
Robert Frank The Americans

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Stephanie Pfriendr Stylander Steidl / Edition7L

Leon of Juda is the seventh book in Robert Frank's (born 1924) acclaimed series of visual diaries, which combine iconic photos from throughout his career with the more personal pictures he makes today. Here, still lifes taken in Frank's home in Bleecker Street, New York, and landscapes around his house in Mabou, Nova Scotia, jostle alongside spontaneous portraits of friends, colleagues and his wife, the artist June Leaf, as well as vintage postcards. With these images Frank creates a seemingly casual layout that recalls the look and spirit of a private album or scrapbook. Equally humble and ambitious, Leon of Juda shows how the past tempers Frank's present and how his life is not only documented in, but shaped by, bookmaking.

Robert Frank's American Cinema Thames & Hudson

The bookmaker photographer: 30 years of Robert Frank's collaborations with Steidl Exploring Robert Frank's rich bookmaking history with Steidl, and featuring spreads and

explanatory texts from the more than 30 books that Frank published with Steidl, along with interviews, essays and documentary photos, Books and Films, 1947-2019 is a tribute to Frank's diverse and influential bookmaking practice. Gerhard Steidl began working with Robert Frank in 1989, when Swiss publisher Walter Keller asked him to print Frank's *The Lines of My Hand* for his imprint Scalo: "You'll both get along well on press," Keller had said. And so Robert Frank traveled to Steidl at Düstere Strasse 4 in Göttingen for the first of many visits, to be on press and sign off each printed sheet. After Scalo closed its doors in 2004, Steidl started to publish as well as print Frank's books, beginning a long-term working friendship that encompassed every aspect of Frank's creativity--from reprints of his classic and some lesser-known books (*The Americans*, *Zero Mostel Reads a Book*) and the publication of previously unseen projects (*Seven Stories*) to newly conceived volumes (*Tal Uf Tal Ab*, *Good Days Quiet*), as well as his complete films on DVD (*Film Works*). In Gerhard Steidl's words: "Our aim has been to ensure the legacy of this original and seminal artist and that his work will be available and accessible for years to come--all in a form and to a standard that Robert personally oversaw."

Good Days Quiet Steidl Dap

Beat Generation great Jack Kerouac traverses the vast landscape of American counterculture in this raucous and insightful collection. In these collected articles, essays, and wild autobiographical tales, Jack Kerouac, author of *On the Road*, leads readers down the highways and through the myriad subcultures of mid-twentieth-century America, guiding them along with his ingenious observations and brilliant command of language. He cruises to San Francisco high on Benzedrine with a barefoot blond model in a white bathing suit; traipses from New York to Florida with photographer Robert Frank and a \$300 German camera; takes a bus ride along the edge of a precipice in Montana; and revels in the swampy blues of an old Southern bum at a Des Moines diner. On a journey of the mind, Kerouac courses through the philosophy, origins, and dreams of the Beats, those "crazy illuminated hipsters" of post-war America; describes his theory of experimental prose with the "Essentials of Spontaneous Writing"; and gives a tour of the San Francisco Renaissance, pointing out the new American poets who are "childlike graybeard Homers singing on the street." This sweeping portrait of the art, sounds, and people of a nation in transition could only be told with Kerouac's inimitable wisdom and charm.

Robert Frank in America Steidl/Sddeutsche Zeitung, Munich

"Writing from New York in March 1949, Robert Frank sent home to his mother in Switzerland a birthday gift of a book maquette of a series of photographs he had made during a visit to Peru. Frank made an identical book for himself and one of each of these two dummies now resides in the collections of the Museum of Modern Art, New York, and National Gallery of Art, Washington." "A few of these images are well-known in Frank's oeuvre but previously the entire series had only ever been seen by a small number of people. This book presents for the first time the complete sequence of images, based on the original book Frank had conceived and realised under his direction. Peru is a work of major historical significance in both the artist's history and the history of photography."--BOOK JACKET.

The Decisive Moment Scalo Verlag Ac

One of the most famous books in the history of photography, this volume assembles Cartier-Bresson's best work from his early years.

The Americans Ammonite Press

From the author of the acclaimed James Brown biography *The One* comes the first in-depth biography of renowned photographer and filmmaker Robert Frank, best known for his landmark book *The Americans*. As well-known as Robert Frank the photographer is, few can say they really know Robert Frank the man. Born and raised in wartime Switzerland, Frank discovered the power and allure of photography at an early age and quickly learned that the art meant significantly more to him than the money, success, or fame. The art was all, and he intended to spend a lifetime pursuing it. *American Witness* is the first comprehensive look at the life of a man who's as mysterious and evasive as he is prolific and gifted. Leaving his rigid Switzerland for the more fluid United States in 1947, Frank found himself at the red-hot social center of bohemian New York in the '50s and '60s, becoming friends with everyone from Jack Kerouac, Allen Ginsberg, and Peter Orlovsky to photographer Walker Evans, actor Zero Mostel, painter Willem de Kooning, filmmaker Jonas Mekas, Bob Dylan, writer Rudy Wurlitzer, jazz musicians Ornette Coleman and Charles Mingus, and more. Frank roamed the country with his young family, taking roughly 27,000 photographs and collecting 83 of them into what is still his most famous work: *The Americans*. His was an America nobody had seen before, and if it was harshly criticized upon publication for its portrait of a divided country, the collection gradually grew to

be recognized as a transformative American vision. And then he turned his back on certain success, giving up photography to reinvent himself as a film and video maker. Frank helped found the American independent cinema of the 1960s and made a legendary film with the Rolling Stones. Today, the nonagenarian is an embodiment of restless creativity and a symbol of what it costs to remain original in America, his life defined by never repeating himself, never being satisfied. *American Witness* is a portrait of a singular artist and the country that he saw.

Black, White and Things Penguin

In the mid-1950s, Swiss-born New Yorker Robert Frank embarked on a ten-thousand-mile road trip across America, capturing thousands of photographs of all levels of a rapidly changing society. The resultant photo book, *The Americans*, represents a seminal moment in both photography and in America's understanding of itself. To mark the book's fiftieth anniversary, Jonathan Day revisits this pivotal work and contributes a thoughtful and revealing critical commentary. Though the importance of *The Americans* has been widely acknowledged, it still retains much of its mystery. This comprehensive analysis places it thoroughly in the context of contemporary photography, literature, music, and advertising from its own period through the present.

Robert Frank's 'The Americans' Steidl / Edition 7L

Introduction by Jack Kerouac.

A Lifetime Retrospective Random House Incorporated

Where I Find Myself is the first major single book retrospective of one of America's leading photographers. It is organized in inverse chronological order and spans the photographer's whole career to date: from Joel Meyerowitz's most recent picture all the way back to the first photograph he ever took. The book covers all of Joel Meyerowitz's great projects: his work inspired by the artist Morandi, his work on trees, his exclusive coverage of Ground Zero, his trips in the footsteps of Robert Frank across the US, his experiments comparing color and black and white pictures, and of course his iconic street photography work. Joel Meyerowitz is incredibly eloquent and candid about how photography works or doesn't, and this should be an inspiration to anyone interested in photography.

An Essay on Influence HarperCollins

Illustrated with over thirty-six colour reproductions, the essays and interviews in *One For Me and Once To Share: Artists' Multiples and Editions* addresses artists' multiples as a new means of reproduction, circulation, and reception.

Books and Films 1947-2015 The Americans The Americans The Americans

This book features 52 color-coded commissions and concepts with alternative ideas for composing, creating and printing eye-catching images from the street. You will discover different ways of approaching your subjects; challenges and games that add a level of mischief and play to your work; ideas for using maps, books and signs to unleash your creativity; lists of the best festivals and events to attend; prompts for alternative subjects and themes; guides to removing clichés from your work; radical techniques for pushing your camera beyond its limits or using alternative cameras; and examples from historic masters; along with ideas for innovative approaches to processing and printing. The rest of the journal's pages are styled for you to add your own thoughts, notes, lists, Top 10s, technical specifications, quotes, and even sketches and doodles, creating a record of your own 52 photographic assignments. These may be completed weekend by weekend over the course of a year, or dipped into every time you need to bring a new concept or creative approach to your street photography.

American Buffalo Steidl

Edited and text by Sarah Greenough. Additional text by Anne Tucker, Stuart Alexander, Martin Gasser, Jeff Rosenheim, Michel Frizot, Luc Sante, Philip Brookman.

Artists' Multiples and Editions Steidl / Edition 7L

Issued in a pack of five copies, "Robert Frank: Books and Films, 1947-2016" (a special edition of the "Suddeutsche Zeitung" newspaper, following its original design and format) is the unconventional catalogue to a traveling retrospective exhibition, recently shown at New York University, featuring interviews, essays, letters and opinion pieces alongside rich picture sequences printed on newsprint. The exhibition presents six decades of books and films made by Robert Frank (born 1924) against the background of his iconic photographs. These images are shown in an immediate and straightforward way--printed on nearly 10-foot sheets of newsprint and installed unframed on the wall--and contextualized with information about Frank's life, his working processes and broader cultural history. "Robert Frank: Books and Films, 1947-2016" recreates the raw, innovative approach of the exhibition in an unpretentious and accessible printed object. Frank himself summarizes the appeal of the "catalogue" "Cheap, quick and dirty, that's how I like it "

Good Blonde & Others Grove/Atlantic, Inc.

Until now, celebrated photographer Robert Frank's daring and unconventional work as a filmmaker has not been awarded the critical notice it deserves. In this timely volume, George Kouvaros surveys Frank's films and videos and places them in the larger context of experimentation in American art and literature since World War II. Born in 1924, Frank emigrated from Switzerland to the United States in 1947 and quickly made his mark as a photojournalist. A 1955 Guggenheim Foundation fellowship allowed him to travel across the country, photographing aspects of American life that had previously received little attention. The resulting book, *The Americans*, with an Introduction by Jack Kerouac, is generally considered a landmark in the history of postwar photography. During the same period, Frank befriended other artists and writers, among them Allen Ginsberg, Peter Orlovsky, and Gregory Corso, all of whom are featured in his first film, *Pull My Daisy*, which is narrated by Kerouac. This film set the terms for a new era of experimental filmmaking. By examining Frank's films and videos, including *Pull My Daisy*, *Me and My Brother*, and *Cocksucker Blues*, in the framework of his more widely recognized photographic achievements, Kouvaros develops a model of cross-media history in which photography, film, and video are complicit in the search for fresh forms of visual expression. *Awakening the Eye* is an insightful, compelling, and, at times, moving account of Frank's determination to forge a personal connection between the circumstances of his life and the media in which he works.

Walker Evans and Robert Frank Simon and Schuster

The Americans The Americans The Americans Steidl / Edition 7L
The Pursuit of Art: Travels, Encounters and Revelations U of Minnesota Press

American Buffalo, which won both the Drama Critics Circle Award for the best American play and the Obie Award, is considered a classic of the American theater. Newsweek acclaimed Mamet as the "hot young American playwright . . . someone to watch." The New York Times exclaimed in admiration: "The man can write!" Other critics called the play "a sizzler," "super," and "dynamite." Now from Gregory Mosher, the producer of the original stage production, comes a stunning screen adaptation, directed by Michael Corrente and starring Dustin Hoffman, Dennis Franz, and Sean Nelson. A classic tragedy, *American Buffalo* is the story of three men struggling in the pursuit of their distorted vision of the American Dream. By turns touching and cynical, poignant and violent, *American Buffalo* is a piercing story of how people can be

corrupted into betraying their ideals and those they love.

The Criticism of Robert Frank's "The Americans" Steidl / Edition 7L
Previously published in 1959, Frank's most famous and influential photography book contained a series of deceptively simple photos that he took on a trip through America in 1955 and 1956. These pictures of everyday people still speak to us today, 40 years and several generations later.

Joel Meyerowitz: *Where I Find Myself* Y Y Z Books

Robert Frank turned to filmmaking at the end of the 1950s. Although he has made 27 films, the work is largely a wellkept secret. Frank approaches each film project as a new experience, challenging the medium and its possibilities at every turn. He has amalgamated documentary, fiction, and autobiography, cutting across genres. This book offers a visually unique approach to Frank's films: only new stills taken from videotapes have been used and they add up to a visual essay on Frank's cinema that establishes an engaging dialogue with his photographic work. Each film is introduced with detailed analysis, discussing the history and the aesthetics of Frank's film work. An interview with Allen Ginsberg provides an insider view. Together the texts and images offer an innovative and in-depth approach to the oeuvre of one of the greatest and most restless artists of the 20th century. Robert Frank was born in Zurich, Switzerland in 1924 and went to the United States in 1947. He is best known for his seminal book *The Americans* (1958), which gave rise to a distinct new art form in the photo-book, and his experimental film *Pull My Daisy* (1959) both reproduced by Steidl within *The Robert Frank Project*.

Street Photography Da Capo Press

In this, Robert Frank's newest book, he both acknowledges and moves beyond his acclaimed visual diaries (2010-17), which juxtapose iconic photos from throughout his career with the more personal pictures he makes today and suggestive, often autobiographical text fragments. In *Good days quiet* Frank's focus is life inside and outside his beloved weather-beaten wooden house in Mabou, where he has spent summers for decades with his wife June Leaf. Among portraits of Leaf, Allen Ginsberg and Frank's son are images of the house's simple interior with its wood-fueled iron stove, humble furniture and bare light bulbs, and views of the land and sea by the house: snow-covered, windswept, stormy or lit by the dying sun. Frank's Polaroid prints show various deliberate states of deterioration and manipulation at his hands, including texts that move from the merely descriptive ("watching the crows") to the emotive ("memories," "grey sea--old house / can you hear the music"). As always in Frank's books, his message lies primarily in the photos' lyrical sequence, an influential approach to the photobook pioneered by and today well at home in his 94-year-old hands. Robert Frank was born in Zurich in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in English in 1959, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Frank's other important projects include the books *Black White* and *Things* (1954), *The Lines of My Hand* (1972) and the film *Cocksucker Blues* for the Rolling Stones (1972). He divides his time between New York City and Nova Scotia, Canada.
The Americans. (Photographs By) Robert Frank. Introd Mw Editions

A luxurious three-volume box set of previously unseen images from the 1960s and 1970s by the father of American color photography The three volumes of *The Outlands* are drawn from photographs that William Eggleston (born 1939) made on color transparency film from 1969 to 1974, which formed the basis for John Szarkowski's seminal exhibition of Eggleston's work at the Museum of Modern Art in New York in 1976 with the

accompanying book William Eggleston's Guide. However, with the exception of a couple of alternate versions, none of the photographs in The Outlandshave been published previously. The result is revelatory. Starting at almost the exact point on the same street in suburban Memphis where Eggleston made his famous photograph of a tricycle, the work follows a route through the back roads to old Mississippi where he was raised. What is

disclosed is a sublime use of pure color hovering in semi-detachment from the forms he records. At the time, Eggleston was photographing a world that was already vanishing. Today, this final installment of his color work offers a view of a great American artist discovering the range of his visual language and an unforgettable document of the Deep South in transition.

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