
Brassai

A Life

Surrealism and Its Others

Brassai

Letters to My Parents

Paris Nocturne ; with 296 Illustrations, 214 in Duotone

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Brassai

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LAMBERT DONAVAN

A Life La Fabrica

Celebrating 20 years of collecting photographs at the Getty Museum, Photographers of Genius at the Getty spotlights the genius of 38 seminal photographers selected from the hundreds of artists represented in the collection.

Surrealism and Its Others Cornell University Press

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 Rizzoli Publications

A rare discovery of more than 150 previously unpublished photographs in black and white and in color, from a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.

Letters to My Parents Avery Publishing Group

"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.

Paris Nocturne ; with 296

Illustrations, 214 in Duotone Rutgers University Press

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
Proust in the Power of Photography Routledge

Henry Miller's advice to young artists is lovingly recalled by a dear friend in this powerful remembrance of a literary genius who has influenced so many writers, artists, and intellectuals. (Literature)
Brassai Taylor & Francis

The final volume of Walker's monumental study (Franz Liszt, Vol. 1: The Virtuoso Years, 1811-47, Franz Liszt, Vol. 2: The

Weimar Years, 1848-61,) draws upon some recent scholarship to present a more complete picture of Liszt's life and achievements than had been previously possible. Liszt's remarkably peripatetic existence creates manifold challenges for the conscientious scholar, but Walker is more than equal to the task. His narrative is copiously footnoted yet never seems to bog down in minutiae. In fact, quite the opposite: the prose is so lively that the reader is often swept along by the narrative. A particularly fascinating section concerns the infamous Cosima Liszt-Hans von Bülow-Richard Wagner triangle, which is skillfully dissected by Walker to separate legend from accurate history. Liszt emerges as an unmistakably generous and self-effacing man in his later years whose prodigious gifts as a composer and pianist were undimmed until the very end. Walker provides frequent musical examples throughout, and his comments on them are not too technical for the general reader. This three-part work, which represents a 25-year labor of love, is now the definitive work on Liszt in English and belongs in all music collections. - from Library Journal.

Conversations with Picasso Bulfinch Press

Brassaé, born in Hungary as Gyula Halasz in 1894, began his artistic apprenticeship in Berlin before moving to Paris and launching a career that would establish him as a key figure in the evolution of photography. Brassaé's importance as a photo-grapher was recognized early in his career, affording him a privileged position from which to witness the varied aspects and milieus of Parisian life during the 1920s and 1930s. During and just after the war, Brassaé collaborated with other artists and writers, and displayed his own artistic proficiency in multiple domains including theater, cinema, sculpture, drawing, and writing. The late 1940s marked the beginning of a new period in Brassaé's life, during which he married and became a naturalized French citizen. In the 1950s and early 1960s, he traveled extensively and executed his original graffiti compositions that would acquire international fame. Toward the end of his life, the artist returned to reading and writing. Brassaé, who remained at the cutting edge of avant-garde, refused to espouse a single style; his rich body of

work exceeds definition. This illustrated biography is based largely on unpublished documents and photographs from the artist's personal archives. The author shares stories told to her by Brassaé's wife Gilberte and by several of the artist's friends, including Henry Miller, Miré, Henri Michaux, and Raymond Queneau. Filtering a rich variety of sources, Brassaé offers a detailed and multifaceted view of the artist's life and of the bonds that link him and his legendary images to Paris.

Brassai 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 nighttime 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.

Brassai Graffiti Fundacion Mapfre

"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.

Bill Brandt University of Chicago 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.

With an Introductory Essay Yale University Press

This issue of Yale French Studies on "Surrealism and Its Others" examines the works and theories of writers, artists, and thinkers who positioned themselves and their productions in dialogue with Breton's surrealism. Although surrealism always sought to distinguish itself from other movements and ideologies, its members often celebrated their commonality with many "others" outside of the official group with whom they shared their passions: Marxists, visual artists, filmmakers, psychiatrists, and ethnographers. Each of the writers, artists, and thinkers examined

here were either temporarily associated with surrealism or were influenced by its collective and open spirit, even if in a primarily opposing or questioning role. In some cases, this outside perspective came from as close as Belgium and other European countries. In other cases, it came from farther away - from North Africa or North America - which reveals surrealism's engagement with non-European, formerly colonized cultures, reflects its staunchly anti-colonial stance, and confirms the movement as something more than an aesthetic phenomenon.

Along with its aesthetic mission, surrealism was also, and perhaps more importantly, a powerful political and social reality. This issue examines works by artists, writers, and theorists who were all, in their own ways, located outside of yet close to surrealism and who provide us with a new perspective on this avant-garde and modernist movement. Martine Antle Surrealism and the Orient Adam Jolles The Tactile Turn: Envisioning a Post-Colonial Aesthetic in France Jonathan P. Eburne Automatism and Terror: Surrealism, Theory, and the Postwar Left Pierre Taminiaux Breton and Trotsky: The

Revolutionary Memory of Surrealism Richard Stamelman Photography: The Marvelous Precipitate of Desire Robert Harvey Where's Duchamp?--Out Queering the Field Raphaelle Moine From Surrealist Cinema to Surrealism in the Cinema: Does a Surrealist Genre Exist in Film? Georgiana M. M. Colvile Between Surrealism and Magic Realism: The Early Feature Films of André Delvaux, 1926-2002--the Other Delvaux Katharine Conley Surrealism and Outsider Art: From the Automatic Message to André Breton's Collection

An Illustrated Biography Museum of Fine Arts Houston

Offers a profile of the French photographer and gathers a selection of his works Getty Publications

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

Brassai: For the Love of Paris

Pantheon

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.

Finding your way in the dark Durham
Modern Languages

Night photographers have one big thing in common: a true love of the dark. Rather than looking at night photography as an extension of daytime shooting with added complications, they embrace the unique challenges of nocturnal photography for the tremendous wealth of creative

opportunities it offers. That's just what this book does. But if the idea of setting out into the deep, dark night with just your camera (and maybe a cup of coffee) gets your creative juices flowing, dive right in. Lance Keimig, one of the premier experts on night photography, has put together a comprehensive reference that will show you ways to capture images you never thought possible. If you have some experience with photography and have always wanted to try shooting at night, you'll learn the basics for film or digital shooting. If you're already a seasoned pro, you'll learn to use sophisticated techniques such as light painting and drawing, stacking images to create long star trails, and more. A chapter on the history of night photography describes the materials and processes that made night photography possible, and introduces the photographers who have defined night photography as an artistic medium. A chapter on how to use popular software packages such as Lightroom and Photoshop specifically with night time shots shows you how to make the final adjustments to your nocturnal creations. In this book you'll find history, theory, and

lots of practical instruction on technique, all illustrated with clear, concise examples, diagrams and charts that reinforce the text, and inspiring color and black and white images from the author and other luminaries in the field, including Scott Martin, Dan Burkholder, Tom Paiva, Troy Paiva, Christian Waeber, Jens Warnecke and Cenci Goepel, with Foreword by Steve Harper.

Photography in Print 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.

The Secret Paris of the 30's University of
Chicago Press

Harlots, hoodlums, and heathens in Brassai's Paris "Brassai is a living eye," wrote Henry Miller of the Hungarian-born artist who adopted Paris after World War I and became one of its most celebrated photographers. Originally a painter before he moved on to writing, sculpture, cinema

and, most famously, photography, Brassai (1899-1984) was a member of Paris's cultural elite, counting Miller, Picasso, Sartre, Camus, and Cocteau, among his friends. Camera in hand, he scoured the streets and bars of Paris, unabashedly capturing the city's inhabitants in their natural habitats. Prostitutes, hoodlums, and other 'marginal' characters were the most famous heroes of Brassai's moody,

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gritty photographs taken often by night. Including an extensive selection of Brassai's finest photographs and an essay describing his life and work, this book explores the world of Brassai in thematic chapters: *Minotaure* magazine, *Paris at Night*, *Secret Paris*, *Day Visions*, *Artists of My Life*, and *Graffiti and Transmutations*. **Conversations with Picasso** 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. *Conversations with Picasso* Taschen America Llc
L'auteur rend hommage au photographe Brassai.