



Map and Chronology

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Note on Chronology

This chronology focuses on Frank's early years, with an emphasis on activities and associations related to *The Americans*. It is indebted to Stuart Alexander, *Robert Frank: A Bibliography, Filmography, and Exhibition Chronology 1946–1985* (Tucson: Center for Creative Photography, University of Arizona, in association with the Museum of Fine Arts, Houston, 1986).

Map Key

This map charts the three routes driven by Robert Frank during the period of his Guggenheim fellowship. Photographs published in *The Americans* were taken along these highways and byways, as detailed in the following chronology.

red: late June–mid-July 1955

gold: summer 1955

blue: October 1955–early June 1956

A dotted line indicates an unconfirmed route.

1924

November 9: Robert Louis Frank is born in Zurich, Switzerland, the second son of Regina and Hermann Frank.

1931–1937

Attends Gabler School, Zurich.

1937–1940

Attends Lavater Secondary School, Zurich.

1940

Studies French at the Institut Jomini, Payerne.

1941

January: Begins informal apprenticeship with photographer and graphic designer Hermann Segesser in Zurich (until March 1942).

September–December: Serves as still photographer for film *Landammann Stauffacher*.

December: Hermann Frank applies for Swiss citizenship for Robert and older son Manfred.

1942

May–July: Frank becomes assistant to the still photographer for film *Steibruch*.

August: Serves as apprentice to, and later employee of, advertising photographer Michael Wolgensinger in Zurich (until September 1944).

1944

December: Serves as assistant to Victor Bouverat, a commercial photographer in Geneva (until June 1945).

1945

April: Granted Swiss citizenship.

Summer: Undertakes basic military training in Losone, Switzerland.

1946

Makes spiral-bound book *40 Fotos*, incorporating original photographs in various genres.

Travels to Milan, Paris, and Strasbourg.

May–August: Works for Graphic Atelier H., R. and W. Eidenbenz, Basel.

1947

February 19 or 20: Departs Antwerp on S.S. *James Bennett Moore* bound for Rotterdam and New York City.

March 14: Arrives in New York, finds an apartment opposite Rockefeller Center, and lives briefly with the designer and photographer Herbert Matter and his wife, Mercedes, in Greenwich Village. Later moves to 53 East Eleventh Street in Manhattan.

Late March/early April: Visits Henri Cartier-Bresson exhibition at the Museum of Modern Art (MoMA).

April: Hired by Alexey Brodovitch as an assistant photographer at *Harper's Bazaar*, where he photographs fashion accessories.

Begins publishing commercial work in *Harper's Bazaar* (until 1963) and *Junior Bazaar* (until 1948); begins publishing independent work regularly in *Camera*, *Life*, *U.S. Camera*, and *U.S. Camera Annual* as well as occasionally in *Photo Arts*, *Portfolio: A Magazine for the Graphic Arts*, and *Das Wochenende*.

Late summer/fall: Meets Louis Faurer, another photographer working at *Harper's Bazaar*. Encouraged by Brodovitch, Frank purchases a Leica 35mm rangefinder camera, after having primarily used a Rolleiflex twin-lens reflex camera, which produced 2 1/4-by-2 1/4-inch medium-format negatives.

October: Resigns as assistant at *Harper's Bazaar* but continues to contribute as freelance photographer.

1948

Spring: Sees Edward Steichen's first large group exhibition as director of the Department of Photography at MoMA, *In and Out of Focus: A Survey of Today's Photography*, which includes work by Faureur and is designed by Matter.

June–December: Travels to Central and South America, stopping briefly in Cuba, Panama, Brazil, and Bolivia, and roaming extensively in Peru, making 35mm black-and-white negatives and 2¼-by-2¼-inch color transparencies.

December 21: Writes to Steichen requesting to see him and asking his opinion of the Peru photographs: "From all my work done so far—I do like these pictures the best. It is not difficult to photograph in such a wonderful country."

Frank's photograph *The Wall* published in *U.S. Camera Annual 1949*, edited by Tom Maloney.

1949

Makes two spiral-bound books with thirty-nine photographs from his trip to Peru; gives one to his mother and the other to Brodovitch.

Meets artist Mary Lockspeiser.

March 30: Departs for Europe on the S.S. *Rouen*. Meets photographer Elliott Erwitt on board.

April: Arrives in Switzerland; visits his parents and photographs the *Landsgemeinde* in Hundwil.

July 31: Arrives in France, where he is based in Paris for the remainder of his stay; Lockspeiser briefly joins him there. While there, he meets photographers Louis Stettner and Édouard Boubat.

August 18–24: Travels to Spain.

September 30–October 16: Travels to Italy and the south of France with Erwitt.

December: Makes unique book of seventy-four photographs of Paris for Mary. Uses an intricate layout with inscriptions in both French and English.

1950

February 7: Arrives in New York on the S.S. *Edam*.

Meets Walker Evans through Jason Harvey, a painter and lamp designer.

Meets Steichen at MoMA.

June: Marries Mary Lockspeiser.

1951

Frank's portrait of Norman Mailer appears on back cover dust jacket of Mailer's *Barbary Shore*.

Steichen purchases at least two Frank photographs for MoMA.

February 7: Son, Pablo, is born.

August: Frank documents people who work on his block of Eleventh Street near University Place for a photographic essay titled "People You Don't See," which he enters in *Life's* Contest for Young Photographers. Winners are announced in *Life*, November 26. The essay, which includes fifteen captioned photographs, fails to win, but Frank wins second prize of \$1,250 in the individual pictures category. Steichen was a judge.

November: Leaves New York for Paris, where he meets Mary and Pablo on November 8.

December 9: Arrives in London, where he photographs until December 14.

1952

Frank and his family move to 19 rue Victor Massé in Paris.

Steichen publishes Frank's photograph of a white line on Thirty-fourth Street as the cover of a MoMA bulletin devoted to the Department of Photography.

March 30: Frank and his family go to Spain, where they will live until August, based at 33 Eugenia Vines, Grao de Valencia. Frank photographs in Barcelona, Andraitx (on the island of Majorca), and Málaga. Works on an essay in Valencia about bull-fighters, which goes unpublished.

August 8: Frank and his family return to France.

Late August: Meets publisher Robert Delpire in Paris.

September: Delpire publishes seven of Frank's photographs in a special issue of *Neuf* devoted to the circus, "Magie du cirque."

October: Meets Steichen in Zurich and arranges for him to meet Swiss photographers for possible inclusion in upcoming MoMA exhibitions *Post-War European Photography* and *The Family of Man*; together they visit Jakob Tuggener. After Steichen's departure, Frank makes three copies of *Black White and Things*, a spiral-bound book, designed by his friend Werner Zryd, with thirty-four photographs made in America, Peru, England, France, Spain, and Italy. He subsequently gives one copy to his parents and one to Steichen.

November 17: Frank and family travel to London, where they live in the Hampstead. Meets photographer Bill Brandt. Photographs bankers in the financial district of London.

December: Delpire publishes twenty-eight of Frank's photographs from Peru and Bolivia in a photographic essay, "Indiens des Hauts-Plateaux," in *Neuf*, with text by Georges Arnaud.

1953

Frank mostly gives up fashion photography but continues as a freelance magazine photojournalist with occasional advertising assignments, working for *Charm* (until 1955 and 1958–1965), *Look*, and *McCall's* as well as *Advertising Age*, *Esquire*, *Fortune*, *House and Garden*, *Life*, *Mademoiselle* (1960–1964), *Pageant*, *Seventeen*, *Show*, *Vogue*, *Western Advertising*, and *Western Advertising Week*.

During this year and next Frank and Mary become friends with Jan Müller, John Grillo, Lester Johnson, Miles and Barbara Forst, Robert Beauchamp, Felix Pasilis, Allen Ginsberg, and Gregory Corso.

January: Arnold Kübler includes two Frank photographs from *Black White and Things* in the periodical *Du*.

February/early March: Frank photographs top-hatted bankers walking the streets of "the City," the financial district of London.

March 8–16: Travels to Caerau, Wales, to photograph at the Gee coal mine. Influenced by Richard Llewellyn's *How Green Was My Valley*, Frank centers his essay on the miner Ben James, living with him and following him throughout his days.

March 16: Sails with his family to New York on the S.S. *United States*. Rents apartment at 130 West Twenty-third Street in Manhattan.

Summer: Makes the first of many trips with his family to Provincetown, MA, which continue through the 1960s.

December: Three of Frank's photographs win prizes in the black-and-white category of *Popular Photography's* 1953 International Pictures Contest. Judges include Irving Penn, Arthur Rothstein, W. Eugene Smith, and Steichen.

1954

Frank is represented by an agency called Gamma, run by Ben Schultz, Byron Dobell, and Edna Bennett.

April 21: Daughter, Andrea, is born.

July: Frank and family travel to Jay, NY, for July 4; makes the first photograph that will be included in *The Americans* (Americans 17).

September 16: Photographs Orthodox Jews performing the ceremony of *tashlikh*, throwing bread crumbs into the East River on Rosh Hashanah; one photograph from this series will become *Yom Kippur—East River, New York City* (Americans 16).

September: Photographs the rodeo at Madison Square Garden (Americans 65).

October 21: With significant conceptual and editorial assistance from Evans, Frank applies for a fellowship from the John Simon Guggenheim Memorial Foundation. Brodovitch, Evans, Alexander Liberman, Meyer Schapiro, and Steichen serve as references. In the application he notes that Delpire has agreed to publish his results in France.

October 22: Photographs the "Toy Ball," a charity benefit for the blind at the Waldorf-Astoria Hotel (Americans 67).

November: Leica begins using photographs by Frank to advertise Leica cameras in photography magazines. These ads continue through 1956.

December 1954 or January 1955: Commissioned by Evans and *Fortune*, Frank photographs commuters during several trips on “The Congressional” train to and from Washington and New York (Americans 8). Published in *Fortune*, November 1955.

1955

February 10–25: Assists Evans with the essay “Beauties of the Common Tool,” published in the July issue of *Fortune*.

March 27: Photographs scenes at the centennial parade in Hoboken, NJ (Americans 1, 2).

April 15: Awarded a Guggenheim fellowship of \$3,600 for the period May 1955–May 1956. With a letter of introduction attesting to his fellowship, begins photographing in and around New York, including a systematic effort to record jukeboxes (Americans 10, 12, 27, 43, 53).

May or July: Travels with Evans as the latter works on “These Dark Satanic Mills,” published in *Fortune*, April 1956.

Late June–mid-July: Purchases a 1950 Ford Business Coupe from Ben Schultz and drives from New York through Allentown, Harrisburg, Pittsburgh, Cleveland (Americans 74), and Sandusky to Detroit. While waiting for permission to photograph in the Ford River Rouge Plant in Dearborn (Americans 50, 63), he photographs around Detroit (Americans 5, 37, 46, 69, 73, 77, 78), Grosse Pointe, and Ann Arbor (Americans 80). In the first week of July police stop Frank and arrest him for possessing two license plates (his current one and one from the previous owner). He is jailed overnight.

Summer: With Mary, makes a trip down the southeastern coast, photographing in Elizabethtown, NC (Americans 75), and Columbia (Americans 45) and Georgetown, SC (Americans 23). At the suggestion of Evans, they visit McClellanville (Americans 38), Charleston (Americans 13), Beaufort (Americans 22, 55), and St. Helena, SC (Americans 4, 56), then drive to Savannah (Americans 6).

Late summer/early fall: Photographs in Newburgh, NY (Americans 40).

October: Frank drives south to Miami Beach (Americans 25, 44), west to St. Petersburg (Americans 33), then north through Atlanta, across northern Georgia to Chattanooga (Americans 71), and across the northern tips of Alabama and Mississippi to Memphis (Americans 52).

November: Travels south along the Mississippi River through Arkansas. On November 7, driving along U.S. 65, he is arrested in the town of McGehee, fingerprinted, jailed, and questioned for several hours by state police and a local experienced in counterintelligence. He is released around midnight. Drives south to Baton Rouge (Americans 47) and photographs at an Esso oil refinery. In New Orleans by November 11 (Americans 18, 19), he then drives to Houston (Americans 62), where Mary and the children join him. They travel across southern Texas on U.S. 90 through Del Rio toward New Mexico (Americans 83), then north on U.S. 285 (Americans 36) to Santa Fe (Americans 42), where they stay a few days. They head south to Albuquerque and west on U.S. 66 to Gallup (Americans 29) and stay several days. They cross northern Arizona (Americans 35) to the Hoover Dam and drive into Las Vegas (Americans 24). Arriving in Los Angeles on or just before Christmas Day, they rent a house at 6849 Pacific View Drive, Hollywood, where they remain for the next two months while Frank photographs in and around the city (Americans 20, 28, 34, 39, 48, 61, 76). He tries but mostly fails to secure commercial assignments to supplement their income. Develops film from the trip in photographer Shirley Burden’s darkroom.

December 26: Photographs outside the Beverly Theater in Beverly Hills during the premiere of *The Man with the Golden Arm* (Americans 66).

1956

January 26: Photographs opening night of the movie *Helen of Troy* at the Fox Wilshire Beverly Hills Theater (Americans 9).

February: Photographs in Burbank (Americans 60) and Hollywood (Americans 14).

March 3–11: Photographs at the General Motors Motorama at the Pan-Pacific Auditorium in Los Angeles (Americans 11).

March: With the support of Evans, and conceptual and editorial assistance from Mary, he applies for a renewal of his Guggenheim fellowship.

Mid-March to late April: Frank and his family live with photographer Wayne Miller and his family at 10 Highland Court in Orinda, near San Francisco (Americans 57, 68, 72). Frank uses Miller’s darkroom to develop film.

April 12: Receives a renewal of his Guggenheim fellowship for May 1956–May 1957.

Early May: Mary and the children return to New York. Frank drives to Reno (Americans 81), across Nevada on U.S. 40, through Elko (Americans 31) to Salt Lake City (Americans 54). From Utah he heads north on U.S. 191 through Blackfoot, ID (Americans 32), and on U.S. 91 (Americans 49) to Butte, MT, arriving there by May 15 (Americans 7, 15, 26, 41). He travels through Wyoming on U.S. 20 to Casper and Lusk, then to Ogallala, North Platte (Americans 30), Lincoln (Americans 64), and Omaha, NE. Heading through Iowa to Chicago (Americans 79), he turns south on U.S. 41 and U.S. 52 to Indianapolis (Americans 70, 82), then through Ohio and Pennsylvania. Returns to New York, probably by early June.

Summer: Frank and family move to 34 Third Avenue near Tenth Street, an area that houses many artists, including Alfred Leslie, Milton Resnick, and Willem de Kooning. Spends summer developing film and making contact sheets from the 767 rolls of film shot for his work on his Guggenheim project. Makes 8-by-10-inch working prints of approximately one thousand images, which he groups by subject and attaches to the walls of his apartment, often with staples, or spreads out on the floor. Starts working on sequence.

June 11: Travels to New Haven, CT, to photograph graduation ceremonies at Yale (Americans 21).

July 4: Returns to Jay, NY, to photograph July 4 celebrations; again photographs the large hanging American flag.

Late summer: Makes a brief trip to Pennsylvania, photographing in Ashland, Centralia, and Shenandoah.

August 13–17: Photographs the Democratic National Convention in Chicago (Americans 3, 51, 58).

September 8: Delpire publishes *Indiens pas morts*, with text by Georges Arnaud and photographs by Werner Bischof, Frank, and Pierre Verger—including fourteen photographs that Frank made in Bolivia and Peru.

October: Meets with Evans to discuss publication of his photographs; contacts editors at Viking and Random House; writes William Faulkner’s agent to solicit an introduction to the book.

1957

January 21: Frank and Mary drive to Washington, DC, with Leslie and his girlfriend to see the inauguration of Dwight D. Eisenhower and Richard M. Nixon. Frank makes the last photograph to be included in *The Americans* (Americans 59).

Winter–spring: Continues to refine selection and sequence of images in his book; completes preliminary sequence of ninety-two photographs; makes an 8-by-9 3/8-inch maquette.

April: Evans agrees to write introduction to Frank’s book.

May: Frank sends group of twelve photographs to MoMA that later appear in *The Americans*. The museum purchases them in 1959.

By early June: Refines number and sequence of photographs in his book, which now includes eighty-five images.

June 20–July 26: In Europe, spends week in Paris to discuss publication with Delpire and quickly finalizes selection and sequence of eighty-three photographs in book. Also travels to Zurich, where he shows Gotthard Schuh his maquette for *The Americans*.

August: Schuh writes an article on his reaction to Frank's *Americans* maquette in *Camera*. It includes seventeen photographs by Frank, several of which were later removed from consideration for the book, as well as a portrait of Frank by Schuh.

Early September: Frank meets Jack Kerouac in New York, shows him the maquette, and asks him to write an introduction for the book.

Early October: Kerouac finishes first draft of his introduction; Frank subsequently asks him to make it longer, and Kerouac, with great reluctance, drafts two additional versions.

December: *U.S. Camera Annual 1958* publishes thirty-eight photographs from Frank's Guggenheim project, including fifteen not in *The Americans*, plus text by Evans and Frank.

1958

January: Frank begins working with Louis Silverstein at the *New York Times* on a series of ads called "New York Is...", which will be published in *Advertising Age* until 1963 as well as in the *New York Times*. Subsequently published in book form as *New York Is...*, with an essay by Gilbert Millstein, in 1959.

April: Travels to Florida with Kerouac, making photographs for a collaborative article. *Life* rejects the story. The same month Dobell includes twenty-one of Frank's photographs from the Guggenheim period in *Pageant* magazine.

May 15: Draeger Frères prints *Les Américains*.

July 4, 5: Frank photographs people at Coney Island.

Summer: Begins filmmaking while vacationing in Provincetown, creating an 8mm short film with Mary and several friends, including Miles Forst, Allan Kaprow, and Richard Bellamy.

Frank photographs scenes from windows of buses in New York City. Declares this his "last personal project in still photography," beginning a long pattern of vowing to make no more still photographs.

Late fall: Barney Rosset of Grove Press agrees to publish *Les Américains* in the United States, using reproductions printed by Draeger Frères; subsequently agrees to Frank's wishes that all reproductions face blank pages and that Kerouac's introduction be used.

November: Delpire releases *Les Américains* with eighty-three photographs by Frank, printed as sheet-fed gravures by Draeger Frères, and texts by various authors, generally critical of the U.S., chosen by editor Alain Bosquet. Texts are on verso pages, facing the photographs on the right. The book is number five in Delpire's *Encyclopédie essentielle* collection.

1959

Gli Americani, edited by Raffaele Crovi and Alain Bosquet, is published in Italy by Il Saggiatore, with plates printed by Draeger Frères. Texts from *Les Américains*, plus additional texts by Italian writers selected by Crovi, appear on the verso pages.

January–April: Frank and Leslie work on film *Pull My Daisy*, with funding by Jack Dreyfus and Walter Gutman. The film, twenty-eight minutes long, is inspired by Kerouac's play *The Beat Generation*, narrated by Kerouac, and it includes Ginsberg, Corso, Peter Orlovsky, Delphine Seyrig, Larry Rivers, Bellamy, David Amram, and Alice Neel, with appearances by Pablo and Mary Frank. Released November 11.

Fall: Frank photographs on the set of the Elia Kazan film *Wild River*.

Late fall: *The Americans* is published by Grove Press (released in January 1960). With *Trolley—New Orleans* on the front cover and a design by Alfred Leslie on the back, it includes Kerouac's introduction, and each photograph faces a blank page. It is fairly widely reviewed for a photography book. Most reviews are negative. The book so offends editors at *Popular Photography* that they publish seven reviews of it in their May issue, only one of which is unreservedly admiring.

1960

Frank films *The Sin of Jesus* at George Segal's chicken farm in New Jersey, from a script based on a short story by Isaac Babel, with financing from Frank and Gutman. The film features Julie Bovasso, John Coe, Roberts Blossom, and Telly Savalas, with appearances by Frank and Jonas Mekas. With a running time of forty minutes, it premieres in New York on December 10, 1961.

January 15: *The Americans* is officially released by Grove Press.

September 28: Frank and twenty-two other independent filmmakers (including Mekas, Shirley Clarke, Lionel Rogosin, Peter Bogdanovich, and Emile de Antonio) meet at Producer's Theater in New York and form the New American Cinema Group.

1961

January: *Mademoiselle* publishes the first in a series of interviews with controversial figures titled "Disturbers of the Peace." Frank makes the portraits that accompany the series, published at intervals until 1964.

July 17: The complete narration of *Pull My Daisy* is published in book form by Grove Press, New York, with forty-nine enlargements from the film, eight photographs by John Cohen of the making of the film, and text by Kerouac.

Late August: Frank travels to Italy to photograph the Venice Film Festival.

November 10: Travels to Nairobi for *Glamour*.

1962

Throughout early 1960s publishes photographs in *Glamour*, *Mademoiselle*, and *Show*, as well as *Harper's Bazaar* for the first time since 1952. His independent work continues to appear in *Afterimage*, *Aftonbladet*, *Aperture*, *Artsmagazine*, *Art Voices*, *Camera*, *Choice*, *Creative Camera*, *Current*, *Du*, *Evergreen Review*, *Foto*, *Infinity*, *Läste Ni*, *Leica Photography*, *Modern Photography*, *Monthly News and Current History*, *Photographer's Forum*, *Photography Annual*, *Popular Photography*, *Saturday Review*, *Second Coming*, *U.S. Camera*, and *U.S. Camera and Travel*.

Moves to 184 Sixth Avenue, near the corner of Spring Street, in Manhattan.

1963

Directs *OK End Here*, a thirty-minute film based on a story by Marion Magid, featuring Martino La Salle and Sue Ungaro. It has its initial screening at the Bergamo Film Festival in Italy in September and its New York premiere September 14.

April 26: Travels to Yugoslavia, Romania, and Hungary for *Harper's Bazaar*.

June: *New York Times* advertising department, with Louis Silverstein in charge, publishes *Zero Mastel Reads a Book*, with photographs by Frank, to give away at the American Booksellers Association convention in Washington, DC.

October 18: Frank becomes a U.S. citizen, taking the oath with Mary and Cohen as witnesses in the U.S. District Court of New York.

1964

Moves to 203 West Eighty-sixth Street in Manhattan, near the corner of Broadway.

Begins working with Ginsberg on a screenplay adaptation of the latter's 1958 poem *Kaddish*.

January and intermittently through April 1966: As cinematographer for Conrad Rooks on *Chappaqua*, travels in France, the U.S., Mexico, England, India, Ceylon, and Jamaica. Shoots more than three hundred hours of improvised footage. The film premieres at the Sutton Cinema in New York on November 5, 1967.

1965

Begins filming *Me and My Brother*, about Julius Orlovsky, the schizophrenic brother of Beat poet Peter Orlovsky. The film, which evolves from Frank's frustrated ambitions to film *Kaddish*, takes three years to complete. The cast includes Ginsberg, Peter and Julius Orlovsky, and Joseph Chaikin, with appearances by Roscoe Lee Brown and Christopher Walken. The film opens on February 2, 1969, at the New Yorker Theater to mixed reviews.

Me and My Brother, a handmade book, is produced as a production aid for Frank's film by the same name.

Nathan Lyons arranges for the George Eastman House to exchange 35mm black-and-white motion picture film for twenty-five photographs from *The Americans*, to be used in a traveling exhibition. The show, *Robert Frank*, travels widely throughout the U.S. and to Japan until 1980.

1966

Frank produces a promotional book, *Chappaqua: A Film by Conrad Rooks*, with about twenty-seven black-and-white and color reproductions of stills, frame enlargements, and portraits of some of the cast and crew.

1967

August 17–18: Gives an interview at the George Eastman House, which includes discussion of *The Americans*.

1968

Aperture, with MoMA, publishes a second, expanded edition of *The Americans*. Working with the photographer and printer Sid Kaplan, Frank alters the cropping of many images, uses a different negative for *Luncheonette—Butte, Montana* (Americans 41), and adds synopses and multiple-frame enlargements from his first four films in a section titled "Continuation." Reproductions are printed using "Stonetone," a process similar to duotone, by the Rapoport Printing Corp.; most are lighter than the gravure reproductions in the first editions, and many are not properly aligned on the page. Back cover graphics by Leslie are replaced by a brief text by John Szarkowski, director of the Department of Photography at MoMA. Frank complains about the "lousy" printing and binding job.

1969

Aperture releases another printing of the second edition of *The Americans* in hardcover and softcover in cooperation with Grossman Publishers. Cropping of the photographs is similar but not identical to the 1968 Aperture/MoMA edition, but the duotone reproductions have far more contrast than any earlier printing. Reviews are nearly universally positive.

1969

Begins work on the film *About Me—A Musical*, with a grant from the American Film Institute. The film is completed in 1971.

Frank visits his children at their boarding school in Vermont to make a film about their upbringing, *Conversations in Vermont*.

Robert and Mary Frank separate.

January: Twelve photographs from *The Americans* are reproduced in *Creative Camera*, with a text by editor Bill Jay, a portion of Kerouac's introduction, and texts by Frank and Evans from *U.S. Camera Annual 1958*.

June–December: Writes "Letter from New York" for *Creative Camera*.

October 11–18: Assisted by Danny Lyon, makes a documentary film *Life-Raft-Earth* at "The Hunger Show," a week-long fast organized by Stewart Brand and the Portola Institute.

1970

Receives an American Film Institute grant for 1970–1971.

January: Nine photographs by Frank published in Kerouac article, "On the Road to Florida," in *Evergreen Review*. Kerouac's text describes traveling to Florida with Frank in April 1958.

Summer: Frank buys a house in Mabou on Cape Breton Island, Nova Scotia, with artist June Leaf.

Winter: Moves to 184 Bowery in Manhattan with Leaf. Danny Seymour, a filmmaker, also lives in this building and begins working with Frank.

1971

Works with Seymour on the film *Home Is Where the Heart Is*.

May: Frank speaks to a class taught by Walker Evans at Yale University. An edited transcript is published in *Still/3* as "Walker Evans on Robert Frank/Robert Frank on Walker Evans." Begins accepting invitations to lecture in colleges, traveling over the years to Chicago, Los Angeles, Montreal, Oakland, Portland, San Francisco, and Newfoundland, among other places.

Summer: Evans visits Frank and Leaf in Mabou for one week and photographs their home.

1972

Clothbound edition of *The Lines of My Hand*, which includes Frank's first artistic efforts in still photography since the early 1960s, is published in Tokyo, with slipcover, by Yugenisha, Kazuhiko Motomura. Lustrum Press, New York, published by Ralph Gibson, releases a condensed version.

Spring: Frank completes the film *About Us*, made by and with students at the Visual Studies Workshop in Rochester.

April: The Rolling Stones' album *Exile on Main Street* is released, with photographs by Frank.

June 3: The Rolling Stones and Stevie Wonder begin a two-month North American tour in Vancouver, performing thirty-eight concerts in thirty-one cities, with Frank and Seymour filming at the band's invitation and expense. The resulting ninety-minute film, *Cocksucker Blues*, is shown to the band in London in June 1973 and first screened publicly at the Pacific Film Forum in Berkeley in June 1975.

July 18: During the Rolling Stones tour, Frank is arrested and charged with assault for allegedly striking a police officer with his movie camera in Warwick, RI. Mick Jagger, Keith Richards, and two other members of the touring party are also arrested. The mayor of Boston asks for a quick arraignment to avoid civic unrest at a concert scheduled in the Boston Garden.

1973

Frank works on the film *Let the Good Times Roll*, produced by Columbia Pictures, about the music of Chuck Berry, Little Richard, The Shirelles, and others. Released on October 12.

Leaves the apartment at 184 Bowery, moving to Mabou with Leaf. They later rent a small room at 7 Bleecker Street for use when in New York.

May: *Sunseed*, a ninety-two-minute documentary on yogis, gurus, and swamis, is released. Camera work is by Frank and Baird Bryant.

May: While sailing to South America, Seymour and a friend disappear from the boat and are presumed dead.

1974

Frank hired as cinematographer for *No Second Chance*, a film by Len Glasser.

Begins to use a Polaroid Land 196 camera, often with Type 665 Positive/Negative pack films.

December 28: Daughter, Andrea, dies in airplane crash near Tikal, Guatemala.

1975

En route to California, Frank and Leaf stop in Reno and get married in the same courthouse where Frank had photographed a newly married couple on his Guggenheim trip, *City Hall—Reno, Nevada* (Americans 81).

Begins to make collages using machine color prints from the Lure camera, an inexpensive plastic camera loaded with color film.

Summer: With a grant from the Canada Council for Film and Video, makes the thirty-eight-minute film *Keep Busy* on an isolated island off the coast of Nova Scotia. Leaf, Richard Serra, Joan Jonas, and actors from the Mabou Mines Troupe perform a script written by Rudy Wurlitzer. Released later that year.

1978

December: Aperture publishes a revised edition of *The Americans* in hardback, including a variant of one image used in earlier editions, *Assembly line—Detroit* (Americans 50). Frank deleted the “Continuation” section that had appeared in the 1968/1969 edition and added a strip of three frames after the last image in the sequence (Americans 83). These three frames are the next three negatives on the same roll as Americans 83 and show Mary, Pablo, and Andrea in their car. Many of the prints from which the reproductions in this edition were made are significantly different in cropping and tonality from the first edition and constitute a deliberate reinterpretation by Frank. The book is a larger size, with a redesigned dust jacket, and is also published in England for the first time by the Gordon Fraser Gallery, Ltd.

1980

Completes the thirty-minute film *Life Dances On...*, dedicated to his daughter, Andrea, and to Seymour; it features artist Martin Greenbaum, a mentally ill Bowery bum named Billy, and Frank’s son, Pablo.

April: While at Nantasket Beach, MA, leading a workshop for students in MIT’s photography program, makes a book titled *That’s Life*, a small green spiral steno pad into which he taped Polaroids.

1981

Winter: Travels to Utah/Nevada to film *Energy and How to Get It* with Gary Hill and Rudy Wurlitzer. Funded by the Corporation for Public Broadcasting as part of its Independent Anthropology Film Series, it is based on the life of Robert Golka, an engineer experimenting with ball lightning.

1982

July 23–August 1: Attends twenty-fifth-anniversary celebration of Kerouac’s *On the Road* at the Naropa Institute in Boulder, CO. His film of the proceedings, titled *This Song for Jack*, features Ginsberg, Amram, Gary Snyder, William Burroughs, Carolyn Cassady, and Lawrence Ferlinghetti. Released in 1983.

1983

March 24: William S. Johnson and Susan E. Cohen visit Frank in New York and begin a series of interviews that becomes part of an artist’s collaborative project including Dave Heath, Robert Heineken, and John Wood and continues through 1985.

November–March 1984: Using a video camera, makes *Home Improvements*, an autobiographical film about himself, Leaf, and his son, Pablo, first shown in 1985.

1984

April 24–26: Photographs the J. Geils Band in Allston, MA; some images are included in their album *You’re Gettin’ Even While I’m Gettin’ Odd: J. Geils Band*.

July 16–19: Photographs at the Democratic National Convention in San Francisco.

1985

Delpire publishes *Les Américains* with Kerouac’s introduction translated into French by Michel Deguy, printed by Jean Genoud. Variant images of *Metropolitan Life Insurance Building—New York City* and *Assembly line—Detroit* are used (Americans 27, 50), and the original negative is used for *Luncheonette—Butte, Montana* (Americans 41).

Frank’s photograph of Tom Waits is printed on the back cover of the album *Tom Waits: Rain Dogs*.

June: Awarded the Erich Salomon Prize by the Deutsche Gesellschaft für Photographie in Berlin.

1986

The Americans is issued in softcover and hardcover by Pantheon. The book is also released in Germany by Christian Verlag.

March: On the occasion of a retrospective exhibition at the Museum of Fine Arts, Houston, the documentary film *Fire in the East: A Portrait of Robert Frank* is released, directed by Philip and Amy Brookman and including interviews with Ginsberg, Mekas, Wurlitzer, de Antonio, and others.

November: Frank begins filming *Candy Mountain*, codirected with Wurlitzer, about a master guitar maker who burned his creations rather than allow investors to buy them. Shooting takes place in the winter of 1986 in New York and Nova Scotia. The film is released in France in January 1988, and in the U.S. in July 1988.

1987

Receives the Friends of Photography Peer Award for a Distinguished Career in Photography.

November: Yugensha, Kazuhiko Motomura publishes Frank’s book *Flower Is...* in a limited edition of five hundred.

December: Frank commissioned by the *Birmingham News* and Birmingham Museum of Art to photograph the city.

1988

April 29–June 2: The Washington Project for the Arts, in collaboration with the American Film Institute and Filmfest DC, presents *In the Margins of Fiction: The Films of Robert Frank* at the Kennedy Center in Washington, DC, curated by Philip Brookman. This is the first time all of Frank’s films are shown.

1989

Frank photographs in New York for fashion designer Alberto Aspesi’s shirt catalogue.

Shoots the music video *Run* for the band New Order.

March: Parkett/Der Alltag publishes *The Lines of My Hand*, a revised edition. Frank includes many Polaroids and serial images made since publication of the original book in 1972. Pantheon and Secker & Warburg, Ltd. subsequently publish it in the U.S. and England.

September–October: *Hunter* is filmed on location in the industrial Ruhr region of West Germany, with a script by Stephan Balint. Premieres in New York on December 2.

1990

April: The Robert Frank Collection is established at the National Gallery of Art, Washington, with a large gift from Frank, including all of his negatives, contact sheets, and work prints made in preparation for *The Americans* as well as many other photographs.

July 26: Frank makes a one-hour videotape with no edits called *C’est Vrai!* Commissioned by French television, the video is written and planned by Frank and photographer Michal Rovner. Actors include Kevin J. O’Connor, Taylor Mead, Peter Orlovsky, and Sid Kaplan. For release in the U.S., Frank changes the title to *One Hour*.

1991

June: Travels to Florence, Italy, to produce a short film for designer Romeo Gigli.

September–October: Films *The Last Supper*, produced by Ruth Waldburger for Vega Films and by Martin Rosenbaum for BBC. Shoots on location in his loft and in Harlem and completes editing in 1992.

November: Photographs in Beirut for a project organized by the Lebanese-French writer Dominique Eddé.

1993

Amerikanzu: Robato Furanku shashinshu, a Japanese edition of *The Americans*, is released by Takarajimasha; Cornerhouse Publications of Manchester issues a softbound edition, and Scalo issues reprints in English and German, in association with the National Gallery of Art, Washington.

1994

Frank films the sixteen-minute video *Moving Pictures*, with the participation of Ginsberg, Leaf, Raoul Hague, Harry Smith, and others, for the retrospective exhibition of his work, *Robert Frank: Moving Out*, at the National Gallery of Art.

November 12: Son, Pablo, dies in a hospital in Allentown, PA.

1995

Frank establishes the Andrea Frank Foundation, which provides grants to artists and arts organizations working in photography, video, film, and other media.

Photographs Aspesi jacket collection in Mabou.

1996

Receives the Erna and Victor Hasselblad Foundation International Award in Photography. Creates a short film, *Flamingo*, to be shown at award ceremony in 1997, which records the construction of a new foundation for his house in Mabou.

Pull My Daisy added to the U.S. National Film Registry by the Librarian of Congress.

Frank films *The Present*, a rumination on Frank's homes in New York and Nova Scotia, his relationships, family, and work.

Films music video *Summer Cannibals* for Patti Smith.

1997

Photographs in Zurich for Aspesi.

Participates in restoration and sales of paintings by the Chinese painter Sanyu. Meets Rita Wong in New York and later creates with her the Andrea Frank Foundation's Sanyu Scholarship Fund at Yale University.

1998

Makes the five-minute film *I Remember*, in which he narrates a reenactment of his imagined visit to the home of Alfred Stieglitz. Leaf plays Georgia O'Keeffe, Jerome Sother plays Frank, and Frank plays Stieglitz.

May: Receives a Persistence of Vision Award from the San Francisco International Film Festival, where the reedited version of *Me and My Brother* premiered.

Begins filming *Sanyu*, a film about the Chinese artist who was a friend of Frank's. The film is completed in 1999.

1999

Granted an honorary PhD from the University of Gothenburg, Sweden.

2000

Receives the International Center of Photography Cornell Capa Infinity Award.

2002

Makes the film *Paper Route* in which he accompanies Robert MacMillan on his early morning paper route around Mabou.

August 18: The MacDowell Colony in Peterborough, NH, presents Frank with the Edward MacDowell Medal.

2004

In conjunction with the exhibition *Robert Frank: Storylines*, Frank's film *True Story* premieres at the Tate Modern, London. It is an autobiographical look at his home, family, and friends and includes brief excerpts from his earlier films as well as some of his earlier photographs, Leaf's art, and letters written by Pablo.

2008

Fiftieth-anniversary edition of *The Americans* is issued by Steidl and the National Gallery of Art, Washington. It is the same trim size as the 1958/1959 Delpire and Grove Press editions and for the first time since the 1968/1969 Aperture editions, it no longer includes additional photographs after *Americans 83*, the final image of the sequence.