

PODIUM

Ballet with the Devil

OPENING: 07 JUN 2025, SAT, 2-7 PM

DATE: 07 JUN—16 AUG 2025

ARTISTS: JOÃO GABRIEL, SHIMON KAMADA, DEW KIM, JAEWON KIM, JOY LI, TAO SIQI



TAO SIQI. *Savoring*, 2025, Oil on canvas, 60 x 90 cm (23.6 x 35.4 in).
© Tao Siqi (2025). Courtesy of the artist and Capsule Shanghai

PODIUM is delighted to present 'Ballet with the Devil', a group exhibition that employs the metaphor of a treacherous yet seductive dance with the diabolical to probe humanity's entanglement and complex interplay with desire. Through the lens of Lacanian psychoanalysis, the artists, including **João Gabriel, Shimon Kamada, Dew Kim, Jaewon Kim, Joy Li, and Tao Siqi**, dissect and unveil the intrinsic unattainability of human yearnings, and explore the potential transcendence of its ensnarement. Navigating the precarious terrain where fantasy and materiality converge, the works compel the viewer to reevaluate the agency of one's subjectivity when confronted by manifestations of trauma and anxiety rooted in the psyche. The exhibition opens on 07 June 2025 (Sat) from 2 to 7 PM and is on view till 16 August 2025 (Sat).

The notion of desire has been widely scrutinised and discussed among religious and philosophical teachings. In Buddhism, the perpetuation of desire is the drive of karmic forces that leads to the continual cycle of samsara—the culprit of infinite suffering. Meanwhile, in the Western canon, the Fall in Christian theology is perhaps the most remarkable parable that encapsulates the intertwinement between desire, sin, and the experience of limitation. In Genesis, when Adam and Eve live in the Garden of Eden, God permits them to eat freely from any tree except the Tree of the Knowledge of Good and Evil. The Devil, disguised as a serpent, tempts Eve to eat the forbidden fruit by promising that it will grant her wisdom and make her become God. Eve eventually succumbs and then shares the fruit with Adam, leading to their awareness of their nakedness, shame, and disobedience to God. This infamous act becomes the original sin that results in human's expulsion from Paradise and the arrival of suffering, death, and moral knowledge into the world.

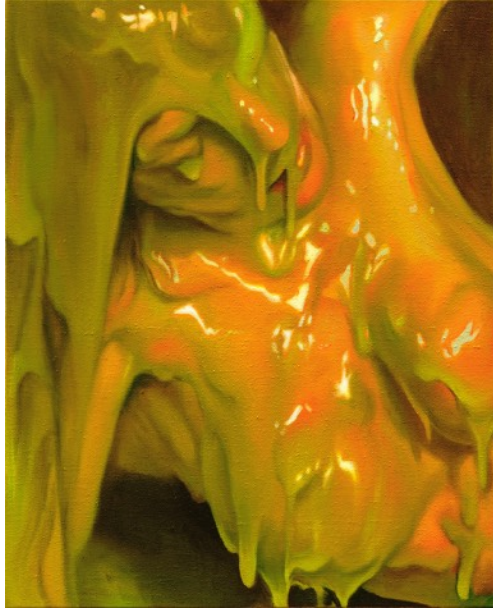
This allegory illustrates how desire is linked to the transgression of limits and the acquisition of knowledge; it also implies desire is always directed toward something forbidden or unattainable, leading to a rupture or break from a previous state of completeness and falling into an abyss of constant longing and loss. It is in this crux that 'Ballet of the Devil' proposes a radical imagination:

info@podiumgallery.com | +852 3165 1452

UNIT 9D, E TAT FACTORY BUILDING, 4 HEUNG YIP ROAD, WONG CHUK HANG, HONG KONG

PODIUM

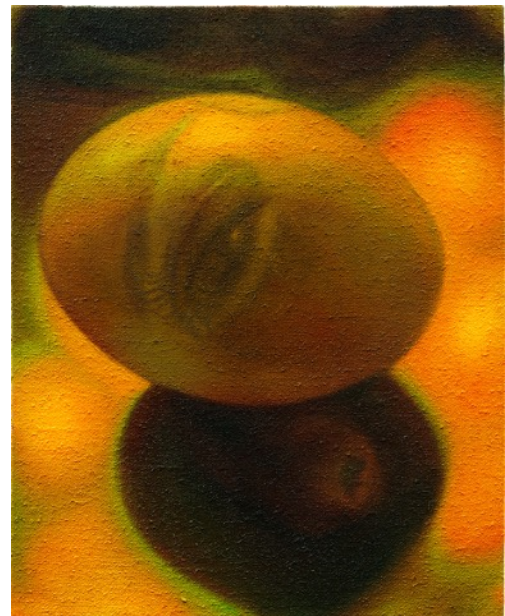
What if Eve all this time has been engineering her seemingly naiveness, and manipulated the Devil to give her the Forbidden Fruit, masking her ambition to gain consciousness with virginal innocence. Put differently, in the face of a paradox where one first needs to acquire knowledge to fathom the logic of desire, can we endeavour to lure the Devil for a seductive ballet, yet ultimately take his horn and perform an emancipatory exorcism to reveal its true nature?



TAO SIQI, *Stigma*, 2024, Oil on linen,
100 x 80 cm (39.4 x 31.5 in).
© Tao Siqi (2025).
Courtesy of the artist and Capsule Shanghai.

Through intense colours, delicate brushstrokes, and characteristic close-up perspectives, **Tao Siqi's** paintings sensually present the body and the flesh, capturing tensions between beauty and destruction, tenderness and violence, temptation and taboo. In her latest work, *Savoring* (2025), Tao captures an arousing scene distorted and heightened by the eerie neon green tint. While an androgynous figure tenderly relishes a foot with blood red nail polish, an emerald serpent slithers across the canvas, reminiscent of the dawn of postlapsarian times when Satan successfully entices Eve to taste the Forbidden Fruit. The artist further dissects the desiring human body and deconstructs it into face, mouth, hands, and foot, each morphing into vessels of yearnings, which reveals the complex, multiple, and fragmented narratives of desire. With the emblem of loyalty, a wedding ring on the finger, juxtaposing the symbol of infidelity, the scaly, incarnated Devil lurking below, the painting unveils that the human and the reptilian are symbolically identical under the same shade of acid green—merely sentient beings that are both driven by and gravitated towards bodily stimulation, danger, and lust.

Stigma (2024) invites the viewers to consider the paradoxes of female sexuality: the pleasure found in transgression, the pain of marginalisation, and the ongoing struggle for autonomy and self-definition. Here, Tao renders the upper torso of a female nude, her form slanted and partially obscured beneath a thick, glistening cascade of honey. The sweet viscous liquid, rendered in luminous, almost fluorescent hues of gold and green, envelops the figure in a tactile, alluring yet suffocating embrace. The honey in the painting is not merely a sensual adornment; it is a complex symbol of the stigmatisation that often surrounds female sexual liberation. There is an undercurrent of both seduction and danger: the honey is sweet, inviting, and pleasurable, yet it is also a trap, a substance that immobilises and marks the subject, echoing how women's sexuality is both fetishised and controlled. The figure's simultaneous entrapment and pleasure in her honeyed confinement encapsulates the complex reality of stigma itself: a force that wounds, entices, and ultimately demands to be seen.

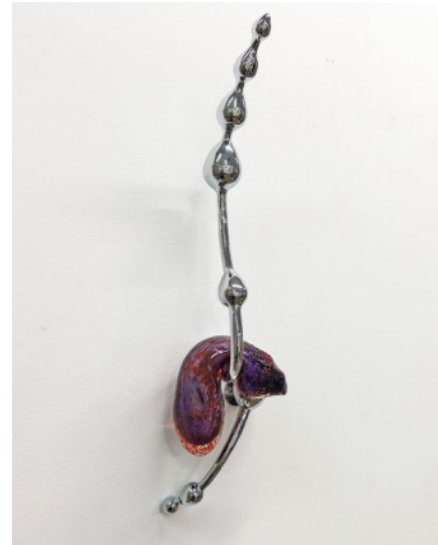


TAO SIQI, *A Moment*, 2024, Oil on linen,
50 x 40 cm (19.7 x 15.7 in).
© Tao Siqi (2025).
Courtesy of the artist and Capsule Shanghai.

PODIUM

In *A Moment* (2024), Tao Siqi orchestrates a visual meditation on the elusive nature of desire and selfhood. The composition draws the viewer into an enigmatic, almost dreamlike realm: a mystical mirror emerges from a vaporous, amber-hued atmosphere shimmering with ambiguity. Wisps of neon green trace the blurred contours at the base, evoking the spectral persistence of an afterimage—a visual echo of longing and fixation. At the mirror's core, a solitary eye commands the scene, its gaze unwavering and inscrutable. Here, the mirror is not merely a surface for reflection, but a threshold where the boundaries between self and the Other dissolve. The act of looking becomes charged with tension, as the viewer is compelled to reckon with the unsettling truth: their desiring body is always refracted through the gaze of another, never fully one's own. Capturing the psychic rupture of this encounter—the trauma of recognizing oneself as both subject and object, perpetually caught in the web of external desire—Tao's painting lingers as a poetic exploration of longing, alienation, and the fragile construction of identity.

Honing his expertise in metalsmith and jewellery, Korean artist **Dew Kim** has been creating metal and blown glass sculptural installations with sharp-witted and sensual aesthetics, maneuvering the notions of eroticism, pleasure, and pain to question religious taboos and human desire. His two new sculptural wall pieces reimagine a metal, phallic erotic toy into a serpent form, alluding to the transformed Satan who tempts Eve with the forbidden fruit. In *They Swallowed the Serpent and Called It Prayer* (2025), the elongated chrome-plated brass structure, evoking the form of the slithering reptilian, wraps around the glass blob as if constricting a prey to suffocation. Covered in small, organic red dots, the violet blown glass appears to bleed beneath its skin under cruel pressure, awaiting its death call. Yet, Kim's meticulous manipulation of materials and composition lends such a homicide scene an uncanny, tranquil and even sublime quality. The brass rod bends gracefully into the flowing, sinuous shape of a seductive and tempting figure, while the bruised being, draping in silence, lets out a post-climactic murmur after experiencing the excruciating torture.



DEW KIM
They Swallowed the Serpent and Called It Prayer, 2025, Chrome-plated brass, blown glass,
55 x 15 x 13 cm (21.7 x 5.9 x 5.1 in).
© Dew Kim (2025). Courtesy of the artist
and PODIUM, Hong Kong.



DEW KIM
One Whispered Pleasure, the Other Promised Pain, 2025,
Gold-plated brass, blown glass,
35 x 35 x 27 cm (13.8 x 13.8 x 10.6 in).
© Dew Kim (2025). Courtesy of the artist
and PODIUM, Hong Kong.

In *One Whispered Pleasure, the Other Promised Pain* (2025), the branch-like form, dazzling in liquid gold, invokes the mystical Tree of Knowledge, while the tantalising red glass bulb with a transparent end reimagines the forbidden fruit oozing sweet dewdrops. It is commonly taught in biblical readings that Adam and Eve possessing god-like knowledge and truth brings death and suffering; Kim, however, suggests an alternate interpretation of this prevalent parable that intertwines pleasure and pain, divinity and sin. Despite being scapegoated as the culprit of humanity's downfall, Eve's act of eating the Forbidden Fruit may not be a symbol of sin but a valuable enlightenment taught by the serpent, who was the first in prelapsarian times to challenge authority and rules. Listening to the whispers of temptation, Eve successfully liberates herself from unquestionable obedience and traverses the grand promises veiled by the 'Tree of Patriarchy', acquiring a crystal clear perception of the cruel reality. Rewriting the Edenic myth through bodily sensation, sacred violation, and the politics of desire, the sculptures become vessels of temptation, penetration, and split ecstasy—where language fails yet the body remembers.

PODIUM



SHIMON KAMADA, *The Ground is Lava*, 2025,
Acrylic and oil on linen,
60 x 80 cm (23.6 x 31.5 in).
© Shimon Kamada (2025).
Courtesy of the artist and PODIUM, Hong Kong.

Shimon Kamada channels personal memory and subconscious reveries into his evocative oil paintings. Drawing from his sentimental photo archives, the artist constructs layered compositions that fuse figuration with abstraction, exploring the fragility of time, the inevitability of loss, and the elusiveness of memory. In one of his newest paintings, *The Ground is Lava* (2025), Kamada juxtaposes a children's playground game with the sudden death of a pigeon, capturing the inescapable trauma inflicted on innocence by mortality. The artwork's title references the eponymous childhood game where players imagine the ground as molten, navigating carefully to avoid falling in. Here, mundane red bricks are transformed through Kamada's ghostly brushstrokes into a burning pool of lava. Within this eruptive landscape lies an abnormal feathery critter with twisted limbs and torso; blood mingles with the maroon hues of the bricks, suggesting the extreme heat that has engulfed the perished pigeon. As opportunistic feeders, pigeons habitually depend on human presence in urban environments, which dulls their instincts and heightens their vulnerability to hazards. The grim fate of this feral pigeon serves as a poignant metaphor for the dangers of being entrapped in the structure of desire—when one's existence and enjoyment are at the mercy of the Other.



SHIMON KAMADA
The Night ends in Fire (front), 2025,
Acrylic and oil on linen,
47 x 38 cm (18.5 x 15 in).
© Shimon Kamada (2025).
Courtesy of the artist and PODIUM, Hong Kong.

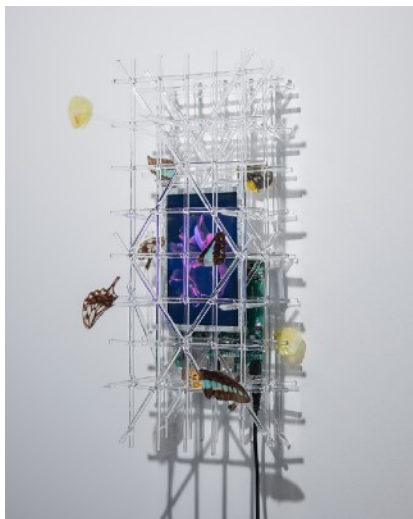
Visually and symbolically, the painting also evokes the fallen angel Lucifer—once magnificent, now cast out and transformed by trauma. The violently injured bird, despite its death, seems to embody this adversarial figure, hinting at a metamorphosis that parallels Lucifer's descent and his role in the biblical temptation of Eve. Through this layered narrative, Kamada meditates on the complex interplay between pleasure, power, and mortality.

PODIUM

In *The Night Ends in Fire* (2025), the artist conjures a haunting nocturne where memory, desire, and danger entwine. Built through the meticulous layering of coloured inks from four wood blocks, the surface echoes the strata of recollection—each layer a residue of time and longing. The work unfolds as a double-sided tableau, bridging past and present, life and death. On the front, a surreal, foreboding scene emerges beneath a velvet-blue sky. Agitated birds and a restless butterfly hover in anxious suspension, while the spiky umbels of giant hogweed dominate the center, their poisonous beauty a symbol of untamed peril. Below, a distant city burns, casting a sinister crimson glow—an irresistible lure toward catastrophe. Shimada also draws from the Japanese tradition of *yotaki* (夜焚き) to create this imagery, where fishermen light fires on the water at night to attract fish, revealing desire's dual nature: dazzling and seductive, yet edged with risk. The fluttering creatures, drawn to the light, become metaphors for the soul's attraction to what may ultimately consume it. Here, the night is not a mere backdrop, but an active, volatile force. On the reverse, the mood softens: golden-yellow hues bathe an elderly woman seated quietly, cradling flowers. Behind her, a Chinese lantern plant glows protectively, its paper husks sheltering vibrant fruit—a vessel for life within death, echoing the Obon festival's ancestral traditions. The painting becomes both elegy and meditation: a memorial for the irretrievable past and a lament for unfulfilled yearning. The warmth we once sought may perish, yet it endures, quietly illuminating memory's shadows and sustaining us through the chaos of the present—a testament to the eternal dance of longing and remembrance.



SHIMON KAMADA,
The Night ends in Fire (back), 2025,
Acrylic and oil on linen,
47 x 38 cm (18.5 x 15 in).
© Shimon Kamada (2025).
Courtesy of the artist and PODIUM, Hong Kong.



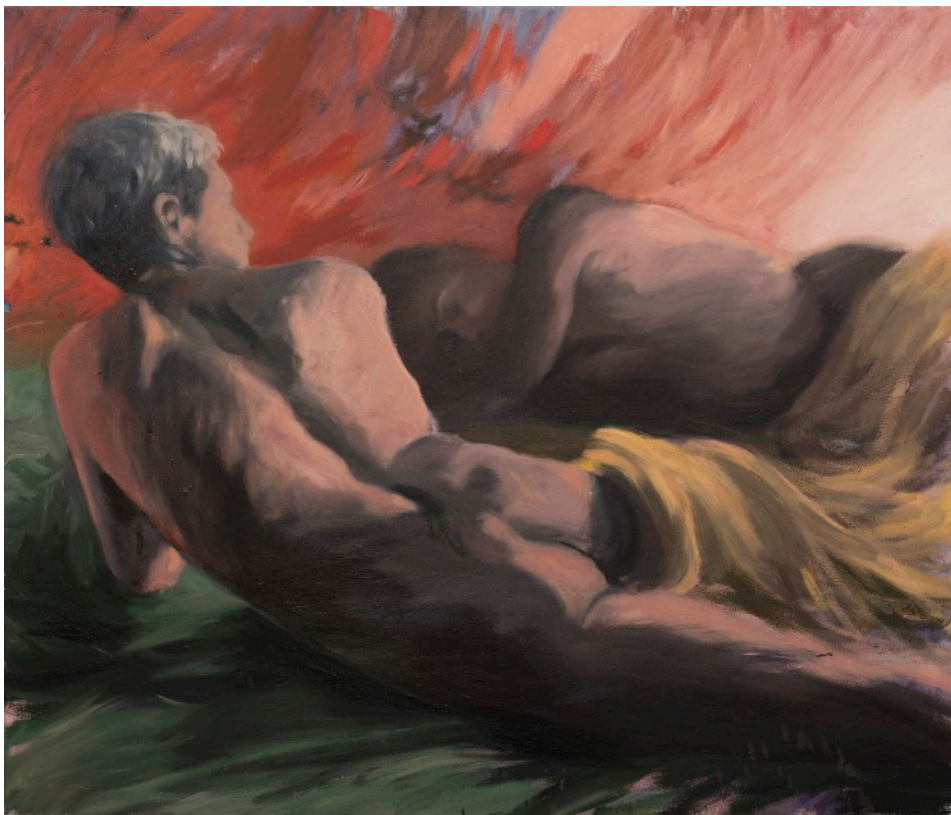
JOY LI, *Transparent Trap*, 2025,
Glass, butterfly specimen,
screen, printed circuit board, rubber,
18 x 32 x 17 cm (7.1 x 12.6 x 6.7 in).
© Joy Li (2025).
Courtesy of the artist and PODIUM, Hong
Kong.

With a similar dual-faced composition, *Summer Broach* (2025) delicately weaves together the threads of desire, memory, and the ephemeral nature of childhood. The painting, reminiscent of an old photograph, is suffused with softened, sun-bleached hues that evoke the faded quality of recollection. The central figure, dressed in a simple short-sleeved shirt, stands bathed in the golden glow of summer sunlight, the warm tones echoing the nostalgia of long, languid days spent in the embrace of childhood innocence. What remains vivid, however, are the dozen cicada shells carefully arranged like brooches across the shirt. These empty, brittle exoskeletons, simultaneously abject and beautiful, become fragile relics of past desires. They are also remnants of life and symbols of transformation, embodying both the haunting specter of death and the promise of renewal. As broaches, they adorn the figure with a sense of pride and playfulness, yet their hollowness echoes the hollowness of desire itself—the longing for something unattainable, always just out of reach. Through Kamada's spellbound storytelling, memory is not a fixed image, but a shimmering, ever-receding mirage, and desire is rendered as fragile and hollow as the cicada shells that cling, glittering, to the fabric of childhood.

Chinese artist **Joy Li** explores the tensions in the interactions between everyday objects, animals, and the human body through sculpture, installation, performance, and video. In her latest multimedia series, *Transparent Trap* (2025), Li presents a cautionary tale about contemporary desires through butterfly specimens, screen displaying flowers, and banknotes from various countries featuring

PODIUM

butterfly motifs. The works, resembling scaffolding-like grids made of glass, allude to the omnipresent, seductive traps thriving on the cyber-infrastructure. Inspired by Italo Calvino's *Invisible Cities*, they seem like architectural models in a liminal space between fiction and reality, transforming the metropolis into psychological landscapes. In the wall piece, the butterflies—represented by the fragmented wings and simulacra remain—are obstructed by the intricate crystal clear structures, failing to reach the desired honeydew from the simulated floras. Within the glass frames, the exposed printed circuit board of the screen driver serves as a carefully designed device that computes and maximises the possibilities to engulf one into the abyss of desire. Elsewhere, the freestanding piece echoes the form of a butterfly collector's showcase. Rather than actual specimens, it displays butterflies from various currencies, hinting at one's fixation on imaginary and symbolic representations over the real—a quiet surrender to the simulacrum. Resembling traps that do not disguise their nature but openly display their allure and danger, the sculptures symbolise deception and decoy of contemporary life: beautiful, dangerous, and unapologetically honest, and yet one still falls into the snare.



JOÃO GABRIEL, *Untitled*, 2024, Oil on canvas,
145 x 170 cm (57.1 x 67 in).
© João Gabriel (2025).

Courtesy of the artist and Lehmann Gallery, Portugal

Drawing from pre-AIDS, 1970s gay porno-graphic imagery, Portuguese painter **João Gabriel** creates works that are pervaded with desire, loss, and nostalgia through feathery, dream-like brushstrokes, visualising the inherited trauma and questioning the boundaries of joy, fear, and sexuality in contemporary queer culture. In his recent canvas work, two nude men are resting on a bed bathed in subdued, intimate lighting. The viridescent greens, warm tangerines, and sandy beige hues meld with an elegant chiaroscuro, weaving a warm yet emotionally suspended atmosphere. Drawing inspiration from Baroque masters, Gabriel imbues the scenes with a cinematic human depth, reflecting both the sensual affection and the quiet tragedy of queer histories. The men lie side by side, not meeting each other's gaze, caught in a tender, daydreaming posture that embodies the delicate aftermath of intimacy. Just as most of the paintings in Gabriel's oeuvre, this canvas resonates with the lingering

PODIUM

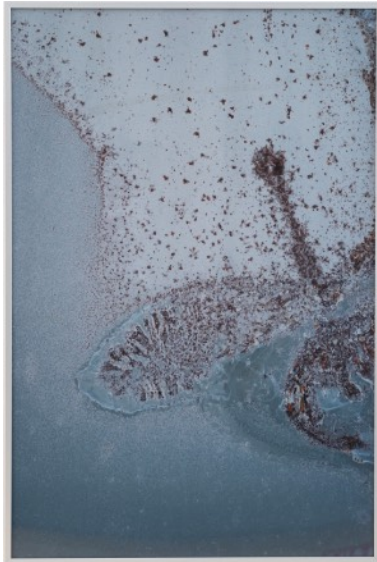
melancholia of the 1970s—a period when queer love was often socially unattainable despite burgeoning visibility and sexual liberation. This decade, marked by a flourishing yet fragile queer subculture and the rise of gay erotica and pornographic films, was soon overshadowed by the devastating impact of the AIDS crisis. By revisiting these intimate scenes from vintage gay erotica, the artist not only honours a golden era of queer expression but also confronts the trauma and loss inherited from that temporal moment.

Gabriel's oil on paper works are distinguished by their coarse edges, evocative of pages torn from vintage gay porn magazines or erotic posters that once circulated within queer subcultures. Channeling the raw, improvised, and often DIY aesthetic of such printouts, this deliberate choice of format echoes the tactile, fragmented nature of sexual and romantic desires, situating the works within a lineage of queer visual history marked by taboo and clandestine visibility. In this selection of paintings, Gabriel depicts the ethereal male nudes with blurry countenances and indefinite forms in solitude or companionship across public and personal spaces. Presented as vague, affectionate reveries of queer love before the arrival of the AIDS nightmare, the works capture fleeting moments suspended between joy and melancholy, presence and absence, dream and reality, where the past's unattainable loves continue to haunt the present.



JOÃO GABRIEL, *Untitled*, 2025, Oil on paper,
83.5 x 68.5 cm (32.9 x 27 in).
© João Gabriel (2025).

Courtesy of the artist and Lehmann Gallery, Portugal.

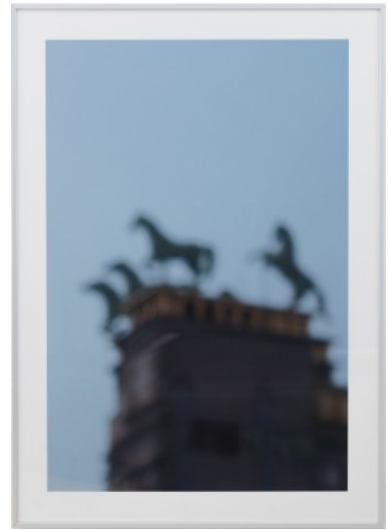


JAEWON KIM, *Lingering State I*, 2025,
Pigment print, 37 x 55 cm (14.6 x 21.7 in).
© Jaewon Kim (2025). Courtesy of the
artist and PODIUM, Hong Kong.

Primarily utilising video, photography, and writing, Korean artist **Jaewon Kim** explores the artistic potential of understanding queerness and HIV/AIDS discursive history. In his latest series, *Lingering State I-IV* (2025), shapes of unknown maroon beings were captured by his close-up shots in a sky-blue backdrop. Without a consistent shape, the scattered debris and particles in the center resemble an aerial view of a natural landscape, a desolate island in an icy body of water, or a microscopic view of viruses. Manipulating the visual boundaries between stillness and movement, and capturing the details of rusted, eroded metal plates, Kim creates a visual metaphor for the abiding mental undercurrents through experiments with the nuanced connection between inanimate objects and human minds. As rust spreads in the light blue across time, the unresolved, residual fragments of emotions and sensations leave undecipherable traces in and on our bodies. Through this series, the slow burn of discomfort inflicted by the unmet desire resurfaces from the seemingly tranquil state of mind.

PODIUM

Maybe I Longed for Collapse (2025) also inserts a tranquil turmoil in the viewers' minds. The photograph print presents a bottom view of a bronze monument. Shot from a distant perspective, the image reveals its massiveness. Combining the silhouettes of the leaping horses from the pedestal, the work asserts the monument's commanding presence and symbolic authority. Yet, the image subtly disrupts this majestic aura through Kim's deliberate choice to render it out of focus. This blurriness holds viewers in suspense, as if prolonged gazing might sharpen the image into focus. This discomfort of unclear vision resonates with the eternal desire that remains forever out of reach. As the title suggests, the work does not assume fear in the face of destruction or collapse; instead, by confronting the symbol of power, such moments become a form of release or an event to reconfigure internal emotions and sensations. Through his deliberate technical blur, the artist delays the gratification that follows collapse, redirecting attention from the fulfillment or catharsis to the poignant, brooding sensation of desire per se.



JAEWON KIM, *Maybe I Longed for Collapse*,
2025, Pigment print,
49.6 x 69.6 cm (19.5 x 27.4 in)
© Jaewon Kim (2025).
Courtesy of the artist and PODIUM, Hong Kong.

About JOÃO GABRIEL

Disinterested in the contemporary ideals of masculinity and their portrayals, **João Gabriel** (b. 1992 in Leiria, lives and works in Caldas da Rainha) departs from the gay pornography in the 1970s pre-AIDS era to re-address the representation of the male body. Through his dreamy impressionist brushstrokes, he softens the unflinching eroticism of the pornographic imageries, shedding light on the intriguing visual coyness and estrangement, where poetic tenderness and emotional ambivalence slowly overflow through his evocative portrayals. His constant revisiting of the pre-AIDS era speaks to a notion of inherited trauma and a desire to question the boundaries of joy, fear, and sexuality in contemporary queer culture. His recent solo exhibitions include Cinematic Art Gallery, Vila do Conde (2024), O-Town House, Los Angeles (2023), and Mind Set Art Center, Taipei (2022). He has also participated in group exhibitions at Biblioteca da ESAD.CR, Leiria and Caldas da Rainha (2024), Tweek Jonge Gezellen, Tulbagh (2024), ARCOLisboa, Lisbon (2023), Cloud Seven, Brussel (2023), DEBORAH SCHAMONI gallery, Munich (2022), Museu de Arte Contemporânea de Elvas (2022), Mind Set Art Center, Taipei (2021), among others.

About SHIMON KAMADA

Shimon Kamada (b. 1997, Japan; lives and works in Rotterdam) channels personal memory and subconscious reveries into his evocative oil paintings. Drawing from his sentimental photo archives, Kamada constructs layered compositions that fuse figuration with abstraction, exploring the fragility of time, the inevitability of loss, and the elusiveness of memory. His canvases, marked by skewed light, uncanny shadows, and dystopian atmospheres, evoke a haunting suspension that unsettles viewers and surfaces latent trauma. Through complex narrative stratifications, Kamada invites multiple, often ambiguous interpretations, transforming intimate recollections into universal meditations on nostalgia, alienation, and the porous boundary between reality and dream. His practice extends to woodcut prints and the reworking of secondhand canvases, emphasising the process and accumulation of memory's layers. He won the Ron Mandos Residency Award (2020) and worked at Brutus Lab in Rotterdam (2021) as an artist-in-residence. He has participated in group exhibitions including Van Nelle Fabriek, Rotterdam (2024), Enari Gallery, Amsterdam (2023), ARWE Gallery, Gouda (2022), Wilford X, Temse (2022), Felix Solo Gallery, Nijmegen (2021), Atelier of AVL Mundo, Rotterdam (2021), Het HEM, Zaandam (2020), among others.

About DEW KIM

Dew Kim (b.1985, lives and works in Seoul) integrates K-pop aesthetics and shamanistic motifs in his multidisciplinary practice spanning videos, installations, and sculptures to address themes such as organised religion, folk beliefs, the body, and queer sexuality. By constructing a theatrical realm of

PODIUM

gender fluidity, Kim maneuvers the notions of eroticism and desire to question religious taboos and embrace an idiosyncratic view of pleasure and pain. Kim had his solo exhibitions at Alternative Space Loop, Seoul (2023), Various Small Fires, Seoul (2023), Fragment Gallery, Moscow (2021), andout_sight, Seoul (2020), and Archive Bomm, Seoul (2018). He also participated in group exhibitions at Space Pado, Seoul (2025), Gallery aM, Tokyo (2024), The Horse Hospital, London (2024), Asian Arts Initiative, Philadelphia (2024), MOCA, Busan (2024), Swivel Gallery, New York (2024), Subtitled, New York (2023), G Gallery, Seoul (2023), Para Site, Hong Kong (2022), Documenta15, Kassel (2022), National Museum of Modern and Contemporary Art, Seoul (2022), Barbican Centre, Camden Arts Centre and Institute of Contemporary Arts, London (2022), and Art Space BOAN, Seoul (2021), amongst others. Kim holds an MA in Sculpture from the Royal College of Art, London, and a BFA in Metalsmithing and Jewelry from Konkuk University, Chungju.

About JAEWON KIM

Jaewon Kim (b. 1991, lives and works in Seoul) primarily utilises video, photography, and writing to further explore the discourses regarding queerness and HIV/AIDS. Contextualising the past, present, and future as multi-layered experiences, his works question and trace how the force of the disease reshapes the significance of, and the encounters with the invisible and excluded. His works have been shown in solo exhibitions at ElephantSpace, Seoul (2023), SPACE Four One Three, Seoul (2021), and ROOM 806-2, Seoul (2020). He also participated in group exhibitions at Metro Arts, Brisbane (2023), Fragment Gallery, New York (2023), Asian Arts Initiative, Philadelphia (2023), Whitney Museum of American Art, New York (2022), New Museum, New York (2022), Museum of Contemporary Art Los Angeles, Los Angeles (2022), Normal Screen, Tokyo, Japan (2022), Seoul International PRIDE Film Festival (2021), among others. He was also an artist-in-residence at MMCA Residency Goyang (2024). His works are in the collection of the Ulsan Art Museum, Korea.

About JOY LI

Joy Li (b.1999 in Gansu, lives and works in Shenzhen and New Haven) explores the tensions in the interactions between everyday objects, animals, and the human body through sculpture, installation, performance, and video. Simplifying while exaggerating the daily mundane items and scenes by recontextualisation, her works intrigue the audience with the carefully staged theatricality and absurdity, allowing them to re-experience and interact with familiar objects in uncanny manners. In her performances, by installing herself in a trancelike state of animality, she also questions the boundaries and the tensions between human and non-human beings. Treading a fine line within these playful interactions, Li offers a new perspective on understanding the notions of danger and desire. Her recent solo exhibitions include Vanguard Gallery, Shanghai (2024), LINSEED, Shanghai (2023), OFFSPACE, Shanghai (2022), and Gateway Gallery 1, Baltimore (2019). Her selected group exhibitions include THE SHOPHOUSE, Hong Kong (2025), New Uncanny Gallery, New York (2024), Guangdong Contemporary Art Center, Guangzhou (2024), Tree Art Museum, Beijing (2024), Time Art Museum, Chengdu (2021), among others.

About TAO SIQI

Tao Siqi (b. 1994 in Wuhan, lives and works in Shanghai) delves into the desire of all forms through her intense colors, delicate brushstrokes, and characteristic close-up perspective. Her paintings are rooted in her fascination with the body and flesh as a medium of sensibility and sexuality. By creating a tension between beauty and destruction, tenderness and violence, temptation and taboo, her surreal scenes inspire a provocative viewing experience and conjure emotional unease, flickering between pleasure and pain. Her solo exhibitions include Fortnight Institute, New York (2022), Clima, Milan (2022), Capsule Shanghai (2021), and chi K11 Art Space, Wuhan (2015). Her group exhibitions include 4649, Tokyo (2025), Capsule, Hong Kong (2025), OTP Copenhagen, Copenhagen (2024), Nathalie Karg Gallery, New York (2024), Hales Gallery, New York (2023), Museum of Sex, New York (2022), Fortnight Institute, New York (2021), among others.

Please contact **Cusson Cheng**, *Curatorial Director*, at cusson@podiumgallery.com, or call +852 3165 1452 for further information.

About PODIUM

Founded in 2023, Hong Kong-based contemporary art gallery PODIUM operates as a robust platform for underrepresented emerging and mid-career artists whose creative practices reflect idiosyncratic aesthetics and resonate with current social discourses. Through dynamic exhibition programmes,

PODIUM

publications, and institutional collaborations, the gallery remains steadfast in fostering transnational dialogues and synergic and experimental growth among the international artistic community.

Website: www.podiumgallery.com

Instagram, Facebook, WeChat: @podiumgallery