

1: Weaving Lives, Reviving Ruins

SERIES: *Brown Incubation*

'The warp is the destiny of my life, which was set from the very beginning. The weft is the musical score, the experiences, and the process of weaving is playing the music.'

—Zishan

'The 'meaningless' debris we drop piles up during this season of incubation.'

—Huan

A collaboration project series between Huan Wang and weaver Zishan Hua, utilising 'Brown' to sustain the life of threads and rivers. Creation is not just a process, meanwhile, it's also a response to the time and changing materials. It's an evolving project, entangled between the warp, bones, wood chips, linen threads, and the life cycles of the two.

Smouldering Bird, 2024

reweaved rig*, linen thread, animal bones, yellow raffia

The collaborative work, based on Zishan's reweaved rig*, who continues the abandoned linen thread's life with glaring colours. Smouldering fire, in the colour of shining yellow, orange and red, forming the backbone of a bird growing from the ruins, flying high in the distant sky. It was born in December, in the season of end and renewal.

<Rig*: Remains of a complete weaving cloth, being cut and abandoned.>

Untitled, 2024

Thames wood chips, raffia, dyed paper thread, silver thread

The work was created in Huan's new artist studio, utilising Thames wood chips collected in December 2022. Two years later, the clock starts to tick.

2: Scattered Mushrooms

SERIES: *He Said*

Mushroom picking is fascinating. In Tsing's words, it's the 'anti-plantation', the anti-factory, the anti-machine, an assemblage. For an existing structure consisting of settled hierarchies, even though the space for mushrooms to survive is highly limited and scattered, there would always be rooms in the ruins. Official words express a warm welcome; local landscape and community are tightly united to resile against outer space. This creation of safe space, in response to the tense environment, can be easily found in conservative institutions.

*'We who live in edges
fall into the cracks
a long, narrow strip
that is actually quite wide
and can lean against either side
blending in with the alternation*

*We often move in and out of both sides
exchanging material and information
even reinventing ourselves
We are like cell walls
swallowing and spitting out antibodies'*

Diehards, 2024

hollow plastic rope, paint, London plane branch

Keep In Touch, 2024

hollow plastic rope bought in Venice, coated copper wire

Gondola, 2024

hollow plastic rope, coated copper wire, fallen flowers

The hollow plastic ropes were originally Made in China, but could hardly be found in China these days. Instead, Venice became their new residence. They are like the situationists, calling back the old childhood dreams, while only offering exclusive access.

3: Tides Coming, Creeks Leaving

Lug for Leaving London, 2025

cotton jersey, cotton thread

This work is part of Huan's project exploring dock stairs and the River Lea, accompanied by an intermittent video. In the video, she masked out the chores using black scenes on the surface. The name of river Lea seems to be derived from a Celtic (brythonic) root lug meaning 'bright or light'. These abandoned old dock stairs were ideal for people arriving and leaving London via the River Thames. The glory of the industrial age, or perhaps the light of the river, vanishes within the gaps between buildings, being cut into discrete creeks.

'Lug for Leaving London'

'Lug for Live in London'

Amidst the Horizontal Line, 2025

at Saari Residency, single channel video

The Growth, 2025

A4 printed photo of the installation (Amidst the Horizontal Line), injector, boiled grass water

Throughout Huan's residency at Mynämäki, Finland, the open boundaries formulated by the cultivated forests embrace the waterscapes around the meadows and fields, which are considered as living assets of industrial progress. She estimates the spruces with a4 papers, depicting a horizontal 'blank space' consisting of dots deprived from the trees - same components but different existing status.

Delicious Peatland, 2023

cotton calico, projected image

"Cutting Out" — Erasing While Crafting History; Residency in Orkney, Scotland.

This work directly responds to the peat-cutting events on Orkney Islands. Typically, the deepest black peat is considered the most ideal fuel. The upper layers, especially the moss layer, are essentially useless. Huan inserts a one-meter-long strip fabric into the exposed surface, capturing a 'cut-out' of human intervention within the landscape.

Statement:

"In the ruins of capitalism, there is value to be found not in accumulation but in the collaborative survival of species in fragile ecosystems." —Anna Tsing, *The Mushroom at the End of the World*

Mushrooms, growing from the ruins, either natural or industrial. Margins of threads, cut by machines, are the ruins of weaving lives. Gondola, a necessity in a city built on water—a single circulation element that connects and retreats.

Mushrooms, Threads, and Gondola explores the possibilities of regeneration and interdependence amidst the precarity of contemporary life. Through Wang Huan's layered works, the exhibition pokes into the transformative potential of discarded materials—reimagined as vessels of resilience and renewal, reacting to the ruins: the byproducts of development, erosion, and neglect.

Now situated in St Leonards-on-Sea, a town shaped by retreating tides and shifting industries, the exhibition listens closely to the rhythms of a different edge. Here, the remains are not buried beneath concrete but scattered along the coast—washed ashore, half-remembered. Like foam upon its waves, Huan's works speak to the afterlives of use, the quiet insistence of return. Echoes, extensions, and shadows flicker through the rhythm of the space, light coming in from the seaside windows. Sculptures drift like boats, just like mushrooms push through imagined cracks in the shore, threads pull toward the edge.

We are both back from the edges of lands;
we are sewn into the webs.
We invite you to step into the river, once and for all.
We are not seeing the mushrooms, but beneath the
cement surface, entangled in the bricks and salt,
prospering amid disruption.

END? — Huan Wang, Haoyue Chen

Artist:

Huan Wang (b. 1994) is a textile artist from Guangdong, China, currently based in London. Her practice focuses on ephemeral textile installations in collaboration with natural environments. Her work critically engages with site responsive narratives and the dynamic relationship between nature and human-engineered landscapes.



Curator:

Haoyue Chen (b. 2000) is currently based in London. Having recently completed a master's degree in curating, she identifies as an interdisciplinary lifelong learner, aspiring curator, and versatile designer with a penchant for exploring diverse subjects. Her current research endeavours involve oceanic landscapes, socially-engaged art and the hybrid public domain.



MUSHROOMS, THREADS, AND GONDOLA

Arist: Huan Wang
Curator: Haoyue Chen

Dates: 13 – 16 June 2025
PV: 6 – 9 pm 13 June 2025

8-10 London Road, Unit 2 Gallery, St Leonards-on-Sea, UK