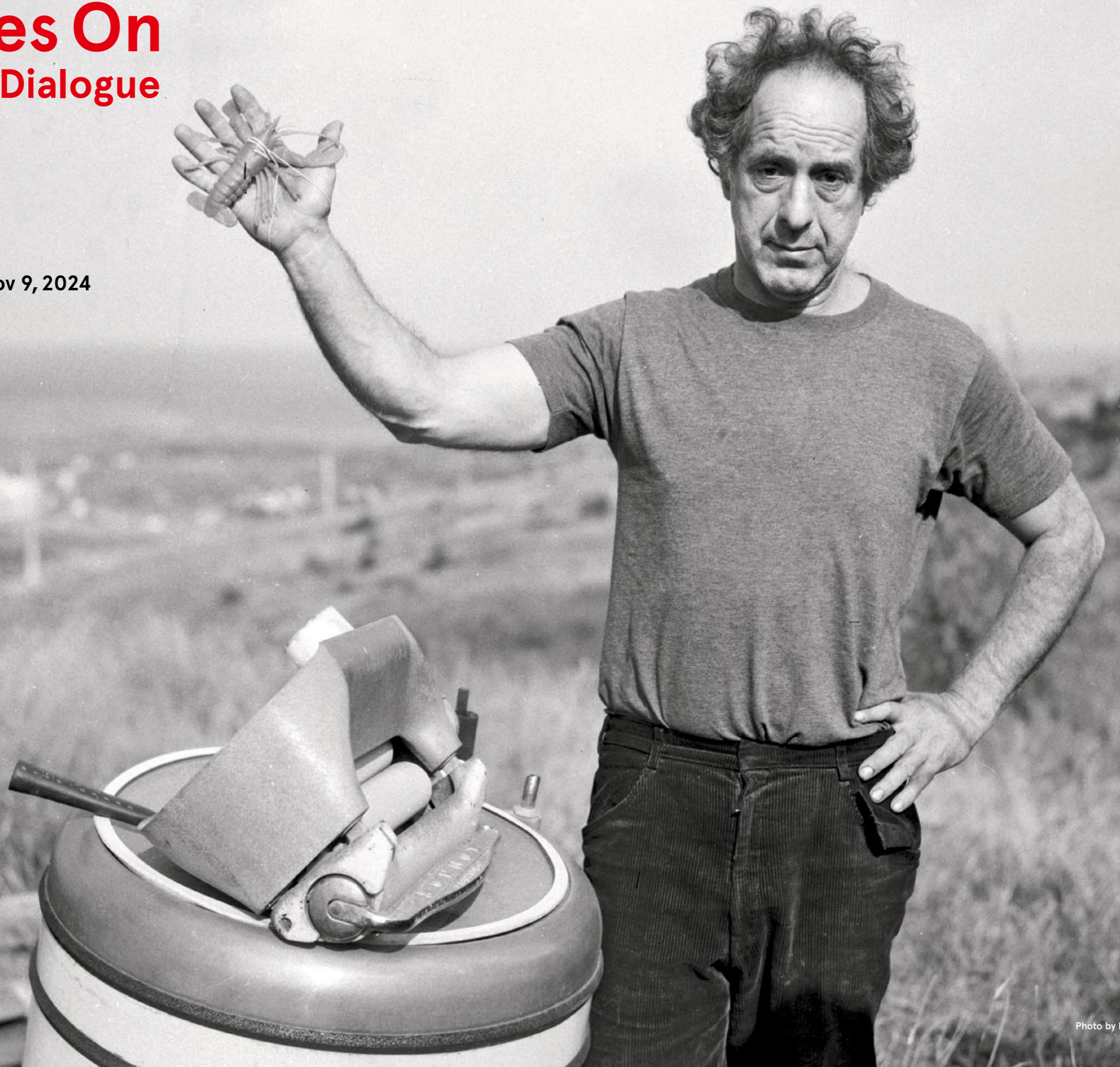


# Life Dances On

## Robert Frank in Dialogue

Exhibition at MoMA, New York  
Sep 15, 2024 – Jan 11, 2025

Robert Frank 100<sup>th</sup> birthday, Nov 9, 2024





## AVAILABLE – RELATED PUBLICATION

Robert Frank (1924–2019) is an acknowledged master of photography and the photobook. Born in Zurich, he immigrated to the United States in 1947. Frank 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* of 1959. Frank's other important projects include the books *Black White and Things* (1954), *Lines of My Hand* (1972), the film *Cocksucker Blues* for the Rolling Stones (1972), and his visual diaries (2010–17). Steidl has published over 30 of Frank's books, including his last, *Good Days Quiet* (2019).

*Robert Frank: Books and Films Published by Steidl* explores Robert Frank's rich bookmaking history with Steidl. Including spreads from and explanatory texts on the more than 30 books Frank published with Steidl, along with interviews, essays and documentary photos, *Books and Films* 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 times, 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*), the publication of previously unseen projects (*Seven Stories*), 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."

*The book has always been more important to me than selling my photographs. The book is what ensures your work will live longer, longer than any other means...* Robert Frank

### Gerhard Steidl (ed.) Robert Frank: Books and Films Published by Steidl

Texts by John Farrel, Gerhard Steidl and Monte Packham  
Interview between Robert Frank, Robert Enright and Meeka Walsh  
Interview between Gerhard Steidl and Fritz Göttler  
Book design by Gerhard Steidl and Duncan Whyte / Steidl Design  
120 pages  
8.3 × 11.7 in. / 21 × 29.7 cm  
75 black-and-white and 4 color photographs and 313 illustrations  
Four-color process  
Hardcover

€ 18.00 / £ 15.00 / US\$ 20.00  
ISBN 978-3-95829-306-9

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**AVAILABLE**



The significance of Robert Frank's photography is unquestionable. Frank's *The Americans* is arguably the most important American photography publication of the postwar period, and his work has spawned numerous disciples, as well as a rich critical literature. It is less known that at the very moment he became a star—the end of the 1950s—Frank chose to abandon still photography for more than ten years in order to immerse himself in filmmaking. He did return to photography in the 1970s, but Frank the filmmaker has remained a well-kept secret for almost four decades. A compilation examining his missing years is long overdue.

*Film Works* includes eight DVDs, four in PAL and four in NTSC format, and comes with the book *Frank Films* (edited by Brigitta Burger-Utzer and Stefan Grisseemann)—offering a visually unique approach to Frank's films—as well as the booklets *Me & My Brother* and *Pull My Daisy*, all packaged in a custom-made wooden case. This elaborate object provides a comprehensive overview of more than 25 films and videos, some of them classics of the New American Cinema of the 1950s and '60s.

**Films**

- |   |   |   |
|---|---|---|
| <p><u>Disc 1 / 210 mins</u></p> <p>1 <i>Pull My Daisy</i> (1959), 28 mins</p> <p>2 <i>The Sin of Jesus</i> (1961), 38 mins</p> <p>3 <i>O.K. End Here</i> (1963), 33 mins</p> <p>4 <i>Me and My Brother</i> (1968), 85 mins</p> <p>5 <i>Conversations in Vermont</i> (1969), 26 mins</p> <p><u>Disc 2 / 204 mins</u></p> <p>6 <i>Life-Raft Earth</i> (1969), 33 mins</p> <p>7 <i>About Me: A Musical</i> (1971), 30 mins</p> <p>8 <i>Keep Busy</i> (1975), 45 mins</p> <p>9 <i>S-8 Stones Footage From Exile on Main Street</i> (1971), 8 mins</p> | <p>10 <i>Life Dances On</i> (1980), 30 mins</p> <p>11 <i>Energy and How to Get It</i> (1981), 31 mins</p> <p>12 <i>This Song for Jack</i> (1983), 27 mins</p> <p><u>Disc 3 / 191 mins</u></p> <p>13 <i>Ginsberg and Corso Reading</i> (1984), 20 mins</p> <p>14 <i>Home Improvements</i> (1985), 24 mins</p> <p>15 <i>Hunter</i> (1989), 36 mins</p> <p>16 <i>One Hour</i> (1990), 62 mins</p> <p>17 <i>Last Supper</i> (1992), 49 mins</p> | <p><u>Disc 4 / 157 mins</u></p> <p>18 <i>Moving Pictures</i> (1994), 17 mins</p> <p>19 <i>The Present</i> (1996), 23 mins</p> <p>20 <i>Flamingo</i> (1996), 10 mins [English and Swedish]</p> <p>21 <i>What I Remember from My Visit (with Stieglitz)</i> (1998), 4 mins</p> <p>22 <i>Sanyu</i> (2000), 27 mins</p> <p>23 <i>Fragments</i> (2000), 10 mins</p> <p>24 <i>Paper Route</i> (2002), 24 mins</p> <p>25 <i>The Tunnel</i> (2005), 4 mins</p> <p>26 <i>True Story</i> (2004/08), 26 mins</p> <p>27 <i>Fernando</i> (2008), 12 mins</p> |
|---|---|---|

**Books**

- |  |   |  |
|--|---|--|
| <p><i>Me and My Brother</i><br/>Facsimile of the screenplay with notes and documentation of <i>Me and My Brother</i> (1968)<br/>72 pages<br/>Tritone</p> | <p><i>Pull My Daisy</i><br/>Screenplay of <i>Pull My Daisy</i> (1959)<br/>Introduction by Jerry Tallmer<br/>Text by Jack Kerouac<br/>32 pages</p>   | <p>Texts by Michael Barchet, Philip Brookman, Brigitta Burger-Utzer, Stefan Grisseemann, Kent Jones, Thomas Mießgang, Pia Neumann, Bert Rebhandl, Amy Taubin</p> |
| <p><i>Pull My Daisy</i><br/>Photographs by John Cohen documenting the making of <i>Pull My Daisy</i> (1959)<br/>56 pages<br/>Tritone</p>                 | <p><i>Frank Films</i><br/>272 pages<br/>Edited by Brigitta Burger-Utzer and Stefan Grisseemann<br/>Containing film stills, essays and summaries of each film, as well as comprehensive bibliographic and technical data</p> | <p>All books:<br/>8.3 × 11.7 in / 21 × 29.7 cm<br/>Tritone and four-color process<br/>Softcovers</p>   |

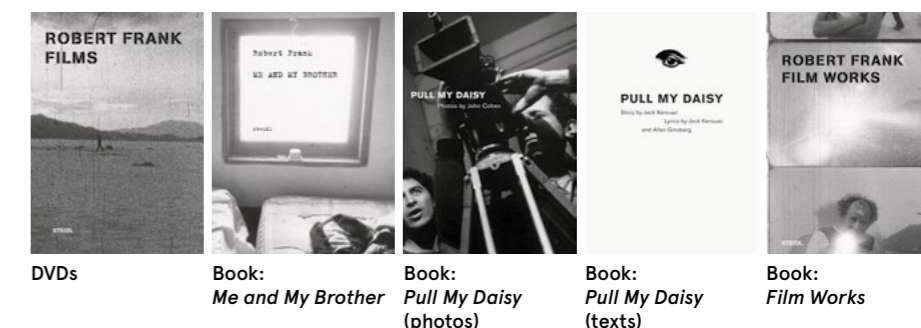


**Robert Frank  
Film Works**

4 DVDs (both PAL and NTSC) with  
4 books, housed in a handmade  
plywood suitcase  
13.8 × 9.2 × 2 in. /  
35 × 23.4 × 5 cm

€ 150.00 / £ 120.00 / US\$ 175.00  
ISBN 978-3-95829-036-5

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DVDs      Book: *Me and My Brother*      Book: *Pull My Daisy* (photos)      Book: *Pull My Daisy* (texts)      Book: *Film Works*

AVAILABLE



This is new edition of the long out-of-print *London/Wales*, which brings together two distinct bodies of work to reveal a different understanding of Robert 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. Setting a significant documentary precedent for Frank's best known work, *The Americans*, *London/Wales* demonstrates the artist's early interest in social commentary, the narrative potential of photographic sequencing and his innovative use of the expressionistic qualities of the medium. Featuring over 70 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.

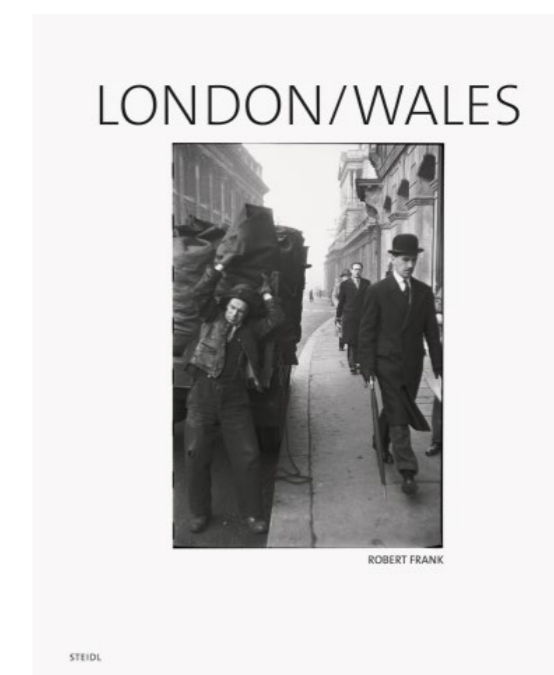
*War is over; the heroic French population reaffirms superiority. Love, Paris, and flowers ... but London was black, white, and grey, the elegance, the style, all present in front of always changing fog. Then I met a man from Wales talking about the miners and I had read How Green Was My Valley. This became my only try to make a "story."* Robert Frank

## Robert Frank *London/Wales*

Edited by Philip Brookman  
Text by Richard Llewellyn  
Book design by Robert Frank, Wyndham Boulter and Gerhard Steidl  
128 pages  
7.6 × 9.4 in. / 19.2 × 24 cm  
71 black-and-white photographs  
Tritone  
Clothbound hardcover with dust jacket

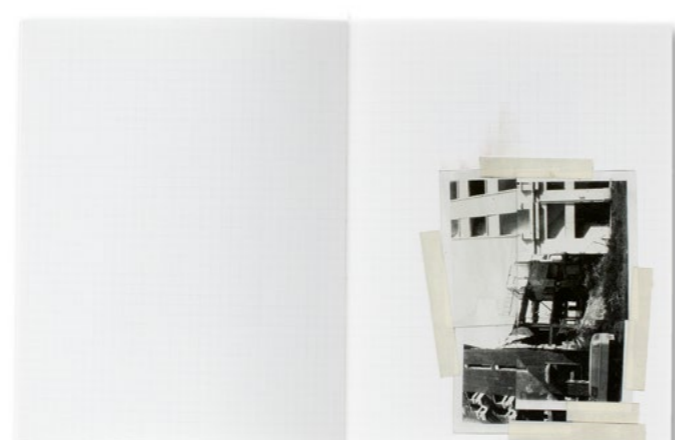
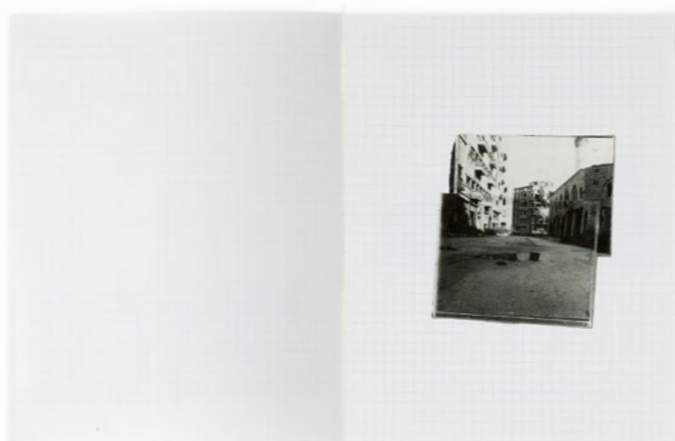
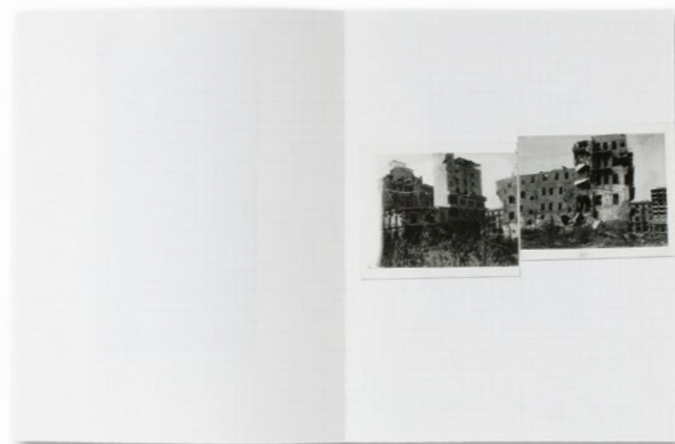
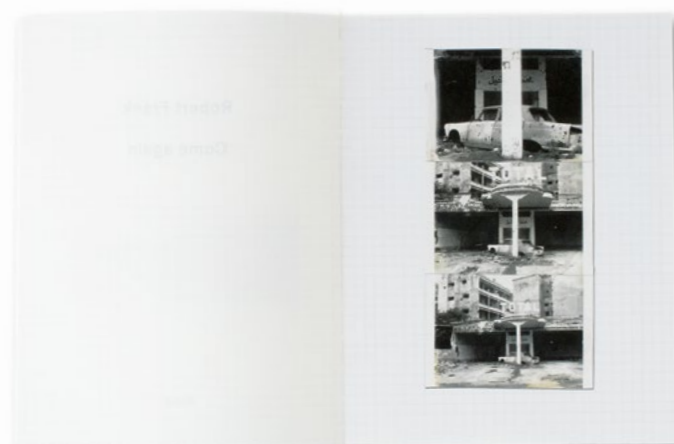
€ 40.00 / £ 35.00 / US\$ 45.00  
ISBN 978-3-96999-368-2

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**AVAILABLE**

In November 1991 Robert Frank was invited to Beirut on a commission to photograph the devastated downtown of the city following the end of the Lebanese civil war (1975–90). Together with the work of five other photographers, Frank's images were included in the book *Beirut City Centre* (1992). Alongside his work for the commission he made many Polaroids of the city which he stored in his studio on his return home. Many years later Frank reconsidered the images and decided to title the work *Come Again*, but left the sketchbook as he had originally made it in Beirut. *Come Again* is a facsimile reprint of that object.



**Robert Frank**  
**Come Again**

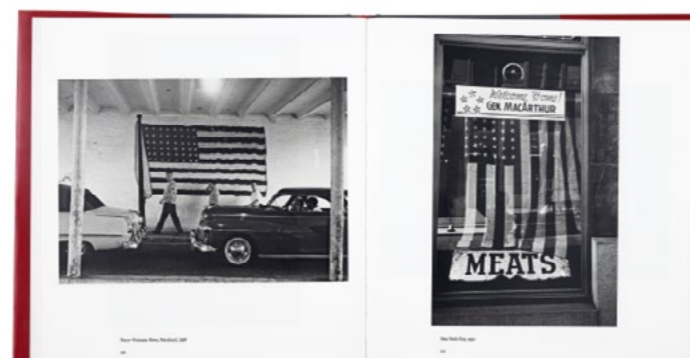
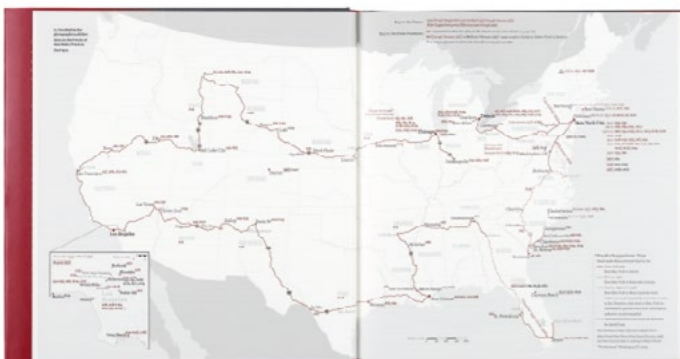
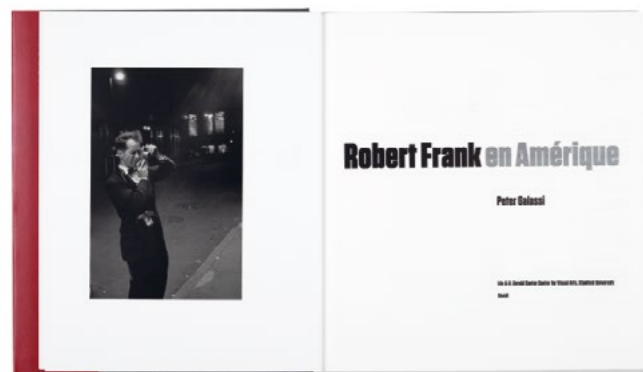
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and Gerhard Steidl  
48 pages  
8.4 × 11 in. / 21.5 × 28 cm  
24 black-and-white photographs  
Four-color-process with a glossy UV varnish  
Open-spine softcover in a sleeve

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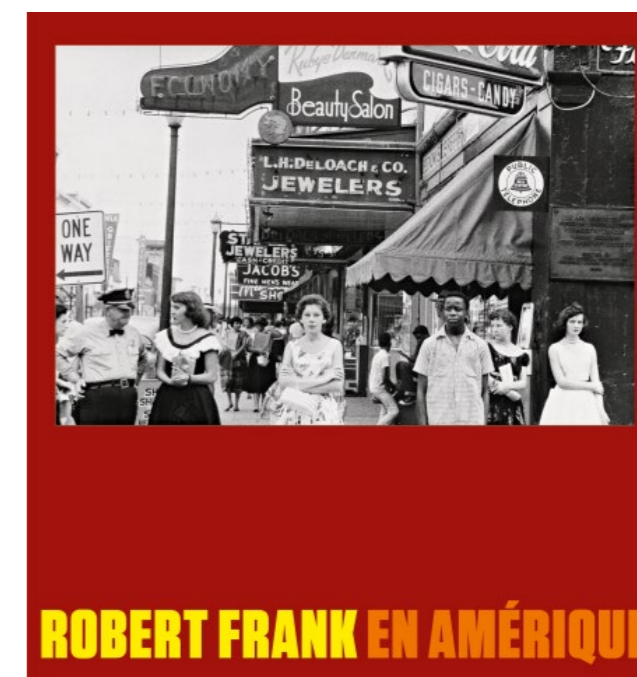
Because of the importance of Robert Frank's *The Americans*; because he turned to filmmaking in 1959, the same year the book appeared in the United States; and because he made very different kinds of pictures when he returned to still photography in the 1970s, most of Frank's American work of the 1950s 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 integrates 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.

**Robert Frank  
En Amérique  
(French edition)**

Edited by Peter Galassi  
Texts by Peter Galassi and Connie Wolf  
Book design by Katy Homans  
196 pages  
9 × 9.6 in. / 23 × 24.5 cm  
138 black-and-white photographs  
Tritone  
Clothbound with dust jacket

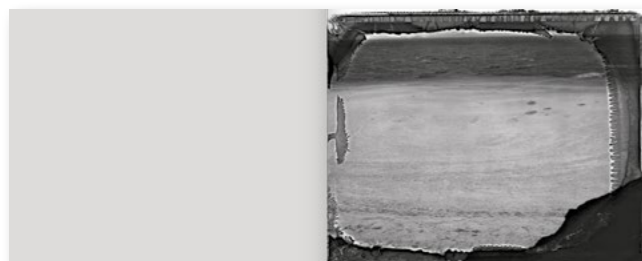
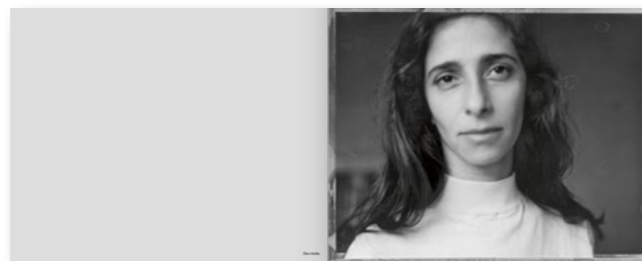
€ 65.00  
ISBN 978-3-86930-825-8

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**ROBERT FRANK EN AMÉRIQUE**

AVAILABLE



In this, Robert Frank's last book, he both acknowledged and moved beyond his visual diaries (2010–17), which juxtapose photographs—past and present, iconic and unknown—with 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 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-fuelled iron stove, humble furniture and bare light bulbs, as well as views of the land and sea by the house: snow-covered, windswept, stormy or lit by the dying sun.

Frank's Polaroids scanned for the book 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 he pioneered over the decades of his practice.

## Robert Frank Good Days Quiet

Book design by Robert Frank, A-chan,  
and Gerhard Steidl  
64 pages  
10 × 8 in. / 25.4 × 20.3 cm  
37 black-and-white photographs  
Tritone  
Open-spine softcover in  
a sleeve

€ 50.00 / £ 45.00 / US\$ 60.00  
ISBN 978-3-95829-550-6

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Sleeve



Book

**AVAILABLE**



Robert Frank's 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 Frank's photographs including landscapes, family portraits, still lifes and cityscapes.

When Robert Frank immigrated to the United States in 1947, a wooden box containing his father's 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 and scanned in preparation for this book.

Designed by Robert Frank, *Father Photographer* reveals Henry Frank to be both a talented photographer and an avid traveler. 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.

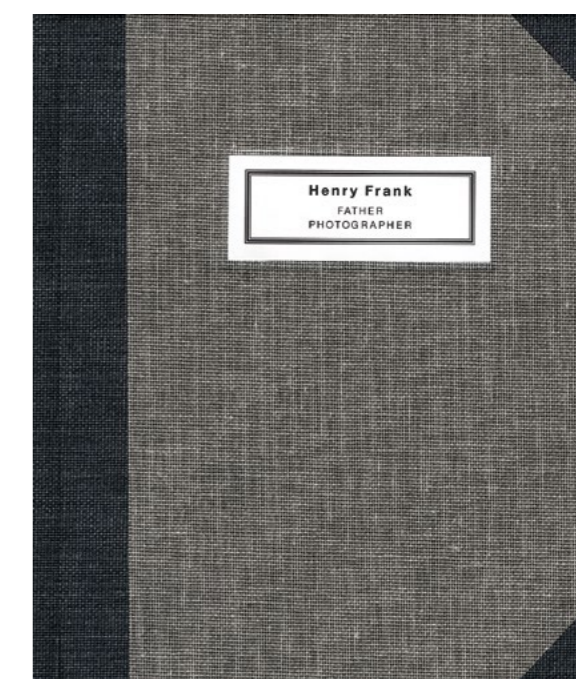
*Father Photographer* is a revelation of the unknown photographer Henry Frank, a historical photographic document of the early twentieth century, as well as a singular chapter in Robert Frank's bookmaking.

## Henry Frank Father Photographer

Edited by Robert Frank and François-Marie Banier  
Text by Robert Frank  
Book design by Robert Frank, François-Marie Banier,  
Gerhard Steidl and Sarah Winter  
88 pages  
5.5 × 6.5 in. / 14 × 16.5 cm  
48 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 35.00 / £ 30.00 / US\$ 40.00  
ISBN 978-3-86521-814-8

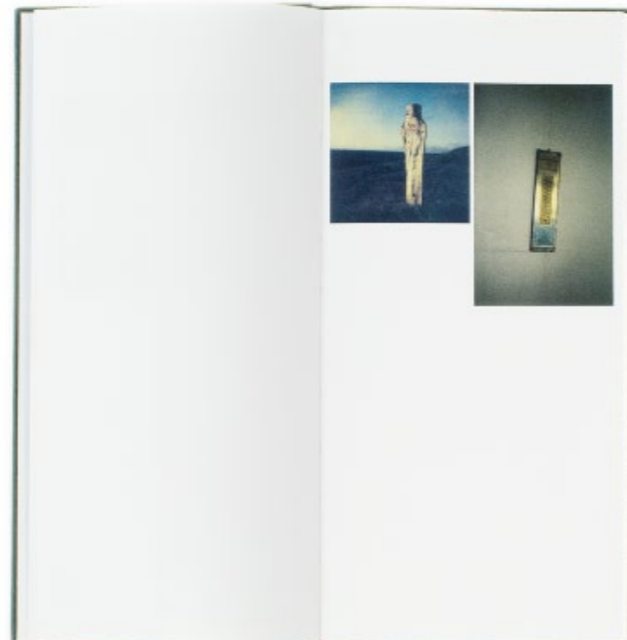
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**AVAILABLE**

*Household Inventory Record* is a readymade in the series of Robert Frank's visual diaries. Composed of Polaroids, the thin and upright volume continues the journey into Frank's personal realm and imagery, showing us snapshots from his travels, of his friends and everyday curiosities.

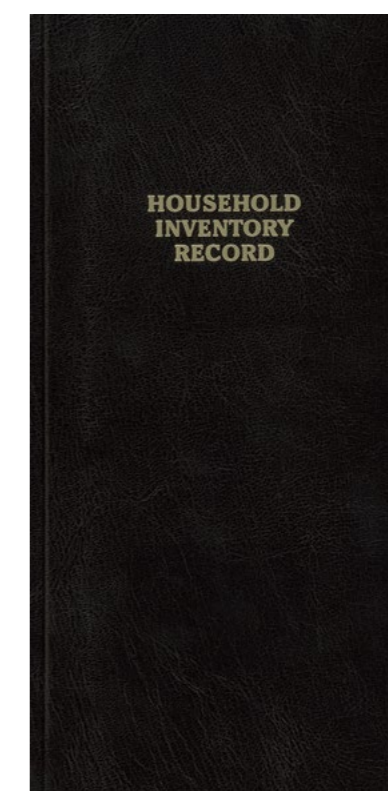


**Robert Frank**  
**Household Inventory**

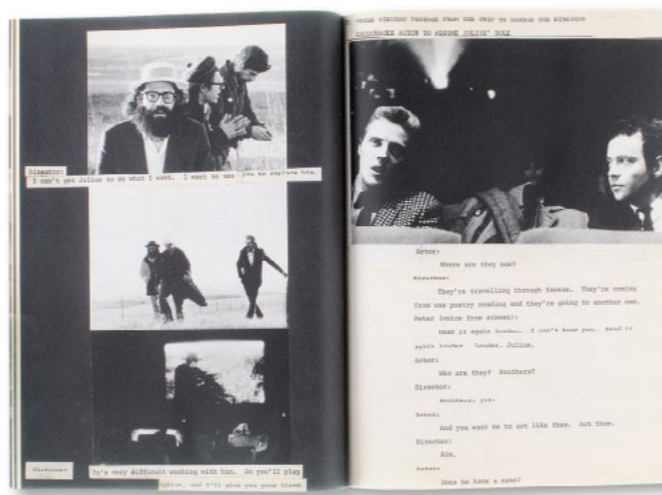
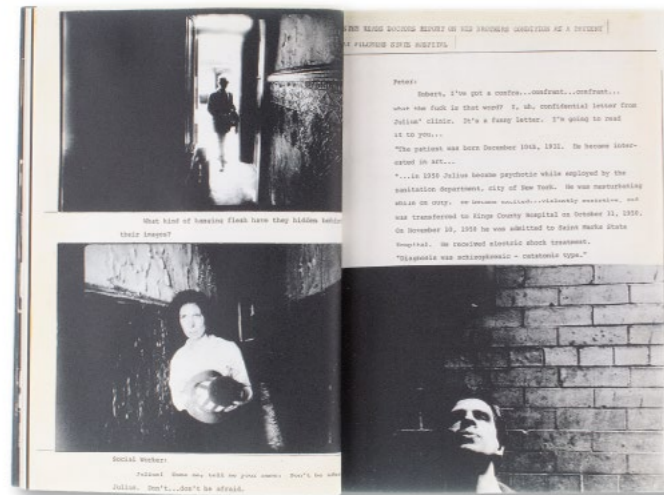
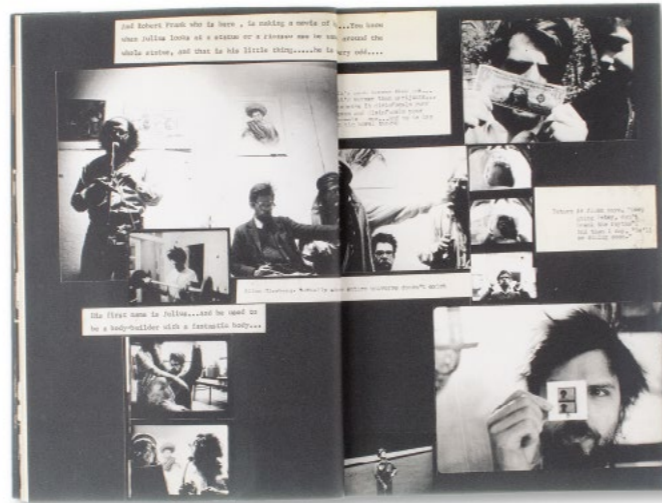
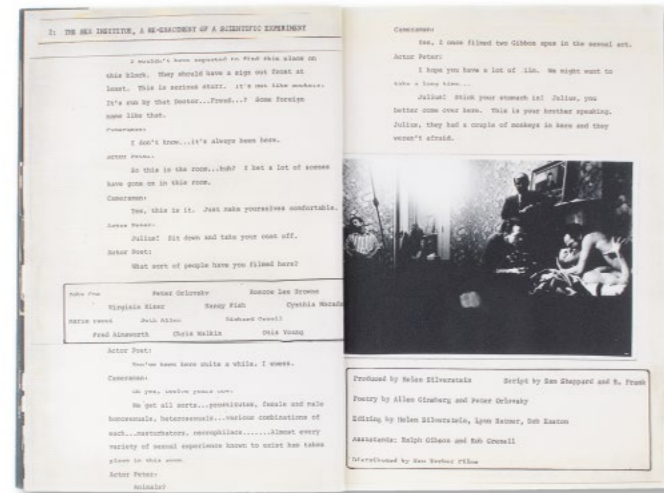
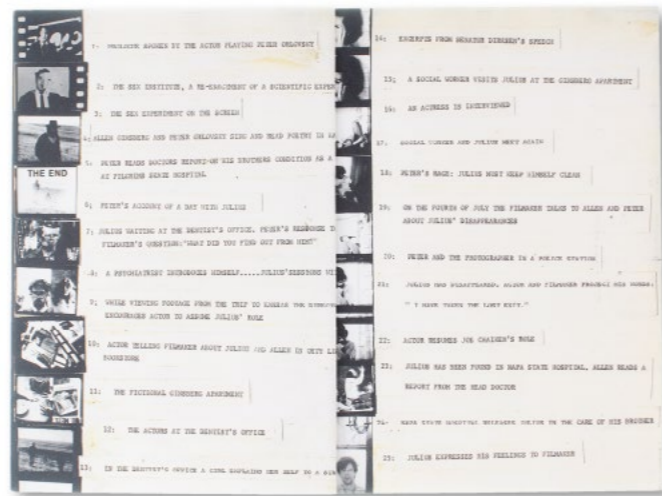
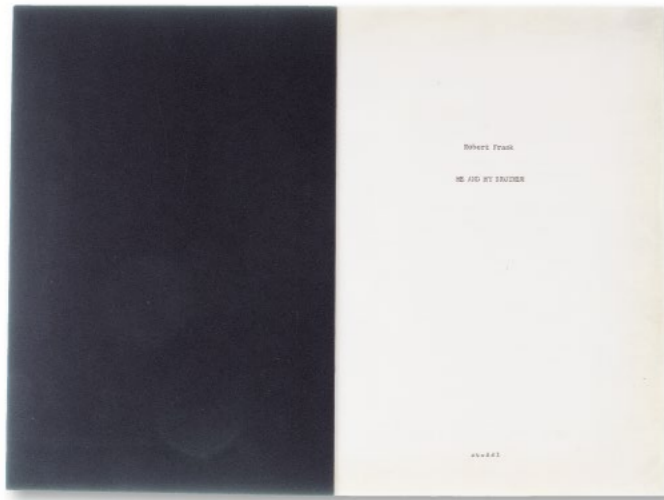
Text by Robert Frank  
Book design by Robert Frank, A-chan and  
Gerhard Steidl  
88 pages  
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20 black-and-white and 68 color photographs  
Four-color process  
Imitation-leather hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
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### Robert Frank Me and My Brother

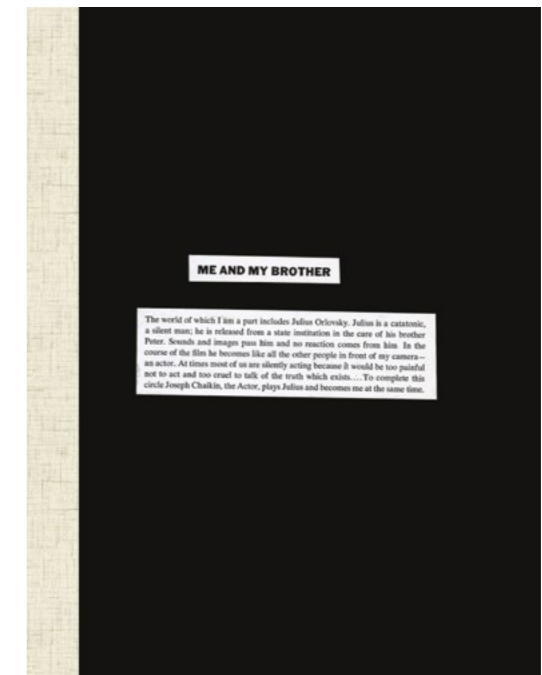
Text by Robert Frank  
Book design by Robert Frank  
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72 pages  
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37 black-and-white photographs  
Four-color process  
Half-linen softcover with a DVD

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ISBN 978-3-86521-363-1

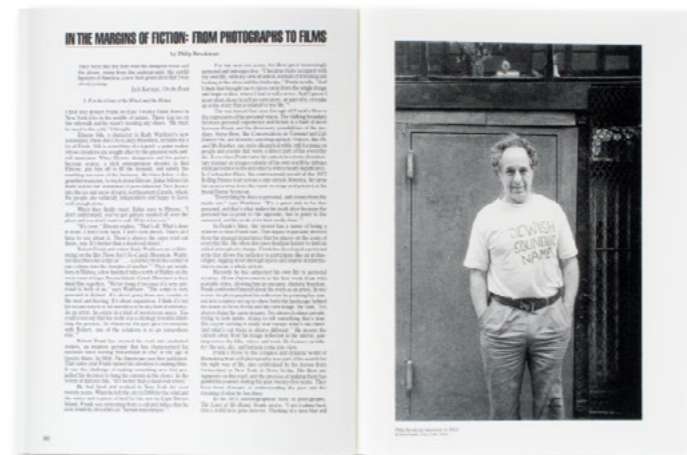
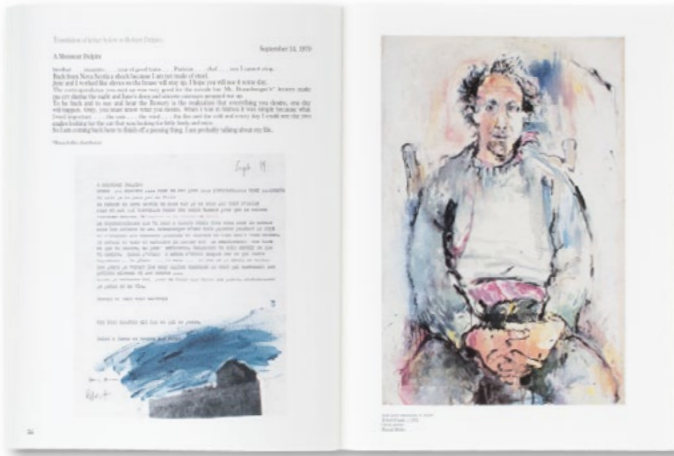
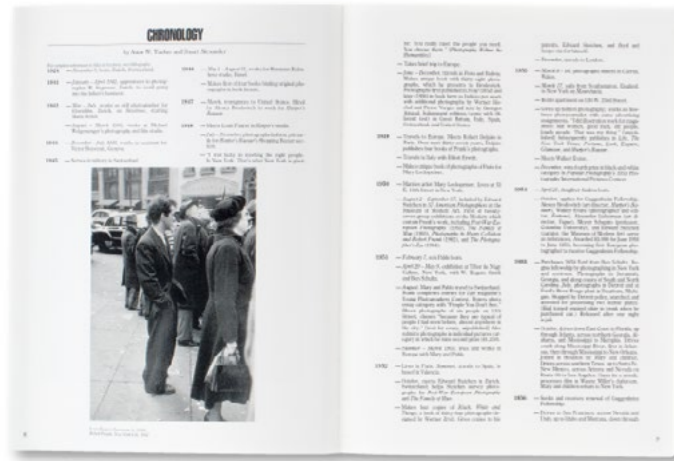
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*Me and My Brother* was Robert Frank's first feature-length film, completed and first shown in 1968 at the Venice Film Festival. Everything which had defined Frank's art up to that point turns up in this film—the look at America “from the outside,” the poetic libertinage of the Beats, the marginal in a central role. It celebrates the return of the poetic essay as assemblage, the affirmation of the underground as a wild cinematic analysis in the form of a collage, and skillfully weaves together opposites, plays counterfeits against the authentic, pornography against poetry, acting against being, Beat cynicism against hippie romanticism, monochrome against colored. The story contains bizarre twists and turns, and appears to be a rather artless film—within-a-film being shown at a rundown movie theatre.

The book is a facsimile of Frank's handmade maquette, combining the film script (typed by him on his mechanical typewriter) and set photographs.



AVAILABLE



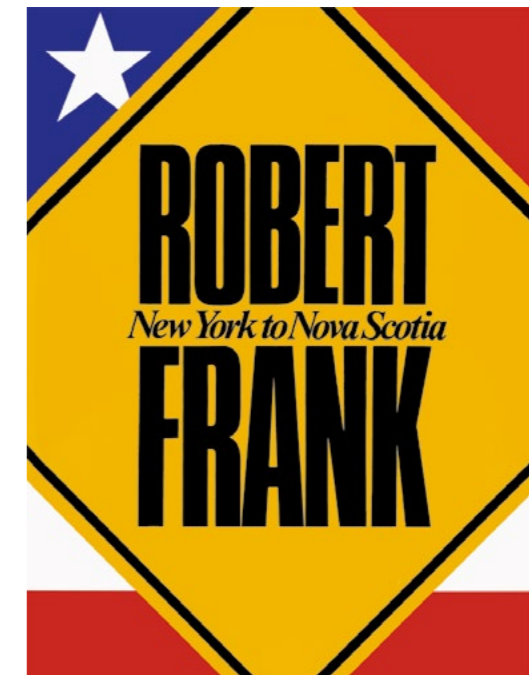
*New York to Nova Scotia* was originally published in 1986 to accompany a retrospective exhibition of the same name organized by the Museum of Fine Arts, Houston, and has long been out of print. The chronology and personal spirit of Frank's complex career as a photographer and filmmaker are evoked with previously unpublished letters, pictures, reviews and essays, as well as 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, as well as by legendary curator Hugh Edwards and publisher Robert Delpire.

**Robert Frank**  
**New York to Nova Scotia**

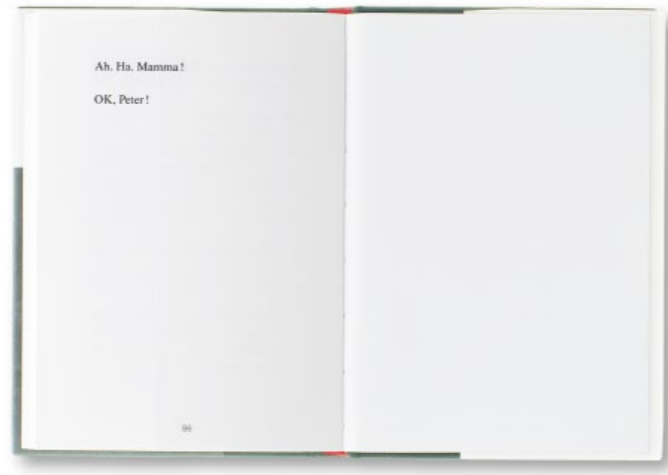
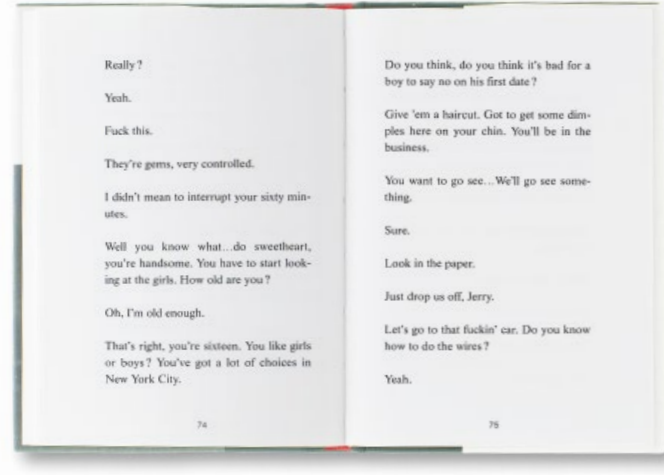
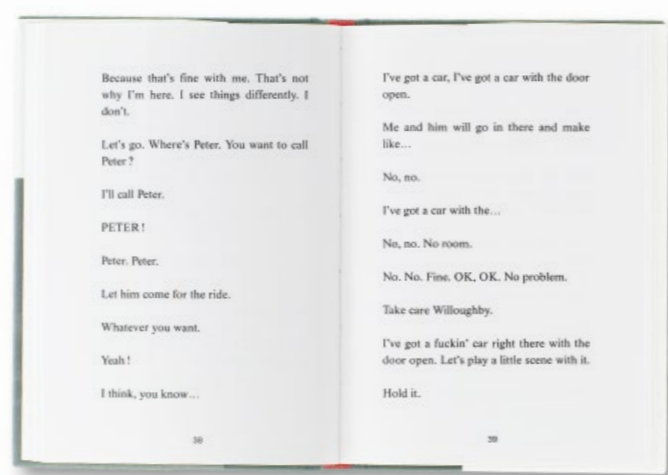
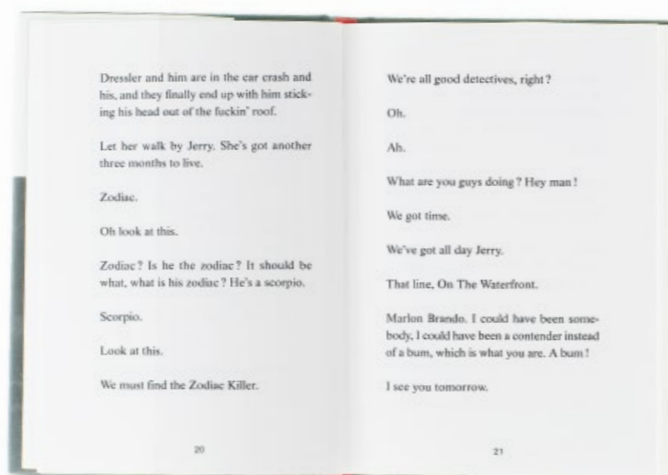
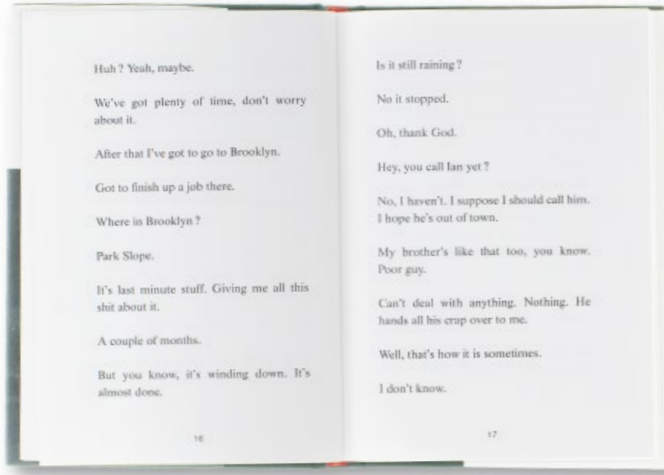
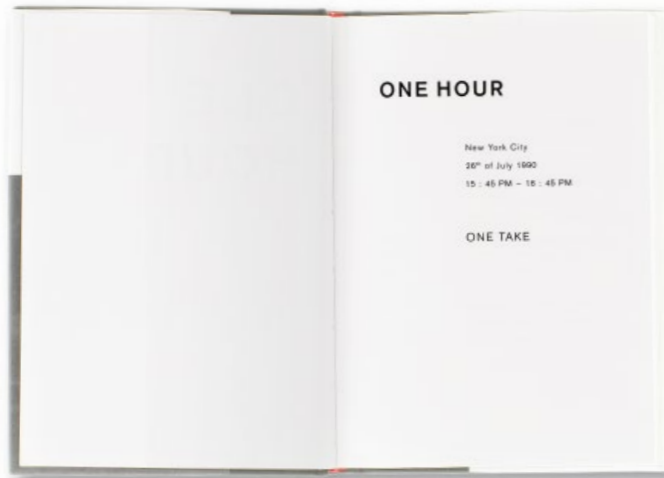
Edited by Anne Wilkes Tucker and Philip Brookman  
Book design by Arthur L. White  
Texts by Philip Brookman, Robert Coles,  
Hugh Edwards, Walker Evans, Robert Frank,  
Allen Ginsberg, John Hanhardt, Ian Jeffrey,  
Jack Kerouac, Peter C. Marzio, Jonas Mekas,  
Gotthard Schuh and Anne Wilkes Tucker  
112 pages  
8.9 x 11.9 in. / 22.7 x 30.4 cm  
1 color and 24 black-and-white  
photographs and 8 illustrations  
Tritone and four-color-process  
Softcover

€ 65.00 / £ 58.00 / US\$ 75.00  
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AVAILABLE



Robert Frank's *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 on 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.

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 Orlovsky's lines (intercepted by Frank roughly halfway through the hour, in front of the Angelika Cinema on Houston Street) are "total improvisation."

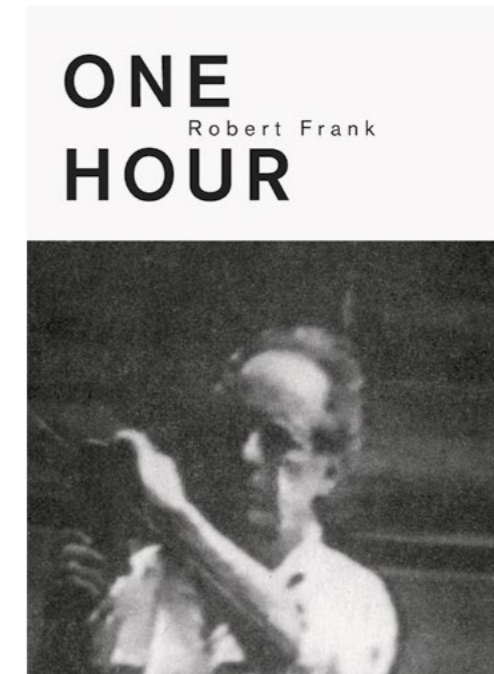
## Robert Frank One Hour

Text by Robert Frank  
and Michal Rovner  
Book design by Robert Frank and Gerhard Steidl  
88 pages

4.1 x 5.9 in. / 10.5 x 15 cm  
12 black-and-white film stills  
Duotone  
Clothbound hardcover with  
dust jacket

€ 30.00 / £ 25.00 / US\$ 40.00  
ISBN 978-3-86521-364-8

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**AVAILABLE**

In August 1992 Robert Frank's good friend Reginald Rankin invited Frank on a trip to Pangnirtung, a village of around 1,300 Inuit inhabitants in the Arctic Circle. This book is Frank's documentation of the five-day sojourn. Curiously Frank depicts Pangnirtung void of its people: the still harbor, public housing, a convenience store, a telephone post. Sincere without being sentimental, the photos are shaped by a short text from Frank himself: "Prefabricated homes along the main road in Pangnirtung. At times a decorated window—reflections inside or outside. Stones—maybe the balance of a big sky above..."



**Robert Frank**  
**Pangnirtung**

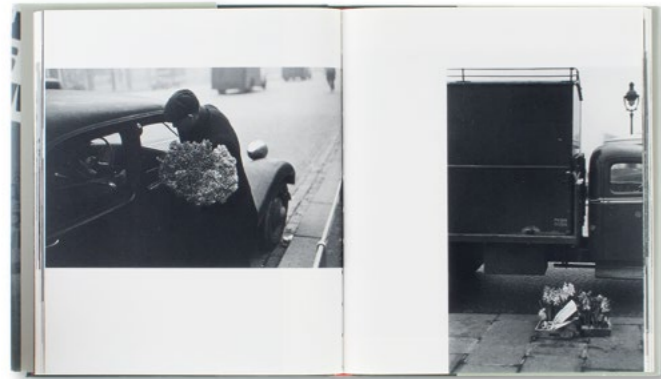
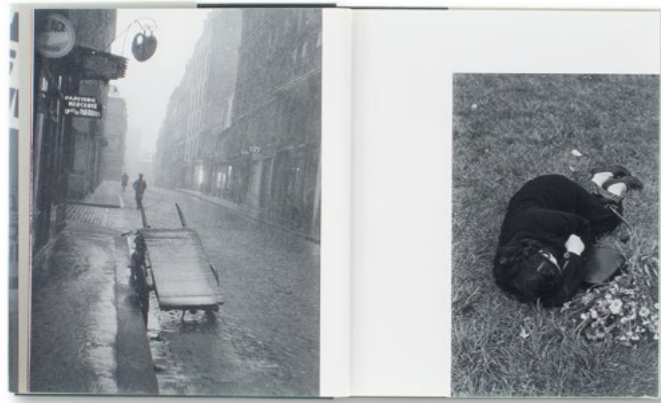
Text by Robert Frank  
Book design by Robert Frank, A-chan and  
Gerhard Steidl  
40 pages  
9 × 12 in. / 23 × 30.5 cm  
27 black-and-white photographs  
Tritone  
Clothbound hardcover

€ 65.00 / £ 60.00 / US\$ 75.00  
ISBN 978-3-86930-198-3

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AVAILABLE



**Robert Frank**  
**Paris**  
**(French edition)**

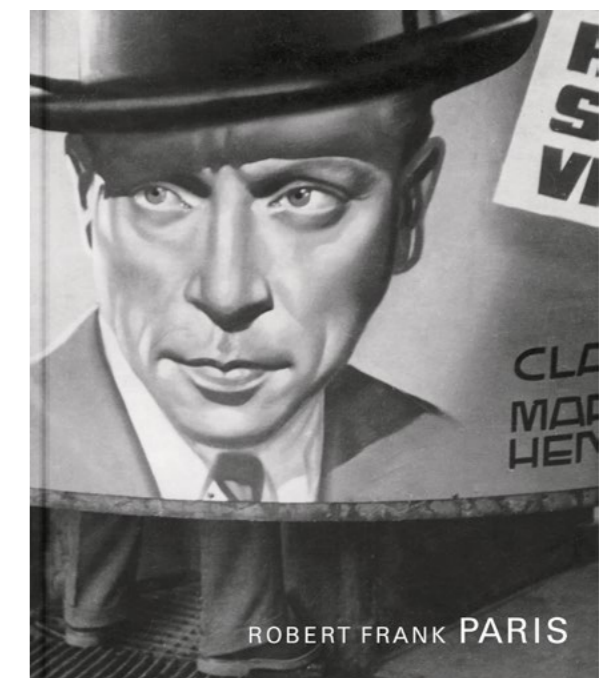
Edited by Robert Frank  
and Ute Eskildsen  
Book design by Gerhard Steidl and Sarah Winter  
108 pages  
7.2 x 8.7 in. / 18.5 x 22 cm  
69 black-and-white photographs  
Tritone  
Clothbound hardcover in dust jacket

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86521-524-6

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*Paris* marks the first time that the significant body of photographs which Robert Frank made in Paris in the early 1950s is presented 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 this visit have since become iconic in the history of the medium.

The photographs selected by Robert Frank and Ute Eskildsen here 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 Eugène Atget and invokes the tradition of the flâneur.



**AVAILABLE**

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 in 1948. A few of these images became well-known in Frank's oeuvre, but previously the entire series had only been seen by a small number of people. *Peru* presents for the first time the complete sequence of images, based on the original book Frank had conceived, and realized under his direction.

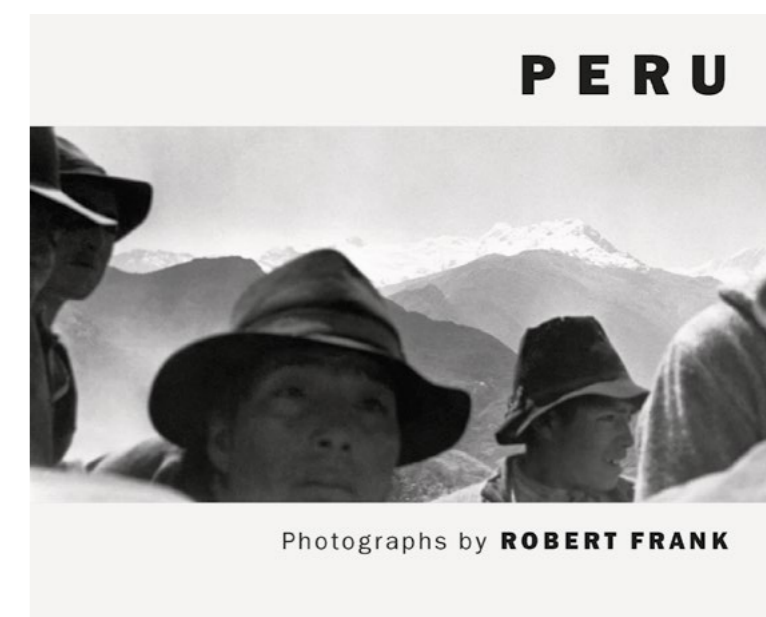


**Robert Frank**  
**Peru**

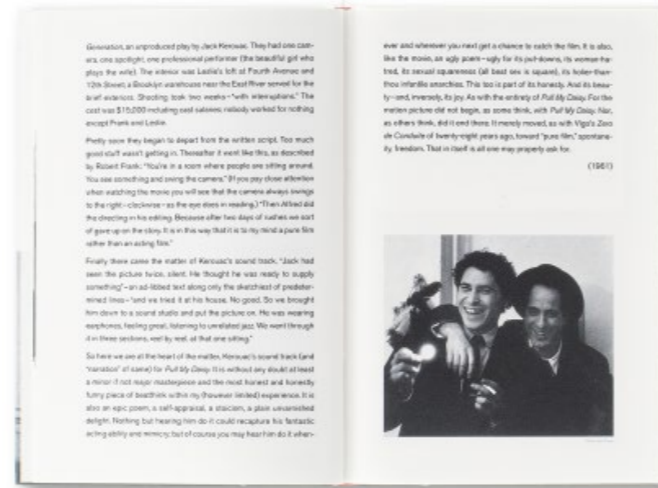
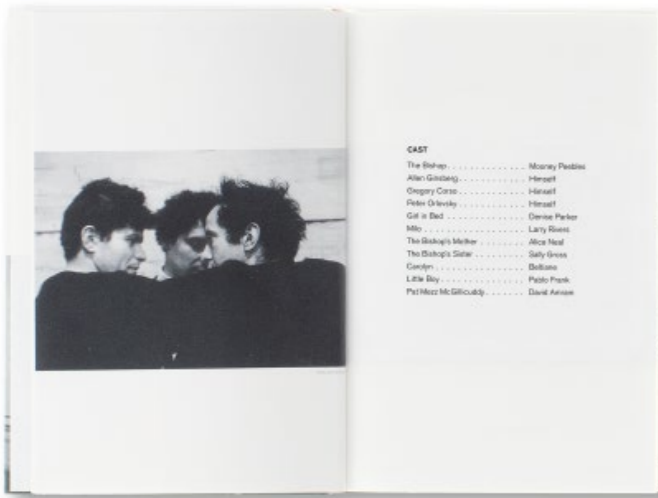
Book design by Robert Frank and Gerhard Steidl  
48 pages  
9.8 x 7.9 in. / 25 x 20 cm  
39 black-and-white photographs  
Tritone  
Clothbound hardcover with  
dust jacket

€ 50.00 / £ 45.00 / US\$ 55.00  
ISBN 978-3-86521-692-2

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AVAILABLE



**Robert Frank**  
**Pull My Daisy**

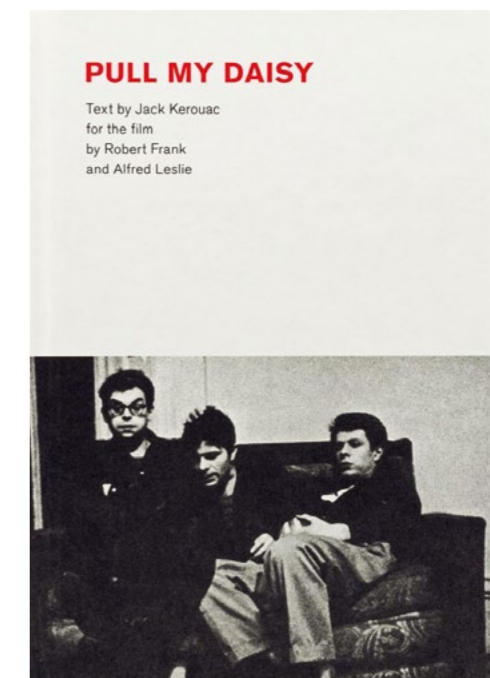
Introduction by Jerry Tallmer  
 Text by Jack Kerouac  
 Book design by Robert Frank, Gerhard Steidl and Rukminee Guha Thakurta  
 64 pages  
 5.3 x 7.9 in. / 13.5 x 20 cm  
 55 black-and-white photographs and film stills  
 Tritone  
 Hardcover

€ 25.00 / £ 20.00 / US\$ 30.00  
 ISBN 978-3-86521-673-1

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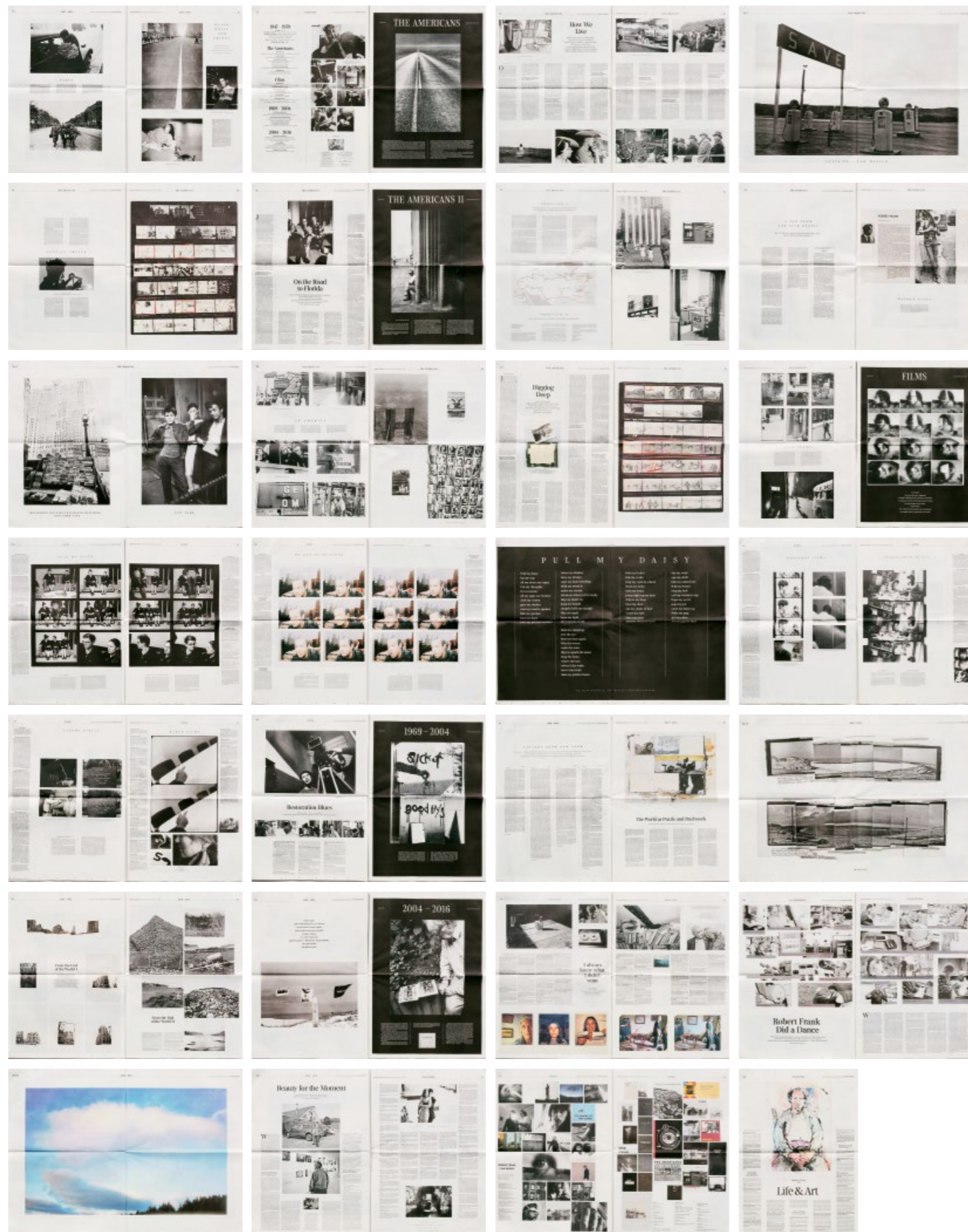
*Pull My Daisy* is a 1959 short film that typifies the Beat Generation. Directed by Robert Frank and Alfred Leslie, *Pull My Daisy* was adapted by Jack Kerouac from the third act of a stage play he never finished titled *Beat Generation*. Kerouac also provided improvised narration. It starred Allen Ginsberg, Gregory Corso, Larry Rivers, Peter Orlovsky, David Amram, Richard Bellamy, Alice Neel, Sally Gross and Pablo Frank, Robert Frank's then-infant son.

This 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.





AVAILABLE



This is the unconventional catalogue of the traveling 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!"

## Robert Frank Books and Films, 1947–2016

Concept by Robert Frank, Alex Rühle and Gerhard Steidl

Edited by Alex Rühle

Texts by Philip Brookman, Ute Eskildsen, Robert Frank, Sarah Greenough, Stefan Koldehoff and Gerhard Steidl

Book design by Stefan Dimitrov and Christian Tönsmann

64 pages

15.9 × 10.8 in. / 40.4 × 27.5 cm

168 black-and-white and 26 color photographs, and 35 illustrations

Four-color rotary on newsprint

€ 10.00 / £ 8.00 / US\$ 15.00

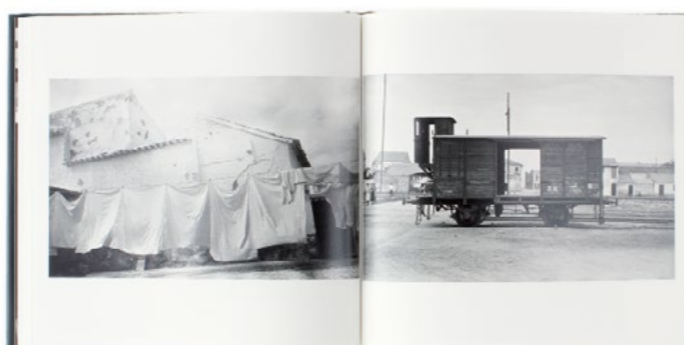
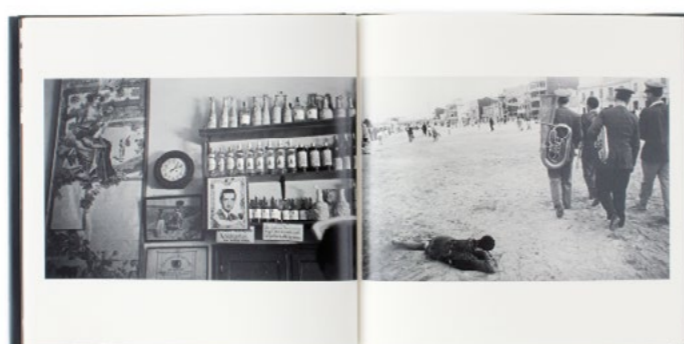
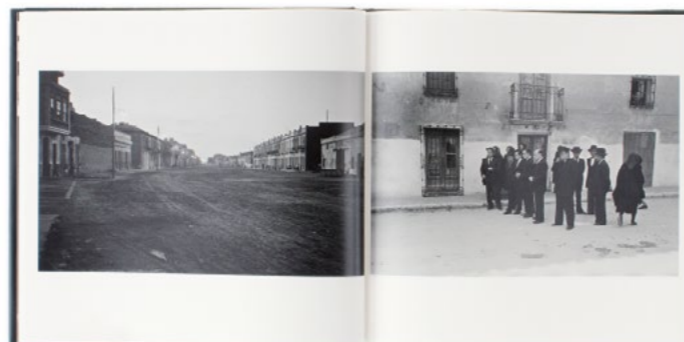
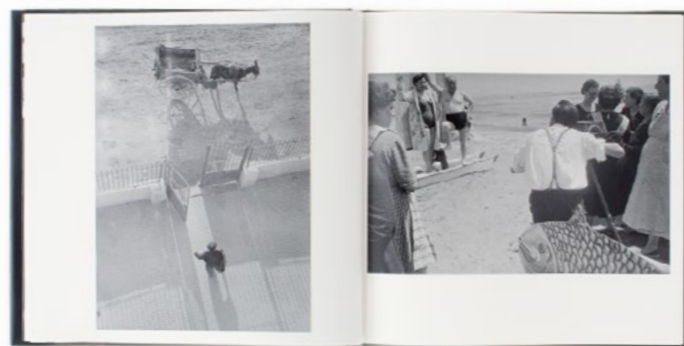
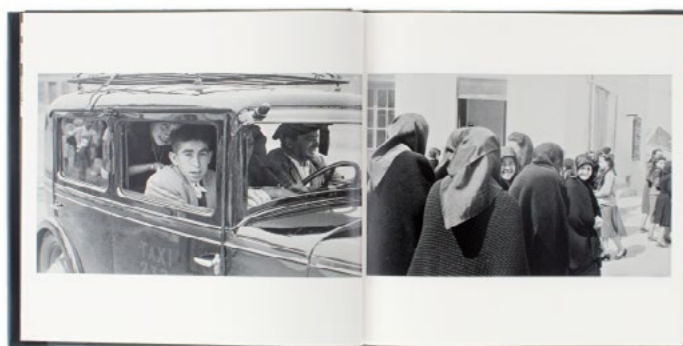
ISBN 978-3-95829-026-6

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**AVAILABLE**

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, which at the time was a humble, bleak place enduring the austere conditions of the postwar period like the rest of Spain. The pictures Frank took of Valencia depict the daily life of a fishing village. His portrayal is so natural and clear that further verbal explanation seems superfluous; they simply reflect, in the photographer's words, "the humanity of the moment," allowing dignity to override poverty.

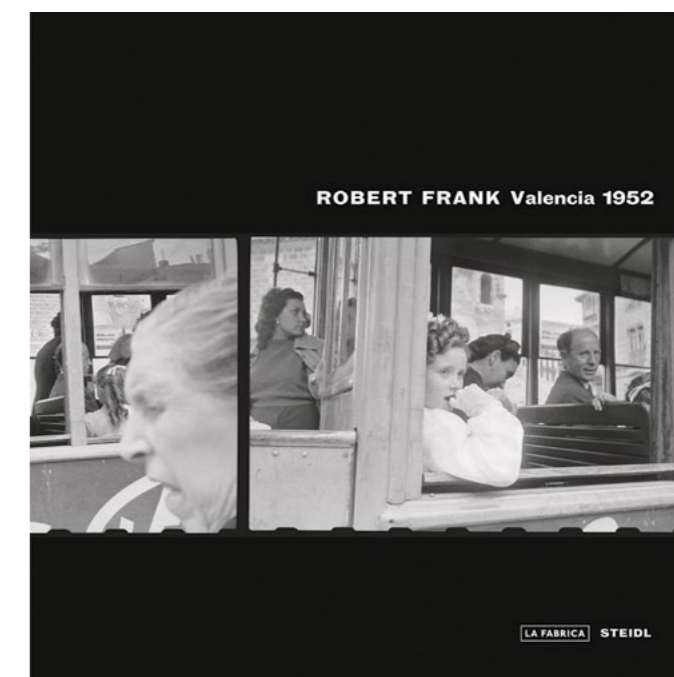


**Robert Frank**  
**Valencia 1952**

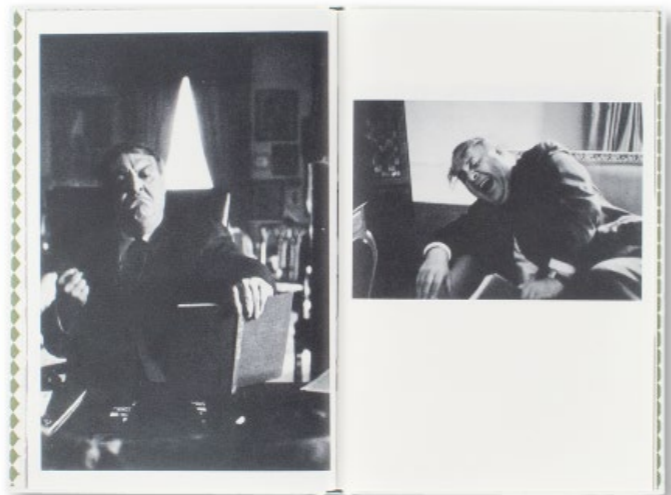
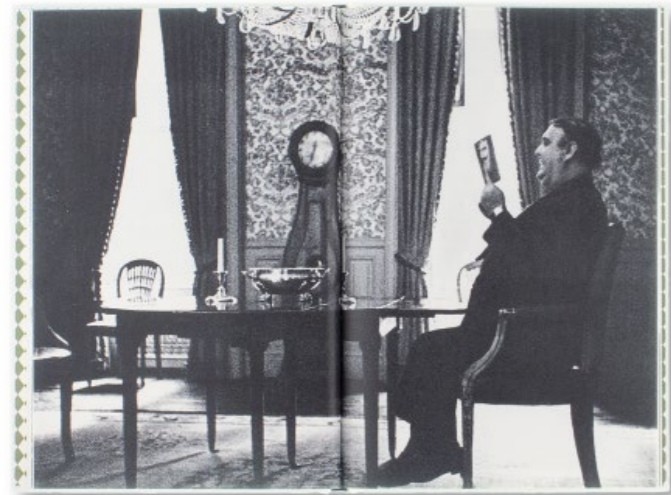
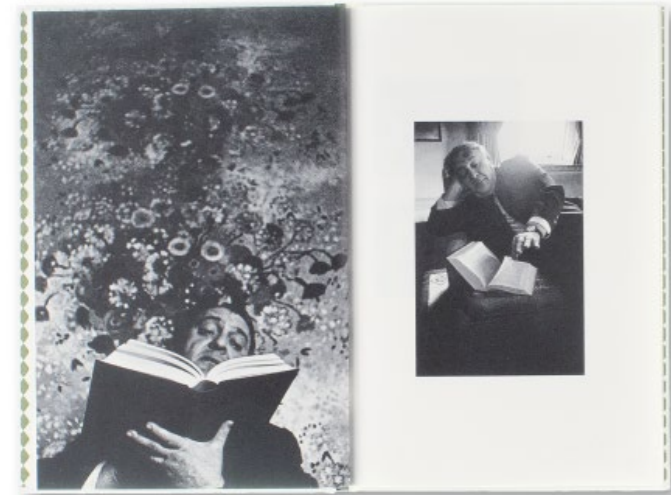
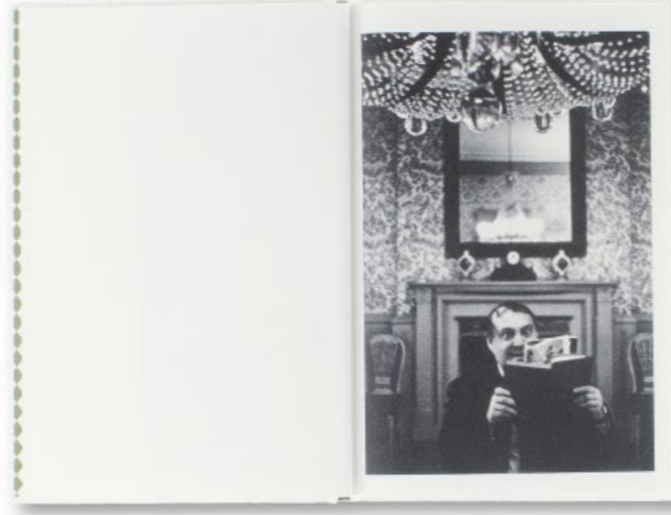
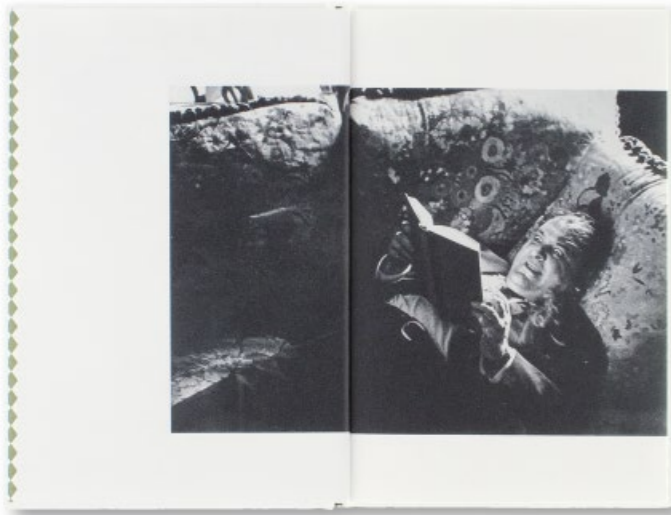
Edited by Robert Frank and Vicente Todolí  
Conversation between Sarah Greenough, Vicente Todolí  
and Peter MacGill  
Book design by Fernando Gutiérrez  
64 pages  
10 × 10 in. / 25.3 × 25.3 cm  
44 black-and-white photographs  
Tritone  
Clothbound hardcover in dust jacket

€ 55.00 / £ 50.00 / US\$ 65.00  
ISBN 978-3-86930-502-8

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**AVAILABLE**



When Robert Frank had completed his first two films, he accepted a commission for a photobook from *The New York Times*, which became *Zero Mostel Reads a Book*. In it Frank takes the comic actor Zero Mostel (1915–1977) for his subject, and depicts him in cartoonish dimensions—bemused, baffled and apoplectic, as he makes his way through an unidentified hardback volume, seated at a table or on a sofa.

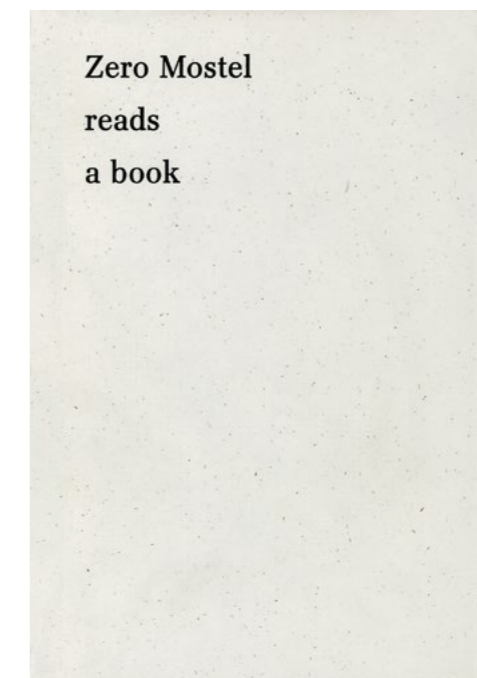
Originally published “for the fun of it” in 1963 and dedicated to the American bookseller, the book was intended as a present for customers yet it never reached the book market. It has been a collector’s item since. *Zero Mostel Reads a Book* references a series of theatrical and playful vignettes in which Mostel’s most famous roles—Tevye in *Fiddler on the Roof*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and Max Bialystock in *The Producers*—are clearly signaled. It is a delightful moment of slapstick in Frank’s oeuvre, and directly reflects his emphasis on the moving image at the time.

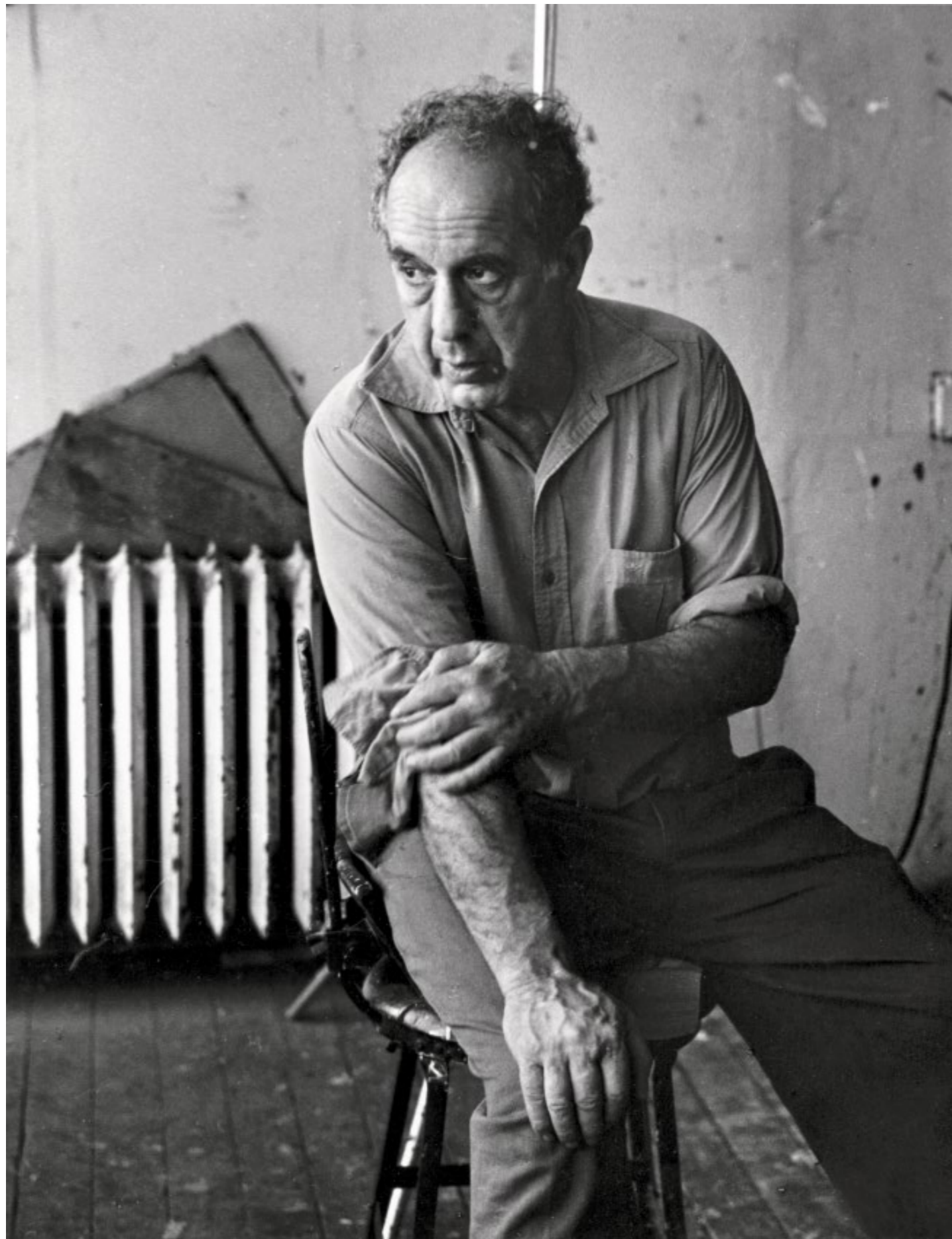
**Robert Frank**  
**Zero Mostel Reads a Book**

Uncredited text  
Book design by Robert Frank and Gerhard Steidl  
40 pages  
5.7 × 8.5 in. / 14.4 × 21.5 cm  
36 black-and-white photographs  
Tritone  
Hardcover

€ 20.00 / £ 20.00 / US\$ 30.00  
ISBN 978-3-86521-586-4

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## AVAILABLE – RELATED PUBLICATION

Born in Glace Bay, Canada, in 1951, Brian Graham earned his Bachelor of Arts from St. Francis Xavier University, Nova Scotia, in 1973. He moved to New York in 1981 to pursue photography and there assisted and printed for Robert Frank for more than a decade. He also printed the archives of Allen Ginsberg (chronicling the Beat years), the Walker Evans Estate and Rosalind Fox Solomon. Graham has photographed throughout Africa, Europe and the Americas, and exhibited in New York, Berlin and Lisbon.

Robert Frank carefully entwined his life and work, yet the man behind the camera always remained enigmatic. *Goin' Down the Road with Robert Frank* is a rare insider's look at Frank's world by his longtime friend and assistant (both in and out of the dark-room) Brian Graham. Graham's photos, made between 1979 and 2019, take us behind the scenes of Frank at work—on location for his 1987 film *Candy Mountain*, photographing Allen Ginsberg, inspecting contact sheets—and into his private life: laughing with his wife June Leaf, exploring a thrift shop, even fixing the roof of his Bleecker Street studio. Candid and spontaneous, Graham's images are often arranged in filmic sequences that create a sense of events unfolding in real time. Framed by nostalgic notes (by Graham as well as novelist and screenwriter Rudy Wurlitzer) and an introduction by Ai Weiwei (another of Graham's friends from the Lower East Side in the 1980s and '90s), these images form an intimate and original portrait of Robert Frank, a central figure both in Graham's photography and the history of the medium.

*Photography provides us with indispensable reserves of ore for our memories, which can be smelted and cast again.*

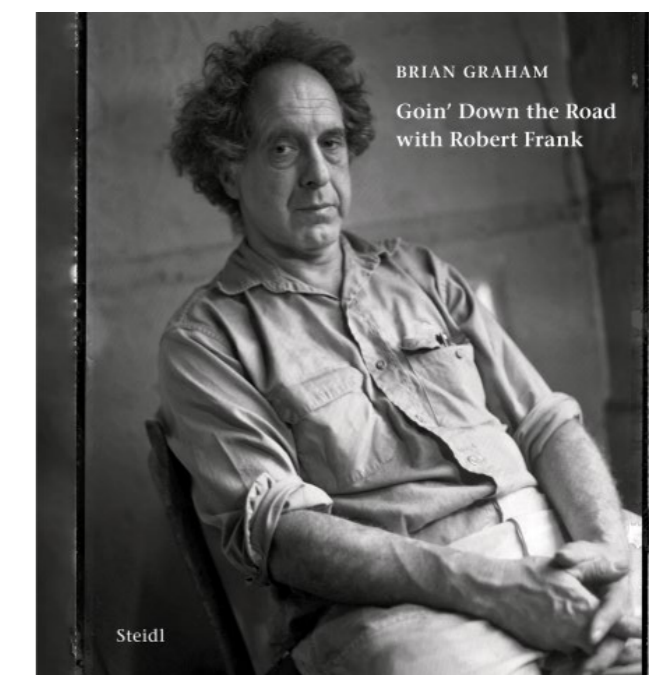
Ai Weiwei

### **Brian Graham** **Goin' Down the Road** **with Robert Frank**

Texts by Brian Graham, Ai Weiwei and Rudy Wurlitzer  
Book design by John T. Hill and Brian Graham  
84 pages  
7.9 × 8.7 in. / 20 × 22 cm  
66 black-and-white photographs  
Tritone  
Hardcover

€ 30.00 / £ 28.00 / US\$ 35.00  
ISBN 978-3-96999-175-6

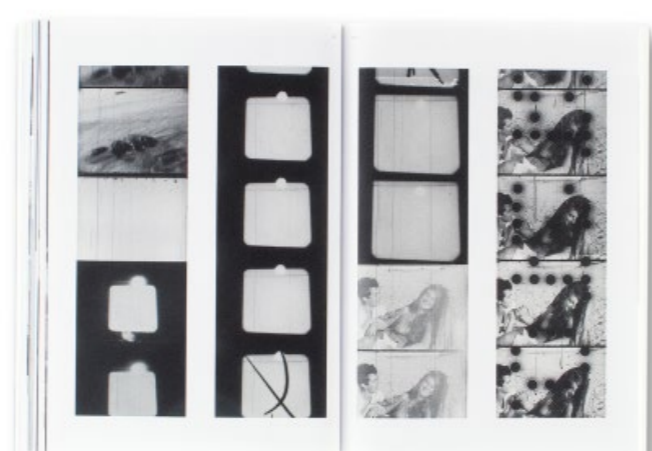
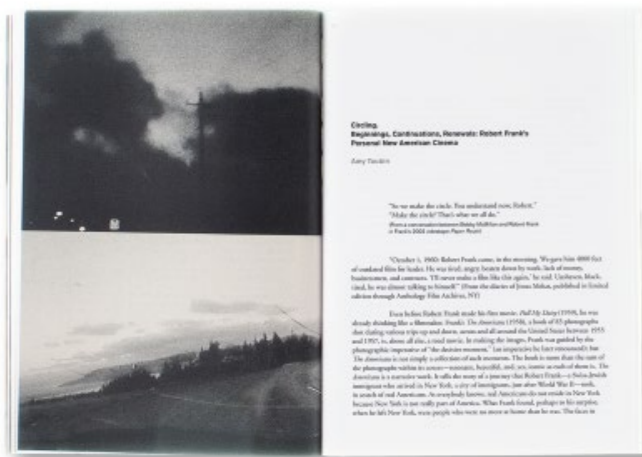
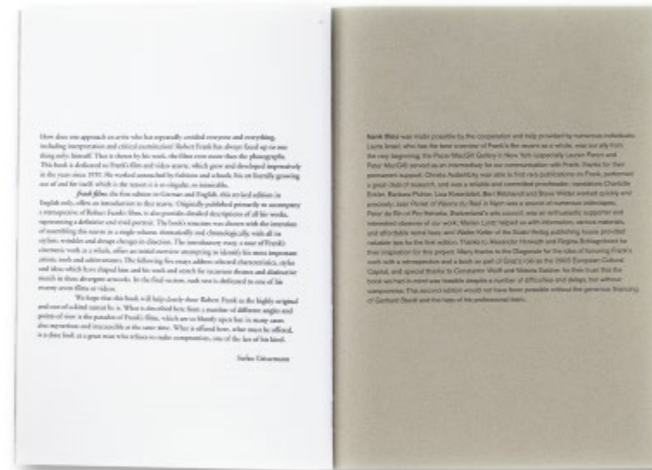
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# AVAILABLE – RELATED PUBLICATION

Robert Frank turned to filmmaking at the end of the 1950s. Although he made around 30 films, the work has largely remained a well-kept secret. Frank approached each film project as a new experience, challenging the medium and its possibilities at every turn, amalgamating documentary, fiction and autobiography, cutting across genres.

This book offers a visually innovative 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.



## Frank Films. The Film and Video Work of Robert Frank

Edited by Brigitta Burger-Utzer and Stefan Grissemann  
 Texts by Michael Barchet, Philip Brookman, Brigitta Burger-Utzer, Stefan Grissemann, Kent Jones, Thomas Mießgang, Pia Neumann, Bert Rebhandl, Amy Taubin  
 Book design by Karl Ulbl  
 272 pages  
 6.7 x 9.4 in. / 17 x 24 cm  
 432 black-and-white and 81 color film stills  
 Four-color process  
 Softcover

€ 65.00 / £ 60.00 / US\$ 75.00  
 ISBN 978-3-86521-815-5

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Landsgemeinde Hundwil, 1949

## AVAILABLE – RELATED PUBLICATION

Urs Stahel is a freelance writer, curator, lecturer and consultant. He is a curator at MAST—Manifattura di Arti, Sperimentazione e Tecnologia—in Bologna, consultant for the MAST collection of industrial photography, advisor to Foto Colectania, Barcelona, and to the collection of Art Vontobel, Zurich. Stahel is the co-founder of Fotomuseum Winterthur and was its director and curator from 1993 to 2013. He lives and works in Zurich.

“Just look at the pictures,” mumbles Robert Frank laconically when asked about the meaning of one of his photographs. And yet his work invites not only quite wonder, but also poses deep questions. 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.

*Many people are absolutely incapable of separating the photograph from what has happened ... I’m only interested in what I see.* Robert Frank

Co-published with Fotomuseum Winterthur and Fotostiftung Schweiz, Winterthur

### Urs Stahel (ed.) Essays über Robert Frank (German edition)

Edited by Urs Stahel, Martin Gasser, Thomas Seelig and Peter Pfrunder  
Texts by Robert Frank, Martin Gasser, James Guimond, Thomas Honickel, Ian Jeffrey, Gilles Mora, Georg Seeblen, Urs Stahel and Mirelle Thijsen  
Book design by Trix Wetter  
176 pages  
5 × 7.2 in. / 12.8 × 18.3 cm  
12 black-and-white photographs  
Tritone  
Softcover

€ 15.00  
ISBN 978-3-86521-230-6

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