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Derivatives II

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ISBN	9788193600993
Publisher	Roli Books
Binding	Hardback
Territory	USA & Canada
Size	11.5 in x 11.5 in
Pages	174 Pages
Illustrations	75 b&w
Price	$125.00

- ***Derivatives II*** represents a continuation of the works shown in my first volume of large format black and white photographs

Derivatives II represents a continuation of the works shown in my first volume of large format black and white photographs. As explained in the first book of this two-volume series, my visual language derives from early twentieth century photographers and thinkers whose works I studied. The images presented in both volumes were made in the years from 1985 to 1990. Whereas the first volume included 30 verses composed during and after these six years, the second volume includes a selective summary of events which occurred during these years. However, these historical events had no direct influence on the photographs presented in this volume: they simply provide a sense of context.

From 1985 to 1990 the world population grew almost 9 per cent, from 4.8 to 5.3 billion, influenced strongly by growth in Asia and Africa; North America grew 5.2 per cent and Europe only 2.2 per cent. A shift of economic power eastwards became inevitable as the middle classes of China, India and Indonesia started to expand at even faster rates. These were critical years because of the number of geopolitical milestones: the collapse of the Soviet Union, the fall of the Berlin Wall and the opening of China. It was also a period of declining leadership in the West after the passing of the Cold War leaders, and a period of increasing sovereign indebtedness (e.g. in the US the Federal Debt level almost doubled in these few years). In addition, the advent of the internet and rapid advances in technology began to shrink the world to today's claustrophobic dimensions.1985 to 1990 were also critical years for large-format film photography. They were years of fundamental change for photographers because they are associated with the end of analog photography: the bankruptcy of the largest producer of sheet film, Kodak, made the type of film photography presented in this book and the preceding volume rare. These were the years when derivative chemicals and film were replaced by digital technology.

The earliest known portable digital cameras were sold in the US in November 1990. The development of digital technology progressed rapidly with the marketing refrain: "Don t think, just shoot!" As a result, the reduction in the meditative components of picture taking, development and printing changed the nature of art photography and led to an explosion in the number of potential 'picture takers' and exposures. – K.C. Korfmann

K.C. Korfmann is a new voice in the world of photography. Born and raised in the United States, he moved to Switzerland in 1969, shortly after completing his law studies. He pursued a career in banking, settled in Zürich and is married. He started experimenting with photography in his early teenage years using various equipment and 35mm film. In the 1980s, he acquired an 8x10 inch field camera and was individually mentored by established photographers. Artists whose work influenced him are the classic masters such as Eugène Atget, Edward Weston, Ansel Adams and Paul Strand as well as others. His first public exhibition was in the United States in 1988, and since then select prints have been included in collective exhibitions in Europe as well as in private collections.

Published 7th Sep 2018