



"I went to Istanbul, a city surrounded by water, I met people who had never seen the sea. I filmed their first time"

"Voir la mer" (detail), 2011  
14 films, color, sound, photographs  
Director of photography : Caroline Champetier  
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Courtesy Galerie Perrotin

## SOPHIE CALLE

**Galerie Perrotin, Hong Kong / November 26, 2014 - January 10, 2015**

Opening reception: Wednesday, November 26, 6-8pm

Galerie Perrotin, Hong Kong is pleased to present Sophie Calle's first solo exhibition in China, from November 26, 2014 to January 10, 2015.

For this exhibition, Calle will cover an entire wall with images from her "Cash Machine" project, which first originated in 1988 and was extended 15 years later with "Unfinished," a 30-minute film in collaboration with Fabio Balducci. "In 1988 an American bank invited me to do a project. Their automatic tellers had video cameras that filmed clients as they went unsuspectingly about their business. I managed to get hold of some recordings. The images were beautiful but I thought if I just used them as found documents, without adding anything of my own, I would be betraying my own style. I needed an idea to go with these faces. Fifteen years later I decided to go back over my research, delineate the anatomy of this failure and, at last, free myself of these images. Give up before their presence." For Calle, these images provided a series of surreptitious glimpses into an everyday experience that resembles the act of entering a confession booth all alone to deposit or withdraw one's money.

From this starting point, she produced the accompanying work "Unfinished", where she interrogates human bank tellers about their interactions with money, interviews customers at the telling machines about what goes through their minds while the transactions are in progress, scrutinizes security camera footage in an attempt to discern the motivations of the characters caught on film, and attempts to pawn her personal belongings with sentimental value to a bank. Calle gradually succeeds in unraveling an unsettling portrait of our taboo-tinged relationship to money, how commerce is conducted and how value is assessed in modern day urban society.

Two other works, produced for this exhibition, are poignant investigations into the tacit, often unacknowledged grip that the idea of money exerts on human motivation and behavior: "Suicide", "They say the police can distinguish between people who drown themselves for love and those who drown themselves for money. Lovers can change their mind, their fingers scraped from clinging to the piers. Debtors sink to the bottom like slabs of concrete". "Secret", on the other hand, consists of two safes installed in the home of a couple, each one containing a secret related to Calle by the separate partners. "Find a couple. Have each of them tell me a secret. Install two safes in their home. Lock each secret up in its



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貝浩登 (香港) 很榮幸為蘇菲·卡爾 ( SOPHIE CALLE ) 在中國舉辦首次個展，日期由2014年11月26日至2015年1月10日。

是次展覽，卡爾會用整幅牆來展示《CASH MACHINE》的影像。這個藝術項目自1988年開始，持續了15年，最後卡爾與法比奧·巴爾杜奇 ( FABIO BALDUCCI ) 合作，把它拍成一個30分鐘的短片《UNFINISHED》。「1988年，一間美國銀行邀請我做一個藝術項目。他們的自動櫃員機裝有攝錄機，拍下客戶處理賬目的情況。我取得一些錄影片段，影像雖然美麗，但若只展出既有文件，不加入自己想法，便是背棄個人風格。我需要一個意念來聯繫這些面孔。15年後，我決定重新探索，分析失敗經驗，最後從影像中解脫出來，做到真正放下。」

卡爾認為，這些影像是對一個日常行為的一連串偷窺，被拍者就像進入了單獨的“提存現金”告解室。

由此出發，卡爾攝製了《UNFINISHED》。在這短片中，她訪問銀行出納員，了解他們與金錢的互動；又訪問櫃員機用戶，問他們在交易進行中想到甚麼；也細看保安錄影片段，嘗試找出被拍者的行為動機；甚至向銀行典當具紀念價值的私人物品。逐漸地，卡爾建構出一幅圖像，揭示人們對金錢的忌諱態度，同時指出商業活動如何進行，社會如何衡量價值。

另外兩件特別為本次展覽製作的作品探討金錢對人們動機和行為的影響：

例如作品《SUICIDE》。「據說警察能分辨誰為情跳海，誰為錢跳海。自殺戀人會改變主意，手指抓着橋墩，弄得傷痕累累；相反，欠債自殺者就如石沉大海，死得乾淨俐落。」

《SECRET》的主角是兩個夾萬，放在一對夫婦家裏，分別儲存着兩人向卡爾說出的秘密。「找來一對夫婦，叫他們各告訴我一個秘密，然後在家中放兩個夾萬鎖起秘密，密碼只有我知道。於是，兩人一起生活，對方的秘密雖近在咫尺，卻總沒法知道。」無法開啓夾萬取得秘密，只能猜測，情況變得微妙。

《VOIR LA MER》(看海)又是另一故事。「我去了伊斯坦布爾，在這環海城市，遇到一班從未見過大海的人，於是拍下他們的第一次。」這感人作品在2010年伊斯坦布爾之旅拍攝。15名當地人第一次看見大海，反應激動，鏡頭把原本簡單的活動轉化為難忘經歷，在海浪聲中默默傳達深刻體驗。

own safe. Keep the codes to myself. The lovers will have to live with the other's secret close at hand but out of reach." The fact that neither partner has access to the physical testament of their respective secrets leads to a strange situation in which the artwork cannot be seen in its entirety, but instead has to be guessed without the help of full disclosure.

Also on display in this exhibition is the series "Voir la mer", "I went to Istanbul, a city surrounded by water, I met people who had never seen the sea. I filmed their first time", which shows elegiac portraits shot during a trip to Istanbul in 2010. Fifteen residents of the city who had never seen the sea have their astonished reactions captured on film as they partook in this inaugural, life-changing experience. Transforming what would ordinarily have been a simple act into a memorialized ritual, "Voir la mer" captures and relates silently, with only the sound of the sea, the most touching details of an ineffable, seminal experience to someone else.

Since the late 1970s, Sophie Calle has merged image and narration. Her work methodically organizes an unveiling of reality – her own and that of others, while allocating a controlled part of this reality to chance. The theme of absence is central to her work. From the beginning, she has exhibited in galleries and international museums. A major exhibition entitled "A suivre" was held in 1991 at ARC / Musée d'Art moderne de la Ville de Paris. In April 2001, she presented "Twenty Years Later" at Galerie Perrotin, a project which reactivates that of "La Filature" / "The Shadow" (1981): "On April 16, 1981, at my request, my mother went to a detective agency. She hired them to follow me, to report my daily activities, and to provide photographic evidence of my existence. Twenty years later, on April 16, 2001, I was followed by a private detective of the Duluc agency who had been hired by Emmanuel Perrotin." In 2003, a Sophie Calle retrospective titled "M'as-tu vue" ("Did you See Me?") was organised by the Centre Pompidou (then travelled to the Martin-Gropius-Bau, Berlin, the Irish Museum of Modern Art, Dublin and the Ludwig Forum für Internationale Kunst, Aachen, Germany). For "Take Care of Yourself" at the 2007 Venice Biennale, Sophie Calle invites women to interpret a breakup email. The artist orchestrates these interpretations by combining texts, photographs and videos. This exhibition then travelled to the Bibliothèque nationale de France and throughout twenty museums across the world. More recently, "Rachel, Monique" dealt with the death of her mother. Different versions of the exhibition were exhibited at Palais de Tokyo (2010), the Avignon Festival (2012), the Episcopal Church of the Heavenly Rest in New York (2014), and **currently at Castello di Rivoli in Torino, "MAdRE" until 15 February 2015**. The exhibition "Last Seen", recently exhibited at the Isabella Stewart Gardner Museum in Boston echoed a 1991 series of the same title, also linked with Museum collections.

**In 2010, Sophie Calle was the recipient of the Hasselblad Award for photography. In the forthcoming months, several solo exhibitions of her work will be on view: "Cuídeso mucho" at Museo Tamayo, Mexico (until 1<sup>st</sup> of March, 2015), "For the Last and First Time" at the Musée d'Art contemporain, Montréal (5 February - 10 May 2015), and a retrospective "Modus Vivendi" at La Virreina, Barcelona (March - May 2015).**

**Concurrently, a solo show by Makoto Aida is presented at Galerie Perrotin, Hong Kong. On Thursday 27 November, a talk between Sophie Calle and Makoto Aida moderated by Mami Kataoka, Chief curator at Mori Art Museum, Tokyo, will take place at the Miller Theater, Asia Society, Hong Kong from 6:30pm to 8:30pm. RSVP : [events.hk@perrotin.com](mailto:events.hk@perrotin.com)**

自上世纪70年代末，蘇菲·卡爾開始糅合影像與敘述，以作品揭露真實（關於自己和別人），同時又多少保留了真實的偶然性。她以「無」作為創作主題，作品放在畫廊和國際美術博物館展出，其中大型展覽《A SUIVRE》1991年在巴黎市立近代美術館（ARC / MUSÉE D'ART MODERNE DE LA VILLE DE PARIS）舉行。

2001年4月，卡爾在貝浩登舉行《TWENTY YEARS LATER》展覽，延續之前的項目《LA FILATURE》/《THE SHADOW》（1981年）。「1981年4月16日，我叫母親去偵探社請人跟蹤我，報告我的日常活動，並拍照作證。20年後，2001年4月16日，我被艾曼紐·貝浩登（EMMANUEL PERROTIN）聘請的迪呂克（DULUC）偵探社職員跟蹤。」2003年，她的回顧展《M'AS-TU VUE》（你看見我嗎？）在龐比度中心舉行（後來移師到柏林馬丁葛羅比烏斯博物館（MARTIN-GROPIUS-BAU）、都柏林愛爾蘭現代藝術博物館（IRISH MUSEUM OF MODERN ART）和德國亞琛市（AACHEN）路德維希國際藝術中心（LUDWIG FORUM FÜR INTERNATIONALE KUNST））。2007年，卡爾在威尼斯雙年展舉辦《TAKE CARE OF YOURSELF》展覽，邀請女士解讀分手電郵，但透過文字、相片和錄像，卻可巧妙操控結果；展覽後來在法國國家圖書館（BIBLIOTHÈQUE NATIONALE DE FRANCE）和全球20間美術博物館巡迴舉行。較近期的展覽有圍繞喪母的《RACHEL, MONIQUE》，其不同版本先後在東京宮（PALAIS DE TOKYO）（2010年）、亞維儂節（AVIGNON FESTIVAL）（2012年）和紐約EPISCOPAL CHURCH OF THE HEAVENLY REST（2014年）舉行，現取名《MADRE》在都靈CASTELLO DI RIVOLI當代美術館舉行至2015年2月15日。近期另一展覽《LAST SEEN》在波士頓伊莎貝拉嘉納藝術博物館（ISABELLA STEWART GARDNER MUSEUM）舉行，作為1991年同名系列展的回響，展品同時配合館藏。

2010年，蘇菲·卡爾獲頒哈蘇攝影獎（HASSELBLAD AWARD FOR PHOTOGRAPHY），未來她會繼續舉辦個展，包括：2014年10月30日至2015年3月1日在墨西哥當代美術館（MUSEO TAMAYO）舉行的《CUÍDESE MUCHO》；2015年2月5日至5月10日蒙特利爾當代藝術博物館（MUSÉE D'ART CONTEMPORAIN）的《FOR THE LAST AND FIRST TIME》，2015年3月至5月的巴塞羅那總督夫人宮（LA VIRREINA）《MODUS VIVENDI》回顧展。



"Cash Machine" (Detail), 2003  
B&W print, aluminium, frame (x397), DVD "Unfinished"  
30 x 40 cm (x 397) / 30 x 40 cm (x 397)  
© Sophie Calle / ADAGP, Paris & Sack, Seoul, 2014  
Courtesy Galerie Perrotin

"In 1988 an American bank invited me to do a project. Their automatic tellers had video cameras that filmed clients as they went unsuspectingly about their business. I managed to get hold of some recordings. The images were beautiful but I thought if I just used them as found documents, without adding anything of my own, I would be betraying my own style. I needed an idea to go with these faces. Fifteen years later I decided to go back over my research, delineate the anatomy of this failure and, at last, free myself of these images. Give up before their presence."

**Sophie Calle was born in 1953 in Paris. She lives and works in Malakoff, France**

**SOLO SHOWS (selection)**

- 2015** "For The Last and First Time", Musée d'Art Contemporain, Montréal (February 05, 2015 - May 10, 2015)  
"Modus Vivendi", La Virreina, Barcelona, Spain (March - May 2015)
- 2014/2015** "MAdRE", Castello Di Rivoli, Torino, Italy (October 11, 2014 - February 15, 2015)  
"Cuidese Mucho", Museo Tamayo, Mexico (October 30, 2014 - March 1<sup>st</sup>, 2015)
- 2014** "Rachel Monique", Episcopal Church of the Heavenly Rest, New York, NY (May 2014)  
"Voir la mer", Notre Dame de l'Assomption, Valloire, France (February 15 - end of March 2014)
- 2013** "Last Seen" Isabella Stewart Gardner Museum, Boston, USA (October 24, 2013 - March 3, 2014) ; "Absence", Paula Cooper Gallery, NY, USA (October 18 - November 16, 2013) ; "Take Care of Yourself", Stavanger Art Museum, Norway (September 12, 2013 - January 26, 2014) ; "Chambre 20", Hôtel La Mirande, Festival d'Avignon, France ; "Take Care of Yourself", Lillehammer Art Museum, Norway ; "For the Last and First Time", Hara Museum, Tokyo, Japan
- 2012** "Rachel, Monique", Eglise des Célestins, Festival d'Avignon, France ; "Pour la dernière et pour la première fois", Galerie Perrotin, Paris ; "Pour la dernière et pour la première fois", Les Rencontres d'Arles, Chapelle Saint-Martin du Méjan, France ; "Historias de pared", Banco De Republica, Bogota, Colombia ; "Take Care of Yourself", EMMA - Espoo Museum of Modern Art, Finland
- 2011** "Take Care of Yourself", Tallinna Kunstihoone, Tallinn, Estonia ; "Room in Crossing the Line", site-specific installation, Lowell Hotel, NY, USA
- 2010** "Rachel, Monique", Palais de Tokyo, Paris, France ; "Sophie Calle - 2010 Hasselblad Award Winner", Hasselblad Foundation, Gothenburg, Sweden ; "Louisiana Contemporary: Sophie Calle", Louisiana Museum of Modern Art, Humlebaek, Denmark, "Sophie Calle: Talking to Strangers", De Pont Museum of Contemporary Art, Tilburg, The Netherlands, "Take Care of Yourself", De Pont Foundation, Tilburg, The Netherlands
- 2009** "Earth: art of a changing world", Royal Academy of Arts, London, UK ; "Sophie Calle: The Address Book", Gemini G.E.L., Los Angeles, USA ; "Sophie Calle", Whitechapel Art Gallery, London, UK ; "Take Care of Yourself", Museum of Modern Art, Salvador de Bahia & SESC Pompeia, Sao Paulo, Brazil ; "CALLE SOPHIE", Palais des Beaux-Arts de Bruxelles, Belgium ; "No sex last night", Centre Oi Futuro, Rio de Janeiro, Brazil ; "Take Care of Yourself", Paula Cooper Gallery, NY, USA ; "Où et Quand ? Berck/Lourdes", Arndt and Partner, Berlin, Germany
- 2008** "Où et Quand? Berck/Lourdes", Galerie Perrotin, Paris, France ; "Prenez soin de vous" Bibliothèque Nationale de France, Paris, France 2008 ; "Prenez soin de vous", Centre d'art Contemporain DHC/ART, Montreal, Canada
- 2007** "Prenez soin de vous", French Pavilion, 52nd Venice Art Biennale, Italy ; "Douleur Exquise" (installation design by Frank Gehry & Edwin Chan), Rotunda 1 de Bonnevoie, Luxembourg
- 2006** "True stories", Galerie Perrotin, Miami, USA
- 2005** "Exquisite Pain", Paula Cooper Gallery, New York & Portland Art Museum, USA
- 2004** "M'as-tu vue", Ludwig Forum für Internationale Kunst, Aachen, Germany & Irish Museum of Modern Art, Dublin & Martin-Gropius-Bau, Berlin, Germany ; "True stories", Arndt & Partner, Berlin, Germany ; Kunst im Deutschen Bundestag, Berlin, Germany
- 2003** "M'as-tu vue", Centre Georges Pompidou, Paris, France ; "Dommages Collatéraux", Galerie Perrotin, Paris ; "Sophie Calle", Toyota Museum, Aichi, Japan ;
- 2002** "Gotham Handbook", Arndt & Partner, Berlin, Germany ; "Sophie Calle, Spectrum" International Prize for Photography of the Foundation of Lower Saxony, Sprengel Museum, Hannover, Allemagne ; "Pour faire le portrait d'un oiseau...", Musée d'Art et d'Histoire de Provence, Grasse, France
- 2001** "Vingt ans après" & "Editions" Galerie Perrotin, Paris, France ; "Double Game", Galerie Paula Cooper, New York, USA ; "Sophie Calle, Public Places - Private Spaces", The Jewish Museum, San Francisco, USA ; "Die wahren Geschichten der Sophie Calle", Museum Ludwig, Budapest, Hungary ; "Sophie Calle: Detachment - Double Blind", Art Museum Tennis Palace, Helsinki, Finland
- 2000** "Die Wahren Geschichten der Sophie Calle", Museum Fridericianum, Kasse & Staatliche Kunsthalle Baden-Baden & Haus der Kunst, Munich, Germany
- 1999** "Double Game", Camden Arts Center, London, UK ; "Douleur Exquise", Hara Museum of Art, Tokyo, Japan
- 1998** "The Birthday Ceremony", Tate Gallery, London, UK ; "Detachment - Die Entfernung", Kulturwissenschaftliches Institut, Essen, Germany ; "Double-jeux", Centre National de la Photographie, Paris, France ; "L'Erouv", Musée d'Art et d'Histoire du Judaïsme, Paris, France
- 1997** "Relatos", Fundación la Caixa, Barcelona & Palacio de los Condes, Granada, Spain
- 1996** High Museum of Art, Atlanta, USA ; "True Stories", Tel Aviv Museum of Art, Israel ; "L'Erouv", Les Rencontres d'Arles, France
- 1995** "Proof", University Art Museum, University of California & Cleveland Center for Contemporary Art & David Winton Bell Gallery, Brown University, USA
- 1994** "Proof", Contemporary Arts Center, Cincinnati, USA ; "Sophie Calle: Romances", Contemporary Arts Museum, Houston, Texas, USA
- 1993** "Blind Color", Gallery Leo Castelli, New York, USA ; "Los Ciegos, Las Tumbas, Anatoli", Museo d'Arte, Maracay, Venezuela
- 1991** "À Suivre", ARC, Musée d'Art Moderne de la Ville de Paris, France ; "Sophie Calle in under skinnët", Kulturhuset, Stockholm, Sweden
- 1990** "Sophie Calle. A survey", Institute of Contemporary Art, Boston, USA ; The Sleepers, Matrix Gallery, Berkeley University, Berkeley, USA
- 1989** "Sophie Calle. A survey", Fredd Hoffman Gallery, Los Angeles, USA
- 1988** Galerie Montenegro, Madrid, Spain
- 1987** "Les Aveugles", Centre d'Art de Flaine, France ; "Anatoli", Museotrain du F.R.A.C. Limousin, Limoges, France
- 1986** Ecole des Beaux-Arts, Dunkerque, France ; "Les Aveugles", Ecole des Beaux-Arts de Tasmanie, Hobart, Australie
- 1985** A.P.A.C., Nevers, France
- 1983** "L'Hôtel", Galerie Chantal Crousel, Paris, France
- 1981** "Les Dormeurs", Galerie Canon, Geneva, Switzerland
- 1980** Le Bronx, Fashion Moda, New York, USA

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**Media Preview Invitation:**

A media preview will be taking place on Wednesday November 26th 2014 from 5pm to 6pm.  
Opening cocktail on Wednesday November 26th 2014 from 6pm to 8pm.

For more information and press enquiries, please contact:

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