

Granary Books is pleased to present the

PETER SCHJELDAHL ARCHIVE

EXTENT: Approx. 4.3 linear feet (5 bankers boxes), 43 audio cassettes, and 5.6 GB of digital files.

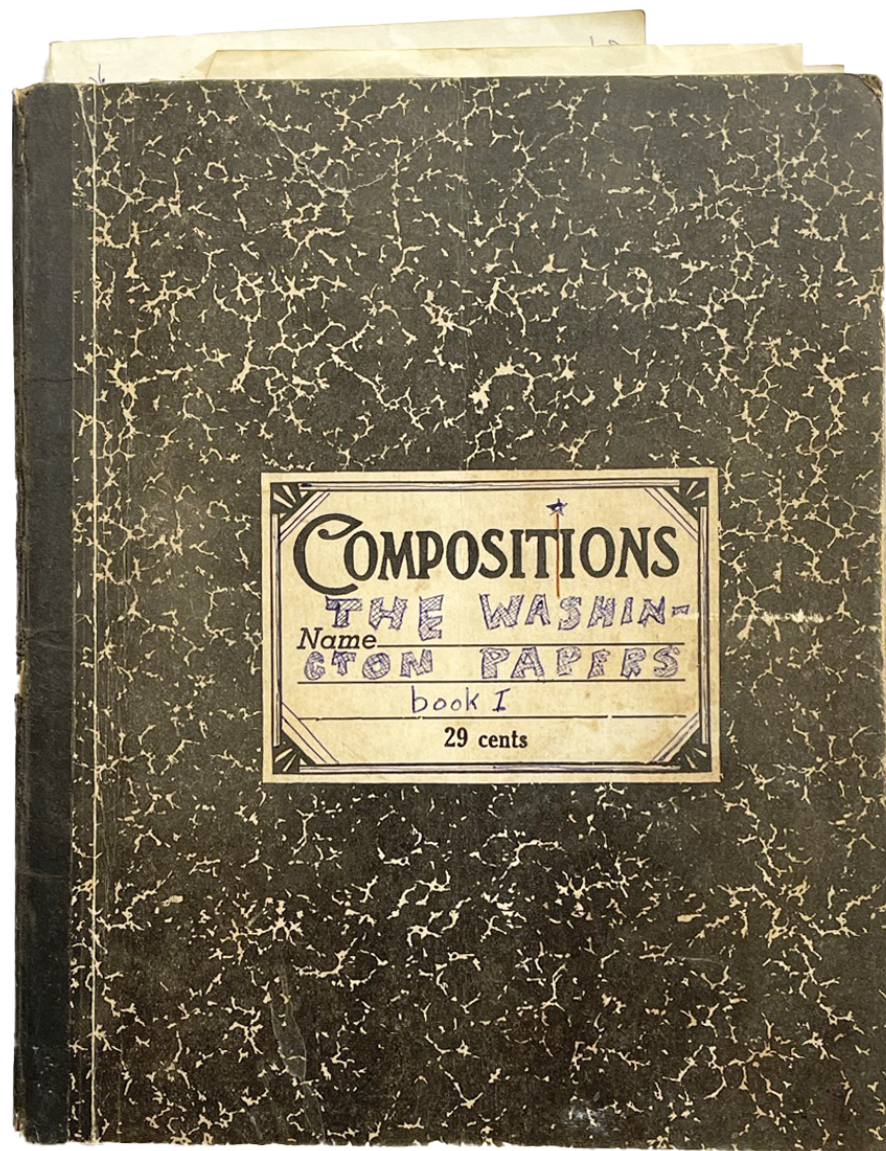
DATE: 1900–2022, bulk 1964–2022.

CONTENT: The archive comprises the complete papers of art critic, poet, writer, and fireworks artist Peter Schjeldahl. Rich in early drafts of work, works by others, and correspondence, the archive reflects Schjeldahl's energy within and intimacy with second generation New York School poets and artists, prior to his success as an art critic. A comprehensive collection of early 1960s poetry flyers alongside hundreds of contemporaneous photographs, many by Schjeldahl, map out the collaborations and networks of the second generation poets. In addition, over 40 audio cassettes, made by Schjeldahl in the late 1970s in preparation for the biography of Frank O'Hara that he would never complete, contain hours of unabridged interviews with poets, artists, and friends close to O'Hara, speaking freely about the poet, their relationships, and the world of New York poetry and art at large. Notebooks, working files, and digital files document Schjeldahl's career as an art critic at the *New Yorker* and beyond.



FEATURED IN THE ARCHIVE:

- **Over 7 linear in. of incoming correspondence, mostly holograph, from 1964-1985**, from poets and artists including Ted Berrigan, Dick Gallup, Ron Padgett, Robert Bly, Tom Clark, Joe Brainard, Kenward Elmslie, John Giorno, Louie Nasper, Harry Mathews, David Moberg, Aram Saroyan, Paul Violi, and Dennis Cooper, among many others.
- **43 audio cassette tapes** created by Peter Schjeldahl during the research phase of his proposed biography of the poet Frank O'Hara. Though it was under contract in 1976 and 1977, Schjeldahl never finished the project. Poets and artists interviewed include Joe LeSueur, Willem de Kooning, Edward Gorey, Bill Berkson, Kenneth Koch, Jane Freilicher, Barbara Guest, Larry Rivers, and many others. This proposed book was the subject of bestselling author Ada Calhoun's recent memoir, *Also a Poet*.
- **Approx. 6 linear in. of works by others**, including 2 handmade artist's books by George Schneeman with original paintings tipped in; a collaborative verbal/visual illustration by Ted Berrigan and Ron Padgett; 2 "bokes"; autograph drafts by Joe Brainard; and manuscripts from poets and artists including John Giorno, Dick Gallup, Jim Brodey, Bill Berkson, David Henderson, Vito Acconci, Anne Waldman, and Tony Towle.
- **Early drafts of work by Schjeldahl**, including autograph and typescript drafts of unpublished book-length works, including a composition book with a work titled *The Washington Papers*; typescript translations of French poets Comte de Lautréamont, Philippe Soupault, and Henri Michaux; and autograph drafts of automatic writing projects.
- **Approx. 4 linear in. of materials from Lee Crabtree**. Comprised primarily of correspondence and some working files, these papers were left with Schjeldahl following Crabtree's suicide in 1973, at which point Schjeldahl was appointed as Crabtree's literary executor. Crabtree's role in Lower East Side poetry and music is under-documented and these materials are, to our knowledge, the only substantive collection related to Crabtree offered to a research institution.



Composition notebook containing autograph draft of an early, unpublished project by Schjeldahl titled *The Washington Papers*, book I. Lee Crabtree references the project in correspondence with Schjeldahl included in the archive.

ABOUT PETER SCHJELDAHL

It was about 6 o'clock in the morning of March 20, 1942, in Fargo, North Dakota, and two people, a man and a woman, rushed out to an old jalopy parked in the garage behind their house. The man looked down and groaned, for the back tire was flat as a pancake. He went to the trunk muttering some unprintable words, and took a jack and other tools while the woman waited impatiently. The man was Gilmore T. Schjeldahl and the woman was Mrs. Schjeldahl, formerly Mary Charlene Hanson, in whom also waiting impatiently there was a boy, their first child...at 7:30 that night, while at work, [Mr. Schjeldahl] nervously dialed the hospital's number and the nurse in charge told him he was the father of an 8 lb. 15 ½ oz. boy. Upon hearing this he quickly took several steps backwards and fell into a wastebasket. This was the beginning.

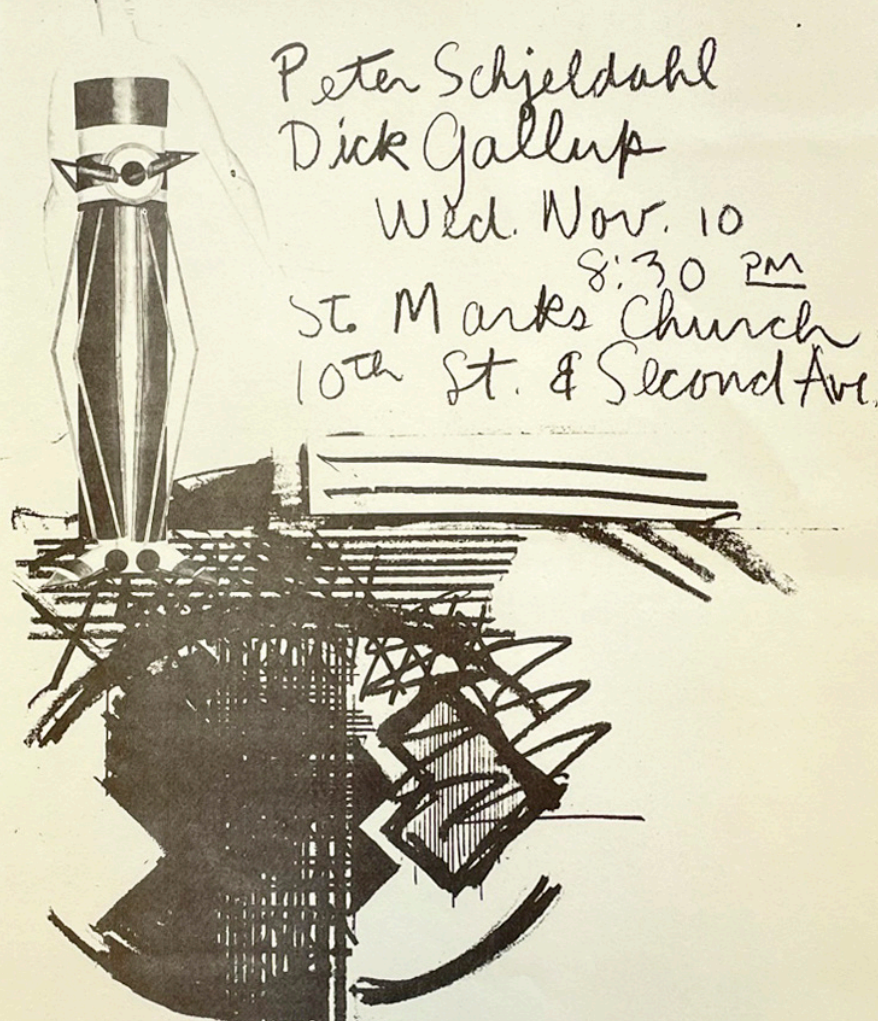
So opens *Peter's Autobiography*, a typescript produced by poet, art critic, and editor Peter Schjeldahl in 1959, as a seventh-grader. A self-taught art critic and an integral member—if only, by his own account, briefly—of the second generation New York School, Schjeldahl would not write another autobiographical work until 2019 when, upon receiving a terminal lung cancer diagnosis, he published his much-admired essay “The Art of Dying” in his long-time home publication, the *New Yorker*. He would pass away less than two years later, in October of 2022.

Before he became celebrated as one of North America's most wry, insightful, and eloquent art critics, Schjeldahl was a poet drawn to the possibilities of inventive language. After growing up in North Dakota and Minnesota, during which time he would meet the painter George Schneeman, a longtime friend and correspondent, Schjeldahl attended Carleton College for roughly two years. But following the spring 1962 semester, he dropped out and spent the summer driving east before receiving the welcome news that he had received an interview at the *Jersey Journal* in Jersey City. It was his introduction to the East Coast, to the world of professional writing, and to the literary life of lower Manhattan in which he would immerse himself as a poet for the next two decades.



From 1962 onward, Schjeldahl met and befriended key poets of the emerging second generation New York School, including Ron Padgett, Ted Berrigan, Dick Gallup, Joe Brainard, Lewis Warsh, Anne Waldman, Tony Towle, Bernadette Mayer, John Giorno, John Koethe, Gerard Malanga, Kenward Elmslie, Jim Brodey, Paul Violi, and numerous others represented in his archive.

He also founded the influential little magazine *Mother* in 1964, joining forces with Jeff Giles and later David Moburg, among others, to publish 10 issues of a magazine that celebrated the literary world in which Schjeldahl found himself enmeshed. *Mother* also had an influential, albeit limited, role as a press, publishing three books by Louis Zukofsky, John Giorno, and Dick Gallup, though it ceased operations as a press in 1967 and then as a magazine in 1969. Several years later, in 1973, Schjeldahl would again step into the role of editor when, following the suicide of friend and Fugs' keyboardist Lee Crabtree, Schjeldahl was appointed Crabtree's literary executor. Together with Larry Fagin, of



the imprint *Adventures in Poetry*, Schjeldahl would complete and publish Crabtree's *An Unfinished Memoir*, in 1974, one of the few, ephemeral testaments to Crabtree outside of the letters and papers Schjeldahl kept stored in a shoebox for the rest of his life.

In 1976, Schjeldahl conceptualized another ambitious project: the first authorized biography of the poet and curator Frank O'Hara. As documentation in the archive underscores, Schjeldahl took the project seriously, securing a literary agent and negotiating publishing contracts as he undertook his research. His daughter Ada Calhoun's book *Also a Poet: Frank O'Hara, My Father, and Me*, explores how much of the research took the form of interviews, with Schjeldahl producing dozens of hours of recordings across more than 40 cassette tapes. Included in the archive, the tapes document Schjeldahl's conversations with O'Hara's closest friends and family, including Joe LeSueur, Bill Berkson, Donald Allen, Edwin Denby, Patsy Southgate, Kenneth Koch, and Larry Rivers, among numerous others. The project, however, was shelved in 1977, following a meeting with O'Hara's sister and executor, Maureen O'Hara. While the biography would never be realized, the tapes continue to provide inspiration and context for O'Hara's life.

Though Schjeldahl's work as an art critic would, self-admittedly, subsume his work as a poet, for over 15 years, the two worlds overlapped. Schjeldahl began working as an art critic for *ARTNews* in 1965, and throughout the late 1960s, he worked with various other publications, including the *New York Times* and the *Village Voice*—the latter of which he would join as its staff critic in 1990. At that point, it was nine years since the publication of his final volume of poetry by Dennis Cooper's Little Caesar Press, and his work as an art critic was the dominant force in his writing. Schjeldahl worked at the *Voice* for eight years before joining the *New Yorker* as its art critic in 1998. He would remain in the position until his passing, in 2022, during which

time Schjeldahl's voracious interests would prompt him to explore the work of artists across centuries and continents, a small sampling of which includes T. C. Cannon, Joan Miró, Jasper Johns, Berthe Morisot, Edgar Degas, Alma Thomas, Walter Robinson, Michelangelo, and even old friends from his years as a poet, such as Robert Rauschenberg.

He would also find a second home, with wife Brooke Alderson, in Bovina, New York. In Bovina, Alderson (a former actress) opened a miniature golf course and Schjeldahl, fulfilling a lifetime's interest in pyrotechnics, began hosting annual fireworks shows on the Fourth of July. The show, a destination for first friends, then the broader public, would come to an end in 2016, when demand to attend overwhelmed the family home. In 2019, Schjeldahl and Alderson's longtime home on St. Mark's Place, in Manhattan, was consumed by a fire, destroying decades of his drafts, correspondence, and records. Later that year, Schjeldahl would receive a terminal diagnosis. Though in isolation, he continued writing throughout the COVID-19 pandemic until his passing in 2022.

"This was the story of Peter Schjeldahl," concludes the critic's seventh-grade autobiography. "It is not an unusual story but one that thousands of kids all over America know as their own. It is the old story of happiness, sadness, and life's little struggles encountered by an average American boy and family. But this is not the end. Who knows what lies ahead for Peter and millions of other kids his age in America?" In a retrospective fashion, Schjeldahl's remarkable archive traces the answer to this precocious question.



ABOUT THE ARCHIVE

The archive was collected and assembled by Schjeldahl's widow, Brooke Alderson, and daughter, Ada Calhoun, following his passing, and contains all items that remained in Schjeldahl's apartment on St. Mark's Place, following a fire in 2019, and at his home in Bovina, New York. At times, some folders, primarily drafts of work and correspondence, were created by Schjeldahl and have been identified in Granary Books' inventory.

Items have been grouped by Granary Books into the following series: **Correspondence, Drafts of Work, Notebooks, Frank O'Hara, Working Files, Works by Others, Ephemera, Oversize, Photographs, Personal/Family, and Digital.**

Pictured: painting by Schjeldahl, circa 1976.

The Correspondence series also includes the Lee Crabtree subseries, a collection of mostly incoming correspondence with some working files. Though slim, it is the largest known archival collection of material related to Lee Crabtree, a musician, poet, and writer. Crabtree was the keyboardist for the Fugs, a friend of Allen Ginsberg's and Patti Smith's, and a fleeting fixture of Lower East Side poetry and music until his suicide in 1973. Following Crabtree's death, Schjeldahl became his literary executor, a process documented in these materials. Correspondents in this collection of material include Kenward Elmslie, Ted and Sandy Berrigan, Allen Ginsberg, Rudy Burckhardt, David Tosher, Tuli Kupferberg, and Peter Orlovsky, among many personal and familial correspondents to Crabtree. Typescripts related to *An Unfinished Memoir*, a text written by Crabtree, prepared by Schjeldahl, and published by Larry Fagin under his Adventures in Poetry imprint, are also included.

Nov 9, 1971

Dear Lee -

yes, have completed & recorded
a lot more Blake & authors - see
present issue Partisan Review for
description of Cherry Valley Blake scene &
referring to you also - I've learned
to write upon lead sheets & notate chords
on top & just beginning to use 2 + 3
chords instead of first one -
overworked -
at last you sent address previous
year
notes & cards had no return add.

- OK,
hope
pleen

The old postcard origin is in NYC box.

Pictured, clockwise from top: ALS
from Ginsberg to Crabtree; APC from
George Schneeman to Schjeldahl; Lee
Crabtree folder; ALS from Tom Clark
regarding Mother magazine.

Letters to Lee from
apartment also from
Trunk stored here in
Some from Maine

43 Lower Park Road, Brighton, Essex, England

Dear Alvin & Mother:

Can you visit any of these?

Can you send me mother in
exchange for

'The Paris Review'?

'The Wivenhoe Park Review'?

'Once'?

I've got your last fine issue with those great Spanish
poems!!

Many thanks.

Tom Clark

P.S. Can you send the poems
I gave if you don't want them?

1. I'll ask them to send you 25c
2. I'm sending you this
3. I send you this

Dear Peter & Linda -

Saw the T. Grooms
book over at his place
couple of days ago
Congratulazioni! Every
thing very quiet around
here. Not doing too
much work myself.
Ted is winning all the
poker money. Dick is
losing all his possessions
to periodic problems
(berghuies). Hurry
home - love
George

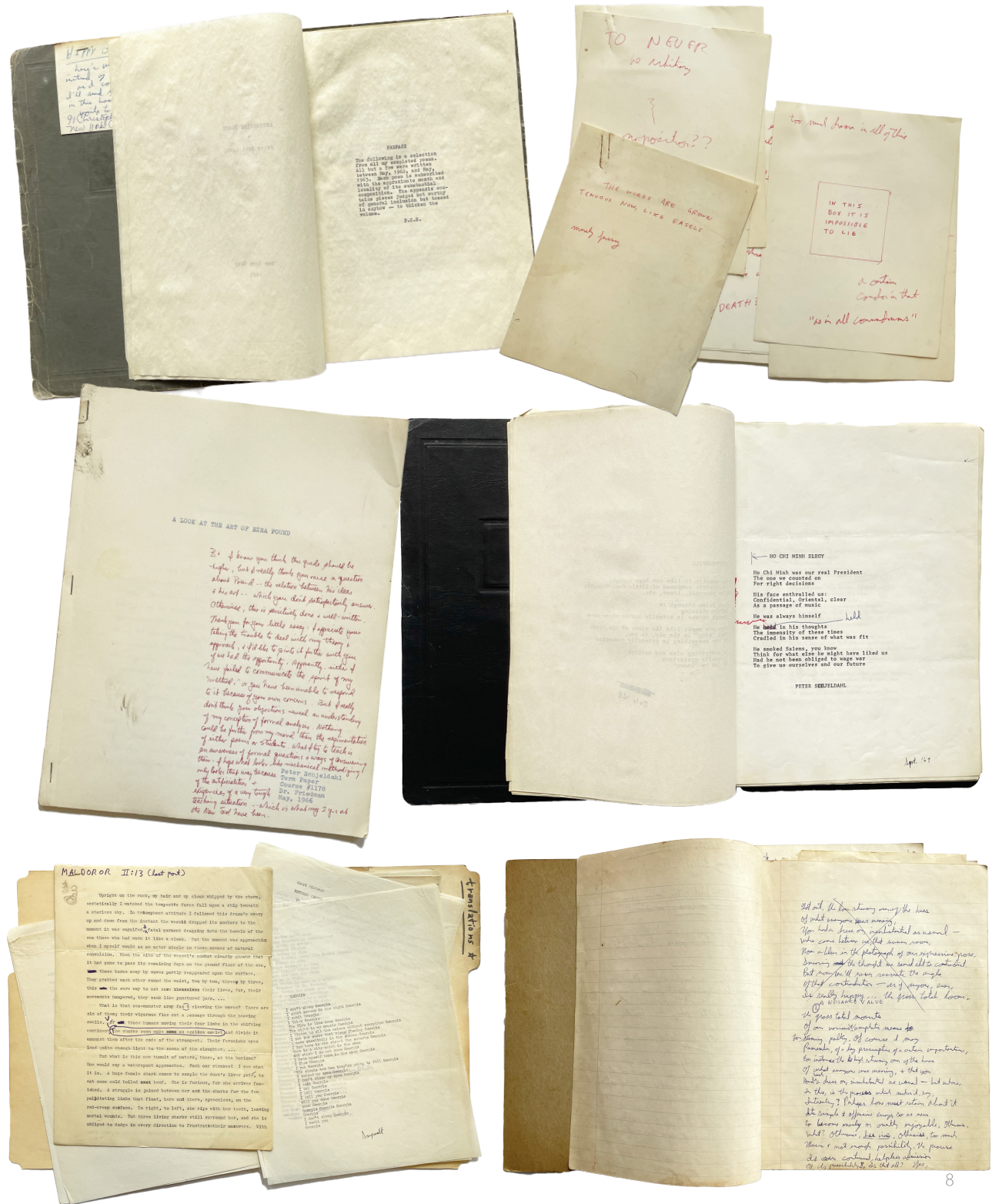
GRAND
STATE
5c POSTAGE

SCHJELDAHL
40 GENERAL DELIVERY
Eastport
Maine

DRAFTS OF WORK

The Drafts of Work series primarily comprises drafts of Schjeldahl's early work as a poet, including his dabbling in translation and visual art, alongside early critical works such as undergraduate art history and literary criticism papers. A black, three-pronged folder contains a typescript draft of an unpublished collection of poetry titled *Pleasures*, written between the publication of Schjeldahl's first collection, *White Country* (1968), and his second, *An Adventure of the Thought Police* (1971). Other unpublished works document Schjeldahl's early poetic explorations and include a composition notebook titled *The Washington Papers* (circa 1960s, and later abandoned), likely written during his first trip to Washington, D.C. Typescript translations of French Dada and Surrealist poetry represent Schjeldahl's early explorations of works outside of English and mirror friend Ron Padgett's own contemporaneous translations (some of which are present in the Works by Others series). The influence of Dada and Surrealism on Schjeldahl's own practice is seen in autograph drafts of automatic writing he produced, including one draft, the most complete of those present at roughly 60 pages, titled *The Words are Grown Tenuous Now, Like Easels*.

The series also contains 6 paintings by Schjeldahl, several dating from the late 1970s, 5 typescript term papers from the late 1960s, likely written during Schjeldahl's time at the New School in New York City, and some juvenilia, including his seventh-grade typescript autobiography.



NOTEBOOKS

The 19 notebooks included in the archive reflect the process of Schjeldahl's writing during his tenure as the *New Yorker's* art critic. At times undated, but generally spanning from the early 2000s through the COVID-19 pandemic, the notebooks contain nearly 700 pages of autograph notes, outlines, reflections, connections, and some drafts of work related to artists, exhibitions, galleries, and visual works that captured Schjeldahl's attention. Notes on exhibitions at the Museum of Modern Art or experimental visual artists active in the 1990s are punctuated by reminders and memos related to Schjeldahl's personal life. Many drafts related to Schjeldahl's critical writing, especially his career at the *New Yorker*, are absent from the archive; this is likely due to the fire at Schjeldahl's New York City apartment. As such, these notebooks are a scarce and valuable collection of autograph material documenting Schjeldahl's drafting process and intellectual preoccupations, during the most public-facing part of his career.





FRANK O'HARA

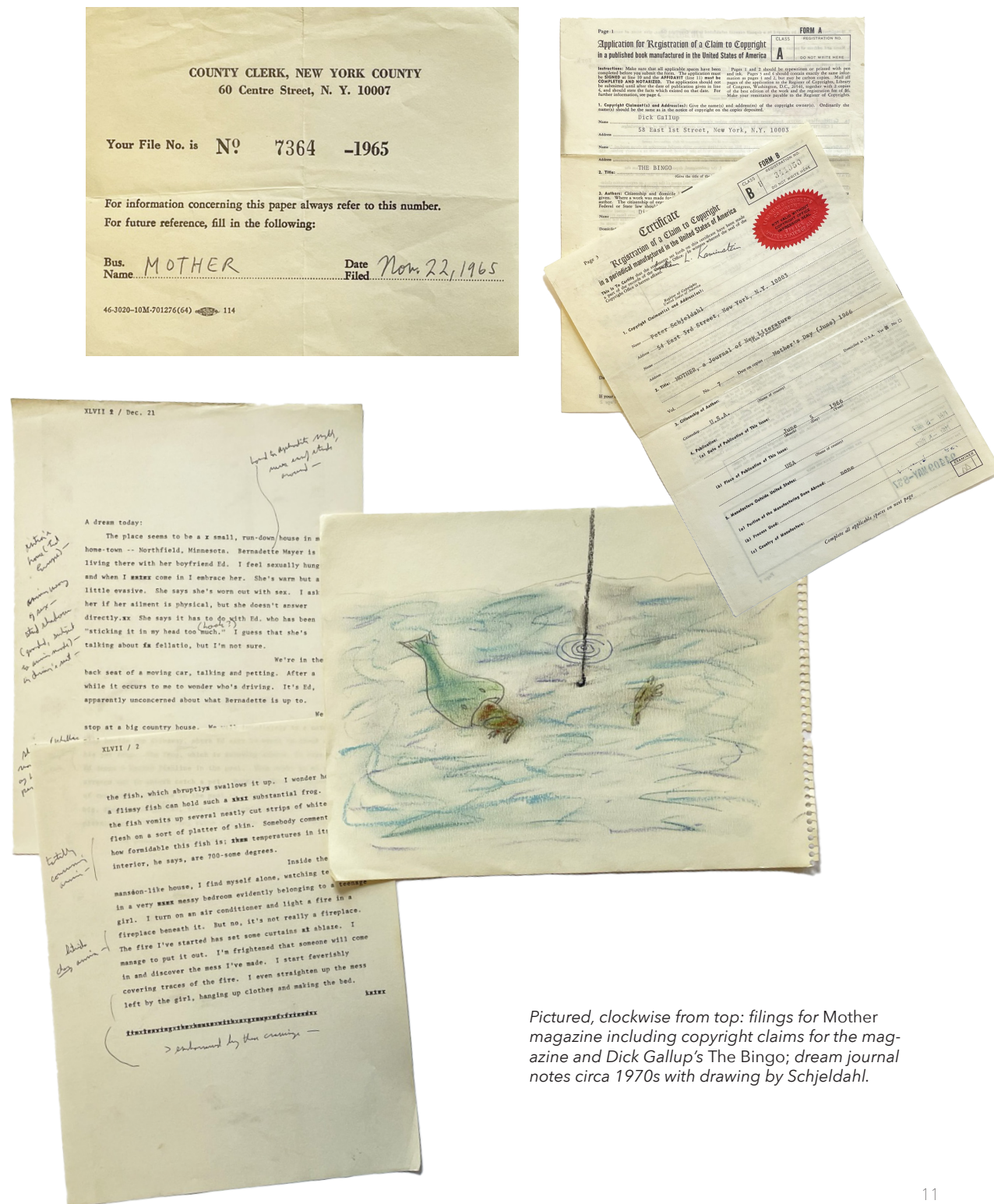
In the mid-1970s, Schjeldahl set out to write an authorized biography of the poet Frank O'Hara. The Frank O'Hara series documents this process, with working files between Schjeldahl, his literary agent, and his publisher, offering glimpses into the start of the project and its early progress and promise. Ultimately, the project would never be completed by Schjeldahl, but before it was abandoned, Schjeldahl created approximately 43 audio cassettes, which contain dozens of hours of taped interview and conversation with O'Hara's friends, colleagues, family, and associates. These tapes feature Schjeldahl in conversation with Joe LeSueur; Willem de Kooning; Edward Gorey; Mike Goldberg; Bill Berkson and Don Allen; Edwin Denby; Irving Sandler; Patsy Southgate; Harold Brodkey; Donald Droll; Ed Leiter; Jane Freilicher; Kenneth Koch; Larry Osgood; Barbara Guest; Larry Rivers; Lucas Matthiessen; Philip and Ariel O'Hara; and George Montgomery, among others, including non-interview recordings, such as Frank O'Hara reading and performances of Kenward Elmsie's *City Junket*.

Though Schjeldahl shelved this project in 1977, Ada Calhoun returned to the tapes in recent years. The experience of listening to them and researching this would-be project informed the writing of her celebrated book, *Also a Poet: Frank O'Hara, My Father, and Me*. Calhoun's sticky notes, written during the process of listening to the tapes, are affixed to several cases.

WORKING FILES

Housed in just over one dozen folders, the Working Files series spans Schjeldahl's projects in poetry, publishing, Jungian analysis, and art criticism. Administrative records from *Mother* include copyright certificates for nos. 2, 6, and 7, registered with the City of New York, along with copyright registrations for Dick Gallup's *The Bingo* and two compositions by Lee Crabtree. Contracts, agreements, and hiring announcements between Schjeldahl and the publications at which he served as an art critic, including the *Village Voice* and especially the *New Yorker*, trace the evolution of his career alongside the hiring and editorial practices of mainstream North American periodicals.

In addition, there are approx. 1.5 linear in. of typescript and Xeroxed typescript dream journals, some with autograph annotation, kept prior to and during Schjeldahl's experimentations with dream analysis in the 1970s. Though Schjeldahl felt mixed about his experience with Jungian analysis, as discussed in some journal entries as well as his essay "The Art of Dying," it was a practice that fellow poet Tom Veitch and others in the St. Mark's Poetry Project milieu undertook during this decade, and Schjeldahl's recorded dreams reflect both his experiences with the process and the presence of other important figures in his life at the time, such as Brooke Alderson, as well as Bernadette Mayer, and her partner at the time, the experimental video artist Ed Bowes.



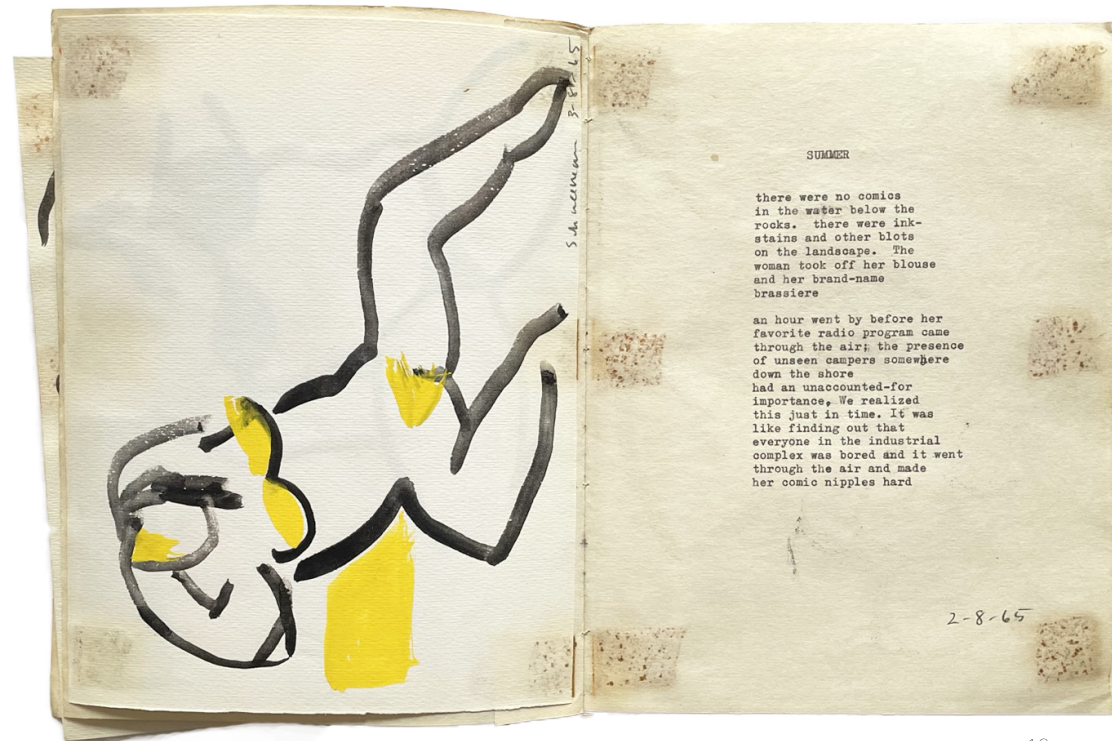
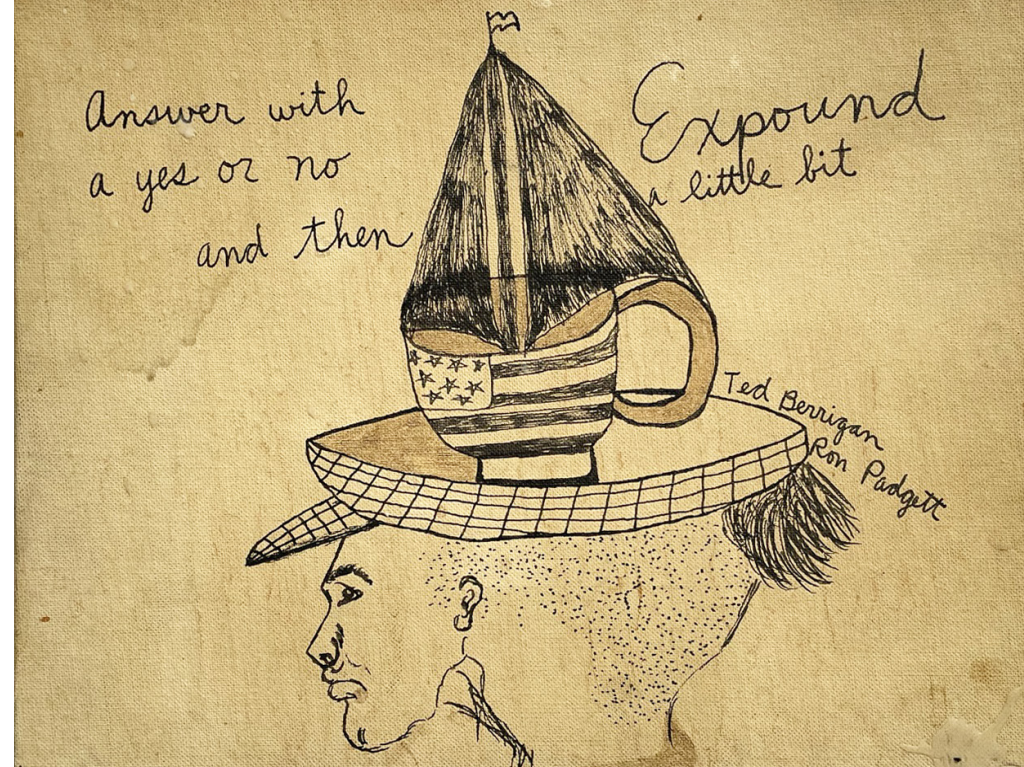
Pictured, clockwise from top: filings for *Mother* magazine including copyright claims for the magazine and Dick Gallup's *The Bingo*; dream journal notes circa 1970s with drawing by Schjeldahl.

WORKS BY OTHERS

One of the richest within the archive, the Works by Others series includes drafts, manuscript materials, and unique works created by Schjeldahl's contemporaries in the second generation New York School of poetry. Notably, there are 2 handmade artists' books by the painter George Schneeman (one pictured below, and the other in collaboration with the poet Harold Schimmel, with paintings tipped in to accompany poems). There is also *The Ron Padgett Story or the Ted Berrigan Story*, a side-stapled 8.5 x 11 in. boke created by Ron Padgett and Ted Berrigan; a pen-and-ink verbal/visual piece on canvas, again by Padgett and Berrigan (pictured); and handmade artist's book by artist Donna Dennis.

In addition to these handmade books, there are holograph and typescript drafts of work by Dick Gallup, Jim Brodey, Tony Towle, Ron Padgett (a carbon copy translation of Alfred Jarry's play *Ubu Bound*), Kenneth Koch (with translations of several South American poets), and others. This series also includes Joe Brainard's original pen-and-ink illustration that was used to create an offset master for the announcement of the birth of Dick Gallup's daughter (Christina), whose image was also used as the cover for the second edition of Ron Padgett's *In Advance of the Broken Arm* (Lorenz Gude, 1965). Additional folders include typescript and draft materials from other central New York School and adjacent figures including John Giorno, David Henderson, Vito Acconci, Anne Waldman, Frank Lima, and many others.

There are also materials from a 1969 poetry workshop that Schjeldahl taught at Yale University, with drafts of poems by students with responses and annotations by Schjeldahl, and a 19 page printed proof of John Ashbery's fifth collection, *Rivers and Mountains*, which included Ashbery's long poem "The Skaters."



Looking For Chris

Part IV

[to Tom Veitch]

[quote from Mother]
See "C"

Dear Peta -
I thought you might like to see these in Mother
be able to use them in Mother
Koch

SOUTH
FIVE AMERICAN POETRY

GUINHIEME
CALLIENS
CARIGES
GARCIA
VACTHA

Translated by Kenneth Koch.

INTERVIEW WITH JOHN CAGE

The following interview is put together from a series of tape-recorded interviews with John Cage during his recent visit to New York. They were made at parties, in flats, and in taxis.

INTERVIEWER: What about Marshall MacLuhan?

CAGE: Just this: the media is not a message. I would like to sound a word of warning. To speak is to lie. To lie is to collaborate.

INTERVIEWER: How does that relate?

CAGE: Do you know the Zen story of the mother who has just lost her only son? She is sitting by the side of the road weeping and she says she has lost her only son and so he hits her on the head and says, "There, that'll give you something to cry about."

INTERVIEWER: Yes, somebody should have kicked that monk in the ass!

CAGE: I agree. Somebody said that Brecht wanted everybody to think alike. I want everybody to think alike. But Brecht wanted to do it through Communism, in a way. Russia is doing it under government. It's happening here all by itself without being under a strict government; so if it's working without trying, why can't it work without being Communist? Everybody looks alike and acts alike, and we're getting more and more that way. I think everybody should be a machine. I think everybody should like every body.

INTERVIEWER: Isn't that like Pop Art?

CAGE: Yes, that's what Pop Art is, liking things, which is a very interesting idea.

INTERVIEWER: Does the fact that it comes from a machine diminish its value to you?

CAGE: Certainly not! I think that any artistic product must stand or fall on what's there. A chimpanzee can do an abstract painting, if it's good, that's great!

INTERVIEWER: Mary McCarthy has characterized you as a sour utopian, is that accurate?

CAGE: I do definitely mean to be taken literally, yes. All of my work is directed against those who are bent, through stupidity or design, on blowing up the planet.

INTERVIEWER: Well, that is very interesting Mr. Cage, but I wanted to know what you think of the Utopian in the larger context, i.e., the Utopian.

CAGE: I don't know exactly what you mean there... I think the in public esteem right now, yardstick, but it is per- an sell poetry, you can a wonderful time for poetry is about to boil. And in other poetry could resume spread, I think it's perfect- on in the next four or right genius to come along I was pleased to see the 5th birthday, I think, said d tales to retell. I thought ue, too.

Are you satisfied with the lecting the war in Viet Nam?

way we are waging this

are very beautiful.

all. These are lovely set door, a bargain, too, re got to be all fixed up ere just tearing them ty here to invite my post, to come down and and shown this house next and what a pitiful state ly gone through the roof. am and fixed this one up rent free.

you ever thought of doing ed movies?

ne ability should work in However, few screen air, illuminated swimming k coats, three servants, rned sour Utopian. With- d beyond the pleasures of ciating with a group of and drink, most of them esure of watching famous the juice and stuff the estaurants in the world. ight.

ishers are up to. I had the y publishers, R. Reg. & W. t doing it, and then they r who wanted to rewrite it o, he made a complete hash of and the whole thing--the ---and they withdrew it, ublisher, who is my friend, lly took this seriously, forget it?" And I replied, lously; I want to get pub- this young man who was re- peaceable. But there was clarities in tone in Silence.

page 4

things. You are credited daddy of the Happening. ear the word "Happening"

being Happening".

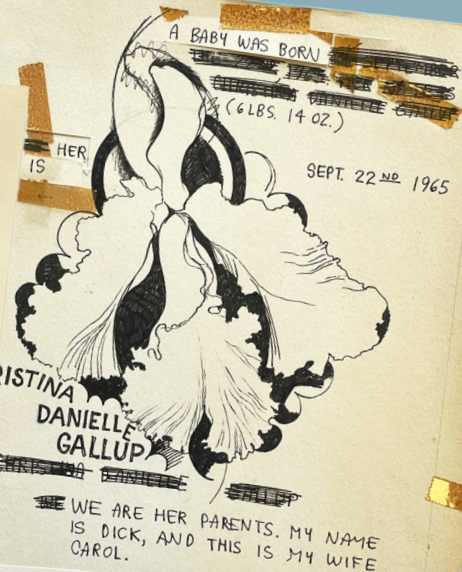
page 2 a

ven a little, but I did changed id then they just took

In the im- h with us. a nuzzle, a nostalgia r to call it

urse everything is not interesting.

ase, one must not it a serious person



SEPT. 22nd 1965

by Joe Brainard

LIFE

THE LIFE OF A HUMAN BEING IS —

HERE WE ARE FACED WITH A VERY GOOD QUESTION.

LET US BEGIN AGAIN, ON A SLIGHTLY LESS AMBITIOUS SCALE.

THE LIFE OF AN ANT IS FULL OF DANGER.

LET US PAUSE A MOMENT NOW TO DELVE A BIT INTO THE "ABSTRACT".

IF THE LIFE OF AN ANT IS FULL OF DANGER, THE LIFE OF A CLOSET IS FULL OF COAT HANGERS!

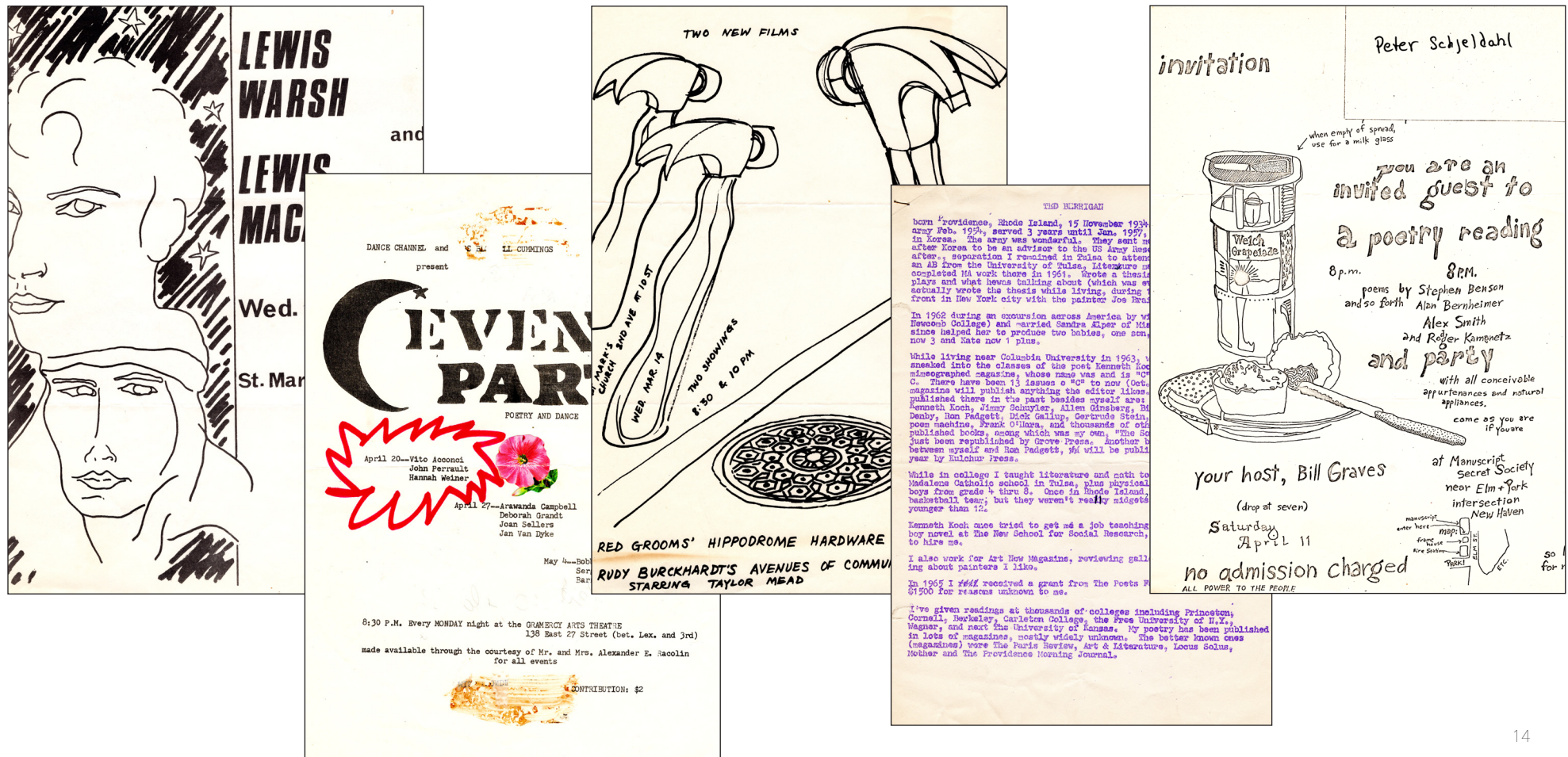
OFTEN WE FIND THE ABSTRACT MUCH MORE "INTERESTING" THAN FRUITFUL.

Pictured clockwise from top left: "Looking for Chris Part IV," a collaboration by Ron Padgett and Ted Berrigan that was featured in C: A Journal of Poetry and is here dedicated to Tom Veitch; typescript by Ted Berrigan of a fake interview with John Cage, published in Mother, no. 7, with holograph emendations; original drawing by Joe Brainard for Christina Gallup's birth announcement and the second edition of In Advance of the Broken Arm; holograph poem by Joe Brainard; typescript translations with holograph note from Kenneth Koch to Schjeldahl.

EPHEMERA

The Ephemera series contains extensive exhibition/museum ephemera and poetry ephemera. Poetry ephemera, especially related to readings, is substantive, with over 250 flyers and posters from the 1960s and early 1970s. Mostly printed offset, these flyers document readings at The Poetry Project, Grammercy Arts Theatre, the Loeb Student Center at New York University, and the Folklore Center, among other important venues. Readers and artists include Schjeldahl, Ted Berrigan, Jim Carroll, Lou Reed, Ron Padgett, Lewis Warsh, Anne Waldman, Dick Gallup, Rebecca Wright, Larry Fagin, Michael Brownstein, Maureen Owen, David Henderson, Lee Crabtree, Tom Veitch, George Schneeman, Bernadette Mayer, John Giorno, Jim Brodey, Piero Heliczer, Ray Johnson, Allen Ginsberg, and numerous others. In some instances, such as with Heliczer or Johnson, the reader or artist has altered or otherwise written on or inscribed the flyer.

Museum and exhibition ephemera begins in the 1970s and continues through present day, featuring artists such as Les Levine, Lynda Benglis, Rafael Ferrer, Alex Katz, Rudy Burckhardt, Joe Brainard, Yvonne Rainer, Dennis Cooper, Jack Skelley, Red Grooms, Donna Dennis, George Schneeman, Robert Rosenblum, Adrienne Truscott, Elisa d'Arrigo, and Otis Baertling, among many others.





Pictured: flyer for "Grande Finale at Bill & Irene Barrell's Pitt St. Salon," inscribed; reading flyer for John Giorno and Schjeldahl; reading flyer for Patti Smith and Gerard Malanga; reading flyer for Giorno with drawing by Ray Johnson; flyer for Piero Heliczer's "Christmasshow," inscribed.



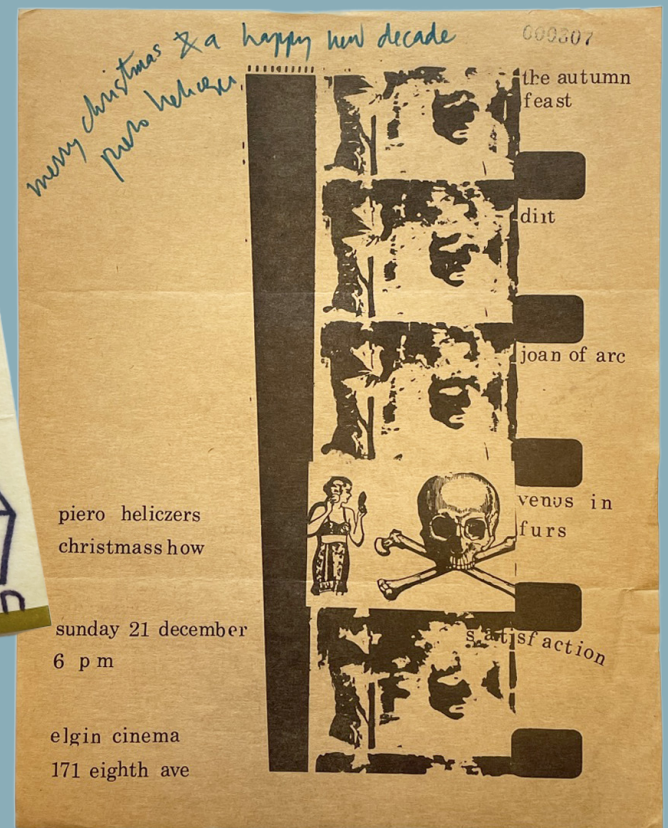
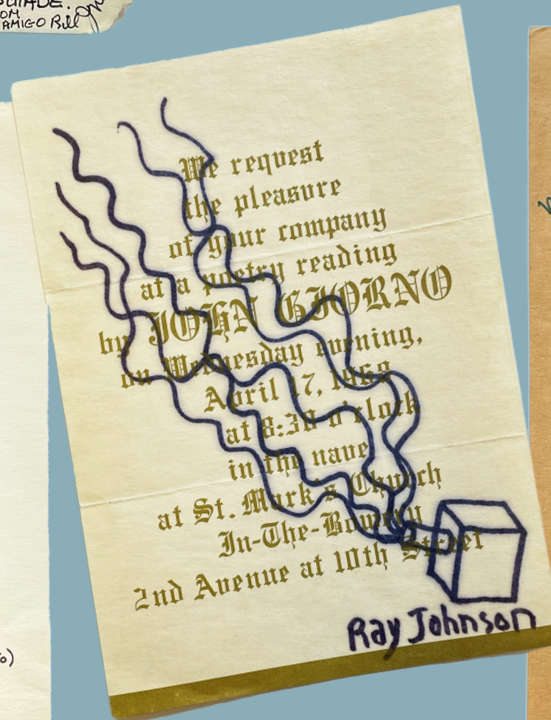
John Giorno & Peter Schjeldahl
Sunday September 24th 8:30 PM Folklore Center
321 6th Ave Adm 50¢



(Judy Linn: photo)

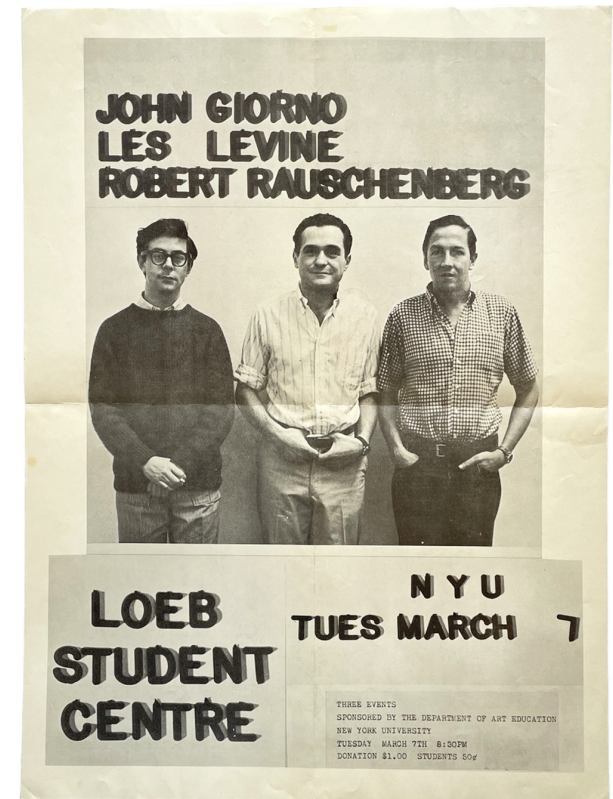
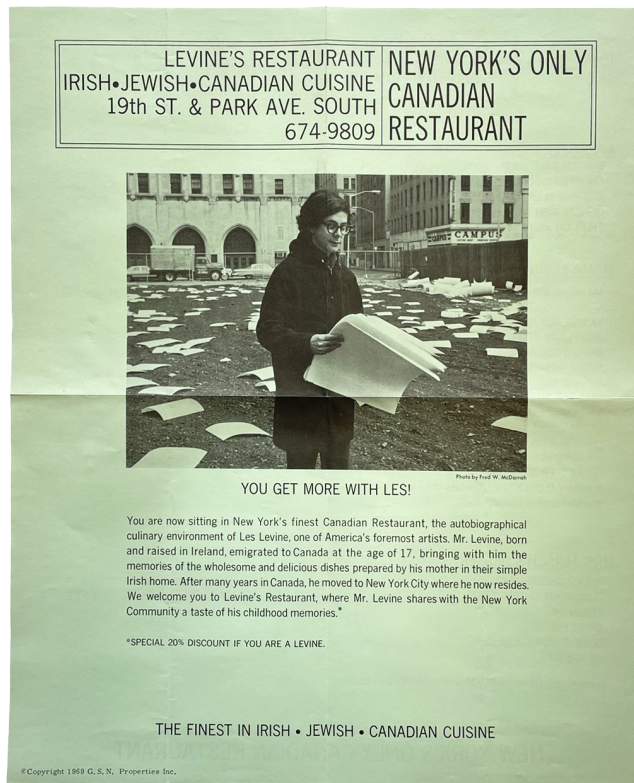
...Reading... February 10... 8:30... 1971
Gerard Malanga: POETRY.
patti smith: WORK —

St. Marks Church-on-the-Bowery... 2nd Ave. + 10th St.



OVERSIZE

The Oversize series contains prints, framed items, exhibition and reading posters, photographs, and some original artwork. Printed material includes a screenprint by Les Levine, "Welcome to Levine's Restaurant," with text by Schjeldahl, designed as part of a "franchise package" for the artist's "Levine's Restaurant" concept; a menu from the restaurant (pictured), and a rare linocut print by the artist Red Grooms announcing the birth of his daughter, Saskia Grooms (also pictured). Mike Goldberg's original artists' chalk illustration for the cover of *Mother*, no. 7, inscribed to Schjeldahl, is also included and pictured here. In addition, 20 oversized exhibition posters and 8 oversized reading flyers, including a set of flyers with holograph emendations announcing publication by Schjeldahl, via Mother Press, of Dick Gallup's *The Bingo*, are also included and complement similar works in the Ephemera series.



PHOTOGRAPHS

This series contains nearly 700 film negatives, over 50 contact sheets, nearly 350 photographs, and over 60 slides. Documenting Schjeldahl's work as an amateur photographer, as well as his family life and his friendships with poets, Schjeldahl's photographs contain many familiar faces. A white Kodak film envelope contains over 160 photographs of Alex Katz, Rudy Burckhardt, Ted Berrigan, Ron Padgett, Dick Gallup, Anne Waldman, and Lewis Warsh, alongside many others—a particularly delightful group of photographs document Waldman and Warsh's 1967 wedding. An envelope containing photographic negatives has been labeled "Peter Schjeldahl Ted Berrigan Poker? Schneeman?" by Schjeldahl, showing a poker game among Schneeman, Berrigan, and Schjeldahl. Schjeldahl's family, including wife Brooke Alderson and daughter Ada Calhoun, were frequent subjects of his photographs, as were scenic shots of the Lower East Side and rural Midwest.



PERSONAL/FAMILY

This brief series spans 8 folders and includes both Schjeldahl's genealogical records and personal files. Childhood documents contain Schjeldahl's report cards and records from the church he attended as a child, including his childhood Bible. Records from Schjeldahl's ancestors, at times provided by his mother, Charlene, date back as far as 1900. Documents from Schjeldahl's adult life include legal records from his 1969 divorce from Linda Schjeldahl and a one-page printed document outlining a fireworks show (pictured) for Schjeldahl's annual Fourth of July gathering in Bovina, New York—one of his true artistic passions.

5 228

NORTHFIELD JUNIOR-SENIOR HIGH SCHOOL
NORTHFIELD, MINNESOTA

PROGRESS REPORT
1959-1960

Name Schjeldahl, Peter Grade 12

Subject		1	2	3	4	Ex.	F.A.	Cr
English <u>X11</u>	S	B	B	A	A	B	B	1
	C	3	2	2	2			
Social Studies <u>X11</u>	S	B	B	B	A	A	B	1
	C	3	3	3	3			
Physics	S	C	C	C	C	C	C	1
	C	3	3	3	3			
Trigonometry	S	B	B					
	C	3	4					
Solid Geometry	S			B	C	C	B	1
	C			4	4			
Journalism	S	C	A	A	A	A	A	1
	C	2	2	2	2			
Home Economics	S							
	C							
Industrial Arts	S							
	C							
Art	S							
	C							
Music—Vocal	S							
	C							
Music—Instrumental	S							
	C							
Physical Education	S							
	C							

S = Scholarship Grade
C = Citizenship Grade
(Code on Reverse Side)

Attendance	1	2	3	4
Days Absent	3	0	3	0
Times Tardy	0	2	3	0

Name Schjeldahl, Peter Last Peter First Peter Year 9

School Farmington High School

FARMINGTON HIGH SCHOOL REPORT CARD
FOR THE YEAR 1956-1957

NINE WEEKS PERIODS	DAYS PRESENT	TIMES TARDY	NAME <u>Schjeldahl, Peter</u>										GRADE <u>9</u>		
			English	Algebra	Gen. Sci.	Ind. Arts	Health	Phys. Ed.	Music	Art	Home Ec.	Physical			
1	100	0	A	B	B	B	A	C							
2	99	1	B	B	B	B	C	C							
3	97	0	B	C	B	C	C	C							
4	99	1	B	B	B	C	C	C							
YR			97	B	B	B	C	C							

SIGNATURE PARENT OR GUARDIAN
Mrs. J. Schjeldahl
Mrs. J. Schjeldahl
Home Ec. Schjeldahl

VISIT YOUR SCHOOL
PRINCIPAL Arthur J. Kiffe

FIREPLAN 2012

- 1 – lanterns (lighting of them signals start of anthem)
- 2 – Carver big one on logging road
- 3 – far streamside: Tigers + Everlasting Fountains
- 4 – Line & Reloads start
- 5 – when line finishes, far meadow tree
- 5a – middle meadow tree + willows on the left + tree on right (crossfire)
- 7 – big willow
- 8 – Saturns + White Heats on stream?
- 9 – big tubes
- 10 – sign + low mountain Bigger Than Life fountains
- 10a – Tigers and Dominators at base of mountain
- 11 – RC crossfire in 3 or more stages + parachutes
- 12 – Mothers + Gattlings
- 12a – mountain trees
- 12b – logging road racks
- 13 – finale (in stages) ending with Fish, then a Carver big one
- 14 – Carver big one at front of meadow

Lantern & reload captain: Paul (pre-position tubes) (+ rockets)

Line captain: Eric

Saturns: Gerry

Streamside wiring: _____

Sign + firecrackers & low woods & Tigers/Dominators wiring: _____

Big willow: _____

Meadow trees: _____

Logging road: Peter

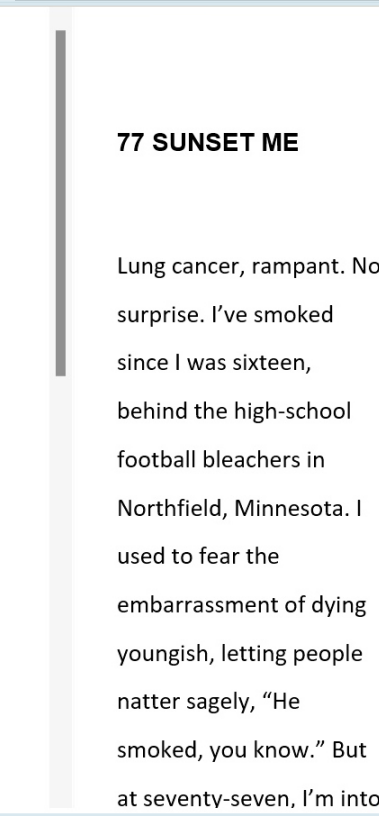
RCs [install on boards] + Gattlings + Mothers: Peter + team

Finale arrangements: Peter + team

Peter Schjeldahl's
Our Christmas Best
I Had fun on My Christmas Vacation. I like to Slide on My Hill to School. I did not Go to School. We Had fun in the Snow. I got to Help My Mother and Father too.

With 477 files comprising approx. 5.6 GB, this series contains drafts of work, especially related to Schjeldahl's art criticism column for the *New Yorker*. There are drafts for numerous essays in various stages of completion, including notes, Word Document drafts, and PDF proofs. Some text documents contain drafts of correspondence, largely with colleagues at the *New Yorker*, or personal reflections, such as those related to Schjeldahl's annual fireworks display in Bovina. Images include some artworks Schjeldahl either viewed at exhibition or downloaded online, but these types of files mostly represent Schjeldahl's personal life, including his wife Brooke Alderson's miniature golf course, baseball, and repairs to his apartment on St. Mark's Place following damage it incurred in the 2019 fire.

File Name	Date modified	Type	Size
Sunset 12-10 - Copy	12/11/2019 12:50 AM	Microsoft Word Document	50 KB
Sunset 12-10	12/10/2019 12:14 PM	Microsoft Word Document	50 KB
La Brea	4/14/2022 7:04 AM	Microsoft Word Document	13 KB
Levensbergs	12/7/2021 9:10 AM	Microsoft Word Document	24 KB
Life and Race Matters	7/13/2022 5:17 AM	Microsoft Word Document	22 KB
Littrup (AutoRecovered)	7/9/2021 12:18 PM	Microsoft Word Document	36 KB
Lisquiat 2	6/27/2019 2:04 PM	Microsoft Word Document	25 KB
Dear Anne	8/25/2021 2:58 PM	Microsoft Word Document	16 KB
Dear David	8/16/2020 11:45 PM	Microsoft Word Document	15 KB
Document 3	9/29/2021 10:26 PM	Microsoft Word Document	22 KB
Drawings 2016	6/20/2016 1:12 PM	Microsoft Word Document	22 KB
Drawings	6/17/2016 5:06 PM	Microsoft Word Document	22 KB
Formal Agreement	11/2/2021 1:09 PM	Microsoft Word Document	14 KB
Liam interview	10/30/2020 7:27 PM	Microsoft Word Document	55 KB
Great sculptors are rare and strange	9/25/2019 8:10 AM	Microsoft Word Document	17 KB
I have known Lisa Rosen as a friend and a bri...	11/1/2019 10:15 AM	Microsoft Word Document	13 KB
Johns final	10/20/2021 9:43 AM	XPS Document	89 KB
Johnsinsky	11/2/2021 1:00 PM	Microsoft Word Document	26 KB



I define contemporary art as every work of art that exists at the present moment—5,000 years or five minutes old. We look with contemporary eyes. What other eyes are there?

Peter Schjeldahl, *The Brooklyn Rail*, 2015.

to inquire about the collection, please contact
info@granarybooks.com