

XUE SONG

Born in Anhui, China in 1965, Xue Song is a famous Contemporary artist. He graduated from the Stage Art Department of the Shanghai Theatre Academy. He has held major exhibitions in many parts of the world, the most renowned solo show he held was at the The Ueno Royal Museum in Tokyo, Japan 2010, where many patrons came up to support his works.

When Xue Song's studio burned down in 1991, he moved from working mainly with propylene, Chinese painting materials, and oil paint to working with the remnants and cinders of his previous canvases. From then, Xue developed a unique collaging technique with fragments of painted or printed materials.

For each work's execution, he is known to make visits to bookstores to purchase an assortment of printed matter, taking these materials he would carefully choose symbols "that have already become part of the history" as material to create "a new image of history". Xue's works are made to look simplified and flat, by playing with the attributes of traditional Chinese paintings, perspectives and spatial volume. However, the viewer must not neglect the details of the fragments of works, by which they are created.

"My work is born in fire. Burning is the means by which I create. I use burned pieces of paper and ashes from burning to construct my work. From destroying to rebirth, life runs a circle. And the images in my work have also gone through a circle when they are 'reborn'. They have been freed from their original meanings and given new meanings. My work connects historical memories with realities, contemporary culture and modern perspectives, interacting with different viewers and generating sparks. Moreover, my work has a style that is in between parody and criticism, being simultaneously humorous, satirical and sentimental. It harbors many different emotions." – Xue Song'

'Prosperity' is a Chinese symbol that means 'good fortune' or 'happiness'. It is the most significant symbol that is widely used in festivals and displayed as a Chinese ideograph. In this presented lot of using a prosperous Chinese idiom to wish a paradoxical humor against the Chinese belief, the neo-shanghai style that Xue Song adopts, shows the old and new coexist together, constructing and re-constructing meaning and questions the sensibilities of beliefs.