

En sus primeras series, *Looking Aside (Mirror al costado)*, *Vestiges of a Genocide (Vestigios de un genocidio)*, *2003–2006*; *Vestiges of a Genocide (Vestigios de un genocidio)*, *2004* y *The Recovered (Lo devuelto)*, *2005*, Hugo aborda fronteras en temas difíciles. Los fotógrafos dirigen a personas que habitan en un mundo de fronteras físicas o convertidas en víctimas mortales de genocidios o de la epidemia de SIDA.

En esta serie retrata a actores y asistentes posando como los personajes de las películas, en escenas absurdas. Los protagonistas posean frente a la cámara de Hugo con un infierno en la tierra, donde la calidad de vida ya está en riesgo. Los protagonistas posean frente a la cámara de Hugo con un infierno en la tierra, donde la calidad de vida ya está en riesgo. Los protagonistas posean frente a la cámara de Hugo con un infierno en la tierra, donde la calidad de vida ya está en riesgo.

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11.09.2014 - 04.01.2015
SAN ANTONIO ABAD
CAAM 25 años

HORARIOS
Exposiciones y Tienda de martes a sábado de 10 a 21 h. Domingo de 10 a 14 h. Lunes, festivos y días 24 y 31 de diciembre cerrado.
Visitas escolares de martes a viernes de 10 a 14 h con cita previa.
Visitas guiadas para público general de martes a viernes previa petición de hora. Grupo mínimo 5 personas.
Biblioteca y Centro de Documentación de lunes a viernes de 10 a 21 h. Sábado de 10 a 15 h.
Entrada sujeta a tarifas vigentes.

OPENING HOURS
Exhibitions and Shop Tuesday to Saturday from 10 am to 9 pm. Sunday from 10 am to 2 pm. Closed Mondays, public holidays, 24 & 31 December.
School Visits Tuesday to Friday from 10 am to 2 pm. Advance booking required.
Guided Tours for General Public Tuesday to Friday. Advance booking required minimum 5 people.
Library and Documentation Center remains open Monday to Friday from 10 am to 9 pm, Saturday from 10 am to 3 pm.

ÖFFNUNGSZEITEN
Ausstellungen und Shop Dienstag bis Samstag von 10 bis 21 Uhr. Sonntag von 10 bis 14 Uhr. Montags und Feiertagen, 24 und 31 Dezember geschlossen.
Schulbesuche Dienstag bis Freitag von 10 bis 14 Uhr nach Voranmeldung.
Führungen für das allgemeine Publikum Dienstag bis Freitag nach Terminvereinbarung.
Mindestgruppe 5 Personen.
Bibliothek und Dokumentationszentrum bleibt von Montag bis Freitag, von 10 bis 21 geöffnet.

Es gelten die regulären Eintrittspreise.
Centro Atlántico de Arte Moderno - CAAM
Plaza de San Antonio Abad s/n - 35001, Las Palmas de Gran Canaria
Tel.: (34) 928 311 800 - Fax (34) 928 321 629 - info@caam.net / www.caam.net

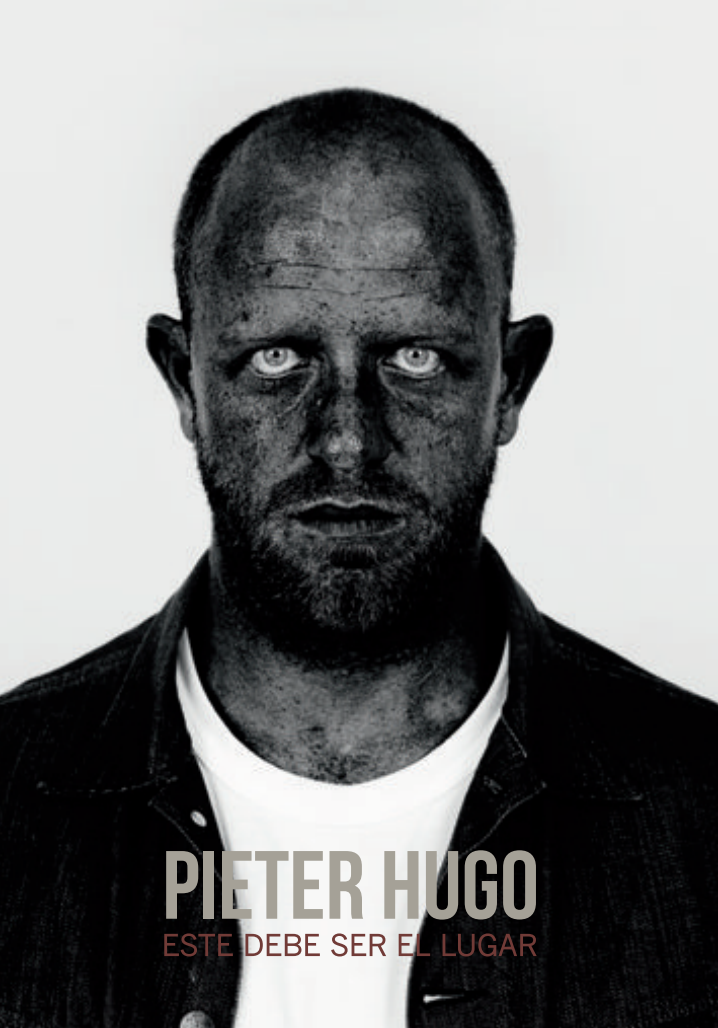
12.09.2014 - 04.01.2015
CASA ÁFRICA

HORARIOS
Exposiciones
De lunes a viernes de 09.00 h. a 18.30 h.
Visitas guiadas para colegios: de lunes a viernes en horario de mañana con cita previa a cultura@casaffrica.es
Mediateca
De lunes a viernes de 09.00 a 15.00 h.
Fines de semana, festivos y 24 & 31 de diciembre cerrado

OPENING HOURS
Exhibitions Monday to Friday from 9 am to 18.30 pm. Closed at the weekends, public holidays, 24 & 31 December.
School visits Monday to Friday, in the morning. Advance booking required. E-mail: cultura@casaffrica.es
Library and Documentation Center Monday to Friday from 9 am to 15 pm.

ÖFFNUNGSZEITEN
Ausstellungen Montag bis Freitag von 9 bis 18.30 Uhr. Wochenende, Feiertagen, 24 und 31 Dezember geschlossen.
Schulbesuche Montag bis Freitag am morgen nach Voranmeldung. E-mail: cultura@casaffrica.es
Bibliothek und Dokumentationszentrum Montag bis Freitag von 9 bis 15 Uhr.

Casa África
C/ Alfonso XIII, 5
35003 Las Palmas de Gran Canaria
Tf. 928 432 800 - Fax. 928 380 683 - info@casaffrica.es - www.casaffrica.es





Abdullahi Mohammed with Mansara, Ojere-Aremo
Serie 'The Hyena & Other Men', Nigeria, 2005-2007

Organiza

Produce

Colabora



FOTOMUSEUM DEN HAAG ∞



PIETER HUGO

ESTE DEBE SER EL LUGAR THIS MUST BE THE PLACE

En casa

Pieter Hugo se aparta de la clase de desnudo convencional idealizado por el Calendario Pirelli. Esta serie rechaza la estetización, negocia realismo, subvierte las tradiciones clásica y erótica y desbarata el voyerismo de la mirada masculina.

Cada desnudo inexpresivo observa al espectador atentamente. Las figuras, hombres y mujeres, son conscientes de ser observadas; el espectador es consciente de esa conciencia. Esta interacción se vuelve perturbadora, incómoda.

Los personajes recibieron dinero por posar y fueron fotografiados en sus propios hogares. Los desnudos y los escenarios son evidentemente corrientes, naturales, imperfectos. El desnudo aparece despojado de su aspecto de «seducción», creado por los medios occidentales.

El sistema de cámara digital de formato grande de Hugo admite miríadas de pequeños detalles en cada fotografía, lo que se manifiesta en un «valle inquietante» de frío realismo. Uñas mordidas y manchas, algún busto asimétrico, algún pene tímido. Lo auténtico es implacable.

Se rechaza la ilusión de lo ideal. Al acercarse de esta manera al enigma del cuerpo desnudo, Hugo ofrece un reflejo crítico en el corazón mismo de la técnica y el lenguaje fotográficos.

At home

Pieter Hugo abandons the type of conventional nude romanticised by the Pirelli Calendar. This series rejects idealism, negotiates realism, subverts the classical and erotic traditions, and thwarts the scopophilia of the male gaze.

Each expressionless nude stares at the spectator with direction. The figures, men and women, are conscious of being watched, the spectator is aware of that consciousness. This interaction becomes unsettling, awkward.

The subjects were paid as models and photographed at their own homes. The nudes and locations are actively ordinary, natural, imperfect. The nude is stripped of the veneer of 'allure' that has been created for it by Western media.

Hugo's large-format digital camera system lends minutiae of tiny details to each photograph, enforcing an 'uncanny valley' of cold realism. Bitten nails and blemishes, an asymmetrical bust here, a sheepish penis there. The authentic is unforgiving.

The illusion of idealism is denied. By approaching the riddle of the naked body in this way, Hugo offers a critical reflection on the medium and language of photography itself.

PIETER HUGO

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THIS MUST BE THE PLACE

Parientes

2011

Con *Parientes*, su serie más autobiográfica hasta la fecha, Pieter Hugo reflexiona sobre su propia familia y su profunda ambivalencia sobre la noción de hogar. Ciertos momentos personales como el embarazo de su esposa, el nacimiento de su hijo y una operación de su madre aparecen mezclados con símbolos nacionales: grandes paisajes, museos antropológicos y referencias a lugares y personajes históricos de Sudáfrica. Lo reciente y lo histórico, lo privado y lo público, lo feo y lo hermoso, la riqueza y la pobreza interactúan estrechamente en esta serie y representan las complejidades sociales de Sudáfrica después del apartheid.

Kin

2011

With *Kin*, his most autobiographical series to date, Pieter Hugo reflects on his own family and deep ambivalence towards the notion of home. Personal moments such as the pregnancy of his wife, the birth of their child and an operation of his mother are interspersed with national icons: open landscapes, anthropological museums and references to historical places and figures in South Africa. The recent and historical, private and public, rich and poor, ugly and beautiful interact closely in this series and represent the social complexities of post-apartheid South Africa.

PIETER HUGO

ESTE DEBE SER EL LUGAR
THIS MUST BE THE PLACE

Mirar al costado

Retratos de estudio - Sudáfrica, 2003 - 2006

En los retratos de estudio que Pieter Hugo toma a ancianos, ciegos y personas con albinismo, se manifiesta un compromiso directo y polémico entre observadores y modelos. La intención es que los observadores se sientan incómodos e inmovilizados por la mirada de los modelos.

Looking Aside

Studio Portraits South Africa, 2003 - 2006

In Pieter Hugo's studio portraits of the elderly, the blind and people with albinism there is a direct and confrontational engagement between the viewer and the subjects. The viewer is made to feel uncomfortable and immobilized by the subject's gaze.

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Messina / Musina

2006

El tema de esta serie son los habitantes de un poblado de la provincia sudafricana de Limpopo, en la frontera con Zimbabue. El título refleja la corrección de un error ortográfico de la época colonial (Messina por Musina), y también la transición que se está produciendo en esta periferia geográfica y social.

Messina / Musina

2006

This series deals with the inhabitants of a small town on the border of Zimbabwe in South Africa's Limpopo Province. The title reflects the correction of an earlier colonial misspelling of the town's name (Messina), as well as the transition taking place at this geographical and social periphery.

PIETER HUGO

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Los deudos

2005

En una morgue del municipio de Khayelitsha, en Ciudad del Cabo, Pieter Hugo dirige su cámara a las personas que fallecieron de enfermedades asociadas al SIDA. Al igual que en otras series, Hugo presenta el nombre completo de los retratados. Esta toma de posición se opone al anonimato de las estadísticas del SIDA en Sudáfrica.

The Bereaved

2005

At a morgue in the township of Khayelitsha in Cape Town, Pieter Hugo turns his camera to individuals who have died of AIDS related illnesses. As with many of his other series, Hugo gives first and last names of his subjects. Such a personal statement challenges the anonymity of AIDS statistics in South Africa.

Serie *Looking aside: Studio portraits / Mirar al costado: retratos de estudio*
(South Africa, 2003 – 2006)



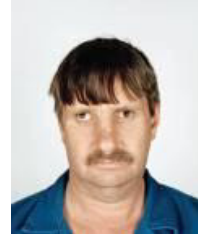
Regina Kambule,
Johannesburg



Steven Mohapi,
Johannesburg



Thulani Magwaza,
KwaMashu



Leon Nel,
Worcester



Anna Hugo
Cape Town



Sheila Ward Smith
Sea Point



Vunjani Sonjica
Worcester



Mkhgonzemi Welcome
Makma, Pietermartizburg



Justus Wilhelm Reitz,
Carnarvon



Pieter Hugo,
Cape Town



Vernon Barnard,
Somerset West



Aron Twala,
Vrede

Serie *The wild honey collectors / Apicultores (Ghana, 2005)*



Martin Kofi,
Wild Honey Collector,
Techiman District



Paul Ankomah,
Wild Honey Collector,
Techiman District



John Kwesi,
Wild Honey Collector,
Techiman District

Serie *The bereaved / Los deudos* (South Africa, 2005)



Nyameka J Matiyana,
Khayelitsha

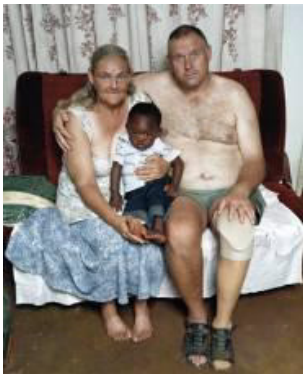


Monwabisi Mtana,
Khayelitsha



Sixolile Bojana,
Khayelitsha

Serie Messina / Musina, 2006



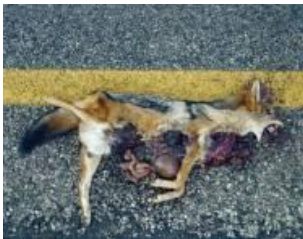
Pieter and Maryna Vermeulen with Timana Phosiwa



Makhado Funeral Undertakers and Tombstones



Gustaf, Maureen, Koos and Marco Louw in their home



On the highway outside Musina



In Tyrone Brand's bedroom



At Goeie Rust Retirement Village



Gezina and Hendrik Jacobus Venter and their children Pieter and Intelashia with their dog Snowy and their rabbit Peanut



School friends in the Viljoen family's living room: Barend van den Berg, Werner Vos, Bartie Kotze, Armand Viljoen, Deon Viljoen



Thina Lucy Manebaneba with her son Samuel Mabolabola and her brother Enos Manebaneba in their living room after church



Cardboard bed in an abandoned building



Jan, Martie, Kayala, Florence and Basil Meyer in their home



Lovemore Kufainyore and Taimon Crukunu, who cross the border from Zimbabwe once a month to beg for money in South Africa

Serie Boereseuns (South Africa-Mozambique, 2006)



Francois Hoffman, Louis
Trichardt, 2006



Le Roux Hoffman, Louis
Trichardt, 2006



Sakkie Van Zyl, Gorongozo Park,
Mozambique, 2005

Serie Kin / Parientes (South Africa, 2008 – 2011)



The reception room outside ex-President Kaiser Matanzima's bedroom, in the now defunct bantustan of Transkei



A sheep farm on the road to Caledon



'Bobo' on the Muizenberg beach front, where he sleeps



Sofia Hugo on the day of her birth



A wax mannequin of Louis Washkansky, who in 1967 became the world's first human heart transplant recipient, at the Heart of Cape Town Museum



Andre Hugo and Martje Potgieter, with their first born, Leon Hugo, on the day of their wedding



Inside an abandoned children's tuberculosis hospital in Mthatha



Anna Hugo, my grandmother



The view from ex-President Kaizer Matanzima's bedroom, Mithatha



Inside a cultural village, on the road to Mithatha



Taxidermy in process, at the Izika South African Museum in Cape Town



Mary Taly, aged 77, who spent her entire adult life working as a maid for my grandmother

Serie Kin / Parientes (South Africa, 2008 – 2011)



A garden sculpture in Kroonstad



A family graveyard in maize Plantations, on the road outside Kroonstad



Inside the Kroonstad Public Library



Vegetable garden at the Portuguese Club in Pretoria



Rest area on the road to Camps Bay, Cape Town



At a traffic intersection, Johannesburg



Sophia Hugo on Table Mountain Road, Cape Town



Inside the 'Psalm 23' driving school, Krugersdorp



Lize Hugo after her breast reduction surgery, Cape Town



Tamsyn Reynolds pregnant with our first child

Serie *At home / En casa* (South Africa, 2012)



Graham Ellis, Constantia



Brittany Cook, Higgovale



Mike Atkins, Bloubergstrand



Katharina Shaw, Sandrift



Moses Mapukata, Khayalitsha



Pieter Hugo: éste debe ser el lugar = This must be the place

DATOS DEL LIBRO

Título: Pieter Hugo: éste debe ser el lugar =
This must be the place

Artista: Pieter Hugo

Autores: Omar-Pascual Castillo, TJ Demos,
Sema D'Acosta, Aaron Schuman

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sobrecubierta

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Número de ilustraciones en color: 98

Número de ilustraciones en blanco y negro: 14

Edita: Centro Atlántico de Arte Moderno

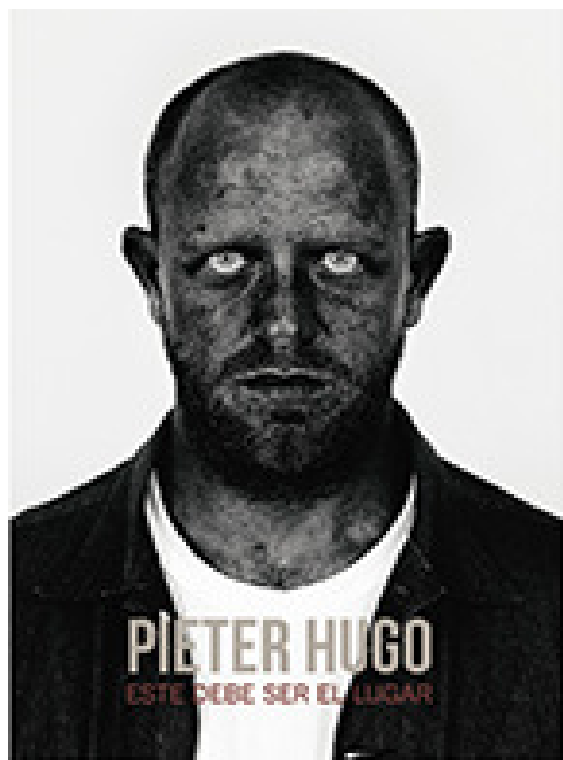
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del 12 de septiembre, al 4 de enero de 2015

Precio: 19 €



CONTENIDO

- Omar-Pascual Castillo

**Pieter Hugo: África día a día. O de cómo hacer de la fotografía un dispositivo que
Descubre esquirlas ocultas de lo real**

*Pieter Hugo: Africa daylife. Or how to turn a photo into a device to uncover hidden
Splinters of the real*

- TJ Demos
No existe lo que se llama un final feliz
There's No Such Thing as a Happy Ending
- Sema D'Acosta
La mirada humana
The human gaze
- Aaron Schuman
El espectador
Beholder
- Pieter Hugo: **obras / Índice de obras / Index of Works / Currículum Vitae**
- **Créditos y agradecimientos / Credits and Acknowledgements**



“Éste debe ser el lugar” es la primera retrospectiva de Pieter Hugo (Johannesburgo, 1976) en España. El artista ha sido distinguido con numerosos premios, entre ellos el KLM Paul Huf Award, en 2008 y, más recientemente –en 2012–, fue nominado al Deutsche Börse Photography Prize.

Desde 2003, Hugo fotografía la vida cotidiana de individuos en Sudáfrica y África subsahariana. Los efectos del fin del apartheid para la gente y el paisaje de Sudáfrica y también las consecuencias del comercio global y la complejidad de la noción de África postcolonial son temas recurrentes en toda su obra. Su uso de cámaras de gran formato exige paciencia y confianza entre fotógrafo y modelo, lo cual puede notarse claramente en las expresiones francas e interacciones sinceras de sus modelos con la cámara. A menudo sus imágenes transmiten una sensación de calma que trasciende el fragor de las circunstancias durante las cuales fueron captadas. La manera de ver de Hugo tiene afinidad con géneros de pintura tales como paisaje, retrato, retrato grupal y naturaleza muerta, y los modelos de sus fotografías –los ancianos, los pobres, los ciegos; artistas callejeros, actores de telenovela y sus propios parientes y amigos íntimos– forman un cuadro social que ofrece un intenso y desafiante panorama de África en el comienzo del siglo veintiuno.

Wim van Sinderen, comisario