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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

Joe Brainard:  
A Retrospective  
September 30<sup>th</sup>, 2001 –  
November 25<sup>th</sup>, 2001

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May 30

Exhibit A

Checklist of the Joe Brainard Exhibition

*Untitled (Big Chesterfield)*, 1961-62

Collage

22 x 23 in.

Collection of Pat and Ron Padgett

Plate 1

*7-Up*, 1962

Oil on canvas

25 x 18 in.

Collection of Joe LeSueur

Plate 2

*Sketch for an Assemblage*, 1962

Pentel on paper

11 x 8 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*American Flag*, c. 1962

Collaboration with Ted Berrigan

Collage

12 x 16 in.

Collection of Pat and Ron Padgett

*Untitled*, c. 1962

Assemblage

10 x 4 in.

Collection of Joe LeSueur

Plate 3

*Untitled (Back Death)*, c. 1962-63

Collaboration with Ted Berrigan

Collage

20 1/4 x 15 1/2 in.

Collection of Nellie Villegas

*Portrait of Sandy Berrigan*, c. 1962-65

Collaboration with Ted Berrigan

Oil and charcoal on canvas

24 x 18 1/2 in.

Collection of Sandy Berrigan

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*Ex-Lax vs. Feenamint vs. Ex-Lax vs. Feenamint*, 1963

Collaboration with Ted Berrigan, Dick Gallup, and Ron Padgett

Handmade book

10 3/8 x 7 7/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Personal Nancy Love*, 1963

Collaboration with Ted Berrigan

Ink on paper, four sheets

15 3/8 x 11 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Soup*, 1963

Ink and Collage

4 3/4 x 80 3/4 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Beige Lace*, 1964

Assemblage

36 x 17 x 3 in.

Collection of Pat and Ron Padgett

*Cover for Ted Berrigan's The Sonnets*, 1964

Gouache on paper

13 x 10 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 4

*Have You Seen Dr. Strangelove Yet? It's Quite Articulate, Very Fine*, 1964

Collaboration with Frank O'Hara

Collage

10 x 8 in.

Collection of Jean and Lucas Matthiessen



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May 30

*I Grew This Mustache*, 1964  
Collaboration with Frank O'Hara  
Collage  
13 x 9 3/4 inches  
Collection of Bill Berkson  
Plate 6

*I'm Not Really Flying I'm Thinking*, 1964  
Collaboration with Frank O'Hara  
Collage  
10 x 8 in.  
Collection of Bill Berkson  
Plate 7

*Thinking/Joan and Ken* (from *C Comics 1*), 1964  
Collaborations with Barbara Guest  
Ink on paper, two sheets  
14 x 8 1/2 in. each  
Lent by Barbara Guest  
Plate 9

*Untitled (Cherries)*, 1964  
Collaboration with Frank O'Hara  
Collage  
13 1/2 x 10 3/4 in.  
Collection of Kenneth Koch

*Untitled (Native American)*, 1964  
Assemblage  
27 in. diameter  
Collection of Kenward Elmslie  
Plate 10

*Untitled (Pope Weak)*, 1964  
Collaboration with Ted Berrigan  
Collage  
20 1/4 x 14 1/2 in.  
Collection of Greg Masters  
Plate 11

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May 30

*Red Rydler and Dog* (from *C Comics I*), c. 1964

Collaboration with Frank O'Hara

Ink on paper, two sheets

14 x 8 1/2 in. each

Collection of Pat and Ron Padgett

Plate 12

*Untitled*, c. 1964-65

Assemblage, 48 x 23 1/2 x 11 in.

Collection of Irma Hurley

*Untitled*, c. 1964-65

Collage

10 x 8 in.

Collection of Joe LeSueur

*Fleischmann's*, 1965

Collaboration with Frank O'Hara

Collage

13 7/8 x 10 3/4 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 14

*Prell*, 1965

Assemblage

50 x 14 x 5 in.

Collection of Kenward Elmslie

Plate 13

*Rejected Cover for Ted Berrigan's The Sonnets*, 1965

Collage

7 1/4 x 4 1/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 18

*The Sky Book*, 1965

Collage, twenty sheets

13 x 10 in. each

Collection of Pat and Ron Padgett

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*Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
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*Madonna with Daffodils*, 1966  
Collage  
54 1/4 x 22 1/4 in.  
Collection of Kenward Elmslie  
Plate 15

*Mater Dolorosa*, 1966  
Collage  
20 x 15 in.  
Collection of Bill Katz  
Plate 16

*The Great Explosion Mystery*, from *C Comics 2*, 1966  
Collaboration with John Ashbery  
Ink on paper, six sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego  
Plate 18

*People of the World Relax*, from *C Comics 2*, 1966  
Ink on paper, eight sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego  
Plate 17

*Untitled (Madonna)*, 1966  
Collage  
21 x 16 in.  
Collection of Kenward Elmslie  
Plate 20

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*Untitled (Madonna), 1966*

Cut-and-pasted papers, embroidered photo-mechanical reproductions, embroidered net, glitter, enamel, and gouache

14 x 11 in.

The Museum of Modern Art, New York. Gift of the Fischbach Gallery

Plate 21

*Flower Painting IV, 1967*

Collage

7 1/4 x 5 1/2 in.

Collection of Morris Golde

Plate 22

*1967 Game Calendar, 1967*

Collaboration with Kenward Elmslie

Ink and gouache on paper

42 x 22 in.

Collection of Kenward Elmslie

*Untitled, 1967*

Ink on paper

6 3/4 x 4 3/4 in.

Collection of Patrick Merla

Plate 23

*Untitled, 1967*

Ink on paper

6 3/4 x 4 3/4 in.

Collection of Patrick Merla

Plate 24

*Untitled (Garden), 1967*

Fabric collage

37 x 27 1/2 in.

Collection of Kenward Elmslie

Plate 25

*Untitled (Garden), c. 1967*

Collage

37 x 27 1/2 in.

Collection of Kenward Elmslie

Plate 26



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*Untitled (Garden)*, c. 1967

Collage

54 x 40 in.

Collection of Ned Rorem

Plate 27 – Cover

*Untitled (Still Life)*, c. 1967

Gouache on paper

14 x 11 in.

Collection of Pat and Ron Padgett

Plate 28

*Untitled (Still Life)*, c. 1967

Gouache on paper

14 x 11 in.

Collection of Pat and Ron Padgett

*Untitled*, 1968

Watercolor on paper

14 x 11 in.

Private Collection

*Untitled (Good 'n Fruity)*, 1968

Collage

7 x 5 1/4 in.

Collection of Peter R. Stern

Plate 30

*Untitled (Madonna)*, 1968

Collage

8 3/4 x 6 in.

Collection of John Giorno

Plate 31

*Untitled (Still Life)*, 1968

Watercolor on paper

14 x 11 in.

Collection of Michael Brownstein

Plate 32

*Untitled (Garden)*, c. 1968

Collage

14 x 11 in.

Collection of Kenward Elmslie

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May 30

*Untitled (Garden)*, 1969

Collage

29 x 23 in.

Private Collection. Courtesy Tibor de Nagy Gallery, New York

Plate 33

*Untitled (Madonna)*, 1969

Collage

7 x 5 in.

Collection of Pat and Ron Padgett

*I Love You de Kooning*, c. 1969

Handmade book in collaboration with Bill Berkson

Ink on paper, eleven sheets

13 x 10 in. each

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 34

*49 South Main St.*, 1970

Mixed media portfolio of thirteen sheets

14 1/2 x 11 1/2 in. each

Collection of Pat and Ron Padgett

*Hampton Beach Construction #1*, 1970

Assemblage

24 x 1 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Hampton Beach Construction #2*, 1970

Assemblage

23 1/2 x 5 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Some Trees*, 1970

Gouache of original cover of 1970 reprint of John Ashbery's *Some Trees*

13 1/2 x 10 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 35

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May 30

*Untitled*, 1970

Assemblage

6 x 5 1/4 in.

The Society of St. Francis

Plate 36

*Untitled*, 1970

Cigarette

10 x 14 in.

Collection of Joe LeSueur

*Untitled*, 1970

Paper cut-out and Plexiglas

14 1/4 x 11 3/8 in.

Private Collection

Plate 37

*Untitled (Bacio)*, 1970

Collage

7 x 5 in.

Collection of Joe LeSueur

Plate 38

*Untitled (Tattoo)*, 1970

Graphite and ink on paper

10 x 8 in.

Collection of Lawrence L. DiCarlo

*Untitled (Tattoo)*, 1970

Gouache on paper

6 x 6 in.

Collection of Kenward Elmslie

*Straw*, 1970-71

Paper cut-out and Plexiglas

28 3/4 x 22 3/4 in.

Collection of Kenward Elmslie

Plate 39

*Bill Berkson*, 1971

Graphite on paper

13 1/2 x 10 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

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*Bobbie Creeley*, 1971

Graphite on paper

13 5/8 x 10 5/8 in.

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University of California, San Diego

*Dick Gallup*, 1971

Graphite on paper

13 5/8 x 10 5/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Portrait of Pat*, 1971

Graphite on paper

13 1/4 x 10 1/2 in.

Collection of Harry Mathews

Plate 40

*Rameses II*, 1971

Assemblage

2 7/8 x 2 3/8 in.

Collection of Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 41

*Untitled*, 1971

Paper cut-out and Plexiglas

14 x 11 in.

Collection of Kenward Elmslie

Plate 42

*Untitled*, 1971

Ink on paper

6 1/2 x 4 1/2 in.

Collection of Kenward Elmslie

*Untitled*, 1971

Paper cut-out

14 1/2 x 1 1/2 in.

Private Collection



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*Untitled (Bolas Beach Construction #1)*, 1971

Assemblage

3 7/16 x 2 3/8 in.

Collection of Bill Berkson

*Untitled (Bolas Beach Construction #2)*, 1971

Assemblage

3 1/2 x 2 3/8 in.

Collection of Bill Berkson

*Alex Katz*, 1972

Graphite on paper

13 5/8 x 10 5/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 43

*Anne Waldman*, 1972

Graphite on paper

10 5/8 x 13 5/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 44

*David Hockney*, 1972

Graphite on paper

13 5/8 x 10 3/4 in.

The Museum of Modern Art, New York. Gift of Barbara G. Pine

*Fear*, 1972

Gouache on paper

14 x 10 1/2 in.

Collection of Kenward Elmslie

*If Nancy Knew What Wearing Green and Yellow on Thursday Meant*, 1972

Gouache on paper

12 x 9 in.

Collection of Beverly and Howard Zagor

Plate 45

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May 30

*If Nancy Was a Ball*, 1972

Gouache on paper

12 x 9 in.

Collection of Beverly and Howard Zagor

*If Nancy Was a Boy*, 1972

Gouache on paper

12 x 9 in.

Collection of Kenward Elmslie

Plate 46

*If Nancy Was a Drawing by Larry Rivers*, 1972

Gouache on paper

12 x 9 in.

Collection of Beverly and Howard Zagor

*If Nancy Was an Ashtray*, 1972

Gouache on paper

12 x 9 in.

Collection of Beverly and Howard Zagor

Plate 47

*If Nancy Was André Breton at Eighteen Months*, 1972

Collage

12 x 9 in.

Collection of Beverly and Howard Zagor

*If Nancy Was an Interior Decorator*, 1972

Gouache on paper

12 x 9 in.

Collection of Beverly and Howard Zagor

Plate 48

*If Nancy Was Just an Old Kleenex*, 1972

Collage

12 x 9 in.

Collection of Beverly and Howard Zagor

*If Nancy Was the Bright's Disease*, 1972

Collage

12 x 9 in.

Collection of Beverly and Howard Zagor

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May 30

*If Nancy was the Santo Nino de Praga*, 1972

Collage

12 x 9 in.

Collection of Beverly and Howard Zagor

*If Nancy Were a da Vinci Sketch*, 1972

Ink on offset lithograph of a da Vinci sketch

14 x 10 1/4 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 49

*Mixed Blueberries*, 1972

Cut and pasted paper, pencil, colored pencils, and gouache on paper

10 5/8 x 13 3/4 in.

The Metropolitan Museum of Art, New York. Partial and promised gift of Stanley

Posthorn, in memory of the artist, 1997

Plate 50

*Sufferin' Succotash*, 1972

Collaboration with Ron Padgett

Ink on paper, seven sheets

12 x 9 in. each

Collection of Pat and Ron Padgett

*Ultra-New Realism, Self-Portrait*, 1972

Collage with graphite on paper

13 1/3 x 10 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Figure 6

*Untitled*, 1972

Gouache on paper

14 x 11 in.

Collection of Kenward Elmslie

*Untitled*, 1972

Paper cut-out

10 x 8 in.

Collection of Kenward Elmslie

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*Untitled*, 1972

Graphite on paper and collage

13 1/2 x 10 1/2 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

*Untitled (Nancy Studies for Fear)*, 1972

Graphite on paper

14 x 10 1/2 in.

Collection of Kenward Elmslie

*Untitled (Tattoo)*, 1972

Pencil and ink on paper

18 x 14 in.

Collection of John Brainard

*Untitled (Various Images)*, 1972

Gouache, pencil, and ink on paper

14 1/4 x 11 1/4 in.

Collection of John Brainard

*Untitled (Cherries)*, 1973

Oil on canvas

9 x 12 in.

Collection of Duncan Hannah

Plate 54

*Untitled (Cigarette Butts)*, 1973

Collage, gouache, and ink on paper

7 3/8 x 5 1/2 in.

Collection of John Brainard

Plate 55

*Untitled (If at first...)*, 1973

Collage, gouache, and ink on paper

6 x 4 in.

Collection of Sarah-Ann and Werner H. Kramarsky

Plate 56

*Untitled (Vermont Landscape)*, 1973

Oil on canvas

9 x 12 in.

Collection of Bill Katz



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*Untitled (Watermelon)*, 1973

Oil on canvas

9 x 12 in.

Private Collection

*Untitled (Whippoorwill)*, 1973

Oil on canvas

18 1/2 x 24 1/2 in.

Collection of Kenward Elmslie

*Whippoorwill's World*, 1973

Oil on canvas

9 x 12 in.

Collection of Kenward Elmslie

Plate 58

*Untitled*, c. 1973-74

Oil on canvas

12 x 9 in.

Collection of Anne Dunn

Plate 59

*Untitled (Whippoorwill)*, c. 1973-74

Oil on canvas

16 x 22 in.

Collection of Kenward Elmslie

*Cinzano*, 1974

Oil on canvas

48 x 36 1/2 in.

Collection of Anne Dunn

Plate 60

*Nancy Diptych*, 1974

Oil on canvas, two panels

30 1/2 x 24 1/2 in. each

Private Collection

Plate 61

*Nude with Tattoo*, 1974

Oil and ink on canvas

16 x 12 in.

The Metropolitan Museum of Art, New York. Partial and promised gift of Stanley Posthorn, in memory of the artist, 1997

Plate 61a

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*Untitled (Scallions)*, 1974

Oil on canvas

10 x 13 in.

Private Collection

Plate 62

*Untitled (Whippoorwill)*, 1974

Oil on canvas

18 1/2 x 24 1/2 in.

Collection of Kenward Elmslie

*Whippoorwill*, 1974

Oil on canvas

18 1/2 x 24 1/2 in.

Collection of Kenward Elmslie

Plate 64

*Untitled (Cat Woman)*, from *The Champ*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 65

*Untitled (Cup)*, from *The Vermont Notebook*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 66

*Untitled (Dandelion)*, from *The Vermont Notebook*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 67

*Untitled (Goldfish)*, from *The Vermont Notebook*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 68

*Untitled (Landscape)*, from *The Vermont Notebook*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 70

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*Untitled (Towels and Chair)*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

(Plate 69)

*Untitled (Trees)*, from *The Champ*, c. 1974

Ink on paper

9 x 6 in.

Collection of Patrick Merla

Plate 71

*Self-Portrait*, c. 1970s

Oil on unstretched canvas

20 x 16 in.

Collection of John Brainard

*Untitled (Miniatures)*, c. mid-1970s

Mixed media

Each box 2 1/8 x 2 1/8 in.

Collection of John Brainard

*If Nancy Was a Painting by de Kooning*, 1975

Colored pencil on paper

9 5/8 x 7 5/8 in.

Joe Brainard Archive

Mandeville Special Collections Library

University of California, San Diego

Plate 72

*Jennifer Bartlett*, 1975

Collage

6 x 4 in.

Collection of Peter R. Stern

Plate 73

*Madonna of Peas*, 1975

Collage

10 1/2 x 13 in.

Collection of Beverly and Howard Zagor

Plate 74

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*Pansu, 1975*

Collage

11 x 14 in.

Private Collection

Plate 75

*Self-Portrait, 1975*

Colored pencil and paint on paper

14 x 11 in.

Collection of Beverly and Howard Zagor

Plate 76

*Tomato, 1975*

Watercolor on paper

4 x 6 in.

The Metropolitan Museum of Art, New York. Partial and promised gift of Stanley Posthorn, in memory of the artist, 1997

*Untitled, 1975*

Collage

14 x 10 7/8 in.

Collection of John Brainard

Plate 78

*Untitled, 1975*

Collage

7 x 5 in.

Collection of Michael Dubilier

Plate 79

*Untitled, 1975*

Collage

10 x 8 in.

Collection of Kenward Elmslie

*Untitled, 1975*

Collage

7 x 5 in.

The Carol and Arthur Goldberg Collection

Plate 80

*Untitled, 1975*

Collage with gouache

6 3/4 x 4 3/4 in.

Collection of Sarah-Ann and Werner H. Kramarsky



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*Untitled*, 1975  
Collage  
10 x 8 in.  
Collection of Keith McDermott  
Plate 81

*Untitled*, 1975  
Collage  
13 5/8 x 10 5/8 in.  
Collection of Peter R. Stern

*Untitled*, 1975  
Collage  
13 5/8 x 11 5/8 in.  
Collection of Peter R. Stern

*Untitled (Jelly Roll)*, 1975  
Gouache  
7 x 5 in.  
The Carol and Arthur Goldberg Collection

*Untitled (Miniature Series)*, 1975  
Collage  
36 x 42 in. overall  
The Carol and Arthur Goldberg Collection  
Plate 82a

*Untitled (Queen for a Day)*, 1975  
Collage  
13 1/2 x 10 1/2 in.  
The Collection of Betsy and Ted Rogers  
Plate 83

*Untitled (A Sturdy Craft)*, 1975  
Collage  
14 x 12 in.  
Collection of Peter R. Stern  
Plate 82

*Untitled (Window Shade)*, 1975  
Gouache  
7 x 5 in.  
The Carol and Arthur Goldberg Collection

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*Untitled*, 1976  
Collage  
6 5/8 x 4 5/8 in.  
Collection of Peter R. Stern  
Plate 90

*Untitled*, 1976  
Collage  
10 5/8 x 13 5/8 in.  
Collection of Peter R. Stern

*Blossom*, 1977  
Collage  
32 x 51 1/2 inches  
Collection of Amerada Hess Corporation

*Nancy Stamps*, 1977  
Pentel on postage stamps  
3 1/8 x 3 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
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*Untitled*, 1977  
Collage and pencil  
7 x 5 in.  
Collection of Sarah-Ann and Werner H. Kramarsky

*Untitled (Penguins and Beach Balls)*, 1977  
Collage  
10 x 8 in.  
Collection of Kenward Elmslie  
Plate 91

*Carte Postale*, 1978  
Collage  
7 5/16 x 5 3/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego  
Plate 92

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*I Met You*, 1978  
Collage  
8 x 10 in.  
Collection of Keith McDermott

*Untitled*, 1978  
Collage  
12 3/4 x 10 in.  
Collection of John Brainard  
Plate 93

*Untitled*, 1978  
Collage  
11 x 8 in.  
Collection of John Brainard  
Plate 94

*Untitled*, 1978  
Collage  
7 x 5 in.  
Collection of Lawrence L. DiCarlo  
Plate 95

*Untitled*, 1978  
Collage  
7 x 5 in.  
Collection of Peter R. Stern

*Untitled (White Dog)*, 1978  
Oil on canvas  
36 x 24 in.  
Collection of Kenward Elmslie

*Art Exhibition, Joe Brainard, 1978-79, 1978-79*  
Collage  
23 3/4 x 19 3/4 in.  
Collection of John Brainard

*Untitled (Nude with Objects)*, 1979  
Collage  
5 5/16 x 4 1/8 in.  
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University of California, San Diego

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*Untitled (Cat)*, 1988

Ink on paper

11 x 8 1/2 in.

Collection of Kenward Elmslie

*Untitled (Converse Sneakers)*, 1988

Ink on paper

11 x 8 1/2 in.

Collection of Kenward Elmslie

*Untitled (Reclining Male Nude)*, 1988

Ink on paper

11 x 8 1/2 in.

Collection of Kenward Elmslie

*Untitled (Whippoorwill)*, 1988

Ink on paper

11 x 8 1/2 in.

Collection of Kenward Elmslie



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# Contract

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July 21, 2000

Tom Finkelpearl  
P.S.1 Contemporary Art Center, a MoMA affiliate  
22-25 Jackson Avenue  
Long Island City, NY 11101

RE: Agreement between The Regents of the University of California, and  
P.S.1 Contemporary Art Center, a MoMA affiliate

Dear Mr. Finkelpearl:

The above referenced Agreement between The Regents of the University of California and P.S.1 Contemporary Art Center, a MoMA affiliate, is enclosed. This Agreement is for the exhibition **Joe Brainard Retrospective**. It has been signed on behalf of The Regents of the University of California.

Upon review and signature on behalf of P.S.1 Contemporary Art Center, please return a copy of the fully executed Agreement to my attention (a faxed copy is acceptable). Thank you.

Sincerely,

A handwritten signature in cursive script, appearing to read "Cindy Caprasecca".

Cindy Caprasecca  
Contract Specialist

Enclosure: Agreement

cc: Lisa Calden, Berkeley Art Museum (w/enc.)

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# Documentation

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I remember when, in high school, if you wore green and yellow on Thursday it meant that you were queer.

I remember that for my fifth birthday all I wanted was an off-one-shoulder black satin evening gown. I got it. And I wore it to my birthday party.

## Bruce Hainley on Joe Brainard

I remember my first sexual experience in a subway. Some guy I was afraid to look at him, got a hard-on and was rubbing it back and forth against my art. I got very excited and when my stop came I hurried out and home where I tried to do an oil painting using my dick as a brush.

I remember my parents' bridge teacher. She was very fat and very butch (cropped hair) and she was a chain smoker. She prided herself on the fact that she didn't have to carry matches around. She lit each new cigarette from the old one. She lived in a little house behind a restaurant and lived to be very old.



Untitled 1972  
Pencil, pastel, watercolour

Left: Portrait by Peter Hujar

© The Estate of Peter Hujar, courtesy of the James Danziger Gallery, New York. Print from the Joe Brainard Archive, Mandeville Special Collections Library, University of California, San Diego

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Joe Brainard was born on the 11th March 1941 in Salem, Arkansas, but always said he was from Tulsa, Oklahoma, where he attended High School. There he became friends with poets Ron Padgett and Dick Gallup. After a scholarship to the Dayton Art Institute in Ohio proved uncompromising, he moved to New York. At the time of his first solo show at the Alan Gallery in 1965, he said: 'I guess what I am *really* interested in is being beautiful'. John Ashbery, in his little essay accompanying the show, commented: 'It is a long time since anyone was really interested in being beautiful. Other qualities like strength or simplicity or ugliness replaced beauty some time ago. There were those who insisted that beauty was precisely these things. A slab of mud and grit by Dubuffet was beautiful if you looked at it in the right way, but you had to look at it in the right way.' Looked at another way (the right way?) Brainard's desire to be beautiful was as much about himself as his art. In his text *Self-Portrait: 1971* he wrote 'WHY I AM A PAINTER: One reason I'm a painter is because I'm not a movie star'.

While continuing to show at the Alan Landau and Fishbach Galleries in New York he published *I Remember* (1970), with Angel Hair Press. This was Brainard's first book, though he had already collaborated on comics with, amongst others, Frank O'Hara, James Schuyler, Barbara Guest, Kenneth Koch and Harry Mathews, and on books with Ron Padgett, Ted Berrigan, and Kenward Elmslie, with whom he lived for at least every summer for the rest of his life. His last gallery show took place in 1978, but was followed by two retrospectives: one at the Long Beach Museum in 1980, and another in 1987, at the University of California, San Diego. He spent the latter part of the 80s drawing, writing, and voraciously reading everything of note, but showing no paintings, having convinced himself he was not up to his own rigorous standards (Velázquez). If he no longer painted pictures, he wrote paintings. The following passage is from *Imaginary Still Lifes* (No.7): 'I close my eyes. I see a white statue (say 10" high) of David. Alabaster. And pink rose petals. And black velvet. This is a sissy still life. Silly, but pretty. And, in a certain way, almost religious. ('Eastern' religious). This still life is secretly smiling.' Brainard died in New York City on 25th May 1994 from an AIDS-related illness.

Though shy, Brainard was, by all accounts, a charmer with a great sense of humour. Worried about his skinniness, he designed elaborate diet regimes to muscle up. 'RIGHT NOW: Thinking about how blue the sky is, and how black and white the sun makes everything seem today, eating a peanut butter and honey sandwich on toast and drinking a can of Nutrament (trying to gain weight)'.<sup>1</sup> He remained lithe and handsome. A smoker, Brainard painted, drew, wrote about, and considered the beauty of smoking and its paraphernalia. About one cigarette butt work, James Schuyler wrote: 'He crams cork-tipped butts into a space until it is *stuffed*. The pattern has to find itself, except 'pattern' is a poor word: a contiguity, like what polishing shows in a slice of granite, the order of randomness.'<sup>4</sup>

I remember Dorothy Collins.

I remember Dorothy Collins' teeth.

I remember planning to tear page 48 out of every book I read from the Boston Public Library, but soon losing interest.

I remember my grade school art teacher, Mrs Chick, who got so mad at a boy one day she dumped a bucket of water over his head.

I remember Moley, the local freak and notorious queer. He had a very little head that grew out of his body like a mole. No one knew him, but everyone knew who he was. He was always 'around'.

I remember liver.



If 1972  
Ink and gousche on paper



From The Sky Book 1965



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Garden 1967  
Mixed media

How refreshing that an artist who spent most of his life in New York had retrospectives in Southern California. It is helpful to think about Brainard's work – its humour, its directness – in terms of some Los Angeles artists, if only for a moment, to see that for all its important connections to what is handily referred to as the New York School of painters (Fairfield Porter, Alex Katz, Jane Freilicher) and writers (Frank O'Hara, John Ashbery, James Schuyler, Kenneth Koch, Barbara Guest, Kenward Elmslie), his work resonates on various frequencies. His little books of drawings and writings can be placed snugly next to Edward Ruscha's brilliant photographic booklets: both reveal the genius of fearlessly pursuing a banal idea with single-minded thoroughness. William Wegman's videos with his dogs revel in the same dopey wonders of the ordinary as many of Brainard's investigations.

Perhaps at his most disarming, Brainard was interested in discerning, as Dave Hickey has written about Jeffrey Vallance, 'the interrelatedness of just about everything'. Both artists achieved this by situating a peculiar religious fervour at the heart of their work. Where Vallance has found visionary moments in the 'shroud' of Blinky the frozen chicken, and the marks of Elvis' sweat on sky-blue satin, Brainard made vibrantly coloured shrines, riots of colours and flowers and materials buzzing around the Infant of Prague or a small, butterfly Madonna. Brainard was careful to qualify the religious nature of these

works, and was quoted by Schuyler as saying: 'A lot of people said I was making fun of religion ... I'd almost rather be religious.'

These links with the West Coast do not deny a complex, intimate dialogue with Porter, Freilicher, and Katz (as well as Joseph Cornell, Ray Johnson, and Andy Warhol). The first three were close friends, Warhol a close acquaintance. While the connections between Brainard's work and the former artists' are apparent – a love for the everyday and for the real's real abstractness – his interest in Warhol is not, since too many critics have discussed the goings-on of the New York School and the Factory as if they were happening at different times and in different cities. Although the circles were dissimilar, the cross-pollination was tangible, if complex. On some level, it was the *naturalness* of homosexuality within these groups which allowed, even solicited interaction. In 'Andy Warhol's Sleep Movie', an essay from 1964 about seeing *Sleep*, Brainard wrote: 'I rather enjoy the fact that a boring movie was made on purpose. And really, it's not so boring to be bored. (Thank you Andy.)' Brainard continued in another essay, *ANDY WARHOL: ANDY DO IT*: 'Andy Warhol's 'paintings' have 'presence'. Andy Warhol's 'paintings' have 'face'. I like paintings that have 'face' and 'presence'. I would not like Andy Warhol's paintings if they didn't 'have' face and presence. Andy Warhol knows what he is doing. Andy Warhol 'does it'. I like painters who 'do it'. Andy do it'.<sup>1</sup> Both men were in love with

doing it, and with the frolic of popular culture which they knew was as much a part of life as art is, but where Brainard's work relishes (and is in many ways about) handiwork, Warhol's Andywork is Factory-made.

I remember when hoody boys wore their blue jeans so low that the principal had to put a limit on that too. I believe it was three inches below the navel.

I remember one football player who wore very light faded blue jeans, and the way he filled them.

I remember when my father would say 'Keep your hands out from under the covers' as he said good night. But he said it in a nice way.

I remember the chair I used to put my boogers behind.

I remember 'queers can't whistle'.

I remember how many other magazines I had to buy in order to buy one physique magazine.

I remember a girl in school one day who, just out of the blue, went into a long spiel all about how difficult it was to wash her brother's pants because he didn't wear underwear.

Like Warhol's, Brainard's work gains some of its strength through seriality and repetition. Both artists meditated on the frame-by-frame structure of movies and comics, but where Warhol employed the repetition of grocery store displays and the photobooth, Brainard found seriality even closer at home – in books, turning a page and finding another page, the same and yet so different. Books feature heavily among his early work, including two amazing volumes, gifts for Ron and Pat Padgett. (Although his gallery shows sold well, in his work Brainard thwarted gallery and museum norms by delighting in the artwork as gift.) *The Sky Book*, (1965), 20-odd pages long, includes a piece of sky on every page – blue sky replacing the suit of a cute 50s bodybuilder, sky appearing out of the blue in a grid of minerals. The work takes a found image and tweaks it lovingly. The simplicity of the act – putting a piece of blue sky where you want it, where Brainard saw it already was – is also its brilliance. 49 *S. Main Street* (1970), named after the address of the Fairfield Porter home in Southampton, tries to capture in book form the calm, beach ease of that house that was home to so many gifted



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writers and artists. While the love of the gift is apparent in the care with which Brainard hand-tinted black and white photographs by James Schuyler, the aesthetics of love, its gifts, still make us uneasy, hood-winked too often by the fantasy of Kantian absolutes. Brainard's books, objects, and paintings are beautiful, but their formal surety (design, palette, conceptualisation) is paired with the equally formal rigours of friendship, care, and love. His gifted draughtsman's skills were always warmed by his insouciance and sunshine, the true origin of his art.

I remember playing doctor with Joyce Vantries. I remember her soft white belly. Her large navel. And her little slit between her legs. I remember rubbing my ear against it.

I remember one very hot summer day I put ice cubes in my aquarium and all the fish died.

I remember 'lavender past.' (He has a ...).

I remember after people are gone thinking of things I should have said but didn't.

I remember once having to take a pee sample to the doctor and how yellow and warm it was in a jar.

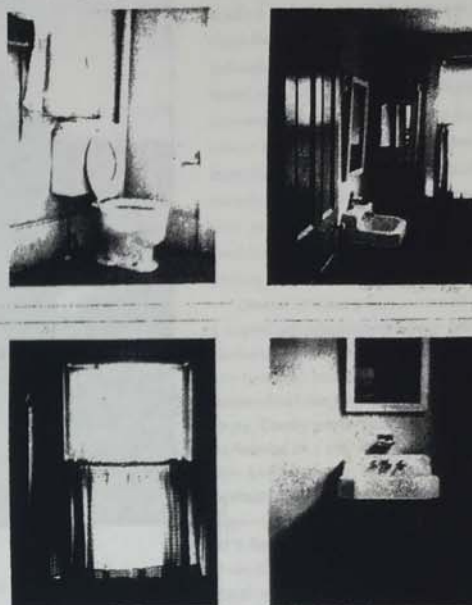
I remember having a crush on a boy in my Spanish class who had a pair of olive green suede shoes with brass buckles just like pair I had. ('Flagg Brothers') I never said one word to him the entire year.

I remember seeing my brother bend way over to pull out the bath tub plug naked and realising for the first time that shit came out of a hole instead of a long slit.

In the mid-70s, Brainard showed '2,000 to 3,000 miniatures' at the Fishbach gallery: a collage of playing cards, children's books, labels, coloured paper, stamps and letters, the works' number and scale confounded the machinations of the art market. What mattered was the immoderation of attention, intensified by the minute sizes of the objects. (A 1975 article in *People Weekly* was entitled 'Think Tiny Says Joe Brainard'.) While he valued the daily, the impromptu, the improvised, his works were never lucky, slapdash, or lackadaisical. Brainard's deft hand can most easily be seen in his use of cut-outs: in different works, sinuous sea grasses, pansies, roses and morning glories exquisitely arranged in complex layers of colour and shape.

Brainard's aesthetic encompassed methods often referred to as 'woman's work', including dainty needlework, garden club know-how and canasta shrewdness. This is a queer aesthetic in proximity with, but different from, what is too frequently condescended to as camp. His penmanship is easy to read, fun and direct, but precise as an elementary schoolteacher's. He loved to read old diaries and ladies' magazines, which fine-tuned his ear, as they did all of the New York School poets, to the genius of American colloquialisms. For example, he quotes a Mrs Florence Ginn's reminiscences about her water pump: 'I have many memories of the old pump - some goods and some bad - but that is the way of life.' Relish his keen eye for male beauties, but not to the detriment of his admiration for banality or his love of jewels, specifics inseparable from and without which his sexuality, like anyone's, is as dull as dirt.

Brainard's work brought into the world an aesthetics of immediacy, unembarrassed introspection, whimsy, and exploration. He never allowed his own doubts, distractions or embarrassment to do anything but inspire him. Whether today's artists know of his work or not, its perfume has affected them: Vincent Fecteau, Siobhan Liddell, Nicole



Photographs from 49 S. Main Street 1970



Portrait of Ron Padgett from 49 S. Main Street 1970  
Ink on paper

Collection: P&P and Ron Padgett

Collection: P&P and Ron Padgett



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Collection: Kenneth Elmslie



Whippoorwill World 1975  
Oil on canvas

Eisenmann, David Armstrong, and, most intricately, Jack Pierson, all owe something to Brainard. At root, these artists trust what they see in the people they care about, in the strange material that the sea of daily life washes up, no matter how ephemeral, flimsy or elusive. They have found that, as Brainard put it, 'Imagination is the Mother of Reality.' Because the majority of his work is still in private hands, it is easier to point to Brainard's influence on writers: Dennis Cooper's *Little Caesar* Press published Brainard's last book, *Nothing to Write Home About*, in 1981, and Cooper's own work recalls the casually poetic daring of Brainard's prose taken somewhere else entirely. Wayne Koestenbaum, David Trinidad, and Amy Gerstler can be seen to have taken in a deep breath of the pure oxygen with which Brainard's work blooms. In a late prose poem, he wrote: 'You see, I'm not asking for anything to change, really. I just want to see as is. If I criticize, it's through creating: the only way.'

I remember a pinkish-red rubber douche that appeared in the bathroom every now and then, and not knowing what it was, but somehow knowing enough not to ask. I remember a little boy who said it was more fun to pee together than alone, and so we did, and so it was. I remember 'dress up time' (Running

around pulling up girl's dresses yelling 'dress up time').

I remember a fat man who sold insurance. One hot summer day we went to visit him and he was wearing shorts and when he sat down one of his balls hung out.

I remember that it was hard to look at it and hard not to look at it too.

I remember a very early memory of an older girl in a candy store. The man asked her what she wanted and she picked out several things and then he asked her for her money and she said, 'Oh, I don't have any money. You just asked me what I wanted, and I told you.' This impressed me to no end.

It is worth considering why Brainard's work should be so insistently of the 70s, that strange, variegated, nonchalant decade. What aspects of its racy energy inspired and allowed Brainard's work? In figuring out the lineage of Brainard's ability to trust what was in his hands and head, his ability to inhabit now – no small task for anyone – no one should ignore the effect of Frank O'Hara; his is one of the premature deaths that could be said to have ended the 60s, and his posthumous *Collected Poems*, published in 1971, one of the works that began and defined the 70s.

Brainard met O'Hara via Ron Padgett, who studied at Columbia with Kenneth Koch, a close friend of O'Hara's and fellow poet at Columbia. One of the many things that Koch noted about O'Hara must also have impressed Brainard: 'his feeling that the silliest idea actually in his head was better than the most profound idea actually in somebody else's head – which seems obvious once you know it, but how many poets have lived how many total years without ever finding it out?'.<sup>6</sup>

One of O'Hara's last pieces of writing was a cogent introduction to Edwin Denby's *Dancers, Buildings and People in the Streets*. The two men had been close friends and fellow observers for many years. In the title essay, Denby wrote about seeing dance performed in a way that was intimately applicable and connected to O'Hara's own aesthetics of the ecstatic: how to take the disjointed wonder called 'life' and somehow let it flow through whatever that excitement given the name of 'art' is. In the final paragraph of his introduction, O'Hara illuminates Denby's keen art of attention: 'Much of this prose is involved with the delineation of sensibility in its experience of time: what happens, and how, if at all? what does each second mean, and how is the span of attention used to make it a longer or shorter experience? Is time in itself beautiful, or is its quality merely decorable or decorous? Somehow, he gives an equation in which attention equals life, or is its only evidence.' Brainard imbued his work with the excited energy that Denby found in dance and on the streets and that O'Hara expressed in poetry. In his *Self-Portrait: 1971*, Brainard defines art. 'ART: Art to me is like walking down the street with someone and saying 'Don't you love that building?' (Too)'. He saw that the stuff of life is the stuff of art, the stuff of art the stuff of life. He allowed it to be there, and he allowed himself to be a part of it.

1. Joe Brainard, published in *New Work*, Black Sparrow Press, 1973, p.10

2. Joe Brainard, published in *Out of this World: An Anthology of the St. Marks Poetry Project 1966-1991*, ed. Anne Waldman, p.189

3. Joe Brainard, *New Work*, ibid., p.16

4. James Schuyler, *Art News*, April 1967, p.57

5. Joe Brainard, *Selected Writings*, Kulchur, 1971, p.20-21

6. Kenneth Koch, 'A Note on Frank O'Hara in the Early Fifties', in *Homage to Frank O'Hara*, Bolinas: Big Sky, 1978, p.26-27



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## I Remember Joe Brainard

*Subject of a New York retrospective this Spring, Joe Brainard's art inevitably evokes, for William Corbett, the nature of the man.*

**T**enderness, modesty, clarity, sweetness, humour, generosity, decency.... Are these the attributes of a late-twentieth-century male New York artist? They hardly bring to mind Pollock or Warhol, nor Rothko, Schnabel, Stella, Rivers, etc. They are, however, characteristics that fit Joe Brainard, both the man and his art, to a tee. 'Joe Brainard was one of the nicest artists I have ever known', wrote John Ashbery in the catalogue of the recent Brainard retrospective at New York's Tibor de Nagy Gallery. 'Nice as a person, and nice as an artist.'

Brainard, who died in 1994 of AIDS, was one of those Americans who is a New Yorker no matter where they are born. It took him merely eighteen years to get from Tulsa, Oklahoma, where his family moved shortly after his birth in Salem, Arkansas, to Manhattan. He went for a visit with his friend the poet Ron Padgett, but then he got sidetracked to Dayton, Ohio, and the Dayton Art Institute. Brainard endured barely a semester there before returning to New York to share a Lower East Side storefront with the poet Ted Berrigan, whom he had also met in Tulsa. But New York was not yet in the cards for him. He enrolled in Boston's Museum School only to spend the better part of a year there, living in a rented room, cutting classes and reading novels. In the fall of 1963 he returned to Manhattan

where he resided until his death.

Almost immediately, Brainard began to move in the downtown world of the poets who had been christened The New York School. He shared an apartment with the poet Tony Towle, met Frank O'Hara, whose name he had heard from Padgett and Berrigan, and began to make the collages and assemblages that comprised his first solo show at the Alan Gallery in 1965. By that time, Brainard had collaborated on two collections of *C* magazine's *Comics* with O'Hara, James Schuyler, Kenward Elmslie, Kenneth Koch, Edwin Denby, Bill Berkson and other poet friends. And he had begun to create covers for their books. Throughout his active years Brainard worked with at least 50 poets, myself among them, and produced fifteen collaborative books, the lion's share with Elmslie, but others with Padgett, Berrigan, John Ashbery, Anne Waldman and Robert Creeley.

These were the years when mimeograph machines hummed in Lower East Side apartments and at the Poetry Project in St Mark's Church on 2nd Avenue at 10th Street. Brainard's openness to the poetry being written, his seemingly endless inventiveness and his easily reproduced, cartoony, graphic line put him in the thick of things, and for a time his work was everywhere on the New York poetry scene. Meanwhile his art headed uptown where

his solo shows and appearances in group shows met with success. He did a cover for *Art News* and designed a Christmas card for the Museum of Modern Art. The card is worth pausing over.

At first glance it has the Brainard virtue of simplicity: snow falls at night beyond a window hung with curtains pulled back. It appears more a card to celebrate winter than Christmas, until one sees that the window sash forms a cross. The religious overtone is there, it seems, for him who wants it. Typical of Brainard to find something more in such a homely image and *not* to call attention to it.

One afternoon in his studio during these busy years the momentarily bored Brainard sought amusement in writing down what he remembered. He began each declarative sentence with 'I remember':

I remember yellow rubber raincoats with matching hoods.  
I remember big black galoshes with lots of metal foldover clamps.  
I remember a very deluxe Crayola set that had gold and silver and copper.  
I remember that the red Crayola was always the first to go.  
I remember always drawing girls with their hands behind their backs. Or in pockets.  
I remember that area of white flesh between the pant cuffs and the socks when old men cross their legs.  
I remember a fat man who sold insurance.



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JOE BRAINARD



Joe Brainard, *Garden*, 1967, gouache on paper, 93.9 x 68.5 cm.  
Above title: *Untitled*, 1974, ink on paper, 24.1 x 19 cm.  
Both pictures: Private Collection. Courtesy Tibor de Nagy Gallery, New York



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One hot summer day we went to visit him and he was wearing shorts and when he sat down one of his balls hung out. I remember that it was hard to look at it and hard not to look at it too.

And soon he had a number of pages which he showed to friends who encouraged him to read publicly from the work; when he did, he quickly found a publisher in Anne Waldman and Lewis Warsh's little press Angel Hair. Thus was Brainard's *I Remember* born, a book that a generation of poets have used in creative writing classes to stimulate their students to write down their memories. Thanks to the sponsorship of the novelist Paul Auster who considers the book 'a masterpiece', Penguin republished it in 1995.

It was Lewis Warsh who introduced me and my family to Joe in June 1972. We were in Greensboro, Vermont, at my wife's family place when Lewis remembered that Kenward Elmslie lived nearby in Calais (pronounced Callous). Joe came for nearly 30 years to spend his summers with Kenward, and after that first meeting we made back and forth visits, sometimes as many as a dozen a summer, and still do now that Kenward spends his summers alone.

I expected a more outgoing man, certainly a man less shy, than the Joe I met. He had a hesitancy when speaking that could lead to a stammer, and he was naturally quiet in an attentive way. In those years he wore his shirt open to the waist summer and winter. Someone, I think Frank O'Hara's room-mate Joe LeSueur, told him that he had a beautiful chest. He did and he flaunted it, which seemed a thing too bold for a man of his temperament to do until you got to know him and then it seemed just Joe.

When we first met, Joe was working like a man possessed. He once came to dinner with a stack of coloured paper and magazine pages which his scissors flew through while he drank, smoked and kept up his end of the conversation, paying only as much attention to what he was doing as does a person knitting. On visits to Kenward and Joe's, our young daughters Marni and Arden made a beeline for Joe's studio where he kept not only his stash of candy – Bit O'Honeys, Snickers, Good and Plenty, Butterfingers – but all manner of paper, old letters, greetings cards, wild flowers and weeds that he had dried, bits of wood, plastic frames in a dozen sizes down to the size of matchbooks, and much more than this eye could ever take in. Joe didn't mind at all if the kids played in his material or with his finished work. His down-to-earth friendliness encouraged them to be respectful, and they were. Both the girls became his friends for life.

During one of those summers Joe worked like a factory to produce the nearly 1,500 small and tiny works – drawings, paintings, collages – he showed at his last Fischbach show in 1975. The gallery displayed the pieces in glass cases like those in an old-fashioned five-and-dime store. That year the original edition of *I*



Joe Brainard, *Necklace*, 1964, assemblage, 101.6 x 25.4 x 15.2 cm. Private Collection. Courtesy Tibor de Nagy Gallery

*Remember* that collected the pamphlets of 'I remembers' appeared. Joe had a number of shows after this, but his Vermont studio became more and more empty, and then, without fanfare, in 1980 he stopped showing. He had already stopped working a year or so earlier.

At first I kept urging Joe to go back to work, tempted him with possible collaborations, and thought, as many of his friends did, that without art he must be at a loose end. Not that he ever said so. Instead, he politely put up with all my entreaties and never confided in me, nor in my wife Beverly, if he felt the lack of what latterly had so filled his life. In a few years we came to see, as did other friends of his, that he was in retirement. We talked about why Joe had come to this, but while I am prepared to consider a few possibilities I have never arrived at, nor heard, a definitive answer.

In the mid-'70s Joe used speed to fuel his art-making. When he got off the drug, he must have lost more than a little of the concentration and desire with which he had worked for several years. Then, too, he had made a great deal of art, enough that he might have felt finished or at least deserving of a rest. His frustration with oil painting may have been a factor. He had painted, one summer in Vermont, images of the lettuce in Kenward's garden against wet brown earth, and Kenward's whippet, Whipporwill, in various lolling poses. These were as fresh in the de Nagy retrospective as they seemed that summer, but somehow they did not please him. On a visit to his

Greene Street loft I remember a conversation in which he uncharacteristically complained that he could not paint as he wanted to. Joe loved the paintings of de Kooning and Fairfield Porter, and set high standards for himself. That afternoon a small canvas, a view in muddy reds of the water towers and roofline from his front window, sat on his easel. In 1980, the year he made his retirement more or less official, he came to a reading of mine with a wrapped parcel. In it was one of the Whipporwill paintings.

Joe gave away his work at nearly the same tempo as he made it. Although these gifts were acts of friendship they now seem, in their multitude, to carry both the message of how little Joe cared for commercial success and of how much he wanted his art to be public. I do not mean to suggest that Joe lacked the more common sorts of ambition. He liked attention, and during his years of fame I think he enjoyed himself. But he also remembered dreaming of 'An Evening with Joe Brainard' at Carnegie Hall and of changing his name to Jacques Bernard. Perhaps the beret and painter's smock that this name wears, the mockery of it, suggests that Joe saw through his own ambition. The truth is that I really do not know if he did, for Joe did not stop to philosophise about art and life, at least not in terms of 'great' issues.

Something of the charm of his art and writing is how wholeheartedly each fulfils its modest intentions: totally without irony, sweet natured, by turns funny and sad, intimate yet casual and never taking itself too seriously. Very much like the man, I want to say, and did say to myself several times while going through the April retrospective. But the niceness of Joe's art is deceptive. His skilful touch allowed him to incorporate bad taste into his work and gave his sense of humour free if gentle reign.

The former is evident in the 'Madonnas' which were among the first works he ever showed. These are as garish as the Puerto Rican and Ukrainian religious stores in which he found his materials. They are forthrightly campy works and show just how indifferent unassuming Joe was to good taste. He could be influenced by the beautiful green dream of a full bottle of Prell shampoo and the floral patterns in linoleum or cheese cloth.

His humour is sly. Take his career-long infatuation with Ernie Bushmiller's Nancy. (When he saw that Joe had used Nancy on the cover of *ArtNews*, Bushmiller threatened to sue.) Just as there is a pun in the pansies Joe constantly drew and painted, Nancy puns on the gay 'nance' or 'nance act', a man's way of imitating a woman. The dictionary tells us that the term is offensive slang. But Brainard's Nancy carries with her the spunk Bushmiller gave her. She is something of a tomboy and he who imitates her would not do so with a limp wrist. The Nancy in *Nancy Diptych* has her mind on devilment. At the University of San Diego, where the largest collection, the Butts Collection, of Joe's work resides, there is a De



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*Kooning Nancy* that acts out one of the plans you can imagine going through her mind. All Joe did was to have the wit to put Nancy's head on a de Kooning 'Woman'.

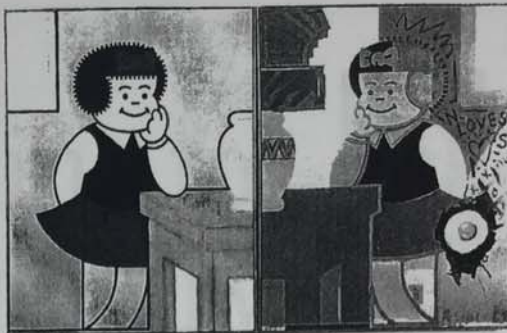
Clearly, Brainard's work has affinities with the Pop Art that dominated the New York scene when he began to show. But where that art is either cool or leeringly provocative, Joe's affection for his imagery kept him from employing it to score points. He was by nature quiet and his art reflects that. He was also subtle enough to paint sexy pansies and let them be his sign for those with eyes to recognise what he was up to. There is a refreshing lack of strain and pretence in his art, and smugness is totally absent. If Joe's work has a message, it might be about what is to be gained from cutting some slack or lightening up in general. He is an artist who never seems to be taken with himself, to self-dramatise. Again, this was true of the man as well.

What did Joe do in his retirement? He got interested in clothes, Armani suits, sports jackets and sweaters. Not that he was a clothes horse. It was more that he wanted to look a certain way and so treated himself to the pleasure. In my closet there hangs an Armani cashmere sweater he gave me on my last visit to his loft. It was too big for him, he explained to me, but he had bought it because he loved the oatmeal grey and blue colour, and, as he said, he had 'made it do'. His friend the poet Nathan Kernan theorises that Joe bought more than a few items of clothing too big for him so he could give them away without the fuss of a formal present.

He also liked taking his friends to good restaurants. I can remember him giving Beverly and myself and two other friends dinner at Da Silvano on 6th Avenue in the Village. He paid the check with crisp hundred dollar bills and left a fabulous tip. When Beverly came to New York alone Joe liked to see her for a long and gossipy lunch.

But mostly Joe kept to himself, spending his days in his loft reading novels – he said he would read anything published by Penguin – and biographies and smoking cigarettes. 'Smoke More!', he once wrote as a New Year's resolution. A wall of drawings and paintings of cigarette butts at Tibor de Nagy recalled Joe's devotion to cigarettes, filter cigarettes. I remember he smoked Winstons and then Merits. I last saw him standing outside the NYU Medical Center where he received treatment for AIDS. We hugged goodbye, and he turned up his overcoat collar and lit up with his friend Patty Padgett.

As Joe spent more time in his Greene Street loft, the two large rooms became Spartan. At some point after he had stopped making art, he returned the works that had been given him by Jasper Johns and other painters, or gave away those he



Joe Brainard, *Nancy Diptych*, 1974, oil on canvas, 77.4 x 62.2 cm (each)  
Private Collection. Courtesy Tibor de Nagy Gallery

could not return. Periodically, he summoned friends to come over and take whatever books he had finished reading. He seldom came for dinner in Vermont without bringing me a recent book he had read. On the December afternoon Beverly and I last visited Joe in his loft, it seemed as if he had already moved out. There must be a pattern in his giving away so much of his work, giving up art then giving away his possessions. As he emptied his memory to create his classic book, he emptied his life as if he did not want to be encumbered but sought a release from worldly things.

This sounds more consciously spiritual than I think it was. Joe understood, for instance, that money is important and so gave it to friends with relish. Indeed, one of his main occupations in his retirement seems to have been keeping track of birthdays and greeting them with, in the case of the Corbets, large cheques. We were not alone. A poet friend remembers that whenever Joe saw her, he stuffed her pockets with ten and twenty dollar bills. He did all of this, it must be said, without ostentation of any kind. Joe had near perfect tact, and this too, I think, you can glimpse in his art.

At his memorial service held in St Mark's Church, more than a dozen friends rose to



speak of their love for Joe. Two dozen others could have taken their place. The retrospective brought another such outpouring. On the Saturday afternoon I spent there I ran into a half dozen poet contemporaries of Joe and several of their children. He was well loved as an artist and a man.

Joe's art asks why, without ever actually putting the question forward, does one have to be a rebel, a self-dramatist, a struggler in the desert, a monster of talent and ambition, an enemy of his time, an artist with a capital A Attitude? Most of us are lazy enough to accept such clichés and formulas because

their history goes back to the Cedar Bar days and they have a certain chic. Nastiness gives art an edge and shows that it is not for the milk and cracker eaters. Yet the answer is that the artist is under no such obligation. In never offering himself as any sort of model the paradox is that Joe Brainard is easy to see as one. Who can long resist the blandishments of an art that makes of the everyday a sacrament and has the soul of a sweetheart?

As I walked among the work I had known for so long, I thought Joe was a better artist than I knew, and then I remembered that he had returned to drawing in the early 1990s, had taken a drawing course or two to get back in shape and produced the drawings for Kenward Elmslie's *Sung Sex*. Did AIDS keep him from returning to work full time, or had he only taken a vacation from retirement? Had he really been troubled by all the years when he did not lift a pen or pair of scissors? These thoughts distracted me from any fantasies of Joe as 'model', and then I laughed to think how uncomfortable that sort of attention would have made him.

I remember Joe's gliding walk.

I remember the way he strolled around the house after dinner, a little constitutional while he smoked.

I remember the chocolate bar covered with chocolate ice cream and chocolate sauce he once served for dessert.

I remember his Potato Salad Brainard. It tasted OK but because of the dressing it looked yellower than any potato salad I've ever seen.

I remember the clear plastic frames of his glasses.

I remember his deep summer tans. He smeared himself with cocoa butter and sat outside all day reading or writing letters.

I remember that he always wrote his letters in block printing on white lined paper. He used lots of underlining and exclamation points.

I remember that he called the day before Halloween to tell us that he had AIDS. Beverly took the call and relayed his terrible news to me. Later that night in San Francisco I told Marni and Arden.

I remember his big, wet, welcome kisses. □



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# Attending to the Ordinary



For two years, in the mid-1970s, Joe Brainard produced miniatures—bits of paper a few inches square, each bearing a picture of the Mobil Pegasus, a slice of pineapple with a maraschino cherry, or

some other motif as recognizable as the nose on one's face, if not more so. There are sunsets, matchboxes, postage stamps. Remember the Zigzag Zouave, that dashing schematized chap who serves as the logo for a brand of cigarette paper? Brainard reproduced him with pen and blue ink. For other Post-it-sized images, he used pencil or paint or both. With a set of buttons or a row of burnt match sticks, he would produce a mini-assemblage.

In their amazing variety, these works number roughly 3,000. About half went on view at Fischbach Gallery in 1975. This was the show that got the artist a write-up in *People* magazine, under the headline "Think Tiny." Brainard—who died of AIDS-related pneumonia in 1994—did think that way, sometimes, and the art world always thought of him as a small artist. This is an error, profound but understandable.

Brainard first came to New York in 1960, at the age of 18, and settled in the city permanently in 1963. Pop art was consolidating its early victories and Minimalism had already charted the paths that would soon lead to its sober triumphs. It was a time for assuming firm stances and making solid stylistic alliances. Brainard couldn't be bothered. On the Lower East Side, he hung around with poets—Ted Berrigan, Ron Padgett and a few others who knew all about the imperatives of style and history, and felt unconcerned by any of them. Still in the first stages of their careers, these writers had already emerged as skeptics with a dazzling knack for converting their doubts into bursts of strange wit and oblique intelligence. And they were willing to acknowledge the relentless force of the most ordinary feelings.

Brainard had met Berrigan and Padgett in Tulsa, Okla., where he grew up. In New York, he devoted much of his energy to collaborating with them and with other poets, including such older figures as James Schuyler, Frank O'Hara and Kenward Elmslie. In 1965 Elmslie and Brainard launched a durable relationship. Every summer, Brainard would join Elmslie at his Vermont house, which appears in several of the paintings shown at Tibor de Nagy Gallery's recent Brainard survey [Mar. 20-Apr. 19]. Bright gray, the house sits amid even brighter greenery. Brainard's colors can have the intensity of Christmas tree lights and Valentine's Day cards.

Often, a white hieroglyph appears in the emerald expanse of the Vermont lawn. This sleek and efficient shape signals the presence of Whippoorwill, Elmslie's dog. Brainard was a deft realist, nonchalantly accurate with a brush and blithely obsessive with a pencil. A wall in the gallery was covered with



Joe Brainard: *Cinzano*, 1974, oil on canvas, 48 by 36 1/4 inches. Private collection. All photos this article courtesy Tibor de Nagy Gallery, New York. Small images at the text breaks of this and the following Brainard article are untitled and undated miniatures by the artist, 4 by 3 inches each.



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drawings of friends—Pat Padgett, Bill Berkson, Alex Katz and others. Heavily but not laboriously worked, these likenesses are so minutely precise that recognition is delayed, as if one had been dazzled by a burst of light.

With pencil or India ink, Brainard could give a portrait or still life the black-on-white clarity of the well-printed word. With oils he ran the gamut of summer sunlight, from morning sparkle to the luminous overcast of late afternoon. To achieve these effects, Brainard mastered the art of wet-on-wet painting in the manner of Alex Katz and Fairfield Porter. His variant on the technique is stylish, yet he refused to be solemn about oil paint. Sometimes he used it to mimic the thick, dumb line of Ernie Bushmiller, creator of "Nancy."

With her helmet of wiry hair, this comic strip heroine was Brainard's most enduring image-fetish. He pictured her and her chic Aunt Fritzie endlessly, sometimes with enough earnest clunkiness to suggest that his hand had been taken over by Bushmiller's. When his fluency returned, he would produce wild variations—Nancy as Willem de Kooning's *Woman I*, Nancy as the Mona Lisa. In one corner of the show was a picture entitled *If Nancy Was A Boy*, which showed her raising her skirt to display a boy's prim genitals. Other images were less prim—a cock shot clipped from a skin mag and collaged onto paper, a pencil drawing of a stud reclining in well-filled Jockey shorts. Because a dreamy wash of translucent paint obscures the figure's face, he has the anonymity of an ideal.

Toward the end of the '60s, Brainard made a batch of flower collages—gouache-on-paper renderings of pansies, daisies, irises and other species, cut out and pasted up in dense profusion. The results look random until you see that, with unflagging precision, Brainard has given each blossom a placement that defies our compositional expectations. The upshot is alloverness, as in Jackson Pollock's *Autumn Rhythm*. These collages show how affectionately Brainard understood the large-scale, abstract art of Pollock and his generation, and how patiently he devoted himself to the project of transposing that brand of modernism into the style of seed-packet realism.

There is love, as well, in his treatment of the individual blossoms, but where is Brainard's usual exactitude? He has generalized the markings of the flowers quite freely, sometimes to the point of abstraction. Blossoms become blobs, all the better to glow and for another, more subtle reason. Sharply detailed renderings of petal and stamen would have caught and held the eye, distracting it from the allover flow of these collages. To help us focus on pictorial energy, Brainard threw the flowers out of focus, but no more than necessary. All is under precise control. It's as if we were seeing each pansy or daffodil through the

*In the 1960s and '70s, Joe Brainard, a friend to many New York School poets, ignored the art world's prevailing insistence on formalism in order to create narratively suggestive, stylistically diverse paintings, drawings, collages and assemblages that embrace everyday experience.*

BY CARTER RATCLIFF



*Mixed Garden, 1967,*  
gouache collage, 37 by 27 inches.  
Private collection.



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**Brainard's work recommends that we take lively comfort in the sheer profusion of things, not only mass-produced objects like shampoo bottles but also objects produced by unpretentious hands.**

blurring induced by a carefully adjusted lens. Brainard's art shows us the things of the world painted, drawn and rearranged with tireless care. The art world's specialized concerns get short shrift, though Brainard never entirely ignored them. Soon after settling in New York, he attended to the question of style and answered it in the only way compatible with his

crush on Nancy and his eye for the sculptural possibilities of a bottle of Prell. He gave Pop art a try.



Among the earliest works in the show was Brainard's crisp rendering of the 7-Up logo. Less a painting than a drawing in oils on canvas, this is an image toughened by the sooty, New Yorkish tone that persisted from de Kooning's '50s to Andy Warhol's '60s. I suppose it counts as a work of Pop art, as do Brainard's early assemblages, with their rows of identical dime-store items—plastic pearls and grapes,



7-Up, 1962, oil on canvas, 24 by 18 inches. Private collection.



Necklace, 1964, assemblage, 40 by 10 by 6 inches. Collection Richard Brown Baker.

junk jewelry, Christmas tree ornaments. Still, Pop art requires a deadpan gaze, and Brainard's was always tender or curious or amused. He ranged too widely, through too many mediums and styles and images, to acquire the Pop label or any other.

Every oeuvre implies a world. With good will, the eye can deduce a climate, a weight of gravity, even from a body of monochrome paintings. Brainard pictured his world in such minute detail that it takes only a little while to realize that its guiding purpose is to celebrate the very idea of detail, of the particular in its inexhaustible particularity. He recommends that we take lively comfort in the sheer profusion of things, not only mass-produced objects like bottles of shampoo but objects produced by unpretentious hands. Brainard occasionally imitated that modesty, embroidering a pattern here, whittling a form there. And his art has ample room for objects produced by accident—pebbles and splinters of wood and the like.

Attracted by an image, Brainard was sometimes content simply to replicate it with fond

precision. Usually, he revamped the images he found in the media and the street, or gave them new settings in his collages. Of course his portraits and still lifes were made from scratch, as one says of a cake intended for a special occasion. Brainard's world has a domestic flavor, a coziness that now and then opens onto boundless vistas. Sometimes his motifs take the night sky for their backdrop. Looking past the charm specific to a leaf or the logo of a Holiday Inn, you sail into the depths of Brainard's midnight. His black and deep blue skies are terrifyingly distant but also near, like pieces of velvet smoothed out for the display and careful inspection of jewelry.

The collages also bring us close, like pages in a picture book, and one wants to hold a Brainard miniature in the hand, as if consulting a pocket watch. The eye is drawn nearer still—right up to the surface and beneath it—by the meadow grass of the early 1970s. First, Brainard would paint leaves and stalks of grass in watercolor on paper. Then, after cutting them out, he'd mount them in layers in Plexiglas boxes. The visual effect is delicate. Yet when you peer into the crowded interiors of the boxes, you're reminded with unexpected force of the summer sun and the hot scent of baked vegetation.

The cutouts also bring to mind a couple of lines from an early poem by John Ashbery—"They dream only of America / To be lost among the thirteen million pillars of grass." Brainard's *Untitled (Abstraction)*, a collage from 1975, sets one dreaming of Europe. Its arrangement of two cardboard rectangles recalls the Euclidian severity demanded by De Stijl, the Bauhaus and other promulgators of utopian modernism.



Bill Berkson, 1971, graphite on paper, 13 1/4 by 10 1/4 inches. Mandeville Special Collections Library, University of California, San Diego.



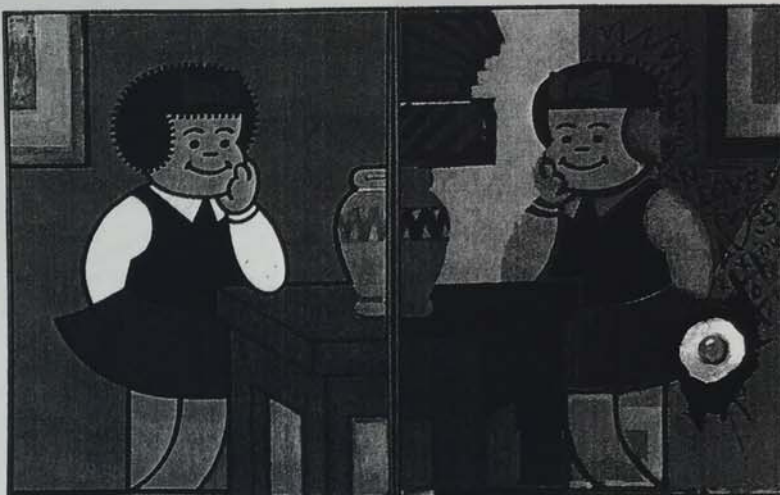
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Brainard's pieces of cardboard are worn and velvety, and when he made this work, the ideals of that optimistic avant-garde had long been discredited. Nonetheless, his invocation of Old World geometry is amiable, even appreciative, though I suspect that he was taken mostly by the enervated lusciousness of his materials.



Though Brainard never systematized his affections, they sometimes generated repetitions which can be read as "serial"—a concept born of the Minimalist grid. In 1974 he divided a bigish canvas into four rows of four rectangular modules. Within each module floats the triangular form of a Cinzano ashtray. Geometrical and just a touch ungainly, it serves Brainard as a readymade Minimalist object—perfect for "serial" treatment, and perfect for Pop art, too, with its boldly lettered logo. Brainard rescues the ashtray from Pop and Minimalism alike by rendering it in 16 varieties of painterly elegance.

As Brainard's brushwork modulates, there are complementary shifts in the picture's prevailing tones of white. The variations suggest changes in a milky atmosphere, from luminous to slightly glum. In each rendering of the ashtray, a different pattern of cigarette butts appears—and in one instance, the butts are actual, not painted. Are we to imagine fluctuations in mood during a long wait at a café table? Art that raises questions like these has long been tagged



Nancy Diptych, 1974, oil on canvas, each panel 30 1/2 by 24 1/4 inches. Collection Hornick family.

illustrational. Brainard often seemed to invite the charge. He supplied pictures for dozens of poetry books and some of his works look like illustrations of stories not yet written.

In an untitled collage from 1976, a bright yellow moth hovers over a cluster of faded violets. Above the flowers, the night sky is spangled by a crescent moon and ten stars, each with five points. Elegiac, slightly childish and unashamedly illustrational, this collage can give you the feeling that you already know the sad and exalted story that ought to accompany it. For many in the art world, to let feelings go this far would be to let things get out of hand. What sort of purity, what sort of high modernist or postmodernist seriousness can be achieved if we permit the literary and the visual to have close, emotionally charged contact?

Painters of the 1980s invited narrative into their work, but this was a risk that reassured. For, as it turned out, these artists didn't truly accept the tactic of literary allusion. They only wanted to question it—rather, to subject it to a third-degree so debilitating that a sort of visual purity would emerge. By then, Brainard had almost completely stopped making art, preferring to spend his time smoking cigarettes and reading Victorian novels. The art world's narrowly conceived ideas of purity and seriousness never meant much to Brainard, who lived mostly among poets and others who tend not to object to pictures with poetic overtones. In the art world, he ran up against the argument that art with even a hint of the illustrational is too easy, that it deploys worn-out devices to get superficial responses.

All the old devices must be stripped away, say

the voices of art-world seriousness. Art must be reduced to its latest, most desperate quandary so that the quandary may be faced. From the ensuing struggle will emerge the moment's pertinent art. This is the argument for esthetic difficulty. Formulated by 19th-century avant-gardists, the argument persists in latter-day forms which I am not inclined to dismiss. However, I don't believe that Brainard's art is entirely easy, despite its refusal to be difficult in any manner approved by the art world.

Granted, there are automatic pleasures to be had at a Brainard exhibition. His colors please and his line moves over the surface with entrancing fluidity. As he turns from one realistic style to the next, Brainard reminds us that mimetic precision is, in itself, a delight. More delightful still is his willingness to let images tell stories, and you can lose yourself all the more quickly and happily in his plots because they remain unspun. You're free to take any narrative cue in any direction you like.

The sunniness of Brainard's world is reliable but not absolute. Sometimes melancholy tinges a bunch of flowers or a butterfly or the atmosphere surrounding a really cute guy. A moral hides in these sweetly somber effects: the world's beauty—or our capacity for it—is short-lived. So what else is new? What remains new in Brainard's sensibility is its demonic insistence, which exerts a kindly but unrelenting pressure on the objects and images, colors and textures, of the ordinary world. Brainard wanted to convert everything into an object of hyper-focused, utterly devoted attentiveness. Every last grain of the ordinary had to become extraordinary without losing the ordinariness



If Nancy Was A Boy, 1972, ink and gouache on paper, 14 by 11 inches. Private collection.



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Untitled, 1976, collage, 14 by 11 inches. Private collection.

Whippoorwill's World, 1975, oil on canvas, 9 by 12 inches. Private collection.



Untitled (Abstraction), 1975, collage, 10 by 8 inches. Private collection.

that made it real and worthy of attention in the first place.

From 1970 to 1975, Brainard worked on his *I Remember* books—lists of memory-fragments that run slant-wise to his more nostalgic visual images. In a letter about the first of these volumes, he said, "I feel that I am not really writing it but that it is because of me that it is being written. I also feel that it is about everybody else as much as it is about me. I feel like I am everybody." Most of us harbor at least a few sappy feelings about the entity known as the self. Brainard played with the rhetoric of sentimentality, but he seems never to have gotten sentimental about the largely accidental fact that one is who one is. He wanted to leave himself behind as he turned outward, toward the clutter of the world.

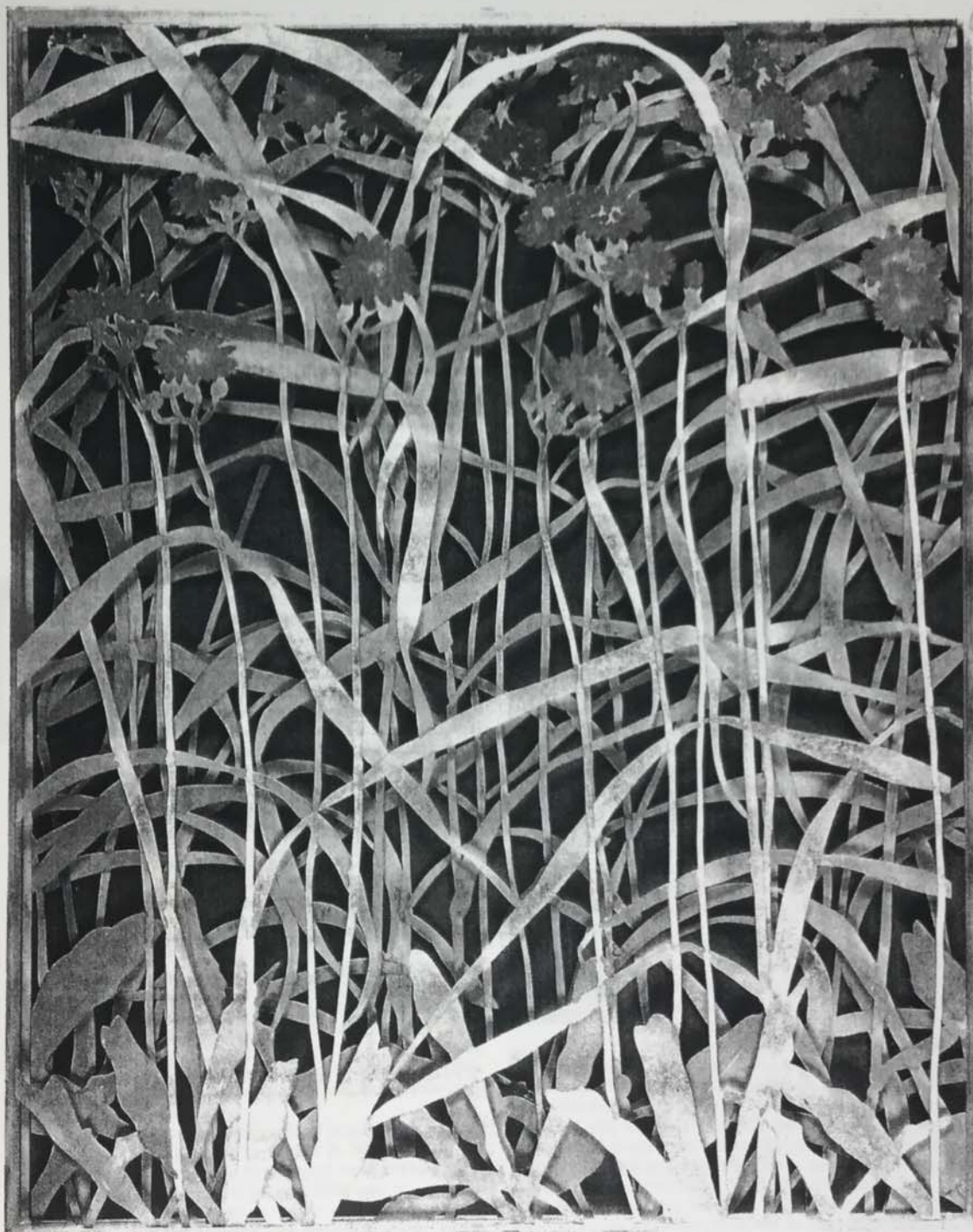
Wanting his art of familiar things to be understood in a familiar way, Brainard yearned for a generic intelligibility. Yet the self-awareness that made this need so vivid made it impossible to fulfill. His hand has its own, immediately recognizable way of trying to be anonymous. Thus he is always the incorrigibly distinctive Joe Brainard, the one alien presence in the garden of his sensibility. A long-resisted realization that personal identity can be obscured but never escaped may be what persuaded him to stop making art. In the art that he did make, you can find traces of an exceedingly sophisticated assault on the enclosures of the self. But only if you look with care. Brainard was too tactful, too self-effacing, ever to make an eye-catching fuss about his sophistication. □

Author: Carter Ratcliff's book *The Fate of a Gesture: Jackson Pollock and Postwar American Art* was recently published by Farrar, Straus and Giroux.



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*Untitled, 1971, paper cutout, 14 by 11 by 1 inches. Private collection.*



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# Saint Joe

As well as being a prolific artist, Joe Brainard was the author of the influential *I Remember*, a book which evokes his early years in Tulsa. Here, a novelist who met Brainard in the mid-'70s recalls the artist's originality and unworldliness.

BY EDMUND WHITE



When Joe Brainard died in New York City on May 25, 1994, he had been nearly forgotten, except by his legion of friends. Tibor de Nagy Gallery [in New York] recently presented his first major one-man show in nearly two decades, a large exhibition containing samples of a huge body of work, including paintings, drawings, collages and assemblages. The show established that, early on, Brainard shared Warhol's love of product labels and that he enjoyed doing parodies of all sorts of artistic styles and movements long before visual appropriation became fashionable. As Robert Rosenblum puts it in the exhibition catalogue, Brainard gives us "a preview of the nostalgic regressions of so many recent artists, from Duncan Hannah to Mike Kelley." Rosenblum also suggests that "on a totally different wave-length, Damien Hirst's artistic recycling of crushed cigarette butts might look déjà vu after we've seen what Joe Brainard quietly did at home with the same theme back in the 1970s."

In his short life (he was just 52 when he died of AIDS), Brainard worked with remarkable intensity and enviable fluency—and then abruptly stopped and devoted the last 20 years of his life to reading. Before the reading set in (it was something like a disease, the equivalent to Marcel Duchamp's chess-playing), Brainard had managed to do *thousands* of collages, as well as sets and costumes for the Joffrey Ballet Company and art-and-text collaborations with many New York School poets, including Frank O'Hara, Kenward Elmslie, Kenneth Koch, James Schuyler, Edwin Denby and John Ashbery. He also designed the covers for numerous magazines and books of poetry.

Most important, he wrote a completely original book called *I Remember*, which was reprinted by Penguin in 1995 but which was first launched 25 years earlier in a shorter small-press version. Brainard had discovered a simple but irresistible form. In a text that eventually ran to more than 130 pages, he started each short paragraph with the words, "I Remember," and then recalled an isolated, highly personal memory or an interlocking set of recollections or just the existence of a product or a fad from his youth.

I remember having a crush on a boy in my Spanish class who had a pair of olive green suede shoes with brass buckles just like a pair I had ("Flagg Brothers"). I never said one word to him the entire year.

I remember sweaters thrown over shoulders and sunglasses propped up on heads.

I remember fishnet.

I remember board and brick book shelves.

I remember driving in cars and doing landscape paintings in my head. (I still do that).

The form of *I Remember* was so delightful and infectious that soon everyone started imitating it. As Brainard's childhood friend, the poet Ron Padgett, writes in his afterword for the 1995 edition: "It is one of the few literary forms that even non-literary people can use." In the early 1970s Kenneth Koch was teaching poetry to children and he found that the "I Remember" format was a natural for kids. Classroom creative-writing textbooks soon took up the idea and by now thousands of teachers have used the device across the country, but few people are even aware of its inventor.

Padgett recalls that Brainard was reading Gertrude Stein in the summer of 1969 when he first started writing *I Remember*, and there is something of her shrewd naiveté in Brainard's wry declarations. Most of the entries he came up with he rejected; the full manuscript runs to over 600 pages. With his usual directness he wrote to a friend at the time he was composing the book that *I Remember* is "very honest. And accurate. Honesty (for me) is very hard because I suppose I don't really believe there is such a thing, but somehow I think I have managed to do it." He went on to say that he had "practically no memory and so remembering is like pulling teeth. Every now and then, though, when I really get into it, floods of stuff just pour out and shock the you-know-what out of me. But it pours out very crystal clear and orderly."

Paul Auster, the author of *The New York Trilogy*, seemed to agree when he blurbed the Penguin edition years later: "One by one, the so-called important books of our time will be forgotten, but Joe Brainard's modest little gem will endure." Harry Mathews, the American novelist and poet who has lived in France since the 1950s, told the Paris-based avant-garde writer Georges Perec (*Life: A User's Manual*) about Joe's book, and soon Perec had produced his own *Je me souviens*. When Perec died, Mathews wrote an obituary for *Le Monde* titled "Je me souviens Georges Perec" and now Mathews's wife, the French novelist Marie Chaix, is translating Joe's *I Remember* into French. The form is so reassuring—with its openness, the mixing of big things with little, the option of linking memories or leaving them discrete—that I found myself turning to it quite naturally when my French lover, the illustrator Hubert Sorin, died of AIDS three years ago.

I was so terrified of forgetting something about him (his quirks, his tastes, his mannerisms, his opinions) that I started an "I Remember" list of my own.



Joe Brainard had been a panhandler for a few years after he arrived in New York in 1960 at the age of 18, fresh from Tulsa, but by the time I met him in the mid-'70s he seemed to be swimming in cash (he was rumored to have a very rich lover from a famous family). This combination of early poverty and more recent wealth meant that he was weirdly naive about money. I remember that he had a big drawer in his nearly empty SoHo loft that was stuffed with thousands of dollars. He loved to invite everyone to dinner in a restaurant, and when he'd set out for the evening he'd fish out of the drawer enough money for ten dinners. "Do you think this is enough?" he'd ask, anxiously. He'd tip the waiter 50 percent, usually, and if one objected that it was too much he'd stutter, "Oh-oh-oh, but he was so nice."

Joe Brainard was both a collector and an antimaterialist. He loved beautiful objects and bought them, but he loved emptiness more and was always giving away his collections and restoring his loft to its primordial sparseness. As one of his closest friends told me, "He was like a



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teenager. It was difficult for him to live in the real world. He'd get rid of everything. His loft was spartan—too much so. I remember at the end, when he was so ill, the nurse would have to kneel next to his mattress on the floor—it broke my heart."

He loved to give away his work; he must have been the despair of his gallery. He gave me a wonderful collage of a young man in sexy white underpants floating against a blue sky. The man's mouth and the tip of his nose are just visible but his eyes are obscured; he is inscribed inside a bold oval. There is something of Saint Sebastian (that classic gay icon) about him, something of a Bellini madonna (the ethereal figure floating against a cerulean blue), and something of a Leonardo da Vinci anatomical study (the geometry imposed on the body). I used the picture as the cover of the English edition of my novel *The Beautiful Room is Empty*.

When I met Joe he had already begun his great reading binge. He had a single bed, that mattress on the floor, and a radio tuned to a country-and-western station 24 hours a day. He'd lie on his bed all night and read; he'd finish *Great Expectations* at 3 A.M. and pick up *Middlemarch*. When he went out he would dress up in his beautiful Armani suits. He'd leave his impeccable, starched white shirts open to his waist and he almost never wore an overcoat, not even in the coldest weather, since someone had once told him he had a great chest. In fact, he was self-conscious about how skinny he was and was always beginning bulking-up schemes that he would quickly abandon.



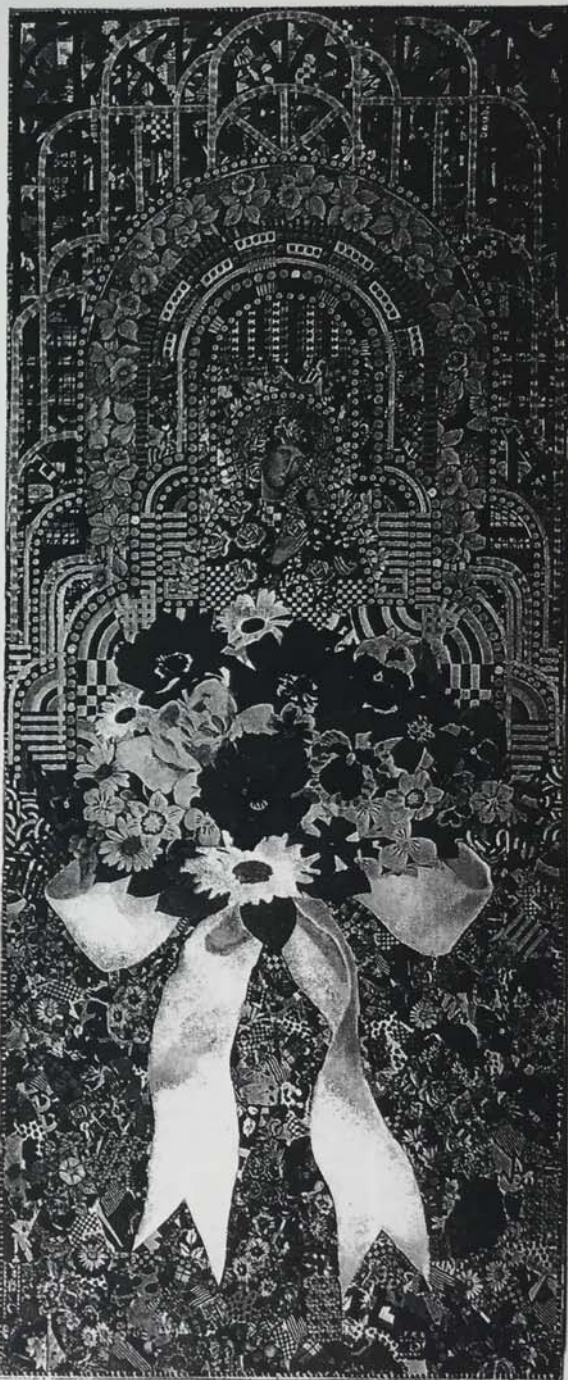
**J**oe Brainard was born in Arkansas but was brought up in Tulsa. "I remember," he wrote, "that for my fifth birthday all I wanted was an off-one-shoulder black satin evening gown. I got it. And I wore it to my birthday party." "I remember when I got a five-year pin for not missing a single morning of Sunday

School for five years. (Methodist)."

As a teenager in the 1950s he was already friendly with the poets Ron Padgett, Dick Gallup and Ted Berrigan, who were about his age, and with Pat Mitchell, who later became Ron's wife. "I remember giant discussions with Pat and Ron Padgett, and Ted Berrigan, after seeing *La Dolce Vita* about what all the symbolism meant." Even in high school Ron was publishing a little magazine, *The White Dove Review*, for which Joe was the art editor (LeRoi Jones and Allen Ginsberg sent them poems). Joe was considered the best artist in school. "I remember when I worked for a department store doing fashion drawings for newspaper ads." Joe's father, who worked on an oil rig, enjoyed drawing as a hobby, and both of Joe's brothers became artists, and his sister now works in a Denver art gallery.

Pat Padgett recalls that when Joe moved to New York he lived in a storefront on the Lower East Side that he later shared with Ted Berrigan. He had friends and patrons back in Tulsa who occasionally sent him 20 or 30 dollars. He sold blood from time to time and worked in a junk-antique store. One day he received a notice for his army physical. "I remember when I got drafted and had to go way downtown to take my physical," Brainard writes. "It was early in the morning. I had an egg for breakfast and I could feel it sitting there in my stomach. After roll call a man looked at me and ordered me to a different line than most of the boys were lined up at. (I had very long hair which was more unusual then than it is now.) The line I was sent to turned out to be the line to see the head doctor. (I was going to ask to see him anyway.) The doctor asked me if I was queer and I said yes. Then he asked me what homosexual experiences I had had and I said none. (It was the truth.) And he believed me. I didn't even have to take my clothes off."

As Pat Padgett recalls, "In high school he had had crushes on boys and girls. But in his family no one ever spoke about personal things. And I certainly didn't think about things like homosexuality. I guess he told Ron and me as soon as it became apparent to him. After he became close with Joe LeSueur, Frank O'Hara and Kenward Elmslie."



Joe Brainard: *Madonna with Daffodils*, 1966, gouache collage, 5 1/4 by 22 1/4 inches. Private collection. Courtesy Tibor de Nagy Gallery, New York.



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**Brainard worked with remarkable intensity and enviable fluency, and then abruptly stopped to devote the last 20 years of his life to reading.**



Although everyone agrees that Joe felt bad about his scanty education, they all speak of his intelligence and superb instincts. John Ashbery had just come back from years of living in Paris, where he'd been the art critic for the *Herald-Tribune*, and he was very impressed by Joe's artistic judgment, by "an intelligence disguised by a surface naiveté." Kenward Elmslie, who became Joe's best friend and with whom he spent summers in Calais, Vermont, once said that Joe had the finest intuition of anyone he'd ever known. Joe LeSueur agrees that Brainard had a perfect eye and ear. As LeSueur puts it, "I met him when he was nineteen and he already knew everything. He was a true master of collage. He'd do five a day—and he couldn't wait to get on to the next one. He wasn't influenced by anyone. I bought his painting *7-Up* for fourteen dollars—but Joe gave up Pop art of that sort as soon as he saw Warhol's work later."

In his first show at the Alan Gallery in 1965 Brainard did big Puerto-Rican-style altarpieces. Soon afterwards he wrote to James Schuyler that he had had no specific religious intention in mind when he constructed his shrines: "On the other hand, a lot of people said I was

making fun of religion which would be even worse. In reviews. I'd almost rather be religious."

Except for the annual summer pilgrimages to Vermont, Joe was faithful to New York, although he once lived briefly in Boston ("I remember when I lived in Boston reading all of Dostoevsky's novels one right after the other") and in Dayton ("I remember when I won a scholarship to the Dayton, Ohio, Art Institute and I didn't like it but I didn't want to hurt their feelings by just quitting so I told them that my father was dying of cancer").

Whereas Pop artists took an adversarial position against everyday images, Joe liked everything, and was himself immensely likeable as a man and as a painter. In a catalogue essay for the recent show, John Ashbery writes: "Joe Brainard was one of the nicest artists I have ever known. Nice as a person, and nice as an artist. This may present a problem. . . . One can sincerely admire the chic and the implicit nastiness of a Warhol soup can without ever wanting to cozy up to it, and perhaps that is as it should be, art being art, a rather distant thing. In the case of Joe one wants to embrace the pansy, so to speak. Make it feel better about being itself, all alone, a silly kind of expression on its face, forced to bear the brunt of its name eternally."

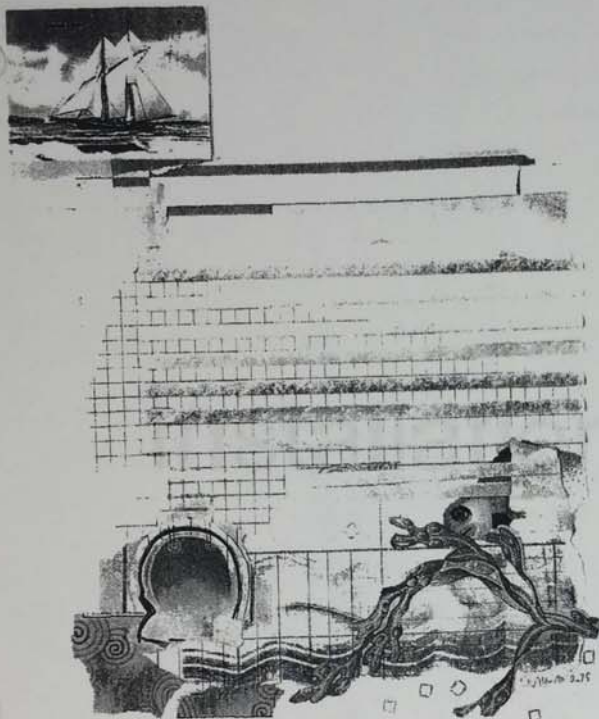
Joe drew a coffee cup with a 1930s illustrator's abstract smartness, or turned out an Ingres-like pencil portrait of Pat as a young woman, or composed a breakfast still life in the comfortable, life-enhancing, *pleasurable* mode of Fairfield Porter (one of his idols). He did a huge gouache-collage of hundreds of flowers arranged in a "Garden," or he painted a sumptuous, 4-foot-tall gouache of a "Madonna with Daffodils." He crammed cigarette butts into small, intricate patterns.



Collage by the artist for the cover of *The Avant-Garde*, Art News Annual XXXIV, 1968.



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Untitled (A Sturdy Craft), 1975, mixed-medium collage, 14 by 11 inches.  
Private collection. Courtesy Tibor de Nagy Gallery.

(Brainard was as staunch a defender of smoking as Fran Lebowitz.) Sleek athletes in underpants (often with parts of their bodies replaced by bits of blue sky) recall the innocence of physique magazines of the 1950s: "I remember how many other magazines I had to buy in order to buy one physique magazine," he wrote.

One series of small oils was devoted to Kenward Elmslie's dog Whippoorwill. In one canvas, just 9 inches by 12, painted in 1975, the lean white dog is shown crouched on very green grass before a small white clapboard house; it's called *Whippoorwill's World* as a funny allusion to Wyeth's painting, but the humor is gentle, not sarcastic, and it does nothing to detract from the sheer beauty of the image.

Brainard often alluded to other artists (in his 1968 cover for an *ARTnews* annual, the head of the comic-strip character Nancy is shown collaged onto Goya's *Nude Maja*, Manet's *Olympia*, Duchamp's *Nude Descending a Staircase* and de Kooning's *Woman*, and she cavorts through a Mondrian abstraction, a Johns Target and a series of Donald Judd boxes). But his own style has no antecedents and only one real parallel—Donald Evans. Like the art of Evans, whose oeuvre consisted of several thousand meticulously painted postage stamps of fictive nations, each of which corresponded, as Bruce Chatwin observed, "to a phase, a friendship, a mood, or a preoccupation," Joe's work was also often miniature, gently parodic and personal. Brainard's brother John told me that Joe and Evans were friends and exchanged letters and that Evans, who died in 1977, signed and gave a stamp to Joe as well as a book about his work.



The one event in Brainard's life that puzzles everyone is why he quit painting. When I mentioned the parallel with Duchamp's virtual "silence" as a painter from the 1920s to his death in the 1960s, Pat Padgett laughed and said, "Yeah, but Duchamp was not a very good painter. He may have been a brilliant thinker but he had little talent. Whereas Joe had a good hand and could do anything. And yet Joe thought he wasn't good

enough to do great easel painting, which for him was the ultimate form. I think Joe felt that no one after the Abstract Expressionists had come up to their level and that disparity tormented him."

Joe LeSueur added, "I think that at first he was excited by fame and was thrilled by all the attention he got. But then he saw that success doesn't bring much happiness. After all, he knew the most famous poets of the day—Ashbery, Kenneth Koch, Frank O'Hara—and his friendship with them convinced him that success isn't such a big deal. Then he came off speed; he'd been on amphetamines for years and during those years his hands couldn't work fast enough. He must have seen he couldn't go on like that." Another friend told me that Joe had freaked out when he saw little men and after the mid-1970s he'd never done speed again. "Anyway," LeSueur concluded, "he'd already created a huge, totally original body of work. Maybe he felt satisfied with his achievement."

Ron Padgett believes Brainard was too hard on himself. "Towards the end of his painting days he wanted to do lace as well as Velázquez, a gentleman's waistcoat as vividly as Raeburn, a horse as solidly as Stubbs, a cherry as convincingly as Manet. When he couldn't always reach those impossible heights he just stopped." Everyone agrees that the fact he'd had a considerable fortune settled on him permitted him to stop painting; in that sense the money was bad for him. Curiously, he didn't seem to miss the creative act.

The poet Bill Berkson said, "Joe had a difficult time coming off speed. There were times when he seemed nervous, laughing bizarrely at some private joke. Ted Berrigan would tease him and ask, 'Why don't you want to be great like de Kooning?' Joe would demur, but he probably did mean to

be great in his own sweet way, like Joseph Cornell. He liked to show people doing dumb, everydayish things—that's why he liked Shuggo and Nancy. And in that way his art was a lot like John Ashbery's poems."



Actor Keith McDermott, whom Brainard fell in love with in 1979 and remained close to, remembers that Joe was surprised by his positive HIV status. "I thought he'd commit suicide, but no, he became very docile and just did whatever the doctors said." John

Brainard was with his brother constantly from December 1993 till Joe's death the following May. "He stayed from December to March in the hospital, then he lived in my apartment. He was very accepting of illness and death. Only in September 1993 did he tell me he had AIDS, but at that time he said it was okay with him, he knew much younger people who were dying or who had died. He felt he had had enough time. Though he went through a lot of pain, he suffered it very bravely." At his memorial ceremony several speakers called him "saintly."

I myself always mentally compared him to Dostoevsky's Prince Myshkin—he was that unworldly and Christlike. Joe was the only person I've ever known that I'd try to talk and act like when I was with him. My imitations were embarrassing and never successful, but the urge to delete all phoniness and really look at the surrounding world with a fresh eye and to shower everyone with generosity was so compelling that by the end of an evening with Joe I was even unconsciously imitating his stutter. Joe's personal style was certainly hypnotic. □

Author: Edmund White's new novel, *The Farewell Symphony*, will be published in September by Knopf. He lives in Paris.

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# Installation



The background of the page features a faint, hand-drawn sketch of an installation plan. It consists of several rectangular boxes arranged in a grid-like fashion, with arrows indicating movement or flow between them. Handwritten notes in various colors (blue, green, red) are scattered around the boxes, providing additional context or instructions. The sketch is very light and appears to be a preliminary drawing.



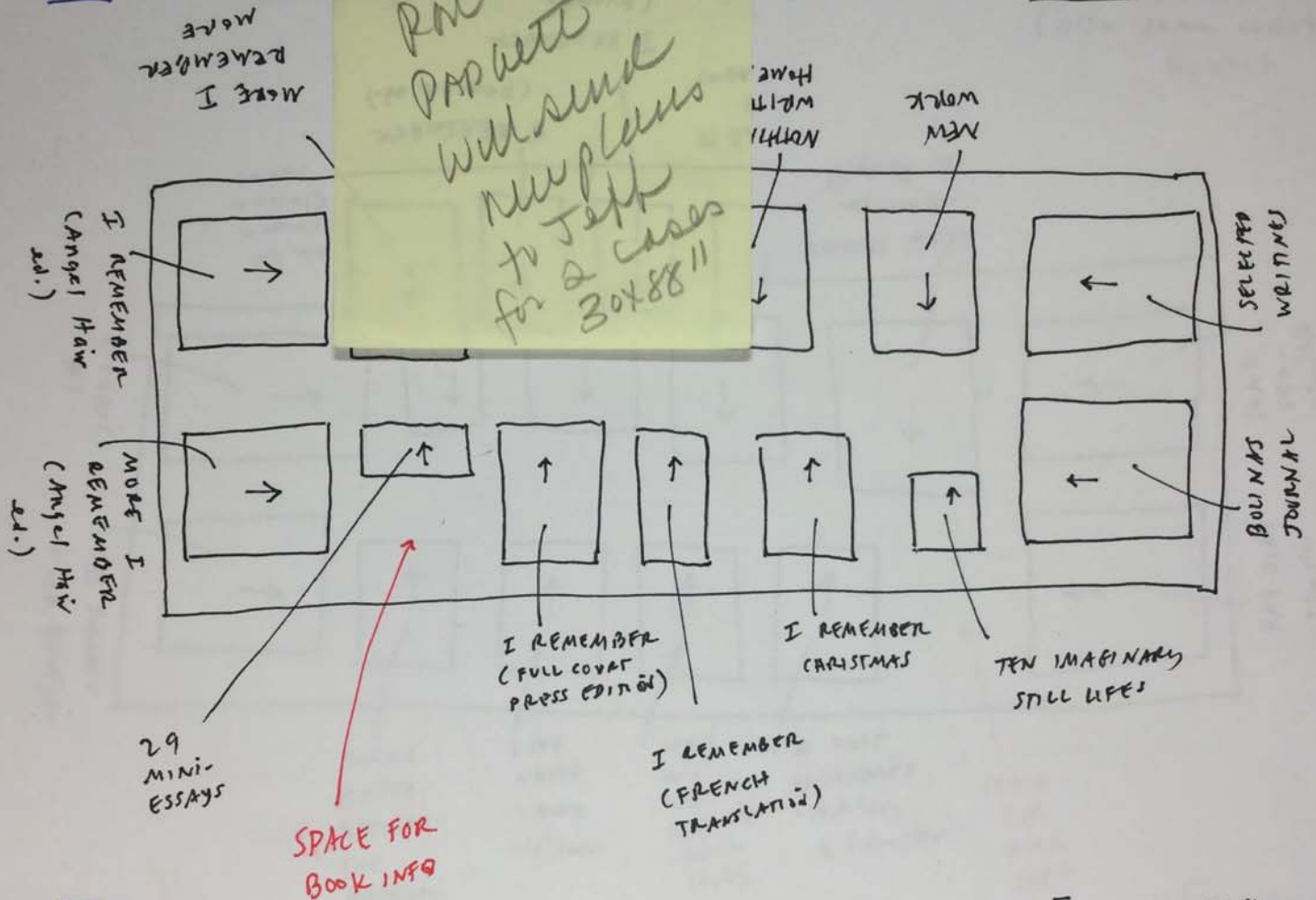
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IN ALL 3 CASES OF BOOKS, FOLLOW THESE 3 PLANS

EXAMPY. Rm Party

CASE #1 of 3

BOOKS BY JOE BRAINARD



[For 60x19" case.  
Not to scale.]

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IN ALL 3 CASES OF BOOKS, FOLLOW THESE 3 PLANS

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Rm Padgett

(as spoken)

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(Penguin ed.)

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NOTHING TO

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(FULL COAT  
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(FRENCH  
TRANSLATION)

[for 60x19" case.  
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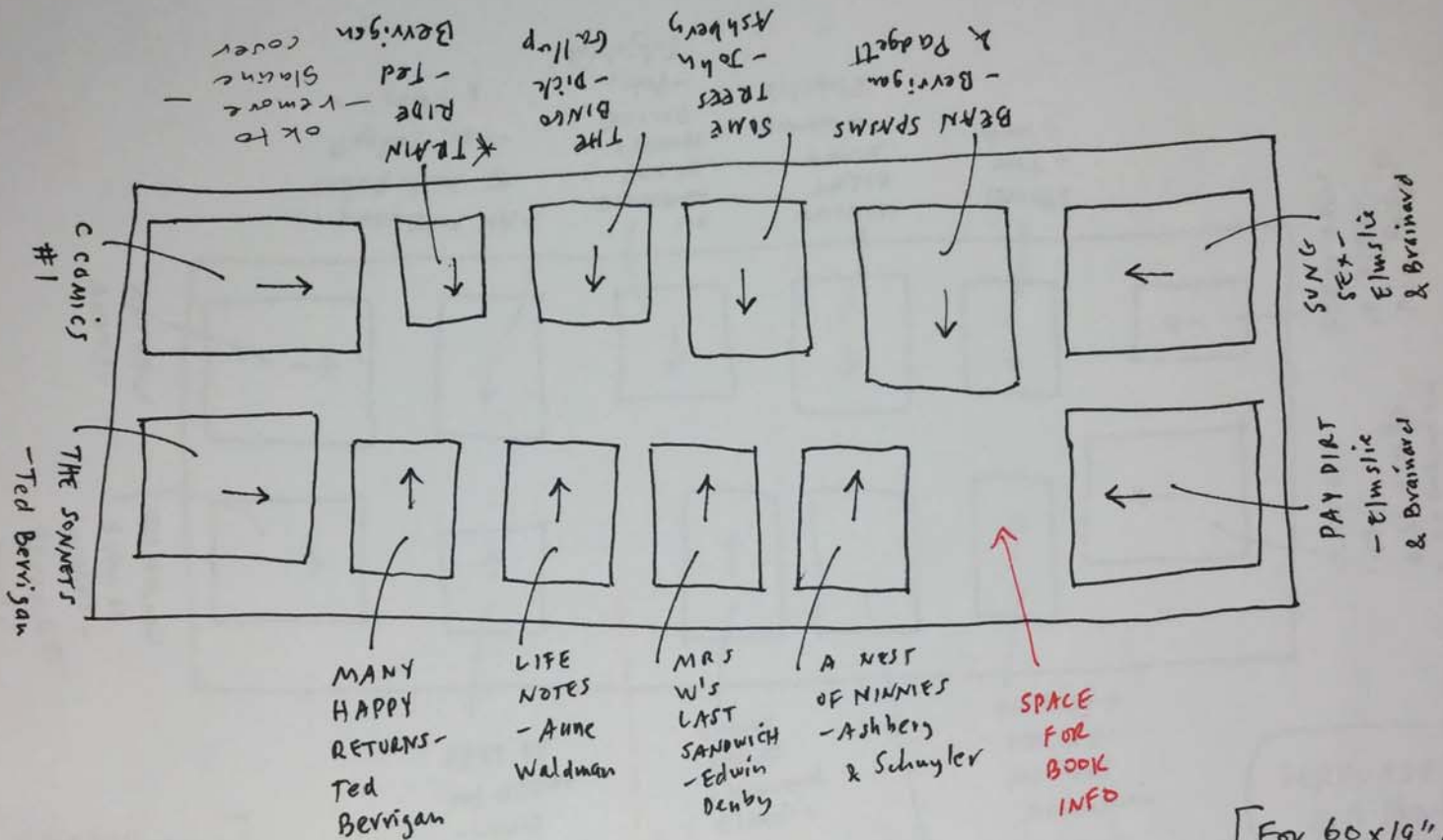
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CASE #2 of 3

COVERS BY JOE BRAINARD

(Also some collaborative books)



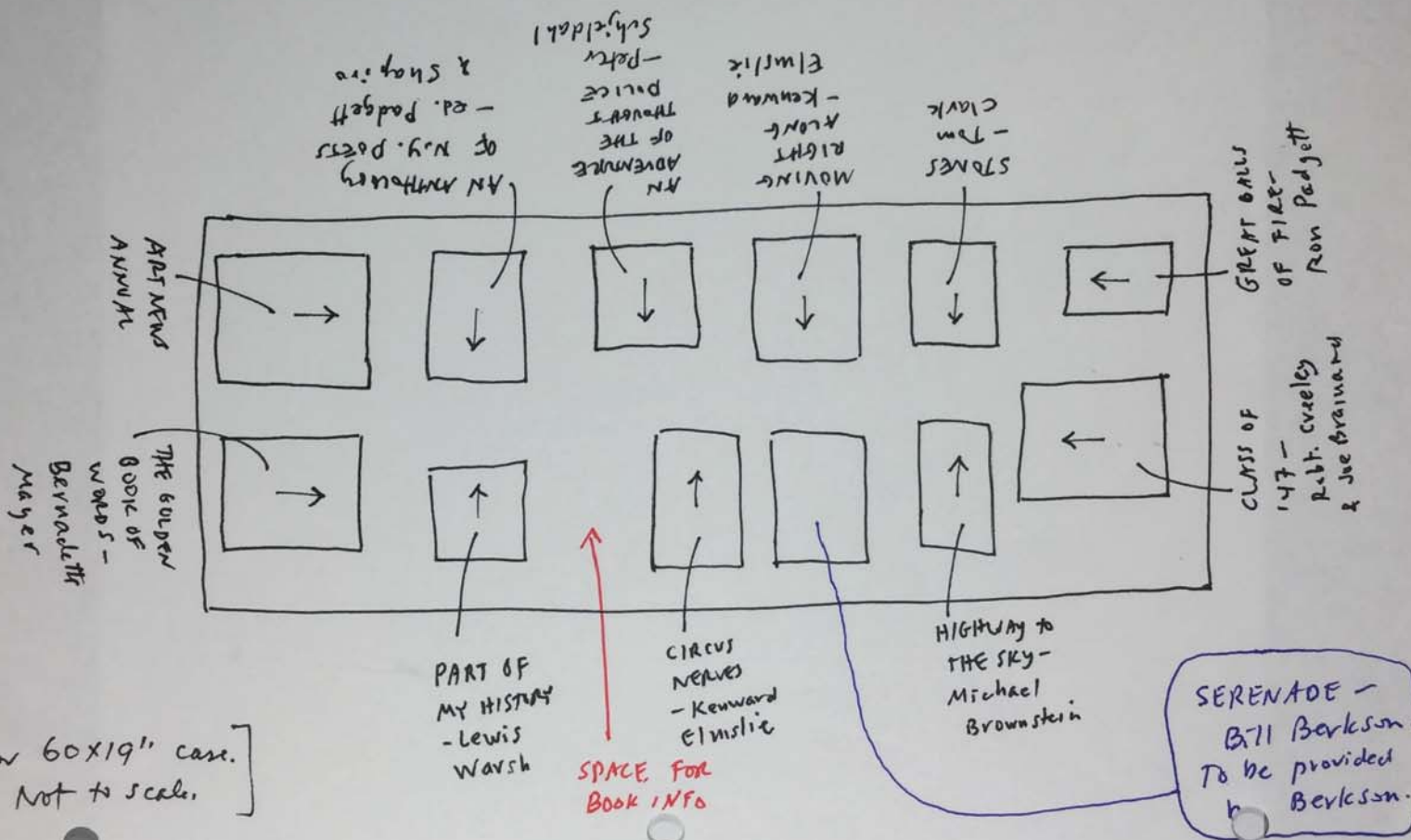
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CASE #3 of 3

COVERS by JEE BRAINARD

(Also some collaborative books)





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**P.S.1 Contemporary Art Center**

22-25 Jackson Ave at 46th Ave  
Long Island City, New York 11101  
t: 718.784.2084 f: 718.482.9454  
e: mail@ps1.org

# PS1

**P.S.1 Loan Form Inventory**

RE: The agreement between P.S.1 and Pon, dated 8/12/01

Title: ~~Joe Brainard: A Retrospective~~ Various Books + other material  
Artist: Joe Brainard  
Date of work: Padgett  
Medium: Books  
Dimensions:  
Exhibition: Joe Brainard: A Retrospective  
Exhibition dates: Oct 14 - Dec 9, 2001

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2 pp.  
See <sup>^</sup> handwritten list  
attached herewith

Pon Pon

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2875

Books lent to PS1 for Joe Brainard show  
by Ron Padgett 8/12/01

per per  
8/12/01

1) BOOKS BY JOE BRAINARD

- 1 Remember (Angel Hair ed.)
- More 1 Remember (Angel Hair ed.)
- More 1 Remember more (Angel Hair ed.)
- 1 Remember (Penguin ed.)
- 1 Remember (Granary Books ed.)
- 1 Remember (Full Court Press ed.)
- 1 Remember (Actes Sud ed.)

Nothing to Unite Home About

New Work

Selected Writings

Bolinas Journal

29 Mini-Essays

Ten Imaginary Still Lives

1 Remember Christmas

2) BOOKS WITH COVERS BY BRAINARD, INCL. COLLABORATIVE BOOKS

many Happy Returns

Life Notes

Mrs. W's Last Sandwich

p. 1 of 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

A Nest of Ninnies

Pay Dirt

Sung Sex

Bean Spasms

Some Trees

The Brigs

Train Ride

C Comics 1

The Sonnets

Stoner

Moving Right Along

An Adventure of The Thought Police

An Anthology of New York Poets

Art News Annual

The Golden Book of Words

Part of My History

Civics Nerves

Highway to the Sky

Class of '47

Great Balls of Fire

run down  
8/12/01

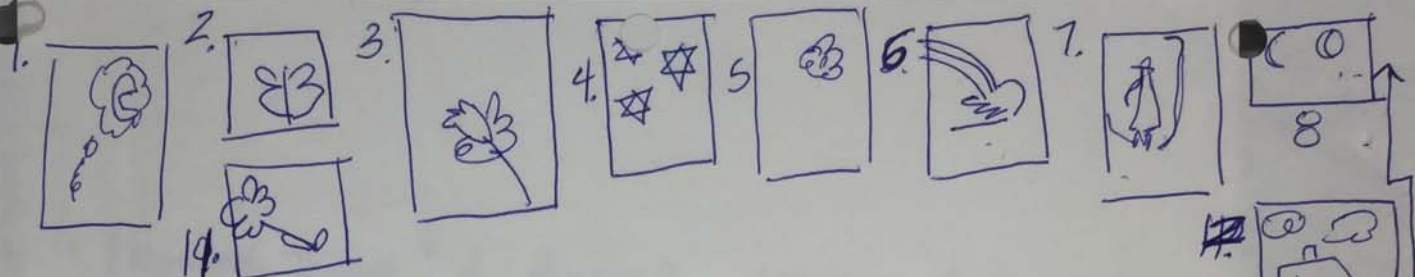
p. 2 of 2



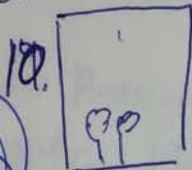
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Row One



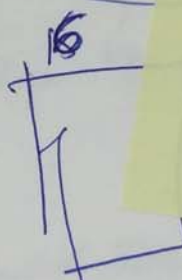
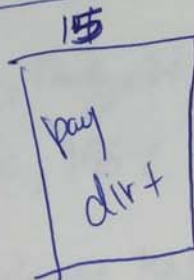
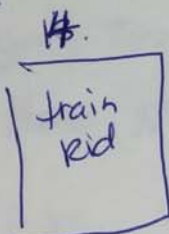
Row one cont'd. of plan and plan as per page 10



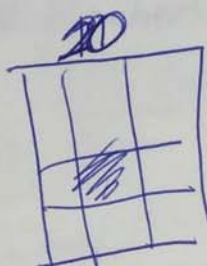
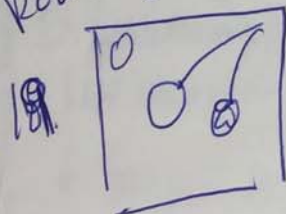
from the collection

Case 2

Row 2.



Row 2 cont'd



Angel Hair Books, 1978.

T. Denby, Edwin. "Mrs. W's LAST SANDWICH" Horizon Press NY 1912

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

1. Brainard, Joe. ed. "C: Comics", Lorenz Goble NYC., 1964
2. Berrigan, Ted. "Many Happy Returns" Corinth Books, NYC., 1969.
3. Berrigan, Ted., Padgett, Ron. "Bean Spasms" Kulchur Press, NYC., 1967.
4. Padgett, Ron. "Great Balls of Fire" 1st ed. Holt, ~~Rinehart~~ Rinehart and Winston, 1965
5. Waldman, Anne. "Life Notes" The Bobbs Merrill Company <sup>Inc.</sup> ~~Inc.~~ Indianapolis, NY, 1973
6. Mayer, Bernadette. "The Golden Book of Worlds" Angel Hair Books, 1978.
7. Denby, Edwin. "Mrs. W's Last Sandwich" Horizon Press NY 1972



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8. Warsh, Lewis "Part of my History"  
The Coach House Press, Toronto (?) 1972.
9. Ashbery, John. Schuyler, James. "A Nest of Nibbles"  
Z Press Calais + Vermont 1973.
14. Berkson, Bill "Serenade? Poetry and Prose 1975-1989"  
Zoland Book, Massachusetts. 1983.  
→ 1st ed.
- ~~10.~~ 10. Ashbery, John "Some Trees" (Corinth Books, NY)  
1970
12. Schjeldahl, Peter "An Adventure of the Thought  
Police" Ferry Press, London: 1971
13. Berrigan, Ted "The Sonnets" Lopez and Ellen  
Conde 1964

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14. Berrigan, Ted "Train Ride" 1971  
publisher (?)

15. Brainard, Joe Elmslie, Kenward "Pay Dirt"  
Bamberger Books, Michigan 1992.

16. Elmslie, Kenward "Circus Nerves" Black Sparrow Press  
Los Angeles 1971

17. Elmslie, Kenward "Moving Right Along"  
Z press, Calais, Vermont 1980

18. Elmslie, Kenward "Song Sex"  
+ Brainard, Joe  
drawings → Kultureur foundation 1989



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 19: Padgett, Ron. Shapiro, David eds. "An Anthology of New York Poets" Random House NY: 1970.
20. Gallup, Dick "THE Bingo" Mother Press, 1966 NYC
21. Clark, Tom "Stokes" Harper and Row publishers NY: 1966.
22. Brownstein, Michael "Highway to the sky" Frank O'Hara foundation, Columbia University Press NY: 1969.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

1. Brainard, Joe "New Work" Black Sparrow Press  
Los Angeles: 1973.
2. Brainard, Joe "Selected Writings: 1962-1971"  
The Kulchur Foundation, NY 1971
3. Brainard, Joe "I remember Christmas"  
The Museum of Modern Art, NY 1973.
4. Brainard, Joe "~~I remember~~ "I remember"  
Penguin Books 1995
5. " "I remember " Full  
Court Press <sup>NY</sup> 1975

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6. Brainard, Joe "I remember" Actes Sud 1997  
 french edition
7. " " " Granary Books  
 New York 2001
8. # Brainard, Joe, Creeley, Robert. "The Mass of 41" ?
9. Brainard, Joe "BOLINAS JOURNAL" Big Sky Books  
 publisher ? 1971
10. Brainard, Joe "Ten Imaginary Still Lives"  
 Boke Press, NY: 1997
11. Brainard, Joe "29 Mini Essays" Zpress  
 Calais Vermont. 1978



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

12. Brainard, Joe "I remember" Angel Hair Books  
Year = ?

13. "More I remember" Angel Hair  
books

14. ~~Year~~ "More I remember"  
Year? Angel Hair books

15. Hess, Thomas B., Ashbery, John ed.  
"The Avant-Garde" The Macmillan Company NY  
1968.

16. Brainard, Joe "nothing to write<sup>Homo</sup> About"  
Little Caesar Press, Los Angeles: 1981

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

1. Joe Brainard *New Work* Black Sparrow Press Los Angeles, 1973
2. Joe Brainard *Selected Writings: 1962 - 1971* The Kulchur Foundation New York, 1971
3. Joe Brianard *I Remember Christmas* The Museum of Modern Art New York, 1973
4. Joe Brainard *I Remember* Penguin Books New York, 1995
5. Joe Brainard *I Remember* Full Court Press New York, 1975
6. Joe Brainard *I Remember* Actes Sud France, 1997
7. Joe Brainard *I Remember* Granary Books New York, 2001
8. Joe Brainard and Robert Creely *The Class of '47* Bouwerie Editions New York City, 1973
9. Joe Brainard *Bolinas Journal* Big Sky Books Bolinas, CA, 1971
10. Joe Brainard *Ten Imganinary Still Lifes* Boke Press New York, 1997
11. Joe Brainard *29 Mini Essays* Z Press Calais Vermont, 1978
12. Joe Brainard *I Remember* Angel Hair Books New York City, 1970
13. Joe Brainard *More I Remember* Angel Hair Books New York City, 1972
14. Joe Brainard *More I Remember More* Angel Hair Books New York City, 1973
15. *The Avante-Garde* Thomas B. Hess and John Ashbery, ed. The MacMillan Company New York, 1968
16. Joe Brainard *Nothing to Write Home About* Little Ceasar Press Los Angeles, 1981

All books from the collection of Ron and Patricia Padgett

## Case 2

1. *C Comics* Edited by Joe Brainard Lorenz Gude New York City, 1964
2. Ted Berrigan *Many Happy Returns* Corinth Books New York City, 1969
3. Ted Berrigan and Ron Padgett *Bean Spasms* Kulhut Press New York City, 1967
4. Ron Padgett *Great Ball of Fire* Holt, Rinehart and Winston New York, 1969
5. Anne Waldman *Life Notes* The Bobbs Merrill Company, Inc. Indianapolis, New York, 1973
6. Bernadette Mayer *The Golden Book of Worlds* Angel Hair Books Massachusetts, 1978
7. Edwin Denby *Mrs. W's Last Sandwich* Horizon Press New York, 1972
8. Lewis Warsh *Part of My History* The Coach House Press Toronto, 1972
9. John Ashbury and James Schuyler *A Nest of Ninnies* Z Press Calais, Vermont, 1973
10. John Ashberry *Some Trees* Corinth Books New York, 1970
11. Bill Berkson *Serenade: Poetry and Prose 1975-1989* Zoland Books Massachusetts, 1983



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12. Peter Schjeldahl *An Adventure of the Thought Police* Ferry Press  
London, 1971
13. Ted Berrigan *The Sonnets* Lorenz and Ellen Gude New York, 1964
14. Ted Berrigan *Train Ride* Vehicle Editions New York, 1971
15. Joe Brainard and Kenward Elmslie *Pay Dirt* Bamberger Books  
Michigan, 1992
16. Kenward Elmslie *Circus Nerves* Black Sparrow Press Los Angeles, 1971
17. Kenward Elmslie *Moving Right Along* Z Press Calais, Vermont, 1980
18. Kenward Elmslie and Joe Brainard *Sung Sex* Kulchur Foundation  
New York, 1989
19. *An Anthology of New York Poets* Ron Padgett and David Shapiro ed. Random  
House New York, 1970
20. Dick Gallup *The Bingo* Mother Press New York, 1966
21. Tom Clark *Stones* Harper and Row Publishers New York, 1966
22. Michael Brownstein *Highway to the Sky* Frank O'Hara Foundation  
Columbia University Press New York, 1969

All books from the collection of Ron and Patricia Padgett.  
*Serenade* courtesy of Bill Berkson

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MAKE 3 CORRECTIONS!

check + make corrections

order all joe brainard  
labels

mention new template  
(more centered).

call sign expo

Norman Scheffler

212-925-8585

email him the  
joe brainard labels  
on Wendell ~~ten~~ computer  
Fing Ling knows

Sign @ signexpo.com

**Self-Portrait**

c. 1970s  
Oil on unstretched canvas  
20 x 16"  
Courtesy of John Brainard

approx. \$ 350.00

h



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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**eva**

**From:** Stephanie Cannizzo [cannizzo@uclink4.berkeley.edu]  
**Sent:** Monday, September 10, 2001 2:30 PM  
**To:** eva@ps1.org  
**Cc:** conlew@uclink4.berkeley.edu  
**Subject:** FYI - brainard



ATT00001.html

Dear Eva,

It has come to our attention that the date on one of the Brainard labels should be corrected. It is #80 on the checklist:

Untitled, 1964  
Assemblage  
48 x 23 1/2 x 11 in.  
Collection of Irma Hurley

(We had the date listed as c. 1964-65, and have since learned it is actually 1964.)

With kind regards,  
Stephanie Cannizzo  
Curatorial Assistant

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# Joe Brainard: A Retrospective

- ✓1 *Untitled (Banner)*, 1977  
Acrylic on canvas  
93 x 63 in.  
Collection of Bill Katz
- ✓2 *Self-Portrait*, c. 1970s  
Oil on unstretched canvas  
20 x 16 in.  
Collection of John Brainard
- ✓3 *Untitled (Big Chesterfield)*, 1961-62  
Mixed media collage  
22 x 23 in.  
Collection of Pat and Ron Padgett
- ✓4 *American Flag*, c. 1962  
Collage  
12 x 16 in.  
Collection of Pat and Ron Padgett
- ✓5 *Portrait of Sandy Berrigan*, c. 1962-65  
Collaboration with Ted Berrigan  
Oil and charcoal on canvas  
24 x 18 1/2 in.  
Collection of Sandy Berrigan
- ✓6 *7-Up*, 1962  
Oil on canvas  
25 x 18 in.  
Collection of Joe LeSueur
- ✓ *Untitled (Pope Weak)*, 1964  
Collaboration with Ted Berrigan  
Mixed media collage  
20 1/4 x 14 1/2 in.  
Collection of Greg Masters

c. C  
x  
copy  
and  
C ✓ pink



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- ✓ 8 *Untitled (Back Death)*, c. 1962–63 ✓  
 Collaboration with Ted Berrigan  
 Collage  
 20 1/4 x 15 1/2 in.  
 Collection of Nellie Villegas
- ✓ 9 *I'm Not Really Flying I'm Thinking*, 1964 ✓  
 Collaboration with Frank O'Hara  
 Mixed media collage  
 10 x 8 in.  
 Collection of Bill Berkson
- ✓ 10 *Fleischmann's*, 1965 ✓  
 Collaboration with Frank O'Hara  
 Collage  
 13 7/8 x 10 3/4 in. ?  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego
- ✓ 11 *Untitled (Cherries)*, 1964 ✓  
 Collaboration with Frank O'Hara  
 Mixed media collage  
 13 1/2 x 10 3/4 in.  
 Collection of Kenneth Koch
- ✓ 12 *I Grew This Mustache*, 1964 ✓  
 Collaboration with Frank O'Hara  
 Mixed media collage  
 13 x 9 3/4 inches  
 Collection of Bill Berkson
- ✓ 13 *Have You Seen Dr. Strangelove Yet? It's Quite Articulate, Very Fine*, 1964 ✓  
 Collaboration with Frank O'Hara  
 Mixed media collage  
 10 x 8 in.  
 Collection of Jean and Lucas Matthiessen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

✓ 14.1 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

✓ 14.2 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.3 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.4 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.5 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.6 *Living with Chris*, c. 1965  
 Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

14.7 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.8 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.9 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.10 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.11 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

14.12 *Living with Chris*, c. 1965  
 ✓ Ink on paper, twenty sheets  
 11 1/8 x 8 1/2 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- ✓ 14.13 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.14 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.15 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.16 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.17 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.18 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- ✓ 14.19 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 14.20 *Living with Chris*, c. 1965  
Ink on paper, twenty sheets  
11 1/8 x 8 1/2 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- ✓ 15.1 *The Sky Book*, 1965  
Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
- ✓ 15.2 *The Sky Book*, 1965  
Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
- ✓ 15.3 *The Sky Book*, 1965  
Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
- ✓ 15.4 *The Sky Book*, 1965  
Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
- ✓ 15.5 *The Sky Book*, 1965  
Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 15.6 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.7 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.8 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.9 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.10 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.11 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.12 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett
  
- 15.13 *The Sky Book*, 1965  
✓ Mixed media collage, twenty sheets  
13 x 10 in. each  
Collection of Pat and Ron Padgett



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 15.14 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.15 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.16 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.17 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.18 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.19 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett
- 15.20 *The Sky Book*, 1965  
 ✓ Mixed media collage, twenty sheets  
 13 x 10 in. each  
 Collection of Pat and Ron Padgett

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

16 *If Nancy Was a Painting by de Kooning, 1975*  
 ✓ Colored pencil on paper  
 9 5/8 x 7 5/8 in.  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

17 *If Nancy Were a da Vinci Sketch, 1972*  
 ✓ Ink on offset lithograph of a da Vinci sketch  
 14 x 10 1/4 in.  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

✓ 18 *If Nancy Was a de Kooning, 1972*  
 Mixed media  
 12 x 9 inches  
 Collection of Beverly and Howard Zagor

✓ 19.1 *Personal Nancy Love, 1963*  
 Collaboration with Ted Berrigan  
 Ink on paper, four sheets  
 15-3/8 x 11-1/2 inches  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

✓ 19.2 *Personal Nancy Love, 1963*  
 Collaboration with Ted Berrigan  
 Ink on paper, four sheets  
 15-3/8 x 11-1/2 inches  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

✓ 19.3 *Personal Nancy Love, 1963*  
 Collaboration with Ted Berrigan  
 Ink on paper, four sheets  
 15-3/8 x 11-1/2 inches  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

19.4 *Personal Nancy Love*, 1963  
 Collaboration with Ted Berrigan  
 ✓ Ink on paper, four sheets  
 15-3/8 x 11-1/2 inches  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

✓20.1 *Nancy Diptych*, 1974  
 Oil on canvas, two panels  
 30 1/2 x 24 1/2 in. each  
 Private Collection

✓20.2 *Nancy Diptych*, 1974  
 Oil on canvas, two panels  
 30 1/2 x 24 1/2 in. each  
 Private Collection

✓21 *If Nancy Was Art Nouveau*, 1972  
 Gouache on paper  
 12 x 9 in.  
 Collection of Beverly and Howard Zagor

✓22 *If Nancy Knew What Wearing Green and Yellow on Thursday Meant*, 1972  
 Gouache on paper  
 12 x 9 in.  
 Collection of Beverly and Howard Zagor

✓23 *If Nancy Had an Afro*, 1972  
 Gouache on paper  
 12 x 9 in.  
 Collection of Beverly and Howard Zagor

✓24 *If Nancy Was an Ashtray*, 1972  
 Gouache on paper  
 12 x 9 in.  
 Collection of Beverly and Howard Zagor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- ✓25 *If Nancy Was an Interior Decorator*, 1972  
Gouache on paper  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓26 *If Nancy Was a Ball*, 1972  
Gouache on paper  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓27 *If Nancy Was a Boy*, 1972  
Gouache on paper  
12 x 9 in.  
Collection of Kenward Elmslie
- ✓28 *If Nancy Was the Bright's Disease*, 1972  
Collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓29 *If Nancy Was André Breton at Eighteen Months*, 1972 ?  
Collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓30 *If Nancy Was the Santo Nino de Praga*, 1972  
Collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓31 *If Nancy Was President Roosevelt*, 1972  
Mixed media collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor
- ✓32 *If Nancy Was Abraham Lincoln*, 1972  
Mixed media collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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33✓ *If Nancy Was a Drawing by Larry Rivers, 1972*  
Gouache on paper  
12 x 9 in.  
Collection of Beverly and Howard Zagor

34✓ *If Nancy Was a Sexy Blond, 1972*  
Colored pencil on paper  
12 x 9 in.  
Collection of Beverly and Howard Zagor

35✓ *If Nancy Was Just an Old Kleenex, 1972*  
Collage  
12 x 9 in.  
Collection of Beverly and Howard Zagor

36✓ *Untitled (Native American), 1964*  
Assemblage  
27 in. diameter  
Collection of Kenward Elmslie

37✓ *Madonna with Daffodils, 1966*  
Mixed media collage  
54 1/4 x 22 1/4 in.  
Collection of Kenward Elmslie

38✓ *Flower Painting IV, 1967*  
Mixed media collage  
7 1/4 x 5 1/2 in.  
Collection of Morris Golde

39✓ *Untitled (Garden), c. 1968*  
Mixed media collage  
14 x 11 in.  
Collection of Kenward Elmslie

40✓ *Untitled, 1968*  
Watercolor on paper  
14 x 11 in.  
Private Collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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41 ✓ *Untitled (Garden)*, 1967  
Fabric collage  
37 x 27 1/2 in.  
Collection of Kenward Elmslie

42 ✓ *Untitled (Garden)*, c. 1967  
Mixed media collage  
54 x 40 in.  
University of California, Berkeley Art Museum

43 ✓ *Untitled (Garden)*, 1969  
Mixed media collage  
29 x 23 in.  
Private Collection. Courtesy Tibor de Nagy Gallery, New York

44 ✓ *Untitled (Garden)*, c. 1967  
Mixed media collage  
37 x 27 1/2 in.  
Collection of Kenward Elmslie  
Plate 78 ^

45 ✓ *Blossom*, 1977  
Mixed media collage  
32 x 51 1/2 inches  
Collection of Amerada Hess Corporation

✓ 46.1 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

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✓ 46.2 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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46.3 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

46.4 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

46.5 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

46.6 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

46.7 *I Love You de Kooning*, c. 1969  
Handmade book in collaboration with Bill Berkson  
Ink on paper, eleven sheets  
13 x 10 in. each  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

46.8 ✓ *I Love You de Kooning*, c. 1969  
 Handmade book in collaboration with Bill Berkson  
 Ink on paper, eleven sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

46.9 ✓ *I Love You de Kooning*, c. 1969  
 Handmade book in collaboration with Bill Berkson  
 Ink on paper, eleven sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

46.10 ✓ *I Love You de Kooning*, c. 1969  
 Handmade book in collaboration with Bill Berkson  
 Ink on paper, eleven sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

46.11 ✓ *I Love You de Kooning*, c. 1969  
 Handmade book in collaboration with Bill Berkson  
 Ink on paper, eleven sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

47.a-f ✓ *The Great Explosion Mystery*, from *C Comics* 2, 1966  
 Collaboration with John Ashbery  
 Ink on paper, six sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ 48.a-g *Sufferin' Succotash*, 1972  
 Collaboration with Ron Padgett  
 Ink on paper, seven sheets  
 12 x 9 in. each  
 Collection of Pat and Ron Padgett

✓ 49 *1967 Game Calendar*, 1967  
 Collaboration with Kenward Elmslie  
 Ink and gouache on paper  
 42 x 22 in.  
 Collection of Kenward Elmslie

✓ 50.a-h *People of the World Relax*, from *C Comics 2*, 1966  
 Ink on paper, eight sheets  
 13 x 10 in. each  
 Joe Brainard Archive  
 Mandeville Special Collections Library  
 University of California, San Diego

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✓ 51.a,b *Red Rydler and Dog* (from *C Comics 1*), c. 1964  
 Collaboration with Frank O'Hara  
 Ink on paper, two sheets  
 14 x 8 1/2 in. each  
 Collection of Pat and Ron Padgett

✓ 52 *Straw*, 1970-71  
 Paper cut-out and Plexiglas  
 28 3/4 x 22 3/4 in.  
 Collection of Kenward Elmslie

✓ 53 *Untitled*, 1970  
 Paper cut-out and Plexiglas  
 14 1/4 x 11 3/8 in.  
 Private Collection

✓ 54 *Untitled*, 1971  
 Paper cut-out and Plexiglas  
 14 x 11 in.  
 Collection of Kenward Elmslie



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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55✓ *Untitled (Miniature Series)*, 1975  
Collage  
36 x 42 in. overall  
The Carol and Arthur Goldberg Collection

56✓ *Untitled (Tattoo)*, 1970  
Graphite and ink on paper  
10 x 8 in.  
Collection of Lawrence L. DiCarlo

57✓ *Untitled (Tattoo)*, 1972  
Pencil and ink on paper  
18 x 14 in.  
Collection of John Brainard

58✓ *Untitled (Tattoo)*, 1970  
Gouache on paper  
6 x 6 in.  
Collection of Kenward Elmslie

✓59 *Alex Katz*, 1972  
Graphite on paper  
13 5/8 x 10 5/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

60✓ *Ultra-New Realism, Self-Portrait*, 1972  
Collage with graphite on paper  
13 1/3 x 10 1/2 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

61✓ *Anne Waldman*, 1972  
Graphite on paper  
10 5/8 x 13 5/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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62✓ *Dick Gallup*, 1971  
Graphite on paper  
13 5/8 x 10 5/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

63✓ *Bill Berkson*, 1971  
Graphite on paper  
13 1/2 x 10 1/2 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

64✓ *Bobbie Creeley*, 1971  
Graphite on paper  
13 5/8 x 10 5/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

65✓ *Untitled (Still Life)*, c. 1967  
Gouache on paper  
14 x 11 in.  
Collection of Pat and Ron Padgett

66✓ *Untitled (Still Life)*, 1968  
Watercolor on paper  
14 x 11 in.  
Collection of Michael Brownstein

67✓ *Untitled (Still Life)*, c. 1967  
Gouache on paper  
14 x 11 in.  
Collection of Pat and Ron Padgett

68✓ *Cinzano*, 1974  
Oil on canvas  
48 x 36 1/2 in.  
Collection of Anne Dunn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 69✓ *Whippoorwill's World*, 1973  
Oil on canvas  
9 x 12 in.  
Collection of Kenward Elmslie
- 70✓ *Untitled (Whippoorwill)*, c. 1973-74  
Oil on canvas  
16 x 22 in.  
Collection of Kenward Elmslie
- 71✓ *Untitled (Scallions)*, 1974  
Oil on canvas  
10 x 13 in.  
Private Collection
- 72✓ *Untitled*, c. 1973-74  
Oil on canvas  
12 x 9 in.  
Collection of Anne Dunn
- 73✓ *Untitled (Cherries)*, 1973  
Oil on canvas  
9 x 12 in.  
Collection of Duncan Hannah
- 74✓ *Untitled (Vermont Landscape)*, 1973  
Oil on canvas  
9 x 12 in.  
Collection of Bill Katz
- 75✓ *Whippoorwill*, 1974  
Oil on canvas  
18 1/2 x 24 1/2 in.  
Collection of Kenward Elmslie
- 76✓ *Untitled (Watermelon)*, 1973  
Oil on canvas  
9 x 12 in.  
Private Collection



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

77 ✓ *Untitled (White Dog)*, 1978  
Oil on canvas  
36 x 24 in.  
Collection of Kenward Elmslie

78 ✓ *Untitled (Whippoorwill)*, 1973  
Oil on canvas  
18 1/2 x 24 1/2 in.  
Collection of Kenward Elmslie

79 ✓ *Mater Dolorosa*, 1966  
Mixed media collage  
20 x 15 in.  
Collection of Bill Katz

80 ✓ *Untitled*, c. 1964-65  
Assemblage  
48 x 23 1/2 x 11 in.  
Collection of Irma Hurley

81 ✓ *Untitled (Madonna)*, 1966  
Mixed media collage  
21 x 16 in.  
Collection of Kenward Elmslie

82 ✓ *Prell*, 1965  
Assemblage  
50 x 14 x 5 in.  
Collection of Kenward Elmslie

83 ✓ *Untitled (Madonna)*, 1969  
Mixed media collage  
7 x 5 in.  
Collection of Pat and Ron Padgett

84 ✓ *Beige Lace*, 1964  
Assemblage  
36 x 17 x 3 in.  
Collection of Pat and Ron Padgett

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 83✓ *Madonna of Peas*, 1975  
Collage  
10 1/2 x 13 in.  
Collection of Beverly and Howard Zagor
- 86✓ *Untitled (Good'n Fruity)*, 1968  
Collage  
7 x 5 1/4 in.  
Collection of Peter R. Stern
- 87✓ *Untitled*, 1962  
Assemblage  
10 x 8 in.  
Collection of Joe LeSueur
- 88✓ *Untitled (Madonna)*, 1968  
Collage  
8 3/4 x 6 in.  
Collection of John Giorno
- 89✓  
1-46 *Untitled (Miniatures)*, c. mid-1970s  
Mixed media  
Each box 2 1/8 x 2 1/8 in.  
Collection of John Brainard
- 90✓ *Untitled (Bolinas Beach Construction #1)*, 1971  
Assemblage  
3 7/16 x 2 3/8 in.  
Collection of Bill Berkson
- 91✓ *Untitled*, 1970  
Assemblage  
6 x 5 1/4 in.  
The Society of St. Francis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 92 ✓ *Untitled (Bolin Beach Construction #2)*, 1971  
Assemblage  
3 1/2 x 2 3/8 in.  
Collection of Bill Berkson
- 93 ✓ *Untitled*, 1976  
Mixed media collage  
7 5/8 x 4 5/8 in.  
Collection of Peter R. Stern
- 94 ✓ *Untitled*, 1976  
Mixed media collage  
6 5/8 x 4 5/8 in.  
Collection of Peter R. Stern
- 95 ✓ *Untitled*, 1971  
Paper cut-out  
6 1/2 x 4 1/2 in.  
Collection of Kenward Elmslie
- 96 ✓ *Untitled (Window Shade)*, 1975  
Mixed media collage  
7 x 5 in.  
University of California, Berkeley Art Museum  
Gift of the Foundation to Life, Inc., New York, NY
- 97 ✓ *Untitled (Jelly Roll)*, 1975  
Mixed media collage  
7 x 5 in.  
University of California, Berkeley Art Museum  
Gift of the Foundation to Life, Inc., New York, NY
- 98 ✓ *Untitled (Par avion)*, 1975  
Mixed media collage  
7 x 5 in.  
University of California, Berkeley Art Museum  
Gift of the Foundation to Life, Inc., New York, NY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 99/ *Untitled (Dandelion)*, from *The Vermont Notebook*, c. 1974  
Ink on paper  
9 x 6 in.  
Collection of Patrick Merla
- 100/ *Untitled (Goldfish)*, from *The Vermont Notebook*, c. 1974  
Ink on paper  
9 x 6 in.  
Collection of Patrick Merla
- 101/ *Untitled (Cup)*, from *The Vermont Notebook*, c. 1974  
Ink on paper  
9 x 6 in.  
Collection of Patrick Merla
- 102/ *Untitled (Landscape)*, from *The Vermont Notebook*, c. 1974  
Ink on paper  
9 x 6 in.  
Collection of Patrick Merla
- 103/ *Some Trees*, 1970  
Gouache of original cover of 1970 reprint of John Ashbery's *Some Trees*  
13 1/2 x 10 1/2 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- 104/ *Rejected Cover for Ted Berrigan's The Sonnets*, 1964 P.53  
Gouache on paper  
13 x 10 in. ?  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego ]
- 105/ *Cover for Ted Berrigan's The Sonnets*, 1965  
Mixed media collage  
7 1/4 x 4 1/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

106.1 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.2 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.3 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.4 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.5 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.6 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.7 ✓ 49 South Main St., 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

106.8 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.9 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.10 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.11 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.12 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

106.13 ✓ *49 South Main St.*, 1970  
 Collaboration with Ron Padgett  
 Mixed media portfolio of thirteen sheets  
 14 1/2 x 11 1/2 in. each  
 Collection of Pat and Ron Padgett

✓ 107 *Cigarette Smoked by Willem de Kooning May 15<sup>th</sup>*, 1970, 1970  
 Cigarette  
 10 x 14 in.  
 Collection of Joe LeSueur



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 108 ✓ *Jennifer Bartlett*, 1975  
Mixed media collage  
6 x 4 in.  
Collection of Peter R. Stern
- 109 ✓ *Untitled (Bacio)*, 1970  
Collage  
7 x 5 in.  
Collection of Joe LeSueur
- 110 ✓ *Untitled*, 1972  
Gouache on paper  
14 x 11 in.  
Collection of Kenward Elmslie
- 111 ✓ *Untitled*, 1975  
Collage  
11-1/2 x 13-3/4 in.  
Collection of John Brainard
- 112 ✓ *Self Portrait*, 1975  
Mixed media collage  
13 5/8 x 10 5/8 in.  
Collection of Peter R. Stern
- 113 ✓ *Untitled*, 1971  
Paper cut-out  
14 1/2 x 1 1/2 in.  
Private Collection
- 114 ✓ *Untitled*, 1972  
Graphite on paper and collage  
13 1/2 x 10 1/2 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 115/ *Untitled*, 1978  
Mixed media collage  
12 3/4 x 10 in.  
Collection of John Brainard
- 116 *Untitled (Queen for a Day)*, 1975  
Mixed media collage  
13 1/2 x 10 1/2 in.  
The Collection of Betsy and Ted Rogers
- 117 *Untitled*, 1978  
Mixed media collage  
7 x 5 in.  
Collection of Lawrence L. DiCarlo
- 118 *Untitled*, 1977  
Collage and pencil  
7 x 5 in.  
Collection of Sarah-Ann and Werner H. Kramarsky
- 119 *Untitled*, 1975  
Mixed media collage  
10 x 8 in.  
Collection of Kenward Elmslie
- 120 *Carte Postale*, 1978  
Mixed media collage  
7 5/16 x 5 3/8 in.  
Joe Brainard Archive  
Mandeville Special Collections Library  
University of California, San Diego
- 121 *Untitled*, 1976  
Mixed media collage  
9 5/8 x 7 5/8 in.  
Collection of Peter R. Stern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 122/ *Untitled*, c. 1964-65  
Mixed media collage  
10 x 8 in.  
Collection of Joe LeSueur
- 123/ *Untitled (Cigarette Butts)*, 1973  
Collage, gouache, and ink on paper  
7 3/8 x 5 1/2 in.  
Collection of John Brainard
- 124/ *Untitled*, 1976  
Mixed media collage  
14 x 11 in.  
Private Collection
- 125/ *White Owl*, n.d.  
Assemblage  
11 x 9 x 3 in.  
Collection of Kenward Elmslie
- 126/ *Art Exhibition, Joe Brainard, 1978-79, 1978-79*  
Collage  
23 3/4 x 19 3/4 in.  
Collection of John Brainard
- 127/ *Untitled (If at first...)*, 1973  
Collage, gouache, and ink on paper  
6 x 4 in.  
Collection of Sarah-Ann and Werner H. Kramarsky
- 128/ *Untitled*, 1975  
Collage with gouache  
6 3/4 x 4 3/4 in.  
Collection of Sarah-Ann and Werner H. Kramarsky
- 129/ *Pansu*, 1975  
Collage  
11 x 14 in.  
Private Collection



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- 130 ✓ *Untitled*, 1975  
Collage  
10 x 8 in.  
Collection of Keith McDermott
- 131 ✓ *Untitled (A Sturdy Craft)*, 1975  
Mixed media collage  
14 x 12 in.  
Collection of Peter R. Stern
- 132 ✓ *Untitled*, 1978  
Mixed media collage  
11 x 8 in.  
Collection of John Brainard
- 133 ✓ *Untitled*, 1976  
Mixed media collage  
13 1/2 x 10 1/2 in.  
Collection of John Brainard
- 134 ✓ *Untitled (Penguins and Beach Balls)*, 1977  
Mixed media collage  
10 x 8 in.  
Collection of Kenward Elmslie
- 135 ✓ *Untitled (Various Images)*, 1972  
Gouache, pencil, and ink on paper  
14 1/4 x 11 1/4 in.  
Collection of John Brainard
- 136 ✓ *Untitled*, 1976  
Mixed media collage  
10 5/8 x 13 5/8 in.  
Collection of Peter R. Stern
- 137 ✓ *Untitled*, 1976  
Mixed media collage  
13 5/8 x 10 5/8 in.  
Collection of Peter R. Stern

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

138 *Untitled*, 1972  
Paper cut-out  
10 x 8 in.  
Collection of Kenward Elmslie

139 *I Met You*, 1978  
Mixed media collage  
8 x 10 in.  
Collection of Keith McDermott

140 *Untitled*, 1978  
Mixed media collage  
7 x 5 in.  
Collection of Peter R. Stern

141 *Untitled*, 1975  
Mixed media collage  
7 x 5 in.  
Collection of Michael Dubilier

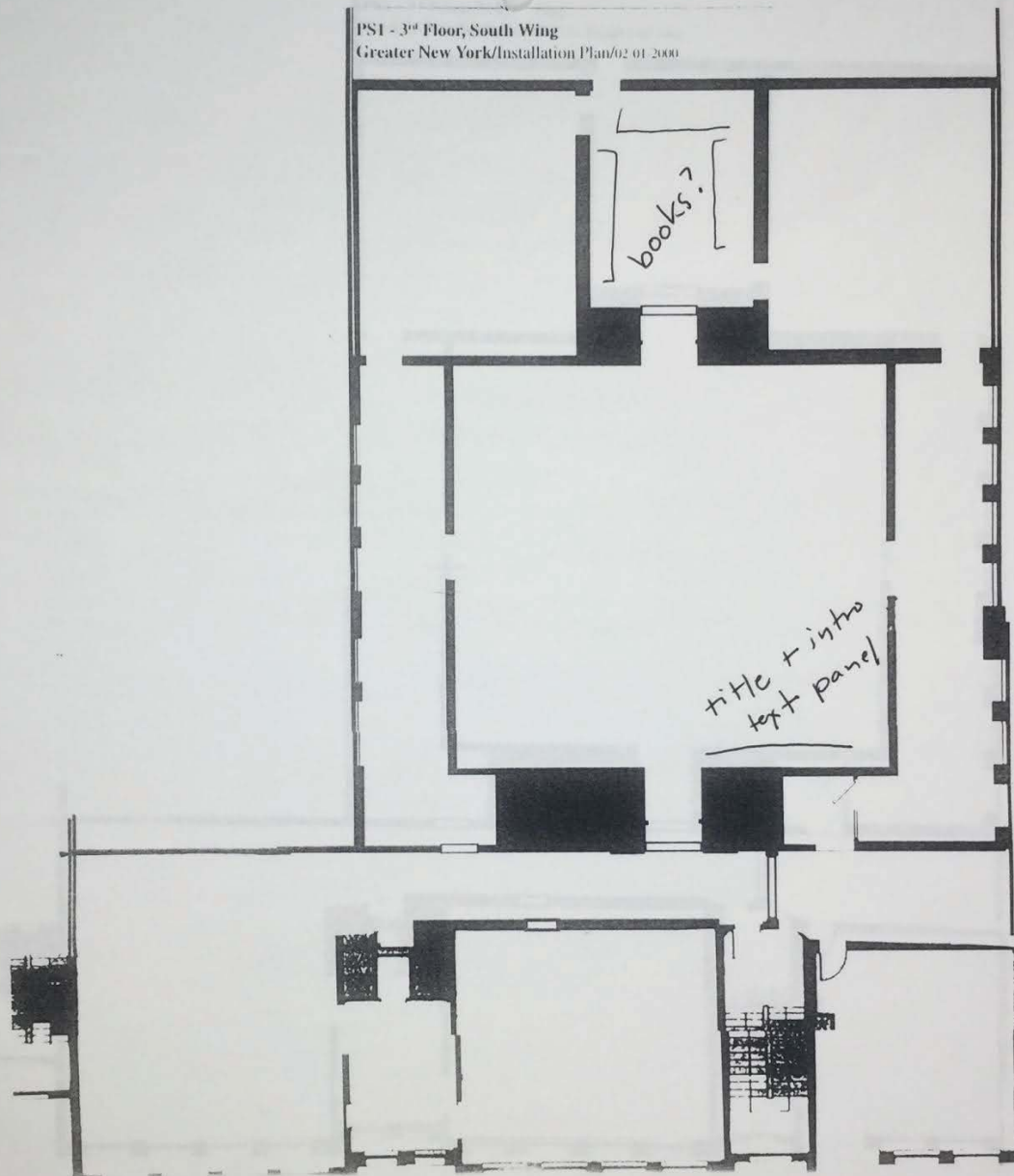
142 *David Hockney*, 1972 (will be in New York show only)  
Graphite on paper  
13 5/8 x 10 3/4 in.  
The Museum of Modern Art, New York. Gift of Barbara G. Pine

143 *Untitled (Madonna)*, 1966 (will be in New York show only)  
Cut-and-pasted papers, embroidered photo-mechanical reproductions,  
embroidered net, glitter, enamel, and gouache  
14 x 11 in.  
The Museum of Modern Art, New York. Gift of the Fischbach Gallery  
Plate 21

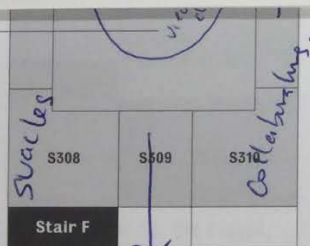
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

PS1 - 3<sup>rd</sup> Floor, South Wing  
Greater New York/Installation Plan/02 01 2000

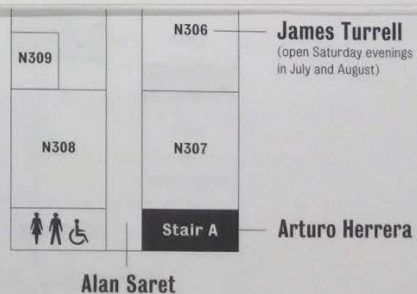


Kim Sooja



3

3 vtrines (uniform)

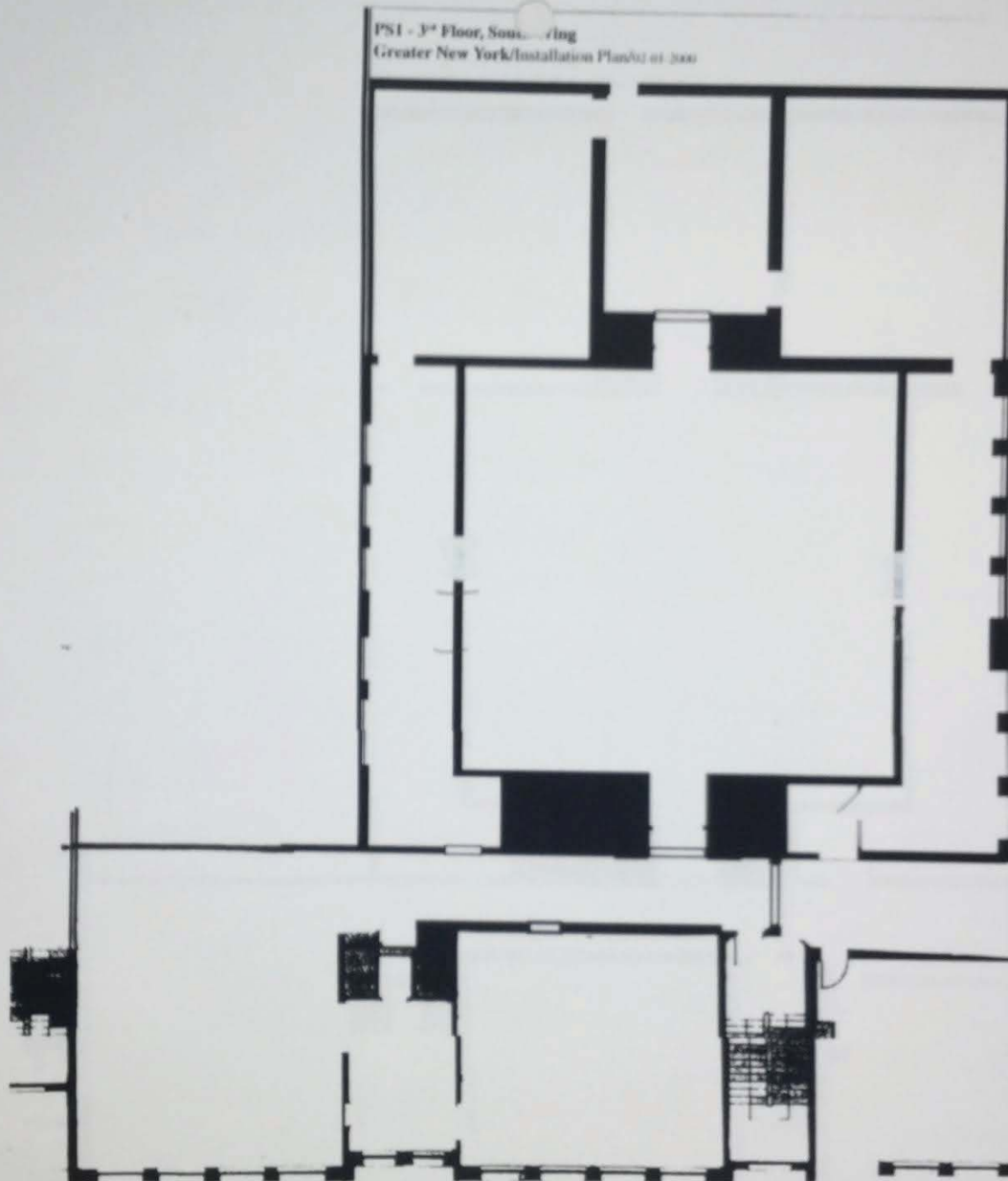




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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2875

PS1 - 3rd Floor, South Wing  
Greater New York/Installation Plans/01 of 2000

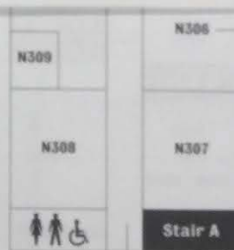


Kim Sooja



3

3 vitrines (uniform)



James Turrell  
(open Saturday evenings  
in July and August)

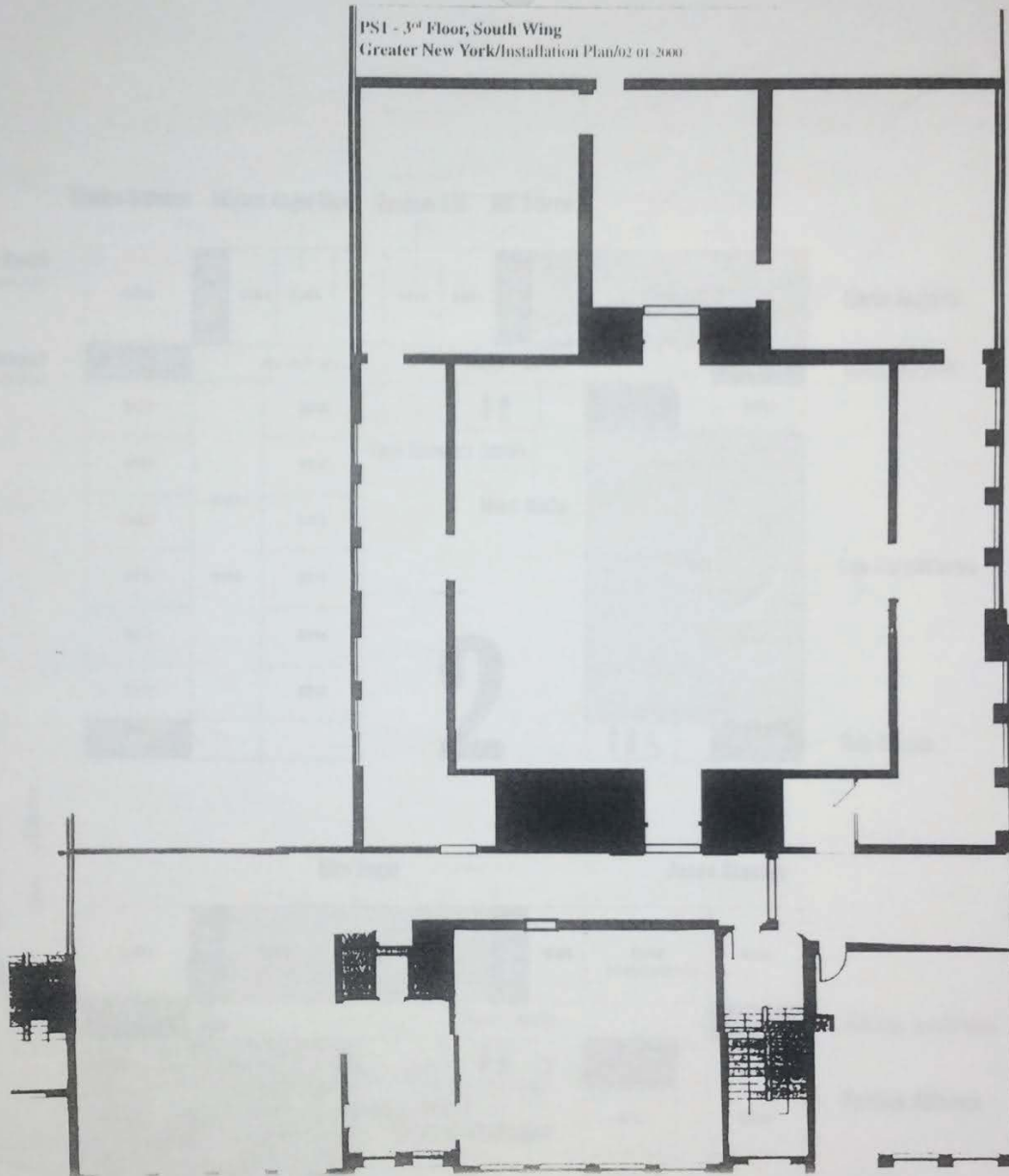
Arturo Herrera

Alan Saret

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

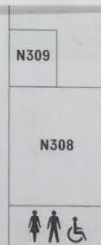
PS1 - 3rd Floor, South Wing  
Greater New York/Installation Plan/02.01.2000



Kim Sooja



3 vitrines (uniform)



N306

James Turrell  
(open Saturday evenings  
in July and August)

N307

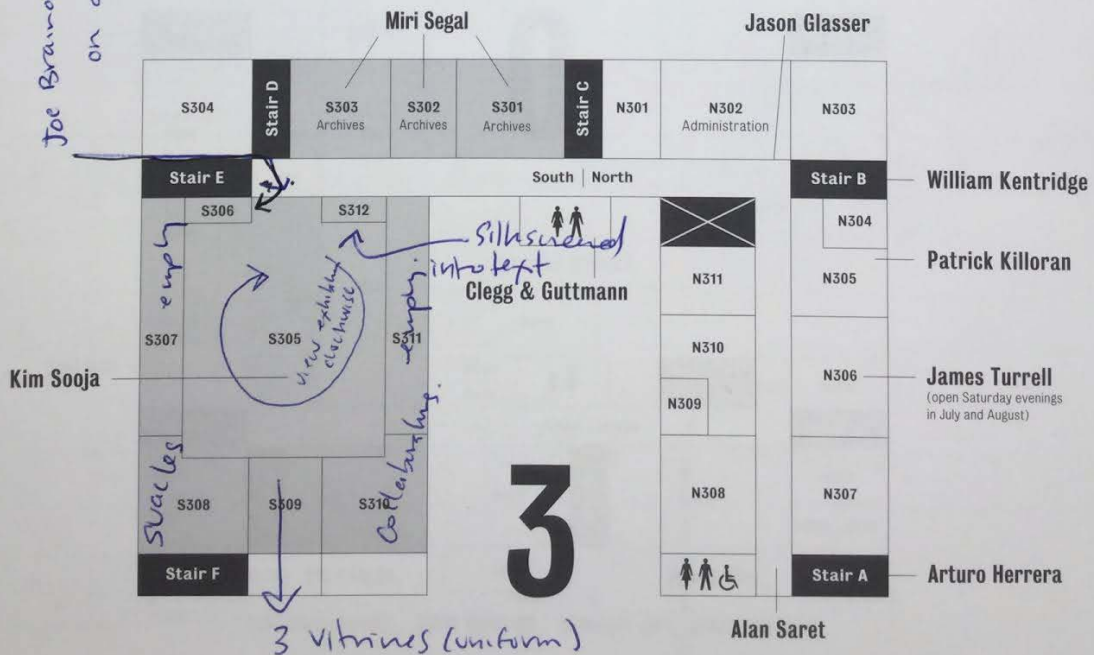
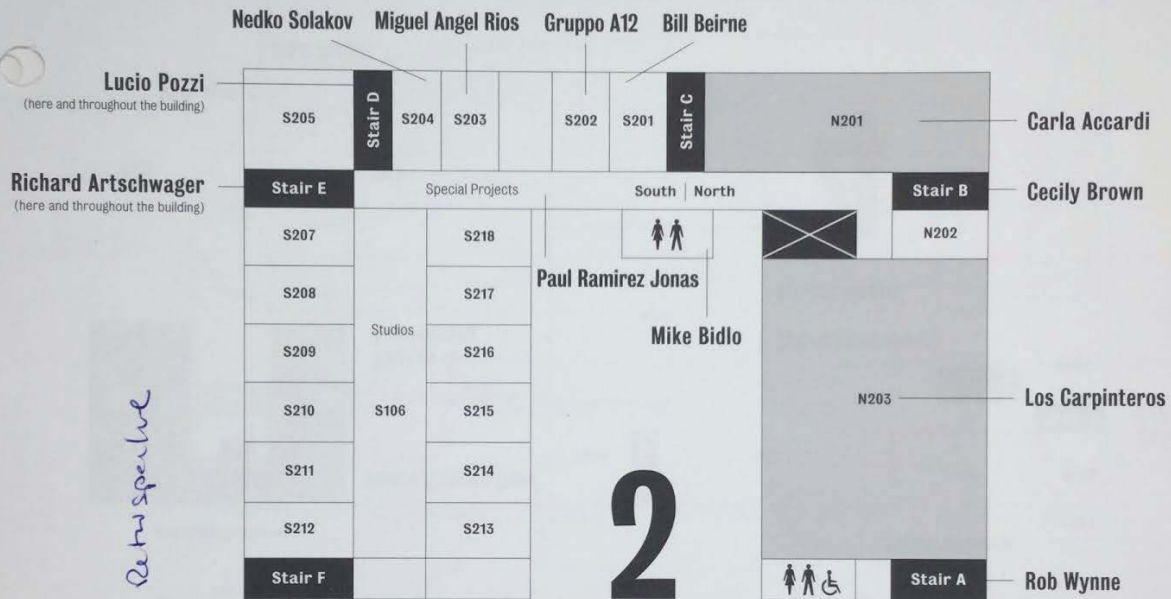
Stair A

Arturo Herrera

Alan Saret

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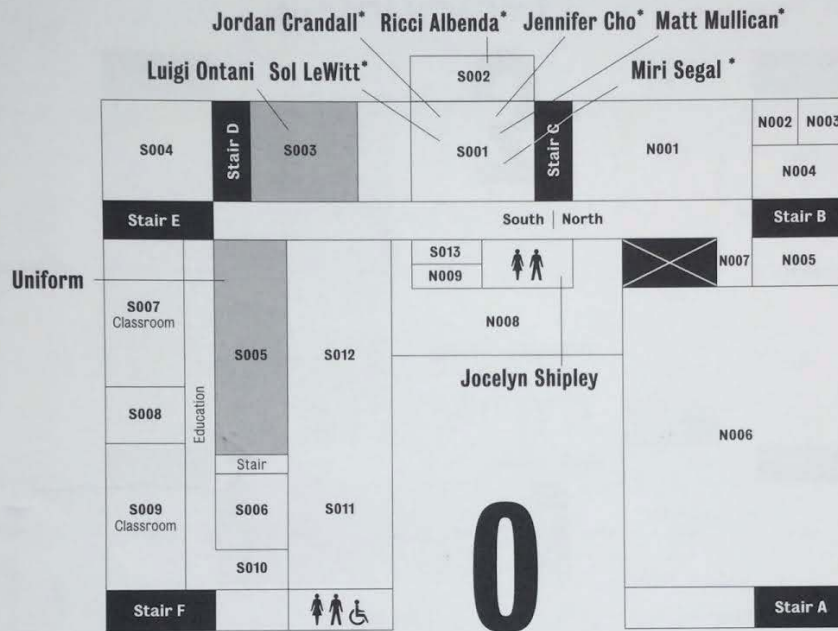
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875



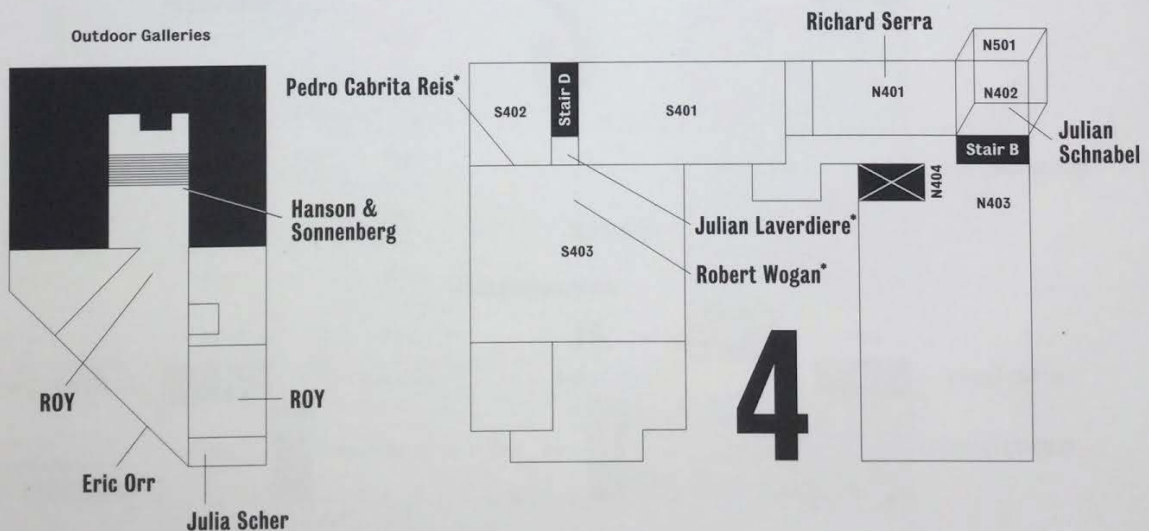


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

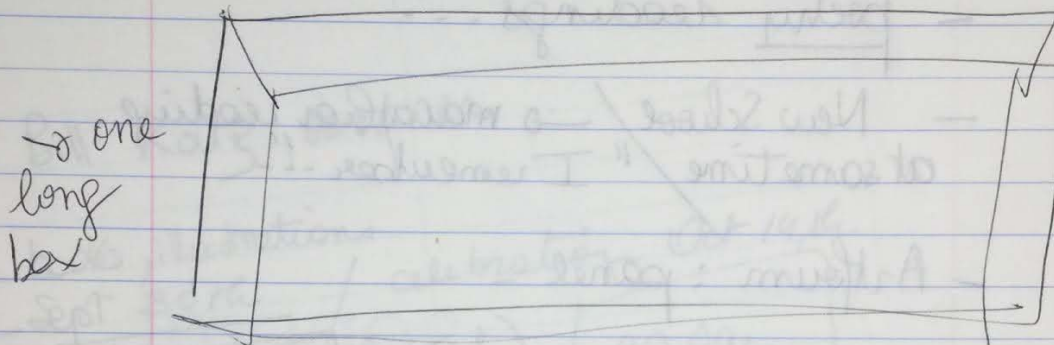
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	MoMA PS1	I.A.2875



\* Entry only if accompanied by a P.S.1 guard.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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→ group the flowers

220 sunny feet (we  $\pm$  350 feet)

- diaries, b/w portraits
- Goldberg piece

2 MoMA drawings

(1) retines: books are in NYC | examples of sketch  
Ron Pagett ??  
 get them in NYC.

(2) originals for covers -

(3) 48 South main st. journal of summer

Lisa Colgan



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

- poetry readings ---

- New School / - o marathon reading  
at same time " I remember ---"

- Artforum : panel -

- young poets

(Vince Katz  
- Kenneth Koch)

James White review / Bill Cochet  
from Boston

/ get catalogues on consignment  
(Granary Books, DAP)

\* 1 talk / at 2 pm.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Bill Katz, designer.

- books, illustrations

- Sept 30th / celebration Oct 14th.

Dec. 30th (extend closing) / 22 Jan

- banner pic?

- salon style collages -

(3 days)  
4 people  
to install

but panels come -

collaborate with F. O'Hare -

Ted Benigo

vitrines

plexiglas boxes

get mailing list to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

# Images

- |     |      |     |                             |
|-----|------|-----|-----------------------------|
| 11  | 1964 | 11  | Untitled (in Evening), 1972 |
| 12  | 1964 | 12  | Untitled (in Evening), 1972 |
| 13  | 1964 | 13  | Untitled (in Evening), 1972 |
| 14  | 1964 | 14  | Untitled (in Evening), 1972 |
| 15  | 1964 | 15  | Untitled (in Evening), 1972 |
| 16  | 1964 | 16  | Untitled (in Evening), 1972 |
| 17  | 1964 | 17  | Untitled (in Evening), 1972 |
| 18  | 1964 | 18  | Untitled (in Evening), 1972 |
| 19  | 1964 | 19  | Untitled (in Evening), 1972 |
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| 21  | 1964 | 21  | Untitled (in Evening), 1972 |
| 22  | 1964 | 22  | Untitled (in Evening), 1972 |
| 23  | 1964 | 23  | Untitled (in Evening), 1972 |
| 24  | 1964 | 24  | Untitled (in Evening), 1972 |
| 25  | 1964 | 25  | Untitled (in Evening), 1972 |
| 26  | 1964 | 26  | Untitled (in Evening), 1972 |
| 27  | 1964 | 27  | Untitled (in Evening), 1972 |
| 28  | 1964 | 28  | Untitled (in Evening), 1972 |
| 29  | 1964 | 29  | Untitled (in Evening), 1972 |
| 30  | 1964 | 30  | Untitled (in Evening), 1972 |
| 31  | 1964 | 31  | Untitled (in Evening), 1972 |
| 32  | 1964 | 32  | Untitled (in Evening), 1972 |
| 33  | 1964 | 33  | Untitled (in Evening), 1972 |
| 34  | 1964 | 34  | Untitled (in Evening), 1972 |
| 35  | 1964 | 35  | Untitled (in Evening), 1972 |
| 36  | 1964 | 36  | Untitled (in Evening), 1972 |
| 37  | 1964 | 37  | Untitled (in Evening), 1972 |
| 38  | 1964 | 38  | Untitled (in Evening), 1972 |
| 39  | 1964 | 39  | Untitled (in Evening), 1972 |
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| 42  | 1964 | 42  | Untitled (in Evening), 1972 |
| 43  | 1964 | 43  | Untitled (in Evening), 1972 |
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| 45  | 1964 | 45  | Untitled (in Evening), 1972 |
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| 49  | 1964 | 49  | Untitled (in Evening), 1972 |
| 50  | 1964 | 50  | Untitled (in Evening), 1972 |
| 51  | 1964 | 51  | Untitled (in Evening), 1972 |
| 52  | 1964 | 52  | Untitled (in Evening), 1972 |
| 53  | 1964 | 53  | Untitled (in Evening), 1972 |
| 54  | 1964 | 54  | Untitled (in Evening), 1972 |
| 55  | 1964 | 55  | Untitled (in Evening), 1972 |
| 56  | 1964 | 56  | Untitled (in Evening), 1972 |
| 57  | 1964 | 57  | Untitled (in Evening), 1972 |
| 58  | 1964 | 58  | Untitled (in Evening), 1972 |
| 59  | 1964 | 59  | Untitled (in Evening), 1972 |
| 60  | 1964 | 60  | Untitled (in Evening), 1972 |
| 61  | 1964 | 61  | Untitled (in Evening), 1972 |
| 62  | 1964 | 62  | Untitled (in Evening), 1972 |
| 63  | 1964 | 63  | Untitled (in Evening), 1972 |
| 64  | 1964 | 64  | Untitled (in Evening), 1972 |
| 65  | 1964 | 65  | Untitled (in Evening), 1972 |
| 66  | 1964 | 66  | Untitled (in Evening), 1972 |
| 67  | 1964 | 67  | Untitled (in Evening), 1972 |
| 68  | 1964 | 68  | Untitled (in Evening), 1972 |
| 69  | 1964 | 69  | Untitled (in Evening), 1972 |
| 70  | 1964 | 70  | Untitled (in Evening), 1972 |
| 71  | 1964 | 71  | Untitled (in Evening), 1972 |
| 72  | 1964 | 72  | Untitled (in Evening), 1972 |
| 73  | 1964 | 73  | Untitled (in Evening), 1972 |
| 74  | 1964 | 74  | Untitled (in Evening), 1972 |
| 75  | 1964 | 75  | Untitled (in Evening), 1972 |
| 76  | 1964 | 76  | Untitled (in Evening), 1972 |
| 77  | 1964 | 77  | Untitled (in Evening), 1972 |
| 78  | 1964 | 78  | Untitled (in Evening), 1972 |
| 79  | 1964 | 79  | Untitled (in Evening), 1972 |
| 80  | 1964 | 80  | Untitled (in Evening), 1972 |
| 81  | 1964 | 81  | Untitled (in Evening), 1972 |
| 82  | 1964 | 82  | Untitled (in Evening), 1972 |
| 83  | 1964 | 83  | Untitled (in Evening), 1972 |
| 84  | 1964 | 84  | Untitled (in Evening), 1972 |
| 85  | 1964 | 85  | Untitled (in Evening), 1972 |
| 86  | 1964 | 86  | Untitled (in Evening), 1972 |
| 87  | 1964 | 87  | Untitled (in Evening), 1972 |
| 88  | 1964 | 88  | Untitled (in Evening), 1972 |
| 89  | 1964 | 89  | Untitled (in Evening), 1972 |
| 90  | 1964 | 90  | Untitled (in Evening), 1972 |
| 91  | 1964 | 91  | Untitled (in Evening), 1972 |
| 92  | 1964 | 92  | Untitled (in Evening), 1972 |
| 93  | 1964 | 93  | Untitled (in Evening), 1972 |
| 94  | 1964 | 94  | Untitled (in Evening), 1972 |
| 95  | 1964 | 95  | Untitled (in Evening), 1972 |
| 96  | 1964 | 96  | Untitled (in Evening), 1972 |
| 97  | 1964 | 97  | Untitled (in Evening), 1972 |
| 98  | 1964 | 98  | Untitled (in Evening), 1972 |
| 99  | 1964 | 99  | Untitled (in Evening), 1972 |
| 100 | 1964 | 100 | Untitled (in Evening), 1972 |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2875

UNIVERSITY OF CALIFORNIA, BERKELEY

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SANTA BARBARA • SANTA CRUZ

University of California  
BERKELEY ART MUSEUM  
PACIFIC FILM ARCHIVE  
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PFA: (510) 642-1412

2625 Durant Avenue # 2250  
Berkeley, California 94720-2250  
FAX: (510) 642-4889

Joe Brainard: A Retrospective

Slide List

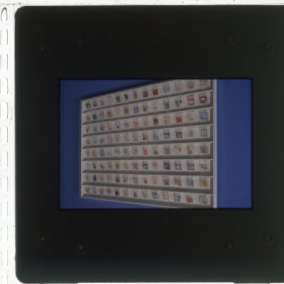
- |   |  |
|---|--|
| 1) <i>7-Up</i> , 1962<br>Oil on canvas<br>24 x 18 inches  | 11) <i>Untitled (de Kooning)</i> , 1972<br>Ink and watercolor on paper<br>7 x 5 inches |
| 2) <i>"I'm Not Really Flying, I'm Thinking"</i> , 1964<br>Collage<br>10 x 8 inches                | 12) <i>Dog on a Couch</i> , 1972<br>Oil on canvas<br>9 x 12 inches                     |
| 3) <i>Prel</i> , 1964<br>Assemblage<br>50 x 14 x 5 inches   | 13) <i>Cinzano</i> , 1974<br>Oil on canvas<br>48 x 36-1/2 inches                       |
| 4) <i>Necklace</i> , 1964<br>Assemblage<br>40 x 9-1/4 x 6 inches                                  | 14) <i>Nancy (Diptych)</i> , 1974<br>Oil on canvas<br>10-1/2 x 48 inches               |
| 5) <i>Madonna</i> , 1966<br>Collage<br>21 x 16 inches   | 15) <i>G. Compari</i> , 1975<br>Collage<br>9-1/2 x 7-1/2 inches                        |
| 6) <i>Madonna with Daffodils</i> , 1966<br>Collage and gouache on paper<br>54-1/2 x 22-1/4 inches | 16) <i>Untitled (Cup)</i> , 1975<br>Collage and watercolor on paper<br>7 x 5 inches    |
| 7) <i>Garden</i> , 1967<br>Collage and gouache on paper<br>37 x 27 inches                         | 17) <i>Untitled (Queen for a Day)</i> , 1975<br>Collage<br>13-1/2 x 10-1/2 inches      |
| 8) <i>Flowers</i> , 1969<br>Collage<br>13-1/2 x 10 inches   | 18) <i>Trash</i> , 1975<br>Collage and poster paint on paper<br>6 x 4 inches           |
| 9) <i>Untitled (Cut-Out)</i> , 1970<br>Paper cut-out<br>29-3/8 x 23-3/8 inches                    | 19) <i>Jennifer Bartlett</i> , 1975<br>Collage<br>7 x 4 inches                         |
| 10) <i>Untitled (Anemones)</i> , 1970<br>Oil on board<br>5-3/4 x 12 inches                        | 20) <i>Untitled</i> , 1977<br>Collage<br>6-1/2 x 4-1/2 inches                          |



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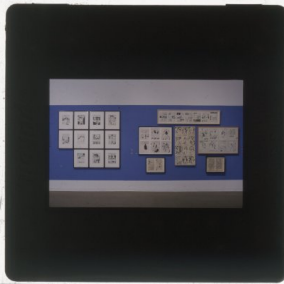
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Joe Brainard:  
A Retrospective  
February 7 -  
May 27, 2001  
(installation views)  
~~Complete set~~



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THE  
AVANT-  
GARDE



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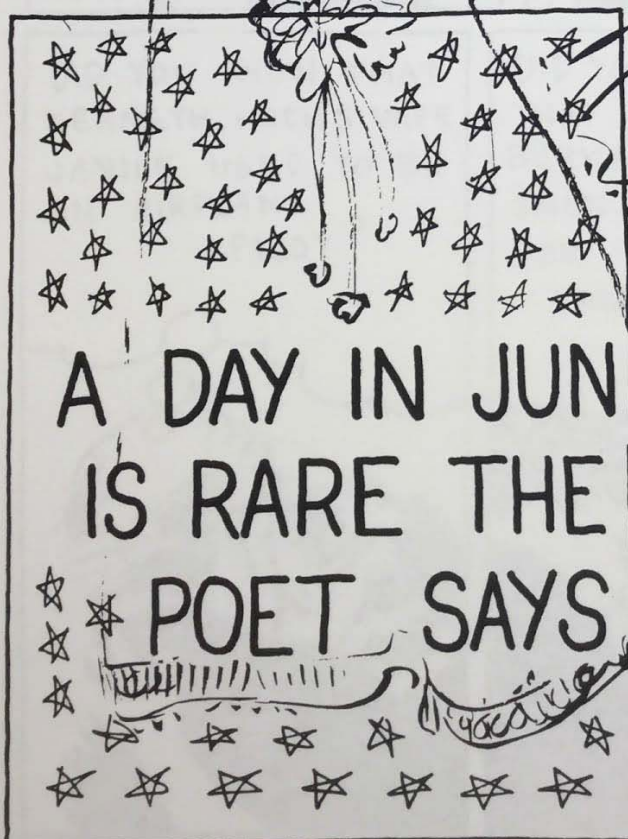
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ART NEWS ANNUAL (1968)  
"THE AVANT-GARDE"  
[front cover]

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# DEEP FREEZE

BY BILL  
BERKSON  
& JOE BRAINARD





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Joe Brainard  
Poetry Flyer  
June 12, 1968  
("Deep Freeze," collaborative  
comic strip, four panels)

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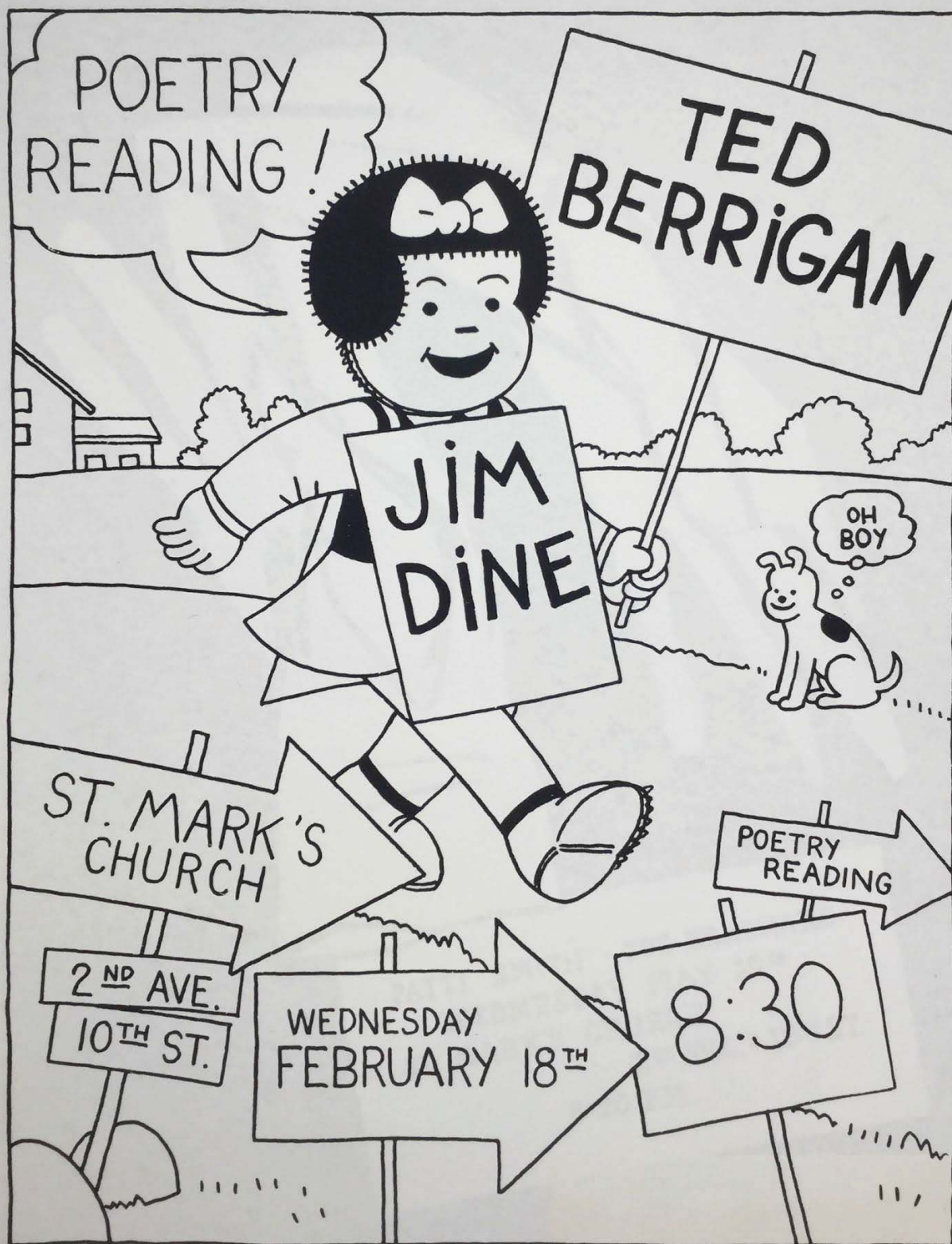
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Joe Brainard  
Poetry Flyer  
June 12, 1968  
("Deep Freeze," collaborative  
comic strip)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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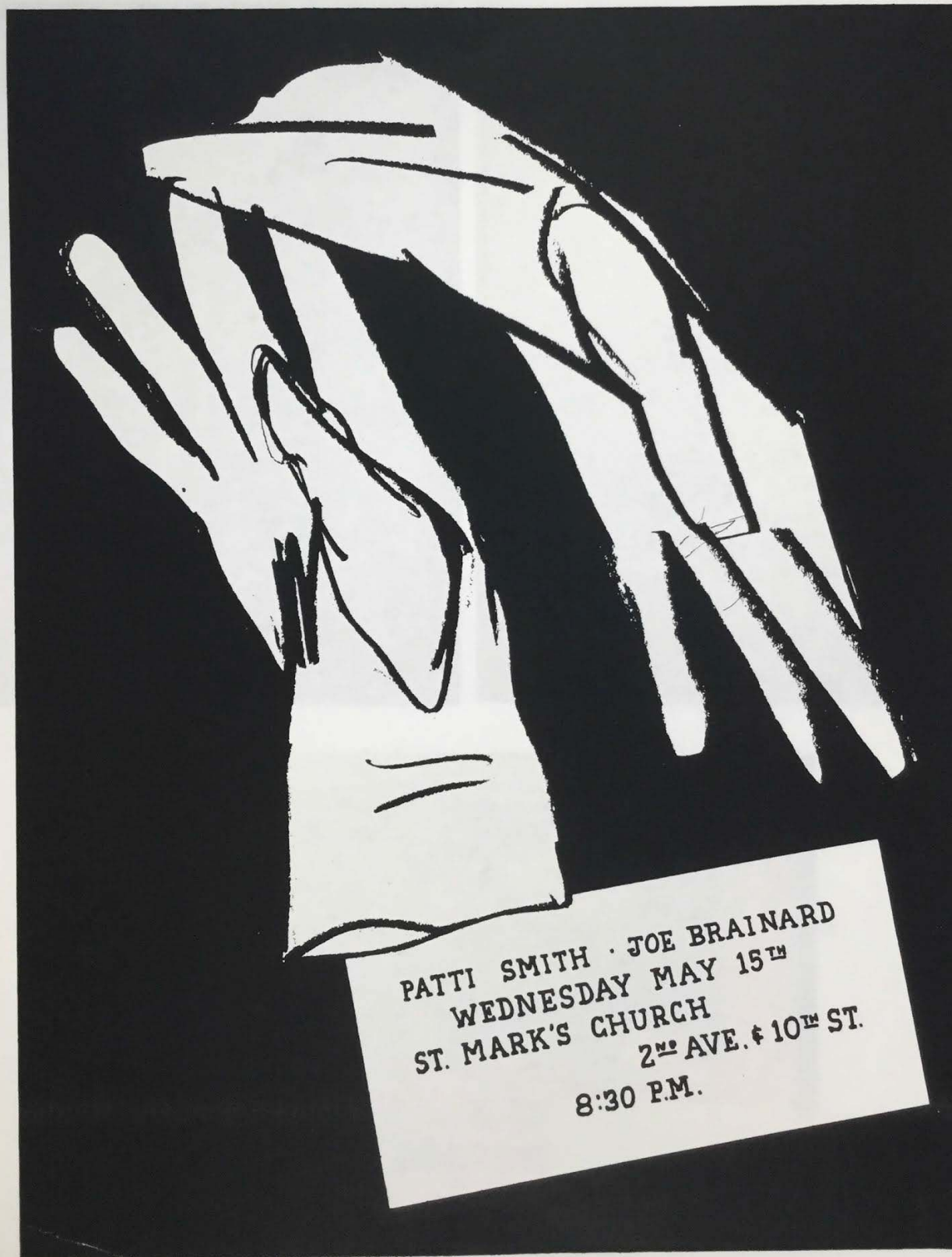
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Joe Brainard  
Poetry Flyer  
February 18, 1970

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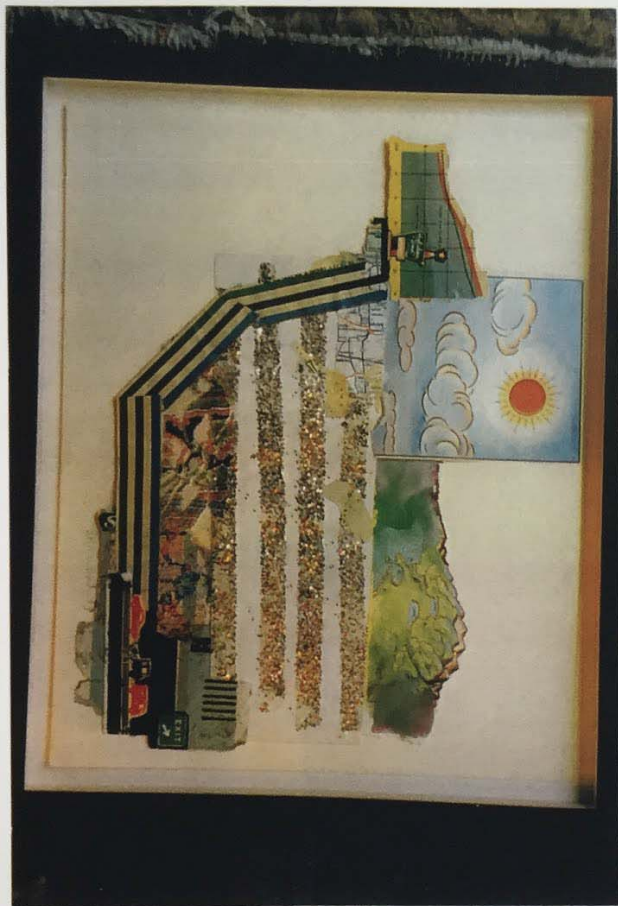
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Joe Brainard  
Poetry Flyer  
May 15, 1974

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*Beige Lace*



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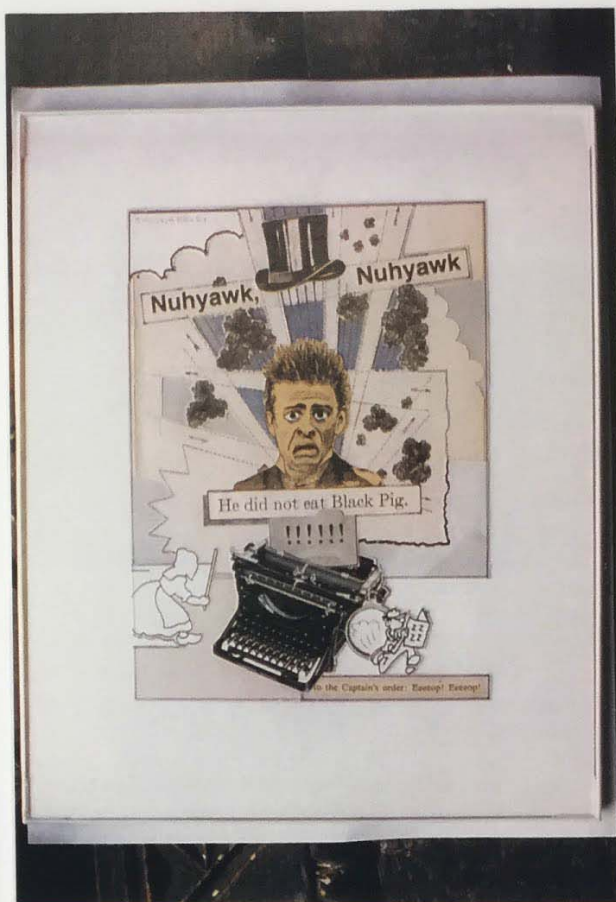
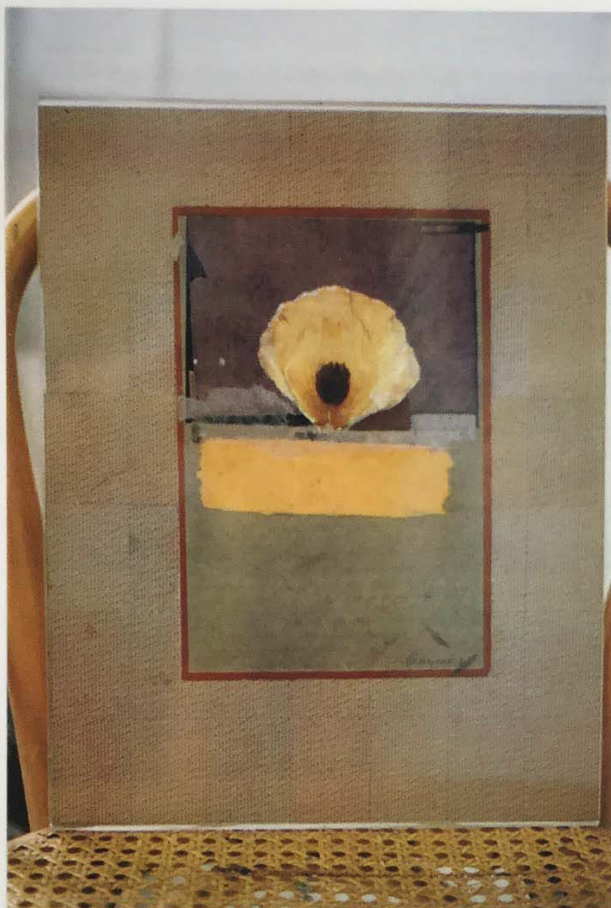


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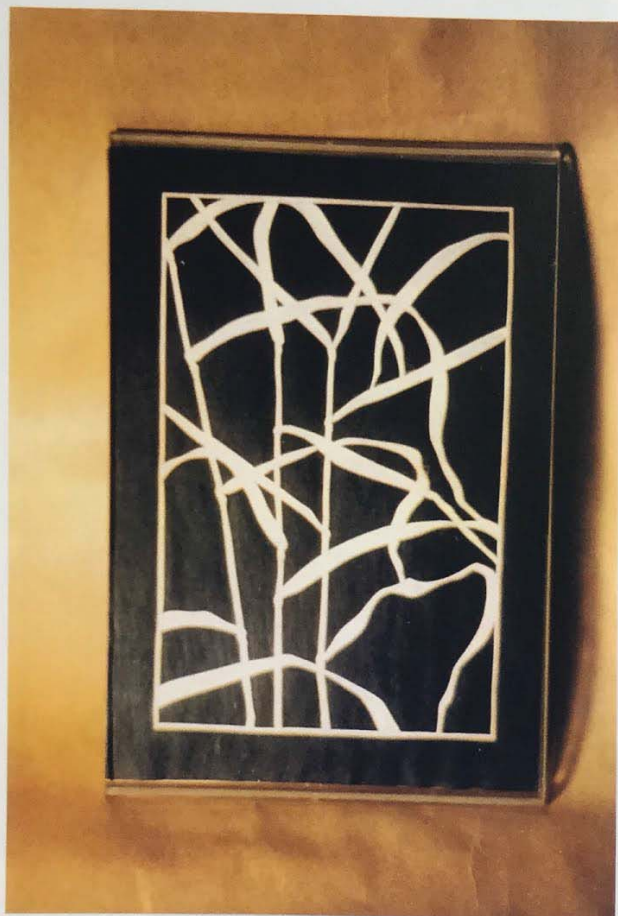
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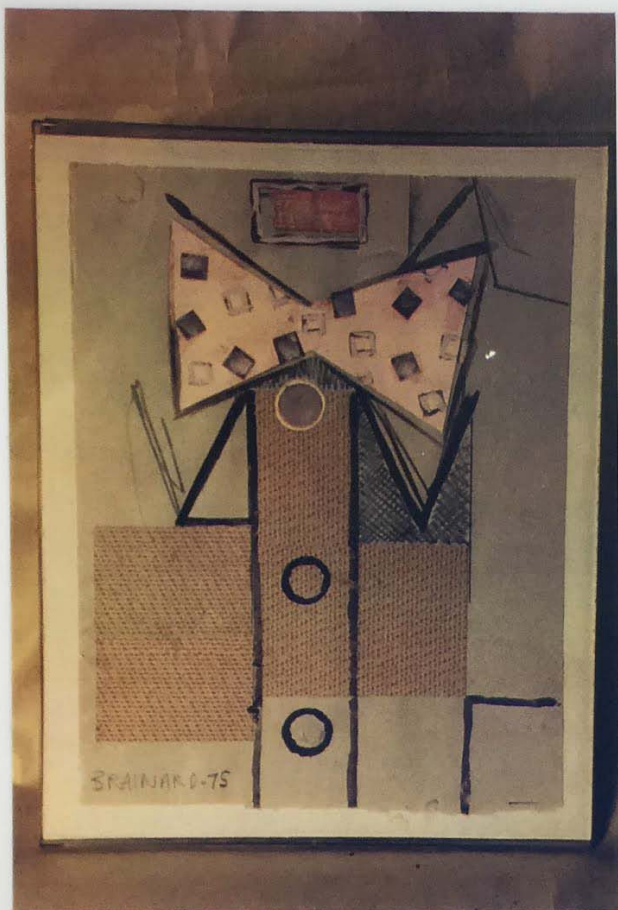
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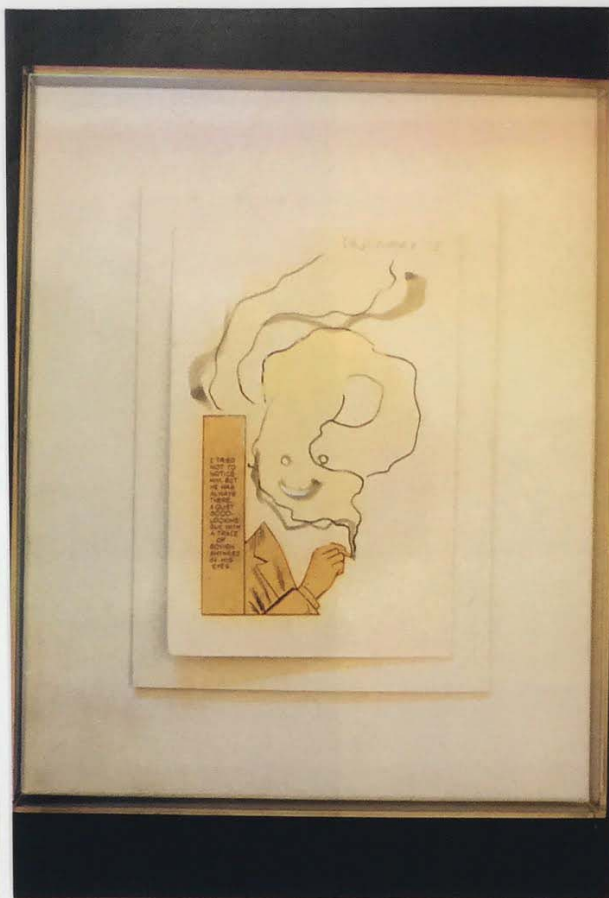
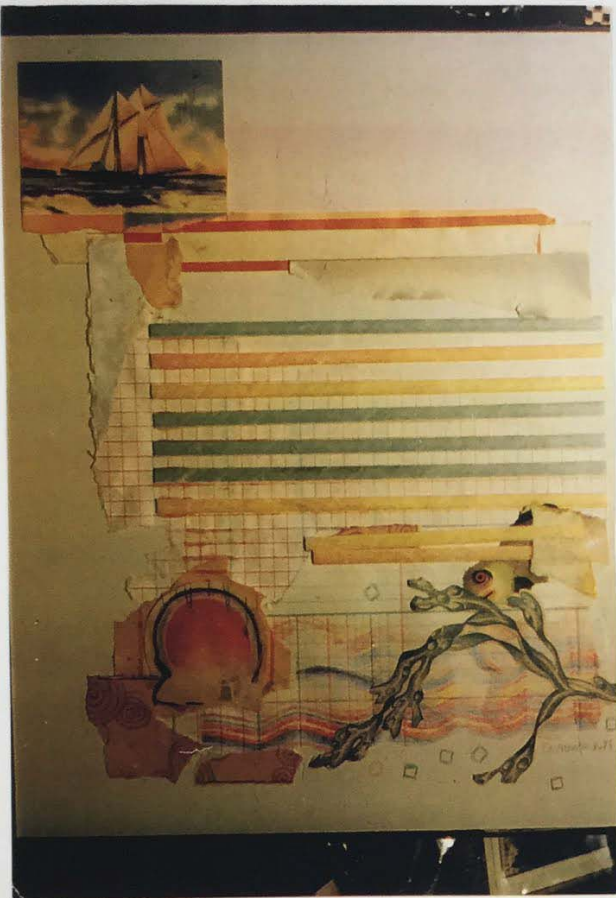
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ART NEWS ANNUAL (1968)  
"THE AVANT-GARDE"  
[back cover]

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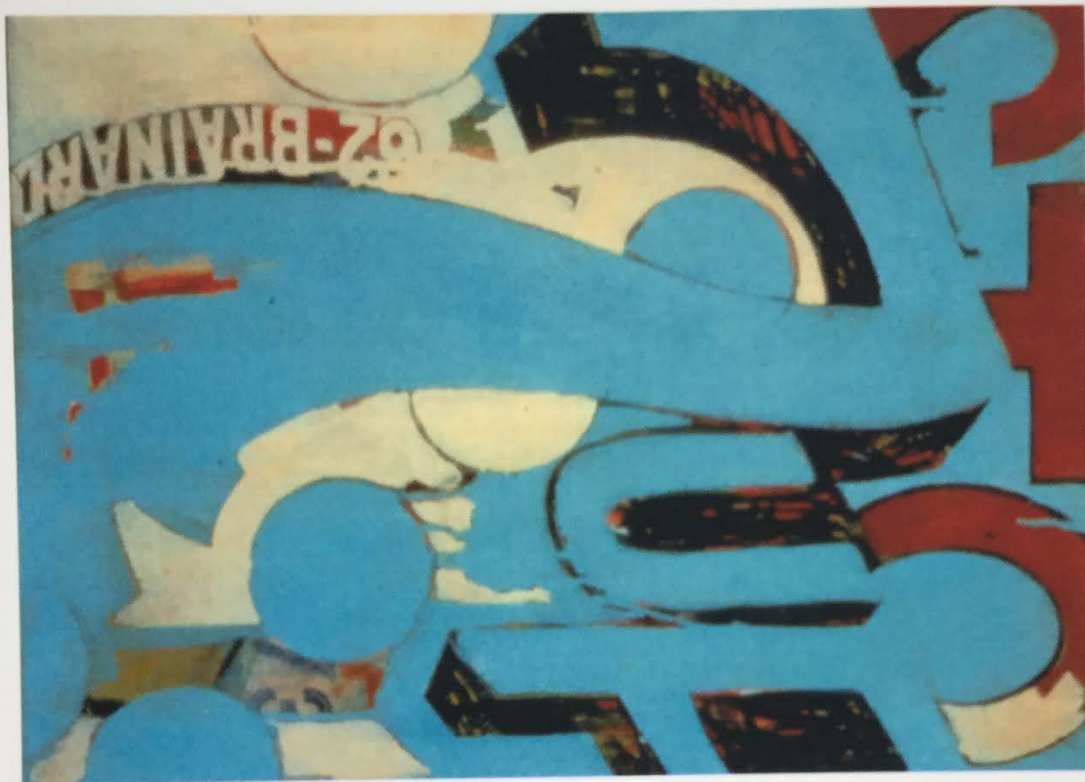
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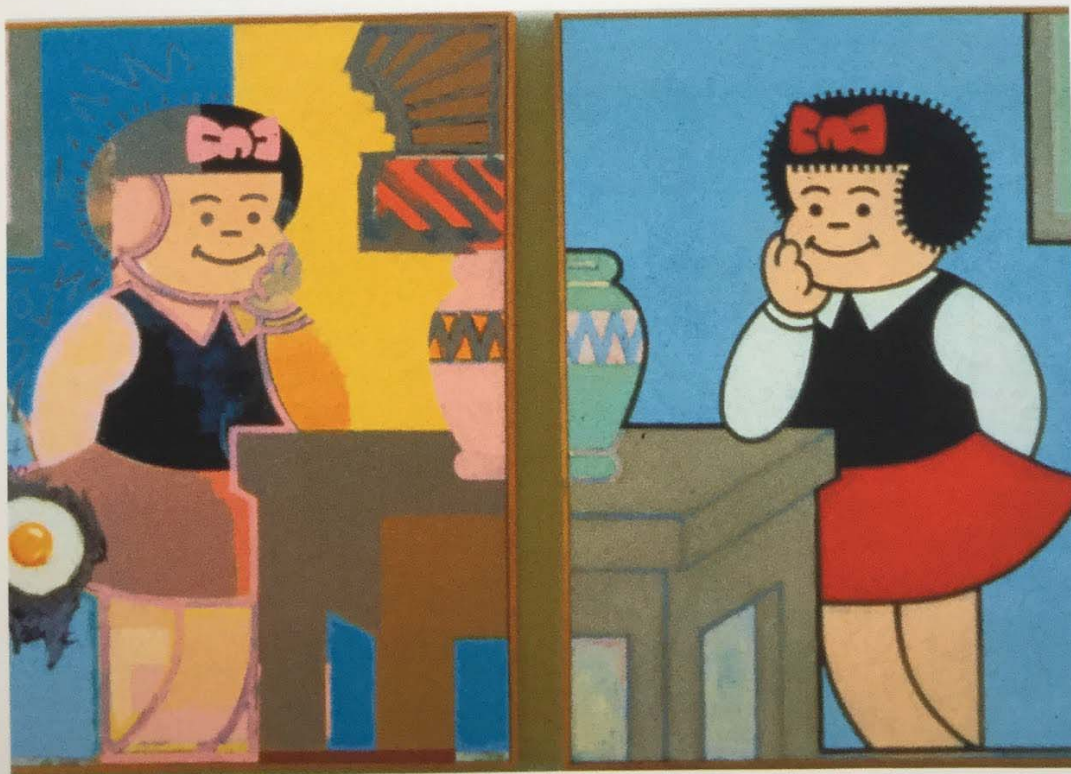
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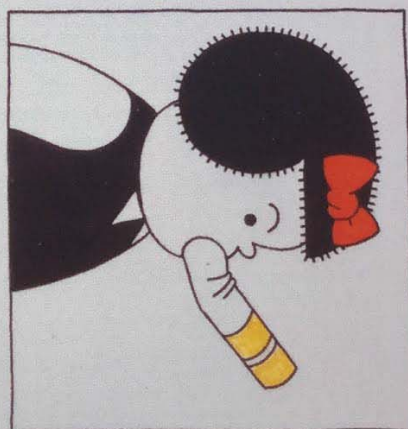
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IF NANCY WAS ANDRÉ BRETON AT  
EIGHTEEN MONTHS.

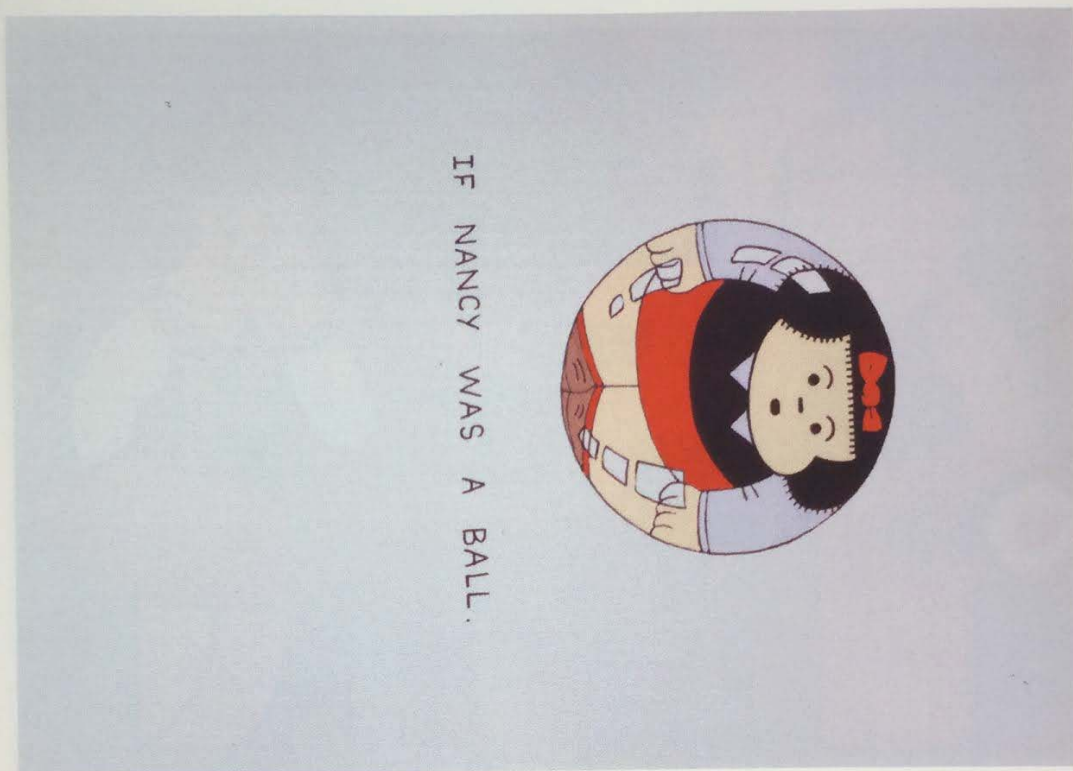


IF NANCY WAS AN ASHTRAY.



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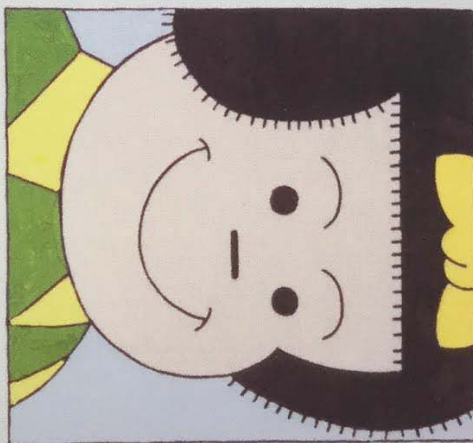
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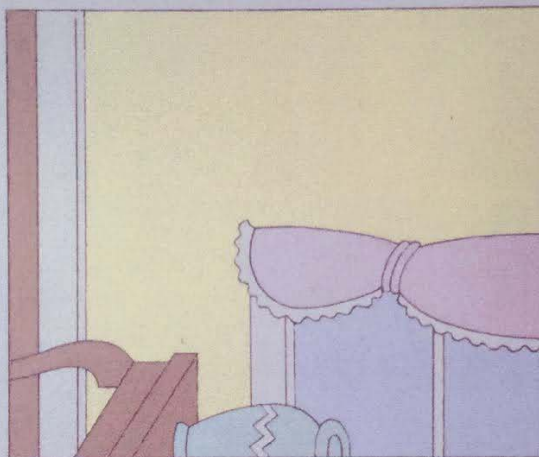


IF NANCY KNEW WHAT  
WEARING GREEN AND YELLOW  
ON THURSDAY MEANT.

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IF NANCY WAS AN INTERIOR DECORATOR.





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TIBOR DE NAGY GALLERY

JOE BRAINARD  
Portrait of Pat  
1971  
pencil on paper  
13  $\frac{3}{4}$  x 10  $\frac{1}{2}$  in.  
Private Collections

724 FIFTH AVENUE, NEW YORK, NEW YORK 10019 TEL 212.262.5050

Photo by  
Adam Reich  
neg. no. 29713  
212-736-5999



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Photo by  
John G. Smith  
neg. no. 29712  
66-551-111

TIBOR DE NAGY GALLERY

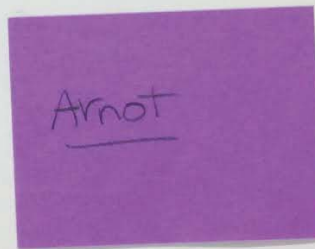
JOE BRAINARD

Flowers

1969

collage

13 1/2" x 10"

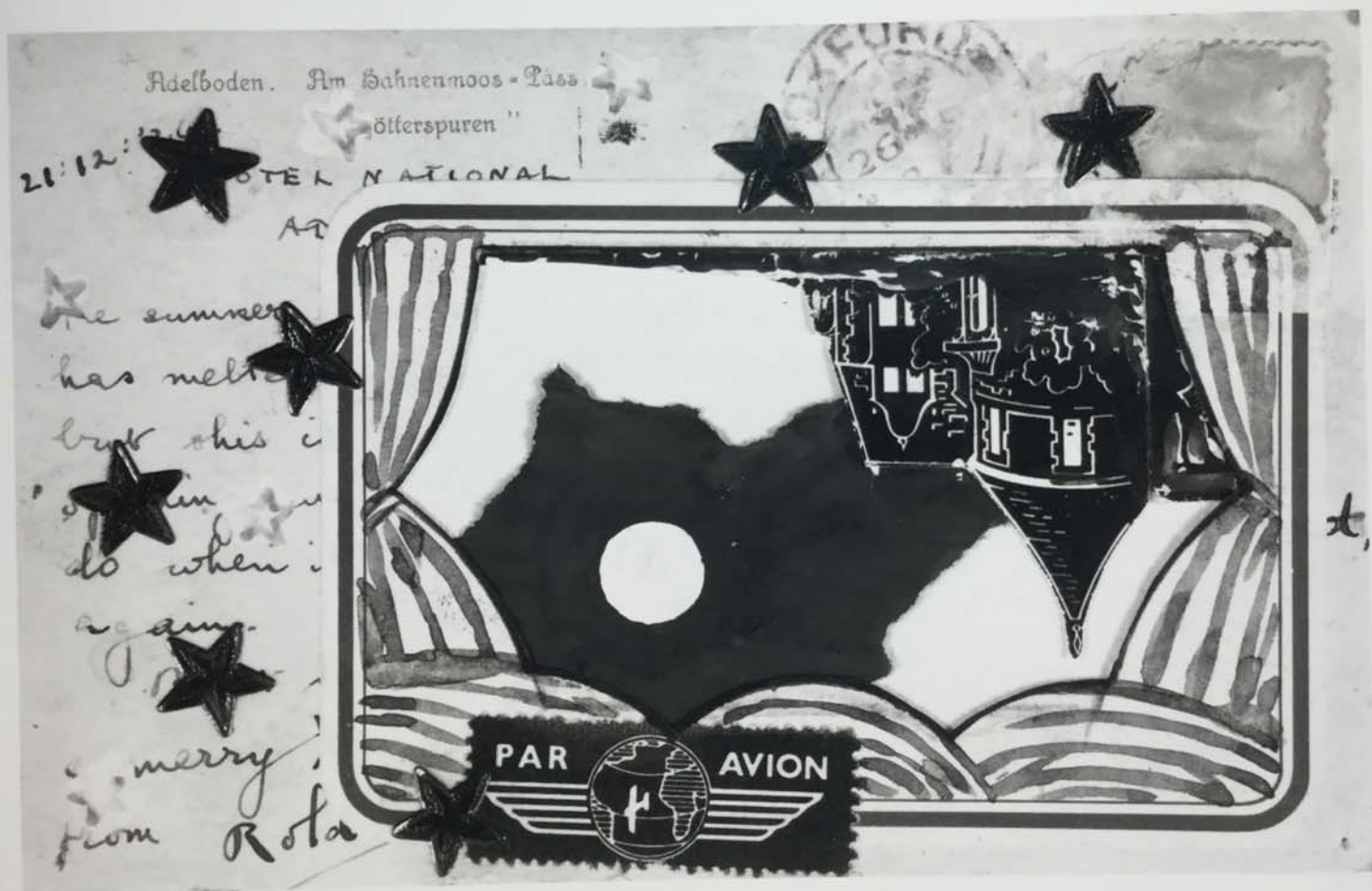


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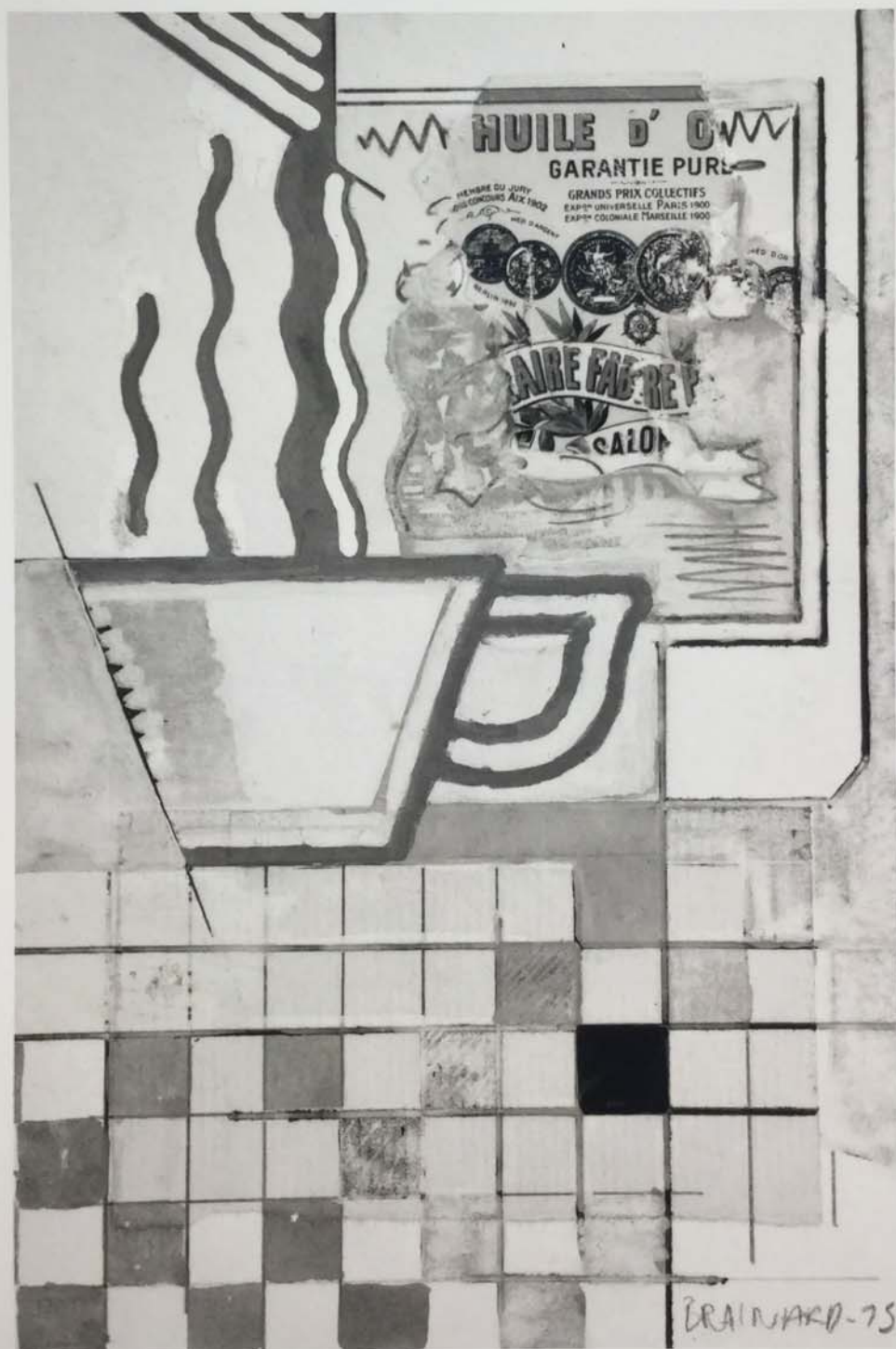
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"R10"

2870

TIBOR DE NAGY GALLERY

JOE BRAINARD

Untitled

1975

watercolor collage

7 x 5 inches

Courtesy Tibor de Nagy Gallery,  
New York.

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Dublier

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↑ TIBOR DE NAGY GALLERY ↑

JOE BRAINARD  
Flower Painting IV  
1967

gouache collage  
7 1/4" x 5 1/2"  
Private Collection  
Courtesy Tibor de Nagy Gallery

724 FIFTH AVENUE, NEW YORK, NEW YORK 10019 TEL 212.262.5050

Brakke

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Adam Reich  
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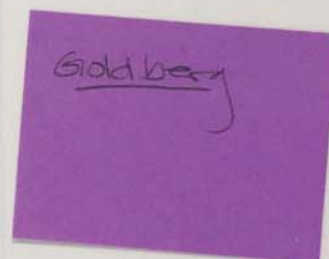
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TIBOR DE NAGY GALLERY

JOE BRAINARD  
Untitled  
1975  
watercolor collage  
5 x 7 inches  
Courtesy Tibor de Nagy Gallery  
New York.

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Adam Reich  
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15.



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TIBOR DE NAGY GALLERY

Joe Brainard  
Cup of Coffee  
ink on paper  
9 x 6 in.

98

724 FIFTH AVE., NEW YORK, NY 10019  
TEL 212.262.5050 FAX 212.262.1841

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BRAININK-71

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ERIK NAKO-67

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TIBOR DE NAGY GALLERY

JOE BRAINARD

Untitled

1967

ink on paper

6 3/4" x 4 3/4"

Private Collection

Courtesy of Tibor de Nagy  
Gallery

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