

# 孟庆隽：等等，再等等

蜂巢·生成第六十回  
Hive Becoming LX

艺术家: 孟庆隽

策展人: 莎拉·青·马尔科维茨

展览执行: 郑欣茹

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地点: 蜂巢·生成 | 上海空间

地址: 上海市黄浦区北京东路211号

2025年12月26日至2026年1月31日, 蜂巢当代艺术中心荣幸宣布, 将于蜂巢·生成上海空间推出艺术家孟庆隽首次个展"等等, 再等等"。作为蜂巢·生成 (HBP) 项目的第六十回, 本次展览由莎拉·青·马尔科维茨策展, 较为全面呈现了艺术家的最新创作。新作中, 拆解的肖像与风景, 依托情志在"笔顺"与"象形"中被再度召唤、聚合。通过这种方式, 孟庆隽让作品在形意间生成张力, 带领观者进入一个"可读"又陌异的世界。

此次展览主题"等等, 再等等", 源自孟庆隽的一件同名作品, 指向艺术家所处代际在时代过渡中经历的悬置与不确定感。艺术家出生于中国东北, 深受民间传说、多元文化氛围影响。由此, 他的创作不拘泥于时空, 以传统结合现当代元素解构、铸炼景观, 试图以审美重塑抵御时代焦灼。

作为深受漫画影响的一代, 孟庆隽敏感于漫画的"草书"式表达。草书流畅、连贯的笔触常被用于漫画中, 以增强人物性格、氛围情态和文化韵味等的表现力, 这无疑为孟庆隽提供了一种笃定且微妙的创作指引。通过进一步研习汉字书法中的时序性, 如书法中的笔顺、结构与表现逻辑, 他试图探寻一种崭新的观看形式, 以书写之势画出汉字般"拟态"式的面容。

同时, 孟庆隽亦将漫画的视觉语言结合书法的笔顺意识, 融入其更广泛的绘画实验当中。他借用立体主义与漫画分镜中格子构图的某种同构性, 立体主义多以不同视角共时表现同一事物, 而漫画分镜又往往热衷于将观看逻辑与时间并置于同一平面当中, 自然形成符合观看逻辑的时序性, 孟庆隽敏锐地捕捉到二者的视觉牵引力, 通过"象形"探索视觉延展的多义性, 形成具有分镜感的构图、幽影般轻描的面孔以及若隐若现、反现实的视觉风格。由此, 他作品中的人物、静物、风景有如泛灵论仪式下的无穷尽的祭品, 多视角并置、杂糅、凝汇在一起, 藉由画布和油彩, 绘画的灵性在观者与艺术家之间闪烁舞动。

"等等, 再等等"是孟庆隽含蓄却不乏批判意识的反思, 当年轻艺术家身处信息过载的时代洪流中, 在虚构与现实间生成的模糊焦灼, 自然会唤起他对于表达的警惕与思索。也许任何一种确定的风格和陈述, 都不能准确描述处于变化生成中的事物, 年轻艺术家更是如此。在风格的个体化进程中, 孟庆隽此番选择"等等"以做出一个阶段性的总结, 即对传统认知和个人经验的整合定义, 这是一次静默的"落地", 也是一种在不断行进中安置自我的方式。而就像他作品中敞开的意义空间, 等等也只是暂时的驻足。

# Meng Qingjun: Wait, and Wait Some More

**Artist:** Meng Qingjun

**Curator:** Sarah Qing Markovitz

**Coordinator:** Zheng Xinru

**Exhibition Dates:** 2025.12.26-2026.1.31

**Venue:** Hive Becoming | Shanghai

**Address:** 211 East Beijing Road, Huangpu District, Shanghai, China

From December 26, 2025 to January 31, 2026, Hive Center for Contemporary Art is pleased to announce the presentation of artist Meng Qingjun's first solo exhibition, Wait, and Wait Some More, at Hive·Becoming Shanghai. As the 60th iteration of the Hive·Becoming Project (HBP), the exhibition is curated by Sarah Qing Markovitz and presents the artist's latest body of work. In the new works, deconstructed portraits and landscapes are once again summoned and brought together through affect and intention, activated within the interplay of "stroke order" and "pictographic form." Through this process, Meng Qingjun generates tension between form and meaning, guiding viewers into a world that is at once legible and strangely unfamiliar.

The exhibition title, Wait, and Wait Some More, is taken from one of Meng Qingjun's works of the same title, and points to a sense of suspension and uncertainty experienced by the artist's generation amid a period of transition. Born in Northeast China, Meng has been deeply influenced by folk legends and a diverse cultural milieu. As a result, his practice is not bound by specific temporal or spatial coordinates; instead, he deconstructs and forges landscapes through a synthesis of tradition and contemporary elements, seeking to counter the anxieties of the present through aesthetic reconfiguration.

As a member of a generation profoundly shaped by comics, Meng Qingjun is particularly attuned to the "cursive-script" expressiveness of the medium. The fluid, continuous lines of cursive script are often employed in comics to heighten the depiction of character, atmosphere, emotional states, and cultural resonance—an approach that offers Meng a subtle yet assured creative orientation. Through further study of the temporal logic inherent in Chinese calligraphy—such as stroke order, structure, and systems of expression—he explores new modes of seeing, using the momentum of writing to render faces in a calligraphy-like, mimetic form. At the same time, Meng integrates the visual language of comics with an awareness of calligraphic stroke order into his broader painterly experiments. Drawing on a structural affinity between Cubism and the grid-based layouts of comic panels—where Cubism presents an object from multiple perspectives simultaneously, and comic sequencing aligns viewing logic and time on a single plane—Meng keenly grasps the visual pull shared by both. Through "pictographic" strategies, he explores the polysemy of visual extension, producing compositions with a storyboard-like sensibility, faces lightly sketched like fleeting shadows, and a visual style that is elusive and subtly anti-realist. Consequently, the figures, still lifes, and landscapes in his works resemble an endless array of offerings within an animistic ritual: multiple perspectives are juxtaposed, interwoven, and condensed, and through canvas and oil paint, the spiritual vitality of painting flickers and dances between artist and viewer.

Wait, and Wait Some More constitutes a restrained yet critically inflected reflection by Meng Qingjun. As young artists are swept into an era of information overload, the blurred anxiety that arises between fiction and reality inevitably prompts heightened vigilance and contemplation around modes of expression. Perhaps no fixed style or definitive statement can fully articulate things that are in a state of continual transformation—particularly for young artists. In the process of individualizing his style, Meng chooses "waiting" as a way to mark a provisional summation: an integrative definition of inherited knowledge and personal experience. This moment of pause is a silent "grounding," a means of situating the self while in constant motion. Yet, like the open-ended spaces of meaning within his works, this waiting is only a temporary pause.