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Brassai, the Eye of Paris Getty Publications

Nicknamed the "Eye of Paris" by Henry Miller, Brassai was one of the great European photographers of the twentieth century. This volume of letters and photographs, many published for the first time, chronicles the fascinating early years of Brassai's life and artistic development in Paris and Berlin during the 1920s and 1930s. "[Brassai] is probably the only photographer—at least in France—to have acquired such a vast audience and mastered his material to such a degree that he can express himself with a flexibility and apparent ease that is almost literary in its nature."—Jean Gallien, *Photo-Monde* "The letters that Brassai wrote to his parents between 1920 and 1940 chronicle the sometimes painful stages by which this gifted man hauled himself from penury to celebrity."—Peter Hamilton, *Times Literary Supplement* "In these proud, protective, occasionally conscience-stricken missives, the young man full of eager dreams emerges as one of the century's pioneering photographers, revered for his lushly atmospheric portraits of Paris after dark."—Elle "A fascinating insight into how a bright individual slowly found his calling."—Christine Schwartz Hartley, *New York Times Book Review*

Bill Brandt University of Chicago Press

Brassaé, born in Hungary as Gyula Halasz in 1894, began his artistic apprenticeship in Berlin before moving to Paris and launching a career that would establish him as a key figure in the evolution of photography. Brassaé's importance as a photographer was recognized early in his career, affording him a privileged position from which to witness the varied aspects and milieus of Parisian life during the 1920s and 1930s. During and just after the war, Brassaé collaborated with other artists and writers, and displayed his own artistic proficiency in multiple domains including theater, cinema, sculpture, drawing, and writing. The late 1940s marked the beginning of a new period in Brassaé's life, during which he married and became a naturalized French citizen. In the 1950s and early 1960s, he traveled extensively and executed his original graffiti compositions that would acquire international fame. Toward the end of his life, the

artist returned to reading and writing. Brassaé, who remained at the cutting edge of avant-garde, refused to espouse a single style; his rich body of work exceeds definition. This illustrated biography is based largely on unpublished documents and photographs from the artist's personal archives. The author shares stories told to her by Brassaé's wife Gilberte and by several of the artist's friends, including Henry Miller, Miré, Henri Michaux, and Raymond Queneau. Filtering a rich variety of sources, Brassaé offers a detailed and multifaceted view of the artist's life and of the bonds that link him and his legendary images to Paris.

University of Chicago Press

New York magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Brassai LSU Press

A richly illustrated look at some of the most important photobooks of the 20th century France experienced a golden age of photobook production from the late 1920s through the 1950s. Avant-garde experiments in photography, text, design, and printing, within the context of a growing modernist publishing scene, contributed to an outpouring of brilliantly designed books. *Making Strange* offers a detailed examination of photobook innovation in France, exploring seminal publications by Brassai, Henri Cartier-Bresson, Robert Frank, Pierre Jahan, William Klein, and Germaine Krull. Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language. Sichel provides an engaging analysis through the lens of materiality, emphasizing the photobook as an object with which the viewer interacts haptically as well as visually. Rich in historical context and beautifully illustrated, *Making Strange* reasserts the role of French photobooks in the history of modern art.

The Paris Years University of Chicago Press

Arriving in Paris in 1924, Brassai rapidly became a shrewd observer of nocturnal Parisian life. He sensed that photography

was the tool that would allow him to document his vision of a dying society. Fascinated by the night, which he found disconcerting, enigmatic, and suggestive, Brassai photographed its every aspect, from police to prostitutes to the homeless to socialites, all in a dreamlike and mysterious manner. In sixty-four images, Brassai succeeded in remarkably capturing this unique ambience. This book, meticulously assembled by Brassai himself, signifies the birth of the artist. Brassai, originally from Hungary, traveled to Paris in 1924, where he began to associate with the avant-garde artist community, in particular with Picasso and the Parisian surrealist circles. He quickly established himself as one of the most original photographers of his generation.

[Lesbian Inscriptions in Francophone Society and Culture](#)
Fundacion Mapfre

"A wonderful portrait of Miller in his heyday: full of beans and braggadocio, overflowing with the lust to live and write."—Erica Jong His years in Paris were the making of Henry Miller. He arrived with no money, no fixed address, and no prospects. He left as the renowned if not notorious author of *Tropic of Cancer* and *Tropic of Capricorn*. Miller didn't just live in Paris—he devoured it. It was a world he shared with Brassai, whose work, first collected in Paris by *Night*, established him as one of the greatest photographers of the twentieth century and the most exquisite and perceptive chronicler of Parisian vice. In *Miller*, Brassai found his most compelling subject. *Henry Miller: The Paris Years* is an intimate account of a writer's self-discovery, seen through the unblinking eye of a master photographer. Brassai delves into Miller's relationships with Anaïs Nin and Lawrence Durrell, as well as his hopelessly tangled though wildly inspiring marriage to June. He uncovers a side of the man scarcely known to the public, and through this careful portrait recreates a bright and swift-moving era. Most of all, Brassai evokes their shared passion for the street life of the City of Light, captured in a dazzling moment of illumination.

Brassai Pantheon

Celebrating 20 years of collecting photographs at the Getty Museum, *Photographers of Genius* at the Getty spotlights the genius of 38 seminal photographers selected from the hundreds of artists represented in the collection.

[Brassai](#) Rizzoli Publications

The final volume of Walker's monumental study (*Franz Liszt*, Vol.

1: The Virtuoso Years, 1811-47, Franz Liszt, Vol. 2: The Weimar Years, 1848-61,) draws upon some recent scholarship to present a more complete picture of Liszt's life and achievements than had been previously possible. Liszt's remarkably peripatetic existence creates manifold challenges for the conscientious scholar, but Walker is more than equal to the task. His narrative is copiously footnoted yet never seems to bog down in minutiae. In fact, quite the opposite: the prose is so lively that the reader is often swept along by the narrative. A particularly fascinating section concerns the infamous Cosima Liszt-Hans von Bülow-Richard Wagner triangle, which is skillfully dissected by Walker to separate legend from accurate history. Liszt emerges as an unmistakably generous and self-effacing man in his later years whose prodigious gifts as a composer and pianist were undimmed until the very end. Walker provides frequent musical examples throughout, and his comments on them are not too technical for the general reader. This three-part work, which represents a 25-year labor of love, is now the definitive work on Liszt in English and belongs in all music collections. - from Library Journal.

Street Photography Avery Publishing Group

"Read this book if you want to understand me."—Pablo Picasso
Conversations with Picasso offers a remarkable vision of both Picasso and the entire artistic and intellectual milieu of wartime Paris, a vision provided by the gifted photographer and prolific author who spent the early portion of the 1940s photographing Picasso's work. Brassai carefully and affectionately records each of his meetings and appointments with the great artist, building along the way a work of remarkable depth, intimate perspective, and great importance to anyone who truly wishes to understand Picasso and his world.

Photography in Print Flammarion-Pere Castor

Night photographers have one big thing in common: a true love of the dark. Rather than looking at night photography as an extension of daytime shooting with added complications, they embrace the unique challenges of nocturnal photography for the tremendous wealth of creative opportunities it offers. That's just what this book does. But if the idea of setting out into the deep, dark night with just your camera (and maybe a cup of coffee) gets your creative juices flowing, dive right in. Lance Keimig, one of the premier experts on night photography, has put together a comprehensive reference that will show you ways to capture

images you never thought possible. If you have some experience with photography and have always wanted to try shooting at night, you'll learn the basics for film or digital shooting. If you're already a seasoned pro, you'll learn to use sophisticated techniques such as light painting and drawing, stacking images to create long star trails, and more. A chapter on the history of night photography describes the materials and processes that made night photography possible, and introduces the photographers who have defined night photography as an artistic medium. A chapter on how to use popular software packages such as Lightroom and Photoshop specifically with night time shots shows you how to make the final adjustments to your nocturnal creations. In this book you'll find history, theory, and lots of practical instruction on technique, all illustrated with clear, concise examples, diagrams and charts that reinforce the text, and inspiring color and black and white images from the author and other luminaries in the field, including Scott Martin, Dan Burkholder, Tom Paiva, Troy Paiva, Christian Waeber, Jens Warnecke and Cenci Goepel, with Foreword by Steve Harper. *Surrealism and Its Others* Simon and Schuster

This issue of Yale French Studies on "Surrealism and Its Others" examines the works and theories of writers, artists, and thinkers who positioned themselves and their productions in dialogue with Breton's surrealism. Although surrealism always sought to distinguish itself from other movements and ideologies, its members often celebrated their commonality with many "others" outside of the official group with whom they shared their passions: Marxists, visual artists, filmmakers, psychiatrists, and ethnographers. Each of the writers, artists, and thinkers examined here were either temporarily associated with surrealism or were influenced by its collective and open spirit, even if in a primarily opposing or questioning role. In some cases, this outside perspective came from as close as Belgium and other European countries. In other cases, it came from farther away - from North Africa or North America - which reveals surrealism's engagement with non-European, formerly colonized cultures, reflects its staunchly anti-colonial stance, and confirms the movement as something more than an aesthetic phenomenon. Along with its aesthetic mission, surrealism was also, and perhaps more importantly, a powerful political and social reality. This issue examines works by artists, writers, and theorists who were all, in

their own ways, located outside of yet close to surrealism and who provide us with a new perspective on this avant-garde and modernist movement. Martine Antle *Surrealism and the Orient* Adam Jolles *The Tactile Turn: Envisioning a Post-Colonial Aesthetic in France* Jonathan P. Eburne *Automatism and Terror: Surrealism, Theory, and the Postwar Left* Pierre Taminiaux *Breton and Trotsky: The Revolutionary Memory of Surrealism* Richard Stamelman *Photography: The Marvelous Precipitate of Desire* Robert Harvey *Where's Duchamp?--Out Queering the Field* Raphaëlle Moine *From Surrealist Cinema to Surrealism in the Cinema: Does a Surrealist Genre Exist in Film?* Georgiana M. M. Colville *Between Surrealism and Magic Realism: The Early Feature Films of André Delvaux, 1926-2002--the Other Delvaux* Katharine Conley *Surrealism and Outsider Art: From the Automatic Message to André Breton's Collection*

Paris by Night Taylor & Francis

Baudelaire, Lewis Carroll, Alfred Stieglitz, Ansel Adams, and Susan Sontag are among the writers and photographers who discuss the art, creation, function, techniques, and value of photography

Photographers of Genius at the Getty University of Chicago Press

Gathers portraits of writers, artists, travelers, and children as well as photographs of studios, street scenes, gardens, and night scenes, and briefly discusses the artist's work

Brassai: For the Love of Paris Stanford University Press

An affordable and attractive pocket volume of celebrated photographer Brassai's most iconic photographs of Paris. Brassai's photographs embody the very essence of Paris, from winsome children playing in Paris's public gardens to amorous couples on amusement park attractions, from opera and ballet stars to prostitutes and vagabonds, from cobblestone alleyways to ephemeral graffiti. Shortly before his death in 1984, Brassai described how the city of Paris had served as an infinite source of inspiration for him—a unifying theme that characterized each phase of his artistic oeuvre and lay at the very heart of his work. Through 120 photographs, this volume presents the diverse facets of Brassai's beloved Paris: from the nostalgic city that he discovered as a child in the 1900s to the fleeting and ever-changing graffiti on the city's walls; from the revelers in the Bohemian bars and clubs of the *Années Folles* to his reciprocal artistic exchange with Picasso in their portrayals of 1930s Paris;

and finally to Brassai's vision of an eternal Paris, in which he captured everyday Parisians at leisure and elevated the familiar to the sublime.

Encyclopedia of Twentieth-Century Photography, 3-Volume Set
Rizzoli Publications

Brassai wrote: "In his battle against Time, that enemy of our precarious existence, ever on the offensive though never openly so, it was in photography, also born of an age-old longing to halt the moment, to wrest it from the flux of 'duree' in order to 'fix' it forever in a semblance of eternity, that Proust found his best ally." He quoted Proust in his own writing, and from the annotated books in his library, we know that he spent a lifetime studying and dissecting Proust's prose, often line by line."

Conversations with Picasso Taschen America Llc

Brassai became interested in the marginal art form of graffiti in the 1930s, seeing it as a form of outsider art that could open the door to new forms of artistic expression. His atmospheric photographs capture the essence of this unfettered creation. Stark contrasts of black and white alternate with softer shades of grey that meld into one another, smoothing the harsh gouges typical of graffiti. Several of these photographs first appeared in the Surrealist review *Minotaure*; others were first published in

France and Germany in 1960, in a work entitled *Graffiti*, which accompanied an exhibition that visited New York, London, Milan, Baden-Baden, Frankfurt, Hannover, and Paris. The approach was hugely influential, both for the Surrealists and in the domain of Outsider Art. Accompanying the photographs are selections from previously unpublished writings, including extracts from Brassai's own notebooks, in which he noted the presence of elements of graffiti on the walls of Paris that he intended to photograph. The book also contains an interview with Picasso on the subject of graffiti as an art form. This first English language version of this classic title is a beautifully produced edition of what is undoubtedly a seminal work in the history of modern photography.

Cornell University Press

Brassai (1899-1984) was the first and is still the most famous photographer to chronicle Paris after dark. Born in Hungary, he came to the French capital in 1924, working first as a journalist and then embracing photography, but it was the Paris of the 1930s that came to form the bedrock of his body of work. Walking the city streets at night, Brassai discovered a previously unseen world and captured it on camera. He shows us every face and every facet, from tough guys and showgirls to prostitutes and

pleasure-seekers, from the bustling cafés and dance halls to the stillness of deserted streets and mist-shrouded monuments. Through his eyes, Paris becomes a world of shadows, in which light, the prerequisite for any photograph, is reduced to dimly lit windows, streetlamps in the fog, or reflections on a rain-soaked pavement. Although firmly rooted in its time and place, Brassai's night photography is nonetheless timeless in its appeal. Full of beauty, bleakness and insight, these images assure his place among the greatest photographers of the 20th century.

Brassai's Universal Art. Brassai, Der Vielseitige. Brassai L'Universel. 25 Jahre TASCHEN UNM Press

L'auteur rend hommage au photographe Brassai.

Brassai Yale University Press

A new edition of the classic originally published in 1932 brings together sixty images of the City of Light's back alleys, metro stations, bistros, and people.

Brassai Bulfinch Press

In this study of Brassai's complete oeuvre, the author analyzes Brassai's paradoxical position between documentary realism and surrealism in the France of the 1930s. She stresses the subjects he pursued most passionately: the shadowy Paris night, urban graffiti and the nature of creative genius.

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