

The book cover features a large yellow diamond shape with a black border. In the top-left corner, outside the diamond, is a blue square containing a white five-pointed star. The background outside the diamond is red. The title is printed in large, bold, black, sans-serif capital letters.

ROBERT

New York to Nova Scotia

FRANK

Robert Frank New York To Nova Scotia

Joan M. Marter



Robert Frank New York To Nova Scotia:

Robert Frank Robert Frank, Anne Tucker, Philip Brookman, Museum of Fine Arts, Houston, 1986 *Robert Frank* Anne Tucker, Philip Brookman, 2005 Reprint of the catalogue of an exhibition organized by the Museum of Fine Arts Houston and held at various U S locations in 1986 1987 **Robert Frank, New York to Nova Scotia** Brookman, Philip, Frank, Robert, Tucker, Anne, Museum of Fine Arts, Houston, 2005 Robert Frank Robert Frank, Museum of fine arts (Houston, Tex.), 1986 **Feast of Excess** George Cotkin, 2016 Feast of Excess is an engaging and accessible portrait of The New Sensibility as it was named by Susan Sontag in 1965 The New Sensibility sought to push culture in extreme directions either towards stark minimalism or gaudy maximalism Through vignette profiles of prominent figures John Cage Patricia Highsmith Allen Ginsberg Andy Warhol Anne Sexton John Coltrane Bob Dylan Erica Jong and Thomas Pynchon to name a few George Cotkin presents their bold headline grabbing performances and places them within the historical moment Awakening the Eye George Kouvaros, 2015-09-01 Until now celebrated photographer Robert Frank s daring and unconventional work as a filmmaker has not been awarded the critical notice it deserves In this timely volume George Kouvaros surveys Frank s films and videos and places them in the larger context of experimentation in American art and literature since World War II Born in 1924 Frank emigrated from Switzerland to the United States in 1947 and quickly made his mark as a photojournalist A 1955 Guggenheim Foundation fellowship allowed him to travel across the country photographing aspects of American life that had previously received little attention The resulting book The Americans with an Introduction by Jack Kerouac is generally considered a landmark in the history of postwar photography During the same period Frank befriended other artists and writers among them Allen Ginsberg Peter Orlovsky and Gregory Corso all of whom are featured in his first film Pull My Daisy which is narrated by Kerouac This film set the terms for a new era of experimental filmmaking By examining Frank s films and videos including Pull My Daisy Me and My Brother and Cocksucker Blues in the framework of his more widely recognized photographic achievements Kouvaros develops a model of cross media history in which photography film and video are complicit in the search for fresh forms of visual expression Awakening the Eye is an insightful compelling and at times moving account of Frank s determination to forge a personal connection between the circumstances of his life and the media in which he works **The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries

Encyclopedia of Twentieth-Century Photography, 3-Volume Set Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field

along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included

Robert Frank , The Works of Allen Ginsberg, 1941-1994 Bill Morgan,1995-02-28 Avant garde poet and popular culture icon Allen Ginsberg has been one of the world s most important writers for over 40 years This comprehensive bibliography covering the years 1941 to 1994 was prepared with the cooperation of the poet himself All books periodicals photographs recordings films and miscellaneous appearances are listed here Entries are grouped in chapters according to type of work and each entry provides full descriptive bibliographic information Allen Ginsberg is perhaps the most famous poet of our time as well as one of our most prolific writers His subjects range from Buddhist studies to drug research to gay rights to political issues of every description from Vietnam to censorship Ginsberg gave the author access to personal files and as a result every appearance of Ginsberg s writings in the English language is noted This bibliography is a comprehensive descriptive record of all of Ginsberg s works The volume contains descriptive annotations of every book pamphlet and broadside by Ginsberg It also contains complete descriptions of every contribution by Ginsberg to the works of others In addition all periodical contributions recordings films and miscellaneous publications are listed Due to Ginsberg s recent acceptance as a photographer of note a special section identifies all of his published photographs Entries are arranged in chapters according to the type of work to facilitate ease of use As a result this book presents a history of Ginsberg s works and traces the evolution of his writings over a period of publications and revisions

The Rhizomatic West Neil Campbell,2008-12-01 Is the American West in Sergio Leone s spaghetti westerns the same American West we find in Douglas Coupland s *Generation X* In Jim Jarmusch s movies In Calexico s music Or is the American West as this book tells us a constantly moving mutating idea within a complex global culture And what precisely or better yet imprecisely does it mean Using Gilles Deleuze and Félix Guattari s concept of the rhizome Neil Campbell shows how the West or west ness continually breaks away from a mainstream notion of American rootedness and renews and transforms itself in various cultural forms A region long traversed by various transient peoples from tribes and conquerors to immigrants traders and trappers the West reflects a mythic quest for settlement permanence and synthesis even notions of a national or global identity at odds with its rootless history culture and nature Crossing the concept of roots with routes this book shows how notions of the West in representations ranging from literature and film to photography music and architectural theory give expression to ideas about identity nationhood and belonging in a world increasingly defined by movement across time and borders *The Rhizomatic West* offers a new vision of the American West as a hybrid performative space a staging place for myriad intersecting and constantly changing identities

Existential America George Cotkin,2003 As Cotkin shows not only did Americans readily take to existentialism but they were already heirs to a rich tradition of thinkers from Jonathan Edwards and Herman Melville to Emily Dickinson and William James who

had wrestled with the problems of existence and the contingency of the world long before Sartre and his colleagues After introducing the concept of an American existential tradition Cotkin examines how formal existentialism first arrived in America in the 1930s through discussion of Kierkegaard and the early vogue among New York intellectuals for the works of Sartre Beauvoir and Camus **Eye of the Sixties** Judith E. Stein,2016-07-12 Uncovering the legacy of art dealer Richard Bellamy one of the most influential tastemakers of abstract expressionism and pop art *Photography and Jewish History* Amos Morris-Reich,2022-11-15 It is a sign of the accepted evidentiary status of photographs that historians regularly append them to their accounts Amos Morris Reich observes Very often however these photographs are treated as mere illustrations simple documentations of the events that transpired Scholars of photography on the other hand tend to prioritize the photographs themselves relegating the historical contexts to the background For Morris Reich however photography exists within reality it partakes in and is very much a component of the history it records Morris Reich examines how photography affects categories of history and experience how it is influenced by them and the ways in which our understanding of the relationship between history and photography can be theorized and reoriented Morris Reich here turns to five twentieth century cases in which photography and Jewish history intersect Albert Kahn s utopian attempt to establish a photographic archive in Paris in order to advance world peace the spectacular failed project of Helmar Lerski the most prominent photographer in British Mandate Jewish Palestine photography in the long career of Eugen Fischer a Nazi professor of genetics the street photography of Robert Frank and the first attempt to introduce photography into the study of Russian Jewry prior to World War I as seen from the post Holocaust perspective of the early twenty first century Illustrated with nearly 100 images *Photography and Jewish History* moves beyond a focus on Jewish photographers or the photographic representation of Jews or Jewish visibility to plumb the deeper and more significant registers of twentieth century Jewish political history *Deliberate Speed* W. T. Lhamon,2002 Ingenious Lhamon s brief analysis of mid fifties rock n roll is one of the best in print New England Quarterly The oxymoron deliberate speed is a fitting title for this superb book about America in transition P I Rose Choice *Diane Arbus's 1960s* Frederick Gross,2012 Monografie over het werk van de Amerikaanse fotografe 1923 1971 en hoe zich dit verhoudt tot andere kunstzinnige en maatschappelijke ontwikkelingen in de zestiger jaren van de twintigste eeuw **Artpaper** ,1987 **Disappearing Witness** Gretchen Garner,2003-07-25 In documenting this transformation in American photography *Disappearing Witness* forcefully rethinks the history of photography itself **The Photo Review** Stephen Perloff,1995 **The Road Story and the Rebel** , This cultural history reveals the unique qualities of road stories and follows the evolution from the Beats postwar literary adventures to today s postmodern reality television shows Tracing the road story as it moves to both LeRoi Jones s critique of the Beats romanticization of blacks as well as to the mainstream in the 1960s with CBS s *Route 66* Mills also documents the rebel subcultures of novelist Ken Kesey and the Merry Pranksters who used film and LSD as inspiration on a cross country bus trip and she examines the sexualization of

male mobility and biker mythology in the films *Scorpio Rising*, *The Wild Angels* and *Easy Rider*. Mills addresses how the filmmakers of the 1970s Coppola, Scorsese and Bogdanovich flourished in New Hollywood with road films that reflected mainstream audiences and how feminists Joan Didion and Betty Friedan subsequently critiqued them. A new generation of women and minority storytellers gain clout and bring genre remapping to the national consciousness. Mills explains as the road story evolves from such novels as *Song of Solomon* to films like *Thelma and Louise* and television's *Road Rules*. 2

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