



"Unframed, Children treated in the Ellis Island hospital revu par JR, courtesy of National Archives, U.S.A., 2014"
Colour print, mounted on dibond, plexiglas. 180 x 244 cm / 70 3/4 x 96 1/16 inches

JR "GHOSTS OF ELLIS ISLAND", an Unframed project, short preview
Galerie Perrotin, Hong Kong
March 12 - April 25, 2015

Galerie Perrotin, Hong Kong is pleased to present, "Ghosts of Ellis Island. An Unframed Project, Short Preview" an exhibition of works which document French artist JR's latest Unframed project—a permanent installation which animates, enlivens and offers unprecedented access to New York's Ellis Island Immigrant Hospital.

Open to the public for the first time since 1954, the Ellis Island Immigrant Hospital facilitated the passage of a massive wave of immigration to the United States from 1902 to 1930. All told, over a million patients deemed too ill for immediate naturalization would pass through its walls. Having to screen for and treat a veritable catalogue of diseases from around the world would transform the hospital, the first public health facility in the country, into a test-case for then state-of-the art sterilization and diagnostic procedures. The program proved effective, though following tightened restrictions on immigration in the 1930s, the facility was repurposed to house disabled soldiers and, later, as a detention center for Axis prisoners following the Second World War. In 1954, outmoded and disused, the Hospital was shuttered, abandoned, and, until recently, largely forgotten.

Today, the Ellis Island Immigrant Hospital stands much as it was abandoned; but after sixty years of silence and disrepair, local vegetation has begun to reclaim the grounds, introducing grass and vine to what must've once been a starkly modern facility. As the former setting for the confluence of illness and recovery, health and death, of prisoners and heroes, aspirations and disappointments, if any place might be said to be haunted, Ellis Island Hospital certainly meets all criteria. And it is from this heavily charged genius loci that JR, in coordination with Save Ellis Island, has undertaken "Unframed - Ghosts of Ellis Island." As with previous Unframed projects (Grottaglie, Italy (2009), Vevey, Switzerland

JR : 《GHOSTS OF ELLIS ISLAND—〈UNFRAMED〉項目小預展》

2015年3月12日至4月25日，貝浩登（香港）

貝浩登（香港）很榮幸舉辦《GHOSTS OF ELLIS ISLAND—〈UNFRAMED〉項目小預展》，展示法國藝術家JR的最新《UNFRAMED》作品。這些永久擺放在紐約愛麗絲島移民醫院（ELLIS ISLAND IMMIGRANT HOSPITAL）的作品，除了為歷史建築增添色彩，更提供難得機會，讓觀者一睹醫院面貌。

今次是愛麗絲島移民醫院1954年以來首次對外開放。醫院曾處理大批入境美國移民，在1902至1930年間，共接收了超過100萬名因病未能即時歸化的移民。作為當時美國第一所公共衛生設施，因要應付源自世界各地的疾病，醫院成為了最新消毒和診斷方法的試驗場。隨着1930年代移民政策收緊，它終於完成歷史任務，轉而接收傷兵，二戰後改為軸心國戰俘羈留中心，1954年正式關閉，直至近期才再受關注。

今天，這所昔日先進的醫院仍然屹立如故，只是經過了60年的沉寂與失修，難免雜草、藤蔓叢生。它匯聚了患病與康復、健康與死亡、囚犯與英雄、夢想與失望於一身，世上如有所謂鬧鬼的地方，愛麗絲島移民醫院應是當之無愧。於是，JR以這靈異之地作為題材，與「拯救愛麗絲島行動」合作，展開了《UNFRAMED - GHOSTS OF ELLIS ISLAND》項目。一如以往的《UNFRAMED》項目（意大利格羅塔列（2009年）、瑞士沃章（2010年）、巴西聖保羅（2011年）、美國華盛頓（2012年）和法國馬賽（2013年）），JR今次也沒有拍攝相片，只是剪裁現有相片，把相中人物轉移、重構到出乎意料的地方或公眾背景，整體效果糅合了舞台藝術與公共藝術，既保留原相片記憶，又賦予它們新生命。這新生命感覺在《GHOSTS OF ELLIS ISLAND》項目尤其明顯，因相片全來自醫院檔案，無形中

(2010), Sao Paulo, Brazil (2011), Washington, USA (2012), Marseille, France (2013)), JR does not compose his own photographs, but instead recuts existing photography, excising figures and portraits from their frames to recompose them in unexpected locales and public settings. The overall effect is equal parts stagecraft and public art, recalling the original photographs while redeploying them in such a way as to give them new life on confrontation with their viewers. With "Ghosts of Ellis Island" the manner in which the original subjects of JR's source material are granted new life is perhaps even more direct: Culled from hospital archives, JR has repopulated the hospital with its former inmates, rendering its "ghosts" present and visible, and, in so doing, de-mystifying the very real sense in which the hospital is haunted with its own redolent history. Here, JR is less the artist as historian than he is artist as exorcist or ghost-seer, reconciling past, present, and viewer in artful communion.

On display in the present Hong Kong exhibition are four images taken from "Unframed – Ghosts of Ellis Island," which serve to preview the New York project. All four images evince JR's unique curatorial eye and talent for mise en scène. An organic sense for composition and lighting is matched with a talent for discovering and re-exposing the most immediately emotive of expressions and figures. In one image, through the remains of a multi-paned window, we are greeted by the sunlit faces of seven child patients, their hair wrapped, their expressions muted, their parents nowhere in sight. In another image, a sullen young woman is reinstalled on the wall behind his now rusted sickbed; she looks at us impatiently, even angrily, while an older woman, maybe an aunt or an older sister, sits at the foot of her bed disconsolate. The two of them blend into the crumbling discolored plaster as if exposed by careful excavation rather than having been applied by the artist after the fact. Elsewhere, a clan of dark-featured, prominent-eared immigrants poses stiffly, seriously for their portrait; they sit together, as if on a long bench, waiting by a ruined entrance to the hospital, the door still ajar. But in perhaps the most hopeful, though also potentially the most mournful image on display, the silhouettes of a small family can be seen standing just outside a floor length window; with their backs to us, husband, wife, and child look across New York Harbor at a distant Statue of Liberty. In another setting, a scene of this sort, so loaded with well-worn symbols, might come off as cliché or outright propagandistic; but rather than toning it down, JR has embraced the iconography, making deft use of the greatest advantage of his practice: reality. The Statue of Liberty in JR's composition just is the Statute of Liberty; the window through which we are looking at her just is the window through which countless immigrants looked out at her too; and the little family before us truly was there, and remains there, still haunting the old hospital as three of the ghosts of Ellis Island.

Beginning his artistic career at the age of 17, JR happened upon a camera on the Paris subway and began pasting portraits in the eastern suburbs of Paris, Montfermeil, Les Bosquets.

Since then, JR creates monumental photographs that he pastes around the world, infiltrating in urban life anonymous portraits, witnesses of the present and the past - "Women are Heroes" in Rio de Janeiro, Jaipur, Nairobi (2008-2010), which gave its title to JR's movie that was selected at the Festival de Cannes in 2010 ; «The Wrinkles of the City» in Cartagena, Shanghai, Los Angeles, La Havana, Berlin and Istanbul (2008-2015).

JR reveals art by action, displaying his gigantic prints over the suburban buildings of Paris ("28 Millimètres, Portrait of a Generation", 2004-2006), on walls in the Middle East ("Face 2 Face", 2007) or in the United States, in the favela Morro da Providencia in Brazil ("28 Millimètres, Women Are Heroes", 2008) or on the roofs in Kibera, Kenya ("28 Millimètres : Women are Heroes", 2009), on the facade of Tate Modern in London...

He received the prestigious TED Prize in 2011 that offered him to make a "wish to change the world". With the INSIDE OUT Project, JR brings together and prints portraits, as messages of personal identity (www.

重現了舊日病人，活現醫院「亡魂」，從而帶出醫院背後豐富的歷史感。JR作為創作者，與其說是歷史藝術家 (ARTIST AS HISTORIAN)，不如稱之為藝術的驅魔者或撞鬼人 (ARTIST AS EXORCIST OR GHOST-SEER)，一心以藝術把過去、現在和觀者連繫起來。

今次展覽只展示《UNFRAMED-GHOSTS OF ELLIS ISLAND》4幅作品，是紐約項目的預展。從相片可見，JR獨具慧眼，善於場面調度，構圖與光線配合得宜，能發掘和再現相中人感人一面。在其中一幅相片，一排舊窗格背後是7名病童被陽光映照的面孔，頭髮包紮着，一臉漠然，沒有父母相伴。在另一幅相片，一個女人被「貼」在生鏽病牀後的牆壁上，面露不耐煩甚或憤怒，床尾坐着一個年紀較大的女人，似是阿姨或姐姐，一臉愁容。兩人融入了破爛剝落的牆壁，就像出土文物，全完看不出是藝術家的精心設計。那邊廂，一群黝黑大耳移民生硬拘謹的排成一列，像是坐在長凳上，正在醫院的破落入口守候，旁邊一道門半開着。要數最正面（也許是最悲哀）的相片，則是一家三口站在落地長窗後面，望向紐約港自由神像的身影。這行為的象徵意義明顯不過，換到另一背景，早已變成俗套，令人覺得過份渲染。可是，JR沒有因此刻意迴避，只是巧妙地以真實營造效果——相裏的自由神像仍舊是那自由神像；觀者與無數移民一樣，都是從這窗口遠望神像；眼前的小家庭仍舊在醫院裏，是愛麗絲島的3個亡魂。

17歲那年，JR在巴黎地鐵檢獲一部相機，從此展開藝術生涯，開始在巴黎東郊蒙費梅伊 (MONTFERMEIL) 的LES BOSQUETS區張貼相片。其後，他更創作巨型相片，張貼到世界各地，為城市生活注入無名人物，見證古今，已舉辦的展覽包括：2008至2010年在里約熱內盧、齋浦爾和內羅畢的《WOMEN ARE HEROES》（後來拍成電影，入選2010年康城影展）；2008至2015年在卡塔赫納、上海、洛杉磯、哈瓦那、柏林和伊斯坦布爾的《THE WRINKLES OF THE CITY》。

JR以行動展示藝術，印製巨型相片在不同地點張貼，計有：巴黎市郊建築（《28 MILLIMÈTRES, PORTRAIT OF A GENERATION》，2004-2006年）；中東圍牆（《FACE 2 FACE》，2007年）；美國、巴西MORRO DA PROVIDENCIA貧民區（《28 MILLIMÈTRES, WOMEN ARE HEROES》，2008年）；肯尼亞基貝拉屋頂（《28 MILLIMÈTRES : WOMEN ARE HEROES》，2009年）；倫敦泰特現代美術館外牆等等。

2011年，JR贏得科技、娛樂、設計大獎 (TED PRIZE)，獲資助實現「一個改變世界的願望」，於是有《INSIDE OUT》的出現。這項目邀請參與者印製、張貼相片，傳達自我身分（詳情見WWW.INSIDEOUTPROJECT.NET），為此更在2012年夏季設立印相站，為參與者印製大型相片，地點包括：巴黎（龐比度中心、貝浩登）、阿爾勒 (RENCONTRES DE LA PHOTOGRAPHIE)、特拉維夫 / 拉馬拉和香港（貝浩登）。此外，項目又派出流動印相車到世界各地：日本（2011年）；阿姆斯特丹、倫敦、紐約時代廣場、巴黎東京宮（2013年）；上海（2014年）等。JR曾在不同畫廊和藝術館博物館舉行個展，包括：日內瓦拉什博物館 (THE RATH MUSEUM)、東京平多利當代美術館 (WATARI MUSEUM)、達拉斯當代美術館、辛辛那提當代藝術中心、德國巴登巴登FRIEDER BURDA博物館，以及上海當代藝術博物館。法國先賢祠 (PANTHEON) 完成維修前，其圓頂鼓形座四周也擺放了JR的巨型作品《AU PANTHÉON》。

預展期間，由2015年3月15日至4月12日，香港當代藝術基金會 (HONG KONG CONTEMPORARY ART FOUNDATION, HOCA) 會在淺水灣為JR舉辦《A SURVEY EXHIBITION》，展覽備有目錄，內有策展人LAUREN EVERY-WORTMAN的介紹文章。

今年9月，貝浩登（巴黎）會為JR舉辦一次重要個展。

insideoutproject. net). On this occasion, photobooths printing large-scale self-portraits were seen during the summer in various places of the globe, including Paris (Centre Pompidou, Galerie Perrotin), Arles (Rencontres de la Photographie), Tel Aviv or Ramallah, and Hong Kong at Galerie Perrotin in 2012 ; furthermore photobooth trucks travels around the world such as in Japan (2011), Amsterdam, London, at Times Square, NYC, at Palais de Tokyo, Paris (2013), around Shanghai in 2014, etc. Solo shows of JR's work have been exhibited in galleries and museums worldwide, including The Rath Museum in Geneva, Tokyo's Watari Museum, The Contemporary Art Museum in Dallas, The Contemporary Arts Center in Cincinnati, the Museum Frieder Burda, Baden-Baden, Germany, Power Station of Arts in Shanghai, and "Au Panthéon", a monumental installation surrounds the drum of the Pantheon's dome until the end of its renovation.

Simultaneously, JR's "A Survey exhibition" is organized by the Hong Kong Contemporary Art Foundation (HOCA), at Repulse Bay, The Ocean, 3/F, 28 Beach Road, Hong Kong from 15th of March until 12th of April 2015. On this occasion, a catalogue has been published with a text by the curator Lauren Every-Wortman.

Galerie Perrotin, Paris will present an important solo exhibition by JR in September 2015.

A book created with Art Spiegelman "The Ghosts of Ellis Island" will be launched in April 2015.

配合預展，ART SPIEGELMAN今年4月會推出新書《THE GHOSTS OF ELLIS ISLAND》。



"Unframed - Immigrants about to head back to their starting point, revu par JR, U.S.A., 2014".
Colour print, mounted on dibond, plexiglas
125 x 187 cm / 49 1/4 x 73 1/2 inches.



"Unframed, An immigrant family views the Statue of Liberty from the Ellis Island Immigration Station dock revu par JR, courtesy of National Park Service, Statue of Liberty National Monument, U.S.A., 2014"
Colour print, mounted on dibond, plexiglas
250 x 180 cm / 98 1/2 x 70 3/4 inches

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Media Preview Invitation:
A media preview will be taking place on Thursday March 12th 2015 from 5pm to 6pm.

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