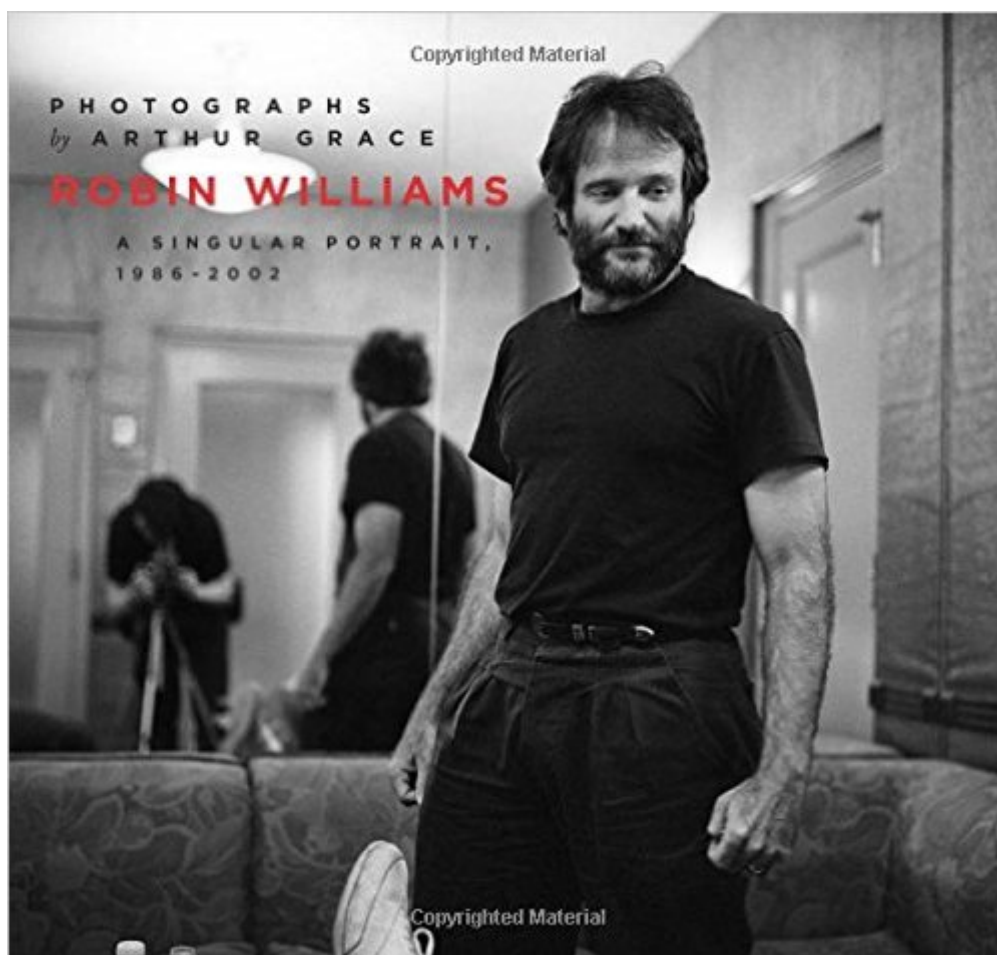


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# Robin Williams: A Singular Portrait, 1986-2002



## Synopsis

I had always thought that when I was around 84 and Robin was 80 we could collaborate on a book about the golden years of his career where he could look at my photographs and reminisce about the events and his feelings at the time. Unfortunately, that book was never to be . . . .Photographer Arthur Grace first met Robin Williams in April 1986, at a comedy club in Pittsburgh where Williams was working to polish what would eventually become his award-winning special "Evening at the Met". The two hit it off immediately, and thus blossomed a close friendship that carried them through their increasingly successful careers. Told through a series of stunning photographs of Williams taken by Grace over the course of this decades-long partnership, Robin Williams: A Singular Portrait offers a touching and up-close look at the real Robin Williams—the manic and happy, the pensive and weary, the engaged and disengaged, a true portrait of one of America's greatest comics and most beloved actors. For the millions of people around the globe that Robin Williams has touched, these images, more than 150 photographs, a glorious mixture of stunning color and resonating black and white presented in exhibit format, will be something to embrace and cherish, not simply because of their exclusivity, but because of their intimacy and their honesty.

## Book Information

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## Customer Reviews

Robin is special to many heartbroken fans. I'm one of them. Mork fascinated me and my classmates in grade school. And even though I was only about 10, I remember loving Moscow on the Hudson... at \*least\* as much as Popeye, haha. Everybody has their favorites of his work. My favorites are the

videos that I watched while I was going through some difficult times as an adolescent and a young adult. When I needed to retreat, zone out, and just \*not\* think... When I needed a safe spot... I would watch some of his stand-up. So the result is that I've seen certain favorite movies and comedy routines over and over- and over! Robin had rapid-fire jokes because he had a rapid fire thought process. When any subject came up in an interview- Robin might have said the joke of it. But he was also thinking of the sadness, the irony, the philosophical sides of it, the just or unjust sides, the beauty, the wonder, and the unconsidered angles of it. When the role he played allowed for it- you could see these inner workings across his expressive, sweet face. Look at his performance at the Met. The first time you watch it, you recognize that he was thinking more than he is saying, but you're laughing too much to really ponder about it. But when you're not distracted by the joke, you can see the brilliant layers. You have to be quick. Because he moves on and then that window into his own thoughtful and perceptive "backstage" is gone in a flash. Arthur Grace was paying attention. His lens caught the joke when the joke was appropriate. And when the "backstage" was appropriate, he caught that too. And even though he says he wasn't as close to Robin as Eric Idle or Billy Crystal, Mr. Grace certainly knew his friend well enough to be aware of those moments.

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