

/ Wu Xiaoshen

Mobile: 86-13661468201

Email: wuxiaoshen@126.com

Add: Room 1503, No.5, 457 Alley, Zhenjin RD.,
Shanghai, China
200333



Member of China Artist Association; Member of Shanghai Artist Association; Born in 1972 in Shanghai; Graduated from Shanghai University, Academy of Fine Arts and majored in oil painting in 1998. In 2001, graduated from Shanghai University, Academy of Fine Arts and obtained the certificate of oil painting Master Degree Course. Since 1998 as a professional artist, Wu Xiaoshen's works have been exhibited in many countries including Switzerland, Holland, France, Korea, and Japan. His works are collected by public institutions, enterprises and private collectors. In 2014, his wood cut print- Chinese Security No. 3- has been acquired by the Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection at the New York Public Library Main Branch on 42nd Street, New York City.

Solo Exhibition:

2016.10 "The years" Wu Xiaoshen Solo Exhibition, **Nanjing Art Museum**

2013.7 "Good Man" Wu Xiaoshen Wood Block Print Solo Exhibition, **Peninsula Print Studio Shanghai**

2013.5 "Floating Life – Sheng Dan Jing Mo" Wu Xiaoshen Solo Exhibition, **188 Art Space Shanghai**

2011.5 "Alive" Wu Xiaoshen Solo Exhibition, **For Art Gallery Shanghai**

2010.7 "Landscape with Angels" Wu Xiaoshen Wood Block Print Solo Exhibition, **For Art Gallery Shanghai**

2008.8 "Shanghai Life" Wu Xiaoshen Solo Exhibition, **Narana Gallery Shanghai**

Group Exhibition:

- 2015.6 “Shanghai discovers Stolberg, part 2”, **Stolberg, Germay**
- 2014.9 selected by Shanghai international print Biennale, **China Arts Museum**
- 2014.7 selected by 2014 National Fine Art Exhibition, **Guang Dong Museum**
- 2013.11 selected by Shanghai Artist Association, Exhibition of Small Oil Paintings, **East Bound Art Space Shanghai**
- 2013.11 selected by Exhibition of Shanghai Fine Art works in Beijing, **National Art Museum of China**
- 2012.8 selected by 2012 Selected Print Exhibition, **Shanghai Library**
- 2011.9 selected by 19th National Print Exhibition, **Zhejiang Art Museum**
- 2011.6 selected by 2011 Shanghai Fine Art Exhibition, **Shanghai Art Museum**
- 2010.8 Share Expo Share the future——China, Japan, Korea, Host city of World Expo Art Exhibition, **Shanghai Art Museum**
- 2009.6 selected by 2009 Shanghai Fine Art Exhibition, **Shanghai Art Museum**
- 2009.2 Shanghai selected works of Print Annual Exhibition, **Shanghai Library**
- 2008.10 Montreux Art Gallery, **Switzerland**
- 2008.8 2008 Seoul International Contemporary Art Festival, **Korea**
- 2008.1 selected by 2008 Shanghai Print Exhibition, **Shanghai Art Museum**
- 2007.9 Nominated Exhibition of Young Artist in Jiang Zhe Hu Area, **Shanghai University Creative Center**
- 2007.9 selected by 18th National Print Exhibition, **Shanghai Art Museum**
- 2007.6 “Continue” Contemporary Artist Invited Exhibition, **Shanghai Art Museum**
- 2007.4 China Shanghai Wind, **Netherlands**
- 2007.2 New Contemporary Art, **Korea**
- 2006.12 1st Oil Painting Exhibition in Songzhuang, **Beijing**
- 2006.12 selected by 8th Shanghai Print Exhibition, **Lu Xun Musume**
- 2006.8 Pop Shanghai 2006 – Young Artist Invited Exhibition, **Shanghai Duolun Museum of Modern Art**
- 2005.12 selected by 2005 Shanghai Fine Art Exhibition, **Shanghai Art Museum**
- 2005.10 9th Autumn of Suzhou Print Exhibition, **Suzhou Art Museum**
- 2005.9 Print Exhibition in Jiang Zhe Hu area, **Jiang, Zhe, Hu**
- 2005.4 selected by 2005 Shanghai Youth Fine Art Exhibition, **Shanghai Art Museum**
- 2003.4 selected by 2003 Shanghai Youth Fine Art Exhibition, **Liu Haisu Art Museum**
- 2003.2 selected by Shanghai Oil Painting Exhibition, **Shanghai Art Museum**
- 2003.1 selected by 7th Shanghai Print Exhibition, **Lu Xun Musume**
- 2002.12 “Sea Level” 2002 Oil Painting and Sculpture Joint Exhibition, **Liu Haisu Art Museum**
- 2001.12 selected by 2001 Shanghai Fine Art Exhibition, **Shanghai Art Museum**
- 2001.4 selected by 2001 Shanghai Youth Fine Art Exhibition, **Liu Haisu Art Museum**
- 2000.11 selected by 6th Shanghai Print Exhibition, **Lu Xun Museum**
- 1999 selected by 1999 Shanghai Youth Fine Art Exhibition, **Liu Haisu Art Museum**

Collections:

Nanjing Art Museum

The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection at the New York Public Library 42nd Street Main Branch, NYC

Shanghai Library

Zhejiang Art Museum

Shanghai Art Museum

Liu Haisu Art Museum

Shanghai Duolun Museum of Modern Art

Shanghai Artist Association

REVIEWS

The figures wear their own complacent expression in WU Xiaoshen's art works. No matter what he paints and how he draws, his paintings often carry the typical humor of "Hai pai Qing kou," (a solo comedy in Shanghai dialect), which makes you think and realize what's behind the talk and laughter. Concerned about the life at the bottom of society, the artist really likes these labor people and their original ecological way of life. He enlarges the fragment of simple daily life in the way of parallel perspective in order to share with you the joy of reality. His art work "The Female Boss" is a description of an ordinary laborer in public transport you can see everyday. The tightly-tied black heavy bag seems containing all her hopes of wealth. Her tied status of squint sleep, her inwardly-bent right foot her thick left hand firmly pressing on her bulging bag and her head tilting toward to the side of the black bag show how alert she is about her valuable items. It reveals the cruel relationship between hard work and hope. After viewing this painting, we could not help asking what a life! There never is an easy way. "The Fat Man and His Father" is WU's recent work, describing a father and his son living in big mountains. The father remains his unchanged traditional way of daily life day after day. The son's fashionable noisy T-shirt and sneakers, his smiling big fat face and the red motorcycle behind him give us a true record of rural life and tells about the attitude of the younger generation and their immediate satisfaction, the happiness of plain living after hard working.

**Art Critic: Yi Yi
September 2011**

What is happiness?

What is happiness? And where is happiness? Every person would like to think about this question, and everyone would have his own answer as well.

Artist Wu Xiaoshen through his brush describes the lives of a group of the little people. From these paintings we could see that: after a painful struggle and fighting, people get up every morning, and then they excitedly finish the work the same as yesterday. They are busy and happy. Day after day, with their happiness, the little people become accustomed to forget the sorrow in the cycle of the daily life. Oh! So happy they are! Their greatest wish is to be perfectly healthy and live in peace.

In addition, we could see that they became mature in the years, and look for an excuse in their mature, moreover deceives himself with his excuse, and keep living with his deceiving in the remaining years.

The artist just used this seemingly real, but more real than the real false scenes to reproduce the "real" scenario ----- at this time and place, and these little people's living conditions.

The little people are busy and living in order to have the better life. He is reluctant to pay more attention on the commonplace things and objects around his life. Through the record of the Artist Wu Xiaoshen (Year 20xx • China), we could without the pressure to watch and think "other people's stories".

Australian Independent Curator: Jenny GU
6th June 2010

We could get a glimpse of Wu Xiaoshen's humour and childlike naughtiness from the various figures in the street depicted in his oil paintings. The interpretation of his paintings is not just a wonderful visual experience. It is a process where alertness and ease should be mixed, a process where you derive a faint peace and some understanding pleasure. This understanding pleasure comes from the simplicity and leisureliness of common people's life as presented in these paintings, a life that is strewed with unexpected embarrassment and puzzlement. At the end of the appreciation, we viewers cant help to examine ourselves closely.

Xiaoshen's paintings could be divided into two kinds in accordance with the subtle difference of the painted figures' facial expressions. One kind is those bighearted figures wearing baby-like smiles, indulged in a narcissistic self-satisfaction. Paintings of this kind help to uncover the painter's childish with buried in the bottom of his heart, the with of never growing up. Though the natural laws are hardly resistible or reversible; we could choose to preserve the child-like naivety. Or we can even refuse to grow up and face the ups and downs of life with a constant optimism. The other kind of Xiaoshen's paintings put figures that either gaze away, mellow, leap or fly in comedic scenes sketched with exaggerative lines. All the figures wear a leisure expression, while the swift and calm brushwork brings about a sense of tension, a dramatic and awkward conflict is thus formed, which happens to echo with the indescribable and subtle interpersonal relations and conflicts in reality: narcissism, indulgence, contempt, embarrassment and puzzlement. Even those pets, birds or dogs, are deeply infected by their masters, putting on the same expression as the masters.

The pleasant colors, Xiaoshen's highly skillful brushwork, together with the rhythmic and concise lines, tell the complicity in the back of simplicity and expose the tender feelings buried in embarrassment.. Therefore I say the interpretation of Xiaoshen's works needs us to combine alertness and ease while we are standing in front of his art works. There is a voice uttering from the very bottom of the painter's, a voice that he hopes us to listen to and try to understand with serious-needs, saying: "I do not want to grow up..."

Art Critic: Yi Yi
July 2008

Wu Xiaoshen represents a group of artists of 70s in Shanghai. Lucky Goddess has always been with him from the day when he begun his journey of Art. Since 1999, his work could be found in a series of influential exhibitions hosted in Shanghai. And now, he becomes one of the first-rate of New Shanghai Art Group. The important thing is that he stays humble and calm, never flaunt. This is very rare.

For his work, he is not only doing oil painting, but also wood cutting. He always works on them together. In addition, the two kinds of work, wood cutting and oil painting influence each other, so the concept remains same. I personally positioned his style of work as the New Concrete Expressionism.

Wu Xiaoshen's subjects are always very close to the daily life. Those scenes, stories, the

characters were all there at his side, which were inconspicuous, bit by bit, petty trivial broken. However, through his subjective perspective (relatively straightforward, casual) moderate alienation, exaggeration, distortion, purification and integration, the artist's work has become great scenes. Wu Xiaoshen's work always contains a bit of humor, a bit ridicule; somewhat intellectual, somewhat along with the unique; a bit strange, somewhat true; somewhat rigorous, somewhat easy. It is quite fun to watch them been blended together.

Art Critic: Chen Xiaoxin
January 2004

The above reviews have been published in the catalog of “Wu Xiaoshen” by For Art Gallery. And the next ones are interviews.

Floating Life – Sheng Dan Jing Mo

---written before Wu Xiaoshen's Solo Exhibition

Because of the highly recommendation of the Artist Men Qing, I came to Wu Xiaoshen's studio, I saw his paintings firstly.

Like most artists, the studio is full with objects, canvas, stretched frame, pigment, finished or unfinished sculpture, here and there..... The expressions of Wu Xiaoshen when he raised his eyes to look at us make me suddenly recalled the role of a drama “A Feather”: the lens like the bottom of a beer and the thick lips, etc. It is a very ordinary life.

Most of Wu Xiaoshen's works are oil painting. And there are a number of printmaking and sculpture as well. General appearance of the works is the common people. This kind of theme is created by many domestic academic artists. Wu Xiaoshen's works like a comedy, which are directed by him. The inner worlds of the characters are well expressed. Through the works, we also can see that how hard he works!

The vertical composition and the background of grooves and mountains, always reminds me of persons who are at the bottom of the society: wooden and unsympathetic faces; straight eye sight; craven expression.....color patch subtly matches the background; figures and the background are simple and clear; and the structure of the painting is tight. The appearance of the works has already jumped over the painter's skill itself. Moreover, we could see the spirit of the current Chinese persons nowadays.

I am surprised by the painter's an accurate description: experienced faces of the elders; stubborn and obsessive middle-aged men; also young generations..... figures talk about

their own stories silently. This is the life. With his sensitive and nervous heart, Wu Xiaoshen experiences every curtain call of the figures of his own comedy. Accompanied by figures' light grief and shallow happiness, Wu Xiaoshen depicts himself and numerous living beings of the society on the canvas.

When the last stroke ends, a drama started. This is Wu Xiaoshen's big show. When the critics look for the depth of artists' expression and the height of their thoughts, I still insist on the work and the artist himself.

Curator: Dai Huatian

May 2013

<http://blog.sina.com.cn/u/2831954347>

DRINKING TEA WITH ARTIST WU XIAOSHEN

Artists tend to spend a lot of time reflecting upon the world, looking at what most of us see everyday as a casual visual experience and making it into something profound; in his paintings, sculpture and woodcuts, artist Wu Xiaoshen takes everyday people and settings and speaks through them to us.

In his series of paintings, *On the Road* and *On the Subway*, Wu explains that he wanted to show common people in their everyday life. He works all the time, using his spare moments passing from place to place or from home to his studio on the metro, to draw and reflect upon his ideas. He has many tiny sketchbooks, notebooks, and random scraps of paper from these daily voyages, containing detailed drawings recording his private thoughts before he starts a painting, sculpture or woodcut.

His past jobs included drawing cartoons of Donald Duck and Mickey Mouse for a Japanese company, and creating advertisements for a movie director. Wu says that these jobs were 'too hard,' so he decided to just be an artist.

Wu's mentor is Lu Zhiping, the leader of the Woodcut Print Association in Shanghai. The woodcut medium has been strongly associated with revolutionary ideals throughout the twentieth century, and Wu's outlook seems to still be influenced by the idea that art should draw inspiration from the *laobaixing*, the common man. It was Lu Zhiping, Wu claims, that convinced him that it is 'more important to create images of common people that show them as

equals' and that if Wu looks at them objectively his work will be stronger.

Nevertheless, the mystical and historical finds its way into Wu's ordinary, everyday work. In the latest series, he portrays the Monkey King, which is not only a reference to Peking Opera, but also to a popular game from his childhood. He says the monkey king represents the spiritual inside of his generation. The image he is working on with the monkey king, a part of his On the Subway series, also makes reference to a novel, Journey to the West.

He creates his paintings more like drawings, beginning with charcoal sketches. The figures in one such piece are lined up as if watching an accident showing, he says, the ease with which people fall into a line, the 'culture of onlookers.'

His studio is large with high ceilings, a warehouse space that is owned by a village, which makes it much less expensive than the spaces at M50 where his work is on display at the For Art Gallery. Limited by the space at this gallery, his sculptural forms are tightly composed, as with his most recent pieces which are sleeping dogs and pigs. These sculptures, which begin in clay, will later be molded and cast in resin, so that they may be reproduced and hand-painted by him.

In the corner, there are several unpainted pieces, reproductions of a little boy, who he says has the face of his son. One of the finished versions of these sculptures is already on sale at the For Art Gallery at M50, from a series entitled Traveling Around the World. He says they are taking the opposite route to Marco Polo carrying Chinese pagodas behind their backs and taking Chinese culture with them to the West.

Wu's drawings show a kind of humor that seems to evaporate in the resulting paintings, but is heavily present in his sculpture. The gallery is showing several sculptures that are humorous portrayals of figures in a bubble bath and others of Don Quixote. There is an obvious influence from Lucien Freud's work in his paintings. Wu said he really likes his work but he thinks Freud is 'crazy' because he paints every leaf, every detail with care, which takes so much time.

If you can, you really should check out Wu Xiaoshen's work at either his solo exhibition or at www.forartgallery.com in the future. It will certainly be an experience that will affect you in unexpected ways. The solo exhibition opens at the "Zhong Sheng Zhi Xing," Brand Promotion and Experience Centre (at No. 99 Jin Yun Road, near Jinshajiang Road). Exhibition hours are from 10-6 September 29th until October 6th.

Art Journalist for Shanghai 247 Anne Murray
<http://archive.shanghai247.net/art/features/drinking-tea-artist-wu-xiaoshen>