



Joe Brainard: A Retrospective

BMoCA is proud to present this first ever, large-scale museum exhibition featuring the work of the late artist/ poet Joe Brainard. The exhibition was curated and organized by Constance Lewallen, senior curator of the Berkeley Art Museum,

Slone, Daphne - Joe Brainard (1978) oil on canvas 1 - 7' x 24.5 in/each

June 22 – September 8 2001

public opening reception: Friday June 22, 6 – 9pm

general museum information

gallery & box office hours
tuesday – saturday 10 am – 6pm
(closed sunday, monday & holidays)

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art inside

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Joe Brainard Retrospective

Raffaella Di Napoli



Joe Brainard Retrospective:

Joe Brainard Constance Lewallen, John Ashbery, Carter Ratcliff, 2001 Essays by John Ashbery Constance Lewallen Carter Ratcliff Foreword by Kevin E Consey **Joe Brainard Retrospective** Joe Brainard, 1997 *JOE BRAINARD*, 1965 **Joe Brainard** John Yau, 2022-10-11 The first major publication in twenty years on the prodigious and innovative work of this beloved twentieth century New York multimedia artist and poet whose work in collage and assemblage transformed the ordinary into the beautiful Known for his internationally popular memoir *I Remember* which uniquely captures 1950s America Joe Brainard 1942 1994 was also a prolific and beloved artist This beautifully illustrated book covers the entire range of his versatile art including hundreds of drawings collages assemblages prints and paintings many unpublished or never exhibited Brainard was closely associated with the New York School a community of poets and artists such as Frank O Hara John Ashbery Alex Katz Jane Freilicher Larry Rivers and Fairfield Porter who thrived in downtown Manhattan in the 1960s and 70s Brainard transformed ordinary objects and ephemera collected from his Lower East Side neighborhood into stunning assemblages and collages The book brings together Brainard s classic subjects such as the comic strip heroine Nancy Madonnas inspired by Ukrainian images in the Lower East Side his iconic pansies poppies and daisies and erotic works male torsos Poet and art critic John Yau describes in vivid detail how Brainard produced thousands of lush multimedia pieces radiant with poignancy wit intimacy and a sheer beauty that express Brainard s unabashed affection for the world

Joe Brainard's Art Yasmine Shamma, 2019-03-14 This collection offers the first place for the importance of Brainard s poetry collaborations and art to be recognised for their contribution and influence all in one place [The Collected Writings of Joe Brainard](#) Joe Brainard, 2013-08-29 Discover the works of Joe Brainard whose quirky style earned him a reputation as a recognizable American phenomenon and oddball classicist with a foreword by 4321 author Paul Auster John Ashbery An artist associated with the New York School of poets Joe Brainard 1942 1994 was a wonderful writer whose one of a kind autobiographical work *I Remember* has had a wide and growing influence It is joined in this major new retrospective with many other pieces that for the first time present the full range of Brainard s writing in all its deadpan wit madcap inventiveness self revealing frankness and generosity of spirit The Collected Writings of Joe Brainard gathers intimate journals jottings stories one liners comic strips mini essays and short plays many of them available until now only as expensive rarities if at all Brainard disarms us with the seemingly tossed off spontaneous nature of his writing and his stubborn refusal to accede to the pieties of self importance writes Paul Auster in the introduction to this collection These little works are not really about anything so much as what it means to be young that hopeful anarchic time when all horizons are open to us and the future appears to be without limits Assembled by the author s longtime friend and biographer Ron Padgett and including fourteen previously unpublished works here is a fresh and affordable way to rediscover a unique American artist **The Advocate**, 2001-04-24 The Advocate is a lesbian gay bisexual transgender LGBT monthly

newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *The Advocate*,2001-04-24 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *The Collected Writings of Joe Brainard* Joe Brainard,2012-03-29 Discover the works of Joe Brainard whose quirky style earned him a reputation as a recognizable American phenomenon and oddball classicist with a foreword by 4321 author Paul Auster John Ashbery An artist associated with the New York School of poets Joe Brainard 1942 1994 was a wonderful writer whose one of a kind autobiographical work I Remember has had a wide and growing influence It is joined in this major new retrospective with many other pieces that for the first time present the full range of Brainard s writing in all its deadpan wit madcap inventiveness self revealing frankness and generosity of spirit The Collected Writings of Joe Brainard gathers intimate journals jottings stories one liners comic strips mini essays and short plays many of them available until now only as expensive rarities if at all Brainard disarms us with the seemingly tossed off spontaneous nature of his writing and his stubborn refusal to accede to the pieties of self importance writes Paul Auster in the introduction to this collection These little works are not really about anything so much as what it means to be young that hopeful anarchic time when all horizons are open to us and the future appears to be without limits Assembled by the author s longtime friend and biographer Ron Padgett and including fourteen previously unpublished works here is a fresh and affordable way to rediscover a unique American artist **The Dark Side of Camp Aesthetics** Ingrid Hotz-Davies,Franziska Bergmann,Georg Vogt,2017-09-22 Camp is often associated with glamour surfaces and an ostentatious display of chic but as these authors argue there is an underside to it that has often gone unnoticed camp s simultaneous investment in dirt vulgarity the discarded and rejected the abject This book explores how camp challenges and at the same time celebrates what is arguably the single most important and foundational cultural division that between the dirty and the clean In refocusing camp as a phenomenon of the dark underside as much as of the glamorous surface the collection hopes to offer an important contribution to our understanding of the cultural politics and aesthetics of camp **The Wallflower Avant-garde** Brian Glavey,2016 The Wallflower Avant Garde argues for the importance of a strain of modernist formalism based in ekphrasis the literary imitation of the visual arts Often associated with a conservative aesthetic of wholeness permanence and autonomy ekphrastic writing also involves excess failure and mimesis conjuring an aesthetic sense of closure and unity out of impossible imitations This choreography of imitation and autonomy resonates with many of the foundational insights of queer theory the way it situates identity as an effect of performativity artifice and mimesis Unlike many queer theorists however this book insists that we value both the imitations and the aspirations that guide them underlining not only the illusoriness of identity but also its allure This more capacious formalism allows aspects of modernists aesthetic that have seemed regressive or repressive to be read as generative forms of stasis quiet reserve shyness and so on **Joe Brainard** Joe Brainard,John Ashbery,Bill Berkson,Lynda C. Claassen,Gerry McAllister,Ron Padgett,Anne

Waldman,1987 **Pop Poetics** Andy Fitch,2012-08-07 Adopting artist poet Joe Brainard as its principal focus this project presents Pop poetics not as a minor coterie movement meriting a sympathetic footnote in accounts of the postwar era s literary history but as a missing link that confounds and potentially unites any number of supposedly rigid critical distinctions authenticity versus formalism the personal versus the mechanical Pop poetics matter argues Andrew Fitch not just to the occasional aficionado of Brainard s I Remember but to anybody concerned with reconstructing the dynamic aesthetic exchange between postwar art and poetry **Neo-Avant-Garde** ,2016-08-01 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art s entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period *The Advocate* ,2001-04-24 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *Joe Brainard* Joe Brainard,1997 **Criminal Ingenuity** Ellen Levy,2011-05-13 Poetry was declining Painting advancing we were complaining it was 50 recalled poet Frank O Hara in 1957 Criminal Ingenuity traces a series of linked moments in the history of this transfer of cultural power from the sphere of the word to that of the image Ellen Levy explores the New York literary and art worlds in the years that bracket O Hara s lament through close readings of the works and careers of poets Marianne Moore and John Ashbery and assemblage artist Joseph Cornell In the course of these readings Levy discusses such topics as the American debates around surrealism the function of the token woman in artistic canons and the role of the New York City Ballet in the development of mid century modernism and situates her central figures in relation to such colleagues and contemporaries as O Hara T S Eliot Clement Greenberg Walter Benjamin and Lincoln Kirstein Moore Cornell and Ashbery are connected by acquaintance and affinity and above all by the possession of what Moore calls criminal ingenuity a talent for situating themselves on the fault lines that fissure the realms of art sexuality and politics As we consider their lives and works Levy shows the seemingly specialized question of the source and meaning of the struggle for power between art forms inexorably opens out to broader questions about social and artistic institutions and forces the academy and the museum professionalism and the market and that institution of institutions marriage *The Poetry of Disturbance* David Bergman,2015-06-30 In *The Poetry of Disturbance* David Bergman argues that post war poetry underwent a significant if

subtle shift in emphasis moving from the modernist concern with the poem as a visual text to one that was chiefly oral in nature. The resulting change was disturbing especially for those brought up on the principles of high modernism. This new stress on orality implied a shift in the economy of the poem away from the austerity of language advocated by Pound and Eliot to a style that conveyed freedom, expansiveness and an innovative directness. **Love, Loosha** Lucia Berlin, Kenward Elmslie, 2022-11. **Love, Loosha** is the extraordinary collection of letters between Lucia Berlin and her dear friend the poet and Broadway lyricist Kenward Elmslie. **Poetry and Autobiography** Jo Gill, Melanie Waters, 2013-12-16. This collection makes a critical and creative intervention into ongoing debates about the relationship between poetry and autobiography. Drawing on recent theories of life writing, the essays in the first part of this volume provide new analyses of works by a range of poets dating from the early modern period to the present day. Exploring the autobiographical resonances of poems by Martha Moulsworth, Mina Loy, Anne Sexton, Joe Brainard, Edward Kamau Braithwaite and Gwyneth Lewis, the authors here examine the extent to which discourses of truth and authenticity have been implicated in traditional interpretations of lyric poetry. In doing so, they endeavour to illuminate the complex intersections and divergences of poetry and autobiography, asking what these forms might learn from each other about issues of shared concern, from questions of identity and textuality to those of reference and audience. The creative reflections which form the second part of the collection develop and respond to these questions in various suggestive and original ways: here poetry and prose are used in order to test the relationship between poetry and life writing and to explore issues of memory, time, place, subjectivity and voice. This book was published as a special issue of *Life Writing*.

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