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# Brassai

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 Writings from 1816 to the Present  
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 Franz Liszt: The Weimar years, 1848-1861  
 With an Introductory Essay  
 A Life

*Brassai*

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*The Eye of Paris* UNM Press

A new edition of the classic originally published in 1932 brings together sixty images of the City of Light's back alleys, metro stations, bistros, and people.

**Writings from 1816 to the Present** Museum of Fine Arts Houston

A rare discovery of more than 150 previously unpublished photographs in black and white and in color, from a legendary photographer. Despite strong personal and professional ties in the U.S.--Henry Miller, Harper's Bazaar's Carmel Snow, and Edward Steichen, who featured Brassai's work in many MoMA exhibitions--Brassai remained reticent about travel to the U.S. until 1957 when Holiday magazine offered generous compensation (and artistic freedom) to photograph New York and Louisiana. From the first symbolic image of this voyage--the Statue of Liberty appearing over the ship's prow--Brassai came under the spell of America and his photographs innately captured his new perspective. In New York, he was captivated by the graphic skyscrapers and the rhythmic to-ing and fro-ing of the

crowds. Unlike his static photographs of Paris--posing prostitutes, embracing lovers, sleeping street people--here he captured sequences of movement--children playing, fashionable women parading by, or the effects of light filtering through the urban architecture. In Louisiana, he continued to photograph more languorous sequences, but here he reveled in color--the copper skin of sunbathers, the pastel tones of prom dresses, the vibrant neon of amusement park attractions. The New Orleans music halls, nightlife, women, and exotic vegetation recall scenes from 1930s Paris. This exuberant study of 1950s America offers the reader unprecedented access to Brassai's work, including previously unpublished color photography.

*Brassai: For the Love of Paris* Routledge

Baudelaire, Lewis Carroll, Alfred Stieglitz, Ansel Adams, and Susan Sontag are among the writers and photographers who discuss the art, creation, function, techniques, and value of photography

*Feminism and Film History* Rutgers University Press

An affordable and attractive pocket volume of celebrated photographer Brassai's most iconic photographs of Paris. Brassai's photographs embody the very essence of Paris, from winsome children playing in Paris's public gardens to amorous

couples on amusement park attractions, from opera and ballet stars to prostitutes and vagabonds, from cobblestone alleyways to ephemeral graffiti. Shortly before his death in 1984, Brassai described how the city of Paris had served as an infinite source of inspiration for him—a unifying theme that characterized each phase of his artistic oeuvre and lay at the very heart of his work. Through 120 photographs, this volume presents the diverse facets of Brassai's beloved Paris: from the nostalgic city that he discovered as a child in the 1900s to the fleeting and ever-changing graffiti on the city's walls; from the revelers in the Bohemian bars and clubs of the *Années Folles* to his reciprocal artistic exchange with Picasso in their portrayals of 1930s Paris; and finally to Brassai's vision of an eternal Paris, in which he captured everyday Parisians at leisure and elevated the familiar to the sublime.

**Street Photography** La Fabrica

"Read this book if you want to understand me."—Pablo Picasso  
Conversations with Picasso offers a remarkable vision of both Picasso and the entire artistic and intellectual milieu of wartime Paris, a vision provided by the gifted photographer and prolific author who spent the early portion of the 1940s photographing Picasso's work. Brassai carefully and affectionately records each of his meetings and appointments with the great artist, building along the way a work of remarkable depth, intimate perspective, and great importance to anyone who truly wishes to understand Picasso and his world.

**Brassai** Rizzoli Publications

A richly illustrated look at some of the most important photobooks of the 20th century France experienced a golden age of photobook production from the late 1920s through the 1950s. Avant-garde experiments in photography, text, design, and printing, within the context of a growing modernist publishing scene, contributed to an outpouring of brilliantly designed books. *Making Strange* offers a detailed examination of photobook innovation in France, exploring seminal publications by Brassai, Henri Cartier-Bresson, Robert Frank, Pierre Jahan, William Klein, and Germaine Krull. Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language. Sichel provides an engaging analysis through the lens of materiality, emphasizing the photobook as an object with which the viewer interacts haptically as well as visually. Rich in historical context and beautifully illustrated, *Making Strange* reasserts the role of French photobooks in the history of modern art.

*Night Photography* Simon and Schuster

Nicknamed the "Eye of Paris" by Henry Miller, Brassai was one of the great European photographers of the twentieth century. This volume of letters and photographs, many published for the first time, chronicles the fascinating early years of Brassai's life and artistic development in Paris and Berlin during the 1920s and 1930s. "[Brassai] is probably the only photographer—at least in France—to have acquired such a vast audience and mastered his material to such a degree that he can express himself with a flexibility and apparent ease that is almost literary in its nature."—Jean Gallien, *Photo-Monde* "The letters that Brassai wrote to his parents between 1920 and 1940 chronicle the sometimes painful stages by which this gifted man hauled himself from penury to celebrity."—Peter Hamilton, *Times Literary Supplement* "In these proud, protective, occasionally conscience-stricken missives, the young man full of eager dreams emerges as one of the century's pioneering photographers, revered for his lushly atmospheric portraits of Paris after dark."—Elle "A fascinating insight into how a bright individual slowly found his calling."—Christine Schwartz Hartley, *New York Times Book Review*

**Brassai in America** Rizzoli Publications

"Read this book if you want to understand me."—Pablo Picasso  
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*Brassai* Pantheon

A beautifully produced introduction to the Hungarian photographer's classic images of bohemian Paris between the wars. In the 1930s Paris was brimming with life, and Brassai and Picasso were there to make the most of it—Brassai portraying the city's boulevards and gardens, shops and markets, intellectuals and street life, and Picasso galvanizing its art culture with his innovations. The two of them quickly became fast friends. For Brassai (1899-1984), the many contrasts and contradictions of Paris were a source of endless fascination, from its various underworlds to the liveliness of its bohemia. He prolifically documented his numerous artist and writer friends, such as Salvador Dalí, Henri Matisse, Alberto Giacometti, Jean Genet—and Picasso, whom he first met in 1932 and whose sculptural work he was the first to photograph. This volume compiles Brassai's richly resonant and much-loved black-and-white portraits of this golden era, with a focus throughout on his many images of Picasso at work and at play. It includes a text by Henry Miller that provides a flavor of this astounding era.

**Letters to My Parents** Getty Publications

Brassai wrote: "In his battle against Time, that enemy of our precarious existence, ever on the offensive though never openly so, it was in photography, also born of an age-old longing to halt the moment, to wrest it from the flux of 'duree' in order to 'fix' it forever in a semblance of eternity, that Proust found his best ally." He quoted Proust in his own writing, and from the annotated books in his library, we know that he spent a lifetime studying and dissecting Proust's prose, often line by line."

**Brassai** Bulfinch Press

Essays exploring the debates over the place of cinema within the culture of modernity by a leading cultural critic.

*Aftershocks of the New* Cornell University Press

Arriving in Paris in 1924, Brassai rapidly became a shrewd observer of nocturnal Parisian life. He sensed that photography was the tool that would allow him to document his vision of a dying society. Fascinated by the night, which he found disconcerting, enigmatic, and suggestive, Brassai photographed its every aspect, from police to prostitutes to the homeless to socialites, all in a dreamlike and mysterious manner. In sixty-four images, Brassai succeeded in remarkably capturing this unique ambience. This book, meticulously assembled by Brassai himself, signifies the birth of the artist. Brassai, originally from Hungary, traveled to Paris in 1924, where he began to associate with the avant-garde artist community, in particular with Picasso and the Parisian surrealist circles. He quickly established himself as one of the most original photographers of his generation.

**Paris Nocturne ; with 296 Illustrations, 214 in Duotone** Fundacion Mapfre

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.

**Surrealism and Its Others** University of Chicago Press

A collection of photographs with commentary, by the renowned artist Brassai, documenting the sordid world of Paris brothels, opium dens, underworld taverns, and other hidden places.

**Bill Brandt Paris by Night**

Bill Brandt, the greatest of British photographers, who visually defined the English identity in the mid-twentieth century, was an enigma. Indeed, despite his assertions to the contrary, he was not in fact English at all. His life, like much of his work, was an elaborate construction. England was his adopted homeland and the English were his chosen subject. The England in which Brandt arrived in the Thirties was deeply polarized. He photographed both upstairs and downstairs, and recorded the industrial north as well as the society rounds of the affluent south. Although much of his work was for the new illustrated magazines, it was frequently influenced by surrealism and an eye for the slightly strange. The subjects of his portraits include the greatest creative figures of his age, and his English landscapes were sublime. His radical treatment of the female body forms a landmark in the history of the photography. Paul Delany ambitiously traces the details of Brandt's life and reveals how the biographical facts and the fantasies that accompanied them deeply affected Brandt's work. The biography is richly illustrated with duotone reproductions of his masterpieces and a number of unpublished private photographs.

**The Artists of My Life** Rizzoli Publications

Brassai (1899-1984) was a key member of a group of European and North American photographers who, over the course of the 20th century, managed to redefine the identity and enrich the potential of photography as an artistic medium. The main theme of his work was Paris, the subject matter for some of his most significant and renowned images. He captured vibrant images of the daily life of the city, especially the vitality of its night-time atmosphere, in a vivid expression of the powerful artistic dimension of his perspective. The evocative capacity of his images achieved unquestionable recognition that spread from artistic photography circles to the tourist industry and the commercial photography circuit.

**Finding your way in the dark** University of Chicago Press

"Read this book if you want to understand me."—Pablo Picasso  
Conversations with Picasso offers a remarkable vision of both Picasso and the entire artistic and intellectual milieu of wartime Paris, a vision provided by the gifted photographer and prolific author who spent the early portion of the 1940s photographing Picasso's work. Brassai carefully and affectionately records each

of his meetings and appointments with the great artist, building along the way a work of remarkable depth, intimate perspective, and great importance to anyone who truly wishes to understand Picasso and his world.

**Proust in the Power of Photography** Durham Modern Languages

Street photography is perhaps the best-loved and most widely known of all photographic genres, with names like Cartier-Bresson, Brassai and Doisneau familiar even to those with a fleeting knowledge of the medium. Yet, what exactly is street photography? From what viewpoint does it present its subjects, and how does this viewpoint differ from that of documentary photography? Looking closely at the work of Atget, Kertesz, Bovis, Rene-Jacques, Brassai, Doisneau, Cartier-Bresson and more, this elegantly written book, extensively illustrated with both well-known and neglected works, unpicks Parisian street photography's affinity with Impressionist art, as well as its complex relationship with parallel literary trends and authors from Baudelaire to Philippe Soupault. Clive Scott traces street photography's origins, asking what really what happened to photography when it first abandoned the studio, and brings to the fore fascinating questions about the way the street photographer captures or frames those subjects - traders, lovers, entertainers - so beloved of the genre. In doing so, Scott reveals street photography to be a poetic, even 'picturesque' form, looking not to the individual but to the type; not to the 'reality' of the street but to its 'romance'.

**Brassai Paris & Picasso** Taylor & Francis

"A wonderful portrait of Miller in his heyday: full of beans and braggadocio, overflowing with the lust to live and write."—Erica Jong  
His years in Paris were the making of Henry Miller. He arrived with no money, no fixed address, and no prospects. He left as the renowned if not notorious author of *Tropic of Cancer* and *Tropic of Capricorn*. Miller didn't just live in Paris—he devoured it. It was a world he shared with Brassai, whose work, first collected in *Paris by Night*, established him as one of the greatest photographers of the twentieth century and the most exquisite and perceptive chronicler of Parisian vice. In Miller, Brassai found his most compelling subject. *Henry Miller: The Paris Years* is an intimate account of a writer's self-discovery, seen through the unblinking eye of a master photographer. Brassai delves into Miller's relationships with Anaïs Nin and Lawrence Durrell, as well as his hopelessly tangled though wildly inspiring marriage to June. He uncovers a side of the man scarcely known to the public, and through this careful portrait recreates a bright and swift-moving era. Most of all, Brassai evokes their shared passion for the street life of the City of Light, captured in a dazzling moment of illumination.

**Paris by Night** University of Chicago Press

In this study of Brassai's complete oeuvre, the author analyzes Brassai's paradoxical position between documentary realism and surrealism in the France of the 1930s. She stresses the subjects he pursued most passionately: the shadowy Paris night, urban graffiti and the nature of creative genius.