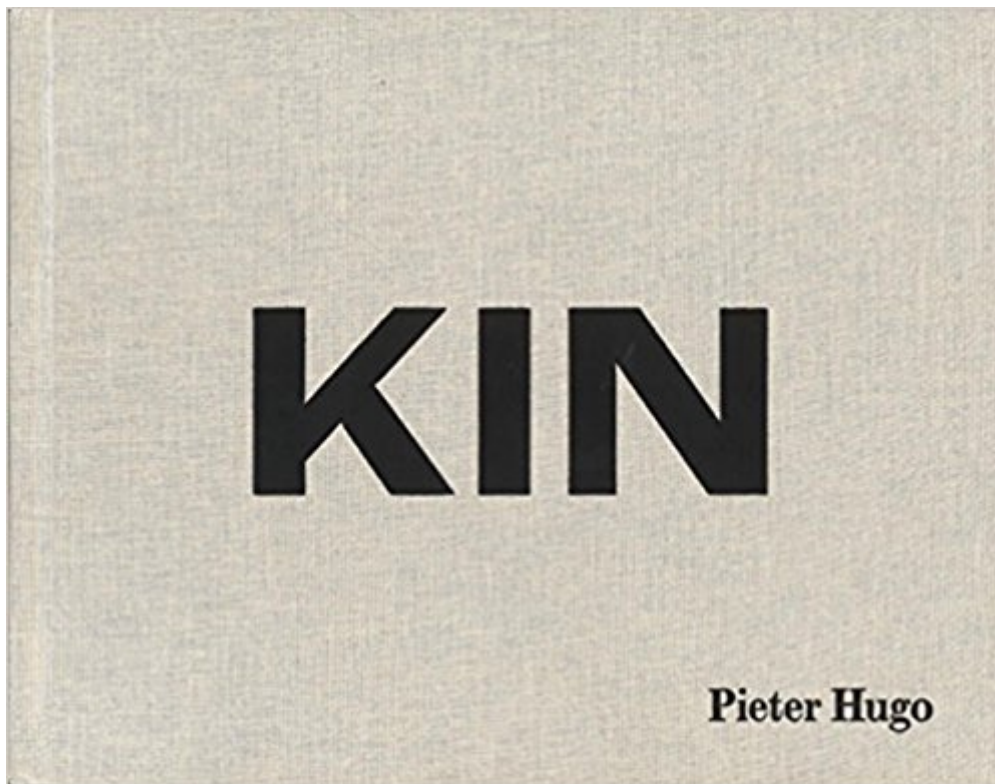


The book was found

Pieter Hugo: Kin



Synopsis

Pieter Hugo (born 1976) has garnered critical acclaim for his series of portraits and landscapes, each of which explores a facet of his native South Africa and neighboring African countries, including the film sets of Nigeria's Nollywood; toxic garbage dumps in Ghana; sites of mass executions in Rwanda; as well as albinos, the Hyena Men of Nigeria, honey collectors and garbage scavengers. "Kin," a collection of images shot throughout South Africa over the past decade, focuses instead on the photographer's family, his community and himself. Writer John Mahoney characterizes it as the artist's first major work to focus exclusively on his personal experience in his native South Africa, a place defined by centuries of political, cultural and racial tensions and contradictions. Hugo describes his series as "an engagement with the failure of the South African colonial experiment and my sense of being 'colonial driftwood.' South Africa is such a fractured, schizophrenic, wounded and problematic place ... How does one take responsibility for history, and to what extent should one try? How do you raise a family in such a conflicted society?" This work attempts to address these questions and reflect on the nature of conflicting personal and collective narratives.

Book Information

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Customer Reviews

These are brave, bold photographs taken with an inquisitive eye.--The Editors"Esquire UK" (03/01/2015)Pieter Hugo's fine new book Kin, his most personal project so far, made me go back once again to Cornell Capa's The Concerned Photographer, published in 1968 to commemorate an

exhibition of work by Werner Bischof, Leonard Freed, Andr  f  sz, David Seymour, Dan Weiner and Capa's late brother, Robert. Like them, Hugo is a concerned photographer - someone, in Capa's words, whose role "is to witness and to be involved with his subjects;" someone whose work "demands personal commitment and concern for mankind." although he would probably be uncomfortable with Capa's rhetoric, Hugo brings exactly that kind of thoughtful dedication to all his work, but it's especially apparent here. Kin is, broadly, a book about South Africa - a measured sequence of portraits, landscapes, and still lifes. On the surface, it's a rigorously unsentimental photojournalistic survey; underneath, it's a sprawling, layered, and uneasy self-portrait.--Vince Aletti "Photograph Magazine" (03/01/2015) The images combine his mastery of hues and composition with an almost fey sense of strange subject matter - like a cross between the bizarre alchemy in Roger Ballen's work and the colorful absurdity of Martin Parr's. Yet Hugo's world is uniquely his own, in all its weird and decaying beauty.--Jack Crager "American Photo" (03/23/2015)

Pieter Hugo has published eight volumes of his work, including *There's a Place in Hell for Me and My Friends* (2012), *Permanent Error* (2011), and *The Hyena and Other Men* (2007). He is the winner of numerous awards, including in 2008 the KLM Paul Huf Award and the Discovery Award at Rencontres d'Arles. He won the Seydou Keita Award at the ninth Rencontres de Bamako African Photography Biennial, Mali, in 2011, and was short-listed for the 2012 Deutsche Borse Photography Prize. Ben Okri is the winner of the Booker Prize, among other literary awards, is a Nigerian poet and novelist.

I have followed and collected Pieter Hugo's books over time, and have to say that KIN is by far the most personable, personal and poignant of his work so far. I dare say my new favourite too KIN is an important addition to modern photography, and what will prove to be a touchstone of South African photography. It doesn't have the immediate appeal of his earlier books, but is far more subtle and affecting. It is less a typological study, but rather an exploration of place, emotionally, psychologically, historically, and politically. It is Hugo's most complex and emotionally engaged work. It manages to be both a broad survey of the people and country Hugo calls home, but also operates at a very personal level, through interjection of personal detail and history which are reciprocal to the greater narrative, and which seems to give an insight into Hugo as a person himself and South Africa at large. In this book, like South Africa itself, there are moments of great beauty as well as melancholy and confrontation, but also hope. If you enjoy photography and you enjoy Pieter Hugo's work I would highly recommend this great book.

Fantastic book! Must have for anyone interested in where photography is going!

The printing A++. Completely worth it.

Pictures 4 stars, lay-out 0 stars. Only 2 stars left for the rating. The most stupid lay-out ever seen, with cut pages that disturb the lecture. Pieter Hugo's pictures are still very good, but the book is a deception.

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