

VALORISATION

CENTENAIRE ROBERT FRANK



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Frank films: the film and video work of Robert Frank

ed. by Brigitta Burger-Utzer ... [et al.]

"Frank Films' fills a long overdue gap by providing a comprehensive overview of Frank's films. Essays by Amy Taubin, Philip Brookman, Stefan Griseman, Bert Rebhandl, Thomas Müssiggang, Kent Jones, and Michael Barchet/Pia Neuman discuss the history and the aesthetics of Frank's film work. Shorter essays by various authors examine every film and video by Frank in detail. The book offers a visually unique approach to Frank's films: at his request only new stills taken from video tapes were used. The numerous video images add up to a visual essay on Frank's cinema that enters in an engaging dialogue with his photographic work, in particular his stills created since the 1970s."

Cote: 13.2 FRANK BURf

Robert Frank: London/Wales

Philip Brookman (ed.)

"London/Wales" brings together two distinct bodies of work to reveal a new understanding of Frank's contribution to the history of photography. Juxtaposing the world of money and the world of work in post-war England, Frank photographed London bankers, workers, and children, and Welsh coal miners and their families. These images poetically evoke relationships between the classes during a time of change in Britain (...). Featuring 90 black and white photographs, "London/Wales" tells a timeless story of cities, people, and institutions in transition through emotional, evocative images while revealing Frank's struggle to forge a new form of poetic narrative photography.

Cote: 23.2 FRANK BROf

Essai sur Robert Frank

Arnaud Claass

La figure mythique de Robert Frank a infléchi l'histoire de la photo-graphie et du cinéma. Son œuvre, exemple rare de fusion entre récit du monde et récit de soi, a contribué à démolir des catégories de jugement devenues obsolètes. Arnaud Claass médite sur l'intensité si singulière des images de l'artiste et sur ses exigences formelles. Il examine les chemins qu'il a suivis et les univers visuels et littéraires qui l'ont nourri. Il scrute sa quête d'authenticité, son rapport à l'exil et à l'espérance, ses complicités intellectuelles.

Cote: 23.2 FRANK CLAc

Robert Frank: hold still - keep going

Ute Eskildsen

The book explores the role of film in Frank's work, and the interaction between the still and moving image that has engaged him since the late 1950s. HOLD STILL—keep going adopts a non-chronological approach, including photographs, film-stills, 35mm filmstrips, as well as photo-montages that present his most famous series alongside less known work. Text, from hand-written phrases on photographs (of which "HOLD STILL—keep going" is but one example) to the dialogues in his films, emerges as a crucial tool, one also central to Frank's photo-diaries which comprise his most recent experiments in bookmaking.

Cote: 23.2 FRANK ESKh

Come again

Robert Frank

In November of 1991 Robert Frank went to Beirut on a commission to photograph the city's devastated downtown in the aftermath of the Lebanese civil war (1975-1990). Much of the work he did there, together with that of five other photographers with whom he shared the assignment, was put together in Beirut City Centre by Editions du Cypres in 1992. Alongside that commissioned work, he also made Polaroids of the city and its environs, which, on his return home, he stowed away in his studio. It was only many years later that he considered those images again, and used them to create a sketchbook's worth of Polaroid collages. "Come Again" is a facsimile reprint of that notebook. In recent years Frank has worked almost exclusively with Polaroids, exploring the collage and assemblage possibilities of the instant photograph. Come Again, which comes as a sewn softcover in a paper bag, printed with special four-color matt inks and a Polaroid varnish, offers insight into the early stages of Frank's experimentation with the Polaroid and presents a previously unseen artist's book.

Cote: 23.2 FRANK FRAc

Henry Frank: father photographer, 1890-1976

edited by Robert Frank and François-Marie Banier

"Robert Franks father, Henry (1890-1976), was both the proprietor of a bicycle shop in Zurich, and a keen amateur photographer. 'Father Photographer' makes public for the first time a selection of Henry Franks photographs including landscapes, family portraits, still-lives and cityscapes. When Robert Frank immigrated to the United States in 1947, a wooden box containing his fathers stereophotographs was one of the few objects he brought with him. In 2008 that box and the fragile

photographic glass plates within it were hand-escorted to Steidl in Göttingen, where they were scanned in tri-tone in preparation for this book. Designed by Robert Frank, Father Photographer reveals Henry Frank to be both a talented photographer and a keen traveller. His pictures include snow-capped Alps and lakes in Switzerland, views of Venice, Pisa and Florence, and depictions of his family and friends including the young Robert. Henry Frank also reveals a passion for modern means of transport in images of aeroplanes, ships, hot-air balloons, and a car fair at the Grand Palais in Paris. Father Photographer is a revelation of the unknown photographer Henry Frank, a historical photographic document of the early twentieth century, as well as a new chapter in Robert Franks ongoing bookmaking."

Cote: 23.2 FRANK FRAh

The lines of my hand

Robert Frank

"After 'The Americans', 'The Lines of My Hand' is arguably Robert Frank's most important book and without doubt the publication that established his autobiographical, sometimes confessional, approach to bookmaking. 'The Lines of My Hand' is structured chronologically and presents selections from every stage of Frank's work until 1972—from early photos in Switzerland in 1945–46, to images of his travels in Peru, Paris, Valencia, London and Wales, and to contact sheets from his 1955–56 journey through the US that resulted in 'The Americans' and made him famous. Here too are intimate photos of Frank's young family, later photo-collages and stills from films including 'Pull My Daisy' (1959) and 'About Me: A Musical' (1971). This structure itself mirrors the rhythm of Frank's life but it is his short personal texts, like diary entries, that fully bring his voice into the book (...).

Cote: 23.2 FRANK FRAI

New York to Nova Scotia

Robert Frank ; ed. Anne Wilkes Tucker

“‘New York to Nova Scotia’ was originally published in 1986 to accompany a retrospective exhibition of the same name organized by the Museum of Fine Arts, Houston, and has long been out of print. The chronology and personal spirit of Frank’s complex career as a photographer and filmmaker are evoked with previously unpublished letters, pictures, reviews and essays as well as 18 photographs by Frank. Some of the letters are by Frank; others were written by photographers and contemporaries, such as W. Eugene Smith, Louis Faurer, Keith Smith, and Gotthard Schuh, and by legendary curators Hugh Edwards and Robert Delpire. Authors of the essays include Walker Evans, Jack Kerouac, Jonas Mekas, Allen Ginsberg and Robert Coles, as well as the exhibition curators, Philip Brookman and Anne W. Tucker (...).”

Cote: 23.2 FRANK FRAn

Portfolio: 1941-1946

Robert Frank, National Gallery of Art, Washington

When Robert Frank immigrated to New York from Zurich in 1947, having apprenticed with commercial photographers in his hometown, the aspiring young photographer brought along his portfolio to help him secure employment. Portfolio is the facsimile version of this fascinating object. Containing Frank's earliest original photographs as well the work of other photographers which he had retouched, the portfolio presents images of rural life in Switzerland alongside alpine landscapes, cityscapes and still-lives.

Cote: 23.2 FRANK FRAp

Paris

Robert Frank

‘Paris’ is the first time that the significant body of photographs which Robert Frank made in Paris in the early 1950's 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.

Cote: 23.2 FRANK FRAPa

Peru

photographs by Robert Frank

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.

Cote: 23.2 FRANK FRAPe

Robert Frank

Textes de Robert Frank

Photo poche n°10

Cote: 23.2 FRANK FRAr

Robert Frank in America

[text] Peter Galassi

Because of the importance of Robert Frank's 'The Americans'; because he turned to filmmaking in 1959, the same year the book appeared in the United States; and because he made very different kinds of pictures when he returned to still photography in the 1970s, most of Frank's American work of the 1950s is poorly known. This book, based on the important Frank collection at the Cantor Arts Center at Stanford University, is the first to focus on that work. Its careful sequence of 131 plates integrates twenty-two photographs from The Americans with more than 100 unknown or unfamiliar images to chart the major themes and pictorial strategies of Frank's work in the United States in the 1950s. Peter Galassi's text presents a thorough reconsideration of Frank's first photographic career and examines in detail how he used the full range of photography's vital 35mm vocabulary to reclaim the medium's artistic tradition from the hegemony of the magazines.

Cote: 23.2 FRANK GALr

The Americans

photogr. by Robert Frank ; introd. by Jack Kerouac

First published in France in 1958, then in the United States in 1959, Robert Frank's "The Americans" changed the course of twentieth-century photography. In eighty-three photographs, Frank looked beneath the surface of American life to reveal a people plagued by racism, ill-served by their politicians, and rendered numb by a rapidly

expanding culture of consumption. Yet he also found novel areas of beauty in simple, overlooked corners of American life. And it was not just Frank's subject matter—cars, jukeboxes, and even the road itself—that redefined the icons of America; it was also his seemingly intuitive, immediate, off-kilter style, as well as his method of brilliantly linking his photographs together thematically, conceptually, formally, and linguistically, that made The Americans so innovative. More of an ode or a poem than a literal document, the book is as powerful and provocative today as it was fifty-six years ago.

Cote: 23.2 FRANK KERa

Robert Frank: [Moving out]
:[Austellungen], National Gallery of
Art, Washington, [2. Oktober - 31.
Dezember 1994, Kunsthau,
Zürich, 12. Mai-30. Juli 1995,...] :
[Katalog]

Sarah Greenough, Philip Brookman ; W.S. Di Piero,
Martin Gasser, John Hanhardt ; [aus dem
Amerikanischen: Miriam Wiesel]

Cote: 24.11 US NGA 1994

Essays über Robert Frank

Hrsg.: Urs Stahel... [et al.]

Over time, Frank the anti-illusionist transformed himself from a photographer to an artist who employed the medium of photography. The images of this "partisan of the personal" are not only a revelation of his vision but form a foundation to discuss essential aspects of twentieth-century photography. "Essays über Robert Frank" examines the spectrum of Frank's work, with all its themes and perplexities. The essays explore the early development of his work in Switzerland, his

understanding of America, the influence of Walker Evans, his significance to the Beat Generation, as well as his Polaroids, books, films and videos. The book further includes a 1949 photo series in Switzerland by Frank and a comprehensive interview from 1967.

Cote: 24.21 CH WIN 2005

Storylines

Robert Frank ; essays by Philip Brookman and Sam Shepard

Hardly any other photographer had such a fundamental influence on photography in the 20th century as Robert Frank. He broke with conventions and found a visual language that was adopted and further developed many times over. In Frank's pictures, the passing of time echoes and is cancelled out in it. His clear, unsentimental black and white images tell of reality and transcend it at the same time. 'Storylines' brings together some of his best series in a comprehensive overview of his work. The volume contains groups of images from the years 1948 to 2004 - photographs, Polaroids, film stills, contact prints, taken in Paris, Peru, London, Wales, Coney Island and Chicago, among other places. (texte traduit de l'allemand)

Cote: 25.11 FRAs

Voir, ne pas voir la guerre : histoire des représentations photographiques de la guerre

[textes de Thérèse Blondet-Bisch, Robert Frank, Laurent Gervereau... et al.]

Cet ouvrage révèle pour la première fois l'histoire des représentations photographiques de la guerre, depuis la Crimée en 1855 jusqu'à nos jours. De nombreuses recherches menées dans diverses collections internationales expliquent comment se

sont mises en place les images fortes de ces temps d'affrontements. Au travers de clichés célèbres ou d'autres exhumés spécialement, non seulement sont retracés 150 ans de notre histoire, mais émergent également les grandes épreuves visuelles de ce qui fait encore notre actualité (...).

Cote: 25.12 MOUv

One hour

Robert Frank

Robert Franks film 'One Hour' is a single-take of Frank and actor Kevin O'Connor either walking or riding in the back of a mini-van through a few blocks of Manhattans Lower East side. Shot between 3:45 and 4:45 pm on 26 July, 1990 the film presents the curious experience of eavesdropping involuntarily on strangers. It appears to be a document of a journey but is also a kind of stream of consciousness retracing the same patterns and spaces. This book is a reprint of a little-known Frank publication first issued by Hanuman Books in 1992, a tiny book, comprising mainly a transcription of the dialogue heard but also two pages of credits: half a dozen production or crew workers and 27 actors. Unravelling the apparent documentary nature of the film, there is also an acknowledgement that the film has a script (by Frank and his assistant, Michal Rovner), that a conversation heard in a diner is written by Mika Moses, and that Peter Orlovskys lines (intercepted by Frank roughly halfway through the hour, in front of the Angelika Cinema on Houston Street) are total improvisation.

Cote: 25.213 FRAo

Pull my daisy: for the film

by Robert Frank and Alfred Leslie narration by Jack Kerouac ; introd. by Jerry Tallmer

'Pull my Daisy' is a 1959 short film that typifies the Beat Generation(...). The Beat philosophy emphasized spontaneity, and the film conveyed the quality of having been thrown together or even improvised. 'Pull my Daisy' was accordingly praised for years as an improvisational masterpiece, until Leslie revealed in a 1968 article in the Village Voice that the film was actually carefully planned, rehearsed, and directed by him and Frank, who shot the film on a professionally lit studio set.

The book interweaves a transcript of Kerouac's narration from the film with film stills and also includes an introduction by Jerry Tallmer written in 1961.

Cote: 25.215 KERp

Steidl: quand la photo devient livre: de Robert Frank à Karl Lagerfeld

William A. Ewing, Nathalie Herschdorfer

A l'ère du numérique, il est un objet qui survit malgré la prédominance des écrans omniprésents dans notre quotidien : le livre de photographie. Il y a plus d'ouvrages de ce genre publiés aujourd'hui que jamais auparavant. Même dans notre environnement numérique, le livre demeure un objet attirant par son graphisme et ses images. Il est abordable - financièrement parlant - et peut être emporté n'importe où. Il renvoie à une expérience intime alors même qu'il peut être produit en grande quantité et s'adresser à un large public. Rien ne laisse présager encore la disparition du livre photographique. En ce début du XXI^e siècle, la page imprimée - en tant que support matériel - reste, pour nombre de photographes, un moyen important pour diffuser leurs images.

Cote: 25.215 STEq

STEICHEN COLLECTIONS – CLERVAUX

(Livres exclus du prêt)

Reframing America: Alexander Alland, Otto Hagel & Hansel Mieth, John Gutmann, Lisette Model, Marion Palfi, Robert Frank

essays by Andrei Codrescu and Terence Pitts

Fleeing fascism, war, and persecution, numerous European artists and photographers came to the United States during the mass emigrations of the 1930s and 1940s. "Reframing America" explores the artistic and social visions of seven European émigré photographers who helped shape a new photography and a startling new vision of this country.

Cote: 21.33 CODr

Picturing an exhibition: the Family of Man and 1950s America

Eric J. Sandeen

"The Family of Man", a photography exhibition curated by Edward Steichen, opened at the Museum of Modern Art in 1955. More people saw that exhibit than any other show of photographs, and the book of the same title remains in print to this day. Despite the enormous success of this assemblage of photographs, surprisingly little critical attention has been paid to The Family of

Man as a phenomenon. Eric Sandeen presents here the first in-depth study of the exhibit and its influence worldwide. He examines how the exhibit came to be assembled, the beliefs and background Edward Steichen brought to the project, and what he wanted to show about the human condition from his selection of images. He then looks at the politics and culture of the 1950s to determine why the show was so popular at the time. When the United States Information Agency toured the photographs throughout the world in five different versions for seven years, *The Family of Man* became a symbol for and projection of American values and the culture of abundance. The richness and historical complexity of this exhibit have been overlooked, especially in the post-Vietnam decades, as critics have been quick to dismiss it as sentimental. Sandeen shows the exhibit to be a great deal more than a compendium of beautiful but unchallenging photographs. He also unfolds its multilayered relationship with and reflection of the values of postwar America.

Cote: 22.1 SANp

Black white and things

Robert Frank

Containing photographs taken between 1948 and 1952, *'Black White and Things'* was in its original form a book hand-crafted by Robert Frank in 1952. Frank made three identical copies designed by Werner Zryd, each with spiral binding and original photographs. Printed for an exhibition at the National Gallery in Washington in 1994, Frank has redesigned the book. Separated into three categories "black", "white", and "things", which are shaped more by mood than subject matter, the book traces Frank's travels to cities such as Paris, New York, Valencia and St. Louis. In the white section for instance, he brings photographs of vastly different motifs under a single aesthetic umbrella - his first wife reclining with their new-born baby, peasants squatting against a flaking wall in

Peru, and a business man strolling past a snow-decked tree in London. For Frank, as always, his aim is a humble one shaped by sentiment: 'somber people and black events / quiet people and peaceful places / and the things people have come in contact with / this, I try to show in my photographs.'

Cote: 23.2 FRANK FRAb

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Cote: 23.2 FRANK FRAp

Robert Frank

Textes de Robert Frank

Photo poche n°10

Cote: 23.2 FRANK FRAr

Looking in: Robert Frank's "The Americans"

Sarah Greenough ; with contributing essays by Stuart Alexander ... [et al.]

Published to accompany a major exhibition at the National Gallery of Art, the San Francisco Museum of Modern Art, and the Metropolitan Museum of Art in 2009 and 2010, "Looking In: Robert Frank's 'The Americans'" celebrates the fiftieth anniversary of this prescient book. Drawing on newly examined archival sources, it provides a fascinating in-depth examination of the making of the photographs and the book's construction, using vintage contact sheets, work prints, and letters that literally chart Frank's journey around the country on a Guggenheim grant in 1955/56. Curator and editor Sarah Greenough and her colleagues also explore the roots of *The Americans* in Frank's earlier books, which are abundantly illustrated here, and in books by photographers Walker Evans, Bill Brandt, and others. The eighty-three original photographs from *The Americans* are presented in sequence in as near vintage prints as possible. The catalogue concludes with an examination of Frank's later reinterpretations and deconstructions of *The Americans*, bringing full circle the history of this resounding entry in the annals of photography.

Cote: 23.2 FRANK GREI

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Cote: 23.2 FRANK KERa

Robert Frank – Books and Film 1947-2014

[Hrsg. Axel Rühle]

Robert Frank gilt als Erfinder der Street Photography. Viele seiner Bilder wurden aus der Hüfte geschossen, aus dem fahrenden Auto, mitten in einer Bar oder auch versteckt im Park (...). Insofern ist es also nur konsequent, wenn Franks Aufnahmen einmal nicht als millionenschwer versicherte Gelatin Silver Prints gezeigt werden, gerahmt wie für die Ewigkeit, sondern auf dem Papier, aus dem die Süddeutsche Zeitung Tag für Tag gemacht wird. Das Gesamtwerk von Robert Frank wird von Gerhard Steidl per Acryl-Inkjetdruck auf bis zu vier Meter lange Zeitungspapierbahnen gedruckt und dann direkt an die Wände geklebt. Als Frank selbst in seinem Haus im kanadischen Mabou erstmals von dieser Ausstellungs Idee hörte, sagte er: „Cheap, quick, and dirty, that's how I like it!“. Die Ausstellung wurde von Robert Frank und Gerhard Steidl konzipiert. Sie zeigt sein Lebenswerk in Fotos, Büchern und Filmen. Die Filme sind nach aufwendiger Restaurierung erstmals seit Jahrzehnten wieder vollständig verfügbar.

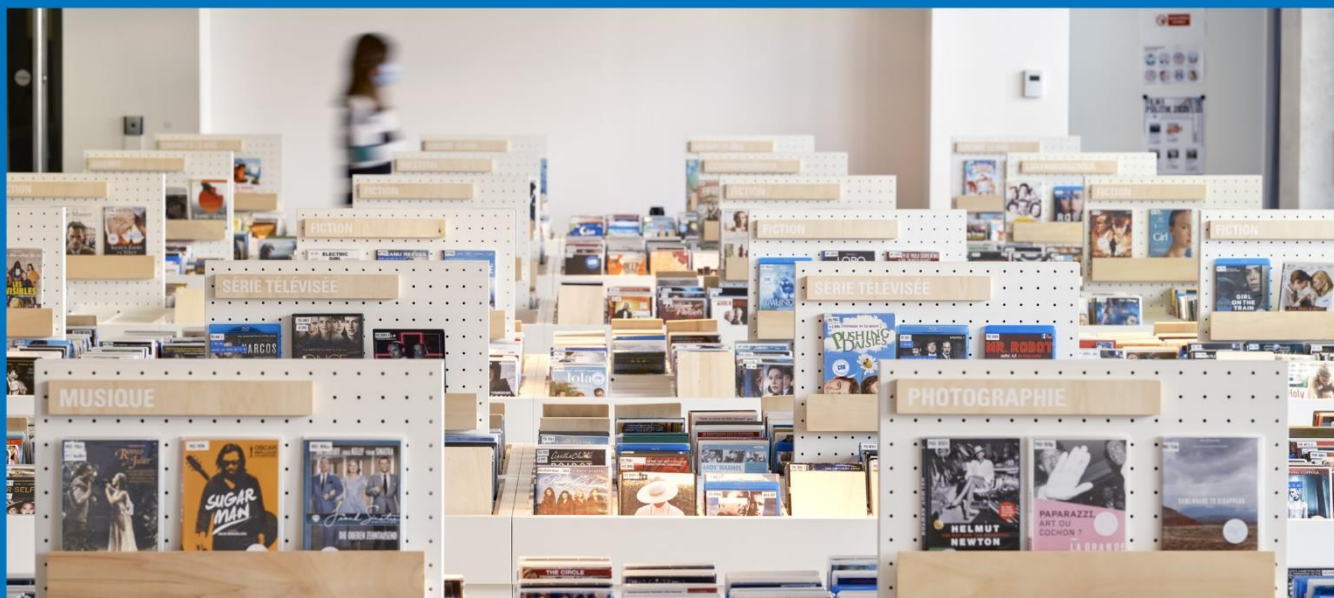
Cote: 23.2 FRANK RUHs

Essays über Robert Frank

Hrsg.: Urs Stahel... [et al.]

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Cote: 23.2 FRANK ST Ae



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