



Guan Xiao

Vanishingly

Typing

Sights #7



Guan Xiao

Yawning, Stretching
2020

Wood panel, poly-putty
base, acrylic color
130 x 120 x 8 cm



Guan Xiao

It is light as thistledown, compact, dreamy.
2020

Wood panel, poly-putty
base, acrylic color
130 x 120 x 8 cm



Guan Xiao

Shhh... Shhh... Don't talk
2020

Wood panel, poly-putty
base, acrylic color
130 x 120 x 8 cm

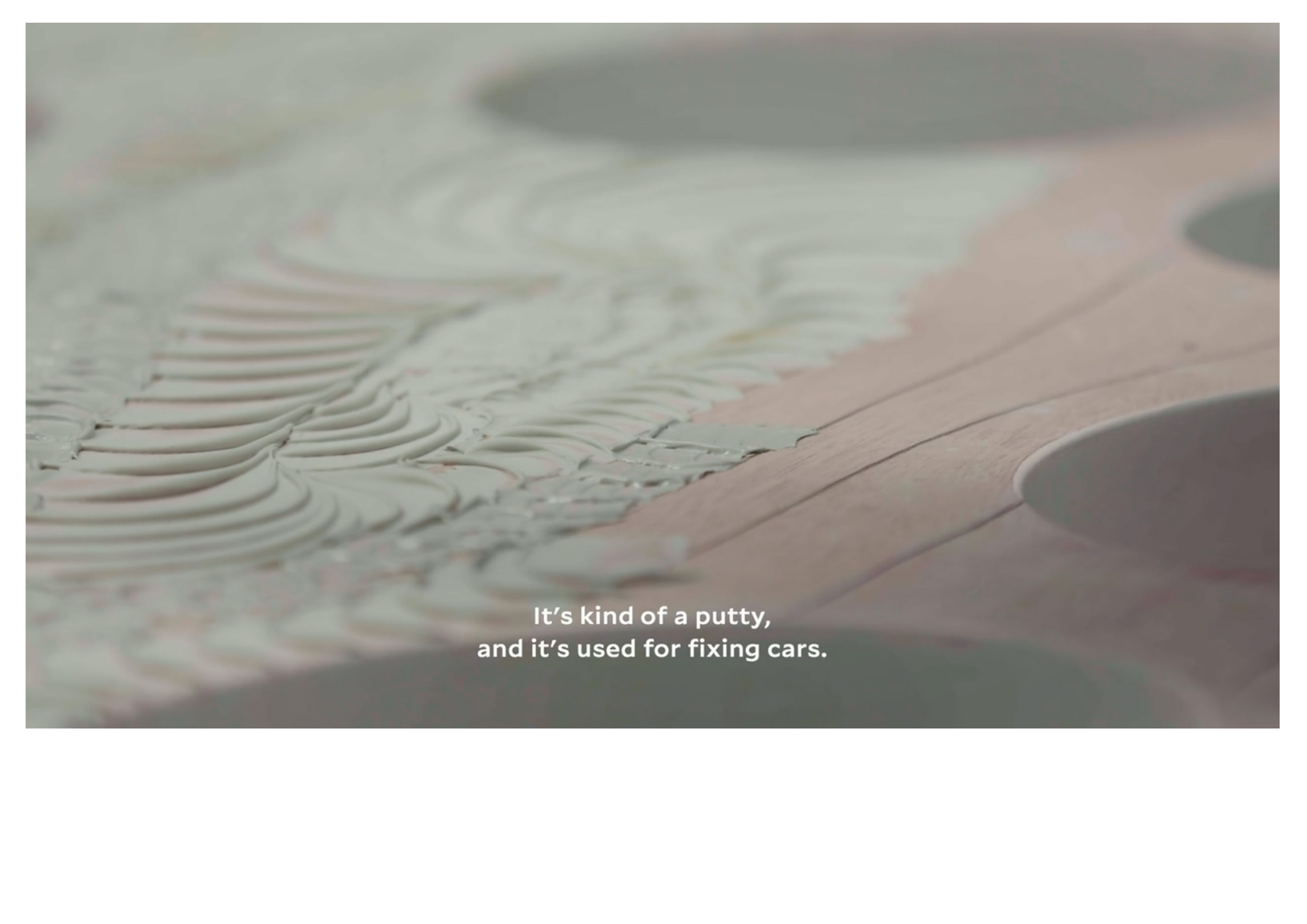
Vanishingly Typing...



Guan Xiao likens the process of painting to typing—a process of leaving indexical imprints through an accumulation of simple but critical acts. Ultimately, the accumulated gestures become legible to the viewer. The palettes are metaphors for reading, punctuated by the underlying structures that give cadence to each gesture.

The momentary gestures taken on the surface are interrupted or amplified by the scale-like texture on Guan Xiao's palettes. It creates a kind of painting, but it also disrupts the act of painting on its surface. The surface on the wood panel is piled on with industrial putty that is used to repair car bodies. The fluidity of the paint flows along and against the rigid surface.



A close-up photograph of a wooden surface, possibly a car body panel, featuring a decorative or repair pattern of a light-colored, wavy, putty-like material. The pattern consists of numerous overlapping, curved ridges that create a textured, scale-like appearance. The wood grain is visible on the right side, and the overall lighting is soft and diffused.

It's kind of a putty,
and it's used for fixing cars.



To me this texture is like
scales or animal hide.





The iconography of palettes,

in their distinctive shape, conjures up a moment in history in the 1800s when plein air paintings became a possibility, enabling artists to take their palettes and easels outside to capture the landscape in situ. Immediacy itself became the essence to be encapsulated. In iconizing this object, Guan Xiao looks back to a cave called Pech Merle in modern day France. In addition to depicting animals, the prehistoric cave paintings dating 16,000 years BC in Pech Merle show claw marks that mimic bear's claw marks, leaving deep crevices layered on the existing fissures



Cave-bear claw marks at Fumel cave (Lot-et-Garonne, France).

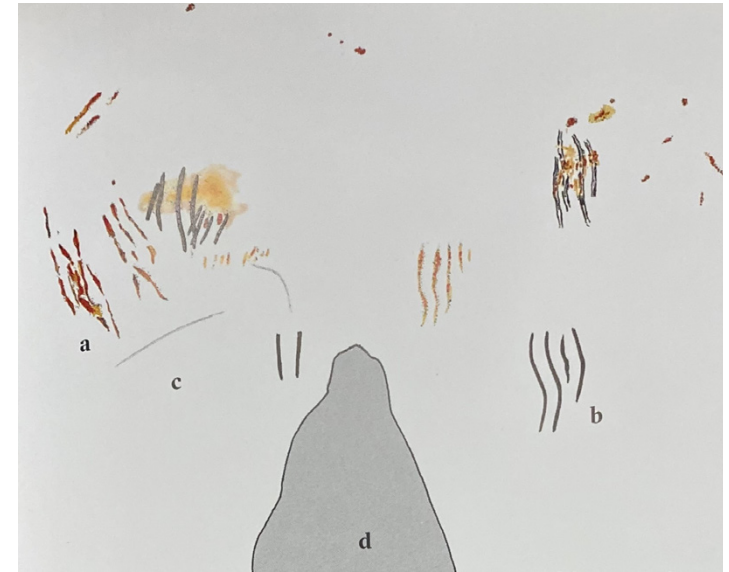
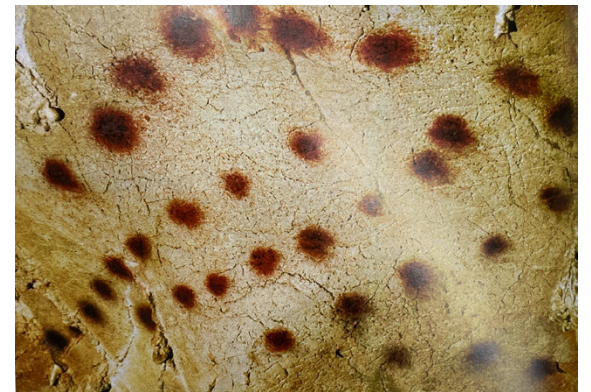


Diagram of imitation and utilization of bear claw marks by Gravettians in the Combel gallery at Pech-Merle, France: five red rubbed hands (a) are associated with bear clawmarks (b) and to engraved incisions (c); the scene dominates the entrance of a narrow crawlway (d).

of the walls of the cave. These marks do not record an image, but rather an imprint of a series of acts, rippling and wrinkling the surface. The palettes' surfaces are activated by the movement itself, or as Guan Xiao calls it, the flavor of the movement.



Two prominent holes perforate the painted surface, functioning as anchors on the wood panel, exposing its object-hood. As neat as they are in their circular form, the voids rupture the logic of the surface, forcing the movement to be dynamically arranged around them. They become like piercing eyes peering out defiantly against the obedient universe of painting.



Sprayed dots on the ceiling of the Combef gallery at Pech Merle (Lot, France)



Spotted Horses Panel of Pech Merle
Cave. Each horse 1.6 m. Centre de
Préhistoire du Pech Merle.

To see new works by Guan Xiao in detail, please visit our [online viewing room](#).