered some support in thinking that national identity is neither fixed nor given, but depends 'on the claims which people make in different contexts and at different times (and on) how such claims are received, that is validated or rejected by significant others'.[25] David Clark was therefore wrong to conclude that in art (or any other sphere), 'the concept of a Scottish nation is (largely) meaningless'.[26] Rather, national identity carries many meanings which had to be clearly delineated if it was to underpin this research.

Benedict Anderson's '*Imagined Communities*' was initially helpful. He defined 'nation' as an imagined political community of members who will never meet and have only imagined sovereignty.[27] His conception has proved to be intellectually robust and his ideas on the function of memory and the biography of nations could assist a study of how seascapes operate on individuals' psyche. However, he was influenced by Tom Nairn's 'iconoclastic' *The Breakup of Britain* which characterised the UK as 'the decrepit relic of a pre-national, pre-republican age and thus doomed to share the fate of Austro-Hungary'.[28] Such a postcolonial analysis feels too emphatic for modern Scotland, where cultural hegemony is subtle, nuanced and widely tolerated.[29] Identity within Scotland's imagined community must be capricious and flexible enough to take account of 'the shared historic substance of our lived subjects and autobiographic selves'.[30]

The writings of Anthony D. Smith on ethno-symbolism explain why this is pertinent.[31] Smith merged previously opposing perspectives on nationalism, nation and culture and described *the nation* as a modern sociological community embedded in a specific historical context, and with an identity that is socially constructed. Nations become significant, he proposed, through informal and symbolic practices by ordinary people in everyday lives, including cultural myths, memories, values and

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[25] Bechhofer,1999, p515.
[26] Clark, 2011, p67-68.
[27] Anderson, 2016, pp5-7.
[28] Anderson, 2016, p208. (Nairn, 2021. (1977)).
[29] See pp24-28 for discussion of cultural hegemony.
[30] Cullen & Morrison, 2005, p2.
[31] Smith, 2009, passim.

traditions. Smith's theorising seemed appropriate to art-historical studies, particularly his application of cultural geography to art-based agents.[32] National identity is a nebulous concept anyway, often discussed in terms of polarities such as authenticity/myth, actuality/invention. Some argue that it does not exist at all. Siniša Malešević stated that 'there was no national identity before modernity' and 'little empirical evidence for the existence of national identities in the modern age either'.[33] He noted that whilst 80% of Europeans reportedly subscribed to the importance of their own national identity, belief did not necessarily make it true. Indeed, although if many believe something to be true then it will have real consequences. Murray Pittock was more apposite with an apparently superficial example: 'the 'See you Jimmy' hat carries in its mixture of humour and aggression the legacy of harlequin masquerade and Jacobite patriotism alike, faintly mocking yet celebratory. Accordingly, history is carried and worn in the invention of Scotland'.[34]

Together, such writings imply that concepts of nation and identity are underpinned by and continuously redefined through the present experiences and memories of the people who live in place. They integrate other assumptions too. Jeffrey Auerbach claimed that a picturesque depiction of people and places inculcated a positive mindset about the British nation. The comprehensive trope 'unified the empire by refracting local differences through a single lens… to unite and homogenise the many regions of the British empire'[35] His lens focussed though on England's pastoral countryside, excluding Scotland's Highland roughness and Lowland farming.[36] Through well-evidenced accounts, Morrison developed a powerful argument against similar 'cultural sub-nationalism' within Scottish art. He argued that throughout the nineteenth-century, until around 1914, a unique vibrant identity précised those aspects of life which unified Scotland: 'the land, the people, the history, and most importantly the country's "myths."'[37] Morrison likened identity

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[32] Hutchison, 2018, p284.
[33] Malešević, 2011, p272. However, *The Declaration of Arbroath* (1320) encompasses all Scots in its proclamation of 'nation'.
[34] Pittock, 2010a, p46.
[35] Auerbach, 2004, pp 47-48, 52.
[36] Morrison, 2014.
[37] Morrison, 2019, p48.

myths to parables, edited memories with a moral kick.[38] National identity is not impartially underpinned.

Scotland's painted identity has certainly been significantly mythological. Landseer's stag in Glen Feshie was conceptually distant from the heavily industrialised places where most Victorian Scots lived: 'grotesque industrial towns… (where) iron-coloured brooks sluggishly oozed…The forlorn villages looked like dismembered parts of towns brutally hacked off'.[39] Other artworks reflected a British-Scottish dual identity, two poles operating without contradiction.[40] It is a moot point whether Scottish thinking has now shifted to incorporate another myth, 'away from this unionist-nationalist model towards an internationalist vision'.[41] However, such interesting summary evaluations minimise the heterogeneity that Morrison revealed, where 'Scotland's painted identity in the nineteenth-century is not some false homogeneity, but rather an interaction of different cultural strands'.[42]

A mythological identity is distinctive, but often mendacious. Macmillan looked to 'James Caw's attempt in his great book *Scottish Art 1620-1908* to identify a Scottish style in painting'.[43] Caw wanted something distinctive but did not seem to know what it was. Similarly, Sebastian Mitchell perceives in Calvin Colvin's art, an attempt to define: 'Scottish identity has become the abiding concern of the whole exhibition...[and] nationalism now provides a kind of meta-narrative, an overarching presence, which lends thematic connectedness to its disparate imagery'.[44] Yet paintings cannot define nationhood by themselves.

The critical research issue is not whether the nation is essentially real or manufactured, but whether and in what way any attendant beliefs and values affect a painter's decisions and actions. The conceptual review revealed that national distinctiveness was a flexible 'organisation of space, people and identity'.[45] *Nation*

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[38] Morrison, 2019, p48.
[39] Muir's *Scottish Journey, 1935*, quoted in Blaikie, 2010, p149.
[40] Termed 'Unionist-Nationalist'; Morton, 1993,
[41] Macdonald, 2004, p39.
[42] Macdonald, 2004, p39.
[43] Macmillan, 2004. p264
[44] Mitchell, 2013, p417.
[45] Cullen & Morrison, 2005, p3.

was too complex and slippery a notion to adopt as the definitive concept for determining Scottishness. Doreen Massey's writings indicated that geography might help to formulate an alternative. She had explained that 'old assumptions' about place and nation as eternal, fixed and pre-given, were being challenged by thinking of place as the unbounded product of social relations.[46] Her linking of nation, identity, social interaction and place was insightful. To return to Peploe in Iona, he chose to depict that place as 'special'. Its placeness was its 'Scottishness'.

Englishness

Though 'national identity' has shortcomings, this project benefitted from the expanse of art historical analysis of English paintings and associated Englishness.[47] The Englishness of art has been centred in terms of landscape, 'a trope of naming that unifies and smooths out regional and topographic difference'.[48] Elizabeth Helsinger exemplified: 'England's two greatest landscape painters, Constable and Turner, produce in the 1820s and 1830s important examples of what are better described as English rural scenes'.[49] Just prior to this, J. M. Turner had painted Scotland's sea.

Fig.10. Joseph Mallord William Turner. 1819. *The Bell Lighthouse*.

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[46] Massey, 2009.
[47] For example: Rosenthal, 2006.
[48] Ebbaston, 2017, p2.
[49] Helsinger, 1997, p28.

In 1955, Nikolaus Pevsner broadcast seven lectures with the overall title '*The Englishness of English Art*', declaring; 'One should never try to arrive at the simple statement 'The English are x and not y, the Germans are y and not x'. Such statements are bound to be useless. Instead I am going to try and pursue the geography of art here in terms of polarities in pairs of apparently contradictory qualities'.[50] Though ostensibly geographic, Pevsner's approach was never about place. Instead he aimed to identify in art, the commonalities of one people (nation) across a sliver of time (periodicity).[51] These qualities were built on existing myths and prejudices, and he favoured a superior naturalistic Anglo-Saxon tradition over an inferior formalist Celtic one. The latter was given a mere half-page in his subsequent book.[52]

The promotion of English national art and its supposed aesthetic superiority surfaces elsewhere. William Vaughan claimed a subversion of British art, concluding that 'there is a cultural unity whose essence is English'; the others, Scots, Irish, Welsh and minority groups were seen as 'subsections'.[53] For him, Englishness brought with it 'a complex set of cultural and racial associations'.[54] Bernard Crick wrote 'of a belief that 'English' is the adjective most commonly used to refer to any 'citizen of the United Kingdom of Great Britain and Northern Ireland'. He noted that 'the definition of English is inseparable from that of the non-English: Englishness is not so much a category as a relationship'.[55] The Englishness of British art theory has also been proposed as 'a persistent strain of nationalism and regionalism, unconscious perhaps but no less effective'.[56] Sam Rose queried the evidence for this, hoping in any event for a 'deeper' cosmopolitanism and 'some level of internationalism'.[57] Though the concept of Englishness is unresolved, artists and theorists continue to try to

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[50] Pevsner, 1955.
[51] Jolivette, 2009, p1.
[52] Vaughan, 1990, p16.
[53] Vaughan, 1990, p11.
[54] Vaughan, 1990.
[55] Crick, 1986, p388.
[56] Langford, 2017, p19.
[57] Rose, 2013, p19.

characterise it,[58] and Anglo-centric pedagogy continues to perplex: 'It is this popular appetite for English history that explains the extraordinary cult of Walter Scott in the mid nineteenth-century'.[59] Moffat and Riach protested that 'only one university in Scotland has an established chair (in Scottish literature)'.[60] In 2019-21, Scottish art-history was not a significant academic specialism in Scottish universities.

Scottishness is often defined in opposition to Englishness, sometimes associated with a post-colonial paradigm. Contention generates defensiveness rather than learning yet the extensive scholarship regarding 'Englishness' can be instructive and relevant. For example, David Matless revealed which meanings are attached to a wide range of cultural objects. Songs of the coast are about the importance of sea-power, landscape art about preservation and organic cultivation.[61] In England, people's engagement with the landscape is deeply felt and has often been expressed through artistic media. Since the 1750s, landscape has had a role in forming historical class relations and English national identity.[62] It was reasonable to expect similar processes to have occurred in Scotland around seascapes.

Finally, John Lockhart claimed that Turner's signature English style developed from his experience of Scotland. 'His shift from a straightforward view of the landscape to one dominated by ideas of light and colour, is generally thought to date from his work in Scotland in 1801'.[63] Macdonald also recognised in Turner, a sensitivity to place; 'southernness' in his Italian work, 'northernness in Scotland.[64] Englishness in art and art history can be enriched, perhaps circumvented altogether, by geography.

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[58] Holt et al, 2002.
[59] Mandler, 1997, p159.
[60] Moffat and Riach, 2014, p27.
[61] Matless, 2016, p18.
[62] Darby, 2000, passim.
[63] Lockhart quoted by Stevenson, 2013, p10.
[64] Macdonald, 2010, p359.

Culture

Another concept that is employed to determine Scottishness is culture. John Bellany's *Scottish Mother and Child* is packed with cultural references.

Fig.11. John Bellany. 2005. *Scottish Mother and Child*.

A vibrant palette depicts a highly-stylised married Madonna loosely holding a child, flat sea at her back, an upturned fishing boat to her side and a fish on her head. She has the large oval eyes and divinely focussed stare of a Byzantine icon. The fish is a common iconological symbol of Christ's sacrifice and impending death, the child a symbol of life. The painting resonates with international rather than Scottish references. Intriguingly, a child has no preconceived national identity. However,

Stuart Hall describes how one might coalesce from surrounding culture, the hybrid inputs that form from the myriad of values and beliefs within the community.[65]

Scottish culture has been powerfully affected by cultural representations including political, historical and aesthetic strands which Normand identified as the cause of fissures and fractures within British art; 'these are sometimes deeper and more coherent than might be anticipated'.[66] Geography is another significant strand, operating at local and national levels. Hence the difference in culture, including art education, between west-facing Glasgow, and east-facing Edinburgh, only 50 miles apart.[67] Similarly, the growth of 'Highlandism' which Blaikie described as a 'geographically hegemonic' message which has percolated from high to popular culture, an 'elite visualisation of one part of the country [which] now stands for Scotland in toto'.[68]

Geography has been crucial to cultural development within the U.K. and across the British empire. When a populous culture develops near to smaller ones, national cultural hegemony can result. Raymond Williams described a centralised British culture from a peripheral Welsh viewpoint, connecting his personal experiences of class and place to politics and borders.[69] For him, geography was a major influence because it gave form to an individual's alignment, experience, commitment and loyalty. Williams decried 'the pressure from the east' on his own Welsh identity. Though the effects of structural pressure on a population are unlikely to be as consistent as he implies, there is nevertheless value in identifying British hegemonic practices.

Local geography also directs local hegemony. David Gange has written of the spatial imbalances in British cultural development, arguing that 'the whole shape of British history is transformed by granting Atlantic coasts and islands a central rather than a marginal role'. He problematised the Scottish Enlightenment, describing it as

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[65] Hall, 1999, p292.
[66] Normand, 2013b, p265.
[67] Audio recordings of students/teachers (*Artists' Lives* project) reflect the individual character of Scotland's Art Colleges. Skipwith, 2005, pp6,7.
[68] Blaikie, 2010, p138.
[69] Jackson, 1989, p38.

the triumph of a few cities at the expense of other regions. For coastal communities 'it was the beginning, and the cause, of a lengthy dark age'.[70]

Hegemonic thinking about art is evident in British public comment and academic scholarship. A Gramscian-style analysis might suggest that there are Scottish, Irish and Welsh subcultures which have been limited in form and direction by the power of British cultural definitions.[71] Certainly, artists like McTaggart and Eardley have somehow been allocated a peripheral status, with their work largely ignored by people outside Scotland.[72] A review of the Fleming collection's, *Scottishness in Art,* was acerbic: 'Scottishness is all right, since the Scots still qualify as a persecuted minority….. this show leaves the jury still out. It is as though Scottishness in art exists principally at the extremes of chromaticism'.[73] A similar dismissive tone was evident in Hugh Trevor-Roper's widely cited diatribe about invented Scottish traditions. Yet that propagated the author's own inventions, for example that 'today, whenever Scotchmen(sic) gather together to celebrate their national identity, they assert it openly by certain distinctive national apparatus. They wear the kilt, woven in a tartan whose colour and pattern indicates their 'clan'; and if they indulge in music, their instrument is the bagpipe'.[74] Erroneous claims, easily disproved - few working-class Scottish males have ever worn a kilt. Roper also alleged that Highland dress was invented by an English Quaker, Thomas Rawlinson, around 1730, confidently asserting that

> 'The first person to be painted wearing a recognizable modern kilt, not a belted plaid, appears in a portrait of Alexander MacDonell of Glengarry, the son of the chief who was Rawlinson's friend. It appears to have been painted about 1747. It is interesting to note that, in that portrait, the kilt is worn not by the chief but by his servant - thus emphasizing, once again, its 'servile' status'.[75]

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[70] Gange, 2019, loc44.
[71] Jackson, 1989.
[72] Brooks, 2020.
[73] Taylor, 2005, p16.
[74] Trevor-Roper, 1992, p11.
[75] Trevor-Roper, 1992, p21.

His assertions are disproved by John Michael Wright's portrait from around 1683 of a young Highland Chieftain in 'traditional highland costume'.

Fig.12. John Michael Wright. c1683. *Lord Mungo Murray [Am Morair Mungo Moireach], 1668 - 1700. Son of 1st Marquess of Atholl*.

Phillip Dodd suggested that a cultural elite sought to absorb all English traditions and 'the increasingly assertive Celtic fringe' within an English national culture.[76] Labels like 'Celtic Fringe' encourage people, including Scots, to think of their indigenous arts as low-value, an example of the widespread 'inferiorism' that many Scottish paintings neither reflect nor confirm.[77]

Other scholarship is hegemonic by neglect. Macmillan criticised 'extreme cultural colonisation' from the major art institutions, all 'geared to importing exhibitions, none to exporting them'.[78] National Galleries Scotland's (NGS) recent acquisition policies suggest that paintings are valued and acquired as either international 'masterpieces' (Fine Art) or as 'Scottish' representatives. 'Our definition

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[76] Dodd in Boswell, 1999, p13.
[77] Morrison, 2003, p17.
[78] Macmillan quoted in Richardson, 2010, p400.

of Scottish art is broad and embraces artworks and artists with a varied range of associations with this country – from the artist's nationality to the subject of the work'.[79] The diagram below references A. G. Greimas's semiotic square.[80] It proposes that NGS judgements of artistic value are informed by traditional British art-historical criteria, as defined by London hub professionals. Unknown Scottish art/artists are considered 'parochial', a *non sequitur*. If true, this is also cultural hegemony because meanings are shaped by ideology and social power, and influence and authority are bolstered by cultural practices.
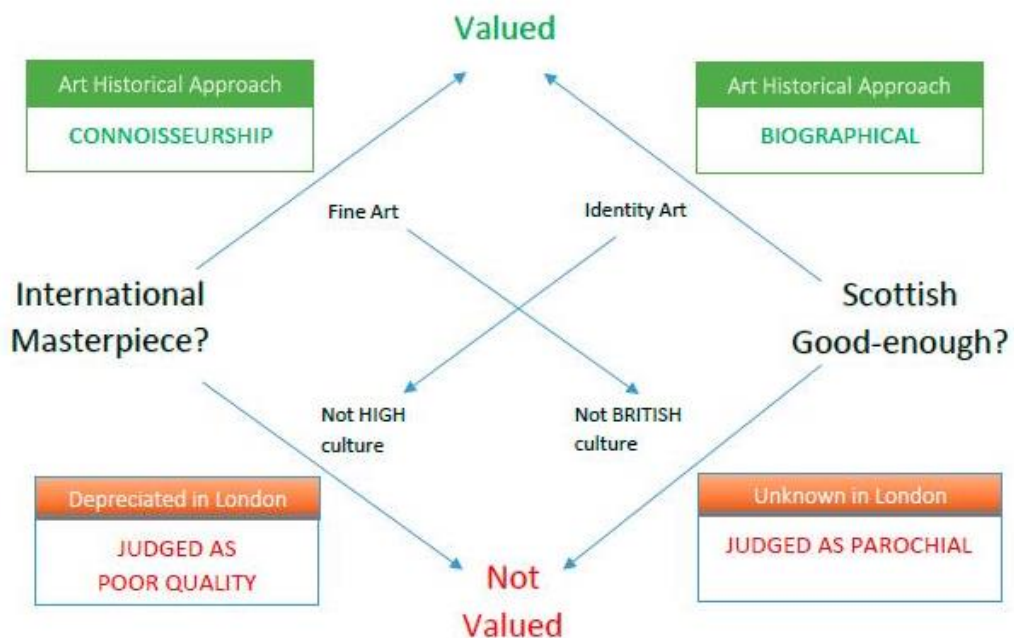
Fig.13. NGS acquisitions.

The small NGS 'Scottish' section was deemed by curators as lower-status than its other holdings: 'my male colleagues… asked if I would like to take on the responsibility for the Scottish paintings in the collection. They didn't, I think, believe they were doing me a favour'.[81] NGS has focussed in past displays on British art history, perhaps because, as the following table shows, many of the decision makers

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[79] NGS, 2020.
[80] Greimas used the device to bring contradictions into view. Clifford, 1988, pp233-236.
[81] Errington, 1989b.

received their education outside Scotland.[82] Indeed, there were in 2023 Senior Curator posts of British Art, French Art, Northern European, Early Modern but not of Scottish Art.

Decision makers of National Galleries Scotland

Board of Trustees Governance

Name	Employment area	Educational Background	Art education?
Ben Thompson (chair)	Finance	Edinburgh University (physics)	
Lesley Knox	Finance	Museum of London; Fed. Of British Artists	
Nicky Wilson	Advertising & marketing	Chelsea school of art; Camberwell College of fine art	
Tricia Bey	Management consultancy	Durham University (Engineering); London Business school.	
Catherine Muirden	Human Resources; banking	Edinburgh University (?)	
Alistair Dodds	Scottish Local Authority	Edinburgh University (Economics)	
Edward Green	Management; jewellers.	Strathclyde University (Business)	
Benny Higgins	Financial services	Glasgow University (Maths)	
Tari Lang	Reputation management	London?	
Prof. Nicholas Pierce	Chair of Fine Art, Glasgow Univ	V&A London; Durham; Burrell Collection, Glasgow.	
Willie Watt	Investment management	Aberdeen University (Geography)	

Senior Management Team

Name and job title	Educational background
Sir John Leighton, Director General	Studied Fine Art at the University of Edinburgh and Edinburgh College of Art and history of art at the Courtauld Institute of Art.
Nicola Catterall, Chief Operating Officer	Graduated from the University of Durham in 1980 with a BA Joint Honours, Double First in Philosophy and Politics.
Simon Groom, Director of the Scottish National Gallery of Modern Art	Academic qualifications include a PhD in Art History and an MA in Art History (Modern) from the Courtauld Institute and an MA in English Literature from the University of Edinburgh.
Christopher Baker, Director of the Scottish National Portrait Gallery	He was educated at the universities of York and Manchester
Jacqueline Ridge, Keeper of Conservation	She has a degree in Chemistry from King's College London and a formal training in the Conservation of Fine Art from Northumbria University.

Hegemony can also be packaged and transmitted through teaching and learning. If cultural history is presented as apparently value-neutral knowledge, then the presenting authority is operating what Donna Haraway called the 'god trick'.[83] High-profile exhibitions of paintings in Scotland's national gallery exemplify this approach to public education, for example '*Turner in January*'[84]; *A Taste for Impressionism, Modern French Art from Millet to Matisse*[85]; *Emil Nolde, Colour is Life*'[86] and '*Rembrandt, Britain's Discovery of the Master*'[87]. Here, samples of the art of a designated genius were displayed to illustrate themes within a unifying narrative about the overpowering quality of other countries' art. Haraway characterised the

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[82] Table compiled in 2017.
[83] Holloway, 2011, p220.
[84] Scottish National Gallery, 1 Jan 2020 - 31 Jan 2020.
[85] Scottish National Gallery, 30 July – 13 November 2022.
[86] Scottish National Gallery of Modern Art, 14 Jul 2018 - 21 Oct 2018.
[87] Scottish National Gallery, 7 Jul 2018 - 14 Oct 2018.

'god trick' as distinctly masculine and exploitative, and pointed to the need to challenge its mythical objectivity. Perhaps 'local' paintings that communicate the power of a specifically Scottish space and place can in the future contest the cultural and academic power of the English landscape genre.

There have been efforts to rid Scottish culture of historical clichés and mythology, for example the acclaimed 1981 *Scotch Myths: An Exploration of Scotchness* exhibition.[88] NGS exhibited *The Monarch of the Glen* around Scotland, prior to installing it in Edinburgh which inspired a challenge to tradition at Inverness.[89] There was a different geographic response in Perth when it was displayed with hunting imagery from elitist estates.[90] NGS has recently strengthened its Scottish accents. Until 2019, Scottish paintings hung in the only room without explanatory label(s) to summarise its contents. The paintings were construed to have some meaningful artistic value and a relationship with Scotland, yet the category of 'Scottish' art was very broad and loose and each painting's biography was eclipsed. Arguably, NGS had conceived of Scottish culture as a Victorian issue, the Director-General stating that 'the values that we have today are remarkably similar to those from the founding years of the 1850s and beyond'.[91] However, by 2022 NGS was implementing 'ambitious plans to create an internationally significant new setting for the world's greatest collection of Scottish art'.[92] Since 2001, the Scottish government, with a dedicated Culture Secretary, has proclaimed a policy that seeks to promote Scottish culture as something distinct and unique.[93] Perhaps the dominant hegemonic narratives of British art are weakening.

Scottish cultural resources such as paintings can resist and challenge British cultural hegemony. Hall maintained that subcultural groups had to negotiate their identity within a hegemonic order by winning space to mark out and appropriate their own territory. Geography was a critical factor in a successful transformation,

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[88] The Scotch Myths Archive was purchased by the National Museums of Scotland. Grigor, 1982.
[89] Twitter. 2017. *The installation at Inverness. Real life is Dead.* From photographs on Twitter. Available from #Scottish #Identity.
[90] Bremner, 2019.
[91] Director-General quoted in Contier, 2015, p79.
[92] NGS, 2022.
[93] Beauregard, 2018, pp111-137.

whereas a focus on history would stifle it. He was dismissive of tradition as the 'changing same'.[94] Michel Foucault likewise considered that resistance to cultural hegemony lay in local resources, in what he called discursivities.[95] Such resistance was explored by Anssi Paasi who based his theorising on marginal Finnish regions rather than the more favoured urban places of European academia. His account of how regions and their inhabitants were institutionalised by more powerful cultural agents is pertinent to understanding Scotland's art.[96] This scholarship suggests that, rather than accentuate historic roots to escape cultural hegemony, a group might forge 'a global sense of place' by marking out their own territory. For Scottish art, this could mean rediscovering the interconnectedness with others that was first established on the sea. As Robertson's installation proclaimed, 'the sea protects us, the sea links us'.

The cultural context of an artwork is crucial. Without it, as Jeremy Howard notes, 'the footsteps of life (are) untraced, the contribution unresearched and the appreciation of its quality unsound. Such gaps in our knowledge raise further questions, not least at the nature of Scottish, and, in turn, European identity'.[97] What is required is an approach that historicises Scottish art within what MacDonald calls a Scottish frame; an understanding of the painters and their audiences 'not simply as practitioners or voyeurs but as meaning makers in complex and changing cultural contexts'.[98]

Socio-political milieu.

Another defining well of Scottishness is the social milieu. William Crosbie's *Cessnock in Summer* depicts an industrial seaport in the burgh of Govan during war. Large ships were built there and trade conducted across the Atlantic. The pale colours are bright but hemmed in by upright shapes and darkened blocks. Human figures cluster at the bottom right, their space inundated by industries of the sea. All male, depicted

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[94] Mitchell, 2011, p215.
[95] Bacchi and Bonham, 2014.
[96] Jones, 2011.
[97] Howard, 2005, pp28/29.
[98] MacDonald, 2016, p138.

without individuality, they hurry to work. This is a painting with social and political meanings, related specifically to a named Scottish place.

Fig.14. William Crosbie. 1944. *Cessnock in Summer*.

Scotland's socio-political milieu is unique, a situation that has caused friction with other British people. Scottish nationalists have been elected to govern Scotland since 2007 and divergence in practices, beliefs and values has been encouraged and celebrated. Pittock noted how, since the 1707 Act of Union, any Scottish behaviour thought to challenge or take advantage of existing arrangements was met with a public outbreak of stressing 'English solvency, responsibility, civility, temperance, balance, and generosity by highlighting Scots as possessed of the opposite characteristics'.[99] The country has an autonomous public sphere of law, education, finance and religion, and a history of ubiquitous heavy industries, since disintegrated.[100] The electorate voted to remain within the European Union in 2016. Advocating internationalism and links with Europe, 'Scottish Ministers continue to

[99] Pittock, 2010b, p302.
[100] Devine, 2012.

believe that EU membership is the best option for Scotland'.[101] At the 2019 general election, 74.9% Scots voters did not support the current UK government.[102] The country's dominant perspective is optimistic about difference and there is limited evidence of what Smith termed a debilitating ideology of ethno-culture, of preselected historical narratives that control and limit the nation's development.[103] Boswell in 1999 described nationalism as a 'particularly vociferous…form of localism', caused by 'the reaction to the integration of the European Union'.[104] He mistakenly equates Scottish (and Welsh and Irish) with English nationalism, itself a hegemonic assumption.

Socio-political context and processes influence paintings, including marketing, commissioning, professional discourse and reviews. Hence the dominant London art market has caused a diaspora of Scottish artists through what Crosbie described as 'the dealer and his persistent companion the income tax; neither of them very praiseworthy gentlemen'.[105] Artistic patronage, institutions, published opinion and other components of the socio-political milieu all contributed to the Scottishness of *Cessnock in Summer*.[106]

Geography

Writings on the established concepts of nation, culture and socio-economic milieu together suggested that place has power in determining Scottishness. McTaggart's *The Storm* depicts a located sensory experience.

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[101] Scottish Government, 2023.
[102] BBC, 2019.
[103] Smith, 1999, pp45-60.
[104] Boswell, 1999, p11.
[105] Peploe (Guy), 2015, p7.
[106] Normand, 2013b, p273.

Fig.15. William McTaggart. 1890. *The Storm*.

The artist communicates through an inclusive, close-up viewpoint that positions the viewer above a turbulent sea. The indeterminate expressions of the indistinct wind-blown figures, fully integrated into the landscape, must be worked out. The brushstrokes, energetically applied, give transient shapes to clouds and waves, indicating movement. Bright yellows (the land) contrast with dark blues (the stormy sky) and patchwork suggests that light and shadow move across the scene. What the artist sensed at that Scottish foreshore was provided by the environment, hence his focus on the immediate, physical, subjective reality of being there, in that place. This is not to claim that the painting was a singular recollection of the immediate environment. Macdonald described how what he called Northern ecology was revealed in texts.[107] Morrison noted a similar facet in geologist Archibald Geikie's paintings: 'he tended to adopt an artistic language sanctioned by the location in which he was working… (this) argues against an unmediated response by the painter to his immediate environment'.[108] Accepting the caveat, the Scottish environment is a distinctive amalgam of features, including land shapes, sunlight levels, wind and rain

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[107] Macdonald, 2010, p368.
[108] Personal communication, 2020.

direction and strength, low cloud and ecology. This affects anyone who is placed there, albeit in individual ways, and Scottish paintings will carry personal translations of environmental experiences.

There is little research on the effect of the environment on artworks, surprising given that many artists identify their surroundings as important to motivation and practice. What they see, taste, feel, smell and hear will structure their world, and influence their decisions. Though art emphasises information that is conveyed by seeing, the other senses also collect information about the world. At the dynamic coast, water moves constantly, waves lap or crash, there's wind and breeze and the smell of weed and salt. This generates experience for a painter to draw upon and signifiers of hearing, touch, smell, and taste have been identified in paintings.[109] Macdonald likened landscape painting to making music, describing the paintings of Horatio McCulloch and William Gillies as epics, and, like music, the visual arts then imaginatively stimulate viewers' other senses and interrogate the relation between them.[110]

Other scholars propose that people have a spiritual connection with the sea. Maria Lewicka noted that there is an essentialism in how people perceive their environment, that there is an 'essence' in aspects like the sea and the tide. 'These differences have led some to assume that places, like living kinds, have "life" or that their identity ("essence") is protected by a guardian angel known as genius loci.'[111] The genius loci was originally a Roman spirit but has since been extended to operate as a metaphor for the atmosphere of the place.[112] It has been used as a research tool for exploring continuities over time, for cultural memory and practice, community memory, individual meanings and persistence.[113] The notion of the 'genius loci' has potential for investigating why artists paint in specific places or seek out wild seas.

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[109] Sanger and Kulbrandstad, 2012, passim.
[110] Macdonald, 2010, p368.
[111] Lewicka et al, 2019, p1.
[112] Hunt, 2022. (Discusses Paul and John Nash paintings)
[113] *Genius loci in the Prehistory of the Baltic Sea Region*, The 9th Austmarr symposium, Klaipėda, Lithuania, 29-31 May 2019.

This brief review has considered the concepts of nation, culture and identity as they relate to Scottishness in art. Whilst the quality of scholarship is impressive, none of the client concepts are straightforward to define.[114] Conceptual confusion would be a fatal weakness in this current project's investigation of a wide-ranging group of paintings of Scotland's seas and coasts. It was therefore important to determine clearly what was meant by Scottishness in art and geography had offered more clarity. In essence, the question had become - do people make places or do places make people? Does the artist reveal 'Scottish' or does 'Scottish' reveal the artist?

Artists' Views of Scottishness – A Phenomenological Study

The meanings attached to *Scottishness in art* were investigated with five artists who have painted the sea at a particular Scottish location for a lengthy period of time. The ontological assumption was that they would be influenced by long exposure to any distinctive geography, history and local culture. The study sought to distil, from the artists' words about their paintings, a credible description of the essence of that incorporated Scottishness.[115] It supports the argument that place is a key constituent of the Scottishness of a painting.

The choice of a phenomenological approach requires some philosophical justification. The primary assumption is that a person's consciousness is directed by lived experience which includes being in a space and place.[116] There is no cartesian subject-object duality because consciousness is intentional and always directed toward an object. Reality for the individual is hence inseparably linked to consciousness and can be deduced by attending to the meaning of their experiences.[117]

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[114] Williams, 1985, passim.
[115] A "grasp of the very nature of the thing": Van Manen quoted in Cresswell, 2007, pp57/58.
[116] See pp41,48,111 for further discussion. Also Malpas, 2018.
[117] Cresswell, 2007, p59.

Meanings must be deduced by interpretation, which is of course open to the researcher's partiality. Certainly, I have lived in Scotland for almost 7 decades, and had a home within walking distance of the sea for at least half of these years. My earliest memories are of running towards a beach with sun on waves. However, these experiences never encompassed painting what I saw or felt. Their influence has been minimised here by collecting and provisionally analysing the painters' words away from the places where they painted.

Analytical strategy

Respondent artists were selected because they had lived and worked in Scotland for many years. Four were interviewed on video (via Zoom), one by telephone, as detailed below.

Artist	Length of conversation (mins)	Date of conversation
B	70	28th May 2020
K	90	25th August 2020
N	64	19th November 2020
X	86	1st December 2020
G	68	23rd March 2021

Analysis of the transcribed conversations followed suggestions by Clark Moustakas.[118]

1. Data was collected about the specific phenomena. All artists received the same information beforehand (appendix 1.1) and the interviews were semi-structured (appendix 1.2).
2. Each transcript was analysed with *Nvivo12* to identify relevant statements/quotes that the researcher judged to be significant descriptions of how the participants had considered the Scottishness of their paintings.
3. The five transcripts were cross-referenced, and significant statements coded thematically. The data was anonymised to remove attention from the subject (reputation etc.) and focus on meaning.
4. Several clusters of meaning were developed from the thematic categories.
5. A composite description of the artists' significant experiences was formulated from the clusters to convey the essence of the phenomenon. It focussed on common similar experiences.

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[118] Moustakas, 1994, passim.

The data

The following table names the thematic data categories and gives totals of significant statements from each artist for each category.

Data Categories	Number of significant statements in each category from				
	Artist B	**Artist G**	**Artist K**	**Artist N**	**Artist X**
Thinking view	3	4	2	2	3
Thinking art, not view.	9	7	6	7	8
Specifics of place	5	7	11	6	4
Sensations in place	0	3	7	2	1
Living (in) the painting	0	1	3	0	1
Culture	1	2	3	1	2
Geography	2	1	0	2	0
History	1	0	3	2	9
Being home	1	3	1	3	0
Life memories of place	6	3	3	6	3
Named Scottish Places	9	2	9	3	2
Scottish art & artists	0	0	0	5	6
What is in front of me	1	1	1	1	0
Show location	2	2	1	0	0
Scottishness	2	4	3	4	10
The North	0	0	4	3	1
Metaphor	0	2	0	2	0
Spirit of Place	1	7	3	1	1

Examples of significant statements

Thinking view: Artist N.

I have a studio in Fife that's looking out to the North Sea, with big windows. So, I'm looking right out onto water and sky mainly and a horizon line, which changes all the time, changes every day, the tone and the colour changes every day. They were really paintings about what I was seeing from my window, and how, you know, that developed.

Thinking art, not view: Artist X.

I make reference to weather and rain and even the kind of gesture, brush gestures like Jeanette does so well, you know, and just I can... there's a touch of that but then they're rubbed down and there's stuff put over them... they all kind of sink into the ... attempt to make the thing work visually, structurally.

…And then quite often it's not working... the narrative is superseded by the desire to make the thing work as a picture... that's the key to it. It's always got to end up working as a picture.

Specifics of Place: Artist G.

I think the light in Scotland is very different. It's very much stronger and colder than... You know, some artists rave about the light in France. I've lived in France for many years and the light there is lovely, but it's very gentle, you know, whereas in Scotland, it's harsh and it's cold and it's wild, but it's also constantly changing. And very beautiful. And I think that [sun?] underpinned my practice a lot in that I'm always trying to capture two things really - the sea and light, and light how it hits water, how it hits the sand, how it's reflected. From sky to water to sand and... Yeah, and I think that's a very Scottish light that you wouldn't necessarily get in other places. Light changes from place to place. Also, the weather here. The weather is fantastic for a painter like me because, you know, cloudy skies are far more interesting,

Sensations in Place: Artist K.

And that painting is about that whole experience of the noise and the sound, the sound of it and the feeling and the wind blowing us over and not ...our voices being snatched by the

wind and the sound of the sea. And it's just waves constantly kind of pouring in. That's, oh, that's, that's what that particular painting was about, really, but I guess a lot of my paintings are about that.

...I think it is an exhilaration.

History: Artist N.

I think with my painting, I'm sort of just satisfying myself, because I feel... because of where I'm painting, I'm kind of very much into the social history of the places, the whole social history of my own family, the social history of Scotland. And it gives me quite a satisfaction to still be... I think I said at one point and one thing you know that I sort of feel I'm walking into.. in the footsteps of my ancestors, and the ghosts of my ancestors are all around me.

Life memories: Artist B.

So that's a composite if you like, with memories from other times that I put in this painting.

Scottishness: Artist X.

As far as Scottish artists go, and particularly... because most of my work has as I say been related to the highlands. And to fishing and sailing images in general.

...painting of the Highland clearances, so I mean it's got something that's...and I'm 80 this year, so it's gone... something that's been absorbed for me all my artistic life. Simply because that's what I know about.

Spirit of Place: Artist G.

it's something that you kind of... it's an intuitive thing that you understand more when you're within a place through stories of the place; you can understand it through drawing the places I see.

...even if I'm not very good at defining spirit of place, I'd say it is fundamental to what I am trying to achieve. It's particularly as my focus has narrowed down to this small stretch of beach and I'm continually trying to uncover it, almost like a palimpsest of paintings and uncovering it. And it's a continual attempt to, to define that spirit of place, to pin it down.

Clusters of Meaning

The codes from Table 1 were clustered into three meaningful categories, which are elucidated below.

A. **Actively seeking out aspects of place (blue text).** The artists actively seek out particular aspects of place. They choose to work in Scotland for many reasons, but one important one is that the spaces and places there provide visual aspects that are aesthetically desirable. All manner of place-specific factors were mentioned, such as expansive views, changeable weather, exciting sounds and movements, a certain light. Hence artist B needed to be at the treeless coast, facing the North Sea: *'I couldn't paint a photo of the west coast right now, I don't know it, I don't understand it, I wouldn't want to do that, you know'*. Artist G knew the coastline around her home from childhood and '*understand it fully now*', only painting within a mile of her house. Artist X combed Scottish beaches for visual metaphors that could represent his experience of growing and living in Scotland, and his gathered knowledge of its history.

B. Scottish context (brown text). The artists respond to aspects of Scottish context that they have considered important, learned and absorbed over time. Hence Artist K said of history that *'And all the sense of things that have happened there might impact upon the painting. So, if I go to Yell, whether it's an area where there was a big, you know, there was a huge storm and there's a big loss of life there. You can think about that, and maybe that might... influence the way you paint on that particular occasion.'* Artist N. described how '*if I was sitting on a shore someplace or sitting in a bog on a hillside or something. I always feel very much that I'm part of something bigger and part of people that have gone before me, I'm part of a continuum of human society, that's used these places or been to these places. So, I think that is... to me, that feels quite spiritual.'* Artist G explained that '*the memory of the place stays with you. It soaks into you in a way that it doesn't if you just pick up a camera and click it, but if you're actually sketching it and drawing it, you're living it and breathing it and you get a far deeper appreciation of it. So that idea of... of painting where I am has always stayed with me.*'

C. Scottishness (green text). The artists recognised that a Scottishness was included in their paintings. Artist K: '*So there are a few trees but not too many. But you can see the*

shape of the land. You're never very far from the sea. I can't get lost here. I don't need a map, I can, I know where the sea is, that I know where I am, because I know where I can orientate by that. …there was something there was an obsession that developed in me. I like the wildness I like it…. I call my painting sometimes of the places I've been. So, I quite often look on old maps and I find old names for the places.' Artist N: *'curators feel that in order to be sort of world class or world standing or international, they've got to employ people from other places. And it sort of negates the local, the local art scene altogether.'*

The essence of the phenomenon

These artists share a consciousness of Scottishness which is partly geographical. They do not share the particulars of that consciousness.

However, from their significant experiences, a painting of the sea and/or coast of Scotland can be said to include Scottishness if the artist has chosen to live and work for a significant time in specific places in Scotland <u>because</u> that place provides aesthetic components and stimuli that are necessary for the pictures that they seek to create. Whilst being in place, the artist has also absorbed associated localised contextual aspects of Scottish geography, history and culture that will influence their work. Scottish connections will thereby impact on the meanings that they associate with what they see around them, on their lived experience.

Lawrence Alloway asked, 'Can the art of the twentieth century usefully be treated geographically?', a good question that he answered modestly by ranking art in terms of diminishing area.[119] He did not explore ideas specific to academic work in the discipline of geography. Chapter 2 will define and delimit the notion of 'place' and its attendant concepts of space and scape, thereby providing a concept map for exploring the Scottish spatiality of paintings.

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[119] Alloway, 1963, p54.

Chapter 2: Space, Place and Scape.

There is a complex and rich history of reflection on the centrality of place in human experience. For this project, the ideas of Henri Bergson on memory and duration, Giles Deleuze on becoming through experience and Martin Heidegger's later work on *Dasein* (being-in-the-world) were valuable in grounding the spatial concepts.[120] Jeff Malpas's detailed argument that place is 'integral to the very structure and possibility' of all human experience suggested how to link spatiality with the act of painting a picture.[121] It is important at this stage to state that the arguments of these scholars are not fully compatible, and that aspects of their published accounts have been challenged.[122] However, this research proceeded on the basis of pragmatism, that a philosophical approach that leads to productive outcomes in practice was better than none at all.

The idea that human beings are closely linked to place is common to many cultures and is a frequent theme in Scottish art and literature. Scotland's national poet, Robert Burns, situated many of his poems in places he frequented. Kathleen Jamie, Scottish Machar since 2021, described her hometown of Edinburgh through objects situated by place and time.[123] For Malpas, the link is critically umbilical because embodiment in place 'is essential to who we are, and to what meaning is, and to our ability to draw rational inferences and be creative'.[124] The embodiment was evident in the discourse of case-study artists; not only does a painting's title often contain a place name but the event of painting was always described with placement.

The concepts of space and place have been extensively debated by cultural geographers such as Doreen Massey, Yi-Fu Tuan and Edward Relph.[125] 'All these writers stressed that in contrast to the fundamental emphasis placed on history and temporality in traditional social theory, spatiality has been profoundly under-acknowledged and unexplored'[126]. They described approaches that could be adapted to study paintings of

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[120] Bergson, 1908: Deleuze, 1968: Heidegger, 1927.
[121] Malpas, 2018, p31.
[122] For example, Malpas's ideas are forcefully challenged by Christenson, 2001; Norris, 2004; Farin, 2020 who points out 'certain shortcomings or ambiguities in Malpas' account'.
[123] Jamie, 2005, pp147-161.
[124] Malpas, 2018, p9.
[125] Massey, 2005: Tuan, 1974: Relph, 2008.
[126] Latham, 2011b, p381.

the sea. Massey for example wrote about the aesthetic dimensions of place, relying less on aspects of local distinctiveness than on the 'meeting and weaving together' of different social relations. Her central question, 'what does this place stand for?', is relevant to any seascape.[127]

The disparate peoples who once lived in Scotland had a territorial definition of their homeland, albeit mutable, and nationhood and the boundaries of place are still of critical important to Scots.[128] As Leith reported, being Scottish is 'a state of mind, secondly it is where you are' and 'Scotland makes you Scottish'.[129] Scottishness is territorial and geography offers a sound basis on which to analyse cultural objects such as paintings.

Within those territorial boundaries are distinctive northern spaces and sea-edged places. The Scottish environment is unique because it lies between the 55th and 60th parallel north, the same latitude as Kamchatka, Alaska and Quebec, and yet is warmed by the gulf stream. It has over thirteen hours of daylight in June, less than six in December.[130] At these high latitudes, sunlight enters the atmosphere at a more acute angle relative to areas further south. Light is therefore refracted and scattered more. The air is wetter and stormier than in the south. This Scottish environment is distinctive because of its geography.

The North

Janette Kerr's *Holding my Breath* engages the viewer in a paint-splattered canvas sea. Her seascape is not abstract, and the title gives away something of its nature. It is a sensory experience in an unidentified space.

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[127] Massey, 1994 and 1993, p411.
[128] Though reference to geography was removed from the British Nationality Act of 1948. Way, 2006, p226.
[129] Leith, 2012, p48: interviews 26 & 16.
[130] Davidson, 2005, pp.23-26. For scientific measurements of daylength, see: https://www.timeanddate.com

Fig.16. Janette Kerr. 2012. *Holding my Breath*.

The painting is of the North. As Kerr explained

> 'The weather and northern landscapes are the driving forces/major
> influence on my work - in particular 'bad' weather – although for me
> this is perfect weather – gale-force wind and big seas. Wild places on
> the edge of the land - the simultaneous beauty and terror of the
> north, which has inspired centuries of thought - both in its
> transcendent otherness and "destructive force of nature" - bleak,
> inhospitable terrains of ice, rock, and ocean.'[131]

For this artist, space is a sensory experience. According to Kant, it is one of the a priori

forms through which the human mind organises its experience of the world. In Kerr's

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[131] Kerr, 2022.

painting, the sea has no name: space, not place. As Tuan explicitly stated; 'place offers rest while space means movement'.[132]

Most people have little experience of the North. Peter Davidson introduced the idea of something he calls 'true north' and suggested that everyone carries their own idea of north within them, though they can never arrive there.[133] This imagined North is usually assumed to be tougher to live in than home. As Kerr described and painted it, it languishes in colder weather and there are fewer people around. Its harshness and loneliness are accentuated because the North has a rough topography.[134] The northern seas are part of the stereotypical Scottish landscape of the mind, which has been portrayed variously by writers and artists as bleak and/or mystical, empty and/or abandoned, romantic and/or post-industrial wasteland. An artist might incorporate such stereotypical elements into their world view. However, those who have resided in Scotland for an appreciable length of time might also be expected to have incorporated the actuality of what they could experience of the environment and absorb from the country's culture.

There is a psychological impact in aligning self with the North, as Kerr has done. Craig Richardson posed an apt question of its depiction: without romance, what is the purpose of images that speak to others of emptiness, coldness and a drab darkness in northern landscapes and cultures?[135] He proposed that such images connect northern countries and peoples 'along the rim of a vast ocean with mysterious thresholds'.[136] Certainly, Scottish artists learned from and participated in the culture of other northern countries in Scandinavia, the Baltic and Russia.[137] Francis Fowle and Marja Lahelma described how 'several parallel and sometimes even contradictory conceptualisations of the North and its inhabitants' affected nineteenth-century art. They noted evidence of links between Scotland's Celtic revival and Germanic sources, 'suggestive of a broader, pan-northern identity'.[138] Morrison observed how a mythic north was invented by artists who had

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[132] Cresswell, 2015, p15.
[133] Davidson, 2005, p5.
[134] Macdonald, 2010, p355.
[135] Richardson, 2010, p394.
[136] Richardson,2010, pp392-393.
[137] Gunn-Graham, 1993, p133; Morrison, 2014, p85.
[138] Fowle & Lahelma, 2019, p17.

never experienced the places they depicted.[139] There is too a shared touch of the sublime in those Nordic paintings of 'landscapes in which the lurking threat of the untamed North remains too strong'.[140] Swirling Scottish seascapes come to mind. This collaborative learning continues, energised by a theme of 'northernness'. Aberdeen University has structured a cooperative project, *The North*, around Economies and Polities, Environments and Cultural Transformations.[141] Lapland University presented a series of *Relate North* projects throughout the last decade.[142] Associations of art-history specialists, for example the *Birch and the Star* in Helsinki and others at the University of the Arctic, publish collective research. Artists from metropolitan settings have thrived in experiences of threshold Scottish environments, including proximity to the sea.[143] All this reflective progression suggests that, internally, painters will change when orientated north.

The Scottish North has also been considered regenerative. Michael Tucker referred to its power to galvanise and transform artists like Eardley and Davie.[144] He considered creative and spiritual potential to lie in notions of wilderness and ancient culture.[145] However he also claimed that Celtic and Anglo-Saxon artistic responses to the environment were different: 'The former implies relationship, kinship and connection, the latter separateness, alienation and possession'.[146] This presumes, without substantiation, that a population would bring to the land some unique essence of perception. Christian Norberg-Schulz, commenting on Norwegian landscapes, provided evidence that difference was instead an essence of land rather than inhabitants. Original (unspecified) forces caused natural impressions and moods, he claimed, which then played an important role in the art and music of the Nordic countries.[147] His ideas are persuasive because those artists who were interviewed for this project did talk and write about mood and atmosphere when explaining why they paint Scottish seas.

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139 Morrison, 2019, p54.
140 Ashby, 2019, p58.
141 University of Aberdeen, 2020.
142 Jokela, 2015.
143 Oliver, quoted in Richardson, 2010, p397.
144 Tucker, 2010, p374.
145 Tucker, 2010, p375.
146 Tucker, 2010, p380.
147 Norberg-Schulz, 1980, p42.

Northernness is a powerful concept, replete with transformative and even redemptive potential. It takes us 'upward, into the depths'.[148] The notion that emerges from art-related literature is 'an imaginary and mythical construction that reflects an interplay of various artistic, scientific, political, religious, and esoteric ideologies'.[149] Mythical for many, it is a real driver for others such as Kerr. Her North is a unique space.

Arriving at Place

Many paintings of Scotland's seas and coasts are titled after the place that is represented. Place has been a philosophical object of enquiry since Plato and Aristotle, with Ancient Greek thought leading arguably to Western 'privileging of temporality'.[150] Place is often employed to define what exists, but also to represent a way of seeing the world. An interdisciplinary concept, it has recently attracted much scholarly attention. In Tim Cresswell's review of the development of cultural geographers' concepts of Place, there were many ideas relevant to painting the sea.[151] Yet, excepting conceptual art installations, there are few place-related studies of fine art though many artists mention place in passing. Normand's article titled '*55° North 3° West*' neatly demonstrated how an anonymous location is revealed as a place of consequence by identifying its art.

People actively make spaces meaningful, as artists do when they paint 'a place' and thereby transform it. In communities, places also represent complex shared memories; some like battlefields even have power to 'haunt our imaginations'.[152] Will Maclean's and Marian Leven's stone sculpture *An Suileachan* (2013) is an example of revitalising and memorialising a community's memory of historical trauma by locating art in place.[153] It references land raids and subsequent Land Reform and community ownership in the Bhaltos Peninsula. Memories, personal and cultural, can change a notional space, like the North, into a known place with meaning, like Culloden. John Agnew has written about the 'subjective and emotional attachment that people seek in places'.[154] For him, a place has

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[148] Tucker quotes from *Schubertiana*, a poem by Tomas Tranströmer.
[149] Fowle & Lahelma, 2019, pp8-18.
[150] Hyland, 1994, p28.
[151] Cresswell, 2015, passim.
[152] Cresswell, 2015, p6.
[153] Blair, 2020, pp140-157.
[154] Cresswell, 2015, p14.

a location, a physical landscape and a subjective sense of 'there'. Whilst people do not live in landscapes, the viewer of a painting is in some sense 'there', part of the place that is depicted.[155] The pervasive selfie photograph provides supplementary evidence for humans' desire to get inside images.

If place is a way of understanding the world, then painting places is one way of recording that understanding. However, it is also much more. Heidegger explored *Dasein*, a word that means 'being there' or 'being in', and which confers meaning upon an indeterminate space. He illustrated his idea by considering bridge building.[156] A flowing stream has space above it, deemed 'empty'. To build a bridge over it is to create a place where people can walk, meet, stand or sail under. Artists are always creating opportunities for *Dasein*, for being in the world. Within a two-dimensional space, Kerr created a view that the beholder then perceives as a place and possesses. A viewer never knows if the detail is correct, if Kerr's wave was that high, if the children in McTaggart's *Storm* were ever actually there, but the depiction endows an indeterminate sea space with facets that the viewer comes to see and experience and remember as a place. Bachelard has taken this idea further, arguing that memory 'appears to be about time - it is the recollection of the past in the present - but is really sited in space'.[157] It is certainly hard to 'remember' anything without thinking of where it was. Thinking about the sea, beach, coast and so on in front of a seascape, may constitute a remembered experience of 'being there'.

Some painters become attached to particular places, as Eardley did on 'her' Catterline foreshore. Tuan argued that people get to know the world through places, and he coined the term 'topophilia' to refer to a person's attachment to place.[158] There are several hundred empirical and theoretical pieces of research on place attachment, many linking it to humanist formulations of value and belonging.[159] Relph, adopting a phenomenologist's paradigm, used everyday practical facts to argue that place was deeply significant for what it means to be human. For him, space and place are poles on a continuum from abstraction to experience. Place determines our experience: 'The essence of place lies in

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[155] Cresswell, 2015, p18.
[156] Heidegger, 1971, p154.
[157] Cresswell, 2015, p30.
[158] Tuan, 1974.
[159] Reviewed by Lewicka, 2011, passim.

the largely unselfconscious intentionality that defines places as profound centres of human existence'.[160] As previously discussed, Malpas argued that the connection was far deeper than the word *attachment* suggests. Whether attached or embodied, people ascribe meaning to places and this is why they become attached.

Some artists speak of a spiritual connection with place. Anne Devine wrote of her 2004 exhibition called *The Greenness of Sea*: 'Awe, joy and a sense of the sacred and of the infinite, has emerged for me through my daily drawings and paintings, in contemplation of our finiteness and the earth's own duration'.[161] Genius Loci, the pervading spirit of a place, has been a powerful idea in many cultures and phenomenologists have adapted this ancient notion to suggest that a meaningful location has a genius loci, a meaningless non-place does not. A genius loci is inferred from the physical qualities of the place, such as enclosure, historical continuity, and distinctiveness. It is also dependent on the relationship that a person develops with the place, termed the experience of *insidedness*, of being a part of the place.[162] Though the notion of place having innate emotional or spiritual qualities was not acknowledged by nineteenth-century painters, specific events linked to place were still endowed with high spiritual and emotional currency. McTaggart for example situated the coming of Columba and the departure of emigrants in his home region of Kintyre. A spiritual connection with seas and coasts also surfaced in sublime and romantic paintings.

Cresswell reviewed the cultural geography scholarship of place.[163] His book resonates with ideas relevant to analysing Scottish paintings of the sea. Massey and others have argued that place is not static but dynamic, that it is subject to ongoing redefinition by the people who are there. Her argument gives agency to an artist to initiate the definition of a place by painting what he/she experiences there. In a communicative world, where art objects are seen by many, the places that are identified by art are neither isolated nor bounded objects. Instead they become the means by which different beholders with different cultures meet and together create the identity of a place.[164] Place meaning is in this way socially constructed.

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[160] Relph quoted in Cresswell, 2015, p38.
[161] MacMillan, 2020.
[162] Lewicka, 2019, p2.
[163] Cresswell, 2015, passim.
[164] Massey, 1993.

The depths of the concept of place suggested that it would be useful in establishing a buttressed way of identifying Scottish paintings. Whilst reviewing many images of the sea in Scottish galleries for clues about the genesis and form of any distinctive Scottishness, the one contextual feature that was always consistent for the painters, irrespective of the year, the local and national background, domestic circumstances and personal histories was the land itself, that piece of the Earth's surface that is modern-day Scotland. Any painter who faced outwards from a Scottish foreshore would have experienced the sea in a Scottish place.

Proximity to the sea is verifiable and is one of a number of consistent geographic Scottish distinctions. The consequent geographic particularities will have been at the core of ways of life and structures of feeling of all local cultures that flourished in Scotland. It will have been shared by all who worked there. To investigate a potential distinctiveness of any painting, one can therefore examine the fundamentals of that geography – the space, place and location of what the artist was responding to. Thomas Millie Dow's paintings were Scottish when he painted in Fife, English when he painted in Cornwall, American when he painted in New England and French when he painted at Grez. Whilst Dow himself was Scottish, only some of his paintings were.

Place is a common identity signifier anyway. Blaikie concluded from ad hoc evidence that 'the nation mainly defines itself in terms of its glorious landscape and some iconic physical formations... (which) are also timeless and enduring'.[165] Certainly the places that were the subject of Victorian Scottish paintings reappear in modern photographs today - Grampian mountains, Edinburgh buildings and Harris beaches.[166] Fowle investigated the tastes of Scottish art collectors, like Orchar who bought McTaggart's seascapes. She concluded that 'to a large extent their choice of pictures reflected their own self-image'.[167] Others have described an almost spiritual connection with specific places, the familiar memory of landscape reconnecting the individual to family and to home. Space, time, place and memory are woven together.[168] Bellany expressed this: 'Eyemouth for me is one of the most beautiful places in the whole world... The sights and sounds of the

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[165] Blaikie, 2010, p137.
[166] Previously, though, the nation had been defined pictorially by portraits of high-status men.
[167] Fowle, 2005, pp173-177.
[168] Schauma, 2004, passim.

harbour fill my heart with such rich memories of my past and the past in general…the history of the area…fills me with an enormous sense of the continuum of life, with all its rich tapestry'.[169] This is not to claim that place represents only memory, or that the content and style of paintings of the sea reveal something elemental about function, meaning and intended audience. Rich contextual information is also associated with an artist's depiction of place. As Devine describes it:

> The title of this exhibition is inspired by the Gaelic naming of places, which describes a place by its essential nature and history. Going beyond a picturesque interpretation of place, I was left with the lingering sensations of colour, movement, and form characterized by the all-pervading presence of the Atlantic and her neighbouring seas. Set against this epic backdrop are the people who have settled here and taken on the might of the sea and the rigours of island life. Together they characterize the multi-layered beauty of this place which, though often defined by its physical and elemental nature, remains mysterious.[170]

The nested set of concepts around 'place' is a significant toolbox for analysing Scottish paintings of the sea. It is also distinctively relevant in Scotland. As one curator observed, 'I'm always asked by Scots, where do you come from?'.[171] The 'Face of Scotland' is not the heart of Scotland, but, if properly discerned, it provides clues to it. National geography, history, character and culture can be traced on the painted face of its seas.

Located paintings

Analysis of geography in art almost always refers to location, to where a painting was situated or where the artist was brought up, educated or spent the summer. It is presented as a relevant fact. Many paintings of Scottish seas can ostensibly be precisely located by a factual title or by the content of the picture. The following two paintings were flagged by ArtUK as depicting 'Musselburgh Harbour'.[172]

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[169] Bellany in Hall, 2005. p108.
[170] Devine, 2005.
[171] Talk by Alan Riach. 03/02/2020, St Andrews.
[172] ArtUK, 2020.
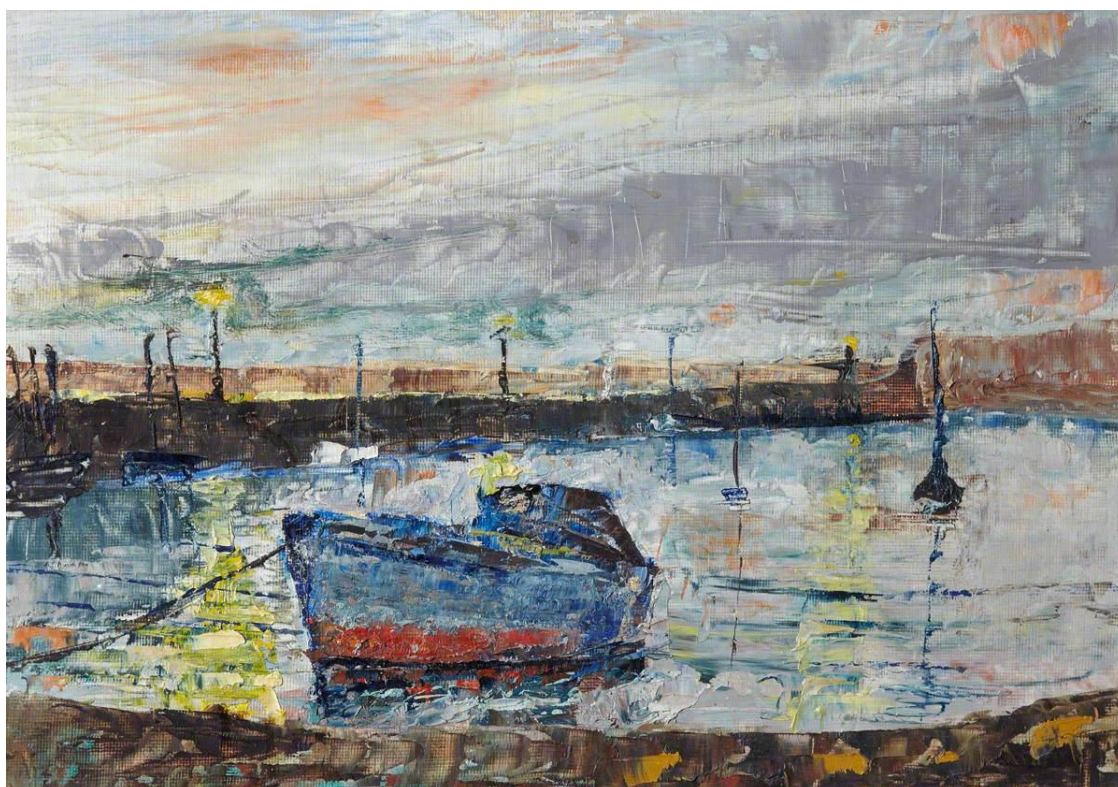
Fig.17. Alexander Young (1865-1923), *Musselburgh*.

Fig.18. William Ferguson. c1960-69. *Dusk at Fisherrow, Musselburgh*.

However, the designation is incorrect. Today, the harbour is still named after the fishing village that it once served, Fisherrow. This name was active when Young painted there, verified by the Ordnance survey map of 1898. Though adjacent to the larger town of Musselburgh, Fisherrow is the correct location.
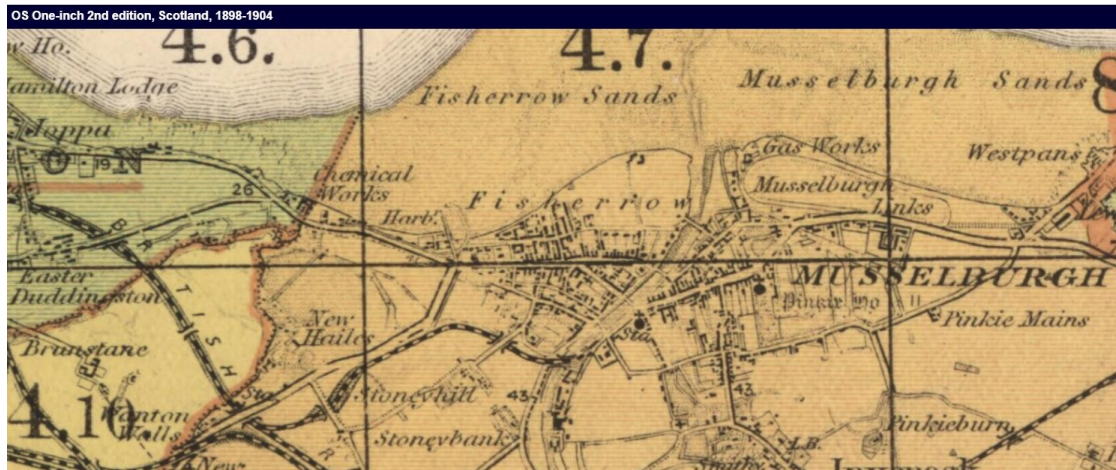

Fig.19. Ordnance Survey. 1898*. Sheet 32.*

A visit to Fisherrow revealed that both pictures were of the same harbour. Yet, the defining features of one are absent from the other, for example Young's distinctive angular wall and Ferguson's lamplights. Both artists depicted horizontal waves moving down the space, which is correct from Ferguson's viewpoint but an impossible contortion from Young's. Whilst the specified location was similar, albeit wrongly named, the two depictions are significantly different. Ferguson placed his viewer alone on the shore at the margin of sea and land whilst Young's was in deep water, looking at others at work. The styles are different too and could even be described as 'of their time'. The different content elements - the boats, the lamps, how the figures are dressed –raise questions about what the painters chose to present to viewers.

It requires a more sophisticated geography to help to unravel the apparent conundrum. If space is considered as different from place, less definite and more ethereal, then perhaps Ferguson was communicating his feeling about the space whilst Young was telling his audience about the specific place. Yet, this polarised duality is still too simplistic to take the analysis very far. Manuel Castells and Henri Lefebvre have criticised the opposition of place and space as an unhelpful structuralist approach.[173] Pierre Bourdieu developed an existentialist approach to culture (and class) which

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[173] Castells in Roberts, 1999, p34: Lefebvre, 1991.

promises to be more effective in illuminating the two artists' different responses to the same location. Bourdieu highlighted the importance of individual practical everyday activities, articulated through bodies that exist and act in the world. Everyone has prior cultural dispositions that weigh upon their actions, constituting a distinctive deployment of different forms of capital. At Fisherrow harbour, the dispositions that conditioned bodily movements, sensory perceptions, tastes and judgements, and consequently of course artistic decisions, constituted what he would call the artist's *habitus*.[174] Habitus operates to situate a painting and its artist through the geographical 'facts of life' like space, place, territory and landscape. Lefebvre adapted three of these spatial concepts, operating in a relational triad, to organise his thinking. A similar theoretical flexibility was required for investigating Scottish paintings. Certainly, location is insufficient, an unsubtle and rigid concept with little explanatory power.

Dislocated paintings

Many paintings of the Scottish sea cannot be precisely located. The title of Dawnne McGeachy's gives its location as Eshinass, a peninsula in Shetland. Yet the viewer is much too close to the water to observe any aspects of the place that has been identified.

Fig.20. Dawnne McGeachy. 2017/18. *Eshaness, Beaufort 12 - Rolling Life*.

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[174] Huang, 2019, p48.

Some seascapes can bypass all economic, social and political characteristics of location. Yet they may still communicate something significant about Scottishness: as McGeachy states on her website, 'I am a Scottish based artist, exploring the sea, what it means to me and how I understand it'.[175] Nigel Thrift has linked culture to questions of consciousness, subjectivity and identity. Considering an individual's conception of self and others, he described how the world of affect and emotion do shape the intentions and behaviours of individuals.[176] Perhaps internal relocation is a more apt description of McGeachy's apparently dislocated view, though Castells would disagree. For him, the power to shape the human mind resides in communication. He interrogated the view that in the modern informational society and the new public sphere, the world of places has been superseded by impersonal spaces. His impersonal spaces were characterised by 'flow, circulation and velocity', words that aptly describe the sea in McGeachy's painting.[177]

There is a whiff of quite different dislocation in Scottish art. Scottish-based artists often report that their work is misheard, ignored or misinterpreted.[178] Scotland's imagined community, it is argued, is marginalised because of dominant British stereotypes that are endemic. There is certainly worldwide evidence that shared societal narratives marginalise groups who live outside the cultural 'norm', travellers, squatters, immigrants and so on. John Urry, writing about the geographies of exclusion, implied that any space, terrain and landscape could be commodified and circulated.[179] Paintings of place are consequently objects of consumption that can proliferate the subjugation, as in Highlandism, or subvert it. Certainly, paintings of a dislocated sea are often perceived by artist and audience as spaces of freedom. Perhaps it is assumed in Scotland that whilst someone owns every bit of land, no-one owns the sea. This is an illusion of course. The Scottish government currently has jurisdiction over the foreshore and 12 nautical miles of seabed beyond it, and ownership has been contested by the Crown and other landowners

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[175] McGeachy, 2020.
[176] Warf, 2011, pp409-411.
[177] Hubbard, 2011, p103.
[178] Morrison, 2016.
[179] Adey, 2011, p435.

in recent centuries.[180] Nevertheless, paintings of dislocated seas may well communicate the powerful though incorrect message that the depicted space and place is free and open, dislocated from issues of governance, ownership, capital and justice.

Defining the paradigm

This section draws on many contemporary theories of space and place to enunciate a distinctive research paradigm for illuminating the spatial distinctiveness of paintings. It comprises five related premises and one metaphor.

Foucault questioned the power of disciplinary discourses of knowledge. For him, an authorised version that tidies up the complex messy details of life with a single world-view, principle or overall social theory is misleading because it disperses all relevant local events and phenomena.[181] His writings support using localising and situated concepts, those described by Deleuze.[182] The first premise therefore is that this research into paintings will not privilege national over local, representational over affective, realist over experiential, content over form, essence over appearance or identity over difference.

Massey has written of the importance of developing a geographic sense of the local, maintaining indeed that local places are critical to how larger-scale ideas like nation and globalisation work.[183] Peter Jackson protested that his discipline had been reduced to the study of visible surfaces. He chose instead to investigate the spatial aspects of social organisation and human culture.[184] Massey's conceptualisation of space, place, region and locality, together with Jackson's plea to look deeper than just the visible landscape, leads to the second premise, that this research will develop a spatial conceptual framework that attends to the local of Scottish paintings.

If painting of seas and coasts is an overt spatial behaviour, it follows that it would be tautologous to simply describe the spatial manifestations of that behaviour in the paintings. Instead, research should seek to comprehend and postulate explanations for the behaviour itself. Two opposing approaches are common throughout the literature, a

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[180] MacAskill, 2003, ch.5.
[181] Foucault, 1980.
[182] Deleuze, 1968.
[183] Massey, 1994, pp146-156.
[184] Jackson, 1989, pp2,3.

phenomenological-humanist one and an analytical scientific-positivist one. David Ley exemplified the former with his interpretative and reflective search for meaning; Reginald Golledge the latter, when he probed the thoughts, knowledge and decisions that underpin action using questionnaires and adapted measures from cognitive psychology.[185] This research takes the view that the two approaches can be reconciled by adapting flexible conceptualisations of geographic space. Of particular utility is Lefebvre's description of three types of space: the perceived space of everyday social life and commonplace perception, the conceived (theoretical) space of planners and cartographers and the lived space of the imagination, kept alive and accessible by arts.[186] Also of value is Tim Ingold's development of an ecological paradigm. He pointed out that any person is simultaneously biological and social, and that what he called 'skilled practice' derives from this biophysical and sociocultural hybrid nature.[187] Michel de Certeau was appropriately critical of translating everything into a visual journey which underlines how other human senses are important in defining the environment.[188] The third premise therefore is that this research into the geographic spaces that affect painters and paintings will investigate the conceived spaces of artists, as mediated by the artists' biophysical and sociocultural experiences.

Anthony Giddens developed structuration theory, which describes culture as the 'normal' that people take for granted (emerging from each person being sentient and life being a skilled accomplishment). Culture, Giddens maintained, is that matrix of ideologies that allow actors to negotiate everyday life and it is acquired through lifelong processes of socialisation. Everyday thought and behaviour do not simply mirror the world, they constitute it.[189] Whilst vague in detail, structuration theory does imply that the micro and macro aspects of human life complement each other. This suggests that 'a phenomenology of place'[190] would be important in interpreting artist's experiences. The aim would be to examine and clarify the painter's situations, events, meanings, and experiences as they are known in everyday life but which typically pass unnoticed

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[185] Hubbard and Kitchen, 2011, ch.24,*Golledge*: ch.38,*Ley*.
[186] Lefebvre, 1991, passim.
[187] Ingold, 2000, p3.
[188] Crang, 2011, p108.
[189] Giddens, 1984.
[190] Relph, 1976, pp.4-7.

beneath the level of conscious awareness. Unfortunately, Giddens' theory makes over-restrictive demands of researchers. Anne Buttimer operated with a more flexible view of phenomenology which addressed her dissatisfaction with the formulaic abstraction of human beings and space. For her, every facet of humanness (like faith, emotion, artistic genius), has a geography.[191] Her notion of the mediation of perceptions of the environment by the milieu – the personal background and structural influences of social environment, power and public interests – is complex enough to capture what might affect a painter at the sea. The fourth premise of this research into paintings is hence that the phenomenology of human consciousness and everyday happenings is relevant to what a painter paints.

Tuan has written widely about humans as 'being-in-the-world'. He defined his influential notion of 'Topophilia' as a human being's affective ties with the physical environment.[192] Topophilia is evident, according to Tuan, when an environment or a place becomes the carrier of emotionally charged events or when it is perceived as a symbol of a specific emotion. This idea is valuable in exploring an artist's emotional response to the surroundings.[193] By coupling sentiment with place, topophilia can help to disclose the affective bond between the artist (and viewer) and *the where* that is depicted in a painting. Tuan has also written about the relationship between colour and spatial psychology and symbolism, the effect of age on a person's perception and ideas of cosmography in landscape painting.[194] His work underpins the final premise, that the sensory experiences of the artist in the environment is a strong contextual factor in what is painted.

Finally, Buttimer asked scholars to look to their metaphors to divulge their core conceptualisations.[195] She gives examples of studies that actualised metaphors like Faust, Phoenix and Narcissus. This research's root metaphor for painters of the Scottish seas was Lyra, the protagonist of Philip Pullman's *His Dark Materials*. Lyra journeys North to explore parallel universes in search of truth.

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[191] Maddrell, 2009, p754.
[192] Tuan, 1974.
[193] It illuminates Archibald Alison's idea of 'the landscape of association' articulated in *Essays on the Nature and Principles of Taste* (1790).
[194] Tuan, 1989, pp233-241.
[195] Mels, 2011, p94.

Spatial concepts

The premises required that research be centred on the geographical conceptions of space, place and scape. In everyday language, space refers to an empty area and place to a known position. Scape is most often tacked onto a place descriptor, like landscape or cityscape, to 'form nouns referring to a wide view of a place, often one represented in a picture'.[196] However, the view is personal. Seascapes, and coastscapes are hence an artist's individualistic wide snapshots of a larger territorial entity, in this case Scotland.

The research investigated the ways in which the Scottish environment overlaid the artist's personal desires and motivations with an interrelated spatial notation. The diagram below illustrates how the three concepts were networked in a relational manner. Based on a sound theoretical framework from scholarship in Human Geography, Art History and Identity Studies, the triad of spatial concepts together can illuminate the geography that the artist experienced and communicated from the Scottish milieu to the viewer.

Fig.21. Triad of spatial concepts.

[196] Cambridge Dictionary, 2020, online.

Space

Space is experienced and understood by artists in different ways. There are empirical studies which support this conclusion, but it is simpler to compare two paintings of the same 'space', in this case the 'empty' seas around St. Kilda.

The painted surfaces are not simply a record of the physical three-dimensional reality that will be experienced at a specific latitude and longitude on the planet's surface. These two artists inhabited that space, and each brought back a memory of a unique experience there.

Fig.22. Francis Walker. 2003. *Passing St. Kilda*.
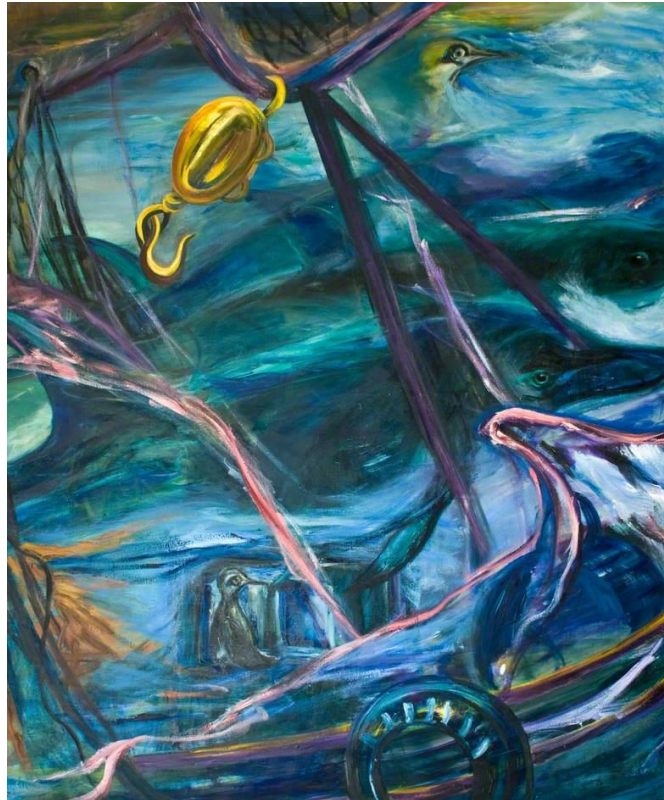
Fig.23. Jean Rodger (b1934). *Approaching St Kilda, Outer Hebrides*.

From empirical observations, Golledge concluded that it is misleading to analyse human spatial understandings by referring to an objective 'real' environment.[197] His point is blunt: the single authentic world does not exist. Rather than look for 'the real', an analysis of paintings should instead focus on how painters comprehend and depict the space around them.

Aspects of this comprehension are collective, others individual. Buttimer investigated slum clearance in Glasgow and discovered that social reference systems and collective memory were crucial in how people assigned meaning to space. She concluded that space was a social and relational concept and that individuals operated in the world with what she called time-space rhythms, intermingling subjective attitudes and perceptions and experiences with objective environmental aspects.[198] Allan Pred also described the social as inherently spatialised. Through his empirical focus, he linked historic time and geographic space in what he claimed was a dialectic of structure and agency. Whilst the hyper-abstraction is convoluted, his methods of following daily life-paths did reveal that

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[197] Golledge & Stimson, 1997.
[198] Buttimer, 1972, pp279-318.

the personal response to apparently objective reality was also idiosyncratic.[199] This suggests that passing time and surrounding space are mediated internally by the individual rather than predetermined by the exterior physical world.

With personal mediation in mind, painting, like many intellectual activities, can be considered as a spatio-temporal experience with its own flow. Artists fashion a lived-in space of the imagination, apart from the exterior world. Hence, their perceptions of what is 'real' are infused with subjective definitions of apparent traditions, of societal assumptions about legitimacy and power, of conflicting identities and so on. If space is indeed partly social then painters will draw on multiple shared understandings of economic, political, personal, historical and cultural factors to fill it. Space then is a type of internal grammar that orients the individual in the physical world.

Place

When painting the sea, George Reid habitually positioned his viewer a hundred metres or so away from the water rather than on the tide line. This enabled him to include elements that would define the space as a specific place.

Fig.24. George Reid. 1868. *Coast Sketch, Buchanhaven, 14 August 1868*.

The dimensions of *Coast Sketch, Buchanhaven* extend the central character's trudge from sea to home. Its sombre colours contribute to an atmosphere of weariness and rough life

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[199] Latham, 2011a, p325.

lived, which is compounded by the repetitive shapes; the three cottages, the clumps of shadowed hard turf, the jumbled upright poles. It contains narrative elements. The figure, stepping wearily uphill, is bent over to carry a heavy basket. He walks away from the sea, perhaps away from a hard day's work, towards the darkly shadowed cottages. The spongy unsurfaced road and the isolated flapping clothes on a makeshift line suggest that these homes are poorly serviced. The title is precise, stamping the artist's portrayal with a specific place and time. Reid situated most of his landscapes and seascapes because the titles are almost always specific. This early work, probably painted in Holland under Josef Israel's tutelage, exemplifies several methods of specifying place.

Firstly, place is delineated by spatial elements such as topography. Cindi Katz described how topography can be an identifier but also a metaphor.[200] Both functions are discharged here. The surface features define the place but are also drawn to echo the narrative. For example, the uphill gradient from beach to cottages likely corresponds to reality, but it can also represent the figure's uphill struggle in life. The slope is mirrored by the land horizon that bisects the picture, and in doing so it connects the two areas of central interest in this figure's world, work and home. The picture therefore mingles landscape with social life, its contour lines connecting the places where important processes are happening.

Secondly, place is defined by the physical environment, part of which is relatively fixed like the hill and the sea, and part of which is not, like the weather. The social environment is also significant, represented by elements like buildings and objects, by the activity of figures, and by subtle prompts about home and work. Viewers are reminded of their own spatial experiences in the environment, of trudging up sand in a sea breeze.

Thirdly, a definition of place also carries a temporal meaning, which may or may not be explicit. Kevin Lynch expressed the idea more starkly by asking the question, *what time is this place?*[201] Reid has answered the question by including a calendar date in his title, and by illustrating the nineteenth-century clothing that the figure wears, the cart tracks in the mud and so on.

Finally, a definition of place implies that the person invests their physical environment with emotional attachment. This can take many forms and may often be so complex that

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[200] Katz, 2001, pp719,720.
[201] Lynch, 1972.

it is difficult to research. For Massey, places are porous networks of social relations. Genius loci may also provide a conduit for investigating the emotional and spiritual response, the 'structure of feeling', that many have to meaningful places. Certainly, Reid has communicated his memory of the atmosphere of the early Victorian Scottish village of Buchanhaven through colour and form.

The four sources of definition – topographical, environmental, temporal and emotional - ensure that place-making in pictures is complex. How complex is indicated by a 2020 metastudy, which collated and categorised those facets of place that different scholars had researched. 'Utilizing the concept of place facet as a particular type of information about place, in this review paper we bridge these multidisciplinary studies about place. We collect the different facets of place introduced in the literature and synthesize place characteristics by categorizing the identified facets'.[202] The team identified 116 facets. This research adapted their work to evaluate the legibility of the place in individual paintings of the sea and coast.

Scape

Landscape painting has been studied extensively, and the genre was highlighted by scholars such as Pevsner and Matless as a significant contributor to English identity.[203] W.J.T. Mitchell, in his seminal book '*Landscape and Power*' suggested that the word 'landscape' should be treated as a verb, not a noun …as a process 'by which social and subjective identities are formed', and not as an object to be seen.[204] With his plea in mind, to paint a seascape in Scotland is to conduct a cultural practice.

Two paintings of the sea by Colin Hunter exemplify Scottish seascaping in Victorian times. Ostensibly, each reproduces a scene from life.

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[202] Hamzei et al, 2020, p33.
[203] Pevsner, 1955. Matless, 2016.
[204] Mitchell, 2002, p1.

Fig.25. Colin Hunter. 1881. *Kelp Gatherers.*

Fig.26. Colin Hunter. 1878. *The Naturalist*.

In *Kelp Gatherers*, three women toil in mud in the foreground before a gang of shadowed workers who risk life and health to wade fully clothed and thigh-deep through tidal waters, carrying bags of seaweed for others to profit from. This contrasts with *The Naturalist*, where a single well-dressed student lies prone over a rock pool to observe life from above. In these examples of seascapes, scape is no longer an unproblematic view.

Each requires an analysis that moves beyond design and taste and into ideology, to involve issues of subjectivity, representation, power and authority.

Dennis Cosgrove explored cultural processes through the writing and reading of landscapes.[205] He pointed out that landscape does not merely show the world what we see; it is a construction, a composition of the mind. He defined landscape as a European way of seeing in which an illusion of order and control is offered through the composition of space according to the laws of geometry. It serves to characterise Europeans to self and to others in what he suggests is a bourgeoise and individualist way related to the exercise of power. Aspects of his analysis reinforce the earlier points about British hegemony and suggest that Scottish scapes will reward a sceptical viewing. Cosgrove applied art-history iconography and methods of 'thick description' to investigate these ideas. Ingold in a similar fashion took issue with the conception of landscape as simply a cultural image that symbolises the surroundings.[206] For him, the division between internal and external human experience was flawed. Instead, he suggested, there is no distinction between substance and meaning because people operate with what he called a dwelling perspective. They are participants rather than spectators. His ideas become particularly relevant to a phenomenological reading of paintings of the sea when he stresses the importance in this participation of sensory perception, sight, touch, hearing, taste and smell. A seascape can thus represent, in part at least, the lived-in phenomenon which the painter formed through dwelling actively in those moments by the sea.

The divining of cultural meaning is complex. Raymond Williams is often quoted as describing 'culture' as one of the two or three most complicated words in English. However, he also said that 'nature' is perhaps the most complicated.[207] Paintings communicate a human understanding about, or a response to, that nature which, as has been noted, many consider to be individual and subjective. Each painter is being-in-world whilst composing and painting a portrait of the sea. The resultant scape is an individual statement of spatial geography, alongside other personal significances.

Scapes may also be endowed with others' meanings, for example by powerful cultural agents such as 'Visit Scotland', Walter Scott or Mel Gibson. Landscapes can be read as

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[205] Cosgrove, 1998.
[206] Ingold, 2000.
[207] Williams, 1985.

illustrations of beliefs, as articulations of an implicit social ideology. Mitch Rose proposed the term 'dreams of presence' to denote the way in which a person imagines what the landscape really represents and how he/she will associate with it. Like all dreams, these are replete with illusion and 'impossible possibility'.[208] The overall brand, 'Scotland', has certainly been deeply compromised in the past by its mythical 'scapes'.[209] Dreams of presence imply what is past and what is future, all seen from a physical and mental distance: 'It presents a set of possibilities held out towards us, clear from afar but always-already unattainable.'[210] Scottish culture continues to be riven by dreams, for example in the discourses about nation and nationality.

The notion of a 'dream presence' is relevant to how viewers interpret paintings of Scottish seas[211] and it reverberates with Davidson's idea of the inaccessible North.[212] It is also useful in describing what some artists are hoping to evoke because it incorporates subjective notions of what is assumed or desired by artist, and by beholder, without having to accept that these are authentic or valid, or even reliable. Very different readings of the same work can be accommodated because 'meaning' is derived from the dream of presence in that space and place, not by any objective truth.

Place and Experience

The spatial 'turn' throughout this research can hence be sustained by the triad of concepts; space, place and scape. This account has referred to several theorists whose ideas underpin such a coalition. A seascape (or coastscape) will be regarded as an artist's view, which may communicate aspects of the generic sea space and/or facets of a specific known portion of Scottish territory, a place.

The wide applicability of the interrelated concepts is apparent when a painting of the Scottish sea is difficult to 'place'. For example, Colin McConnachie has painted collages of objects which were all beachcombed from a single visit to a Scottish foreshore. His picture is not a seascape in the traditional sense. It contains much empty space and

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[208] Rose, 2006, p538.
[209] Morrison, 2019.
[210] Davies, 2012, p4.
[211] Perhaps McGeachy's depiction of *Eshinass.*
[212] Davidson, 2005.

depicts not one drop of water. However, the objects represent a very specific place on a specific though undisclosed day. Each item was collected and included because the artist saw it and was interested in it. Together, their depiction summarises McConnachie's experience of that place, and communicates something of his memory of and feelings about it to the viewer. The objects are individual facets of place which together constitute the art.

Fig.27. Colin McConnachie. c2000/2005. *Loch Bhinnie Tideline (5/6)*.

The conceptual triad is also directly relevant to an artist's experience. Henderson's *A Northerly Breeze* is his scape, communicating something about his impressions and emotions of space and place. The northerly breeze was experienced by him, embedded at some point in time where he was, where he then had his being. Hence that place at that time constituted the framing for any decision and action that he chose concerning the subsequent composition and painting process. This human integration with place is relational and is a fundamental structure for the artist's voice. Whilst that voice is connected to others, echoing and translating their voices, it is unique and can never be replicated because the spatio-temporal connection has passed. It follows that there is no summary unitary Scotland which is depicted in art, only painters' experiences of the uniqueness of its places held in scape to encounter and experience for oneself.

This research into the spatiality of Scottish paintings therefore adopted a case-study approach. Benno Werlen developed a theory-led action-based approach to investigate how geographical reality is created, maintained and changed by meaningful social practices.[213] Art is a meaningful social practice, and both representational and affective meanings of paintings of the Scottish seas and coasts are of significance. Werlen's work implied that a composite research methodology was appropriate, one which drew on diverse quantitative and qualitative sources and which critically combined and synthesised different theoretical perspectives. It implied that a compositional interpretation to address the spatial content and form of the painting could be supported by a detailed identification of which facets of place were depicted and be supplemented with phenomenological and experiential evidence about the artists' perceptions whilst at the place. Personal discourse would reveal how these perceptions were articulated, and how personal narratives functioned in the social world of being human. The case studies of artists which follow in section B develop and exemplify methods of situating the artist, situating the painting and situating the geography to illuminate the spatiality of art. Section C, a study of the art of Jon Schueler, integrates these methods into a comprehensive spatial approach for analysing paintings.
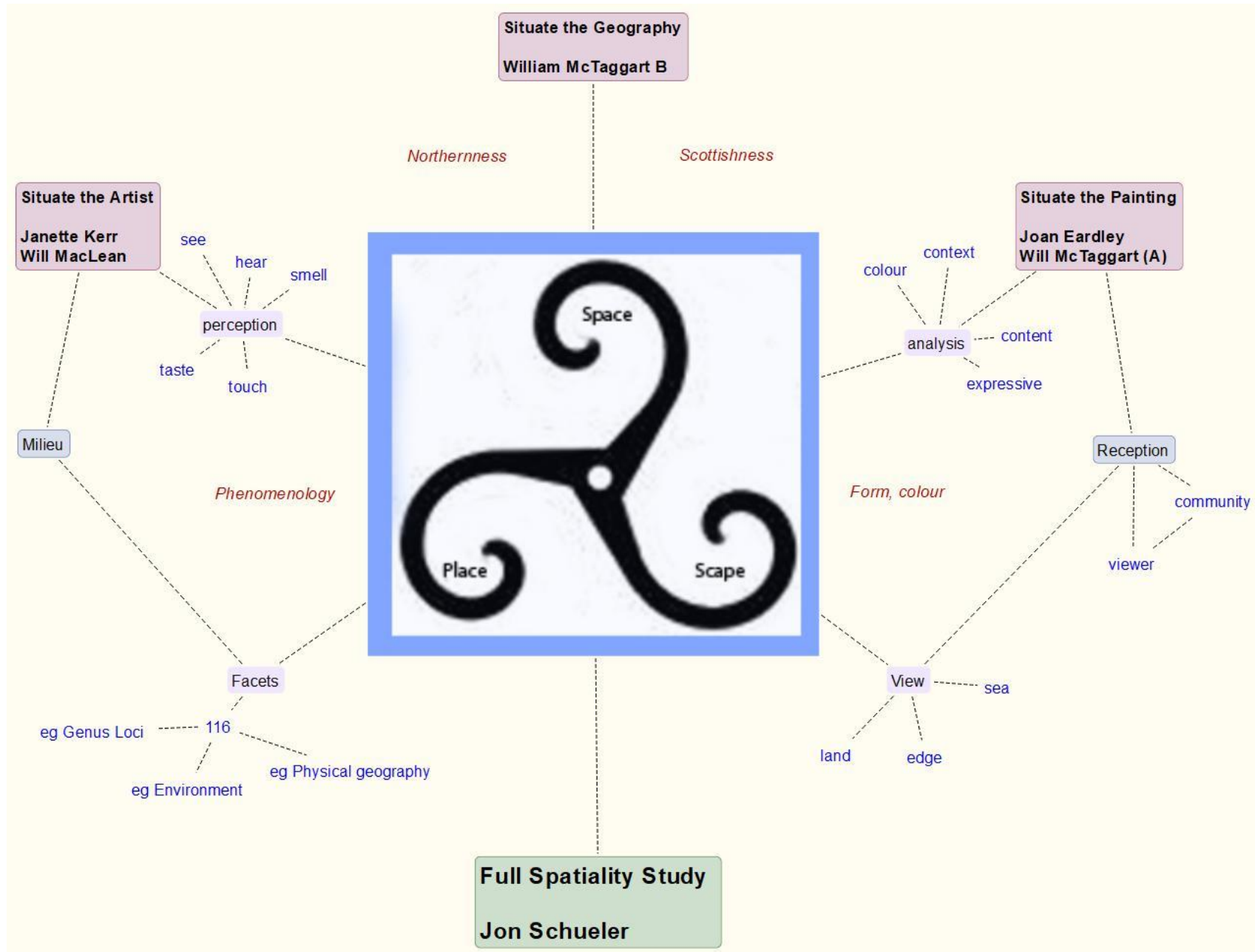
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[213] Lippuner, 2011, pp463-466.

Each case study relied on thick description, which required the researcher to identify the significance and meaning of actions and behaviour by considering their unique context.[214] Thin description, in contrast, records observations but lacks a valid identification of their significance and meaning. The interpretations in each case study were founded on different types of data.

In every case, a painting was evaluated on its own merits rather than compared with others that were painted elsewhere. The intention was to derive and test methods for exploring the effects of space, place and scape that might then be applied to other art from other territories. It was not to show that Scottish paintings were necessarily separately distinctive: spatial social theory that avoids deterministic and essentialist thinking is a stronger foundation for subsequent interpretative research.

To conclude, alongside proven and powerful historiographic methodology, there is a place for the conceptual framework of Section A in an exploration of the spatiality of Scottish paintings of the sea. It will be augmented in Section B by developing investigative methodologies that situate the art in three ways, a composite that is summarised in the diagram overleaf.

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[214] Geertz, 1973.

Situate the Geography

William McTaggart B

Northernness   *Scottishness*

Situate the Artist

Janette Kerr
Will MacLean

see

hear

smell

perception

taste

touch

Milieu

Phenomenology

Facets

eg Genus Loci ------- 116

eg Environment

eg Physical geography

Space

Place   Scape

Situate the Painting

Joan Eardley
Will McTaggart (A)

context

colour

analysis ---- content

expressive

Reception

Form, colour

community

viewer

View ------- sea

land   edge

Full Spatiality Study

Jon Schueler

Section B.

Situating Art-
Method Development.

An image of the sea lies underneath

A' men's imagination – the sea in which

A' life was born and that cradled us until

We cam' to birth's maturity.

Hugh MacDiarmid, 1930.

Chapter 3: Situate the Painting.

This chapter outlines a method for situating a painting through an objective analysis of its spatiality. The central focus is on the form and content of the work and relevant historical insights from the painter's life and work.

Summer Sea

Fig.28. Joan Eardley. 1962*. Summer Sea*.

Where is this painting and how did it come to look like this? These two questions suggest that to situate a painting, it is not enough to characterise the subject of the work. In addition, it is important to delineate the visual potencies that contribute to its spatiality and to clarify anything of consequence from its original situation that may subsequently have been obscured.[215]

       To answer the questions, the placement of *Summer Sea* begins with a description of what a brisk viewing of the painting reveals. It considers how a person's previous feelings of the commonplace, in this case being near the sea in Scotland in summertime,

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[215] The analytical approach was developed from ideas presented by Taylor, 1981, pp51-138.

might be altered by viewing the picture. The analysis then explores what Taylor called the painting's 'expressive content', the unique fusion of subject elements with specific visual forms.[216] Finally, the painting's Scottishness is reconnoitred by reframing known contextual aspects from the artist's life and work. In essence, familiar methodology has been applied to tease out unfamiliar aspects of spatiality.

A Brisk View

Summer Sea was constituted from oil and paper on board and measures 122.2cm by 183 cm. The composition has three distinct horizontal zones of colour, which evoke a foreground (shore), middle ground (in two layers of breaking wave and wave crest) and background (sky). The middle zone is principally white, overlaid with short vertical rectangular blocks of different colours that all lean to the left at roughly the same angle. There are no immediately recognisable figures or objects.

This is a seascape, more accurately a wavescape because it addresses the movement of waves at Catterline shore during a day in early summer, 1962. If there is an underlying theme, it is the interplay of movement and light that occurred at that particular time in that specific place. The mood of the painting is excitable and stormy. On a literal level, *Summer Sea* depicts a large wave breaking near a mud-coloured shape – perhaps a foreshore, perhaps a boat – under a featureless sky. The view is compressed into a tight space of different planes, clearly differentiated by discordant colouration. Overall, despite the title, the tone is cool.

The scape is unified. Components can be dissected out but each one's contribution to the integrated visual effect is difficult to determine. The painting has no predetermined, obvious content elements and there is no iconographic content. Its most distinctive features are the flowing expressive brushstrokes, the application of small vertical blocks in the highlighted middle section and the surrounding blue and cyan colouring. The texture is rough in the lower sections, smoother in the upper one. There is approximate symmetry in the shaping, with an implicit mid-section oval like an elongated eye set between a fore and background of fairly even hue. The interior of that centre is

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[216] Taylor, 1981, p52.

chaotic and in motion. Gradual changes in the background colour encouraged this viewer to notice a boat shape, suggest its repetition, and hint at light in the top left-hand corner. Fig.29 summarises what a brisk view reveals.
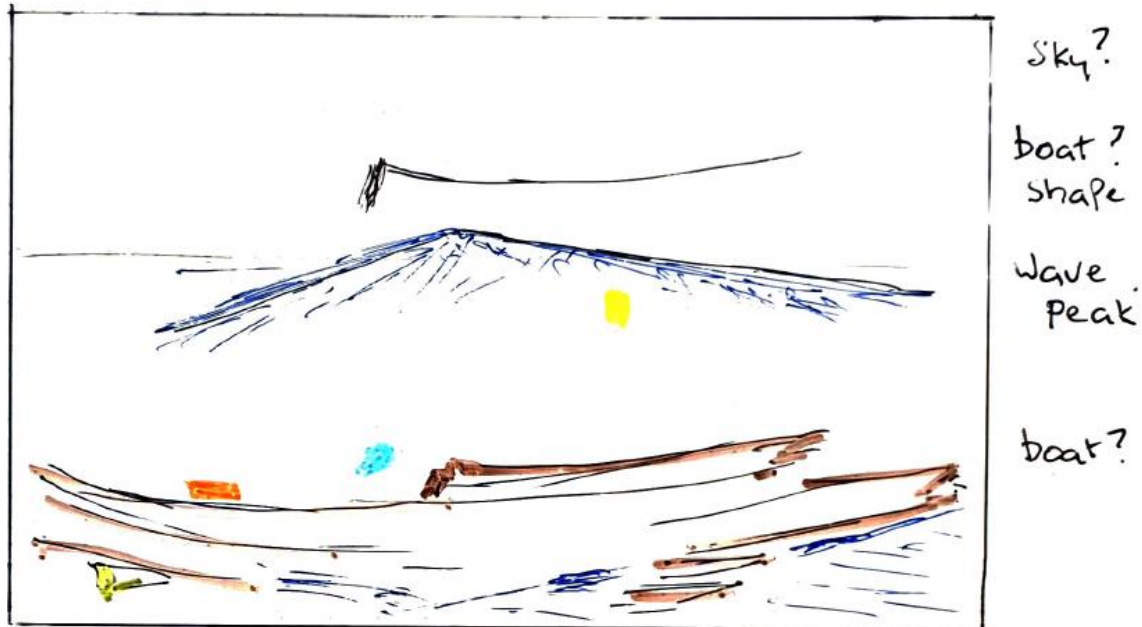

Fig.29. Scaping the sea.

Of course, different viewers extract different aspects of importance from a brisk view. Each will recall unique experiences of a similar place; the movement and noise and dominating presence of a nearby breaking wave; the individual attention that shifts one's gaze, fractures the space and accentuates some of its constituents at the expense of others. This analysis demonstrates the significance of unique spatio-temporal experience by offering two contrasting interpretations of the curved brown foreground area. The author 'saw' a boat because its shape and placement recalled his launching of small boats into tidal waves, and also because the surrounding deep blue pigment was applied elsewhere to signal seawater. A second viewer observed that the shape reproduces the deep curve of the shore as it appears from the lee of the projecting Catterline harbour, a place that he knows and has experienced many times. His extensive knowledge of Eardley's other seascapes strongly supported his interpretation.[217] The following commentary pursues the author's view.

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[217] Personal communications, 2020 and 2022.

Expressive Content

1. Subject elements

The viewer's consciousness of proportions, lines, structure and half-suggested shapes is nudged along by many factors. The rectangular framing of the painting stretches the view and qualifies the shapes within it. Hence the horizontal form of the wave becomes 'long', as it would be perceived in 'real life'. The scale is influential too. The viewer sees just one wave peak and must judge the space accordingly, as close and confining. The height of the (implied) wave is one-third the length of the foreground shape. If that was a boat, 4.5m long and 1.5m closer to the viewer than the wave peak, then the painted wave would have to be about 3m high.[218] That is an enormous wave for an area where the annual mean significant wave height is 1.2m.[219] If the shape represents the whole Catterline shore then the wave is incongruously tall.

Fuzzy rounded lines are discernible. These flattened extended curves are reminiscent of rhythmic rolling motion, and also suggest the hull of a boat as it bobs up and down upon the canvas water. The shape is repeated several times, for instance within the wave itself. Also, within the middle section, every line is truncated, each dab of paint is short and unfinished and there is no volumetric structure to the turbulence. The use of many little patches of white to lighten this zone also serves to break it into a complex and deep continuous motion.

Fig.30. Turmoil in the middle.

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[218] Boat's length estimated from 1962 photograph of one at Catterline pier: Elliott, 2021, p106.
[219] Scottish government, 2021, online.

2. Space building

To present the summer sea in three dimensions on a two-dimensional flat surface, Eardley has employed sophisticated illusion and suggestion. There is no solidity in her created space. Instead, she has built a fluid vessel for elements of her perceptions, conceived in situ in front of the subject. It would be significant to determine her sequencing: what was first onto the canvas, what was last, what was added after thinking about the overall effect. Certainly, the individual parts were conceived as parts that contributed to a developing whole.

The spatial dimensions of this work are elusive. Whilst there are only indistinct content elements, the delineation of space and the few facets of place-making constitute important effects. There are four planes, defined with horizontal strokes, representing sky, wave top, breaking wave and foreground. Within this scheme, Eardley has sought to place the viewer close to the action. Hence the space is unified and the eye, as suggested below, is led through it in a way that reproduces the bobbing of a boat. Several elements act as fixed points within the middle churning section, the upright black post and the yellow highlight, points to hold onto. The viewer's eye is apparently level with the middle of the wave but there is no geometry to suggest a linear perspective. Indeed, the blotchy featureless primary-coloured background that takes up the top third of the picture insinuates an unfocussed distance. The action in the middle section is closely cropped, proposing a space that will continue to unfold to left and right of the frame, outside the canvas. The elements of the wavescape are presented in separate snatches and thus the viewer must travel though the whole space to compile the view. This is deliberate use of spatial devices by the artist.

In this composition, there are few obvious facets of place to accurately locate where the wave occurred. The brown shape is either characteristic of many East Coast boats or loosely signals Catterline's curved foreshore and jutting harbour. Eardley did not consider placement information as essential. However, her application of colour was impacted by place. *Summer Sea* was by her account created in the light that illuminated Catterline foreshore at summertime. Two variables are particularly important in rendering colour: the quantity of light, its luminous energy, and the quality of light, its hardness/softness and direction. In addition, aspects of the local environment such as refraction and reflection attenuate the light's quality and quantity. All this matters to

painting because, for example, a red hue will appear darker indoors than outdoors, outdoor whites may look yellow or bluish under studio lights, and so on. To judge her depiction of place, the viewer would need to view it in the same spatio-temporal situation, or somehow reproduce the exact lighting conditions elsewhere.

The fidelity of Eardley's representation of spatial reality can be summarised with a construct of four elements. These are physical likeness (how accurately the space is depicted), placement (which facets of place are employed to depict the location), phenomenological indicators (which perceptions and feelings are in view) and uniqueness (how specific is the depicted location).[220] The spatial fidelity of this picture is low because the space is inaccurate, and the place has little physical resemblance to an actual location. There are phenomenological indicators but the over-layered, textured slabs of paint are the real subject of the work.

3. Movement

The human eye follows common exploration patterns when looking at a painting. J.V. De Lucio reported that these included 'Interest in the central parts of the scene and areas with contrasting elements'.[221] D. Massaro et al stressed that the eye followed 'bottom-up processes, mediated by low-level visual features, [which] particularly affected gazing behavior when looking at nature-content images'.[222] In *Summer Sea*, a viewer's eye will be attracted to strong contrasts, of hue or of value. Their importance was confirmed by removing the coloured yellow highlight and the vivid blue wavetop in photoshop (Fig.33). Eardley arranged a visual path for the viewer to follow, which begins at the dark right-hand corner and then snaps to the central bright yellow and orange highlights and then, after swirling around the bright central oval, traces its outer borders in the repeated shape of the very dark brown foreground and the dark blue 'waveform'. A connection of form is encouraged by relating the two sections of the same dark blue colour. Hence, the faint ghostly grey outline of the boat may be the final shape to be noticed. As vision shifts in this way, one 'experiences' the shaped movement of the breaking wave and perhaps the consequent bobbing of a boat at the foreshore.

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[220] Developed from Freeland's typology for describing a portrait's power. Freeland, 2007: pp100-102.
[221] De Lucio, 1995, p135.
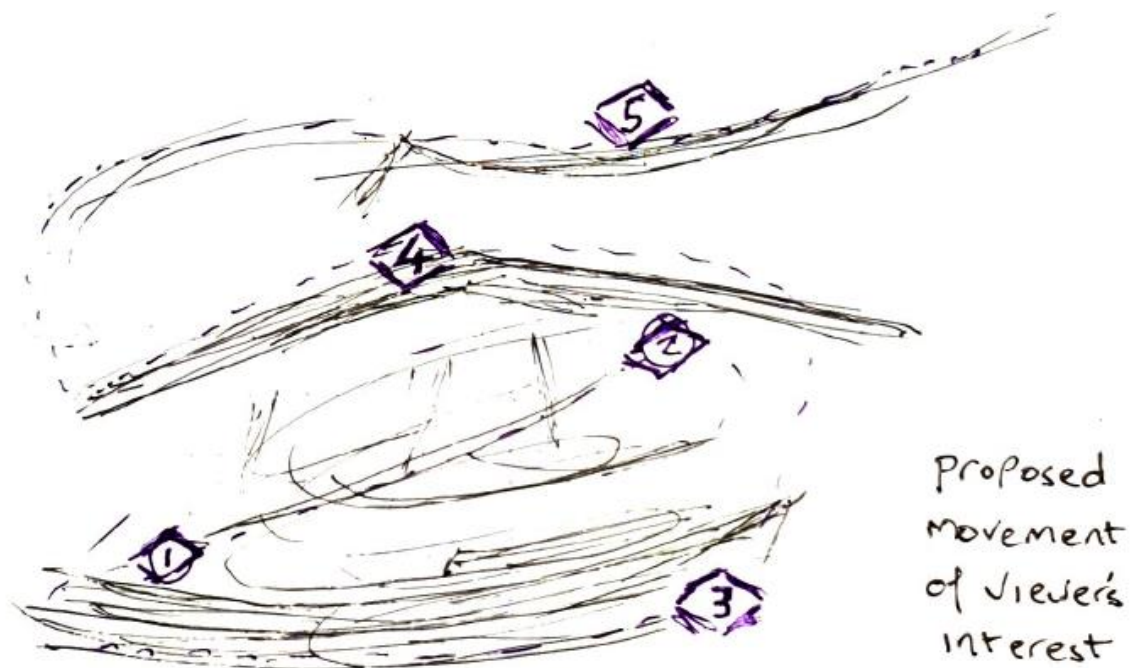[222] Massaro et al, 2012, p1.

Fig.31. The eye of the viewer.

The eye moves through the pictorial space as a boat would in a breaking wave; bobbing, rising, falling, and swirling around with the motion of the water. The viewing around the canvas becomes energetic.

4. Colour

Hue, saturation and value 'have come to be regarded as the three basic properties of colour'.[223] Hue describes how the wavelength of the light that is reflected by the pigment looks to a human eye and brain. The subtractive primary hues are magenta, yellow and cyan and the corresponding secondary hues, made by mixing two primaries, are green, violet and orange.[224] Saturation refers to the relative purity of the hue when it is compared with the corresponding colour in a light spectrum. Value is a measure of the lightness/darkness of the hue. Together, saturation and value interact to present as vividness. It is a struggle for painters to create vivid colours by mixing pigments because their colour is subtractive, and Eardley mixed her palette in situ.

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[223] Taylor, 1981, p69.
[224] For discussion of subtractive primary colours, see University of Wisconsin-Madison, 2021.

Eardley applied colour decisively in *Summer Sea*. Though complex, her hues work together in relationship. Blue is predominant, complemented by a horizontal streak of brown and the few dabs of highly saturated yellow and orange. Some yellow has also been mixed with blue to create the cyan sky. Within the spread of blue/cyan, the edges of shapes are identified through higher saturation (the wave) or contrasts in hue and value (the boat). The small patches of saturated yellow and orange in the middle zone are increased in vividness, and thus visual importance, by the surrounding white areas. That tiny swab of unnatural artificial orange is for example enough to suggest that the brown foreground sweep may be the outline of a boat.

Dark colours are present at the bottom of the canvas. The middle zone of the breaking wave is dominated by brighter hues and white highlights, mixed up, the surface broken by swirls and dashed streaks. There is a painter's energy in this section, in the way the brown horizontals lift and the quick dashes of white are stabbed onto the surface. The little verticals chop up the symmetry of the wide horizontal brushstrokes that might otherwise have been overwhelmingly bland. 'That so much should depend on so small an element is indicative of the delicacy of balance'.[225] The dark blue hue at the bottom is repeated in a sliver of the same colour, forming the shape of a wave peak and dividing the middle 'breaking wave' zone from the upper flat cyan 'sky'. The yellow and white curve on this sky sympathetically reproduces the boat shape in the foreground. However, the colours are employed not to define shapes, just hint at them. Whilst the emotional tone of the painting is set by dominant blues, many hues have been employed together.

Fig.32. Close-up of many hues.

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[225] Taylor, 1981, p55.

Colour was crucial to situating Eardley's forms in a summer sea and an alteration in colour, caused sometimes by chemical changes over time or by distortion in photographic processing, would significantly change the scape.

Joan Eardley. 1962. Summer Sea.

Highlights removed

Blue colour desaturated

Yellow colour desaturated

Cyan colour desaturated

Fig.33. Changing the scape by changing the colours.

Context

1. Technique

Eardley was a trained professional artist, and she chose her methods and materials with her final pictures in mind, as part of her creative response. The medium was the precursor of the message, chosen specifically to transcribe the artist's voice.

Her extant drawings were made with flexible soft materials, pastels and chalks, which softened the shapes and allowed for deliberate smudging and blending. Sharp contouring and precision were not critical for her and her marks are equivocal, and exploratory. They were created quickly, marking the urgency and unpredictability of natural movements, and were used, sometimes with photographs, to guide her painting. The paper that she used for preparatory drawings broke up the marks and added texture to blocks of colour. Lines varied in weight and tailed off, causing a viewer's attention to jump from one to another. She favoured pastels, pulled across fine-toothed paper, 'which gave an exciting tension and expressive quality to each carefully applied stroke'.[226] She then worked the colour with her fingers.

pigments: pastels or chalks
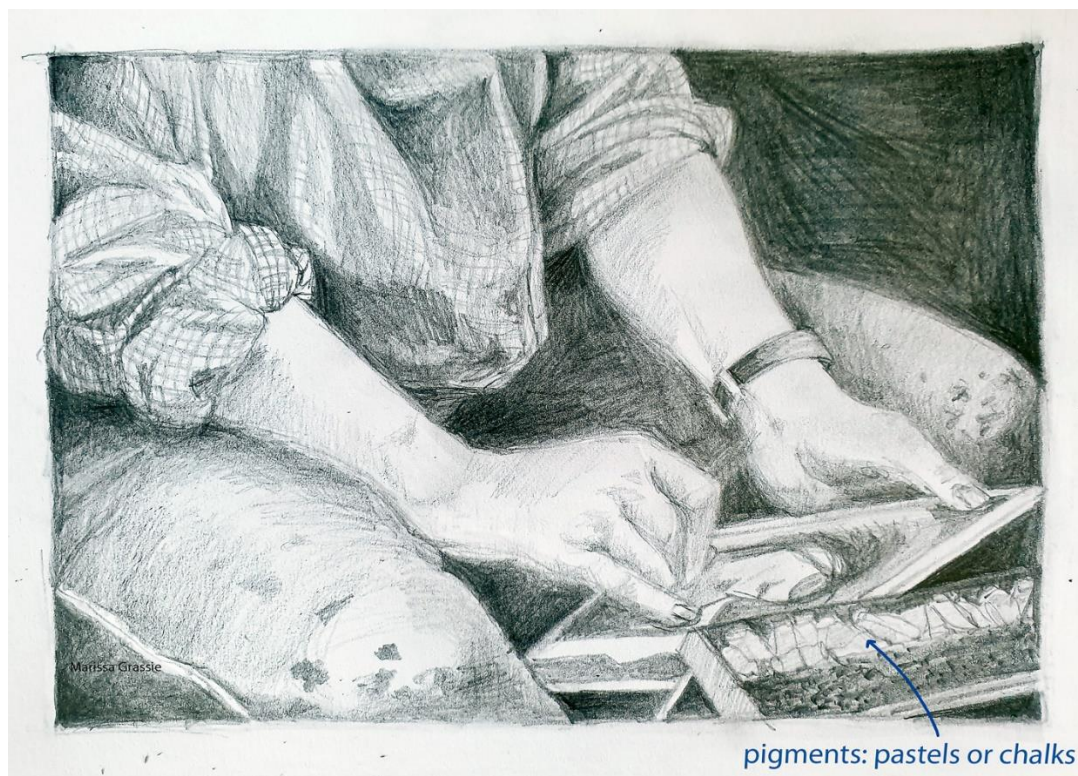
Fig.34. Eardley at work, softening her lines.[227]

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[226] McKenzie, 2008.
[227] Grassie, 2023. Pencil drawing from observing film '*Three Scottish Painters*'. Henson, 1963.

A preparatory drawing can capture the artist's perception at the crux of the creative response because it is executed quickly and directly at the beginning of the making process. It gives a general impression of what was observed and how it may be presented later in a composition. In her sketches, Eardley aimed to capture aspects of what she observed in that place. At Catterline, she focussed from the foreshore on the swirling movements of water and cloud, of spray. There are no gulls, no seaweed, few rocks, though all these must have been present. There are also no people, although their fashioned detritus of boats and floats and fishing nets are picked out with coloured highlights.
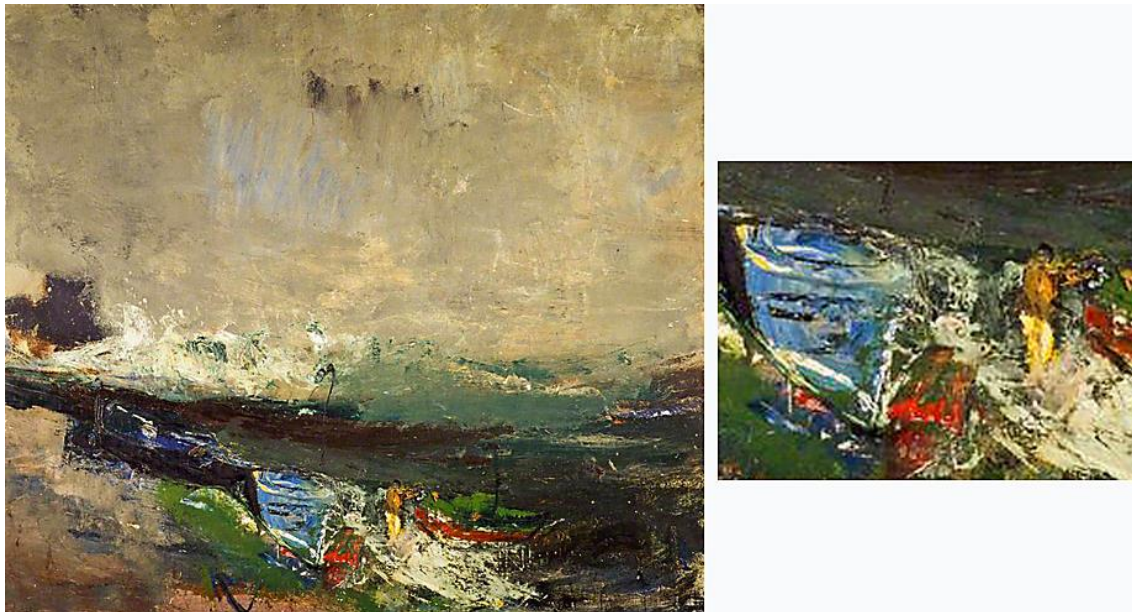
Fig.35 Joan Eardley. c1963. *Boats on the Shore*.

Eardley's drawings were never highly finished and she considered them unworthy: 'I have set little value on my drawings, except for my own personal use, and they have often become destroyed in the process of working on a picture'.[228] In Glasgow, they were given away to children and at Catterline used to insulate her cottage.

What Eardley wished to communicate was closely related to how she chose to communicate it. She visualised the final expressive form of her work, the oil painting, in terms of that medium and its characteristic aspects are therefore relevant to the art itself. Modern artists have access to an enormous range of hues, and oils are particularly valued

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[228] Eardley, 2018, Archive-AD.

for their rich colours. They are flexible and can be applied undiluted and opaque, or thinned to appear more transparent. The brush can be heavily or lightly loaded. Colour can be applied in one thick layer or several thin ones. Eardley made use of all these characteristics of oils in *Summer Sea*. Over a ground, she applied thin finer layers at the top of the picture, the brushstrokes invisible, and thicker dollops of paint in the middle zone where the brushstrokes are easy to see. Hence a highly striated middle space, the agitated wave, was contrasted with a smooth background space, the undisturbed calmer sky.[229]

The transitions in texture and colour value in *Summer Sea* are obvious because they were intended to affect the viewer. She employed an impasto technique in the middle zone to catch the light and further highlight the breaking wave. Close-up, the blocks of colour are resolved as patches of thick oils from heavily loaded brushes, swept rapidly to indicate movement. The painting suggests that the cognitive aspects of her art were responsive to the phenomenological experiences of being in place.

Eardley is known to have manipulated the paint with brushes of various widths and bristle hardness, and with other tools. The film '*Three Scottish Painters*' shows her dabbing on paint with a wide brush and scraping it with a palette knife. A close visual inspection of *Summer Sea* revealed that some parts of the middle zone were similarly smeared on with a broad blade. The surface also had evidence of irregular brushwork, bleeding of colours and drips that were simply left to dry. These suggest a quickness and confidence about application, by an artist who was sure of her composition, who needed to get her ideas down quickly.

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[229] The definition and contrasting of smooth and straited spaces in maritime spaces is explored by Deleuze and Guattari, 1988, p479.
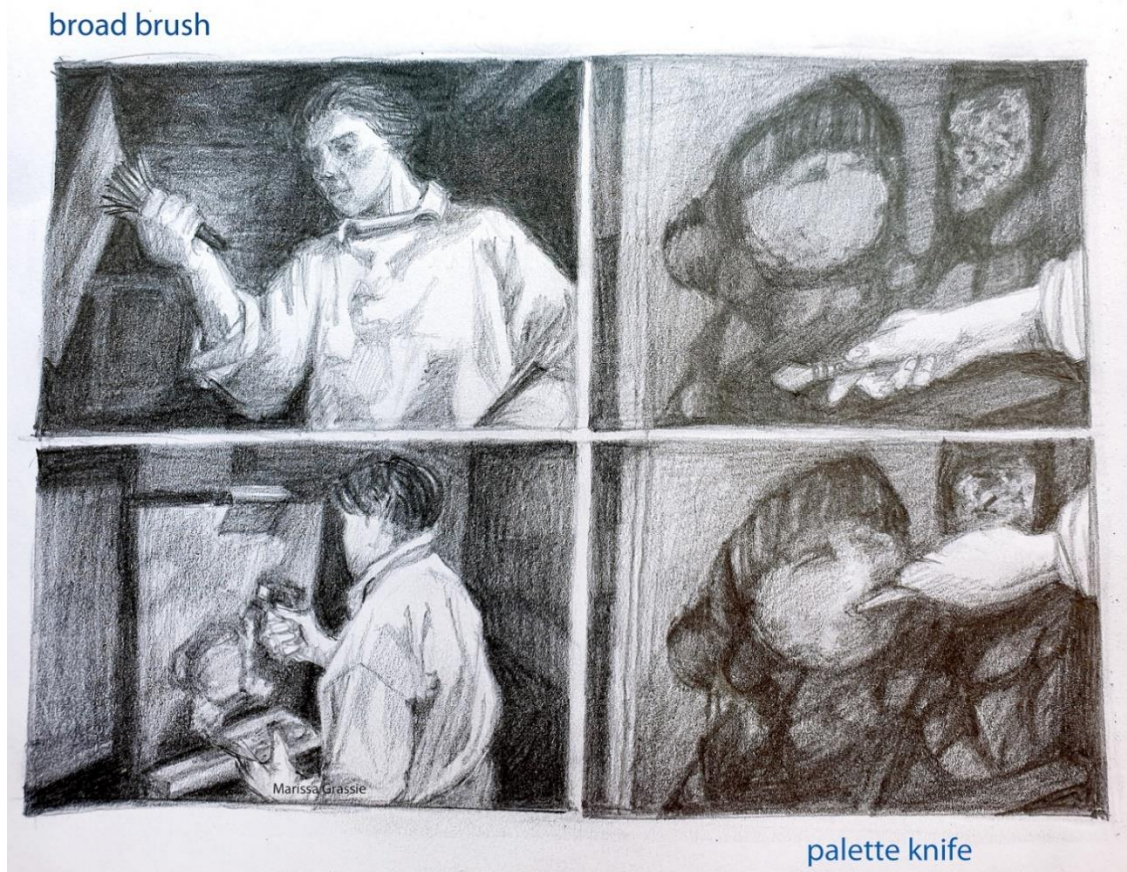
broad brush

palette knife

Fig.36. Eardley at work with various painting tools.[230]

Eardley's style is highly expressive. A visual analysis of her Glasgow work concluded that it disavowed others' categorisation of her as a follower of specific artists or styles.[231] The Townhead paintings displayed an adaptive but consistent artistry. The oils were often thickly applied, the colours patchwork and the shapes concise. Each composition had an expressive character. However, no unifying influence was evident. Many have claimed that her style is similar to others'; her early drawings to Van Gogh's,[232] her Catterline landscapes to Turner's and also Pollock's, her Townhead paintings to Ben Shahn's, Stanley Spencer's, David Hockney's, Picasso's, L.S. Lowry's[233] and her teacher James Cowie's, whose impact was 'terrific'.[234] Her work has been labelled as social realism, post-war British avant-garde[235], European Tachisme, American Abstract Expressionism, Fauvism and Pop Art.[236]

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[230] Grassie, 2023. Pencil drawing from observing film '*Three Scottish Painters'*. Henson, 1963.
[231] Boyd, 2018.
[232] Buchanan, 1964, p1.
[233] Podd, 2017: online.
[234] Archive-NGS, 2018, A33/1/5/1.
[235] NGS, 2018, p1.
[236] Macdonald, 2000, pp192–3.

The very lack of agreement indicates that Simon Peploe was correct to state that 'there is no evidence that she was attracted to any radical agenda, grouping or movements as so many were in this period'.[237] Audrey Walker wrote that 'I never heard her allude to a particular "Phase" or "Period"'. Likening her friend to a long-distance runner inhaling inspiration, she explained that 'the many painters were as the many scents in the air. But, like the runner, she kept on her own course'.[238] Whilst Eardley's artistry has consistent markers, like the placement of colour accents, it was neither imitative nor derivative. Her preferred aesthetic, her paintings suggest, was an individual idiosyncratic mixture of many different influences. She was, as Patrick Elliott describes, 'an individual artist, a bit of a loner, even'.[239] She declared herself to be an apolitical non-social realist artist: 'no looking for blacks and greys but a simple stating of the exact, almost local, colour that is before you, and the exact shape. Because the beauty lies in the things exactly as they are – no distortions or isms'.[240] Instead, she 'painted what she saw'.[241] Close-up, the loose brushwork reveals a speedy execution from a knowledgeable eye. To stay long-term in the village, paint at the same positions and engage in repeated close observation were critical prerequisites for her visual certainty.[242]

2. Being in Place

From 1953-1963, Eardley was a marginalised woman in a marginalised place. She worked from a primitive cottage in the coastal village of Catterline and a dilapidated Glasgow studio. Both properties lacked an inside toilet.[243] This middle-class woman with an English accent and a rural background chose to engage creatively with residents of a close-knit coastal village and with working-class Scots in the masculine 'no mean city'.[244] She was shy and had just recently declared to a close friend that she was gay. In these environments, she was detached by culture, gender and sexuality. However, it would be a simplification to consider that her life and work exemplifies what Janet Wolff called the

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[237] Peploe (Simon), 2015, p6.
[238] Archive-NGS, 2018, A33/1/5/1.
[239] Elliott in Stephen, 2016, p2.
[240] Andreae, 2013, p77.
[241] Cook, 2017.
[242] Andreae, 2013, p21.
[243] Cunnison & Gilfillan, 1958, passim.
[244] McArthur, 1935.

'*Tonio Kroger* problem', the timeless paradox of the lonely artist who must stay outside society in order to paint it.[245]

Certainly, Eardley's visual ideology must have been mediated by class, gender and sexuality. However, living at Catterline whilst painting *Summer Sea* was also part of her being-in-the-world, a more complex and richer situation than contextual headings imply. For example, Walker cautioned others about thinking of Eardley as demurely feminine.

> 'I do find it hard to take when people still talk of this shy sweet inarticulate creature, because to me this conception of her is almost dishonouring her [...] if they keep the word 'stable' always in their brains as a keyword, they will mislead themselves. With regard to painting, yes. In any other respect; qualified'.[246]

For Eardley, the consequence of marginality was a secret and solitary trajectory through life. 'By nature uncommunicative and totally undemonstrative, she expanded in close conversation only with her close friends. To them – notably Margot Sandeman (now Mrs Robson) and Mrs. Audrey Walker – she talked of art and the problems of her painting'.[247] Collingwood argued that a person makes art that expresses emotions in order to recognise and understand their own feelings.[248] Eardley dealt with her marginality at Catterline.

> *Lonely people are drawn to the sea.*
> *Not for this artist the surge and glitter of salons,*
> *Clutch of a sherry or making polite conversation.*
> *See her when she is free:—*
> *Striding into the salty bluster of a cliff-top*
> *In her paint-splashed corduroys,*
>   Edwin Morgan[249]

Catterline produced productive scapes. 'I suppose I'm essentially a romantic, I believe in the sort of emotion that you get from what your eyes show you and what you feel about certain things'.[250] It had the views she needed to see.

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[245] Wolff, 1993, p10.
[246] Andreae, 2013, p17.
[247] Archive-NGS, 2018, A09/1/4/10.
[248] Freeland, 2014: p161.
[249] Herald, 2016.
[250] Elliott, 2016, p10.

3. Scottishness.

Englishwoman Eardley's work is significant for its Scottishness. Fiona Pearson described her as 'one of the most important Scottish artists of the 20th century, and certainly the best loved'.[251] Her memorial exhibition attracted 30,000 visitors in 3 weeks,[252] and subsequent retrospectives have been very popular in Scotland. Yet she lived and worked in what was British art's periphery. Her work was rarely discussed in print and was not displayed in English galleries.[253] Indeed the Tate trustees 'twice turned her down'.[254] The 2016 retrospective did not tour Britain, devaluing earlier judgements, for example that she had an 'unassailable international reputation as, at the least, a more minor master'.[255]

Fortunately, Scottishness involves more than reputation. Macmillan described Eardley's paintings of the sea as 'among the most remarkable paintings of their time'.[256] Macdonald in *Scottish Art* located Eardley as a contributor to a new vision for Scotland, both in her images of Glasgow children and her paintings of the Kincardineshire coast.[257] This vision was first articulated by Hugh MacDiarmid and fellow radicals in the 1960s. They contended that Scottish culture could engage locally while projecting an art that was international and universalist. The RSA's election of Eardley as an Academician in 1963 was because of, she stressed, their 'focus on artistic endeavour in Scotland'.[258] Lachlan Goudie felt that, no longer looking towards France, she caught a wind of change in Scottish painting, 'the expressive anxiety of a more northern tradition'.[259] Her aesthetic was a Scottish stare of the period eye.

Eardley's art is significant because it is considered 'good', even 'great'. Value has been bestowed, as Wolff's criteria for good art stipulated, by learned critics, scholars and public audiences.[260] This judgement of worth is the reasoned outcome of a modern discourse about Scottish art, legitimised by criteria that have been inherited and learned

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[251] McKenzie, 2008, online.
[252] Rayne, 2012, online.
[253] Oliver, 1988, p96.
[254] Archive-NGS, 2018, A09/1/5.
[255] Archive-NGS, 2018, A09/1/5.
[256] Macmillan, 1990, p175.
[257] Macdonald, 2000, pp192–3.
[258] Archive-NGS, 2018. A09/1/1/80/2.
[259] Goudie, 2015.
[260] Wolff, 1983, p106.

from other discourses, from past and present aesthetic judgments and their context. Such judgements are most enlightening as Wolff pointed out when they are contested: 'it is the discontinuities that are illuminating, and that expose the cultural shifts'.[261] Eardley lived part of her artistic life at Catterline. Her definite and artistically definitive choice was to be in that Scottish place and her painting, *Summer Sea*, was situated there.

The Coming of Saint Columba.

William McTaggart's paintings communicate something about his impressions and emotions of space and time. This chapter investigates the spatiality of one of his paintings, *The Coming of Saint Columba*. It suggests that elements of McTaggart's definition of space, place and scape, derived from Gaelic culture, language, family and experiences, were integral to his mindset and thereby influenced his art.

Fig.37. William McTaggart. 1895. *The Coming of Saint Columba*.

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[261] Wolff, 2013, p68.

McTaggart was born in 1835 at Aros in Kintyre. His father Dugald was a cottar who farmed on rented land to provide for his wife and, eventually, for eight children. Both parents were Gaelic speakers who spoke English as a second language. Hence, economically and culturally, they would have been of low societal status with minimal privileges in nineteenth-century Scotland. Son William, after training as an apothecary, left home in 1852 to study art at Edinburgh's Trustees Academy with accomplished teacher, Robert Scott Lauder. He started exhibiting aged eighteen and enjoyed reasonable early commercial success as a painter of portraits and Victorian narrative pictures that conveyed a moral or philosophical message. Later, the Scottish sea and coast featured as core elements of his pictures.

The artist's son-in-law, James Caw, published a contemporary biography, an important source though his hagiographic tone can be distracting:

> 'Born within sight and sound of the Atlantic, where it flashes and thunders on the sands of Machrihanish, the call of the sea was strong in McTaggart's blood. He loved it in all its moods, and he painted it as only a great painter, who was also a lover of its might and magic and an initiate into its haunting secrets, could. To unique imaginative apprehension, he added an equally wonderful power of rendering in pictorial terms the material and dynamic qualities of the sea—its vastness and unity; its liquidity and marvellous colour; the endless variety of its evanescent forms; its never-ceasing and irresistible movement.'[262]

McTaggart evolved his aims and methods over the years. His early work was commercially inspired, addressing what Per Kvaerne termed 'flimsy, sentimental themes'.[263] Later, he portrayed land and sea with increasing skill and confidence, and with a feeling for what David Scruton called 'the notion of the poetic landscape' within Scottish painting tradition.[264] His oil paintings and watercolours are widely acknowledged to be of very high quality. Yet, rooted in Scotland, his art suffered from what Douglas Hall perceived as 'benign neglect' in British cultural circles, such that he has 'until now [1989] quite escaped the attentions of the modern art-historical and exhibiting industry'.[265] Macdonald

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[262] Caw, 1917, p163.
[263] Kvaerne, 2007, p45.
[264] Scruton, 1990, Section II.
[265] Hall, 1989, p732.

summarised him in his influential review of Scottish art as an individual presence as important as David Wilkie, part of the European Avant-Garde.[266]

McTaggart was a native Gaelic speaker from Kintail, a unique context for his thinking and decision-making which can provide some insights into the influence of place, culture and language on Scottish paintings. 'Perceiving and experiencing… are acts of cognition by which the brain sees what it has been conditioned to see by a particular culture's hypotheses about the world'.[267] This work was completed when he was financially secure and comfortably middle-class, but his mind was still in some respects Celtic.

A Brisk View

In order to situate the painting, it is again important to delineate the visual 'potencies' that contribute to its meaning and to clarify the original spatiality.[268] The placement of *The Coming of Saint Columba* begins with a description of what a brisk viewing of the painting reveals and then considers how a person's previous knowledge and feelings about this event in Scottish history might be altered by viewing the picture. The analysis then explores the painting's 'expressive content', that unique fusion of represented event and subject elements with specific visual forms.[269] Finally, the painting's Scottishness is probed by pondering contextual aspects from the artist's life and work. The process extends that which was outlined for *Summer Sea*.

The painting is constituted from oil on stretched canvas. It is signed and dated, though the year is unclear and the subject of dispute. Caw associated the picture with the national celebration of St. Columba's anniversary in 1887 but Lindsay Errington and others read the inscribed date as 1885. One curator commented on the providence record that 'in 1884, McTaggart spent 10 days on Iona and.. probably the Columba picture stems from this visit' but Errington crossed that out with red ink and wrote 'wrong!'. [270] Caw himself offered an explanation for his apparent mistake: 'Occasionally also, when

[266] Macdonald, 2000, p121.
[267] Bateman and Purser, 2020, p19.
[268] Analytical approach from Taylor, 1981, pp51-138.
[269] Taylor, 1981, p52
[270] Archive-NGS, 2022, NG1071.

signing a picture begun years before it was finished or left the studio, he would inadvertently insert a date a year or two earlier or later than that of its origin.'[271] Certainly, a note from the gallery restorers stated that the picture had been extended: 'Painted on commercially primed normal weave canvas, 11 threads per cm. Canvas ripping at tacking edge. Canvas extended from original stretched size of c 122 x 183 cm. Old stretcher mark-and tack marks visible.'[272] The 1885 date is preferred here because that is when McTaggart viewed, sketched and painted the seascape on its own.

The painting is a scape that alludes to an historical event, only evident if one knows the title. Otherwise, a brisk view reveals simply the visual force of the work. It depicts an expansive sea, lightly energetic breaking waves, a boat – on closer inspection, three boats – approaching the shallows, towards three persons on a headland. The sun shines on glittering distant water but its light is diffused in the middle and foreground by high, scudding clouds. Many colours have been intermingled to suggest topographic gradation and gentle weather movements across the whole space. Caw, inflating the effect, wrote of 'film beyond film of prismatic light', describing how McTaggart 'when he looked at the picture with anyone, he would murmur softly, as if to himself, "What a day for such a mission." The day could be a slumbrous opalescent day of early summer'.[273] However the overall tone is cool and mellow, and Morrison is surely correct to identify it with an earlier season, 'a bright, fresh, spring day marking a new beginning for the country'.[274]

The painting has predetermined content elements. Attention is drawn by placement and hue to the central boat with a standing figure, latterly to two others behind it. This vessel is propelled towards the shallow sandy beach by an offshore breeze, implied by the filled sail, and outstretched oars. Slivers of land frame the bay, rough, unfenced but not empty of people. On the left-hand headland there is a suggestion of a building, perhaps a castle. Three figures lie blended into the grassy knoll; relaxed, happy and healthy. They are dressed in rural fashion and the one who looks outward to sea may be wearing a kilt or plaid.

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[271] Caw, 1917, p221.
[272] NGS, 1980.
[273] Caw, 1917, p172.
[274] Morrison, 2003, p210.

Symbols were important in many of McTaggart's paintings. Buildings can often be glimpsed, an indication that the place is occupied by the people who appear in the picture. Indications of people working on the sea, such as boats, feature too and a gently breaking wave has been interpreted as a symbol of hope fulfilled.[275] Yet the strongest iconographic content here is the tiny white garment of the saint, highlighted with thin strokes of brilliant white; a missionary linked with the wind and sea.

This painting is large, more so than most of McTaggart's works of this period. It has three visual zones. The bottom zone evokes a green grassy headland. The middle defines a bay that stretches out into distant waters. It is corralled by chunks of land, the shapes outlined in yellow, which impart depth and serve to guide the viewing eye onto the boat. A faintly defined dark line of horizon, about two-thirds up from the bottom of the picture, marks the sea's extent. Several thin streaks of brilliant white suggest distant waves, perhaps breaking on a far-off shore. The top zone evokes a spring sky, with wind-blown clouds. Traces of humanity are outlined in orange, three on sea balanced by three on land, and all adjacent to a zonal border. Human activity is signalled by small details: the long oars, depicted in motion; the child's hands that hold and play with an object; the person who twists to watch the boats approach; the figure standing in the nearest one leading its approach.

Fig.38. Visual zones.

[275] MacDougall, 2017, pp10-19.

The mood of the painting is gentle, brisk and discreet yet its title addresses a momentous theme of historical and cultural impact, the arrival of Saint Columba in Scotland. This was around 563C.E. according to Adomnán who wrote an adulatory biography one hundred years after the saint's death. His writing was largely responsible for cultivating an enduring myth amongst Scottish inhabitants that Columba had sailed from Irish Gaelic Christendom to convert the country.[276] Around the time of this painting's conception, Caw reported that

> 'the thirteenth centenary of the death of St. Columba (8th June, 597) was being memorialised in Iona, and, stirred by the accounts of Columba and his mission which then appeared, [McTaggart] felt drawn to paint a picture which would be connected in some way with the advent of Christianity in Scotland.'[277]

The painting's underlying theme, from this account, is hence essentially Scottish and Celtic. It is optimistic and contrasts with William Brassey Hole's British fresco where Columba is located away from the sea, dominating nineteen supine figures.

Fig.39. William Brassey Hole. 1898. *The Mission of St Columba to the Picts A.D. 563.*

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[276] Adomnán, Abbott of Iona, wrote *Vita Columbae*, c 697-700 C.E.
[277] Caw, 1917, p172.

Expressive Content

1. Subject Elements

McTaggart was not a history painter and there is a lack of iconographic or historical content that would identify the depicted event as specific and 'special'. He painted two series of what might be called historical subjects, one addressing the arrival of Saint Columba and the other the departure of emigrants from the Highlands to America. All these pictures referenced an historical event but situated it in his home area, nineteenth-century Kintyre. Though the artist retained sketches of a Viking ship, his Columba travels in a boat that looks more like a local line fishing vessel than an early medieval Irish curragh of wickerwork frame, covered with oxen hides stitched together with thongs.[278] His Saint does not arrive where he was traditionally said to have landed. 'For, as [McTaggart] said, "The great fact was not that Columba landed in Iona, but that he came to Scotland."'[279]

It has been argued that McTaggart's historical works were part of nineteenth-century's Gaels' lament for something that had been lost. Yet, the artist's re-placement of this event may spring from a different source. McTaggart grew up on a rented cottar's farm, part of a large, strongly Christian family and the nature of Christianity in Scotland was an enormous issue for Scots then. The contemporary celebrations of St. Columba's thirteenth centenary would have been important to McTaggart but so too would his experience and memories of growing up in the new Free Church - his parents were both members - during and after the Disruption of 1843, described as 'probably the single most momentous event in nineteenth-century Scotland'.[280] In a similar way, the historical mass exodus of crofter and cottar families because of starvation and clearances occurred when he was a boy, in the place where he was living. The enormous drop in local population, 1841-1891, is revealed by census figures.

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[278] Library Ireland, 2022.
[279] Caw, 1917, p172.
[280] Devine, 2012, p283.

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                          Population Densities
     Year   Population   No. of Occupied   No. of persons   No. of persons
                            houses.        per Occupied     per sq. mile.
                                              House.
     1755    1391₂          290¹              4.8              26.8
     1792    1818²                                             37.7
     1841    1591           273               5.8              33.0
     1891     829           154               5.3              17.2
     1951     522₃          131               4.0              10.9
     1960     502³                                             10.4
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Fig.40. Population of Argyll Estates, 1755-1960.[281]

The clearances left enormous gaps in the community, 'with the Western Highlands losing up to a third of its population between 1841 and 1861'.[282] Hence, both the coming of Saint Columba and the Highland emigration were events that had real material and emotional consequences in his life. He portrayed them as unexceptional, as something that was happening in his home area, because in a real sense this history was also part of his story.

The landscape is the most authentic content element in the painting because it was conceived and perhaps even painted at the place that is depicted. McTaggart added the figures and the boats later in the studio, and 'to the archaeological accuracy of the latter he gave no heed.'[283] The title, *The Coming of Saint Columba*, may evoke different feelings in viewers, based on what each knows and understands about the saint. Yet instead of dramatising the historical event, the painting presents it as a new and serene experience which invites inquisitiveness and contemplation.

2. Space Building

McTaggart's open spatiality was similar to that of landscape painters such as Joseph Henderson and William Darling McKay who were working in Scotland at the time. The wide vista of the painting is presented as one integrated unified space, seen at a single moment from a central position slightly above the figures at the right. The space is cropped and will continue to unfold outside the canvas. Depth is fashioned by reducing the size of further objects whilst also making them less distinct and darkening the furthest

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[281] Galley, 1961, p123.
[282] Devine, 2012, p469.
[283] Caw, 1917, p172.

stretches of sea. However, there are no parallel lines of view that lead to a vanishing point. Instead, horizontal lines - the waveforms, the clouds, the highlights that define the horizon - all contribute to the breadth and depth of the space. In the foreground, the volumes of the hillock and the figures are defined by small, contoured brushstrokes. The rocks and figures provide fixed points for a viewer to create the foreground spaces and then extend them into the distance by referencing the size of the boats, castle and waves. A spatial connection between the two groups of humans is constructed by the direction that they face. Within the horizonal lines, the vertical sail and figure of the saint stand out, challenging the spatial insignificance that their small relative size implies.

3. Movement

The artist has used strong contrasts in value and hue to propose a pathway for viewing the painting.[284] Hence the eye is directed clockwise in a circle from the rocks to the castle, then the boat, finally to the watcher on the hillock. This journey also builds a narrative.
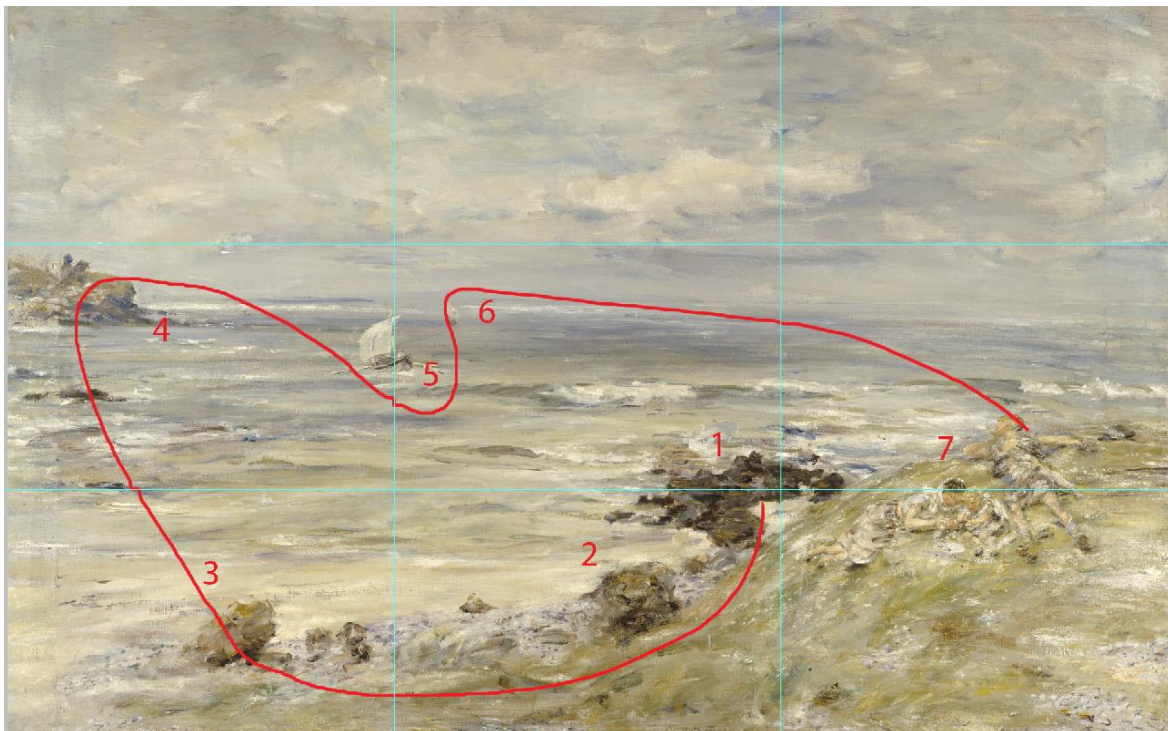
Fig.41. Circular viewing.

[284] Yarbus, 1967, re. pictures (portraits) scanned in a circular manner.

McTaggart has also utilised singular pictorial techniques. The painting has a wide angle of view and high overall illumination. Its colouring is broad and complex, using pigments of similar values, often repeated. The tonality, consistent with developments in contemporary Scots, Dutch and French painting, encourages the viewer to look around, to visualise the pictorial whole and to engage with its optimistic emotional content. Some obvious facets of place insinuate where the event is situated (see p144).

4. Colour

McTaggart employed a low-key palette for this painting. The sea and the sky are painted in long, fluid brush strokes of warm browns, greys, pale yellows, with streaks of cooler violet, ultramarine and woad. There are no reds. Defining features such as the wavefronts, the sail and the saint are white with brilliant white highlights. The land is also multi-coloured - white, greens and yellows, the latter complimented by the violets of the deeper more distant areas of sea. There are few sharply defined areas of colour throughout the picture which serves to give authenticity to the whole. McTaggart's application of colour is decisive in this picture.

To investigate colour more thoroughly, the researcher looked in vain for a published method of extracting an artist's probable palette from an image of a painting. From several key papers, a design brief was developed and shared with St Andrew's University computing department. This led to collaborative research, described in Appendices 2.1-2.5, that resulted in the *ColourPaletteExtractor* (*CPE*) software.[285] The software extracts and identifies the main colours in an image of a painting, the resultant profile being termed a palette. Each colour is identified by its standard RGB (red-green-blue) values and can hence be reproduced. The summary palette presents those colours that appear most often in the image of the painting and the relative frequency of each one can be compared on a bar chart. The extractor is hence describing what a viewer will see in the image rather than the pigments that the artist actually used.

The CPE application displayed the main colours in the picture, then how it looks with less-common colours removed (overleaf). The infrequent blues are decisive in setting the emotional impact.
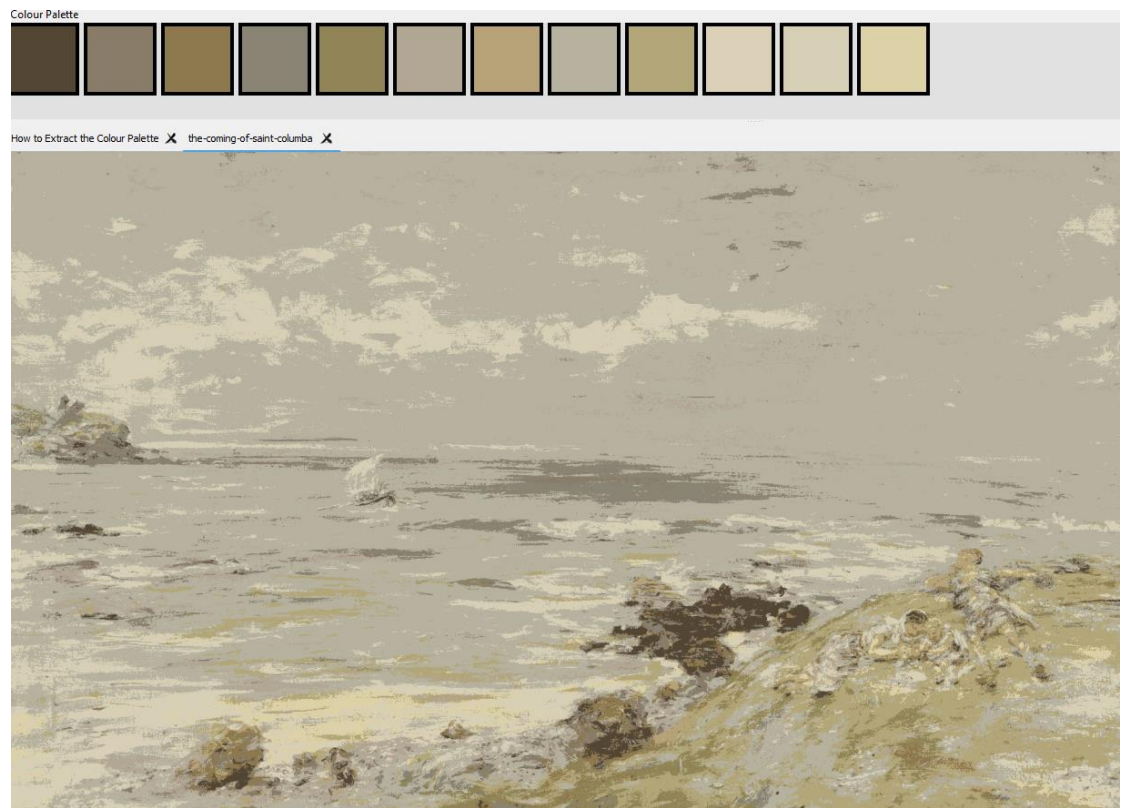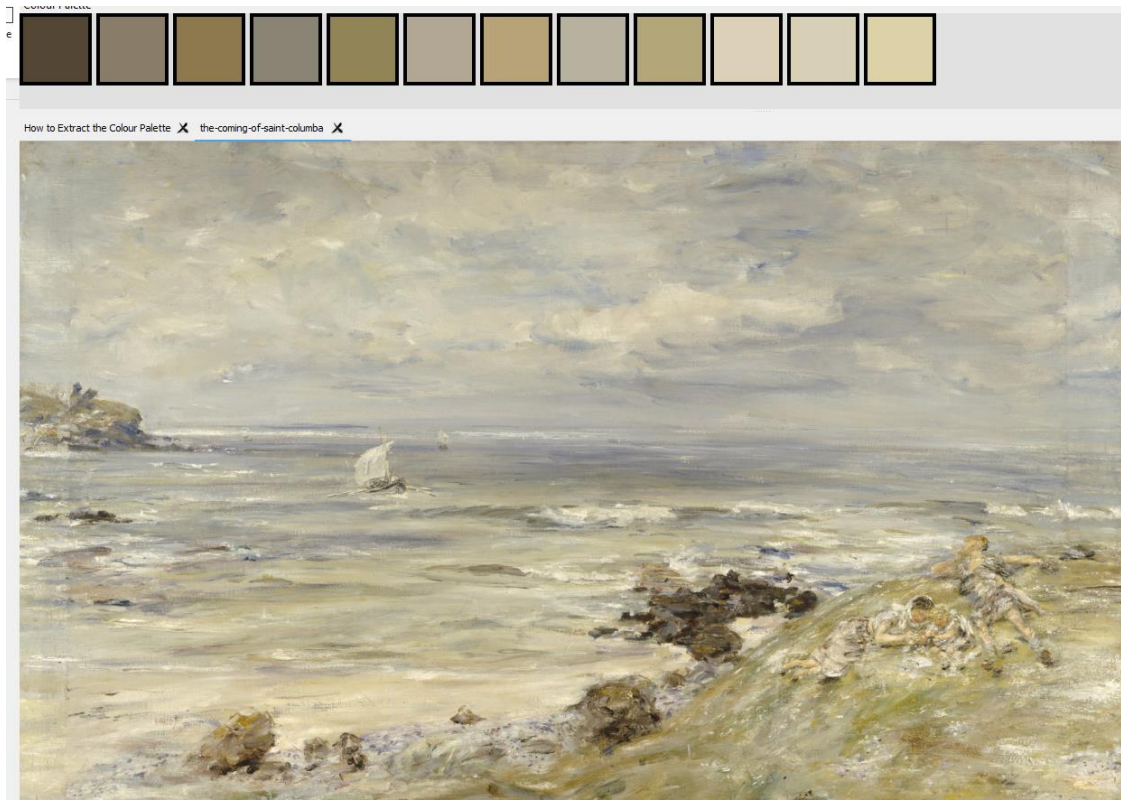
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[285] Churchfield, 2021b.

Fig.42. The most common colours.

The hues of the sky are carried through to those of the sea, with darker tones indicating distance. The strongest contrast in colour and light is applied to the bordering rocks, individual content elements constructed from many hues. The foreground rocks have khaki, buff, sepia and umber browns, complementing the cobalt blue highlights of the surrounding waters.

Fig.43. The complexity of brown rocks.

 Irrespective of hue, most other colours are of low saturation and high colour value. If McTaggart had painted the scape outdoors on the shore of a wide bay looking out to sea on an opalescent summer's day, as suggested by Caw, then the quantity and hardness of the light would be high. Yet his hues are softer, deliberately altering the atmosphere of the place.

Meg Bateman argued that Gaelic's historical description of colour was richer than that of modern Western European languages that regard hue as the only definition of colour. 'Gaelic colour terms appear to have been based on several different axes – on the

degree of saturation, ranging between rich and pale, on the degree of reflectivity, between matt and shiny, on temperature, and on the degree of patterning, between multi-coloured and plain'.[286] She offered evidence of 'a sophisticated, multi-layered understanding of colour' that linked naming to what was seen. For example, objects that did not share the same hue but were of the same saturation, shine and optical value, were given the same colour label. If this Gaelic mindset exists then it influenced McTaggart because he linked colour to vision, to the natural world and to seasonal cycles.

Fidelity was important to McTaggart's portrayal of spatial reality. His picture has an authentic and expansive spatiality. The depicted place looks real and displays a few details of an actual location, though he has focussed more on phenomenological indicators to depict the atmosphere of an event on a Kintyre shore. Visually, there are slapping waves and scudding clouds and an awareness of much slower changes such as the tide, the shifting sand, the weather nibbling away at the rocks on the shore and carving out the headland. Kinaesthetically, the water looks cold, there are hints of a fresh wind, and a viewer might recall how sand feels in a shoe, how spray wets the face. These sensory indications localise McTaggart's personal Celtic Christianity, the real spatial subject of the work.

Context

1. Technique

McTaggart was a professional artist of his time, not the isolated genius that Caw implied. He regularly exhibited his work and viewed that of others'. He was well-educated and widely read. From his knowledgeable perspective, he had to address fashionable issues about how to invest landscape with meaning and how to respond to new modern practices. This painting met the accepted artistic aims of the contemporary landscape artist, to convey the scene faithfully to the spectator and also share his own feelings and thoughts whilst there.[287]

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[286] Bateman, 2016 & 2018.
[287] Ruskin's aims: it is likely McTaggart attended Ruskin's lecture on *Painting and Architecture*, Edinburgh 1852. Scruton, 1990, p64.

His paintings evolved through various studies, and he also refashioned existing landscapes to make new pictures. Caw noted that a study for this painting, measuring 18x26 inches, was completed in 1895[288] and that the final version, measuring 51.5x81 inches, was begun in Kintyre with the figures and boat added later.[289] Two archival photographs, of a preliminary study and of an existing seascape with figures and boats chalked in, support his account.

Fig.44a. Family Photograph of a study for *The Coming of Saint Columba*, 1895.[290]

Fig.44b. Photograph of version with figures and boats chalked in; canvas not fully let out.[291]

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[288] Caw, 1917, p270.
[289] Caw, 1917, p172.
[290] Bonnyrigg & Lasswade Local History Society, 2022. ArchiveBox 1.
[291] Archive-NGS, 2022. NG1071.

Errington reconstructed the genesis of the painting, concluding that it was dated 'according to the time the landscape itself had been painted'.[292] If true, the human presence was an artifice, added to tell a story in this particular place. The place was there first, fully depicted on the canvas in oils.

McTaggart supported his interpretation of place and theme by using the flexibility of oils to accentuate its expressiveness. Caw described the methods in detail.[293] A heavy canvas was stretched on board and primed with blue-white. The paint was thinned with nut oil and turpentine, a consistency that helped to constitute the sea and cloudy sky in irregular, diaphanous layers. Such surfaces created an illusion of depth and movement.

Fig.45. Excerpts from the sea and the sky.

He fashioned strong colours by juxtaposing the elements of a tint on the canvas rather than mixing them in his palette, a technique of optical mix that had been fostered under Scott Lauder's tuition.[294] This predates what he may have gleaned from seeing Impressionist works in London.[295] Perhaps influenced by the Hague school's preference for colours straight from the tube, he applied bright harmonising colours side-by-side which attenuated each tone and extended its range. Caw recorded that, by this time, McTaggart was using comparatively few colours.

> 'Lemon yellow, yellow ochre, the two siennas, rose-madder, vandyck
> or Caledonian brown, cobalt blue and flake-white were the ordinary
> range. Occasionally cadmium-yellow, brown-madder and Prussian-

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[292] Caw, 1917, p199.
[293] Caw, 1917, pp 194-199.
[294] According to Dott's commentary for a 1901 exhibition: Scruton, 1990, p216.
[295] Scruton suggested that McTaggart, inspired by seeing Impressionists (1883), began to 'fully explore' the effect of building a dense network of overlapping strokes of colour. Scruton, 1990, p156.

blue were added, and usually vermilion and ivory-black appeared on his palette. The two latter, however, were sparingly used.'[296]

McTaggart's innovative brushwork is exemplified by the figures on the hill which he added later. They are formed from eddying brushstrokes, unrealistically rendered with elongated shapes and lack of detail, and coloured to blend with the land.
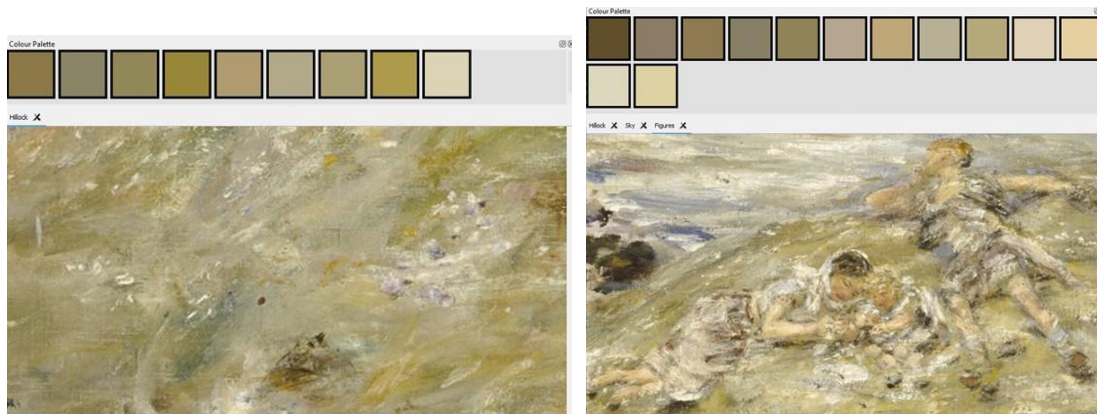

Fig.46. Similarity of colours used to depict the hillock and the figures who lie on it.

The prevailing Victorian work ethic demanded that pictures be finely finished, which verified the artist's work and bestowed aesthetic and commercial value on the painting.[297] McTaggart's had attracted criticism for roughness.[298] Some even implied that he could not draw:

> 'It did not lie within his gifts to design his figures in a grander way,
> nor was he austere enough to throw them overboard; but as the
> weather became more and more his theme he came to treat them as
> a kind of limpets on his rocks, or anemones, and to paint them as if
> the wind were disintegrating them into blown flakes of foam or torn
> rags of seaweed.'[299]

Errington comprehensively demonstrated though that he was highly skilled at drawing. Hence any apparent inaccuracies and distortions were deliberate.[300]

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[296] Caw, 1917, p194.
[297] Scruton, 1990, p162.
[298] Robert Craig complained to McTaggart in 1860 that his two purchases were 'deficient in finish…. Too much like sketches'. Kvaerne, 2007, p76.
[299] MacColl, 1918, p228.
[300] Errington, 1989a, p49.

McTaggart's style is uninhibited, his picture lacking natural detail and sublimity. The loose brushwork and rich tones superficially resemble Impressionist style.[301] However, it had developed before 'the term had been imported from France and Monet and the rest had formulated their creed'.[302] The colouration is unique and spontaneous, exploring light and colour like Turner and Constable, guided by what was seen outdoors.[303] More importantly, it achieves more than a rendering of sensory perceptions and transitory feelings because it weaves people into the place as an integral and balanced part of the scape. Whilst an awareness of the aesthetics of 'impressionism' may have infiltrated McTaggart's experimentation with methods, his broader aim was to create an embodied landscape. His figures are fused into place and, as Hall described them, 'they grow in their environment like heather or sphagnum'.[304] His picture is reminiscent of Whistler's or Daubigny's seascapes, though invested with a higher emotional charge.

2. Being in Place

McTaggart's depicted spatiality was mediated by his extensive biophysical experience of growing up near the Atlantic coast of the Mull of Kintyre. It was unremarkable that he painted so many seascapes. Being in that place at that early stage in life taught him about the quality of light and atmosphere that others noticed later in his work. Proximity to the sea was also a consistent and rich source of knowledge, the look and sound of breaking waves, where to lie to watch the bay, how to stand on a moving boat and so on. Such learning is at the nucleus of ways of life and structures of feeling of all local cultures that flourished around Scotland's coasts. It will have been shared by all who lived and worked there. His later artistic decisions were distinctive, partly because they were informed by the biophysical consequences of being at and near the foreshore for long periods of his life. Geography – the space, place and location - is something that the man and the artist had learned to respond to.

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[301] MacColl, 1918, p227.
[302] Writer in 'old Art Journal' quoted by Bonnyrigg Local History Society, 2022, pp5/7.
[303] Williams & Brown, 1993, p145.
[304] Hall, 1989, p733.

A person's biophysical experience of geography is sensed and felt by the body as it moves around, and is then mediated by mind, memory and thought. Heidegger's word, *Dasein*, means 'being there' or 'being in', and summarises the interconnectivity between being somewhere and giving it meaning.[305] Living in Kintyre, McTaggart developed deep meanings for what would be an indeterminate space to others who were just passing through. He communicated those deep meanings in this picture. For example, the boats and people in the painting were not there. Yet, their depiction changed the view into a scape that shapes the viewer's thought. McTaggart's picture, sited in place, can create an original memory for the viewer, as Bachelard concluded.[306]

The depicted spatiality was also mediated by McTaggart's lifetime sociocultural experiences. Important factors included the local culture, his affective ties with the places where he lived and worked, and aspects of his personal, local and national identity. Such factors are part of the 'normal' that people take for granted. Section A described ideas from cultural geographers that explain the impact of McTaggart's long-term home in Kintyre. Culture, Giddens maintained, was acquired through lifelong processes of socialisation.[307] Massey and Smith, from different standpoints, argued that identity has a crucial local component. The informal and symbolic practices of ordinary people in everyday lives, including cultural myths, memories, values and traditions, impact on identity. Tuan wrote of 'being-in-the-world', topophilia and the emotional charge felt from the everyday physical environment.[308] Massey described place as an unbounded product of social relations.[309] Whilst McTaggart was living near Edinburgh when he painted *Columba*, immersed in what has been called 'Unionist-Nationalist' British culture, he had a rich, more personal, localised identity too. Solidarity with family, community, Gaelic culture and the locality of his childhood, were distinctive parts of his mindset.

McTaggart's picture does not showcase a literary or historical narrative. His was a profoundly personal geographic approach that contrasted with the romantic Celtic revival that flourished in Scotland at the end of the nineteenth-century, with the art of John

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[305] Wheeler, 2020.
[306] Cresswell, 2015, p30.
[307] Giddens, 1984.
[308] Tuan, 1974.
[309] Massey, 2009.

Duncan, Stewart Carmichael and Phoebe Anna Traquair.[310] Bourdieu proposed that everyone has prior dispositions that weigh upon their actions, constituting a distinctive deployment of different forms of capital. Prior dispositions were important factors that shaped McTaggart's artistic choices. On Kintyre shore, and later in the Lasswade studio, these dispositions conditioned his bodily movements, sensory perceptions, tastes and judgements, and consequently of course artistic decisions, constituting the artist's habitus. His habitus included the geographical 'facts of life' like space, place, territory and landscape and thereby situated the painting.

Other aspects of context are significant. The *Columba* picture was hanging in the artist's home when he died. It was personally important and not for sale.[311] The title is unusual, referring to an important Celtic event rather than a place and/or time and weather. Errington argued that the *Columba* and *Emigrant* series of paintings should be considered closely connected because they denoted respectively 'an arrival, and a departure, both by boat, from the same part of Scotland, though separated by thirteen hundred years of intervening Celtic civilisation'.[312] Morrison surmised that together the paintings represented a 'celebration and lament for the Gael in Scotland'. The figures, soaked into the land, 'inexorably bonded Celtic culture, whether in salutation or in grief, to the landscape of the country'.[313] This powerful idea may well be part of McTaggart's story. Additionally, the artist also chose to set these historical events within places where he belonged. His view was self-situated, as evidenced by his own words:

> 'The natural, the everyday, is the most wonderful thing in the world. All things are possible, but the sensational and abnormal have less of the divine than the natural.... it is not grand scenery that makes a fine landscape. You don't find the best artists working in the Alps. It's the heart that's the thing. You want to express something that appeals to our common humanity, not something extraordinary.'[314]

Contemporaries reported that McTaggart was an optimistic man of generous spirit who fashioned strong emotional relationships and who revelled in family life. Aware of life's grief, with the death of his first wife in 1884 and the loss at sea of his 21-year-old son in

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[310] These artists were inspired more by literature and history than place, though see Cumming, 2022, p22.
[311] Kvaerne, 2007, p203.
[312] Errington, 1989a, p82.
[313] Morrison, 2003, p207/8.
[314] Quoted in Scruton, 1990, p100.

1891, he also 'feels its joy and gladness too'[315]. There is no evidence of a stereotypical Scots' melancholia in this picture. Instead, McTaggart implied that Celtic culture was alive and of great significance in his Scotland.

3. Scottishness.

Therefore, in this painting, McTaggart's theme and aspects of its artistic treatment have Celtic connections. He had painted Scottish seas and coasts from early in his career and the idea of a 'Scottish' landscape would have held significance for him.[316] This depiction of Columba's arrival was personal and sensitive and could suitably be described as 'poetic landscape'.[317] Moreover, for an artist born into a Gaelic-speaking family and fluent in the language, its subject was also a cultural symbol.

Important cultural continuities from the Celtic world featured in McTaggart's home community. Bateman analysed the Gaelic use of language, concluding that 'putting all these characteristics together, you have something that adds up to the individual being comparatively less significant than the environment and/or the events which he or she experiences or even initiates, than would be the case in English. Man is less the agent and more the receptor in his environment'.[318] McTaggart's vision and freer use of colour may exemplify the indigenous Gaelic world view that Bateman and Purser delineated in their book, a world view shaped by interactions with the sea and ideas about the nature of time and spiritual and material interactions.[319]

The disparate peoples who have lived on Scotland's north-western coasts have a literature that celebrates Celtic roots and a consequent territorial and geographic distinctiveness.[320] McTaggart sustained his umbilical connections with this community by regularly staying in Kintyre. Gage identified him as 'a northerner', always trying to capture the mood of a place, not just its 'fleeting fall of light'.[321] The mood of the locals in the *Columba* picture is relaxed and contented, a family at play symbolising a contented life, a metaphor for harmony. The emotional content of the painting reflected the artist's

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[315] Caw, 1917, p166.
[316] Scruton, 1990, p70.
[317] Scruton, 1990, p3.
[318] Bateman, 2018, slide 14.
[319] Bateman and Purser, 2020, passim.
[320] For evidence, see McLeod and Newton, 2019, passim.
[321] Quoted in Scruton, 1990, p19.

feelings when he was in Kintyre himself. His niece, Mary Elizabeth, wrote in 1945 that 'I always think he put a bit of himself into them'.[322] Nobody really knows what goes on in a painter's mind, but his *Columba* picture, situated in Kintyre, is witness to an optimistic expression of his Celtic connections with place.

The two case studies in this chapter have demonstrated value in harnessing traditional art historical methods to situate a painting. Chapter 4 will consider how to situate the painter.

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[322] Martin, 2017. Quoted from letter to James Caw.

Chapter 4: Situate the Painter.

This chapter outlines how an artist can be situated by applying multimodal analysis techniques to their words and images. Focussing on two painters, it adopts the social practice perspective from discourse analysis to explore their thoughts and assumptions about space, place and scape. The approach acknowledges that a person's modes of communication, including speech and image-making, not only reflect but also create their social reality. However, it avoids delving into issues of identity and power, the typical targets of conventional structuralist and Marxist discourse analysis.[323] The artist's 'voice', including their paintings, constitute the discourse for this analysis.

Foucault and others have argued that language is primarily intended to construct meaning.[324] Certainly, everyday conversation can reveal much about the framework of shared assumptions and values that guide a person's actions, and spatial words are often employed to describe our thinking to others: "*I cannot place her", "where are you with this plan", " that's my position", "he's totally lost"*.[325] Deep-seated spatial assumptions are likewise revealed throughout art-historical scholarship, with major styles being commonly identified with a location; the Florentine Renaissance, French Impressionism, Dutch realism and so on. Moreover, artists have been metaphorically fixed in place, pinned for inspection by an inventory of significant variables such as biography, training, relationships, community and of course socio-economic background, political beliefs and values. Rather than revisiting this process, the chapter considers how a painter might be 'put in their place' by attending to their commonplace voice.

In the development of method, several components were blended to disclose a fuller picture of the artist's notions of space, place and scape. Firstly, the form of an oil painting was analysed to assess how the artist visualises the world, how the three-dimensional space of human perception was translated into two-dimensional marks on canvas. Secondly, the content elements of the work were examined to identify the facets of place that had been included, whether consciously or not, in the artist's composition. Finally, the painter's discourse was investigated through interview and analysis of the

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[323] Price, 2016.
[324] Dunn & Neumann, 2016, passim.
[325] Van Leeuwen, 2008.

transcript together with several texts. In time, a more extensive collection of the artist's own writings, interviews and related texts would be amenable to 'Thick Description', the methodology articulated by Clifford Geertz.[326] This would more fully delineate the artist's conceptual mindscape.

Janette Kerr

The following experimental analysis concerns one oil painting by Janette Kerr, the title of which locates the depicted sea space at a particular place in Shetland during a named storm with a defined strength of wind.

Fig.47. Janette Kerr. 2015. *Sea state force 12, Hurricane Abigail, Scatness.*

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[326] Geertz, 1973, pp43-53.

Form and visualisation

The picture is of turbulent water, its surface fragmented and shifted in different directions by a hurricane. The horizon is high which places the viewer close to, almost in, the energetic waves. These are well-lit against a very dark sky. The water is blue and turquoise, its movement delineated and highlighted by white spindrift overlaid on black shadows. The shadow on the horizon could be a rocky ridge or a bigger unbroken wave and the shadows in the foreground might be partly submerged rocks or deep water. The paint is applied in a measured way, colours accurate, brushwork visible but fine and energetically directed. As Ian McKay wrote when introducing Kerr's 2020 exhibition, *State of the Sea*, there is evidence of 'wayward scrawling, cutting and dragging into her painted surface with angular marks, and the harsh stabs of the brush that are there for all to see'.[327] Other than the painting's title, there is nothing to identify the place that it depicts. There is also no evidence of people, though a viewer might assume that the artist stood before the waves. The viewpoint, hovering above the waters with no sight of ground, is insecure and indeterminate. The representation of waves and wind-blown sea foam register as accurate, an unimpeachable realism which appears to most viewers to be straightforward, truthful and factual.

The visualisation that underpins much realism in art was built upon a Cartesian distancing of the seeing subject from the seen object. According to this thinking, light from the object is detected by the eye and sense is made of it by the quite separate detached intellect somewhere inside the mind of the observer. The object of vision is detached, distinctly and rationally separate from the viewing subject, and what the person sees thus becomes the world. This distanced relationship between viewer and viewed is a hallmark of much Scottish twentieth-century realist painting; visually arresting, temptingly realistic and of high technical accomplishment.[328] Kerr's painting is a powerful Cartesian visualisation and it looks and feels real.

However, adopting a different visual vantage point problematises this perspective. The photograph (overleaf) is reproduced in Art North's online exhibition catalogue.[329] Presumably, it was chosen from a set of potential illustrations to represent Kerr in place,

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[327] McKay, 2020.
[328] James McIntosh Patrick in Elliott and Llewellyn, 2017, pp114-115.
[329] Art North, 2020.

sketching at the edge of the sea. It is the magazine's authoritative representation of the painter at work, an image to reproduce the Cartesian discourse; the painter, the person, is in one place and the sea, the object, is in another. The message to a reader is that the painter has depicted what anybody could see if they chose to look at the same objects at the same location.

Fig.48. Art North, 2020, p43 (back cover)

Yet, whilst a perfunctory glance at the photograph does support the realist perspective, viewed together with the painting it suggests a different visualisation. Each is of the real, but neither can be the full truth. The photograph is soft-toned and its colours are desaturated. Though it purports to show where the paintings were created, the place is tranquil and grey and bleak. The quietly contemplative image is at variance with at least seventeen of the twenty canvases in the exhibition, all depicting sea states of force seven and above. Moreover, the artist in the photograph is looking off-image rather than at the

sea. She kneels on lichen-speckled rock, posed as if momentarily distracted from working on her drawing, her right hand blurred by a sketching movement. The uncomfortable position is surely a fictitious rendering of reality. She would not have knelt on hard rock for hours whilst drawing a turbulent sea in the cold wind that her pulled-down hat and pulled-up jacket suggests was present. The image has been fashioned to promote the magazine's own conception, and perhaps the common public conception, of what it is to paint the sea.

The painting and the photograph depict two quite different realities and together they provide information which enriches the artist as subject. They are Lacan mirrors that reflect this person.[330] Furthermore, the person who created and/or chose the images perceived a world that postmodernists claim to be always mediated by a cultural lens. Contemporary scientists go further, describing even space and time as human constructs that attempt to make sense of a multi-dimensional universe.[331] Whatever reality is, these two contrasting images are incomplete personal descriptions of it. Neither Kerr's painting nor the editor's chosen photograph represent some fixed real space. Instead, each simulates one potential reality, chosen from a number of other possible simulations, and neither is purely 'true'. Nevertheless, if viewers accept Kerr's two-dimensional painting as a true record of visualisation, then it warrants being treated as truth.

Facets of place

It is evident from inspection that Kerr does not particularise the place in this painting; there are no buildings, no manufactured objects, neither human figures nor activities. In an interview, she rated the importance of several common elements of content to her own compositions, scaled 1-10 where 10 is most important.[332]

Facet of place included in composition	Importance rating
Human activity	2
Buildings and structures	1

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[330] Homer, 2004.
[331] Rovelli, 2017&2019.
[332] Boyd, 2020b(JK). This form of reference refers to an author-generated interview transcript (p315).

Manufactured objects	1
Land forms (and shape)	6
Wave forms (and shape)	10
Cloud forms (and shape)	8
Contrasting details	1
Echoes of other places	4
Weather indicators	9
Real geographic location	8
Invested with meaning and/or value	3-4
Narrative content	5
Boats	1
Yourself	10
Empty spaces	1
Spirit of place	7

Ehsan Hamzei et al analysed the conceptualisation of place in academic literature and isolated a set of 116 facets of place that researchers had operated with.[333] These were categorised into three groups, named primitive, derived and linguistic. The primitive group was further subdivided into anthropocentric (emotive and functional) and geographic (physical and spatial). To explore how Kerr has depicted 'place', her painting was assessed against those of Hamzei's facets that were directly applicable to picturing places, seventy in number. (The others were not applicable to looking at an art object, for example *Accessibility* was about transport links and *Scale of Interaction* about how much people interacted with it over a period of time).

The results of the assessment are summarised below, with the column headings giving the classification of the facet and the blue text naming each facet that was judged as significant in the composition. Appendix 2.6 reproduces the full facet assessment of the painting.

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[333] Hamzei et al, 2020, pp33-81.

Primitive Geographic Spatial	Primitive Geographic Physical	Primitive Anthropocentric Emotive	Linguistic	Derived
Boundaries	Composition	Emotional Attachments	Elements	Classification
Localisation	Deep Interlock and Ambiguity	Place Attachment		Observed Properties
Spatial Properties	Material Form (Physicality)	Place Attachment (2)		Spatial Identity
Structural properties	Parts	Place Familiarity		
The Void	Environment	Place Social Bonding		
		Qualities (2)		
		Salience of Place		
		Sense of Place		
		Self		
		Sentiment (individual)		
		Spirit of Place		

From this analysis, Kerr's painting is a complex composition that mixes a spatial and physical representation of non-human aspects of a known geographic location with an anthropocentric emotive presentation of what that place means to the artist herself.

Discourse: Communicating Spatiality

This introductory discourse analysis is brief. However, there were some aspects of the painter's conversation at interview that revealed a singular visualisation. Her words about painting the sea were analysed within *NVivo*, a suite of programmes that enabled the researcher to interrogate qualitative data.[334] A word cloud of her talk during interview suggests that the experience of engaging with and sensing the sea is of great significance to her practice.

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[334] Jackson & Bazeley, 2019, passim.
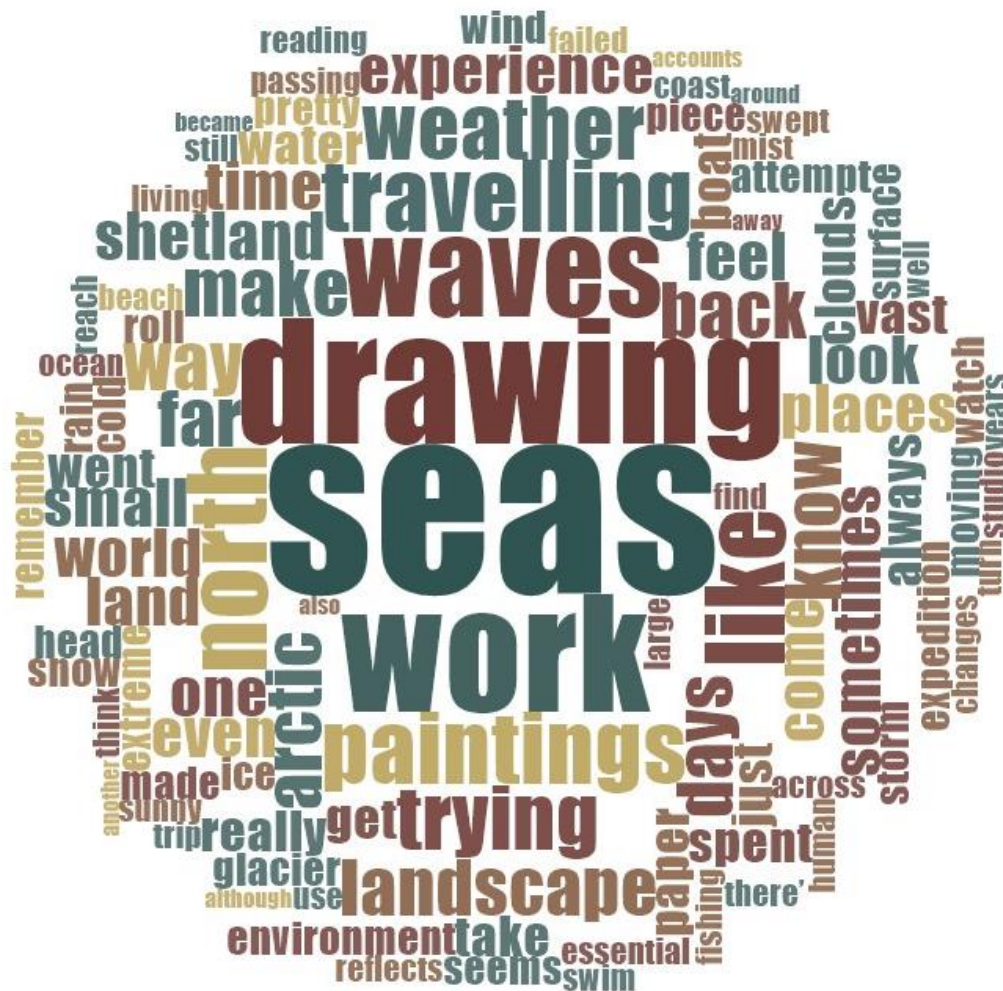
Fig.49. Janette's words.

Her talk from the interview transcript was coded against nodes that attempted to capture and categorise the conceptual qualities of what she was saying. The diagrams overleaf summarise this data. The bar chart compares the total amount of talk that was coded to the different nodes, each one an aspect of her practice. For example, she spent thrice the amount of time talking about the cognitive aspects of painting than about the influence of her own memories and past experiences. The block diagram displays the relative number of separate items of talk that were coded against each category. A larger area indicates that the concept was referred to more often. For example, she talked many times about waves and movement and weather and noise, and about affective aspects of her painting such as the emotions she felt. She referred to seeing and touching but not to smell, taste or hearing. Her references to sound were about the external noises that the sea made and not about her hearing of them.
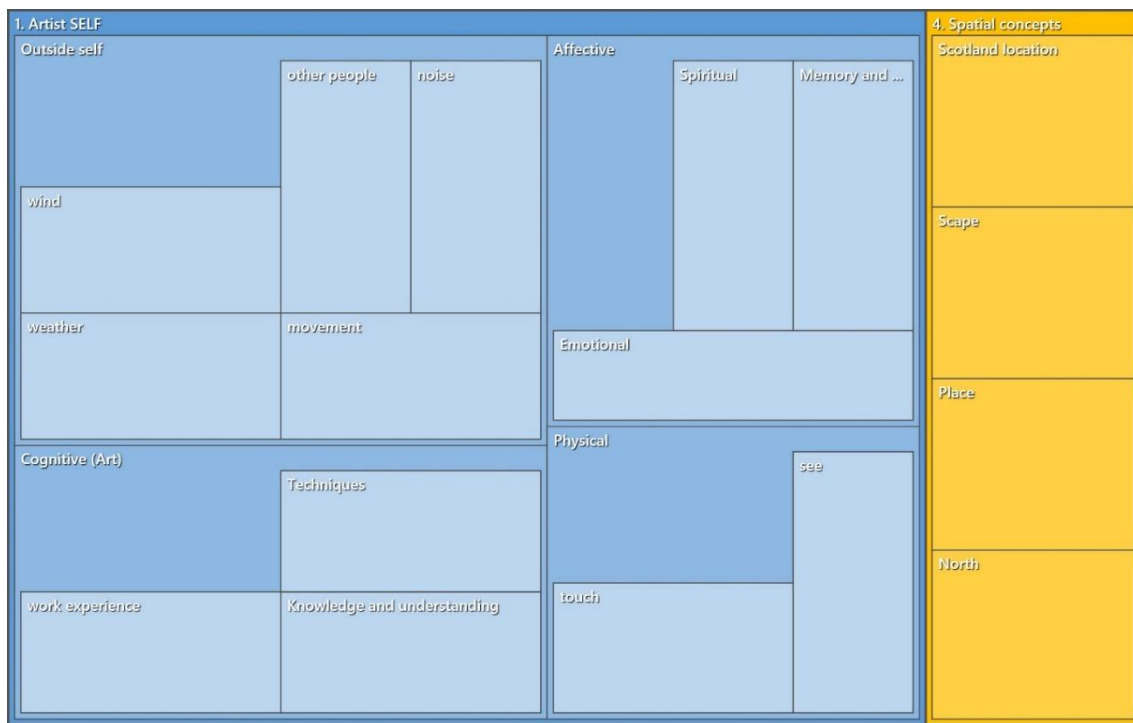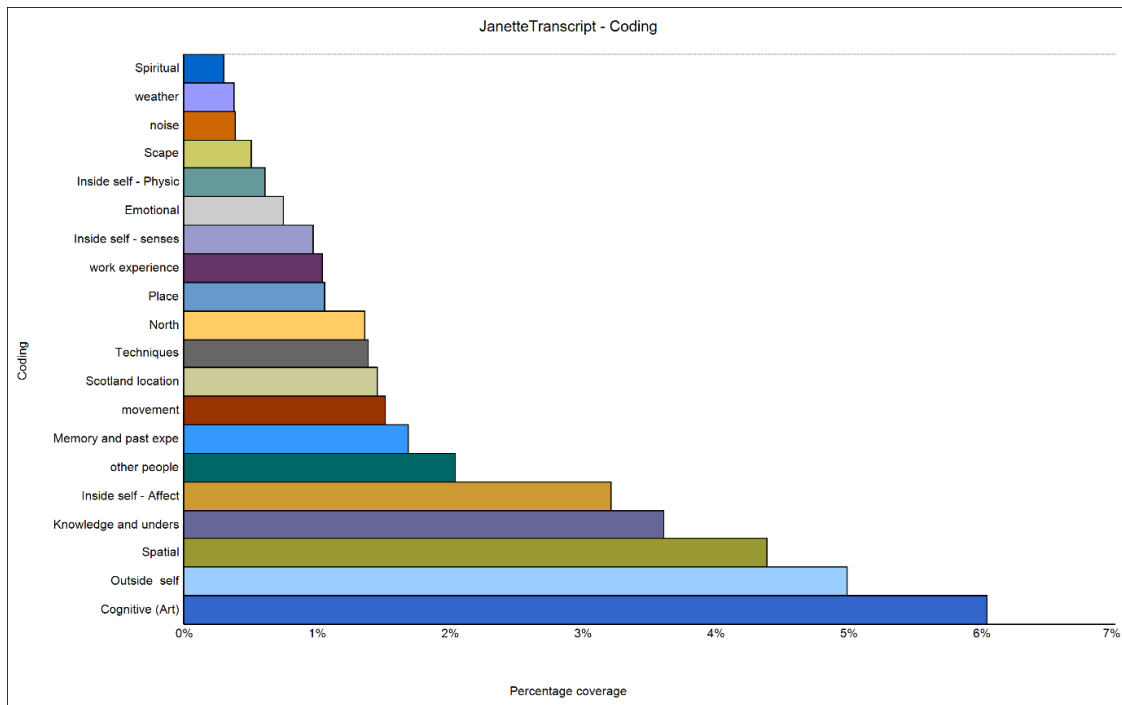
Fig.50. Coding of answers at interview.

The provisional *NVivo* analysis suggested that the phenomenology of visualisation was relevant to situating this artist. Maurice Merleau-Ponty, whilst considering the phenomenology of colour, focussed on specific tones rather than an essential summary

'red' to show that vision was embodied and ontological.[335] From this perspective, to see is to be immersed in some specific where, and some specific when. Hence the artist engages with the space and place and time and is what Ingold has described as 'being in the world'.

> Knowledge of the world is gained by moving about in it, exploring it, attending to it, ever alert to the signs by which it is revealed. Learning to see, then, is a matter not of acquiring schemata for mentally *constructing* the environment but of acquiring the skills for direct perceptual *engagement* with its constituents, human and non-human, animate and inanimate. [336]

Ingold privileges words and text but an artist's voice is expressed differently. Whilst the sense in which a place presents to Kerr's consciousness is primarily phenomenological rather than epistemological, she transcribes that sense into her painting using many cognitive skills.

Kerr writes about herself on a professional website as someone who paints 'immediate responses to sound and silences within the landscape around me; they are about movement and the rhythms of sea and wind, swelling and breaking waves, the merging of spray with air, advancing rain and mist, glancing sunlight - elements that seem to be about something intangible'.[337] The painting of *Sea state force 12, Hurricane Abigail, Scatness* was arguably a phenomenological exercise. It involved a personal engagement with the scene, being there fully, body and soul as some might say, during a significant span of time, whilst also cognitively engaging in the process of planning the composition. The artist illustrated the phenomenological engagement with place when describing that process:

> '(the painting) was based on an experience I had a couple of years ago when we had a hurricane up here…. I really needed to be out in it… to be near the sea. So we went down to Scatness at the south end of the island where there's a little peninsula. It was a bit crazy really - probably pretty dangerous when I think about it now - we could hardly stand up… couldn't hear each other. The air was full of foam whipped up off the sea and whirling around. … and the sea and waves were coming absolutely directly at us. We climbed down so we were so close to the sea but sort of protected

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[335] Nieberding, 2011, pp110/111.
[336] Ingold, 2000, p55.
[337] RWA, 2020.

> because there were big boulders that the waves were breaking over, but the sea was absolutely there raging at us. It was amazing…exhilarating! The air full of all the foam that was being thrown around and the sound of wind and breaking waves; -it was the impact of all this that then led me to make a series of paintings. Such a powerful experience, to be there with that kind of noise, and the surge, the feeling of it…. I mean, that's what I tried to put into the paintings.''[338]

What she felt and thought at the time is in the painting, focussed into marks on canvas, and subsequently translated into words at interview and in texts. All this discourse reveals the place that was at the heart of the work, with the fullest and richest description of Kerr's reality being her painting.

It is evident from the brief encounter with Kerr's thought that discourse analysis of an artist's spatiality will benefit from a thicker description.

> 'Thick description refers to the researcher's task of both describing and interpreting observed social action (or behavior) within its particular context. (It) accurately describes observed social actions and assigns purpose and intentionality to these actions, by way of the researcher's understanding and clear description of the context under which the social actions took place. Thick description captures the thoughts and feelings of participants as well as the often complex web of relationships among them.'[339]

A thicker description of the art of Will Maclean was developed to situate that artist.

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[338] Boyd, 2020b(JK), 0:17:22. Throughout, figures in the interview transcript reference are a timestamp. This quote is from the section beginning 0 hours,17 minutes and 22 seconds into the interview.
[339] Ponterotto, 2006, p523.

Will Maclean

Many painters from the Highlands of Scotland have been disregarded and unvalued by British art scholars.[340] For example, there is a lack of published information about the nineteenth-century works of Samuel Mackenzie, Grigor Urquhart, Kenneth Macleay, Macniell Macleay and the McIan's, Robert Ronald and Fionghal. From this period, only Alexander Munro and William McTaggart are identified as significant. However, cliched visualisations are propagated widely, confections that depict misty mountains, hardy glens and lonely lochs: 'Alongside the romantic associations of Highland landscape has grown a comical view of the way of life of the Highlands, with grouse shooting, bagpipes, and clan gatherings.'[341] Such images of Scotland have been widely available and they affected how Scotland was perceived.[342] The place and its people were thereby diminished. It is therefore appropriate in an analysis of place in Scottish art to examine the work of Will Maclean, a contemporary Highland artist. The elements of enquiry that were developed by exploring Kerr's painting were further refined by applying them to two of Maclean's painted works. The artist was also situated, 'put in place', by analysing his verbal and visual discourse.

Maclean was born in Inverness. He described himself and his relation to Scotland's places as follows: 'I belong to a... coastal culture and I've been brought up at sea and by the sea and amongst people who are involved in the sea and I have a strong feeling of... place there.'[343] His father, John Maclean, was Harbour Master at Inverness and owner of a fishing boat. After he died in 1962, the family moved to Skye and Maclean spent every summer with fisher relatives. Later, he crewed on a fishing boat and in the Merchant Navy before studying art in Dundee and then teaching in Scottish schools and college. His background surfaced early in his art. Of his twenty-eight pieces in the 1970 *The Four Figurative Painters* exhibition at Edinburgh's Richard Demarco gallery, more than half had a connection with the sea.[344] '*The Ring Net*' project, his defining manifesto, is an

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[340] Macdonald investigated 'continuities, gaps and international links'; Macdonald, 2009, pp163-174.
[341] Moffat quoted in Blair, 2017, p169.
[342] Grigor, 1981.
[343] Innes, 1978, p2.
[344] Allerston, 1991, p11.

education about fishing, delivered by over 340 visual documents; drawings, photographs and printed plans.[345]

Subsequently, his art has been described as metaphorical, constructed from the histories and mythologies of those who lived and worked by the sea. His expansive view of Highland culture includes the 'universal themes of navigation, emigration, whaling and fishing, and global exploration'.[346] He responds to historical and cultural understandings that the historian and critic Alan Woods described as 'compressions and juxtapositions of memory, poetry, metaphor, the tides leavings'.[347] Maclean's thoughts about culture are frequently expressed as a narrative of a 'real' Scottish place and he often gives name to the landscape: 'in Skye, Dun Caan, Camus Mallaig, and Suisnish and in Coigach, Stac Pollaigh, Badentarbert and Achnahaird'.[348]

At his centre, Maclean is an educator. He taught in Secondary school and Art College, latterly as Professor, and his Cornell-inspired constructions and sculptures further develop his vocation as a sensitive educator in a pedagogy of the suppressed. He leads a viewer to discover and learn about the place that once was, in order to understand the place that now is. In 2013, this approach was exemplified by *An Suileachan*, a sculptural project on the Isle of Lewis, jointly conceived by Maclean, his wife and fellow artist Marian Leven and local people. Maclean explained that the title refers to the Gaelic for eye 'but which extrapolates out to eye-opener and noteworthy and even prescient and far-seeing. It's got rich connotations and looks as much to the future as to the past.'[349] The work evokes the historic nineteenth-century land clearances, and the land raids by local 'Reef Raiders' in 1913/14.[350]

Maclean's communion with the sea, with northern history and with the beauty of language was also manifested in a joint project that he and poet John Burnside developed: *A Catechism of the Laws of Storms*.[351] From woodcuts of 1882-3, Maclean assembled, scanned and digitally altered a series of collages to create his own visualisations of stormy seas. 'Burnside then composed a series of twelve poems in

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[345] First exhibited in 1978 at Third Eye Centre, Glasgow. Now with National Gallery Scotland.
[346] Scotsman, 2018.
[347] Smith, 2018.
[348] Maclean in a catalogue, 2011; quoted by Blair, 2017, p308.
[349] McKenzie, 2014.
[350] Blair, 2020, passim.
[351] Burnside & Maclean, 2014.

response to those images and Maclean in turn altered images in response to the poems.'[352] One of the 12 final double-page spreads is shown in the photograph below.

Sullen Aftermath

If my brother comes home from the sea
with a skinning knife in his belt
and a splinter of ice, like salt,
in the meat of his eye,

I will stand in the dark all night
and listen for the seven-whistle cries
of whimbrels over the sands
till the light returns.

At dawn, when his work is accomplished, I will
wrap the bones and fat in empty sails
and carry them down to the shore
where the strangers are waiting;

and, later, my work beginning, I will
bathe him in spices and brine
the way you bathe a corpse
for the laying out:

my brother who drowned at birth,
going back to the sea,
in a garment of oilskin and wax,
so the selkies can find him.

Fig.51. Final pages of '*A Catechism of the Laws of Storms*'.

The style of print, a collation of fragments of old newspaper engravings, is inspired by past printmakers such as Max Ernst and Odilon Redon. The naming of the bird *Whimbrel* pins Maclean's visualisation to place; in the UK, this species only breeds in Northern Scotland.[353]

Poetry has been crucial to Maclean's creative response to Scottish places and his constructions in particular have been likened to personal poems, 'a metaphor for a new kind of poetic resonance, the real object functions in the imagination's space'.[354] He has often referred to his debt to poets, Seamus Heaney and Sorley Maclean. As he explained in 1988: 'Yes, poetry has always been important to me, and Sorley's poetry in particular. He succeeds in literature where I fail in visual terms. He makes his work from a deeply rooted Highland background with an international form, breadth and relevance.'[355]

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[352] Art First, 2021.
[353] Information from RSPB, 2021.
[354] Macmillan, 2002, p31.
[355] Quoted in Allerston, 1991, p71.

Furthermore, 'Of all (Sorley) MacLean's poems, *Hallaig* had the greatest impact on me: here was a blueprint, a visual essay encompassing aspects of tradition, narrative, surrealism and the vernacular.'[356] In 1974, Maclean illustrated Tim Neat's film about Sorley Maclean and his respect for the Highland landscape. In it, the poet is described as 'deeply, authentically and proudly a local poet, a poet of place'.[357]

The melding of Maclean's visualisation with the text of a poem was also showcased in the first bilingual Gaelic/English edition of Samuel Taylor Coleridge's '*The Rime of the Ancient Mariner*'.[358] His evocative paintings of that *painted ocean* are sampled below.
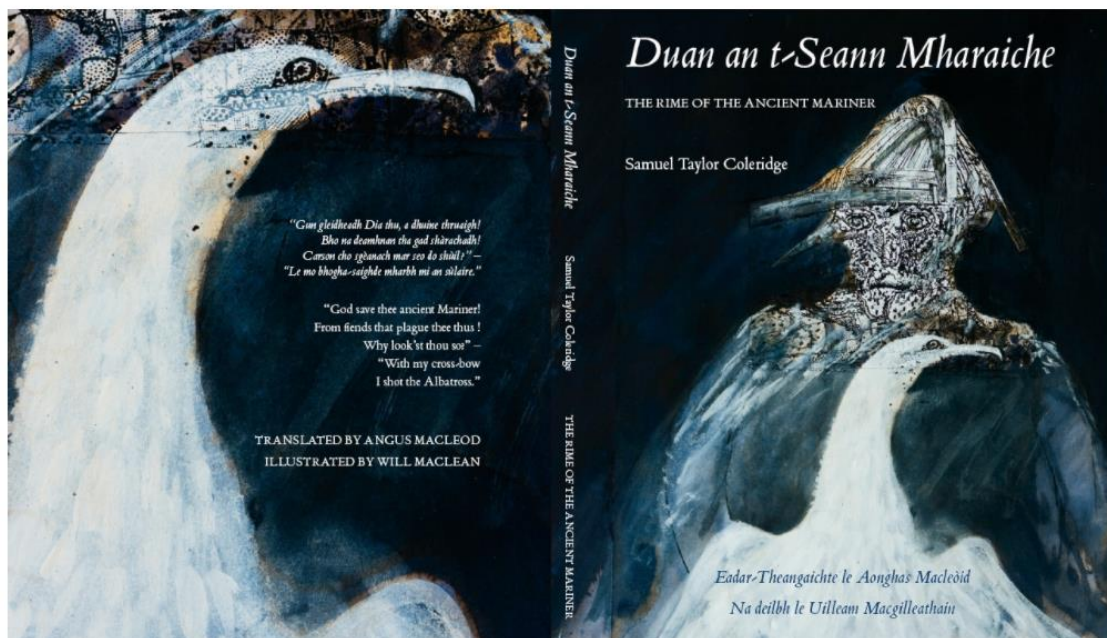
[356] Fleming Foundation, 2011.
[357] Seamus Heaney describing Sorley Maclean in Neat, 1984.
[358] Windfall Press, c1990s.

Fig.52. Maclean's illustrations for '*The Rime of the Ancient Mariner*'.

Regarding Maclean's stand-alone paintings, several methodological strands, outlined in the previous case study, were blended to clarify his notions of space, place and scape. Hence the forms of two works were analysed to assess how the artist had translated his dimensional perceptions into marks on a flat surface. Then the content elements of each work were examined to identify which facets of place had been incorporated, whether consciously or not, in the artist's compositions. Finally, an analysis of his discourse delineated some important aspects of the artist's spatial mindscape.

The Paintings

Maclean's early work included paintings and he still incorporates brushwork into many of the mixed media constructions that have earned him an international reputation. This chapter considers two works which the artist himself identified as relevant to 'the power of place'.[359] The analysis considers what aspects of space and place are encountered in each work.

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[359] Maclean sent these images prior to a telephone discussion with the author about the spatial aspects of his art. Boyd, 2020d(WM).
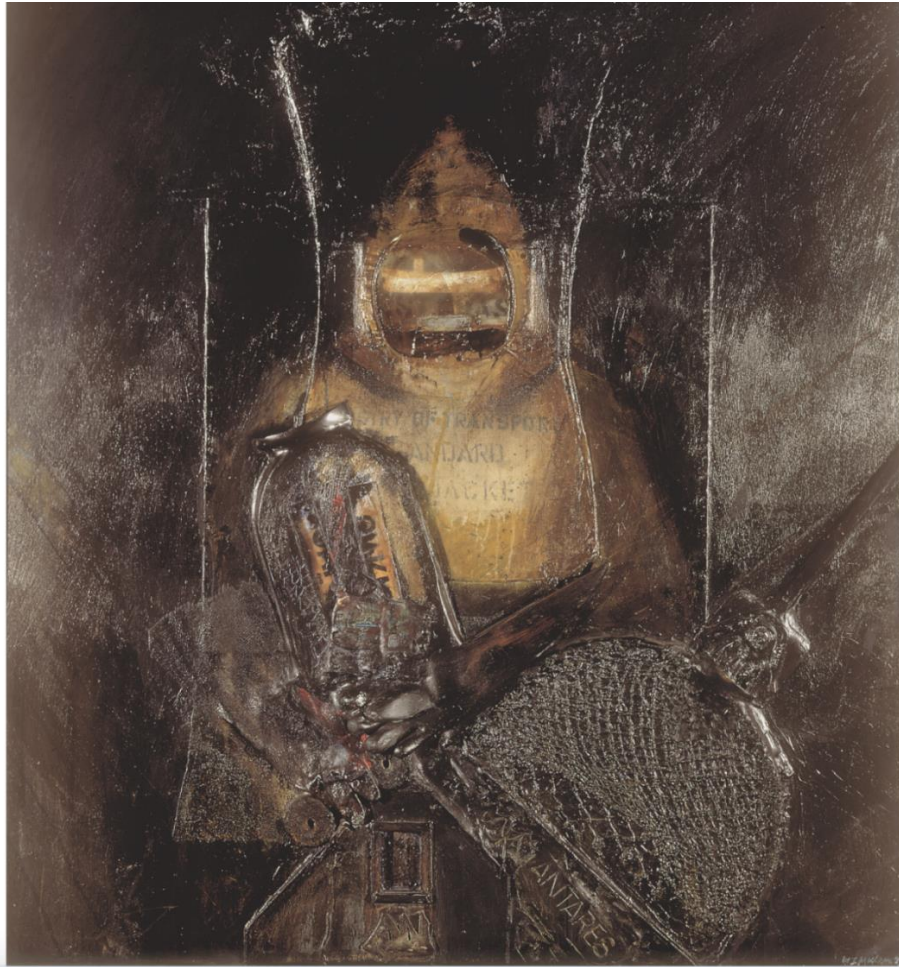
Fig.53. 1989. *Skye Fisherman: In Memoriam*.

Fig.54. 1992. *The Emigrant Ship*.

Form and visualisation

Skye Fisherman: In Memoriam is mixed media on board, rendered with a characteristic attention to detail. The artist described the work as follows.

> 'It's a strange picture because it's a memorial, really, to my uncle, who I greatly admired and it's really a big collage and the centre image is an old life jacket, an old life jacket that I found on the beach and flattened out…. But strangely enough, beneath the lobster creel there's a little collage with the Antares on it. Now, that's the boat… She was dragged down by a submarine cable and her crew were all lost… By chance, I found a fishing box from the *Antares* but I did it before the *Antares* was lost, which is quite spooky really. I just found it on the beach and used it. It could have been any other fishing box you know - I've got a big collection of rubbish that I pick up off the beach.' [360]

The composition is hence very personal whilst simultaneously communicating several community-orientated messages. The apparent figure at the centre, enclosed claustrophobically within a void, is an illusion manufactured by the empty jacket. The brown medium which envelops this ghostly figure has a disconnected direction, the vector conferred by the application of many fine diagonal brush strokes. This grants depth to the void, further imparted by a flurry of silvery droplets and scrapings and by straight thin white lines that terminate abruptly before the edge of the picture.

The trunk of the figure melds into heavy rubber gloves that present Maclean's found objects to the viewer. These retain their realism, though their colour is concealed by a brown overlay. Two tiny red highlights have been added. The objects rest, detached in a miasmic space that lacks cartesian dimensions. There is nothing in that space to identify a particular place, though the shapes and artefacts are suggestive of the deep sea. Indeed, at first sight, some viewers presume that the picture shows a diver under water.

A closer inspection reveals fragments of text. The yellow shape has a lifejacket label with indistinct lettering and a sketched profile of a twentieth-century vessel, depicted as if reflected in faceplate glass. At the bottom of the picture is another sketch of a relief of a seventeenth-century, 3-masted sailing ship. There are partial letters behind

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[360] Boyd, 2020d(WM), 0:04:37.

the 'window' of the creel that the figure holds. The name below the fishing net, on a

fishing box, is of a trawler, Antares. All these details invite inspection and reflection.

Fig.55. Text and images from *Skye Fisherman: In Memoriam*

These details are historical and hence, whilst the figure is three dimensional, its rendering

is four dimensional, about time in space.

In a similar way, the second work, *The Emigrant Ship*, is also an exploration of time

past, reflecting on an historical event, the Highland clearances. Maclean described it as an

important defining work.

> 'The *Emigrant ship*… the majority of my work over the years has been
> related to (it). That image was based on an incident in the Highland
> clearances where the families were cleared and they wrote their
> names on the Glen Calvie church in Sutherland. And when they were
> evicted, they wrote, they scribbled...they scratched their names on
> the window pane of the church before they left. I link that with
> McTaggart's painting of the Emigration ship ... and then the big
> scraped image is one that I found in that church in Mull, in an old
> kind of church, an old school that was abandoned.. somebody had
> just graffitied the image of the ship of that period, which could well
> have been an emigration ship. So, these were just elements that
> combined to make that work. Again, the central image is a
> constructed image.'[361]

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[361] Boyd, 2020d(WM), 0:15:00.

The image is of a sailing ship sketched over a flat, pale washed background. Yet there are enough thin cream and white areas to suggest that the ship is confined within an immense space, perhaps a mist-shrouded sea. The constrained spatiality is alleviated by three rectangular windows, two faint and behind the ship drawing, the other in the foreground, with a heavy frame and clearly depicted tracery. This latter window contains lines that appear to be scratched onto its glazed surface. The limited spatiality is again structured to present fragments of an historical narrative.

Macmillan thought that this work sympathetically addressed the central concerns of modern life and morality and the idea of life as a journey: 'the slave ships and the emigrant ships – all those thousands who made a journey into the unknown'.[362] It certainly pays deliberate homage to McTaggart's celebrated paintings of Emigrant ships, for example *The Sailing of the Emigrant Ship*, reflecting Maclean's admiration for the Scottish painter and his great concern for the contemporary consequences of the traumatic historical clearances.
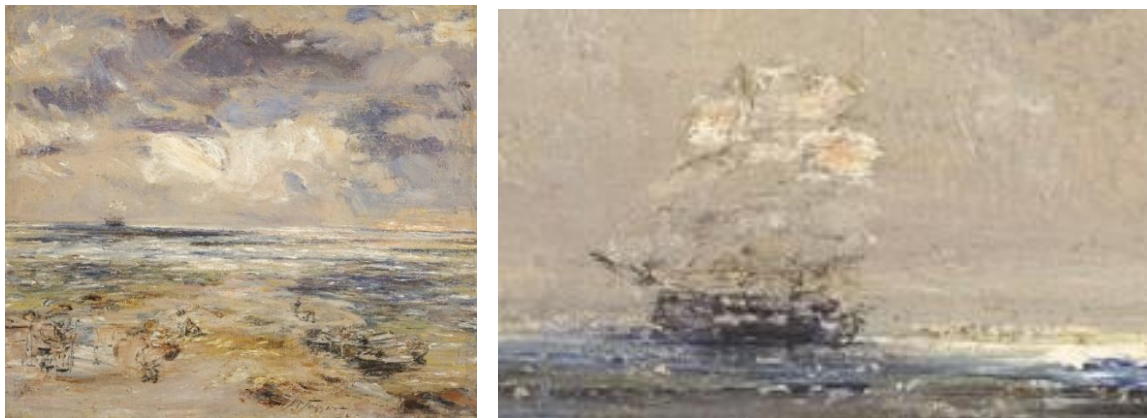
Fig.56. William McTaggart. 1895. *The Sailing of the Emigrant Ship*.

Maclean's recent constructions have been described by reviewers as presenting objects as if glimpsed through a window. These two paintings deploy a similar illusion. In both, the presentation of space includes an emptiness that focusses the viewer's attention on the narrative historical elements. The void is a didactic device rather than a deficiency.

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[362] Macmillan, 2002, p109.

Facets of place

Maclean references real objects in both paintings. The bits and pieces in *Skye Fisherman* were gleaned from combing Scottish beaches and they are included because they were once functional. Now discarded, indistinct and fragmentary, they remind the viewer of what once was. 'Fragments shored against their ruin, things set aside and apart, to force us to reflect upon everything that they were once good for.'[363] Essentially, they are pedagogic elements, what Macmillan termed a kind of 'living archaeology, an opening to a magic kingdom of memory and myth'.[364] The artist aims to give insights into past significance.

Some are deeply emotional for Scottish audiences. *Antares*, the name on the featured lost fish box, was pulled underwater by a UK nuclear submarine in November 1990 with the loss of all four crew members.[365] That the life jacket is juxtapositioned above the creel netting which spreads above the boat's name communicates a chance but powerfully resonant meaning to a Scottish public that is still cognisant of the tragedy. *The Emigrant Ship* also presents objects that are highly significant, and which carry a strong emotional charge for Highland audiences. Croick church still has the windows that were scratched by folk who had been evicted from their homes to make way for the Landowner's more profitable sheep.[366] The picture references this specific place by depicting fragments of the human story which aim to teach a reflective viewer about the individual tragedies of the Highland clearances. A newspaper report from 1845 focused, as the artist does, on the experiences of the people who scratched the windows:

> 'the whole of the people left the glen on Saturday afternoon, about 80 in number, and took refuge in this tent erected in their churchyard.... I am told it was a most wretched spectacle to see these poor people march out of the glen in a body, with two or three carts filled with children, many of them mere infants; and other carts containing their bedding and other requisites. The whole country side was up on the hills watching them as they silently took possession of their tent.'[367]

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[363] Glover, 2011.
[364] Macmillan, 2002, p58.
[365] HMSO, 1992, passim.
[366] McNab, 1963.
[367] Times archive, 1845.

From inspection, it is evident that Maclean does not fully depict a place in either of these works. In an interview, the artist was asked to rate the relative importance of facets of place for his compositions on a scale of 1-10, where 10 is most important.[368]

Facet of place included in composition	Importance rating, 1-10
Figures of other people	3 or 4
Manufactured objects	9
Buildings and structures	2
Self	0
Landforms & shape of the land	8 or 7
Cloud forms and shapes	'Pretty important'
Waveforms and shape of the water	8
Echoes of other places	4
Weather indicators	9
Empty space	6
Genius Loci	10
Real geographic location	9
Narrative content	10
Invested with meaning or value	10

To explore how Maclean has depicted 'place', the two pictures were assessed by the author for evidence of those facets judged to be directly applicable to picturing places.[369] The results of the assessment are summarised below, with the column headings giving the classification of the facet and the blue text naming each facet that was judged as significant in both compositions. Appendix 2.7 reproduces the full facet assessments of the paintings.

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[368] Boyd, 2020d(WM).
[369] Hamzei et al. 2020., pp33-81.

Primitive Geographic Spatial	Primitive Geographic Physical	Primitive Anthropocentric Emotive	Linguistic	Derived
The Void	Contrast	Cultural factors	Elements	Classification
	Deep Interlock and Ambiguity	Emotional attachments	Narrative description	Investment with meaning and value
	Echoes	Place attachment		Meaning
	Environment	Place Familiarity		Place identity
	Function	Place Social Bonding		Purpose
	Locale	Qualities (2)		Symbolic representation
		Salience of Place		
		Sense of Place		
		Self Self-others		
		Self-others-environment		
		Sentiment (individual)		

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The factors cluster in two categories, *Primitive Anthropocentric Emotive* and *Derived*. *Primitive* facets are about a place's relation to people and *Anthropocentric emotive* ones relate directly to people's feelings and emotions. *Derived* facets have mixed meanings that result from a combination of primitives. The geographic ones relate to where the place is, not what it looks like, to physical existence rather than spatiality.

From this analysis, Maclean's paintings are complex compositions that utilise echoes of a known geographic location in an anthropocentric emotive presentation of what that place means to the artist himself. His work is inspired by tradition and informed by memories of his own life and work on the sea. Hence the locations that he references have been anchored in time as well as space. He has achieved what Lindsay Blair called a 'de-territorialization' of place.[370]

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[370] The concept of 'de-territorialization' is advanced by Blair, 2017, p177.

Maclean has explained elsewhere that 'For a long time I shied clear of boats and the sea because of my interest in it and yet my inability to tackle the problem. ... when I did, it looked so terrible that I was disgusted with myself.'[371] His account suggests an emotional and intellectual investment in portraying and evoking the deeper reality of being at sea. Macmillan identified this inspiration from real objects with the traditions of what he called the 'Scots Renaissance', a philosophy focussed on the interlinking of the self's intellect, ethics and culture with the empiricism of the external world.[372] Whatever the cause, the consequence is that the artist is a skilled teacher, utilising objects to illustrate his personal history-scape. His two pictures are not simply aesthetic objects where place features as a view. Location is a crucial factor in his work but the sublime beauty of a northern landscape is not his subject. Instead, he has aimed to extract and communicate the elemental aspects of place and the activities of those people who belong there, who have shaped and continue to shape it. Visual pointers suggest their stories and deepen the meanings attached to locale.[373] The interweaving of people in place is what Maclean perceives as beautiful.

Discourse: Communicating Spatiality

Foucault argued that language is primarily intended to construct meaning. Two languages are important to Maclean, his native English and his father's Gaelic. He has researched the history of visual arts within Gaelic culture, writing 'of painters and sculptors…born in the Gaeltacht, some native Gaelic speakers, all with knowledge of, and interest in, their shared heritage'. [374] He shares that heritage, the social history and culture of the Scottish Highlands, and seeks to contribute to it, despite communicating in English like the majority of those now living in Northern Scotland.

Blair, discussing Maclean's art and its links with the history, geography and poetry of the Gàidhealtachd, proposed that 'the aesthetic signifiers which distinguish his art… can, I suggest, be elucidated through a consideration of intertextuality, and Mikhail Bakhtin's approach to the historicity of utterances'.[375] Though his work's interaction with

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[371] Allerston, 1991, p69.
[372] Macmillan, 2002, p43.
[373] Maclean speaking: Fleming Foundation, 2011.
[374] Maclean, 2020.
[375] Blair, 2018, p310.

shared cultural meanings was not investigated here, his words - in conversation, at interview and in writings – were analysed to reveal some of the conceptual connections that drive his visualisations. Again, *NVivo* software was employed. This time, compared to the previous study of Kerr's work, more sources of qualitative data were interrogated, more software tools were trialled and consequently more aspects of the artist's discourse were inspected.

The word clouds below display the 100 words that Maclean used most often during the 90-minute **project interview**, in **quotes from speeches** and other interviews described in the literature, in **letters** to his colleague about compiling the major documentary exhibition, '*The Ring Net: Ring Net Fishing on the West Coast of Scotland*'[376], and in a research **article** he provided to the author.

Fig.57. Will's words

[376] As reported by Allerston, 1991.

The two most common words that he used during the project interview - *'work'* and *'know'* – together support the claim that his art has a pedagogic impetus. His writings suggested that places and details were central to that approach, with frequent mention of '*Highland'* and its towns. *History* and associated words such as *time*, *years* and *narrative* also featured. William *McTaggart* was the artist who he named most often: 'the key to it all in terms of painting is McTaggart.'[377] He also referred to work by painters, John Bellany and Jon Schueler.

Maclean's artistic engagement with Highland culture is framed around the sea. Relevant individual words were analysed for context, by considering their placement within sentences: what came before and what after.

A. *Culture*

Text Search Query - Results Preview

The word *culture* was strongly linked to the history of the Scottish Highlands, and also to Maclean's sense of self.

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[377] Boyd, 2020d(WM), 0:19:25.

B. _Highland_

Text Search Query - Results Preview

Left context (converging on connector words *a, of, kind, on, in, the, of, to*):

- because here's somebody from
- Government . Mclan himself exhibited → a
- sweetness and joy of
- a superb drawing of Mclan's
- despair of the clearance voyages .
- earliest examples of an eminent
- footsteps of [the 19th - century
- in 1836 . Throughout his career
- Kenneth senior's interest in his
- MacDonalds . The celebration of this
- drawings for A Book
- gone and the year
- heritage . The geographical definition
- him in various forms
- back to this → kind
- to track a
- Mclan's knowledge and observation
- me to the subject
- ornamentation , is his record
- the visual in terms
- working as a painter
- Burt in their books → on
- drawing and painting centred
- passion and admiration for everything
- biographies of artists from
- figure compositions relating to
- Inverness Royal Academy
- on an incident → in
- own family involvement
- Alexander Mackenzie's ' History
- include - the collections → of
- show paintings , painting
- the last glimpses of domestic
- attention has been paid
- he recognised several allusions
- me , but his approach → to
- of the visual arts
- series of pictures relating
- work from a deeply rooted

highland

Right context:

- . He was a Gaelic speaker ,
- artist William] McTaggart , but in
- artists of the 18thc had
- artists' collective national or international
- aspect of it . There are
- background → that interests me , and / with an international form ,
- capital → . The list of artists / offered Gaelic to native
- Cateran at the Royal Academy
- Children Going to School in
- clearances → (my paternal family were / , so I mean it's / . I first became aware / where the families were
- Clearances' (A book my father
- culture → . I would like to / : to follow in the / has → been infused with / passed with no
- emigration , work that is sadly
- folklorists , JF Campbell , R . C .
- garb → and his self - portraits / that changed forever in
- heritage - he published an account
- history and culture . In my
- identity within Scottish art was
- is taken from the map
- landscape and the Celtic Twilight
- landscapes . Macniell is a muchundervalued
- life → . Working from life studies / and tradition at a
- Minstrelsy in 1846 shows Mclan
- narratives formed the major part
- painting . Paintings and artists of
- professional artist . Alves was born
- tradition etc . , which had been
- travels in the 18thc . are
- village , then to see its

There was a depth to Maclean's knowledge of what *Highland* entails. This was expressed with details about named artists who lived there and also about historical events such as individual clearances, emigration, heritage, and folklore. For example, he gave the following lengthy list of cultural influences in a conversation with artist and critic Sandy Moffat:

> 'As I said earlier my father did pass on to me a knowledge and a
> passion for the culture. As you rightly say 'part of one's own flesh and
> blood.' The transcription of ideas - it is a huge question. I suppose

that it is the sum of parts that include - the collections of the
Highland folklorists, JF Campbell, R.C. Maclagan and Alexander
Carmichael, the poetry of MacLean, George Campbell Hay and Angus
Martin, the painting of Giorgio De Chirico, William McTaggart,
Amselm Kiefer, and the sculpture of Joseph Cornell, Fred Stiven and
H.C.Westermann. Then the Art of the Sailor, and the people of the
seaboard tribes. Alexander Mackenzie's 'History of the Highland
Clearances' (A book my father said should always be, with the bible
at my bedside), Donald Macleod's 'Gloomy Memories' and later
James Hunter's 'Making of the Crofting Community'. Then the
landscape itself. In Skye, Dun Caan, Camus Mallaig and Suisnish and
in Coigach, Stac Pollaigh, Badentarbert and Achnahaird.'

Geographical locations were presented as equivalent in influence to writers and artists.

C. *Sea*
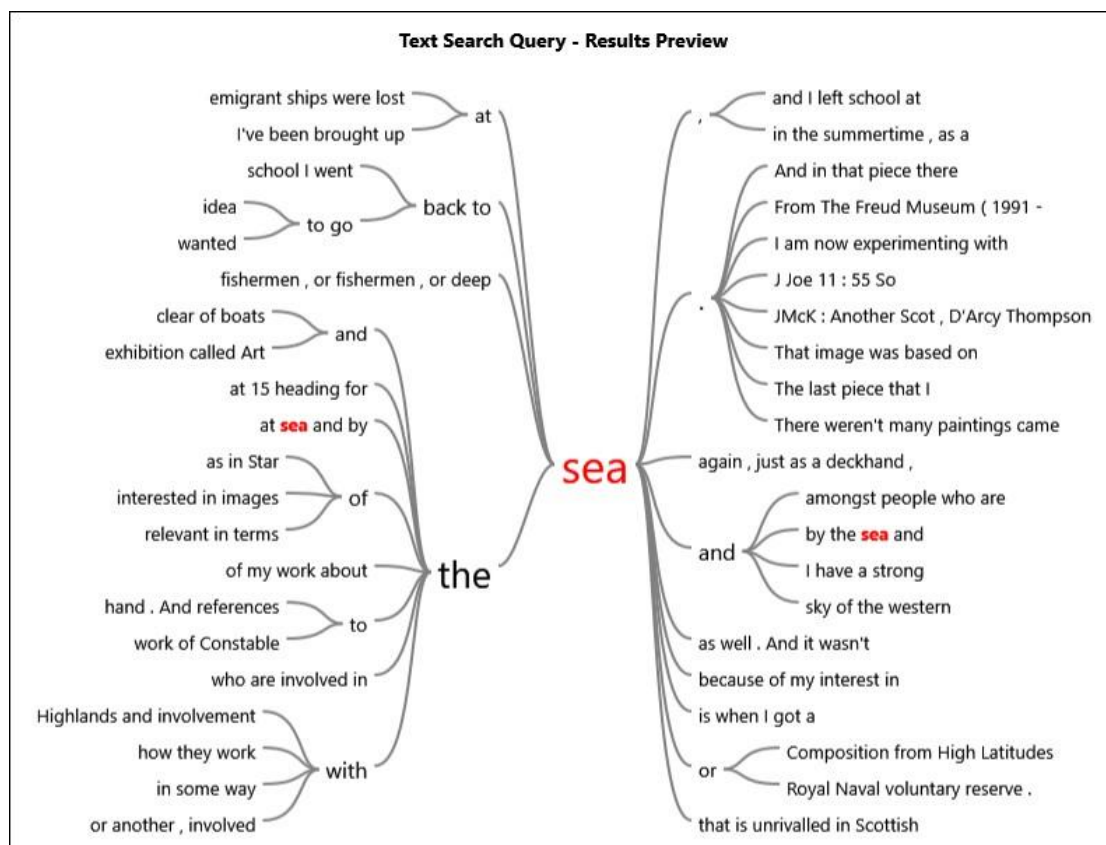
Maclean linked the sea often to boats and ships, his mind __on__ the sea, not observing it
from the shore. The strength and value to his art of his own experiences of work at sea
were indicated by text linkages around another word.

D. *__Fishing__*

Text Search Query - Results Preview

1969 : " I've been involved with

By chance I found

I grew up in

shared the background

of — a

was the wheelhouse

this float , you know ,

away with bits of old

could have been any other

fish for cod — for food

would go out

my time at the

for — the ring net — herring

of

kind of related to that

project was the study

of

say Morris Grassie's painting

his poems about going

out

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several seasons in the salmon

that I might . . . like my

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they came back from

the West Coast Ring Net

to the highlands . And to

translate my ideas visually about

was just after the cod

fishing

, on the West coast of

I had worked on the

J Joe 31 : 17 So

The one . . . that memorial in

There was a total ban .

sailing images in general .

and — show you how to

are always present . SM Now

boat and I had this

. The development of ideas

all my life . But

boats — at the weekend , and

unloading , you know , that's

from the Antares but

box — you know - I've got

. SM That the subject

community — in Kyleakin in Skye

craft . This led me to

fisherman WillMacleanRecording Page 19 of

float , which I'd made out

had stopped . And they couldn't

in the small boats and

nets . And neither of us

one , you know , all these

people I think he is

project in 1971 , I spent

with his father and he

Maclean's use of *I* and *me* suggest the self-visualisation that he hopes to communicate to a listener, and by inference to a viewer.

The potential of *NVivo* software for analysing individual textual elements of discourse was demonstrated.

Situate the artist

Macmillan has compared MacLean's art to archaeology 'in the way that it depends on buried meanings'[378] and to 'the search for identity in the fusion of history and locality'.[379] Those who once lived in the place, and those who will live there, are certainly a key aspect of Maclean's thinking. With his wife, Marian Leven, he thoroughly investigated past inhabitants of the area near their shared studio and the couple are credited with advising a full archaeological survey of the landscape at Achnahaird Sands.[380] Leven explained how place soaks into her own paintings:

> 'Visually, I am drawn to these northern lands. I feel at home with the space and with the colour and texture of the sea and in the landscape. The weather suits me. Emotionally, it is through the medium of painting that I need to get to the essence of what it is that creates this, a feeling of belonging. The history of the people is written in the landscape so I don't need to put them into the picture. They are, or have been, shaped by the same landscape that affects me.'[381]

Asked by Janet McKenzie, 'Is the landscape you explore and evoke, bleak or uplifting?', their answers revealed a shared and deep contemplation of people in place, then and now.

> 'WM: The landscape of the Outer Hebrides is in turn bleak and uplifting. Swept by ever-changing Atlantic weather systems, the power of the weather is a dominant factor both mentally and physically in the lives of the people who have made these islands their home.
> ML: Uplifting, because human beings have conquered bleakness throughout time and the moments of light negate other hardships.'[382]

Maclean visits the same places with Leven, conceptualises the importance of Scotland in similar historical and cultural terms, but does need to put the people into his pictures. His respect for the landscape, according to his own account, wells up from his feelings for the people in that place. He described how he once discovered the skeleton of a Viking

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[378] Macmillan,2002, p16.
[379] Macmillan, 2002, p51.
[380] Farrell, 2020, p69.
[381] McKenzie, 2014.
[382] McKenzie, 2014.

Princess, resting amongst her burial treasures, on the Island of Lewis. 'I was sitting in the sand and I picked up some bones and I recognized them as toe bones because of my anatomy lessons in the art school'.[383] Cathy Courtney, Project Director of the National oral history project, wrote that

> 'The Princess was lucky in her finder. Having become acquainted with Maclean through listening to his recording, I find it hard to imagine anybody more respectful of the Scottish landscape, its history, its poetry and its people, or anyone else who could combine this with such physical competence and practicality, the latter honed in his training as a seafarer as much as at art school.'[384]

Maclean is rooted in place, in Scotland, which he equates with an international outlook. In 1969, at a time when many Scottish artists went south to carve a reputation, he was recorded as saying: 'I'd like to think that art was an international statement, like drama - non local. On the other hand, I've no desire to go to London for London's sake.'[385] Scottish places have infused his art; the catalogue of the major 2022 retrospective exhibition of his works described it as 'Informed by Place'.[386] He summarised his art as follows: 'my work is a fusion (or confusion) of the political, the poetic and, in terms of the cultures that you mention – the nature of their art and crafts, the tools and material they use – their material culture'.[387] Whether fused or confused, the two artworks encountered in this chapter do suggest that the artist is situated with his people in his places. Maclean's own experience and historical research have provided the metaphors that he translated into compositions.

This chapter's two case studies have demonstrated value in analysing images, facets of place and the attendant discourse about painting to help to situate the artist. Chapter 5 will consider how to situate the geography.

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[383] British Library, 2005.
[384] Art First, 2016.
[385] Allerston, 1991, p69.
[386] Maclean, 2022, p18.
[387] McKenzie, 2014.

Chapter 5: Situate the Geography.

The final chapter of this section considers how to situate the geography of a painting by adapting and extending mapping techniques. Mapping of art is widespread in 2022-23 as institutions strive to attract and educate the public. For example, in Auvers-sur-Oise, the local tourist office publish a map of a Van Gogh walking trail. It entices tourists to revisit the locations in the village where the artist stood and painted his scapes.[388] An information board fronts each modern view with an image of the relevant painting and some biographical details related to the artist's time in the village.
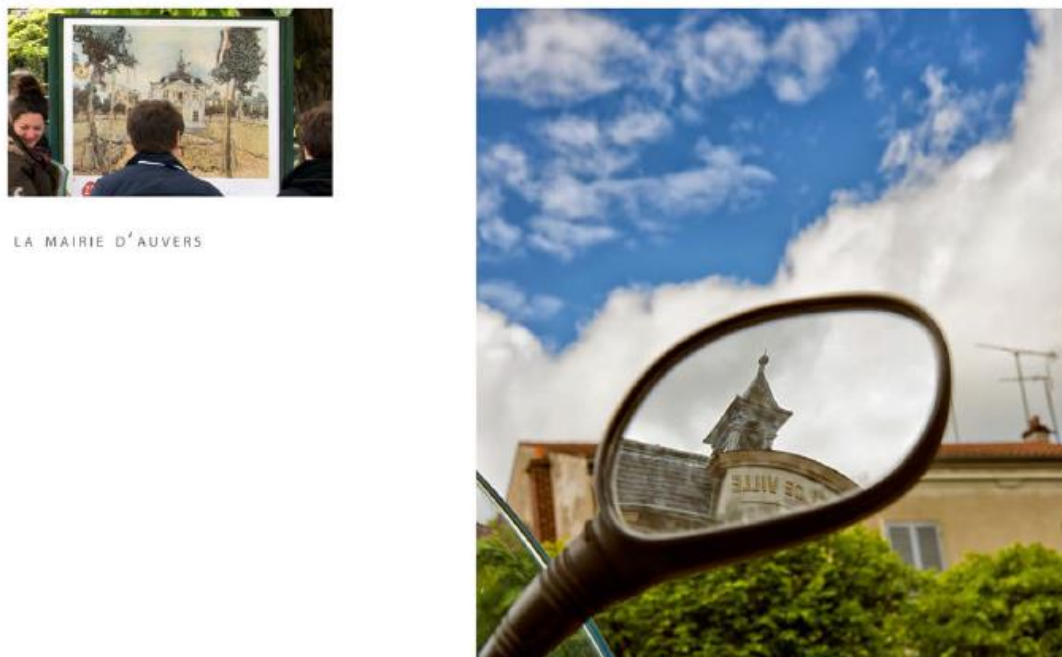
Fig.58. Boyd, 2016. *Mapping La Mairie D'Auvers.*

National Galleries Scotland recognised the power of mapping in 2021 in an exhibition of Eardley's Catterline works. Each important picture was plotted onto a cartographic sketch of the village which was displayed alongside the paintings. This records that she stood and painted *Summer Sea* at point 103 (Fig.59).[389] The map furthered the exhibition's purposes; 'by understanding more of the village, we can see why Eardley wanted to live there and why it provided the perfect setting for her growth as an artist'.[390] In a more

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[388] RouteYou, 2022.
[389] Elliott, 2021, p9 (with inset of *Summer Sea*).
[390] Elliott, 2021, p6.

straightforward way, the village's geography also explained why *Catterline in Winter* showed a low afternoon sun and snow on the ground, why salmon nets were absent from *Salmon Net Posts* (c1962-63) and why the scape of *Summer Sea* (1962) faced south. A map similar to the one in the exhibition is reproduced below.

Fig.59. *Catterline Map.*

Such mapping suggests that the whereabouts is considered by some to be an important contextual detail in the biography of a painting. Yet mapping is also an analytical tool which can compare spatial and depicted realities. This chapter develops methods for using maps to situate the geography of a painting, first by exploring a controversy about McTaggart's *Columba* painting and then investigating the potential of what has been called 'deep mapping' to record and disclose how geography impacted on his western compared to his eastern coastal depictions.

McTaggart in Kintyre

A problem of Place

Two different locations have been proposed for the setting of McTaggart's picture, *The Coming of Saint Columba*. As discussed previously, there are few obvious facets of place to accurately locate where the event was situated. Caw named the place where it was painted as a rocky bay which he called 'The Cauldrons'. The National Gallery repeated this designation, later correcting the name to 'The Gauldrons, a little to the west of Machrihanish'. A letter from a local man to the Gallery's curator, disputing its identification of place, noted that 'There is a strong local tradition that when St. Columba arrived from Ireland in 597, he landed near Dunaverty Bay in the parish of Southend... A depression in a rock near Dunaverty Bay is called "St. Columba's footstep" and is much visited by tourists'.[391] Scruton had already expressed surprise that McTaggart had depicted the event occuring in his native Kintyre and yet ignored where it was understood to have happened.[392] Certainly, the artist was born at Aros farm, eleven miles from Southend, and frequently visited south Kintyre in the decades before 1897. There, near Southend village, are a series of unusual visitor attractions close to the shore. Just to the west of St Columba's Chapel is the rocky outcrop which is imprinted with footstep-shaped hollows that locals call 'St Columba's Footprints'; nearby is St Columba's Well. Two hundred yards further to the west are the Keil Caves that are known to have been occupied for centuries past.[393] Did the artist therefore reflect local traditions and place the saint's arrival at Southend?

Mapping

The question was investigated by compiling bespoke maps with a geographic information system, QGIS.[394] This software suite enables a researcher to draw on a wide range of cartographic resources to investigate his/her own research questions.

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[391] Carstairs, 1995.
[392] Scruton, 1990, p266.
[393] Information from Undiscovered Scotland, 2021.
[394] Throughout, this project used QGIS-3.14, long-term release (Hannover).

The maps below depict, as red dotted lines, the approximate field of view of the artist,

facing north towards the sea at the Gauldrons and facing south at Dunaverty Bay.

The Coming of Saint Columba. 1895. NGS.
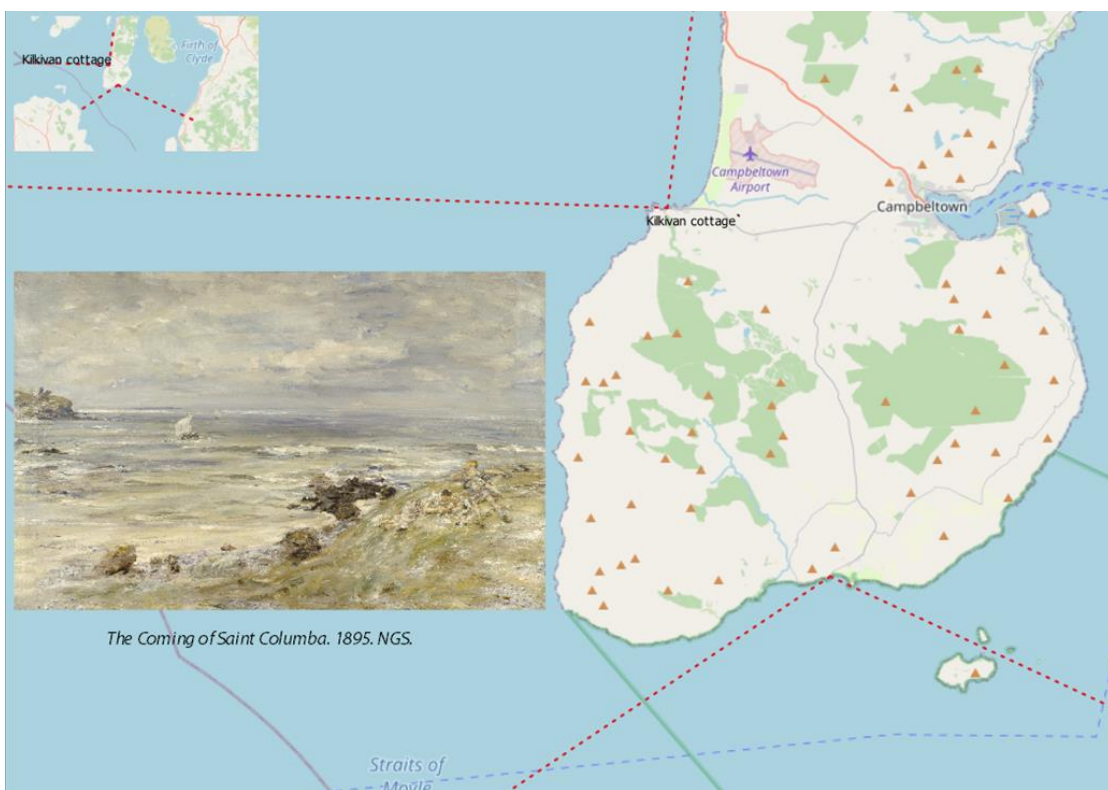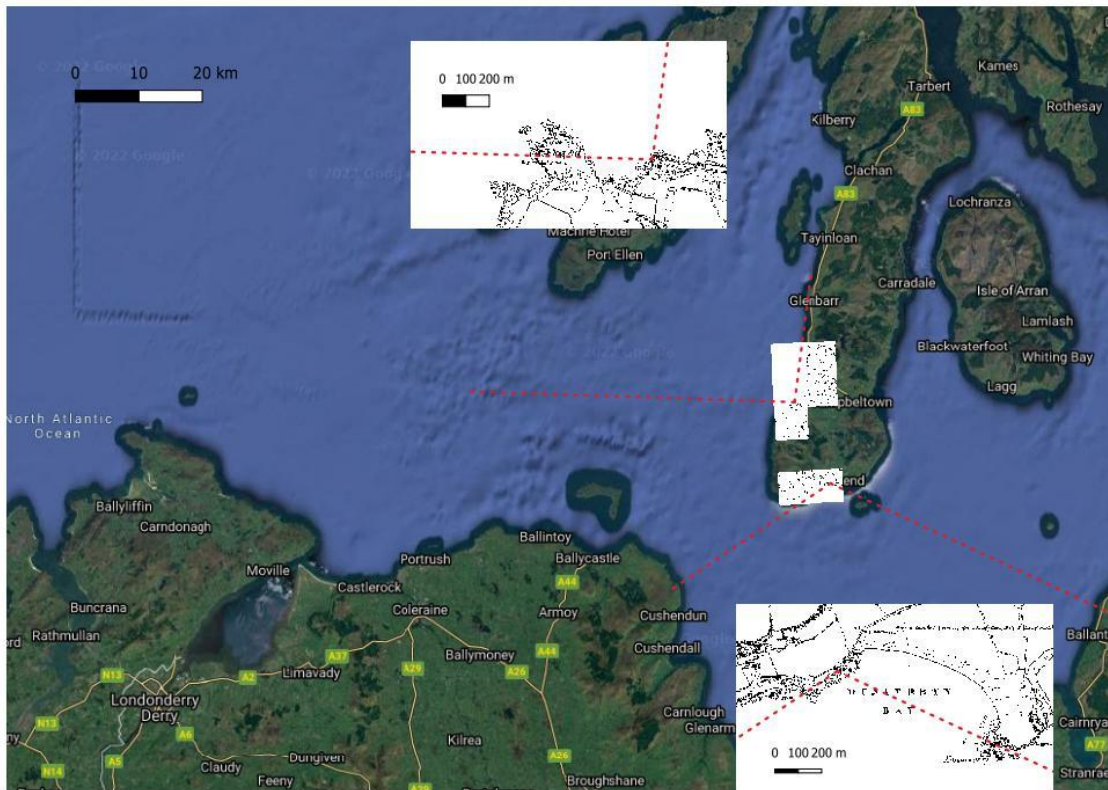
Map5A. *McTaggart's Sightlines*.

The maps suggest that Southend offered a more relevant view for McTaggart to paint. There, he looked south to Ireland where Columba was traditionally thought to have sailed from. At the Gauldrons he looked north towards the Scottish islands of Islay and Jura and to Iceland.

Other cartographic information, such as the contours of the coast and its hinterland, suggested that topographic details would also provide evidence for judging the correct location. Three prominent topographic features were identified in the painting - a fortification, the profile of the headland and sight of a more distant island. If McTaggart painted what he had observed then these features would all be observable from the place where he stood.

Fig.60. *Depicted topography.*

From online sources, the three features are absent at the Gauldrons, present at Dunaverty Bay. The Gauldrons headland, although a similar shape, appears flatter and smaller than that in the painting. There is no island nor, in 1890, was there any building there. Dunaverty Rock on the other hand is shaped like the headland in the painting and the island of Sanda is visible behind it, three kilometres away. According to a contemporary map, the one building visible on site in 1890 was a ruined castle. McTaggart could reasonably have imagined that a castle or fort also stood there in Columba's time because the site had been fortified for many centuries: 'The fortress first

comes on record at the beginning of the 8th century, when it formed a principal

stronghold of the race of Gabran, grandson of Fergus of Dalriada.'[395]

Johnny Durnan, 2008, Southend: Dunaverty Bay   *Southend Community Website. 2021. Dunaverty Rock*
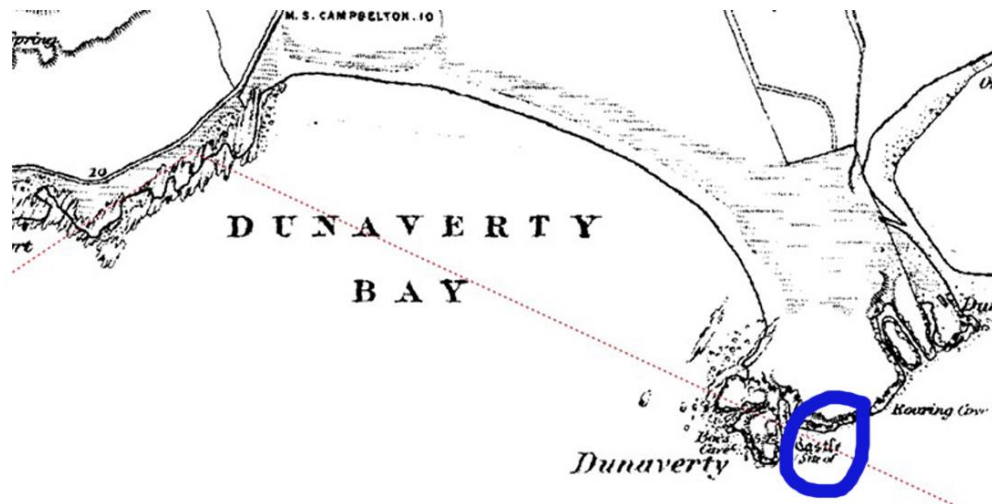
Extract from QGIS data

Fig.61. Online evidence for Dunaverty Bay location.[396]

The painting also implies that the sunlight is coming from the right of the scape, which

would be east at the Gauldrons in the morning, west at Dunaverty in the afternoon. If the

picture shows early morning light, this would be the coldest time of day in Kintyre and

unlikely to attract locals to lie out and relax on an exposed hillock.[397] It would also imply

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[395] Canmore, 2022a.

[396] Photographs: Durnan, 2008. Stone, 2021.

[397] In early May, the sun rises at Campbeltown around 05:45 and sets at 20:45. The average water temperature is only 9°C., the average highest air temperature (attained in the afternoon) is 13°C. The lowest air temperature during the day is in the early morning, the highest after mid-afternoon, around 16:30.

that the small boats sailed over from Ireland at night. Logically and topographically, an afternoon at Southend is the more likely place and time for Celtic missionaries to be depicted arriving from Ireland. It would also accord with '(McTaggart's) roots in the High Victorian tradition of accurate reconstruction'.[398] Of course, this conclusion can only be provisional. As explained previously, McTaggart painted the scape and added the figures and boats later. His compositions were inventive and hence may not have been topographically accurate. To conclude the matter, it was necessary to go to Kintyre.

Be in Place

The most accurate evidence for place is to be found in place, at the actual geographical location. To resolve the question of where McTaggart had composed the landscape in his painting, the author visited both Dunaverty Bay and the Gauldrons and took many photographs from different positions. From these, a short video was compiled that provided strong evidence of where McTaggart had painted *The arrival of Saint Columba*.[399] When a photograph was superimposed on the image of McTaggart's painting, the headland at Dunaverty Bay was a precise fit. Moreover, after simulating an incoming tide with photoshop, the visible rocks in the bay were in the same relative positions with similar uncovered profiles as his depicted ones. The headland at the Gauldrons was a different shape, much too low and ill fitted to the painting's shapes. Its shoreline rocks were very different in appearance and profile.
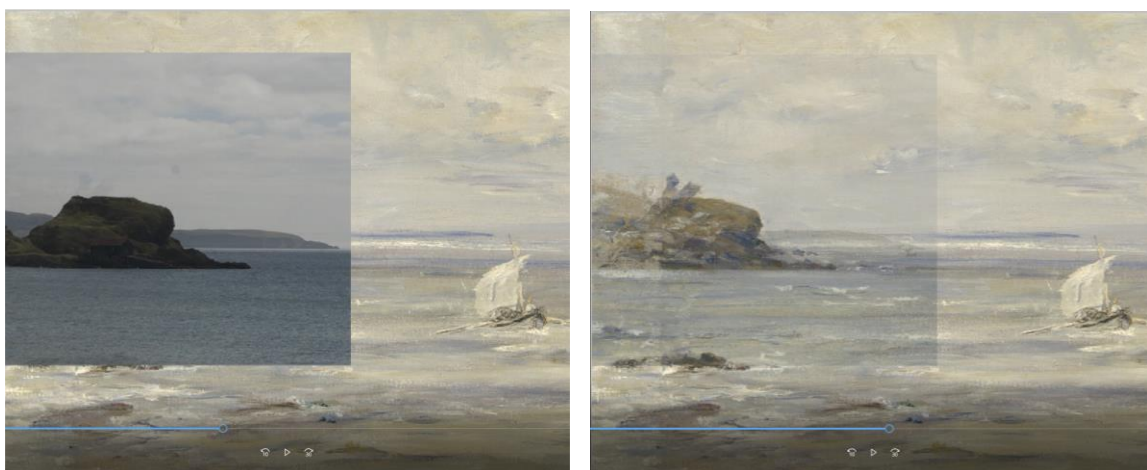
Fig.62. Boyd. 2022. *Stills from the video*.

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[398] Williams & Brown, 1993, p145.
[399] In the data files.

The compilation and interpretation of maps was valuable in exploring the geography of McTaggart's painting. Though relevant information was gleaned from secondary sources, it was critical to go and seek evidence in the places themselves.

These preliminary methods for situating the geography of a painting were applied to investigate and compare the spatiality of McTaggart's paintings of east coast and west coast Scotland.

McTaggart in deep.

To further understand the spatiality of McTaggart's paintings, it was necessary to define the places where they were created in a deeper, more informative, way. Trevor Harris coined the term 'thin' map to describe the standard representations which ostensibly convey objective information about the reality of places within a tradition of scientific survey and cartographic design. He asked, rhetorically, 'Does our (thin) mapping of the environment become the essence of the virtual tourist, experiencing place vicariously and by proxy but without the sounds, sights, interactions, encounters, and emotions associated with place?'[400] To circumvent these limitations, the places where the artist had lived and worked were visited prior to mapping the geography of his paintings in a deeper way.

A deep map seeks to uncover and represent the important human meanings of a place. It must record something of what de Certeau described as the spatial trajectory of places. By this, he meant that although places can be mapped in space, they also have a temporal human quality that is part of their 'story'.[401] These include the affective ties that develop between people and the areas within their cultural and physical environment. Mixed research methods were applied by situationists such as Guy Debord to scrutinise similar ties between the physicality of a site, its context and the human emotions that it initiated.[402] They concluded that human encounters and landscape become conjoined. If a person attaches human emotions to place then geographical factors are an important

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[400] Harris, 2013, p33.
[401] de Certeau, 1984.
[402] Harris, 2013, pp35-36.

disposition within that person's habitus. Habitus, Bourdieu's concept discussed in Chapter 3, described how cultural dispositions condition bodily movements, sensory perceptions, tastes and judgements, and consequently of course artistic decisions. A geographic disposition, the artist's dynamic responses to where they are, will also influence habitus. For Jen Harvie, investigating Welsh identity, the combination of geography, natural history, and accounts of the history and lived experience of inhabitants, the constituents of such a habitus, are the very basis of informative deep maps.[403] A map can therefore be more than a topographical representation in two dimensions. It may intermingle physical geography and scientific analysis with biography, narrative, text, historical data and other cultural inputs to provide a richer, deeper charting of space and place. It will also be documented with more than a single sheet of paper.

McTaggart was inspired by the seas and coasts of Scotland. During the years from 1880 until 1904, he was drawn to several places for his compositions, particularly the Kintyre coast at Southend, Machrihanish and Carradale and the Angus coast at Westhaven, Carnoustie.[404] Caw identified when and where many of McTaggart's oil paintings were conceptualised and/or painted (Appendix 2.8). This chapter focusses now on two exemplars which display evidence that the local Scottishness of place was a key factor in the artist's response to the sea and coast.

Scotland has 13,115 kilometres of coastline, representing 69% of the UK coastline and 'in relation to the size of the country, this is one of the most visually complex coastlines in the world'.[405] The geography and history of the areas that face the North Sea are different from those that face the Atlantic and this affects what an artist will see and feel. For example, the different geologies and climate impact on the scenery, the different local culture, language, buildings, literature and so on impact on the societal discourse. This analysis therefore compiled deep maps of the social and spatial context of two of McTaggart's favoured places of work, Machrihanish and Carnoustie. These maps then informed an analysis of how the artist responded to these different places, particularly in his use of pigment and brush.

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[403] Harvie, 2005, p45.
[404] Errington, 1989a, p51.
[405] Bateman and Purser, 2020, p100.

East Coast. West Haven, Carnoustie.

West Coast. Machrihanish Bay.

Fig.63. Boyd. 2022. *McTaggart's shores*.

The methodology has aimed to exemplify David Bodenhamer's definition of deep

mapping as 'fluid cartographic representations that reveal the complex, contingent and

dynamic context of events within and across time and space'.[406] Though in essence a pilot

study, it extends antiquarian methods which respected geographical, historical, natural

and local knowledge as relevant to a description of place. Hence, in the mapping which

follows, the reference points that determine where the space is on a standard map are

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[406] Bodenhamer et al, 2022, loc604.

supported by material that reveals different knowledge, perspectives and meanings about that place. Those elements that influence the thoughts and feelings of persons who move through the space are particularly relevant to McTaggart's work because, for such a reflective artist, the places of Carnoustie and Machrihanish were assemblages of animate and inanimate things and of his own experiences and histories.

The deep mapping is in three parts. Firstly, the artist's personal experiences of Carnoustie and Machrihanish are presented as hybrid constructions of several components. They respect the proposition that each person's experiences of being in a particular space during a specific time are individual, whilst simultaneously outlining the geographic and historical milieu of each place that was shared by all. They present information that was extracted from multiple sources including nineteenth-century maps of the area, photographs of McTaggart's meaningful locations, texts about the history and local lore that would have been known to a frequent visitor, personal details that were gleaned from others' writings about McTaggart and visual and descriptive information from the author's site visits in 2022. The intention is to balance the objective sense of where McTaggart painted with a phenomenological study of the artist's experiences there. Secondly, the artist's personal map is supported by one that gives more general geographical information about the human places that McTaggart worked and lived in, such as topography, scenery, transport, local people, the fishing industry. All these aspects would have shaped his experience there, as would the physical geography; the geology, soil types, climate and weather, wind speed, light levels and natural environments. Finally, the insights from the deep maps are applied to analyse the spatial aspects of two McTaggart paintings, *Machrihanish Bay* (1878) and *Carnoustie* (1885).

Deep Mapping of Location.

East at Carnoustie

Carnoustie is a small town, situated in the modern Local Authority area of Angus. There is evidence from the eleventh-century onwards of a small local population, but the area's infrastructure was limited until the late eighteenth-century when Carnoustie quickly grew to be 'a very thriving and populous village'.[407] By 1882-4, Frances Groome's Ordnance Gazetteer of Scotland described it as 'a coast town (with) a station on the Dundee and Arbroath Joint line… Employment is given by 4 large linen mills, extensive vitriol works, and a brick and tile yard; whilst of recent years its fine bathing and spacious golfing links have drawn to Carnoustie many summer visitors.'[408] The growth of Carnoustie during the time that McTaggart was visiting and painting there is evident from map5B. Thus, his creativity was exercised in a town that was becoming more of an industrial centre and a place for tourism. Carnoustie was an instance of modernity in place.
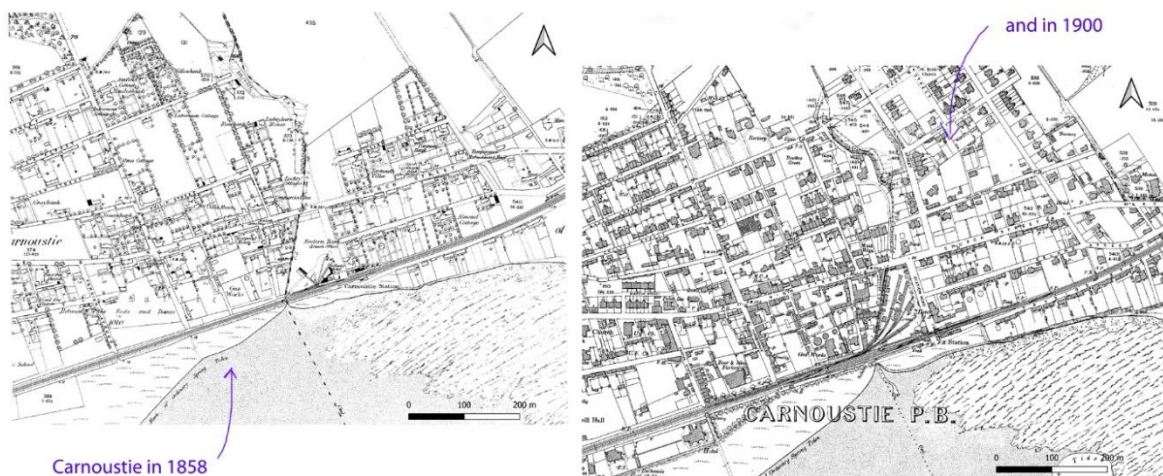
Map5B. *The growth of nineteenth-century Carnoustie*[409]

Map5C (overleaf) shows where places important to McTaggart are situated and what they looked like in March 2022.[410]

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[407] Smith, 2001, p159.
[408] Quoted by University of Portsmouth, 2022.
[409] Mapping, EDINA, 2022.
[410] Mapping, EDINA, 2022. Photographs by Boyd, 2022.
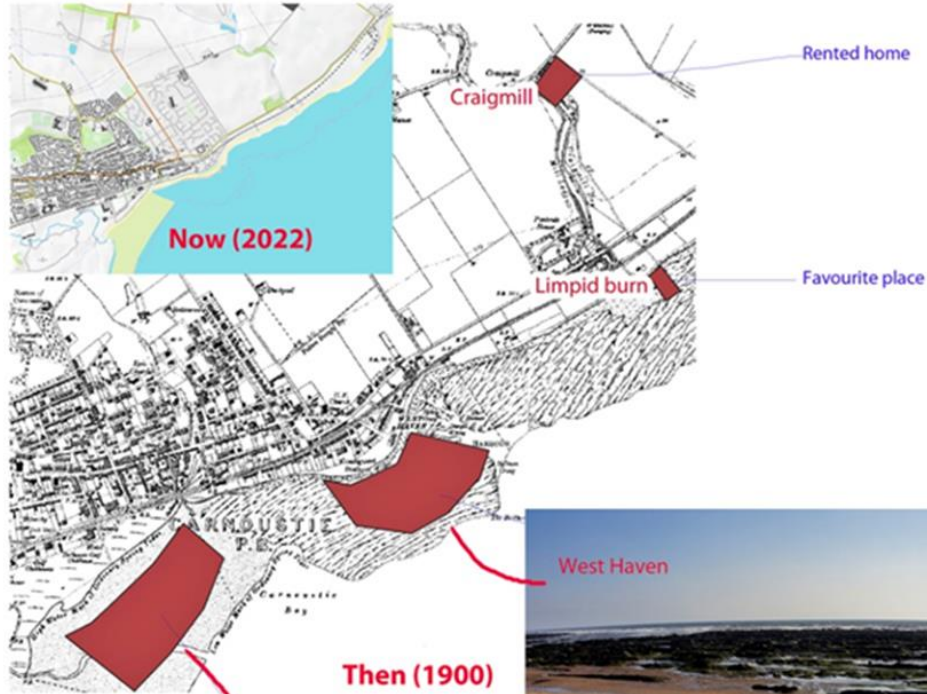
According to Caw, for many years McTaggart went to stay at Carnoustie in spring or early summer and to Kintyre in the autumn, except in the years 1872, 1873, 1875, 1881, 1886 when he visited only Carnoustie.[411] He usually rented a cottage at Craigmill and one of his favoured places for painting was the shore at West Haven. In March 2022, there were few people in view though the homes behind the shoreline were well maintained with neat gardens to flowers and lawn. The harbour is an inlet of deeper water furnished with upright mooring poles. Neither boats nor fishing equipment were visible.

In 1880/81 James Cox, a local photographer, produced albumen prints of West Haven. They showed the folk and community that McTaggart lived amongst each time he visited Carnoustie. An enhancement of Cox's photograph of a boy with two home-made toy boats reveals several men who were working behind him, loading barrels onto a horse-drawn cart. These likely contained salted herring or cod caught by line, gutted and now ready for market. An open fishing boat was beached behind. Outside a small, thatched cottage, other figures are visible. Another of Cox's photographs from the same year shows two women and a man sitting outside a similar cottage, baiting lines.[412] West Haven was much busier in McTaggart's day.
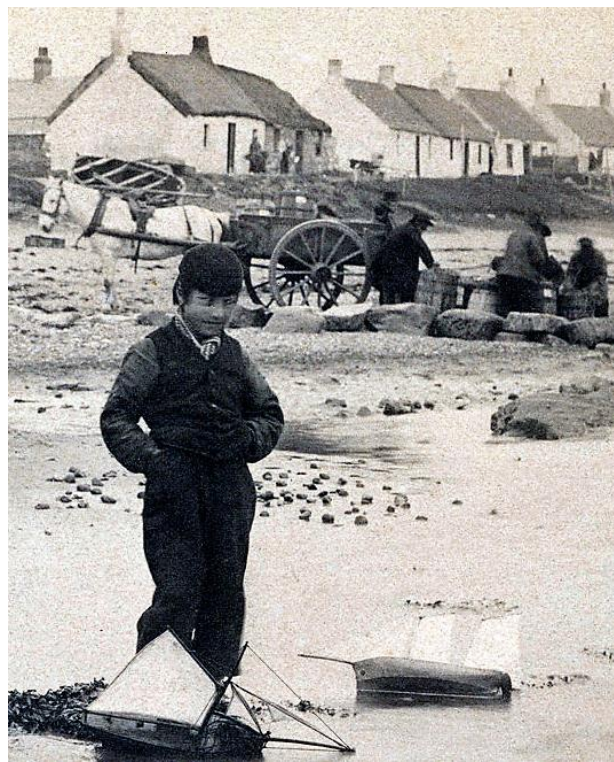
Fig 64. James Cox. 1880. *Photograph of West Haven. Young Boy Playing with Toy Boats on the Seashore.*

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[411] Caw, 1917, p107.
[412] Archive-NGS, 2021d, (Cox, *West Haven Carnoustie 1880*).

This fishing community was literally behind every painting that McTaggart worked on at West Haven shore. Map5D (overleaf) incorporates other Cox photographs to reveal what the artist would have observed and experienced at this locality.[413] People worked on the beach with a horse, loading fish into barrels: two sources of strong smells. The fishing boats were short single-masted vessels equipped with long oars, registered at Arbroath. The homes of the local people were small, single-storey and poorly maintained. Another artist was photographed nearby, working with the kind of equipment that McTaggart used when he painted at Carnoustie in watercolours. In contrast, on this occasion, the unnamed artist, possibly Robert Weir Allan who McTaggart resembled or William Bradley Lamond who is known to have visited Auchmithie over many summers, faced away from the sea.

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[413] 1880 map: EDINA, 2022. Photographs by Cox, 1880/81: Archive-NGS, 2021a-j.

West Haven, Carnoustie. 1880s.

Fisher folk at work.

Work on the beach

Homes near the shore

Painting with watercolours at Auchmithie Shore.

Waders and fishing boat

Working horse

West Haven in moonlight

All photographs by James Cox, 1880-81.

0   100   200 m
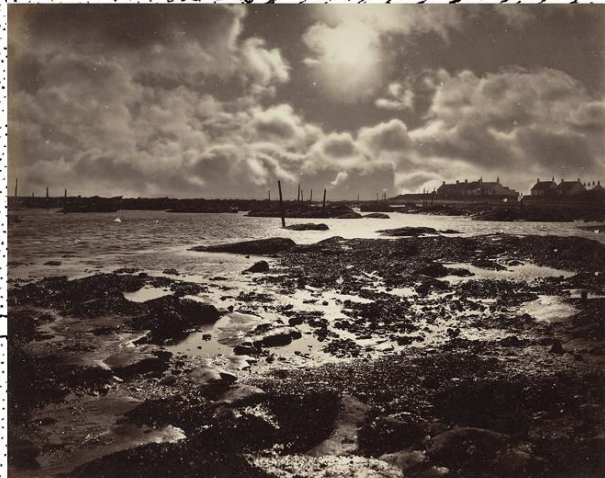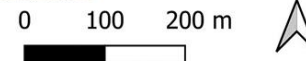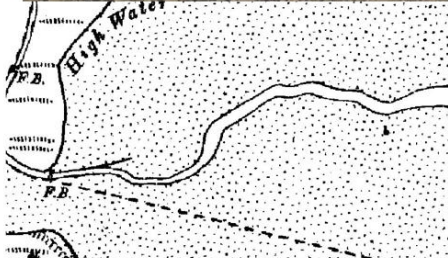
West at Machrihanish

Machrihanish is a small village, population about 600 in year 2000, situated in the modern Local Authority area of Argyll. The artist was born in 1835 at Aros, a cotter's cottage that has since disappeared. Visible on the 1869 map, it was situated near the boundary of the current Campbeltown airport. McTaggart returned to this area many times, initially in early autumn but from 1895 in summer, renting Kilkivan cottage which is about a half-hour walk from the shore at Machrihanish.

The village was established in the fifteenth-century to exploit the Machrihanish coalfield, the fuel being used then for extracting salt from seawater. A railway opened to transport coal to Campbeltown in 1876 and mining continued at Machrihanish until 1929.[414] Also during 1876, Machrihanish golf club was inaugurated and began to entice visiting golfers. Hence, in McTaggart's time, the area was isolated, economically dependent on poor quality grazing, small-scale industries and some fishing from the beach, and just beginning to attract tourists. There were no buildings at the shore; the Gauldrons lifeboat station was added in 1914. Campbeltown, a town just five miles distant, had within its boundary during the late nineteenth-century, 37 distilleries.[415] It has been described as the Victorian Whisky Capital of the world.[416] Campbeltown Bay contained a large, busy harbour, home berth for hundreds of fishing boats. Machrihanish Bay was very different, a long stretch of sand and marram-grassed hillocks which was exposed to Atlantic weather. 'To be roaring like the bay is (the locals) strongest description of a bawling child or a shouting scold'.[417] A few fishing families worked their boats from the beach but McTaggart's place would be like today's, filled with the sound and sight of breaking waves, interrupted more by gatherings of oyster catchers and seals than by passing human beings. McTaggart did occasionally visit other locations to paint the sea. For example, there are paintings of the shores of the Forth at Cockenzie/Port Seton and of the fishing village of Crail, looking out to the North Sea. Yet he was committed to the Kintyre places of his childhood. Map5E shows where places important to McTaggart are situated and what they looked like in April 2022.[418]

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[414] Information from Smith, 2001, p637.
[415] Campbeltown Heritage Centre, 2022.
[416] Campbeltown cinema exhibition billboard, 2022.
[417] Errington, 1989a, p51.
[418] Mapping, EDINA, 2022. Photographs by Boyd, 2022.

Machrihanish 2022

Machrihanish 1900

Machrihanish bay

The Gauldrons
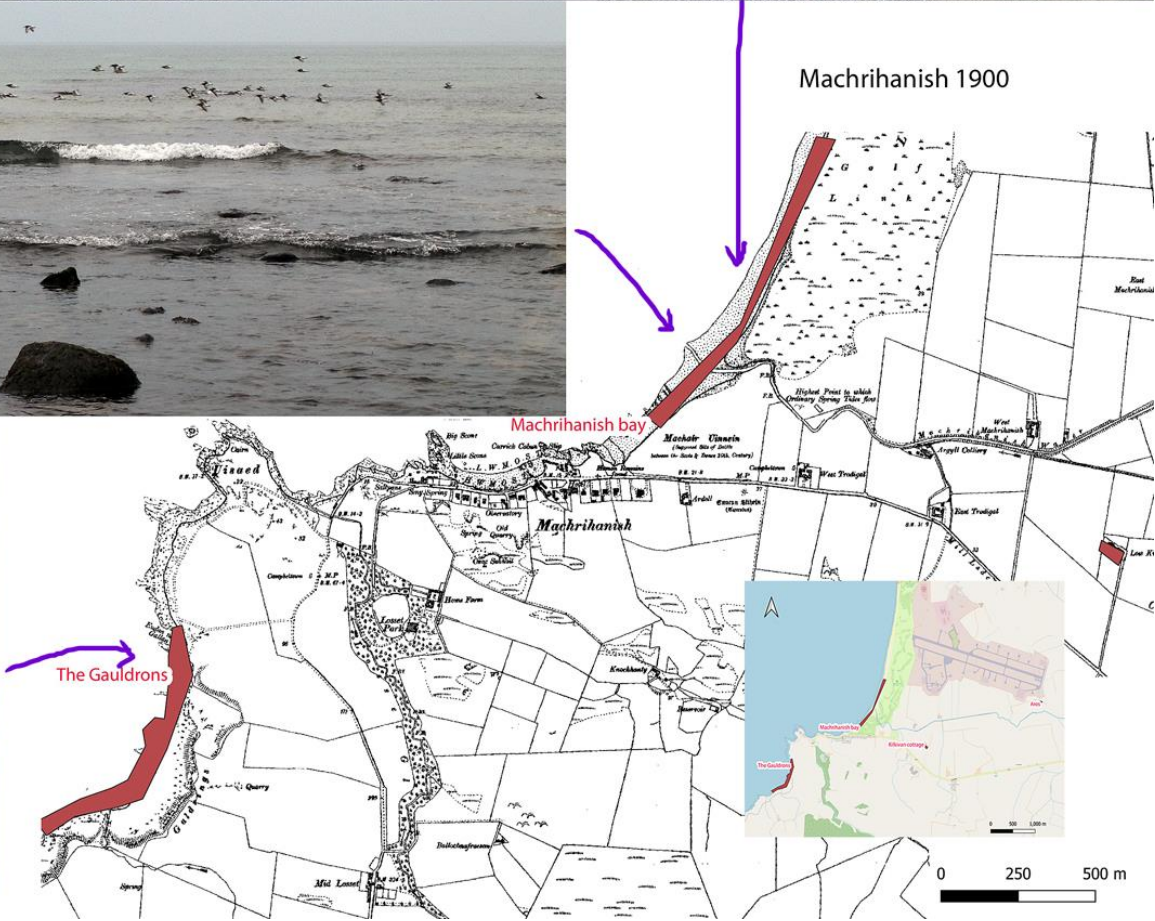
Contemporary photographs give an insight into what was happening locally at this time. The fishing boats at Campbeltown harbour were numerous, an indication that the industry was still of major importance to his people. His paintings sometimes included boats, with their distinctive swept-back mast, as an indicator of human work.

Fig.65. Fishing skiffs at Campbeltown, nineteenth-century.[419]

McTaggart himself was photographed on the empty Machrihanish beach, braced against the wind, working *en plein aire*, facing north.[420] Other photographs reveal his surroundings: the coast around him was rocky, bordered by a few substantial stone houses; the golf links to his right were serviced by a recently built large hotel. Yet the presence of well-dressed golfers obscures how isolated nineteenth-century Machrihanish was. McTaggart and his large family had to travel from his home in Lasswade across Scotland by coach, train and steamer.[421] This journey in 2022 was approximately 4 hours by car: McTaggart would have required many more hours of demanding travel, a huge commitment which signals the fundamental importance of this place in his work. Map5F presents these social aspects of McTaggart's Machrihanish.

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[419] Photograph from Cowan and Cowan, 2021.
[420] Caw, 1917, p196.
[421] Johnstone, 1904, Travel map of Kintyre. Photographs: TourScotland, 2022a.

Behind him, the village and a rocky coast.

McTAGGART PAINTING AT MACHRIHANISH
From a snap-shot taken in 1895

The links to his right, behind the beach.

AND A LONG LONG ROAD TO GET HERE
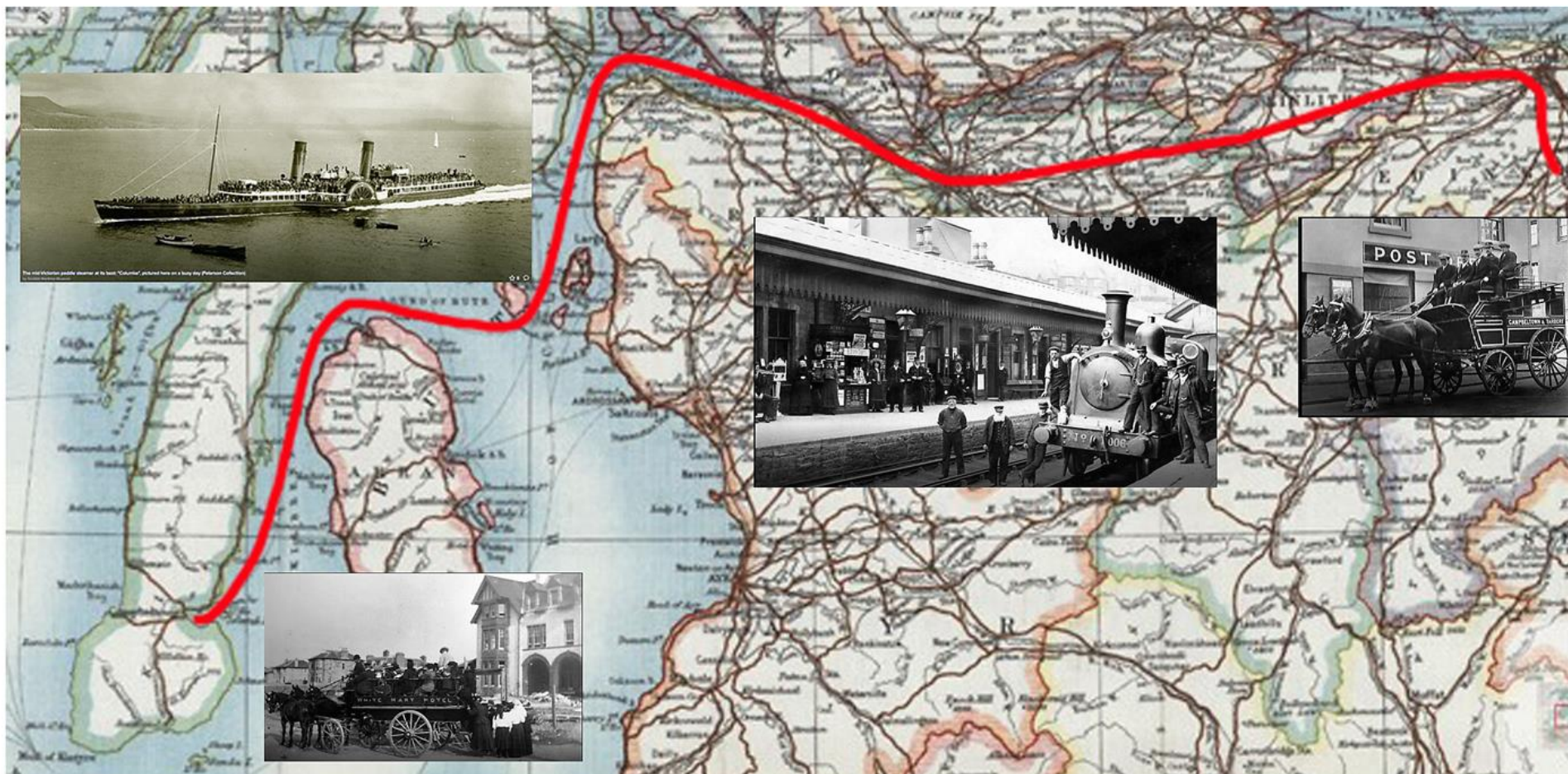
Deep Mapping of the Visual Environment

What McTaggart experienced at Carnoustie and at Machrihanish, particularly via his
senses of sight, hearing, touch and smell, was determined in large part by the variable
elements of the two environments. The following component maps exemplify variations
in geology, climate and natural habitat which impacted upon the perceived places that he
was painting.

Geology: Bedrock and soil

The Geology of Scotland is complex.
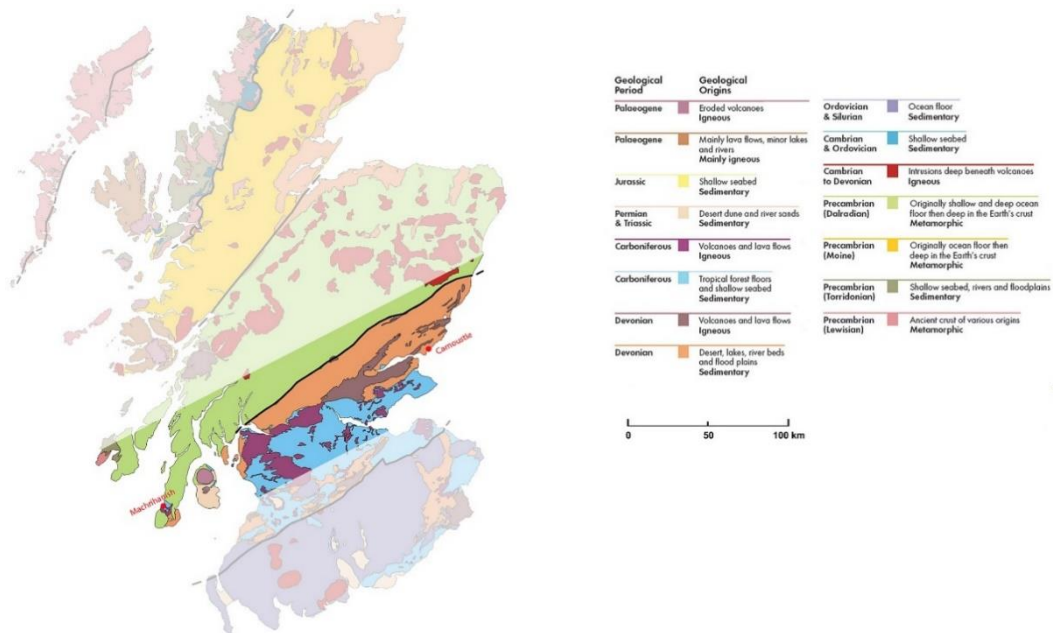
Map5G. Scotland's Geology [422]

Geology contributes colours and textures to the surface that an artist sees at a location. It
is also a major factor in determining the shape of the land and the plants and animals that
can live and thrive there, and hence what the environment looks like. Much of western
Scotland is high ground, more than 200 metres above sea level. The bedrock is largely
volcanic, hard rock carved by glaciation to form many islands, inlets and fjord-like sea
lochs. Around several coasts, including that at Machrihanish, a soil called machair has
formed, built from broken shells and glacial debris. By contrast, the east of the country,

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[422] Map adapted from Scottish Geology Trust, 2022.

has a high hinterland cut into valleys by major rivers. Flowing to the sea, they deposit rich alluvial soils on flat land near the coasts. The bedrock that sticks through the surface, particularly obvious at the shoreline, partly explains why the rocks' colours, shapes and textures vary in these two McTaggart places. The volcanic rock bordering Machrihanish is hard and its surfaces are angular and sharp, broken by ancient ice. The softer rocks of Carnoustie are weathered, flatter and rounder if they show at all. The soil colours determine the colour of sand in the bays, both around the foreshore and under the water. At Machrihanish, machair is the basis of crofting and 'the beaches created from this material are a dazzling white colour'.[423] In contrast, Carnoustie's beaches have been created from alluvial soils and have sands of darker browns and greys.
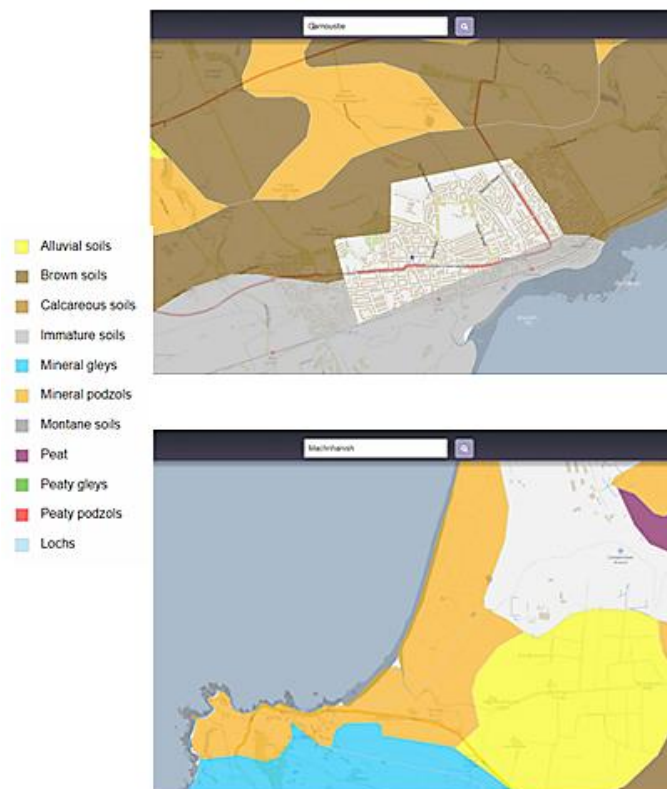
Map5H. Soil types of Carnoustie and Machrihanish.

Map5J (overleaf) summarises the different surface geologies of Carnoustie and Machrihanish Bays. [424]

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[423] McKirdy, 2013, p82.
[424] Geology maps compiled from British Geological Society, 2022. Soil maps from James Hutton Institute, 2022.
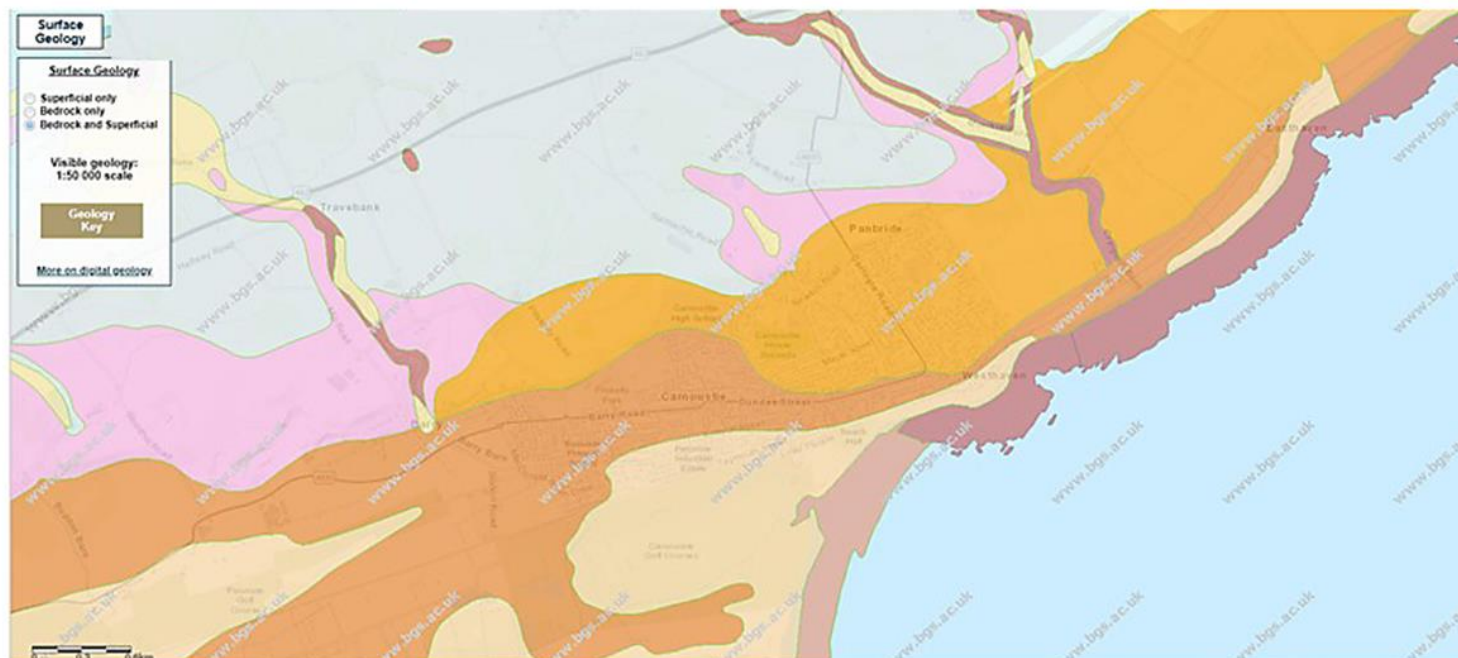
Carnoustie

Superficial deposits

- ALLUVIUM - CLAY, SILT, SAND AND GRAVEL
- RAISED MARINE DEPOSITS OF HOLOCENE AGE - SAND AND GRAVEL
- RAISED MARINE DEPOSITS, DEVENSIAN - CLAY, SILT, SAND AND GRAVEL
- TILL, DEVENSIAN - DIAMICTON
- BLOWN SAND - SAND
- GLACIOFLUVIAL ICE CONTACT DEPOSITS - GRAVEL, SAND AND SILT
- MARINE BEACH DEPOSITS - GRAVEL, SAND AND SILT

Bedrock geology

- AUCHMITHIE CONGLOMERATE MEMBER - CONGLOMERATE
- DUNDEE FLAGSTONE FORMATION - MUDSTONE AND SILTSTONE
- DUNDEE FLAGSTONE FORMATION - SANDSTONE, SILTSTONE AND MUDSTONE
- OCHIL VOLCANIC FORMATION - ANDESITE
- OCHIL VOLCANIC FORMATION - ANDESITE, PYROXENE
- SCONE SANDSTONE FORMATION - SANDSTONE

Machrihanish

Superficial deposits

- ALLUVIUM - CLAY, SILT, SAND AND GRAVEL
- INTERTIDAL DEPOSITS (UNDIFFERENTIATED) - GRAVEL, SAND AND MUD
- TILL, DEVENSIAN - DIAMICTON
- BLOWN SAND - SAND
- MARINE BEACH DEPOSITS - GRAVEL, SAND AND SILT
- PEAT - PEAT
- RAISED MARINE DEPOSITS - GRAVEL, SAND AND SILT

Bedrock geology

- NORTH BRITAIN PALAEOGENE DYKE SUITE - MICROGABBRO
- SCOTTISH UPPER COAL MEASURES FORMATION - SEDIMENTARY ROCK CYCLES, COAL MEASURE TYPE
- CLYDE PLATEAU VOLCANIC FORMATION - BASALT, OLIVINE-MACROPHYRIC
- CLYDE PLATEAU VOLCANIC FORMATION - BASALT, PLAGIOCLASE-OLIVINE-CLINOPYROXENE-MACROPHYRIC
- CLYDE PLATEAU VOLCANIC FORMATION - LAVA, BASALTIC-TRACHYANDESITE

Climate and Weather

The climate of Scotland is strongly influenced by the sea. In modern times, the coasts of eastern Scotland have had a mean annual temperature of 9°C, which is 0.5-0.9°C lower than that of the western coasts. The west's weather is milder, affected by the warmer waters of the Gulf stream and the prevailing winds that blow inland from the sea.

Throughout the country, temperature shows a seasonal and daily variation. Usually, minimum temperatures occur around sunrise with maximum temperatures 2 to 3 hours after midday. July is the warmest month, but instances of extreme high temperatures are rare. Frost occurs when the temperature falls below 0 °C and the average number of days from April to September with frost is greater on eastern (23) than on western (11) coasts. Rainfall is also different. Rain, formed by the condensation of the water in air that has cooled beyond its dew point, is associated with Atlantic depressions which are more vigorous in the west, particularly but not solely in autumn and winter. Much of Eastern Scotland is sheltered from the rain-bearing westerly winds. Altitude also affects rainfall: moist air cools as it rises and the land is higher nearer western than eastern coasts. Western Scotland, closer to the Atlantic, is more exposed to the strong winds which form in deep depressions. During McTaggart's outdoor painting months, April to September, Machrihanish was more subject to high energy wind gusts even though the monthly average wind speeds, east and west, were similar.
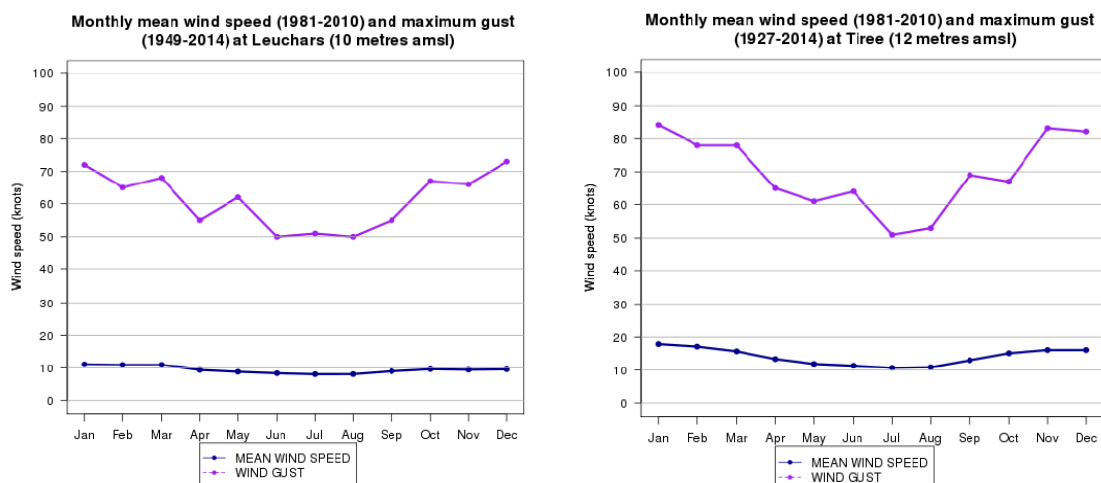
Fig.66. Wind speed and gusting; east vs west.

The direction that the wind blows from also differs. Atlantic depressions pass over the UK causing south or south-west wind which, as the depression moves away, change to come from the west or north-west. In spring, eastern places also have winds from the north-

east. The penetration of westerly winds into much of Eastern Scotland is controlled to a considerable extent by topography, with the higher ground providing some shelter although south-west wind is funnelled onto the eastern coast to some degree by higher ground to the west. [425]

Climate affects soil formation through local differences in precipitation (snowfall and rainfall) and temperature. It also influences nature by determining the mass and distribution of plant communities, the soil water balance over long periods, the rate of decay of organic matter and any change in soil temperature. Moreover, for every 10°C increase in temperature, the rate of a chemical reaction increases by a factor of 2 or 3 and this affects the weathering of soil minerals and growth and activity of microbes. [426]
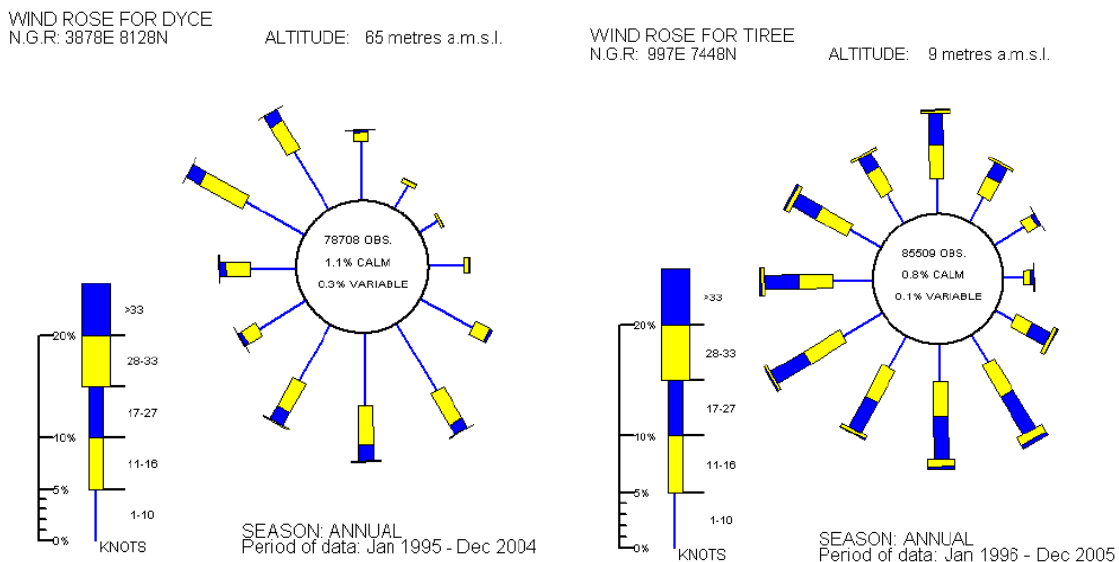
Fig.67. Wind speed and direction. east vs west.

Light – level and direction

One important difference between east and west coasts is the direction that the light comes from. McTaggart, looking east in the morning, saw the rising sun before him and looking west on another morning felt it behind him. Given the difference in cloud cover over sea compared to land, the quality of light would be different. Met office data reveals

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[425] All information extracted from Met Office, 2022a and 2022b.
[426] James Hutton Institute, 2022.

that the quantity of light also varies significantly from east to west.
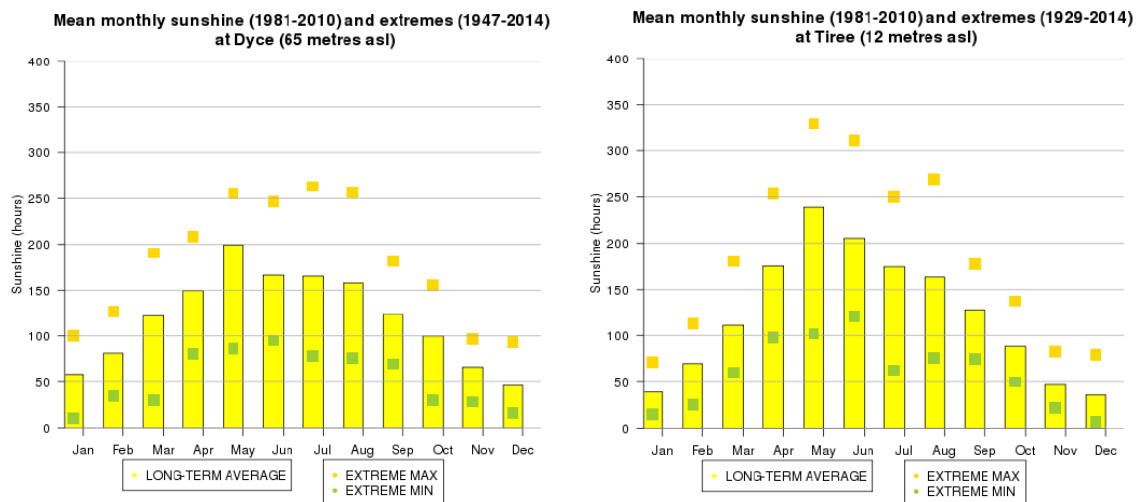
Fig.68. Sunshine hours, east vs west.

The graphs show that Dyce has less sunshine than Tiree in almost every month. Both places have least sun in December and most in May, because of a change in anticyclonic conditions.[427]

Sea environment

The sea itself is subject to significant variation, even when wind, weather and light are discounted. For example, sea lochs with substantial rivers feeding into them have levels of salinity that change from day to day and from tide to tide. This explains why an observer can see lines 'so well defined that one can row along them with one oar in brownish sea water, the other in grey'.[428] The variety of visuality that the Scottish seas provide is revealed in the richness of the Gaelic language's marine vocabulary: '*Caitein* is 'cat's-paws'; *cathadh fa*irge (literally 'ocean drift') means 'spindrift'; *marcach-sìne* (literally 'storm riders') has a similar meaning'.[429]

There are also differences in the indigenous lifeforms that thrive in the west or the east shores.[430] Large animals such as seals, otters, dolphins and sea eagles are more common in the west and the small sand dunes at Machrihanish support smaller animals

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[427] Climate data check, 2022.
[428] Bateman and Purser, 2020, p101.
[429] Bateman and Purser, 2020, p105.
[430] Scottish Natural Heritage, 2022.

and a diversity of unusual plants. Biting midges which would certainly affect the comfort of an outdoor painter are common in the west in spring and summer, less so in the east (and generally less so at the coast compared with places inland). On the shoreline, the western seaweed is a lighter green than that of the east.
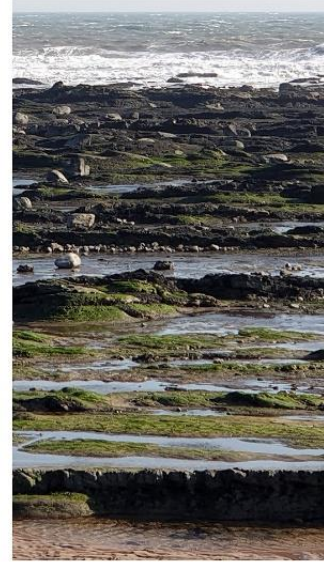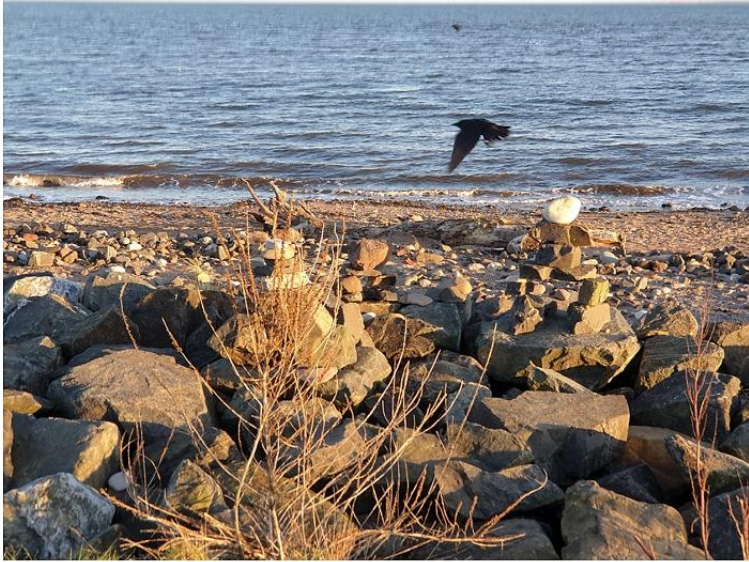
Carnoustie Bay

Life at

Machrihanish Bay

Fig.69. Boyd. 2022. Life in place.

Painting East, Painting West.

The following two McTaggart paintings were compared in relation to the factors that had been identified through the deep mapping exercises.

Carnoustie, 1885. Oil on canvas. 60.8 x 91.5 cm. McLean Museum and Art Gallery, Greenock.

Machrihanish Bay, 1878. Oil on canvas. 82.5 x 123.2 cm. National Galleries of Scotland.

Fig.70. Two paintings of place

Space

Photographs (fig.63) reveal the contrasting spaces of West Haven and Machrihanish. West Haven had mooring posts, boats and deep water inshore. It was fringed by rocks and constricted by a thin shoreline. All these features were employed by McTaggart to confine the space in *Carnoustie* and place the viewer close to waves crowding in towards the shore. Machrihanish had a wide flat beach with an extensive vista of the sea and coast. The broad stretch of shallow sandy water in the foreground and distant landforms on the horizon of *Machrihanish Bay* reproduce that space, enhanced by making the picture large. Errington considered that McTaggart's span of vision was wider than the Impressionists: it 'allows for movement of eye across a wider field and takes into account peripheral vision too…so that the viewer seems to enter and become involved in the space rather than to be regarding it from outside and in front'.[431] She was only partially correct. These paintings show that McTaggart's spatiality responded to what was in front of him.

Place

McTaggart relied on few facets of place to locate his pictures. However, the deep mapping displayed several important variables of difference that the artist had included to differentiate the two places. Firstly, he employed a linguistic facet of place when he titled the paintings. Secondly, he employed selected geographical facets to represent the place: topography was accurate and the occasional landforms had a precise shape. Thirdly, he included physical facets to represent his experience of being there. The rocks and sands and depth of water at the shore were coloured as seen. The movements of water, air and cloud, indicating different weather conditions, were expressed. Hence *Machrihanish* pictured a rhythmically dynamic place with long energetic oceanic waves and high, scudding clouds. In contrast, *Carnoustie* visualised the chaotic energy of the tight, choppy, claustrophobic waves in the harbour. Physical facets of place such as weather not only described how the place looked to the artist but more importantly how

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[431] Errington, 1989a, p125.

he felt whilst being there. Colour and brushstroke were translating his perceptions 'with an elemental empathy'.[432]

There are also echoes of human occupation in the Carnoustie picture, with its three fishing boats and the mooring posts for others which are assumed to be out on the sea working. This facet of place is absent from the Machrihanish painting. Whilst staying near the North Sea at Carnoustie, Auchmithie, Cockenzie and Port Seton, McTaggart painted pictures with fishing elements. Those from Campbeltown and Carradale also referenced fishing. However, the pictures from Machrihanish were often devoid of human facets of place.

To summarise, McTaggart used the *spatial*, *geographic* and *physical* facets of place to signal where he was painting and self-referenced *emotive* facets to portray how he felt there. He touched on *linguistic* but utilised neither *derived* nor *functional* facets to identify place in his pictures.[433]

Scape

McTaggart's scapes are of places in flux, his elemental empathy shown in a sensitivity to the direction and luminosity of light, to the crash of waves, to the movement and touch of wind. 'His emphasis was not upon the location as a "view" in itself, but the more insubstantial and transient character of the land/seascape.'[434] For example, weather was an especially important referent in his scape. Hence there is a blue sky with high cloud in *Machrihanish*, an overcast sky with low cloud in *Carnoustie*. Caw recognised that the views in his east and west coast paintings reflected the differences of place that McTaggart observed.

> '…On the east coast the wind is shrewder, the sunlight often harsher
> and seldom so softly luminous. Looking north with one's back to the
> sun, the fall of the light at Cockenzie, as previously noted, is different
> also, and that combines with the keener air, the darker foreshores
> and the less translucent and browner seawater of the Forth estuary
> to produce quite different effects.'[435]

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[432] Kvaerne, 2007, p236.
[433] Facet analysis developed from Hamzei et al, 2020, p81.
[434] Scruton, 1990, p94.
[435] Caw, 1917, pp177/178.

McTaggart's scape, his artist's voice, also contained the context and social history of his milieu. An important part of that was his Gaelic language, which is richly diverse in descriptions of the sea, as Bateman and Purser showed:

> '*làthach* is the 'scum' on water; *siaban ròd* is 'foamy spray' but *siaban nan tonn mòra* is the 'drifting of spray' from waves in a storm in the same manner as dry sand drifts in a wind in the marram grass. *Sluaisreadh* is an onomatopoeic word for the sound of the sea; *corra slugadh* describes the under-tow from the retreat of a large wave from the shore in terms of 'swallowing', but *corra-shùghadh* describes the back-swell from the shore of a large wave, or a wave trough… *Logart* means 'deep, unbroken waves'; stormy waves are described as though they were burning embers – *tha na tuinn nan caoir* – and in such conditions the sea is *molach*, literally 'hairy'… The path of a vessel through the sea is the *gorm-rathad*, the blue/green road'.[436]

McTaggart reproduced similar description in his two pictures, for example the drifting of spray in both, the deep unbroken waves and the blue-green road of deep waters at Machrihanish, the foamy spray at Carnoustie shore.

McTaggart's scapes seem to have been influenced by all the differences in place that the deep mapping had revealed. This tentative conclusion could be tested in the future by investigating the spatiality of McTaggart's paintings at Carradale, a hybrid location on the west coast that faces east into Kilbrannan Sound.

Colour and brushwork

Colour was crucial to how McTaggart integrated all his compositional elements into a wholeness of space. Errington noted that 'Every picture has its colour key to which all the tints are related, and which is immediately apparent at a distance'.[437] She also argued that McTaggart had developed a brushwork style of his own that neither built form from repetitive units in the traditional way nor disintegrated it with pattern like the impressionists. Certainly, he used brushwork and colour together in these two exemplar paintings to recreate the movement in space that he had perceived.[438] West Haven's tight choppy waves were depicted with tight forms and choppy brushstrokes. Machrihanish

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[436] Bateman and Purser, 2020, p105.
[437] Errington, 1989a, p72.
[438] Errington, 1989a, p124.

was wide, more of a vista, and the long horizontal sweeps of the brush supported open forms and spaces and the rolling movement of the waves. The brushwork also created unity in the picture, its variation in texture, length and direction reminiscent of Constable's work. Scruton also identified in several other McTaggart paintings a similarity in technique with Whistler's seascapes.[439]

From Carnoustie beach, an artist who looks to the sea is facing eastwards. The sunlight will be in his/her face during the morning, overhead at noon and behind during the afternoon. From Machrihanish, an artist faces west, where the sun sets. The light will be behind in the morning, overhead at noon and in front during the afternoon. The direction of light has a major influence on the colours that a person perceives. Scruton dedicated a full chapter of his PhD thesis to discussing McTaggart's colour techniques, concluding that his colouration techniques were initially fairly traditional but later developed into a 'propensity for an overall high tonality'.[440] This is certainly evident in later pictures, such as *Machrihanish Bay* and *Columba* where a narrow tonal range of high value pigments has been applied to a coloured ground that accentuated their value. In the *Columba* painting, for example, 'The tonal range is primarily geared towards the upper end of the scale established by the white/off-white priming of the canvas, which is allowed to show between the brushwork in numerous parts of the composition… McTaggart has keyed up his colours to the upper end of the scale by an extensive use of white mixed in with the basic colour palette of blues and greens.'[441] Scruton suggested that this gradual conversion to high tonal value was untutored and largely intuitive. However, George Reid was credited with adopting and championing in Scotland a similar technique which he originally learned from Mollinger in 1866 and subsequently pursued. Characteristically Dutch, it involved 'facing a landscape first in a generalising spirit, and putting down the essentials of the effect, especially as regards light and shade, in the form of a "tone-study," which should contain the artist's reading of his theme, unencumbered by detail.'[442] McTaggart may have learned to adopt and refine such

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[439] Scruton, 1990, p142.
[440] Scruton, 1990, p237.
[441] Scruton, 1990, p241.
[442] Brown, 1892, pp197,198.

methods through his experiences of painting at the coast, looking out to sea and observing a dynamic mix of warm and cool tones.

To further investigate the colouring, the *ColourPaletteExtractor* tool was applied to images of the two oil paintings.[443]

Colouring *Carnoustie, 1885.*

The picture depicts the harbour at West Haven on what McTaggart would have called a breezy day. The viewer looks east towards the North Sea, over an anchorage marked with dark shadowed water, brown mooring posts and three brown bobbing empty rowing boats, all encircled by the off-white froth of breaking waves. The waves are almost horizontal and their motion contrasts with the ribbon of sand and tendrils of weed in the foreground. There are no separate clouds, just a pale blanket over the sky. The transparent spray on the wavefronts indicates a strong breeze. McTaggart has used many dark tones to represent the effect of rocks and shifting sand under the water on its colour. The colour palette has a high frequency of a variety of browns, including dark umber, sepia, taupe and fallow.

Carnoustie 1885.jpg - Colour Palette Report

Relative Frequency of Colours in Recoloured Image

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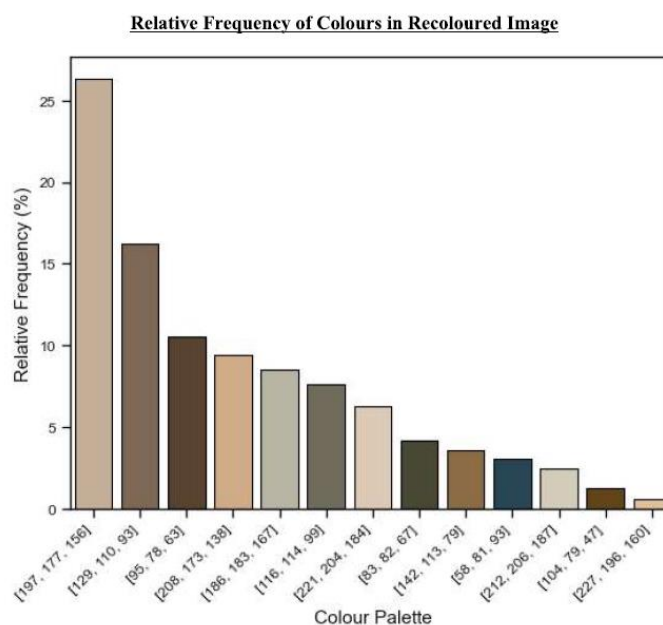
[443] Churchfield, 2021b.

Colouring *Machrihanish Bay, 1878.*

McTaggart painted Machrihanish bay many times. This 1878 picture also portrays a breezy day. The viewer is looking north to a distant dark-blue landmass, over a shoreline fringed with brilliant white froth. The diagonal lines of breaking waves contrast with the flat calm light-coloured sand of the foregrounded beach which is textured by light tones and given depth by the small tendrils of weed. Caw wrote of a later view of this bay that 'the impression produced by the whole is that… of unceasing energy, unchecked speed, and ever-changing form enveloped in an enfolding sense of unity and vastness.'[444] The high cloud swirls imply that the wind is blowing from the shore, confirmed by the blowback spray on the wavefront below. McTaggart has varied colour to depict the differing depths and volumes of water. Close-up, it is easier to see that he engineered the illusion of an extensive real place by juxtapositioning small strokes of different pigments. The length and direction of the strokes rendered movement and created spaces for the eye to manufacture the view. The picture is high key, with long flowing thinned colour swept horizontally across the canvas. These bands are broken by thickly textured white areas, the breakers, with small expressive flecks to portray foam and splash. There is little shadow and few dark tones here. The Machrihanish colour palette contains less brown and more blue than that of the Carnoustie picture.

machrihanish-bay.jpg - Colour Palette Report

Relative Frequency of Colours in Recoloured Image

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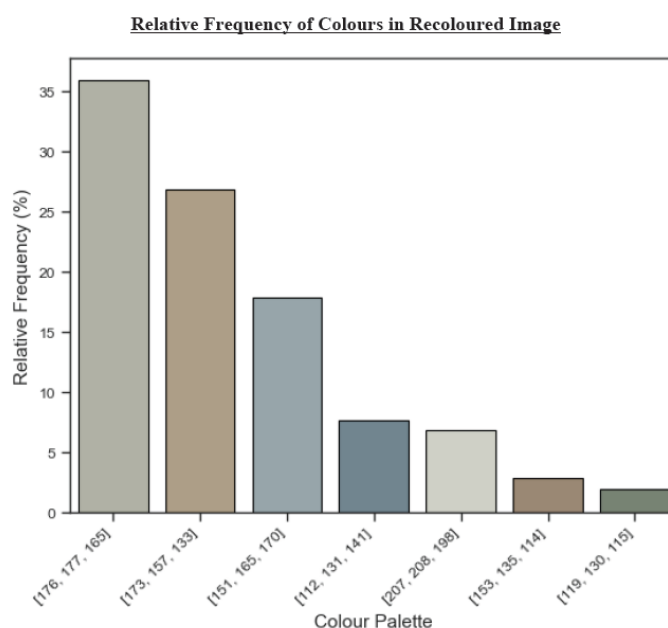
[444] Caw, 1917, p180.

These differences between east and west coast paintings are evident in later works too, becoming more marked as McTaggart became more familiar with being in these places.

Auchmithie, 1893.   *Dawn at Sea, Homewards* 1891

East

West

A Westerley Gale, 1897   *And All the Choral Waters Sang*, 1902.
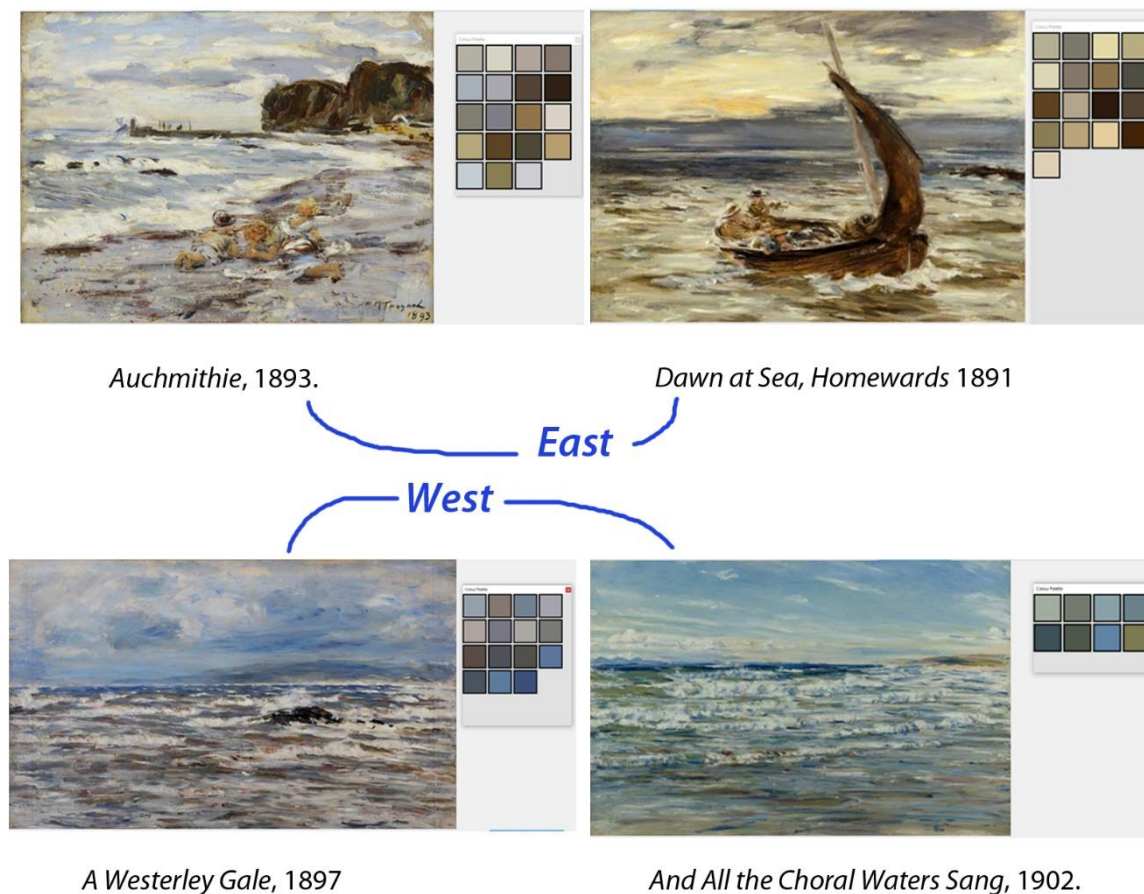
Fig.71. Later McTaggart.

Place matters. Incidentally, Errington claimed that the swept-back mast of the boat in *Dawn at Sea* was restricted to the west coast. Yet herring boats moved up and down the coast, following the shoals. Moreover, the boat design is identical to one in an 1885 photograph of Crail harbour.[445] Furthermore, Caw dated the picture's inception to 1891 at Carnoustie. Whilst the nineteenth-century fishing boat registration code for Campbeltown was CN, this boat appears to carry the code CR, suggestive of Crail but not listed in official codes.[446] A study for the picture in NGS, also dated 1891, is bluer and has no registration code on the boat.

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[445] HES, 2022.
[446] Tanner, 1994, p132. (CK, another possible code, represented Colchester).

Dawn at Sea seems to be an east coast picture, revealing the dynamic human aspects of place whilst still reflecting a distinctive geography.

Hunter also painted both east and west coasts of Scotland around the same time. His pictures, titled to imply that he was defining the places, also show a difference in colouration and texture. However, scapes are always composed from personal experience of place and his depict blues in the east and greens in the west.

Fig.72a. Colour palette of Hunter's painting; *On the East Coast of Scotland* (1888)

Fig.72b. Colour palette of Hunter's painting; *On the West Coast of Scotland*. (1879).

Spirit of Place

McTaggart empathised with what has been termed the *spirit of place*. Susan Owens's analysis suggested that the spirit of place has eight possible aesthetic manifestations.[447] Hence an artist's work could seek to portray the reality of the place, reflect on its meanings, present it for discovery by others, be a flight of imagination, a record of sensation, a vision of what it might be, an account of feeling and finally a testimonial to presence. Caw (and others) have discerned in McTaggart's paintings a poetic rather than romantic foundation: 'his poetic conception of nature attained its fullest and most subtle expression through the enhanced power of significant abstraction and of vitally expressive handling which mark his style in its latest development'.[448] Certainly, these two paintings record his sensations and display his feelings about places that he was personally attached to. That may be part of their difference, a part that would require the analyst to guess what was in the artist's mind. Arguably, McTaggart has touched sensitively on a spirit of place in his paintings, but that opinion cannot be confirmed by evidence.

The Realities of Geography

Importantly, the two sample paintings reference the realities of geography that the artist experienced at Carnoustie and at Machrihanish over a lengthy period of time. He had absorbed his own deep map which then guided his hand.

Angus Grossart wrote of 'the integrity of his (McTaggart's) vision of Scotland'.[449] This chapter has proposed that that integrity was rooted in a deep intimate familiarity with the topographical and cultural geography of specific Scottish places. McTaggart was immersed in the local communities, of Kintyre from birth and of Carnoustie over many years, and he had learned much about his favoured places. He understood and experienced them in depth and they informed the memories, feelings and imaginations that he then expressed in his paintings: 'he came from a Gaelic-speaking fishing and

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[447] Owens, 2021, passim.
[448] Caw, 1917, p179.
[449] Grossart in Errington, 1989a, p7.

crofting family in Kintyre, so when he painted a coastal scene, he understood what he was painting from a socially engaged perspective.'[450]

This was his essential Scottishness. Foregoing any popular romantic Highlandism, his was an optimistic, centred view of places that he loved and felt part of. He himself, and any human figures that were featured, were an integral part of the scape that was portrayed. 'With diaphanous figures scumbled and blended with the land and the weather, McTaggart inexorably bonded Celtic culture, whether in salutation or in grief, to the landscape of the country.'[451] Important visual signals in that landscape, it has been suggested, originated in Scotland's geology (colour and texture), luminosity (light quality, quantity and direction) and climate (wind, waves, cloud, sun etc). The continual changes in the movement of water and air, and the rhythmic sounds they generated, involved his senses from moment to moment.

There have been attempts to promote McTaggart as the originator of a modern 'Scottish' approach to painting, 'in which broad handling and a vigorous and genuine response to the natural world are key elements'.[452] Scruton views the humanity in his work instead as an alignment with the transition 'away from the wider European classical model and the pursuit of ideal beauty towards a more particularised response to the landscape in which specific regional association becomes of greater significance.'[453] Certainly, there is evidence that McTaggart took 'particular note' of what Millais was doing and the only non-Scottish work that he owned was by Anton Mauve, a realist of the Hague school.

However, McTaggart's presentations of his Scottish places were unassuming and personal, reflections on what it meant for himself and other locals to be absorbed in this natural coastal environment. He believed that he had learned something valuable about being near the sea, a familiar experience in Scotland, that was worth passing on to others. As he himself said, 'only commonplace people see the commonplace in the ordinary. The natural, the everyday, is the most wonderful thing in the world'. [454] The present analysis

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[450] Macdonald, 2000, p121.
[451] Morrison, 2003, p207/208.
[452] Scruton, 1990, p50.
[453] Scruton, 1990, p83.
[454] Caw, 1917, p201.

has hence essentially been concerned not with the nationality of the artist or his style but with the nationality of the picture itself.

This chapter's exemplars have demonstrated value in utilising site visits and deep mapping techniques to situate the geography of a painting.

Section C will endeavour to apply the concepts and methods from previous chapters to research a single case study by situating art, artist and geography.

Section C.

Steeped in Place:
Jon Schueler's Scottish Paintings.

Here lies our land: every airt

Beneath swift clouds, glad glints of sun,

Belonging to none but itself.

We are mere transients, who sing

Its westlin' winds and fernie braes,

Northern lights and siller tides,

Small folk playing our part.

'Come all ye', the country says,

You win me, who take me most to heart.

Kathleen Jamie, 2013.

Section A developed a conceptual foundation for examining and describing the spatiality of a painting. Section B introduced methods to investigate the spatiality of art, artist and geography through a series of brief exemplar studies. This final section applies those concepts and methodology to encounter Scotland in the paintings of American Jon Schueler.

Fig.73. Jon Schueler on the Sands of Morar, 1970. Photograph supplied by Magda Salvesen
"The only way to grasp it is to hold it for a moment"

In the photograph, Jon Schueler (1916–1992), born in Milwaukee, with Swiss/German antecedents, stands on the empty 'silver sands of Morar'. He has a warm smile. The faint outline of the Isle of Eigg is just visible on the horizon, to his right. Its distant and unique contour is an appropriate metaphor for Schueler's life and work in Scotland.

When this photograph was taken, he was beginning his second residency in Scotland. The first had been during the fierce winter of 1957/58, when he rented an isolated bungalow outside Mallaig. Now he was at Romasaig, a former schoolhouse nearer to town. He lived and painted there until 1975, and revisited almost every summer thereafter until 1991. He has been described as an important member of the mid-twentieth-century New York school of Abstract Expressionists. 'The intriguing question', as his friend and fellow artist Ken Dingwall proffered, is 'what the devil was Jon doing in Scotland?'.[455]

Schueler, according to contemporaries, was a charismatic man and an imposing and committed artist. This section explores the role and impact, if any, that Scottish spaces and places had in his art. Four chapters, in turn, situate the paintings, the artist, the discourse and finally the local geography of that part of Scotland. They provide evidence that Schueler's art was initially responsive to the geographical aspects of place that were described in Section A and that, as he became immersed in Mallaig, his paintings reflected an increasing experience and understanding of being there. Schueler was not alone in using elements from the surrounding environment as the raw material for portraying nature. Sun-blanched colours for example are evident in the abstract paintings of his teacher at the California School of Fine Arts, Richard Diebenkorn. Yet, whilst applying similar traditional and innovative methods, whilst thinking about how to solve similar painting problems within a similar professional milieu, he was steeped in a very different place. Situated in Scotland, his space, place, scape, and his colours, were all Scottish.

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[455] Dingwall, 2005, p1.

Chapter 6: Situating Schueler's Paintings.

Schueler always painted in his studio, never outdoors *en plein aire*. Therefore, each composition reflected his memories and present feelings about experiences of a specific place in the recent past. Those pictures from Mallaig Vaig, his home during the 1957/58 winter, convey the turbulence and drama of stormy seas and fast-moving storm clouds swirling around. The space is often smothered. From Romasaig, only a few miles away, there is a more intimate sense of place and often the suggestion of an immense background void just out of reach. Each painting, simply constituted from marks of coloured pigment, evokes an individual mood and sense of perceived spatiality. They were crafted to involve and inform the viewer of how it felt to be there, of what Szuba and Wolfreys term 'our being-in-the-world'.[456]

In this chapter, several of Schueler's paintings are analysed for their spatiality. One unavoidable weakness of this approach is that a chosen few must represent many others, some of which may look quite different. Moreover, Schueler described his artistic process as evolutionary, the current painting guiding the future ones as he learned more and more about how to make paint perform, and absorbed more and more about where he was living and working. The route-map of this procession is missed by isolating and examining just a few exemplars. Nevertheless, from the many Mallaig paintings, three have been chosen to represent three 'massive' Scottish experiences that Schueler had identified in his memoirs as crucial to all his work. The first was the revelation of finding what was for him as an American 'a relatively new land' – he was thinking geographically but also psychologically – where 'I could stand in one spot, and literally from minute to minute, quite often, the entire thing changes and what was real one minute has become effervescent the next…. And so much change of color'.[457] The second was the feeling of challenging danger that he experienced when he went out to sea on Jim Manson's boat, the Margaret Ann.

> 'To go to sea on the Margaret Ann is to sail into my picture. The
> image is the sea and the sky, and always, except when I am before
> the canvas or in my fantasy, I am standing on land and lifting
> myself forward into the sensation of sea and sky, of snow cloud

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[456] Szuba and Wolfreys, 2019, p11.

[457] Salvesen and Cousineau, 1999, p17. This geologically ancient land was his new frontier (see ch.7).

and sun…Are the strange, deep, boundless emotions of death more or less real than the curiously defined events at sea?'[458]

The third was his enveloping contentment at living at Romasaig:

'Last night I had one of the very important visual experiences of my life. It was late, 11:30, when I looked out the studio window and was struck by the somberness of what I was able to see…I went out…The vision was intensely real, yet it was the most powerful abstraction…this vision of death, or of Nature beyond life, or of Nature as she must exist beyond that fantasy of life that we imagine…This abstraction of the sea and the sky and Sleat – I was possessed by it, wanted to walk into it, to disappear into it.'[459]

Mallaig Vaig - *I Think of the Open Sea*

This painting represents the colours and effervescence that Schueler was 'bowled over' by. It was completed at Mallaig Vaig in December 1957. The artist applied oil pigments to stretched canvas and the final picture measures approximately 183cm x 152cm, its dimensions dictated by the restricted space that was available in the bungalow. It is similar in some ways to the paintings that Schueler had been producing in New York, containing floating shapes reminiscent of those that his mentor, Clyfford Still, utilised to such effect in his mature work. Still had also applied lighter colours to indicate depth and, though he denied it, many have read his paintings as referencing a masculine domination of aspects of nature.[460] Schueler's picture has seven such shapes, forms differentiated by colour. Each form comprises several related hues that pool and mingle without any geometric regularity.

There are no securely identifiable elements. Instead, the visual aspect is dominated by the expressive colours, their high saturation and how they are rendered. The vivid red and orange hues insinuate to the viewer that the picture might be about heat, energy and conflict. If there is an underlying theme then it is the artist's emotions. The pigment has been applied loosely and thinly, a contrast from Schueler's previous use of a knife to thickly dob and smear paint onto the canvas: a contrast too to Still's work.

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[458] Salvesen and Cousineau, 1999, p210.
[459] Schueler, 1971.
[460] Schulman, 1999.

Overall, the mood of the (apparent) scape is excitable and stormy; red dominates the view, covering up and obscuring the gentler blues and luminous tones.
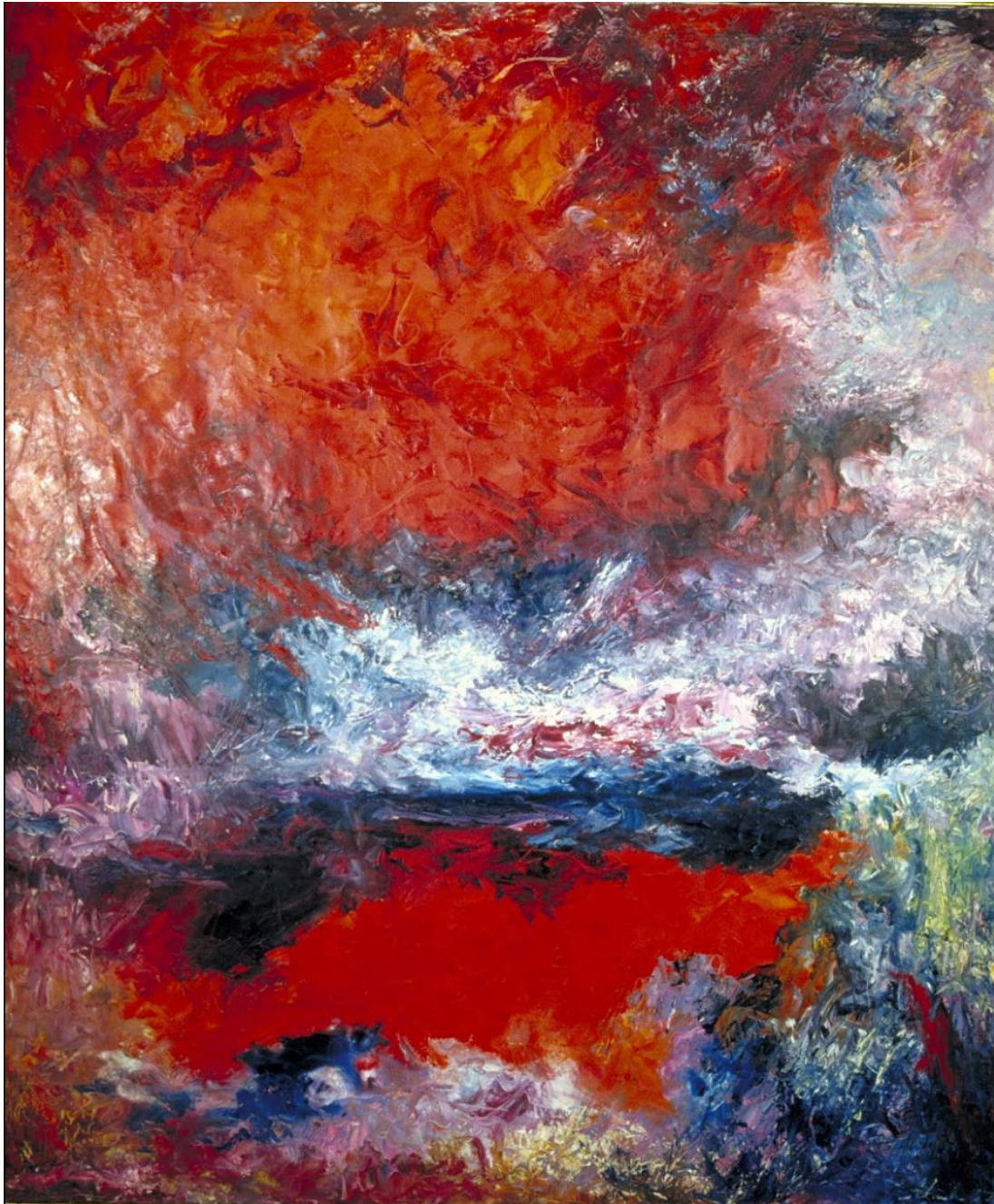
Fig.74. *I Think of the Open Sea*. December 1957.

Three main shapes (Fig.75) interact to create an imaginary vista observed from above. These principal forms are not distinct and separate because they blend with neighbouring patches of other colours. However, their dark borders encourage the aerial perspective. There are neither obvious predetermined content elements nor iconographic content.

Instead, the distinctive features are the fluid texture and the asymmetric non-geometric forms of colour. The view encourages the beholder to think of movement and depth.
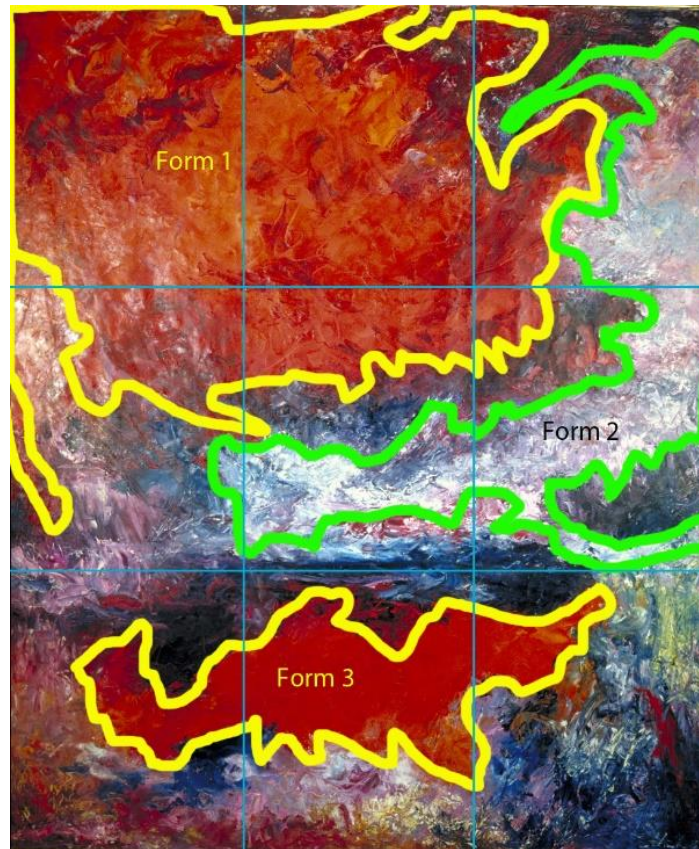
Fig.75. Main shapes in *I Think of the Open Sea*.

With an extended viewing, the painting seems to address the movement of clouds over water, suggestive of Turner rather than Still. Whilst the composition is neither representational nor topographical, it evokes two fluid red clouds closing above a sparkling splash of water, spreading out in a bay or estuary. Mary Ann Caws described this painting as an example of Schueler's 'further immersion in nature...both physical and mental'.[461] Certainly, that hypothetical subject matter is also suggested by the picture's title; it is supposed to be natural, about the sea.

The expressive content is crucial in creating an imaginary space. There are no lines nor curves nor hints of structure. Instead, the forms fill the long canvas, most of them cut off abruptly by the framing, implying that they continue outside this scape. Each shape

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[461] Caws, 2019, p279.

has a predominant colour but also a significant number of secondary ones. The most noticeable are red, brown and orange hues and the overall tone is hence very warm.

Schueler has employed sophisticated illusion and suggestion to present the sea on a flat surface, as if seen from above in three dimensions. There is nothing solid in his suggested space. Instead, he has built up liquid and gas with colour and stroke. For example, the two vivid red forms 1 & 3, delineated by irregular dark blue borders and loose brushwork, attract attention which is then drawn by directional brushstrokes at the edges into the bright white form 2 that stretches outwards and upwards from the middle to the top right corner of the canvas. The red shapes face inwards, squeezing the brightened patch up and out of the frame. This evokes the movement of forms 1 & 3 to enclose and cover up form 2. The picture is unbalanced by this implied movement which thereby contributes to the spatial illusion of looking at something from above. The red forms have swirling brushwork, inducing a vision of stormy clouds above the stretching bright luminosity of what might be water below. The contrasts between thick and thin strokes and transparent and opaque paint, create an appearance of movement and growth and immense depth which fitted with the artist's own description of the winter storms and wild views at Mallaig Vaig.

The spatial illusion is not straightforward. Neither horizontals nor verticals feature, yet the painting is constructed to appear as a completely unified and voluminous space. Rather than restrict the space to two planes, up and down, Schueler has implied depth by layering and interleaving different colours. The transition from dark to light is also patchy, hence the conjured view is down through a diffuse substance rather than onto the flat hard reflective surface of some object. There are no lines to suggest perspective or distance, nor can sizes be estimated. The direction of view could be considered upwards were it not for the falling off of blue tones into black at the bottom right-hand corner. There is nothing to stop the eye and tether it here: instead, the ongoing depth suggests an expansive deep void. All these aspects are contrived through the artist's deliberate use of spatial devices.

The artist's application of colour is critical to the picture's spatiality. The colour palette was therefore analysed by applying the *ColourPaletteExtractor* software, described in chapter 3.
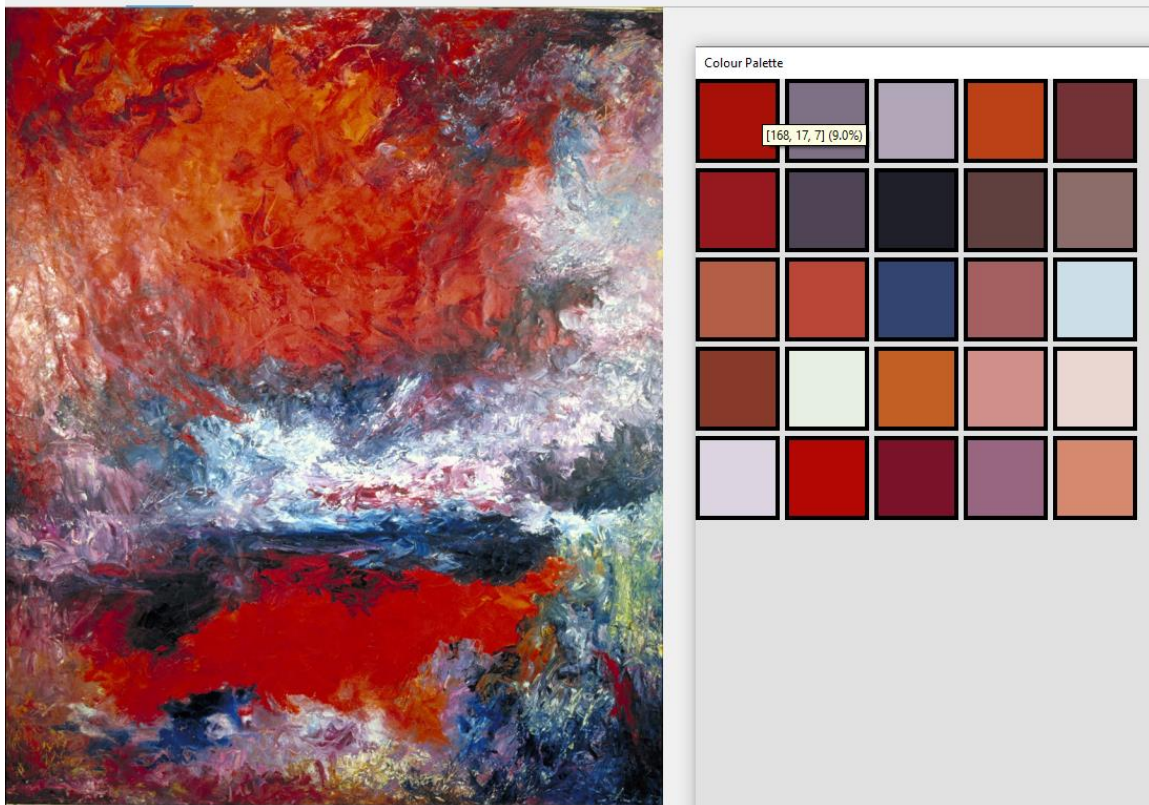
Fig.76. Colour palette extracted from image of the painting.[462]

The three common terms relevant to this analysis are hue, saturation and value. To recap, hue describes how the wavelength of the light that is reflected by the pigment looks to a human eye and brain. Saturation refers to the relative purity of the hue when it is compared with the corresponding colour in a light spectrum. Value is a measure of the lightness/darkness of the hue. Together, saturation and value interact to present as vividness.

Schueler has applied colour with energy and decisiveness. The most common hues are strong and vivid. He mixed his paints in the studio on trays and at times on the canvas, painting wet upon wet. Vividness was technically difficult to sustain because mixing pigments' colours is subtractive. His reds and blues are highly saturated, yellow less so. Reds predominate, greens are uncommon. The bright high-value spreading whiteness is edged by dark blue and small patches of it also appear as if seen through cloud. The violet hues are quite neutral, probably mixed from other pigments thus losing value. The visual

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[462] The colours are presented in descending order of frequency, from colour (168,17,7) at 9%, top left, to (213,137,110) at 1.14%, bottom right.

effect of reds and blues was illustrated by desaturating the image for blues and then separately for reds. This demonstrates that the overall emotional tone is dominated by the reds.

Fig.77. Blues desaturated/Reds desaturated.

The emotional tone may reflect Schueler's most pressing personal conflicts at that time, including the consequences of his recent combat experience. Perhaps the birds-eye perspective and emotive colours of this painting echoed his experiences whilst flying above land and sea, looking down at war.[463] His second marriage was also breaking up and his wife Jody had at his insistence arrived December 1957 for a visit to Mallaig Vaig. It did not go well and by the end of January Schueler was writing that 'I wish to hell she'd leave and let me alone… I feel my work going bad – I can't concentrate on it any longer'.[464] He was living an impoverished existence with very little money. Yet the energy and emotion of this painting also reflects Schueler's response to his experiences in that place.

> 'Short days, dark days, bad weather, and also remarkably quite a bit
> of snow as well. This, I think, fits in with what you were saying about
> the North. That was the North to him. He didn't have to go to the

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[463] See p236 for details of his war experience.
[464] Salvesen and Cousineau, 1999, p30.

> Arctic or the Antarctic: this was the North for him in that way….
> they're painted, I suppose you might call it, in a kind of expressionist
> kind of way. They're very dramatic, very dramatic. And they really are
> of the storms, of the worst of the weather and you feel that he
> revelled in that, absolutely revelled in it.'.[465]

Though his palette was conflicted, the spatiality of this painting was designed to evoke the expanse of space at Mallaig Vaig, the 'new land' that he had discovered, and the effervescent dynamism of its northern weather.

Other Mallaig Vaig paintings

At Mallaig Vaig, Schueler adopted a changed palette, whether by choice or circumstance: art materials had to be procured in Edinburgh and transported by train. The differences are apparent when his 1957-58 paintings were grouped according to place of origin and then analysed for colour. The process for each group of paintings involved

a) importing the JPEG image of every extant painting in the group into *Adobe Photoshop*:

b) adjusting the image's size in *Photoshop* to reflect the painting's surface area, relative to all others; each image was reduced to one-tenth of the painting's original dimensions at a resolution of 100ppi:

c) copying each image into a composite that eventually pictured all the extant paintings from that place and time.

The *ColourPaletteExtractor* was then applied to the composite image. In the following summaries of the results (Figs.77,78,79), the composite image on the left depicts every painting, adjusted for actual size, on a white background. The colour palette on the right shows which colours are most common throughout the whole composite image. The bar charts and generated reports (Fig.80) display the frequency of use of each predominant colour. Note that the composite image's white background (colour 255,255,255) is the most common colour in the image but should be discounted from the composite palette.

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[465] Boyd, 2021b(MS), 1:06:48.
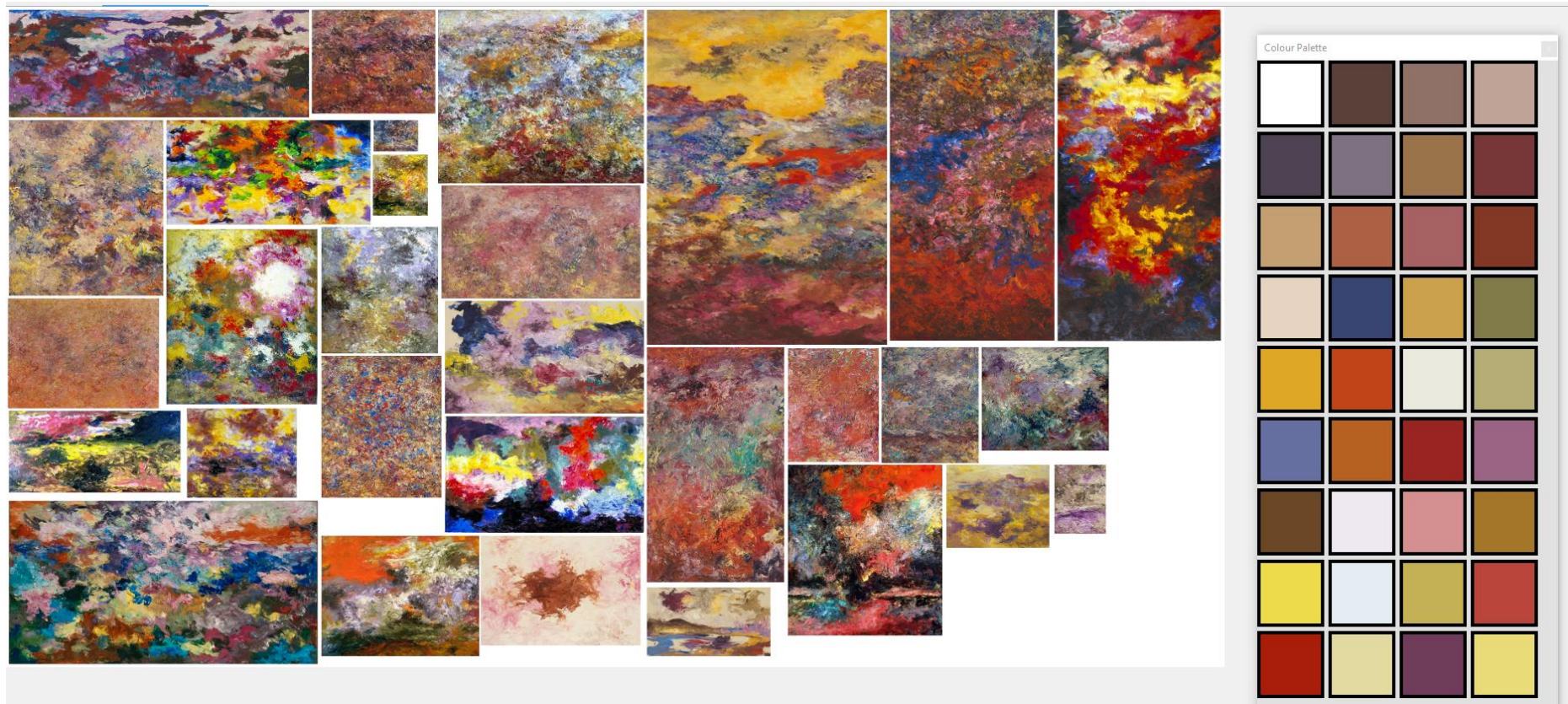
Fig.78. Pre-Mallaig paintings. New York & Martha's Vineyard. Jan-Aug 1957.
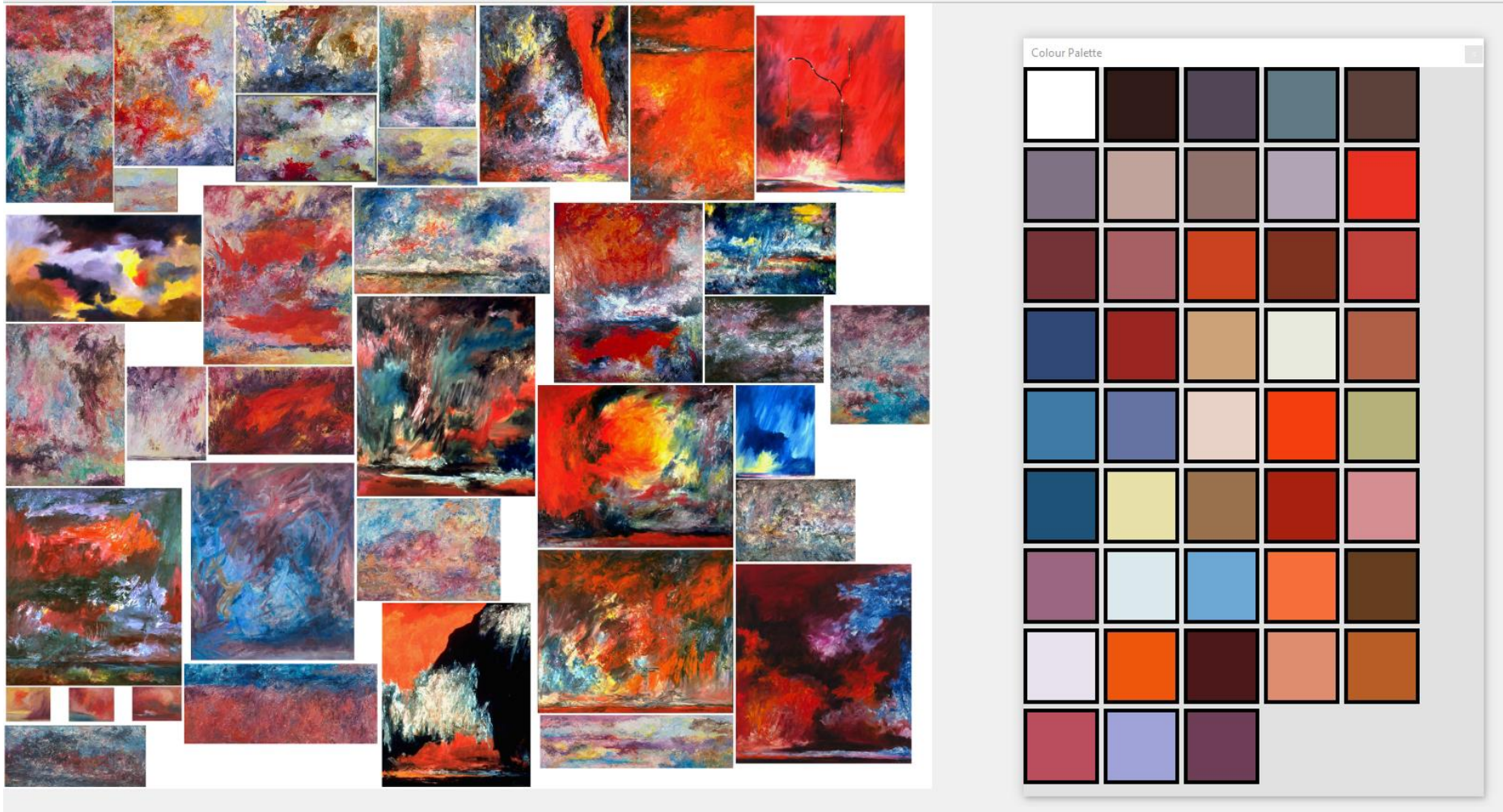
Fig.79. Mallaig Vaig Paintings, Sept 1957 – March 1958.

Fig.80. Post-Mallaig Paintings. Clamart & Arcueil, Paris. April-Dec 1958.
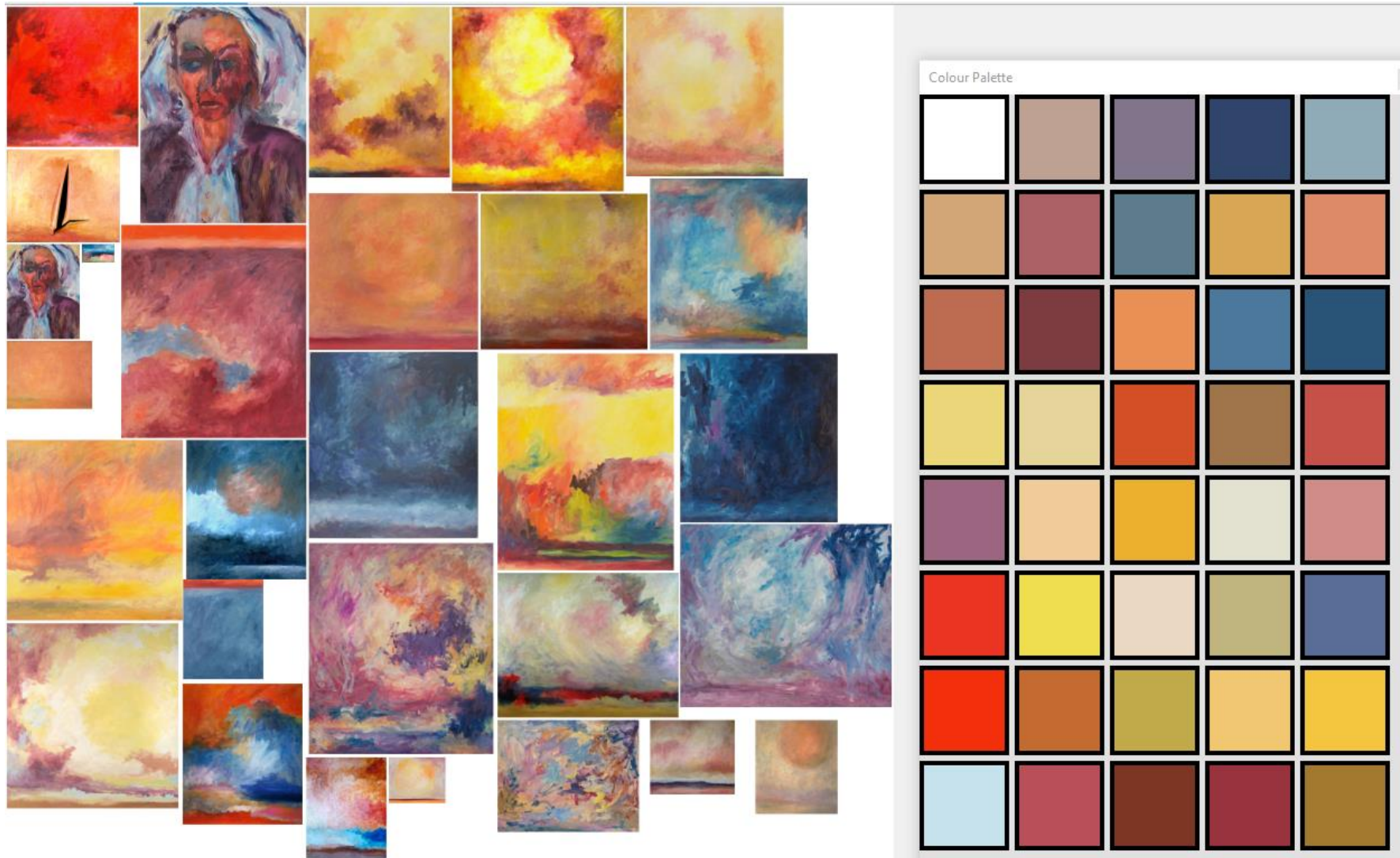
Pre Mallaig Vaig: Jan-Aug 1957   Mallaig Vaig: Sept 1957 - Mar 1958   Post Mallaig Vaig; Apr-Dec 1958.
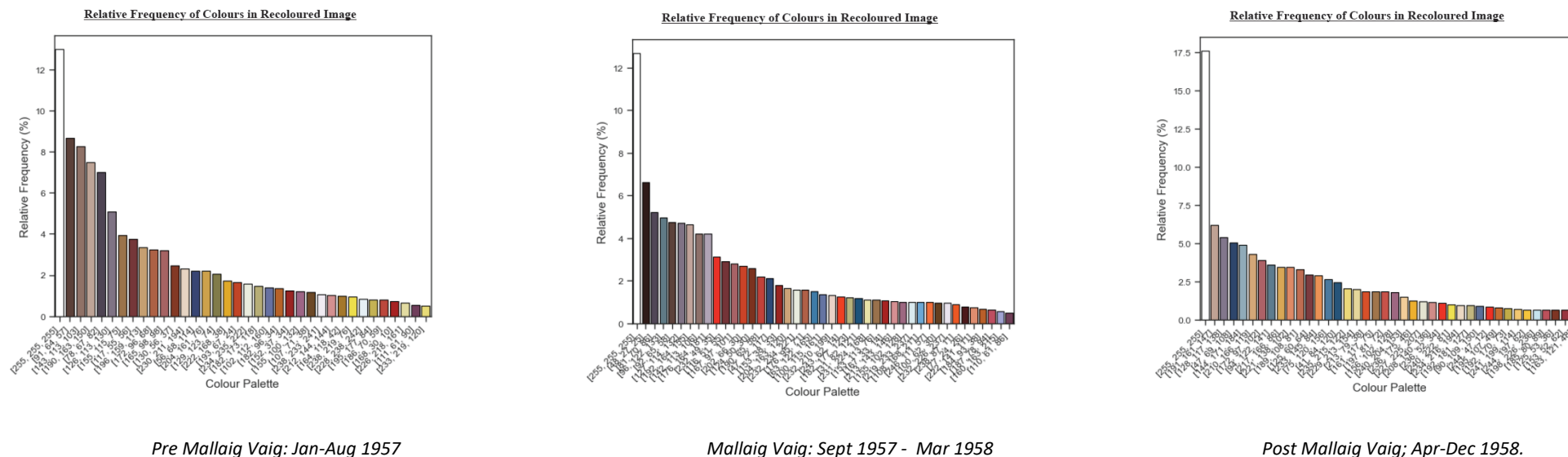
Fig.81. Frequency Tables

The composite colour profiles are noticeably different. Schueler used higher value and more saturated hues at Mallaig Vaig than those he had used previously in America. His range of colours was wider and palette much warmer overall. These changes were then maintained when he relocated to studios in Paris for the remainder of 1958. He also introduced more yellow there, which he described in his writings as a response to the sunnier weather at his new location.

The Smithsonian Institution archive has a photograph of a *Paint Color Inventory list* of the 'various shades and quantities of paint' in Schueler's studio (likely his New York studio).[466] The image, reproduced in appendix 3.7, is undated, but appears to have been donated in 1982.

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[466] From Jon Rudolf Schueler papers, 1942-1982.

Situating the 1957 painting.

A painting can communicate three aspects of the spatiality of locality; a representation of
its space, the extent to which the place is rendered real and the phenomenology of being
there from the artist's perspective.
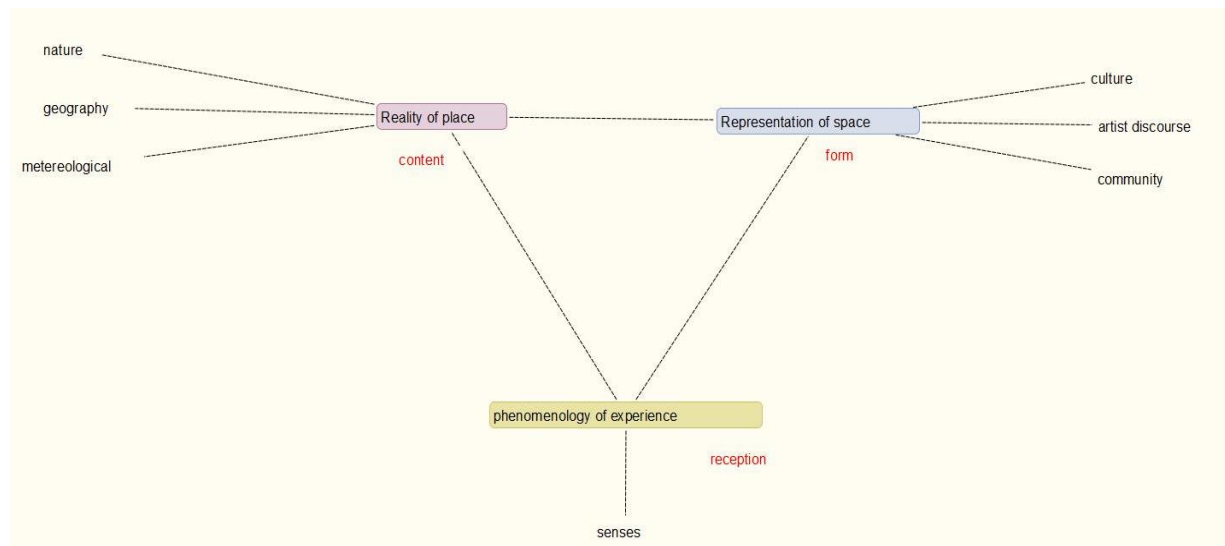
Fig.82. Building spatiality.

Considering *I Think of the Open Sea* as an exemplar, Schueler's paintings at Mallaig Vaig
represented space as expansive and viewed from a distance, rendered the place in terms
of its atmosphere, weather and light and translated his powerful emotional response to
being there into expressive colour and form. The place was indistinct enough for
reviewers such as Caws to be very subjective in their response: she described this
particular painting as 'work as life, the way it was and is—I hear the hiss of surf, the quiet
of sound, in "the shadow of the sea"…. a space, complete in itself'.[467]

Other Mallaig Vaig paintings are similar. Whilst almost sublime in intent, the
artist's depiction of colour and light is closer to the mid-nineteenth-century American
luminists than to the kind of noble sublime that his New York contemporaries, Rothko,
Newman and Still, were arguably encapsulating at the time.[468] They applied colour in a
deliberate separation from nature, 'in transcendent union with the cosmos and

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[467] Caws, 2013, p47.
[468] McMahon, 1988, p92.

oneself'.[469] Schueler used colour instead to evoke place and he began to strengthen the effect by hinting at a horizon. The appearance of the line of land is evidence that his mind was becoming accustomed to being there on the ground rather than, in his visualisation of the space, soaring above the clouds.

Skye. Dec. 1957

The First Snow Cloud. 13 Jan. 1958

Mull. 21/22 Feb. 1958

Fig.83. Three glimpses of the horizon.

In these later paintings, the forms of colour, whilst still without sharp definition, are more reminiscent of the shape and density of topographic elements. Hills, waves and clouds all appear in the scape, giving substance to the thinned blend of a background void. The place has become more defined. Schueler had found something at Mallaig Vaig. 'I remember that strange moody feeling of the North, the hard quality that comes in, the brooding quality which now I would probably find comparatively tame after having found

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[469] Gibson quoted in McMahon, 1988, p121.

some-thing that is more dramatically meaningful to my temperament'.[470] The place had
begun to anchor the artist.

Romasaig - *November Light*

Fig.84. *November Light.* November 1971.

Describing his second defining experience in Scotland, Schueler had linked 'the strange,
deep, boundless emotions of death' to the sea. In November 1970, he wrote in his
journal, whilst comparing his with Ad Reinhardt's 'dark' paintings, that 'my work has been

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[470] Waesche, 1967.

a denial of death, an attempt to deny, and it has revealed death'.[471] *November Light* is reminiscent of that thought. It was painted in the Romasaig studio in November 1971, by which time Schueler had settled with Magda Salvesen into a gentler lifestyle there, one without routine: 'he loved Mallaig because he could work at any time. And he did; he flowed in and out of the studio'.[472] The artist likened his painting techniques from this time to jazz improvisation. In essence he was extemporising from his visual memory rather than implementing a predefined strategy.

The painting is 36cm x 41cm, oils on stretched canvas, the paint thinned with turps until the brushstrokes are almost invisible. The composition has several horizontal zones, differentiated by contrasting dark with light hues. These evoke, through tone and placement, the various layers that a person sees within a natural landscape. The effect is so subtle that, when any strong colour is added, even in small amounts as in the labels and lines below, the constructed scape disappears. There are neither figures nor human constructions. If there is an underlying theme, it is the interplay of changeable weather and topography. The mood of the painting is tranquil and enfolding.

Fig.85. Zones of suggestion.

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[471] Salvesen and Cousineau, 1999, pp194-196.
[472] Boyd, 2021b(MS), 0:40:30.

A literal reading of the painting is that it depicts a slow enveloping November mist which is moving to obscure distant hills and the barely visible bay, with sunlight reflected on a rim of its shore. The view is compressed into the frame by the darker areas. To suggest the topography, Schueler has painted dark and light shapes. To suggest the mist, he has presented these elements of the view indistinctly, without definite lines. The dark areas are recognisably solid, the others appear gaseous. The title announces what the artist hoped the painting would suggest. Schueler always titled his own pictures, doing so 'afterwards… There's maybe about two paintings which are called untitled. All the others had references to the night, sometimes just references to colours, but very often to nature or the sky from the very, very beginning, even though to most people they're completely and utterly abstract.'[473]

The spatial dimensions of the picture are surprisingly obvious to a viewer, despite the loose definition. The beholder is placed at a distance and enticed to focus on the brightened shoreline. Hence all other parts of the view are initially perceived as peripheral and imprecise. This shoreline seems to be within walking distance whilst the larger area of light in the sky appears very distant, as if glimpsed through a void. The darker line nearer the bottom of the picture encourages the viewer to deduce some measure of scale, estimating the relative width of the bay and height of the hills. The hill's shape is defined against the sky by its tone. The height of the view, a scape in portrait rather than landscape orientation, extends attention upwards into what is assumed to be the sky. The eye of the beholder meanders, wisps of close attention given to elements within the enveloping grey mist.

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[473] Boyd, 2021b(MS), 0:45:40.
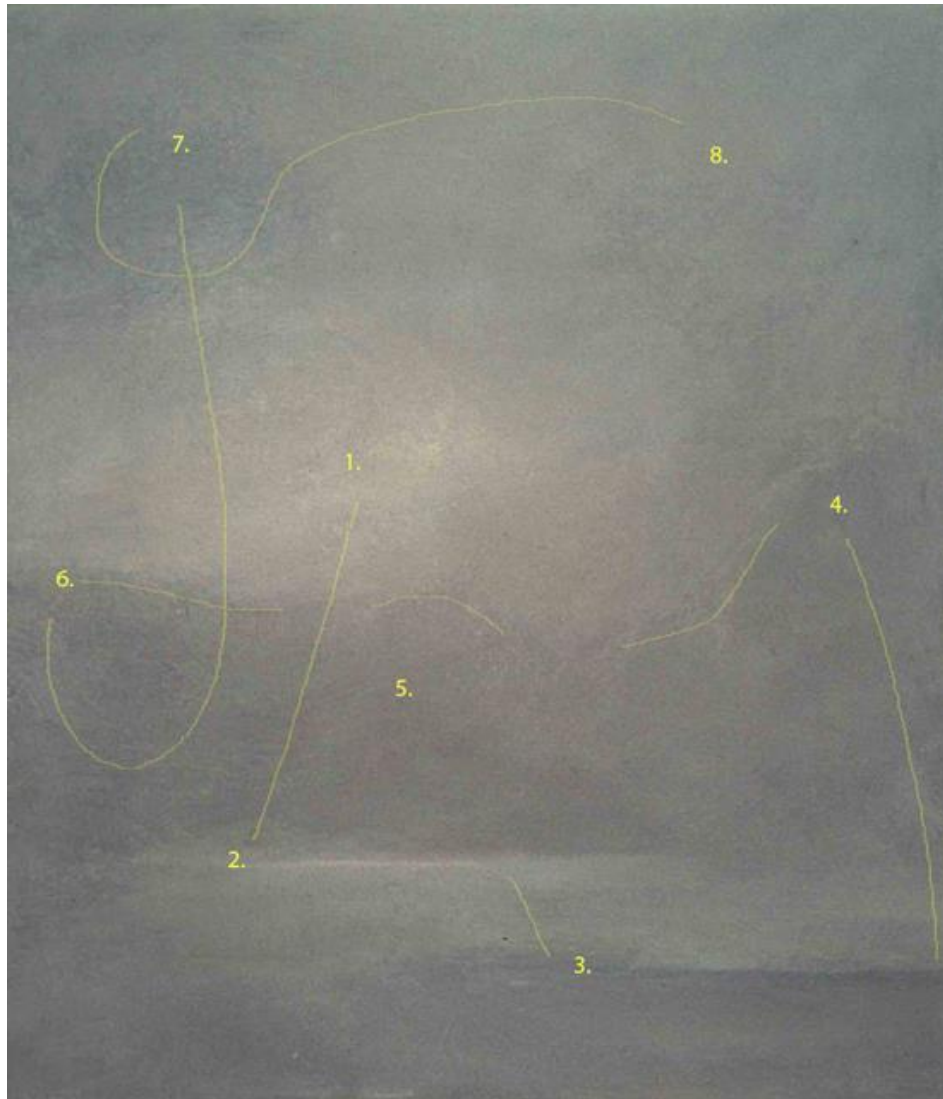
Fig.86. Meandering through space.

This painting is firmly situated. Whilst indistinct, it strongly suggests an empty northern landscape of beach and hills viewed through mist. In the composition, there are no evident facets of place to identify the location of the view. Perhaps the shape of the hill reproduces a view across the Sound of Sleat, as many of the artist's other canvases do. If so, he has reduced the width of the stretch of water and increased the relative height of the island of Eigg. The lighting however is reminiscent of Robert Burns's Scotland in late autumn, described centuries before:

> The lazy mist hangs from the brow of the hill,
> Concealing the course of the dark-winding rill;
> How languid the scenes, late so sprightly, appear!
> As Autumn to Winter resigns the pale year.[474]

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[474] Burns, 1788 (*The Fall of the Leaf*).

Schueler's painting technique is very fluid in this example, with the thinnest areas almost transparent. Hence the overall texture appears smooth, though a close inspection reveals the swirls of brushwork and small dabs of lighter hues around the small patch of yellow that shows through. These lighter hues of simulated sunlight will catch the eye.

A close inspection also reveals that the apparently simple palette on view conceals the painter's use of pigments of many other colours. The stretch of cloud around the sun for example contains greens, purples and yellow, all of which are at too low a frequency of usage to be identified by the *ColourPaletteExtractor*.

Fig.87. A coat of many colours. Extract from the image.

This painting includes elements that Schueler continued to develop in later work: lighter hues lie underneath a thin patchy film of grey to echo sunlight through mist, a sliver of a line of bright colour signals a reflection on a wet beach, the dark indistinct forms reiterate the sight of misted distant hills. Hence his expressive content implies a view from nature whilst avoiding any realistic rendering. The tone, dark hues and diffuse light contribute to a sombre contemplative atmosphere.

Horizontal lines had been a part of Schueler's compositions since 1958. Here the picture surface seems to vibrate around the single whitened line of brightness which pulses briefly and then fades across the canvas into the distance. The effects of light that he had observed during the changing seasons on the Sound of Sleat would become another central element of his style for the next three decades.

Situating the 1971 painting.

The spatial fidelity of Schueler's depiction in this painting is variable. The space appears possible and hence its physicality is effective. A horizon of sorts, the shore's edge, is firmly positioned and the place has been characterised by atmosphere, weather and light, as happened with earlier Mallaig paintings. However, there are few facets of place employed to situate the view. Perhaps the sketchy topography is real, perhaps not. The colours are not naturalistic and the view is not unique. The painting does not render the specific location that is evoked. Instead, the visually indeterminate space is given meaning by phenomenological indicators of the artist's sensory perceptions. The picture reveals more about how Schueler felt whilst being there, through a few details he had absorbed from the environment.[475] Schueler's painting shows a viewer what it feels like to be in his Mallaig.

Living at Romasaig, Schueler could write in 1970 that 'Before, my paintings seemed to me to speak of the violence of motion and emotion. Now that motion is still there but quiet and invisible half the time.'[476] He was painting indoors in a studio without a window that looked directly to the sea, though he could just step outside to look at it. His visualisation of the Mallaig spaces would become more refined and more accurate with lengthening tenure. Salvesen described how he learned to view the distinctiveness of the spaces around Romasaig.

> 'He'd gone to islands and Maine and places like that, but Scotland was special. Scotland was as he said to me, Scotland was it, it had to be, and it wasn't just Scotland, it was that area. It was the space between the mainland and the islands. The space between Mallaig and Armadale and the Sleat peninsula. So that was one space. It

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[475] Eardley 's seascapes are similar, though depicting more observation, less emotion.
[476] Salvesen and Cousineau, 1999, p202.

was a different space looking out to Rùm[477], and the Armadale peninsula is of course, sometimes very long; very long and thin and not very high. Other times, the Cuillins were evident, and he loved the way they were called the Black Cuillins, and the Red Cuillins, and the Red Cuillins were to him very breast-like and the Black Cuillins are very jagged. And looking out, there was another space between Mallaig and Rùm and another one between Eigg.'[478]

Irving Sandler's study of American art in the fifties proposed that the younger abstract painters who were influenced by Still and Rothko were more into aesthetic self-development and less philosophical about 'transcendental experience, an incantation to the sublime'.[479] Schueler does not fit this pattern. He was an artist who, as chapter 7 will argue, was strongly influenced by the transcendentalism of Emerson and Thoreau. He came to Scotland, intent on finding a place where he could search for and paint the deeper mystery that was behind the most sublime of nature's seas and skies.

Romasaig - *Mood with Magda: Afterglow.*

The third defining aspect of Schueler's life at Mallaig was his experience of contentment. Schueler had many close relationships with women, including five marriages. In 1970, he met Magda Salvesen who later joined him in Romasaig. Previously in 1957/58, he had painted at Mallaig in autumn and winter, on short days in stormy weather, living mostly alone, isolated from a failing marriage. Now, at Romasaig, he lived full-time with Magda in what he often described as a fulfilled and fulfilling relationship. It would not have been the same place without her.

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[477] The name *Rùm*, is often anglicised to *Rum* or *Rhum*.
[478] Boyd, 2021b(MS), 0:31:03.
[479] McMahon, 1998, p167.

Fig.88. *Mood with Magda: Afterglow.* December 1972.

Salvesen shared his life, facilitated his work and was also a crucial contributor to his art.

> 'In 1970, when Jon first used my name for a series of canvases to be exhibited the following year in Edinburgh, I regarded it as a very unwelcome intrusion into my image of myself as a career woman, and I worried about what my mother would say! Later on, I hardly noticed; I was merely pleased that titles were being assigned and that index cards could be completed. Today, when I read *Mood with Magda: Blues in Grey* or *Mood with Magda: Afterglow* on the back of a Schueler canvas, I feel overwhelmed by what now seem such beautiful, tender messages.'[480]

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[480] Salvesen and Cousineau, 2005, pxi.

From his 5-year Romasaig residency, thirty-nine pictures have titles that include '*Magda'*. His visual perception and memory of the places are interwoven with his emotions about the partner who was sharing them. Many paintings are titled '*Mood with Magda*', mostly positive uplifting views until, in 1975, she declared that 'I think we should go our separate ways'.[481] The titles of his New York paintings of the following year then included '*Magda! Magda!*', '*Mood in Blue. Magda*' and other references to passion, storm and blues. After a year's separation, the two married in July 1976.

When Schueler painted '*Mood with Magda: Afterglow*', his life had gained some stability. Yet this picture, like many others from Romasaig, depicts the sun dog, a meteorological occurrence that he'd heard about during a sea voyage in 1967 with his friend, Mallaig fisherman Jim Manson. 'A mist hung like a curtain to the sea, haunted by a subtle glow from the direction of Rùm. I pointed out the image to Jim, who said "Yes, we call that a sun dog; it's the sign of the gale"'.[482] It became an important symbol for Schueler. This particular sun dog was crafted by applying many layers of thinned pigment in a swirling motion over an initial luminous yellow, the sun veiled by overladen cloud. At the bottom right, highlighted and shaped with a lilac colour that is unnatural, is the hump of a landform. The shape also serves as a horizon, defining the viewpoint as surface-based, on sea or shore. The remainder of the colouration is very subtle.

Schueler's blending of observation and abstraction during this second Mallaig period embraced and built upon his existing art vocabulary. The single floating abstract purple shape on the painterly field to the right looks like an island profile, perhaps shaped from recalling those outside in the Sound of Sleat. Phyllis Braff, surveying Schueler's work of this time, perceived what she called 'a keen mastery of abstraction's visual tensions' in how he juxtapositioned colours.[483] This is evident here in the close coupling of yellow sun with lilac island. Braff identified similar striking colour associations in *Fantasy: Light Near Rhum (Jan. 1972)*, a yellow shape hanging next to lavender and grey, and in *Reflection: Red and Blue (April/May 1972)*, a purple rectangular form surrounded by red. She concluded that 'abstraction's embrace of minimal color definitions, an approach that requires the eye to adjust and accommodate chromatic changes, is especially well suited

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481 Salvesen and Cousineau, 1999, p353.
482 Salvesen and Cousineau, 1999, pp189/190.
483 Braff, 2012, p1.

to Schueler's explorations of atmospheric phenomena'.[484] However, his employment of colour in this way is also reminiscent of Turner's painterly effects which depended as much on value as on hue. Luminosity interested him and he experimented with techniques that implied fleeting and momentary lighting effects. *Mood with Magda* exemplifies this experimentation. As Salvesen herself said, 'the colours in Jon's paintings are not naturalistic. Sometimes there's a sun which is evidently a sun, but there are other colours which really have nothing to do with Scotland - but Scotland in terms of a natural, interpretat(ion)... a natural way of looking at the Landscape'.[485] He manipulated what he saw in place to express what he felt in place.

Situating the 1972 painting.

Set within a vast but indistinct space, this picture echoed Schueler's experiences of the shore outside his Romasaig studio. The spatial fidelity is minimalist. Though the depicted space is viable, it is largely concealed by mist and distance. However, the partial heave of the hill lends it physicality and a horizon of sorts to contest the grey expanse and lack of definitive detail. The subject is more than just an allusion to his life with Magda. For Schueler, the symbol of the sun dog at its core also represented something fundamental to him about art. As Salvesen understood it,

> '(It) became a very important symbol for Jon, that something so -
> not weak, that's the wrong word - something so delicate, so
> beautiful, so very inviting, could actually be the sign of the gale.
> That fed into his ideas and so you get these quite different
> paintings as you go on, where the power is much less obviously
> denoted on the surface, but the power comes from within. …I
> think his ideas of nature broaden out as time goes by, so that the
> paintings develop and the paintings change in their forms and also
> in their texture'.[486]

This painting represents Schueler's dual interest in depicting the authority of the space and places where he had chosen to be, whilst also manipulating and experimenting with the form and painted content of his art. This dichotomy continued to be expressed

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[484] Braff, 2012, p2.
[485] Boyd, 2021b(MS), 0:25:47.
[486] Boyd, 2021b(MS), 1:23:07.

throughout his life: as Jay Parini noted, 'his work can be seen as a running commentary on the old philosophical conflict of idea and form, a conflict which finds peculiar and urgent resolution in paintings that play boldly with the idea of light while searching out its various qualities as a physical substance or force.'[487] Weighed down by what Victoria Keller called 'the baggage of American Abstract Expressionism'[488], it was the revelation of how nature can be expressed in Scottish seas and skies that gave him a subject to expand his internal horizons.

Schueler's Scottish paintings, like *Mood with Magda: Afterglow*, owed a technical debt to abstract expressionism but this was diluted by an increasingly bold handling of his paints. The technical skills were also arguably less important to him in his Scottish work because he was more directly concerned with probing nature's depth as it was being revealed to him in Mallaig. Nature is a term that many critics have employed to describe the content of Schueler's paintings. To situate his paintings, it is necessary to address the extent to which nature was his subject.

Nature

The three exemplar paintings (above) are ostensibly scapes of places near Mallaig in winter. In a catalogue for a 1963 exhibition of landscapes which included Schueler's work, Paul Mocsanyi referred to 'unsentimental lyricism which comes from the artist's 'inner rhythm' 'manifest in every brushstroke'.[489] His implication that Schueler was a 'romantic' painter of landscapes could be supported by considering the artist's original conception of what Scotland was, described later as being fashioned from others' sentimental descriptions. However, people seldom retain a sentimental vision when clothing is wet, there is ice in the air and the bungalow has frigid draughts from a hard wind. To accuse Schueler of nostalgic romanticism during his Mallaig winter would be misguided. Moreover, the context of his original poetic visualisation of Scotland, when he wrote of imagining the sound of nature and the sound of time, was never nostalgic. He recalled flying on a bombing mission through a rainstorm at night with 'the rain like hail and the

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[487] Parini, 1983, p10.
[488] Keller, 2000, p60.
[489] Mocsanyi, 1963, p2.

plane lurching and no vision up or down…. Alone, a few words only'. Then quite suddenly, after 165 minutes of this, the cloud and shadow disappeared and the stars were spread across what he called a 'new' night sky. Finally, with overpowering emotion, he felt at one with nature. 'And the knowledge lingered into the years when I stared at virgin canvases, trying to understand what should be there'.[490] Schueler's inner rhythms had been nurtured in taxing circumstances.

Dingwall is convinced that Schueler was essentially an abstract painter. 'He did not paint sea and sky. He did not paint clouds. He painted the emotions that surfaced for him whilst living in Mallaig'.[491] This is a valuable insight. Nevertheless, emotions are contextual; they present in some situations and not in others. There was something about the environment around Schueler in Mallaig - the space, the place and the people in it - that was essential in enabling those specific emotional rhythms to surface and be acknowledged. The background beat of reality in 'pure' abstract art is evident in Schueler's response to Jackson Pollock's declaration that "I am nature".

> 'Jon felt this ignored the rhythms in Pollock's paintings that were influenced by where he lived out on Long Island, swirls of water currents, and the swaying of reeds in the wind. He certainly felt that many painters covered over their debt to nature. But for Jon it was what happened to the mind in contact with nature that was important. It was never a phenomenon to be rendered.'[492]

Parini stated that 'Schueler was, foremost, a painter of nature'.[493] The sea and sky, he explained, were what he called 'emblems' of the artist's spiritual or psychological state. There is a suggestion of stasis when the term 'nature' is applied to describe the depiction of elements in the real world like a tree or a goat or a mountain. Any number of elements are then arranged in a landscape or seascape, each a momentary static fragment of what had existed at that place. Sam Feinstein labelled this process as naturalism, retaining the term nature to mean instead 'the encompassing rhythmic force which animates their existence'.[494] Parini's emblems similarly transcend the sum of the parts. It was nature's dynamism that Schueler aimed to capture.

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[490] Friedman, 1967.
[491] Dingwall, 2005, p8.
[492] Dingwall, 2005, p10.
[493] Parini, 2010, p46.
[494] Feinstein, 1954, p14.

Blair reproduced examples of reviewers' comments about Schueler's exhibitions that referred to him having a first-person narrative.[495] She considered this inappropriate and was also critical of assigning his art 'to a rather uncomfortable seat astride nature and abstraction'. Her view corresponds with this chapter's analysis of the importance of spatiality in his paintings. They also translate the artist's emotions engendered by his encounters with the space and place. This translation cannot be expressed in words alone. As Schueler wrote,

> 'I want to talk about painting in the context of my life, for I know of no other context… I think that any million words I might use will hold less of the truth than a line moving across a page reflecting the knowledge of my hand as I respond to the shadow on a woman's face or a shadow in the sky.'[496]

Schueler's Scottish paintings are not chiefly abstract, because they evolved from his experience in place. He embraced the dynamic processes of change in nature, as manifest in the seas and skies around Mallaig. He therefore painted the unfolding of natural events.

To exemplify this critical aspect of Schueler's spatiality, consider *My Garden is The Sea* (1958) which he described as 'my first picture' from Mallaig. It is evident that he was really looking at something. He described being able to stand in one spot and from minute-to-minute watch shapes and colours completely change. 'It also makes me feel, more strongly than any other landscape I've ever been in, that God is creating here so fast and so powerfully and so abundantly and so magnificently'.[497] The author stood in the garden of Schueler's Mallaig Vaig bungalow, facing the sea, and matched some facets of the view with the forms of that first scape. The proposed matches are illustrated overleaf with yellow lines.

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[495] Blair, 2016a, p8.
[496] In Friedman, 1967.
[497] Schueler, letter to B. H. Friedman. 21/10/1957. (Salvesen and Cousineau, 1999, p17.)

Fig.89. *My Garden is the Sea* (Dec 1957) and the view from Schueler's bungalow 'garden', June 2021.

The painting recalls the topography and unfolding weather of the place without rendering it precisely. The purple and blue patches reflect the shape of the hills, landforms glimpsed through cloud or snow. They are opposed powerfully by the vivid reds which are inundating the blues underneath; this is also how the light spread across the waters as the sun moved. The foreground is yellow and orange topped by a thin dark line; Schueler could see a ribbon of rocky shore above his actual 'garden'. This served as a departure in the painting for the eye to soar up into the space, through a cataract of colour. There is no discernible horizon.

The forms are fluid and changeable, composed of quick, short brushstrokes, a record of quick, dramatic working. The painting certainly includes indications of artistic abstraction; the horizontal blocking of colour is similar for example to that of Rothko's. However, it primarily communicates a sense of a dynamic place, together with hints of the artist's emotional reaction to that place. Not a record of how the view looked at a specific moment, its colours and forms evoke how this place changed over time.[498]

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[498] Schueler's thoughts on nature are further examined later, pp227-234.

Nurture.

Schueler's artistic experiences, discussed more fully later (pp219-226), nurtured his painting. He had chosen to move from the New York art scene to Mallaig. He was already set against the direction that artists such as Rauschenberg and Johns and gallery owner Leo Castelli were taking. Whilst American Pop art and neo-expressionism was sold to the world, he continued to develop his own way of investigating and depicting the changing Scottish sea and sky. To evoke the natural changes that captivated him, he evolved his own approaches, building on what he had learned about scale, gravity and gesture within Abstract Expressionism.[499]

His art skills had been learned in the United States. Tutored by Clyfford Still and others at the California School of Fine Arts in 1948 he progressed in the 1950s to New York to mix with painters like Guston, de Kooning and Rothko. The dividing line between invented and natural forms was considered very important to artists and critics then, particularly amongst the New York group of Abstract Expressionists. Though challenged in the 1960s, Goodrich and Baur could state in their influential book that

> 'there is, nevertheless, a real difference, which goes deeper than the mere look of the picture. Total abstraction speaks a language which is either purely aesthetic or purely introspective. The moment that imagery enters, associations are established which relate the artist's experience to the forces of nature and to the experiences of other men.'[500]

The danger, from the abstract artist's point of view, was that such associations would dilute the qualities that were sought, whether these be an exploration of aesthetics, form or an intense self-examination. Schueler had hence been nurtured with painters who had absolved themselves from depicting nature and his 1950s work has traces of abstraction; bold use of vivid reds and yellows, the way the pigments were moved around, rippling and spotting from the brush, the unflinching colour juxtapositioning that created tension and conflict.[501] His Mallaig Vaig paintings also contained forms similar to Still's flame-like

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[499] Coburn, 2009.
[500] Goodrich and Baur, 1961, p197.
[501] His work at this time was visually closer to Helen Frankenthaler's and Joan Mitchell's who painted from remembered landscapes.

areas which 'unlock the picture space, and cover it to expand up and outward, conveying an immediate sensation of limitless upward aspiration'.[502]

It is surprising then that, for his first solo show at the Stable gallery in 1954, he stated explicitly that his paintings were about reality.[503] In case of doubt, he wrote that 'I do not consider my image abstract'.[504] This was counter-revolutionary at a time when Abstract Expressionism had been dominating his country's art establishment, yet Schueler's thoughts were grounded elsewhere. Parini recalled that he 'talked a lot about the Transcendental writers: Emerson, Thoreau, Whitman, Dickinson. He loved these writers, and I do believe there was a strong transcendental impulse in his painting… He saw himself directly in the transcendentalist tradition, and he was interested in the idea of the sublime.'[505] Though he came to be known to gallery owners and other artists as a colourist who handled paint with an Abstract Expressionist's energy, his own view of his work was quite different. For him, it was occupied with the 'dispersal of energies, with the motion of bodies in space'.[506] In Mallaig, this internal visualisation would be rendered through the qualities of the Scottish landscape within pictures that were full of movement and change and enormous voids.

Others have noted the mixture of painterly rendition and abstracted emotion which surfaced in the Mallaig paintings. Writing of his second residency there, Phyllis Braff explained how

> 'one or more floating abstract shapes appearing on a painterly field
> often relates to the artist's studio translation of configurations
> adjacent to Mallaig, particularly the island of Eigg in the watery
> stretch known as the Sound of Sleat that runs between the mainland
> and the Isle of Skye and beyond. The sense of non-referential forms
> constructing the surface is also strong in the pale *Jane Series, II*, and
> in the grey toned *Sky Near Rhum, II*, even though the paintings are
> distillations of direct experiences.'[507]

To depict nature in the way he wanted, Schueler required to be embodied in the spatiality of Mallaig. He also required the artistic processes and techniques that he had learned

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[502] McMahon, 1998, p197.
[503] Schueler, 1954, p1.
[504] Schueler, 1954, p5.
[505] Parini, 2021, personal communication.
[506] Reviewer M.S., 1957.
[507] Braff, 2012, p1.

elsewhere, the professional aspects that had been nurtured. The coupling of nature and nurture enabled him to communicate something of his perceived truth about his world.

> 'What I'm looking for, is the very new us, the very visual words
> that exists there. The lines, the shadows, the movement, the tone,
> the light, the colour, the colour, thought, the visual thought, it's
> that nuance, that thing that is saying something, that's what I'm
> trying to see.'[508]

Several reviewers have compared his painting to poetry. In B. H. Friedman's book, Alistair Reid described the paintings as 'close to what Gerald Manley Hopkins called "inscapes", happenings in nature observed almost as moods'.[509] Friedman agreed, commenting that the artist was finding in his immersion in and meditation of Mallaig, images of natural and self change.

Schueler himself often commented that his painting was engaged in a 'search'. He sought to balance what was in nature with what might anchor himself artistically and personally. The dual nature-nurture of his work was implied by John Baur who, introducing Schueler's solo show in 1975, contrasted his paintings with Rothko's and Still's as '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'.[510] The Mallaig paintings contain his personal translation of nature, informed by what he had experienced and learned about life and art.

Technique

Schueler developed his signature painting techniques through a process of ongoing experimentation which he likened to playing jazz. He valued his experiences of improvisation, the freedom of which he described on film:

> 'Now your mind has to work very, very fast, faster than you can
> articulate. And so it's a felt thing - something is being felt - and you
> hold that as it splinters, goes through the air; splinters of sensation
> and of idea go through the air. And at the same time, with all this

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[508] Schueler on film. Black, 1971/72.
[509] Reid in Friedman, 1959, p66.
[510] Sweet Briar College, 1999, p20.

>　　　newness as it were, it has to be held in some kind of balance, the
>　　　balance of the instrument, perhaps. And so that thing you can set up.
>　　　Well, I do a similar kind of thing, I think, with paint.'[511]

At the beginning of his career, he had used an impasto technique. In Mallaig and
afterwards, he sought to model subtle atmospheric effects by improvising with turps-
thinned oils, applied in diaphanous layers. He gained enough confidence to develop
balance in the picture in situ, altering it as he worked but not over-working it. At Mallaig
he added ambiguous forms from nature to his compositions. The same experimentation
was evident in his soft-charcoal drawings. In those that have survived, a wet rag had been
used to smudge and stretch lines into landform-like shapes.[512] He explained that such
improvisation created the kind of unevenness that he was aiming for: 'Now, that
unevenness is like that constant pulse that I think that I see in Nature'.[513] He was also
doing what he most enjoyed, experiencing the freedom of improvisation.

　　　When Schueler was filmed in 1981 in Edinburgh, painting a series of works live at
the Talbot Rice exhibition, his technique was wholly exploratory. To construct *Edinburgh
Blues (*overleaf), he laid down several areas of strong colour upon a white background and
then scumbled around the dark layer with a brush loaded with a paler hue.

　　　The film includes a soundtrack, recorded later, of Dingwall questioning the artist
on why he was doing what he was doing, what the compositional elements were, what
his intention and plan was, where this area was leading and so on. The soundtrack
revealed much about Schueler's mature techniques. For example, he explained that the
palette for a painting evolved as it was painted rather than be laid out from the start; that
oils were preferred to acrylics because of their 'infinite gradation' which caused pulses of
'irregularity'; that he thinned his paints with turps and a touch of linseed oil; that he 'liked
the feel' of a large decorator's brush because it was thinly packed and the bristles were
longer, giving his strokes the loose texture that he sought; that he didn't really work from
drawings because there was a 'continuum' from canvas to canvas; that the geometry of
his paintings was intuitive and something that he adjusted throughout the painting
activity, looking always for balance: 'I'm very much aware of the relationship of each

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[511] Schueler on film. University of Edinburgh, 1981.
[512] Jon Schueler Estate. 2021b.
[513] Schueler in interview, Blair, 2016a, p7.

stroke that I put down, how it relates to another form up here, how it relates to the edge of the canvas, like the edge is very important.' [514]

Fig.90. *Edinburgh Blues*, Sept. 1981.

From his earliest days as an artist, Schueler had been very prolific. Dingwall described how astounded he was, when first meeting the artist, that within a few days of arriving in Scotland he was displaying a dozen or so works at his digs. Salvesen said that he always had 'about 8 or so' paintings on the go at the same time. At the Talbot Rice, he painted *Edinburgh Blues* in one day, wet onto (and into) wet.[515]

Not for him was the dubious pleasure of painting outdoors. Instead, his Mallaig studios provided a small, contained space in which to translate the expansive personal

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[514] Schueler on film. University of Edinburgh. 1981.
[515] Schueler also echoes first-generation abstract expressionists: Pollock painted very quickly (to disengage his conscious mind) and he and Rothko liked to work up close to the picture.

visualisation. This encompassed what he had observed close-up, long-term, being-in-place, what he had felt emotionally and what he was searching for artistically and spiritually. The process of painting was physically immersive too: 'My nose right up against the canvas, losing sight of the edges, of the limitations, trying to feel the lack of boundary, even as the boundary forms the limitless space.'[516]

Whitney Balliett wrote an assiduous description of Schueler at work, detailing his dabs and coverage of colour, his regular prowling movements around the canvas, his directed motionless contemplative stare. He painted for an hour and five minutes and then 'he puts down his brush and backpedals into the studio and stands still. There, suddenly, is the picture. It is an abstraction of a cloudy sky, and at the same time it is a cloudy sky. …No matter where we move in the painting, the painting moves. Schueler is apparently finished.'[517]
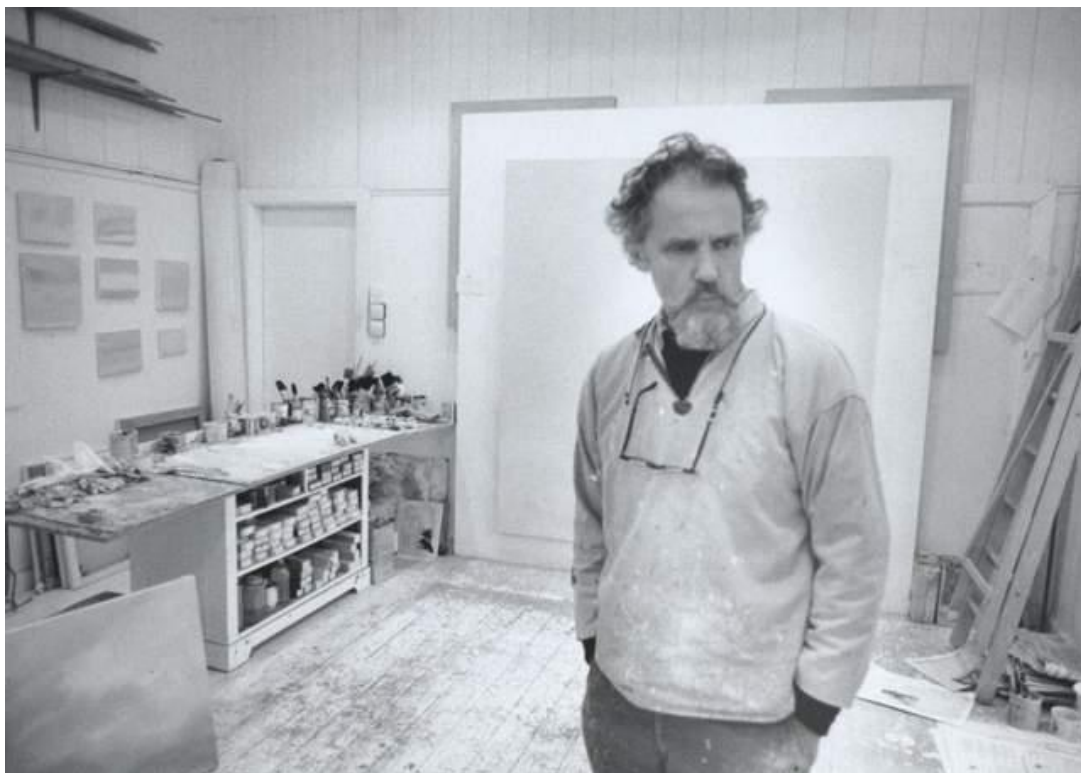
Fig.91. Jon Schueler in his studio, Romasaig, Mallaig, in 1977.[518]

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[516] Salvesen and Cousineau, 1999, p280.
[517] Balliett, 1985, pp50-51.
[518] Scotsman, 2016.

However, he was never actually finished. He declared that he was constantly confronted in the studio with failure. Indoors, he could no longer 'feel the evidence' of being in nature. The canvas was bare and he had to make something truthful out of it. Immensely hard on himself, he declared that 'When I'm with nature, I really can't feel a failure but in the studio, I can feel it practically 24 hours a day'.[519] His experimentation was a way of circumventing these emotions. A thorough examination of the complete inventory of his work revealed that he regularly followed up an insight or an effect by applying it to different paintings that were in construction at the same time. In the early 1950s, it was vertical lines, zigzags and palette-knife shapes, much like Clyfford Still's work. In 1956 at Martha's Vineyard, he experimented with horizontal planes. In New York in the 1960's he explored the motif of 'the woman in the sky'. Later, at Romasaig he thinned his oil paints with turps and applied them like watercolours to investigate lighting and atmospheric effects comparable to Turner's. Hence his method of layering thin washes with stronger coloured patches to achieve the transitory effect of a rapidly changing scape. The 2D surface gains depth and distance and form. Schueler described how he loaded his wide decorator's brush with paint and pushed it away from him in an unusual, disconcerting movement that Dingwall likened to scratching glass with a finger. Then he'd lift the brush 'and that 'brings up some of the color that I've been putting on, and allows some of the color underneath to come through, and by the same token I can create an unevenness'.[520] As he described it, behind the moving liquid sea and vapourous atmosphere are steady glimpses of the solid landforms that ground the abstractions into place. Schueler aimed to recreate an emotional sensation of nature similar to Turner's achievements.[521]

Before Mallaig, his canvases were agitated, energetic, lumpy and vibrant. After his first residency in Mallaig, his painting technique changed and he moved away from highly textured surfaces to employ thin washes of paint in building an atmosphere of light and colour variations. This was evident even in paintings that employed a limited palette.[522] The pictures became subdued or were built around one dominant colour, for example the

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[519] Schueler on film. Black, 1971/72.
[520] Schueler quoted by Blair, 2016a, p7.
[521] Stirling University Archives. 2020.
[522] Reviewer H.D.M., 1959, p65.

1970 series titled '*The Sound of Sleat, June night', I - XV* and three from December 1971;

Black Sky, *Yellow Sky II* and *Grey Sun*.

Post Romasaig. 1975 onwards.

Schueler never really left Romasaig. Though he moved back to New York, he and Salvesen

continued to return there most summers to stay. As she said 'he really did have the two

worlds. It wasn't just visiting'.[523] Even back in his Manhattan studio, he painted from

memory, visualisations of the place where he had anchored his art, with titles such as *Isle*

of Eigg: Winter Storm, (1980/82); *Sun Dog Seen from the Margaret* (1982) and *Isle of Eigg:*

Sleat Remembered (1985). Caws described, whilst looking at *Gale Sound (1981)* that 'the

smothering of space is frequent… Like Rothko's horizontal bands of color, here there are

three: a dark grey-purple mass occupies the top half, above a central space of beige

smudging up into it and weighing down upon the bottom stretch of lightish blue'.[524] She

called its effect 'weathering' because the painting gave a sense of being worn down by

natural elements and yet surviving and indeed exulting in the experience. From the

beginning of the 1970s, Schueler had been interested in the parallel banding which he

saw across the water.

> 'The water itself always had these wind patterns on it, or the
> underlying currents. So they made these patterns, and very often
> they were quite horizontal, and as you looked at Eigg, very often you
> couldn't see whether it was Eigg, or whether it was a horizon, or
> whether it was just that the clouds had come down and were
> creating that horizon'.[525]

The banding and the indefinite horizon were strong elements of many of his later

paintings.

Schueler sought to seize viewers and pull them into his place. Moving in later

years between Mallaig and New York, he continued to evolve his visualisation. Dingwall

compared the later paintings to a poem or to sequences in music that 'suddenly leap out

to capture our minds and conjure up feelings'.[526]

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[523] Boyd, 2021b(MS), 0:40:13.
[524] Caws, 2013, p47.
[525] Boyd, 2021, 0:45:40.
[526] Dingwall, 2005, p12.

Fig.92. *Red Shadow in my Sleep*. 1990.

Eventually, when illness curtailed his activity, the work became more introspective, less referenced by place. Dingwall again: 'This painting, *Red Shadow in my Sleep*, one of his very late paintings from 1990, is I think a superb painting, loaded with a wistful sadness carried in the handling and colour key'.[527] It also suggests, with its more nebulous spatiality, that when Schueler was anchored in Mallaig in previous years, he was painting the space and places there. He intentionally situated those paintings in Scotland.

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[527] Dingwall, 2005, p13.

Chapter 7: Situating Schueler.

Jon Schueler came to Mallaig with a pre-existing visual ideology, fashioned from the interplay of experiences that he had embedded before ever visiting the area. Critics and scholars often referred to various biographical details that were assumed to be partly responsible for his art, as exemplified below in the introduction to a 2016 Schueler symposium.

> 'Jon Schueler, acclaimed member of the NY School, was born in Milwaukee, Wisconsin in 1916. After receiving a BA and MA from the University of Wisconsin at Madison, he joined the US Army Air Force in the fall of 1941, and, as a navigator of B-17s stationed in Britain, he flew missions over France and Germany. 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 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.'[528]

This chapter identifies three categories of contextual influences that were primarily responsible for Schueler situating himself and his work in Mallaig: artistic, philosophical and personal.

Artistic influences.

Artist was neither the first nor the obvious choice of occupation for Schueler. He was expected to join his father's tyre business but after two degrees, in Economics (1938) and then English literature (1940), he planned to be a writer. The conversion to painter began after a teacher, David Lax, had encouraged him during a portrait-painting night class in 1945: 'You have a strong line…they are strong, forceful. What can I say?'[529] Though Lax was doubtless aware of the first tremors of Abstract Expressionism, it was his action of tacking Schueler's drawing to the wall and calling other students' attention to it that

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[528] An Talla Solais, 2016.
[529] Salvesen and Cousineau, 1999, p177-178.

'made me aware of the vitality of art'.[530] Schueler's own narrative of his transformative episodes always focussed more on the influence of named individuals rather than movements or techniques.

Yet there were many movements and techniques that touched him. In 1948, he entered the California School of Fine Arts where his strongest inspiration was Clyfford Still, artist and teacher. Subsequently, for six years or so, Schueler emulated Still's practices, applying oil pigments in heavy thick vertical marks that clung to the canvas surface. Still himself eschewed any discussion of sources and influences.[531] Yet, with Newman and Rothko, he invented 'Field Painting', creating large canvases of uniform dominant colours with similar hue and value, and this technique was trialled by Schueler years later at Mallaig, albeit in small paintings. Still was a forceful personality with strong convictions about painting and its core purposes and he conveyed to his protégé, an understanding of the higher moral purpose of the artist who was required to take full responsibility for his effects upon a viewer. Still was also responsible for introducing another major artistic influence, when he brought images of Turner's later oils into class for his students to examine.[532] Schueler began to experiment with thinner paints, blended colours and horizontal markings right across his canvases.

With Still's active encouragement, Schueler moved to New York in 1951. He wrote lengthy letters to Still at this time to seek reassurance, ask for advice, boast about half a dozen recent paintings which 'are truly honest and potent' and thank his mentor for having given him 'the friendship of a person with an unusual integrity'.[533] He also described significant arguments with Mark Rothko, and David Park, about what he assumed was 'a basic difference of intent in the whole creative act' and asked for advice.[534] The letters show that Schueler was in awe of Still throughout the early 1950s, and his art, unsurprisingly, reflected the Californian influence. He became known for colourful, non-representational paintings characterised by bursts of brightly-hued gestural paint marks, exemplified by *Counterpoint* (1953) and *Burning* (1956).

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[530] Balliett, 1985, p40.
[531] Anfam, 1993, p264.
[532] Salvesen and Cousineau, 1999, p222.
[533] Still archives, letter 09/08/51.
[534] Still archives, Letter 13/08/51.

Fig.93.   *Counterpoint*. 1953.   *Burning. 1956.*

Yet even this early work encouraged some to speculate about its affiliation with nature
and his statement for the Stable Gallery show had connected his creativity to 'my growing
awareness of my own relationship with nature'.[535] *Counterpoint* is dated November 18th
on the reverse and may have been inspired by an Autumnal tree with red leaves.

From a trawl through 80 objects and 220 pages of the *Clyfford Still archive*, it is
evident that Schueler was always keen to discuss art with his guide and counsellor. Yet
there is little evidence from their correspondence that Still responded as he hoped. Many
written requests to visit various Schueler shows were not fulfilled. Pre-arranged dinner
dates were cancelled, provisional meetings missed, appointments changed. The archives
suggest that Schueler gradually shifted from adulation into maintaining intermittent
contact with someone who might be helpful to his American career. The language
between the two became more formal – from *Dear Clyff* to *Dear Clyfford* – and the
messages briefer as the distance increased in their relationship.[536]

Schueler had moved to New York in 1951 and, until 1957, he mingled with
contemporaries, including Rothko, Reinhardt, Klein, de Kooning, Mitchell and Goldberg.
'We were really all together. Still introduced me to Ray Parker and took me to Barney
Newman's house, where I saw some of the stripe paintings. It was the Newmans who

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[535] Schueler, 1954, p1.
[536] Still archives, passim.

helped me to find a studio.'[537] His painting was markedly influenced by these personal friends and competitive acquaintances and Schueler has since been regularly identified by critics and art historians as an Abstract Expressionist.

They were certainly influential on his painting. He described being in a 'powerfully competitive world' and desperate to prove himself there. He tried 'everything', grounds of different colours (an idea he borrowed from Newman), mixing colours that swam in 'a glazed oil sea', using all blues. 'One morning I squeezed out long lines of red like spaghetti'.[538] Friedman and Sandler separately classified Schueler as one of the second-generation Abstract Expressionists, a judgement that was repeated many times by later critics.[539] Certainly, his time in New York was characterised by much experimentation, and many of his paintings display aspects of others' techniques. Yet they do not coalesce into coherence and Schueler's link with San Francisco was ultimately more influential. Still's circle shared a common ideology and an aesthetic vocabulary which was distinct from artistic developments in New York and Schueler, situated between both clans, was liberated to experiment more widely with visual effects in his paintings. His struggle to prove himself as an artist of distinction was eventually settled by his California learning. 'I was left with nothing from San Francisco, except for one very important resolve: I would deal with nature and I would deal with the canvas in a very organic way.'[540]

Certainly, from the mid-1950s, Schueler deliberately distanced himself from Rothko and others. Reflecting later, on that seminal introduction to Turner, Schueler said that 'suddenly I knew that that was what painting was, the way paint was handled, the imagery of the sea and the sky. Turner, the stylist of incredible facility, did the most to break down style, to destroy it, to find the possibility of paint talking as paint'.[541] His was 'an extension of the most immediate perception and sensibility, so that it became most like nature. This is what I would like my paintings to be'.[542] Following Turner, he developed his own layered techniques for achieving greater luminosity and even titled one 1955 painting, *Landscape After Turner*, unfortunately now lost.[543] Further ongoing

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[537] Schueler on film. Salvesen, 1999.
[538] Salvesen and Cousineau, 1999, p227.
[539] Sandler, 1976a, p270.
[540] Salvesen and Cousineau, 1999, p227.
[541] Schueler on film. Salvesen, 1999.
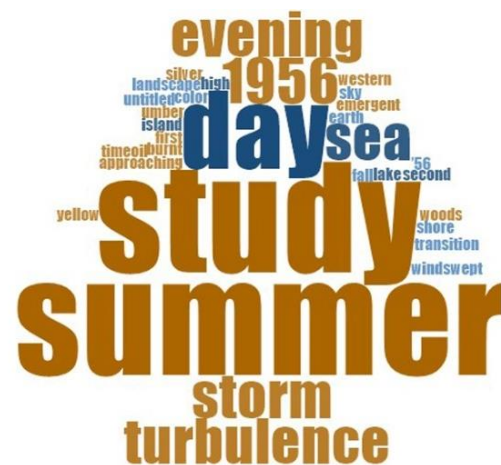[542] Salvesen and Cousineau, 1999, p223.
[543] Jon Schueler Estate, 2021a, catalogue number o/c 56-9.

experimentation was reminiscent of Monet, and of Cézanne's attitude to trying things out. It also reflected Schueler's other absorbing creative influence which was always a background to his artistic approach and methods, jazz music. He had played double bass in a band, was close friends with very successful jazz musicians such as Oscar Pettiford, listened to jazz music in his studio as he worked and most importantly absorbed and performed the principles of improvisation when he painted.

Yet a flexible approach was unpopular with many of his New York contemporaries who were resolved to deliver a preconceived idea or solution to any aesthetic problem. Schueler's canvases were still 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'.[544] However, observational elements were introduced that set them apart, a change revealed by the word clouds of the first 25 and last 25 titles he gave to his New York paintings of the 1950s.
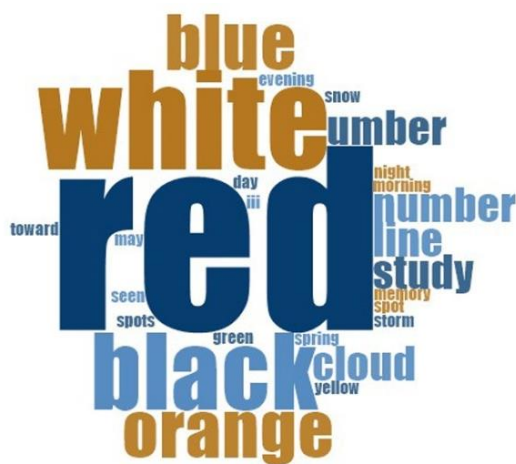
Titles, New York Paintings, 1951 & 1952   Titles, New York Paintings, 1956 & 1957

By 1957, Schueler was with the Abstract Expressionists, but not of them. As he explained in a letter to Baur of the Whitney Museum:

> 'I think that if there is one single word that is going to be troublesome, it is going to be "abstract." The word has had too many specific connotations in regard to art - and still does. … I am interested in reality – in the reality of my vision - not realism on the one hand, nor abstraction on the other. As regards painting – the thinking about painting, the use of paint, the search for the image

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[544] Baur, 1975, quoted in Sweet Briar College, 1999, p20.

　　　　　　and the truth in the painting - I have been trying to move from
　　　　　　abstract to real, from symbol to fact.'[545]

He had experimented with many abstract techniques during the 1950's and he always acknowledged throughout his career that paint on a canvas was always in some sense abstract. That interested him. However, his focus was moving to how paint might evoke feelings and emotions about human perceptions of nature. His journals of the time referred to Monet and Rembrandt as well as to Still and Turner.

　　　　The Monet influence is clearest during the time that Schueler was with the Castelli gallery, in works such as *Turbulence* (1956), *Evening I* (1957) and *Oil Study* (1957).

Fig.94. *Oil Study*, 1957.

In *Oil Study*, the artist has created the illusion of a 3-dimensional space that begins on a tilted flat plane with floating shapes and delves down into deeper blue. The flattened shapes locate the viewer at the side of a pond, observing water plants floating on the surface, albeit with leaves of reds and purples, not green. An article in the popular *Life* magazine had called Schueler 'heir to Monet', a description the artist was ambivalent about.[546] However, the Gallery catalogue and exhibition reviewers echoed it: 'The painter must have felt the impact of Monet's large water lilies, for it doesn't seem possible that he could have painted the shimmering reflections of his Lake without a close acquaintance with the Monet work.'[547] Such reclamation of Monet was not unusual at

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[545] Quoted in Parini, 2010, p47.
[546] *Life* (unsigned article), 1957.
[547] Reviewer M.S., 1957, p55.

this time; Hyde Solomon and Sam Francis were also named in the *Life* article.[548] Working close to nature, they also sought to simulate natural change with a pulse of brushstrokes and thick smears of paint from the palette knife.

In later years Schueler stressed that his work distilled nature and he often quoted Ben Heller's description of his art as completely abstract and also absolutely real.[549] Heller championed an influential exhibition at Cleveland Museum of Art in 1975 that contrasted Avery, Schueler and Rothko. Avery composed his landscapes from life, Rothko revealed his inner landscape and Schueler was positioned as the in-between, representing the outer world plus the emotions that it evoked in him. In the catalogue, Edward Henning wrote of Schueler that

> 'despite the several influences on his art, it is obvious that his paintings refer to nothing but his own personal vision. What at first appear to be abstractions emerge before our eyes as landscapes and seascapes. Not that they describe the appearance of a meadow, a mountain, clouds, or a beach as a photograph would; rather, like the finest Chinese landscape paintings, they evoke the subtle and fleeting moods of the landscape and weather'.[550]

Even as Schueler was coming into his own as a painter, trends in the New York art world operated to decrease his public exposure. Castelli dropped him in favour of 'pop' artists, Johns, Rauschenberg and Warhol. Rothko and Newman won the competition for recognition and sales.[551] By this time, Schueler had discovered Mallaig and, once there, he was stimulated by experiences. His only subsequent reference to pure abstraction was the title of one 1978 painting, *Abstraction.* Diana Ewer thought it indicated his engagement with ongoing art historical discourses.[552] However it is catalogued alongside other titles from the same time that reference specific place and nature: '*The Light of Sleat*, *Sea Shadow Skye*, *Near Loch Nevis* and so on. Perhaps the title was a deliberate and playful misnomer.

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[548] *Life*, 1957.
[549] Schueler recalled this 1974 discussion in the film*, Jon Schueler. Painting,* University of Edinburgh, 1981. Also quoted in Salvesen and Cousineau, 1999*,* p.350.
[550] Henning, 1975, p3.
[551] Schreur, 1999.
[552] Ewer, 2015.

Schueler described his early work at Mallaig as 'contending with an influence'. He wished to be free of prerequisites and restrictions and able to choose what to accept or reject from others' ideas.[553]

> 'So that means that you're constantly trying to re-examine yourself to say, look, is this idea of space? Is this something that I'm just borrowing? Because I think it is. Is this something that I just happen to think is pretty? Is this just something that happens to be sort of sensual? Is this a colour that I'm just being seduced by the other night? Or am I making a statement? So, there's nobody you can turn to. There's nobody that can let you know, there's nobody that can tell you what to say.'[554]

He admired the few other painters who were doing a similar thing: for example, he chose at the Maryland Institute to prepare and teach a module on Grace Hartigan's painting and her own move away from total abstraction to incorporate what she perceived from the real natural world.[555]

To summarise, Schueler acknowledged a debt to other artists, to the Californians and the New York radicals, writing that

> 'we were all derivative then... [We] couldn't admit it... because originality was the password. The difficulty was that we were not always what we said we were. I was derivative of Clyfford Still and later in some ways of Rothko and certainly of Turner...Kline and de Kooning were derivative of each other. Barney Newman of Still and Rothko... [James] Brooks dug Pollock. Pollock the Impressionists. De Kooning the Cubists. Everyone dug someone. But, also, everyone was bursting out of chains, ropes, bonds, blindfolds…. What is beauty, here in America? we asked.'[556]

He was also obliged to Monet, to Whistler, the American luminists and to the spiritual realism of Turner who was a major influence that endured all the way through to his final prolific decades, when he 'painted visions of the sea and sky in eerie contention'.[557] They were all there in the baggage that he carried into Mallaig.

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[553] Henning, 1975.
[554] Schueler on film. Black, 1971/72.
[555] Schueler was 'Visiting Artist' at the Maryland Institute, 1963-67.
[556] Salvesen and Cousineau, 1999, p236.
[557] Parini, 2010, pp46-47.

Philosophical influences

Schueler was also influenced by contemplation of others' thoughts. That statement for his first solo exhibition delineated the main premises that were guiding his artistic quest to create 'an event out of the forces of nature that I understand. And this event, if its implications, both emotional and intellectual, are understood, should throw light on nature'[558]. In 1,973 words, it presented a concise summary of his artistic philosophy at the start of his public career.

He wrote that a person is 'part and parcel' of nature, not separate from it, and 'the highest drama and deepest emotions' were felt when natural events unfolded. Therefore, 'the movement and rhythm of life' was more important in art than the static 'commonly observed visual situation' of nude, landscape or still life. He endeavoured with each painting to resolve within the image, his own complex of emotions, felt with 'the moving, shifting, changing relationships of birth, life and death'. In the action of painting, the pigment was infused with the artist's 'particular sensitivity. The image and the process of creating it were therefore both organic. Moreover, each painting was not a separate object, but one element of a series in an art that was evolving, like a 'symphony'. Regarding the debate that was to engage most of his reviewers throughout his career, he stated that 'I do not consider my image abstract'. His ideal was, and would continue to be, 'a concrete image, perfect, true and real unto itself'. Whilst he acknowledged that painting was inescapably abstract because it manufactured forms and manipulated pigments, he expressed the hope that in time his work would become more real, complete and authoritative, more perfect. In the meantime, he evaluated each painting's quality by judging its authenticity against the criterion of 'is it valid in the terms of living that I understand?'. Finally, Schueler was introspective and sensitive to his own needs. 'I consider my own life most valid, most meaningful, most profound, at those times when I really open myself to a person or an event, shedding briefly the shackles of fear, caution, preconception, tight rationale. I understand best movement and change, for these seem to characterize reality far more than their opposites.'[559]

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[558] Schueler, 1954, p1.
[559] This paragraph summarises and quotes from the Artist's Statement. Schueler, 1954, pp1-7.

This thinking was consistently expressed in his journals, writings and conversation throughout the following decades. He had chosen to search for whatever it was in nature that moved him so deeply by attempting to evoke those feelings in his paintings. Painting articulated the emotional impact of being in nature, notwithstanding the limitations of making invented images: 'one of my problems is the fight in the painting between those two aspects, between the arbitrariness of the invention on one hand, and the wanting to be true to nature as to how nature works on the other hand, and I think this is, to me, one of the most important parts of my painting'.[560]

His thought was transcendental. As Russell Banks wrote in the preface to *The Sound of Sleat*, 'There's something essentially Emersonian about Schueler's use of nature in his paintings, his trust in his own subjective response to it, and his belief that if he stared at it long and hard enough, he would see the universal mind or oversoul staring back'.[561] Cliff McMahon analysed the thought of Still, Rothko and Newman, concluding that their programmes and specific paintings were directed by notions of the sublime.[562] Schueler's works at Mallaig Vaig, whilst certainly dramatic, were not sublime because the central conception of nature and of human integration within it was a gentler echo of the transcendentalism of Henry David Thoreau.[563] Schueler only named Thoreau once in his published journals, when he wrote that he had been reading *Walden* and been impressed with the clarity and precision of the thinking. He concluded that 'I would like to go to Mallaig for a year – even for two. Live very simply. Do much work. Feel nature to the utmost'.[564] And he did so, painting in a tone similar to Thoreau's *Walden*.

Thoreau wrote creative prose, often very poetic, that combined philosophical contemplation with a close and detailed observation of a specific known and lived-in place. Schueler painted creative pictures, often impressionistic, that combined his emotional response to nature with detailed observation of the space and places around his homes at Mallaig. His art was described as 'visceral and immediately physical but also transcendent'.[565] He tried to see and portray the mysteries beyond the 'distant line of the

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[560] Schueler on film. University of Edinburgh, 1981, 33:29.
[561] Banks in Salvesen and Cousineau, 1999, pxix.
[562] McMahon, 1998, passim.
[563] Thoreau, 1854, passim.
[564] Salvesen and Cousineau, 1999, p65.
[565] Coburn, 2009.

horizon'.[566] Thoreau's thought is complex and difficult to categorise, naturalist or realist one paragraph, romantic the next. His conception of nature is also difficult to pin down, informed as it is 'by asyncretic appropriation of Greek, Roman, Indian, and other sources, and the result is an eclectic vision that is uniquely his own'.[567] However he wrote about art's proper relationship to nature: 'It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look'.[568] Thoreau advocated the full immersion in nature which was required in order to be, to live morally and to grow as a human being. Awareness was everyman's principal virtue and was increased by full immersion. Full immersion is what Schueler sought when situating himself in Mallaig, rather than elsewhere. The distant horizons and immense spaces were there, and he lived out of the city in a (somewhat) isolated home without modern amenities, living and being in nature and attempting to capture that phenomenology in his paintings. Schueler revelled in it all. One of the artist's close friends suggested in a private conversation that 'if you go back to Henry David Thoreau and take a bit of a bath in that, you will understand a great deal about Jon'.[569]

Many reviewers have commented on Schueler's philosophical relationship with 'the real'. For example, Friedman said that '(Jon) admitted, first of all, being inspired by landscape and I think it's important to say that being inspired by landscape and drawing from landscape or painting from landscape are two different things. Jon, to my knowledge, never did any sky paintings or landscapes or sea paintings that were literal.'[570] The writings of Bergson help to unpack Schueler's assumptions about what was real.[571] Bergson argued that those areas of human experience that relate to subjective feeling must be subject to philosophical enquiry rather than scientific examination. For him, questions relative to the subject, for example the painter, and the object, what is painted, should be considered as a function of time in place rather than placement in space. Hence, Schueler's Mallaig Vaig paintings were very different from those he produced

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[566] Emerson, 1880, p209.
[567] Furtack, 2019.
[568] Thoreau, 1854, p43.
[569] Confidential private conversation, 2021.
[570] Woertendyke, 2021a, 01:00.
[571] Analysis developed from Atkinson, 2021, passim.

immediately prior to going there because of his experience at that time in that place. Applying Bergson's account, Schueler was living more completely at Mallaig and his temporality had been qualitatively upgraded. This notion supports the psychological concept of flow. An individual in flow is completely absorbed in the present moment, in what he/she has chosen to do. Though the artist was the same person, motivated by similar issues and emotions that he had felt in New York, his feelings had changed qualitatively. He felt in a different way rather than simply feeling more. The difference was in kind rather than degree and Schueler's formulations and compositions flowed more easily. Each day at Mallaig was more complete, the hours longer, the minutes more productive. (At Mallaig Vaig, he completed 45 canvases in six months). Paint was applied less tentatively, the strokes surer and less inclined to be mistaken.

Bergson's analysis of experience yields this surprising conclusion: that humans exist objectively in space, but subjectively in time. He developed his argument through a creative metaphor that is particularly appropriate to Schueler. Music, Bergson wrote, is transcribed and discussed as a spatially linear quantity, a progression of notes that can be written symbolically from left to right in a line. Yet it is experienced as a melody, a 'heterogeneous multiplicity' that echoes in the mind. The distinct succession of sounds gives way to a qualitative experience in which feelings imbue the whole. Extending this conceptualisation, an artist who paints a static landscape that has previously been seen and felt is translating his moments of experience in that place into elements in space. This tree is over on the left, that hill is large and that one small, the cloud has an oval shape and so on. Schueler did not paint that kind of landscape. He often wrote about change, about elements that evolved as he watched, and about the changing nature that he felt. His paintings captured instead what Bergson termed real duration in the landscape, a purely qualitative experience.[572] Such experience can be mild or powerful, depending on whether the person is experiencing time in a conventional way or is within duration and in touch with 'the heterogenous real'.[573] Invariably, a person learns to encompass that heterogeneity by being in place more. Repetition builds and modifies our human sensations so that we learn to be in and to experience that complex place more deeply. In

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[572] Atkinson, 2021, passim.
[573] Bergson, 1972, p97.

Schueler's later paintings at Mallaig, the horizon is more obvious. The horizon is an ontological device, the point at which objects or events come into being in space.

Schueler had no clear endpoint in mind when he painted. Analysts and critics are used to thinking more about the product, the painting, rather than the process, the painting of the product. Hence a narrative of gestation is constructed which looks backwards from the picture to derive the meaning of the work. The artist's motives and upbringing and ideas are considered to beget his actions, each one taken to lead inevitably to the next. Yet Schueler's paintings were never predefined in advance. In several filmed sequences of him working, he constantly and consistently stepped back to reappraise what was happening, how the aesthetic balance was progressing and how it fitted with the feelings he was remembering and reliving as he painted. Moreover, he did not merely record what he had felt hours or days before as he contemplated the sea or the formation of a snow cloud. Perception recalled is not perception, feelings recalled are a new experience.

Bergson differentiated perception from representation. Perceptions are those sensations that enable the individual to choose how best to act in the world. They are not an epistemological function that enables the person to know reality. His idea implies that a painting cannot be a singular truthful representation of reality because action in the world is driven by the artist's needs later, often in another place. Past memories are activated by perception and in this way an accumulation of experiences of being in Mallaig would have inundated Schueler's studio work. From a Bergson perspective, to consider whether or not Schueler's paintings describe the reality of Mallaig is to prejudice the point. There is no single reality. Instead, Schueler perceived the place by becoming immersed in it and the relationship between himself and his surroundings there, the inside and the outside, must hence be considered in terms of time as well as space. His perception was firmly attached to his present and he judged the degree of reality of whatever was his here and now by the degree of its utility in meeting his painting (and other) needs. The memory of past experiences and feelings, including those that may have occurred minutes ago outside the door of Romasaig, infiltrated that perception and required him to step back from the work and contemplate where it was going. Bergson's theory of attention suggests that to increase attention in an object, as Schueler's contemplation of his developing artwork did, involves expanding the folder of memory

images that are brought to bear in thought. The deeper the memory layers that are resurrected, the more of reality an artist can actually encompass and the more meaning he can give to 'the real'.

Schueler was an artist who attempted to portray his own horizon of outside (a spatial positioning) and inside (a temporal depth). The images that he perceived were not situated within his body, as representations inside his brain, but grounded outside, in the world. Hence his paintings can be termed both abstract and real. 'The character of the Scottish Coast speaks through these poetic canvases with remarkable clarity and exactness…They strike a more precarious balance between observation and abstract form than do most paintings that try to wed the two.' [574] An example is *Snow Cloud and Blue Sea*. The picture is of a natural event that has taken place over time. The forming of a snow cloud over the sea in Scotland can take most of the day and Schueler himself described how he had watched such a cloud develop as he sat on a beach after a cycle ride.[575]

Fig.95. *Snow Cloud and Blue Sea*. 1958.

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[574] Baur, 1975.
[575] Salvesen and Cousineau, 1999, p12.

In this painting, the colours clash, the subdued blue hemmed in at the bottom right by the expanse of angry red and orange tones, swirling together. The eye is driven down by the slanted brushstrokes, just as snow will be blown from clouds onto a calm inconsequential sea. The painting is highly charged but it comes from the artist's remembered experience of an actual event, from his own detailed perception of what he had observed and what it had evoked in him.

Schueler's perception in the studio was also guided by existing values such as an intent to ground his work on integrity and truth. As a painter with freedom, he was determined to accept full responsibility for what he chose to create.

> 'I think I've got with Still, Pollock, and the rest of them, got the sense of handling paints very, very freely. In other words, realising the paint had to respond to my domination, to my idea, to my feeling. If I wanted to push a brush like mad across five feet of canvas, by God, I could do it, there was no reason not to. If I wanted to just touch a brush, the final point, but maybe just touch with the end, slam on to so suddenly it would be spattered, I could do it. There's nothing to say that you shouldn't. But this is a massive responsibility. And then by God, you…you are responsible for all the implications. You are the one, whatever those implications are, whatever happens, you're responsible.'[576]

Consequently, there was an ongoing career-long search for the truthful image, set against a constant worry that he would fail. He began each work with a hope of what it might be, but as the painting was progressed by brushing more pigment onto the canvas, the risk of failing to actualise that hope increased with each brushstroke.[577]

To this philosophical groundwork, Schueler added a demanding work ethic. He laboured very hard, reflecting his belief that art was a critical part of humanity's raison d'être. Dingwall had been astonished on visiting the artist's rooms in 1970 at the quantity of paintings he was working on. Schueler became his close friend but was also a model of artistic behaviour, 'not an influence in the sense of painting in the idiom that Jon used, but certainly in the value and importance he gave to painting, and his sense of its priority, which rubbed off'.[578]

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[576] Schueler on film. Black, 1971/72, 06:46.
[577] MacDonald, 1994.
[578] Dingwall, 2005, p10.

To summarise, Schueler was a deep thinker who was guided in his Scottish paintings by the provisional conclusions that he had reached in previous years about what he was doing and why he was doing it. He brought to the Highlands of Scotland a different aesthetic perspective, one that Blair noted had 'immeasurably broadened the vocabulary of signifiers available to Highland artists today'.[579]

Personal influences

Friedman commented that 'Jon could have been a character in a Russian novel. He is a Dostoevsky character'.[580] His close relationships with the others in his life were a crucial influence on his art. People were central to his personal equilibrium, as Magda Salvesen indicated: 'People like Jon are very sure of their direction. I respect distance between people, but Jon will suck anyone into his life, his drama. He revels in emotion.'[581]

Amongst his many friends and acquaintances, there were a few people who anchored Schueler's personal life. Salvesen was one and it is highly significant to Schueler's Scottish paintings that they developed their relationship throughout his second extended residence at Mallaig. He said that 'Magda is like none other. She is independent and self-contained, and she never feels the need to explain. She kept disappearing over the horizon'.[582] Her own objectivity and good sense enabled her, of all Schueler's five wives and other lovers, to support the artist whilst still loving the man.

> 'However, as my relationship with Jon Schueler developed, the centrality of his work in our lives became increasingly evident. He argued persuasively that by living with him and by using my art history and administrative skills in the service of his paintings, I would be doing something vastly more significant than working for an arts organization. I was flabbergasted by his arrogance.'[583]

She explained how that astonishment gave way to an increased understanding of the 'self-absorption and drive' it took to be this artist and the need for his work to endure as a crucial entity in itself. Balance was maintained by her between his art and his life.

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[579] Blair, 2017, pp177/178.
[580] Woertendyke, 2021a: 02.52. Friedman was recalling Schueler's deep, complex and striking human spirit.
[581] Balliett, 1985, p44.
[582] Balliett, 1985, p49.
[583] Salvesen and Cousineau, 2005, pv.

Much had happened to Schueler before Mallaig that required to be balanced. One reviewer referred to his early life major events as time bombs.[584] His mother had died when he was 6 months old, but the fact was hidden from the child and he only learned of her existence when he was 12 years old. Unsurprisingly, he had by then a tricky and needy relationship with his stepmother, who had pretended to be his natural mother throughout his childhood. As an adult, he served in the war as a navigator of B-17 bombers. He became a veteran of daylight bombing raids and observed terrible events, the flaming deaths of comrades and the ruin of cities, from the plexiglass nose of the plane. The consequent hospitalisation and a botched 'medical retirement' caused him further trauma. Always on the lookout for love and closeness, he was attractive to women and already in his second failing marriage when he decided impulsively to leave New York for Scotland in 1957.

From his letters and journals of winter 1957/58, it is known that he was dealing with several conflicts in his life. There was what Salvesen referred to as the health consequences of his war experience: 'they call it PTSD now, whereas of course it was called war fatigue or battle fatigue back in the Second World War, and the First I think. But Jon was saved in 1957/58 by two people who lived in a croft nearby called the MacPhies. And they took in this extraordinary American who's arrived by himself, who's an artist'. [585]

Schueler was very hard on himself. The opening entry of *The Sound of Sleat*, from his journal dated 16 January 1957, states that 'I am a bad father, a bad stepfather, a bad husband, an indifferent friend, a confused and disloyal lover. Only one thing: I am a good painter.'[586] In the (edited) autobiography, his life dilemmas are framed as a series of dichotomies: success and failure, sensitivity and carelessness, loyalty and abandonment, commitment and divorce, artist and father/husband/lover, New York and Mallaig. Friedman proposed that such polarities in Schueler's life led to a tension between the specific and the general in all his work.[587] Certainly, throughout his career, reviewers came to starkly different conclusions about the same paintings, for example some

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584 Lehmann-Haupt, 1999.
585 Boyd, 2021b(MS), 2:02:30.
586 Salvesen and Cousineau, 1999, p4.
587 Friedman, 1967.

identifying them as abstract experiments on form and substance, others as a distillation of the reality of nature.

In the two decades before he settled at Romasaig with Salvesen in 1970, Schueler had coped with ongoing and at times severe psychological stress by painting. In Clamart in 1958 for example, he wrote of his loneliness and despair:

> 'My life seems to be a shambles. My marriage has ended. I am without a studio. I left, just before the coming spring and summer which might have brought warmth and spirit to my work, the wonderful Highland village which I had grown to love. I am very, very tired. I am over four thousand miles away from my two daughters, over three thousand miles away from the dear friends who live in New York. I am living on borrowed money. I am unbelievably alone. I go to bed tired, and I wake up tired, yet I spend most of the waking day summoning up the energy I know I'll need to set up a new studio and to plunge into a new period of work. My mind moves sluggishly along a path of regrets.'[588]

He ameliorated this pressure by painting bright yellow suns, clouds over the sea and the intense light that he remembered from Mallaig Vaig.[589] 'The fact is, when I am in the midst of working, painting or writing, I feel a quickened pulse, my imagination surges. I can feel ecstasy or euphoria'.[590]

Throughout life, he was attractive to others. People warmed to him, to his authenticity, intensity and singular engagement with each person as an individual of worth. Living in Mallaig, he would have come across other artists who came there to stay and work. For example, Mary Holden Bird was a painter and etcher, well-known in Mallaig during the 1970s, and she regularly exhibited watercolours of her seascapes of the area around Morar.[591] Yet he seldom engaged with other artists there - Will Maclean was a notable exception.[592] Schueler already had a clear idea of what he was seeking, his truth, and in the studio he worked unaided to reveal it. 'And then, all alone, he looks at the bare canvas. And looking at the bare canvas, he now confronts himself. And somewhere out of that comes the vision'.[593] Schueler had spent his time after leaving San Francisco in the

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[588] Salvesen and Cousineau, 1999, p32.
[589] Jon Schueler Estate, 2021, p35.
[590] Salvesen and Cousineau, 1999, p241.
[591] Boyd, 2021d(DR).
[592] MacLean, 2022, p23. (Photograph of Jim Manson's boat).
[593] Narrator on film. Black, 1971/72.

early 1950s searching with his art for an important truth that he stated he would never find. Simultaneously, he sought a resolution to the personal histories that he had accumulated.

> 'What I feel is that nature is the mystery. The mystery is nature. And we are part of nature. And what the artist has the possibility and the privilege of doing is searching into that mystery for the truth, truth that you'll never find. But he can dedicate his life to the search. What that search depends upon is his willingness to struggle and to struggle endlessly in the face of absolute failure. And what the intensity of that struggle and the validity of that struggle depends upon is his integrity. And his integrity is something that he can hold himself and that's the moral basis of art.'[594]

There was much of his personal spirituality in this search.

Situating Schueler

The artist who came to Mallaig already had powerful pre-existing inclinations. He was also recognised as open-minded and became charismatically engaged when talking with those who were interested in his art, 'a tightly coiled man with a goatee and intense eyes'.[595] For him, paint was an instrument for communicating his deepest responses and questions, similar to playing the double bass or writing a journal. 'My need to communicate, my need to say, is so incredible that words absolutely falter. Thank God I found painting. Behind that is my desperate need to understand.'[596] His culture was personal and ideological in the sense that he considered art to have high purposes that included quality, meaning and integrity.

Schueler situated himself physically in place and came to live and work at Romasaig for five years. Romasaig was a long low building which had been a schoolhouse and Schueler built his studio in a space that had previously served as a classroom. Outside, in an oft-boggy grassy backyard, he could stand and look across the Sound of Sleat to the shapely island landforms of Eigg and Rùm and sometimes Skye. Sea, landform, sky; that became his everyday scape. According to Ingold, nature is not an

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[594] Schueler on film. Black, 1971/72.
[595] Parini, 2010, p46.
[596] Waesche, 1967.

object to be observed, but a product of human processing that simultaneously enables the processing to occur. To understand the world, Ingold argued, a person must be part of nature, encompassed by it. The comprehension is 'not a matter of construction but of engagement, not of building but of dwelling, not of making a view of the world but of taking up a view in it'.[597] Ingold's conception is appealing because it explains how Schueler's painting at Mallaig communicates deeper meanings and feelings about Scottish places. He came to live inside this place and he absorbed, and was absorbed by, its nature in a deeper and more complete way. Living as part of the place, as he described it living 'within his paintings', he could modify and ameliorate the influences that he had brought with him to Mallaig. Though not solely of the place, his art emerged from his interaction with the environment as he sensed, perceived and contemplated it. The place was not a stage on which Schueler stood to create his art. It was part of his art because it became part of him.

Schueler situated his artistic skills in place too. Such a proposition respects Bergson's thought because it bypasses the western orthodox dualism of subject and object, the traditional notion that a subject artist confronts the object nature and puts it in a painting. Instead, art is a process, more like telling a story. The creative person, whether storyteller or artist, picks up perceptions from the environment that others may miss and makes them explicit.[598] Blaikie was on similar ground when he defined a region as a kind of 'lifeworld' that fosters in its inhabitants, their shared cultural traditions and an associated spirit of place.[599] These shared meanings, fabricated by people as they lived their lives, then established a regional culture. When Schueler lived for years at Romasaig, he observed the place daily, he perceived it deeply and he consequently engaged more fully in it, which was the nature of being (there).

Schueler situated his perception, and being there had distinctive consequential effects on his painting. There was the apparently straightforward influence of each day sensing the environment, seeing the foreshore, hearing the birds, feeling the wind and so on. Repetition deepens perception. In addition, Schueler had to learn how to be. He had come to these places to live as well as to paint and his living would have affected his work

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[597] Ingold, 2000, p42.
[598] Ingold, 2000, p190.
[599] Blaikie, 2010, pp234-236.

more profoundly. James Gibson proposed that an ambulatory vision develops along a 'path of observation', which he recognised as a continuous itinerary of movement. To walk around a place is to learn it, and to learn the place strengthens the person's internal visualisation of what it is. Gibson's ideas imply that a person's vision will be stronger on a well-trodden path, which would explain why all those artists that feature in this thesis chose to settle in places that they painted.[600]

Schueler also situated his learning. Learning is crucial to the improvement of skilled practices like art. Within each environment, the maker of art must work with several different perspectives. Hence Schueler the painter created a painting not in isolation but as part of what Ingold calls a 'taskscape', which is 'the totality of tasks making up the pattern of activity in a community'.[601] Schueler's taskscape included paying attention to the evaluations of key people in the arts community – other artists, gallery owners, dealers, buyers – which is why they featured so often in his journal. His painting, composition and methodology was also subject to ongoing evolution as he learned to adapt his techniques to what he experienced at Mallaig. Each action developed from the previous one and fed naturally into the next. Whilst painting, he operated within expectations set up through his professional engagement with his materials and this technical work was never merely mechanical and repetitive. He described the required care, judgement and dexterity. Yet his compositions also evolved in response to situation. He wrote and talked often about how each painting that was completed was the foundation for his next. 'What you're seeing among other things, besides the end of the painting, is you're seeing my preparation for the next painting. You're seeing my drawing for the next.'[602] This all occurred in place. His technical skills and innovation blended with in situ perception and with his learning of how to be in that place and became more closely attuned.

Schueler's embeddedness in Mallaig was different in aims and resolution from that of other celebrated painters. For example, in the twentieth-century coastal artists' colonies that flourished in St. Ives, Staithes and Newlyn, the painters lived close to and engaged with other artists and endeavoured to depict the shared 'reality' of the place and

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[600] Gibson in Ingold, 2000, p3.
[601] Ingold, 2000, p199.
[602] Schueler on film. University of Edinburgh, 1981.

time.[603] Their perceptions and methods developed more in-house than through thorough immersion in place and community. Other individual artists had also become associated with specific places, for example Paul Gauguin in Tahiti. Like Gauguin, Schueler had arrived alone in an unknown place and stayed and painted there for a significant period. Yet the two had very different aims, which they discharged in dissimilar fashion. Gauguin's own account of his search for the primitive has been comprehensively problematised by scholars who have argued that he mythologised his stay to fashion an artistic persona and rehabilitate his career in France. Mathews described how Gauguin seemed to have fallen for his own myth of Tahiti.[604] Schueler, this chapter has argued, had much loftier aspirations.

One final aspect of situating Schueler in making art in this specific place concerns that of imagining. Imagining is the activity that people do to generate forms like plans, compositions, strategies. Yet all imagining must happen within an actual world. The thought is generated in a time and place and therefore has a relational quality. 'Imagination is the activity of a being whose puzzle-solving is carried on within the context of involvement in a real world of persons, objects and relations'.[605] With regard to Schueler's art, his imagination soared when he came to live and paint in Mallaig.

By the time Schueler discovered Scotland, his self-confidence was tethered to the three major sources of influence in his life: artistic, philosophical and personal. They were part of the mindset that framed his artistic response to being in Mallaig. The change in his painting from 1957 onwards suggests that he resolved his personal and professional struggles by situating himself there, physically, artistically, perceptually and imaginatively. By 1975, the final year of his second residency at Mallaig, the Director of the Whitney Museum of American Art was able to write that 'Jon Schueler has walked a difficult path between opposites. His paintings look abstract but are not.'[606] The artist had come to Scotland, observed and embodied in place, conquered his demons and mastered his influences.

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[603] Newton, 2005, passim.
[604] Gauguin, c1897 (Trans. Griffin, 1961). Mathews, 2001.
[605] Gibson and Ingold, 1995, p466.
[606] Baur, 1975.

Chapter 8: Situating Discourse.

Communication, including everyday conversation, can reveal the spatial assumptions that underpin a painter's work and life. The discourse that surrounds Schueler and his work is almost always positive and there is little writing that is unsympathetic. Dinah Ryan, an academic in English language who contributed critical pieces to art magazines, did question his oeuvre and the 'palpable academic tone' that supported it.[607] She characterised Schueler as a man who lived the romantic myth of the artist whilst being left behind by what she called the 'engines of theory' in the art of the 1960s-1980s. Her words have a tabloid feel; 'over-sweet, frontal, lyricism', 'a lost horizon', 'this cloying quality'. However, her target was not the man himself, but 'the slightly tainted official biography' that linked his art to his writing. This chapter challenges that view by revealing his journals and letters to be an excellent repository of information about his thoughts.

Ryan had postulated a process for responding to her own criticisms. 'A critical deconstruction of Schueler…would alleviate the slight distaste one feels at being asked to navigate within the clouds of myth'.[608] Her proposal indicates that discourse analysis is a necessary and appropriate analytical methodology because his discourse will have incorporated the evolving experience of being there in Mallaig. The painter can be securely 'put in his place' by deconstructing his communications.

Such communication is complex, and tricky to situate. Agnew outlined a pertinent framework of spatiality of location, locality and sense of place.[609] Schueler's locations - the bungalow at Mallaig Vaig and the schoolhouse of Romasaig - can be identified with a unique grid reference. His locality, the shore and sea and islands, featured in paintings and was not tied to specific fixed locations. His sense of place, of what Mallaig was, related to how he identified with the locale, based on associations, experiences and relationships with others. Mallaig was a meaningful place for him, not because of its coordinates but because the physical and topographical properties of that locale enabled him to paint in the way that he wished to. This individual sense of place was hence the key objective of the analysis of communications.

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[607] Ryan, 2001, p20.
[608] Ryan, 2001, p21.
[609] Agnew, 2016, passim.

Such communication is also malleable. Ross Purves and Curdin Derungs analysed 'user generated content' to explore notions of place. They included an analysis of social media photographs of the Cairngorms which confirmed that locals' and tourists' definitions were different. Drawing maps to summarise the spatial content of the textual archives of Swiss Alpine Yearbooks, they revealed that the definition of the place called 'The Alps' had extended eastwards 'in the period from 1880-1900, as the Rhaetian Railway opened up the region'. They concluded that 'our methods demonstrate clearly that place is more than an empty placeholder, but rather a fundamentally useful way of structuring information'.[610] Their scholarship demonstrates the value of analysing texts to reveal assumptions about location, locale and sense of place.

Ultimately, such communication is disordered. Formal discourse analysis developed from linguistics and its customary structural or critical approaches would require finnicky processes to analyse Schueler's communications, for example identification of all nouns, adjectives and verbs which described spatiality. A wide-ranging textual classification would lead to a confusion of lists. Furthermore, words like nature, culture, place and space are all in common use, with an associated assumption that their meanings are stable and universal. Yet contested meanings abound. This chapter has therefore focussed on those terms that illuminate Schueler's understanding of locale. It examines communications about what made Mallaig important to his work. The nature of his being whilst he stayed there can thus be glimpsed from his contemporary discourse, and from what those who were close to him understood of that discourse.

The analytical process is an amalgam of multimodal and historical approaches, a discourse analysis adapted from Ruth Wodak's and Michael Meyer's five-step method.[611]

1) Characterise the sector.
2) Establish which texts and other research data to use.
3) Conduct a structural analysis to evaluate the materials.
4) Conduct a fine analysis of a representative fragment or fragments.
5) Expand the analysis to encompass all the materials, leading to conclusions about the sector.

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[610] Purves and Derungs, 2015, pp85,86.
[611] Wodak and Meyer, 2001, passim.

The methodology has limitations. For example, it treats text as 'an unstructured bag of words' and analyses word frequency 'through simple co-occurrence'.[612] Yet, despite being unsophisticated, it can encompass a wide variety and large quantity of texts.

Results

Step 1. Characterise the sector.
The sector is the nature of Schueler living and being at Mallaig.

Step 2. Establish which texts and other research data to use.
Fortunately, there are several large sources of evidence to analyse. The key primary materials were Schueler's published letters and journal entries for the period June 1970-June 1975, the text of titles of his paintings, John Black's BBC film of 1971/72 and transcripts of interviews with Magda Salvesen, Ken Dingwall and other close friends of the artist. The interviews were conducted according to Mats Alvesson's recommendations for reflective pragmatism, an open-ended questioning technique that is consistent with subsequent discourse analysis.[613] Alvesson pointed out the necessity of understanding the individual perspective of each interviewee and 'viewing the subject matter from different angles'.[614] The interviewees were informed of the nature and main themes of the research, sent a series of headings of things to think about in advance and invited to view a presentation of the main concepts of the study.[615] This prior knowledge directed the participants' prior contemplation. The interview transcripts were analysed as text rather than data, as a context-specific response rather than a revelation of truth. The individual questions explored each person's unique experience and viewpoint in relation to the themes of the research.

Step 3. Conduct a structural analysis to evaluate the materials
The analytical themes were drawn from approximately 270 pages of *The Sound of Sleat*, Schueler's edited autobiography.[616] The themes were compared with those that emerged

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[612] Purves and Derungs, 2015, pp74-94.
[613] Alvesson, 2003, pp23-26.
[614] Alvesson, 2003, p24.
[615] Boyd, 2020f.
[616] Salvesen and Cousineau, 1999, passim.

in repeated readings of other Schueler-related material to draw out agreements and contradictions.

Dingwall noted that Schueler was fond of reading Samuel Pepys's diary and had tried to emulate an everyday style in his own journals. 'He liked the idea of a diary that talked about the mundane daily activities, and also the daft forbidden things that went on in his head as well.'[617] *The Sound of Sleat,* abridged from 2,700 pages of journal entries and a great many letters to and from the artist, was a diverse source. The volume was admired by reviewers, notwithstanding Ryan, as 'an amazing, totally peculiar piece of work. It may be the best thing ever written about the workings of a painter's mind and eye'.[618] 'Part memoir (wartime experiences scarred him); part confessional, (Schueler bares his soul with ease); part philosophical discourse, it can also be viewed as a long love letter.'[619] It gives an impressionistic sketch of the man and his being rather than a narrative of his life.

Schueler's writings about Mallaig were analysed within *NVivo*, a suite of programmes that enabled the researcher to interrogate qualitative data. A total of 956 individual passages of text were extracted from 272 pages of *The Sound of Sleat*. Each was allocated to an overarching topic, called a node. Fig.96 reveals that 76 separate passages contained Schueler's ideas about being an artist, 31 addressed matters of space and so on. The material within each node was then reanalysed to identify the themes.

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[617] Boyd, 2021c(KD), 1:45:41.
[618] Adams, 1999.
[619] Henry, 1999.
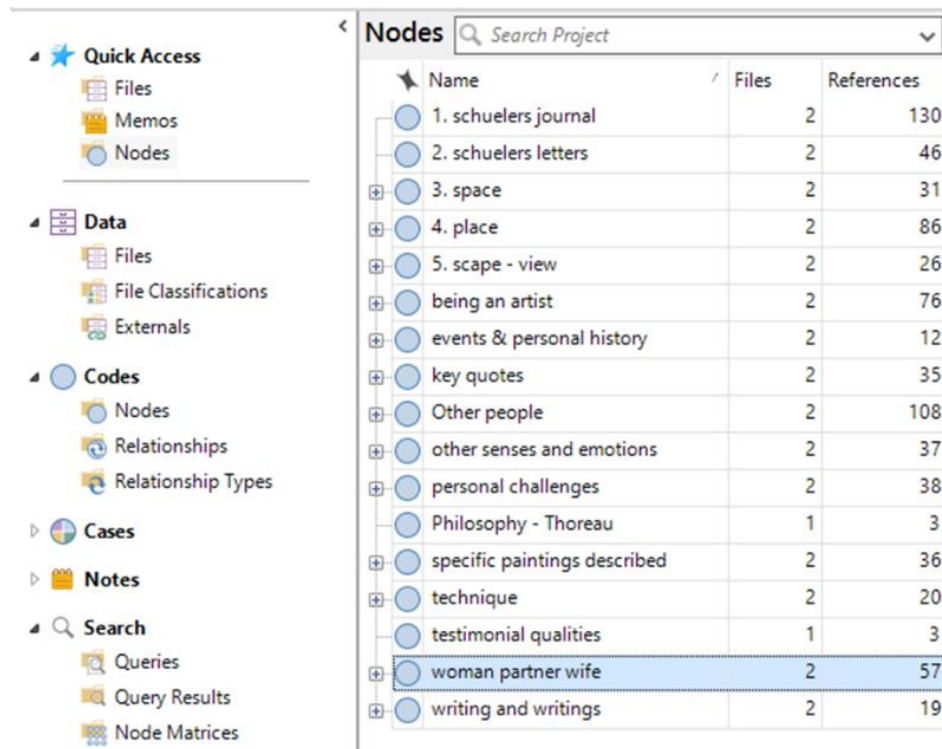
Fig.96. NVivo Screenshot of overarching topics (termed nodes).

The text from Schueler's journal entries was compared to that from his letters. There is a distinct difference in the language, shown in the word frequency diagrams of the most common words in each category of writing.
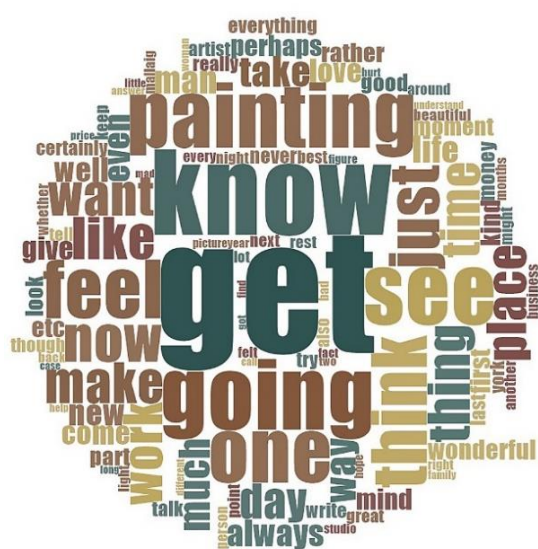
Fig.97. A comparison of words.

Each extract within each major node was reread and categorised according to theme. The major nodes and their attendant themes are listed below. (Appendix 3.3 is a complete list of nodes and text fragments).

Name	Files	References
1. schuelers journal	2	130
2. schuelers letters	2	46
3. space	2	31
feeling at sea	1	1
generalised country countr	1	4
north	2	4
infinite expanse	2	14
painting space	2	7
4. place	2	86
Mallaig general	2	26
Mallaig Vaig	2	18
Highlands	2	4
Scotland	2	8
Romasaig	2	5
Sound of Sleat	1	1
England	1	1
Edinburgh	1	1
the sea	2	8
Morar and surrounding pla	1	3
Paris	1	3
just a place	2	4
New York	1	1
The Lakes	1	1
Maine	1	1
5. scape - view	2	26
of a place	2	5
out to sea	2	6
overpowering	2	2
positive emotions from it	1	3
city painter	1	1
nature including weather	2	5
women	1	4

Name	Files	References
being an artist	2	76
Disorder and order	2	8
Abstract and real	1	4
painting is work	2	17
Nature and what it meant	2	5
Abstract Expressionism	1	1
Self belief	2	7
Fear of failure	1	6
What he wanted from art	2	11
Values & morality	2	7
Disorder in relationships	1	3
lonliness	2	2
events & personal history	2	12
1950s	1	3
1960s	1	3
1970s	1	6
1980s and beyond	0	0
1940s and earlier	0	0
key quotes	2	35
Other people	2	108
other artists	2	34
Neighbours	1	1
others views about paintin	2	6
children	1	15
dealer buyer gallery	2	34
friend	2	18
other senses and emotions	2	37
Warm cold	1	3
women	1	3
conflict tranquility	2	8
men	1	1
lonliness	2	5

Name	Files	References
love	1	1
human values	1	5
fear death	2	7
energy	2	3
personal challenges	2	38
childhood family	1	3
money	1	10
on the sea	1	2
war experiences	2	6
women	1	6
life a shambles	1	5
jealousy	1	2
writing	1	2
gloomy	1	3
Philosophy - Thoreau	1	3
specific paintings described	2	36
Mallaig Vaig	1	7
Romasaig link	2	5
Paris	1	1
New York	1	4
Pre 1957	1	4
Others	2	11
points about painting and	2	4
technique	2	20
colour	2	8
equipment	2	3
time	2	2
line and form	2	2
difficulties with	1	4
architecture of the painting	1	1
testimonial qualities	1	3
woman partner wife	2	57

Fig.98. Major nodes with attendant themes.

The process of classifying each fragment of his writing encouraged the researcher to consider what that fragment meant in relation to other themes. For example, Schueler wrote often about how to be an artist, and evidenced what art meant to him when he explained his thinking. Within the 76 extracts about 'being an artist', he often returned to the same kind of issue, disclosing important meanings for what it was for him to be an artist.

- Art themes- Abstract or real; abstract expressionism; Art as work; Nature as subject.
- Personal themes - Loneliness and disorder; self-belief; romance; fear of failure.
- Values - Morality; why paint?; money to live on.

Step 4. Conduct a fine analysis of a representative fragment or fragments.

The themes from step 3 furnished an analytical structure for evaluating those fragments of text about Schueler's extended stay in Romasaig. The aim was to construct a preliminary narrative about Schueler being at that place at that time.

Nine fragments directly referenced Romasaig. They suggested that Schueler had two dominant definitions of what it was - his studio, and the place where Magda was. For example, he described Romasaig in 1970 as 'my studio, a schoolhouse built near the rock, sand, and hill of the cove of Glasnacardoch, near Mallaig. I think I'm doing it this time. I made the studio and I've painted a great number of paintings and I have not yearned for home'.[620] This definition of the place as his studio (rather than his home or his cottage or where he sleeps, eats and talks) was repeated. Two later fragments referred to 'Romasaig, my Mallaig studio' and another two to the work of making paintings there. This discourse situates him in a place for creating great art.

Yet he operated with another understanding of what Romasaig was. He began the paragraph quoted above with 'MAGDA!!'. Another fragment described how she offered a sounding board for his thinking; 'This morning, I said to Magda: The creative act is strange. Just before one starts writing or painting, the mind fills with images so powerful or so subtle, emotions so tenuous and incapable of being rendered in either paint or word, that one is quite realistically aware of the impossibility of the task. He must accept the fact, the certainty of absolute failure from the beginning.'[621] Throughout his writings, his feelings about painting at Romasaig are linked with the depth and stability of his relationship with Magda Salvesen. He anchored himself there because he was with this specific partner.

Step 5. Expand the analysis to encompass all the materials, leading to conclusions about the sector.

The narrative from step 4 was tested against interview transcripts of those who knew Schueler well, together with other materials. Nuances and caveats were identified. Conclusions were formulated.

A close rereading of all the fragments, now categorised into themes, suggested

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[620] Salvesen and Cousineau, 1999, p188.
[621] Salvesen and Cousineau, 1999, p192.

that Schueler's conceptualisation of what he was doing in Mallaig was surprisingly consistent and robust over time. (For an example, see Appendix 3.4*). His articulations of what he was doing and why he was doing it throughout the Mallaig years, from 1957 until his death in 1992, were internally coherent and he used similar words to formulate and explore his ideas, convey his dreams and passions, expose his fears and insecurities.

The key words of his discourse which situate the painter are nature; space (including the North); sky and sea; place (including Mallaig and the Sound of Sleat); women (including Magda). His usage of each of these terms revealed something about his situation. For example, the fragments relating to 'space' were investigated. Describing *Snow Cloud and Blue Sky*, he mentioned elements that re-appeared in other discourse fragments about space. 'I felt that the juxtaposition of sea, land and sky, of the cloud and the sun, all in motion against each other and reflecting each other, suggested the possibilities of infinite nuances of human emotion and of the emotion of time.'[622]

Fig.99. *Snow Cloud and Blue Sky*. 1958.

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[622] Salvesen and Cousineau, 1999, p62.

His linking of his most powerful human emotions to weather, the cojoined scape of sea and sky and the changes wrought by constant motion, also surfaced elsewhere. His feelings about glimpsing the eternal through the changes in nature and trying to understand and capture them were expressed in spiritual terms, with terms like 'esthetic (sic) mysteries', 'glory', 'nature beyond life', 'this implacable event, this dark and light of eternal death' and 'the very power of imagination which they evoked became a spiritual substance'.

The word 'nature' represented another primary concept in Schueler's understanding of space. That it also had spiritual connotations for him is evidenced by analysing the words that precede and follow it in several fragments of text.
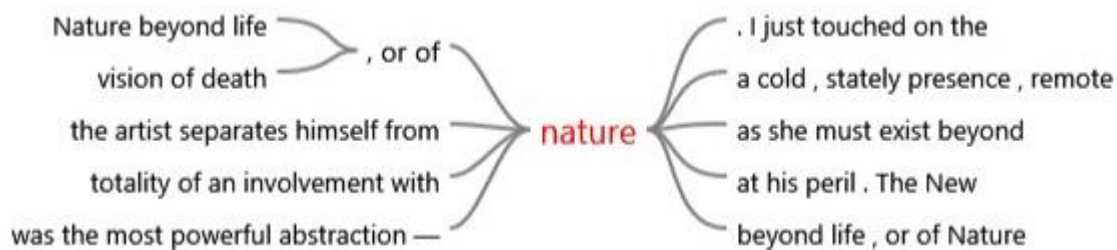
Fig.100. Words around 'nature'.

Schueler thought that there was something within nature, some immense truth, some deeper reality, and he searched for it through his art. This feeling was what some misconstrued as romanticism, but the artist was situated firmly in the real world around him. 'The vision of the Sound of Sleat on the late June night was not a void, except that it was separated from us by no possibility of understanding. It related only to itself. The void was in man, was man.'[623] He aimed to be embodied in nature's space that he experienced before him each day.

Schueler's writings were searched for insights into his most important spatial conceptualisations. For example, the following word tree identifies the words that preceded and followed his usage of the word 'north' in all the relevant fragments. He utilised 'North' sometimes as a noun, preceded by the definite article, suggesting that he attached a definite meaning to the word. 'The North' was, at these times, a definite place.

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[623] Salvesen and Cousineau, 1999, p196.

Other times, 'north' was descriptive.

Text Search Query - Results Preview

of family — in the South	— howling — and the **north** wind
the vineyards and olive groves	It was Magda's insistence more
attention to it once again	MALLAIG ! WORK ! We arrived on
the Mini , and headed **north**	a weight , a challenge . These
along the dry river in	am very much interested
clear across the front , facing	and ← everything was as I
deepening mystery as vie drove	God would be there
a letter ? I'm far	East , and West and across
wanted to go very → **far**	my desire to have humanness
working . Restricted to the	out of my own fantasy ,
And you can't get	overlooking a comer of Gramercy
then I am going → **farther**	viewing Skye , feeling the gale ,
go there . " So 1	5 6 The Show at
up the Mini , and → **headed**	summer vacation time
I 977 ? Magda and coming	I remember ← the memory of
I remember the memory of	**.** N E W Y O
And so it goes .	North ! It was Magda's insistence
childhood . (Am 1 still ?)	When we would finally stop
because I come	Yet I feel a difference
wind — tonight blowing → **from**	find , hard ,
than it is	1 wanted to ← go very
wonderful and free → **in**	along the twisting one - track
bloodier the feeling	and South , and about people
mystiques , my talk → **of**	Hollywood , in an offbeat location .
or so , would be	car for the
the **north** — howling — and	in the ← hills and the
B . H . FRIEDMAN . . .	into yesterday . Bunry 1942 . Magda
country around , and	is Loch Nevis . . . . 1 tell
to the hills → **to**	St . Tropez . 1 may
we passed just	of ← the Scilly Islands , which
to come with me . . . . About	than Milwaukee NE W Y
when the family would head	wind is a cold wind —

the   **north**

Fig.101. Before and after North.

Other treemaps enabled the relationships of ideas to be explored in terms of locales, qualities and associated activities. From text analysis of Schueler's use of the words 'infinite', 'abstract', nature', 'space', 'Mallaig', 'Sound of Sleat', 'sea', 'loneliness', 'work', color', 'horizon' throughout the fragments, the following summary diagram was constructed. It illustrates the central ingredients of Schueler's discourse and the connections between them.
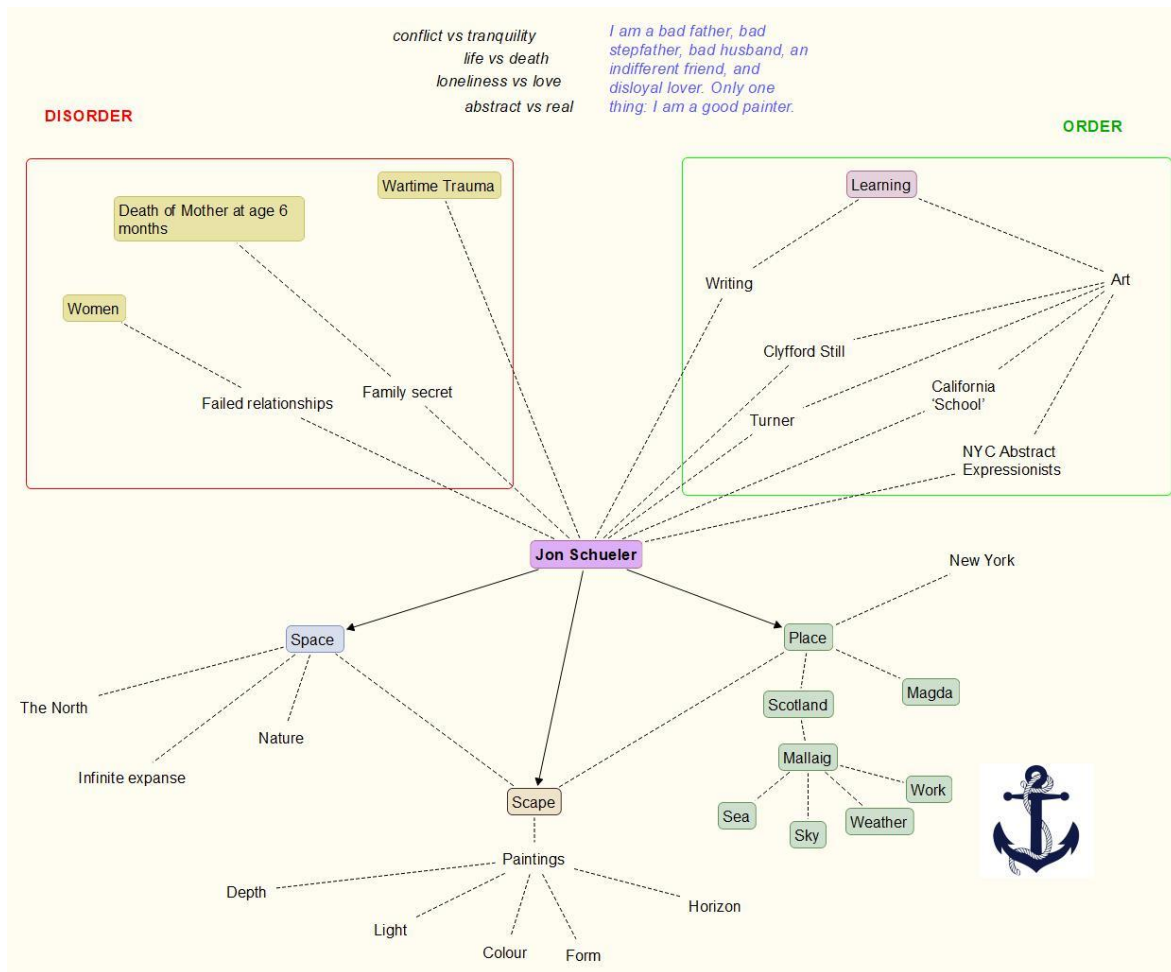
Fig.102. Schueler's discourse in 'The Sound of Sleat'

The disorderly influences throughout Schueler's life, all of which heavily influenced his thinking and therefore his art, are summarised in the top left. These were ameliorated by his learning, firstly about writing (he completed an M.A. in English Literature in 1940) and then formal learning about, and practical experience of, creating art, 1947-1957. These discourse influences contextualised his painting in Scotland, work that explored the depiction of space and place. He stated that

> 'I wanted to come and, as it were, live inside my paintings. I put these two ideas together—the Highlands and the sky—in my paintings. And, to be sure, when I got to Edinburgh, I rented a car, went to the west coast, worked my way up and when I came toward Mallaig, I found a reality was equated with a dream and it was ten times more so. It was a fantastic thing.'[624]

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[624] BBC, 1973.

This work, his depiction of living inside his canvas, of being there as part of infinite nature, was spatially anchored by the place, Mallaig, and latterly by the people in it, particularly Magda Salvesen. His aim was to explore spiritual and human meaning, in the biggest possible sense, using light and colour. The anchor in place allowed him to transcend the disorders of his life and make 'not a painting of nature, but a painting most like nature'.[625]

The importance of place surfaces in other writings and speech. For example, 'I started to dream of the idea of a place, a particular place, almost in which I'd live inside my painting—an extremely egocentric dream.'[626] He had to have been there in Mallaig to be able to paint like that, to be what he called 'intimate' with the place. 'And yet all the images in the painting aren't in fact invented, created. And often I'll have the almost eerie experience of walking along the side of the sea, and I'll see things that are in my painting—paintings which already exist—and then sometimes the other way around.'[627]

He stated in the same interview that he was building 'an edifice' out of the conflict inside him. In a later interview, he revealed that from a conversation during the war, and from his war experience and thoughts about his dead Mother, he formed and kept in mind for many years powerful visual images of some Scottish place. It was the visual image of place, continually refined and deepened by daily experience of being there, that he painted. Hence his 'big decision' to always paint indoors. 'I decided that by the nature of the image that I was forming and some of the spatial demands in particular, that I wanted to paint inside which would be more contemplative. Outside is like being right in the middle of it, it's the battle itself. Inside is looking at the battle from that little bit of distance.'[628]

Relevant Others

There is much to be learned about a person's thinking from those who hear about it first-hand. The value of examining others' discourse for insights into art was summed up succinctly by Magda Salvesen: '*Who's Who in American Art*, while useful for career information on the artist (education, exhibitions, public commissions, awards, and

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[625] Schreur, 1999.
[626] BBC, 1973.
[627] BBC, 1973.
[628] Nebrasso, 1981.

teaching jobs), gives no personal or family information at all.'[629] In 1998, some who were close to Schueler were asked for their recollections of the artist. Many had visited Romasaig, 'a warm, draught free enclosure sitting on the edge of nature'.[630] They considered him to be a very articulate and determined artist, whose 'eyes were focused on an imagined horizon'.[631] Many commented on his sensitivity: 'Jon talked once about how even a touch on someone's arm could, with the slightest change in pressure or movement, produce so many different messages and moods.'[632] Alastair Reid, himself Scottish, said that 'Jon was in confident possession then of a particular Scotland of his own'.[633] Heller likened him to Diogenes as he wandered and searched 'with his own lantern for his own truth, and he found it in Northern Scotland'. For John Francis, the paintings spoke for themselves; 'They stand as the legacy of a North American artist preoccupied and informed by his experience of the sea and sky above the Sound of Sleat... a man who continued to search for an understanding of the nature of existence, to address many of the difficult questions concerning our relationship with nature and to struggle with his own spirituality.'[634]

These comments were consistent with the main thrust of this argument, that Schueler had anchored himself in Mallaig in a way that translated its spatiality into his art. The transcripts of interviews with his closest friends provided deeper insights into this relationship with place.[635]

Magda Salvesen

Magda Salvesen was Schueler's partner during his second period of residence at Mallaig, June 1970-June 1975. After a brief separation, they married in New York in July 1976 and she remained with him until his death in 1992.[636] She has written about 'the centrality of his work in our lives'[637]:

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[629] Salvesen, 2005, pxii.
[630] David Pirnie in ACA Galleries, 1999, recollections XII.
[631] Marilyn Wylde in ACA Galleries, 1999, recollections IV.
[632] Ken Dingwall in ACA Galleries, 1999, recollections I.
[633] Alastair Reid in ACA Galleries, 1999, recollections IX.
[634] John Francis in ACA Galleries, 1999, recollections XI.
[635] The interviews were transcribed with Otter software (https://otter.ai).
[636] Salvesen and Cousineau, 1999, pp273 & 357.
[637] Salvesen, 2005, pv.

'While reading, or cooking, or titling endless slides in the room next to his studio, I could hear the rhythms of the paintings taking form: the movement of the brushes on the canvas, the clomp of Jon 's boots on the wooden floor as he moved between the palette table and the painting, and the quiet periods when he sat in his chair looking at what he had done, listening to his jazz tapes.'[638]

The author interviewed Magda Salvesen online in June 2021, met her in person in September 2021, and has had many relevant and engaging communications since. Her lengthy interview underpinned many of the inferences that Schueler's own discourse had suggested. The word cloud below portrays the frequency of the 100 most common words that she used in the interview. Four verbs – *going, looking, think, know* – appear most often. *Paintings, time, Mallaig* and *place* are also referred to often.

Fig.103. Magda's words.

A text search revealed how she structured spatial concepts within her own recollections of Schueler. The **view** was aesthetic (*lovely, gorgeous*) and linked to the act of looking. On the other hand, **space** was usually identified as something definite (*the, another, one*) and

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[638] Salvesen and Cousineau, 2005, pv.

linked several times with a named place. ***Place*** was her most common spatial referent, usually linked with a specific location, sometimes named.

Fig.104. Magda's spatiality.

She considered 'the North' to be an important concept in his thinking, a motivator that energised him to search for the place that he had fabricated from childhood memories, his discussions with a lover during the war and his imaginary visualisation of romantic

aesthetic localities. 'There's a lovely bit in the book where he talks about his summer holidays with his parents, and they go north, and he feels that they never go far enough. They never go far enough north. I think he felt that the North was where both the abstraction and the mystical was' (0:54:05).[639] He found in Mallaig Vaig in 1957 a place where the imagery in his mind could be expressed through the metaphors of sea, sky and the power of nature. Mallaig was the place where the road came to an end, where one could see the islands from an isolated shore. 'It's very complicated…. being in Mallaig is all to do with the islands and the spaces, and what the weather does coming in from the Atlantic and what it does to the islands that are there' (0:45:40). Mallaig was also a place where Schueler was comfortable with the town and its people. He had already found Mallaig when Salvesen met him and he told her stories about his time at Mallaig Vaig. Interestingly, these usually named people and told of their lives there (2:02:30), an interest of Schueler's that does not surface in his own writings. Yet 'he didn't particularly think of them as Scottish paintings. It was that he was in Scotland and he was looking at the sea, he was looking at the light, he was looking at those islands, but he did sometimes use the names of the islands in the titles' (0:25:47).

She referred to several features of the space and place that are translated into Schueler's paintings. The landforms were important to him because of their shape. 'He loved Eigg particularly because of the flat bit - it's very extraordinary and it's unlike any other Scottish Island, really, because it has this flat bit, and then it goes up and down. And it all merges together from afar, so you don't know whether there's a valley in between or something' (0:45:40). The weather there was important, very changeable 'and so you're always looking'. Often, during inclement weather, there were parallel streaks across the whole panorama, on the water and repeated across the sky which he was particularly interested in (0:45:40). The horizon, whether present or hinted at in the picture, became an important aesthetic and psychological aspect for Schueler's work.

Salvesen is a qualified art historian who, since inheriting Schueler's paintings, has managed and curated his estate and worked to increase his public exposure. Her insights into Schueler's development as an artist were therefore informed by her professional expertise. She identified several factors that were crucial to his work. He was focussed

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[639] The figures are from the transcript timestamp. Hence 1:06:25 is a quote from the section beginning 1 hour, 6 minutes and 25 seconds into the interview.

because he had 'something to say', something that he deeply believed in. This gave him
what she called 'direction' and 'inner force', a preoccupied concentration that could be
destructive to other people (0:05:55). Yet he needed other people close-by, even whilst
revelling in living on the edge.

> 'He didn't like staying on (at Romasaig) by himself. He could have
> gone early, he could have stayed later, but he didn't. He really liked
> someone else to be there. So there's both this need for isolation, this
> need for the studio, but at the same time there's the need for the
> companion which kind of makes it possible' (0:54:05).

Her understanding was that he chose to live at Mallaig because the location provided a
constantly changing view of nature in motion. He relished the wild power of it all and
exulted in the feelings that hard weather raised.

> 'He didn't need lovely gardens, pretty gardens. He didn't need to
> domesticate the area round about him. It was me who wanted a wall,
> to build the wall back so that we could keep the sheep out. It was me
> who had a little veggie garden, and things like that. That meant
> nothing to Jon. It was beyond the wall which was what he was
> interested in' (1:02:20).

Beyond the wall was where his imagery evolved. During 1957/58, he had painted
dramatic, emotional, expressionist interpretations of the wild winter storms that he
experienced. In his journals, he had written about ripping away the veil to see what lay
beyond. During 1970-75, Salvesen thought the views around Romasaig were 'a rich seam'
of vital imagery which enabled him to move beyond 'the boundaries of form and gesture
and colour into the depths of nature'. The strength of nature was there, but not
necessarily black and dramatic and forceful and in your face. 'I mean, the idea that power
can be in the sundog…, something so delicate, so beautiful, so very inviting' (1:23:07).

Through her increasing familiarity with the estate's paintings, Salvesen perceived
'a kind of wonderful development'. Schueler had avoided becoming stuck in the Abstract
Expressionist groove because 'they didn't have what some people would say the baggage
that Jon had in terms of what he was saying, and what he was looking at, and how he was
interpreting nature'. His subject was so large and varied that he was able to evolve his
practice; 'sometimes he goes back and picks up an idea, which he had expressed earlier,
and then takes it forward. Sometimes it's just going back to basics. You know, it's just like

in jazz. You have the tune, and then you take off and you go round, you come back to the tune, and then you start off again' (1:06:48). His was not a linear development. She recognised that the place developed him in other ways too. For example, being at Mallaig in 1957/58 was cathartic. Reflecting on Schueler's behaviour, she surmised that he had recovered there from PTSD (2:02:30). His paintings were a holistic response to exterior storms and interior healing.

Mallaig was a singular source of art; 'he really did have the two worlds. It wasn't just visiting. It was from 1976; he had a studio in Mallaig and a studio in New York' (0:40:13). At Romasaig, the old schoolhouse had its gable end to the sea, 'against the weather', and it suited the painter 'because you had a lovely view looking out towards a hill and down towards the stream but you didn't see the sea from his studio. So you had to go outside. And in some ways, I think that keeps you fresh. You have to go out and look at it' (1:48:22). Schueler never drew or painted outdoors (1:17:59). Instead, he held the view in mind and carried it into his studio at Mallaig, and later to New York.

Salvesen commented on other aspects. Once completed, paintings were generally titled by Schueler himself, sometimes helped by her or visiting friends. 'The titles, if you wanted to know them, were just another little way into a painting for those people who wanted it. And then sometimes they were sort of literal, as I said, with actually, it was a place name.' Schueler liked local place names. They sounded different, 'so enigmatic and so extraordinary and so strange, and of course, the Sound of Sleat or 'slate' (0:25:47 & 0:45:40). His painting technique was what she called 'all over'.

> 'He never started at the bottom right, and then moved himself along or started at the top and moved down etc. He never drew before, what there was going to be and so it was an improvisation, which of course many other people were also doing, and he learned particularly from jazz, but it was an improvisation as the jazz people do. It was completely open but at the same time, there were limits' (1:23:07).

Further insights into Schueler's technique and processes were revealed by another interviewee.

Ken Dingwall

Ken Dingwall is a Scottish artist, born in Clackmannanshire in 1938. He studied at Edinburgh College of Art (1955-60) and Athens School of Fine Art (1961-2). From the 1970s, he taught in various Higher Education establishments in the U.S., latterly as Professor at the Cleveland Institute of Art. He has recently returned to live in Edinburgh. His work includes large-scale abstract paintings that evoke the patterns that he sees in nature, 'a psychological exploration of surfaces, membranes and what is hidden beneath the surface'.[640] The author interviewed Dingwall in his Edinburgh studio in August 2021. He provided an artist's insight into Schueler's work, albeit from the standpoint of being Schueler's close friend from 1970 onwards.

Dingwall's deep knowledge of the development of modern art in Scotland and in America provided perspective and raised significant questions for this present analysis. Overall, he expressed the view that Schueler was translating his own emotions and sensations into paint upon canvas, and that the location of where this happened was less important than what the artist was trying to do with his materials. Hence for Dingwall, Schueler's artistic education and the various influences that he had absorbed as he developed his practice were paramount in what he achieved. He also reflected on how influences from Schueler's early life had impacted on his art. The word cloud below portrays the frequency of the 100 most common words that he used in the interview.

Fig.105. Ken's words.

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[640] NGS, 2021.

The words and content reflected his wide knowledge of art history. He described how Schueler had arrived in New York in the early 1950s with his methods already heavily influenced by Clyfford Still, 'some very heavy palette knife, patination, and so on' (0:21:57). Though Schueler continued to admire Still and be guided by his values, he was influenced by the New York artists that he met and socialised with, people like Guston, Newman, Reinhardt and Rothko who had all had figurative training. Schueler then adapted his work to reflect a new emerging response to Abstract Expressionism.

> 'Previously abstract expressionism would have been entirely built on the sense of being anti-fame, anti-figuration, anti-politics. A lot of those senses that they were challenging the establishment. And then suddenly, because of the Cold War, the American government suddenly began to give a place to thinking that when they were putting out cultural shows, that they would introduce this kind of art, because it was a perfect counterpoint to Russian communist social realism' (0:12:04).

For Dingwall, the 1957/58 residence at Mallaig helped Schueler to work in a much more fluid way: 'I suppose coming to Scotland where Turner also found a very fluid sort of style was something that influenced his thinking' (0:21:57). His view was that Schueler, throughout his subsequent career, was painting 'gestural, abstract expressionist' work and hence searching for answers to questions such as 'how can I make that more luminous? How can I do this? How can I do that? And so the kind of mediums he used changed and so on.' (1:45:41). This is certainly an important part of Schueler's story. Yet the influence of Mallaig's spatiality on Schueler's art was also important.

Dingwall felt that Schueler had come to Mallaig 'on an emotional whim really' (0:01:17): 'the reason he came to Scotland really was just part of romance' (0:21:57). He noted how another friend, the Scottish poet Alastair Reid, was a counterpoint to the artist because he had moved in the opposite direction after the war. Reid's Scotland was 'a closed-in, dead place, (he) went to New York to try his luck. And when Jon told him that he was thinking of going to Scotland, he was aghast at the idea that he would do that' (0:12:04). Dingwall had also moved to U.S. from Scotland to develop a successful professional career and thus appreciated why a person would migrate to pursue their vision.

Dingwall detailed four important emotional drivers that motivated Schueler to search for a home in Scotland. The first was his traumatic war experiences. Dingwall

surmised that a common sense of melancholy was Schueler's response to being 'really scarred by the war. He was acutely conscious that he was lucky to be alive. The death rate on those B17 bombers was ginormous' (0:23:41). He recalled the artist talking a lot about the loss of friends, of empty beds and uneaten meals at the end of each daylight mission. In his home by the sea, he could inspect and render a tableau of emotions: 'when he was painting, he was evoking things in his mind. He was evoking relationships, he was evoking fear in flying, he was evoking the sense of past failures in his life' (34:02). The second driver was his relief at surviving those experiences, and that was linked in his mind with how he felt after navigating an Atlantic storm and seeing the Scottish coast for the first time (0:25:46). The third, and in some ways the most important psychological driver, was a sense of loss about his mother. 'One of the things that was amazing about Jon was that because his mum died six months after he was born, and his dad remarried a couple of years after that, he was 12 before he knew that wasn't his mother. It's a shock. That's why he started having this sort of ideas about a mother in the sky. And that was when he was saying that when he was flying, he remembered those childhood things' (0:25:46). The fourth was a result of his strongly romantic outlook on all aspects of life, which attenuated the effects of losing his mother for so many years. This was expressed through full-on overwhelming relationships with women but also in his very powerful responses to single events. For example, as mentioned previously, he often talked of *'I know where I'm going'*, a 1945 movie about a London woman going to marry a Highland Laird. The film was recorded on location, 'and it had the most extraordinary scenes of storms at sea and waves crashing over and so on. Just a sense of incredible nature, violence and with a romantic theme. And that was a turning point for Jon' (0:25:46). He had a close relationship during the war with Bunty Challis, an ambulance worker who had enthused about going on holiday to remote beautiful places in Scotland. That evoked his childhood memories of holidaying in the north at Lake Michigan, 'an area where in fact, the seas are very rough, so rough that there were lots of shipwrecks at that area. And Jon would talk a lot about that. I used to think, gosh, it sounds a bit like Hemingway's mystique about Michigan, but I suppose for him, it was a kind of escape from the family' (0:25:46).

Dingwall thus confirmed many aspects of Schueler's own account of his life and work and endorsed many of Schueler's claims and explanations. Throughout 145 minutes of discussion, he was a rich source of information about relevant art history and

Schueler's painting methodology though there were few references to aspects of spatiality. *Space* and *scape* were rare and *place* appeared as a general term, applied to many different contexts.

Fig.106. Ken's spatiality.

However, the names of places, Scotland and Mallaig and localities such as *sea*, did

feature.
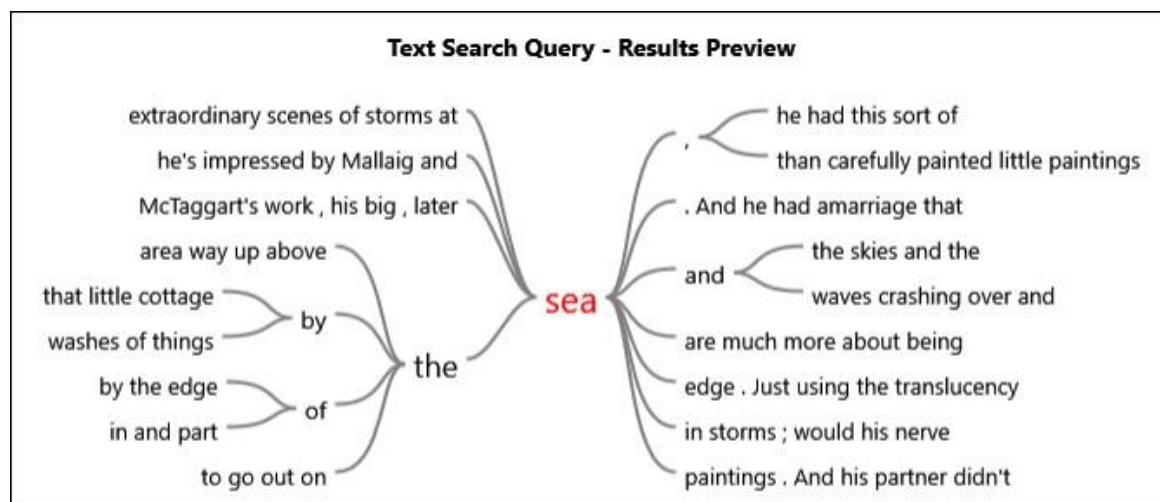
Fig.107. Locality.

Dingwall recalled that Romasaig was 'way up above the sea', that the weather 'was a

feature of the sea', that there were storms from the sea, that it was at the edge and so

on. The facets of place were therefore a focus for his discourse, even though he felt that

Schueler's art was not heavily influenced by place.

> 'Though Mallaig was a place, I think it was a place just in the same
> kind of way …that for Monet, when he got his place in the North of
> France, he immediately thought 'I could divert the river and bring it in
> and make ponds. I could make Japanese … I think that Mallaig was a
> construction as much for Jon. He didn't physically do anything but he
> found the kind of place (perilously?) on the edge of the rocks with an
> enormous canvas in front of him, where he was, given that the
> weather…' (00:36:41)

This explanation suggested that Schueler had a fixed mental construction of the place

where he was. This was surely true initially. However his paintings show an evolution in

how he evoked Mallaig, arguably caused by his increasing embodiment in place. Dingwall

later alluded to that initial romantic pull of the North.

> 'And I don't think he came for the nature. He came for a place that
> stirred his own demons and his own memories, blissful memories.'
> He wrote about the extraordinary storms on the Great Lakes and his
> feelings of being free and strongly alive there in the North. He felt
> that 'he was moving from a kind of primaeval ooze, slowly struggling

> out of it, to make some new kind of painting about something that
> was his' (1:54:56).

Dingwall thought that, subsequently at Mallaig, Schueler gained something necessary for his art: 'I think the same thing that he was getting from being in the north of Michigan, that he liked the openness, the drama, The sense of place' (0:46:25). Though Schueler could perhaps have found this somewhere else, actually he did not.

Dingwall's use of 'sense of place' is revealing. He had thought deeply in advance about the proposed themes for the interview and was keen to stress that his friend had been depicting instinctive perceptions: 'people walk past the mantelpiece and move the flowers a couple of inches over, because they're abstractly composing something. And everybody has this instinct. Driving is an incredible form of (instinct), isn't it. You drive a drawn curve around a corner. And Jon was aware of those kinds of instincts' (0:44:40). He had concluded that Scotland and Mallaig were less important factors in the artist's work because 'they're leaning on it, they're interpreting it, they're taking the material and working with it. And I think that those were the kinds of instincts that Jon worked with. It was never ever about a place' (0:44:40). It was what the place did to the artist that mattered.

Nor for Dingwall was Schueler's painting about nature. 'Sometimes I feel almost that (someone heard) Jon's appreciations of nature, without registering just how much he didn't use nature.' He noted how the artist never looked at something and then drew it. He had no need of 'a point of reference'. Instead, he thought that he made drawings of sensations he had. When he went to a painting, it was with an engagement of what was there and what was to come, and not with a working drawing or a sketch or a study for it. 'If you put something onto it, if you're mixing up colours, it must be because you've started to think of something. You've started to think about a relationship of this kind of grey with that kind of sad pink. And so you put them on and you start moving them about' (0:43:16).

Again, it was what nature did to the artist that mattered. Nature's details were important for Schueler, revealed by how he had reacted to Pollock's claim that 'I am nature'.

> 'They were evoking things that happened where they were down at
> East Hampton, and the sort of reeds came right up against the edge

> of the shore, and the wind blew them in shapes like that and the
> water rippled in those ways… those are things that go into your mind,
> they evoke, and you're not painting paint ripples, you're painting a
> sensation.' (1:26:23).

Thus, Schueler expressed his view that he was painting a sensation that was evoked by things that he perceived when being in nature There was never though the kind of direct transposition of Milton Avery. Instead, Schueler worked in the studio with what he carried in, in his mind, from 'outside'. Dingwall conceived of these sensations as a vocabulary of nature which Schueler could bring into his paintings to evoke certain envisaged kinds of moods (1:27:55). He considered the depiction of a horizon (or not) as one way in which his friend explored the ideas and feelings 'in his head… that he didn't mind the horizon line coming in because it was something that evoked his sense of being in the sky, flying, sense of upside down is where …he gave a marker in the structure of a painting. But then there were times in the paintings where it was almost a sort of a marker, or the ghost memory of what Rùm looked like' (1:32:35).

The horizon is a particularly interesting symbol to give as an example because it defines the spatiality of the view. For Dingwall, Schueler's spatiality was geometric and abstract, a structural device to anchor his composition.

> 'I'm saying that with Jon, somehow or other, too often, he's being
> labelled as somebody who's painting the landscape - he's impressed
> by Mallaig and sea and the skies and the islands. He was never
> painting those things. Always in conversations in the studio, he was
> an abstract painter. I don't think that that's necessarily a category
> that's better or worse than any other. But it's just a mark.' (1:40:32).

He referenced that group exhibition in 1975 at Cleveland Museum, of Avery, Schueler and Rothko, which targeted the prevailing dichotomy of figuration versus abstraction. Avery's work was positioned at the figurative pole, Rothko's at the other abstract pole and 'Jon was walking the middle way where he evoked from nature but painted in abstraction' (1:23;16). Though the original conceptualisation framed the argument by implying a polarised linear scale to place someone's art upon, Schueler and others painted a specific place in abstraction. There was no requirement to translate spatiality into either realistic geometry or figurative depiction. After all, a place is what each person makes it.

The argument about realism versus abstraction was productive in twentieth-century art history. Yet there need not be a dichotomy. Schueler was certainly not painting the landscape, not least because there is no agreed landscape that can ever be rendered accurately and purely. However, it was also true that he was not painting abstractions, in the sense that there was nothing that he painted that was untouched by being in Mallaig.

Other aspects of spatiality surfaced in Dingwall's discourse. He suggested that the space of 'the North' was an important psychological space for Schueler which harked back to his childhood sense of release. 'The North' was also, he noted, 'a kind of code word for a lot of the Expressionists, as a free place' (2:12:52). The place that was Romasaig was important too, and Dingwall extracted key features to 'paint' a mental picture of it during the interview; 'It was that wee school sitting on the edge of the coast…with a bumpy wee road down from there, so it was much more cut off. And so it was his little fortress in a way and just by walking down to the shore, you were completely into nothingness' (1:45:41). '*Wee'* and '*little'* serve to make the place seem homely and secure. He continued by describing the internal layout of the building in detail together with how each room was used by Schueler and Salvesen. His memory was of a place of people and context.

The paintings too revealed to Dingwall how place could become integrated into the painter's mind.

> '(those from the early 70's) were dark, stormy black paintings. But after a while, even though he had no intentions of painting what he was looking at, he was carrying such firm impressions. And as he moved marks around him, some of them began to have - you could make quite strong sort of senses of that. I mean, that little black painting down there. That can be the pink of a sunset. The one that I was showing you downstairs' (1:19:59).

As Schueler settled into place, his brushwork became looser because he saw that 'the paint could tell the story. I don't have to dot every i, cross every t' (1:37:49) and his conception of being there became deeper and more nuanced. Dingwall revealed one further piece of evidence for the importance of place in Schueler's art when he described how Schueler and Salvesen, for many years, flitted between New York and Mallaig, living and working in each place for months at a time. 'So what he started to do in New York

were all paintings about being in his head and the emotions that were running through his head, in relation to the freedom that the sky gave to be a palette of emotions. And so in the New York paintings they're much more definitely about swirls and reactions of paint' (1:32:35). Hence, place did make a visible difference to the art. Whilst it is certainly correct to state that Schueler was never painting the landscape, he had absorbed that landscape. The daily experience of being there evoked what Dingwall termed 'mood sensations' (30:42). Moreover, the place had a psychological effect on Schueler. Being there healed him in some ways (2:11:45).

Dingwall also confirmed the importance of other aspects of art for Schueler. For example, Turner continued to influence what he extracted from Mallaig. 'Most years, we went to the Turner show in January. And we looked at the watercolours. And you know, 90% of the time you're looking at them and you're not talking about them as places' (0:23:41). Turner's watercolours explored the qualities of light and space which were also a feature of the locations around Mallaig. Schueler wanted very much to communicate that to his viewers (1:37:49).

Dingwall had advanced a valuable individual perspective with his belief that Schueler was not painting 'place', certainly true when place refers to a location within absolute Euclidean space. Helpful for this analysis, he also proffered details of Schueler's own socially mediated and individually crafted sense of place, the locality that encompassed and clarified his life's meanings.

Two painters

Dingwall was also a contributor to a film about Schueler's painting of *Edinburgh Blues,* described on page 214. The dialogue revealed not only details about Schueler's technique but also important differences in the discourses of the two artists.[641] The composition was not preconceived and Schueler could not always account for what he was choosing to do. He began by deciding that 'I wanted to bring colour into the greys. And so I think that the palette that I laid out was some blacks and umbers and blues', but the painting changed as he worked, guided by his aesthetic judgements and by some intuitive

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[641] University of Edinburgh, 1981. The figures are from the soundtrack transcript timestamp.

'hunches'. For example, 'then I added to some a wider range of blues that I might have ordinarily, and some reds probably at that point, then the rest was evolved as... the palette evolves as the painting evolves' (01:29). He never had preliminary drawings, he said, though his memory of previous works was important, functioning as 'a kind of continuum of study'. However, Dingwall pointed out that 'And yet, at this point, and in the painting, you are setting out a drawing really aren't you? You've established a horizontal along the bottom and a horizontal midway up and that diagonal and those rhythms, though the painting goes through 101 changes, those rhythms tend to stay there' (04:48). However, that geometry within the picture was maintained intuitively, arguably from the modelling of space that was learned in Mallaig, rather than being built from an existing plan.

Schueler talked a lot about colour and how each hue interacted with others around and with the ground that was already there. These remarks did seem rooted in abstract expressionist approaches, yet he also talked regularly about nature, the sea and the sky. For example, to explain a choice of colours, he said, 'In a way, it's like nature works. If you open your eyes, just visually to something taking place in front of your, let's say, some clouds and there's a dark, massive cloud which starts to break up and all of a sudden, there's a blue shadow cast, and it changes everything you've been looking at it at that point' (06:45).

The complexity of his conception of 'nature' was revealed in his description of the framed edge of his pictures as an important symbol of man's inability to understand nature: 'there is no edge of the canvas of nature… So one of the most profound movements that we're making and considerations that we're having in a painter to create a painting, through which we might try to understand nature, we actually incessantly work from false premise. And I think this is the human condition, this is man's failure, but there's nothing else to do' (10:35). He described how, at Mallaig, 'I'm never disappointed, because the weather's always bad, I can count on that. Which means that the changes are always going to be taking place in front of my eyes faster that I can understand them. There's nothing static, there's nothing for you to look at and carefully render because it doesn't, unless you want to render again another falsehood. The motion is constant, the motion is constant and therefore the emotion is constant, and it really does not have an edge to it. It doesn't have ultimately a geometry' (17:20).

The dialogue explored how the painter balanced and interweaved the abstract and the real strands in this work. For example, whilst seeking an aesthetic balance, he 'stopped that bit of red being right in the middle' and, later, he 'smashed the horizon'. He loaded the brush heavily with colour and pushed forward in an uncomfortable and unusual way to create unevenness and depth (24:00). Dingwall viewed these decisions as inevitable because 'you know that they have to be changed. That's not a matter of choice. The choice is implicit in the way they look' (29:54). His comment implied that there was this one correct path towards a qualitative artwork. Yet Schueler's talk revealed his indecision and the tentative choices that he made as he developed the painting: 'To me, the red itself has become more and more out of balance. And so that the problem of working that is far greater than just filling in the little white area. I wait, I have to find out what I'm going to do. The way I find out is by seeing the rest of the canvas, by making myself familiar with the rest of the canvas, by painting the rest of the canvas, and at a certain point that white is going to be taken care of, as it were, as it relates' (30:34). The artist was acutely conscious of the work as a complete performance, where each element had a part to play in relationship with all the others. He judged its quality as he painted, and his criteria were based on what he had learned throughout his career.

Finally, Dingwall asked: 'in one sense, you talk often that you're not painting a landscape, you're not painting a specific place?... But you say that you don't have that kind of...' and Schueler interrupted him to say 'No, it isn't that I don't. It's that I do. But I have two opposites. Ben Heller once said, he said, you know, Jon, the thing that people don't realise about your work is that it's totally abstract. He said, then what they don't realise that it's totally real. And that's it' (33:29). Schueler was sure that he was dealing with nature but his every attempt to depict it was invented. What he depicted, he said, was a Schueler landscape. Artificial and false but his best attempt 'in the sense that I vibrate in the way nature vibrates' (33:29).

Anonymous confirmations

The author also had Zoom calls and face-to-face meetings with several other persons who were close friends of Jon Schueler. They chose to remain anonymous but did furnish relevant information about Schueler's spatial understandings when steeped in Mallaig. Their comments serve to summarise the situation of the artist.

'Schueler's philosophy was like Henry David Thoreau's, that of unconventional rebellious transcendentalism, and there was a spiritual aspect to his work. He looked very carefully at 'the setting' of Scotland, that's in the air, water, mountains and so on. The message he heard from the friend who told him of the Scottish Highlands went very deep inside him and was crucial to his expectation of place. Breathing the air, touching the stones, experiencing the wild weather with a fisherman – all this was the Scottishness that he was experiencing and painting. The privations of living simply at Mallaig Vaig were an important part of this. Schueler had many literary friends, painters and thinkers. A man of great integrity and candour, also of great charisma who was open and very easy to talk to, with a cosmopolitan international outlook. Initially at Mallaig, he was a kind of creative hermit but he was at ease with fishermen, carpenters, stone makers and had a natural way of interacting with people, and of discussing deep issues with them. He respected those who worked with their hands and looked upon every citizen of Mallaig as his equal.

He looked at the world with exceptional intensity, considered the mystery of life and sought a path or trail or a bridge to it though his paintings.

There was great integrity in his painting. He was convinced that his work was important for the world. Mallaig was for him the promised land, where he was always meant to paint. He went there because it was far away, quiet, pure and sublimely beautiful. It was a refuge where he could be healed, through solitude and art. Romasaig was plain, simple, unpretentious, like Thoreau's place. The space that spoke to him was the meeting point of the sea and sky and land. He did not reproduce the view: he was not pictorial. Instead, his reality was imagined and yet also real, abstract yet also authentic. He is a nature painter aiming for the viewer to experience what he experienced, a storm or whatever, and to perceive it with all the senses. The genius loci of place was relevant and he portrayed emotions that were focussed by where he was painting.

Schueler was psychologically ready to accept Scotland when he found it. How wonderful to absorb what you love and then realise it in a physical, visible form.'[642]

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[642] Compiled from transcript of conversations. Boyd, 2021a(ANON).

Chapter 9: Situating Mallaig.

To further understand the distinctive spatiality of Schueler's paintings, it was necessary to examine the fundamentals of their geography – the space, place and location of what the artist was responding to. In Section A, the theoretical basis for this was furnished by cultural geographers such as Massey, Tuan, Raymond Williams and Ingold. All these writers explored spatiality, a topic they considered had been significantly disregarded.[643] This chapter situates Schueler's local geography by individualising the space and places of Mallaig. Space consists of physical matter, situated within a boundary of observation, observed at a specific time. That space becomes localised with repetition, as observations at different times combine with located experience of self and significant others. Space transforms into place. 'And so, unavoidably, senses of place also partake of cultures, of shared bodies of 'local knowledge'… with which persons and whole communities render their places meaningful and endow them with social importance.'[644]

Schueler had strong positive memories from his childhood of the space that he envisaged as 'the North'. Chapter 8 revealed that he transmuted and wove his optimistic feelings about the North into an emerging mental image of Scotland during the war. Living at Mallaig evolved a richer definition of place that was translated into paint on canvas. The geography situated his experience, and hence his work.

The North – an internal landscape

Davidson wrote that 'the North grows in rumours out of the dark'.[645] In his review of ideas from antiquity to the present day, he examined how people created their own myth of the North from assumptions about its difference from home – different light, weather, culture, tradition, topology, wealth and so on. For English-speaking cultures, these included negative associations with monsters, cold, emptiness, wildness and positive connotations of spiritual renewal, clarity, heroic adventure, wild wide-open spaces. The

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[643] Latham, 2011b, p381.
[644] Basso, 1996, pxiv.
[645] Davidson, 2005, p21.

North has been an important invention of the mind, often linked to visualisations of the sea, as Seamus Heaney, in his poem '*North*', demonstrated:

> I returned to a long strand,
> the hammered curve of a bay,
> and found only the secular
> powers of the Atlantic thundering.[646]

The musician Glenn Gould created a Canadian radio programme called *The Idea of North,* the first of his *Solitude* trilogy. Laura Gray described how, contemplating Gould's recordings, she was compelled 'to examine my own myth of the north, and in some ways I believe that this interior journey may be even more significant than any physical journey north could be'. Her individual myth of the North informed the symbolic landscape that encapsulated value-laden images and a sense of individual identity.[647] Fowle and Lahelma investigated 'the mythical associations and cultural appropriations of the North and northernness in nineteenth/twentieth-century European visual culture', concluding that *the North* was a 'highly useful conceptual tool for challenging established canons'.[648] Schueler also operationalised his myth of the North as a conceptual tool to drive forward his painting.

North was an optimistic if nebulous notion for Schueler. During his childhood summers, the family had headed north in the car for an 'adventure'. His memories of those times were phenomenological:

> 'the fresh feeling of pine air, the brightness of sky and tree and the
> deepening mystery as we drove north. Everything would be large and
> wonderful and free in the north. The prison of family would break
> asunder and I'd hike through the forests and move across the lakes
> and go further and further into a steel grey sky, toward the cool light
> of the horizon.'[649]

Dingwall deduced from their conversations that, as Schueler grew up, he had fostered a strong visual memory of his northern place of escape. He recalled storms on the Great Lakes, when hot air met cool air above a large area of water and created 'melodramatic skies, swirling clouds, great sheets of lightning, extraordinary thunderstorms, and tall

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[646] Heaney, 1992, p10.
[647] Gray, 2009, pp30-32.
[648] Fowle and Lahelma, 2019, pp4,18.
[649] Schueler on film. Black, 1971/72.

spouts of water that roll and spin over the lakes'.[650] His memories were exciting, dramatic, with a sense of escape and liberty. Schueler himself described an almost spiritual feeling about the North, where 'Heaven and God would be there' and adventure.[651] His painting searched for what lay beyond nature's dynamic changes.

As discussed, Schueler cherished other memories that he associated with Scotland; his relief at sighting the Highland islands and rugged coastline after flying across a stormy Atlantic, the romance of Bunty Challis's descriptions of the land of her holidays, the visuals in his favourite Hollywood film. From such esoteric and romantic muses, he had already coupled his mythical North to the land of Scotland. His invented Scotland of the mind was a 'dream of presence', replete with illusion and 'impossible possibility'.[652] In 1957, during a turbulent period in his life, he went to look for it. That he found what he was looking for was remarkable.

Like any dream, Schueler could not easily articulate his Scottish North. 'I wasn't sure if it was a place or a mood or what it was, but there was something I was looking for.'[653] His paintings though began to express it. One from the summer of 1957, anticipating his journey to Scotland, was titled *Scotch Mist*, later retitled after his stay at Mallaig Vaig as *Ballachulish Mist* for the second Castelli exhibition.[654] Another 1957 example was *Northern Landscape*, which blended colour patches and diagonal streaks, mostly pointing downwards towards a distant faintly-rendered maroon horizon and boiling scape. This is the kind of internal landscape that Schueler then went off to Scotland to search for.

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[650] Dingwall, 2005, p2.
[651] Salvesen and Cousineau, 1999, p125.
[652] Rose, 2006, p538. 'Dream of presence' was described here on p66.
[653] Schueler quoted in Caws, 2013, p50.
[654] Friedman, 1959.

Fig.108.   *Ballachulish Mist*. 1957.   *Northern Landscape*. 1957.
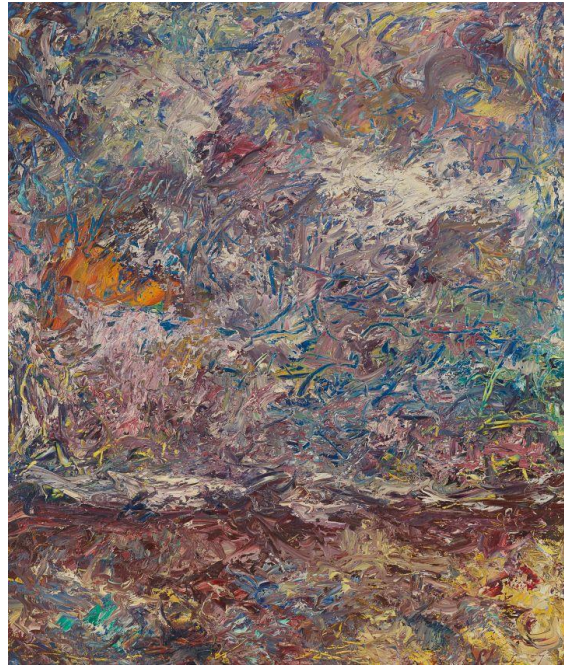
Magda Salvesen also thought that at this time 'he began to feel that he was already painting about the North, and that for his work it was an absolute necessity to leave New York to search for this imagined place; a physical need to be immersed in a place where nature was fiercer, more elemental, where man seemed small in the face of the enormity of larger forces.'[655] Schueler was seeking more than inspiration. 'The confusion of my life had been yearly compounded for 40 years,' he wrote in his autobiography.

> 'A north wind blowing off the sea promised clarity. I wanted to live in the middle of one of my paintings for a year. I wanted to be in one spot and watch the painting change. I saw clouds menacing my mind's eye, and the rain shafts or the mist obliterating horizons and forming new forms with the clouds and land masses blending with the sea. I chose northern Scotland as my cathedral, because for my needs at that moment, it seemed the only church that would do.'[656]

A cathedral is of course a spiritual and communal space. Whilst many topographic cliches can be applied to the Scottish Highlands - mountains, sea, rugged shore, islands in the mist – it was the transcendent feel of northern space that initially transfixed him. His

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[655] Salvesen quoted in Coyle, 2016, p172.
[656] Schueler quoted in Coyle, 2016, pp169,170.

myth of northernness was an imaginary construction, replete with transformative and even redemptive potential.[657] It was a space in his mind.

Space at Mallaig

Schueler wished to be absorbed by his northern space. He recalled how

> 'I knew that I wanted to be living in a hard, barrenly hostile, northern landscape, rugged with rocks and mountain shapes and the hard sky look of the north. And I knew that I wanted to be living in the picture day by day, looking out to sea from the same vantage point so that the sea and sky would be there looming large as they do when looked at from across and into the edge of the land.'[658]

He found that space in which to live and work. Speaking on BBC radio, he said: 'I didn't really leave America, I went to Mallaig which is a very different thing and it's not a matter of enjoyment, it's a matter of intensity of work for me. And I've never been so productive in my life…. they are not paintings of Mallaig, they're paintings of the sea and sky… but from that vantage point, there's no doubt about it.'[659] Mallaig enabled him to contemplate depth, layers, voids and immensity in safety, to paint storms and open skies and limitless sea from a tethered anchorage.

Mallaig was also the place where he could freely experiment with paint. He had had two decades of Abstract Expressionism and was thinking deeply about how to reflect his real external and subjective experiences in pigments. He sought to be an important and revolutionary painter who would unify the field, abstraction with realism.

Schueler's journey to Scotland was motivated by an internalised romantic myth. However, there is little evidence in his paintings to support Amelia Williamson's view that he was in pursuit of the sublime.[660] Anne MacLeod attempted to historicise his work within the context of 'The (Romantic) Lure of the West Highlands', defined for the Highlands in the nineteenth century and propagated ever since, but Schueler bypasses the Scottish romantic aesthetic.[661] His was a different and deeper way of being in the

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[657] Fowle & Lahelma, 2019, pp8-18.
[658] Schueler, 1960, pp12–14.
[659] BBC, 1973.
[660] Williamson, 2019.
[661] MacLeod, 2016.

landscape. He did come to Mallaig to find and paint a nebulous and indistinct North which was articulated in romantic terms: 'Not the Highlands, but a nameless place - unless North is a name. It is truly North. The sun and shadow and infinite sea, all of it the sky, vast and intimate.'[662] Yet he found a dynamic changing reality that enclosed him. Observing the high sky, watching light as it spread through a snow cloud, feeling the wind and hearing the sea, recognising what he had come to the Highlands to find but could not verbalise: 'It was truly North. The sun and the sea, the snow cloud, and all of it the sky — there, moving one from the other, hiding the other, defining each other, vastness and intimacy, simplicity impossible to understand.'[663] His experiences there delineated the space and its places.

Key thinkers such as Merleau-Ponty, Edward Casey and Deleuze have pointed to the importance of phenomenological details in people's descriptions of geography. Buttimer, as described in Chapter 2, developed a flexible view of phenomenology where every facet of humanness has a geography. With this in mind, painting, like many intellectual activities, can be considered as a spatio-temporal experience with its own flow. When at Mallaig, Schueler fashioned a lived-in space of the imagination, which was part of his perception of what was real. His Scottish space was the internal grammar that orientated him in the physical world.

Schueler did not include many obvious facets of the places of Mallaig in his paintings. There are no buildings, no seashore plants, neither sheep nor Oyster catchers. Szuba and Wolfreys found that in Scottish literature, place is usually characterised by describing climate, atmosphere and what they called 'phenomenological registration' of those perceptions that enable the reader to imagine how it feels to be there.[664] Such perceptions are the facets of place that Schueler used to evoke Mallaig, the place. As Dingwall, referring to the painting *June Night*, described it: 'I think you can see that this painting is a sense of place, rather than a record of place'.[665] Schueler's Mallaig was there in the painting.

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[662] Balliett, 1985, p35.
[663] Schueler, 1960.
[664] Szuba and Wolfreys, 2019, p11.
[665] Dingwall, 2005, p11. There are 15 Schueler paintings titled *June Night*, e.g. Fig.119.

Fig.109. *June Night XI.* 1970.

The effect of living at Mallaig on Schueler's depiction of space is illustrated by comparing two paintings from the same year. *Transition II* was painted in his American studio early in 1957. *The Bay at Mallaig Vaig* was painted in the small, isolated bungalow at Mallaig Vaig in December of the same year. The colours that predominate in each painting were extracted from JPEG images, using the *ColourPaletteExtractor* software.
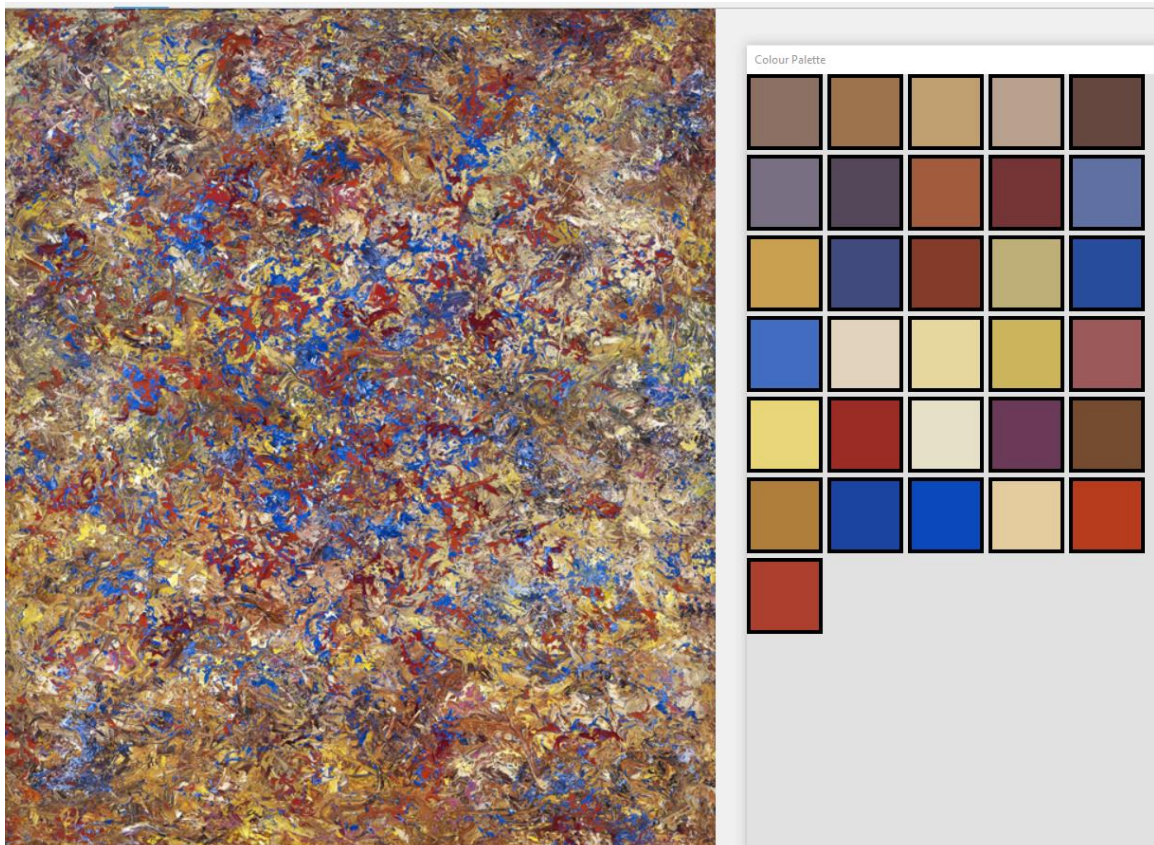
Fig.110. *Transition II*, 1957 and extracted colours (ColourPaletteExtractor: appendix 2.1).

The surface of *Transition II* is covered with thick oils, smeared and cut into shape with a painting knife, sometimes spattered and flicked onto the canvas. The palette has a profusion of colours though browns and yellows predominate, covering about half the surface. Blue tones endow the whole with a fairly cool overall atmosphere, even though they cover less than 10% of the canvas area. There are no recognisable natural elements though the profusion of points does, for some, resemble a star map.[666] 'I took that form from Still, and from him I understood the feeling of vast areas, of endlessness of space.'[667] Schueler's association with American Abstract Expressionism is evident here. He has depicted a space which, though vast, is unfocussed and unanchored.

Schueler's imagination was firing in a different way in his makeshift studio at Mallaig Vaig. There, he painted *The Bay at Mallaig Vaig,* a place that he could see by glancing out of the window, down a slope of rough pasture towards the sea, about 200m away.
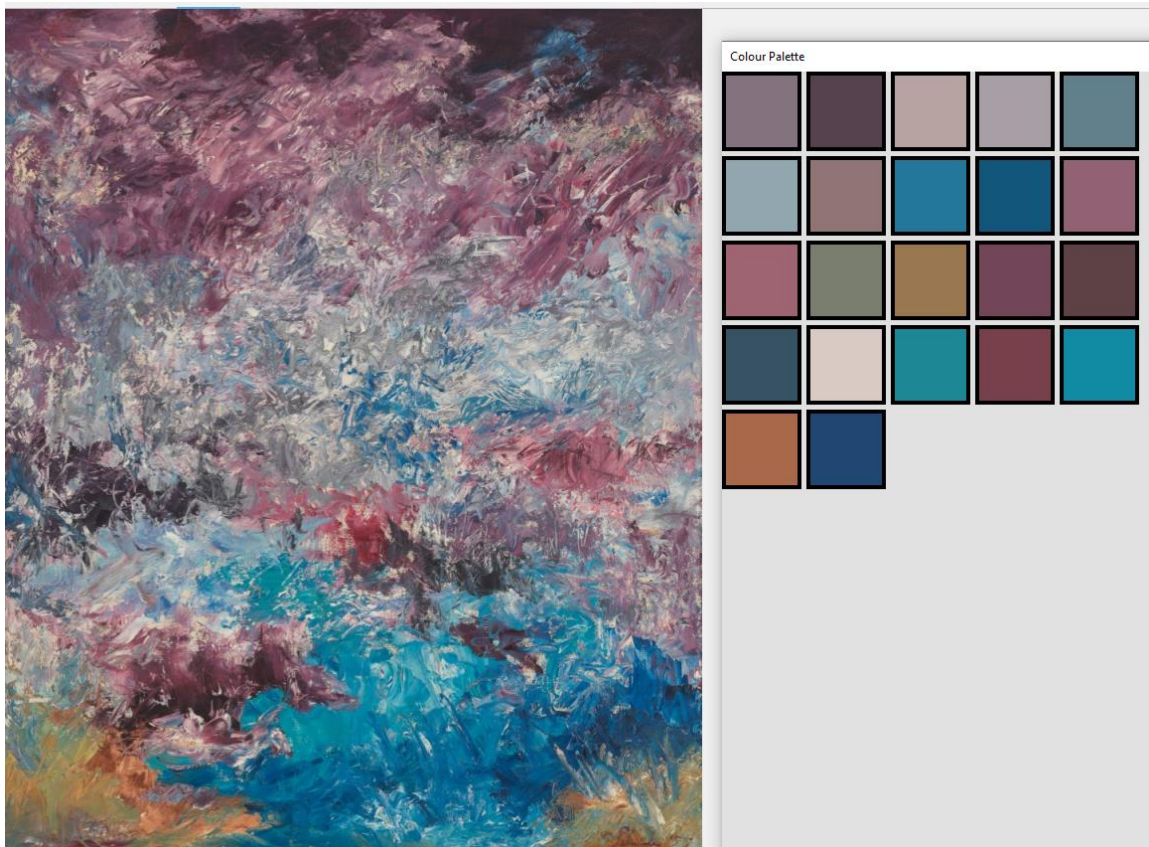
Fig.111. *The Bay at Mallaig Vaig*. 1957 and extracted colours.

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[666] The first widely available star map, 'The Heavens', was published in USA in 1957.
[667] Schueler on film. Salvesen, 1999.

His handling of the surface is different. The painting has clear brushwork, long sweeping strokes of oil over a background of thinned paint of many colours, blended with neighbouring, underlying pigments. The palette comprises purples and blues and the overall effect is somewhat calm. The picture evokes a view of something natural whilst not containing any clearly delineated elements. The depicted space is many layered and appears to be on a human scale. It has the depth of water and land being closely observed from above.[668]

Schueler's pictorial space can be categorised by considering where the artist has placed a viewer. That foundation is solid if he/she seems to be on land, liquid if in the sea amongst waves or on a boat, gaseous if in air or atmosphere and transitional if centred on an edge between solid land and liquid sea, or between liquid sea and gaseous mist or cloud. (Transitional is signalled by fundamental parameters such as edge, liminality and horizon.) *The Bay at Mallaig Vaig* is a transitional space; *Transition II* seems to be nowhere.

The two paintings were completed by the same artist in the same year, yet they vary enormously in pictorial space, palette and technique. Whilst the artist's lifestyle, education, family commitments, temperament and personality doubtless influenced the creative outcome, his inner experience was also formed and guided by being where he was in the world.

The geography of home.

To understand Schueler's experience, it was necessary to explore the geography of Schueler's two homes in Mallaig, the bungalow at Mallaig Vaig and the converted schoolhouse, Romasaig. Their locations are identified geographically by British National Grid references; 68966/97521 and 67454/95627 respectively. The numbers pinpoint a specific latitude and longitude, two positions on a flat drawn map. On Map A, Schueler's homes are delineated in red amongst contours employed to indicate the surrounding topography. The coloured lines represent transport routes.

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[668] For detailed colour profiles of these images, see Appendix 3.2.

Map9A: Schueler's homes near Mallaig.

This flat map provides a very limited description of the spatiality that Schueler was immersed in. For instance, these spaces had contested meanings. At Mallaig Vaig, summer tourists stayed in the bungalow before and after Schueler was there and their memories and significances would have been different from his. Historical documents show that fifty years before he arrived, there was no building there and the land was used by a crofter as rough pasture. Fifty years afterwards, when the author visited, the track had been replaced by a surfaced road and there was a car outside the door.

Even in Schueler's own household, that same space was invested with different meanings and emotional charges. He exulted that 'it's relatively new land… so it really is in the process of springing from the sea, and it hasn't had time to get worn down to a pattern of regularity….this is what knocks me out. I've never seen so much damn color…. I'm sure I dreamed about it , but I didn't realize how rich it would be'.[669] On 5th November 1957 he was elated about 'the very fact of the bracing air, and the exciting moods of the

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[669] Letter to Friedman, 21/10/57. Salvesen and Cousineau, 1999, p17.

sea and land, and the wind – tonight blowing from the north – howling – and the north wind is a cold wind – all these things make me feel alive and creative and passionate'.[670] Yet his wife, Joellen (Jody) Hall Schueler, also an artist and on a visit from New York, described looking out down to the sea and over to Skye; 'it is all so Oriental in feeling – imagine a Chinese painting of cliffs and mountains and mists over and around them and that's what it's like here.'[671] A simple map gives little information about Schueler's spatiality. It was important to delve deeper into the places where he lived.

Place

The cultural geographer Cresswell defines places as follows: 'Place is how we make the world meaningful and the way we experience the world. Place, at a basic level, is space invested with meaning in the context of power. This process of investing space with meaning happens across the globe at all scales and has done throughout human history.'[672] The investiture with meaning, as Simon Schama noted in *Landscape and Memory*, is a creative, individual and social response to the place: 'landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock.'[673] Thus do places gather to themselves a collection of connotations, experiences, histories and memories. It is these unstructured and ill-defined human thoughts that give to a place its borders. Some are shared, some are individual.

The poet Anne Stevenson described Schueler as a 'writer in paint and a compulsively honest painter in words'.[674] In order to understand his work, the author visited Schueler's two homes, at Mallaig Vaig and Romasaig, to experience what remains of the environment in which his Scottish paintings were created. Magda Salvesen kindly provided a summary of several places of importance in Schueler's Mallaig. 'These were the ones that Jon went to most', she wrote. At Mallaig Vaig, 'take the path (called The Burma Road by locals)' to its end at Mallaig Mhor. Also 'wander around Romasaig' and walk along the coast of the peninsula 'until you come out looking at the panoramic view of the Sound of Sleat with Muck, Eigg, Rùm (and Canna is on the right of Rùm, probably

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[670] Letter to Jody, 05/11/1957. Salvesen and Cousineau, 1999, p20.
[671] Jody Hall, Letter to Mary Anne Peet, 01/1958. Salvesen and Cousineau, 1999, p27.
[672] Cresswell, 2015, p19.
[673] Schama, 2004, p61.
[674] Quoted in Coyle, 2016, p172.

not visible), and the Armadale Peninsula of Skye to your right.' Find the Sands of Morar in the Camusdaroch area, which is between Morar and Arisaig, nearer to Morar. 'Walk towards the Sound of Sleat. Have a swim from the gorgeous beach and notice the different configuration of the islands from this place.' From Arisaig, take the road along the Rhue peninsula. At the tip, there is again 'a different spatial element from here, looking over the Sound of Sleat'.[675]

Exploring these Schueler places, the challenge then was to make a map to capture their richness, not just the position where they were situated.

The richness must touch on existing cultural and topographical effects, as Schama had suggested, because in Mallaig, Schueler had found a physical landscape that corresponded with the mental one he had crafted from many different cultural experiences. It also had to include the recurring observations of change that were a crucial part of him becoming absorbed in place. For example, 'I wanted a strip of land on the horizon so that I could watch the movement of the sky across it and study its disappearances when the sky merged with the sea.'[676] Schueler chose to learn about and absorb dynamic Mallaig, to be within its space and places and then evoke the natural movements of sea and sky. Caws asserted that, aroused by disorderly weather and cocooned by topography at Mallaig, Schueler 'refined his artistic focus with compelling clarity'.[677]

Schueler was sure in later years about the distinctiveness of place.

'In New York, there's the storm of people. And it is a storm, and it reminds me of Mallaig which is a storm of the elements. And I'd hate to miss either side. I can do things here in New York and paint that I can't do in Scotland, just by the sheer physicality of the place, the dimension, the dimension. There's another dimension in Mallaig, which is absolutely massive and huge, and I have to grapple with it a different way.'[678]

For him, there was something essential about the physicality of that stretch of water and its edge of land. The space and places empowered his experience, memories and mood, and gave him somewhere to expand and comprehend his imagery 'as the meanings of

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[675] Salvesen, 2021, personal communication (email 11/06/21).
[676] Nordland and Ingleby, 2002, p18.
[677] Caws, 2019, p279.
[678] Schueler on film. Salvesen, 1999.

painting gradually came across to me'.[679] This was a deeper connection to place than a transitory visitor or external observer would have had.

Dingwall thought that Schueler left New York to paint in Scotland because he was aiming to make a mark, to do something very significant, and that he would come back to New York on his own terms. He also thought that Schueler's paintings were expressions of emotion rather than of place.[680] Yet what stabilised those emotions and brought them to fruition was the place. At Mallaig, Schueler had discovered a harbour for his being, for his work, relationships and life. As one artist proclaimed in frustration to another, on their veranda on a Tuscan mountainside, looking out at the sun setting over a beautiful valley: 'life is not just a (…) view'.[681]

Deep mapping

A richer definition of Schueler's Mallaig places was required to understand the spatiality of his paintings. Deep mapping, discussed in Chapter 5, seeks to uncover and represent the important human meanings of a place. The author therefore visited Mallaig to assemble a hybridity of information about the tangible physical environment and the symbolic contested human environment that contributed experiences to Schueler's habitus. The following evidence was collected; maps, commercially published and author-generated; 2D photographs; 2D video footage; 3D photographs and 3D video; sound recordings including narration and background noises; published tourist guides; photographs of all Mallaig heritage centre displays; conversations with local inhabitants; interviews with people who knew Schueler in Mallaig and had visited him there; various books. Finally, the author and an accompanying artist undertook the experience of observing the sea and coast near Romasaig and then attempting to paint it.

The challenge was then to construct a complex but accessible map which linked subjective, imprecise but rich experiential content to an accurate cartographic presentation. The cartographic information was compiled from the online sources available to the *QGIS* software.[682] Inevitably, any additional cultural data will bear the

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[679] Schueler on film. University of Edinburgh, 1981.
[680] Dingwall, 2005, p2.
[681] Artist Beryl Galloway to husband, artist Martin Galloway. 2006. Translated into exhibited painting, 2022.
[682] QGIS, 2021.

marks of the researcher's biases and interests. 'All maps embody 'the agency of the mapmaker' and a map generated from multiple sources is therefore riddled with various 'author's prejudices and partialities'.[683] With this in mind, it was decided that this project's deep maps would simply present textual information that could be referenced, together with photographs that were taken by the author at the place that was being mapped.

What topics to address in the deep map? The solution was to consider what Schueler carried around in his own mental map of these places when he lived there. From an extensive reading of the artist's own writings and discussions with others – the discourse analysed more fully in chapter 8 - the following three categories were identified as relevant. Firstly, there were **topographical features** of the space and places that featured in his work: sea, sky, horizon, island shapes. Secondly, there were **phenomenological features** of the place that he would sense; movement of cloud, mist, wind, light levels and tones, background sounds and smells, colours observed and so on. Finally, there were the **contextual aspects of being there** as a person amongst others; fishing and fishers, transport links, relationships with important others - neighbours, his partner, professional contacts (artists/galleries/dealers) - societal infrastructure and local history.

Schueler's Mallaig homes

Map 9B overleaf situates Schueler's homes on a topographical map which also incorporates contemporary Black and White photographs of the buildings he lived in, and two quotes from the artist about what he discovered at those places. Note that those features that were described in Chapter 5 as being distinctive of Scotland's West Coast, such as weather, geology and lifeforms, are all shared by Schueler's Mallaig (details: pp160-166). They are not therefore remapped in this chapter.

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[683] Ridge et al, 2013, p181.

I was looking for a sea and a sky with a northern look, and I wanted a peninsula or an island in the distance so I could watch the sky move across that shadow of land – sea, land and sky in a constantly changing relationship.

I met a woman in a hotel and I described the place to her.

I saw her at breakfast the next morning and she said, "I've been thinking of the place you described last night and I think you may be describing Mallaig. If you can stand the smell of fish, you should go there."

Mallaig in 1959

When this is compared to the 1899 map the growth of the harbour and the village around it can be fully appreciated. Around the railway terminus buildings occupy every possible piece of level ground and the arable ground of crofts 15 and 16 (south of the terminus) was used for building Lovat Terrace and Marine Place shortly after the First World War.

Schueler's homes in Mallaig

N

Mallaig Vaig.

I went to sea with [Black Jim Manson] and learned what it was to be at sea in a small herring boat in a force-ten gale. It was like sailing into my painting. Or into the dream of my paintings.

1957-58

1970 onwards

When I speak of Nature I'm speaking of the Sky, because the sky has become all of Nature to me. And when I think of the sky, I think of the Scottish sky over Mallaig.

Romasaig

0   250   500 m

Cartography by Joe Boyd.
June 2021.

Mapping
OSM outdoors
OS Terrain 5 [SHAPE geospatial data],
Scale 1:10000, Tiles: nm69ne,
Ordnance Survey (GB), Available from
https://digimap.edina.ac.uk.

Silver Darlings, James S Davis, 2017.

The waters of the Minch and the West Coast of Scotland have always been rich fishing grounds, but until recent times only a fraction of these riches was exploited. The boats used by the people of the islands and West Coast were small, but sufficient to supply the small local market. The development of a large scale fishery, such as that which existed on the East Coast and in the Firth of Clyde, was hampered by the inability of these small boats to follow the herring shoals, and then transport them to the markets of the South.

The completion of the railway to Oban in 1880 made it easier to transport the fish south, but local fishermen continued to be plagued by the unreliability of the herring shoals. In the boom year of 1882 two steamers ran daily to Oban with fish, and many local fishermen were able to buy larger boats and new nets, but in 1885, 1886 and 1887 the fishing was a failure and the crofter-fishermen were reduced once again to poverty.

Fishing

The Railway

Before the line opened in 1901, access to the rest of the world was by sea, by rough hill-tracks or by a mail-coach which travelled from Arisaig to Fort William three times a week and took seven and a half hours to make the journey. People living along the new line were now able to travel to Fort William in less than two hours, at a fraction of the mailcoach fare, and crofters could send their animals to market by train instead of driving them long distances on foot. Mallaig itself was transformed in ten years from a few thatched cottages into a vigorous fishing centre, landing huge quantities of herring to be taken swiftly south along the new railway.

To the left is a Schueler quote and a contemporary map of Mallaig as it was when he first came to live there. The two main occupations of the village at that time were fishing and the railway, represented below the cartography by photographs of text and images from the Mallaig Heritage Centre.

This map of the area can be further deepened by historical information. There is some local history detailed in Mallaig's heritage centre. The town name 'probably comes from the Gaelic *Mol* or *Mai*, meaning 'shingly' and the Norse *vik*, meaning 'bay'', reflecting bygone communities who had settled nearby.[684] Much later, after the collapse of the 1745 Jacobite rebellion, the infamous Prince Charles Edward Stuart is recorded as arriving in July 1746 at 'little Mallack, on Loch Nevis, in the early morning of the 5th, where they landed, and lay three nights in the open air'. The following year, the local laird, Lord Simon Lovat, who had fought at Culloden, was executed in London for treason. Though it is probable that local friends had made Schueler aware of some Scottish history, such happenings did not impact on his writings.

In 1841, Mallaig was a hamlet of four families, 24 persons in total. Tenants were compulsorily relocated in the nineteenth-century by another Lord Lovat to work in fishing, hunting and processing the herring, and the village grew again after 1894 when the West Highland railway opened a line from Fort William to Glasgow and stated an intention to extend it to Mallaig, an iron road towards the Western Isles. Before this line opened in 1901, the world had to be reached by sea, by walking the hills or by coach from Arisaig to Fort William 'three times a week and [it] took seven and a half hours to make the journey'.[685] When Schueler first came here, the place was defined by its people in terms of fishing and railway. An aerial photograph, dated 28th May 1948, revealed an extensive harbour, nearby fish processing buildings, a locomotive shed and turntable and long railway sidings for storing fish-train carriages that took the processed catch south to British cities. The train tracks went right down to the sea.[686]

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[684] Information from Mallaig Heritage Centre, 2021, display texts.
[685] Information from Mallaig Heritage Centre, 2021, display texts.
[686] Original photo from Canmore, 1989.
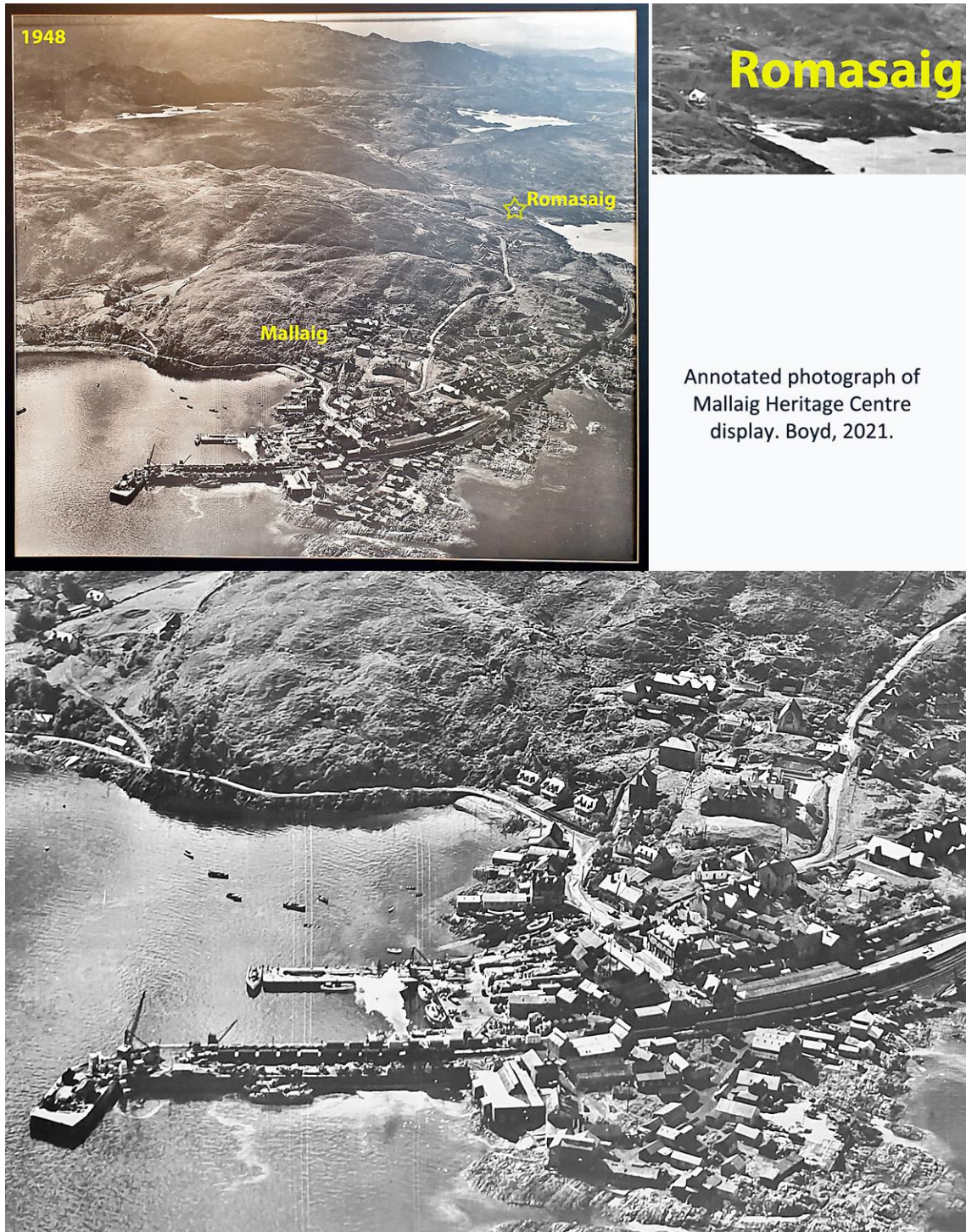
Fig.112. Mallaig, 1948.

Magda Salvesen remembered 1970s Mallaig as a small place of industry set within a beautiful changing landscape.

> 'Mallaig is not a pretty, old, decaying Highlands village. It's a fishing village, and ugly and busy. Huge refrigerator trucks come in on the winding, tiny roads all the way from Bremen and Copenhagen to pick up fish. The surroundings are beautiful… From

> Mallaig you see the Sound of Sleat and the islands of Eigg and Rùm and Muck and the Isle of Skye. Every island has its own shape and look, and they make an extraordinary combination. The weather changes constantly, so it affects you. …There is no gentry and the majority of people lived in council houses. There are many, many children in Mallaig.'[687]

Important aspects of Mallaig and its environs have altered substantially since Schueler lived and worked there. The map is therefore supplemented by others' accounts of how the town has changed. Whilst the local population fell in the latter half of the twentieth-century, it has begun to increase again lately.[688] By 2019, the population of Mallaig was estimated to be 690. The people are different; most of his friends and acquaintances have gone. The buildings are different; there are more of them and many of the houses have newly constructed annexes and/or outbuildings to accommodate tourists. Their roofs display satellite dishes, the roads have been resurfaced and widened, the sheep have disappeared from the fields. There is more engine noise and Mallaig harbour contains more pleasure craft than fishing boats. The harbour was refurbished in 1971, beginning shortly after Schueler had arrived for his second extended stay in Mallaig, and he would have been aware of dredging in the bay and extensive construction in the town centre, of public toilets being built, of a modern chilled fish hall with sales floor, a new ice factory and harbour buildings. On a reconnoitre of the area around the bungalow at Mallaig Vaig, the author recorded these first impressions of the modern environment.

> 'So it strikes me that everything's changed round here. And yet part of what this place means is definitely given to you by what's around you that hasn't changed in aeons. You know, the shape of the land, where bits are placed, what they look like in different seasons, the weather. But you're constantly distracted by things that are new. Because they're in your face. I mean, most of the buildings around here are painted white now. There are antennae on roofs and on the tops of the hills. You see more boats around; the boats are noisier, they're bigger. Because they've all got engines and they're all doing something. Yet, there's not as many fishing boats as there were. The people who fish tend to be tourists. The tourists bring their dogs and they bring their large cars. Even the areas that are farms have got... I mean, the cottage up there, it's got a big - looks like a plastic greenhouse. So I suppose with all that, there are some things that are

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[687] Balliett, 1985, p44.
[688] Scotland's Census, 2021.

the same, but it's a very different place than it was even in 1970, and certainly in 1957.'[689]

Mallaig Vaig. Schueler's home, 1957-58.

The first of Schueler's Scottish places was the bungalow at Mallaig Vaig, 20-minute walk from Mallaig village. He rented this small building in September 1957 when he was 40 years old. It was located in a hilly area of rough pasture and heather above the nearby rocky shore with views over the Sound of Sleat, a wide stretch of water.[690] 'There I was all alone at the end of the world and the winter coming on. I hate being alone, and I thought, how am I going to get through this? But I caulked the house up - 'It's not fair to the wind,' the villagers said - and I did forty-five paintings.'[691]

In 1960, Schueler wrote an article for a new Arts Magazine which began by describing his first impressions of Mallaig Vaig, albeit being recalled in retrospect a few years later. His language is revealing. That first night, he arrived late and 'the sky that night was full of a rich blackness'. He could see burning lights inside the six crofting cottages, scattered around the valley, and he 'felt presences' of the sea, the islands, the hard and massive Cruaich hill which, behind his bungalow, 'was to be almost threateningly felt until, as the months went by, I began to feel a reassurance in its being there'. He recalled the natural beauty, the shapes, the changes in the colours of water and sky, the patterns and convolutions and streaks in the view, the emotions of changing weather and light and 'an endless vault of sky', the sounds and feeling of being out to sea on a herring boat, the *Margaret Ann*. His descriptions of the place exposed his emotional connections, his feelings of being there and his sensory memories of sight, sound and touch.[692]

The Ordnance Survey map of the area for 1957-58 reveals the layout of the surrounding area.

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[689] Boyd, 2021e, recorded in situ.
[690] The Lovat estate nineteenth-century survey maps show the first 'Mallaig' settlement, just 4 buildings situated at Mallaig Vaig. (Mallaig Heritage Centre).
[691] Balliett, 1985, p44.
[692] Schueler, 1960.

The Bungalow at Mallaig Vaig, 1957-58
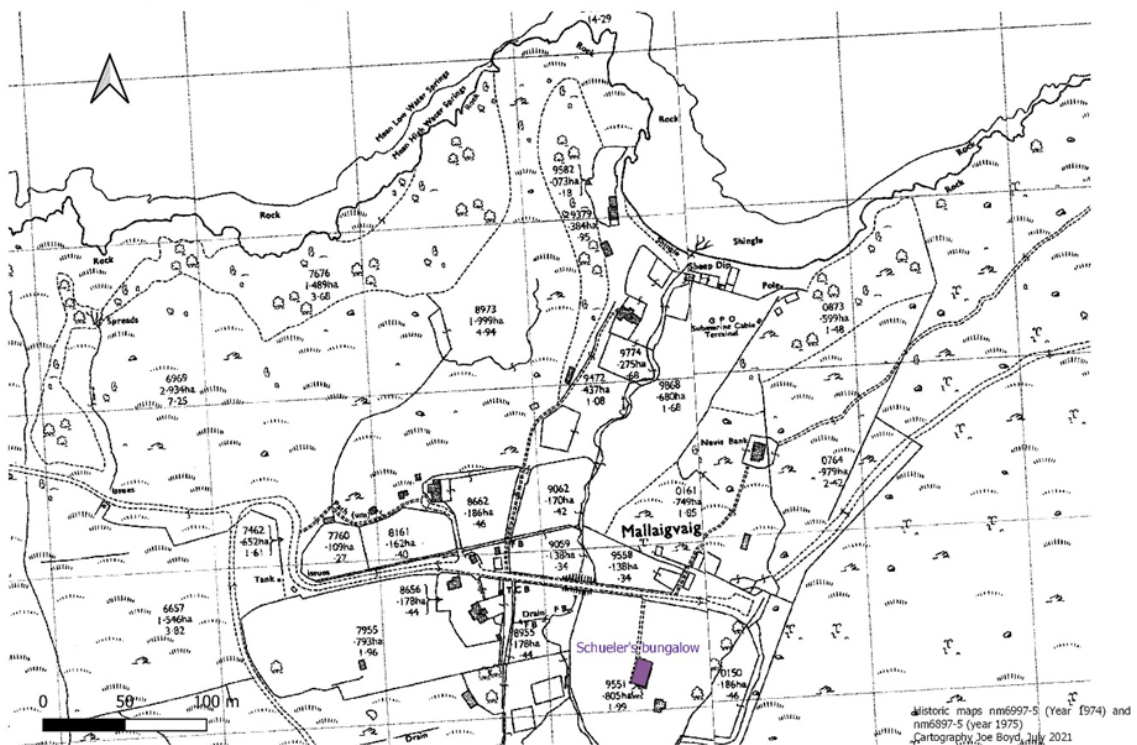
Map9C: Schueler's home at Mallaig Vaig.

Map 9C shows that his home, coloured purple, was located about 250m from the coastline, 20m or so above sea level. Steep hills of heather grassland rose on either side of the bungalow and the land around it, classified now as improved grassland, had been serving as pasture for sheep.

The deep map 9D overleaf presents more nuanced information.

The Bungalow at Mallaig Vaig, 1957-58

cycling the hills

Schueler's bungalow

0   50   100 m

Cartography Joe Boyd, July 2021
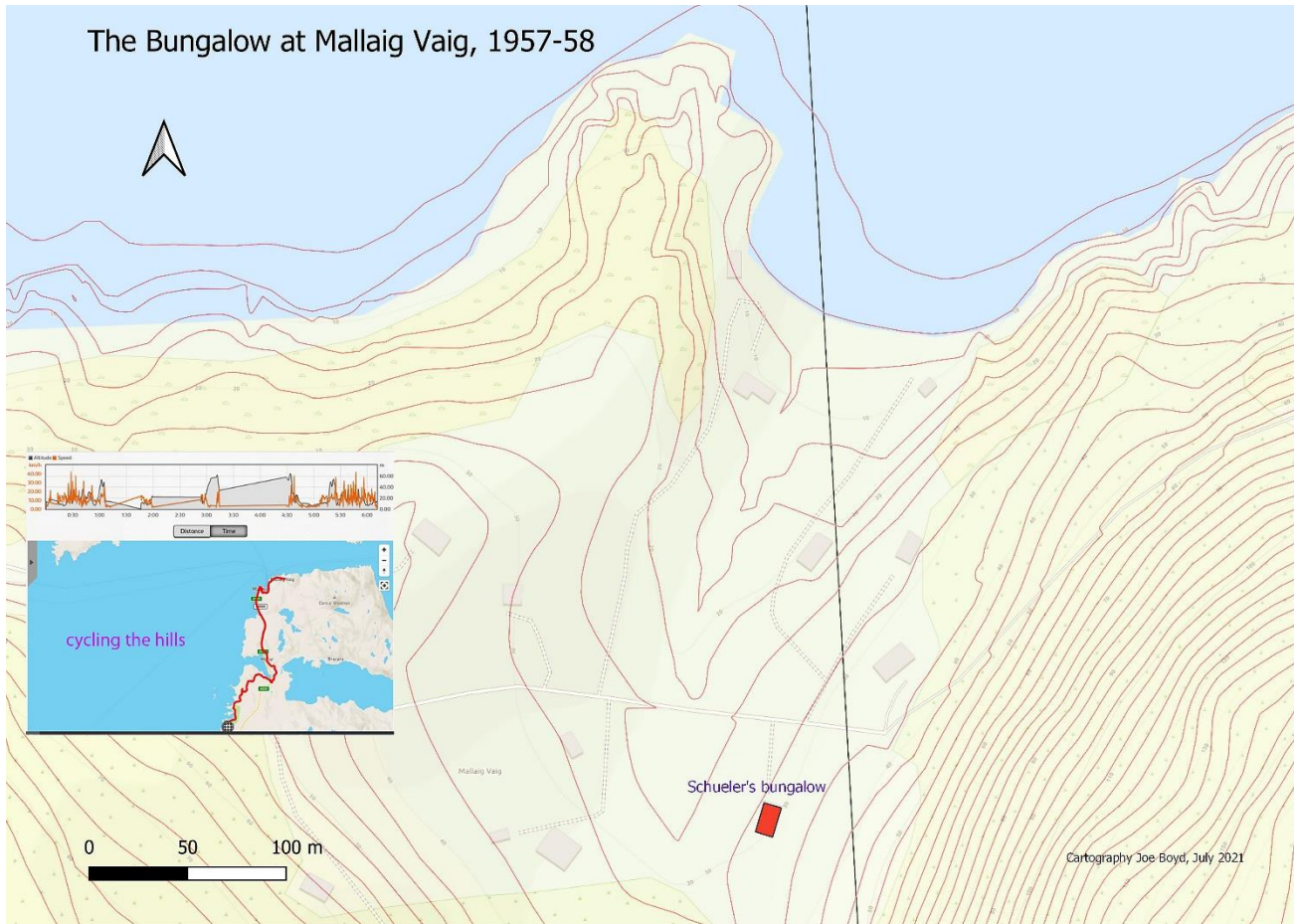
The Founding of Mallaig

In 1841 the population of Mallaig consisted of 4 families containing 24 people. One of these families probably lived at Mallaigmor. The heads of the four families and their occupations were:

John McPhee	Agricultural Labourer
Donald Macdonald	Agricultural Labourer
Duncan Macmaster	Agricultural Labourer
Moirach McColl	Agricultural Labourer

In 1851 Mallaig's population consisted of 22 families containing 134 people. None of the families recorded in 1841 were still there in 1851 - in fact they seem to have left the area altogether. From the Morar Baptismal Register we also know of 3 other families who moved into and then out of Mallaig during this decade although we do not know why they did this.

So, this is where Schueler stayed from September 57, I think, till the end of the really heavy winter in 58 when he had to go because his then wife couldn't cope with staying here and I suppose, coming from New York, you can understand that it would be quite different. The roads were probably quite this track we're on just now which they call the Burma road, and Marissa's on her phone. That's a bit unusual. I know. And then the Burmese road goes round the hill, I think, but we're not willing to do that today because we're pushing bikes. That's the Sound and in the distance, that's the Caledonian Macbrayne ferry.

So, the so-called Burma road is a really stony track. Quite a hefty hill. Quite difficult to get up. But the views of the Sound are really open. So it strikes me that everything's changed round here. And yet there's part of what this place means is definitely given to you by what's around you that hasn't changed in aeons. You know, the shape of the land, where bits are placed, what they look like in different seasons, the weather. But you're constantly distracted by things that are new. Because they're in your face. I mean, most of the buildings around here are painted white now. There are antennae on roofs and on the tops of the hills. You see more boats around; the boats are noisier, they're bigger. Because they've all got engines and they're all doing something. Yet, there's not as many fishing boats as there were. The people who fish tend to be tourists. The tourists bring their dogs and they bring their large cars. Even the areas that are farms have got... I mean, the cottage up there, it's got a big - looks like a plastic greenhouse. So I suppose with all that, there are some things that are the same, but it's a very different place than it was even in 1970, and certainly in 1957.

Observation 48

Observed 2021-06-19 13:48:00 @57.011;-5.807

Detected species ranked by probability:

Eurasian Siskin
Spinus spinus - Almost certain

The Sound of Sleat

The bungalow and the sea

Alongside the close-drawn contours that highlight the physical isolation of the cottage, there is an inset record of a cycle trip on 19th June 2021 which traced (in reverse) one that Schueler had described in 1960 as follows:

> 'I went outside, but there was no comfort. It was a cold day, crisp; blue was in the air. I knew I couldn't work. I was all pain, no strength. I was held apart from thought or nature by a grim, sullen wall of pain. Snow was on the ground, but the roads were clear, so I decided to take my bicycle and ride — just to feel the motion, just to have something to do, just to avoid feeling inside and thinking and succumbing. I rode for miles, sailing down the steep hills like the wind, walking up the opposite hills, pushing my bike, remembering, like something lost and past, the pleasure that such rides had given me. I rode beyond Morar, rather far beyond, to a peninsula that jutted into the sea — white sands, a deep lone beach, open to the waves, with a wind driving in from the sea.'[693]

There, he watched enthralled as snow clouds formed over the sea.

Schueler referred to his home's 'unutterable loneliness'. The photographs at the bottom of the map emphasise its isolation. Nestled at the bottom of one steep hill, it is separated from the village by another, evidenced in the cycle recordings. Looking out to sea, the view from the bungalow is of an enormous expanse of water, the Sound of Sleat, which is hemmed in by landforms. Though these islands and peninsula are separate, and clearly so on a two-dimensional cartographic map of the area, they seem to the eye to form a connected coastline which completely encloses the waters. The visual effect is of a vast expanse of sea and sky, fenced in by surrounding land. Outdoors, there are sounds of wind and birdsong. The bird sighting on the map indicates that natural sound was important in this place. A track leads off to the right of the house, up 'quite a hefty hill'.[694]

The text on the right of the map presents Mallaig Heritage Centre's information about the place in 1841 alongside an extract from the transcript of an audio visit in June 2021. The postcode for Schueler's bungalow is PH414QN which in the 2012 census had a low local population of 26, identified as being mostly rural workers within farming communities. The Scottish Index of Multiple Deprivation rank, 3129, suggests that the area is currently one of median deprivation. What has remained unchanged from Schueler's 1957 is the expansive view, which offered an artist two opportunities. Firstly,

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[693] Schueler, 1960.
[694] Boyd, 2021e.

he could explore aspects of space, the conjunction of openness, a void. Secondly, his scape felt safe because of the enclosing landforms, and this may have helped to heal Schueler's probable PTSD.

Schueler created 45 paintings at Mallaig Vaig. He had been uplifted, says Dingwall, whilst living in a 'dark, draughty wee place…that the sun never touched', assailed by wind and lashing rain, roofed by scudding clouds and snow. His paintings became more fluid, more dramatic, more complex and 'a long way from any kind of influence of Clyfford Still, or others in the New York School'.[695] Some examples are:

Fig.113. *Ruhda Raonuill*, 1957.

Fig. 114. *Skye*, 1957.

Fig.115. *The Sea from Mallaig Vaig*, 1957.

Fig.116. *Red Snow Cloud and the Sun*, 1958.

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[695] Dingwall, 2005, p8.

These paintings share physical and aesthetic characteristics with the two that have already been analysed in Chapter 6. Their form was determined in part by the materials that Schueler was able to source in Edinburgh and transport with him. In each case the canvas was stretched and painted in the front room of the bungalow, a restricted space which limited their size. The fluid forms of thinned paints evoked the painter's emotions, feelings and sensations. All these features were dependent on the artist living in place at Mallaig Vaig.

Skye

Schueler left Mallaig Vaig at the behest of Jody and, after visiting Italy, rented a studio in Clamart, Paris followed shortly afterwards by another rental in Arcueil, Paris. He returned to New York in January 1959 and did not visit Scotland again for an extended period until the summer of 1967. Still in the thrall of what he called his 'Scottish Vision', he went to Skye and stayed for several months in a dilapidated cottage at Takavaig with girlfriend and fellow writer, Elise Piquet. The place agreed with his dream 'of mountain torn by sky and sea and the sunlight hidden by fire veiling all'. However, the accommodation did not provide enough space for oil painting. Instead, he experimented with watercolours; 'watercolor after watercolor, in a medium I had never used before; I painted in frustration complaining each and every day that unless I would be able to really work (huge oil paintings in my New York loft)… feel my life destroyed'.[696]

Yet, looking back at what he felt at the time was a painful and unproductive stay, he realised that he had learned important lessons in Skye. His taskscape had evolved, again because of a Scottish place. The first improvement he recognised was the value of delicately tracing the 'color, light, line and love…. of all the storms I've carried from my life and the sea'. The second was that, amidst his complaining and whilst working in an unfamiliar medium 'with brushes that seemed like whispers in my demanding hands', he had produced what he now felt was 'perhaps among the most important work that I have done'.

Some of these watercolours were exhibited in 1968 in the Dorry Gates Gallery in Kansas City and Donald Hoffman described them as 'fine exercises in sensibility' and

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[696] Schueler, 1968.

'poetic meditations'.[697] Like the examples below, many are fragmentary, a few are studies in colour blending and others contain jumpy pencil markings that may represent quickly sketched observations. Indeed, the full catalogue of Schueler's Skye watercolours suggests that most were experiments and partial studies for future work. There are few fully realised paintings.[698]

Fig.117. *Day of the Gales*, 1967.   Fig.118. *Weathering Skies*, 76x56cm, 1967.

In this Scottish place, he was a student and Tarskavaig was his teacher. 'I do not want to do what I know how to do. I want to destroy what I can define. The painting I know how to paint today, I do not want to paint tomorrow, but at the same time I do not know how to paint tomorrow's painting.'[699]

Romasaig. Schueler's home, 1970-75.

Schueler returned to Scotland at the beginning of 1970 and in June he rented a converted schoolhouse renamed Romasaig, just outside Mallaig. Living there until June 1975, he created 605 oil paintings. Having moved back to New York in 1975, he returned most summers until 1991, adding another 249 paintings to his Romasaig oeuvre.[700]

Romasaig is located to the south of Mallaig, nearer to the town and the sea than the bungalow at Mallaig Vaig and with quite a different view of the Sound of Sleat. The place therefore provided a different spatial context for Schueler's art. The artist's milieu was of Mallaig and Douglas Hall alluded to the holistic manner of Schueler's existential

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[697] Hoffman, 1968, p11.
[698] Jon Schueler Estate, 2021b.
[699] Schueler in Friedman, 1967.
[700] Count from inventory provided by Jon Schueler Estate, 2021a.

engagement there: 'But if Jon's history as a painter mirrors the history of modem art in his time, with its long drawing together of the once widely separated realms of abstraction and naturalism, it is also true that the process only really got under way with him when Magda cemented his union with Scotland.'[701] For possibly the first time in his life, Schueler felt settled. In an interview with Moira Jeffrey in 2000, Salvesen recalled that 'We were living through the dream of Jon having found his place. He wrote in his manuscript that he had found "home. Home!" She laughs: "He came from Milwaukee Wisconsin; he was an American. But he felt an affinity with the place"'.[702]

The affinity was conjured by place. Romasaig is situated within rough pastureland, a short distance from a stretch of supralittoral rock and sediment. These geological forms occur above the high-water mark on shores that are influenced by wave splash and sea spray.[703] The narrow strip of rocky foreshore contains large boulders, small rock pools and a shingle beach.

The deeper map9E of Romasaig overleaf reveals other important aspects of that place. It shows that Romasaig is an oblong building pitched on a gentle slope about 60 metres above the shore. The current modern A-class road is traced in yellow; the route of the 1970 single-track road is shown as a blue dotted line. The photographs were all taken in June 2021 and illustrate how the cottage is located above a rocky cove, with extensive views out across the Sound of Sleat to the islands of Eigg and Rùm. There are no sheep in view as there were in the 1970 photograph (p285) and their removal from pasture is likely to explain why surrounding ferns now obscure the back garden. The text blocks around the map are extracts from transcripts of video and audio recordings, made while the author scrambled around the building and its environs. The soundtracks also recorded occasional traffic noises from road and rail and a constant high-pitched screech from oyster catchers, hence the inclusion of observation 47 and a portrait of one noisy bird.

The postcode for Romasaig is PH41 4RH, and the 2012 census revealed that the local population was then 22, described as being mostly rural workers within farming communities of SMID rank, 3129, suggesting the area is one of median deprivation.

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[701] Hall, 1990.
[702] Jeffrey, 2000.
[703] Land Cover Map 1990, Dataset documentation. Version 1.0, 2/07/2020.

I can totally see here what he was painting. I mean, the island there - there's cloud which kind of flattens at the top. Its layers of cloud and then you've got this gap. And you can't really see much in the gap apart from a much lighter area, which leads somewhere,

Midges everywhere. There's a line right across on the ridge, of bright mistiness and then the clouds are parallel, straited just like Schueler's paintings. Seeing the parallel lines again, and the tide's out a bit, but the contrast, the colours and the shapes and the shapes behind the shapes and the shapes and mist behind those. The parallel lines, the clouds, the different colours of the clouds. I suppose it's very blue and brown. The sand actually seems to glow a bit, it's lighter than you would expect. It must be very reflective.

Romasaig. Schueler's home 1970-75

Cartography by Joe Boyd
August 2021

Main road, 1970s

Romasaig

0   25   50 m

Observation 47

12:43

Observed 2021-06-19 11:47:16 @56.993;-5.832

Detected species ranked by probability:

Eurasian Oystercatcher
Haematopus ostralegus - Almost certain
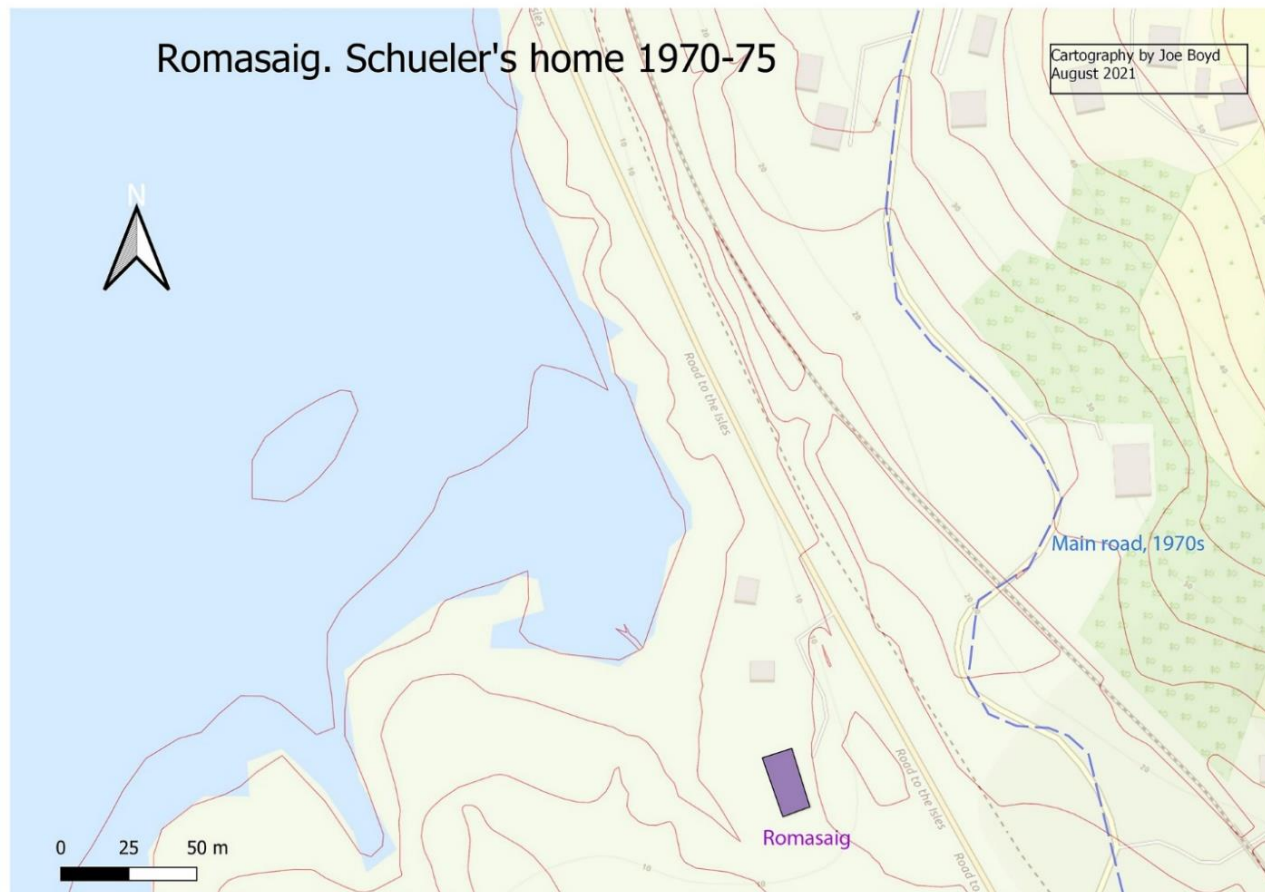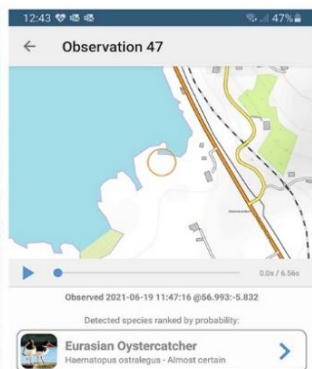
Noisy, noisy, noisy. And you come down to the beach (…?) the beach, smells of rotten seaweed really, the sea smell. It's soft underfoot here. This would be chucked up by storms particularly. You'll see it looks a bit of a mess. But it's not. There's not a lot of plastic and stuff around. That's an oyster catcher which is nicely on top of that thing there and then there's sand pipers. I don't think you would sit down here and do a painting; its quite green; I never liked green colour.

So it's a scramble; there's a lot of rocks around. I can imagine that in the wind, it would be quite… disturbed I suppose. The gable end faces the sea so you can't actually see the sea very much. You would have to come out the building and there's quite a lot of hills at either side so your vision is channeled out into the Sound and it's raised enough that you can see over these rocks.

When you went outside and looked to the right you would see the sea and the Sound of Sleat. So you have to go outside to be able to experience what Schueler was painting. He could easily have got down to the shoreline.

The building at the time was down a bumpy track, barely visible from the road. It was walled like a 'wee fortress' and a short walk from the isolated shore below.[704] Designed in 1875 by Alexander Ross, a prolific architect of numerous small parish schools, it had a long, narrow footprint.[705] The internal arrangement had since been adapted to house local teachers.[706] There were two doors at the front, to keep drafts out, leading into a small alcove 'full of welly boots and sou'westers' and then to the small living area where people sat, cooked and ate all in one zone. Schueler built his main studio in the large former classroom at the sea end, but the windows looked out up to the hills, not down to the sea. To view the water, he had to come out of the building into the back garden. There, his vision would be channelled by the hills at either side out into the Sound. A smaller watercolour studio doubled as a guest bedroom and a store for boxes of the memoirs that he was writing up, and there was a 'wee pokey bedroom at the back'.[707] The floors and walls were painted white to push the light up and Schueler had built his own office furniture and installed a moveable wall. The building had become a professional artist's home.

It was also a shared home. The key link in Schueler's anchor at Romasaig was his relationship with Salvesen. She described how her own work was put on hold when she joined him in Mallaig.

> 'He interrupted everything. Everything. Jon was so absolutely thrilled to be there that I think I was swept along by his enthusiasm. Almost immediately, he seemed to associate me with the future of his work, and even before I was living with him, he changed his will leaving me all the paintings. I was aghast, horrified! It was rather frightening.'[708]

She proved, as discussed, to be a critically positive influence in his life and work.[709] Dan Tranberg, reviewing a show around 2001, wrote that 'his paintings from this period are among the most beautiful in the show, characterized by soft color shifts in the skies and terrain of his coastal setting'.[710] Below are two images of paintings from each year of this

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[704] Boyd, 2021c(KD), 1:45:41.
[705] HES Scotland, 2022.
[706] According to conversation with previous resident, 2021.
[707] Boyd, 2021c(KD), 1:45:41.
[708] McGlone, 2000.
[709] Dingwall, 2005, p11.
[710] Tranberg, c2001.

Romasaig period selected to illustrate how, compared to previous Mallaig works, his paintings had become less dramatic, more subtle. Each pair also displays Schueler's fondness for exploring a shape. Throughout, the brush strokes are less vehement, more extended. Yet all his imagery evoked sightings in nature - cloud forms, stretches of sea, faint horizons and islands through mist - without overwhelming the eye with detail.[711]

Fig.119. *The Sound of Sleat: June Night*. 1970.

Fig.120. *Magda*. 1970.
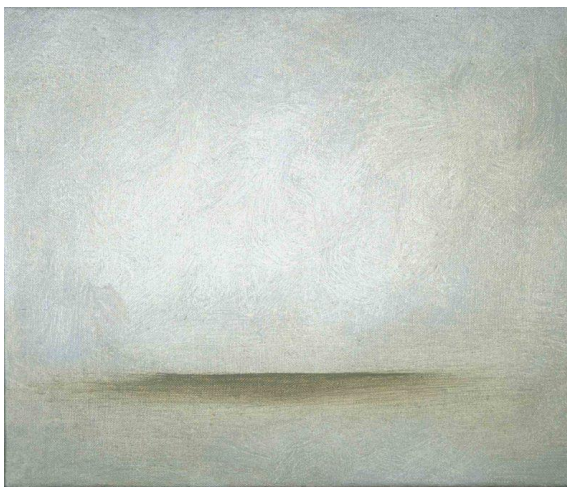
Fig.121. *Shadow on the Sea*. 1971.

Fig.122. *Mist and the August Sea, III*. 1971.

[711] Images from Jon Schueler Estate, 2021a.

Fig.123. *The Sea.* 1972.

Fig.124. *Sea Light*. 1972.

Fig.125. *Sleat: Sun and the Sea*. 1973.

Fig.126. *Sun and Sea Mist, IV*. 1973.

Fig.127. *Evening Sky, Dark Island and Sea.* 1974.

Fig.128. *Mourning in December*. 1974.

Fig.129. *Umber Blues I*. 1975.

Fig.130. *The Sound of Sleat: Echo, I.* 1975.

The materials for these paintings were procured in Edinburgh, a potential restriction of place on his work. Everything came up by train and there was consequently a lengthy delay between ordering and receiving canvas and paints. Schueler was a very well organised painter who must at times have been frustrated by a lack of stretched canvas or an empty pigment tube. Yet the restriction also encouraged him to experiment with colour.

> 'He liked to amass a lot of material or a lot of oil tubes. He never knew what he might use. There were certain ones that he ordered again and again and then other times when he was down in Edinburgh, and he was talking to his friend Dave Renton in the Greyfriars art shop and Dave was saying, 'Oh, you know, you might be interested in this. This is a new colour that's put out by Winter & Newton or this or that. So, Jon would sometimes take a tube to see what it was like and so he had quite a lot of material like that.'[712]

The five years at Romasaig were a period of serenity and concentration for Schueler. However, in 1975 Salvesen decided to leave him and enrolled in a Teacher Training course in Edinburgh. Schueler returned to New York. They resumed their partnership in 1976 there and, following their marriage in 1976, began to spend the academic year in New York and summers in Mallaig.

Scottish paintings?

Schueler is most often recognised as a second-generation abstract expressionist and an American. Other Americans understandably identify him with their shared country of

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[712] Boyd, 2021b(MS), 1:23:07.

birth: 'Mr. Schueler is a native of Wisconsin. He studied with Clyfford Still at the California School of Fine Art, and has lived off and on in Mallaig, Scotland, and also in N.Y., and has been producing American works from both places for many years'.[713] Should his Mallaig paintings be labelled as Scottish? J. D. Ferguson's description exemplifies what that label often demands:

> 'It must be a painting produced by Scotsmen or Scotswomen, not necessarily in Scotland or of Scotland. I mean of Scottish subjects; but it must have the essentials of the Scottish character, and not merely the Scottish character at this moment or of recent years, but something that we feel is and has been inherent in the Scots character throughout history'.[714]

As discussed in chapter 1, Ferguson's labelling shares the weak foundation of many other schemes, being based on a contentious judgement about the individual artist, in this case his character. Yet this American depicted the space and places of Mallaig, a location in Scotland that he became anchored within. His paintings are, it is argued, Scottish because they would not exist without the influence of that space and those places in the territory that is currently called Scotland.

The Scottishness of Schueler's Mallaig paintings has little to do with the geopolitical status of Scotland and only touches tangentially on the history and culture of the people who live there (though there is an intriguing photograph of Schueler having tea in 1969 with Scottish Nationalist activist, Wendy Wood).[715] Instead, it is about the artist being in a specific place, about the unique personal experience of being absorbed by and part of that unique space in the world. Szuba and Wolfreys, analysing the Scottishness of Scottish texts, described the 'specificity of Being' that Scottish literature often expresses 'in its concern with place, environment, and locus'.[716] Whilst Scottishness was diverse in content, they described it as consistent in process, an intimate connection between place and self. There is a similar sense of the 'specificity of Being' from Schueler's paintings, one that had developed and deepened as he lived in that Scottish place. His sensitivity to place caused his work to vary according to where he was painting,

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[713] Nebrasso, 1981.
[714] Ferguson, Modern Scottish Painting. Quoted by Williamson, 2017.
[715] Richard Demarco Archive, 2021, A.69.022.
[716] Szuba and Wolfreys, 2019, pp5-9.

hence those New York and French pictures of 1950s are lyrical and peaceful, whilst those from Scotland seem 'frenzied'.[717] In 1973 Edward Gage described him as an American artist who had absorbed the Scottish manifestation of the changing face of nature and given it a soft and subtle treatment.[718]

It is salutary to compare the situation of Schueler's Mallaig paintings with those of William Johnstone, an artist and a Scot who trained in Scotland, but then lived, taught and worked in America in the 1920s and 1940s. His experience mirrored Schueler's and it raised similar issues for scholars: 'This article investigates how Johnstone's landscape paintings might be understood firstly as abstracted from nature and the Scottish landscape to which he felt so connected, and secondly in dialogue with the American landscape and culture he experienced during his visits.'[719] Johnstone's paintings are not recognised as Scottish, not even in Fergusson's sense of the term, but have been analysed according to their wider context. Beth Williamson, discussing Johnstone's landscapes, suggested that he encountered a visual field in America that was in dialogue with what she called his 'Celtic roots' and rediscovered 'heritage'. Hence *Pink Landscape* shows 'a warmth and opacity that seems at odds with the Scottish landscape'.[720]

Fig.131. William Johnstone, 1954. *Pink Landscape*.

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[717] Reviewer V.R., 1960, p13.
[718] McCulloch, 1973.
[719] Williamson, 2017.
[720] Williamson, 2017.

Somewhat like Schueler, Johnstone abstracted from nature: 'I am part of nature and nature is part of me. When the wind blows cold, I feel it. When the sun comes out, I feel it. When I put the paint on there, I feel it but I put the paint on it. It's a unity, it's unification.'[721] His interpretation echoes Schueler's artist's statement of 1954. For both, painting was about experience rather than representation, a way of evoking that experience of place to the viewer.

Williamson's conclusion about Johnstone's abstract landscapes echoed Dingwall's about Schueler's, that 'these are not Scottish paintings, but contributions to international modernism'.[722] This categorisation, whilst notable, submerges the detail of the artist's actual practice. Tethered to Mallaig, Schueler independently explored what he conceived of as a mysterious rapport between art and nature.[723] His strategy of long-term location decreased the distance between him and what he was painting and required that he seek more and more knowledge of it. Hence his repeated references in speech and in the titles of later paintings to 'the search'. His approach was to engage self with this Scottish place.

Baur had identified a Schueler Scottishness in the catalogue for the solo exhibition at the Whitney Museum: the coast's character 'speaking through these poetic canvases' clearly and exactly.[724] Schueler's personal landscapes were only brought into focus by being in Mallaig. Often, though not always, they included elements of coastal topography, of local weather and of the subtle colours of nature, of those geographical distinctions that mark the Scottish West coast, described in Chapter 5. Often, though not always, they included the intimate Scottish horizon that Marian Leven described as a line 'that embraces you like a mother'.[725]

Scottishness is territorial and geographic, a distinctive environment of northern spaces and sea-edged places. Schueler lived in that world and chose to portray it, day by day, brushstroke by brushstroke. The Sound of Sleat, the clouds, islands and sea existed and the unique configuration of that place that he lived within illuminated and clarified what he perceived in nature, the subject of his art, and how he responded to it. His paintings are fit to be called Scottish.

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[721] Williamson, 2017
[722] Williamson, 2017.
[723] Hall, 1990.
[724] Balliett, 1985, p35.
[725] Coburn, 2009.

Explication.

This thesis describes a three-part voyage into the spatiality of Scottish paintings of the sea. It began in Section A with ideas of space, place and scape and what Malpas called 'the necessary locatedness of experience in place'.[726] Section B then developed indicative methods for situating paintings, artists and geography. Finally, Section C applied the concepts and methods to explore the role and influence that Scottish spaces and places had in American Jon Schueler's art. It ended by exploring the ways in which the spirit of Scottish places was woven into Jon Schueler's paintings. The voyage encompassed excursions to situate the paintings of four other artists – Joan Eardley, Janette Kerr, William McTaggart and Will Maclean – and to investigate others' spatial understandings. Throughout its passage, the central focus was on the distinctive Scottish place and how it translated into paintings of the sea and coast.

Place is not simply a provider of experience, but what Malpas terms 'a structure within which experience (as well as action, thought, and judgement) is possible'.[727] Place is therefore a constituent of self and of art. The exemplar painters depended significantly on the Scottish places which they spent much time in. They grasped and internalised the surrounding landscape, were steeped within it, and it became integral to their actions, character and creativity. Spatial facets were thereby embedded in each painting's composition and identity, their works' diversity grounded in the complexity of place which no single depiction can exhaust or ignore. Hence to describe his place, Hunter emphasised the natural landscape in his art whilst Maclean prioritised social and cultural characteristics.

Just as place is a necessary and definitive constituent of an artist's identity, so too is place a necessary and definitive constituent of the painting's identity. Certainly, Schueler painted the space and places around him, conjoined with his emotions because being in Mallaig had enabled him to rebalance the distorted influences of his earlier life. In part, his work was distinctive because, as discourse and geography evidenced, his spatiality was distinctive. To have one's Being in Mallaig for years at a time was to become steeped in and integral to that Scottish place.

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[726] Malpas, 2018, p212.
[727] Malpas, 2018, p75.

The journey terminates with several proposals.

1. Spatiality is one important source of influence upon a person. A perspective for exploring the spatiality of art has been developed and exemplified. It provides a basis for future scholarship.

2. The analytical techniques are straightforward and could be integrated to explore spatiality in other art.

3. To define space as pure extension is to privilege objectivity and minimise or remove entirely the subjectivity of place. Place hence becomes merely a location. For example, within the occasional British stereotype of Scotland as a cold, wet northerly space, all important sources of Being and living in Scottish places are neglected and even denied. Such thinking has defined Scottish art as peripheral and it ought to be challenged. As poet Kenneth White wrote, 'the centre starts from everywhere'.[728]

4. Scottishness is inherent in places that are within the territory currently called Scotland. These places are distinctive and important to the mental and physical lives of those who live there. Art always incorporates a translation of the artist's sense of place, a personal response to the distinctiveness of the place itself. Art's geographical impetus can be revealed by situating art, artist and relevant places.

5. A sense of place is founded upon complexity. Hence, notwithstanding the crucial import of the artist's other experiences, a Scottish painting will depict and evoke some of the factors that constitute place – not all of course, which is why landscapes of the same place can look so different. The question 'are these Scottish paintings from Scottish places distinctive?' can be helpfully reformulated as 'in what ways' are they distinctive?

Human understanding of the world depends on spatiality and temporality. It is fitting to conclude the journey by looking at a final Schueler painting. *Sea Light II* depicts the changing light and movement of sea and cloud at Mallaig, a momentary experience remembered. There are no obvious large landforms, just shadowed hints of shore and island amidst an atmospheric luminous haze. The horizontal horizon is almost absent, but not quite. The realism is veiled by a sensitive softening of line and edge, which reproduces

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[728] White quoted in Malpas, 2018, p209.

the feeling of depth within the two-dimensional flat depiction. The artist has employed few colours but there is an extraordinary ochre that slices across the canvas from the middle to the right, opening the view and implying that it continues into and outside the frame.

Fig.132. *Sea Light II*. 1980.

Schueler's scape is of a small geographical area, a framed portion of land, sea and sky. The dark curve of the bay at the bottom right with the ochre form above provides some information to locate the viewer. Yet that is not its purpose. He was tugging the viewer into where and when he had anchored himself. The rawness of the land, the sea and the sky were within and he wished to communicate that.

Auden once remarked that every artist has a special landscape that exists somewhere as a touchstone behind every work of art.[729] Schueler revealed a similar debt to place when he compared his paintings of 1957/58 from Mallaig Vaig with those from Clamart in 1958.

> 'The Scottish paintings had been darker, brooding, the reds had been deeper, bloodier, the feeling of the north, a weight, a challenge. These paintings of Clamart were of another climate, softer, bathing one in a promise of spring. Optimistic... All of these things were outside of myself. But something inside myself was responding to them.'[730]

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[729] Pirini, 1983, p10.
[730] Salvesen and Cousineau, 1999, p243.

From the evidence of Schueler's writings, no scape of his was simply a view. He used the creative activity of painting to express emotions and resolve the contradictions in his life. Yet he aimed to communicate much more, to arouse viewers and draw them into feeling empathy with the natural power behind the view.[731] At Mallaig, he had discovered a location that could not be simply rendered because it was constantly changing and presenting differently. His subject was limited in geographical space but unlimited in diversity of place: 'The only way to grasp it, is to hold it for a moment. But I think if you held it long enough to sit like a landscape painter before it and try meticulously render a landscape, I think you'd miss it.'[732] Being in that place gave him a deeper insight into the unknowable. 'I consider my life an immense symphony, composed of many movements and of diverse contrapuntal ideas. Not only can the rhythms be discerned in an individual painting, but ultimately will be evident in the work as a whole — when the day comes for its conclusion. Understand, I am not trying to achieve a literal illustration of an abstract idea.'[733] A letter from a friend to a frail Schueler, near the end of his life, summed up this work: 'You have been struggling with the spiritual . . . you are completing your process as both artist and person'.[734]

Humans are spatio-temporal beings who live in and experience space and place, alongside time. Evidence has been generated to show that the researched artists were influenced by spatiality and it has been instructive to encounter their unique translations of Scotland in their paintings of the sea. Benjamin stated that

> 'It isn't that the past casts its light on what is present or that what is
> present casts its light on what is past; rather, an image is that in
> which the Then (and There) and the (Here and) Now come together
> into a constellation like a flash of lightning'.[735]

The thesis has demonstrated that questions of *where* are just as valuable in the study of paintings as questions of *when*.

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[731] Parini, 2010.
[732] Schueler on film. University of Edinburgh, 1981, 0:17:20.
[733] Schueler, 1954.
[734] Quoted by Hall, 1990.
[735] Quoted in Latham, 2011a, p326.

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108	Jon Schueler. 1957. *Northern Landscape*. 84.46 x 71.76 cm. o/c 57-32. (Photograph of painting © Jon Schueler Estate).
109	Jon Schueler. 1970. June Night XI. 101.6 x 121.92 cm. o/c 48 (Photograph of painting © Jon Schueler Estate).
110	Jon Schueler. 1957. *Transition II*. (104.14 x 88.9 cm, o/c 57-3) and extracted colours. (Photograph of painting © Jon Schueler Estate).
111	Jon Schueler. 1957. *The Bay at Mallaig Vaig* (121.92 x 101.6 cm, o/c 57-56) and extracted colours. (Photograph of painting © Jon Schueler Estate).
Map 9A	Jon Schueler. Two Scottish Homes. (Edina map references: Appendix 3.8, p423).
Map 9B	Schueler's homes in Mallaig. (Edina map references: Appendix 3.8, p423; photographs of cottages © Jon Schueler Estate; photographs of Mallaig Heritage displays by Joe Boyd).
112	Mallaig, 1948. (Photograph of Mallaig Heritage display by Joe Boyd).

Map 9C	Schueler's home at Mallaig Vaig. (Edina map references: Appendix 3.8, p423).
Map 9D	The Bungalow at Mallaig Vaig, 1957-58. (Edina map references: Appendix 3.8, p423; photographs by Joe Boyd).
113	Jon Schueler. 1957. *Ruhda Raonuill.* 182.88 x 152.4 cm. o/c 57-43. (Photograph of painting © Jon Schueler Estate).
114	Jon Schueler. 1957. *Skye.* 107.32 x 200.66 cm. o/c 57-51. (Photograph of painting © Jon Schueler Estate).
115	Jon Schueler. 1957. *The Sea from Mallaig Vaig.* 96.52 x 134.62 cm. o/c 57-54. (Photograph of painting © Jon Schueler Estate).
116	Jon Schueler. 1958. *Red Snow Cloud and the Sun.*167.64 x 200.66 cm. o/c 58-7. (Photograph of painting © Jon Schueler Estate).
117	Jon Schueler. 1967. *Day of the Gales.* 55.88 x 76.2 cm. w/c 67-21. (Photograph of painting © Jon Schueler Estate).
118	Jon Schueler. 1967. *Weathering Skies*, 55.88 x 76.2 cm. w/c 67-26. (Photograph of painting © Jon Schueler Estate).
Map 9E	Romasaig. Schueler's home, 1970-75. (Edina map references: Appendix 3.8, p423; photographs by Joe Boyd).
119	Jon Schueler. 1970. *The Sound of Sleat: June Night I.* 15.24 x 20.32cm. o/c 37. (Photograph of painting © Jon Schueler Estate).
120	Jon Schueler. 1970. *Magda.* 101.6 x 121.92 cm. o/c 81. (Photograph of painting © Jon Schueler Estate).
121	Jon Schueler. 1971. *Shadow on the Sea*. 25.4 x 30.48 cm. o/c 127. (Photograph of painting © Jon Schueler Estate).
122	Jon Schueler. 1971. *Mist and the August Sea, III*. 71.12 x 60.96 cm. o/c 136. (Photograph of painting © Jon Schueler Estate).
123	Jon Schueler. 1972. *The Sea.* 160.02 x 177.8 cm. o/c 298. (Photograph of painting © Jon Schueler Estate).
124	Jon Schueler. 1972. *Sea Light*. 60.96 x 76.2 cm. o/c 267. (Photograph of painting © Jon Schueler Estate).
125	Jon Schueler. 1973. *Sleat: Sun and the Sea.* 71.12 x 91.44 cm. o/c 318. (Photograph of painting © Jon Schueler Estate).
126	Jon Schueler. 1973. *Sun and Sea Mist, IV*. 91.44 x 111.76 cm. o/c 332. (Photograph of painting © Jon Schueler Estate)
127	Jon Schueler. 1974. *Evening Sky, Dark Island and Sea.* 35.56 x 45.72 cm. o/c 498. (Photograph of painting © Jon Schueler Estate).
128	Jon Schueler. 1974. *Mourning in December.* 127 x 152.4 cm. o/c 566. (Photograph of painting © Jon Schueler Estate).
129	Jon Schueler. 1975. *Umber Blues I*. 25.4 x 30.48 cm. o/c 605. (Photograph of painting © Jon Schueler Estate).
130	Jon Schueler. 1975. *The Sound of Sleat: Echo, I.* 101.6 x 121.92 cm. o/c 635. (Photograph of painting © Jon Schueler Estate).
131	William Johnstone. 1954. *Pink Landscape*. Oil on canvas. 63 x 76 cm. Bangor University, Bangor. (Photograph © Estate of William Johnstone).
132	Jon Schueler, 1980. *Sea Light II*. 20.32 x 25.4 cm. o/c 1075. (Photograph of painting © Jon Schueler Estate).

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   c) 'West Haven'. Horse and cart on beach.
   d) 'West Haven Carnoustie 1880'. Two fisherwomen and a man baiting lines outside cottage, second man seated with spade and shovel, presumably for collecting bait. (1880)
   e) Photograph of West Haven. A Group of Fishermen Unloading their Catch and a Fisherwoman with Barrels
   f) West Haven.
   g) 'West Haven - Carnoustie 1880', moonlight view of a seashore (1880).
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Appendices

Section A: Spatiality

Appendix 1.1
Information for participants, sent prior to the interview.

POWER IN PLACE

Paintings of the Scottish Seas

University of St Andrews

INVITATION

I invite you to participate in a research project about how artists in Scotland have interpreted the seas and coasts around them. Your contribution will help me to identify and understand the ways in which Scottish art is distinctive, and to propose how it has been influenced by Scotland's history, geography and social environment. Ideas and concepts of 'Northerness' and 'Scottishness' will also be studied.

CONTACT

PHONE:
07708█████

WEBSITE:
https://paintings-of-scottish-seas.blogs.lincoln.ac.uk/

EMAIL:
joescottishart@gmail.com

SUPERVISORS

Dr. Jeremy Howard, University of St. Andrews.

Professor John Morrison, University of Lincoln

PROJECT DESCRIPTION

Hello. My name is Joe Boyd and this study is part of my PhD project, conducted jointly within the Universities of St. Andrews and Lincoln.

It analyses paintings of the Scottish seas from Victorian to modern times. Currently, my research is investigating what these sea paintings reveal about the influence of the space and place that is Scotland on the art. Joe Boyd. (my professional Linkedin profile is here: https://www.linkedin.com/in/joe-boyd-52980539/

INTERVIEWS

Why have I been invited to take part?
You have been invited because of your professional expertise. Your knowledge and experience of Scottish art is a valuable resource. Your own views and opinions are also very significant.

Do I have to take part?
This information sheet has been written to help you decide if you would like to take part. It is up to you and you alone whether you wish to take part. If you do agree, you will still be free to withdraw at any time without providing a reason, and with no negative consequences.

What would I be required to do?
You will be asked to answer and discuss open questions about your life and your paintings. We anticipate that the chat will usually take between 30 and 60 minutes. It will be online, conducted on ZOOM.

What information about me will you be collecting?
I will collect your name, profession/job title, year of birth and opinions on questions relating to your artworks, creative practice and influences on that practice (including artists' education).

How will my data be securely stored?
Your data will be stored in a FULLY IDENTIFIABLE form, which means that your data will be identifiable as yours. Your data will be stored in a password-protected computer, backed up to a password-protected hard drive. Only myself and my supervisors will have access.

Appendix 1.2
Interview schedule, applied loosely.

<u>Questions for artists</u>

Great to meet you – really appreciate you giving time to this project.
Introduce myself – Joe Boyd, worked in Secondary schools, then for Somalia and latterly Nigeria education development. My academic background is in science, so art history began as a real challenge, and it remains so.

1. A recent painting of the sea – could you describe it please?

2. A brief description of how you find yourself in *xxx* painting.

3. What's your usual painting technique? (canvas/board; oils/acrylics; indoor/outdoor; using photos? Etc)

4. How do you describe your paintings to people who have never seen them? genre? Landscape? Portrait of the sea? Seascape? If Seascape, how is that different from landscape?

5. What captivates you most about the sea? Is it important to you to paint there? If yes, why?

6. Is there ever a specific memory, mood, or experience of the sea you want to convey through your work?

7. What are your strongest memories of being near or even in the sea during your life?

8. How has living in Scotland influenced your artistic practice?
Are there any features/aspects/what you sense about here in Scotland that you think are different from there (anywhere else you've painted)?

9. In what ways, if any, do these experiences connect with broader issues in society?

10. How often do you include each of these aspects in your compositions? Rate each one on scale of 1-10, where 10 is always, 1 is never.

  Human activity
  Figures of other people

Yourself
Buildings and structures
Manufactured objects
Landforms and shape
Wave forms and shape
Cloud forms and shape
Contrasting details
Echoes of other places
Consistent elements of composition
Weather indicators
Empty spaces
Spirit of the place
Real geographic location
Invested with meaning and/or value
Narrative content

11. Will show <u>pictures of five paintings of the sea</u>. (Appended) Imagine yourself in each of the five different landscape paintings in turn and describe briefly what you experience whilst you are there.

12. Imagine you are there again reliving when you last painted the sea/coast. What do you remember about it, about being there?
Can you describe what you sense and what you feel? (Sense as in see, hear, touch, taste, smell; feel as in emotions, connections, remembrances)

Thank you very much.

Place Identity
Relph (2008) has defined identity of place as "persistent sameness and unity which allows that [place] to be differentiated from others." "There are three aspects which determine a place's identity: its physical setting, the particular actions which can be conducted there, and any additional meaning which it is allocated, such as shared cultural values or personal memories".

Dreamboats

Imagine yourself in each of the five different landscape paintings in turn and write a few sentences to describe what you experience whilst you are there.

1.

2.

Dreamboats

Imagine yourself in each of the five different landscape paintings in turn and write a few sentences to describe what you experience whilst you are there.

3.

4.

5.

Information, revealed at end.

1. William McTaggart – *A shingly shore*

2. Hugh Cameron – *Awaiting the Return*

3. Stanley Cursiter - *Surf*

4. John Bellany – *Fishers in the Snow*

5. William George Gillies – *Nairn Beach*

Appendices.

Section B: Situating Art.

Appendix 2.1
Analysing Colours in Paintings.

1.1 An Idea

In April 2020, the author contacted the I.T. department of the University of St. Andrews for advice on how to extract a 'colour palette' from an image of a painting. The email (below) included references to two pieces of scholarship.

Hi

My PhD research is on Scottish paintings of the seas and coasts. One of many analytical routes that look promising is the extraction of the gamut of colours that a painter uses to create their artworks from digital images. I came across a report in the Library of Congress of such work[1] and there are various technical papers that describe how digital images can be analysed to reveal artists' colour palettes. A very recent paper by Nieves et al describes his team's methodology in detail and their results are most encouraging[2].

I wonder if there's anyone in IT who can offer advice on how I can use similar techniques to analyse images of Scotland's art. Ideally, I'd hope to find a piece of software, either standalone, in Python or as a plug-in to photoshop, that would analyse an image and report a summary of its salient colours and overall palette. My own background includes a B.Sc. (long time ago though) and a recent HND in photography, with experience of using Photoshop and Affinity, so most of the concepts make sense, though the described methods don't at the moment!

Very grateful for any help or advice.

Best wishes.

Joe Boyd (Art History PhD)

1. https://labs.loc.gov/experiments/library-of-congress-colors/
2. *J. L. Nieves, L. Gomez-Robledo, Yu-Jung Chen, and J. Romero, "Computing the relevant colors that describe the color palette of paintings," Appl. Opt. 59, 1732-1740 (2020)*

A collaborative working research group was set up by Dr. Olexandr Konovalov, comprising Masters students in Artificial Intelligence and I.T. systems advised by myself, and Dr. Konovalov This has been a productive, goal-oriented research group and is now in its third iteration.

1.2 ColourPaletteExtractor

A member of the second group, Tim Churchfield, developed a tool which can analyse the colouration of an image and then generate what was termed its colour palette. The tool together with its development documentation is hosted at https://github.com/PurpleCrumpets/ColourPaletteExtractor . At this time (September 2021), it is not yet been cleared for public release.

The User guide states that 'Built using Python, it can be run on a computer running either Windows 10, or a Mac running macOS Mojave (10.14) or later. While the macOS version *may* run on a Linux operating system, there is no guarantee that it will work and so it should be compiled from the source code instead.'

1.2/1 Licensing

ColourPaletteExtractor Copyright (C) 2020 Tim Churchfield. The user guide also states that 'This program comes with ABSOLUTELY NO WARRANTY; for details see LICENCE.md. This is free software, and you are welcome to redistribute it under certain conditions; see LICENCE.md for details.'
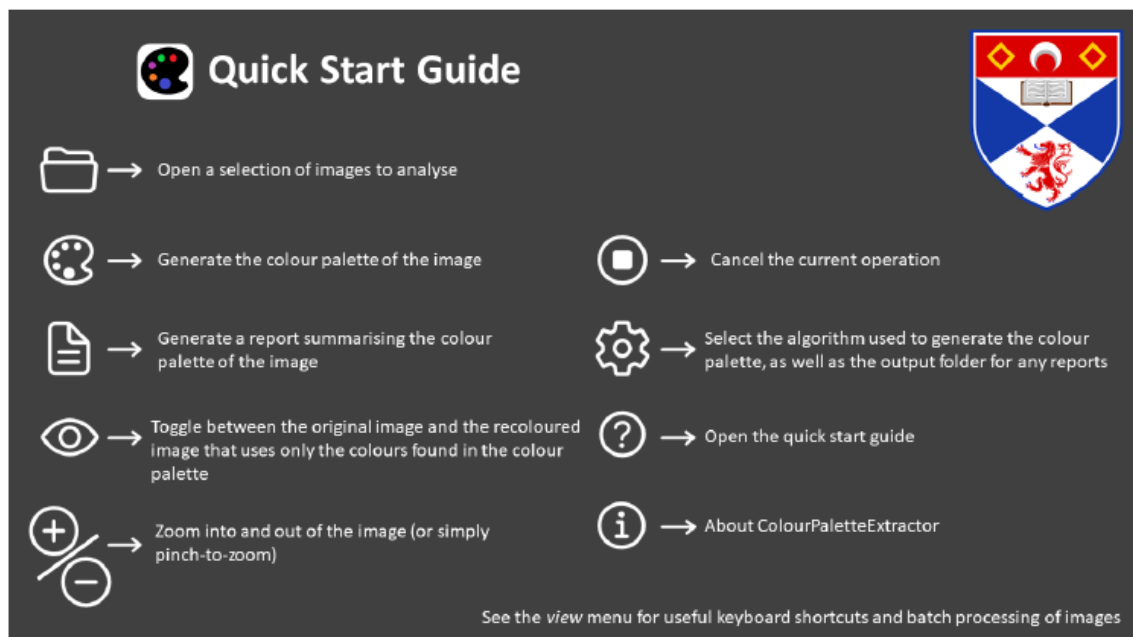
Reference. Churchfield, Tim. 2021. *Analysing Colour Palettes from Paintings.* Unpublished MSc. Computer Science Thesis, University of St. Andrews.

1.3 Development and Evaluation

The author's contribution to the group's work is indicated in the following paper titled *Palette Extraction: User evaluation* and dated July 2021. This is reproduced below for information.

Appendix 2.2
Palette Extraction: User evaluation

Process

Working as a Team: I was introduced to the others via Microsoft Teams and we communicated weekly via that platform, with occasional emails to supplement discussions. That process worked well. As the non-technical person, I was kept informed and always felt that my questions and suggestions were being treated seriously. One huge positive about this kind of good teamwork is that, when you reflect at the end, you realise that you've learned much that is new. The process was also informal and enjoyable.

Individual contributions: At the beginning, Tim and Coleman explained that '*neither of us have much experience in the field of art history':* I declared that my knowledge of coding and crafting AI solutions to problems was non-existent. Throughout, our respective knowledge and skills complemented each other. For example, I was able to provide links to important international digitised art archives, the others gave me access as a collaborator to a GitHub repository to enable me to see and test various drafts of the software.

Communications: On Teams, we discussed art-specific issues such as gallery art archives, colour spaces for images and the results of and issues raised by various iterations of the developing software. I also saw and listened to conversations about python/cython, Nieve's algorithm, and other matters that were valuable in understanding some of what the others were doing. The communication was regular, necessary, and open, and it worked well.

Evaluation

Appendix 2.3 and appendix 2.4 reproduce my feedback on various aspects of using the software. It was great to receive a quick response to these suggestions; for example, Tim provided written 'feedback on my feedback', despite having his own deadlines for writing up his work.

The main issues of direct concern were.

a) the form and content of the 'reports' that the palette extractor would generate; my suggestions were all worked up within a short timescale:

b) problems I had with downloading and running the software: these were caused by my own anti-virus software and workarounds were developed:

c) refinements to the package: some of these were developed in a short time frame and I imagine others would be if the project had been continuing.

Hence all the issues were addressed and resolved in the final version of the software, a very impressive response in such a short space of time.

Potential uses

I've run the colour palette app with images of paintings from a single artist, and with images of work from different artists who painted in the same place, the same year, the same topic etc. (For example, see appendix 2.5). The resulting palettes raised valuable questions for me about overall colouring, tonal gradations, highlights in pictures, changes to the artists' 'palettes' and so on. I judge the app to be a valuable tool, even in its current early form, for my own art historical research.

Future developments

There are several potential developments that would increase its efficacy.

a) Standardise. For a tool to be widely used, it needs to be standardised in use and output so that inexperienced users can be confident that the results they receive are meaningful and reproduceable by others.

b) Engineer to work on a mobile phone. For example, a user points the phone's camera at a painting in situ in a gallery and then via a web-based process, can generate the palette. This kind of app might be picked up by 'google art' or similar.

b) Increase its art-historical application. In addition to the main colours in an image, it would be valuable to identify the highlights that many artists use to lead the viewer's eye. A bank of sample artistic techniques might be used to compare the colour profile against.

c) Targeting. If possible, could the user click on one of the palette colours to show where that specific colour is being used (this is a bit like the photoshop tool that identifies over exposed parts of the image by overlaying them with red and underexposed by overlaying with blue: another tool highlights overexposure areas by making them 'flash' in B&W)?

Finally.

Many thanks for the opportunity to contribute in a small way to this development. I've thoroughly enjoyed it and greatly appreciated the professionalism of the other team members.

Joe Boyd
July 2021

Appendix 2.3
Sample Email communications

a) 09/06/21

Dear Tim, Colman, and Alex.

Great to meet you today.

As promised, please find attached a copy of my paper about the analysis of Joan Eardley's painting that was shared online.

The link below is to a 10-minute presentation about my PhD project, given to a Lincoln University doctoral conference in February. It's a summary of the main points and you may find it interesting.

https://drive.google.com/file-REMOVED-/view?usp=sharing

I'm now in the process of uploading the whole folder of papers and related work on colour to OneDrive rather than try to determine what may or may not be useful to you. Will send you a link to that tomorrow.

Best wishes.

Joe

b) 10/06/21

Hi all.

This is the link to my OneDrive folder on colour palettes. It contains various papers plus some folders that were set up when I was trying to adapt the Library of Congress software. The folder titled 'edingallery' contains my own photographs of catalogued images of relevant paintings, adjusted in photoshop to have a common colour gamut. I used them to apply/play around with the software.

REMOVEDWhttps://1drv.ms/u/-REMOVED-s!y

It contains the following. Let me know if you can't get access for some reason.

Best wishes.

Joe

c) 15/07/21

Hi all.

Please find attached my preliminary comments on running Tim's Palette Extractor. Hope they are useful and please get back to me if there's something that's not clear.

I very much enjoyed my first 'play' with it.

Best wishes.

Joe

(Document attached was appendix 2.4: *Comments whilst using colour palette extractor*)

d) 15/07/21

Just a quick follow-up to my last email with the detailed notes. It has images of two of Marissa's own paintings. Cheers. Joe

(Document attached was appendix 2.5: *Further Notes on Palette Processing*).

Appendix 2.4
Comments whilst using colour palette extractor on Dell Inspiron 15 7000 laptop running Windows 10.

Firstly, can I say how interesting and potentially useful the app will be. There's something really engaging about being able to see the colours that an artist has used. And that in itself encourages the viewer to examine the picture much more closely, spotting more easily where a particular colour has been used and then speculating on why.
I think that the app even as it stands just now is a real success and Tim ought to feel that his hard work in wrestling with it has already paid off.
I've noted various points below as I used it for the first time. Will try it out on my desktop later (now that I'm sure it's not going to disrupt other software).

GENERAL USER FEEDBACK
1. After downloading and extracting package, I switched off the connection to the internet. I've kept it off throughout this first trial.
2. I have Norton Security installed. This time the application ran quickly without any Norton interference (which had stopped it running on my desktop yesterday).
3. Application loads quickly.
4. It opened in a small window and needed to be resized – easy to do but app could open with defaults already built-in as a large image size and a palette space of 2 or 3 columns, tight against the image's right-hand boundary.
5. Mouse over the icons briefly describes what they do. Presume the first loaded title page will have written instructions too (in a separate frame from the image) and maybe invite user to 'have a 'guided' first go with that title image of the St Andrew's logo.
6. With first try, I'm unsure what the 'recoloured image' toggle does. I can probably work it out after I see more examples of what effect it has, but maybe rename it?
7. When I loaded an image, it showed up very quickly.
8. On my laptop, the generation of the palette was really quick too. Of course, the bigger the image file then the longer it will take to analyse. Any idea how long in relation to file size? Is there a working limit to file size? Many online images are about 400KB-700KB but files for art analysis can be 3MB-4MB. Some of my own photos are 20MB.
9. With my set-up, the palette colours were produced in a single column away over to the right. It took me a little while to realise that it needed to be scrolled to see all the colours. Also took a little while to realise that the colour palette could be freed and resized/moved around. These little problems suggest that that opening 'welcome' page could usefully include a few instructions for inexperienced users to get the most out of the tool.

10. The save and print instructions are greyed out and don't seem to work yet.
11. When I clicked the 'generate all colour palettes', the application crashed.

ART ANALYSIS FEEDBACK

1. A label for each colour would be valuable –the three r figures are the obvious way to do that. Worth noting that the primary light colours are red,green,blue but pigments/paints are coloured because they absorb certain light frequencies, thus the primary pigment colours are cyan,magenta,yellow. I did come across (in QGIS) a colour wheel that also identified each colour with its HTML notation, a hash sign plus hexadecimal triplets representing rgb - see example below. There are brief online tools for generating the HTML label that might be built into the code?
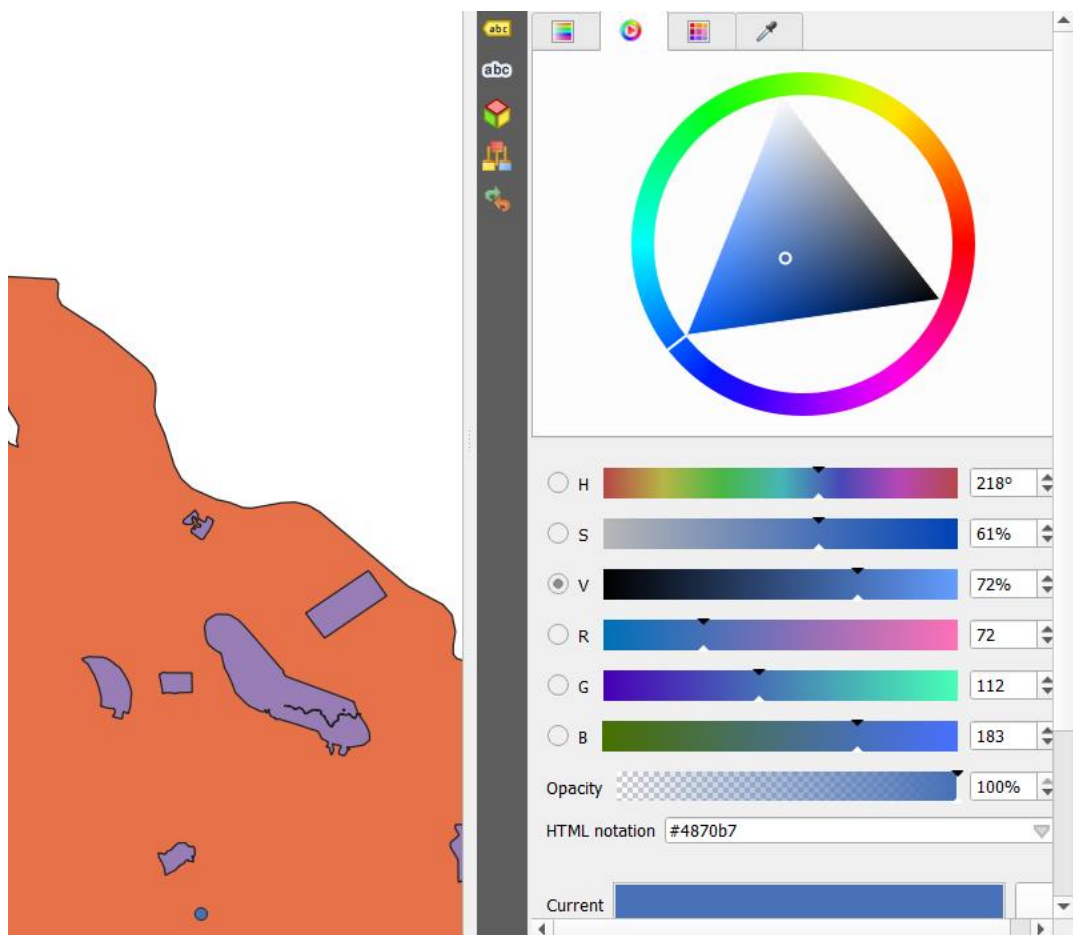
2. A % figure of area of each colour within total area would be very useful and interesting information too.
3. Would it be possible to be able to click on one of the palette colours to show where that specific colour is being used (this is a bit like the photoshop tool that identifies over exposed parts of the image by overlaying them with red and underexposed by overlaying with blue: another tool highlights overexposure areas by making them 'flash' in B&W)

4. It would be useful to have a blank input frame labelled 'User notes' to enable a user to make notes on the analysis that is in front of them. Presumably these notes could be saved and/or printed alongside the output of the analysis.

5. Photoshop can run a user-defined action and apply it to a batch of images. Could the colour palette app be automated to run through a batch of images, generating and storing the palette of each as an attachment to the image (perhaps even being able to be incorporated as an action in photoshop)?

6. Running the app with Eardley's pictures and then clicking the recolour button shows up her use of bright highlights. I'm assuming from this that the recolouring works to show how the image looks with only the identified colours in the palette, missing out any others. Certainly, the recolouring is useful because it does show up these highlights (by omission) and they are critical to her work. Maybe the button could be renamed to make it clearer what it is doing?

7. Thinking about the importance of highlights, it may be useful to generate two sections to the palette. The first would be what you already have (labelled as 'most prevalent colours'), the second would be the 5 or so colours in the low usage range, say 1-3% of the total (labelled as 'least prevalent colours' or 'highlights').

8. The screenshot below illustrates the highlight point. This is a portion of one Eardley image. The bright blue and orange in the middle do not show up in the palette but the painting is titled 'boats' and these are the only representations of boats in the image.
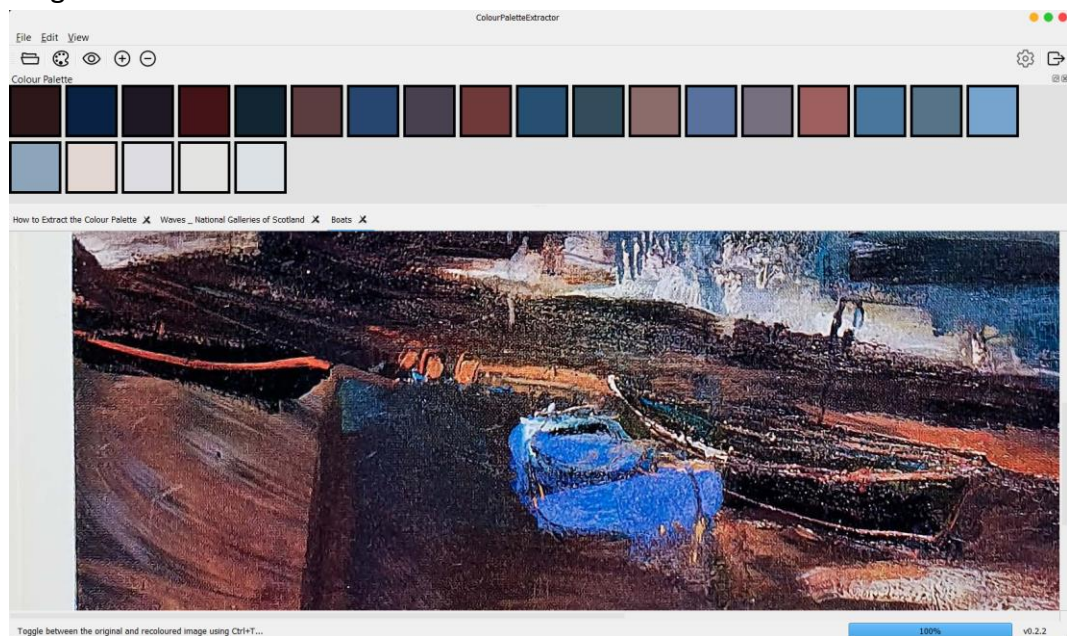
The full image that was analysed is shown below to illustrate how small the area of the 'boats' actually are.
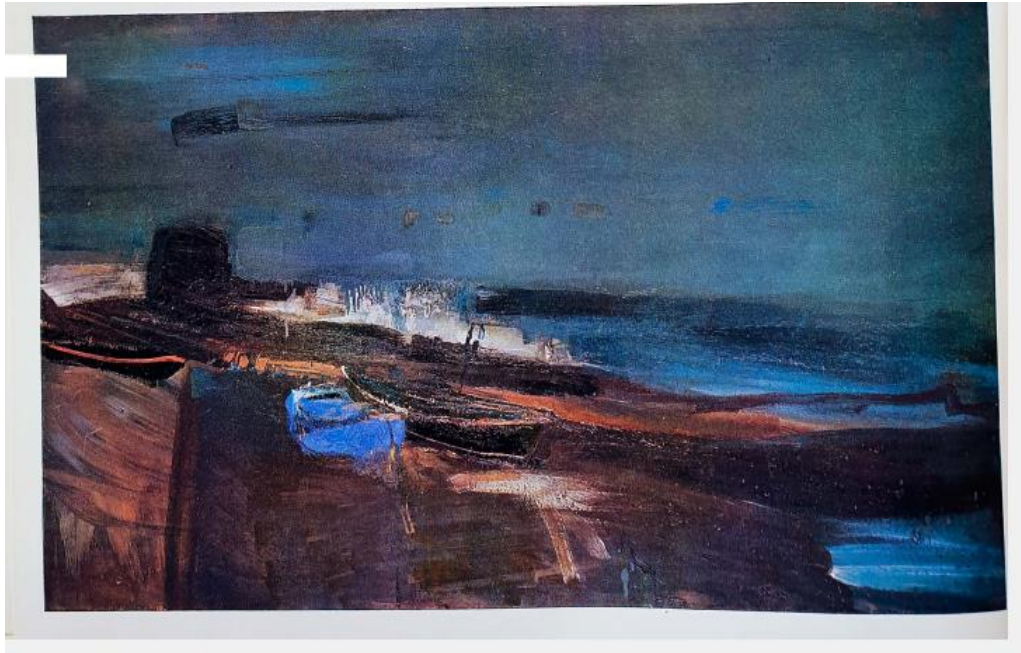
I will keep working on this. Marissa was very keen for me to analyse her own artwork with it so a sample of one artist (!) was immediately interested in what it might do.

Joe Boyd
July 2021

Appendix 2.5
Further notes on Palette Processing (15 July 2021)

1. I updated my Norton on the laptop and then came off the internet and ran the app again. This time Norton Sonar removed a file (had multi-array as part of its name) and after that, the app would not run.
2. I reinstalled the app after shutting Norton down.
3. Received images from marissa of two of her paintings, taken indoors with an Apple phone. The colours are muted and quite dark because of where the paintings hang.
4. Opened the first in the app and extracted palette. Looks really interesting and will collect her comments later.
5. Opened the second in the app and extracted the palette.
6. Then processed the image in photoshop (soft light layer at 25%, brightness +10%, curves on auto) and reran the extraction of palette. This illustrates how the results are dependent on the quality of the image.

I will look tomorrow at one artist's work (Jon Schueler) and see what the extraction of palettes brings.

Regards. Joe
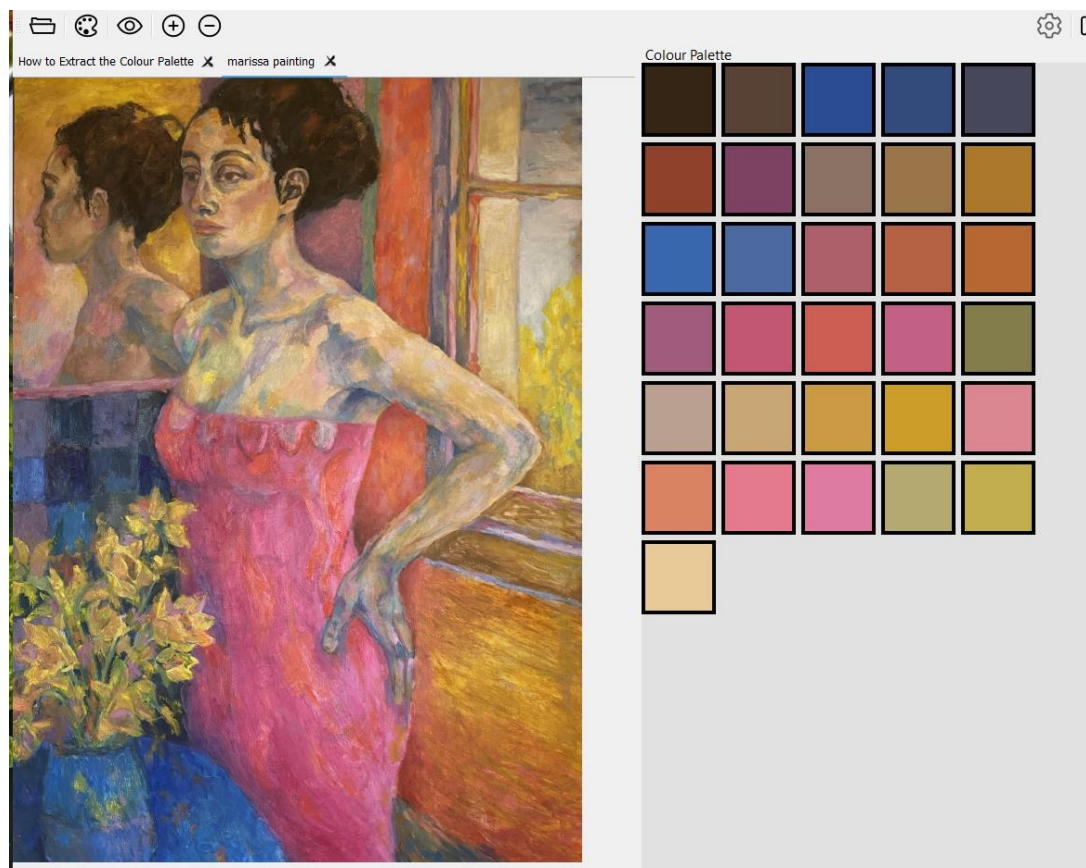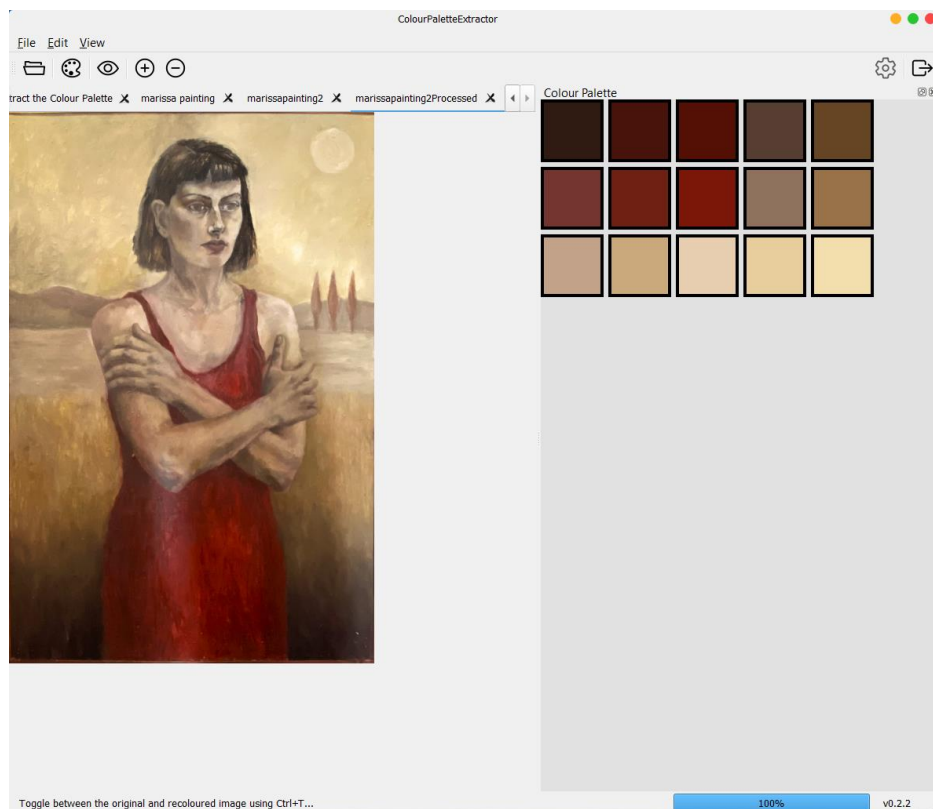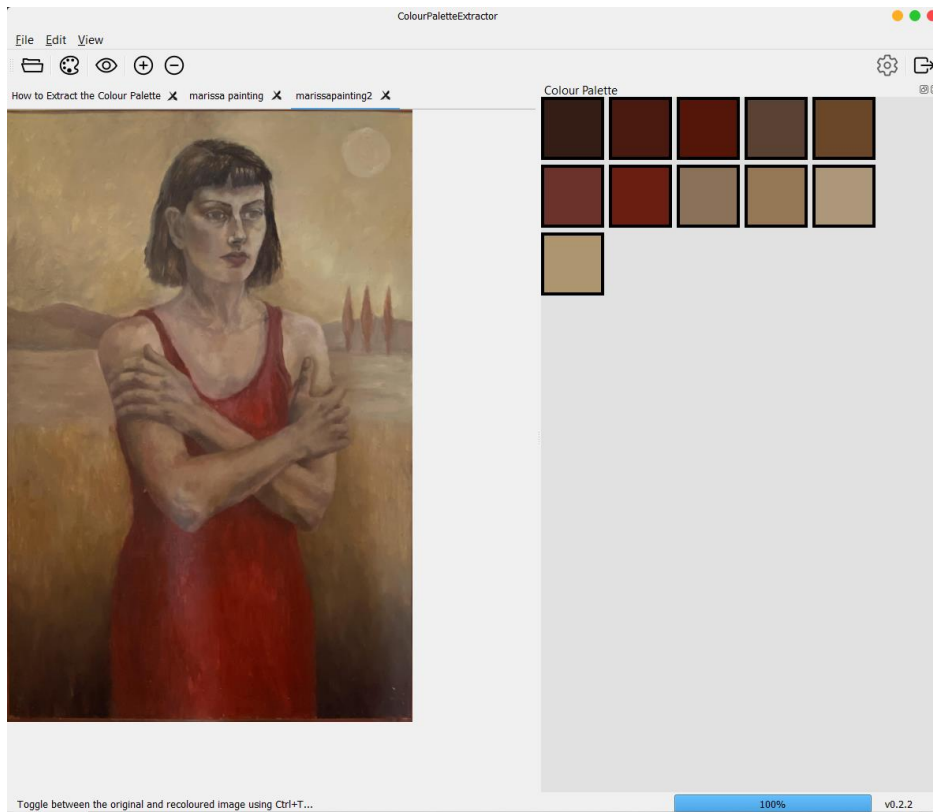
NB. Images are of paintings by Marissa Grassie.

Appendix 2.6
Facets of place: Janette Kerr

The facets are defined with text from Hamzei et al. The comments are my own. Those in blue text were judged as most relevant to Kerr's painting.

Facet name	Definition (text and references from Hamzei et al.[736])	Comment
Activity	*Activity is defined as a behaviour or action from an agent in a specific place. As a part of a model (attributes, activities, and parts) for describing environmental scenes (Tversky & Hemenway, 1983), activities are defined as what people can do in the scenes such as 'shopping' for stores.*	Only activity possible is passive watching.
Alternating Repetition	*"Alternating repetitions are common in places with self-similarity patterns such as coastal places or forests." This property is one of the six properties (good shape, local symmetries, echoes, roughness, alternating repetitions, and positive space) about the internal structural organization*	No repetition

[736] Hamzei et al, 2020, Table B2, pp66-76.

	of places which makes places distinctive. (Vasardani & Winter, 2016)	
Attributes (Features)	*It is a part of a place model (attributes, activities, and parts) for describing environmental scenes (Tversky & Hemenway, 1983). Attributes are described as features of the scenes. For example, 'high' can be considered as one of the attributes describing mountains.*	Fragmented waves
Boundaries	*Boundary defines which part of space belong a place. Places have boundaries, either crisp or fuzzy.*	Fuzzy boundaries – rocks partly submerged; sky merged with water.
Classification	*In place reference system (Scheider & Janowicz, 2014), classification is described as kind of places and wants to answer: "what kind of place it is".*	Dangerous, almost 'sublime'.
Composition	*"The dimension of composition illustrates the constitution level, representing the spatial organization of a place as a composite object formed by simple interrelated components" (Papadakis et al., 2016). Composition is related to spatial objects with specific spatial associations which enables some functions for that place and build specific spatial properties to the place.*	All is churned. The spatial organisation is anarchic
Containment	*In place reference system, things (places and other objects) that exist in a place are described as place containment. They defined this element as "An essential function of places is that they serve to localize other things" (Scheider & Janowicz, 2014).*	Nothing is localised.
Contrast	*Contrast is a way that people differentiate places from each other and at the same time is a way to capture the notion of place (Winter & Freksa, 2012). Contrast is one of the properties mentioned and defined by Vasardani and Winter (2016): "as a whole then, the entities that form a place and places themselves, exhibit centers, that can be contrasted to each other, may have distinct boundaries or gradients that create harmonious transitions between contrasting centers and they all belong to the same whole structure … "*	This place contrasts with ordered places that have little movement. However, there is no internal contrast, no centre, no periphery, no harmonious transitions between different parts.
Deep Interlock and Ambiguity	*Deep interlock is related to ambiguity between boundaries of elements (parts) that constitute the whole (place). In case of deep interlock and ambiguity, the navigation from one part of a place to another part is not an abrupt transition and it is not clear that exactly when and where the person moves from one part to its adjacent part.*	There is deep interlock and ambiguity.
Echoes	*"Echo is the property of a place when its whole structure is reminiscent of another place, or the sense of familiarity that people sometimes experience in a place, even when they visit it for the first time, due to its similarity with other places of similar properties. Echoes can be internal, as similarity of the elements within a place, or external, characterizing a place as a whole when compared with other places" (Vasardani &Winter, 2016).*	The echo is built into the title. Though this image echoes a real place for the artist, it is unlikely that it does so for the viewer.
Elements	*Places can be described by the elements they are belonging to (e.g., a city has elements such as church and school). People use these elements as descriptive terms to describe a place using natural languages. Elements can be extracted from place descriptions. Elements are part of a place model which includes three parts: 1- elements, 2- qualities, and 3- activities (Edwardes & Purves, 2007a; Edwardes & Purves, 2007b).*	The elements are rocks, water, sky, waves, movement.

Emotional Attachments	*"Place can be understood, and represented, not only as an attribute of a location but also as the emotional attachments that characterize a relationship between an individual and a location". Emotional attachment can be modeled as a combination of mood state, behaviors, and social interactions (Mennis & Mason, 2016).*	There is a moody dangerousness in the painting, signalled by the use of dark and light tones to separate the indistinct black sky from the whitened churn of the waves.
Environment	*Environment is a part of a three-pole model which is presented by Gustafson (2001). Environment related to physical characteristics and natural conditions. "Very often, meanings of place depend neither on the self, nor on the relations with or perceptions of others. I have tentatively labelled this pole 'environment'". This pole includes "the physical environment, including the natural environment and various natural conditions (weather, seasons), as well as the built environment" (Gustafson, 2001).*	The weather is a central part of defining this place.
Environment -Self	*Environment-Self is part of Gustafson (2001) model which is defined in the relation between a person and a place. "Meanings of place may also concern the relationship between self and environment. This relationship is often based on the respondents' knowledge of the place. Some refer to a formal knowledge (geographical, historical), others value their familiarity with their lived-in physical environment" (Gustafson, 2001).*	The artist's self is not signalled in the composition, though the point of view suggests that she was there.
Equipment	*Equipment described as objects associated with a place. This object can be inside or outside of the place, but they play a role in the activities related to the place. For example, a place to see a specific statue, the statue may not be in the place, but the act of seeing is doable in that place. This part of the model answers the following question: What is a place equipped with?*	No associated objects are depicted.
Event	*"Roche (2012) formalizes this conception of place with this function: P = f (N, E, L), where P is the place, N the Name, E the Event, and L the Location." "Event refers to a large spectrum of meanings, the space within which humans carry out habitual aspects of their lives, such as shopping, work, recreation, and sleeping" (Roche, 2015).*	No human-actuated events are depicted.
Footprint	*Footprint is the location of a place in the space. Footprint is one part of the gazetteers' model. Footprint of a place defines where the place is. Form Introduced as a part of an architectural view to place which includes 1-function, 2- form, and 3- space. Form is related to geometric properties and styles in buildings (places) (Canter, 1997).*	No buildings are depicted.
Function	*"The functional perspective points to the semantic level of functions that provides a sense of context by depicting the set of operations that the place supports" (Papadakis et al., 2016). Function is determining the agentive dimension of place as an object of discourse. In other words, a function suggests a specific composition for a place and determines the functionality of the place. Also, defined as part of architectural aspects of building (function, form, and space). This aspect is directly related to activities that happen in buildings.*	No function is depicted.
Functional Differentiation	*This facet is related to activities that happen in places – e.g., home: eating, resting*	No activities are depicted.

Generalized Properties (Place Properties)	"A generalized property is a place property that is assigned to the place as a whole. Generalized attribute values result from some kind of inferential process, such as a statistical inference on a sample, simulation, or algorithm, performed on place observations or other interpreted data" (Adams, 2015). The properties can be inferred based on the observed properties of the location. Are stored as a set of key/value pairs. "A generalization is similar to an observation with the following exceptions. A generalization is associated with one and only one place, unlike observations which can have multiple place associations. Instead of an observation procedure, a generalization is generated by an inference mechanism. Generalizations do not have a location, only a place association" (Adams, 2015) – e.g., Population count, temperature seasonality, median income.	There is an implied generalisation in the title which links the measured force of the wind to the wildness of the sea. The inference is that an interesting sea is a stormy sea.
Geographic Location	"A place is a unique spot in the universe. Place is the distinction between here and there, and it is what allows people to appreciate near and far. Places have finitude, but they nest logically because the boundaries are (analytically and phenomenologically) elastic. A place could be your favorite armchair, a room, building, neighborhood, district, village, city, county, metropolitan area, region, state, province, nation, continent, planet or a forest glade, the seaside, a mountaintop" (Gieryn, 2000). Geographic location is part of a model introduced by Gieryn (2000) which includes: 1- geographic location, 2- material 3- form, and 4- invested meaning and value.	Location is solely derived from the title. The boundaries of this place are very elastic, though the fragmented high waves do invest it with meaning.
Gradients	Gradient or graded variations are related to a change or a contrast which is happening in a smooth way. It is a part of place properties introduced by Vasardani and Winter (2016), and described as "[…] gradients that create harmonious transitions between contrasting centres and they all belong to the same whole structure".	There is no smoothness here.
Investment with Meaning and Value	"Without naming, identification, or representation by ordinary people, a place is not a place. Places are doubly constructed: most are built or in some way physically carved out. They are also interpreted, narrated, perceived, felt, understood, and imagined". "[…], the meaning or value of the same place is labile flexible in the hands of different people or cultures, malleable over time, and inevitably contested" (Gieryn, 2000).	This place has no evidence of physical human investment
Local Symmetries	"Local symmetries are experienced in both natural and artificial places where different foci create symmetrical neighborhoods around them" (Vasardani & Winter, 2016).	There are no local symmetries
Locale	"Locales are effectively affordances, that is to say the properties of a location which allow a particular activity to take place. Locales need not be tied to a fixed location, for example a bus or train allows particular sets of activities and interactions, in the same way as a church or indeed a mountain" (Purves & Derungs, 2015). "Apart from the location of a place, however, one of its most apparent and observable characteristics is its material content, also referred to as its landscape, materiality, setting or locale" (Jonietz, 2016).	The properties of the locale are not referenced, though evidently painting from its material content is one of the possible and valuable activities at this 'wild' locale.
Localization	*In place reference system, localization is described as the location of a place at a certain time. This part aimed at answering the following 'where question': Where is a place? (Scheider & Janowicz, 2014)*	The title refers to a specific day by naming the Hurricane
Location	"Location is defined as a location in space which can be named and thus, at least implicitly, assigned coordinates" (Purves & Derungs, 2015). "A place and its location are inseparably connected. A	The title refers to a specific location by naming it.

	location can be interpreted as an absolute point in space which can be clearly determined by an x, y, z coordinate tuple and allows geometrical analysis such as measurements of distances to other locations" (Jonietz, 2016).	
Material Form (Physicality)	*"Place has physicality. Whether built or just come upon, artificial or natural, streets and doors or rocks and trees, place is stuff. It is a compilation of things or objects at some particular spot in the universe. Places are worked by people: we make places and probably invest as much effort in making the supposedly pristine places of Nature as we do in cities or buildings" (Gieryn, 2000). Material form is part of a model introduced by Gieryn (2000) which includes: 1- geographic location, 2- material 3- form, and 4- invested meaning and value.*	The place has water and rocks with material form.
Meaning	*"Individual and group meanings (of a place) created through people's experience and intentions in regard to that place" (Relph, 1976).*	There is no definitive meaning
Narrative descriptions	*"Stories are told in order to help characterize the uniqueness of a place as well as to define normative/acceptable behavior, by revealing the past actions of others. On a continuum with a place defined by an extensive narrative history, is a place defined by a single event (e.g. Chernobyl, Lockerbie, Three Mile Island)" (Jordan et al., 1998). Narrative descriptions are part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There is no narrative description
Object of Action	*Object of action is a part of an experiential account for place which includes 1- action, 2- objects of action, and 3- valuation (Hockenberry, 2006). This part of the model defines what objects are related to a specific action. For example, the action of drinking happens in a bar, and objects of action such as beer can be found in the place.*	No action is suggested, other than observing.
Observed Properties (Environment Properties)	*"An observed property is the result of a measurement of the environment by a sensor, whether it be a mechanical sensor such as a temperature gauge or a human sensor who records a written description of a place, at a specific location and time" (Adams, 2015).*	The human sensor is presented as recording what is sensed in the environment, seeing and hearing the waves, being touched by the wind and spray, feeling cold etc.
Others	*Others is a part of a three-pole model which is presented by Gustafson (2001). Others is a facet that is related to social relations and norms. "Places may also be associated with 'others' without reference to any social relations or encounters. In these cases, places are attributed meaning through the perceived characteristics, traits and behaviours of their inhabitants" (Gustafson, 2001).*	No others are referenced. This is a solitary place.
Parts	*Parts is introduced in a place-related model which includes: 1- attributes, 2- activities, and 3- parts (Tversky & Hemenway, 1983). Parts are described as elements of the scenes such as 'bird', 'sand' for describing beaches.*	The main elements are water (in the form of waves and spray), air (as foam) and solid rock.
Physical Dimension	*A dimension of place that represents the physical structure of the place – e.g., a shopping mall: a set of buildings*	Physical dimensions are not depicted.

		Indeed, they are concealed.
Physical Features	*Physical features can be described as a collection of objects. "Places consist of collections of objects. Each person perceives some set of affordances for a given small-scale object (e.g., a cup, a door handle, or a coffee pot) or collection of objects in large-scale space (e.g., a room, a house, or a restaurant)" (Jordan et al., 1998). Physical features are part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There are no distinct physical features.
Physical Landscape	*Physical landscape is a part of place elements (location, physical landscape, and sense of place). Physical landscape is described as the total sum of material (both natural and cultural).*	There is no topography, other than a possible ridge of partly submerged rock.
Place Affect	*"Reflecting the importance of social relationships and the context within which they occur. The specific settings of the place share the meanings attributed to them by the individual's social environment" (Almuzaini, 2017).*	Social relationships are not referenced.
Place Attachment (1)(2)	*Place Attachment (1)* *Place attachment is the bonding that occurs between individuals and their meaningful environments (places). Place attachment has three dimensions: person (an individual or a group), place (with spatial level, specificity, and prominence of social and physical elements), and process (which can view as affective, cognitive, and behavioural processes) (Scannell & Gifford, 2010).* *Place Attachment (2)* *Place attachment is the closest component part of a sense of place. "It has often been said that place attachment is the environmental psychologist's term for the geographer's concept of sense of place" (Vanclay, 2008). "Place attachment refers specifically to the extent to which an individual has positive feeling about their local environment and/or community" (Vanclay, 2008). Place attachment is also called place connectedness, connection to place, or place bonding. Here, place attachment is considered as a component part of a sense of place.*	The artist has worked to depict this place and her effort and commitment implies that she is attached to it.
Place Familiarity	*"Place familiarity and place awareness are similar concepts which relate to the extent of knowledge an individual has about a specific place or local environment" (Vanclay, 2008). Here, it is defined as a part (component) of a sense of place.*	The image is composed to be realist, which implies that familiarity and awareness underlie the depiction.
Place Identity (1) (2)	*Place Identity (1)* *Relph (1976) has defined identity of place as "persistent sameness and unity which allows that [place] to be differentiated from others." "There are three aspects which determine a place's identity: its physical setting, the particular actions which can be conducted there, and any additional meaning which it is allocated, such as shared cultural values or personal memories" (Jonietz, 2016).* *Place Identity (2)* *Place identity is defined as a component part of a sense of place that "refers more specifically to the extent to which a person's identity is vested in the local place" (Vanclay, 2008).*	This place cannot be differentiated from other seas, though it is distinct as a significant physical setting with additional shared cultural meanings.

Place Objectives	The facet is about "individual, social and cultural aspects of place" (Canter, 1997). "In other words, different aspects of the goals that a person has in a place. The distinct constituents each lead to a proposed distinct element i.e., individual, social and cultural" (Canter, 1997).	The objectives that a person might have here are not depicted.
Place Reference (Verbal Reference)	"Verbal reference to named and unnamed places, or more complex verbal place descriptions containing several such references linked by spatial relationships are different from the common localization approach of geographic information systems and spatial databases" (Winter & Freksa, 2012). "People may refer to locations by places' names, such as 'Cardiff University', or by associating different references with spatial relationships explicitly, such as 'in front of the cinema', or implicitly: 'Hilton, Cardiff' implying the Hilton hotel in Cardiff. 'In front of the cinema' is a directional relationship with the place, while 'Hilton, Cardiff' has a topological relationship that implies hierarchy. People can also refer to location by providing relatively exact descriptions of locations, for example, by stating an address, for example, 'the place is at 5 High St., near Liberty Square', or pinpoint it on a map" (Almuzaini, 2017).	The verbal reference is in the title but not the image.
Place Social Bonding	*Place social bonding is defined as "reflecting the emotional or affective bond between an individual and a place" (Almuzaini, 2017).*	*A powerful affective bond is implied by the storm.*
Purpose	Purpose is determining the telic dimension of place as an object of discourse. In other words, it defines why a place as an object of discourse exists. Considering places as objects of discourse one may consider the purpose as a facet which defines why the place exists.	The artist has a purpose to portraying the sea. The painting is for communication and can therefore be considered as part of the discourse.
Qualities (1) (2)	*Qualities (1)* *A place can be described using adjective terms defining the qualities about the place. People use the qualities as descriptive terms to describe a place using natural languages. Qualities are introduced as part of a model for place descriptions, i.e., elements, qualities, and activities (Edwardes & Purves, 2007a; Edwardes & Purves, 2007b). Qualities are related to the sense of the place or the subjective idea of a person regarding the place.* *Qualities (2)* *Qualities are defined as a superset of affordances. It includes observations (producing values), and affordances (producing actions). While Ortmann and Kuhn (2010) define qualities and affordances not only for places but for objects. However, it can be used as a part of place definition.*	*The adjectives applied to this place that arise from looking at the painting are emotive words like 'wild', 'untamed' and 'stormy'.*
Quality of Place	The quality of a place is defined as a combination of two factors, spatial accessibility, and suitability of the place for a specific activity (Jonietz, 2016).	This place is not easily accessible, nor is it presented as inviting for others to engage in activities
Salience	*Salience of Place (Absolute view)* *"On an absolute level, the salience of a place can be defined as being irrelevant to the attachment to specific individuals"*	*The fact of it being painted gives this place salience. It is*

	(Almuzaini, 2017). Hence, the salience of place in absolute level is an objective measure that defines how important a place is. *Salience of Place (Personal view)* *"The salience of a place can be described from a personal or from an absolute point of view. On a personal level, many factors can influence the importance of a place to an individual. This includes: place dependence, place affect, and place social bonding" (Almuzaini, 2017).* *Salience* *"Several properties contribute to the salience of an object: its singularity, its prominence, its accessibility, its meaning or cultural significance, and prototypicality. This element helps to distinguish landmarks in an environment" (Almuzaini, 2017).*	depicted as singular and significant.
Self	*Self is a part of a three-pole model which is presented by Gustafson (2001). Self is related to personal meaning about a place and the place's self-identification. The theme of 'life-path', 'emotion', and 'activity' belongs to this pole (Gustafson, 2001).*	There is an emotional appeal from the artist to the viewer.
Self-others	*Self-others is related to a type of information that their meaning is related to both self and others. "Places often become meaningful because of the respondents' relations with people living there – friends, acquaintances, relatives – and the sense of community that such social relations create" (Gustafson, 2001).*	No sense of the other here
Self-Others-Environment	*Meaning related to places which involve self, others, and environment. "Traditions, festivals and anniversaries often implicate self, others and various environments (local as well as national). Similarly, when the respondents' membership in spatially defined associations or organizations makes the place meaningful, it is clear that self, others (other members) and the environment (geographical and sometimes institutional) contribute to the overall meaning of place" – e.g., citizenship (Gustafson, 2001).*	No community or group membership implied
Sense of Place (1) (2)	*Sense of Place (1)* *"Sense of place relates to the ways in which we might (or indeed might not) identify with a place and is necessarily based on our associations and experiences, or lack thereof, of a place" (Purves & Derungs, 2015). "In general, however, the notion of a sense of place involves, apart from its activities, additional associations to place which are typically of affective and intangible nature" (Jonietz, 2016).* *Sense of Place (2)* *Sense of place is defined by its components such as place attachment, place identity, place dependence, place familiarity, place commitment, and place satisfaction (Vanclay, 2008).*	This place is defined by the experience of feeling the effects of a hurricane whilst near or in the sea.
Sentiment (Individual Reflection)	*An individual reflection is defined as a part of a place model which clarifies what people feel about a specific place (ElGindy & Abdelmoty, 2014b; ElGindy & Abdelmoty, 2014a).*	Strong feelings are signalled
Simplicity and Inner Calm	*"This property is a more abstract one perhaps, but one well understood and agreed upon, nonetheless, when describing places of preference, of which it more often than not, is a characteristic. It abides to the notion that simplicity offers a feeling of calmness, or that places function better when they are not overloaded with elements or functions, or both. Think of the words one uses when describing shopping malls. Usually, and depending on the previous experiences, expressions such as 'crowded', 'busy', 'difficult to navigate through', 'confusing', or 'tiring', often appear in the descriptions for such places where many needs and many*	Whilst the depiction is quite simple, uncomplicated and lacking individual details, it is not a place that engenders inner calm. Quite the opposite.

	functions are attempted to be accommodated, such as shopping for various categories, eating, resting, recreation and others in one single place" (Vasardani & Winter, 2016).	
Social Elements	*Place plays a key role in human social life, and consequently place attachment is the results of this relationship between people and places. Place attachment is measured by the prominence of social and physical elements. Hence, this property is related to the social aspects of place attachment.*	There are no social elements depicted.
Socioecono mic and Cultural Factors	*"People identify themselves with places socioeconomically. For example, seaports are special socioeconomic places since they afford transportation and trading, therefore, they afford a certain type of economic climate. Ports need people to work there (e.g., loading and unloading ships), but at the same time they attract those who are buying and selling goods. Similarly, different cultures afford different behavior in places. For example, black is the color of mourning in the west, whereas in China it is white. Williams (1981) views culture as a system through which a certain order is communicated and experienced" (Jordan et al., 1998). Socioeconomic and cultural factors is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	Socioeconomic and cultural factors are absent.
Spatial Accessibility	*"The relative accessibility of a place's location, which can be defined as the inherent characteristic (or advantage) of a place with respect to overcoming some form of spatially operating source of friction (for example, time and/or distance) is of relevance. In fact, a place's central location in the movement network might be a better indicator for high usage frequencies than its design" (Jonietz, 2016).*	This place is not accessible in this state.
Spatial Identity	*"A place has to be identifiable to exist: it has a spatial identity that allows it to differentiate itself from other Places. This first definition of spatial identity is associated with the Relph's 'identity of Place', who explains that some Places may share joint attributes. The spatial identity of a Place may also be shared by a number of individuals. On the other hand, spatial identity can also be defined as the identification of an operator in a particular Space. This second acceptance refers to Relph's 'identity with Place'. As highlighted by Stock, identity is 'an arbitrary link between Place and people' and 'is not only linked to representations but also related to the practice of Places'" (Quesnot & Roche, 2015).*	The spatial identity of this place is shared by other seas in other storms. It is distinct but a conceptual rather than actual individual identity.
Spatial Properties	*"The dimension of spatial properties reflects the semantic level of classification, describing place as a set of properties (e.g., geometries)" (Papadakis et al., 2016). Spatial properties of a place define spatial patterns which describe the relationship between the place and space.*	The spatial properties are a very important contributor to the pictured definition of this place. The movement and energy and fragmentation of the space is crucial.
Specificity	*Specificity is a measure which is defined to answer: how a place, in the sense of attachment, is different from other places in the same type.*	This place is not specific.
Spirit of Place	*"Spirit of place, or genius loci, is a more appropriate (compared to sense of place) term when referring to the qualities of a place that make it special" (Vanclay, 2008). This definition is similar to the*	There are qualities depicted that make this space unique

	definition of sense of place in human geography literature. In here, the author claims that sense of place is more about individuals rather than places. He also mentioned that spirit of place is similar to the term 'topophilia' (love of place) mentioned by Yi-Fu Tuan.	and meaningful, but these qualities are not specific to this location but to the genre. The spirit of the sea is more significant and much bigger than the genius loci of any particular beach or bay.
Structural Properties	*Structural properties includes 15 properties of place: 1- level of scale, 2- boundaries, 3- positive space, 4- local symmetries, 5- contrast, 6- roughness, 7- the void, 8- not separateness, 9- strong centers, 10- alternating repetition, 11- good shape, 12- deep interlock and ambiguity, 13- gradients, 14- echoes, 15- simplicity and inner calm (Vasardani et al., 2016).*	This place has structural properties, but they are elastic.
Suitability (of an activity)	*Suitability of activities is related to "influences the allocation of place utility, the level of satisfaction expected from interacting with this particular place, which correlates with the probability of it being selected and actually used". "[…] its [a place's] suitability, meaning its appropriateness with regards to a particular activity, tend to vary among its prospective users" (Jonietz, 2016).*	No activities are depicted.
Symbolic Representation	*"Certain places are referenced by symbols (e.g., New York City is often referenced as the 'Big Apple') having symbolic and/or mythical meanings. Similarly, the Statue of Liberty is a common symbol for New York, related to its history as point of entry for many U.S. immigrants" (Jordan et al., 1998). Symbolic representation is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There are no visible symbols.
The Void	*"The property of void is the one that exists in all places, natural and artificial, rural or urban, in micro- or macro-scales. It is that of empty space, a requirement for any place configuration through which people can move around, where space is not completely filled. It is also one of the properties that allows for people to use each place according to their needs at any given context." "The void, emptiness or openness of the space in such places allows for its creative and individualized use, be it for recreation, sport, a meeting, or a picnic among others" (Vasardani & Winter, 2016).*	The top half of the picture depicts a void, an expanse of empty space.
Type	*Type of a place is a part of a gazetteer's model. The type of place defines what kind of place it is.*	A type of place is depicted.
Typologies/Categorizations	*"People categorize places in order to understand what is new, in terms of what is already understood. This represents an important mental strategy for dealing with complexity and new situations." "Our model of place would allow for comparisons of places based on the means-end hierarchy. If two places have very different physical features, and yet provide the required affordances for a given agent and task, then they can be classified as similar places" (Jordan et al., 1998). Typologies/Categorizations is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6 typologies/categorizations.*	A category of place is depicted – the sea.

Appendix 2.7

Facets of place: Will Maclean

The facets are defined with text from Hamzei et al. The comments are my own. Those in blue text were judged as most relevant to Maclean's artwork.
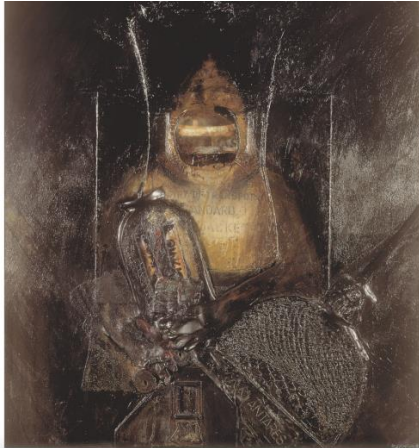
Facet name	Definition (text and references from Hamzei et al.[737])	Comment on *Skye Fisherman*	Comment on *Emigrant Ship*
Activity	*Activity is defined as a behaviour or action from an agent in a specific place. As a part of a model (attributes, activities, and parts) for describing environmental scenes (Tversky & Hemenway, 1983), activities are defined as what people can do in the scenes such as 'shopping' for stores.*	The figure stands and displays to the viewer	No activity
Alternating Repetition	*"Alternating repetitions are common in places with self-similarity patterns such as coastal places or forests." This property is one of the six properties (good shape, local symmetries, echoes, roughness, alternating repetitions, and positive space) about the internal structural organization of places which makes places distinctive. (Vasardani & Winter, 2016)*	No repetition. The 'place' is devoid of detail.	Repetition of window shape. Middle window has strong shape.
Attributes (Features)	*It is a part of a place model (attributes, activities, and parts) for describing environmental scenes (Tversky & Hemenway, 1983). Attributes are described as features of the scenes. For example, 'high' can be considered as one of the attributes describing mountains.*	It may possibly be perceived as 'deep' or as 'an expanse of water'. A void?	Background has unclear depth. A void?

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[737] Hamzei et al, 2020, Table B2, pp66-76.

Boundaries	*Boundary defines which part of space belong a place. Places have boundaries, either crisp or fuzzy.*	No boundaries.	There is a clear boundary in the middle window shape. No others.
Classification	*In place reference system (Scheider & Janowicz, 2014), classification is described as kind of places and wants to answer: "what kind of place it is".*	Inhospitable, dark, dangerous.	Inhospitable.
Composition	*"The dimension of composition illustrates the constitution level, representing the spatial organization of a place as a composite object formed by simple interrelated components" (Papadakis et al., 2016). Composition is related to spatial objects with specific spatial associations which enables some functions for that place and build specific spatial properties to the place.*	There is no clear spatial organisation.	There is no clear spatial organisation.
Containment	*In place reference system, things (places and other objects) that exist in a place are described as place containment. They defined this element as "An essential function of places is that they serve to localize other things" (Scheider & Janowicz, 2014).*	Nothing is localised. However, all the objects relate to similar human sea-borne activities.	Nothing is localised.
Contrast	*Contrast is a way that people differentiate places from each other and at the same time is a way to capture the notion of place (Winter & Freksa, 2012). Contrast is one of the properties mentioned and defined by Vasardani and Winter (2016): "as a whole then, the entities that form a place and places themselves, exhibit centers, that can be contrasted to each other, may have distinct boundaries or gradients that create harmonious transitions between contrasting centers and they all belong to the same whole structure …"*	There is a contrast between the luminous figure at the centre and the objects (which dissolve into the background void).	There is a contrast between the ship, the windows and the background.
Deep Interlock and Ambiguity	*Deep interlock is related to ambiguity between boundaries of elements (parts) that constitute the whole (place). In case of deep interlock and ambiguity, the navigation from one part of a place to another part is not an abrupt transition and it is not clear that exactly when and where the person moves from one part to its adjacent part.*	There is ambiguity between the main spatial elements. The transition is abrupt.	There is ambiguity between the main spatial elements. The transition is abrupt.
Echoes	*"Echo is the property of a place when its whole structure is reminiscent of another place, or the sense of familiarity that people sometimes*	Echoes are built into every aspect of the work including the title and the	Echoes are built into every aspect of the work. The image echoes two

	experience in a place, even when they visit it for the first time, due to its similarity with other places of similar properties. Echoes can be internal, as similarity of the elements within a place, or external, characterizing a place as a whole when compared with other places" (Vasardani &Winter, 2016).	texts. The image echoes a real place for the artist, and an imagined void for the viewer.	real places, ship and church, against an imagined void.
Elements	*Places can be described by the elements they are belonging to (e.g., a city has elements such as church and school). People use these elements as descriptive terms to describe a place using natural languages. Elements can be extracted from place descriptions. Elements are part of a place model which includes three parts: 1- elements, 2- qualities, and 3- activities (Edwardes & Purves, 2007a; Edwardes & Purves, 2007b).*	The elements are artefacts of fishing. They are extracted from what activity happens in the relevant places and not from how they 'look'.	The elements are aspects of a narrative which happened in a specific place and hence belong to there.
Emotional Attachments	*"Place can be understood, and represented, not only as an attribute of a location but also as the emotional attachments that characterize a relationship between an individual and a location". Emotional attachment can be modeled as a combination of mood state, behaviors, and social interactions (Mennis & Mason, 2016).*	There is a personal depth, almost of grief, signalled using very dark tones and light highlights to give features to the void.	There is personal and shared community emotion inherent in the narrative that is being depicted.
Environment	*Environment is a part of a three-pole model which is presented by Gustafson (2001). Environment related to physical characteristics and natural conditions. "Very often, meanings of place depend neither on the self, nor on the relations with or perceptions of others. I have tentatively labelled this pole 'environment'". This pole includes "the physical environment, including the natural environment and various natural conditions (weather, seasons), as well as the built environment" (Gustafson, 2001).*	There are no environmental characteristics depicted.	There are no environmental characteristics depicted.
Environment-Self	*Environment-Self is part of Gustafson (2001) model which is defined in the relation between a person and a place. "Meanings of place may also concern the relationship between self and environment. This relationship is often based on the respondents' knowledge of the place. Some refer to a formal knowledge (geographical, historical), others value their familiarity with their lived-in physical environment" (Gustafson, 2001).*	The artist depicts a familiarity with the places where these objects are used by displaying them together. There is formal knowledge of history.	The artist has knowledge of the places that are displayed, the ship and the church windows.

Equipment	*Equipment described as objects associated with a place. This object can be inside or outside of the place, but they play a role in the activities related to the place. For example, a place to see a specific statue, the statue may not be in the place, but the act of seeing is doable in that place. This part of the model answers the following question: What is a place equipped with?*	Associated objects are depicted.	Associated objects are not depicted.
Event	*"Roche (2012) formalizes this conception of place with this function: P = f (N, E, L), where P is the place, N the Name, E the Event, and L the Location." "Event refers to a large spectrum of meanings, the space within which humans carry out habitual aspects of their lives, such as shopping, work, recreation, and sleeping" (Roche, 2015).*	No human-actuated events are depicted.	Two human-actuated events are depicted.
Footprint	*Footprint is the location of a place in the space. Footprint is one part of the gazetteers' model. Footprint of a place defines where the place is. Form Introduced as a part of an architectural view to place which includes 1-function, 2- form, and 3- space. Form is related to geometric properties and styles in buildings (places) (Canter, 1997).*	No buildings are depicted.	One window enables the place to be accurately located.
Function	*"The functional perspective points to the semantic level of functions that provides a sense of context by depicting the set of operations that the place supports" (Papadakis et al., 2016). Function is determining the agentive dimension of place as an object of discourse. In other words, a function suggests a specific composition for a place and determines the functionality of the place. Also, defined as part of architectural aspects of building (function, form, and space). This aspect is directly related to activities that happen in buildings.*	The objects are all similarly functional.	The functions of the elements are implied but can only be recognised with other knowledge.
Functional Differentiation	*This facet is related to activities that happen in places – e.g., home: eating, resting*	No activities are depicted.	No activities are depicted.
Generalized Properties (Place Properties)	*"A generalized property is a place property that is assigned to the place as a whole. Generalized attribute values result from some kind of inferential process, such as a statistical inference on a sample, simulation, or*	There are properties of the place assigned when the objects connection with the activity of	No properties can be assigned, nor are inferred.

	algorithm, performed on place observations or other interpreted data" (Adams, 2015). The properties can be inferred based on the observed properties of the location. Are stored as a set of key/value pairs. "A generalization is similar to an observation with the following exceptions. A generalization is associated with one and only one place, unlike observations which can have multiple place associations. Instead of an observation procedure, a generalization is generated by an inference mechanism. Generalizations do not have a location, only a place association" (Adams, 2015) – e.g., Population count, temperature seasonality, median income.	fishing is recognised.	
Geographic Location	*"A place is a unique spot in the universe. Place is the distinction between here and there, and it is what allows people to appreciate near and far. Places have finitude, but they nest logically because the boundaries are (analytically and phenomenologically) elastic. A place could be your favorite armchair, a room, building, neighborhood, district, village, city, county, metropolitan area, region, state, province, nation, continent, planet or a forest glade, the seaside, a mountaintop" (Gieryn, 2000). Geographic location is part of a model introduced by Gieryn (2000) which includes: 1- geographic location, 2- material 3- form, and 4- invested meaning and value.*	Location is not determined.	Location is not determined.
Gradients	*Gradient or graded variations are related to a change or a contrast which is happening in a smooth way. It is a part of place properties introduced by Vasardani and Winter (2016), and described as "[…] gradients that create harmonious transitions between contrasting centres and they all belong to the same whole structure".*	There is no smoothness here.	There is no smoothness here.
Investment with Meaning and Value	*"Without naming, identification, or representation by ordinary people, a place is not a place. Places are doubly constructed: most are built or in some way physically carved out. They are also interpreted, narrated, perceived, felt, understood, and imagined". "[…], the meaning or value of the same place is labile flexible in the hands of*	This place is invested with significant human meaning and value	This place is invested with significant human meaning and value

	different people or cultures, malleable over time, and inevitably contested" *(Gieryn, 2000).*		
Local Symmetries	*"Local symmetries are experienced in both natural and artificial places where different foci create symmetrical neighborhoods around them"* *(Vasardani & Winter, 2016).*	There are no local symmetries	There are no local symmetries
Locale	*"Locales are effectively affordances, that is to say the properties of a location which allow a particular activity to take place. Locales need not be tied to a fixed location, for example a bus or train allows particular sets of activities and interactions, in the same way as a church or indeed a mountain"* *(Purves & Derungs, 2015). "Apart from the location of a place, however, one of its most apparent and observable characteristics is its material content, also referred to as its landscape, materiality, setting or locale"* *(Jonietz, 2016).*	The properties of the locale are critical in allowing the activity (fishing) to take place. The liquid materiality is noticeable.	The properties of the locale are critical in allowing the activity (forced emigration) to take place. The ship implies the sea.
Localization	*In place reference system, localization is described as the location of a place at a certain time. This part aimed at answering the following 'where question': Where is a place? (Scheider & Janowicz, 2014)*	There is no where deliberately specified. There are two time periods suggested by the objects and by the shapes of the vessels.	There is a where indicated, and an historical time which can be accurately determined from other sources.
Location	*"Location is defined as a location in space which can be named and thus, at least implicitly, assigned coordinates"* *(Purves & Derungs, 2015). "A place and its location are inseparably connected. A location can be interpreted as an absolute point in space which can be clearly determined by an x, y, z coordinate tuple and allows geometrical analysis such as measurements of distances to other locations"* *(Jonietz, 2016).*	There is no specific location.	There is an implied specific location, the church at Cloich.
Material Form (Physicality)	*"Place has physicality. Whether built or just come upon, artificial or natural, streets and doors or rocks and trees, place is stuff. It is a compilation of things or objects at some particular spot in the universe. Places are worked by people: we make places and probably invest as much effort in making the supposedly pristine places of Nature as we do in cities or buildings"* *(Gieryn, 2000). Material form is part of a model introduced by Gieryn (2000) which includes: 1-*	Physicality is not depicted.	Physicality is not depicted.

	geographic location, 2- material 3- form, and 4- invested meaning and value.		
Meaning	*"Individual and group meanings (of a place) created through people's experience and intentions in regard to that place" (Relph, 1976).*	There are definitive meanings	There are definitive meanings
Narrative descriptions	*"Stories are told in order to help characterize the uniqueness of a place as well as to define normative/acceptable behavior, by revealing the past actions of others. On a continuum with a place defined by an extensive narrative history, is a place defined by a single event (e.g., Chernobyl, Lockerbee, Three Mile Island)" (Jordan et al., 1998). Narrative descriptions are part of a model which includes: 1- physical features, 2- actions, 3-narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There is a rich narrative description	There is a rich narrative description
Object of Action	*Object of action is a part of an experiential account for place which includes 1- action, 2- objects of action, and 3- valuation (Hockenberry, 2006). This part of the model defines what objects are related to a specific action. For example, the action of drinking happens in a bar, and objects of action such as beer can be found in the place.*	The action of fishing at sea, in tempestuous waters, is suggested.	The action of historical clearance is suggested.
Observed Properties (Environment Properties)	*"An observed property is the result of a measurement of the environment by a sensor, whether it be a mechanical sensor such as a temperature gauge or a human sensor who records a written description of a place, at a specific location and time" (Adams, 2015).*	No observed property.	No observed property.
Others	*Others is a part of a three-pole model which is presented by Gustafson (2001). Others is a facet that is related to social relations and norms. "Places may also be associated with 'others' without reference to any social relations or encounters. In these cases, places are attributed meaning through the perceived characteristics, traits and behaviours of their inhabitants" (Gustafson, 2001).*	No others are referenced. This is a solitary place.	No others are referenced. This is a solitary place.
Parts	*Parts is introduced in a place-related model which includes: 1- attributes, 2- activities, and 3- parts (Tversky & Hemenway, 1983). Parts are described as elements of the scenes such as 'bird', 'sand' for describing beaches.*	There are no other parts.	There are no other parts.

Physical Dimension	*A dimension of place that represents the physical structure of the place – e.g., a shopping mall: a set of buildings*	Physical dimensions are not depicted. Indeed, they are concealed.	Physical dimensions are not depicted. Indeed, they are concealed.
Physical Features	*Physical features can be described as a collection of objects. "Places consist of collections of objects. Each person perceives some set of affordances for a given small-scale object (e.g., a cup, a door handle, or a coffee pot) or collection of objects in large-scale space (e.g., a room, a house, or a restaurant)" (Jordan et al., 1998). Physical features are part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There are no distinct physical features.	There are no distinct physical features.
Physical Landscape	*Physical landscape is a part of place elements (location, physical landscape, and sense of place). Physical landscape is described as the total sum of material (both natural and cultural).*	There is no topography.	There is no topography.
Place Affect	*"Reflecting the importance of social relationships and the context within which they occur. The specific settings of the place share the meanings attributed to them by the individual's social environment" (Almuzaini, 2017).*	Social relationships are not referenced.	Social relationships are not referenced.
Place Attachment (1)(2)	*Place Attachment (1)* *Place attachment is the bonding that occurs between individuals and their meaningful environments (places). Place attachment has three dimensions: person (an individual or a group), place (with spatial level, specificity, and prominence of social and physical elements), and process (which can view as affective, cognitive, and behavioural processes) (Scannell & Gifford, 2010).* *Place Attachment (2)* *Place attachment is the closest component part of a sense of place. "It has often been said that place attachment is the environmental psychologist's term for the geographer's concept of sense of place" (Vanclay, 2008). "Place attachment refers specifically to the extent to which an individual has positive feeling about their local environment and/or community" (Vanclay, 2008). Place attachment is also called place connectedness,*	The artist's knowledge of and commitment to fishing implies that he is attached to the places where it occurred.	The artist's knowledge of and commitment to depict this narrative implies that he is attached to the places where it occurred.

	connection to place, or place bonding. Here, place attachment is considered as a component part of a sense of place.		
Place Familiarity	*"Place familiarity and place awareness are similar concepts which relate to the extent of knowledge an individual has about a specific place or local environment" (Vanclay, 2008). Here, it is defined as a part (component) of a sense of place.*	The image has real objects, collected and included by the artist because of their relevance to the activity he was referencing. This implies that familiarity and awareness underlie the depiction.	The image refers to real events that the artist was referencing. This implies that familiarity and awareness underlie the depiction.
Place Identity (1) (2)	*Place Identity (1)* *Relph (1976) has defined identity of place as "persistent sameness and unity which allows that [place] to be differentiated from others." "There are three aspects which determine a place's identity: its physical setting, the particular actions which can be conducted there, and any additional meaning which it is allocated, such as shared cultural values or personal memories" (Jonietz, 2016).* *Place Identity (2)* *Place identity is defined as a component part of a sense of place that "refers more specifically to the extent to which a person's identity is vested in the local place" (Vanclay, 2008).*	This place cannot be differentiated from other places, though it is distinct as a significant physical setting with specific cultural meanings.	This place cannot be differentiated from other places, though it is distinct as a significant physical setting with specific cultural meanings.
Place Objectives	*The facet is about "individual, social and cultural aspects of place" (Canter, 1997). "In other words, different aspects of the goals that a person has in a place. The distinct constituents each lead to a proposed distinct element i.e., individual, social and cultural" (Canter, 1997).*	The objectives that a person might have here are not depicted.	The objectives that a person might have here are not depicted.
Place Reference (Verbal Reference)	*"Verbal reference to named and unnamed places, or more complex verbal place descriptions containing several such references linked by spatial relationships are different from the common localization approach of geographic information systems and spatial databases" (Winter & Freksa, 2012). "People may refer to locations by places' names, such as 'Cardiff University', or by associating different references with spatial relationships explicitly, such as 'in front of the cinema', or implicitly: 'Hilton, Cardiff'*	There are enigmatic textual references in the image.	There are no verbal references in the image.

	implying the Hilton hotel in Cardiff. 'In front of the cinema' is a directional relationship with the place, while 'Hilton, Cardiff' has a topological relationship that implies hierarchy. People can also refer to location by providing relatively exact descriptions of locations, for example, by stating an address, for example, 'the place is at 5 High St., near Liberty Square', or pinpoint it on a map" (Almuzaini, 2017).		
Place Social Bonding	*Place social bonding is defined as "reflecting the emotional or affective bond between an individual and a place" (Almuzaini, 2017).*	A powerful affective bond is implied.	A powerful affective bond is implied.
Purpose	*Purpose is determining the telic dimension of place as an object of discourse. In other words, it defines why a place as an object of discourse exists. Considering places as objects of discourse one may consider the purpose as a facet which defines why the place exists.*	The artist has a purpose to portraying fishing in this manner. The painting is for communication and can therefore be considered as part of his discourse.	The artist has a purpose to depicting an Emigrant Ship. The painting is for communication and can therefore be considered as part of his discourse.
Qualities (1) (2)	*Qualities (1)* *A place can be described using adjective terms defining the qualities about the place. People use the qualities as descriptive terms to describe a place using natural languages. Qualities are introduced as part of a model for place descriptions, i.e., elements, qualities, and activities (Edwardes & Purves, 2007a; Edwardes & Purves, 2007b). Qualities are related to the sense of the place or the subjective idea of a person regarding the place.* *Qualities (2)* *Qualities are defined as a superset of affordances. It includes observations (producing values), and affordances (producing actions). While Ortmann and Kuhn (2010) define qualities and affordances not only for places but for objects. However, it can be used as a part of place definition.*	The adjectives applied to this place that arise from looking at the painting will depend on the viewer's other knowledge of what is being depicted. The title will also suggest a solemn approach.	The adjectives applied to this place that arise from looking at the painting will depend on the viewer's other knowledge of what is being depicted.
Quality of Place	*The quality of a place is defined as a combination of two factors, spatial accessibility, and suitability of the place for a specific activity (Jonietz, 2016).*	This place is not easily accessible, nor is it presented as inviting others to engage in activities	This place is not easily accessible, nor is it presented as inviting others to engage in activities
Salience	*Salience of Place (Absolute view)* *"On an absolute level, the salience of a place can be defined as being*	The fact of it being included in an artwork gives this	The fact of them being included in an artwork gives

	irrelevant to the attachment to specific individuals" (Almuzaini, 2017). Hence, the salience of place in absolute level is an objective measure that defines how important a place is. *Salience of Place (Personal view)* *"The salience of a place can be described from a personal or from an absolute point of view. On a personal level, many factors can influence the importance of a place to an individual. This includes: place dependence, place affect, and place social bonding"* (Almuzaini, 2017). *Salience* *"Several properties contribute to the salience of an object: its singularity, its prominence, its accessibility, its meaning or cultural significance, and prototypicality. This element helps to distinguish landmarks in an environment" (Almuzaini, 2017).*	place salience. It is depicted as singular and significant.	these places salience. They are depicted as singular and significant.
Self	*Self is a part of a three-pole model which is presented by Gustafson (2001). Self is related to personal meaning about a place and the place's self-identification. The theme of 'life-path', 'emotion', and 'activity' belongs to this pole (Gustafson, 2001).*	There is an emotional and pedagogic appeal from the artist to the viewer.	There is an emotional and pedagogic appeal from the artist to the viewer.
Self-others	*Self-others is related to a type of information that their meaning is related to both self and others. "Places often become meaningful because of the respondents' relations with people living there – friends, acquaintances, relatives – and the sense of community that such social relations create" (Gustafson, 2001).*	There is a strong sense of the other here, as a collective historical community.	There is a strong sense of the other here, as a collective historical community.
Self-Others-Environment	*Meaning related to places which involve self, others, and environment. "Traditions, festivals and anniversaries often implicate self, others and various environments (local as well as national). Similarly, when the respondents' membership in spatially defined associations or organizations makes the place meaningful, it is clear that self, others (other members) and the environment (geographical and sometimes institutional) contribute to the overall meaning of place" – e.g., citizenship (Gustafson, 2001).*	Community and group membership is implied	Community and group membership is implied
Sense of Place (1) (2)	*Sense of Place (1)* *"Sense of place relates to the ways in which we might (or indeed might not) identify with a place and is necessarily*	There is a sense of place, despite the lack of clear signifiers.	There is a sense of place.

	based on our associations and experiences, or lack thereof, of a place" (Purves & Derungs, 2015). "In general, however, the notion of a sense of place involves, apart from its activities, additional associations to place which are typically of affective and intangible nature" (Jonietz, 2016). Sense of Place (2) Sense of place is defined by its components such as place attachment, place identity, place dependence, place familiarity, place commitment, and place satisfaction (Vanclay, 2008).		
Sentiment (Individual Reflection)	*An individual reflection is defined as a part of a place model which clarifies what people feel about a specific place (ElGindy & Abdelmoty, 2014b; ElGindy & Abdelmoty, 2014a).*	Strong feelings are signalled	Strong feelings are signalled
Simplicity and Inner Calm	*"This property is a more abstract one perhaps, but one well understood and agreed upon, nonetheless, when describing places of preference, of which it more often than not, is a characteristic. It abides to the notion that simplicity offers a feeling of calmness, or that places function better when they are not overloaded with elements or functions, or both. Think of the words one uses when describing shopping malls. Usually, and depending on the previous experiences, expressions such as 'crowded', 'busy', 'difficult to navigate through', 'confusing', or 'tiring', often appear in the descriptions for such places where many needs and many functions are attempted to be accommodated, such as shopping for various categories, eating, resting, recreation and others in one single place" (Vasardani & Winter, 2016).*	Whilst the depiction is quite simple, uncomplicated and lacking individual details, it is not a place that engenders inner calm. Quite the opposite: more of a dangerous void.	Whilst the depiction is quite simple, uncomplicated and lacking individual details, it is not a place that engenders inner calm. Quite the opposite: more of a prison ship.
Social Elements	*Place plays a key role in human social life, and consequently place attachment is the results of this relationship between people and places. Place attachment is measured by the prominence of social and physical elements. Hence, this property is related to the social aspects of place attachment.*	There are no social elements depicted.	There are no social elements depicted.
Socioeconomic and Cultural Factors	*"People identify themselves with places socioeconomically. For example, seaports are special socioeconomic places since they afford transportation and trading, therefore, they afford a*	Cultural factors are present. Socioeconomic factors are absent.	Cultural factors are present. Socioeconomic factors are absent.

	certain type of economic climate. Ports need people to work there (e.g., loading and unloading ships), but at the same time they attract those who are buying and selling goods. Similarly, different cultures afford different behavior in places. For example, black is the color of mourning in the west, whereas in China it is white. Williams (1981) views culture as a system through which a certain order is communicated and experienced" (Jordan et al., 1998). *Socioeconomic and cultural factors is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*		
Spatial Accessibility	*"The relative accessibility of a place's location, which can be defined as the inherent characteristic (or advantage) of a place with respect to overcoming some form of spatially operating source of friction (for example, time and/or distance) is of relevance. In fact, a place's central location in the movement network might be a better indicator for high usage frequencies than its design"* (Jonietz, 2016).	This place is not accessible – it is time-bound.	This place is not accessible – it is time-bound.
Spatial Identity	*"A place has to be identifiable to exist: it has a spatial identity that allows it to differentiate itself from other Places. This first definition of spatial identity is associated with the Relph's 'identity of Place', who explains that some Places may share joint attributes. The spatial identity of a Place may also be shared by a number of individuals. On the other hand, spatial identity can also be defined as the identification of an operator in a particular Space. This second acceptance refers to Relph's 'identity with Place'. As highlighted by Stock, identity is 'an arbitrary link between Place and people' and 'is not only linked to representations but also related to the practice of Places'"* (Quesnot & Roche, 2015).	The identity of this place is distinct but is a conceptual rather than actual individual spatial identity.	The identity of this place is distinct but is a conceptual rather than actual individual spatial identity
Spatial Properties	*"The dimension of spatial properties reflects the semantic level of classification, describing place as a set of properties (e.g., geometries)"* (Papadakis et al., 2016). *Spatial properties of a place define spatial patterns which describe the*	The spatial properties are not an important contributor to the pictured definition of this place.	The spatial properties are not an important contributor to the pictured definition of this place.

	relationship between the place and space.		
Specificity	*Specificity is a measure which is defined to answer: how a place, in the sense of attachment, is different from other places in the same type.*	This place is not specific.	This place is not specific.
Spirit of Place	*"Spirit of place, or genius loci, is a more appropriate (compared to sense of place) term when referring to the qualities of a place that make it special" (Vanclay, 2008). This definition is similar to the definition of sense of place in human geography literature. In here, the author claims that sense of place is more about individuals rather than places. He also mentioned that spirit of place is similar to the term 'topophilia' (love of place) mentioned by Yi-Fu Tuan.*	Genius Loci is not an important feature in this depiction.	Genius Loci is not an important feature in this depiction.
Structural Properties	*Structural properties includes 15 properties of place: 1- level of scale, 2- boundaries, 3- positive space, 4- local symmetries, 5- contrast, 6- roughness, 7- the void, 8- not separateness, 9- strong centers, 10- alternating repetition, 11- good shape, 12- deep interlock and ambiguity, 13- gradients, 14- echoes, 15- simplicity and inner calm (Vasardani et al., 2016).*	This place has no strongly structural properties.	This place has no strongly structural properties.
Suitability (of an activity)	*Suitability of activities is related to "influences the allocation of place utility, the level of satisfaction expected from interacting with this particular place, which correlates with the probability of it being selected and actually used". "[…] its [a place's] suitability, meaning its appropriateness with regards to a particular activity, tend to vary among its prospective users" (Jonietz, 2016).*	Activities are evoked though not depicted.	Activities are evoked though not depicted.
Symbolic Representation	*"Certain places are referenced by symbols (e.g., New York City is often referenced as the 'Big Apple') having symbolic and/or mythical meanings. Similarly, the Statue of Liberty is a common symbol for New York, related to its history as point of entry for many U.S. immigrants" (Jordan et al., 1998). Symbolic representation is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6- typologies/categorizations.*	There are visible symbols. The objects represent fishing in deep seas.	There are visible symbols. The ship and the scratched church windows represent an enforced emigration.

The Void	"The property of void is the one that exists in all places, natural and artificial, rural or urban, in micro- or macro-scales. It is that of empty space, a requirement for any place configuration through which people can move around, where space is not completely filled. It is also one of the properties that allows for people to use each place according to their needs at any given context." "The void, emptiness or openness of the space in such places allows for its creative and individualized use, be it for recreation, sport, a meeting, or a picnic among others" (Vasardani & Winter, 2016).	The background depicts a void, an expanse of empty space.	The background depicts a void, an expanse of empty space.
Type	*Type of a place is a part of a gazetteer's model. The type of place defines what kind of place it is.*	A type of place is not depicted.	A type of place is not depicted.
Typologies/Categorizations	"People categorize places in order to understand what is new, in terms of what is already understood. This represents an important mental strategy for dealing with complexity and new situations." "Our model of place would allow for comparisons of places based on the means-end hierarchy. If two places have very different physical features, and yet provide the required affordances for a given agent and task, then they can be classified as similar places" (Jordan et al., 1998). Typologies/Categorizations is part of a model which includes: 1- physical features, 2- actions, 3- narrative descriptions, 4- symbolic representation, 5- socioeconomic and cultural factors, 6 typologies/categorizations.	A category of place is not depicted, other than the sea by inference.	A category of place is not depicted, other than the sea by inference.

Appendix 2.8
McTaggart's Places

Those mentioned in Caw's text.

Caw places many of McTaggart's paintings. These works are listed with their place and time of composition in table 1 together with the page reference from Caw's biography.

Title	Where?	Year?	Month?	CAW page Ref.
Away to the West	Machrihanish	1880	August	80
The Wave	Machrihanish	1880	August	80
SUMMER SUNDOWN TIR-NAN-OG.	Machrihanish	1880	August	
A message from the Sea	Machrihanish	1882	August September	84
Mist rising off the Arran Hills	Carradale	1883	August September	91
Daybreak, Kilbrannan Sound	Carradale	1883	August September	91
For Shelter	Carradale	1883	Summer	97
Ocean	Carnoustie?	1887		102
The Storm	Carradale	1890		168 & 185
Emigrants Leaving the Hebrides	Carradale	1890		
Dawn at Sea - Homewards	Carnoustie?	1891		166
Wet Sands - Carnoustie	Carnoustie	1893	September	
Gullane sands and Berwick Law from C	Cockenzie	1894	August (not June)	177
Wet Weather - Port Seton	Cockenzie	1894	August (not June)	178
West Haven	Cockenzie	1894	August (not June)	178
The Sailing of the Emigrant Ship	Machrihanish	1895		171
April Showers - Machrihanish	Machrihanish	1895	May	
The Coming of St. Columba	Kintyre	1897		172
Preaching of St Columba	Kintyre	1897		173
Away o'er the Sea - Hope's Whisper	Southend	1898?		175
Lobster Fishers, Machrihanish Bay	Machrihanish	1899	June	167
Atlantic Surf	Machrihanish	1899	June	181
The Paps of Jura	Broomieknowe	1902		181
And all the Choral Waters Sang	Machrihanish?	1902	June	182
Off-shore Wind - The Cauldrons	Kintyre	1903		183
The White Surf	Machrihanish?	1904		186

Appendix 2.9
References for McTaggart Mapping. 2020.

***Ordnance Survey current and historical maps*. References provided and required by EDINA.**

Carnoustie

1:2 500 County Series 1st Revision [TIFF geospatial data], Scale 1:2500, Tiles: forf-no5430-2,forf-no5431-2,forf-no5432-2,forf-no5433-2,forf-no5434-2,forf-no5435-2,forf-no5436-2,forf-no5530-2,forf-no5531-2,forf-no5532-2,forf-no5533-2,forf-no5534-2,forf-no5535-2,forf-no5536-2,forf-no5631-2,forf-no5632-2,forf-no5633-2,forf-no5634-2,forf-no5635-2,forf-no5636-2,forf-no5731-2,forf-no5732-2,forf-no5733-2,forf-no5734-2,forf-no5735-2,forf-no5736-2,forf-no5834-2,forf-no5835-2,forf-no5836-2,forf-no5934-2,forf-no5935-2,forf-no5936-2,forf-no6034-2,forf-no6035-2,forf-no6036-2, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2022-02-01 12:50:56.707

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Kintyre

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1:10 560 County Series 1st Revision [TIFF geospatial data], Scale 1:10560, Tiles: argy-nr60ne-2,argy-nr60nw-2, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2022-01-21 11:27:52.9

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Broomieknowe

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Appendices

Section C:
Steeped in Place - Jon Schueler's Scottish Paintings.

Appendix 3.1

Schueler Palette Extraction

I think of the Open Sea, 1957.

Blue Shadow Blues, 1983.

The wave, 1957.
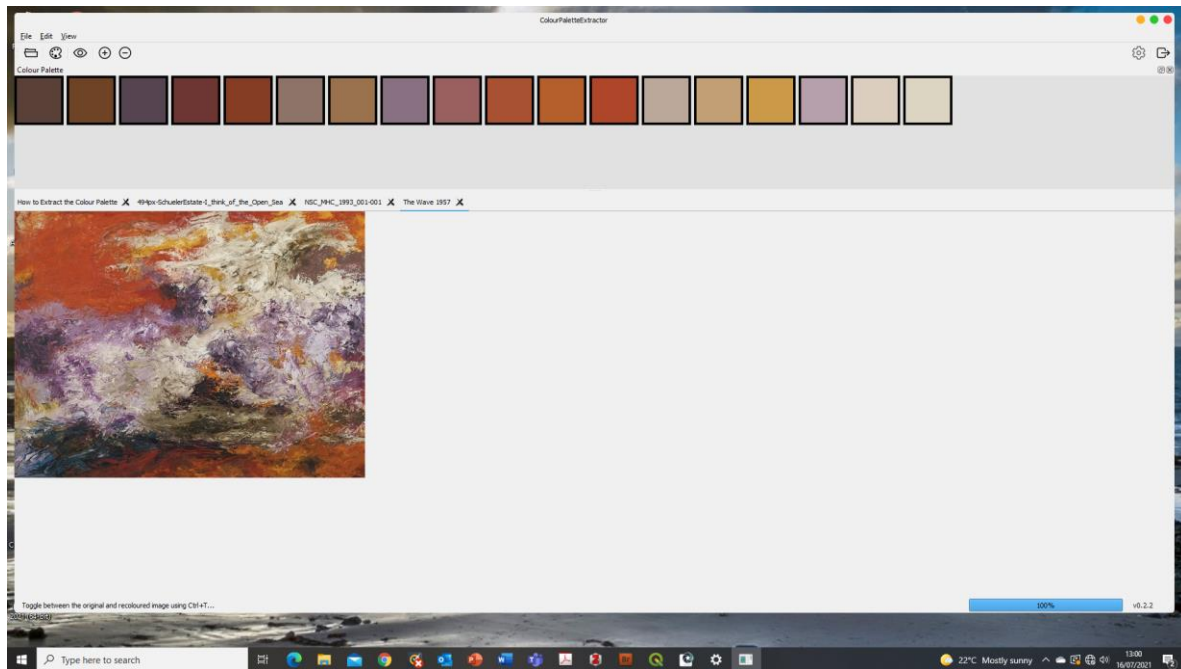
My Garden is the Sea, 1957.
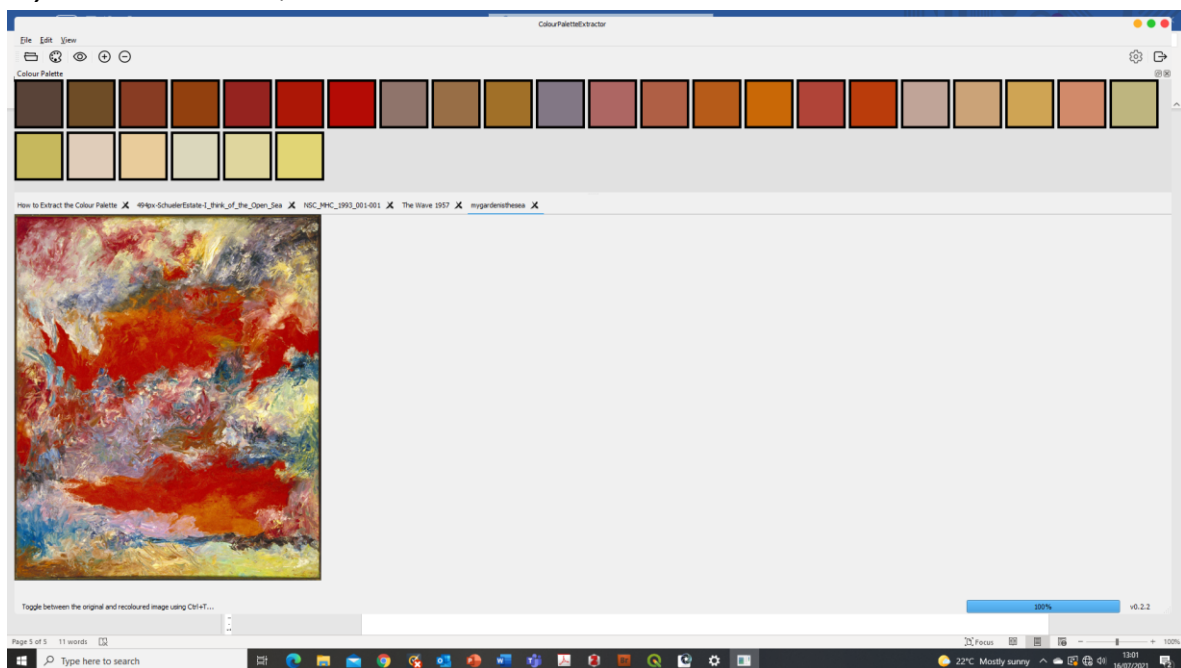
A yellow sun, 1958.
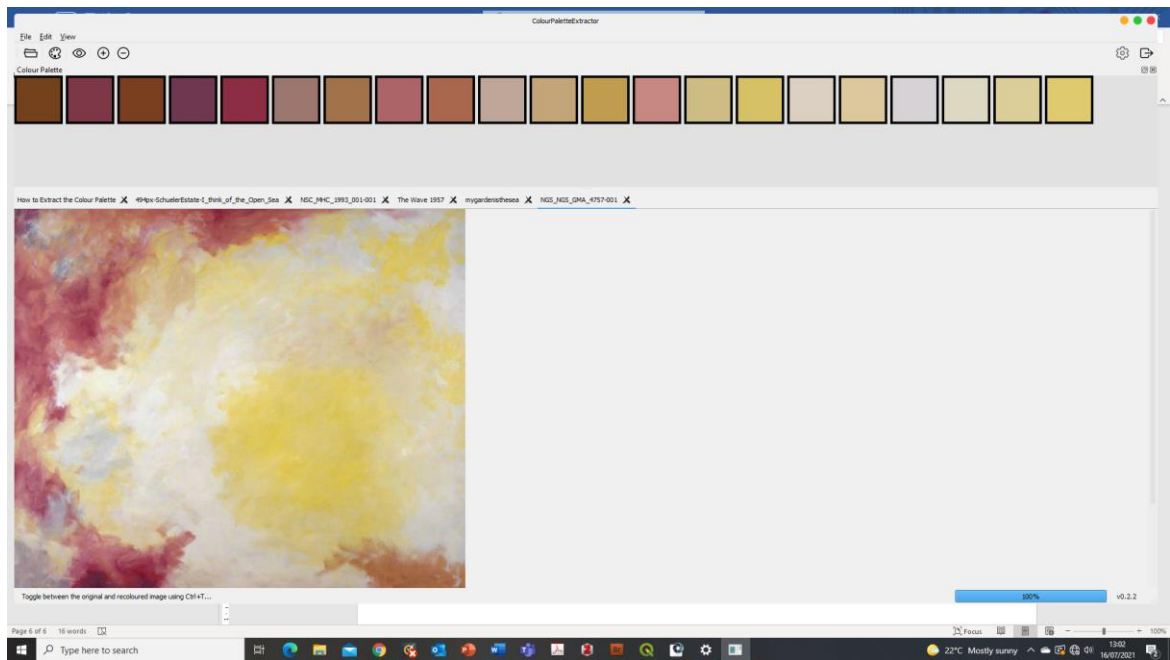
The Sound of Sleat, 1980.
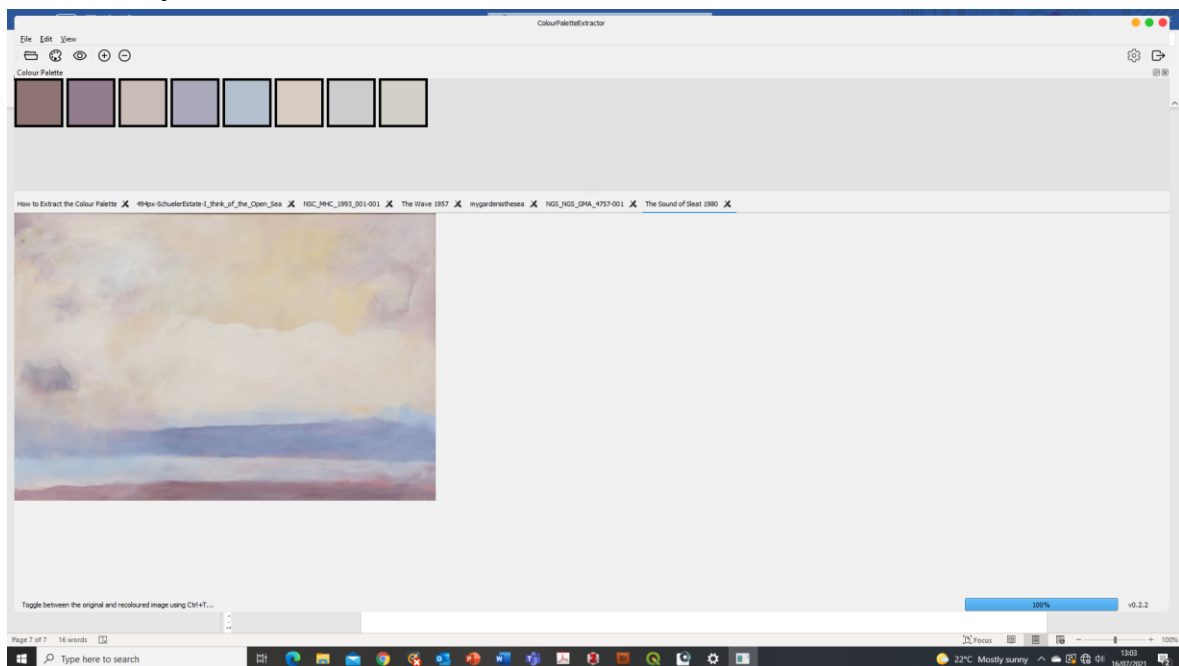
Storm at Sea remembered, Romasaig, 1974.
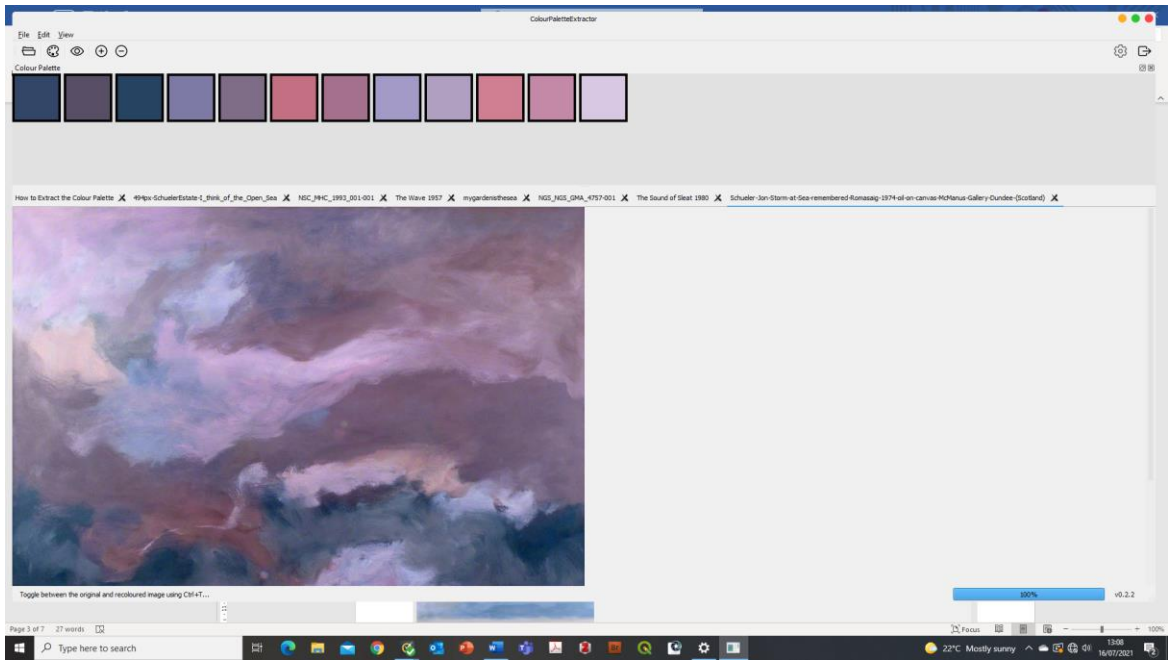
Summer Sea, 1956.
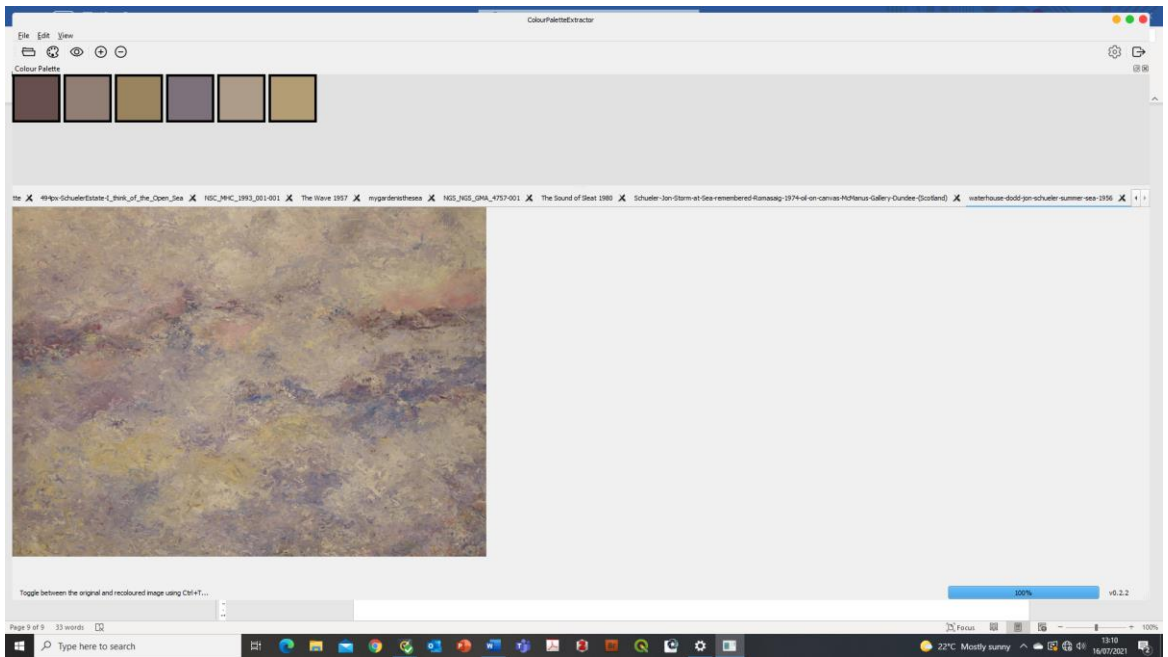
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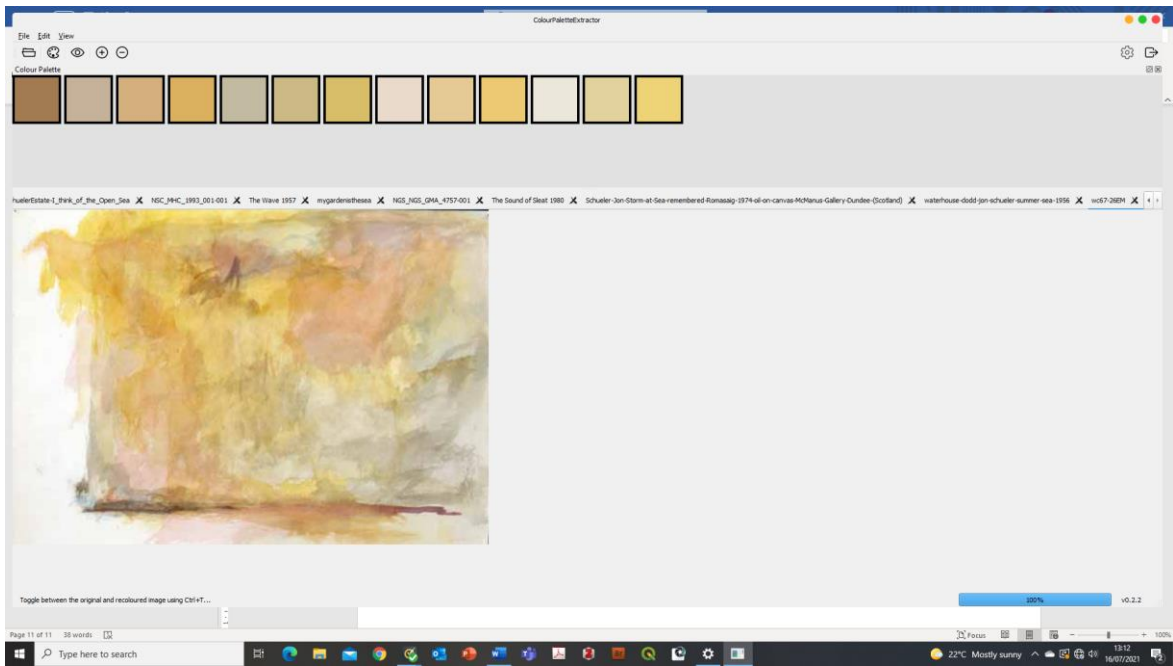
Joe Boyd, *Sound of Sleat*, photograph. 2021
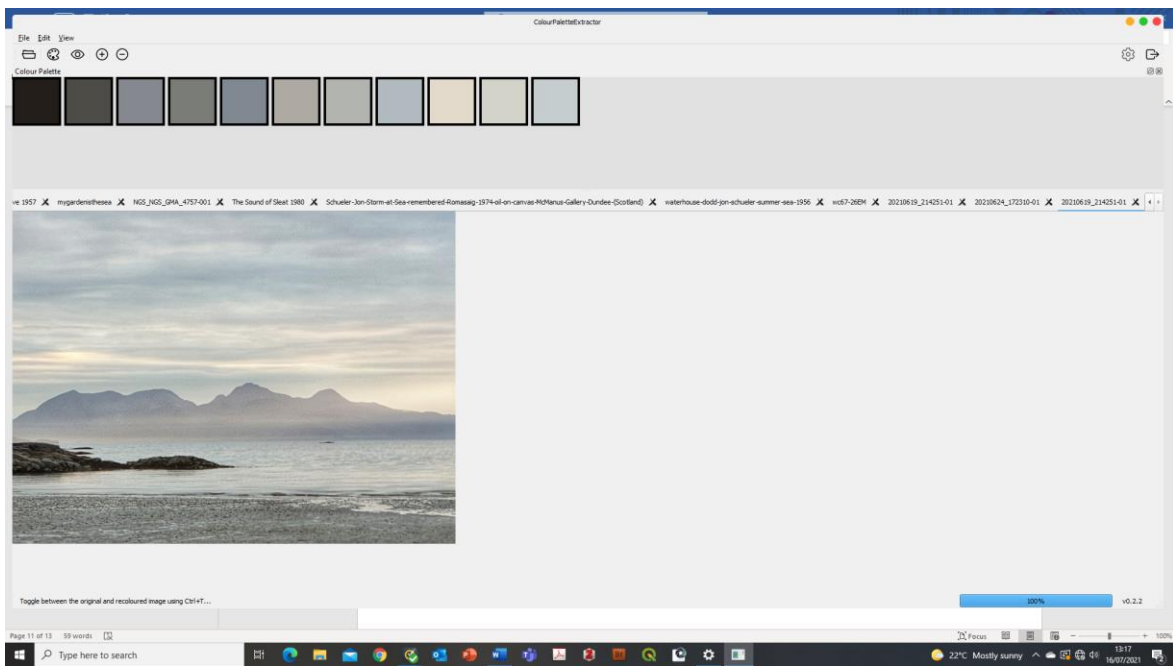
Marissa Grassie. *Sound of Sleat*, watercolours. 2021.
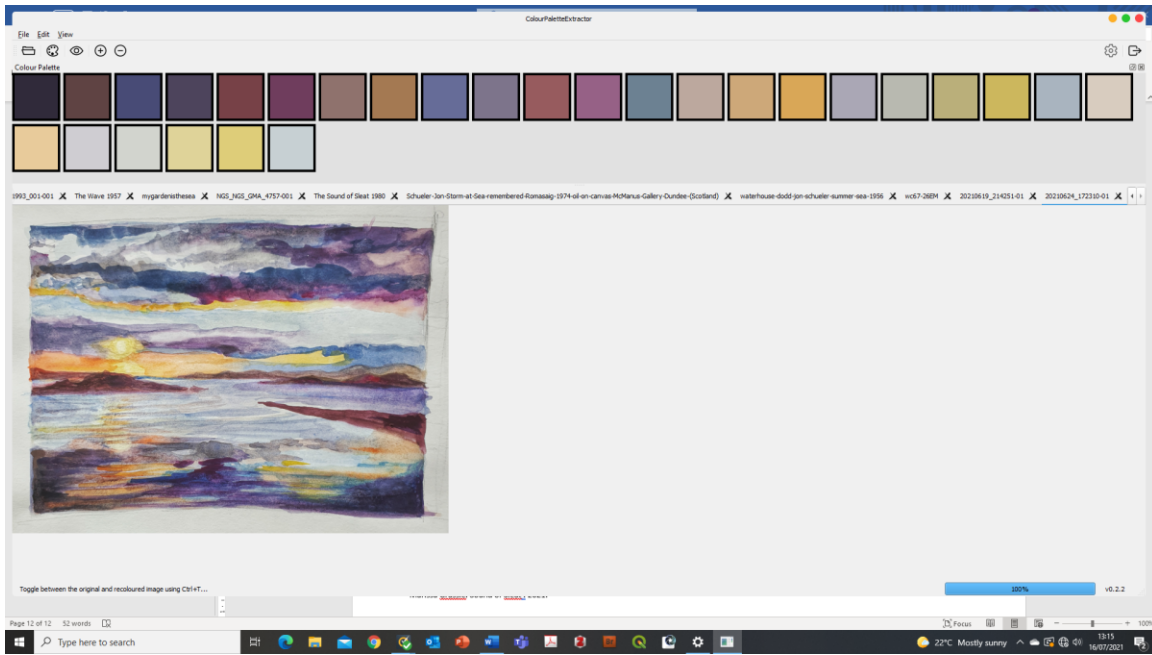
Joe Boyd. *Sound of Sleat*, watercolours. 2021.
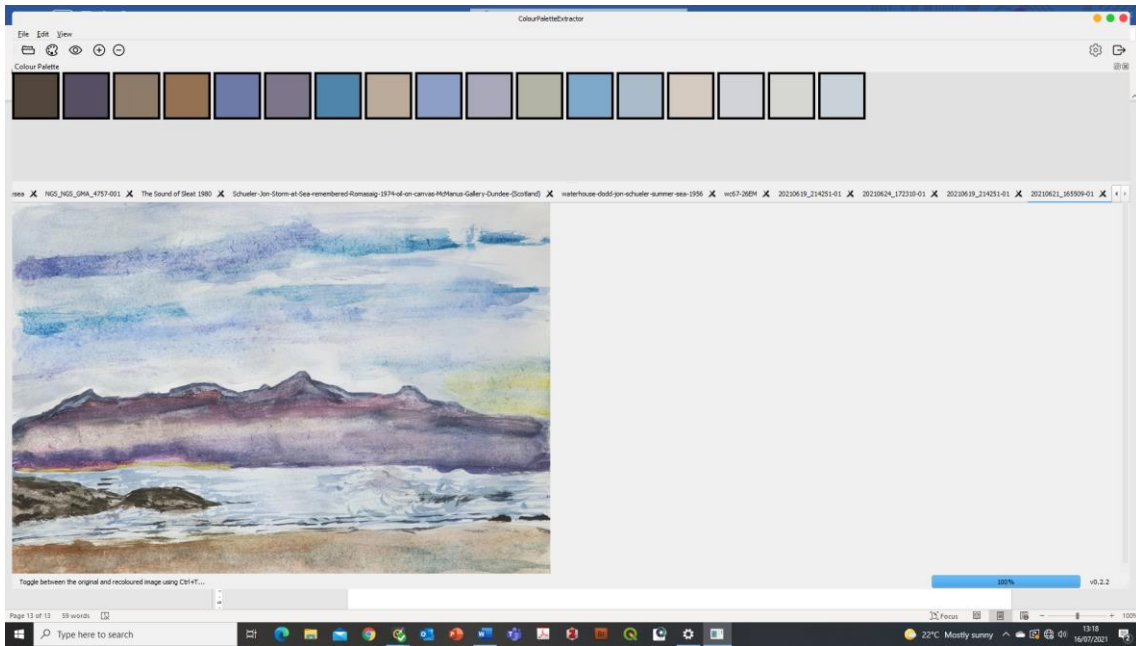
Appendix 3.2

The colour profiles of images of the two paintings

1. *Transition II*

57-3.jpg - Colour Palette Report
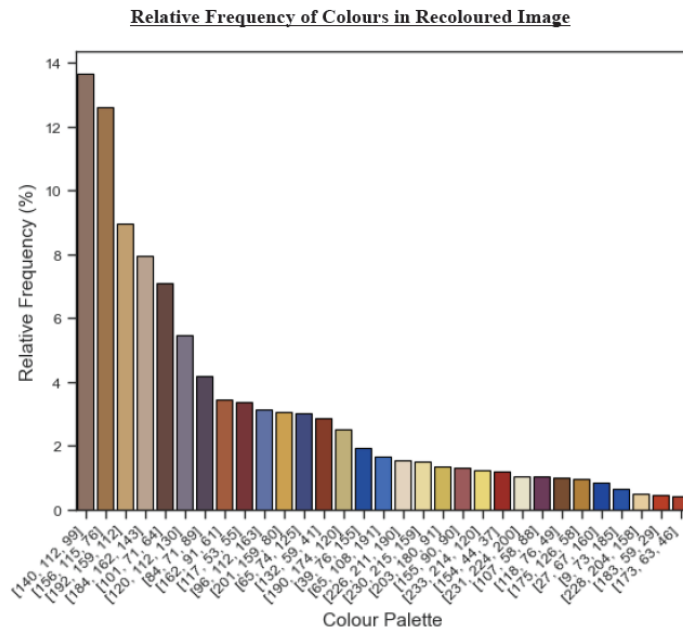
2. *The Bay at Mallaig Vaig*

57-56.jpg - Colour Palette Report
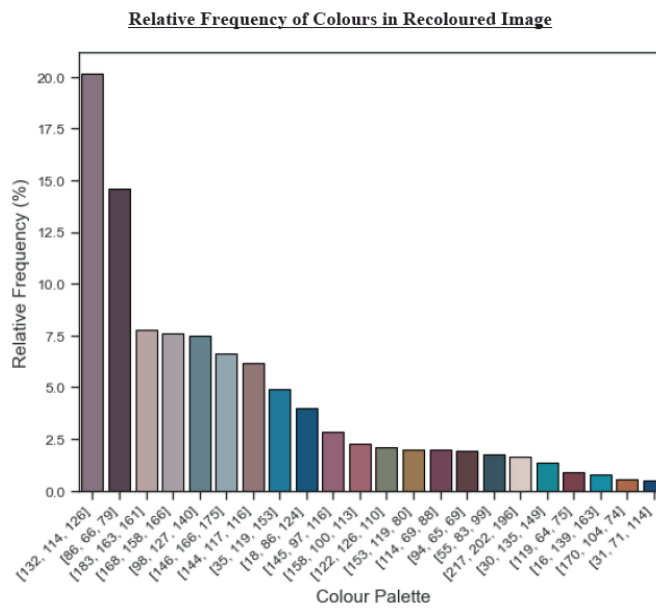
Appendix 3.3

Jon Schueler discourse - Nodes used in analysis

Name	Description	Files	References
1. Schueler's journal	All files from journal	**2**	**130**
2. Schueler's letters	All files from letters	**2**	**46**
3. Space	Painting space	**2**	**31**
feeling at sea		*1*	*1*
generalised country countryside landscape		*1*	*4*
infinite expanse		*2*	*14*
north		*2*	*4*
painting space		*2*	*7*
4. Place	Painting specifics	**2**	**86**
Edinburgh		*1*	*1*
England		*1*	*1*
Highlands		*2*	*4*
just a place		*2*	*4*
Maine		*1*	*1*
Mallaig general		*2*	*26*
Mallaig Vaig		*2*	*18*
Morar and surrounding places		*1*	*3*
New York		*1*	*1*
Paris		*1*	*3*
Romasaig		*2*	*5*
Scotland		*2*	*8*
Sound of Sleat		*1*	*1*
The Lakes		*1*	*1*
the sea		*2*	*8*
5. Scape	Painting a view	**2**	**26**

Name	Description	Files	References
city painter		*1*	*1*
nature including weather		*2*	*5*
of a place		*2*	*5*
out to sea		*2*	*6*
overpowering		*2*	*2*
positive emotions from it		*1*	*3*
women		*1*	*4*
6. Being an artist	Art in life	**2**	**76**
Abstract and real		*1*	*4*
Abstract Expressionism		*1*	*1*
Disorder and order		*2*	*8*
Disorder in relationships		*1*	*3*
Fear of failure		*1*	*6*
loneliness		*2*	*2*
Nature and what it meant		*2*	*5*
painting is work		*2*	*17*
Self-belief		*2*	*7*
Values & morality		*2*	*7*
What he wanted from art		*2*	*11*
7. Events & personal history	Life events	**2**	**12**
1940s and earlier		*0*	*0*
1950s		*1*	*3*
1960s		*1*	*3*
1970s		*1*	*6*
1980s and beyond		*0*	*0*
8. Key quotes	Revealing quotes	**2**	**35**
A quotes		*2*	*14*
B Quotes		*2*	*10*
C Quotes		*2*	*10*

Name	Description	Files	References
9. Other people	Relationships	**2**	**108**
children		*1*	*15*
dealer buyer gallery		*2*	*34*
friend		*2*	*18*
Neighbours		*1*	*1*
other artists		*2*	*34*
others views about paintings		*2*	*6*
10. Senses & emotions	Perceptions	**2**	**37**
conflict tranquillity		*2*	*8*
energy		*2*	*3*
fear death		*2*	*7*
human values		*1*	*5*
loneliness		*2*	*5*
love		*1*	*1*
men		*1*	*1*
Warm cold		*1*	*3*
women		*1*	*3*
11. Personal challenges	Important to psyche	**2**	**38**
childhood family		*1*	*3*
gloomy		*1*	*3*
jealousy		*1*	*2*
life a shambles		*1*	*5*
money		*1*	*10*
on the sea		*1*	*2*
war experiences		*2*	*6*
women		*1*	*6*
writing		*1*	*2*
12. Philosophy - Thoreau	Nature	**1**	**3**
13. Specific paintings	Descriptions	**2**	**36**

Name	Description	Files	References
Mallaig Vaig		*1*	*7*
New York		*1*	*4*
Others		*2*	*11*
Paris		*1*	*1*
points about painting and art		*2*	*4*
Pre 1957		*1*	*4*
Romasaig link		*2*	*5*
14. Technique	How to paint	**2**	**20**
architecture of the painting		*1*	*1*
colour		*2*	*8*
difficulties with		*1*	*4*
equipment		*2*	*3*
line and form		*2*	*2*
time		*2*	*2*
15. Testimonial qualities		**1**	**3**
16. Woman partner wife	Wives and lovers	**2**	**57**
Jane		*1*	*2*
Jody		*1*	*23*
June		*1*	*2*
Magda		*2*	*5*
On women		*2*	*7*
others		*2*	*4*
Sandra		*1*	*12*
17. Writing and writings	Writing his book	**2**	**19**

Parent nodes in bold, child nodes in italic.

Appendix 3.4

Examining the fragments for insights and controversy. An illustration.

This is the expansion of the second level node, defined as space – *infinite expanse*, showing the first 6 of 14 fragments.

Appendix 3.5

Jon Schueler - Biographical dates relevant to this thesis.[738]

1916	Born September 12, Milwaukee, Wisconsin.
1917	Death of his mother. 1920 Father remarries: Margaret Vogt. Two children.
1934-40	Studies at the University of Wisconsin. B.A. in Economics (1938). M.A. in English Literature (1940).
1941	In September joins Air Corps of the United States Army. Basic training in the US.
1942	Marries Jane Elton, August (Divorced 1952.)
	November to Molesworth, England. B17 navigator, 303rd Bomber Group, 427th Squadron. Missions over France and Germany.
1943	Assistant Command Navigator, 8th Bomber Command. 1st Lieutenant. Hospitalized.
1944	Medical retirement
1945	Schueler and wife Jane sign up for a portrait painting class with David Lax in Los Angeles.
1949-51	Full time at the California School of Fine Arts, SF. Studies with Clyfford Still.
1951	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 1959).
1957	From Sept., lives and paints in bungalow at Mallaig Vaig.
1958	Leaves Mallaig in March. Visits Italy then has studio in the Parisian suburbs of Clamart and then Arcueil.
1959-1970	Studio in New York. Teaching jobs. Visiting artist and teaching at Higher Education establishments in U.S.
1962	Marries Judy Dearing, Jan 27. (Divorced April 25)
1964	June 20, marries Mary Rogers. (Annulled May 5,1965)
1970-1975	Lives and works at Romasaig Mallaig. With Magda Salvesen.
1971	Films of Scotland produces a half hour documentary film on him.
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.
1992	August 5, dies in New York.
1999	*The Sound of Sleat: A Painter's Life* by Jon Schueler published by Picador USA.

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[738] Information from Jon Schueler Estate, website. [Walker, Jamie (designer 1999-) www.jonschueler.com]

Appendix 3.6
Jon Schueler's paintings on public view[739]

1. Public collections in Scotland

Aberdeen Art Gallery and Museum, Aberdeen, Scotland

City Art Centre, Edinburgh, Scotland

Clan Donald Centre, Armadale, Isle of Skye, Scotland

Gallery of Modern Art, Glasgow, Scotland

Inverness Museum & Art Gallery, Highland Council Collection, Inverness, Scotland

Kirkcaldy Museum and Art Gallery, Kirkcaldy, Scotland

Mallaig Heritage Centre, Mallaig, Scotland

The McManus: Dundee's Gallery and Museum, Scotland

Paisley Museum and ART Galleries, Paisley, Scotland

Scottish National Gallery of Modern Art, Edinburgh, Scotland

University of Edinburgh Art Collection, Edinburgh, Scotland

University of Stirling Art Collection, Stirling, Scotland

2. Selected Solo Exhibitions

1954,1961,1963	Stable Gallery, New York, NY.
1957,1959	Leo Castelli Gallery, New York, NY.
1967	The Maryland Institute, Baltimore, MD.
1971	The Richard Demarco Gallery, Edinburgh, Scotland.
	The Edinburgh College of Art, Scotland, sponsored by Richard Nathanson.
1975	Whitney Museum of American Art, New York, NY.
	Landmark Gallery, New York, NY.
	John C. Stoller Gallery, Minneapolis, MN.
	Dorothy Rosenthal Gallery, Chicago, IL.
1981	University of Edinburgh, The Talbot Rice Art Centre, Edinburgh, Scotland.
1982,1986,1991	Dorry Gates Gallery, Kansas City, MO.
1991,1994	The Scottish Gallery, Edinburgh, Scotland.
1999-2002	A traveling exhibition sponsored by Sweet Briar College, Sweet Briar, Virginia, and supported by The Judith Rothschild Foundation.

Selected Group Exhibitions

1954,1955,1957	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.
1958,1959,1961	Whitney Museum of American Art Annual.
1963,1965,1969	Whitney Museum of American Art Annual.
1958,1963	Corcoran Gallery of Art Biennial, Washington, DC.
1958	Whitney Museum of American Art, New York, "Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth Century Art."

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[739] Information from Jon Schueler Estate, website.

1960-1961	"School of New York: Some Younger Artists," Stable Gallery, and then toured by the American Federation of Arts.
1975	Cleveland Museum of Art, "Landscapes, Interior and Exterior: Avery, Rothko and Schueler."
1980,1981	Landmark Gallery, New York, "Luminosity in Paint," and "10th Anniversary."
1984	Scottish National Gallery of Modem Art, Edinburgh, Scotland, "Creation: Modern Art and Nature."
1988	William Hardie Ltd. at the Edinburgh College of Art, "The Impact of Scotland on Two American Artists, Jon Schueler and Daniel Lang."
1994,1997	Anita Shapolsky Gallery, New York, "Land, Sea and Air" and "Artists of the 1950's."

Appendix 3.7

Schueler's colours

Archives of American Art, Smithsonian Institution. Digital ID 9837.

Appendix 3.8

References for Schueler mapping. 2021/2022. (References required by provider).

Mallaig

OS VectorMap™ District [TIFF geospatial data], Scale 1:25000, Tiles: nm69_clipped, Updated: 29 October 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS Terrain 5 [ASC geospatial data], Scale 1:10000, Tiles: nm69ne,nm69se, Updated: 25 November 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS Terrain 5 [SHAPE geospatial data], Scale 1:10000, Tiles: nm69ne,nm69se, Updated: 25 November 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS Open Map - Local [SHAPE geospatial data], Scale 1:10000, Tiles: nm, Updated: 8 October 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS MasterMap® Topography Layer [GeoPackage geospatial data], Scale 1:1250, Tiles: GB, Updated: 6 August 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS MasterMap Building Height Attribute [CSV geospatial data], Scale 1:2500, Tiles: nm69se,nm69ne, Updated: 30 August 2019, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS MasterMap® Topography Layer [TIFF geospatial data], Scale 1:1000, Tiles: nm6694_clipped,nm6695_clipped,nm6794_clipped,nm6795,nm6796,nm6797_clipped,nm6894_clipped,nm6895_clipped,nm6896_clipped,nm6897_clipped, Updated: 18 May 2017, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-02 16:46:59.907

OS Terrain 5 [SHAPE geospatial data], Scale 1:10000, Tiles: nm69ne,nm79nw, Updated: 25 November 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:41:52.58

OS Open Map - Local [SHAPE geospatial data], Scale 1:10000, Tiles: nm, Updated: 8 October 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:41:52.58

OS Open Map Local [TIFF geospatial data], Scale 1:10000, Tiles: nm69ne_clipped,nm79nw_clipped, Updated: 8 October 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:41:52.58

OS MasterMap® Topography Layer [GeoPackage geospatial data], Scale 1:1250, Tiles: GB, Updated: 6 August 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:41:52.58

OS MasterMap® Topography Layer [TIFF geospatial data], Scale 1:1000, Tiles: nm6897_clipped,nm6997_clipped,nm7097_clipped, Updated: 18 May 2017, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:41:52.58

National Grid 1:10 000 Latest Version [TIFF geospatial data], Scale 1:10000, Tiles: nm69ne-7,nm79nw-7, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 14:55:09.14

High Resolution (25cm) Vertical Aerial Imagery (2013) [JPG geospatial data], Scale 1:500, Tiles: nm6695,nm6795,nm6796, Updated: 11 October 2013, Getmapping, Using: EDINA Aerial Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-04-10 15:03:18.825

Land Cover map of Great Britain (2019) [TIFF geospatial data], Scale 1:250000, Tiles: GB, Updated: 30 June 2020, CEH, Using: EDINA Environment Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:51:32.03

Land Cover map of Great Britain (1990) [TIFF geospatial data], Scale 1:250000, Tiles: GB, Updated: 1 December 1990, CEH, Using: EDINA Environment Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:51:32.03

Land Cover Change dataset Great Britain (1990-2015) [TIFF geospatial data], Scale 1:250000, Tiles: GB, Updated: 30 June 2020, CEH, Using: EDINA Environment Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:51:32.03

National Grid 1:2500 1st Edition [TIFF geospatial data], Scale 1:2500, Tiles: nm6795-5,nm6796-5,nm6797-5,nm6896-5,nm6897-5,nm6997-5, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-08-10 14:00:31.519

1:10 560 County Series 1st Edition [TIFF geospatial data], Scale 1:10560, Tiles: inve-nm69ne-1,inve-nm79nw-1,skye-nm69ne-1, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-08-10 14:00:31.519

National Grid 1:10 000 Latest Version [TIFF geospatial data], Scale 1:10000, Tiles: nm69ne-7,nm79nw-7, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-08-10 14:00:31.519

National Grid 1:10 000 1st Metric Edition [TIFF geospatial data], Scale 1:10000, Tiles: nm69ne-5,nm79nw-5, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-08-10 14:00:31.519

National Grid 1:2500 1st Edition [TIFF geospatial data], Scale 1:2500, Tiles: nm6792-5,nm6793-5,nm6795-5,nm6796-5,nm6797-5,nm6892-5,nm6896-5,nm6897-5,nm6997-5,nm7192-5,nm7292-5, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:46:47.55

National Grid 1:10 000 Latest Version [TIFF geospatial data], Scale 1:10000, Tiles: nm69ne-7,nm69se-7,nm79nw-7,nm79sw-7, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:46:47.55

1:10 560 County Series 1st Revision [TIFF geospatial data], Scale 1:10560, Tiles: inve-nm69ne-2,inve-nm69se-2,inve-nm79nw-2,inve-nm79sw-2,skye-nm69ne-2, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:46:47.55

1:10 560 County Series 1st Edition [TIFF geospatial data], Scale 1:10560, Tiles: inve-nm69ne-1,inve-nm69se-1,inve-nm79nw-1,inve-nm79sw-1,skye-nm69ne-1, Updated: 30 November 2010, Historic, Using: EDINA Historic Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:46:47.55

DiGSBS250K [SHAPE geospatial data], Scale 1:250000, Tiles: GB, Updated: 6 September 2011, BGS, Using: EDINA Geology Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:54:06.012

DiGMapGB-50 [SHAPE geospatial data], Scale 1:50000, Tiles: sc061, Updated: 30 November 2016, BGS, Using: EDINA Geology Digimap Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:54:06.012

OS Terrain 5 [SHAPE geospatial data], Scale 1:10000, Tiles: nm69ne,nm69se,nm79nw,nm79sw,

Updated: 17 March 2021, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:39:31.436

Land-Form PANORAMA® [TIFF geospatial data], Scale 1:50000, Tiles: nm68_clipped, Updated: 12 June 2006, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:39:31.436

Land-Form PANORAMA® [DXF geospatial data], Scale 1:50000, Tiles: nm68, Updated: 1 November 1993, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:39:31.436

OS MasterMap® Topography Layer [FileGeoDatabase geospatial data], Scale 1:1250, Tiles: GB, Updated: 6 August 2020, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:39:31.436

GB National Grid Squares [SHAPE geospatial data], Scale 1:250000, Tiles: GB, Updated: 1 December 2012, Ordnance Survey (GB), Using: EDINA Digimap Ordnance Survey Service, <https://digimap.edina.ac.uk>, Downloaded: 2021-06-11 10:39:31.436

Ethical Approval Letter

Joseph Boyd

From:	Dawn Waddell
Sent:	13 January 2020 14:50
To:	Joseph Boyd
Cc:	Jeremy Howard
Subject:	Joseph Boyd - Ethical Approval 0 Code: AH14692

Dear Joseph,

Thank you for submitting your ethical application which was considered by the School of Art History Ethics Committee.

The Committee, acting on behalf of the University Teaching and Research Ethics Committee (UTREC), has approved this application:

Approval Code:	AH14692	**Approved on:**	13-1-2020	**Approval Expiry:**	12-1-2025
Project Title:	**Picturing Scotland's Seas and Coasts.** **In what ways and to what extent is a distinctive Scottish vision communicated in the 19th/20th-century artists' depictions of the Northern seas and coasts?**				
Researcher(s):	Joseph Boyd				
Supervisor(s):	Dr Jeremy Howard				

The following supporting documents are also acknowledged and approved:

1. Application Form
2. Participant Information Sheet
3. Consent Form

Approval is awarded for 5 years, see the approval expiry date above.

If your project has not commenced within 2 years of approval, you must submit a new and updated ethical application to your School Ethics Committee.

If you are unable to complete your research by the approval expiry date you must request an extension to the approval period. You can write to your School Ethics Committee who may grant a discretionary extension of up to 6 months. For longer extensions, or for any other changes, you must submit an ethical amendment application.

You must report any serious adverse events, or significant changes not covered by this approval, related to this study immediately to the School Ethics Committee.

Approval is given on the following conditions:
- that you conduct your research in line with:
  - the details provided in your ethical application
  - the University's Principles of Good Research Conduct
  - the conditions of any funding associated with your work
- that you obtain all applicable additional documents (see the relevant webpage for guidance) before research commences.

You should retain this approval letter with your study paperwork and bind it into your dissertation, at the back.

Yours sincerely,

School Ethics Committee ADMINISTRATOR.

cc.   Supervisor