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EXHIBITIONS

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**Irrational
Transcendent**

**无理
超越**

**Li Zhenwei
Solo**

**李振威
个展**

展览日期 Exhibition dates:
APR 6 (SAT) - JUN 2 (SUN)
开幕日期 Opening day:
APR 6 (SAT)

(telescope)

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无理·超越：

李振威个展

展览日期：四月六日至 六月二日

开幕酒会：四月六日（周六）15:00-18:00

李振威在他的作品中运用了各种数学系统来进行创作。他此次在望远镜的个展《无理·超越》中展览的作品就是基于圆周率 π （数学常数，定义为圆形的周长与直径之比）的。圆周率 π 的小数表现为永无休止的状态，并永远不会陷入重复的模式。在数学术语中，它是一个“无理”与“超越”的数字，不重复，无止终。李振威用 π 来决定他应用于画布上的点状颜料的数量、空隙、颜色与浓度。尽管数学贯穿了他的作画过程，但那不过是艺术家手中的另一创作材料罢了。李振威与 π 的更深层关系体现在他从心理、情绪与精神层面上对于无理与超越的理解。 π 同颜料一道成为他创作的基石，奠定了他超越自身极限并找寻表达最深处自我的方式的道路。《无理·超越》是李振威的第一次个人展览，其中将展出他的最新大画幅油画作品《无体，20号》。这幅长六米宽两米的作品由浓厚、起伏的红色调的点及空隙组成。它既生动又催眠，观看它更像是盯着一个巨大的电视屏幕上的大片静电点。油画颜料通过手从颜料管中被一点一点挤成许多长排，这些点的形态永不重复，并且看起来也不会终止。只要画布足够大，颜料足够多，只要世间有足够的时间和空间，这幅画就可以永远地进行下去。

Irrational · Transcendent:

Li Zhenwei Solo Exhibition

APR 6 (SAT) - JUN 2 (SUN)

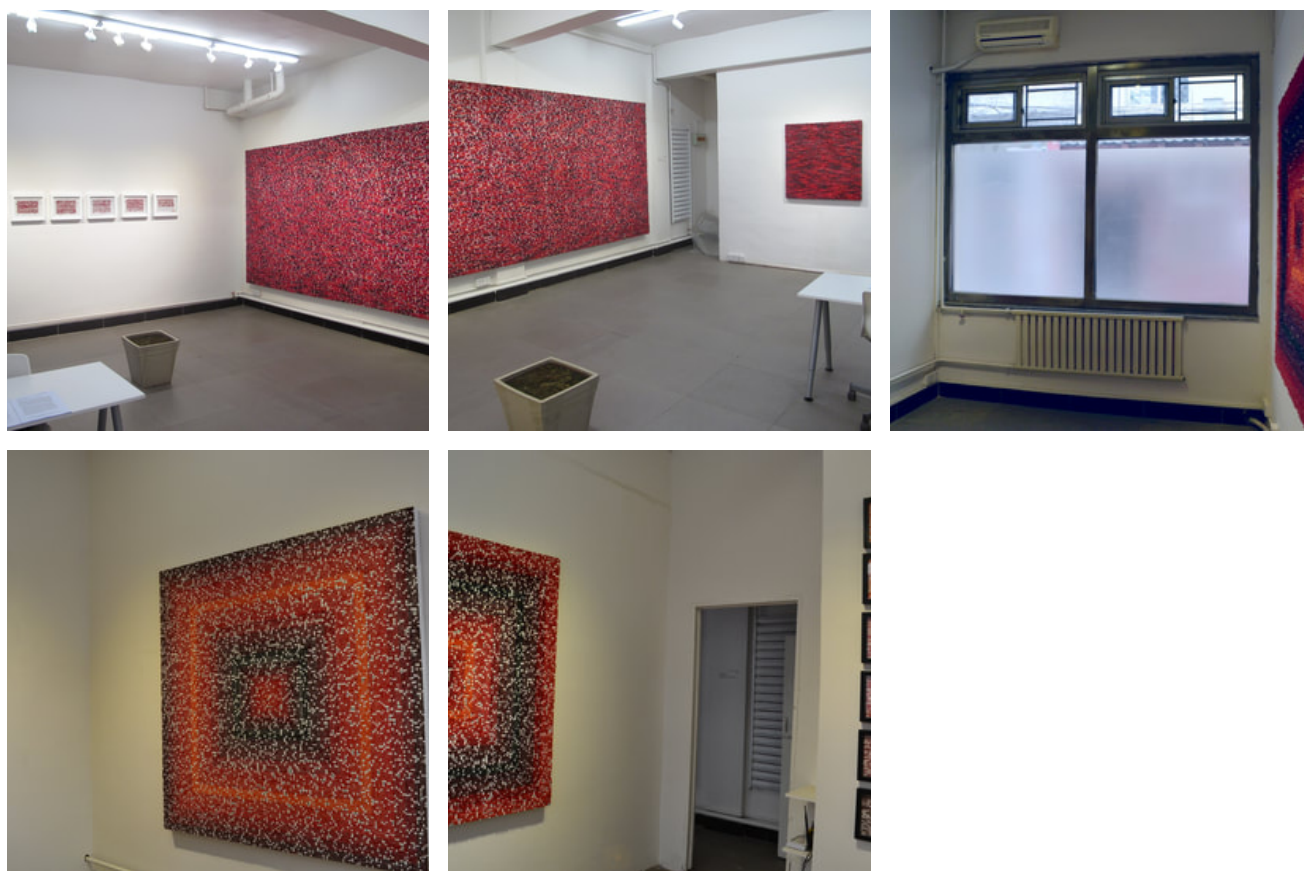
Opening Reception: APR 6 (SAT) 15:00-18:00

Li Zhenwei uses various mathematical systems to create his work. The paintings in his exhibition at Telescope, *Irrational : Transcendent*, are based on Pi, a mathematical constant that is the ratio of a circle's circumference to its diameter. Its decimal representation never ends and never settles into a permanent repeating pattern. In mathematical terminology, it is an "irrational" and a "transcendental" number, it never repeats and never ends. Li uses Pi to determine the numbering, spacing, color, and densities of the points of paint he applies to the canvas. Although mathematics is involved in his process, it is not the artist's hand. Li's deeper relationship to Pi is in the spiritual understanding of the irrational and the

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transcendent. Together Pi and paint are a foundation for his creative process and a path for him to go beyond his limitations and find new ways of expressing his innermost being. *Irrational : Transcendent* is Li's first solo exhibition and features his newest large scale painting, "None, #20," a 600cm x 200cm painting of thick undulating hues of red dots and blank spaces. It is a hypnotic and optical work, which is rather like watching a swarm of static on a massive television screen. The patterns of dots, extruded by hand from tubes of oil paint into long rows, never repeat and seemingly never end. The painting could go on forever if there was enough canvas, oil paint, and time and space in the world.

Installation view



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