



Karl Schrag

SORD GA  
N5030  
R8S37



*Karl Schrag*

E.S. FARLEY LIBRARY  
WILKES UNIVERSITY  
WILKES-BARRE, PA

THE FARNSWORTH ART MUSEUM  
Rockland, Maine



ARCHIVES  
ARCHIVES  
SORD GA  
N5030  
R8 S37

In memory of Paul

Copyright © 1992 The Farnsworth Art Museum

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the publisher, except by a reviewer who may quote brief passages.

ISBN: 0-918749-03-4

Library of Congress Catalog Card Number: 92-70664

Published by The Farnsworth Art Museum, Rockland, Maine.  
Printed in the United States of America.

Ka

A P

The

July

Berge

Septem

W

Jan

Major f  
has been pro



In memory of Paul

# Karl Schrag

A Retrospective Exhibition  
organized by

Suzette Lane McAvoy

for

The Farnsworth Art Museum

Rockland, Maine

July 11 - September 13, 1992

in cooperation with

Bergen Museum of Art & Science

Paramus, New Jersey

September 22 - November 15, 1992

and

Sordani Art Gallery

Wilkes University

Wilkes-Barre, Pennsylvania

January 17 - March 7, 1993

Major funding for the exhibition and catalog  
has been provided by the Richard A. Florsheim Art Fund.

93-183156



## ACKNOWLEDGMENTS

**B**orn in 1912 in Germany and immigrating to the United States in 1938, Karl Schrag has witnessed the central moments of twentieth century art on both sides of the Atlantic. His esthetic roots can be traced to the great European expressionists of the preceding generation—Marc, Kirchner, Derain, Matisse—as well as to such American visionaries as Blakelock, Ryder, Hartley and Burchfield. Continuing and extending this legacy, Karl Schrag has produced a compelling body of work combining sonorous color, charged compositional schema and technical mastery. While long admired and respected by critics, curators, collectors and fellow artists, Schrag's independence and stylistic remove from post-World War II movements and trends in American art have kept his work partly hidden from wider public recognition, something we hope this exhibition will begin to redress. In the self-portraits, from youth to the present, in the recurring wide-eyed stare and slightly arched eyebrows, there is a sense of fearless confrontation and, perhaps, bemusement with changes wrought by time. That these changes are external rather than internal, of surface rather than substance, is something Schrag well knows. From his studio on Deer Isle, Maine, where he has summered for nearly forty years, the artist continues to look inward into himself and into the primal rhythms of a particular place that holds infinite variety and inspiration. In an interview several years ago, Schrag cited André Malraux: "...what appears in the background in youth comes to the fore in old age." This exhibition marks Schrag's eightieth year and an old age where it is youth that comes to the fore.

To summarize a career of such majestic proportions—in its breadth and depth—is an ambitious undertaking for a small museum. We are grateful to many individuals and institutions for their support and cooperation. Curator Suzette Lane McAvoy conceived and organized the exhibition, including the production of the accompanying catalog, a truly heroic individual effort and an obvious labor of love. I also thank Carl Little, poet and critic now living in Maine, for his penetrating and sensitive essay, revealing new insights into the artist and his work. One of the important goals of this project was to share it with a wider audience. We are especially pleased and grateful to Dr. Judith O'Toole, director of the Sordani Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania, and Mr. David Messer, director of the Bergen Museum of Art and Science, Paramus, New Jersey, for enabling us to share the exhibition with their communities. Funding for the exhibition was provided by a generous grant from the Richard A. Florsheim Art Fund, and I am grateful for their early and enthusiastic support.

Without the generous cooperation of numerous private and institutional lenders, the exhibition could not have taken place: Mr. and Mrs. John Ames, Dr. and Mrs. Michael Bernkopf, Mr. and Mrs. Richard Braunstein, Mr. and Mrs. Robert Cochrane, Mr. and Mrs. Lucien Goldschmidt, Dr. and Mrs. Julian Hyman,

Mrs. Ruth W. B. Potter, Ms. Judith Pitt, Mr. and Mrs. Sidney Sass, Mr. and Mrs. Schrag, Mr. and Mrs. Raymond V. J. Schrag, Mr. Jeffrey Stark, Mrs. Max M. Wangh and SkyTeli Corporation. Karl Schrag is represented in most major museums in the United States as well as Europe. We are indebted to the Brooklyn Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, the National Whitney Museum of American Art for lending several key works to the exhibition; the Guggenheim Museum, New York, for permission to reproduce *Blue Arches*, from their collection; Carole Pesner and Katherine Kaplan, of Kraushaar Galleries, New York, for ways from the very outset. The mutual loyalty and respect between Karl Schrag and Kraushaar has been his primary dealer for forty-five years—is probably a rare thing in today's volatile art world.

I also extend our sincere appreciation to Lucien Goldschmidt and Paul Schrag for their catalog. Carol Inouye's elegant design for the catalog is an essential contribution. Farnsworth registrar, Edith Murphy, orchestrated the complex logistics of the exhibition, insurance, and with the able assistance of preparator, Phil Kaelin, managed the details that are largely invisible but always critical to any project of this nature. The Museum staff pulled together to make this exhibition possible and I deeply appreciate their efforts.

Above all, we thank Karl and Ilse Schrag. Ilse has been Karl's longtime companion and a constant source of inspiration. They are living testimony to the agelessness of art.

Christopher B. Crosman  
Director  
The Farnsworth Art Museum



Mrs. Ruth W. B. Potter, Ms. Judith Pitt, Mr. and Mrs. Sidney Sass, Mr. and Mrs. Fred Schrag, Dr. Peter Schrag, Mr. and Mrs. Raymond V. J. Schrag, Mr. Jeffrey Stark, Mrs. Max M. Stern, Ms. Katherine Schrag-Wangh and SkyTell Corporation. Karl Schrag is represented in most major museum collections throughout the United States as well as Europe. We are indebted to the Brooklyn Museum, Colby College Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, the National Academy of Design and the Whitney Museum of American Art for lending several key works to the exhibition. I also want to thank the Guggenheim Museum, New York, for permission to reproduce *Blue Arches*, *Jamaica I*, from their permanent collection. Carole Pesner and Katherine Kaplan, of Kraushaar Galleries, New York, assisted in countless ways from the very outset. The mutual loyalty and respect between Kraushaar Galleries and Karl Schrag—Kraushaar has been his primary dealer for forty-five years—is probably a record and nearly unthinkable in today's volatile art world.

I also extend our sincere appreciation to Lucien Goldschmidt and Paul Schrag for their assistance with the catalog. Carol Inouye's elegant design for the catalog is an essential contribution deserving special thanks. Farnsworth registrar, Edith Murphy, orchestrated the complex logistics of loans, travel arrangements, insurance, and with the able assistance of preparator, Phil Kaelin, managed the myriad behind-the-scenes details that are largely invisible but always critical to any project of this magnitude. Indeed, the entire Museum staff pulled together to make this exhibition possible and I deeply appreciate their collective efforts.

Above all, we thank Karl and Ilse Schrag. Ilse has been Karl's longtime companion, sometime model and constant source of inspiration. They are living testimony to the agelessness of great art and the human spirit.

Christopher B. Crosman  
Director  
The Farnsworth Art Museum

1938, Karl Schrag has witnessed the Atlantic. His esthetic roots can be traced to Marc, Kirchner, Derain, Matisse—and Burchfield. Continuing and developing work combining sonorous color, and respected by critics, curators, and patrons, he moved from post-World War II obscurity to wider public recognition, and finally, from youth to the present, in a life of fearless confrontation and discovery. His art is external rather than internal, and he has worked inward into himself and into the world. In an interview several years ago, he said, "Truth comes to the fore in old age." It is truth that comes to the fore.

depth—is an ambitious undertaking that required the support and cooperation of many individuals, including the production of the catalog and the work of love. I also thank Carl Little, for his help, revealing new insights into the work and sharing it with a wider audience. We are grateful to the Sordoni Art Gallery, Wilkes-Barre, the Bergen Museum of Art and the community of Wilkes-Barre for their support and funding for the Schrag Art Fund, and I am grateful

to the following lenders, the exhibition could not have been possible without them: Bernkopf, Mr. and Mrs. Richard Bernkopf, Dr. and Mrs. Julian Hyman,





## KARL SCHRAG: A SEARCH FOR

As Karl Schrag enters his 80th year, we might feel that a career as an artist. Here before us shines a choice retrospect drawn from over 70 years of creative activity. We know this man's landscape, his profound pursuit of personal and universal truths.

Yet, at the end of each summer, the season's harvest at hand, the individual who modestly sets out the canvases one by one on the Isle, on the coast of Maine, the visitor can expect to be shown a tree, an island nightscape, but look: this year, the portrait of the artist has a newly triumphant radiance, and a band of luminous color has utterly transformed the moonlit land.

All bets are off: the world is invented anew, the self redefined, and once again we follow Karl Schrag into territory he is just beginning to explore.

"The road I have traveled stretches far back into the past. I have been painting and drawing since I was four years old. Ever since, I thought of myself as an artist. Everything I saw, all thoughts and dreams, were subjects to be drawn or painted."

Karl Schrag, *Credo*, 1990

If we cannot predict Karl Schrag's next esthetic move, we can attempt to put in perspective his life and achievement as an artist up to now. It won't be easy: we're dealing with a man who has, for all intents and purposes, devoted his entire life to making art. To go from a small linoleum cut, *The Funeral*, that he made in 1926, at age 14, to, say, *The Big Canvas*, 1990 (see plate p. 65), is to make a long and prodigious artistic journey. And when one considers that Part III of the *Catalogue Raisonné* of Schrag's graphic work appeared two years ago, and that he had his 18th one-person show at the Kraushaar Galleries in New York last year, one begins to appreciate the artist's remarkable longevity and productivity.



## KARL SCHRAG: A SEARCH FOR THE ESSENCE

**A**s Karl Schrag enters his 80th year, we might feel that a likely time has arrived for summing up his career as an artist. Here before us shines a choice retrospective of his life's work, paintings and prints drawn from over 70 years of creative activity. We know this man, we tell ourselves, his love of nature and landscape, his profound pursuit of personal and universal truths. We can safely give an overview.

Yet, at the end of each summer, the season's harvest at hand, we must adjust our vision of the art, and of the individual who modestly sets out the canvases one by one. Seated in Karl Schrag's barn studio on Deer Isle, on the coast of Maine, the visitor can expect to be shown a self-portrait, an homage to a favorite apple tree, an island nightscape, but look: this year, the portrait of the artist shows a different man, the fruit tree has a newly triumphant radiance, and a band of luminous colors has utterly transformed the moonlit land.

All bets are off: the world is invented anew, the self redefined — and once again we follow Karl Schrag into territory he is just beginning to explore.

"The road I have traveled stretches far back into the past. I have been painting and drawing since I was four years old. Ever since, I thought of myself as an artist. Everything I saw, all thoughts and dreams, were subjects to be drawn or painted."

Karl Schrag, *Credo*, 1990<sup>1</sup>

If we cannot predict Karl Schrag's next esthetic move, we can attempt to put in perspective his life and achievement as an artist up to now. It won't be easy: we're dealing with a man who has, for all intents and purposes, devoted his entire life to making art. To go from a small linoleum cut, *The Funeral*, that he made in 1926, at age 14, to, say, *The Big Canvas*, 1990 (colorplate p. 65), is to make a long and prodigious artistic journey. And when one considers that Part III of the *Catalogue Raisonné* of Schrag's graphic work appeared two years ago, and that he had his 18th one-person show at the Kraushaar Galleries in New York last year, one begins to appreciate the artist's remarkable longevity and productivity.

Facing page: *The Ladder (Self-Portrait)*, oil on canvas, 1969, collection of Jean and Raymond V. J. Schrag.  
Below: *Funeral*, linoleum cut, 1926, collection of the artist.







*Höllenfahrt eines bösen Weibes (The Going to Hell of a Wicked Woman)*, pen and wash drawing, 1930, collection of the artist.



*The Pagans*, oil on canvas, 1934, collection of Katherine Schrag-Wangh.

Karl Schrag was born in Karlsruhe, Germany, in 1912, the youngest of four sons of Hugo and Bella (Sulzberger) Schrag, the latter American. His father, a highly respected lawyer who administered funds for the care of widows and orphans of the First World War, took the traditional skeptical stance toward his son's choice of profession. "Why don't you study law," Karl has quoted his father as saying, "and maybe you could be a judge in a small town and paint, because you would have a great deal of free time."<sup>13</sup>

Hugo Schrag was finally convinced of his son's gift when Karl's brother Paul, devoted champion of his sibling's artistic ambitions, took a group of his drawings for appraisal to Emil Orlik (1870-1934), a highly regarded Berlin artist and teacher. Orlik did not mince words in delivering his verdict: "It would be a sin if this boy did not become an artist."<sup>14</sup> Looking today at one of the drawings from that group, *Höllenfahrt eines bösen Weibes (The Going to Hell of a Wicked Woman)*, 1930, we are not surprised by Orlik's judgment; it's a striking piece, darkly beautiful, the work of a mature hand and intellect.

In 1931, Schrag graduated from the Humanistisches Gymnasium in Karlsruhe. Concerned about troubling developments in Germany, that same year Karl's father moved the family to Zurich, Switzerland. Karl pursued his studies at the École des Beaux-Arts in Geneva. Remarking on this school's regimented approach to art in a profile published in *Down East* magazine, Schrag displays a wry sense of humor: "It was rather academic and the constant painting of nudes annoyed me. I don't think the world consists entirely of nude women."<sup>15</sup>

Yet study he did. Moving to Paris in 1932, he enrolled in the École des Beaux-Arts (where he also found livelier instruction at the Académie Ranson (where he also found livelier instruction) and the Académie de la Grande Peinture (where he also found livelier instruction) exhibition in 1938, at the Galerie Arenberg in Brussels, Belgium.

An outstanding oil from the 1930s, *The Pagans* (1934), finds Schrag's commentary, a response, no doubt, to the growing unrest in his time. The figures, priest, doctor, et al.—has turned its back on the cross were a reason to socialize. The indifference of mankind in a memorable manner.

When Paul and Karl decided to emigrate to America in 1938, they found it helpful in making their move a relatively smooth one. While his studies in graphics at the Art Students League, studying printmaking with the New York School, Schrag's painting is the striking *Madonna of the Subway*, 1939, a serene figure amidst the hurly-burly of the masses.

In his essay for the catalogue that accompanied Schrag's first solo exhibition at the American Federation of Arts, it opened at the Brooklyn Museum and the Whitney Museum of American Art, notes how the artist's "spontaneous" style is itself in the early New York work. The view of a highway that Schrag painted in 1940, represents, for Gordon, "Nature beckoning to the masses" in the edition of Robert Louis Stevenson's *The Suicide Club*, 1941, shows

Below: *Edge of the Town*, oil on canvas, 1940, collection of Katherine Schrag-Wangh. Right: Illustration from *The Suicide Club* by Robert Louis Stevenson, published by Charles Scribner's Sons, New York, 1941, etching and aquatint.







oil on canvas, 1934, collection of Katherine Schrag-

youngest of four sons of Hugo and Bella respected lawyer who administered funds for the traditional skeptical stance toward his father as saying, "and maybe you have a great deal of free time."<sup>2</sup>

Carl's brother Paul, devoted champion of his appraisal to Emil Orlik (1870-1934), a highly in delivering his verdict: "It would be a sin if the drawings from that group, *Höllenfahrt eines* are not surprised by Orlik's judgment; it's a intellect.

in Karlsruhe. Concerned about troubling led the family to Zurich, Switzerland. Karl marking on this school's regimented approach plays a wry sense of humor: "It was rather I think the world consists entirely of nude

Yet study he did. Moving to Paris in 1932, he enrolled in the École Nationale Supérieure des Beaux-Arts; he also found livelier instruction at the Académie Ranson (where an artist friend of Braque's, Roger Bissière, proved an influential teacher) and the Académie de la Grande Chaumière. Schrag had his first one-person exhibition in 1938, at the Galerie Arenberg in Brussels, Belgium, where his brother Paul had moved to work.

An outstanding oil from the 1930s, *The Pagans* (1934), finds Schrag working in a Daumier-like mode of social commentary, a response, no doubt, to the growing unrest in his homeland. In the picture, a cross section of humanity—priest, doctor, et al.—has turned its back on the crucifixion, and carries on as if death on the cross were a reason to socialize. The indifference of mankind to suffering and death is expressed in a memorable manner.

When Paul and Karl decided to emigrate to America in 1938, their mother's New York background proved helpful in making their move a relatively smooth one. While his brother practiced law, Karl took a course in graphics at the Art Students League, studying printmaking with Harry Sternberg. Among his earliest New York paintings is the striking *Madonna of the Subway*, 1939, at once a social commentary and a study of serenity amidst the hurly-burly of the masses.

In his essay for the catalogue that accompanied Schrag's first retrospective in 1960 (sponsored by the American Federation of Arts, it opened at the Brooklyn Museum), John Gordon, then Curator of the Whitney Museum of American Art, notes how the artist's "special philosophy of nature" begins to assert itself in the early New York work. The view of a highway that winds into distant countryside in *Edge of a Town*, 1940, represents, for Gordon, "Nature beckoning to the artist"; and even an illustration made for an edition of Robert Louis Stevenson's *The Suicide Club*, 1941, showing a wild display of stars and clouds above a

Below: *Edge of the Town*, oil on canvas, 1940, collection of Katherine Schrag-Wangh.  
Right: Illustration from *The Suicide Club* by Robert Louis Stevenson, published by Pierre Berès, New York, 1941, etching and aquatint.





young man standing at the rail of an ocean liner, presages the mystical/symbolic approach Schrag will soon embrace. Indeed, a trip north a few years later will bring to the fore the artist's nascent love of landscape.

"Inspired by summers at the coast of Maine, I wanted to show the immensity of the sea, to find a visual parallel for the fragrance of grasses, for the sound of the sea and of falling rain, and to express the influence of the moon upon the ocean. It was a search for the essence and spirit of an experience."

Karl Schrag, *Happiness and Torment of Printmaking*, 1966'

Nineteen-forty-five was a *wunderjahr* for Karl Schrag. He married Ilse Szamatolski, a fellow German emigré, who continues to this day to be a guiding light in his life (and who appears, muse-like, in a number of his canvases and prints); he made the first of many summer sojourns to Maine, with Chebeague Island, Marun's Point in Friendship, Castine, Vinalhaven and Spruce Head Island preceding his final move to Deer Isle in the late 1950s; and he had his first one-man print exhibition, mounted by the National Collection of Fine Arts, Smithsonian Institution (he's had nearly ten since).

And one mustn't overlook the ending of the Second World War: the close of this dark chapter in the history of mankind played a crucial role in the evolution of Schrag's creative enterprise. Many of his prints from the first half of the 1940s — *Persecution*, *Meal of the Poor*, *To Hell with Hitler*, *War ("Fear")*, etc. — evidence an artist wholly engaged with the woes of the world. After 1945, we find him opening up his repertoire more and more to the life-giving forces of nature as he experiences them on the coast of Maine and elsewhere. *Movement of a Field*, *Night Wind*, *Rain and the Sea*: these are the subjects Schrag will favor, although he will never lose sight of social concerns or the minions of death.

It was in 1945, too, that Schrag began his association with Stanley William Hayter, a British geologist whose enthusiastic and innovative approach to art and printmaking proved liberating to so many artists, from Chagall to Pollock. Schrag was a member, and later director, of Hayter's famous Atelier 17, which had moved from Paris, 17 rue Campagne-Première, to New York's Greenwich Village during the war. (Hayter returned to Paris in 1950; while living there in 1985, I paid him a visit, bearing an introduction from Karl Schrag, and spent the better part of a morning trying to keep up with his dynamic train of thought.)

Like another legendary teacher of art, Robert Henri, Hayter seemed almost selfless in his encouragement of the esthetic act. Schrag's estimation of him highlights this quality:

Hayter was inspiring as a person and not at all a teacher in the usual sense. We did things, not *I*. The group itself was moving forward. It was something just to see Miró working alongside of you. The humble attitude of such important artists was revealing.'

It should not be forgotten that Schrag in turn passed on his knowledge to others, teaching art at Brooklyn College (1953-1954) and Cooper Union (1954-1968).

In her *Prints of the Twentieth Century: A History* (1975), Riva Castleman, Curator of Prints at the Museum of Modern Art, lists Schrag as one of the three most important artists to come out of Hayter's workshop.



Left: *Rain and the Sea*. Above: *Landscape with Schrag and Katherine*.

"Gabor Peterdi, Mauricio Lasansky and Karl Schrag, all immigrant printmakers in the U.S.A. throughout the 1950s."

The various intaglio techniques Schrag experimented with at Atelier 17, including etching, engraving, aquatint and lithography, all affected both his painting and printmaking. Particularly the two-color etching, engraving and aquatint. The influence of the two-color etching, engraving and aquatint. The influence of the two-color etching, engraving and aquatint. The influence of the two-color etching, engraving and aquatint. He said that "The true end of Art is not to imitate a fixed material condition."

In the spirit of Hayter's openness to new modes of expression, Schrag experimented with various media, including etching, engraving, aquatint and lithography. This is affirmed by the series of 11 prints he executed at the Tamarind in 1962. Schrag has also been making monotypes off and on since 1962. In 1980, he speaks of the "extraordinary freedom, surprise, airiness, and lightness of monotype."

Certain Schrag prints achieve the complexity of music. In *Sound of the Sea*, for example, touches of six colors act like accents in a melody of color. The colors are essential to the overall composition. Looking at this work, we are struck by the whole, not just some suggestive details, must bring out the very essence of the subject. Schrag's goal time and again is a tribute to his unending devotion to his art.



symbolic approach Schrag will soon  
artist's nascent love of landscape.

low the immensity  
for the sound of  
the moon upon the  
sea."

Printmaking, 1966<sup>6</sup>

matolski, a fellow German emigré,  
ears, muse-like, in a number of his  
e, with Chebeague Island. Martin's  
g his final move to Deer Isle in the  
National Collection of Fine Arts.

close of this dark chapter in the  
ive enterprise. Many of his prints  
with Hitler, War ("Fear"), etc. —  
1945, we find him opening up his  
ences them on the coast of Maine  
re the subjects Schrag will favor,

Hayter, a British geologist whose  
erating to so many artists, from  
s famous Atelier 17, which had  
n Village during the war. (Hayter  
bearing an introduction from Karl  
namic train of thought.)

selfless in his encouragement of

the usual sense.  
something just  
uch important

others, teaching art at Brooklyn

tor of Prints at the Museum of  
me out of Hayter's workshop.



Left: *Rain and the Sea*, etching and engraving, 1946.  
Above: *Landscape with Fruit*, oil on canvas, 1950, collection of Dr. Peter Schrag and Katherine Schrag-Wangh.

"Gabor Peterdi, Mauricio Lasansky and Karl Schrag, all immigrants," she writes, "dominated the field of printmaking in the U.S.A. throughout the 1950s."<sup>8</sup>

The various intaglio techniques Schrag experimented with at Atelier 17 enhanced his sense of line and pictorial motion, and affected both his painting and printmaking. Pieces like the oil, *Landscape with Fruit*, and the two-color etching, engraving and aquatint, *The Influence of the Moon*, both 1950, show how abstract Schrag could become in his linear renderings of coastal motifs. He might be heeding George Inness' claim that "The true end of Art is not to imitate a fixed material condition, but to represent a living motion."

In the spirit of Hayter's openness to new modes of expression, Schrag has worked in all manner of print mediums, including etching, engraving, aquatint and lithography. His mastery of the last-named process is affirmed by the series of 11 prints he executed at the Tamarind Lithography Workshop in Los Angeles in 1962. Schrag has also been making monotypes off and on since the 1940s. In "On Monotypes," written in 1980, he speaks of the "extraordinary freedom, surprise, airiness, even mystery" of this printing technique.

Certain Schrag prints achieve the complexity of music. In *Sound of a Forest Brook*, 1986 (colorplate p. 51), for example, touches of six colors act like accents in a melody comprised of numerous marks, each one essential to the overall composition. Looking at this work, we recall Schrag's ideal, as set forth in Una Johnson's introduction to *Karl Schrag: A Catalogue Raisonné of the Graphic Works, 1939-1970*: "the print as a whole, not just some suggestive details, must bring out the very essence of a landscape."<sup>9</sup> That Schrag has achieved his goal time and again is a tribute to his unceasing devotion to the art of printmaking.



"The island has a beauty of its own — / Something which is like the winds and sun, / Complete and all in all and very final. / No place could lie so open to the sky / And be without a kind of holiness."  
Robert P. Tristram Coffin, "The Island"

The Maine island environment — its isolation, its openness to the sky and water and weather — has fueled Karl Schrag's imagination for going on 50 years. At the same time, the simplicity of the landscape and its lack of the picturesque have challenged the artist. "It's not just served to you," Schrag has stated, "like when you go to Italy, or even to Colorado, and you see the mountains, and it's so wonderful, and immediately you see it. Maine is more subtle, I think; it has to be almost brought to life or created by the artist."<sup>10</sup>

Like his Kraushaar stablemates and close friends John Heliker and William Kienbusch, Schrag has been sustained by the constant elements — I was about to say companions — of his Maine surroundings. There is the backyard apple tree that, over the years, has assumed the spirit of the artist. There are the islands that cast their spell of distance. There is the sea, which, in the painting *Infinity*, 1990, suggests the end of land and time. And there is the night.

Schrag is the master of the Maine island nightscape — even, it sometimes seems, its inventor. So often we miss the night in our lives: the shades are pulled, the curtains drawn, the doors locked. Schrag reaffirms our need of it; paintings like *Island Night*, 1978 (colorplate p. 43), *Night Woods with Apple Tree*, 1983 (colorplate p. 48), and *Barn Door and Moonlit Field*, 1984-85 (colorplate p. 49), invite us to partake of the moon-haunted realm of otherworldly apple trees, of meadows edged with dark spruce. In these nocturnes, Shakespeare's *Midsummer Night's Dream* finds a new stage, on the coast of Maine.

Schrag's use of intense colors has drawn comparisons to van Gogh, Munch and the German Expressionists. *Summer—Apple Tree and Yellow House*, 1975-76 (colorplate p. 34), and *The Green Night*, 1982 (colorplate p. 47), are good examples of the way in which the world can be colored as much by the artist's psyche as by the pigments he places on the canvas. In the former, the bright yellow house and the fiery trunk of the tree have a feverish quality, an almost tropical heat. By contrast, the green canopy of the night sky in the latter work lends a coolness to the artist's, and our, view of house and barn, moonlit trees and rocks. The canons of realism are overridden by the intensity of Schrag's emotional response to the scene.

In recent years, a new pictorial device has been incorporated in Schrag's paintings, a narrow, irregular band of color along the edge of the canvas. I recall my initial amazement at this daring addition. While I had seen painted frames before, this was something quite different: the color border modified the tone and mood of what lay within it, investing the Maine views, still-lives and portraits with an extra optical charge. Amazement turned to admiration at the visual leap Schrag had made.

Knowing the history of Schrag's palette and the prominent role color has played in his work, the framing bands seem a natural step forward, albeit a giant one. In a similar manner, his inventive juxtaposition of different times of day on a single canvas did not come out of the blue, but has developed over the years, becoming a major theme only recently.

*Dawn, Noon and Night* (colorplate p. 60) and *Nightfall, Night and Morning* (colorplate p. 61), both 1990, reflect Schrag's love of what he calls in a 1968 letter, "a landscape of big contrasts."<sup>11</sup> He underlines the intense

shifts in light that one can experience in the course of a Maine day by placing them side by side, letting the different subjects, in van Gogh's words, "sing against each other."

In his book *Landscape into Art*, Sir Kenneth Clark wrote: "The enchanted garden — be it Eden, or the Hesperides, or Tir-nan-og — is one of humanity's most constant, widespread and consoling myths." The Maine island of Schrag's invention merits inclusion in that list, a place of enchantment, of consolation, of great art.

"If you want to enjoy the world, you must give value to the world."  
Goethe, to Schopenhauer

While the discovery of Maine was crucial to Schrag's growth as a landscape painter, he was also taken with other places, among them Spain and Italy, Mexico and the Caribbean. Inspired by a visit to Spain, *Montserrat*, 1958, a gouache John Gordon terms "breathtaking," features a powerful thrusting calligraphy that pulls the eye into the landscape. It's interesting to note that Schrag works almost exclusively in gouache for his tropical pictures, applying this brilliant opaque watercolor medium with the landscape of bright hues.

Equally remarkable is *Blue Arches*, 1979, an etching and aquatint in seven colors which, in August Freundlich's words, "captures the tropical lushness of Jamaica... the color is ripe, lush, full."<sup>12</sup> This painting, 1978 (colorplate p. 40), which also focuses on the visually striking

New York City, where Schrag spends his winters, has been the subject of an extraordinary painting, *Seventeen Night Figures*, 1973 (colorplate p. 41), in which figures congregate on the sidewalk, on a summer night, their postures and gestures of youth. Describing this painting in the *The New York Times* (Feb. 1973), the critic wondered at how "pastoral delicacy is abandoned for a lurid and starkly Kirchner."

It makes a noteworthy study to compare this painting with *Self-Portrait*, which Schrag again depicts other generations: mother with child, standing, stretching on a sunlit beach. A mixture of puzzle and mystery, the face of the artist, who seems to turn his back on youth. And yet, in the echo, respectively, the warm sand and distant water, connecting

"It is true that at moments, when I am in a good mood, I am alive in art, and eternally alive, is in the first place the place the picture."  
Vincent van Gogh



winds and  
to the sky /  
the Island"

and weather — has fueled  
of the landscape and its lack  
has stated, "like when you  
ul, and immediately you see  
ne artist."<sup>10</sup>

enbusch, Schrag has been  
aine surroundings. There is  
There are the islands that  
uggests the end of land and

its inventor. So often we  
cked. Schrag reaffirms our  
le Tree, 1983 (colorplate p.  
ake of the moon-haunted  
e nocturnes, Shakespeare's

he German Expressionists.  
ght, 1982 (colorplate p. 47),  
e artist's psyche as by the  
ery trunk of the tree have  
ght sky in the latter work  
and rocks. The canons of

a narrow, irregular band  
ddition. While I had seen  
ed the tone and mood of  
optical charge. Amazement

in his work, the framing  
inventive juxtaposition of  
developed over the years,

p. 61), both 1990, reflect  
he underlines the intense

shifts in light that one can experience in the course of a Maine day by placing them side by side, letting the different subjects, in van Gogh's words, "sing against each other."

In his book *Landscape into Art*, Sir Kenneth Clark wrote: "The enchanted garden — be it Eden, or the Hesperides, or Tir-nan-Og — is one of humanity's most constant, widespread and consoling myths." The Maine island of Schrag's invention merits inclusion in that list, a place of enchantment, of consolation, of great art.

"If you want to enjoy the world, you must give value to the world."

Goethe, to Schopenhauer

While the discovery of Maine was crucial to Schrag's growth as a landscape painter, he was also taken with other places, among them Spain and Italy, Mexico and the Caribbean. Inspired by a visit to Spain, *Montserrat*, 1958, a gouache John Gordon termed "breathtaking," features a powerful thrusting calligraphy that pulls the eye into the landscape. It's interesting to note that Schrag works almost exclusively in gouache for his tropical pictures, aptly matching this brilliant opaque watercolor medium with a landscape of bright hues.



*Montserrat*, gouache, 1958, collection of the Whitney Museum of American Art.

Equally remarkable is *Blue Arches*, 1979, an etching and aquatint in seven colors which, in August Freundlich's words, "captures the tropical lushness of Jamaica..., the color is ripe, lush, full."<sup>11</sup> This print grew out of an oil, *Blue Arches, Jamaica I*, 1978 (colorplate p. 40), which also focuses on the visually striking open-air island architecture.

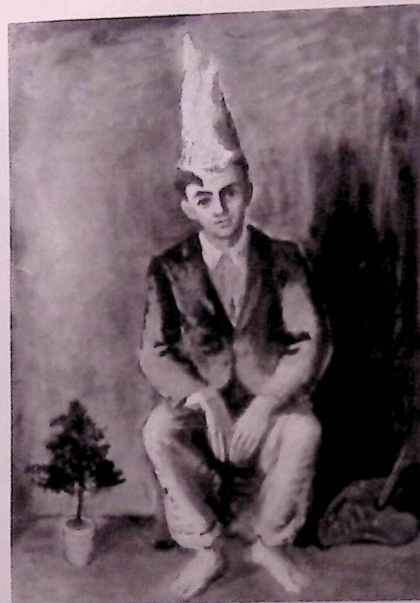
New York City, where Schrag spends his winters, has been the source of some of his strongest figural work. In the extraordinary *Seventeen Night Figures*, 1973 (colorplate p. 33), young men and women, Hippie-looking, congregate on the sidewalk, on a summer night, their postures and half-hidden visages lit with the energy of youth. Describing this painting in the *The New York Times* (Feb. 8, 1975), then chief art critic Hilton Kramer wondered at how "pastoral delicacy is abandoned for a lurid and powerful image reminiscent of Munch and Kirchner."

It makes a noteworthy study to compare this painting with *Self-Portrait with Bathers*, 1990 (colorplate p. 59), in which Schrag again depicts other generations: mother with child, a couple in half embrace, single figures standing, stretching on a sunlit beach. A mixture of puzzlement, sadness, even alienation, plays across the face of the artist, who seems to turn his back on youth. And yet his yellow shirt and the blue band of his hat echo, respectively, the warm sand and distant water, connecting him to the scene.

"It is true that at moments, when I am in a good mood, I think that what is alive in art, and eternally alive, is in the first place the painter and in the second place the picture."

Vincent van Gogh, letter to Theo, 1888





Above: *Artist with Paper Hat*, oil on canvas, 1941, collection of Dr. Peter Schrag.  
 Right: *Self-Portrait, Paintings and Windows*, oil on canvas, 1973, collection of the National Academy of Design.



The Farnsworth's retrospective begins and ends on portraits of the artist, and covers this theme of self-inquiry as no exhibition has in the past. *Artist with Paper Hat*, 1941, the earliest, displays an intriguing self-awareness well beyond the artist's years. The straightforwardness of this depiction is fascinating and enigmatic, the youthful artist captured at an odd moment, the hat, like a dunce's, emphasizing the figure's vulnerability.

Jumping 50 years, the latest self-portrait, *Night Time*, 1991 (colorplate p. 69), shares the early work's sober demeanor. Confined, it seems, to his cell-like bedroom, the painter paints himself without flourish. He is old and wide awake, his eyes black dots. Critic Theodore Wolff likened this painting to Munch's self-portrait *Between the Clock and the Bed*, 1940-42. Both artists infuse a quotidian moment with psychological insight and a forthright acknowledgment of mortality—that we are all, in Yeats' formula, "fastened to a dying animal."

The comparison to Munch is a very apt one. Going from back to face in from the almost jocular man in top hat in *The Abside Years*, 1961 (artist who faces us in *Self-Portrait, Paintings and Windows*, 1973, to the mirror *Portrait with Candle*, 1987—I'm reminded of how, in Munch's painting "following himself, sometimes in a suspicious manner, sometimes long ironic way."<sup>11</sup> It would seem the artist's sense of himself is never fully again.

In a profile published in *American Artist* magazine in 1976, Schrag, the enthusiasm of a young man:

"I am approaching the moment when, both as a person and the possibility of great freedom, I feel I am breaking down barriers in my work, taking more chances. I am attracted to the

Karl Schrag has never lost this fearless approach to art. Recent years' new heights reached in painting and printmaking. I have avoided flattery but a few from the past decade can't hurt: a self-portrait acquired by the Andrew Carnegie Prize for Painting from the National Academy retrospectives, in 1986 and 1995, and critical plaudits in the major art

For all the glory, Schrag maintains a healthy sense of despair as regards. He is fond of a quotation from a letter Casanova wrote in 1766, the year questions his accomplishments as an artist: "Will I ever attain the end so long?—I am always studying *plus habile me il semble à voir que l'on*

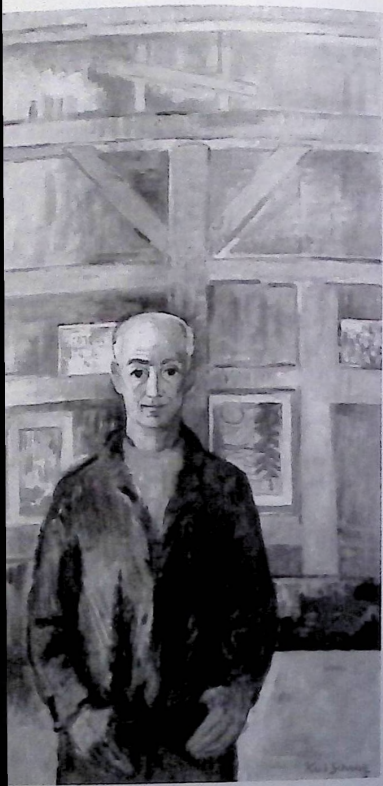
At the close of a visit to the barn studio on Deer Isle, the visitor finds has been shown. He has been moved by a new self-portrait, cold breath at the unveiling of a landscape. Karl Schrag, the artist, listens what I could."

Carl Little  
 Somesville, Maine, 1992

Notes

1. Karl Schrag: A Catalogue Raisonné of the Graphic Works, Part II, 1961-1990. Introduction by Domenico J. Jacobo, Syracuse University, 1991.
2. "Karl Schrag: Art and Serious Laughter," interview with the artist by Stephanie Markey Levy, *Present*, Ellsworth, Maine, August 5-10, 1995.
3. Cited in John Gordon, *Karl Schrag: The American Federation of Arts*, New York, 1960.
4. Jacks, Shirley, "Getting Maine on Canvas," *Down East*, September 1990.
5. Gordon, John, *Karl Schrag*.
6. *Artist's Proof: A Journal of Printmaking*, vol. VI, numbers 5-10, Pratt Graphic Art Center, 1964.
7. Cited in John Gordon, *Karl Schrag*.
8. *Carlotta*, New York, 1975.
9. Karl Schrag: A Catalogue Raisonné of the Graphic Works, Part II, 1961-1990. Introduction by Domenico J. Jacobo, Syracuse University, 1991.
10. "Karl Schrag: Art and Serious Laughter," interview with the artist by Stephanie Markey Levy, *Present*, Ellsworth, Maine, August 5-10, 1995.
11. *Carlotta*, New York, 1975.
12. Karl Schrag: A Catalogue Raisonné of the Graphic Works, Part II, 1961-1990. Introduction by Domenico J. Jacobo, Syracuse University, 1991.
13. *Carlotta*, New York, 1975.
14. *Carlotta*, New York, 1975.





The comparison to Munch is a very apt one. Going from face to face in the gallery of Schrag self-portraits — from the almost jocular man in tophat in *The Middle Years*, 1961 (colorplate p. 27), to the unflinching artist who faces us in *Self-Portrait, Paintings and Windows*, 1973, to the introspective painter in the intimate *Self-Portrait with Candle*, 1987 — I'm reminded of how, in Munch's paintings of himself, the artist seems to be "following himself, sometimes in a suspicious manner, sometimes lingeringly, and at other times in a biting, ironic way."<sup>13</sup> It would seem the artist's sense of himself is never fully resolved, and so he tries again and again.

In a profile published in *American Artist* magazine in 1976, Schrag, then 65, spoke of his future with the enthusiasm of a young man:

"I am approaching the moment when, both as a person and as an artist, I have the possibility of great freedom. I feel I am breaking down more and more barriers in my work, taking more chances. I am attracted to the danger zones."<sup>14</sup>

Karl Schrag has never lost this fearless approach to art. Recent years have witnessed new ground broken, new heights reached in painting and printmaking. I have avoided listing the laurels that have come his way, but a few from the past decade can't hurt: a self-portrait acquired by the Uffizi Gallery in Florence, in 1983; the Andrew Carnegie Prize for Painting from the National Academy of Design in 1988; two print retrospectives, in 1986 and 1988; and critical plaudits in the major art magazines.

For all the glory, Schrag maintains a healthy sense of despair as regards the success of his esthetic endeavors. He is fond of a quotation from a letter Cézanne wrote in 1906, the year he died, in which the French master questions his accomplishments as an artist: "Will I ever attain the end for which I have striven so much and so long?—I am always studying after nature and it seems to me that I make slow progress."

At the close of a visit to the barn studio on Deer Isle, the visitor finds himself rhapsodizing about what he has been shown. He has been moved by a new self-portrait, exhilarated by a brilliant bouquet, and held his breath at the unveiling of a landscape. Karl Schrag, the artist, listens carefully, half smiles, and says, "I did what I could."

Carl Little  
Somesville, Maine, 1992

#### Notes

1. *Karl Schrag: A Catalogue Raisonné of the Graphic Works, Part III, 1981-1990*, Introduction by Domenic J. Iacono, Syracuse University, 1991.
2. "Karl Schrag: Art and Serious Laughter," interview with the artist by Stephanie Mackay Levy, *Preview*, Ellsworth, Maine, August 3-10, 1990.
3. Cited in John Gordon, *Karl Schrag*, The American Federation of Arts, New York, 1960.
4. Jacks, Shirley, "Getting Maine on Canvas," *Down East*, September 1990.
5. Gordon, John, *Karl Schrag*.
6. *Artist's Proof*, A Journal of Printmaking, vol. VI, numbers 9-10, Pratt Graphic Art Center, 1966.
7. Cited in John Gordon, *Karl Schrag*.
8. Castleman, Riva, *Prints of the Twentieth Century: A History*, The Museum of Modern Art, New York, 1976.
9. *Karl Schrag: A Catalogue Raisonné of the Graphic Works, 1939-1970*, Introduction by Una E. Johnson, Syracuse University, 1971.
10. "Karl Schrag: Art and Serious Laughter," *Preview*, 1990.
11. Gussow, Alan, *A Sense of Place: The Artist and the American Land*, Friends of the Earth Series, The Saturday Review Press, New York, 1971.
12. *Karl Schrag: A Catalogue Raisonné of the Graphic Works, Part II, 1971-1980*, Commentary by August L. Freundlich, Syracuse University, 1981.
13. Arne Eggum, et al., *Edvard Munch: Symbols and Images*, National Gallery of Art, Washington, DC, 1978.
14. Cochrane, Diane, "Karl Schrag: On Landscape," *American Artist*, November 1976.





## END OF NIGHT AND DAY BY CLARIFYING MY THOUGHTS

**A** wedding of dream and reality—one of their offspring—  
so much inner peace and happiness.

I know that I am out of step with dominant directions in con-  
is in German called *innerlichkeit*—spiritual intensity, intimacy,

Figure compositions, imagined scenes with many figures, were  
young artist in "the New World," I was struck by the great  
spirit of these works was not so much social as humanistic and  
I wished to convey an almost religious message. There were  
images were formed by white lines, like a script in white.

---

Right: *Madonna of the  
Subway*, oil on canvas,  
1939, collection of the  
artist.  
Facing page: *Self-Portrait*,  
aquatint, 1963.





## END OF NIGHT AND DAY BREAK: CLARIFYING MY THOUGHTS

**A**wedding of dream and reality—one of their offsprings is the art which gives me so much despair and so much inner peace and happiness.

I know that I am out of step with dominant directions in contemporary art as I am fervently striving for what is in German called *innerlichkeit*—spiritual intensity, intimacy, warmth, and depth.

Figure compositions, imagined scenes with many figures, were the subject of many of my early paintings. As a young artist in "the New World," I was struck by the great loneliness of each one within a city crowd. The spirit of these works was not so much social as humanistic and compassionate. In my prints of the war years, I wished to convey an almost religious message. There was a group of deeply bitten aquatints in which images were formed by white lines, like a script in white.

---

Right: *Madonna of the Subway*, oil on canvas, 1939, collection of the artist.

Facing page: *Self-Portrait*, aquatint, 1963.





Abstract expressionism was, and will always remain, inspiring in its originality and daring vitality. The group of American and European artists working in S. W. Hayter's Atelier 17 were in close contact with the artists of this movement and at night, after our work at Hayter's on East 8th Street, there were regular meetings of the two groups at the Cedar Tavern or The White Horse, for beer and talk. But from the beginning, my very strong and everlasting love of what is seen in nature, and my intense involvement with people and places, needed an art which would transform but not relinquish reality. I admired the work of the abstract expressionists and was a friend of many of the movement's leaders. Abstract expressionism was a liberating force for American painting and sculpture, and I was impressed and affected by the new gained freedom and by the movement's reliance upon the mysteries of the subconscious. But I could not join this, at the time, so dominant direction in art.

As I contemplate a long life's work, I see that my love for nature and the real did not lead to any attempt at exactitude in representing what is obviously there. Rather, I was always in search of my own language of forms, to make an inner vision of my world's deeper truths visible to myself and to others.

### Motion is not Emotion

Motion — and lack of motion — can have great expressive power in art. The movement of lines, brushstrokes, forms, and colors in rapid or slow transition provoke an infinity of emotional responses. But movement is frequently only physical, without spiritual meaning. It is also only one of an artist's many ways for expressing an emotion. Lines can be the melody, color the orchestration.

I believe that the intense moments seen in my work mirror the vitality, the nervous alertness, and the tension of the extreme situations in our lives and of our time. Subjects that appear time and again are the radiant sun, the uncertainty and mystery of night scenes, the effect of wind and rain upon sea and land, the silver glow of meadows when the moon is full, the intense inward look in a face.

The landscape paintings would be impossible without innumerable studies from nature. Over the years these studies — usually done with pen or markers and often with oil crayons for color notations — have filled many sketchbooks. But nature appears in the paintings and prints as it is remembered rather than as it is seen, the transformation of nature into art is not just a simplification or summing up. The paintings strive for the creation of a personal "language" of form, light, color, and movement. I can feel the mood and character of a painting strongly from the very beginning, but the form (which, I hope, will parallel the inspiration) grows and develops as the work progresses — sometimes with ease, often with "blood, sweat, and tears." The painting takes shape from within itself, forcing upon the artist its own rules and needs, so that the finished work may seem enigmatic and surprising even to the artist.

### A Work of Art is Beyond the Reach of Words

The most varied thoughts and feelings can be sensed in paintings and prints. Expressions of peace and calm are as profound and alive as those of anxiety and drama. They are like the slow movements in a musical composition, corresponding to beautifully pure and quiet moments in life.

I remember when, as a boy, I heard the maid singing those gentle, often sad, German folk songs while she was cleaning up in the kitchen at night, and I was trying to sleep. I wish I could in my work come close to the sincerity and simplicity of those songs.



Above: *September*, oil on canvas, 1989, collection of Mr. and Mrs. John S. Ames III.  
Right: *Midsummer*, oil on canvas, 1990, courtesy Kraushaar Galleries.

Works of art of limited dimensions are for me particularly spellb Schubert's to Mahler's, short stories and poems.

There must be no set method in my work, no pattern and easy repe — like handwriting. Works of art should be considered and re considered and later remembered.

Technical brilliance was never my aim. In many contemporary prints of a workshop — cannot overcome the feeling of coldness and em striking effect. The groping, unfinished, even painfully incomplete ct moves me deeply — the old age style of painters like Titian, Rembra by Giacometti and by the aged Michelangelo.

The need for what seem to be color frames or borders surroundin several years ago. I had observed that it was only after much deli color in which my signature should appear on a new painting. The work; the entire painting is reacting to its placement, color, size, learned that I have the freedom of introducing invented color are; the appearance and expressiveness of the entire work.

The wide or narrow "frames" are not a decorative device nor only the composition — they are important, integrated parts of the pa seen in relation to the forms and colors of these borders. They ma; color altogether — according to which particular part of the pain addition to, but a part of the work, they strongly influence the appe



ring in its originality and daring vitality. The group's Atelier 17 were in close contact with the artists on East 8th Street, there were regular meetings of the group, for beer and talk. But from the beginning, my interest was in people and my intense involvement with people and with the real world. I admired the work of the abstract expressionist leaders. Abstract expressionism was a liberating force, and I was affected by the new gained freedom and the unconscious. But I could not join this, at the time, so

nature and the real did not lead to any attempt at abstraction. I was always in search of my own language of painting, visible to myself and to others.

expressive power in art. The movement of lines, the rhythm, provoke an infinity of emotional responses. But painting is also only one of an artist's many ways of expressing the orchestration.

for the vitality, the nervous alertness, and the spontaneity. Subjects that appear time and again are the effect of wind and rain upon sea and land, the forward look in a face.

able studies from nature. Over the years these studies with crayons for color notations—have filled many pages; it is remembered rather than as it is seen, the memory or summing up. The paintings strive for the movement. I can feel the mood and character of a painting (which, I hope, will parallel the inspiration) grows more intense, often with "blood, sweat, and tears." The painting has its own rules and needs, so that the finished

ings and prints. Expressions of peace and calm are like the slow movements in a musical composition in life.

gentle, often sad, German folk songs while she plays the piano. I wish I could in my work come close to the



Above: *September*, oil on canvas, 1989, collection of Mr. and Mrs. John S. Ames III.  
Right: *Midsummer*, oil on canvas, 1990, courtesy Kraushaar Galleries.



Works of art of limited dimensions are for me particularly spellbinding: drawings and prints, *lieder* from Schubert's to Mahler's, short stories and poems.

There must be no set method in my work, no pattern and easy repetition. I think that style evolves naturally—like handwriting. Works of art should be considered and remembered one by one, like people are considered and later remembered.

Technical brilliance was never my aim. In many contemporary prints this brilliance—usually the achievement of a workshop—cannot overcome the feeling of coldness and emptiness which often follows their at first striking effect. The groping, unfinished, even painfully incomplete character of the works of certain masters moves me deeply—the old age style of painters like Titian, Rembrandt, Braque and Corinth—or sculptures by Giacometti and by the aged Michelangelo.

The need for what seem to be color frames or borders surrounding my compositions appeared in my work several years ago. I had observed that it was only after much deliberation that I chose the place and the color in which my signature should appear on a new painting. The signature is on the painting, part of the work; the entire painting is reacting to its placement, color, size, and character. From this observation I learned that I have the freedom of introducing invented color areas into my painting, which strongly affect the appearance and expressiveness of the entire work.

The wide or narrow "frames" are not a decorative device nor only intended to arrest the space and flow of the composition—they are important, integrated parts of the paintings. Forever the composition will be seen in relation to the forms and colors of these borders. They may change in intensity of color—or change color altogether—according to which particular part of the painting they enclose. Since they are not an addition to, but a part of the work, they strongly influence the appearance of every other color, and also the





Self-Portrait with Pine Tree, oil on canvas, 1989, collection of Mr. Jeffrey Stark.

structure and light within the work. On some canvases the color bands are only along the top and bottom of the paintings — then they seem to prolong the concept of these works in space and time.

Any retrospective exhibition, particularly one spanning so many years, speaks of the passage of time. The gradual or sudden changes in an artist's work correspond to his inner development as time goes by. In the exhibition, the obvious changes from the painting of the boyish *Artist with Paper Hat* to the one showing the old artist sitting wide awake on his bed at night — and all the self-portraits in between — clearly speak of the passage of life and time. In the late landscape paintings time's passage is shown differently and in new ways: change of mood, weather, and time appear in a single painting. These changes usually flow one into the other — evening turns into night, night into daybreak, or summer haze may be abruptly contrasted with autumn wind. Dawn, noon, and night gradually merge into one another as the color framing corresponds or contrasts with adjoining parts of the composition. The differences of mood and time within the same work intensify the realization of great changes. The structure, rhythm, and color of the so different parts within one work strengthen the awareness of time and of the amazing variety of nature's and man's moods — like the

contrasting color harmonies "singing" against each other.

It is as if there are two artists within me and they are at war with each other. The one blindly obeys his instincts and wants to go his way like a sleepwalker. The other is wide awake, an architect and careful builder of compositions, always questioning and highly critical. There is, of course, no wall separating feeling from thinking, and sometimes I say to myself that other men have the same double nature and are in tune with the life-giving forces of this eternal strife which appears in my work.

My strong desire to express from sunlit serenity to the darkest moods has its roots in a constant awareness of myself being a part of the nature and life which I observe. With every breath I take, with every heartbeat, I feel within myself the rhythms of nature. It would be good if my work, mirroring so many feelings and thoughts, were to be as alive and strong as a healthy human being, able to overcome all attacks and hardships.

The happy sensations of vitality and growth which some have felt within my work have, by others, been seen as expressions of anxiety and anguish. The inhumanity, persecutions, and crimes of the Hitler time are engraved in my memory, and narrow escapes from severe illness have left their mark upon my outlook. As it is, I cannot name an underlying, general philosophy in work which speaks of so many different emotions. Like most minds, mine is not "of one piece," and both celebration and despair find expression in my work. The intensity of the most contradictory feelings is characteristic of our time.

In music it is usual, even expected, that composers can march or a scherzo. Why in the visual arts should an expression that mirror the infinite variety and astounding

In ending these notes I wish to express my gratitude to journey, understood and supported my efforts as a man a more difficult than to be an artist.

First of all — I want to thank Ilse, my great love and wife for their endless loyalty, love, and kindness. They and me. Among the friends, I feel special gratitude toward the sincere admiration gave me assurance and, at dark mome

Close to the exit door, open to deepest darkness, stand applauds those who applaud him with much sincere ferv untouched.

Karl Schrag  
New York City, 1992



At N  
litho



work. On some canvases  
g the top and bottom of the  
to prolong the concept of

particularly one spanning so  
sage of time. The gradual or  
s work correspond to his  
es by. In the exhibition, the  
ting of the boyish *Artist with*  
g the old artist sitting wide  
and all the self-portraits in  
e passage of life and time. In  
s time's passage is shown  
ange of mood, weather, and  
. These changes usually flow  
turns into night, night into  
ay be abruptly contrasted  
n, and night gradually merge  
or framing corresponds or  
s of the composition. The  
ne within the same work  
eat changes. The structure,  
different parts within one  
eness of time and of the  
d man's moods — like the

The one blindly obeys his  
e, an architect and careful  
e, no wall separating feeling  
uble nature and are in tune

ots in a constant awareness  
take, with every heartbeat,  
oring so many feelings and  
overcome all attacks and

have, by others, been seen  
nes of the Hitler time are  
ark upon my outlook. As it  
o many different emotions.  
nd expression in my work.

In music it is usual, even expected, that composers can masterfully write an *andante* or an *allegro*, a funeral march or a scherzo. Why in the visual arts should an artist not search for and find in his work forms of expression that mirror the infinite variety and astounding wealth of human emotions?

In ending these notes I wish to express my gratitude to all — the dead and the alive — who, during a long journey, understood and supported my efforts as a man and as an artist. To be a man, *ein mensch*, is perhaps more difficult than to be an artist.

First of all — I want to thank Ilse, my great love and wife for almost fifty years, and all the others in my family for their endless loyalty, love, and kindness. They and many wonderful friends were of the greatest help to me. Among the friends, I feel special gratitude toward the many artists in different fields, who by insight and sincere admiration gave me assurance and, at dark moments, new strength.

Close to the exit door, open to deepest darkness, stands in fading light the old artist, tired but smiling. He applauds those who applaud him with much sincere fervor, while others shrug their shoulders and leave — untouched.

Karl Schrag  
New York City, 1992



*At Night—The Artist and His Wife*,  
lithograph, 1989.



"The one who looks at my work must bring his own personality and feelings to the work in order to grasp it. He himself becomes to some degree the painter."



Wind, Wave and Tree, oil on canvas, 1955



ing his own personality and feelings  
self becomes to some degree the painter."



*Wind, Wave and Tree, oil on canvas, 1955*





The Sound of the Sea, etching and aquatint, 1958



Dark Trees at Noon

Dark Trees at Noon, etching, engraving and aquatint





Dark Trees at Noon

Karl Schrag, 1961

Dark Trees at Noon, etching, engraving and aquatint, 1961





*The Middle Years*, oil on canvas, 1961



"Lines are the melody, color the orchestration."



*Overgrown Path*, lithograph, 1962

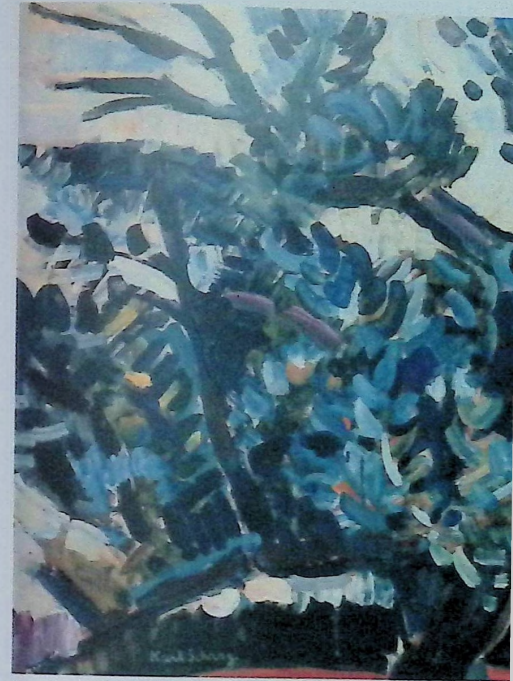




Overgrown Path, lithograph, 1962



"Much of the inspiration for my landscape comes from Maine because it has so many contrasts—the darkest woods, the most luminescent distances—and so many moods which correspond to the feelings one has about life."



*Blue Apple Tree*—White Sky, oil on canvas, 1965

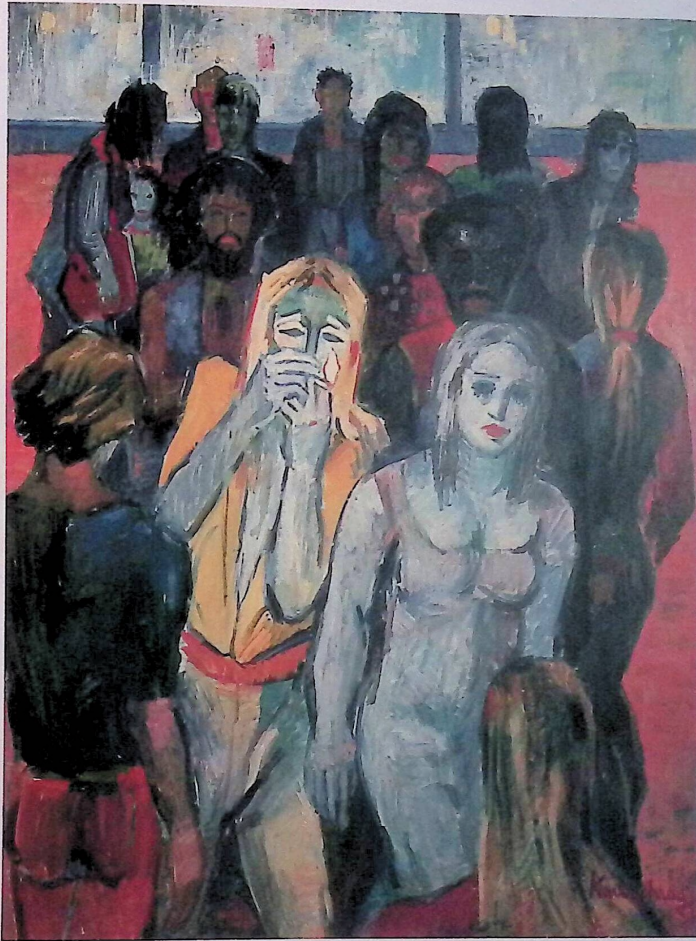


n for my landscape comes from Maine because  
s—the darkest woods, the most luminescent distances —  
hich correspond to the feelings one has about life.”



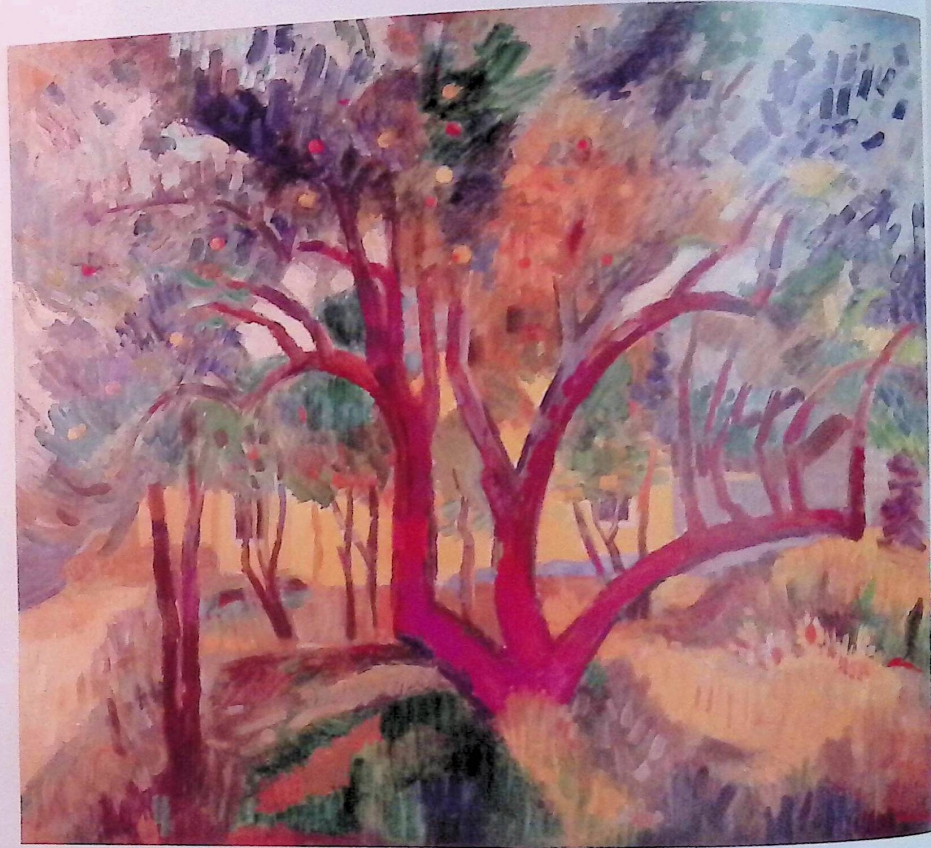
*Blue Apple Tree—White Sky*, oil on canvas, 1965



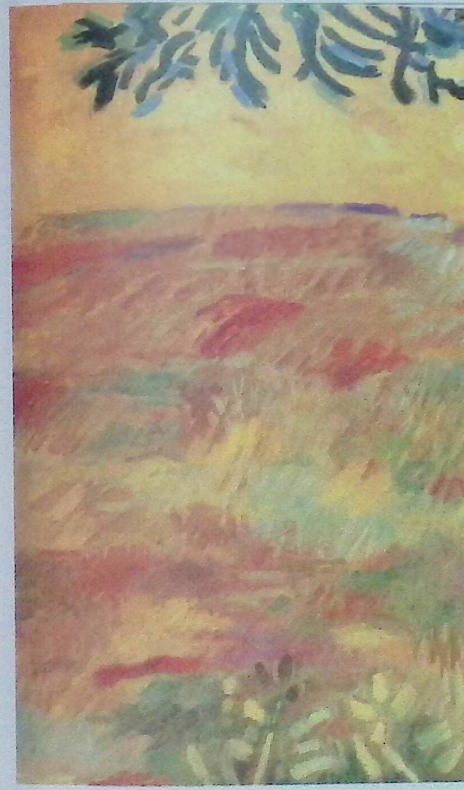


*Seventeen Night Figures*, oil on canvas, 1973



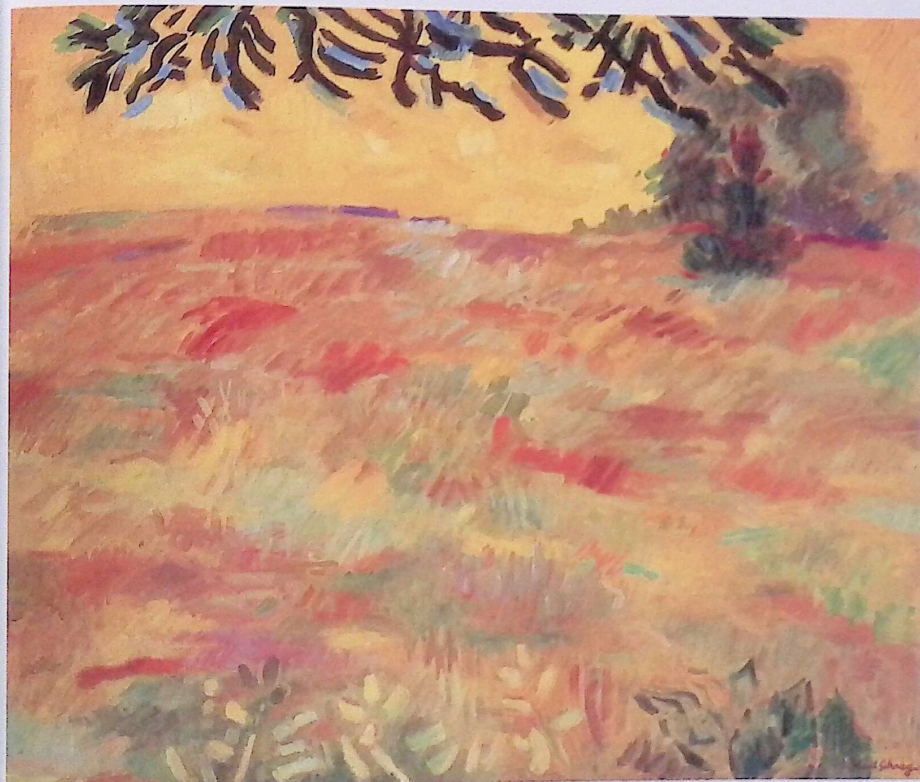


Summer—Apple Tree and Yellow House, oil on canvas, 1975-76



Dark Branches and Sunny Meadow II, oil on canvas, 1976





*Dark Branches and Sunny Meadow II*, oil on canvas. 1976



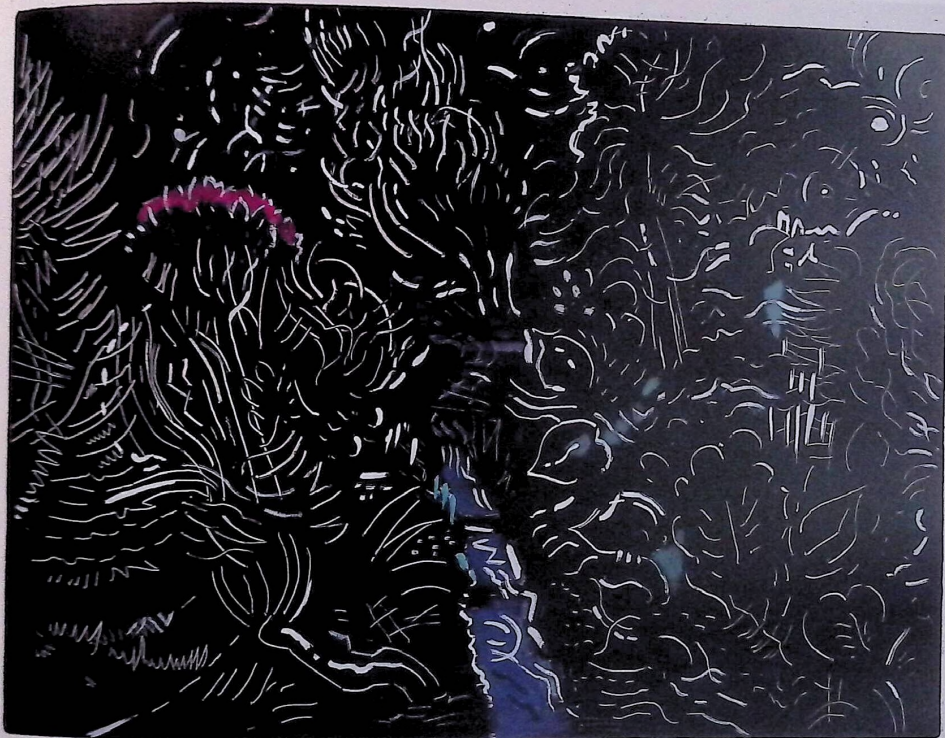
"At no time have I endeavored to improve upon my personal style...  
style develops naturally—like handwriting."



Sights and Sounds of a Brook, monotype and gouache, 1977



improve upon my personal style...  
writing."



*Monotype and gouache*  
Night Sounds of a Brook, monotype and gouache, 1977



"What is most important to me is to paint and draw what I feel but is not there."



Karl Sinsag  
Late Summer Night, oil on canvas, 1977

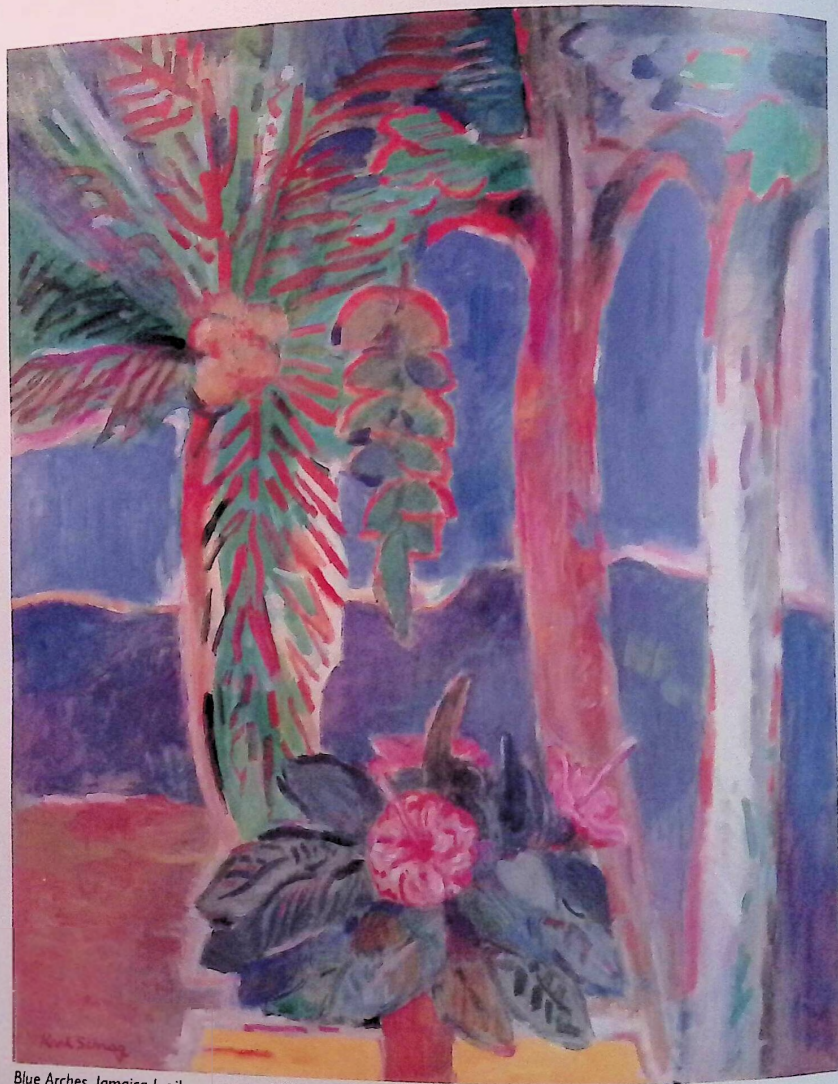




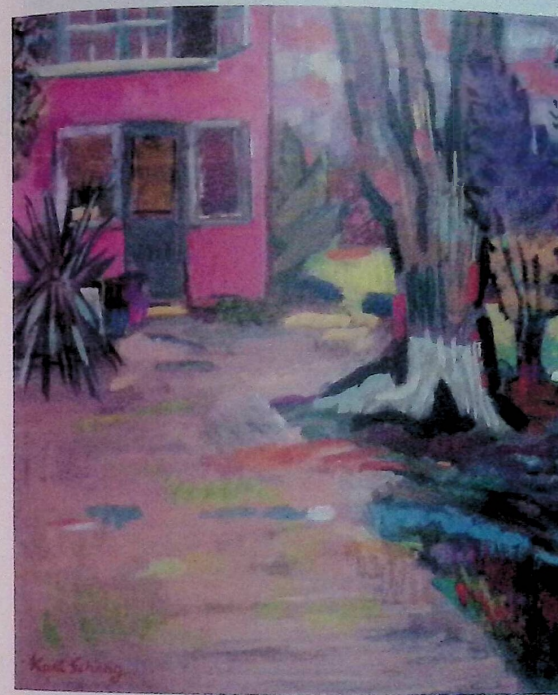
Karl Sinsag  
Late Summer Night, oil on canvas, 1977

I feel but is not there."





Blue Arches, Jamaica I, oil on canvas, 1978



Park Toward Evening, Jamaica, gouache, 1978





*Patil, Toward Evening, Jamaica, gouache, 1978*





Island Night, oil on canvas, 1978



"My self-portraits follow me like a story."



*Self-Portrait—Night*, oil on canvas, 1964





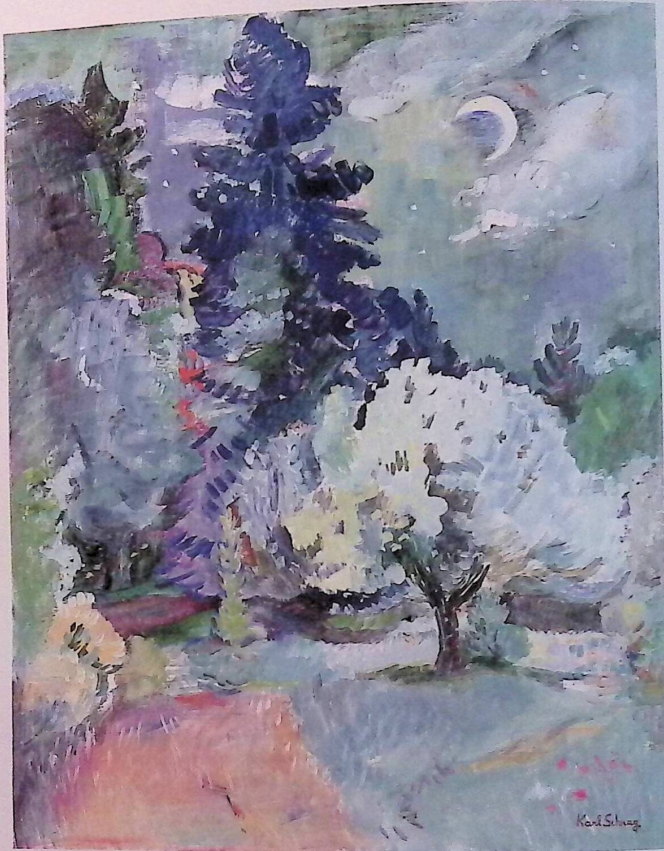
*Self-Portrait—Night*, oil on canvas, 1980-81



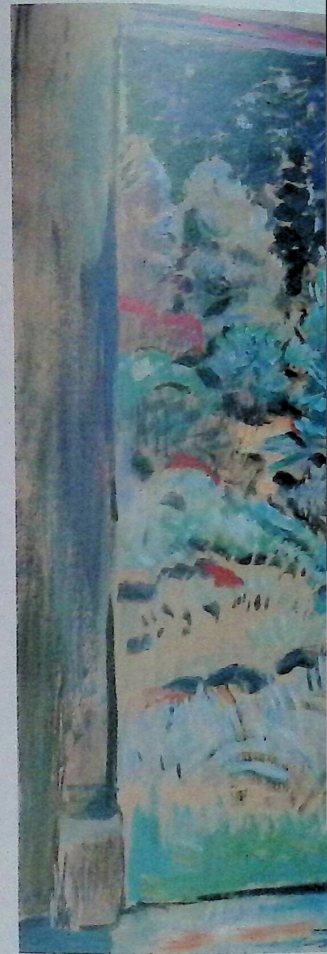


*The Green Night*, oil on canvas, 1982



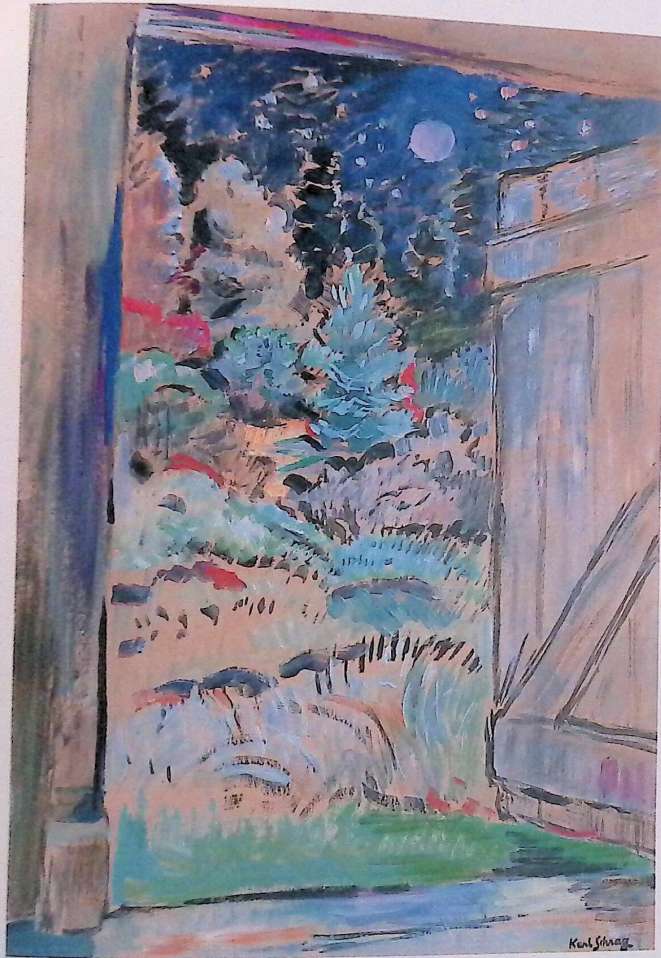


Night Woods with Apple Tree, oil on canvas, 1983



Barn Door and Moonlit Field, oil on board.





Barn Door and Moonlit Field, oil on board, 1984-85





Sound of a Forest Brook

1/4 Karl Seimig, '86

Sound of a Forest Brook, etching and aquatint, 1986



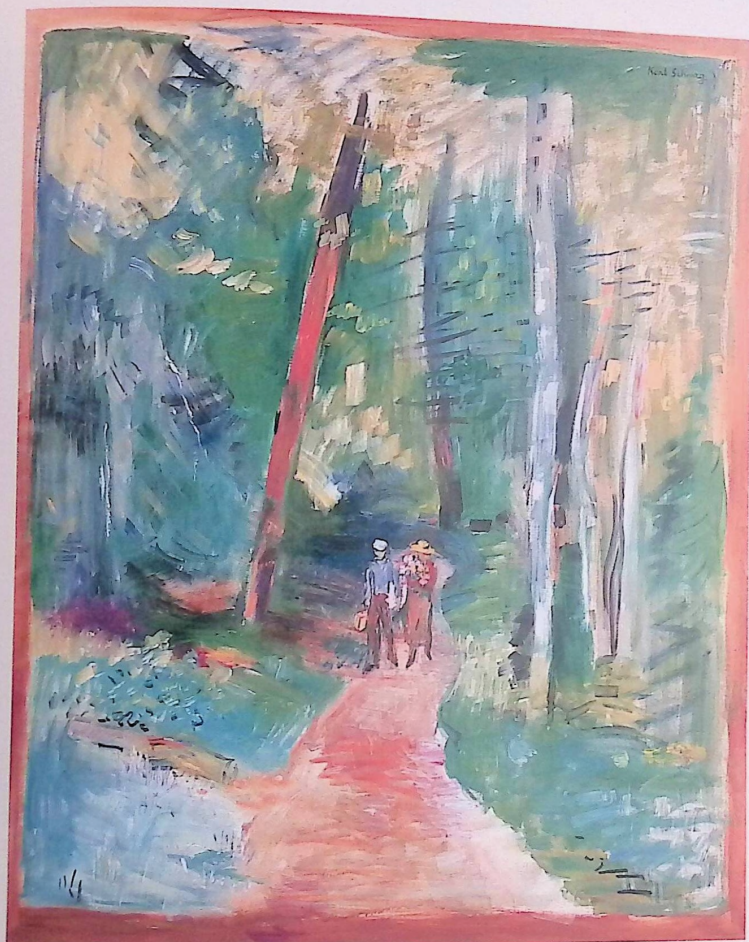
"Paintings should be remembered like people, one by one."



*In the Forest — The Artist*



like people, one by one."



*In the Forest—The Artist and His Wife*, oil on canvas, 1987



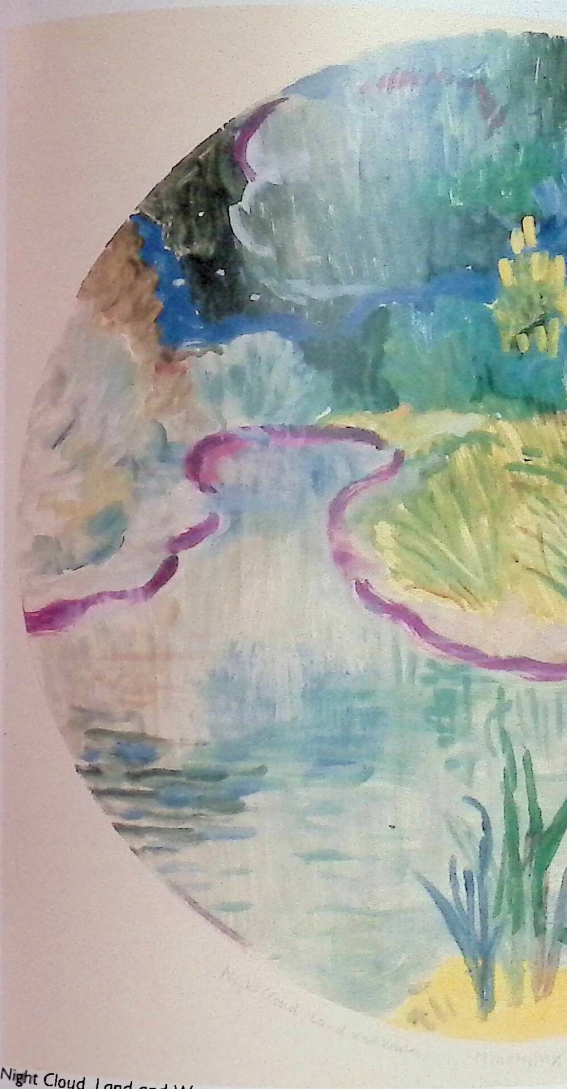


*Night Silence I*, oil on canvas, 1987





Midsummer Night, oil on canvas, 1988



Night Cloud, Land and Water, monotype, 1989





Night Cloud, Land and Water, monotype, 1989



"Picasso said it takes a long time to become young. I think he is right."



*Self-Portrait with Bathers*, oil on canvas, 1990



me to become young. I think he is right."

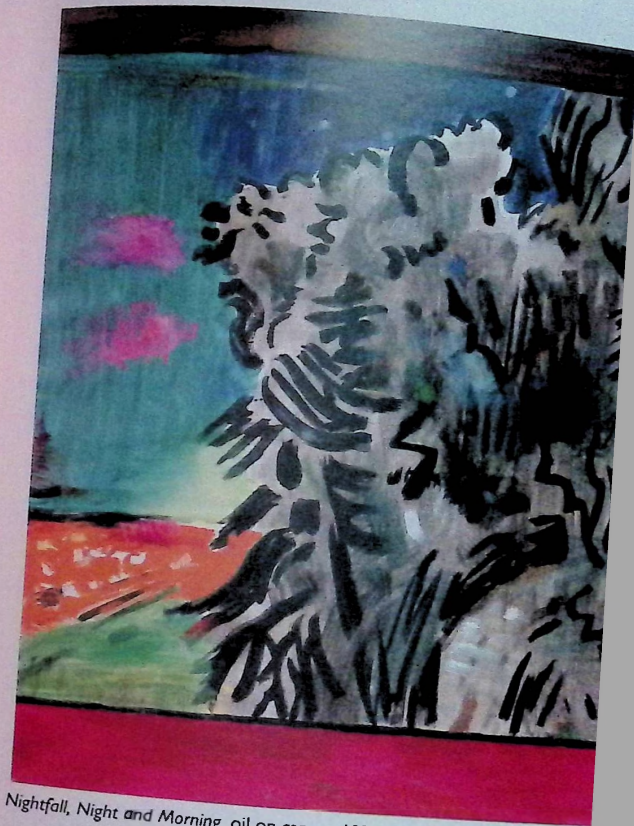


Self-Portrait with Bathers, oil on canvas, 1990



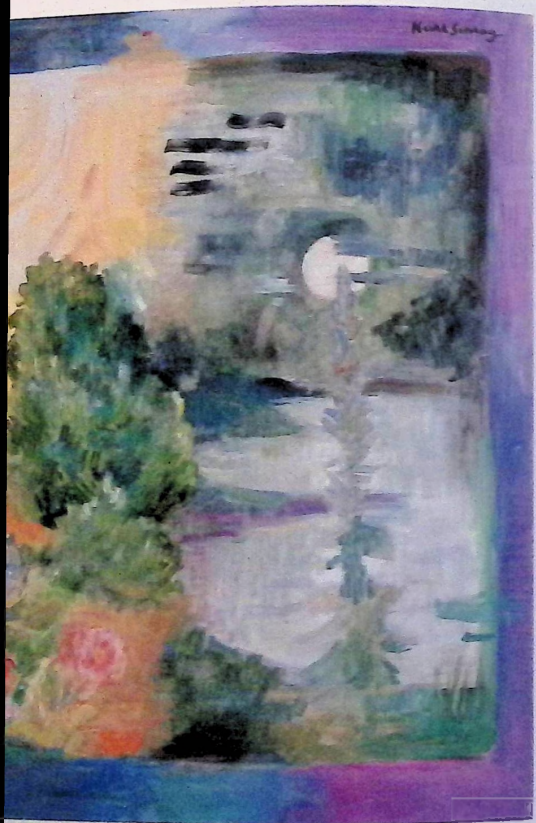


*Dawn, Noon and Night*, oil on canvas, 1990



*Nightfall, Night and Morning*, oil on canvas, 1990

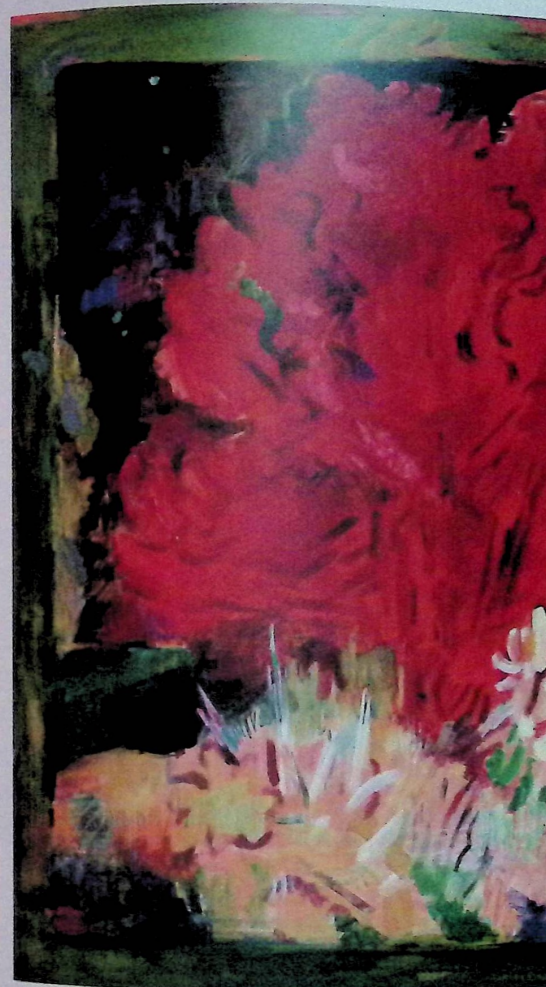




*Nightfall, Night and Morning*, oil on canvas, 1990



"The conviction has stayed with me that I have something within me that wants to be expressed...the treasure is there and as far as I could, I tried to bring it out."



Red Tree—Full Moon, oil on canvas, 1990



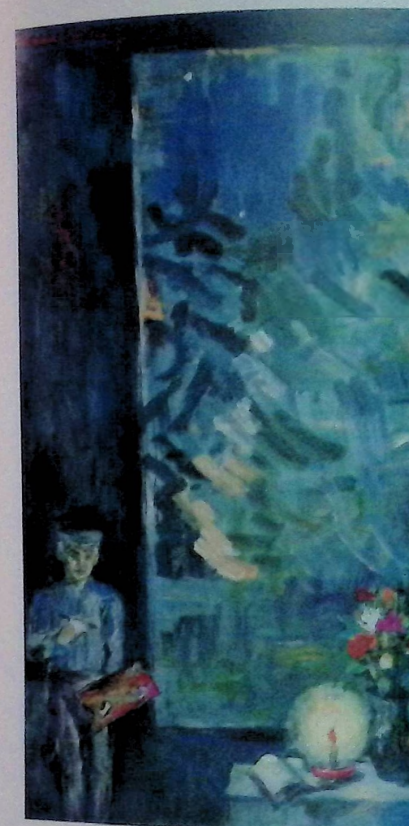
on has stayed with me that I have something within me that wants  
ed...the treasure is there and as far as I could, I tried to bring it out."



Red Tree—Full Moon, oil on canvas, 1990



"What we carry away from an experience often lives in our memories more intensely and more eloquently than that which we actually see."



*The Big Canvas*, oil on canvas, 1995

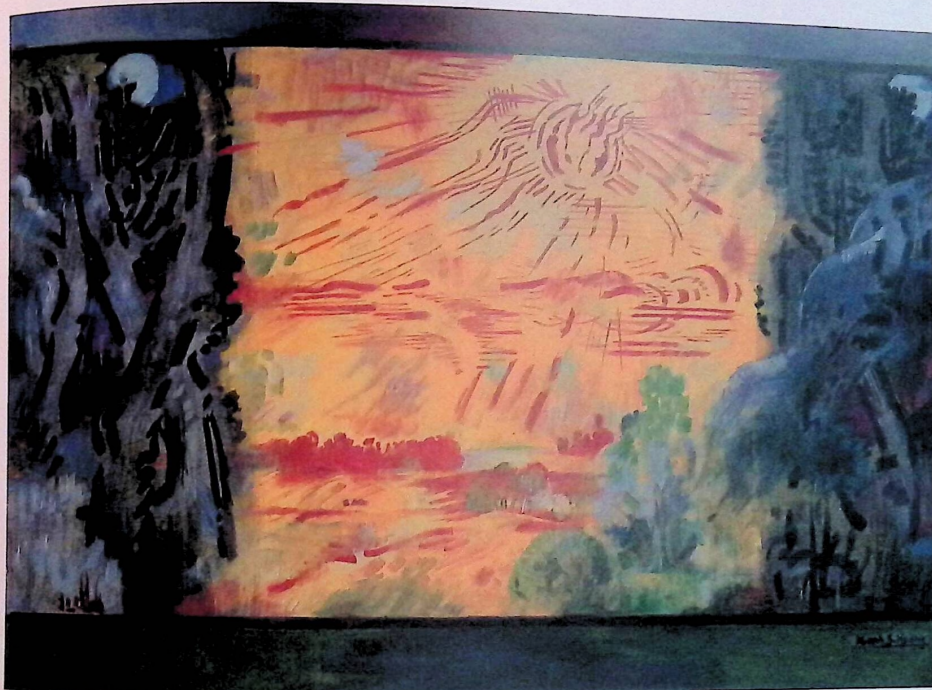


erience often lives in our memories more intensely  
ch we actually see.”



*The Big Canvas*, oil on canvas, 1990

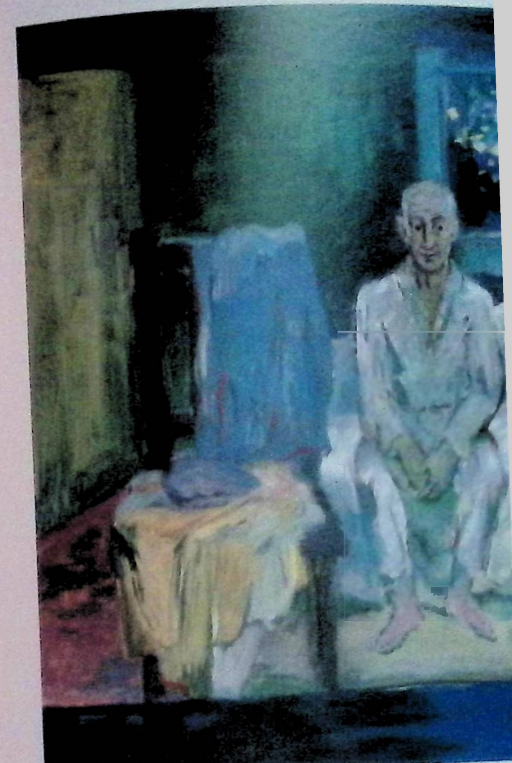




*Of Time and Mood*, oil on canvas, 1991

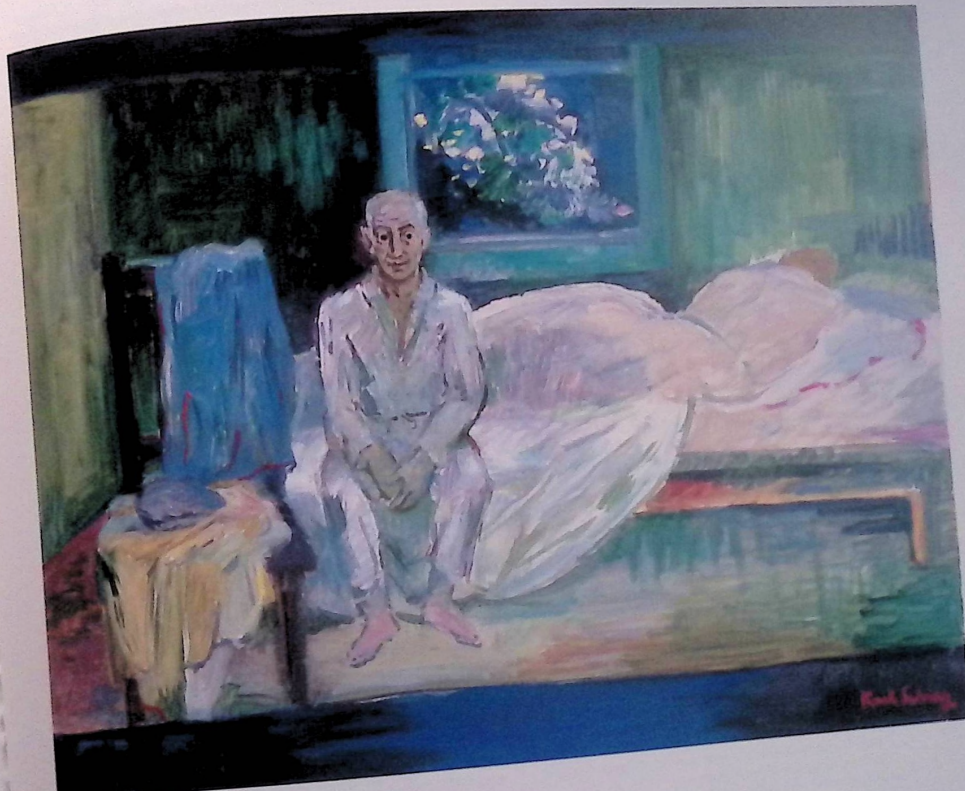


"Truth is not what you see. It is formed by all you have thought  
and felt your whole life..."



*Night Time*, oil on canvas, 1991





Night Time, oil on canvas, 1991

all you have thought



## CHRONOLOGY

- 1912 Born in Karlsruhe, Germany, son of Hugo and Bella (Sulzberger) Schrag. His mother was an American from New York City. His German father was a lawyer.
- 1931 Graduated from Humanistisches Gymnasium where subjects included Latin and ancient Greek. Parents moved to Zurich, Switzerland. Studied at Ecole des Beaux Arts, Geneva. Won two prizes for drawing.
- 1932 Went to Paris, passed a competition and was admitted (free of charge) to Ecole Nationale Supérieure des Beaux Arts. Also studied at Académie Ranson with Roger Bissière, an abstract painter, and at La Grande Chaumière.
- 1936-38 Went to Brussels, Belgium to paint.
- 1938 First one man show at Galerie Arenberg, Brussels. Came to the United States. Studied printmaking at the Art Students League, New York, with Harry Sternberg.
- 1939 First participation in Society of American Etchers Annual.
- 1941 Illustrated deluxe edition of Robert Louis Stevenson's *The Suicide Club* published by Pierre Beres. First of many invitations to participate in annual exhibitions at the Whitney Museum of American Art.
- 1944 Became a citizen of the United States.
- 1945 Married Ilse Szamatolski; adopted Peter, her son from her first marriage. First summer in Maine, on Chebeague Island. In other years he and his family summered on Spruce Head Island, in Castine, in Harborside, in Friendship (Marin's Point), on Vinalhaven and in Ellsworth. After 1959 almost every summer has been spent in an old farm house on Deer Isle. Joined S. W. Hayter's Atelier 17, in New York, which included the European artists Chagall, Masson, Miró, Lipchitz, Dali and Tanguy, and among the American artists Rattner, Alice Mason, Louise Bourgeois, Lasansky, Peterdi, Calapai, Racz, Sue Fuller, Minna Citron, Ortman, Grippe and Anne Ryan. First one-man exhibition at National Collection of Fine Arts, Smithsonian Institution.
- 1947 First one-man exhibition of paintings at Kraushaar Galleries, New York, beginning an association which continues to the present.
- 1950 Director of Atelier 17. Daughter Katherine is born.
- 1952 Trip to France and Italy. Included in *American Artists Under 40* chosen by William S. Lieberman, print curator at the Museum of Modern Art, New York. Shown in Salzburg, Austria and Vienna's Secession Gallery. Interviewed by Dore Ashton on WNYC during exhibition of paintings and prints at Kraushaar Galleries. Included in *Second International Exhibition of Drawings and Prints* in Lugano, Switzerland. Four artists from each country were chosen. The other American artists were Louis Schanker, Armin Landeck and Adolph Dehn.
- 1953 First print acquired by the Museum of Modern Art, New York. Taught Graphic Arts at Brooklyn College (replacing Kurt Seligman).
- 1953-57 Included in *14 Printmakers*, joint exhibition at Stable Gallery, Kraushaar Galleries and the Brooklyn Museum.
- 1954 Joined faculty at Cooper Union and taught there until 1968. Included in *Twenty American Drawings at the Contemporaries Gallery*, New York (other artists included Avery, Ben-Zion, David Smith and Walkowitz).
- 1956 Represented in exhibition, *Modern Art in the United States*, shown at Tate Gallery, London and, under the auspices of the Museum of Modern Art, traveled to other European cities.
- 1957 Included in *Fifty American Drawings* at the Brooklyn Museum.
- 1958 Trip to France, Germany and Spain. One-man exhibition of prints at Staatliche Kunsthalle, Karlsruhe, Germany, and at Osterreichisches Konsulat, Baden-Baden, Germany.
- 1960 One of twelve American artists selected by the American Federation of Arts, under a grant from the Ford Foundation, for a retrospective exhibition and monograph (text by John Gordon, curator at the Whitney Museum of American Art). Exhibition of thirty-five paintings and ten prints opened at the Brooklyn Museum and traveled to sixteen museums and universities throughout the country.
- 1961 Featured in film *Printmakers USA* (with Lasansky, Moy, Peterdi and Worden Day) produced for international circulation by the United States Information Agency. Exhibition of gouaches at Staatliche Kunsthalle, Baden-Baden, Germany. Participated in *10 Prints by 10 American Artists* organized by the American Federation of Arts for exhibition in India.
- 1962 Under a grant from the Ford Foundation, spent two months at Tamarind Workshop, Los Angeles, with Albers and Diebenkorn.
- 1962, 1965 Served on National Screening Committee for Fulbright Awards for Study in the Field of Painting.
- 1963 Received Certificate of Merit from the India Fine Arts Society at ceremony arranged by the American Federation of Arts. Summer in Mexico, mostly in Oaxaca.
- 1966 Grant in Art from American Academy of Arts and Letters. Exhibits print portfolio *By the Sea* at Kraushaar Galleries and at Associated American Artists, New York. (Portfolio acquired by National Gallery, Washington, D.C., the Metropolitan Museum of Art and New York Public Library.) Trip to Martinique. The artist subsequently made trips to Jamaica, St. Bartholomew and Sanibel Island, Florida.
- 1971 The Newark Museum receives gift of a Karl Schrag painting from the American Academy of Arts and Letters. In 1978 another painting is given to the Springfield Art Museum, Missouri. *Catalogue Raisonné of the Graphic Works, 1939-1976*, published by Syracuse University. Catalogue introduction by Uta E. Johnson. Karl Schrag print archive established at Syracuse University.
- 1971-72 Included in *Tamarind*, an exhibition circulated by the International Exhibitions Foundation.
- 1972 Retrospective exhibition of prints, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1973 Gives lecture at Sheldon Museum, University of Nebraska, Lincoln, and at the Joslyn Museum, Omaha, in conjunction with exhibition *A Sense of Place*.
- 1976 Included in *American Prints, 1913 - 1963*, the Museum of Modern Art, New York, which was circulated to major European museums. Included in *Contemporary American Prints, Gifts of the Singer Collection*, the Metropolitan Museum of Art. Commissioned by the Brooklyn Museum to make a print for fundraising.
- 1980 Honored, with the other members of the Advisory Board of New York Artists' Equity, at a luncheon at New York's 67th Street Armory.
- 1981 *Catalogue Raisonné of the Graphic Works, Part II, 1971-1980*, published by Syracuse University. Catalogue introduction by August L. Freundlich. Elected Academician, National Academy of Design, New York.
- 1984 Essay on Karl Schrag's work by Bernard Malamud introducing the exhibition of paintings at Kraushaar Galleries. Evening lecture by the artist, *Painting, the Inside, Outside*, at New York's Art Students League.
- 1987 Retrospective exhibition of prints, monotypes and related paintings at Associated American Artists. Catalogue introduction, *About Karl Schrag*, by S. W. Hayter.
- 1987 Included in exhibition of American art at the Foreign Art Museum in Sofia, Bulgaria. The works in this exhibition were donated to the Museum by the artists.
- 1988 One-man show of prints at Elvehjem Museum, University of Wisconsin, Madison.



tion of paintings and prints at Kraushaar  
Galleries.  
Included in *Second International Exhibition of Drawings  
and Prints* in Lugano, Switzerland. Four artists from  
the country were chosen. The other American artists  
were Louis Schanker, Armin Landeck and Adolph

Print acquired by the Museum of Modern Art,  
New York.  
Print Graphic Arts at Brooklyn College (replacing  
Seligman).

Included in *14 Printmakers*, joint exhibition at Stable  
Gallery, Kraushaar Galleries and the Brooklyn  
Museum.

Member of faculty at Cooper Union and taught there until

Included in *Twenty American Drawings at the  
Temporaries Gallery*, New York (other artists  
included Avery, Ben-Zion, David Smith and  
Crawford).

Presented in exhibition, *Modern Art in the United  
States*, shown at Tate Gallery, London and, under the  
auspices of the Museum of Modern Art, traveled to  
several European cities.

Included in *Fifty American Drawings at the Brooklyn  
Museum*.

Traveled to France, Germany and Spain.  
One-man exhibition of prints at Staatliche Kunsthalle,  
Karlsruhe, Germany, and at Österreichisches Konsulat,  
Karlsruhe-Baden, Germany.

Member of twelve American artists selected by the  
American Federation of Arts, under a grant from the  
Ford Foundation, for a retrospective exhibition and  
catalogue (text by John Gordon, curator at the  
Brooklyn Museum of American Art). Exhibition of  
twenty-five paintings and ten prints opened at the  
Brooklyn Museum and traveled to sixteen museums  
and universities throughout the country.

Featured in film *Printmakers USA* (with Lasansky, Moy,  
Sardi and Worden Day) produced for international  
distribution by the United States Information Agency.  
Exhibition of gouaches at Staatliche Kunsthalle, Baden-  
Baden, Germany.

Participated in *10 Prints by 10 American Artists* organized  
by the American Federation of Arts for exhibition in  
Paris.

Received a grant from the Ford Foundation, spent two  
months at Tamarind Workshop, Los Angeles, with  
Norma and Diebenkorn.

Member on National Screening Committee for Fulbright  
grants for Study in the Field of Painting.

Received Certificate of Merit from the India Fine Arts  
Society at ceremony arranged by the American  
Federation of Arts.

Member in Mexico, mostly in Oaxaca.

- 1966 Grant in Art from American Academy of Arts and Letters. Exhibits print portfolio *By the Sea* at Kraushaar Galleries and at Associated American Artists, New York. (Portfolio acquired by National Gallery, Washington, D.C., the Metropolitan Museum of Art and New York Public Library.) Trip to Martinique. The artist subsequently made trips to Jamaica, St. Bartholomey and Sanibel Island, Florida.
- 1971 The Newark Museum receives gift of a Karl Schrag painting from the American Academy of Arts and Letters. In 1978 another painting is given to the Springfield Art Museum, Missouri. *Catalogue Raisonné of the Graphic Works, 1939-1970*, published by Syracuse University. Catalogue introduction by Una E. Johnson. Karl Schrag print archive established at Syracuse University.
- 1971-72 Included in *Tamarind*, an exhibition circulated by the International Exhibitions Foundation.
- 1972 Retrospective exhibition of prints, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 1973 Gives lecture at Sheldon Museum, University of Nebraska, Lincoln, and at the Joslyn Museum, Omaha, in conjunction with exhibition *A Sense of Place*.
- 1976 Included in *American Prints, 1913 - 1963*, the Museum of Modern Art, New York, which was circulated to major European museums. Included in *Contemporary American Prints, Gifts of the Singer Collection*, the Metropolitan Museum of Art. Commissioned by the Brooklyn Museum to make a print for fundraising.
- 1980 Honored, with the other members of the Advisory Board of New York Artists' Equity, at a luncheon at New York's 67th Street Armory.
- 1981 *Catalogue Raisonné of the Graphic Works, Part II, 1971-1980*, published by Syracuse University. Catalogue introduction by August L. Freundlich. Elected Academician, National Academy of Design, New York.
- 1984 Essay on Karl Schrag's work by Bernard Malamud introducing the exhibition of paintings at Kraushaar Galleries. Evening lecture by the artist, *Painting, the Inside, Outside*, at New York's Art Students League.
- 1987 Retrospective exhibition of prints, monotypes and related paintings at Associated American Artists. Catalogue introduction, *About Karl Schrag*, by S. W. Hayter.
- 1987 Included in exhibition of American art at the Foreign Art Museum in Sofia, Bulgaria. The works in this exhibition were donated to the Museum by the artists.
- 1988 One-man show of prints at Elvehjem Museum, University of Wisconsin, Madison.

Print commissioned for members of the Madison Print Club.

1989 Recent paintings included in exhibition, *The Painter and the Printmaker*, at Associated American Artists.

1991 One-man exhibition of paintings and prints at St. Botolph Club, Boston.

Included in *Artists' Choice: Chuck Close, Head-On/The Modern Portrait*, Museum of Modern Art, New York.

*Catalogue Raisonné of the Graphic Works, Part III, 1981-1990*, published by Syracuse University. Catalogue introduction by Domenic J. Iacono. In connection with this publication, one man show of paintings and prints at Syracuse University, Syracuse, New York.

Print commissioned for members of the Cleveland Print Club, Ohio.

Participated in Twining Gallery forum, *Enduring Creativity*, with Dorothy Dehner, Herman Cherry and Mildred Constantine.

1992 Retrospective exhibition of paintings and prints organized by the Farnsworth Art Museum, Rockland, Maine.



## AWARDS

Purchase Award, The Brooklyn Museum, New York, 1947, 1950.  
Purchase Award, Bradley University, Peoria, Illinois, 1952.  
Society of American Graphic Artists, New York, 1954, 1962, 1967, James R. Marsh Purchase Award, 1977, Judith Lieber Award, 1980, John B. Turner Award, 1985.  
Lea Prize, Philadelphia Print Club, Pennsylvania, 1954.  
American Color Print Society, Philadelphia, Pennsylvania, 1958, Florence Tonner Prize, 1960, 1963, Sonia Watter Award, 1964.  
Bay Printmakers Purchase Award, Oakland, California, 1959.  
Wells Sawyer Award, National Exhibition, Sarasota Art Association, Florida, 1960.  
Otis Art Institute Purchase Award, Los Angeles, California, 1961.  
Certificate of Merit, 4th International Exhibition of Contemporary Art, New Delhi, India, 1962.  
Ford Foundation Fellowship for Study at Tamarind Lithography Workshop, 1962.  
Nelson Rockefeller Purchase Award for Painting, New York State Exposition, 1963.  
\$2,500 Grant in Art, American Academy of Arts and Letters, New York, 1966.  
Albion College Purchase Award, Albion, Michigan, 1968.  
Purchase Award, Child Hassam Fund, American Academy of Arts and Letters, New York, 1970, 1974, 1977.  
Drawing Prize, Ball State University, Muncie, Indiana, 1970.  
Davidson College Purchase Award, Davidson, North Carolina, 1974.  
National Academy of Design, New York, First Benjamin Altman Prize for Landscape Painting, 1981, Landscape Prize, 1983, Carnegie Prize, 1986.  
Elected member of National Academy of Design, New York, 1981.  
Certificate of Merit, Government of Bulgaria, 1987.  
Grant, Richard A. Florsheim Art Fund, Florida, 1991.

One of twelve American artists selected, in 1960, by the American Federation of Arts, under a grant from the Ford Foundation, for a retrospective exhibition and monograph (text by John Gordon, Curator, Whitney Museum of American Art, New York). Exhibition of thirty-five paintings and ten prints opened at the Brooklyn Museum and traveled to sixteen museums and universities throughout the country.

## ONE PERSON EXHIBITIONS

Galerie Arenberg, Brussels, Belgium, 1938  
University of Alabama, 1949  
Philadelphia Art Alliance, Pennsylvania, 1952  
University of Maine, Orono, 1953, 1958  
Österreichisches Konsulat, Baden-Baden, Germany, 1958  
Staatliche Kunsthalle, Karlsruhe, Germany, 1958  
State University of New York, Oneonta, 1953, 1959  
Gesellschaft der Freunde Junger Kunst, Baden-Baden, Germany, 1958, 1961  
Storm King Art Center, Mountainville, New York, 1967  
National Collection of Fine Arts, Smithsonian Institution, Washington, DC, 1945 (print retrospective), 1972  
Bethesda Art Gallery, Bethesda, Maryland, 1977  
St. Mary's College, St. Mary's City, Maryland, 1981

Kornbluth Gallery, Fairlawn, New Jersey, 1987  
Elvehjem Museum, Madison, Wisconsin, 1988 (print retrospective)  
Joseph I. Lubin House, Syracuse University, New York City, 1988  
Associated American Artists, New York, 1971, (print retrospective) 1980, 1986, 1990 (monotypes)  
Jane Haslim Gallery, Washington, DC, 1989, 1991  
St. Botolph Club, Boston, Massachusetts, 1991  
Lowe Art Gallery, Syracuse University, New York, 1981, 1991  
Kraushaar Galleries, New York, 1947, 1950, 1952, 1956, 1959, 1962, 1964, 1966, 1968, 1971, 1975, 1977, 1979, 1982, 1984, 1986, 1989, 1991.

## PERMANENT COLLECTIONS

Achenbach Foundation, The Fine Arts Museums of San Francisco, California  
University of Alabama  
Anchorage Museum of History and Art, Alaska  
ARA Services, Philadelphia, Pennsylvania  
The Art Institute of Chicago, Illinois  
Atlanta University, Georgia  
Bates College, Museum of Art, Lewiston, Maine  
Bergen Museum of Art & Science, Paramus, New Jersey  
Bethlehem City Center, Pennsylvania  
Bibliothèque Nationale, Paris, France  
Museum of Fine Arts, Boston, Massachusetts  
Bradley University, Peoria, Illinois  
Rose Art Museum, Brandeis University, Waltham, Massachusetts  
The British Museum, London, England  
The Brooklyn Museum, New York  
Butler Institute of American Art, Youngstown, Ohio  
Grunwald Center for the Graphic Arts, University of California, Los Angeles  
Canton Art Institute, Ohio  
Central National Bank of Cleveland, Ohio  
Cleveland Museum of Art, Ohio  
Colby College Museum of Art, Waterville, Maine  
Columbus Museum, Georgia  
Columbus Museum of Art, Ohio  
Commerce Trust Co., Kansas City  
Coos Art Museum, Coos Bay, Oregon  
Hood Art Museum, Dartmouth College, Hanover, New Hampshire  
Detroit Institute of Arts, Michigan  
Everson Museum of Art, Syracuse, New York  
The Farnsworth Art Museum, Rockland, Maine  
Free Library of Philadelphia, Pennsylvania  
Georgetown University, Art and History Museum, Washington, DC  
Solomon R. Guggenheim Museum, New York  
Joseph H. Hirshhorn Museum and Sculpture Garden, Washington, DC  
Krannert Art Museum, University of Illinois, Champaign  
Joslyn Art Museum, Omaha, Nebraska  
LaSalle University, Art Museum, Philadelphia, Pennsylvania  
Lehigh University Art Galleries, Bethlehem, Pennsylvania  
Library of Congress, Washington, DC  
Lincoln Life Insurance Company, Nebraska

Lincoln National Corp., Fort Wayne, Indiana  
Los Angeles County Museum of Art, California  
University of Maine  
The Metropolitan Museum of Art, New York  
Minnesota Museum of Art, Saint Paul  
University of Minnesota, University Art Museum  
University of Missouri, Museum of Art and Columbia  
Munson-Williams-Proctor Institute, Utica  
The Museum of Modern Art, New York  
National Gallery of Art, Washington, DC  
National Museum of American Art, Washington, DC  
Sheldon Memorial Art Gallery, University of Nebraska  
The Newark Museum, New Jersey  
New York Public Library  
Oakland Art Museum, California  
Palmer Museum of Art, Pennsylvania State University Park  
Philadelphia Museum of Art, Pennsylvania  
Portland Museum of Art, Maine  
Museum of Art, Rhode Island School of Design  
Memorial Art Gallery, University of Rochester  
Rockefeller University, New York  
Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey  
Salomon Brothers, Inc., New York  
Museum of Fine Arts, Springfield, Massachusetts  
Springfield Art Museum, Missouri  
Saint Louis Art Museum, Missouri  
Staatliche Kunsthalle, Karlsruhe, Germany  
Stanford University Art Gallery, Palo Alto  
Syracuse University, New York  
State University of New York, Oswego  
Uffizi Gallery, Florence, Italy  
Victoria and Albert Museum, London, England  
Wadsworth Atheneum, Hartford, Connecticut  
Whitney Museum of American Art, New York  
Wichita Art Museum, Kansas  
Yale University, New Haven, Connecticut

## PUBLICATIONS WITH PRINTS BY KARL SCHI

Stevenson, Robert L., *The Suicide Club*, Pie limited edition.  
*21 Etchings and Poems*, introduction by Jan Sweeney, Morris Gallery, 1959.  
*By the Sea*, 1966. A portfolio with eighteen poems by the artist.

## ARTICLES BY KARL SC

"Some Thoughts on Art," *The Cable*, Studio Cooper Union, 1958.  
"Happiness and Torment of Printmaking," *The Artist Alone vs. the Artist in the World*, *University Thought*, Autumn 1967, Vol. 1.  
"Light and Darkness in Contemporary Printmaking," *Review 7*, Pratt Graphics Center, 1977.  
*Print Collectors' Newsletter*, Vol. XVII, no. 1.



Kornbluth Gallery, Fairlawn, New Jersey, 1987  
 Elvehjem Museum, Madison, Wisconsin, 1988 (print retrospective)  
 Joseph I. Lubin House, Syracuse University, New York City, 1988  
 Associated American Artists, New York, 1971, (print retrospective) 1980, 1986, 1990 (monotypes)  
 Jane Haslim Gallery, Washington, DC, 1989, 1991  
 St. Botolph Club, Boston, Massachusetts, 1991  
 Lowe Art Gallery, Syracuse University, New York, 1981, 1991  
 Kraushaar Galleries, New York, 1947, 1950, 1952, 1956, 1959, 1962, 1964, 1966, 1968, 1971, 1975, 1977, 1979, 1982, 1984, 1986, 1989, 1991.

## PERMANENT COLLECTIONS

Achenbach Foundation, The Fine Arts Museums of San Francisco, California  
 University of Alabama  
 Anchorage Museum of History and Art, Alaska  
 ARA Services, Philadelphia, Pennsylvania  
 The Art Institute of Chicago, Illinois  
 Atlanta University, Georgia  
 Bates College, Museum of Art, Lewiston, Maine  
 Bergen Museum of Art & Science, Paramus, New Jersey  
 Bethlehem City Center, Pennsylvania  
 Bibliothèque Nationale, Paris, France  
 Museum of Fine Arts, Boston, Massachusetts  
 Bradley University, Peoria, Illinois  
 Rose Art Museum, Brandeis University, Waltham, Massachusetts  
 The British Museum, London, England  
 The Brooklyn Museum, New York  
 Butler Institute of American Art, Youngstown, Ohio  
 Grunwald Center for the Graphic Arts, University of California, Los Angeles  
 Canton Art Institute, Ohio  
 Central National Bank of Cleveland, Ohio  
 Cleveland Museum of Art, Ohio  
 Colby College Museum of Art, Waterville, Maine  
 Columbus Museum, Georgia  
 Columbus Museum of Art, Ohio  
 Commerce Trust Co., Kansas City  
 Coos Art Museum, Coos Bay, Oregon  
 Hood Art Museum, Dartmouth College, Hanover, New Hampshire  
 Detroit Institute of Arts, Michigan  
 Everson Museum of Art, Syracuse, New York  
 The Farnsworth Art Museum, Rockland, Maine  
 Free Library of Philadelphia, Pennsylvania  
 Georgetown University, Art and History Museum, Washington, DC  
 Solomon R. Guggenheim Museum, New York  
 Joseph H. Hirshhorn Museum and Sculpture Garden, Washington, DC  
 Krannert Art Museum, University of Illinois, Champaign  
 Joslyn Art Museum, Omaha, Nebraska  
 LaSalle University, Art Museum, Philadelphia, Pennsylvania  
 Lehigh University Art Galleries, Bethlehem, Pennsylvania  
 Library of Congress, Washington, DC  
 Lincoln Life Insurance Company, Nebraska

Lincoln National Corp., Fort Wayne, Indiana  
 Los Angeles County Museum of Art, California  
 University of Maine  
 The Metropolitan Museum of Art, New York  
 Minnesota Museum of Art, Saint Paul  
 University of Minnesota, University Art Museum, Minneapolis  
 University of Missouri, Museum of Art and Archeology, Columbia  
 Munson-Williams-Proctor Institute, Utica, New York  
 The Museum of Modern Art, New York  
 National Gallery of Art, Washington, DC  
 National Museum of American Art, Washington, DC  
 Sheldon Memorial Art Gallery, University of Nebraska, Lincoln  
 The Newark Museum, New Jersey  
 New York Public Library  
 Oakland Art Museum, California  
 Palmer Museum of Art, Pennsylvania State University, University Park  
 Philadelphia Museum of Art, Pennsylvania  
 Portland Museum of Art, Maine  
 Museum of Art, Rhode Island School of Design, Providence  
 Memorial Art Gallery, University of Rochester, New York  
 Rockefeller University, New York  
 Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey  
 Salomon Brothers, Inc., New York  
 Museum of Fine Arts, Springfield, Massachusetts  
 Springfield Art Museum, Missouri  
 Saint Louis Art Museum, Missouri  
 Staatliche Kunsthalle, Karlsruhe, Germany  
 Stanford University Art Gallery, Palo Alto, California  
 Syracuse University, New York  
 State University of New York, Oswego  
 Uffizi Gallery, Florence, Italy  
 Victoria and Albert Museum, London, England  
 Wadsworth Atheneum, Hartford, Connecticut  
 Whitney Museum of American Art, New York  
 Wichita Art Museum, Kansas  
 Yale University, New Haven, Connecticut

## PUBLICATIONS WITH ORIGINAL PRINTS BY KARL SCHRAG

Stevenson, Robert L., *The Suicide Club*, Pierre Berès, 1941, limited edition.  
 21 *Etchings and Poems*, introduction by James Johnson Sweeney, Morris Gallery, 1959.  
*By the Sea*, 1966. A portfolio with eighteen etchings and a poem by the artist.

## ARTICLES BY KARL SCHRAG

"Some Thoughts on Art," *The Cable*, Student Yearbook of Cooper Union, 1958.  
 "Happiness and Torment of Printmaking," *Artist's Proof*, 1966.  
 "The Artist Alone vs. the Artist in the Workshop," *New University Thought*, Autumn 1967, Volume 5, Number 4.  
 "Light and Darkness in Contemporary Printmaking," *Print Review* 7, Pratt Graphics Center, 1977.  
*Print Collectors' Newsletter*, Vol. XVII, no. 1, March-April 1986.

## SELECTED BIBLIOGRAPHY BOOKS

Acton, David, C. Adams & K.F. Baill, *A Spectrum of Innovation, Color in American Printmaking 1890 - 1960*, W.W. Norton, New York, 1990.  
 Beall, Karen F. (ed), *American Prints in the Library of Congress*, The John Hopkins Press, Baltimore, 1970.  
 Castleman, Riva, *Prints of the Twentieth Century: A History*, The Museum of Modern Art, New York, 1976.  
 ———, *American Impressions, Prints Since Pollock*, Alfred Knopf, New York, 1985.  
 Cross, Anthony, *Etching, Engraving and Intaglio Printing*, Oxford University Press, London, 1970.  
 Cummings, Paul, *Dictionary of Contemporary American Artists*, St. Martin's Press, New York, 1966.  
 Edmondson, Leonard, *Etching*, Van Nostrand Reinhold Co., New York, 1973.  
 Eichenberg, Fritz, *The Art of the Print*, Harry N. Abrams, New York, 1976.  
 Esposito, Carla, *Hayter & Atelier 17*, Electa, Milan, 1990.  
 Faulkner, Ray, and Ziegfeld, Edwin, *Art Today*, Holt, Rinehart & Winston, New York, 1969.  
 Gordon, John, *Karl Schrag*, American Federation of Arts, 1960.  
 Gussow, Alan, *A Sense of Place: The Artist and the American Land*, Friends of the Earth Series, The Saturday Review Press, New York, 1971.  
 Hayter, Stanley W., *New Ways of Gravure*, Pantheon, New York, 1949.  
 ———, *About Prints*, Oxford University Press, London, 1962.  
 Hofer, Phillip, *The Artist and the Book 1860-1960*, Museum of Fine Arts, Boston, 1961.  
 Johnson, Una, *Drawings of the Masters: 20th Century Drawings, Part II*, Shorewood Publishers, 1964.  
 ———, *10 American Printmakers*, United States Information Agency, 1964.  
 ———, *American Prints and Printmakers*, Doubleday & Co., Garden City, New York, 1980.  
 Lieberman, William, and V. Allen, *Tamand: Homage to Lithography*, The Museum of Modern Art, 1969.  
 Moser, Joann G., *Atelier 17*, University of Wisconsin, Madison, 1977.  
 Peterdi, Gabor, *Printmaking*, Macmillan Publishing Company, New York, 1959.  
 Reese, Albert, *American Prize Prints of the 20th Century*, American Artists Group, Inc., New York, 1949.  
 Ross, John, Claire Romano and Jim Ross, *The Complete Printmaker*, The Free Press, New York, 1990.  
 Rugoff, Milton (ed), *Encyclopedia of American Art*, E.P. Dutton, New York, 1981.  
 Skolnick, Arnold, (ed), Introduction by Carl Little, *Paintings of Maine*, Clarkson Potter/Publishers, New York, 1991.  
 Syracuse University, *Karl Schrag: A Catalogue Raisonné of the Graphic Works, 1939-1970*, Syracuse, New York, 1971, introduction by Una E. Johnson.  
 ———, *Karl Schrag: A Catalogue Raisonné of the Graphic Works, 1971-1980*, Syracuse, New York, 1981, introduction by August L. Freundlich.  
 ———, *Karl Schrag: A Catalogue Raisonné of the Graphic Works, 1981-1990*, Syracuse, New York, 1991, introduction



- by Domenic J. Iacono.  
Zigrosser, Carl. *The Book of Fine Prints* (revised edition).  
Crown Publishers, New York, 1956.  
\_\_\_\_\_. *Arts in the United States, Graphic Arts in the 20th  
Century*, McGraw Hill, New York, 1960.

## PERIODICALS

- A.C., *Le Monde*, January 31, 1951.  
A.N., "Karl Schrag," *Uffizi*, March 1983.  
Allen, Henry, "A Printmaker in Retrospect," *The Washington  
Post*, January 8, 1972.  
*Archives of American Art Journal*, Vol 24, no. 1, 1984.  
*Art News*, November 1968; "The Vasari Diary," October 1985.  
*Arts*, Summer 1970; 1975; September 1984.  
Ashton, Dore, *Art Digest*, 1954.  
\_\_\_\_\_. "The Situation in Printmaking," *Arts*, October 1955.  
Broner, Robert, *Detroit Sunday Times*, February 21, 1960.  
Burnside, Madeline, "Karl Schrag, Review of Exhibition," *Art  
News*, May 1976.  
Burrey, Suzanne, "A Decade of American Printmaking," *Arts*,  
May 1956.  
\_\_\_\_\_. "Karl Schrag, Movement Above and Below," *Arts*,  
June 1956.  
Burrows, Carlyle, *New York Herald Tribune*, January 12, 1947.  
\_\_\_\_\_. *New York Herald Tribune*, February 6, 1955.  
Canady, John, *The New York Times*, March 4, 1964.  
\_\_\_\_\_. *The New York Times*, June 20, 1971.  
Carlson, Helen, *New York Sun*, January 10, 1947.  
Coates, Robert M., "Whitney Annual," *The New Yorker*,  
April 28, 1956.  
\_\_\_\_\_. "Brooklyn Watercolor Exhibition," *The New Yorker*,  
April 20, 1957.  
Cochrane, Diane, "Karl Schrag: On Landscape," *American  
Artist*, November 1976.  
Cullinan, Helen, "Expressionists are Triple Treat," *The Plain  
Dealer*, Cleveland, Ohio, March 1990.  
Devree, Howard, *The New York Times*, January 12, 1947.  
\_\_\_\_\_. *The New York Times*, November 9, 1952.  
\_\_\_\_\_. *The New York Times*, June 1, 1956.  
Elkoff, Marvin, "Collecting Original Prints," *Holiday*,  
February 1966.  
Genauer, Emily, *New York World Telegram*, January 11, 1947.  
Hall, Dorothy, "Schrag at Kraushaar," *Park East*, May 1984.  
Hayter, S. W., Introduction to Exhibition, Associated  
American Artists, New York, 1986.  
Heller, Alex, "Contemporary Painting I," *Critique*, January 1947.  
Hunnewell, Richard F., "Schrag at Kraushaar," *Art/World*,  
November 1986.  
Jacks, Shirley, "Getting Maine on Canvas," *Down East*,  
September 1990.  
Johnson, Una, "Contemporary American Drawings,"  
*Perspectives USA*, Autumn 1955.  
Kessler, Pamela, "Karl Schrag, from Hider to Vibrant Seas,"  
*Washington Post*, Feb. 19, 1988.  
Keyishian, M. Deiter, "Karl Schrag," *Arts*, 1982.  
\_\_\_\_\_. "Karl Schrag," *Art News*, March 1991.  
Kramer, Hilton, "Pictures on Exhibit," *The New York Times*,  
November 16, 1968.  
\_\_\_\_\_. "Karl Schrag," *The New York Times*, February 1975.  
L., H.G., "Schrag at Kraushaar," *Park East*, November 1986.  
\_\_\_\_\_. "Schrag at Kraushaar," *Park East*, January 1989.  
Levy, Stephanie Mackay, "Karl Schrag: Art and Serious Laughter,"  
*Preview!*, Ellsworth, Maine, August 3 - 10, 1990.  
Little, Carl, "Karl Schrag," *Arts*, May 1984.  
\_\_\_\_\_. "Karl Schrag at Kraushaar," *Art in America*, March 1989.  
Malamud, Bernard, Introduction to Exhibition, Kraushaar  
Galleries, New York, May 1984.  
McBride, Henry, *New York Sun*, March 26, 1948.  
Mellow, James, "14 Painter-Printmakers," *Arts*, December 1955.  
\_\_\_\_\_. "Schrag Exhibition at the Smithsonian," *Art News*,  
November 1945.  
Panczenko, Russell, *The Elvehjem Museum of Art Scene*,  
University of Wisconsin - Madison, Vol 4, no 2, 1988.  
Pincus-Witten, Robert, "Karl Schrag, Exhibition Review," *Art  
Forum*, June 1971.  
\_\_\_\_\_. "Karl Schrag, Exhibition Review," *Art Forum*,  
February 1972.  
Preston, Stewart, *The New York Times*, February 26, 1950.  
Raynor, Vivien, *The New York Times* (New Jersey edition),  
March 6, 1988.  
Reed, Judith Kaye, *Art Digest*, March 1, 1950.  
Secunda, Arthur, "Tamarind," *Artforum*, 1962, vol. 1, no. 3.  
Tillim, Sidney, "Karl Schrag," *Arts*, March 1959.  
\_\_\_\_\_. "Karl Schrag," *Arts*, April 1962.  
Weeks, Dan, "Late-In-Life Passion," *Traditional Home*,  
March 1992.  
Willard, Charlotte, "Eye for I (Self-Portraits by Contemporary  
Artists)," *Art in America*, March - April 1966.  
Young, Vernon, "14 Painter Printmakers," *Arts*, May - June 1957.  
\_\_\_\_\_. "Trends in Watercolors Today, Italy and the US,"  
*Arts*, May 1957.  
\_\_\_\_\_. "The Double Craft: Two American Painter-  
Printmakers," *Kunst*, Copenhagen, Denmark, 1958, no. 1.

## SELECTED GROUP EXHIBITIONS

- Whitney Museum of American Art, New York, Annual  
Exhibition, 1941, 1951, 1953, 1954, 1955, 1957, 1960,  
1961, 1962, 1963, 1965.  
The Metropolitan Museum of Art, New York,  
*Artists for Victory*, 1942.  
Worcester Museum of Art, Massachusetts, 1947.  
The Brooklyn Museum, New York, Print Annual, 1947 and  
annually thereafter.  
Pennsylvania Academy of the Fine Arts, Philadelphia, 1947, 1949,  
1951, 1952, 1953, 1956, 1957, 1958, 1959, 1961-1969.  
The Art Institute of Chicago, Illinois, *Abstract and Surrealist  
American Art*, 1947.  
Montclair Art Museum, New Jersey, Annual Exhibition,  
1948, 1952, 1954.  
University of Indiana, 1949.  
Petit Palais, Paris, France, *Exposition Internationale de la Gravure  
Contemporaine*, 1949.  
University of Illinois, Urbana, Illinois, *Drawings*, 1950.  
Toledo Museum of Art, Ohio, 1950, 1969.  
Virginia Museum of Art, 1950.  
Grace Borgenicht Gallery, New York, *Atelier 17*, 1951.  
The Museum of Modern Art, New York, *25th Anniversary  
Exhibition of American Prints of the 20th Century*, 1951.

- The Art Institute of Chicago, Illinois, *Drawings*, 1950.  
The Metropolitan Museum of Art, New York, *American  
Watercolors, Drawings and Prints, A National  
Exhibition*, 1952.  
Kunstnerforbundet, Oslo, Sweden, *New American  
Graphic Art*, 1952.  
Philadelphia Museum of Art, Pennsylvania, *Print Exhibition*,  
California Palace of the Legion of Honor, San Francisco,  
*Annual Exhibition of Contemporary American Painting*,  
William Rockhill Nelson Gallery, Kansas City, Missouri,  
1952, 1953.  
The Brooklyn Museum, New York, *International Watercolor  
Exhibition*, 1953, 1955.  
University of Nebraska, 1953.  
Albany Institute, New York, 1953.  
The Museum of Modern Art, New York, 1953.  
Los Angeles County Museum of Art, California, *Recent  
Acquisitions*, 1954.  
Musée Nationale d'Art Moderne, Paris, France, *Contemporary  
Drawing in the United States*, 1954.  
Parrish Museum, Southampton, New York, 1954.  
Dayton Art Institute, Ohio, 1954, 1956.  
Illinois Wesleyan University, Bloomington, 1954, 1961.  
University of Illinois, *Graphic Arts - USA*, 1954.  
Butler Institute of American Art, Youngstown, Ohio,  
*Exhibition*, 1955, 1956, 1961, 1965, 1967, 1969, 1971.  
The Museum of Modern Art, New York, *Drawings*, 1955.  
Guild Hall, Wagner College, Staten Island, New York,  
*Schrag & Richard Zaeliner*, 1955.  
Tecolote Book Shop, Santa Barbara, California, *Karl Schrag  
Andrée Ruellan*, 1956.  
Tate Gallery, London, England, *Modern Art in the United  
States*, 1956.  
Montclair Art Museum, New Jersey, *Drawing*, 1956.  
Museum of Art, Pennsylvania State University, College  
Park, Pennsylvania, 1956.  
Musée d'Art, Strasbourg, France, *Dessins Américains  
Contemporains*, 1956.  
The Brooklyn Museum, New York, *Golden Years of American  
Art: Drawings 1905 - 1956. Trends in Watercolor Today  
in the United States*, 1957.  
Galleria Nazionale d'Arte Moderna, Rome, Italy, *Contemporary  
Graphic Art in the United States*, 1957.  
University of Illinois, *50 American Printmakers*, 1958.  
Tweed Gallery, University of Minnesota, 1958.  
Ohio Wesleyan University, Delaware, Ohio, 1959.  
Renaissance Society, University of Chicago, Illinois, 1959.  
Staten Island Institute of Arts and Science, New York,  
1960, 1962.  
Yale University Art Gallery, New Haven, Connecticut,  
*American Prints, 1950 - 1960*, 1960.  
Whitney Museum of American Art, New York, *39th  
Annual Exhibition: American Art of Our Century*, 1961.  
Columbia University, New York, *Unique Impressions: The  
Museum of Fine Arts, Boston, Massachusetts, 14th  
Annual Print Exhibition*, 1961.  
Boston Arts Festival, Massachusetts, 1961.  
Contemporary Arts Center, Cincinnati Art Museum,  
Ohio, 1961, 1963.  
Pratt Graphic Center, New York, *35 Prize Winning  
American Prints*, 1962.



Park East, November 1986.  
East, January 1989.  
rag: Art and Serious Laughter,"  
August 3 - 10, 1990.  
y 1984.

Art in America, March 1989  
Exhibition, Kraushaar

March 26, 1948.  
makers," Arts, December 1955,  
the Smithsonian." Art News,

Museum of Art Scene.  
son, Vol. 4, no. 2, 1988.  
ing, Exhibition Review," Art

Review," Art Forum,

mes, February 26, 1950.  
(New Jersey edition).

h 1, 1950.  
m, 1962, vol. 1, no. 3.  
March 1959.  
il 1962.  
Traditional Home,

Portraits by Contemporary  
- April 1966.  
makers," Arts, May - June 1957.  
Today, Italy and the US,"

o American Painter-  
en, Denmark, 1958, no. 1.

## EXHIBITIONS

, New York, Annual:  
1954, 1955, 1957, 1960.

New York.

achusetts, 1947.  
Print Annual, 1947 and

Arts, Philadelphia, 1947, 1949,  
1958, 1959, 1961-1969.  
is, Abstract and Surrealist

y, Annual Exhibition.

n Internationale de la Gravure

is, Drawings, 1950.  
C, 1969.

ork, Atelier 17, 1951.  
York, 25th Anniversary  
the 20th Century, 1951.

The Art Institute of Chicago, Illinois, Drawings, 1952, 1954.  
The Metropolitan Museum of Art, New York, American  
Watercolors, Drawings and Prints, A National Competitive  
Exhibition, 1952.

Kunstnerforbundet, Oslo, Sweden, New American Graphics, 1952.  
Philadelphia Museum of Art, Pennsylvania, Print Exhibition, 1952.  
California Palace of the Legion of Honor, San Francisco, 5th  
Annual Exhibition of Contemporary American Painting, 1952.  
William Rockhill Nelson Gallery, Kansas City, Missouri,  
1952, 1953.

The Brooklyn Museum, New York, International Watercolor  
Exhibition, 1953, 1955.

University of Nebraska, 1953.  
Albany Institute, New York, 1953.

The Museum of Modern Art, New York, 1953.  
Los Angeles County Museum of Art, California, Recent  
Acquisitions, 1954.

Musée Nationale d'Art Moderne, Paris, France, Contemporary  
Drawing in the United States, 1954.

Furnish Museum, Southampton, New York, 1954.  
Dayton Art Institute, Ohio, 1954, 1956.

Wesleyan University, Bloomington, 1954, 1968.  
University of Illinois, Graphic Arts - USA, 1954.

Butler Institute of American Art, Youngstown, Ohio, Annual  
Exhibition, 1955, 1956, 1961, 1965, 1967, 1969, 1970.

The Museum of Modern Art, New York, Drawings, 1955.  
Gold Hall, Wagner College, Staten Island, New York, Karl  
Schrag & Richard Zaslav, 1955.

Terolote Book Shop, Santa Barbara, California, Karl Schrag &  
Andrew Rueland, 1956.

Tate Gallery, London, England, Modern Art in the United  
States, 1956.

Montclair Art Museum, New Jersey, Drawing, 1956.

Museum of Art, Pennsylvania State University, College Park,  
Pennsylvania, 1956.

Musée d'Art Strasbourg, France, Dessins Américains  
Contemporains, 1956.

The Brooklyn Museum, New York, Golden Years of American  
Drawings 1905 - 1956, Trends in Watercolor Today, Italy -  
United States, 1957.

Galleria Nazionale d'Arte Moderna, Rome, Italy, Contemporary  
Graphic Art in the United States, 1957.

University of Illinois, 50 American Printmakers, 1958.  
Tweed Gallery, University of Minnesota, 1958.

Ohio Wesleyan University, Delaware, Ohio, 1959.

Renaissance Society, University of Chicago, Illinois, 1959.

Staten Island Institute of Arts and Science, New York, 1959,  
1960, 1962.

Yale University Art Gallery, New Haven, Connecticut,  
American Prints, 1950 - 1960, 1960.

Whitney Museum of American Art, New York, 30th Anniversary  
Exhibition: American Art of Our Century, 1961.

Columbia University, New York, Unique Impressions, 1961.  
Museum of Fine Arts, Boston, Massachusetts, 14th Annual  
Print Exhibition, 1961.

Boston Arts Festival, Massachusetts, 1961.

Contemporary Arts Center, Cincinnati Art Museum,  
Ohio, 1961, 1963.

Frost Graphic Center, New York, 35 Prize-Winning American  
Prints, 1962.

Print Council of America, Cambridge, Massachusetts,  
American Prints Today, 1962.

Memorial Union Gallery, Iowa State University, Ames,  
American Art Trends and Sources, 1962.

Grand Rapids Art Gallery, Michigan, 1963.

The Brooklyn Museum, New York, 22nd International  
Watercolor Biennial, 1963.

Providence Art Club, Rhode Island, Kane Memorial  
Exhibition, 1963.

Colby College Museum of Art, Waterville, Maine, 100 Prints  
of the 20th Century, 1964; Drawings, 1967.

Pavilion of Fine Arts, New York World's Fair, New York, 1964.  
Museum of Art, Springfield, Massachusetts, Eastern States  
Exposition, 1964, 1965, 1966.

Des Moines Art Center, Iowa, 1965.

Salle Dalles, Bucharest, Romania, 50 Prints by 50 Contemporary  
American Artists, 1965. Exhibition traveled through Eastern  
Europe and Russia.

Whitney Museum of American Art, New York, A Decade  
of American Drawings, 1955 - 1965, 1965.

The Secession Gallery, Vienna, Austria, 50 Prints by 50  
American Artists, 1965.

National Institute of Arts and Letters, New York, An  
Exhibition of Contemporary Painting, Sculpture and  
Graphic Art, 1966.

American Academy of Arts and Letters, National Institute  
of Arts and Letters, New York, Exhibition of Works by Newly  
Elected Members and Recipients of Honors and Awards, 1966.

Procter Art Center, Bard College, New York, First National  
Print Exhibition, 1966.

Saint Paul Art Center, Minnesota, Third Biennial Exhibition  
Drawings USA '66, 1966.

Storm King Art Center, Mountainville, New York, 79 Original  
Drawings by 20th Century American Artists, 1966.

Philadelphia Museum of Art, Pennsylvania, Prints of Two  
Worlds, 1967.

Vancouver Art Gallery, British Columbia, Canada, Vancouver Print  
International, 1967.

Norfolk Museum of Arts and Sciences, Virginia, American  
Drawing Biennial, 1967, 1969.

Storm King Art Center, Mountainville, New York, Still Life, 1967.

Wichita Art Museum, Kansas, 1968.

Rijksacademie, Amsterdam, The Netherlands, 28  
Contemporary American Graphic Artists, 1968.

The Brooklyn Museum, New York, 30 Years of Collecting Prints  
and Drawings, 1969.

Art Gallery, Ball State University, Muncie, Indiana, 1969.

Kent State University, Ohio, 3rd Kent State University  
Exhibition, 1969.

New Jersey State Museum, Trenton, Color Prints of the  
Americas (American Color Print Society), 1970.

Philbrook Art Center, Tulsa, Oklahoma, 1970, 1971.

Minnesota Museum of Art, Saint Paul, Minnesota, Drawings  
USA/71, 1971 (purchase award).

Root Art Center, Hamilton College, Clinton, New York,  
Cross-Section, New York - 1972, 1972.

Stowe Gallery, Davidson College, Davidson, North Carolina,  
Davidson National Print and Drawing Competition, 1974  
(purchase award).

John and Norah Warbeke Gallery, Mount Holyoke College  
Prints, 1962.



Art Museum, South Hadley, Massachusetts, *National Prints and Drawings Exhibition*, 1974.

53rd Exhibition of The Society of American Graphic Artists presented at Azuma Galleries, New York, and The Wood Art Gallery (Museum), Montpelier, Vermont, 1975.

The Museum of Modern Art, New York, *American Prints, 1913 - 1963*, 1976. Exhibition traveled abroad, including Albertina, Vienna, Austria.

The Metropolitan Museum of Art, New York, *Contemporary American Prints, Gifts from the Singer Collection*, 1976.

The Brooklyn Museum, New York, *30 Years of American Printmaking*, 1976.

Elvehjem Museum of Art, University of Wisconsin, Madison, *Atelier 17*, 1977.

National Academy of Design, New York, *Annual Exhibition*, 1978, and annually thereafter.

University of Delaware, Wilmington, *Distinguished Mid-Atlantic Artists*, 1980.

The Museum of Modern Art, New York, *Prints: Acquisitions 1977 - 81*, 1981.

Associated American Artists, New York, *50 Years of Fine Prints*, 1984.

Maine Coast Artists, Rockport, Maine, *The Founders*, 1984.

The Metropolitan Museum of Art, New York, *In Pursuit of Abstraction - American Prints 1930 - 1950*, 1986.

Mary Ryan Gallery, New York, *Atelier 17*, 1986.

Gallery 68, Belfast, Maine, *Karl Schrag, Master Printmaker*, 1987.

Krasdale Foods Gallery, Bronx Museum of the Arts, New York, *In the Country*, 1987.

Foreign Art Museum, Sofia, Bulgaria, *American Exhibition*, 1987. The works in this exhibition were donated to the Museum by the artists.

Associated American Artists, New York, *The Painter and the Printmaker*, 1989.

American Embassy, Sarajevo, Yugoslavia, *New American Graphics*, curated by Joann G. Moser, 1989.

The Noyes Museum, Oceanville, New Jersey, *Artists' Gardens*, 1990.

Scheele Galleries, Cleveland, Ohio, *Karl Schrag, Syd Solomon and Irving Kriesberg*, 1990.

The Farnsworth Art Museum, Rockland, Maine, *Gardens - Real and Imagined*, 1990.

Sylvan Cole Gallery, New York, *Prints reproduced in The Complete Printmaker*, 1990.

Twining Gallery, New York, *The Nude: Drawings of the Figure by the New York School Artists*, 1991.

Mary Ryan Gallery, New York, *Great American Prints, 1915 - 1949*, 1991.

Maine Coast Artists, Rockport, Maine, *Recent Work by Senior Statesmen*, 1991.

The Museum of Modern Art, New York, *Artists Choice: Chuck Close, Head-On! The Modern Portrait*, 1991.

Museum of Fine Arts, Boston, Massachusetts, *Modern Printed Portraits*, 1991.

## CHECKLIST OF PAINTINGS

Unless otherwise noted, all paintings collected by Kraushaar Galleries, New York City

1. *Artist with Paper Hat*, 1941  
oil on canvas, 35 x 25 inches  
Collection of Dr. Peter Schrag
2. *Landscape with Fruit*, 1950  
oil on masonite, 48 x 48 inches  
Collection of Dr. Peter Schrag and Katherine Schrag-Wangh
3. *Wind, Wave and Tree*, 1955  
oil on canvas, 34 x 45 inches  
Collection of Katherine Schrag-Wangh
4. *Montserrat*, 1958  
gouache, 38 x 26 inches  
Collection of the Whitney Museum of American Art, Purchase, with funds from the Friends of the Museum of American Art
5. *The Middle Years*, 1961  
oil on canvas, 26 x 36 inches  
Collection of Katherine Schrag-Wangh
6. *Blue Apple Tree—White Sky*, 1965  
oil on canvas, 32 x 44 inches  
Collection of Colby College Museum of Art, Gift of Mr. George Daly
7. *The Ladder (Self-Portrait)*, 1969  
oil on canvas, 36 x 32 inches  
Collection of Jean and Raymond V.J. Schrag
8. *Red Sun and Silence*, 1971  
gouache, 26 x 38 inches  
Collection of Dr. and Mrs. Julian Hyman
9. *Meadow in Moonlight*, 1971  
oil on canvas, 38 x 42 inches  
Collection of Judith Pitt
10. *Seventeen Night Figures*, 1973  
oil on canvas, 50 x 38 inches
11. *Self-Portrait, Paintings and Windows*, 1973  
oil on canvas, 71 x 40 inches  
Collection of National Academy of Design
12. *Summer—Apple Tree and Yellow House*, 1976  
oil on canvas, 50 x 58 inches  
Collection of Mr. and Mrs. Fred Schrag
13. *Dark Branches and Sunny Meadow II*, 1976  
oil on canvas, 42 x 50 inches  
Collection of Dr. and Mrs. Peter Schrag



## CHECKLIST OF PAINTINGS

Unless otherwise noted, all paintings courtesy  
Kraushaar Galleries, New York City

1. *Artist with Paper Hat*, 1941  
oil on canvas, 35 x 25 inches  
Collection of Dr. Peter Schrag
2. *Landscape with Fruit*, 1950  
oil on masonite, 48 x 48 inches  
Collection of Dr. Peter Schrag and  
Katherine Schrag-Wangh
3. *Wind, Wave and Tree*, 1955  
oil on canvas, 34 x 45 inches  
Collection of Katherine Schrag-Wangh
4. *Montserrat*, 1958  
gouache, 38 x 26 inches  
Collection of the Whitney Museum of American Art,  
Purchase, with funds from the Friends of the Whitney  
Museum of American Art
5. *The Middle Years*, 1961  
oil on canvas, 26 x 36 inches  
Collection of Katherine Schrag-Wangh
6. *Blue Apple Tree—White Sky*, 1965  
oil on canvas, 32 x 44 inches  
Collection of Colby College Museum of Art,  
Gift of Mr. George Daly
7. *The Ladder (Self-Portrait)*, 1969  
oil on canvas, 36 x 32 inches  
Collection of Jean and Raymond V.J. Schrag
8. *Red Sun and Silence*, 1971  
gouache, 26 x 38 inches  
Collection of Dr. and Mrs. Julian Hyman
9. *Meadow in Moonlight*, 1971  
oil on canvas, 38 x 42 inches  
Collection of Judith Pitt
10. *Seventeen Night Figures*, 1973  
oil on canvas, 50 x 38 inches
11. *Self-Portrait, Paintings and Windows*, 1973  
oil on canvas, 71 x 40 inches  
Collection of National Academy of Design
12. *Summer—Apple Tree and Yellow House*, 1975-76  
oil on canvas, 50 x 58 inches  
Collection of Mr. and Mrs. Fred Schrag
13. *Dark Branches and Sunny Meadow II*, 1976  
oil on canvas, 42 x 50 inches  
Collection of Dr. and Mrs. Peter Schrag
14. *Red Earth, Blue Distance*, 1976  
gouache, 26 x 38 inches  
Collection of Mr. and Mrs. Robert Cochrane
15. *Late Summer Night*, 1977  
oil on canvas, 50 x 50 inches  
Collection of Mr. and Mrs. Richard Braunstein
16. *Park Toward Evening, Jamaica*, 1978  
gouache, 31 1/8 x 43 inches  
Collection of The Brooklyn Museum, Gift of the Artist
17. *Island Night*, 1978  
oil on canvas, 48 x 54 inches  
Collection of The Farnsworth Art Museum,  
Gift of Paul J. Schrag
18. *Self-Portrait—Night*, 1980-81  
oil on canvas, 50 x 40 inches  
Collection of The Metropolitan Museum of Art,  
Gift of Henry and Margo Samton
19. *The Green Night*, 1982  
oil on canvas, 40 x 50 inches  
Collection of Mrs. Ruth W. B. Potter
20. *Night Woods with Apple Tree*, 1983  
oil on canvas, 50 x 40 inches  
Collection of Mr. and Mrs. Richard Braunstein
21. *Barn Door and Moonlit Field*, 1984-85  
oil on board, 38 x 26 inches  
Collection of Michael and Jeanne Bernkopf
22. *In the Forest—The Artist and His Wife*, 1987  
oil on canvas, 50 x 40 inches  
Collection of Mr. and Mrs. Lucien Goldschmidt
23. *Self-Portrait with Candle*, 1987  
oil on canvas, 40 x 30 inches
24. *Night Silence I*, 1987  
oil on canvas, 34 x 40 inches  
Collection of the artist
25. *Midsummer Night*, 1988  
oil on canvas, 40 x 50 inches
26. *Flowering Plant at Night*, 1988  
oil on board, 26 x 29 inches  
Collection of Mr. and Mrs. Sidney Sass
27. *September*, 1989  
oil on canvas, 30 x 36 inches  
Collection of Mr. and Mrs. John S. Ames III
28. *Sultry Night*, 1989  
gouache, 26 x 38 inches  
Collection of Mrs. Max M. Stern
29. *Self-Portrait with Pine Tree*, 1989  
oil on canvas, 40 x 34 inches,  
Collection of Mr. Jeffrey Stark



30. *Self-Portrait with Bathers*, 1990  
oil on canvas, 26 x 40 inches
31. *Dawn, Noon and Night*, 1990  
oil on canvas, 48 x 60 inches
32. *Nightfall, Night and Morning*, 1990  
oil on canvas, 40 x 50 inches  
Collection of SkyTell Corp.
33. *Midsummer*, 1990  
oil on canvas, 40 x 40 inches
34. *Infinity*, 1990  
oil on canvas, 40 x 50 inches
35. *Red Tree—Full Moon*, 1990  
oil on canvas, 40 x 40 inches
36. *The Big Canvas*, 1990  
oil on canvas, 40 x 50 inches
37. *Of Time and Mood*, 1991  
oil on canvas, 35 x 50 inches
38. *Night Time*, 1991  
oil on canvas, 32 x 40 inches

#### CHECKLIST OF PRINTS:

- All prints in the exhibition (with the exception of #16) are from the artist's collection; public collections which have impressions of the prints are indicated in brackets. All dimensions given in inches.
1. *Persecution*, 1940  
etching and aquatint on zinc, edition of 75, 12 x 12  
[Library of Congress]
  2. *Solace*, 1944  
aquatint on zinc, edition of 50, 10 x 12  
[National Museum of American Art]
  3. *The Two of Us*, 1945  
monotype, unique, 12 x 10
  4. *Rain and the Sea*, 1946  
etching and engraving on copper, edition of 30, 15 x 11  
[The Museum of Modern Art, National Gallery of Art]
  5. *Silence*, 1947  
etching in two colors on zinc, edition of 25, 12 x 15  
[The Metropolitan Museum of Art, The British Museum, London, Bibliothèque Nationale, Paris]
  6. *Falling Night*, 1949  
etching, engraving and aquatint in two colors on copper, edition of 25, 17 1/2 x 12  
[Victoria and Albert Museum, London]

7. *The Influence of the Moon*, 1950  
etching, engraving and aquatint in two colors on copper, edition of 30, 19 x 25  
[National Gallery of Art]
8. *The Sound of the Sea*, 1958  
etching and aquatint in four colors on copper, edition of 50, 20 x 28  
[Philadelphia Museum of Art]
9. *Dark Trees at Noon*, 1961  
etching, engraving and aquatint in five colors on copper and zinc, edition of 50, 25 x 19  
[The Museum of Modern Art]
10. *Overgrown Path*, 1962  
lithograph in six colors on stone and zinc, edition of 30, 36 1/2 x 22 3/4  
[The Museum of Modern Art, The Art Institute of Chicago]
11. *Path in a Forest*, 1962  
lithograph in two colors on stone, edition of 35, 36 x 17 1/2  
[The Museum of Modern Art, The Art Institute of Chicago, Los Angeles County Museum of Art]
12. *Self-Portrait*, 1963  
aquatint on zinc, edition of 50, 24 x 20  
[The Museum of Modern Art]
13. *The Artist's Daughter*, 1965  
etching and aquatint in two colors on copper, edition of 50, 13 x 18  
[Syracuse University]
14. *Portrait of Bernard Malamud (The Writer)*, 1970  
aquatint in five colors on copper and zinc, edition of 50, 24 x 18  
[National Portrait Gallery, National Museum of American Art]
15. *Portrait of Una Johnson*, 1974  
etching and aquatint in eight colors on zinc and copper, edition of 50, 24 x 18  
[The Brooklyn Museum]
16. *Night Sounds of a Brook*, 1977  
monotype printed in black with gouache additions, unique, 18 13/16 x 24 15/16  
Collection of The Museum of Modern Art, John B. Turner Fund
17. *Blue Arches*, 1979  
etching and aquatint in seven colors on copper and zinc, edition of 50, 24 x 18 inches  
[Stanford University Museum of Art]
18. *The Painter (Red Self-Portrait)*, 1983  
etching and aquatint in two colors on zinc and copper, edition of 50, 20 x 16  
[Museum of Fine Arts, Boston]

19. *Night Sky—Coen Isle*, 1985  
lithograph, hand-colored by the artist, edition of 40, 23 3/4 x 17 3/4
20. *Sound of a Forest Brook*, 1986  
etching and aquatint in six colors on zinc and copper, edition of 40, 18 x 24
21. *Autumn Wind and Stars*, 1988  
lithograph in four colors, edition of 60, 20 x 24  
[The Farnsworth Art Museum]
22. *At Night—The Artist and His Wife*, 1989  
lithograph, edition of 50, 26 x 17 3/4
23. *Night Cloud, Land and Water*, 1989  
monotype, unique, 18 diameter
24. *Late in Life Passion*, 1990  
etching and aquatint on zinc, hand-colored by the artist, edition of 40, 20 x 14
25. *Flowering Tree—Moonlight*, 1990  
lithograph, edition of 260, 19 x 18  
[Cleveland Museum of Art]



*of the Moon*, 1950  
Etching and aquatint in two colors on copper,  
19 x 25  
[University of Art]

*the Sea*, 1958  
Aquatint in four colors on copper,  
20 x 28  
[Museum of Art]

Noon, 1961  
Etching and aquatint in five colors on copper  
Edition of 50, 25 x 19  
[Museum of Modern Art]

h, 1962  
Six colors on stone and zinc,  
36 1/2 x 22 3/4  
[Museum of Modern Art, The Art Institute of  
Chicago]

t, 1962  
Two colors on stone,  
36 x 17 1/2  
[Museum of Modern Art, The Art Institute of  
Chicago, Los Angeles County Museum of Art]

63  
Edition of 50, 24 x 20  
[Museum of Modern Art]

ghter, 1965  
Aquatint in two colors on copper,  
13 x 18  
[University of California]

ard Malamud (*The Writer*), 1970  
Two colors on copper and zinc,  
24 x 18  
[Portrait Gallery, National Museum of  
Art]

Jahson, 1974  
Aquatint in eight colors on zinc and copper,  
24 x 18  
[Museum]

*of a Brook*, 1977  
Printed in black with gouache additions,  
16 x 24 15/16  
[The Museum of Modern Art,  
The Fund]

79  
Aquatint in seven colors on copper and zinc,  
24 x 18 inches  
[University Museum of Art]

*and Self-Portrait*, 1983  
Aquatint in two colors on zinc and copper,  
20 x 16  
[Fine Arts, Boston]

19. *Night Sky—Deer Isle*, 1985  
Lithograph, hand-colored by the artist,  
edition of 40, 23 3/4 x 17 3/4
20. *Sound of a Forest Brook*, 1986  
Etching and aquatint in six colors on zinc and copper,  
edition of 40, 18 x 24
21. *Autumn Wind and Stars*, 1988  
Lithograph in four colors, edition of 60, 20 x 24  
[The Farnsworth Art Museum]
22. *At Night—The Artist and His Wife*, 1989  
Lithograph, edition of 50, 26 x 17 3/4
23. *Night Cloud, Land and Water*, 1989  
Monotype, unique, 18 diameter
24. *Late in Life Passion*, 1990  
Etching and aquatint on zinc, hand-colored by the artist,  
edition of 40, 20 x 14
25. *Flowering Tree—Moonlight*, 1990  
Lithograph, edition of 260, 19 x 18  
[Cleveland Museum of Art]



Photography by Geoffrey Clements, with the exceptions of pages 7, 8 (right), 9 (left) by Oliver Baker; pages 31, 43 by Benjamin Magro; pages 24, 29, 51, 57 by William Thuss; and pages 9 (right), 11 (left), 21 by Deborah Vendetti.

Additional photography:  
*Blue Arches, Jamaica I*, 1978, oil on canvas, collection of Solomon R. Guggenheim Museum, New York, gift of Mr. and Mrs. Henry A. Samton, 1979; photography by David Heald, copyright © The Solomon R. Guggenheim Foundation; reproduced on page 40.

*Night Sounds of a Brook*, 1977, monotype, printed in black with gouache additions, composition: 18 13/16 x 24 15/16 inches; collection of The Museum of Modern Art, New York, John B. Turner Fund; reproduced on page 37.

Design by Carol Inouye, Inkstone Design

Printed and bound by The Stinehour Press

Distributed by Tilbury House Publishers, Inc.





1000187128

WILKES COLLEGE LIBRARY





