



高洁 GAO JIE

祭品洞 SACRIFICE HOLE

策展人 Curator

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ShanghART
香格纳画廊

前言 Preface



香格纳画廊很荣幸将于 6 月 5 日在 M50 空间呈现艺术家高洁在香格纳的首个个展《祭品洞》。“祭品洞”是由艺术家高洁自 2020 年后开始的最新系列绘画作品，也是艺术家经过五年的积累重新为自己的艺术系统进行彻底的梳理与献祭之后孵化出的第一个系列。

艺术家将自己理解中艺术品在符号系统内的经络图比做“如何给母鸡按摩”。在此之前艺术家每隔十年都会通过这样的方式为自己绘制自画像，作为创作的基色重新出发。此阶段的他将艺术创作比喻为母鸡提供蛋的过程，通过对主流意识形态的拆解试图向观者解释“艺术在哪里？”。

ShanghART M50 is honored to present artist Gao Jie's first solo exhibition "Sacrifice Hole" on June 5, featuring the artist's latest works in this series after five years of accumulation and reorganization of his artistic system.

Gao Jie compares his understanding of the artwork's meridian diagram within the symbolic system to "how to massage a hen". Every ten years, the artist would draw a self-portrait in this way as the basis for starting anew. At this stage, he refers to art creation as the process of providing eggs to a hen. By breaking down the mainstream ideology, he tries to explain to the viewer where art is.

如何给母鸡按摩
How To Massage the Hen???

艺术作品在符号系统内的经络图 Diagram of artwork in a semiotic system

艺术在哪里

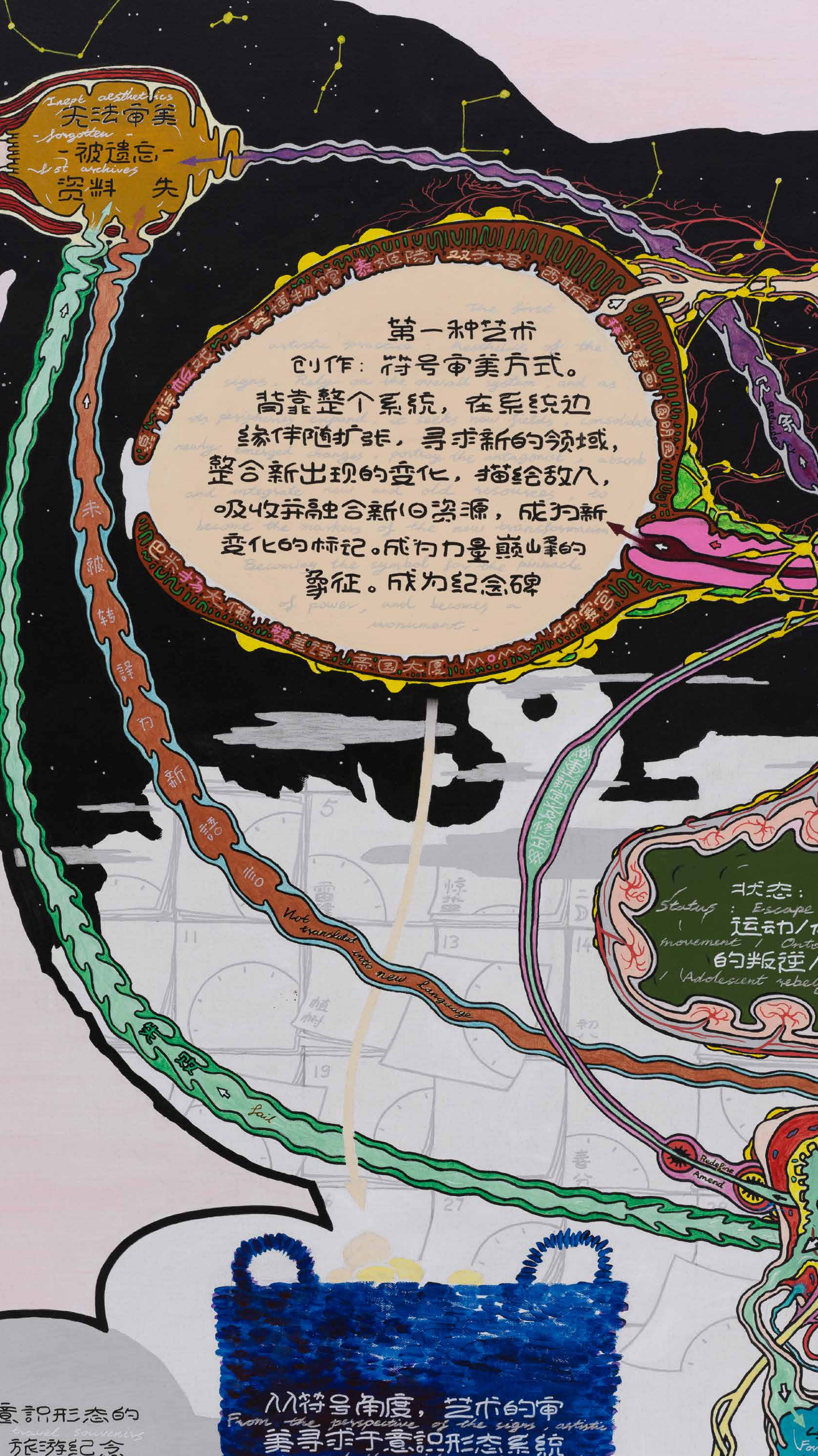
成为纪念碑

公共话语权及
公共资金持有者

成为有价值的债券

艺术品炒家





第一种艺术

创作：符号审美方式。

背靠整个系统，在系统边缘伴随扩张，寻求新的领域，整合新出现的变化，描绘敌人，吸收并融合新旧资源，成为新变化的标记。成为力量巅峰的象征。成为纪念碑

状态：

Status: Escape

运动/

Movement / Onto

的叛逆/

Adolescent rebel

Redefine
Amend

从符号角度，艺术的审

美寻求于意识形态系统

意识形态的

旅行纪念

高洁认为人是没有创造力的，所有的艺术都只是信息的重新组合。而所谓的信息即是符号系统的投影，艺术家所能做的仅是在符号之间行走，来生成所谓的“艺术创作”。而所谓的“艺术创作”可以分为两种形态，第一种艺术依然背靠整个系统，吸收并融合新旧资源在现有系统的边缘扩张，成为纪念碑。例如大英博物馆、样板戏、圆明园等等。而第二种艺术创作则经过对预言新的符号系统的尝试之后，生成意识形态当中来自“乌托邦”的新符号。在此系统内的部分创作会被主流意识形态所吞噬，也有可能通过重新的历史构建再进入第一种艺术创作当中。而高洁所期望的就是能够持续在第二种艺术创作领域进行工作，不断生产新的可连接的独立体系。

因此，艺术家开始不再满足于由多件作品组成一个系统的工作方式。而开始将每一件作品还原成一个完整的系统以讲述这个系统的故事，既是神像又是未来对今天的考古。“祭品洞”项目则是对这种工作方式的第一次尝试。

Gao Jie believes that human is incapable of creativity, and art is merely a recombination of information. Since Information is the projection of the symbol system, artists can only walk between the symbols to generate the so-called "artistic creation", which could be divided into two forms. The first one relies on the whole system, absorbing and integrating old and new resources to expand at the edge of the existing system, becoming monuments, such as the British Museum, the model operas, the Old Summer Palace. The second one, instead, is to develop new symbols from the "utopia" in the ideology after an attempt to prophesy an advanced symbol system. Some of the creations within this system will be swallowed up by the mainstream ideology, or they may be re-entered into the first form of art created through reconstructing history. Gao Jie intends to continue working in the second field of artistic creation, constantly producing new, connectable yet independent systems.

The artist abandoned the method of using systems composed of multiple pieces and began to tell the story of each system by reducing each piece to a complete system, both as a god and as an archaeology of the future for today. And "Sacrificial Hole" is the first experiment.

每一张画都是一个新的神像，一个新的神话，一个新的宗教。
Each painting is a new god, a new myth, and a new religion.

在这个项目中，艺术家通过漫谈捕捉谈话者未能被社会普遍接受的情绪、需求以及欲望。每张画都是一个被压抑的精神世界，这部分幽灵一样的纯粹精神足以成为一个行走在现实中的新的神像、新的宗教。艺术家试图通过画面去释放人性中被压抑的部分，并在困惑中第一次看见它。

从沟通到创作、再从展示到交易的行为即是一场彻底而完整的献祭：艺术家经由在谈话与绘制中投入的时间与生命，完成对画中神的个人致敬；而当它们被观看和收藏时，艺术商业系统也以其自身的逻辑达成一次资本式的祭拜。

In this exhibition, the artist captures the emotions, needs, and desires of the interviewer that are not generally accepted by society through rambling conversations. Each painting is a repressed spiritual world, and this ghost-like purity of spirit itself is enough to become a new god, a new religion that walks in reality. The artist attempts to liberate these suppressed parts of humanity through his paintings and unveiled them for the first time in confusion.

From communication to creation, from display to transaction, the whole process is a complete artistic sacrifice. The artist dedicates his time and life in conversations and drawings, paying tribute to the "gods" in the paintings, and when these paintings are viewed and collected, the art market will also complete a capitalist sacrifice on its own logic.



高洁：酒中仙箴言曰土烧酒加敌敌畏香如茅台，酒中仙能饮一瓶敌敌畏（局部）

Gao Jie: Dionysus' s Proverb Goes Baijiu plus DDVP is as delicious as Maotai, and Dionysus can drink a whole bottle. (Details)



酒中仙箴言曰土烧酒加敌敌畏香如茅台，酒中仙能饮一瓶敌敌畏
Dionysus's Proverb Goes Baijiu plus DDVP is as delicious as Maotai, and Dionysus can drink a whole bottle., 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
89(H)*200(W) | GJ_0134

高洁：仙姑出武汉 天下任逍遥（局部）

Gao Jie: The Female God out of Wuhan, Free and Unfettered (Details)





仙姑出武汉 天下任逍遥
The Female God out of Wuhan, Free and Unfettered, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
180.5(H)*100(W) | GJ_1795



图书馆里手机铃响的星君
God of Star's Phone Ringing in the Library, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
125(H)*168.5(W) | GJ_0594

高洁：图书馆里手机铃响的星君（局部）

Gao Jie: God of Star's Phone Ringing in the Library (Details)







窃·格瓦拉
Thief · Guevara, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

184(H)*75(W) | GJ_5806



高洁：窃·格瓦拉（局部）

Gao Jie: Thief · Guevara (Details)



高洁：踢易拉罐魔王（局部）
Gao Jie: Devil of Can-Kicking (Details)



踢易拉罐魔王
Devil of Can-Kicking, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
143(H)*186(W) | GJ_3932



不喜欢自己的小火神
Little Vulcan Who Doesn't like Herself, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

133(H)*123(W) | GJ_4294



高洁：不喜欢自己的小火神（局部）

Gao Jie: Little Vulcan Who Doesn't like Herself (Details)

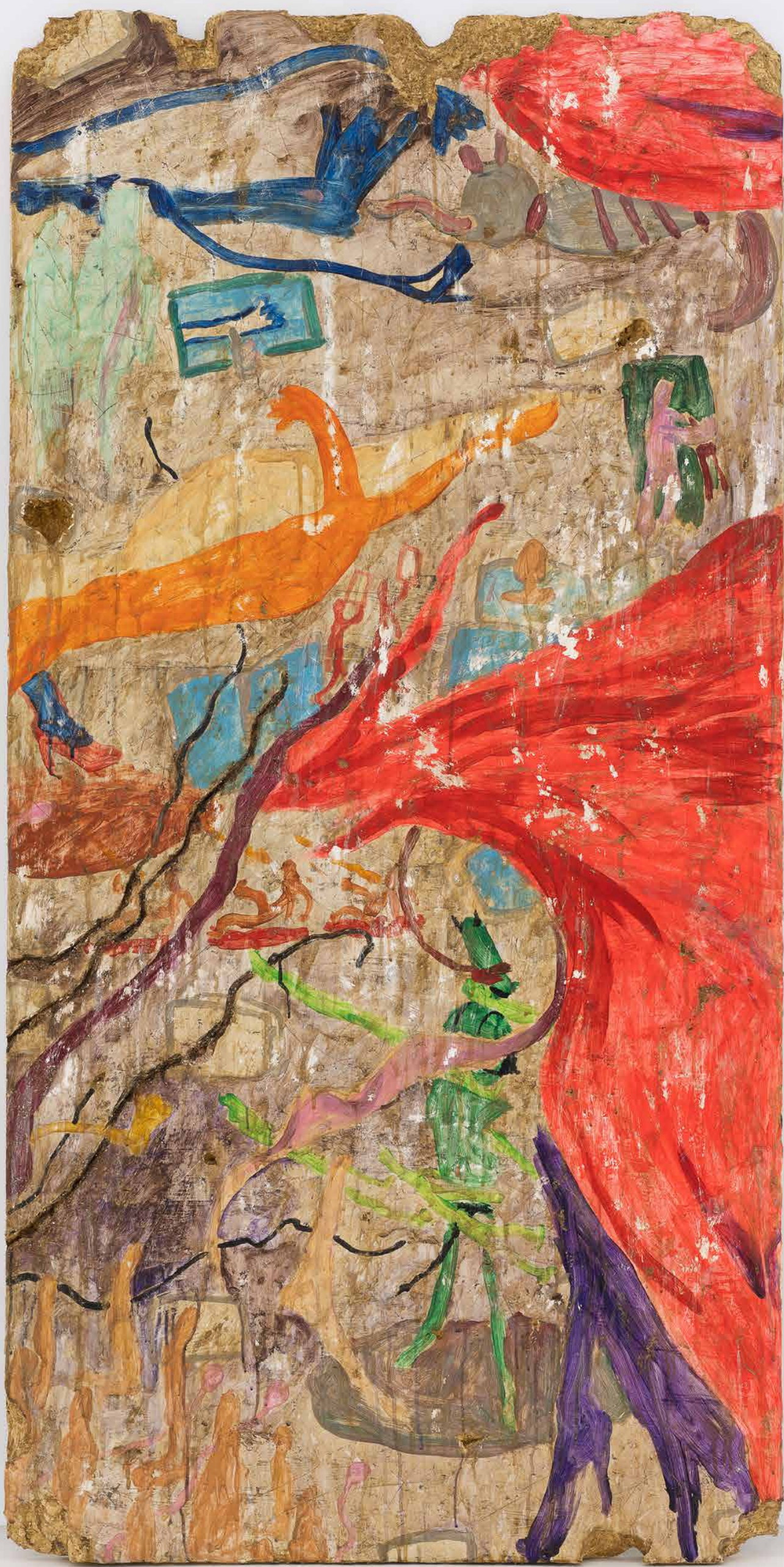


黄永砅追思会，台上说：有一只蜻蜓。

At the memorial service for Huang Yongping , it was said on stage: there was a dragonfly, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片

Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
440(H)*275(W)cm | upper: 200*65.5cm | 134*65.5cm | 29*40cm | lower: 200*65.5cm*3 | GJ_3823



暴力天神的娱乐
Entertainment for the Violent God, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
181(H)*91(W) | GJ_6667



高洁：暴力天神的娱乐（局部）

Gao Jie: Entertainment for the Violent God (Details)



飞天意面神
The Flying Spaghetti God, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
136(H)*105(W) | GJ_3523





阿婆神要给有上海户籍的女公务员介绍儿子为对象，遭拒便投诉
A granny god wants to introduce her son to a female civil servant who has a Shanghai residence, and when rejected, she files a complaint , 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
40(H)*90(W)*36cm | GJ_2142



神着胶衣 神旨平衡

God in Plastic Suit, God's Purpose in Balance, 2020

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片

Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

1522(H)*120(W) | GJ_1811



高洁 1979 年出生于厦门，并常年在巴黎、上海与北京三地工作与生活。他的实践遵循了对世界的怀疑和哲学的拷问，持续关注现代人的存在与精神，个人与社会以及幻觉和与现实之间的联系。

近期个展包括：“伪艺术史”，SNAP 纽约视觉艺术学院上海空间，上海（2019）；“高洁人民出版社”，U26，上海（2018）；“Art4A.I.”，Bannister 艺廊，罗德岛大学，美国（2017）；“免费艺术值多少钱？”，Modulab 艺廊，梅兹，法国（2014）；“世界”，唐人当代艺术中心，北京（2013）；“把你种在自己的花园里”，A2Z art 艺廊，巴黎，法国（2013）。近期主要群展包括：“未来祭中祭 2”，余德耀美术馆，上海（2021）；“生活应用”，昊美术馆，上海（2019）；“未来祭中祭”，明当代美术馆，上海（2018）；“没有信息是中立的”，星美术馆项目空间，上海（2017）；“单性知识”，沪申画廊，上海（2016）；“回家的路”，中山公园计划，第九届上海双年展，上海（2013）；“绝对真理？”，唐人当代艺术中心，曼谷，泰国（2012）。

Gao Jie (b.1979) was born in Xiame, lives and works in Paris, Shanghai, and Beijing. His practice followed a skeptical and philosophical interrogation of the world, with a constant focus on the relations between existence and spirits of modern people, individual and society as well as illusion and reality.

Recent solo exhibitions include: Faux Art History, SNAP, School of Visual Arts shanghai platform, Shanghai (2019); GAO Ji é People' s Publishing House, U26, Shanghai (2018); Art4A.I., Bannister Gallery, Rhode Island College, USA (2017); How much is Free art worth?, Modulab Gallery, Metz, France (2014); The World, Tang Contemporary Art Center, Beijing (2013); Life against Life, A2Z Art Gallery, Paris, France (2011). Recent major group exhibitions include: Rituals in Rituals of the Future, YUZ Museum, Shanghai (2021); How Now, How Art Museum, Shanghai (2019); Rituals in Rituals of the Future, Ming Contemporary Art, Shanghai (2018); Being Information, SSSSTART, project space of Start Museum, Shanghai (2017); Community of Celibates, Shanghai Galerie, Shanghai (2016); On The Way Home, Zhongshan Park Project, The 9th Shanghai Biennale (2013); Absolute Truth?, Tang Contemporary Art Center, Bangkok, Thailand (2012); Artist-in-Residence, Himalayas Art Museum, Shanghai (2010).

ShanghART

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