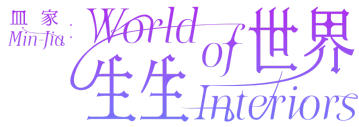


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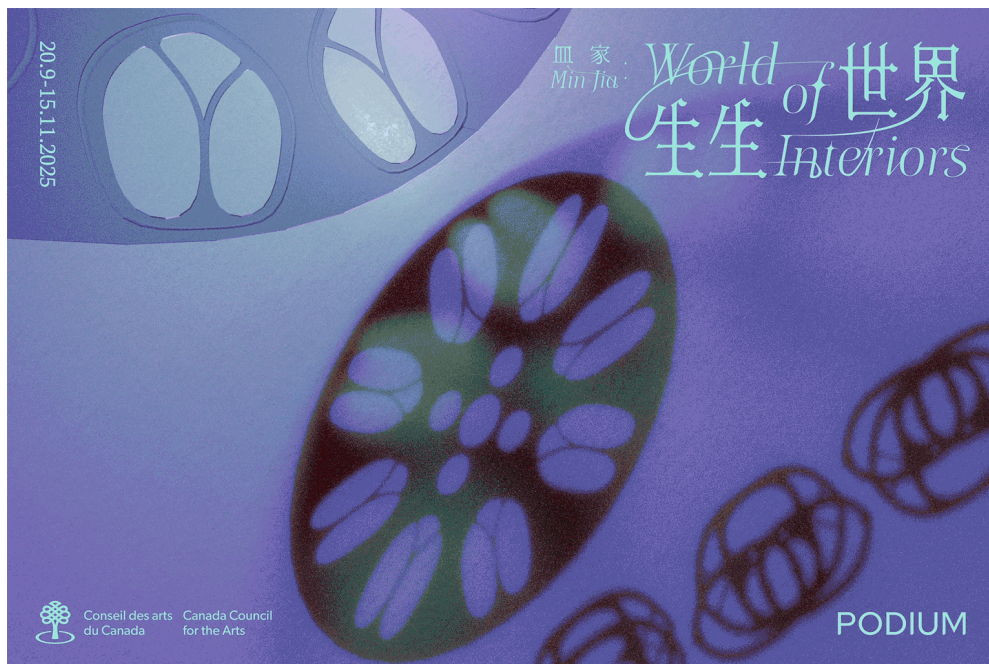


Date: 20 September—15 November 2025

Opening: 20 September, 2:00—7:00 PM

Artist: Min-Jia

Please visit the link [HERE](#) to download all media-related materials.



PODIUM is proud to present 'World of Interiors', Urumqi-born, Berlin-based artist **Min-Jia**'s first solo exhibition in their career and with the gallery. Built upon their apprenticeship in *Shaanxi Huaxian* shadow puppetry under master **Wang Tianwen** in Xi'an, China, this body of work samples and remixes traditional techniques, materials, and ornamental forms across cultures, creating an enigmatic site from which to investigate the interior life of the migrant. Drawing from the analysis of how economic and migratory cycles construct subjectivities in Chinese-Australian writer **Aurelia Guo**'s eponymous book, as well as the artist's experience in the transnational Asian diaspora, the exhibition fractures and recycles narratives of transformation to destabilise myths of origin and identity. The exhibition opens on 20 September (Saturday) from 2 to 7 PM and is on view until 15 November (Saturday).

In their new body of work, **Min-Jia** revitalises vellum—chemically treated cow skin—transforming it into a sensitive, living material that responds to its surroundings like flesh, drawing inspiration from the migratory art of *Shaanxi* shadow puppetry. This ancient tradition, which originated within imperial courts and later evolved through travelling troupes telling local stories, embodies a nuanced history of marginality and cultural hybridity, challenging simplistic notions of authenticity, high art, and national identity. Reflecting this complexity, the exhibited work resonates with themes from **Aurelia Guo**'s *World of Interiors*, highlighting how survival on society's edges fosters an aesthetic blending poverty and opulence. Drawing from an eclectic mix of references—including Chinese folk art, Orientalist

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kitsch, queer Art Nouveau, and Boys' Love and Girls' Love anime—they mobilise ornament both as disguise and enhancement, using it strategically to navigate hostile environments. By intensifying traditional motifs and domestic interior elements till they are eroticised, threatening, and writhing with life, **Min-Jia** reconstructs the ephemeral domestic spaces of travelling puppetry troupes, creating a parallel realm where these potent, transformative visual forces come to expressive life.

In 'World of Interiors', **Min-Jia** infuses an array of artistic media in the dim, visceral space. To start with, the monumental shadow puppet installation *Growing Laughing Living Body* (2024–2025) transforms the gallery into a shadow play where visitors become living puppets within a realm of fluid, intermorphic bodies. The mummified figure entwined with weed-like columns references the traditional 'large scene', activating tensions between domestic enclosure and ephemeral, portable form. Meanwhile, *Mother I-IV* (2024–2025), a series of four kinetic shadow puppets, embody the four seasons through distinct styles. Translucent and backlit like spirits, they consist of membrane-like wheels inspired by Berlin's discarded hubcaps, which continuously generate spinning to symbolise the Buddhist wheel of life. Elsewhere, the two-metre-tall figure *Father* (2024–2025) portrays a Sisyphean cycle, where his separated meridians and veins form a ghost rootlessly entangled in invasive horsetails, reflecting the paradox of adaptability and confinement within a shifting landscape, and revealing identity forged through endless cycles of return.

In addition to their sculptural installations, **Min-Jia** expands their interpretation on transformation through painting and drawing practices. *The Seed I-III* (2024), reimagines the Japanese Buddhist *Kusōzu*—the 'Paintings of the Nine Stages of Decay'—traditionally depicting bodily decay to reflect on impermanence and detachment. **Min-Jia**'s powerful interpretation embraces cyclical existence and rebirth through an eroticised female figure transforming into an anthropomorphic landscape, evoking Buddhist themes of emptiness and karmic continuity. In *Wild Grass on the Riverbank* (2024–2025), the artist draws on **Hitomi Itō**'s eponymous poem tracing migrant children between the Californian wasteland and Japanese riverbank. The work captures the uncanny liminality of migrant life, portraying a figure merging with sunlit horsetails that reshape into the landscape itself.

Following a 2023 diagnosis of fibromyalgia, **Min-Jia** created intimate graphite drawings such as *Falling Goose and Flying Goose* (2023), *Dreaming Turtle and Farting Rabbit* (2023), and *White Peacock and Shadow* (2023), translating shadow puppetry into intricate hybrid trickster figures. These graphite on paper works explore the artist's chronic pain and the fragility of the body through skeletal sutures and joints, highlighting the care their own body demands. Draw from fetish manga and queer anime, the recent drawings such as *Living Body* (2025) and *Growing Laughing Living Body* (2025) depict tense, androgynous forms to investigate the intertwined dynamics of pleasure and suffering, bondage and freedom, self and world—central to the artist's perspective on queer, migrant, and disabled subjectivities.

Supported by



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Notes to editors

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

About Min-Jia

Min-Jia (b. 2001, lives and works in Berlin) destabilises the myths of origin and identity through narratives of transformation. Their work samples and remixes folk and ornamental arts and their global transformations—from Orientalist kitsch to Art Nouveau to manga—to re-examine fantasies of the Other across canonical and outsider art histories. They have completed a *Shaanxi Huaxian* shadow puppetry apprenticeship under **Master Wang Tianwen** in Xi'an, China, and graduated from Berlin University of the Arts (UdK). They have exhibited in group exhibitions at ACUD Galerie, Berlin (2025), Tofu Space, Copenhagen (2025), PODIUM, Hong Kong (2024), James Fuentes Gallery, New York (2024), Franz Kaka, Toronto (2024), Bernheim, London (2023), A.I. Gallery with Linseed Projects, London (2023), X Museum, Beijing (2023), Hunt Gallery, Toronto (2022), among others. Their works can be found in the collection of the Royal Bank of Canada. They are currently completing their forthcoming novel, *Mechanical Tail*.

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, 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

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