

# GUAN WEI FLUIDITY OF TIME AND SPACE 25 OCTOBER - 25 NOVEMBER

ARC  
ONE  
GALLERY



GUAN WEI, *NO CHINESE WHISPERS*, 2023, ACRYLIC ON CANVAS, 10 PANELS, 6CM GAP BETWEEN EACH PANEL, 162 X 254 (OVER-ALL).

**Guan Wei migrated to Australia in 1990. Over his substantial career he has skilfully woven together his personal experience with both Chinese and Australian culture.**

The artist shouts, “ACTION,” and red curtains unveil GUAN WEI’s latest major work *No Chinese Whispers* (2023). Guan Wei delivers a gripping narrative in ten parts, creating a sensation akin to witnessing the climaxes of multiple films simultaneously. The characters, plot and conclusions remain shrouded in mystery, but the intensity of the action captivates the audience.

In his new paintings, Guan Wei conjures a realm of speculative time-travel, drawing inspiration from the dynamic nature of the digital age. According to Guan Wei, our world is in a state of dissolution, which allows us to “enter the past, present and future arbitrarily on the time axis where multiple time-spaces can coexist”. *Fluidity of Time and Space* imagines multiple “folded” scenes where history is artificially compressed, gathering moments from different points in time as if they were flowers in a single bouquet.

For many years, Guan Wei has been exploring the motif of an impossible courtyard. As we step inside its walls, the inhabitants, seemingly engaged in mysterious courtship rituals, stop dead in their tracks. Beyond a slender archway, we catch a glimpse of temporal glitch—UFOs and angels lingering just beyond our reach. To emphasise the theme of permanence and impermanence, Guan Wei incorporates a Gongshi (供石), a Scholar’s Rock, in nearly every painting. Discreetly placed behind a wall or under a plant, these gnarled stones serve as silent witnesses to the

passage of time. Within his courtyard, Guan Wei creates a space where a contemporary audience can visualise the compression of our social and political experiences.

*Guan Wei's practice is enriched by a profound understanding of art history encompassing both Eastern and Western traditions. His work is held in the collections of all national and state art institutions across Australia, as well as numerous esteemed private collections and international institutions, including the Contemporary Art and Culture Centre, Osaka, Japan and the Ullens Center for Contemporary Art in Beijing, China.*