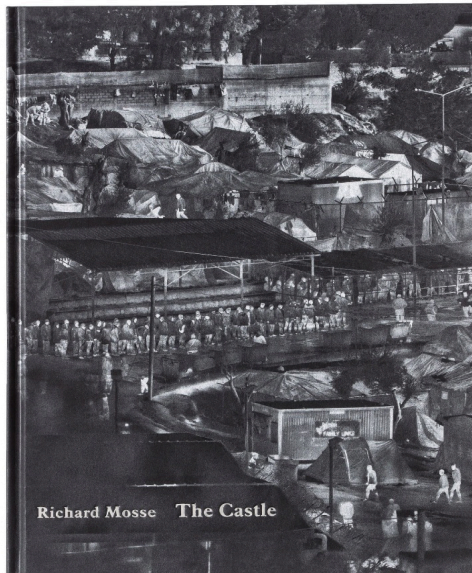


The New York Times

Cole, Teju, "Best Photo Books of 2018," The New York Times, December 18, 2018



Richard Mosse, 'The Castle'

"The Castle," named for Kafka's 1926 novel of bureaucratic nightmare, is a series of images about a 21st-century horror: the limbo faced by refugees who have traveled from the Middle East and Central Asia toward Europe. Over several years, the Irish photographer Richard Mosse visited refugee camps in Lebanon, Turkey, Greece, Germany and elsewhere and witnessed firsthand the squalor and despair of the migrants temporarily housed in them. Using a military grade thermal video camera and stitching together hundreds of stills through a meticulous process, Mosse has created a contemporary sublime. The camera's sense of infrared radiation, recording localized areas of heat in white, contrasting them with the cooler background. The effect is striking, like observing the world in negative. The technique allows Mosse to photograph the victims of our society's policies without making them identifiable and potentially exposing them to reprisals.

We see tents, shacks, trees, putrid pools, cubicles, hillocks and the telltale bright shapes indicating human bodies; abject life, life as it ought not be. "The Castle" is white hot with the accumulated dismay of this confounding moment, a masterwork that ought to grieve and shame us collectively.

MACK, 232 pages, 28 double gatefolds.

Teju Cole is a novelist, a photographer and the magazine's photography critic. He teaches at Harvard.

All photographs by Tony Cenicola/The New York Times