

HJ

**MOON AND STARS:
THE RESEMBLENCE OF HOME**

THE COLLECTION



HJ Art Gallery

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The Mid-Autumn Moon – Sushi

The dusk veil mustered the blues of winter
As lucid as the moon, the subdued stream mould hinder
The cease contour of the night glitter
Diffused the following years of bitter

Through the flowing threads of immaculate Chinese history, art has become a form of necessity in communication, connection, and a conservancy in people's life. The debut of such oriental artistic practice amplifies the compassion and courage toward innovation and experimentation in art throughout Chinese history.

The Mid-Autumn Festival is a traditional Chinese festival with a meadow history of over 3,000 years. It originated in the Zhou dynasty (1046 - 256 BC), where ancient Chinese emperors offered sacrifices to the moon in the autumn to pray for a good harvest in the coming year. Through the abundant and sophisticated literary portrayal, it has become a festival of family reunion, and yet a reflection and attribution towards artistic production.

This September, HJ Art Gallery will present an exceptional selection of magnificent and innovative young Chinese artists, in celebration of the prominent Mid-Autumn Festival. This dedicated group exhibition showcased 22 talented young Chinese artists who all graduated or studied in the most prestigious art school in the UK. Unfolding across the culture and history of China through the diverse medium and aesthetic of the artworks in this special moment.

This energetic, vibrant, vibrant atmosphere from the artists showcases their potential and talent with HJ Art Gallery. All the Twenty-two artists with one united cultural background embody the monumental changes and enrichment of China in its accelerated, diverse development; such vibrancy brings the twenty-two artists together in HJ Art Gallery at this special Mid-Autumn Festival.

CHENPU HE



*Lure, 2017

Lambda Photographic Print

180 x 148 cm

Graduating from Kingston School of Art with a First Class Degree in BA Photography. Chenpu's exploration and ideas often stimulate from her surroundings, growing up in a collector family it has influenced her aesthetic and artistic approach substantially.

Chenpu's photographs focuses on the natural beauty in female with an influence of her Chinese cultural aesthetic. Focusing on portraiture and nudes have helped her to develop a directional pivot towards the feminity and a rather fine art approach in her composition and angles. Alongside of the female beauty, she takes interest in exploring and experimenting with the nature and its ambience. Taking inspirations from impressionism and romanctism oil paintings has allowed her to work traditionally with both large and medium format camera to capature the essence of nature.

Following with her professional development and career, Chenpu now studies at Sotheby's Institute of Art. Alongside of her studies, she collaborates with numerous designers and Vogue to continue her photographic journey.



Yin yang, 2020
Photographic Print
125 x 85.6 cm



Porcelain, 2020
Photographic Print
125 x 85.6 cm



Residue, 2021
Photographic Print
180 x 148 cm



Richmond, 2019
Photographic Print
180 x 148 cm

HUIYAN ZHANG



Deep In The Forest, 2022
Mix Media on Canvas
80 x 100 cm

Currently studying BA Illustration at University of Arts London, Zhang's artistic production is driven by the day to day aesthetic and atmosphere around her. With the honour of exhibited her work with David Hockney during 2018 in Beijing, Zhang has found herself into a stepping stone from her own professional practice.

By taking her sole inspiration from the daily life, her artworks are hugely dominated by her signature free flow of brushstrokes and sensual colours where it embodies her emotions and feeling at that moment in time. Nonetheless, drawing gives Zhang an opportunity to express herself intimately and gently transform her thoughts from strands of thread into dynamic illustration.

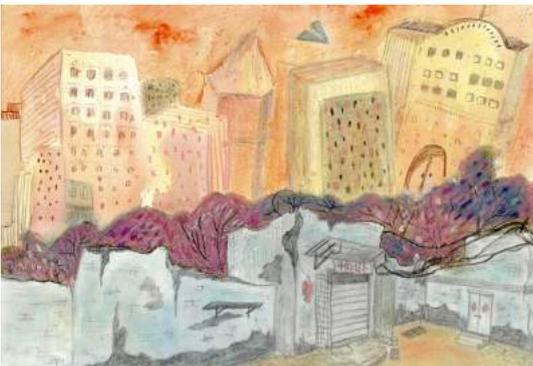
In the upcoming future, Zhang would like to continue her journey as an illustrator, where she would like to focus on the education of aesthetics for younger generation, this will come in the forms of illustration books. Nonetheless, she would like to step into the field of installation, which also aim to highlight loving inspirational aesthetic from the surroundings.



Tree, 2022
Print on canvas
Measurement



Peckham, 2022
Print on canvas
84 x 59 cm

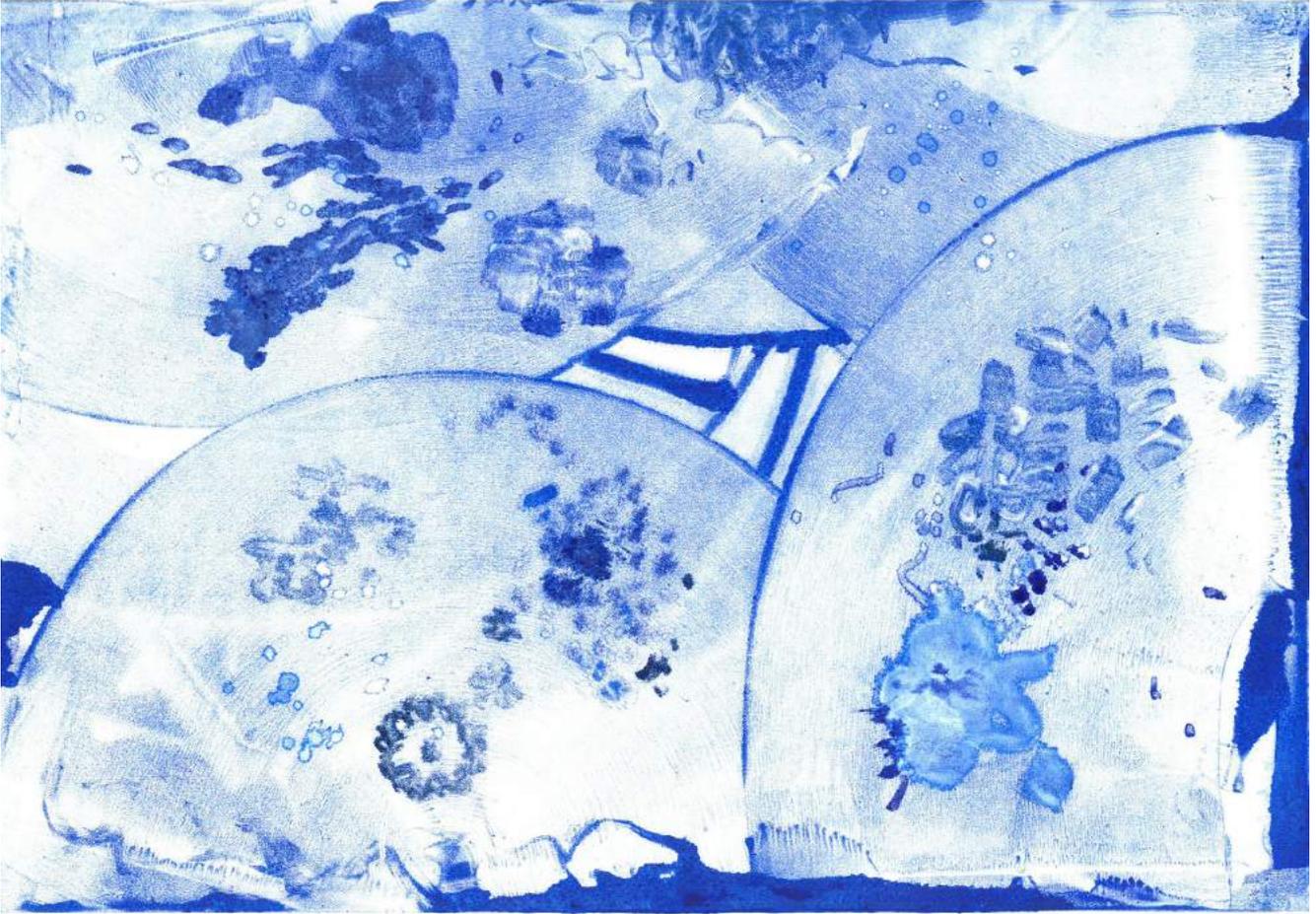


Dawns Light, 2022
Print on canvas
84 x 59 cm



Hope, 2022
Print on canvas
84 x 59 cm

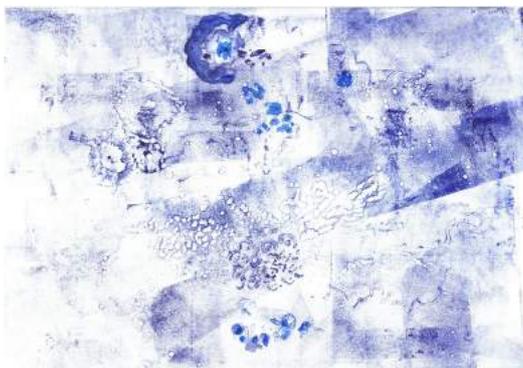
KITSUHI



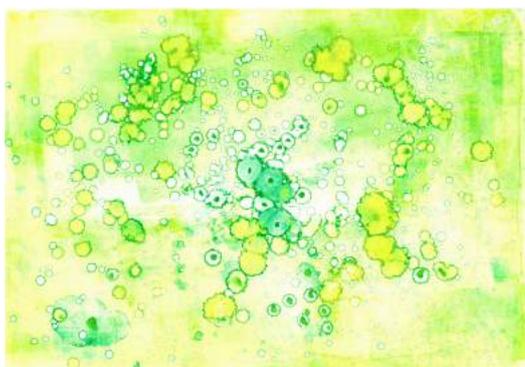
Save that touch for me - I, 2021
Print On Canvas
86 x 61 cm

Kitsuhi creates illustrations primarily in the form of drawings, and also prints, animation, and sculpture. Kitsuhi gives careful consideration to the narrative character of her works, incorporating the awareness and reflection of her numerous identities into images that serve as metaphors for my personal predicament.

Prior to becoming an artist, Kitsuhi majored in Japanese language and literature. The process of translation and analysing text was her daily routine, whilst she believes that as an illustrator, she will continue this line of practice and making this her sole inspiration; where to transform the thoughts and imagery of texts into visual presentation.



Save that touch for me - II, 2021
Print on Canvas
86 x 61 cm



Save that touch for me - III, 2021
Print on Canvas
86 x 61 cm

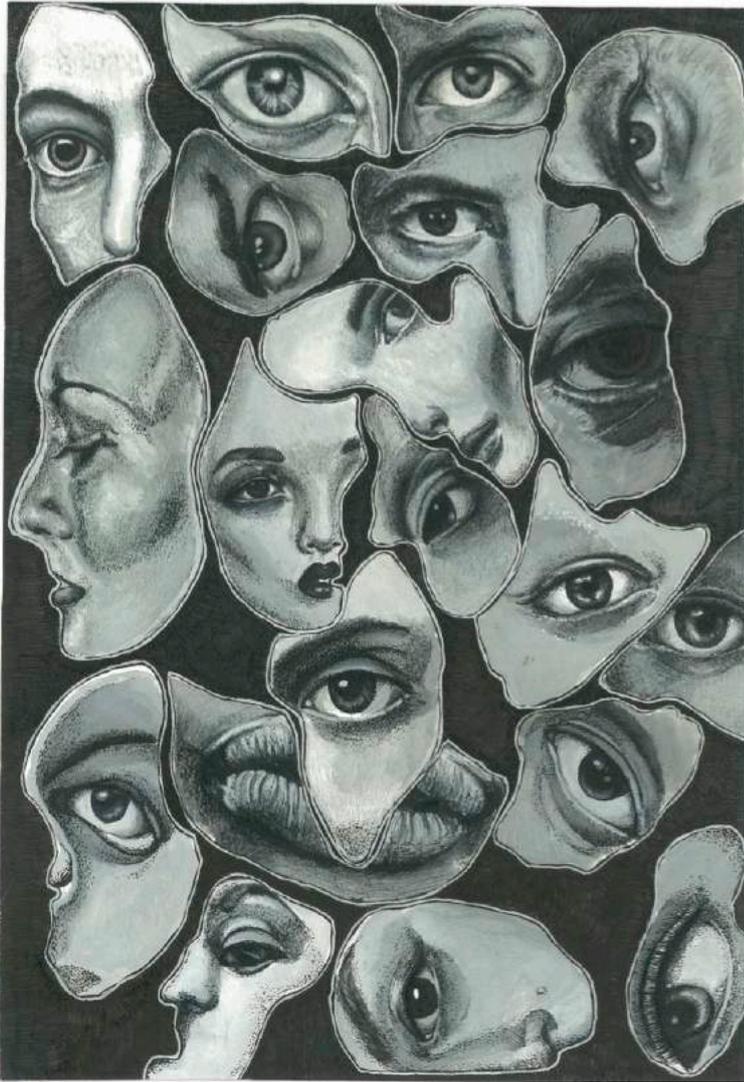


Save that touch for me - IV, 2021
Print on Canvas
86 x 61 cm



Save that touch for me - V, 2021
Print On Canvas
86 x 61 cm

MIN ZHOU



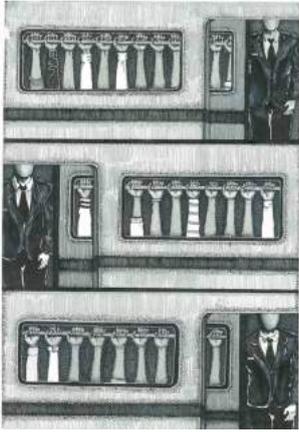
Appearance, 2019
Print On Canvas
70 x 100cm

Min Zhou graduated from Kingston School of Art with a First Class Degree in MA Illustration. Zhou's inspiration came from the day to day experience and observation with the current society. Such arising social issues and mindset impacted Zhou's artistic production.

The series 'Duplicate' dissects the substantial social issues in megacities both physically and mentally. The series aim to discuss the underlying problems such as depression, appearance anxiety, housing issues, food waste and the classic nine to six working situation within the cities.

The main exhibited pieces Appearance is based on the observation and social phenomenon of appearance and body anxiety. The unified facial features scattered around the canvas with a little difference; it questioned the beauty standards and raised awareness of body anxiety through the uneven distribution of the subjects with the composition it threads the audience into their spiritual realm.

In the upcoming future, Zhou intends to keep her central theme around discussing and critising social problems. Yet, to create impact on the audience, she will highlight the physical formality of the pieces into more specific details by using 3D materials on her paintings. Nevertheless, Zhou desire to use her work to speak out about the mass production and current living status in the world.



Transporting, 2019
Print On Canvas
70 x 100cm



Housing, 2019
Print On Canvas
70 x 100cm

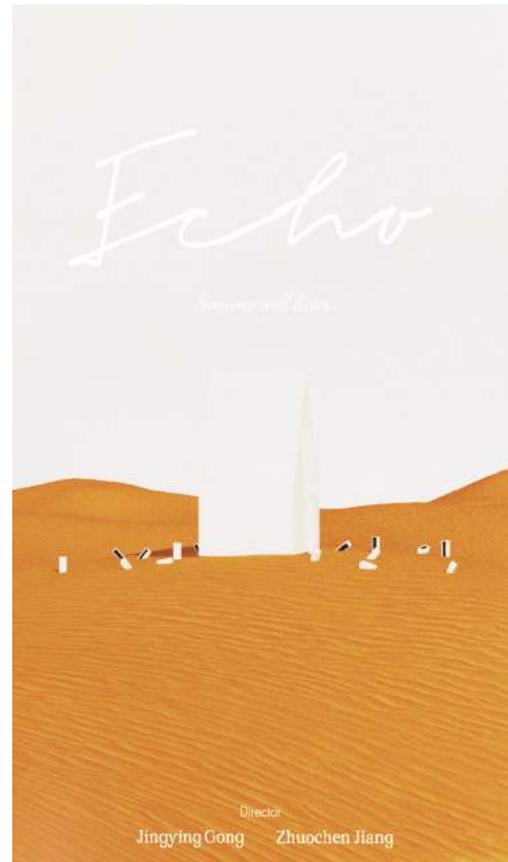


Empty City, 2021
Print On Canvas
110 x 140 cm



Loo of Things, 2021
Print On Canvas
110 x 140 cm

GINNY GONG & NEPHELO JIANG



Ginny Gong

Space / stage designer

Currently studying at UAL MA Spatial and Interior Design, graduated from BA Stage Design Shanghai Theatre Academy. Looking into find the impact from the society to people and space, explore the connections between people and spaces, finding the interaction and the future possibilities of spatial developments.

Nephelo Jiang

Space / interior / furniture designer

Currently studying at UAL MA Spatial and Interior Design, graduated from BEng Beijing Forestry University & BSc University of British Columbia. Passionate about exploring the relationship between nature and people and feeling the changes in people's perception of space in different cultures. Works are mostly combined with the exploration of new materials, to explore the communication state of people in the changing space, boundaries and forms of emotional flow. Try to perceive how different individuals respond to space differently.



ECHO, 2022
Two-channel short film
2'49"



ECHO, 2022
Two-channel short film
2'49"



YUN 孕, 2022
Short film - installation



YUN 孕, 2022
Short film - installation

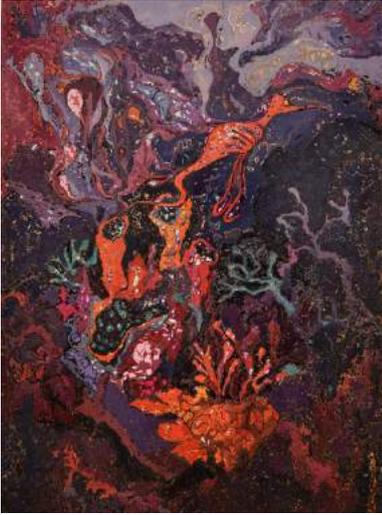
RUI CAI



At this time, we did not see it, 2022
Lacquer on Steelboard
126 x 86 cm

I am an artist who has studied and inherited traditional Chinese art——lacquer art. Based on my knowledge of lacquer art during my undergraduate studies, I hope to explore the possibilities of lacquer art during my postgraduate studies at GSA. My artwork attempts to combine traditional Chinese art with contemporary art to discover alternative forms of art that can bring out the charm of lacquer. Themes explored by artistic paintings, sculptures and installations include, among others, climate emergency, environmentalism, and the regenerative attribute of nature.

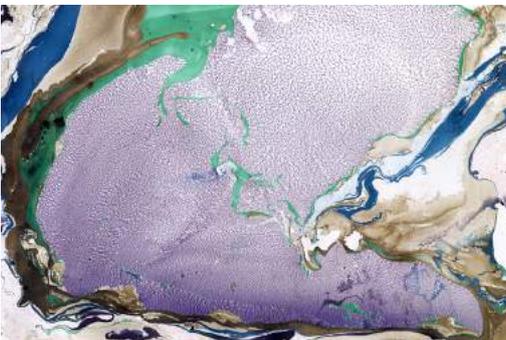
My artwork made with lacquer are produced in a process where the color of the work rapidly dims through oxidation and then continues to react with the air after curing. The reduction reaction allows the original color of the lacquer to emerge, but the time required and the result depends on the circumstances of the biochemical process, which can last from a few weeks to several months. So, my artworks constantly change because I use organic materials —— lacquer.



At this time, we did not see it, 2022
Lacquer on Steelboard
83 x 63 cm



At the time I first met you, _____
2022
Print on canvas
80 x 60 cm



At the time I first met you, _____
2022
Print on canvas
80 x 60 cm



At the time I first met you, _____
2022
Print on canvas
80 x 60 cm

XINDI HU



Under the Moonlight, 2020

Fine Art Prints

41 x 59cm

Hu's works explore the relationship between nature and humanity. Sometimes she will also be inspired by the traditions in China that are related to the worship of nature. Through setting characters in the context of nature, she experiments with the idea of life and death. Since Hu got in touch with drawing, she left metaphors in paintings for the audience to interpret. The ambiguity created in the atmosphere may generate new understandings through translation from a different point of view.



Photo at present, 2018
Fine Art Prints
80 x 60cm



Under the Moonlight, 2020
Fine Art Prints
24.5 x 50cm



The Cup of the Five Senses, 2022
Fine Art Prints
24.5 x 52cm



Little Brother With Glasses, 2022
Fine Art Prints
24.5 x 52cm

XIAOYAN YANG



Cavern, 2022
Print On Canvas
71 x 54cm

Yang is currently studying MA Illustration student at Kingston University, and graduated from East China Normal University Fine Art. Yang has always been fascinated by hand drawing and painting. Watercolour is her favourite material which presents strong bright emotions. She also prefers using mono print to make abstract shapes and textures. She tried different art forms such as photographs, installations and videos and materials such as resin, laser fabric and textiles during the time of her undergraduate, and she keep on combining these experiences with illustration and exploring new possibilities.

Yang loves reading fantasy novels and playing video games since she was a child. She also loves the theories of psychological archetypes, especially the works of Carl Jung. These experiences helped her create a fantastic world through illustration.

Most of her illustrations focused on the human body and spiritual world, so she defined herself as an illustrator who cares for humans both mentally and physically. In the future, she wants to use illustration to express her feelings and thoughts about the spiritual part of biology and psychology.



Somewhere Beyond Earth, 2022
Print On Canvas
54 x 71cm



Happy Birthday, 2022
Print On Canvas
70 x 50cm



Tropical Forest, 2022
Print On Canvas
60 x 50cm



Floating Landscape, 2022
Print On Canvas
70 x 90cm

WENJIE ZENG



Opera, 2021
Photographic Print
63.47 x 40cm

Wenjie Zeng (b.1999, Shaoyang, China) is a multimedia artist, but now she is focusing on photography, etching, and moving images. Wenjie studied for 4 years at the China Academy of Art for her undergraduate degree. Her major is intermedia art and in this stage, she contacts different art forms like installation, moving image, composes and so on. During her undergraduate studies, Wenjie received several campus scholarships and a provincial government scholarship in her junior year.

Since she started her post-undergraduate study in the MFA of Glasgow School of Art. She decided to focus on learning different types of cameras like digital cameras, film cameras, and hand-made cameras. The reason is that she did different kinds of art except for photography in her undergraduate study. Throughout her exposure to photographic equipment and history, she became more interested in the traditional, handmade part. Recently, she keeps using a pin-hole camera to take photos, and combing etching to print pictures. This is called 'Photopolymer' and is an absolutely new thing for her.



Untitled, 2021
Photographic Print
63.47 x 40cm



Untitled, 2021
Photographic Print
63.47 x 40cm



Untitled, 2021
Photographic Print
63.47 x 40cm



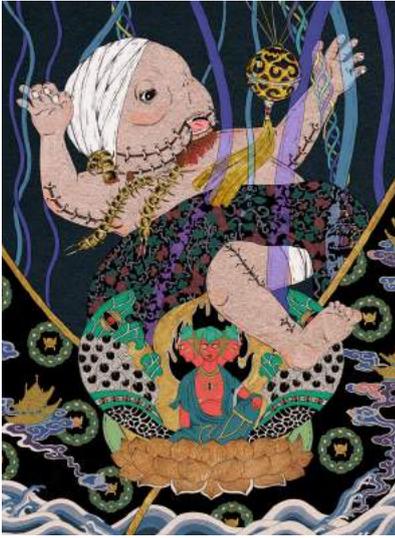
Untitled, 2021
Photographic Print
63.47 x 40cm

YAOGUANG ZHU



An Ordered World The Old Slave,
2020
Print on canvas
120 x 90 cm

Yaoguang Zhu is a visual artist based in London and Shanghai, currently studying illustration in Camberwell. Her works are mostly inspired by nature, society and mythology, trying to restore the connection between people and the world through images, and find ways to express emotions.



An Ordered World Gene Modification
2020
Print on canvas
70 x 100 cm



Drowning, 2020
Print on canvas
100 x 110 cm



The God of OX, 2021
Print on canvas
100 X 100 cm



If You Go Out of the Sun, You Will See Her
2022
Print on canvas
70 x 100 cm

XINYUE LIU



Stay With Me, 2021
Print on Canvas
71 x 71cm

Xinyue Liu was born in Xi'an, China. She graduated from Northwest University with B.A. in visual communication in 2021. Now she is studying illustration at Kingston University. In her works, she likes to create a second world that is parallel to the real world. She treats her life as a diary with every day's different moods and inspirations to show in her works.



Evil Girl, 2021
Print on Canvas
50 x 70 cm



You Are You, 2021
Print on Canvas
50 x 70 cm

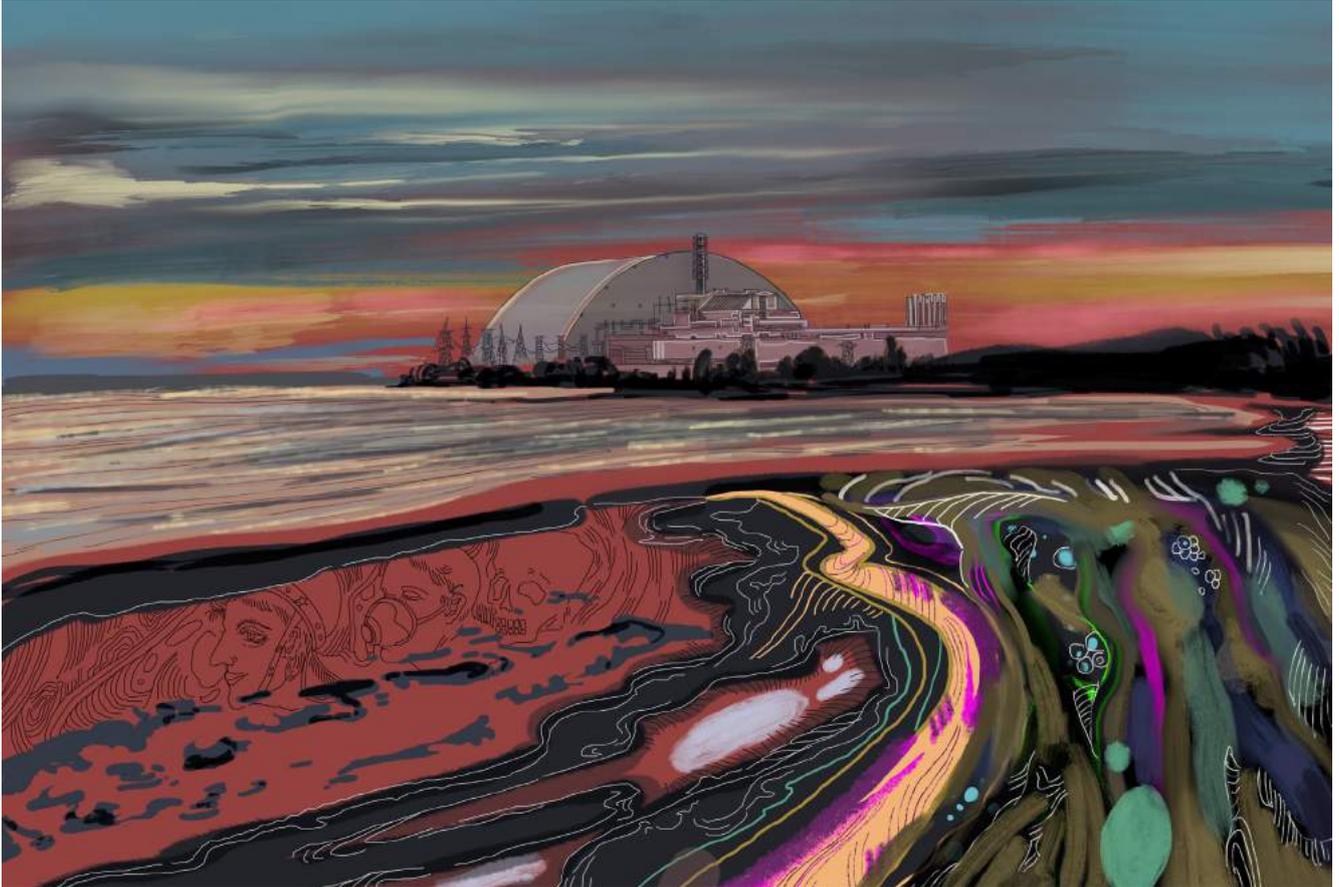


My Lost Friends, 2021
Print on Canvas
50 x 70 cm



Escape, 2021
Print on Canvas
70 x 50 cm

YILIN CAI



Chernobyl, 2021
Print on Canvas
95 x 70 cm

Cai Yilin, born in Zhejiang China, is currently studying BA Illustration the University of the Arts London, Camberwell College of Arts. Her artworks are inspired by ancient books, myths, legends and also the complex experience of studying in a Buddhist temple. Since then, based on the traditional religion and the accumulation of local culture with aesthetics absorbed during studying abroad, she built a strange yet fantastic world by using the narrative in her works, thus forming a special aesthetic style.



Dream Ended, 2021
Print on Canvas
95 x 70 cm



Everlasting, 2021
Print on Canvas
95 x 70 cm

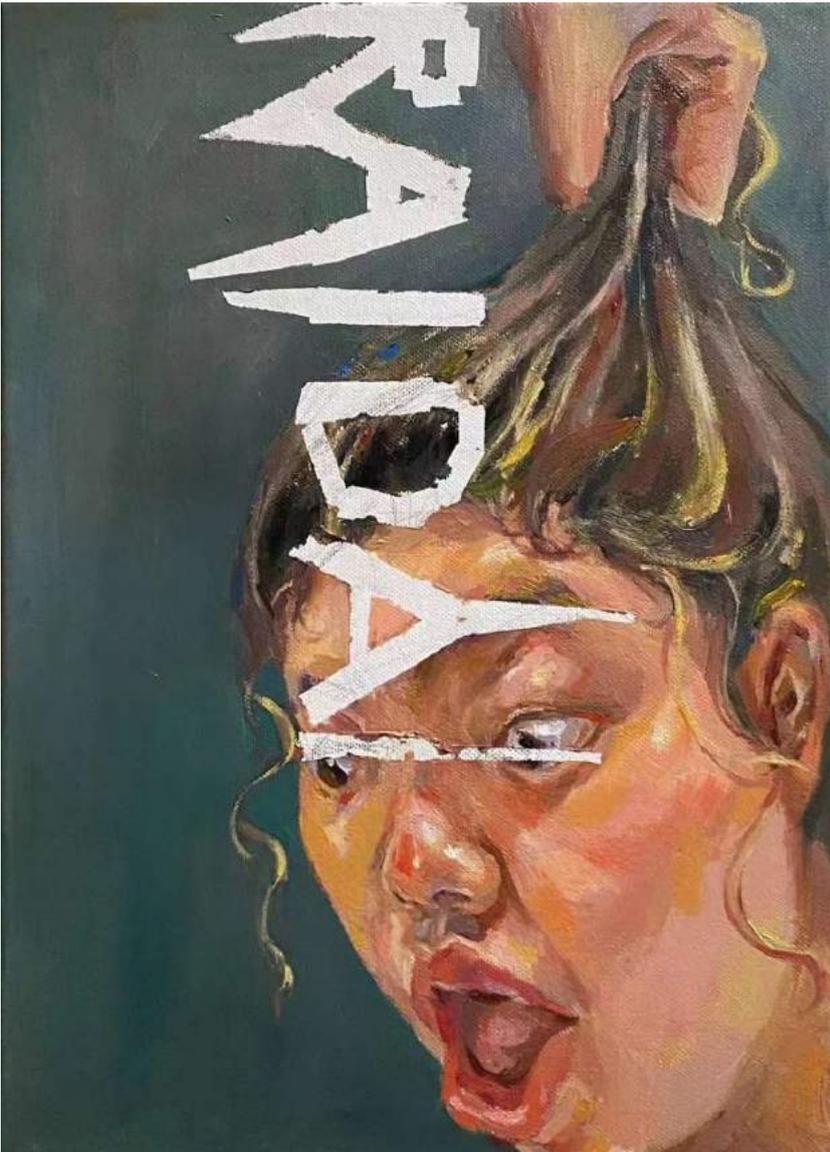


Untitled, 2021
Print on Canvas
95 x 70 cm



A Sunny Day in the Mushroom Forest, 2021
Print on Canvas
95 x 70 cm

RAN DAI



Deadline, 2021
Print on Canvas
75 x 90 cm

Taking inspiration from Dai's daily life, she noticed the tiny details and fractions around her surroundings. Nonetheless, the stress, happiness, pain and anger are all part of the fraction of Dai's life. Currently, studying Fashion Promotion and Communication at Kingston School of Art, has transformed Dai's perspective in approaching art and installation. Its phenomenon scale of vast production in fashion has led Dai to question extensively in social and existential crisis in the current society.

Manifesting Dai's work around her life has aid her understanding and view towards art. In relation with Fashion and Art, Dai has laid her eyes and practice into both oil painting and sculpturing, where she believes that the experimentation and manifestation of the physicality and creativity is the essential key towards the adapation in society, yet a question of survivability to be answered in future work.



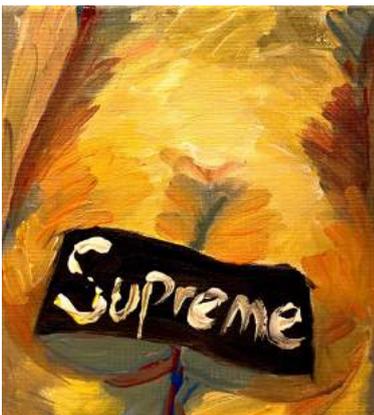
Struggle,2021
Mix Media Installation
25 x 25 cm



Restrained,2022
Photographic Print
64 x 80 cm



A Girl in Veil,2022
Photographic Print
64 x 80 cm



Supreme Ass, 2022
Photographic Print
70 x 70 cm

VERO CHEN



Geisha, 2019
Photography Print
70 x 100cm

Vero's photographic practice is driven by street photography and portraiture. It is a way of expressing himself and finding emotional resonance. Vero hopes to make a contribution to the history of street photography.

Vero's works attempt to create street images that look like they have been painted in watercolor; abstract compositions with subtle colours and lyrical, narrative imagery. The resulting images aim to unveil the mysterious everyday life and the quiet elegance of the street scenes capturing the moments that people missed. Travelling has always been a passion of Vero. Every different location has its own cultural identity and aesthetic, and my task is to document these distinct qualities for others to see and appreciate. Nostalgia and solitude are themes which appear frequently in Vero's work, as the role of the photographer is to be an outside observer of moments becoming memories. To accentuate this I add grain to resemble analog photography.

Another core element of my work is playing with scale, whether by magnifying small moments of interaction that usually go unnoticed, or minimising the subject or observer in comparison to the vastness of nature.



Taipei 101, 2017
Photography Print
70 x 100cm



Torii, 2019
Photography Print
70 x 100cm



Welteislehre, 2019
Photography Print
70 x 100cm



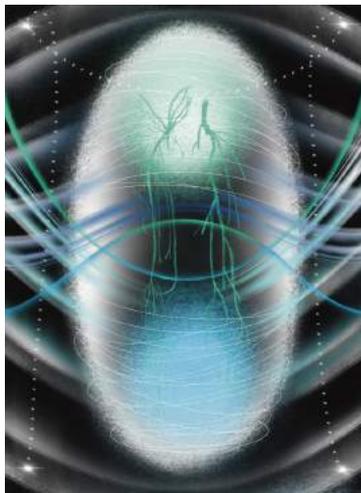
Sea and Land, 2019
Photography Print
70 x 100cm

YUAN GAO



Companionship, 2020
Print and Pastel and Graphite on Canvas
117.1 x 79 cm

Gao's paintings are a natural flow of life force, a sensual expression guided by instinct, a philosophical reflection on life and existence, and a result of self-healing. As an alien resident in a foreign land, modern nomadic life often challenges Gao's self-identity and forces her to reinvent her relationship with the world. In Gao's work, she uses visual language to confront inner conflicts, transform emotions and recreate experiences. For Gao, the process of painting is also a process of internal observation, integration, and healing, where she often feels that it is not that she chooses art, but that art chooses her.



Resonance, 2022
Print on Canvas
74.5 x 105 cm



Not an Apple, 2020
Print and Pastel and Graphite on Canvas
50.7 x 71.5cm



Another Life Born, 2020
Print and Pastel and Graphite on Canvas
55.6 x 78.9cm



No Matter Where We Go We Are Standing On Our Roots
2022
Print On Canvas
116.9 x 80 cm

YUXUAN WU



Cavity, 2022
Oil on Canvas
100 x 75 cm

Yuxuan Wu focuses on introspection via different creative process. She uses abstract colours and lines to capture emotions and unspoken experiences, to face subconscious' undulations. She will be graduating from UAL illustration in 2022. Her series 'Wind From Nowhere' is a set of paintings capturing scents and memories, using colours as a carrier to pivot attention towards smells, it is also accompanied by four distinct perfumes made by Yuxuan.



Moonlight Elegy, 2022
Oil on Canvas
70 x 70 cm



Behind the Light, 2022
Print on Canvas
60 x 40 cm

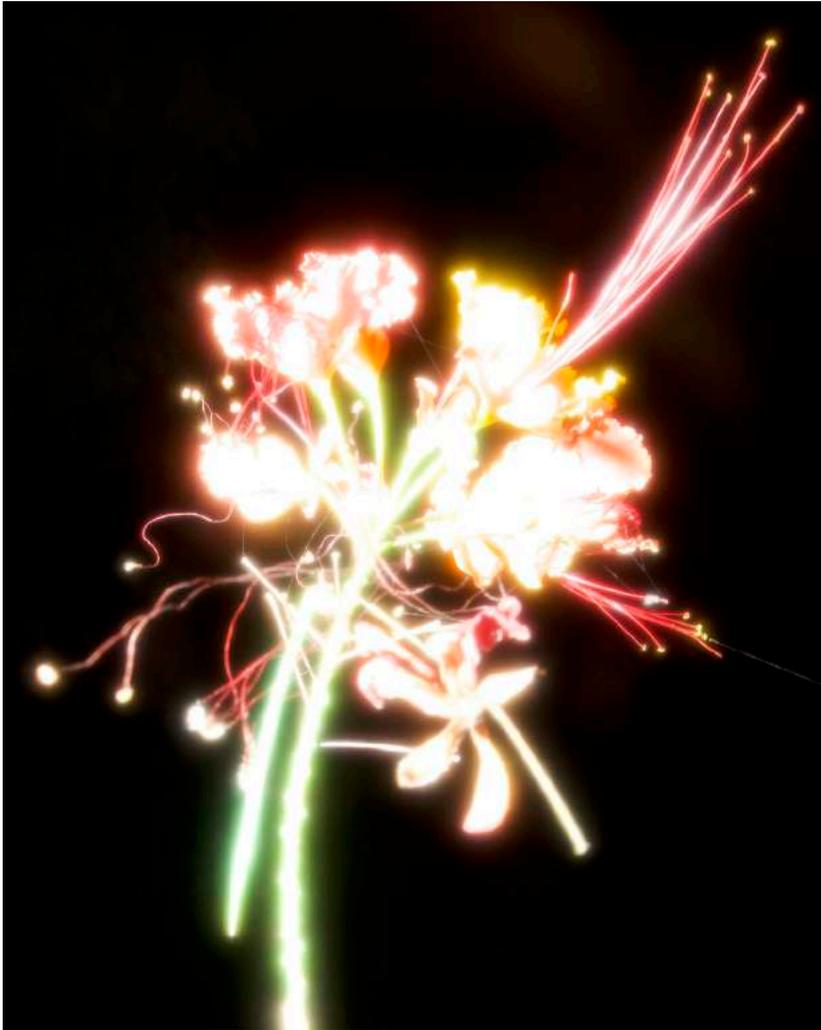


Whispering, 2022
Print on Canvas
60 x 40 cm



Kaleidoscope, 2022
Print on Canvas
60 x 40 cm

DIFEI LIN



Flower, 2020
Photographic Print
105 x 84 cm

Currently studying MA Photography at Kingston School of Arts, Lin's photographic practice has pivot towards Fine Art and self-reflection and expression.

Taking her sole inspiration from midnights, dreamwalk and unconsciousness which Lin manifests such ideas into a dissection with sentiments and emotions. Lin noticed that people express deeper emotions and generates expressive ideas at night, which it solidified the will and passion to continue the serie 'Sunny Moon'. The serie 'Sunny Moon' is inspired by night stroll. When Lin was wandering under the moonlight, she felt like she was in the movie 'Midnight In Paris'. All of Lin's senses became awakened, sharpened and unconscious, and she became more emotional.

The night appeared to Lin as an escape of reality, when the magic begins. The boundary between reality and illusion no longer exists, so she departed at night and followed the moonlight, to capture these magical moments and find my neverland.



Silvery Light, 2020
Photographic Print
60 x 90 cm



Sunny Moon, 2020
Photographic Print
60 x 90 cm

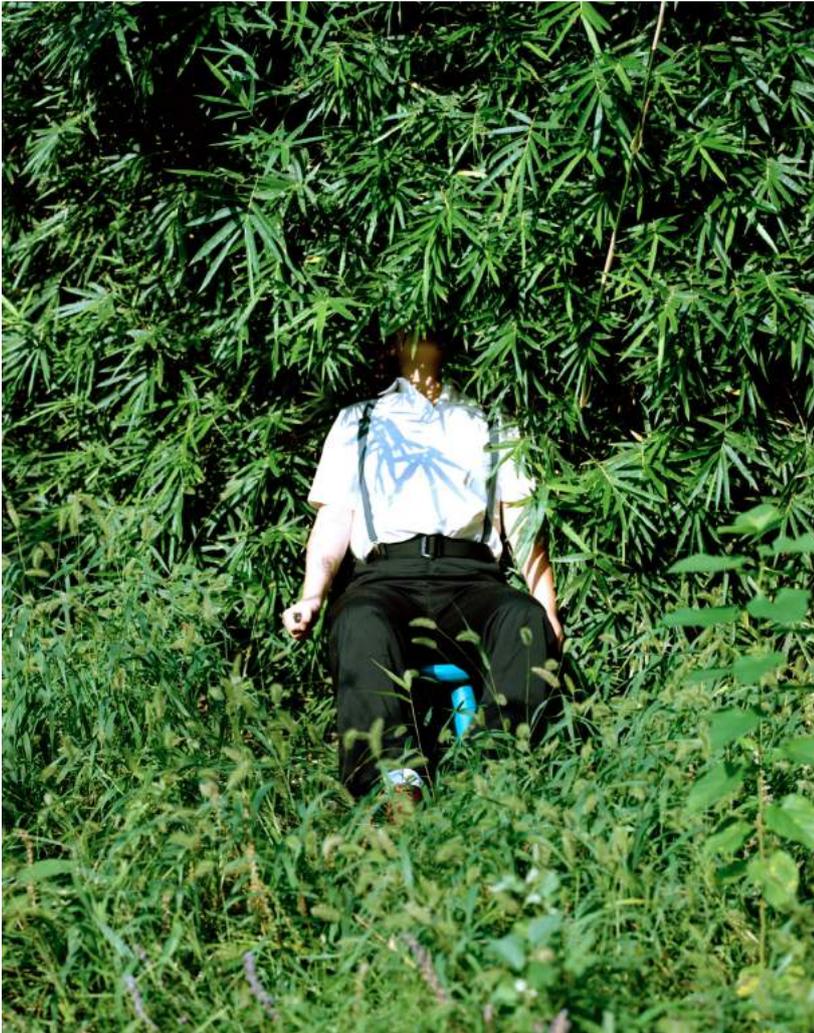


Moon Away, 2020
Photographic Print
60 x 90 cm



Knight, 2020
Photographic Print
90 x 60 cm

ROEY QIU



Beast in Human Clothing II,
2022
Photographic Print
105 x 84 cm

I started the project because I was curious about the stereotype of lesbians in the eyes of others and wanted to visualize it. Part of the reason is because of my lesbian identity, and part is because of the Looking-glass self theory. According to Charles Horton Cooley (1998), everyone is a mirror to others, reflecting what others have shown, which means that a significant portion of an individual's view of oneself is influenced by others. It is undeniable that many people who upload their photos to social media and wait for approval from others also spend a significant amount of time gathering feedback on how others perceive them. And for this project, I reversed the entire process by converting other people's perceptions of me into photographs.

I enlisted the help of some people who voluntarily chat with me on various social media platforms and asked them to choose an outfit for "me" after a period of chat. My plan was to photograph myself in the outfits they chose. Some people provided links to specific clothing items on shopping websites, while others provided detailed text descriptions and even drew a picture. I basically stick to the plan with a little change.



Red Me Red, 2022
Photographic Print
64 x 80 cm



Heads, 2022
Photographic Print
64 x 80 cm



Fishing by the Suzhou Creek, 2022
Photographic Print
64 x 80 cm



Beast in Human Clothing I, 2022
Photographic Print
64 x 80 cm

