

## Mengtong: *Lenz and I, taking air with waning moon*

August 16 - October 18, 2025

No. 4 - 165 Wuyuan Rd, Shanghai

LINSEED is delighted to present "Lenz and I, taking air with waning moon", the debut solo exhibition of Mengtong (b. 1994, China), featuring a series of the artist's recent paintings. The exhibition opens on 16 Aug and runs until 18 Oct 2025. Conjuring an equivocal yet disquieting vision between revelation and dissipation, this body of work orchestrates form and void in dynamic tension, inhabiting the fragile threshold between connection and dissolution. Mengtong's practice delves deep into the precarious nature of memory, perception, and understanding, rendering visible the relentlessly elusive before coming into senses.

White, white not yet fully filled. Here, white as an over-presence appears not to illuminate but as a space to stage. Vermilion streaks slash toward bruised indigo but veer; ochre smolders toward turquoise and halts. Lines meander in loose tandem; patches ripple like echoes. This is a space that does not contain, but unfolds, through the restless interplay of forms. Foliage? An interior? A skyline? A face? Perhaps. Rather than distinct compositions, figures take shape as living tessellations, woven from the rhythms of emergence and dissolution. Neither fully grounded nor ethereal, a brushstroke in Mengtong's work is less an employment of technique than a pulse; a smudge of color is less an image than a trace that outlasts its cause, as if the act of looking might scatter.

Abyssal and immediate, the spatial void alternately pulls the eye into an infinite depth and surges forward, forcing every mark to assert itself with desperate clarity. It declares how form is not merely what is seen, but what is withheld. Yet this forming void exiles, flooding the scene with a light that exposes every failed connection. It is a ghost of what could have been, charged with the tension of hesitation, the echo of withdrawal: the hand that suspended. Mengtong does not depict disconnection; she enacts its very structure through the shuddering rhythm of approach and avoidance. Just as a comma splice creates tension by forcing clauses into uneasy proximity, rifts between forms generate a kind of visual friction thrumming with the electricity of discontinuity. What emerges is a visual stutter that bypasses the meaning of words, a deafening silence that lodges directly in the skull.

The illuminated is a vision that has come unstitched. At the core of Mengtong's work lies this disconnection and rupture, where distance does not tear but tie, boundaries do not demarcate but dissolve. Left is distanced from the right, red distanced from blue, now from then, object from subject, you from me, Lenz from 'I.' Yet without left, there is no right; without past, no present; without another body, no body; without Lenz, no I. What remains is an endless doubling: a left to the left, a past to the past, an I to I. The double is neither copy nor original, but the tremor between them where the certainty of boundaries becomes their own unraveling. This is the intimacy of dissolution: a wound, in its most naked state. To be open is to be flayed; to be exposed is to be vulnerable. Mengtong's practice lingers in the most precarious, drifting along at the threshold of connection.

\*The exhibition title derives from Mengtong's sustained engagement with Georg Büchner's 1836 novella-fragment *Lenz*. The figure is an enduring presence throughout her practice, one that both haunts and accompanies her work and rumination. It draws specifically from the line: "[...], as though in a dream to take into oneself each being within nature as flowers take in air with the waxing and the waning of the moon." (from *Complete plays, Lenz and other writings*, 1993 Penguin edition, translated by John Reddick, p.203).

### About the Artist

Mengtong was born in 1994. She obtained her BA in Fine Art and History of Art from Goldsmiths, University of London, in 2023. She currently lives and works in London. Mengtong engages with the forever shifting identities and consciousness through constructing a psychic landscape that renders her inner world visible through fragmented forms, clashing color masses, and corporeal metaphors. Within this landscape, observation is restored into the domain, where consciousness and form interact. Within her canvases, the representational and the abstract continuously collide, dissolve, and merge - generating a dynamic, fluid terrain where sensation drifts, memory seeps, and the self unravels into blooming shards. Yet Mengtong's lines remain restrained and deliberate: in rendering these irrationally combined forms, she employs fine, delicate strokes in analogous or complementary colors to produce images and boundaries that oscillate between refined figuration and hazy freedom. Her monumental oil paintings both celebrate and complicate the liminal coexistence of sensuality and emotion, inviting viewers into a space of overwhelming sensory excess - one that borders on a hallucinatory or schizophrenic vision.



contact@linseedprojects.space  
Instagram: linseedprojects  
www.linseedprojects.space

**梦桐：月缺的呼吸，我与棱茨**

2025年8月16日 – 10月18日

上海市五原路165弄4号

LINSEED欣然呈现艺术家梦桐（b. 1994，中国）的首次个展“月缺的呼吸，我与棱茨”，呈现其近期的系列绘画创作。展览将于2025年8月16日开幕，持续至10月18日。在显现与消散之间的躁动不安中，这些作品呈现出充盈与空无之间复杂的动态关系。悬停在联结与消融的临界上，梦桐的创作深入记忆、感知与理解的不稳定性，捕捉那些在距离还未成形前便已滑落的、难以言说的微妙感受。

白色，白色还没有被填满。像是从那些不具名的形状背后向画布外射出的光线，而相比起要照亮什么东西的存在，无处不在的白色更像是这些形状所存在的空间。几道朱红直入靛蓝，急转弯；赭色逼近青绿，戛然而止；线条松散并行；斑驳的色块间像泛起涟漪。这个空间并不按照透视关系去容纳，而是在形式间的节拍交错中不断展开。或许是枝叶、房间、天际、抑或是面容？在这里，形象并非清晰独立地组成，而是呼吸在一种持续的镶嵌状态里；在显影与消散的韵律中，这些形象就这样浮现了。它们既不彻底落地，也不飘忽于空，一笔并非一种技法的运用，而更像是一种脉动；而已经跳动的脉搏不能温和地回归白色，色彩的一抹模糊，也不再是图像，而是超越其成因的痕迹，仿佛观看本身是让它们埋灭的元凶。

空荡荡的空无既深不见底地跌入画布的无尽深处，又紧紧贴每一处痕迹的身边。它一边迫使那些形式以绝望的清晰显示自身，仿佛在宣告：如果不是有这些身子如影随形的空无，那么这里就什么也没有；又一边像是不放过每一个角落那样以灼眼的光线曝光每一处失败的联结：如果这里有什么，那么也是碎裂成一片不可还原。空无是这里本可以有什么的幽灵——婴孩的粉色、工业的金属色、或是琴行的原木色。而画笔犹豫了、退却了，留下一双悬而未决的手。梦桐并不是在描绘失败的联结或裂隙，而是在笔触的接近与拒绝的节奏中逐渐浮现出了裂隙的样子。作品中的裂隙像是一种视觉上的张口结舌，不断刺痛着等待充盈的视觉，就像某种无声的停顿，比起已经断断续续发出的语汇声响来的更加刺耳、震耳欲聋。

被照亮的，是被拆了线的视象；而裂隙间一种并不撕裂而是将彼此系上的距离、一种并不划定而是融解的边界，是梦桐作品的核心。左与右被拉开，红与蓝被拉开，此刻与彼时、主体与客体、你与我的距离，“我”与棱茨的距离——“遥不可及”。但没有左，就没有右；没有过去，就没有现在；没有身体就没有另一个身体，没有棱茨就没有“我”。所留下的，是没有止境的重复：左之于左，过往之于过往，“我”之于“我”。这样一种双重性不在乎哪一个是真、哪一个假，而在于边界的不断游移，在那里，随着边界的确定性成为其自身的瓦解，一种源于边界的距离感也一并消融。这样的消融是亲密的，像是伤口，没有皮肤一般地赤裸在外，而梦桐的作品似乎就栖身在这最脆弱的地方。

\*展览标题源自梦桐在格奥尔格·毕希纳1836年中篇残稿《棱茨》中的浸润与探索。棱茨这位人物始终以一种独特的方式如影随形般萦绕她近期的艺术创作与思考中。标题特别援引了文中“[...]；会像梦一般地把自然界中的每一种生物都纳入自己心中，就像花儿随着月亮的圆缺纳入空气一样。”（出自《毕希纳全集》，李士勋/傅惟慈译，人民文学出版社，2008: 255.）

**关于艺术家**

梦桐(Mengtong)出生于1994年，于2023年获伦敦大学金史密斯学院（Goldsmiths, University of London）纯艺术与艺术史双学士学位，现生活并工作于伦敦。在梦桐多元媒介的创作实践中，她通过构建心灵景观，探寻身份与意识的不断变换——她的绘画以破碎的形态、激烈冲突的色块以及具身隐喻，使内在世界得以显形；在其中，观看被还原成意识与形体互动的现场。在她的作品中，具象与抽象的轮廓不断碰撞、溶解与交融，构成一个动态而流动的视觉场域——感官在其中漂浮，记忆渗透其间，自我也在过程中崩解为绽放的碎片。然而，梦桐的绘画过程仍显克制而从容：在描绘那些非理性组合的形态时，梦桐以细腻而精致的笔触，在类比色与互补色之间游走，展现出时而具象细腻、时而模糊自由的图像与边界。梦桐的大尺幅作品既赞美，也探索了感性与情绪在阈限边缘的共存状态，并邀请观者步入一个近乎幻觉、仿佛置身于多重意识交错的感官超载之境。

