

L'ARTIERE
COLLECTION

LARRY FINK

THE POLARITIES

CURATED BY LAURA SERANI

Larry Fink è una delle leggende della fotografia americana, figura maggiore di quella scena che investe da più di cinquant'anni, con la stessa passione e lo stesso impegno e con dei risultati sempre sorprendenti.

La sua biografia sul suo sito comincia con Born to be Wild, Brooklyn New York 1941. Alla domanda su cosa l'avesse spinto verso la fotografia risponde spesso che l'alternativa sarebbero state la delinquenza e la prigione. Fuori dagli schemi, anticonformista nel modo di porsi e nel modo di fotografare, ribelle Larry Fink è rimasto, dall'epoca in cui fotografava i suoi coetanei beatnik. Altrettanto sensibile al fascino delle star di Hollywood che a quello delle « principesse » che vivono nelle campagne di Hellertown, Larry Fink, da « umanista ironico » come si auto definisce, instancabilmente fotografa le cose del mondo, la politica-show, le serate mondane, la società civile in rivolta, il lavoro, l'energia delle città, l'abbandono e la serenità in famiglia, l'intimità.

Che si tratti della buona società, del mondo rurale, di quello del cinema di quello della boxe, Larry Fink continua a fotografare con un entusiasmo e un'energia rari e uno stile fatto di vicinanza, di empatia, di spontaneità e di ricercatezza. Spontaneità nell'avvicinarsi ai suoi soggetti, che sembra voler quasi toccare con il suo obiettivo, e ricercatezza nelle composizioni accurate, nella scelta di punti di vista personali, di contrasti di luce estremi. La passione per il jazz, della musica ascoltata al celebre club Village Gate vicino a casa, sembra ritmare i suoi passi e regalare un ritmo danzante alle sue immagini, incisive, dinamiche e fluide. Il titolo di uno dei suoi tanti libri On composition and improvisation potrebbe adattarsi all'insieme dei suoi lavori. Ed è a ritmo sostenuto che Larry Fink continua a produrre le sue straordinarie immagini per le riviste di moda, per la stampa quotidiana, per i suoi progetti personali, per puro piacere, per amore della gente e della fotografia.

Eclettico, Fink spazia da un aspetto all'altro dell'attività fotografica: insegna a Yale, Cooper Union e Bard College, lavora da anni come fotografo ufficiale per Vanity Fair per cui segue gli Oscar, collabora con The New Yorker e con le principali testate della stampa americana, pubblica decine di libri, espone nei principali musei in America, come al MOMA e al Whitney Museum a New York, e in Europa, accumula riconoscimenti e premi prestigiosi, come l'International Center for Photography (ICP) Infinity Award for Lifetime Fine Art Photography 2015.

Il primo incontro con Larry Fink, già celebre per Social Graces del 1984, risale a molti anni fa, al 1997, quando presentammo a Parigi Boxing: il suo lavoro sulla boxe, di una bellezza forte ed essenziale. Da allora molti altri libri sono stati pubblicati fino a quello più recente sul suo incontro con Andy Warhol e gli artisti della Factory, che ha fatto riscoprire immagini rimaste in archivio tutti questi anni. E gli archivi di Fink riservano ancora chissà quante meraviglie. Questo nuovo libro esplora i suoi lavori recenti, con una selezione di immagini realizzate negli ultimi cinque anni, spaziando attraverso l'insieme dei soggetti vicini e lontani che ha affrontato. Articolato in quattro sezioni: In Politics, Countryside stories, In town, At home, The Polarities permette di seguire Larry Fink da Washington, New York e Panama City, fino alle campagne della Pennsylvania.

Il ritratto della società americana che Fink disegna dalla fine degli anni Cinquanta, continua. The Polarities racconta l'America di oggi, i cambiamenti radicali tra gli anni di Obama e l'arrivo di Trump, la società -spettacolo, the show must go on, e la frattura persistente città -campagne le cui immagini ricordano quelle della Farm Security Administration*, il grande progetto di indagine sul territorio americano realizzato tra il 1935 e il 1943. Frammenti preziosi di un'immensa retrospettiva e di un libro attualmente in preparazione.

Laura Serani
Mxxxx

LARRY FINK

THE POLARITIES

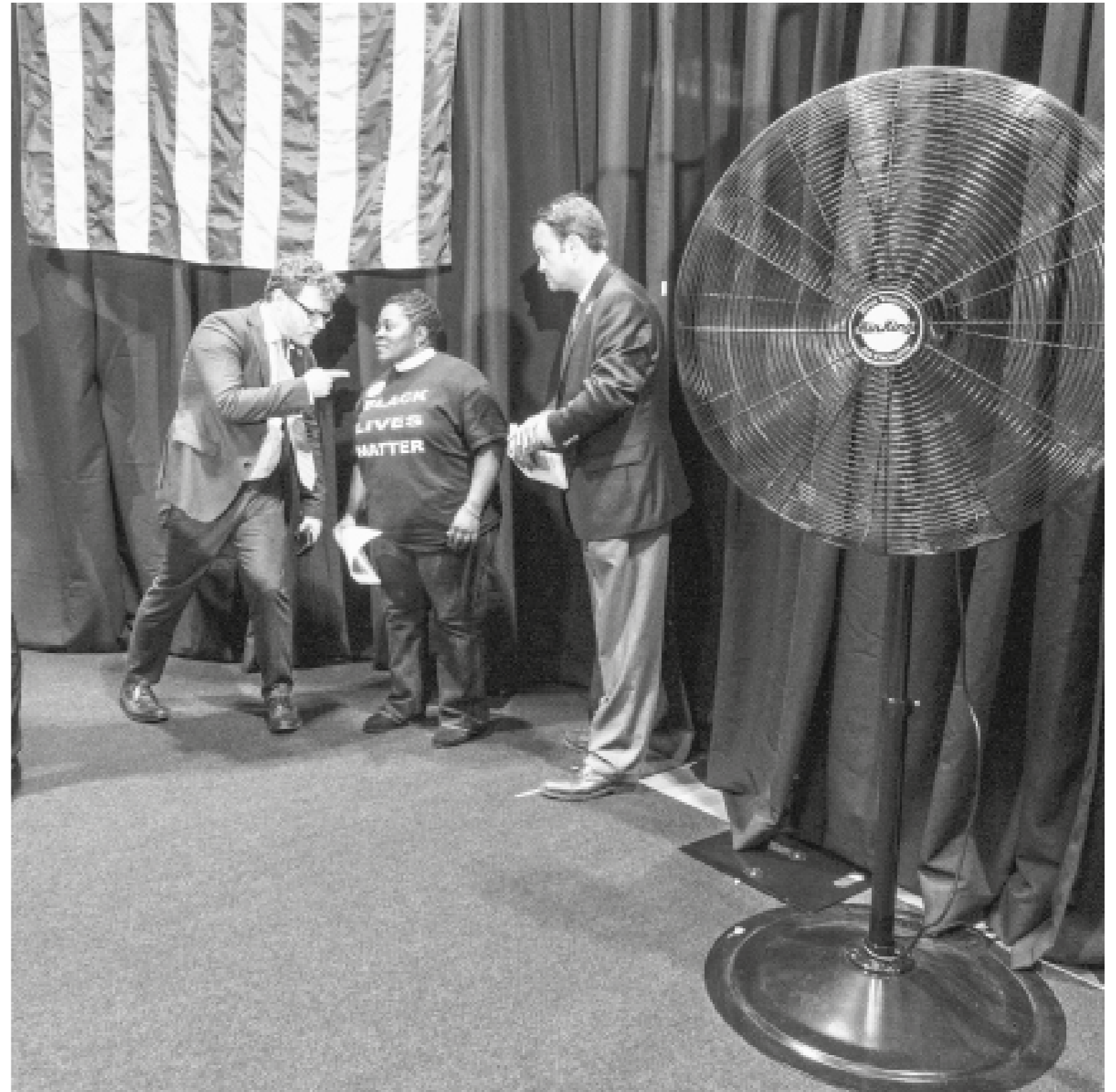












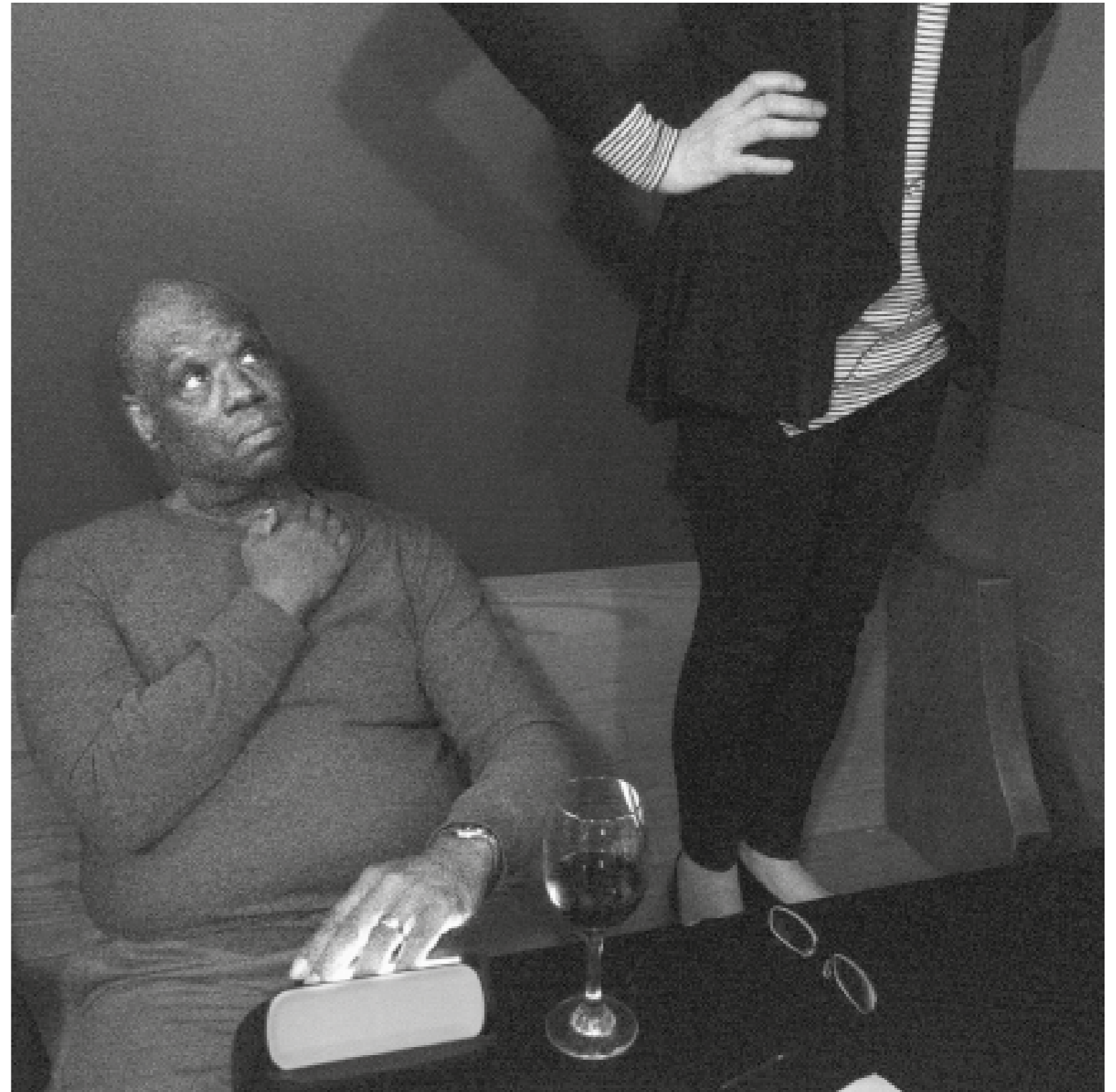
















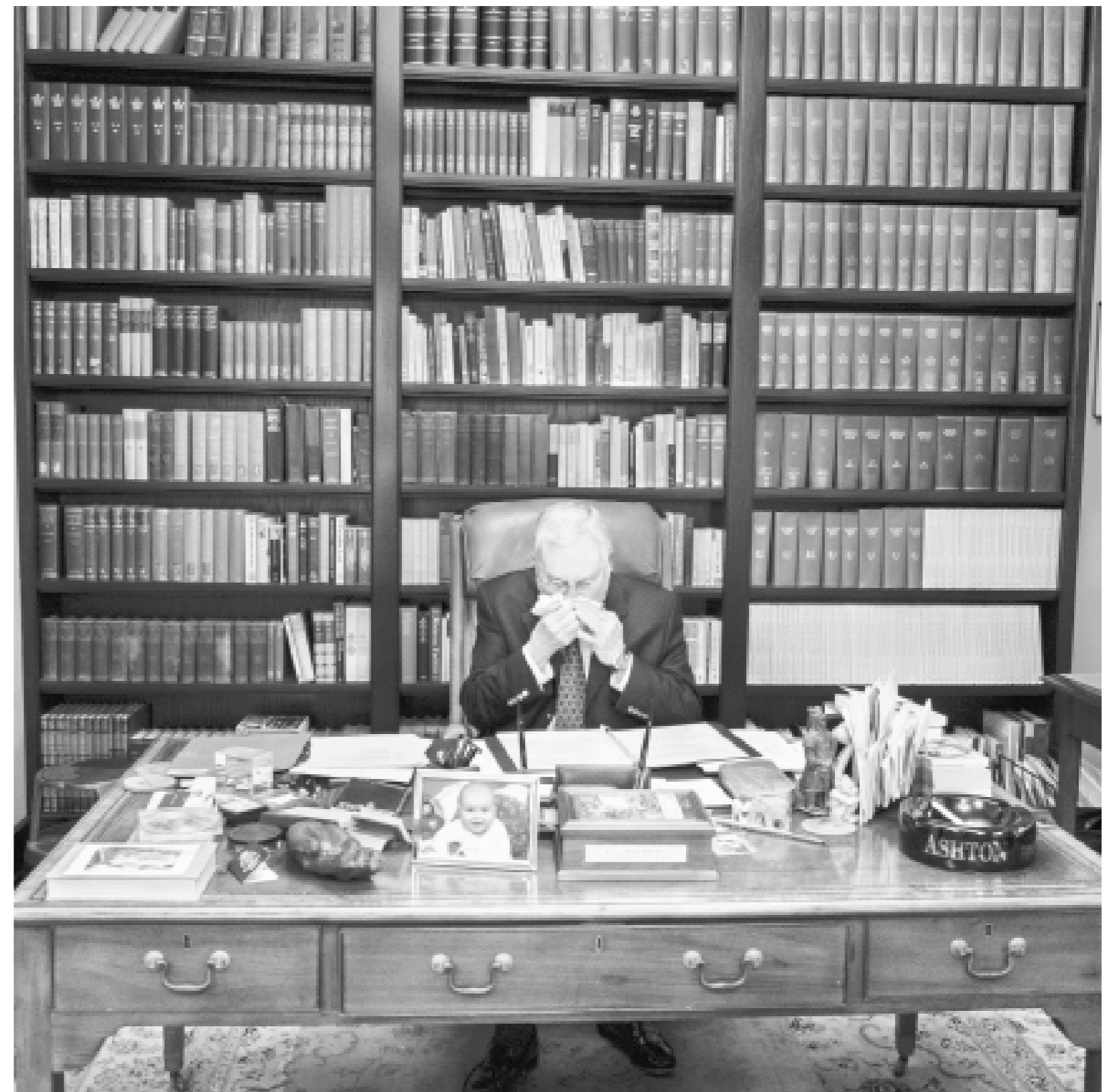


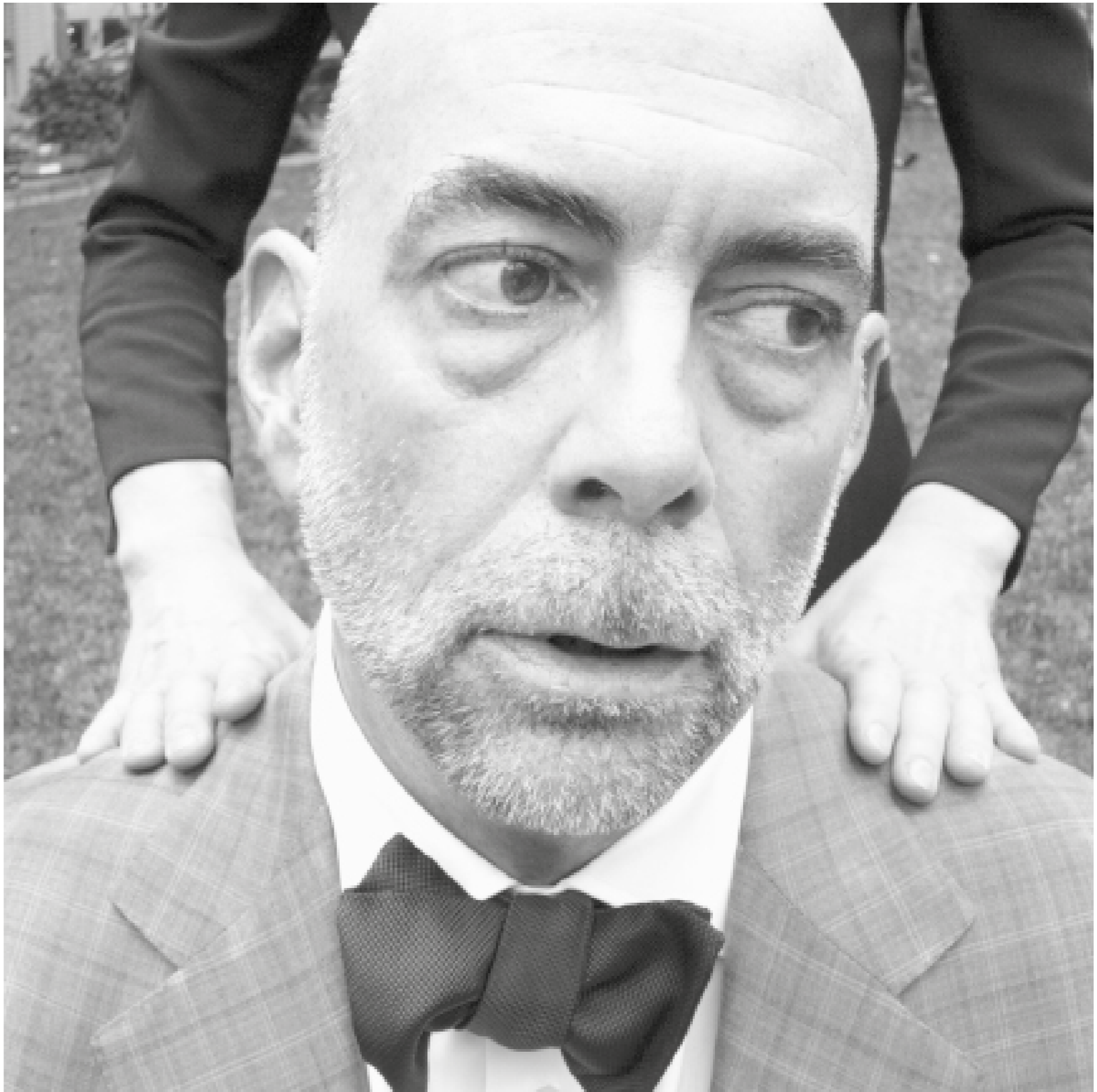
























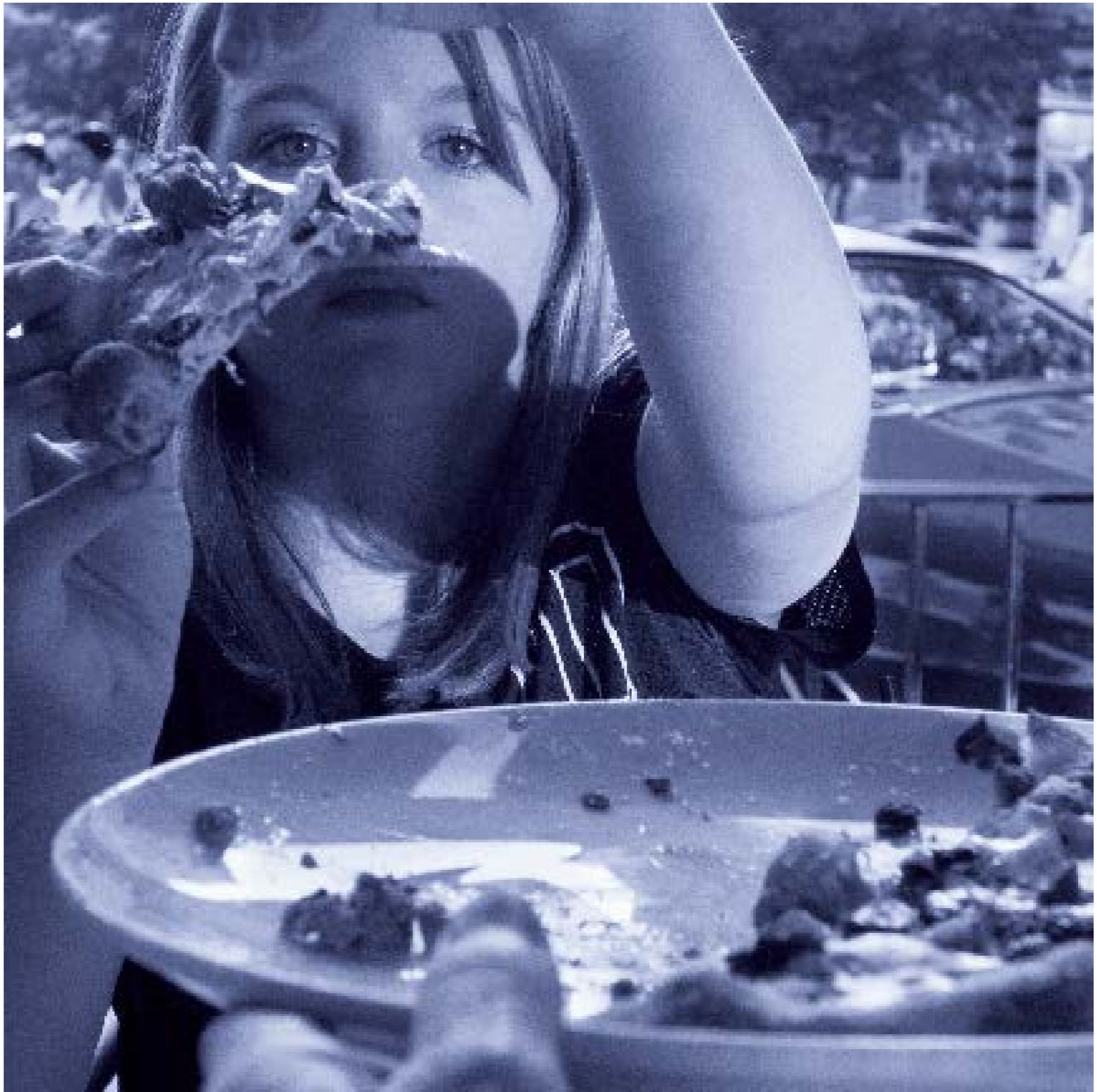








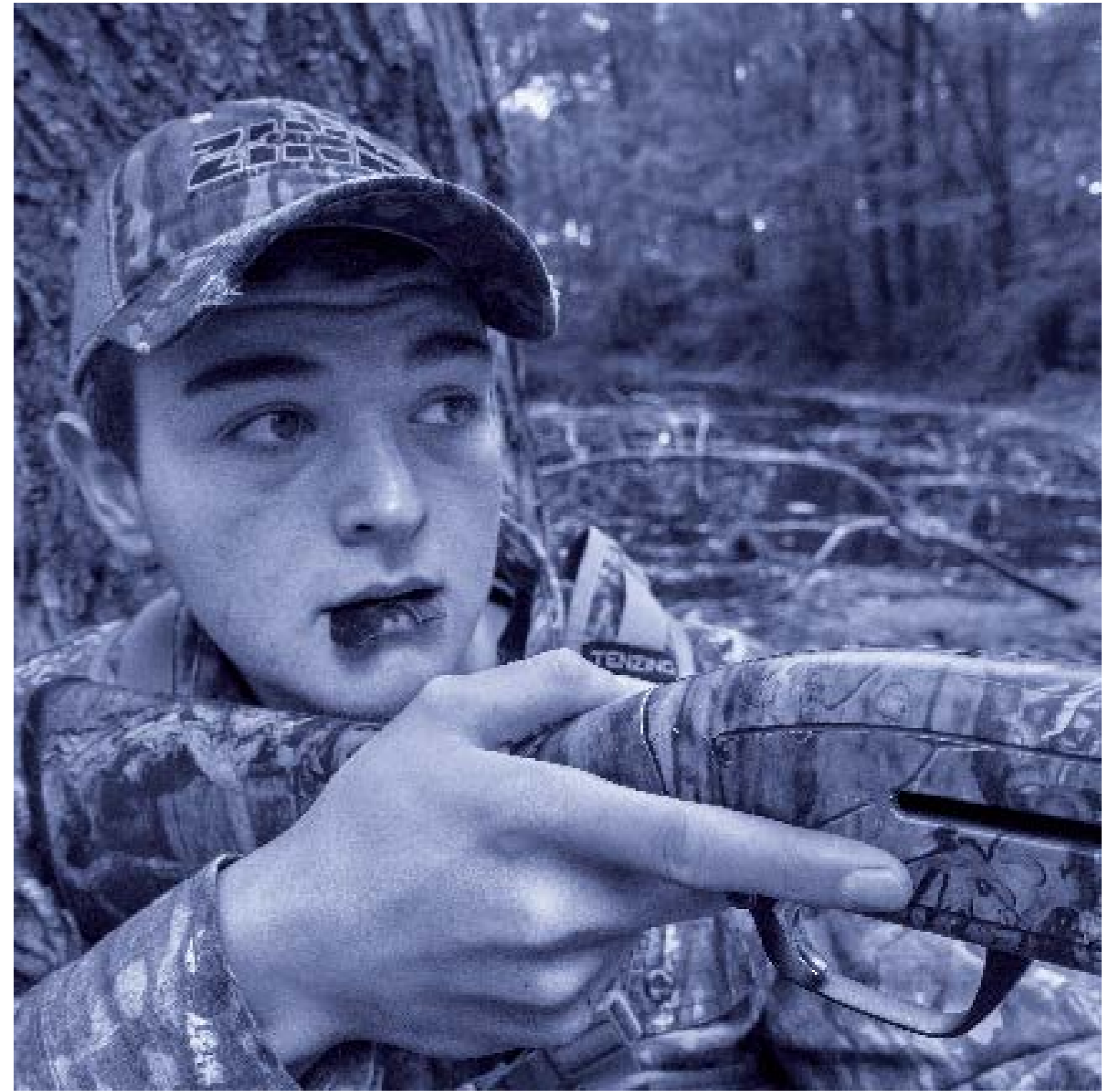


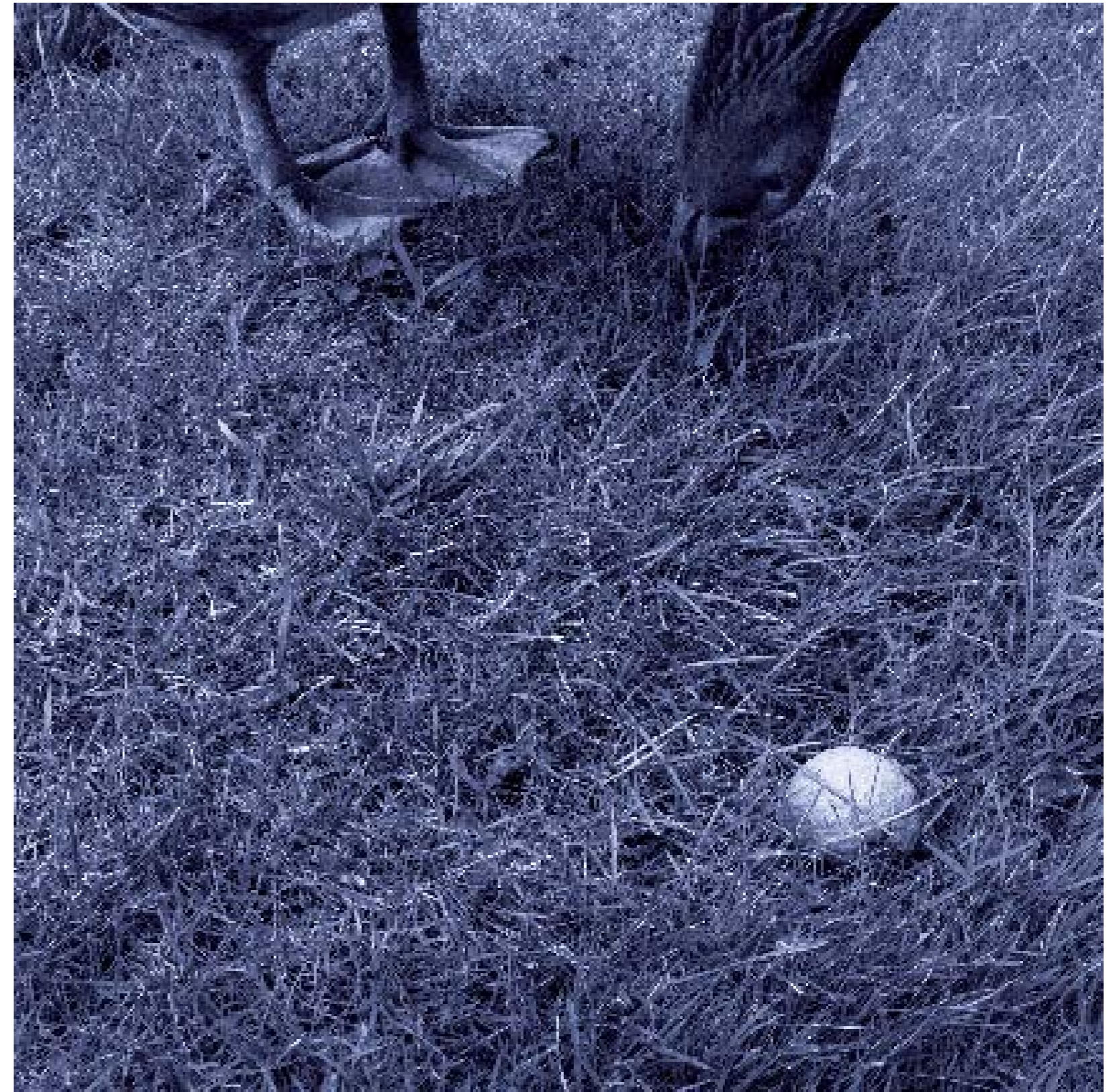






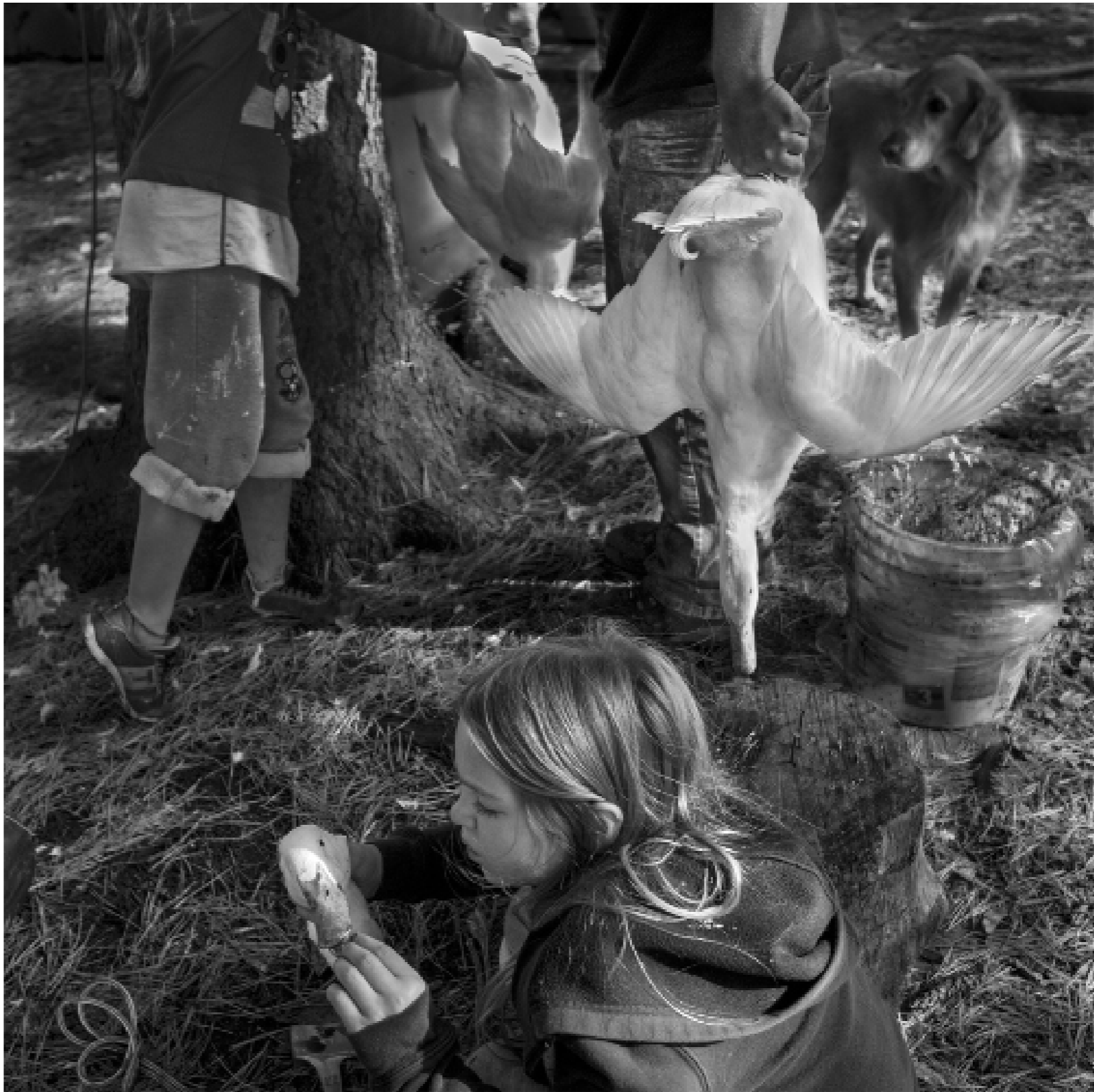


































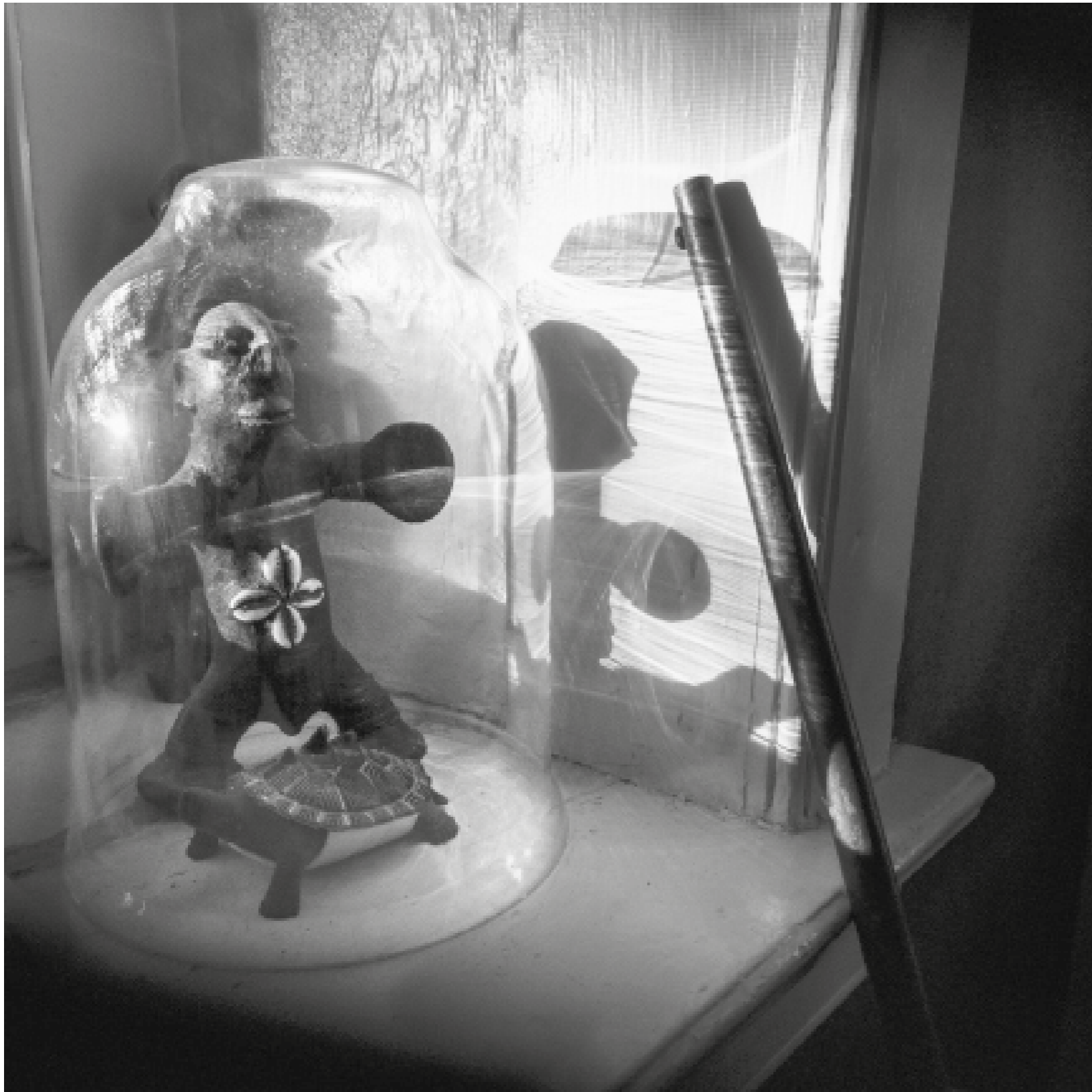


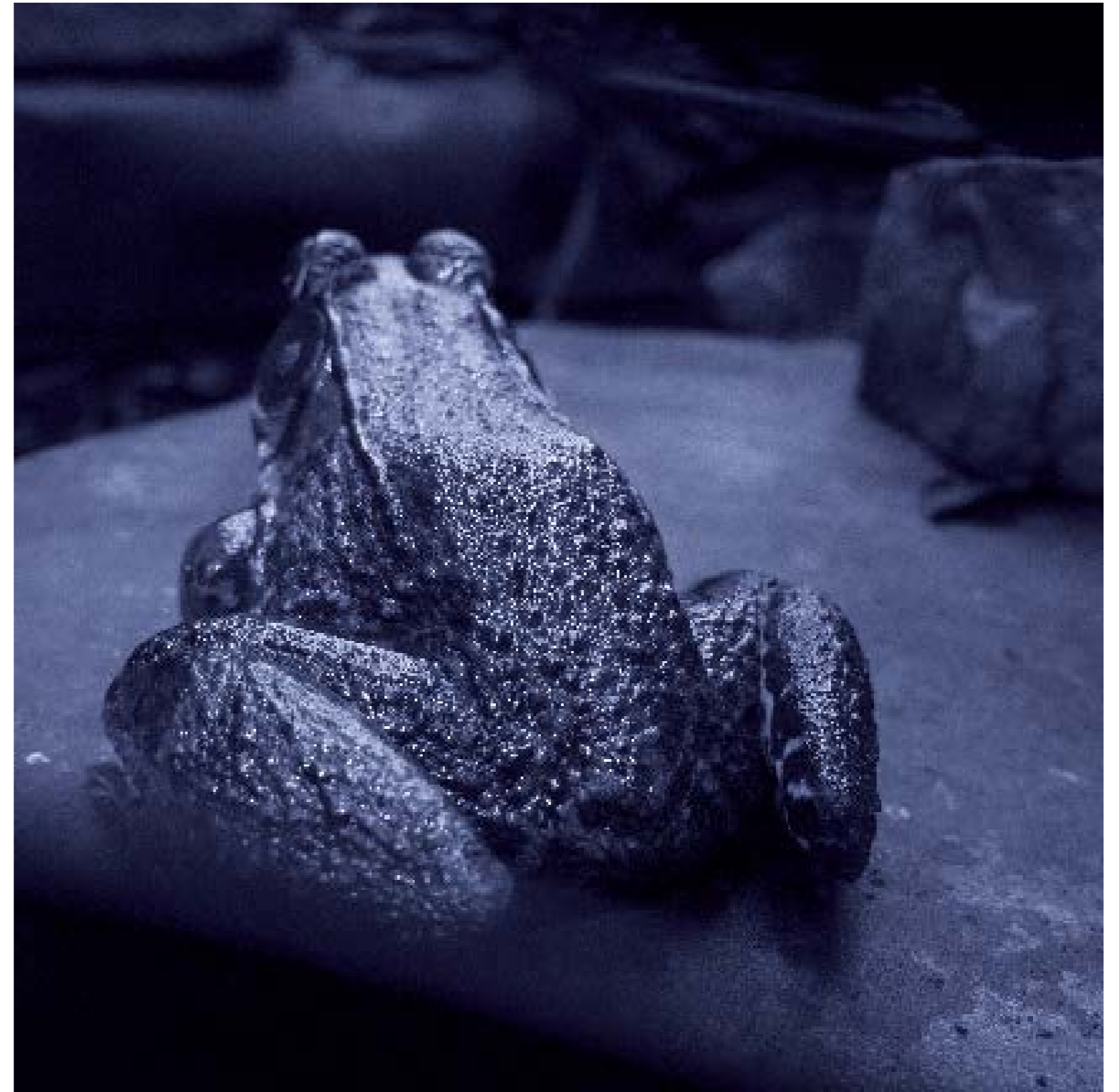












There is a magnet within each of us. A polar pull from the inner eye, depending on how strong the magnet is it organizes the scope of its interest.

Some folks can only see diamonds, others oranges. One or two will be drawn only to zebras.

Human magnetism is orchestrated to be both attracted to and repelled by each other. The reasons may be beauty, power, money, physical prowess, and sometimes depth of soul. We harbor both clear-sighted curiosity and its revealing antithesis.

The lists of magnetic attractions are long: bees, flowers, snakes, frogs, dogs, bones, cats, mice, moon, the sun and the long run of polarities that chase away similitude and add to the texture of living a broad life.

As a human and then as a photographer, I am aroused by a multitude of things, may they be political, or funky from the earth. Perhaps light caressing texture with no specific literal origin or a face drawn with a map of distress. A glean of an eye with a wanton hunger, all things within my scope of attention search for identity. It is this identity that I try to connect with and give form and force to.

For me, everything is sensual and visceral. By photographing I attempt to reach thorough the surface and touch something within the object or experience.

My life has been a grab bag of specific impulses.

The pictures that I show here are from within, but without the world large and real. I do not exist.

Enjoy my life I want it to be if only for a moment, your own.

Larry Fink
April 2017

Bio Lerry Fink xxxxxxxxxxxxxx 40 years Max Pam has been interpreting his experience through a unique mix of photography and autobiography. Although he has been recognized foremost as a photographer of the process of travel, less attention has been given to the structures and techniques of his work. In the up-front photographic aspect of his work he combines an interest in a certain kind of representation – the snapshot and the pseudo-documentary “decisive moment” – with other modes of documentation that can include images of small mementos, drawings and written diaristic accounts. Like Japanese photographer Araki Noboyoshi, Pam’s autobiography- through-imagery is excessive, sometimes provocative and often fascinated an abject glamour. Yet in Pam’s work there remains, distinguishing his work from much photography in the contemporary art world, a constant sensitivity to the face-to-face encounter. His books Going East and Ramadan In Yemen are included in Phaidon’s History of the Photobook Vol 2 in 2006 and Volume 3 in 2013. His prints are in national and private collections in Australia, France, Great Britain Italy and Japan. Some of the published books on Max Pam’s work include: “Max Pam” (1999), “Ethiopia” (1999), “Indian Ocean Journals” (2000). But it was the first one Going East: Twenty Years of Asian Photography (1992) that won the most prestigious European book award, French „Prix du livre” His most recent book Atlas Monographs (2009) won the International Photo Book Prize at Photoespana in Madrid in 2010.

Laura Serani is an Italian independent curator and critic living in Paris. Her collaboration and friendship with Max Pam spans three decades. She is active in creating and producing substantive projects with artists, publishers, institutions, and festivals in Europe and elsewhere. In particular she has been a Creative Delegate for the Mois de la Photo à Paris in France. Has been the Artistic Director of the African Biennial of Photography in Mali. Has also been the Creative Director of the photo festival SI FEST in Italy. From 1985 to 2006, she was the Director of the Fnac Collection and of the Fnac Galleries in Europe, Brazil, and Taiwan. Laura has been author, co-author and editor of several books, including La Fotografia Tra Storia e Poesia (Mazzotta), Sarah Moon’s Inverno (Silvana Editoriale), Malick Sidibé’s Photo Poche (Actes Sud) and La vie en rose (Silvana Editoriale), Borders and For a sustainable world, Rencontres de Bamako catalogs (Actes Sud), Nous avons fait un très beau voyage by Jacques Borgetto, Françoise Nuñez, Bernard Plossu, Sophie Zénon (Filigranes Éditions), Nicola Lo Calzo’s Inside Niger (Kehrer Verlag), François Halard’s Casa Ghirri (Kehrer Verlag) and Ultimo Domicilio by Lorenzo Castore (Collezione L’Artiere). Laura Serani is the President of the Prix Résidence pour la Photographie of the Fondation Les Treilles in France. Nominator for the Prix Pictet, BJP, PopCap and Mack First Book Award, she was also member of different juries, Prix Niépce, World Press, New York Photo Awards, Vipa/Wien, MedPhoto/Creta, Fotograficasa.

The Polarities

In this offering, The Polarities, where the pictures are derived from a wide swinging pendulum of experience, it is important to know that there a very small, essential trunk which fortifies me so that I can enter into the experiences herein pictorially contained.

The book is dedicated to Martha Posner, who as I have said elsewhere is not my muse but my muesli, who is essentially the binding element of my life.

Next are Molly Snyder-Fink and Elijah, who are the blood of my love.

Then there is Emma Horning and Manda Quevedo, who are the studio soul mates and crafts people who fortify my creative process.

Of course, Laura Serani is the essential clause within the process of curation.

The book is crafted and printed by Gianmarco and Gianluca Gamberini of L'Artiere.

The visual and emotional swings within this book are not necessarily captured from war torn hillsides or sun-streaked deserts, but more often from the interior disposition of my mind. It is that. This mind, this eye that I wish to share with all of you, so that you can know that the life of the eye within the mind can be a vastly enriching place.

Enjoy.

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Translation: XXXXXXXX

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