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| **About you** | **[Salutation]** | B.K. | [Middle name] | Grindstaff |
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| **Your article** |
| Frank, Robert (1924-) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Renowned for photography free of sentimentality and classicising tendencies, photographer and filmmaker Robert Frank was born in Switzerland in 1924. He acquired American citizenship in 1963. Frank was effectively barred from formal training in Switzerland due to his father’s status as a stateless German Jew. Instead, Frank acquired technical skills, exposure to New Photography, and work in commercial photography from apprenticeships. In 1947 he moved to New York City and worked under Alexey Brodovitch at *Harper’s Bazaar* until dissatisfaction prompted a period of artistic experimentation in South America and Europe from 1947-1950. Edward Steichen included his work from this period in the Museum of Modern Art exhibitions ‘51 American Photographers’(1950) and ‘Post-War European Photography’ (1953). Steichen joined Walker Evans in supporting Frank’s successful bid for the Guggenheim Fellowship (1955, renewed 1956). The award supported *The Americans* (1958, 1959), a polarising document of pre-civil rights America, which featured an introduction by Jack Kerouac. Frank collaborated with Kerouac, Allen Ginsberg and other Beat poets on the short film *Pull My Daisy* (1959). Frank continued to direct and provide cinematography for films and documentaries until 1993. In 1990, the Robert Frank Collection was established at the National Gallery of Art in Washington, D.C. |
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| Further reading:  (Greenough and Brookman)  (Frank) |