

MADEIN GALLERY

没顶画廊

*Li Hanwei:
New Painting*

2022.9.4-10.23

Li Hanwei

Born in Xuzhou, Jiangsu province in 1994, Li Hanwei graduated from the Shanghai Institute of Visual Arts in 2018, and currently lives and works in Shanghai. Li's practice is based on adapting forms of commercial advertisements and films as metaphors. Through the study of communication methods, the artist uses CG images to establish a worldview in the fictional world where counterfeit of the real world and science-fiction coexist, as a way to present the intersection of contemporary cultural forms and individual identities.

Li was nominated for "Dior Photography and Visual Arts Award for Young Talents" in 2020 and for "ART POWER 100 YOUTH POWER" in 2019.

Li has held the solo exhibition "Liquid Health" at Goethe Open Space, Shanghai in 2019. He has also participated in group exhibitions including: "Spring Rhapsody", KWM Art Center, Beijing, 2022; "Wave Wave", chi K11 Art Museum, Shanghai, China, 2021; "Do Not Black Out", McaM, Shanghai, China, 2021; "USB Multi-Port Linking Exhibition", MadelN Gallery, Gallery Func, QIAO SPACE, in the PARK, Shanghai, China, 2021; "Generation Now", Kultursymposium Weimar 2021, Eigenheim Weimar, Weimar, Germany, 2021; "Futurism of the Past", Beijing Contemporary Art Expo 2021 STORY, Beijing, China, 2021; "Looping", CHAO Art Center, Beijing, China, 2021; "Undefined", Kiyoshi Art Space, Tokyo, Japan, 2020; "Ensemble Urban", APSMUSEUM, Shanghai, China, 2020; "Illusive Particles", MadelN Gallery, Shanghai, China, 2020; "Sino-Wharf: from Chinatown to Red Internationalism", OCAT, Shenzhen, China, 2020; "Recommendations of Institutions", Boxes Art Space, Shenzhen, China, 2020; "Wild Metropolis", Powerlong Museum, Shanghai, China, 2019; "Advent: Inventing Landscape, Producing the Earth", Qianshao Contemporary Art Center, Shanghai, China, 2019; "Extreme Mix", Guangzhou Airport Biennale, Guangzhou, China, 2019; "The Variable and The Generating", MadelN Gallery, Shanghai, 2019; "Hunting Cycle", MadelN Park, Shanghai, 2018; "Shanghai Hot the Beheaded Six", Yell Space, Shanghai, 2018; Boundary, SIVA, Shanghai, China; BABEL7, Babelsberger Strasse 52, Berlin, 2018; "Diversity", École nationale supérieure d'art de Nice – Villa Arson, Nice, 2016.

Meanwhile, Li co-operates the online contemporary art space Slime Engine with Liu Shuzhen, Fang Yang and Shan Liang. Li has been involved in the conception and production of multiple exhibitions of Slime Engine.

李汉威

Li Hanwei

New Painting

新绘画

展期 Exhibition Period 2022.9.5-10.23
开幕 Opening 2022.9.4 16:00-19:00
没顶画廊 MADEIN GALLERY

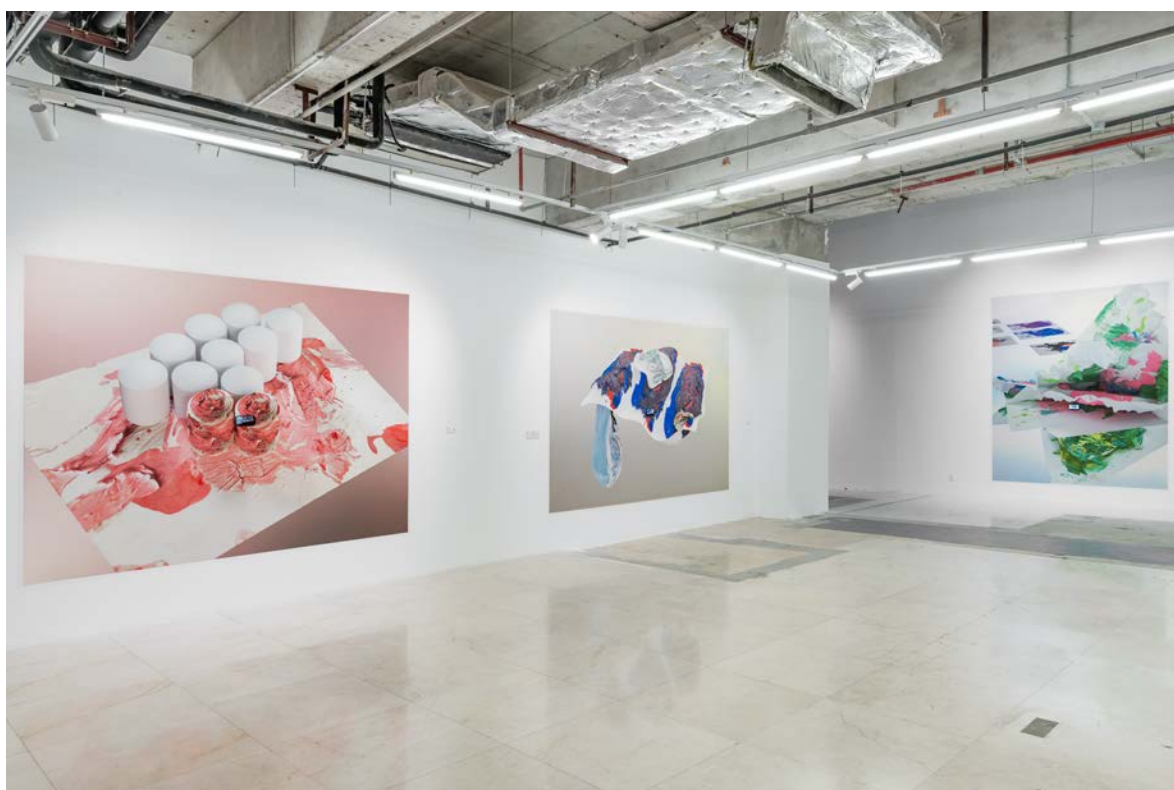
上海市静安区曲阜路9弄下沉庭院负一层1号/周二至周日10:00-18:00开放 / No.1, -1F, Sunken Garden, Lane 9, Qufu Road, Jing'an District, Shanghai / Opening Tue-Sun 10:00-18:00

“New Painting”

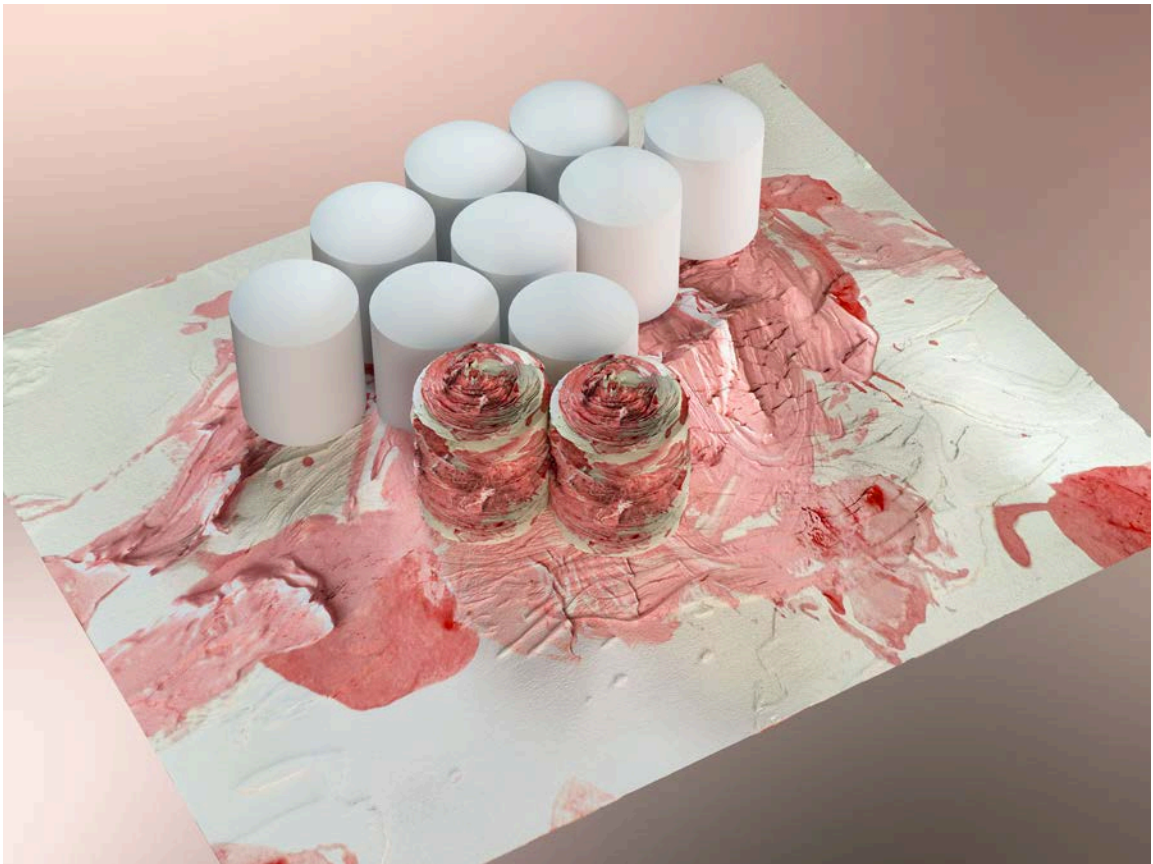
MadeIn Gallery will present Li Hanwei's solo exhibition “New Painting” on September 4, 2022. This is the artist's first solo exhibition at MadeIn Gallery, featuring a new series of paintings.

As the founding member of “Slime Engine”, a major online art platform in China, Li Hanwei (b.1994) has played an active part in the dynamics of Chinese young contemporary artists. Living amongst digital media and juggling fast-paced, multi-cultural life experiences where virtuality and reality intertwine, these artists reinvent and represent the mentality of their generation.

“New Painting” is much like a “strike mission” Li launches against painting, in which he plays the roles of artist, doodler, user of cinema4D software, tour guide, gestural painter, editor of abstract expressionist codes, destroyer of tastes, among others. The audience will be notified of the answers to such questions as: What is painting? Which parts of it are painted by Li himself? In what sense is this way of painting significant and courageous? Remarkably, the artist has captured a logic, one that he finds exciting and can further develop, out of the void of the screen. “New Painting” hereby becomes a navigation without destination, inviting the viewer to follow, be alert, and traverse.



Exhibition view, “Li Hanwei: New Painting”, MadelIn Gallery, Shanghai, 2022



Li Hanwei

Exercise-001, 2022

Computer engineering file

Dimensions variable

Single edition

View rendering video: <https://vimeo.com/749834232/ffb17054ca>



Li Hanwei

Exercise-006, 2022

Computer engineering file

Dimensions variable

Single edition

View rendering video: <https://vimeo.com/749842591/0f495eb85e>



Li Hanwei

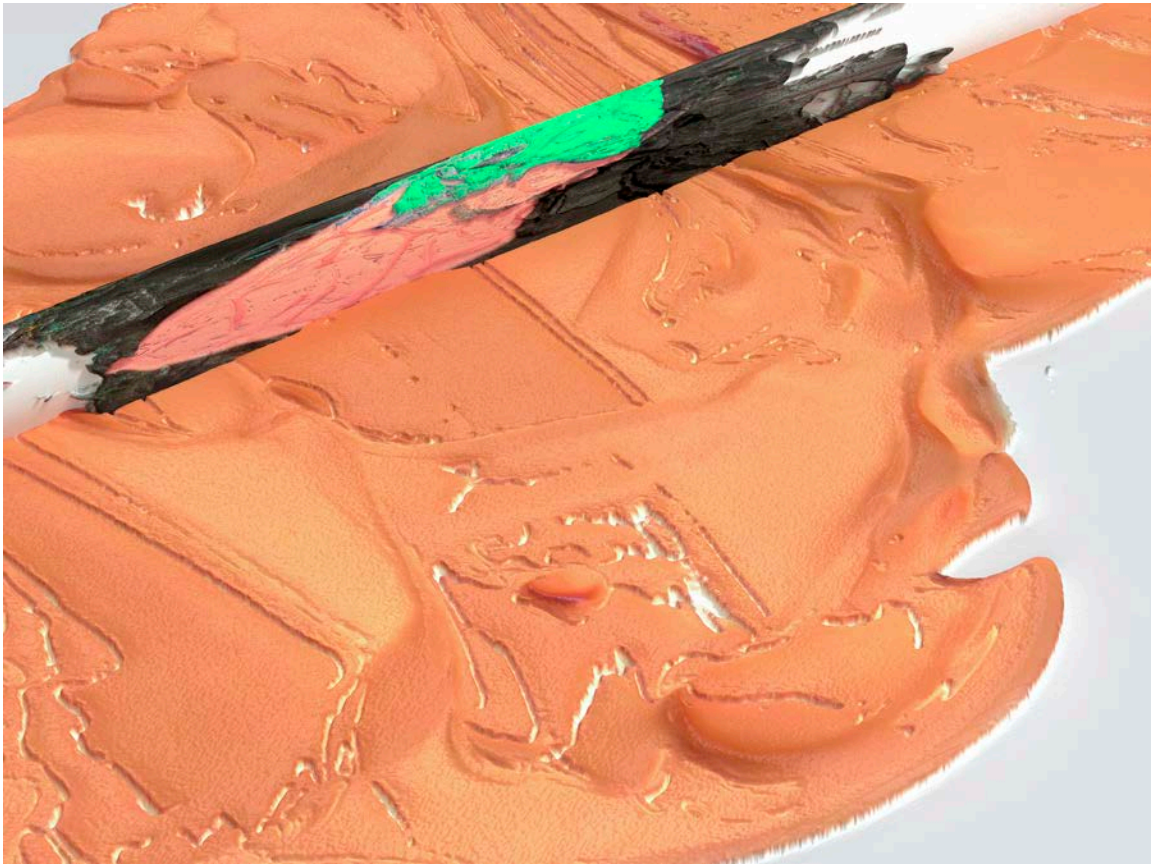
Exercise-010, 2022

Computer engineering file

Dimensions variable

Single edition

View rendering video: <https://vimeo.com/749859367/20c2bf6e2e>



Li Hanwei

Exercise-013, 2022

Computer engineering file

Dimensions variable

Single edition

View rendering video: <https://vimeo.com/749864976/b2eba70f21>



Li Hanwei

Exercise-014, 2022

Computer engineering file

Dimensions variable

Single edition

View rendering video: <https://vimeo.com/749870846/4f705719eb>

What you see hanging on the gallery wall are mere wallpapers, not the artist's paintings; **they are but a display window for the viewer to access his paintings, which really exist in a virtual space.** Videos showing the renderings of the paintings are played on phones accompanying the wallpapers.

This is artist Li Hanwei's first foray into painting. By the exhibition title "New Painting", the artist means that firstly, his methodology is new. He made individual brushstrokes, which have materiality, and then converted them into a non-material form by photographing them, before dragging them into the virtual space. There, with the help of virtual processing tools, he could stretch, compress, twist, break, reorganize the brushstrokes as he sees fit, all of which acts are reversible.

Secondly, during this process, a new significance of painting emerges. The artist deliberately removed from the picture whatever had clear references, and focused on the structure of the tools themselves. They no longer exist merely as tools for processing renderings; to the contrary, **it is precisely the result of such processing that constitutes the significance of painting.**

For this exhibition, the artist does not want his painting to have a particular meaning or narrative, rejecting both straightforward social engagement and art historical reference. This is because, his purpose is to reinvent new possibilities of painting on a formal and theoretical level, with all the seemingly inexplicable shapes, textures, and colors in his picture serving as exercises towards this goal. Through these "Exercises", Li sets out to reimagine painting and explore how it can survive in a digital age where reality and virtuality intertwine.

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没顶画廊

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