

# Robert Frank The Americans 1958

Jacob Holdt

**The Americans. (Photographs By) Robert Frank. Introd** Robert Frank, 1986

**American Witness** RJ Smith, 2017-11-07 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.

*Frank Films* Brigitta Burger-Utzer, Stefan Grisseemann, 2009 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*.

Paris Robert Frank, 2008 *Paris A Short Return* is the first time that the significant body of photographs which Robert Frank made in Paris in the early 1950s have been brought together in a single book. His visit to Paris in 1951 was his second return to Europe after he had settled in New York City in 1947 and some of the images he made during that visit have become iconic in the history of the medium. The 80 photographs selected by Robert Frank and Ute Eskildsen suggest that Frank's experience of the new world had sharpened his eye for European urbanism. He saw the city's streets as a stage for human activity and focused particularly on the flower sellers. His work clearly references Atget and invokes the tradition of the flaneur. 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*, first published in 1958, which gave rise to a distinct new art form in the photo-book, and his experimental film *Pull My Daisy*, made in 1959. His other important projects include the book *Black White and Things*, 1954, the book *The Lines of My Hand*, 1959, and the film *Cocksucker Blues*, 1972. He divides his time between New York City and Nova Scotia, Canada.

Thank You Robert Frank, 1996 I have saved these cards over many years. I was touched how many people wanted to tell me their appreciation of what I was doing without asking anything in return. This small book is my way of saying Thank You. Robert Frank

*Robert Frank in America* Peter Galassi, Robert Frank, 2014 This book, based on the Frank collection at the Cantor Arts Center at Stanford University, focuses on his American work. Its sequence of 131 plates integrates twenty-two photographs from *The Americans* with more than 100 images to chart the major themes and pictorial strategies of his work in the United States in the 1950s. The text reconsiders Frank's first photographic career and examines how he used the range of photography's 35mm vocabulary to reclaim the medium's artistic tradition from the hegemony of the magazines.

**The Americans List II** Jason Eskenazi, 2016-11-01

Leon of Juda Robert Frank, 2017 *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.

*Walker Evans* Walker Evans, Lincoln Kirstein, 1995 An album of eighty-seven of Evans' pictures of houses, factories, people, and city streets offers an unadorned look at American society between 1929 and 1937

*Postcards from the Road* Jonathan Day, 2014 Jonathan Day's book expounds, explores and examines Robert Frank's work pictorially. Frank's candid images of men and women from all classes and walks of life is credited with changing the course of the art form. Day pairs images with commentary that details the aspects of the work that are visually expounded and explain in Day's images.

*Robert Frank: Hold Still, Keep Going* Ute Eskildsen, 2016 Originally published to coincide with Robert Frank's exhibition *HOLD STILL\_ keep going* at Germany's Museum Folkwang, Essen, in 2001, this book explores the filmic aspects of Frank's photography. The interaction between the still and moving image permeates Frank's oeuvre, from his early still photographs, to his concentration on filmmaking in the 1960s and his use of both thereafter. Adopting a non-chronological approach that juxtaposes work from a career spanning more than 60 years, this volume collects prints, film stills and collages, as well as sequences of still photography arranged like fragments from films. Frank's use of text is also crucial, both in his films (in the form of scripted and improvised dialogue), and through words handwritten on the photographs---[www.amazon.com](http://www.amazon.com).

*A New American Picture* David Company, 2012 Consists of images captured by Google Street View.

*The Notion of Family* LaToya Ruby Frazier, Dennis C. Dickerson, Laura Wexler, Dawoud Bey, 2014 In this, her first book, LaToya Ruby Frazier offers an incisive exploration of the legacy of racism and economic decline in America's small towns, as embodied by her hometown of Braddock, Pennsylvania. The work also considers the impact of that decline on the community and on her family, creating a statement both personal and truly political--an intervention in the histories and narratives of the region. Frazier has compellingly set her story of three generations--her Grandma Ruby, her mother, and herself--against larger questions of civic belonging and responsibility. The work documents her own struggles and interactions with family and the expectations of community, and includes the documentation of the demise of Braddock's only hospital, reinforcing the idea that the history of a place is frequently written on the body as well as the landscape. With *The Notion of Family*, Frazier knowingly acknowledges and expands upon the traditions of classic black-and-white documentary photography, enlisting the participation of her family--and her mother in particular. As Frazier says, her mother is coauthor, artist, photographer, and subject. Our relationship primarily exists through a process of making images together. I see beauty in all her imperfections and abuse. In the creation of these collaborative works, Frazier reinforces the idea of art and image-making as a transformative act, a means of resetting traditional power dynamics and narratives, both those of her family and

those of the community at large.

Visions and Images, American Photographers on Photography Barbaralee Diamonstein-Spielvogel, Harry M. Callahan, 1981 This book is a valuable record of conversations with fifteen celebrated and distinguished photographers representing the spectrum of schools, movements, and styles currently in the medium. The interviews establish a vivid and intimate portrait of each subject, focusing on the history of the artist's career, the relationship between his vocational photography, and his personal imagery, the genesis of particular works, and specific technical processes, and are invaluable to an understanding of American photography today.--Page 4 de la couverture.

**The Last Photographic Heroes** Gilles Mora, 2007-12-01 The photography that Americans invented in the sixties and seventies was as innovative, bold, and vital as their music. In the wild years between the publication of Robert Frank's landmark *The Americans* in 1958 and the discovery of the postmodernist Cindy Sherman in the early 1980s, the photographers featured in this book embarked on their own personal quests for an independent and unique photographic language that would redefine the scope and content of documentary photography as well as the expressive potential of the photographic image. Real heroes of a challenging, dynamic modernity, they believed in a medium with endless possibilities and devoted themselves, with an abundance of creative energy, to reinvigorating it in a wide range of inventive ways. Gilles Mora introduces us to the work of these heroic photographers, and to the curators, gallery owners, critics, and collectors who facilitated their rise in the art world and the marketplace. Members of an authentic artistic community, inspired by the legacy of Walker Evans, they include major figures such as Garry Winogrand, Lee Friedlander, Diane Arbus, Les Krims, Ralph Eugene Meatyard, Bill Owens, Robert Adams, Henry Wessel Jr., William Eggleston, and Joel Meyerowitz, along with the gallery owner Lee D. Witkin and the great MoMA curator John Szarkowski. This generation of photographers knew it was remarkable. Today, with Gilles Mora as a guide, we can look back on it with greater appreciation. *The Last Photographic Heroes* offers a personal perspective on this lively and engaging chapter in modern photography, presenting not only a critique but also a veritable visual anthology of major photographic works and artists. -- from dust jacket.

Robert Frank Robert Frank, 2017-01-24 This is the unconventional catalogue of the exhibition *Robert Frank, Books and Films, 1947-2016* a special edition of the German newspaper the *Süddeutsche Zeitung* following its original design and format, and printed on newsprint. Conceived by Robert Frank and Gerhard Steidl, the exhibition presents Frank's iconic images in the context of his life, creative processes, and wider cultural history. Here Frank's books and films are seen against the backdrop of his photographs, which are presented in an immediate and straightforward way: printed on up to three-meter-long sheets of newsprint and installed directly onto the wall, without frames. The newspaper catalogue recreates the raw, innovative approach of the exhibition. Featuring interviews, essays, letters and opinion pieces alongside rich picture sequences, *Robert Frank, Books and Films, 1947-2016* is an unpretentious and accessible printed object or in Frank's own

words: Cheap, quick and dirty, that's how I like it! Exhibition: Kunsthalle Ziegelhütte, Appenzell, Switzerland (15.5.-30.10.2016), Tokyo Art University, Japan, (11.2016), and fifty more to follow in 2016/17.

**American Pictures** Jacob Holdt, 1985

The American Roadside in Émigré Literature, Film, and Photography Elsa Court, 2020-01-06 The American Roadside in Émigré Literature, Film, and Photography: 1955–1985 traces the origin of a postmodern iconography of mobile consumption equating roadside America with an authentic experience of the United States through the postwar road narrative, a narrative which, Elsa Court argues, has been shaped by and through white male émigré narratives of the American road, in both literature and visual culture. While stressing that these narratives are limited in their understanding of the processes of exclusion and unequal flux in experiences of modern automobility, the book works through four case studies in the American works of European-born authors Vladimir Nabokov, Robert Frank, Alfred Hitchcock, and Wim Wenders to unveil an early phenomenology of the postwar American highway, one that anticipates the works of late-twentieth-century spatial theorists Jean Baudrillard, Michel Foucault, and Marc Augé and sketches a postmodern aesthetic of western mobility and consumption that has become synonymous with contemporary America.

**Citizenship, Law and Literature** Caroline Koegler, Jesper Reddig, Klaus Stierstorfer, 2021-10-25 This edited volume is the first to focus on how concepts of citizenship diversify and stimulate the long-standing field of law and literature, and vice versa. Building on existing research in law and literature as well as literature and citizenship studies, the collection approaches the triangular relationship between citizenship, law and literature from a variety of disciplinary, conceptual and political perspectives, with particular emphasis on the performative aspect inherent in any type of social expression and cultural artefact. The sixteen chapters in this volume present literature as carrying multifarious, at times opposing energies and impulses in relation to citizenship. These range from providing discursive arenas for consolidating, challenging and re-negotiating citizenship to directly interfering with or inspiring processes of law-making and governance. The volume opens up new possibilities for the scholarly understanding of citizenship along two axes: Citizenship-as-Literature: Enacting Citizenship and Citizenship-in-Literature: Conceptualising Citizenship.

**Picturing Peace** Tom Allbeson, Pippa Oldfield, Jolyon Mitchell, 2024-12-26 How can photographers, curators, and editors convey narratives of peace and not just stories of war? Providing interdisciplinary and international perspectives on timely debates, Picturing Peace explores humanitarianism and visual culture, community collaboration, collective memory, and imagined futures for creating and sustaining of civil societies. How things look and are perceived are not superficial issues; when it comes to war and conflict, photography is vitally relevant not only to documenting violence, but also to rebuilding peaceful societies. The volume examines the intersecting issues of visual culture and peacebuilding, including: the genealogies of photography and conflict, decolonisation and the gaze, the significance of archival material, as well as recent

peacebuilding initiatives. Exploring multiple forms of peace photography, the volume offers a range of voices from preeminent international scholars, as well as interviews with practicing photographers who have experience of working with post-conflict communities. As such, the book provides a timely investigation into the politics of representation, questioning how photographers might help foster social relationships, transform conflicts, and reconcile communities in the image-oriented cultures.

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airplane made by airbus it was designed at the same time as  
the airbus a340 so it has the same body and wings it has  
either two general electric cf6 80e engines two pratt whitney  
pw4000 engines or two rolls royce trent 700 engines all the  
engines are etops rated at etops 180 which

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generation a330 genfam by onlineaviationtraining when the  
aircraft is flying in normal conditions the engines will both  
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