

I am not proposing a return to the Stone Age. My intent is not reactionary, nor even conservative, but simply subversive. It seems like the utopian imagination is trapped, like capitalism and industrialism and the human population, in a one-way future consisting only of growth. All I'm trying to figure out how to do is to put a pig on the tracks.

— Ursula K. Le Guin



Amidst the ever-unfolding tapestry of existence, art finds its place in the grand interplay of public and private development processes. Yet, as expectations mount for its unmistakable impact, the artist's sovereignty is entangled in this web of prescribed outcomes, immersed in society's crucible of critique. The room's title, taken from Le Guin's call to "put a pig on the tracks", redirects our attention from those external incentives to an inherent primitivity within the realm of artmaking, staying true to the genuine value and distinctive way of existing in the world that art possesses. A conscious effort is needed to reconnect with our original awareness of the materials and objects that surround us, breaking free from the linear procedures of artmaking and the succession of art education.

In this chapter of post-degree revelations, a stronger emphasis should be placed on simplicity and purity in the artistic process. A pig on the tracks, featuring a collection of paintings, drawings and sculptures, is an approach to minimise artists' compromises

in exhibition-making, to encourage their reflections on the contentment from both making and unmaking, the transition between wild and mild ideas, the coexistence of the conscious and unconscious mind, the blend of absurdity and seriousness, and the exploration of open and enclosed endings.

In today's highly developed media landscape, the techniques of storytelling in art seem to have reached a corner. In a time when almost all contemporary art frequently finds directions in the humanities, politics, and technologies, how can we rediscover our purest beliefs in art that are genuinely captivating in their forms? Perhaps what is needed is a room of art filled with unexpectations, ignorance, unfiltered expression, uselessness; an island devoid of presuppositions and obligations, an avenue for resonance beyond explanation.

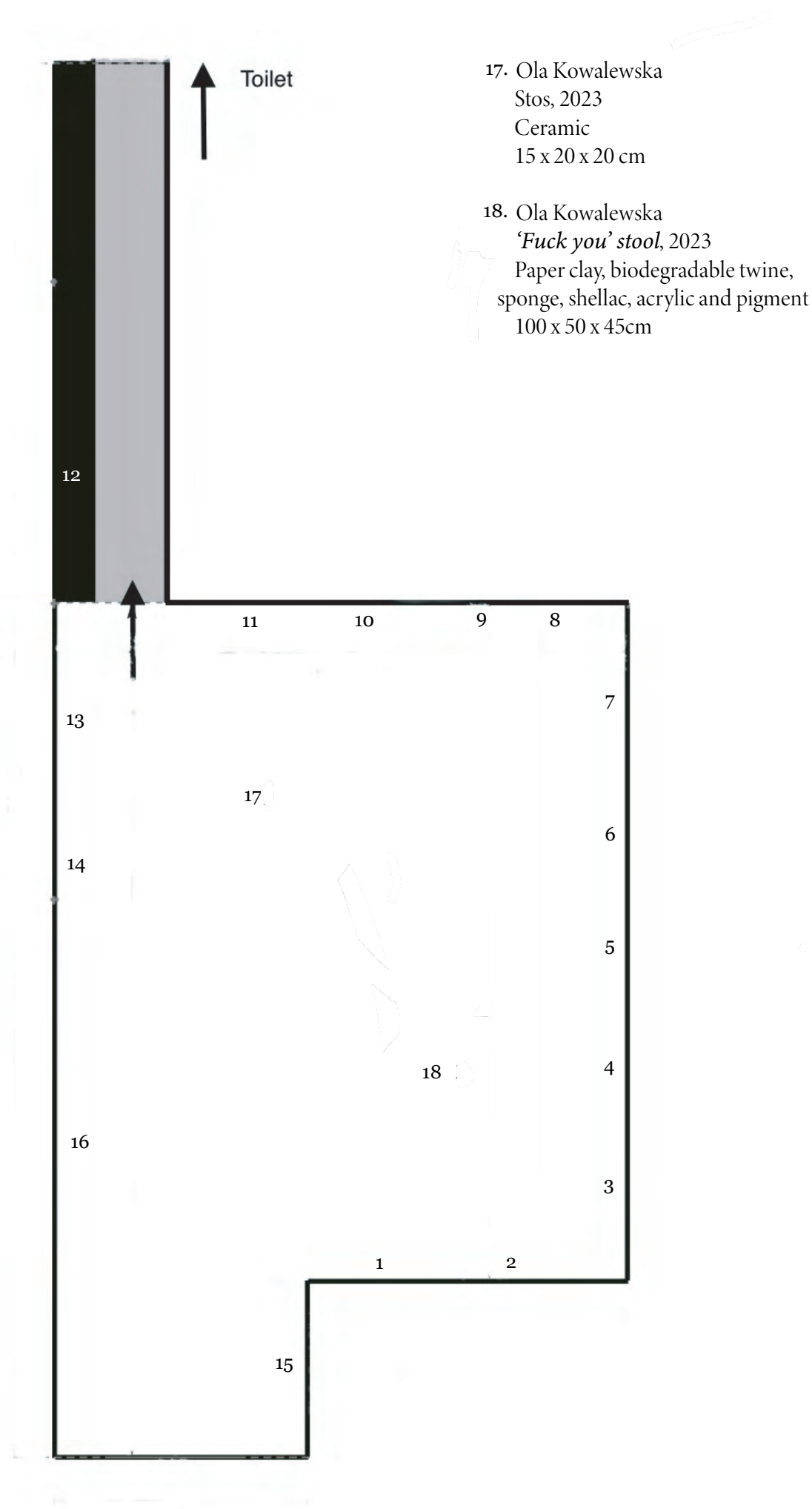
Catherine Li, July 2023



Dien Berziga
Hengzhi Gong
Henry Siu
Jacky Chengxuan Xie
Josef William Back
Ola Kowalewska
Rubitta Huang
Winston Xiyuan Wang

Curated by Catherine Li
17th - 21st August 2023
@10 Greatorex Street London E1 5NF

a Pig on the Tracks



17. Ola Kowalewska
Stos, 2023
Ceramic
15 x 20 x 20 cm

18. Ola Kowalewska
'Fuck you' stool, 2023
Paper clay, biodegradable twine,
sponge, shellac, acrylic and pigment
100 x 50 x 45cm

1. Hengzhi Gong
Lost Paradise, 2023
Oil on Canvas
150 x 120 cm

2. Hengzhi Gong
Saint Horse, 2023
Oil on Canvas
100 x 120 cm

3. Henry Siu
Kaleidoscopic Membrane 2, 2023
Egg tempera on board
80 x 80 cm

4. Rubitta Huang
Portal
Muntah Merapi
I find it in the last room of my brain
2023
Gel ink on paper
14 x 10.5 cm, 25.5 x 20 cm framed

5. Henry Siu
Kaleidoscopic Membrane 1, 2023
Egg tempera on board
80 x 80 cm

6. Xiyuan Wang & Jacky Xie
Scent of the sea, 2023
Oil on linen
90 x 120 cm

7. Xiyuan Wang
Trophy, 2023
Oil on linen
66 x 137 cm

8. Josef William Back
Fire festival, 2023
Oil on canvas
60 x 80 cm

9. Josef William Back
Listening tower, 2023
Oil on linen
60 x 190 cm

10. Rubitta Huang
These dreams are not my own, 2023
Acrylic and gel ink on paper
10.5 x 15 cm, 20 x 38 cm framed

Berangkat, 2022
Gel ink on paper
15 x 10.5 cm, 18.5 x 15 cm framed

Journey's End, 2023
Indian ink on paper
11 x 15 cm, 29 x 36 cm framed

11. Henry Siu
The cap
Sampling comb, 2022
Egg tempera on canvases
30 x 40 cm

12. Henry Siu
The Window and Geometrics (Study of Shape VI), 2022, Charcoal, ink wax and pencil on plaster, 39 x 26.5 x 2.5cm
Sunshower, 2022, Charcoal and pencil on plaster, 34.5 x 28 x 6cm

13. Xiyuan Wang
Burning down the house, 2023
Oil on linen
90 x 150 cm

14. Rubitta Huang
Sometimes it feels like it's just you and me, 2023
Giclée on Hahnemuhle German Etching 310gsm
28 x 19 cm (paper), 38 x 29.5 cm (frame)

15. Henry Siu
Projection of Visitors, 2023
Egg tempera on board
20 x 30 x 1 cm

16. Dien Berziga
Untitled, 2023
Site specific painting installation, with 3D printed frames