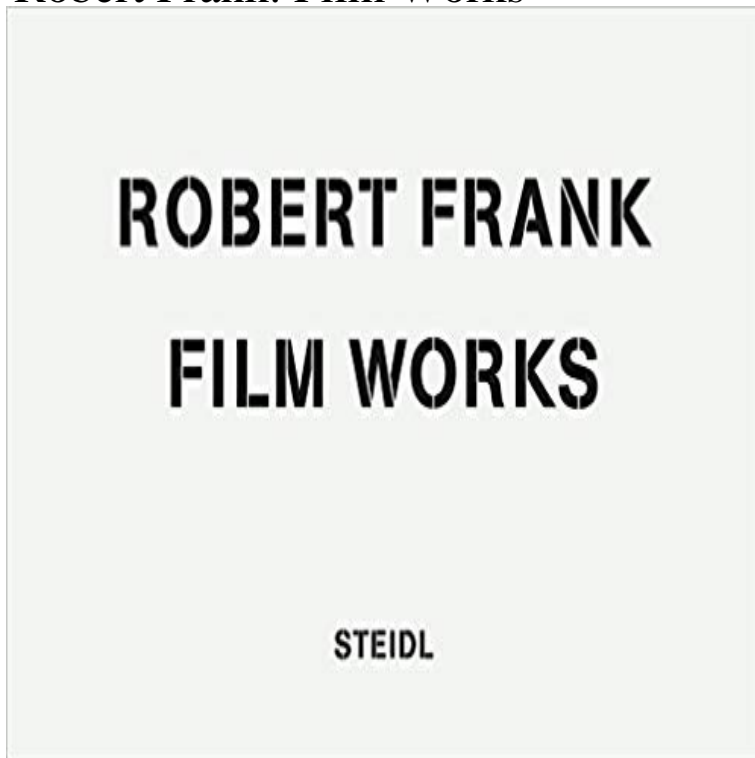


Robert Frank: Film Works



The significance of Robert Franks photography is unquestionable. His *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 four DVDs in PAL and NTSC format, and comes with the book *Frank Films* (edited by Brigitta Burger-Utzer and Stefan Grisseemann)—offering a visually unique approach to Franks films—and 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 1960s. 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 1958, which gave rise to a distinctly new form of the photobook, and his experimental film *Pull My Daisy* (1959). Franks other important projects include the books *Black, White and Things* (1952), *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.

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