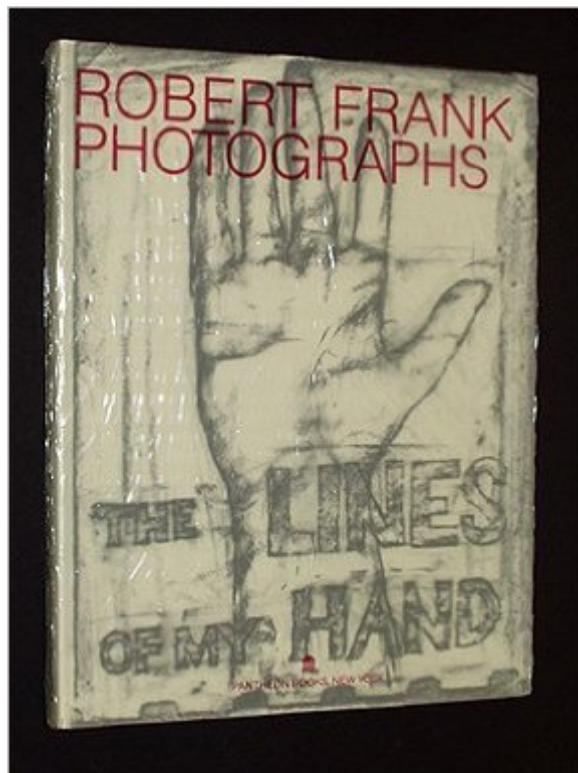


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# The Lines Of My Hand



## **Synopsis**

A revised and expanded edition that includes a number of images not seen in the earlier editions. Illustrated boards, with printed vellum dust jacket. 200 pages including one gatefold; b&w and color photographs through out; 10.5 x 13 inches.

## **Book Information**

Hardcover: 200 pages

Publisher: Pantheon; 1 Amer ed edition (September 26, 1989)

Language: English

ISBN-10: 0394552555

ISBN-13: 978-0394552552

Product Dimensions: 0.8 x 10.2 x 13 inches

Shipping Weight: 3 pounds

Average Customer Review: 4.7 out of 5 starsÂ  [See all reviewsÂ \(6 customer reviews\)](#)

Best Sellers Rank: #1,602,969 in Books (See Top 100 in Books) #100 inÂ Books > Religion & Spirituality > New Age & Spirituality > Divination > Palmistry #2435 inÂ Books > Arts & Photography > Photography & Video > Collections, Catalogues & Exhibitions

## **Customer Reviews**

The Americans is a milestone in photography. Everybody should know that, and Robert Frank will surely be remembered for this book. But, what was before, and after the Americans? The answer is in The Lines of my Hand. In these pages one can discover the strength of his vision before publishing The Americans, with pictures from England, Wales, Switzerland. And for me, what is more interesting, is all his evolution after the above mentioned book. His more and more experimental work in his house of Mabou. His loneliness, his isolation. In this book, all of his greatest pictures are printed (Sick of goodbys and Love, faith,... being the highlights). Talking about the object itself, the printing is fantastic. It's a large format book, beautifully binded and with very good reproductions. Really, for the price, it's a real bargain. Grab the first one you find.

Robert Frank's The Lines of My Hand, 1989, is a touching book, made up of his photographs and film stills taken all over America, Spain, London, and Wales. The stories, quotes, and simple descriptions interact with the photographs to create yet another layer of sincerity. "You shouldn't be pointing the camera. My innermost thoughts is my secret. I wish you wouldn't do that. That's invading my privacy, you understand? Otherwise I'm speaking externally when I should be thinking

mentally and you shouldn't do that." (Life Dances on, 1980) Not that you must agree to this statement, but the quote from the man in the photograph adds something that would otherwise be lost. Frank captures interactions, reflections, strange encounters on the streets, at festivals, in the country, and in people's personal spaces. In his search for the truth, he ends the book with film stills. He began his project as a documentary where he claims turns into 'fiction and fusion.' "It's true. I don't believe in words, you can always add something of your own to make it honest." The redundancy going on with the words within this book is kind of wonderful. I'm interested in this search he is on for the truth, considering I am on the search for the same, and life seems incredibly redundant at times. The stories, or story, are not always clear, but one of my favorites is of "The Silent Man," Julius Orlovsky. I relate to this character, or person, whichever doesn't truly matter. He claims talking makes him sick, and I find this to be one of the most honest statements I've heard. Not because it's wildly out there, but it's one of those thoughts you have that wouldn't be brought up in everyday conversation; that is if you have conversations.

An excellent book. Although "The Americans" receives the invariable (and justified) thumbs up, this one is really worthy of praise. The design and printing are fantastic for a photobook of the late eighties. Also, the book was done way before the photobook fever (or golden age) took off. When Frank kind of sold out to Gerhard Steidl, a few years ago, and he began to publish book after book of his whole oeuvre with the German publisher, there was less risk, and the books were alright but more formulaic. The only thing I would change of "The Lines Of My Hand" is the semiglossy paper which was used. It's not that bad, but Frank's work would have stood out better in a slighter matte surface, with a little sectorized satin varnish to separate the photos from the rest of the page. But these are things we can say with more authority today. In the late eighties such specifics were not as clear, so I give it four stars.

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