

Anna Jung Seo

Dana Powell

Elinor Stanley

Grace Lee

Kin-Ting Li

Prae Pupityastaporn

Rasha Omar

Xiao Hanqiu

Xi Jiu

Yage Guo

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Orbital

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Orbital reflects on the aesthetic and symbolic dimensions of the moon and moonlight. The included works wax and wane in continuous vacillation, propelled by the blind and driven forces of the seasonal and emotional. Focusing on phases of transformation, they capture the inevitable, fleeting, and mercurial, at once embodying solitude and communion, or dream and reality. Brought together in a sweeping cycle in the gallery, these paintings form their own recurrent rhythm of time, acting as testaments to what changes yet returns again and again.

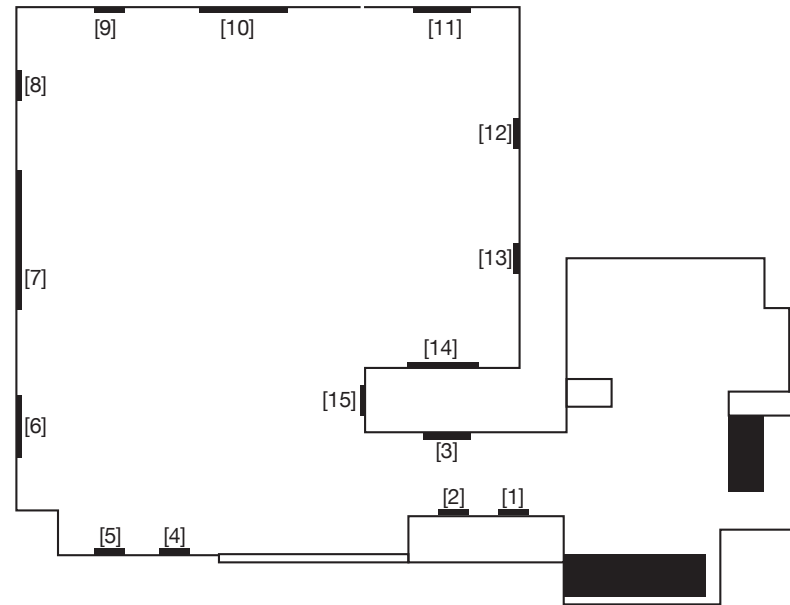
Dana Powell, Prae Pupityastaporn, and Xi Jiu's works compel us to hold our gaze, harnessing the evocative capacities of the familiar. The moon quietly makes its presence known, framed under partially drawn blinds, glazing over a forest rock, or a small wave reaching shore. These images bask in restraint and stillness, as if suspending pleasure, loneliness, or nostalgia.

Depicting journeys, Anna Jung Seo and Rasha Omar echo the moon's powers of metamorphosis. Jung Seo's title is derived from *The Magic Mountain*, Thomas Mann's German novel about finding meaning in a world verging on wartime upheaval. Omar similarly seeks resolution amidst conflict, drawing from her experience of the Syrian civil war and fluidifying the traumatic into the topographical. Intriguingly, Omar's work is inspired by the Sumerian myth of Dilmun, known as the place where the sun rises. In this way, her work signals a sense of interconnectedness, a reminder that the moon only shines when the sun is behind it.

Elinor Stanley explores movement from disorienting vantage points, depicting a compressed yet untethered pair of figures amidst swaths of muted colour. This ambiguous encounter is tender but intense, obscuring subject-object dynamics, both within the painting and with the viewer. The formal and emotional lose rational order and perspective, skewing and amplifying the gaze, and its undertones of yearning. The moon's desirous charge also emanates from Yage Guo's crimson expanse. Guo produces an atmosphere that is fervent yet ethereal: a sole androgynous figure emerges through thorns like a shadow self, the weight of their armour replaced with floral delicacy.

Duality is made visceral by Kin-Ting Li, as he joins the grotesque and beautiful through varying forms and textures: in one work, a stem shoots out of a smooth vase, flowering into a crater and barnacle-like structures. In another, paint accumulates in a grainy texture, as if replicating the minerals and metals of the moon's surface. Grace Lee and Xiao Hanqiu engage with the moon's inconstancy with playful illusion and allusion. Lee's whimsical doodles lure us into a daydream world, making visible the ineffability of imagination. Xiao similarly brings us into the whimsical, nodding to her own interest in poetry as seemingly incongruent objects and symbols unravel like nonlinear verse.

FLOOR PLAN



- [1] Xi Jiu, *Sing Hey, Sing Ho!*, 2020, Watercolor and mineral pigment on paper
- [2] Xi Jiu, *Dreaming of the Past*, 2019, Watercolor and mineral pigment on paper
- [3] Kin-Ting Li, *Fleeting is Another's Arriving*, 2024, Oil, epoxy resin, foam coat, and wax on canvas
- [4] Dana Powell, *Storm moon*, 2024, Oil on canvas
- [5] Dana Powell, *Moon ring*, 2024, Oil on canvas
- [6] Rasha Omar, *Dilmun*, 2023, Acrylic on canvas
- [7] Elinor Stanley, *Hoop Call*, 2024, Oil on canvas
- [8] Xiao Hanqiu, *Transformation Under the Moon*, 2024, Acrylic on board
- [9] Grace Lee, *In the Stars*, 2023, Oil on linen
- [10] Prae Pupityastaporn, *In light years*, 2024, Acrylic on canvas
- [11] Prae Pupityastaporn, *half moon*, 2024, Acrylic on canvas
- [12] Yage Guo, *Red Moon by the Lake*, 2024, Oil on wood panel
- [13] Anna Jung Seo, *Hans' Time (Magic Mountain)*, 2023, Oil on paper on board
- [14] Yage Guo, *A Crimson Night in Silent Spring*, 2024, Oil, charcoal, and graphite on linen
- [15] Kin-Ting Li, *Hidden Path*, 2023, Oil on canvas