

robert frank the americans

robert frank the americans is a groundbreaking photography book that revolutionized the way America was seen through the lens of art. In this article, you will learn about the origins and impact of Robert Frank's seminal work, "The Americans," published in 1958. We will explore the life and artistic philosophy of Robert Frank, the process behind the creation of his iconic images, and the ways in which his photographs challenged and changed documentary photography. Readers will also discover how "The Americans" reflected the social and cultural landscape of postwar America, influencing generations of photographers and artists. By the end, you will gain insight into why "The Americans" remains a pivotal work in photographic history and how it continues to shape contemporary visual storytelling. This article provides a comprehensive overview of Robert Frank's vision, techniques, and legacy, making it essential reading for anyone interested in photography, American culture, or the evolution of visual art.

- Origins and Background of Robert Frank
- The Making of "The Americans"
- Photographic Style and Techniques
- Thematic Elements in "The Americans"
- Critical Reception and Legacy
- Influence on Modern Photography
- Frequently Asked Questions

Origins and Background of Robert Frank

Robert Frank was born in Zurich, Switzerland, in 1924. He began his career as a photographer in Europe before emigrating to the United States in 1947. His early work was influenced by both Swiss documentary traditions and the burgeoning American photojournalism scene. By the time Frank started his journey across America, he was already recognized for his unique perspective and innovative approach to visual storytelling. Frank's outsider status gave him a distinctive viewpoint, allowing him to capture aspects of American life often overlooked by natives. His early experiences and exposure to diverse cultures laid the foundation for his critical, yet empathetic, examination of American society in "The Americans."

The Making of "The Americans"

Journey Across America

In 1955, with financial support from the Guggenheim Foundation, Robert Frank embarked on a two-year road trip across the United States. He traveled over 10,000 miles, visiting more than 30 states and shooting roughly 28,000 photographs. Frank's journey took him through cities, suburbs, and rural landscapes, from New York to California, capturing the everyday lives of Americans from all walks of life.

Selection and Editing Process

After completing his travels, Frank meticulously reviewed thousands of negatives. He selected just 83 photographs for inclusion in "The Americans," focusing on images that best conveyed his vision of the nation. The editing process was crucial, as Frank chose pictures that highlighted the complexity, contradictions, and diversity of American society in the 1950s. Each photograph was sequenced to create a visual narrative, resulting in a powerful and cohesive body of work.

- Traveled over 10,000 miles
- Visited more than 30 states
- Took approximately 28,000 photographs
- Selected 83 images for publication
- Book published in 1958

Photographic Style and Techniques

Innovative Use of the Camera

Robert Frank was known for his spontaneous and candid approach to photography. He frequently used a 35mm Leica camera, which allowed him to work discreetly and quickly. Frank favored natural lighting and avoided elaborate setups, capturing authentic moments as they unfolded. His images often featured grainy textures, tilted horizons, and offbeat compositions, all of which contributed to a raw, unfiltered aesthetic.

Departure from Conventional Photography

Unlike many of his contemporaries, Frank rejected the polished and idealized imagery prevalent in postwar American magazines. He embraced imperfections, using blur, motion, and unconventional framing to evoke emotion and realism. This style was considered radical at the time and paved the way for a more subjective, personal approach to documentary photography.

Thematic Elements in "The Americans"

Exploring American Identity

"The Americans" is renowned for its nuanced portrayal of American identity. Frank's photographs reveal the complexity of the nation, highlighting themes such as race, class, isolation, and community. He documented both the promise of the American Dream and the realities of social inequality, creating images that were both critical and compassionate.

Symbols and Motifs

Throughout the book, Frank used recurring symbols to convey deeper meanings. Flags, cars, diners, and religious iconography appear frequently, serving as metaphors for freedom, movement, and belief. These motifs help to unify the series and offer insight into the cultural landscape of 1950s America.

1. American flag as a symbol of patriotism and division
2. Automobiles representing mobility and change
3. Diners and cafes illustrating everyday life
4. Religious imagery reflecting spiritual aspects
5. Portraits of ordinary people highlighting diversity

Critical Reception and Legacy

Initial Controversy

Upon its release in 1958, "The Americans" received mixed reactions. Critics were divided over Frank's unconventional style and unflinching depiction of American society. Some accused him of being unpatriotic, while others praised

his honesty and artistry. The book challenged traditional notions of beauty and documentary photography, sparking debates about the role of the photographer as an observer and commentator.

Enduring Influence

Over time, "The Americans" came to be recognized as a masterpiece of photographic art. It has inspired countless photographers, writers, and artists, reshaping the way America is represented visually. The book's influence can be seen in the work of subsequent generations, from street photographers to filmmakers, cementing Frank's legacy as one of the most important figures in 20th-century photography.

Influence on Modern Photography

Impact on Documentary Photography

Robert Frank's approach to documentary photography revolutionized the genre. His emphasis on personal vision, authenticity, and social critique opened new possibilities for photographers worldwide. The emotional depth and narrative complexity of "The Americans" continue to serve as a model for those seeking to capture the realities of everyday life.

Inspiration for Contemporary Artists

Many contemporary artists and photographers cite "The Americans" as a formative influence in their work. Frank's willingness to challenge conventions and depict uncomfortable truths has encouraged others to explore new subjects and experiment with style. His legacy persists in today's visual culture, evident in projects that prioritize storytelling and social commentary over technical perfection.

Frequently Asked Questions

Q: What is "The Americans" by Robert Frank?

A: "The Americans" is a seminal photography book published in 1958 by Robert Frank, featuring 83 black-and-white photographs taken during his extensive road trip across the United States in the mid-1950s. The book offers a candid, often critical perspective on American society and culture.

Q: Why is "The Americans" considered revolutionary in photography?

A: "The Americans" broke with traditional, idealized representations of America, introducing a raw, subjective style that highlighted social realities and imperfections. It influenced the direction of documentary photography and inspired future generations to embrace authenticity and personal vision.

Q: How did Robert Frank choose the photographs included in "The Americans"?

A: After shooting approximately 28,000 photographs, Frank carefully selected 83 images that best reflected his vision of America. He focused on pictures that conveyed themes of diversity, social inequality, and the everyday lives of Americans.

Q: What themes are explored in "The Americans"?

A: Major themes include American identity, race, class, isolation, community, patriotism, mobility, and spirituality. Frank used recurring symbols like flags, cars, and diners to explore these subjects.

Q: How was "The Americans" received when it was first published?

A: The book initially received mixed reviews, with some critics praising its honesty and artistry while others condemned its unconventional style and critical tone. Over time, it gained recognition as a landmark work in photographic history.

Q: What camera did Robert Frank use for "The Americans"?

A: Robert Frank primarily used a 35mm Leica camera, which allowed him to shoot quickly and discreetly, capturing spontaneous moments in everyday settings.

Q: How has "The Americans" influenced modern photographers?

A: "The Americans" has inspired generations of photographers to pursue authenticity, embrace imperfections, and focus on social realities. Its influence can be seen in street photography, documentary projects, and visual storytelling worldwide.

Q: Where can I view the photographs from "The Americans"?

A: The original photographs are held in various museum collections and archives, and the book "The Americans" is widely available in libraries and bookstores. Exhibitions and retrospectives are occasionally organized by major art institutions.

Q: What is the legacy of Robert Frank and "The Americans"?

A: Robert Frank's "The Americans" is regarded as a pioneering work that redefined documentary photography, leaving a lasting impact on visual culture, art, and social commentary. Its themes and style continue to resonate with artists and audiences today.

Robert Frank The Americans

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Robert Frank: The Americans - A Timeless Photographic Journey

Introduction:

Step into the raw, unflinching heart of 1950s America. Forget the glossy postcards and idealized visions; Robert Frank's *The Americans*, a groundbreaking photobook published in 1958, offers a starkly different perspective. This post delves into the legacy of this iconic work, exploring its impact, the controversial reception it initially received, and the enduring power of Frank's unflinching gaze at the American landscape and its people. We'll unpack the key themes, discuss the photographic techniques employed, and ultimately, analyze why *The Americans* remains a seminal work in the history of photography and social commentary.

The Genesis of a Masterpiece: Context and Creation (H2)

Robert Frank, a Swiss-born photographer, arrived in the United States in 1947. He embarked on a road trip across the country, armed with his Rolleiflex camera, capturing images that would become the heart of *The Americans*. Funded by a Guggenheim Fellowship, he spent two years traversing the nation, documenting its diverse population and the often-contradictory realities of the American Dream. This wasn't a romanticized portrayal; Frank captured the grit, the loneliness, the racial tensions, and the burgeoning consumerism that defined the era. His journey wasn't just geographical; it was a journey into the soul of a nation grappling with its own identity.

A Controversial Masterpiece: Initial Reception and Lasting Impact (H2)

Upon its initial publication, *The Americans* was met with mixed reactions, even harsh criticism. Many American critics found the images unflattering, lacking patriotism, and even “un-American.” They accused Frank of presenting a negative and distorted view of the country. However, this very criticism underscored the book's success in challenging conventional narratives and sparking vital conversations about societal issues. Over time, *The Americans* gained recognition as a masterpiece, influencing generations of photographers and artists. Its impact transcends the photographic medium; it's a powerful social document, a reflection of a time, and a powerful testament to the subjective nature of truth.

Unveiling the Themes: Race, Class, and the American Dream (H2)

The Americans doesn't shy away from uncomfortable truths. Race relations are presented with brutal honesty. Segregation, prejudice, and the stark realities of life for African Americans are vividly documented. Similarly, class disparities are starkly portrayed, contrasting the affluence of some with the poverty and hardship experienced by others. Frank's images challenge the idealized notion of the “American Dream,” revealing the disharmony and inequality that existed beneath the surface of postwar prosperity. The photographs are not simple depictions; they are carefully composed narratives laden with social commentary.

The Power of Composition and Framing (H3)

Frank's masterful use of composition and framing is a key element of the book's power. He often employs off-center compositions, creating a sense of unease and imbalance, reflecting the disharmony he observed in American society. His use of blurred motion and unusual angles adds to the dynamism and immediacy of his images, drawing the viewer into the scene and making them complicit in the observation. He masterfully captures the essence of fleeting moments, transforming the mundane into something profound.

The Impact of Candid Photography (H3)

Frank's candid style, capturing unguarded moments, provides an intimate glimpse into the lives of everyday Americans. He didn't stage his shots; he observed and reacted, recording spontaneous

moments with remarkable sensitivity. This direct, unfiltered approach was revolutionary for its time, contributing significantly to the development of street photography and documentary styles that still influence photographers today.

The Enduring Legacy of Robert Frank's *The Americans* (H2)

The Americans is more than just a photobook; it is a historical artifact, a cultural touchstone, and a continuous source of inspiration. Its impact on photography is undeniable. It challenged conventions, redefined documentary photography, and paved the way for future generations of photojournalists and documentary artists. The raw honesty and unflinching gaze of Robert Frank continue to resonate with viewers today, forcing us to confront the complexities of American society and the enduring power of visual storytelling. The book's enduring popularity is a testament to its ability to transcend time and speak to the ongoing struggles and triumphs of the human experience.

Conclusion:

Robert Frank's *The Americans* remains a seminal work, a timeless masterpiece that continues to provoke, challenge, and inspire. Its unflinching portrayal of 1950s America compels us to look beyond the surface and engage with the complexities of identity, social justice, and the ever-evolving American Dream. Through his powerful imagery and groundbreaking style, Frank left an indelible mark on the world of photography and continues to shape our understanding of visual storytelling.

FAQs:

1. Where can I see Robert Frank's *The Americans*? The book is widely available for purchase online and in bookstores. Many museums and galleries have also showcased the photographs in exhibitions throughout the years.
2. What makes *The Americans* so controversial? The initial controversy stemmed from its unflattering depiction of America, challenging the idealized narratives prevalent at the time and presenting a less-than-patriotic view of the nation.
3. What kind of camera did Robert Frank use for *The Americans*? He primarily used a Rolleiflex camera, a twin-lens reflex camera known for its square format and ability to capture candid shots.
4. What other works are Robert Frank known for? Besides *The Americans*, Frank has a vast body of work, including films, other photobooks, and numerous individual photographs exploring various themes and subjects.
5. How did *The Americans* influence subsequent photographers? The book's influence is vast, inspiring generations of photographers to embrace a more candid, subjective, and socially conscious approach to documentary and street photography. Its impact on the development of these genres is undeniable.

robert frank the americans: *The Americans* Jack Kerouac, 1969

robert frank the americans: *Looking in* Sarah Greenough, Robert Frank, Stuart Alexander,

2009-01-01 Edited and text by Sarah Greenough. Additional text by Anne Tucker, Stuart Alexander, Martin Gasser, Jeff Rosenheim, Michel Frizot, Luc Sante, Philip Brookman.

robert frank the americans: *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.

robert frank the americans: *The Americans* Robert Frank, 2000 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.

robert frank the americans: *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.

robert frank the americans: *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.

robert frank the americans: *Black, White and Things* Robert Frank, 2009 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 now 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 snowdecked tree in London.

robert frank the americans: Peru Robert Frank, 2008 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.

robert frank the americans: 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.

robert frank the americans: Walker Evans and Robert Frank Tod Papageorge, 1981

robert frank the americans: 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.

robert frank the americans: Mabou Robert Frank, 2009-04 These colored Polaroids are the photographs Robert Frank is making now. Frank is best known for his seminal book, The Americans, which features 83 photographs selected from more than 28,000 taken on his legendary road trip across the United States. His Polaroids, however, are the antithesis of this sort of cumbersome editing process: Here, what you see is what you get. The title of these three small books in a slipcase--Mabou--simply reflects their content. These are images of the artist's life at his home in Mabou, on Cape Breton Island in Nova Scotia, Canada, where Frank has lived since 1971--sunlight falling across tools placed on a table, stacks of chopped wood, bookshelves, laughing guests, self-portraits.

robert frank the americans: The Americans List II Jason Eskenazi, 2016-11-01

robert frank the americans: 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.

robert frank the americans: *Park/Sleep* Robert Frank, 2013 Following its acclaimed predecessors *Tal Uf Tal Ab* (2010) and *You Would* (2012), *Park / Sleep* is the third in the series of Robert Frank's late visual diaries. It takes up his familiar collage technique, combining new and old snapshots mainly of Frank's friends, family, and home/studio, but also scenic and urban settings and interiors. The images are accompanied by short texts-notes, pieces of conversations, poems, and thoughts. Robert Frank was born in Zurich, Switzerland, in 1924 and immigrated to the United States in 1947. He is best known for his seminal book *The Americans*, first published in 1959, which gave rise to a distinctly new form of photobooks, and his experimental film *Pull My Daisy*, made in 1959. Frank's other important projects include the books *Black White and Things* (1954), *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.

robert frank the americans: *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.

robert frank the americans: *Robert Frank* Robert Frank, 2019-04-23 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.

robert frank the americans: *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 the americans: Sweet Ruin Tony Hoagland, 1992-11-15 Tony Hoagland captures the recognizably American landscape of a man of his generation: sex, friendship, rock and roll, cars, high optimism, and disillusion. With what Robert Pinsky has called "the saving vulgarity of American poetry," Hoagland's small biographies of destruction reveal that defeat is a natural prelude to grace and loss a kind of threshold to freedom. "A remarkable book. Without any rhetorical straining, with a disarming witty directness, these poems manage to transform every subject they touch, from love to politics, reaching out from the local and the personal to place the largest issues in the context of feeling. It's hard to think of a recent book that succeeds with equal grace in fusing the truth-telling and the lyric impulse, clarity and song, in a way that produces such consistent pleasure and surprise."—Carl Dennis "This is wonderful poetry: exuberant, self-assured, instinct with wisdom and passion."—Carolyn Kizer "There is a fine strong sense in these poems of real lives being lived in a real world. This is something I greatly prize. And it is all colored, sometimes brightly, by the poet's own highly romantic vision of things, so that what we may think we already know ends up seeming rich and strange."—Donald Justice "In Sweet Ruin, we're banging along the Baja of our little American lives, spritzing truth from our lapels, elbowing our compadres, the Seven Deadly Sins. Maybe we're unhappy in a less than tragic way, but our ruin requires of us a love and understanding and loyalty just as deep and sweet as any tragic hero's. And it's all the more poignant in a sad and funny way because the purpose of this forced spiritual march, Hoagland seems to be saying, is to leave ourselves behind. Undoubtedly, you will recognize among the body count many of your selves."—Jack Myers

robert frank the americans: One Hour Robert Frank, 2007 Robert Frank's 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 Manhattan's 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.

robert frank the americans: Diane Arbus Arthur Lubow, 2016-10-06 Diane Arbus was one of the greatest photographers of the last century. Her portraiture of freaks, circus performers, twins, nudists and others on the social margins connected with a wide public at a deep psychological level. Her suicide in New York in 1971 overshadowed the reception to her work. Her posthumous exhibition at the Museum of Modern Art a year later drew lines around the block. She was born into a Russian-Jewish family, the Nemerovs, who owned a department store on Fifth Avenue. They were family friends with the Avedons. Richard Avedon later championed Arbus's work. Avedon rose to greater and greater commercial success through the magazine world. Arbus died in a rent-protected apartment scrambling to earn her keep with odd teaching assignments. Lubow's biography begins at the moment Arbus quit the world of commercial photography to be an artist. She was uncompromising in that ambition. The book ends with her death. The entire narrative is a slow march towards that event.

robert frank the americans: Robert Frank Robert Frank, 2012 In 1950, Robert Frank left his job as a photographer in New York to travel through Europe with his family. That summer he arrived in Valencia, Spain, which was at the time a humble, bleak place enduring the austere conditions of the postwar period like the rest of the country. The pictures Frank took of Valencia depict the daily life of a fishing village. The photographs in this book, many of which have never been published before, allow dignity to override poverty.

robert frank the americans: One for Me and One to Share Gregory Elgstrand, Dave Dymant, 2012 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, circulations, and reception.

robert frank the americans: Joel Meyerowitz: Where I Find Myself Joel Meyerowitz, Colin Westerbeck, 2018-03-13 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.

robert frank the americans: You Would Robert Frank, 2012 Robert Frank is a humble photographer who makes humble books. Despite this humility - or perhaps because of it - Frank has produced some of the most important books in the history of photography. Steidl has long been committed to producing with Frank the definitive editions of books such as *The Americans* and *Black White and Things*, which have gone through many re-printings over the years, often without Frank's approval or knowledge. This season sees the release of the next instalment of Frank's Complete Film Works, as well as two books that reveal Frank's approach to book-making now. The re-edition of 2010's *Tal Uf Tal Ab* and the new *You Would* combine recent photographs, classic images and autobiographical texts in two affordable softcover volumes which possess an unassuming authority.

robert frank the americans: The Americans , 1959

robert frank the americans: Zero Mostel Reads a Book Robert Frank, 1963

robert frank the americans: And Time Folds , 2018 And Time Folds' accompanies a retrospective exhibition of the British photographer Vanessa Winship at the Barbican Art Gallery, London. At once intimate and epic, Winship's black-and-white photographs explore notions of borders, land, memory, desire and history. This volume comprises photographs from seven series, including projects made during a decade living in the region of the Balkans, Turkey and the Caucasus; as well as work made in Georgia, North America and the U.K. Winship has long been concerned with the elusive nature of transience in our landscape and society, and her oeuvre moves sure-footedly between genres reportage, documentary, portraiture and landscape. Alongside her luminous photographs, And Time Folds brings together personal archival material that reveals Winship's thought process, working methods, and the importance of the written word, as well as an extensive essay by the renowned photography historian David Chandler, proffering a multi-faceted view of her work and artistic trajectory. Exhibition: Barbican Art Gallery, London, UK (22.06. - 02.09.2018)

robert frank the americans: 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.

robert frank the americans: Looking in Sarah Greenough, Robert Frank, Stuart Alexander, 2009-01-01 Edited and text by Sarah Greenough. Additional text by Anne Tucker, Stuart Alexander, Martin Gasser, Jeff Rosenheim, Michel Frizot, Luc Sante, Philip Brookman.

robert frank the americans: Cristóbal Hara Cristóbal Hara, Els Barents, 2007 Autobiography, the second volume of a trilogy (following *An Imaginary Spaniard*, 2004), puts images of contemporary Spain through the emotional filters of Hara's childhood. The result digs deep into

Spanish culture and into the cultural background of his generation.

robert frank the americans: LaToya Ruby Frazier LaToya Ruby Frazier, 2016 The Notion of Family, 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.--Publisher's website.

robert frank the americans: Patti Smith 1969-1976 Judy Linn, 2011-03-01 A collection of Judy Linn's photographs of Patti Smith in New York during the years between 1969 and 1976.

robert frank the americans: Saving Private Ryan David James, 1998

robert frank the americans: Pilgrimage Annie Leibovitz, 2011 A striking collection by the eminent photographer encompasses her visual translations of how people live and do their work, showcasing her images of historically and culturally relevant homes belonging to such famous figures as Sigmund Freud, Charles Darwin and Louisa May Alcott.

robert frank the americans: WHAT DOES PHOTOGRAPHY MEAN TO ME?. GRANT. SCOTT, 2020

robert frank the americans: Encyclopaedia Britannica Hugh Chisholm, 1910 This eleventh edition was developed during the encyclopaedia's transition from a British to an American publication. Some of its articles were written by the best-known scholars of the time and it is considered to be a landmark encyclopaedia for scholarship and literary style.

robert frank the americans: The Figure of Christ in Contemporary Photography Nathalie Dietschy, 2020 In the first book devoted to representations of Jesus Christ in contemporary photography, Nathalie Dietschy presents a rich range of images from the 1980s to the present day. Acclaimed photographers such as Catherine Opie, Wang Qingsong, Joan Fontcuberta, Greg Semu, Andres Serrano, David LaChapelle, Renee Cox and Bettina Rheims offer fresh - and often provocative - depictions of Christ that address issues from race to sexuality to gender. The Figure of Christ in Contemporary Photography guides the reader through these alternative representations, analysing the complex social, political and cultural issues that the photographs bring to light.--Provided by publisher.

robert frank the americans: Photography After Frank Philip Geffer, 2009 Presents the author's view of contemporary photography in the United States from the 1950s with the work of Robert Frank to the present day. 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 Frank also found novel areas of beauty in simple, overlooked corners of American life. His subject matter--cars, jukeboxes and even the road itself-- redefined the icons of America.

robert frank the americans: Robert Frank's The Americans Jonathan Day, 2011 In the mid-50s, Robert Frank embarked on a ten-thousand-mile road trip across post-war America, capturing thousands of photographs that resulted in The Americans, which represents a seminal moment in both photography and in America's emerging understanding of itself. Jonathan Day revisits this work and contributes a thoughtful critical commentary.

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