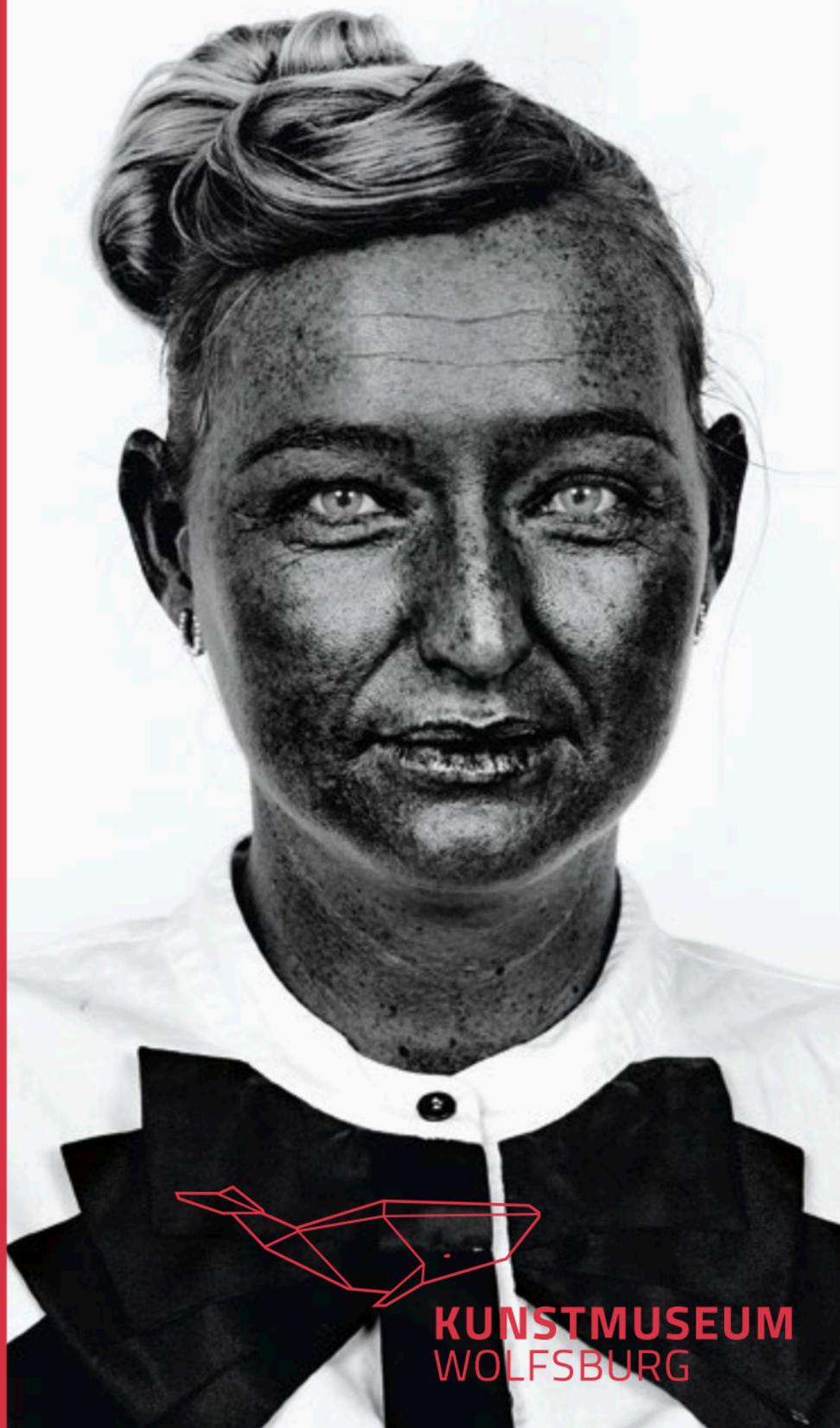


PIETER HUGO

19.2.17 – 23.7.17



KUNSTMUSEUM
WOLFSBURG



PIETER HUGO

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

What divides us and what unites us? How do people of all colors live with the shadows of cultural repression or political dominance?

The South African photographer Pieter Hugo, born 1976 in Johannesburg, explores these questions in his portraits, still lifes, and landscapes. Featuring 250 photographs, the Kunstmuseum Wolfsburg is presenting the first institutional exhibition in Germany by an artist whose importance extends far beyond his own country and continent. Pieter Hugo's socio-cultural portraits record the visible and invisible traces as well as scars



of lived biography and lived-through national history. In his “There’s a Place in Hell for Me and My Friends” series Hugo manipulates the color channels of the digital photographs, intensifying all the freckles, macules, and small veins of the portrayed persons and causing the skin pigmentation to seem darker. The persons appear mysterious, frail, figured out. Hugo thus makes striking and enigmatic black-and-white portraits in which differences in skin color are annulled.

Pieter Hugo focuses on people in his photographic series, for example in “Kin,” a complex portrait of South Africa’s post-colonial society. Friends and relatives, persons from his own social environment, farm workers, a gay couple, his pregnant wife as well as the artist himself with his second child: Hugo’s intimate portraits show the people in all their dignity and vulnerability—and consequently the familiarity and closeness that he creates between himself and his models. The influence of the photographer August







Sander is evident in his equally straightforward and direct works, which, however, are more empathetic.

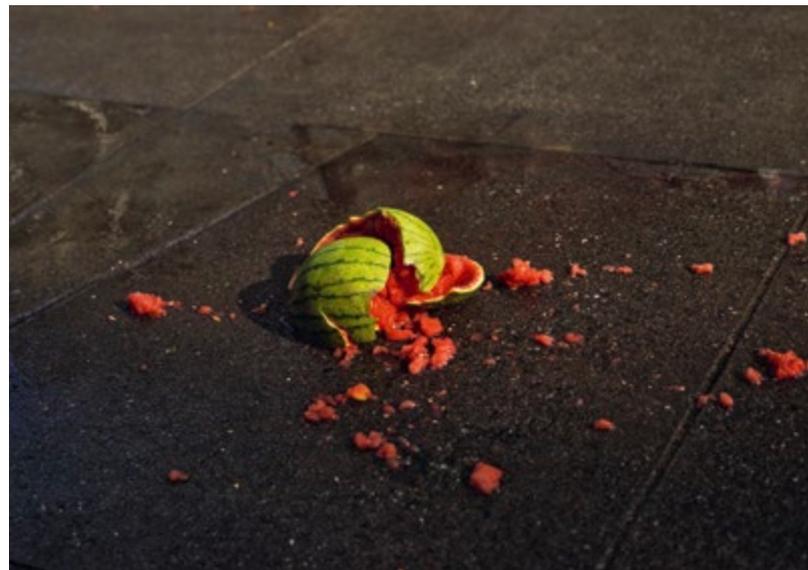
Raised in post-colonial South Africa, where he witnessed the official end of Apartheid in 1994, Hugo has a keen sense for social dissonances. He perceptively makes his way through all social classes with his camera, and not only in his native country but also in places like Rwanda, Nigeria, Ghana, China, and the United States. How do people of all age groups and from the most diverse origins deal with their historical baggage and living conditions? This question occupies Pieter Hugo a great deal.

He is particularly interested in social subcultures, the gulf between the ideal and reality. His pictures feature the homeless; Albinos; AIDS sufferers; men who tame hyenas, snakes, and monkeys; people who gather electrical scrap

metal in apocalyptic scenarios; costumed Nollywood actors in sweeping poses, in addition to his own family and friends.

His photographs are non-hierarchical; everyone is treated with the same amount of respect. More artist than anthropologist or documentarian, Hugo captures the "moment of voluntary vulnerability" (Pieter Hugo) with a pronouncedly detached, but at the same time also empathetic concise visual language, creating in this way true-to-life portraits of powerful immediacy. In many cases, this humanity stands in sharp contrast to the hardships of the social reality engulfing the subjects of his pictures. Entirely in this sense, Pieter Hugo's photographic still lifes and landscapes seem like social commentaries or metaphors, lending his oeuvre a political dimension.

Cover: Ashleigh McLean, from the series "There's a Place in Hell for Me and My Friends", 2011; 1: Deersan, Beijing, from the series "Flat Noodle Soup Talk", 2015–16; 2: Abdullahi Mohammed with Mainasara, Lagos, Nigeria, from the series "Gadawan Kura - The Hyena Men Series II", 2007; 3: With my son, Jakob Hugo, Natures Valley, from the series "Kin", 2014; 4: Obechukwu Nwoye, Enugu, Nigeria, from the series "Nollywood", 2008; 5: David Akore, Agboghloshie Market, Accra, Ghana, from the series "Permanent Error", 2010; 6 & 7: Untitled, San Francisco, from the series "Californian Wildflowers", 2014; For all images: © Pieter Hugo, Priska Pasquer, Cologne; Hans Op de Beeck, The Amusement Park, 2015 © Hans Op de Beeck.





PIETER HUGO

BETWEEN THE DEVIL AND
THE DEEP BLUE SEA

CATALOGUE

Ralf Beil, Uta Ruhkamp (eds.)
with a foreword by Ralf Beil, an
essay by Uta Ruhkamp, as well
as texts by the artist on all of his
photographic series.

German and English edition,
296 pages with 180 illustrations,
Gatefolded paperback, 24 x 30 cm
Design Bureau Mario Lombardo,
Prestel Verlag, in the Museum
Shop 32 €

PROGRAM

18.2.17 / 7 pm

OPENING

Party from 9 pm
with LCavaliero Mann
Admission free

2.3.17 / 6.30 pm

GUIDED TOUR

WITH THE CURATOR

Dr. Uta Ruhkamp
3 € plus admission

DISCUSSIONS WITH EXPERTS

3 € plus admission

16.3.17 / 6.30 pm

Barbara Hofmann-Johnson
Museum für Photographie
Braunschweig

6.4.17 / 6.30 pm

Prof. Dr. Katharina Sykora
HBK Braunschweig

11.5.17 / 6.30 pm

Bernd Rodrian, Institut
Heidersberger, Wolfsburg

30.4.17 / 11 am – 6 pm

OPEN HOUSE

Experience art with all five
senses, admission free

ART DIALOGUE

An intense course on themes
from the exhibition
3 € plus admission

21.2.17 / 4 pm

Image and Model: August
Sander and Diane Arbus

7.3.17 / 4 pm

Image and Manipulation:
Digital Portraits

21.3.17 / 4 pm

Ideal and Reality: Society
and Subculture

4.4.17 / 4 pm

Proximity and Distance:
“Moments of voluntary
vulnerability”

9.3. / 30.3.17 / 6.30 pm

ART AFTER WORK

Brief guided tours, champagne
and snacks between work and
evening, 10 € including
admission

**Note: Unless otherwise indicated,
all events are in German.**

29.3.17 / 26.4.17 / 17.5.17

14.6.17 / 6 pm

WORKSHOP

CONCEPT AND EMPATHY

The photographs by Pieter Hugo
occasion one's own photo-
graphic series on the theme
of portraiture. Suggestions for
one's own photographs will
be made after a guided tour
through the exhibition with
Bernd Rodrian, the results will
then be presented in the studio
of the Kunstmuseum Wolfsburg.
50 € plus material

REGISTRATION

www.kunstmuseum-wolfsburg.de
bildung@kunstmuseum-wolfsburg.de
Phone +49 (0) 5361-2669-20

HANS OP DE BEECK

OUT OF THE ORDINARY

9.4. – 3.9.2017

The retrospective as a total artwork: Encompassing more than 2200 square meters in and around the large exhibition hall, including its upper gallery, the show provides visitors to the Kunstmuseum Wolfsburg the opportunity to immerse themselves in the fascinating world of Hans Op de Beeck's art. It is the most extensive showing of his work to date.

The exhibition title "Out of the Ordinary" is meant both literally and figuratively. Drawn from the direct experience of everyday life, the celebrated Belgian multimedia artist Hans Op de Beeck (*1969) has created curiously defamiliarized places and situations that, often model-like, indeed become truly out of the

ordinary through the exacting use of flowing water, magical recordings of music or powerful film images.

A premiere for Wolfsburg: For the first time in the museum's history, a solo exhibition in the large hall will begin on the upper gallery. The visitors are received there by the house of a private collector including a garden. The view from this tree-lined terrace extends out over factory complexes and suburban buildings that house a selection of the artist's most important installations and videos, including additional pieces produced especially for the Wolfsburg exhibition.

The catalogue as artist book: Parallel to the retrospective, a comprehensive overview of the artist's work to date will be published in book form and features numerous commentaries by the artist, who is also active as a writer, composer and theater director.



OPENING HOURS

Tuesday–Sunday 11 am–6 pm

OPENING HOURS ON HOLIDAYS

Good Friday – Easter Monday 11 am–6 pm

Ascension Day 11 am–6 pm

Pentecost: Sunday & Monday 11 am–6 pm

ADMISSIONS

Regular 8 €

Reduced 5 €

Family ticket 12 €

Annual ticket 30 €

Groups from 12 or more 5 € p.p.

School classes by agreement

PUBLIC GUIDED TOURS

Saturday 12 pm

Sunday 12 pm and 15 pm

3 € plus admission fee

CONTACT

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**KUNSTMUSEUM
WOLFSBURG**