

Gao Jialu: Easter



高嘉璐：复活节

SOLO
EXHIBITION

策展人：王钰
CURATOR: WANG YU



VIP OPENING: 08.19 16:00-18:00

2023.08.19-10.08

沪申画廊
S7A

上海市黄浦区中山东一路外滩三号三楼
THREE on the BUND 3F, No.3 Zhong Shan Dong Yi Rd, Huangpu, Shanghai.

Gao Jialu:
Easter

高嘉路: 复活节

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高嘉璐的工作室内，作品按照创作时间和题材的不同，整齐的摆放在四周，首先进入视线的，是她作品中采用的饱和度并不强烈的色调，是偏冷的基调。蛋，是她系列作品中的母题，能看到乔尔乔内式的线条勾勒出轮廓后，再进行的薄涂，画面自由轻快，看似无拘无束却是深思熟虑后的产物。

看高嘉璐的画时，脑海里不由得呈现出超现实主义绘画大师米罗的形象。米罗阅读神秘文学作品，在绘画时听莫扎特和巴赫的音乐，画中跃动着红、黄、蓝、白、黑色。他作品画面中的几何线条，纵横交错成平面图形，柔软的曲线则勾勒出各种形状，有着孩子般的天真和快乐。米罗的画面里有许多的符号：小人、石头、黑暗中的星星、梯子等，这些画作据说是在潜意识中创作完成的，艺术家的本意是原教旨的执行弗洛伊德的思想。洛特雷阿蒙有句名言：“缝纫机与雨伞在解剖台上的相遇”，这三件完全没有联系的东西放在一起就产生了诗意。无论是不是潜意识状态下的神来之笔，看米罗的作品是好看的，有很强的装饰性，还能够让我们轻松下来，这就足够了。

而高嘉璐则不然，她的作品是经过深思熟虑后的图示表现。高嘉璐擅长书法，但她更醉心于思考文字符号之外的世界。她在造型和文字之间的中间地带，寻找着某种关联性，同样是简单的颜色和平涂的色块，和米罗相比，她的作品增添了结构性。她的画保留了提香的笔触，并成为构图中重要的元素。在《守护》这件作品中，她毫不吝啬地将整个画布铺满，用粉色填满女性身体，而用对比度极强的红色和蓝色填满另一个，她用这种方式，来为整个画面提供一种整体结构感，以体现在冷静状态下的有意识表达。

“蛋”系列作品的灵感则来自复活节。“‘easter holiday’是我最喜欢庆祝的节日”，嘉璐说：“这个节日代表了复活和重生，蛋代表了突破，代表了希望和新生，是一种蓬勃的生命力，我希望通过这一系列的作品给予观者以冲破黑暗、盼望光明的美好愿望和勇气”。而她作品的用色，则更多采用了弱饱和度的中间色调，以确保内在结构的整体性。

高嘉璐的作品中有许多元素，其中最醒目的，是一种类似于文字的图示，她力图用这种“文字”和造型艺术之间的关系，诠释艺术家的使命和责任。绘画与文字的关系可以理解为造型艺术与符号的关系，是舞者与史官的关系。

拉斯科那些惟妙惟肖的壁画，距今已经一万五千年。那时候，我们的祖先还没有发明文字，却已经在造型艺术上具备了高超的技艺，这些绘画的创作者，我们暂且称作舞者，他们相信，如果能够精确地模仿动物的动作和形态，就有能力对它们加以控制。这，也是绘画和舞蹈的由来。他们相信这个世界存在着超自然的力量，而舞者，则正是具有控制和操纵这种超自然能力的人。

随着文字的产生，掌握了文字的史官，则把超自然的力量包装成了神，于是人类社会就有了宗教，掌握文字的少数精英则掌握了话语权。

文字具备自抽象的能力，史官们以文字为武器，搭建起一个繁复而令人敬畏的符号世界，这个符号世界远不是普罗大众运用直觉和常识所能理解的。于是，大众匍匐在地，祈求神的怜悯。落败的舞者们，则把话语权交给了史官，而在舞者的心底、在文字还没有发明之前，用绘画、音乐、舞蹈和雕塑为手段建立起的共同身份和想象的认同，则是造型艺术最美好的黄金岁月。只有在审美这件事上，人类所有成员才有可能实现平等。

在美国求学期间，高嘉璐有空就会去百老汇听音乐剧，或者去大都会歌剧院欣赏歌剧。“我一共看过三次韦伯的音乐剧《猫》，每当名曲‘回忆’奏响时，主人公的表演和叙述娓娓道来，就提醒着我，要珍惜流逝的时光”。安安静静的嘉璐总是非常理性：“我们每个普通人，都应该能够在纷繁的世界中，得到片刻的休息和放松，无论是无来由的失落和恐慌，还是惊梦时分的沮丧，都能够被艺术所抚慰，这就是艺术家的使命和责任。”

Inside Gao Jialu's art studio, her works are neatly arranged around, categorized by their creation time and themes. The first ones to catch your eye are the works with less intense saturation, featuring a cool-toned palette. Eggs, the central motif of her series, feature Giorgio de Chirico-inspired geometric lines delineating the contours. Subsequently, she applies thin strokes, creating an artwork that appears free and lively, seemingly unbounded, yet thoughtfully crafted.

When viewing Gao Jialu's paintings, one can not help but be reminded of the image of the surrealist master, Miró. Miró read mystical literary works and listened to Mozart and Bach's music while painting. His works exude vibrant hues of red, yellow, blue, white, and black. Geometric lines intersect to form flat shapes, while soft curves delineate various forms, radiating childlike innocence and joy. Miró's paintings are filled with numerous symbols: little people, stones, stars in darkness, ladders, etc., and these works are said to have been created from the subconscious, faithfully executing Freud's ideas. Lotrèmon has a famous saying, "the encounter of a sewing machine and an umbrella on the dissecting table" – these three completely unrelated things come together to create poetry. Whether or not these works are products of the subconscious, appreciating Miró's art is delightful; it possesses strong decorative qualities and allows us to relax, and that is enough.

However, Gao Jialu's works are expression of image under deep consideration. Even though the artist is good at Chinese calligraphy, but she is more obsessed with the world beyond the symbols of characters. She searches for relevance between model and character. Compared to Joan Miró, her work adds structure over simple blocks of color and flat paint. The type of brushstrokes with Tiziano Vecellio is reserved in her works and becomes an important element in her composition. In the work "*The Guard*", she filled the entire canvas with reckless abandon, filling the female body with pink and the other with contrasting reds and blues. In this way, she provides a sense of overall structure to the whole work, to reflect conscious expression in a state of calmness.

The inspiration for her "Egg" series comes from Easter. "Easter holiday is my favorite celebration," Jialu says, "It represents resurrection and rebirth; eggs symbolize breakthroughs, hope, and new life, exuding a vibrant vitality. Through this series of works, I aim to impart viewers with a beautiful wish and courage to break through darkness and anticipate the light." In her works, she mostly employs less saturated mid-tones, avoiding visual impact from color.

Gao Jialu's works encompass many elements, among which the most striking are text-like symbols. She endeavors to interpret the artist's mission and responsibility through the relationship between this "text" and the art of representation. The relationship between painting and text can be understood as the relationship between the art of representation and symbolism, a love-hate affair between artists and intellectuals.

Lascaux's remarkably lifelike cave paintings date back 15,000 years. At that time, our ancestors had not yet invented writing, yet they possessed advanced skills in the art of representation. The creators of these paintings, whom we temporarily call artists, believed that by accurately imitating the movements and forms of animals, they could control them. This is also the origin of painting and dance. They believed in the existence of supernatural forces in the world, and the artists were the ones with the ability to control and manipulate these supernatural powers.

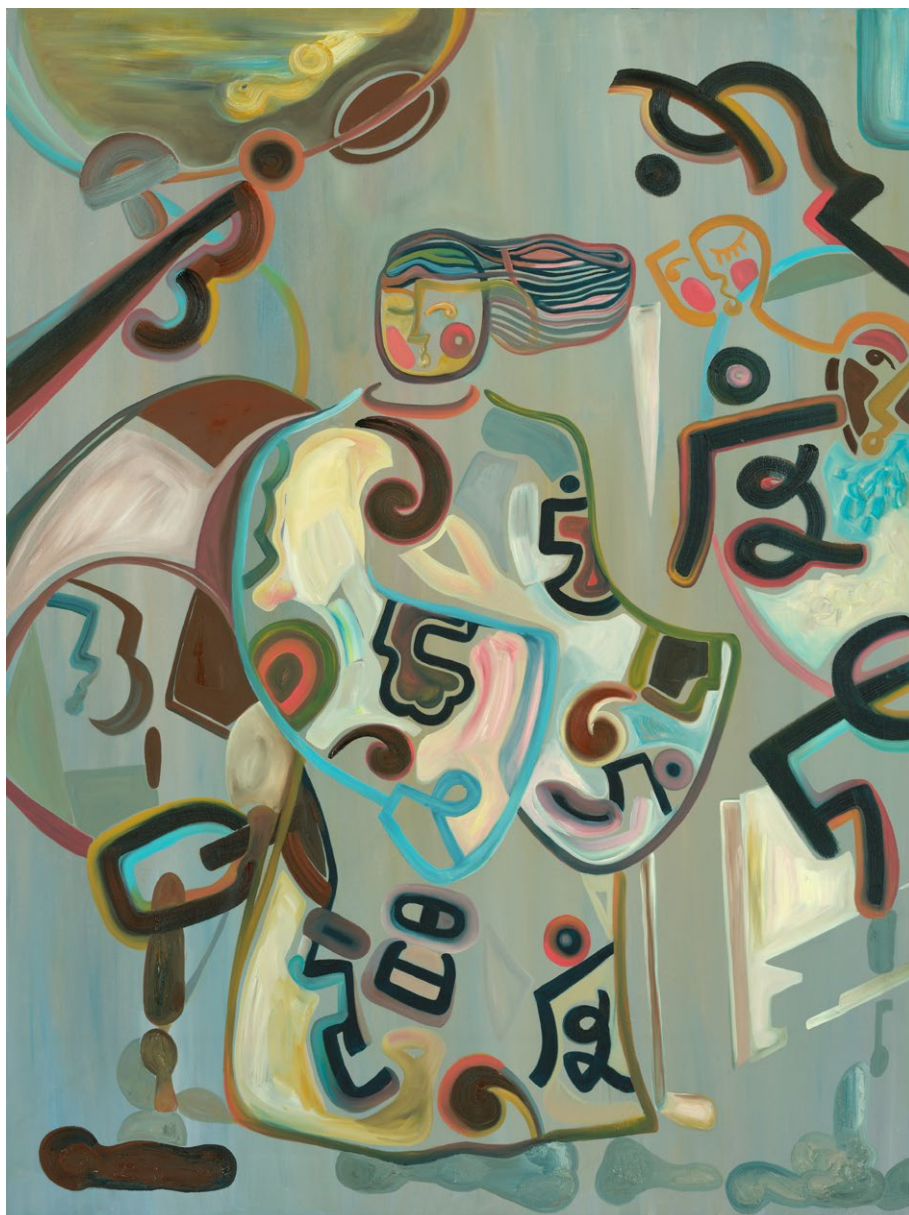
With the advent of writing, the intellectuals who mastered it packaged the supernatural powers into gods, giving birth to religion in human society. The few elite who mastered writing gained control over discourse.

Writing has the ability to abstract, and the intellectuals used it as a weapon, constructing a complex and awe-inspiring symbolic world. This symbolic world is far beyond the grasp of ordinary people, relying on intuition and common sense, and so the masses prostrated themselves, praying for the mercy of the gods. The defeated artists handed over their authority to the intellectuals. Before the invention of writing, in the hearts of artists, in the common identity and imagined identification established through the means of representation such as painting, music, dance, and sculpture, was the golden age of the art of representation. Only in aesthetics, can all members of humanity achieve equality.

During her studies in the United States, whenever Gao Jialu had spare time, she would go to Broadway to watch musicals or attend operas at the Metropolitan Opera House. "I've seen Andrew Lloyd Webber's musical *Cats* three times in total. Whenever the famous song *'Memory'* plays, the performance and narrative of the protagonist remind me to cherish the fleeting moments," In a calm and composed manner, Gao Jialu always remains highly rational, stating, "Every ordinary person should be able to find moments of rest and relaxation amidst the bustling world, whether it be inexplicable feelings of loss and anxiety or the disheartenment brought on by unsettling dreams. Art has the power to console and soothe us; this is the mission and responsibility of an artist."

高嘉璐
Gao Jialu





律动交响 第一乐章
Dynamic Symphony Part 1

布面油画
Oil on canvas
160 x 120 cm, 2023



律动 1
Dynamic 1

布面油画
Oil on canvas
160 x 120 cm, 2023



握
Grip

布面油画
Oil on canvas
160 x 120 cm, 2023



芥菜种子
A Seed

布面油画
Oil on canvas
120 x 80 cm, 2023



藤
Wistaria

布面油画
Oil on canvas
120 x 80 cm, 2023



持守

Abide in Truth

布面油画

Oil on canvas

120 x 80 cm, 2023



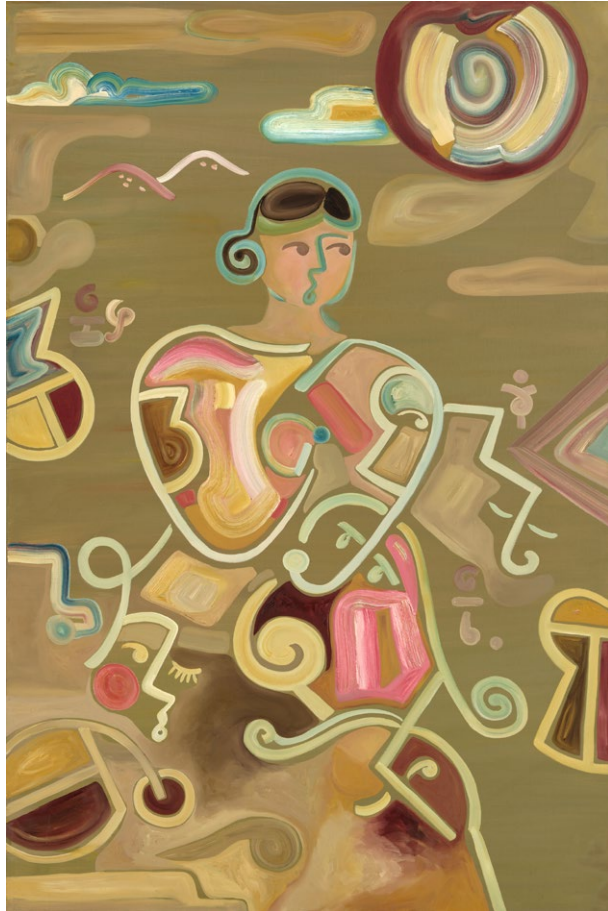
律动 10
Dynamic 10

布面油画
Oil on canvas
160 x 120 cm, 2023



纬度
Latitude

布面油画
Oil on canvas
120 x 80 cm, 2023



创世纪
Genesis

布面油画
Oil on canvas
120 x 80 cm, 2023



爱是永不止息 2
Love Never Fail 2

布面油画
Oil on canvas
120 x 80 cm, 2023



“走窄门！”
“Enter through the narrow gate!”

布面油画
Oil on canvas
80 x 80 cm, 2023



智慧在街上行走
Walk in Wisdom and Righteousness

布面油画
Oil on canvas
120 x 80 cm, 2023



赐福于我
Bless Upon Me

布面油画
Oil on canvas
120 x 80 cm, 2023



歌颂
Extol

布面油画
Oil on canvas
80 x 80 cm, 2023



诗篇 23
Psalm 23

布面油画
Oil on canvas
80 x 80 cm, 2023



园中行走
Walking in the Garden

布面油画
Oil on canvas
120 x 80 cm, 2023



爱是永不止息 3
Love Never Fail 3

布面油画
Oil on canvas
120 x 80 cm, 2023



看
Glance

布面油画
Oil on canvas
120 x 70 cm, 2022



哈利路亚
Hallelujah

布面油画
Oil on canvas
120 x 80 cm, 2021



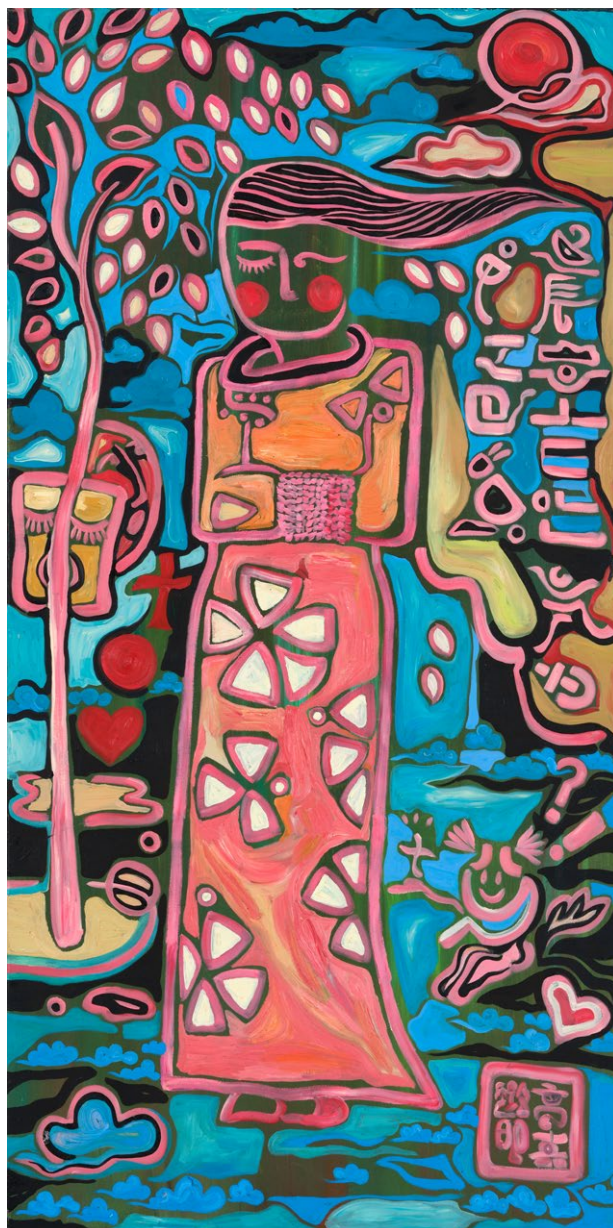
出游
Spring Outing

布面油画
Oil on canvas
160 x 120 cm, 2017



守护
The Guard

布面油画
Oil on canvas
160 x 120 cm, 2018



伫立
Tranquil

布面油画
Oil on canvas
161 x 81 cm, 2017



盟约
Covenant

布面油画
Oil on canvas
120 x 80 cm, 2023



恩典
Grace

布面油画
Oil on canvas
80 x 80 cm, 2022



喜乐
Joy

布面油画
Oil on canvas
80 x 80 cm, 2022



门
Gate

布面油画
Oil on canvas
80 x 80 cm, 2022



诗篇 23
Psalm 23

布面油画
Oil on canvas
80 x 80 cm, 2022



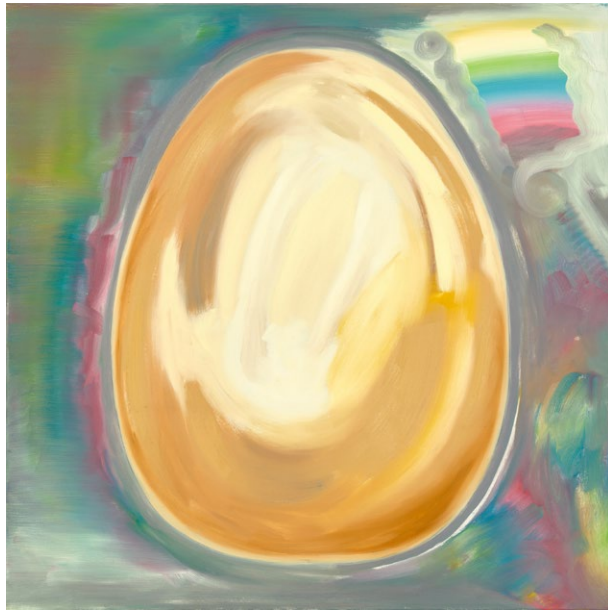
天空
Sky

布面油画
Oil on canvas
80 x 80 cm, 2022



变化
Variation

布面油画
Oil on canvas
80 x 80 cm, 2022



起源
Origin

布面油画
Oil on canvas
80 x 80 cm, 2022



爱是永不止息
Love Never Fail

布面油画
Oil on canvas
120 x 80 cm, 2023



爱，喜乐，和平
Love, Joy, Peace

布面油画
Oil on canvas
160 x 80 cm, 2022



阶梯
Staircase

布面油画
Oil on canvas
180 x 160 cm, 2023



“要有光”
"Let there be light"

布面油画
Oil on canvas
180 x 160 cm, 2023



城市
City

布面油画
Oil on canvas
160 x 180 cm, 2023



国度
Kingdom

布面油画
Oil on canvas
180 x 160 cm, 2023



平衡
Balance

布面油画
Oil on canvas
170 x 170 cm, 2022



律动 5
Dynamic 5

布面油画
Oil on canvas
200 x 160 cm, 2022



律动 11
Dynamic 11

布面油画
Oil on canvas
160 x 180 cm, 2023



律动 3
Dynamic 3

布面油画
Oil on canvas
180 x 160 cm, 2023



喜乐
Joy

布面油画
Oil on canvas
160 x 200 cm, 2022



最后的晚餐
The Last Supper

布面油画
Oil on canvas
160 x 560 cm, 2021



高嘉璐
Gao Jialu

(生于1996年，中国上海) 2020年获纽约视觉艺术学院学士学位，2021年获美国罗德岛设计学院硕士学位。目前工作、生活于纽约和上海，作品被龙美术馆、上海云间美术馆等机构收藏。

高嘉璐的创作基于对抽象语言的研究和对具有独立系统意义的文字符号在当代艺术中的图像意义的挖掘。她将这些文字符号转化为画面语言，以直觉式的用笔和构图，从线条和符号的意义与结构中寻求色彩/图像与普世命题的联结。色彩与线条的对比和运动，以及其所构成的几何形象形成叙事，单纯的技法和简洁的画面编排，抽离了赋予在色彩与线条之上的历史负担，使画面达到抽象而纯净的视觉效果。

尽管十分擅长中国书法，但高嘉璐更醉心于思考文字之外的世界。在饱满的画面结构和现代主义式的色彩张力中，艺术家自我研习而得的符号在画面中自在穿梭，灵性而富有想象力的形象表露着艺术家浪漫而诗意的表达。人物化的、被抽象化的脸庞显现出艺术家对人文主义的关怀，而那无法释读的符号如同不断跳跃的音符，为平面的绘画注入音乐性。

(1996, Shanghai, China) Gao Jialu attained a bachelor's degree in Arts from School of Visual Arts New York in 2020. In 2021, she graduated from Rhode Island School of Design Providence of Arts with a master's degree. Gao currently resides and works in New York and Shanghai. Her works have been collected by the LONG MUSEUM, Yunjian Art Museum and other institutions.

Gao Jialu is an artist whose works are based on the study of abstract language. She has been exploring the pictorial significance of independent, systematic character symbols in contemporary art. With intuitively brush strokes, she seeks the connection between color, image and ecumenical proposition from the meaning and structure of lines and symbols. The contrast and movement of colors and lines form geometric images which compose a narrative. Meanwhile, the simplicity of technique and arrangement abstracts the burden of history that is placed on the colors and lines, allowing her paintings to achieve an abstract and pure visual effect.

Although she is very good at Chinese calligraphy, Gao is more obsessed with thinking about the world beyond characters. In the full-bodied structure and the tension of modernist colors, the symbols self-originated by the artist pass freely through her works, and the spiritual and imaginative images show the artist's romantic and poetic expression. The abstracted faces of the figures show the artist's concern for humanism. The unreadable symbols are like notes jumping around, bringing musicality to the flat canvas.

近期展览

「Patterns」美国光时空美术馆，加利福尼亚，美国，2021；
「红蔓堂 5 周年典藏展」上海红蔓堂画廊，上海，中国，2018；
「丰盛的恩典」蒙特塞拉特当代艺术空间，纽约，美国，2017；
「上海第十九届国际艺术博览会」上海，中国，2015；
「咪咪书画展」上海红蔓堂画廊，上海，中国，2015；
「从校园出发」上海戏剧学院端均剧场，上海，中国，2014。

Recent Exhibitions

Patterns, The Light Space& Time Art Museum, California, America, 2021;
HongManTang Gallery 5th anniversary exhibition, HongManTang Gallery, Shanghai, China, 2018;
Abundant Grace, Montserrat Contemporary Art Gallery, New York, America, 2017;
19th Shanghai International Arts Expo, Shanghai, China, 2015
Mimi Art Exhibition, Hong Man Tang Gallery, Shanghai, China, 2015;
Beginning from the Campus, Shanghai Theatre Academy, Shanghai, China, 2014.



上海 Shanghai

参观时间：周二至周日（周一定休）10:00 – 18:30

具体地址：上海市黄浦区中山东一路三号 外滩三号 三楼

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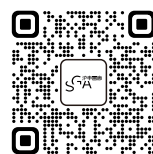
Hours: Tue – Sunday 10:00 – 18:30 (Closed on Mondays)

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