

PODIUM

Like a Thief
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Dennis Scholl
丹尼斯·肖勒

Dennis Scholl: Like a Thief in the Night

29 November 2025 – 28 February 2026

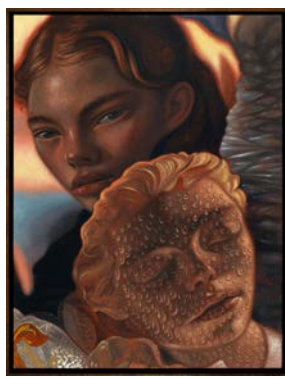
PODIUM is proud to present 'Like a Thief in the Night', Berlin-based artist **Dennis Scholl**'s first solo exhibition in Asia and with the gallery. Known for his lush and phantasmagorical paintings and drawings, Scholl has been creating enigmatic worldviews where human and non-human beings oscillate between brutality and beauty, violence and tenderness. In this ambitious body of work, spanning 16 new paintings and a collection of drawings, the artist draws upon the pastoral as both a locus of sentimentality and a theatre of profound spiritual allegory.

Centring on the recurring image of the shepherd—a guide of flocks—Scholl reimagines it as a sacred figure that commands cultivation and sacrifice across human and non-human life. Through his enchanting visual language and storytelling, Scholl invites the viewers to inhabit the crux of tension between comfort and foreboding, belonging and exile, nurture and disruption; reminding one that vigilance is not merely a stance of fear but also of attention and tenderness—that to live in anticipation of the unknown is to remain awake to care for oneself. The exhibition opens on 29 November 2025 (Sat) from 2 to 7 pm and is on view until 28 February 2026 (Sat).

The poetic and evocative exhibition title imbues a biblical undertone that is both uncannily intimate and unsettling. To arrive *like a thief in the night* is to arise suddenly, secretly, without warning—echoing the words of the New Testament that describe the hidden hour of Christ's return and the coming of judgment. In Scholl's solo presentation, this idiom is neither a moral threat nor a promise of catastrophe, but a call to dwell in the charged space of unknowing. The thief-Christ is paradoxical: feared for intrusion yet awaited as saviour, disruptive yet redemptive. In this vein, Scholl leads the viewers into a world that outwardly recalls the serenity of the pastoral but is consistently shadowed by the weight of revelation.

The pastoral, often idealised as harmonious respite, is reconfigured as a vulnerable realm always on the brink of exposure—where every gentle image of care or communion is shadowed by the creeping awareness that the traumatic truth will make an unannounced arrival. Through archaic and enthralling imagery such as goats and lambs, shepherds and flocks, skulls and flames, Scholl summons the gravity of Christian symbolism while tempering it with gestures of tenderness. His shepherds are not distant icons but caring presences, holding the vulnerability of human and non-human bodies with quiet intensity. These gestures of care, however, do not neutralise the undercurrent of danger; rather, they exist alongside the knowledge that revelation arrives stealthily, when the soul least expects it.









Dennis Scholl
The Fire that Called our Names
2025
Oil on canvas
170 x 130 cm | 66.9 x 51.2 in





The Fire that Called our Names (2025) serves as a poignant focal point of the exhibition, weaving a rich tapestry of symbolism through the figure of a shepherd guiding us away from a menacing wildfire. Cloaked in pristine white robes untouched by the destructive flames behind, the shepherd descends calmly, embodying protection and solace amid danger; his compassionate gaze offers reassurance and calm. Nonetheless, the shepherd's restful advent juxtaposes with the uncanny maroon droplets that suffuse the surface of his skin. To Scholl, this bodily feature constitutes an earnest symbolism of one's permeability to enlightenment and goodness. Here, the shepherd's higher purpose is to become our paragon and save humanity; in this vein, therefore, the flock, represented by sheep and goats, symbolises those who accept guidance and those who resist it.





Amidst the swirling smoke and devouring flames, the sheep emerges, leaping towards salvation, whereas the goats linger still, ensnared within the perilous mist. Though the flames edge ever closer, the shepherd extends a lasting compassion to the goats through the virtues of love and selflessness. At the heart of the composition, a white dove clutching a serpent figuratively symbolizes the triumph of hope and renewal over adversity. Scholl's complex imagery invites reflection on protection, sacrifice, and the enduring power of compassion in times of crisis.



Details of *The Fire that Called our Names*

Dennis Scholl

From Now on We Will Only Speak of The Light
2025

Oil on canvas

155 x 190 cm | 61 x 74.8 in

From Now on We Will Only Speak of The Light (2025) introspectively probes humanity's struggle between good and evil. At its centre stands an androgynous figure, wrapped in soft, unassuming cloth, as if sheltering thought itself. Behind them, an uninvited presence emerges—a figure adorned in elegance but trailing a shadow. Like a wolf in sheep's clothing, he dresses in a debonair, white suit, yet the viscous, coal black droplets, which seep and trickle down from the skull atop, reveal his hidden malice. In the face of this incessant and lurking presence of evil, an ancient tree nearby stirs and burns from within, kindling small, urgent flames, a wordless warning to the soul at its roots.





Looking closer, the central figure also alludes to **Michelangelo's** *The Creation of Adam*. The original fresco depicts a heightened and dramatised moment between God and Adam, who are verging on touching their fingers—a monumental episode celebrating the creation of a pure soul. However, Scholl replaces the iconic scene with the protagonist touching the goat's horn amidst fragile stillness: the moment before surrender, the hesitation before choice. Scholl recalls the gesture of creation, yet transposes its triumph into uncertainty. The hand no longer reaches for divinity but touches the horn of a quiet beast. It is a meeting not of salvation, but of reckoning. Here, the present moment is an inward one—the birth of consciousness trembling beneath desire. Light wavers; darkness listens. The tension continues, unseen, within each breath, where purity and temptation entwine like twin reflections in the same stream.





Details of *From Now on We Will Only Speak of The Light*



Dennis Scholl
The Evil One and His Flowers
2025
Oil on canvas
80 x 60 cm | 31.5 x 23.6 in





The Evil One and His Flowers (2025) unfolds in a luminous amber haze, drawing viewers into a scene charged with haunting tension. Central to the composition is the same figure found in *From Now on We Will Only Speak of The Light* (2025), dressed with unnerving elegance in a crisp white suit and black bowtie. His iris-less eyes, vacant yet piercing, evoke a liminal presence caught between life and non-existence—a spectral state of limbo. Encircling this figure, once-vibrant flowers wilt and curl, submitting to a fiery metamorphosis as their petals crumble to ash before flaring into silent, blossom-shaped flames. This vivid imagery forms a compelling metaphor for the evil evoked in the title—an embodiment of desire and malevolence that consumes and transforms, flickering between beauty and destruction.



The flowers, emblematic of life and fragility, become intertwined with decay and fire, reflecting the seduction and destruction of darkness and temptation. Through the intimate connection between the figure and his flowers, the painting reveals a precarious balance between allure and menace, highlighting the captivating and corrosive nature of evil.



Details of *The Evil One and His Flowers*



Dennis Scholl

Pastures of Time

2025

Oil and pastel on canvas

57 x 67 cm | 22.4 x 26.4 in (framed)

The evening glow filters gently through branches and leaves in *Pastures of Time* (2025), enveloping the flora and fauna in a tender, golden embrace. From the soft fur of resting lambs to the lush petals and verdant greenery, and down to the rugged bark of ancient trees, textures merge and harmonise with the melting hues, blushing together beneath the warm light. Scholl invites the viewer to slip into a shared reverie with the tranquil lambs and the otherworldly landscape, shedding the constraints of time and place. Like the untouched garden before the first taste of the forbidden fruit, or the idyll of Shangri-La before humanity's unrest—the calm before the storm of desire, before the wolf in sheep's clothing emerges.







Dennis Scholl
The Great Relief
2025
Oil on canvas
140 x 115 cm | 55.1 x 45.3 in







In *The Great Relief* (2025), the figure sheds a white suit to reveal a multitude of other guises, each gently tugging at our hidden desires. Here, the enigmatic character wears a ribbon tenderly wrapped around a skull, softening an otherwise unsettling presence. Concealed beneath a black mask and robe, this figure also assumes the guise of a shepherd, staff in hand—a seemingly trustworthy guide. Yet this appearance merely veils a deeper turmoil: a gathering storm of temptation and moral ambiguity that threatens to engulf the innocent. Flames begin to flicker, dance, and circle the man, who remains unaware of the subtle deception leading him astray, falsely convinced that yielding to desire offers solace. Through this paradoxical shepherd-like figure, Scholl gently warns of the dangers lurking beneath appealing surfaces. Before the lamb within us is consumed by this creeping fire, there remains a chance to stay vigilant, reflective, and safeguarded from corruption.



Dennis Scholl
A Shattering
2025
Oil on canvas
115 x 140 cm | 45.3 x 55.1 in

Paying homage to the odalisque tradition, *A Shattering* (2025) unfolds as a surreal portal, weaving the reclining, idealised female nude into a layered narrative that reflects humanity's enduring struggle between light and shadow. At first glance, Scholl presents a serene and radiant scene: a lush garden bathed in glowing light, where a male figure shares the warmth of a bonfire with a caprine companion, while the female protagonist gently plucks a vibrant flower from the abundant greenery, captivated by its delicate beauty. Yet the bright backdrop gradually darkens as the eye is drawn toward a shadowed corner, where a serpentine creature silently slinks. In this suspended moment, the perfect image fractures like glass—reminding the viewer that even in seemingly idyllic surroundings, unrest can seep in, and vulnerability can invite disruption. Since **Édouard Manet's** *Olympia*, the reclining nude has symbolised the modern woman's awareness of her dual role as both object and subject—embodying desire and defiance. In Scholl's work, this form both lures the viewer into admiration and simultaneously challenges perception, urging cautious reflection rather than yielding to temptation.

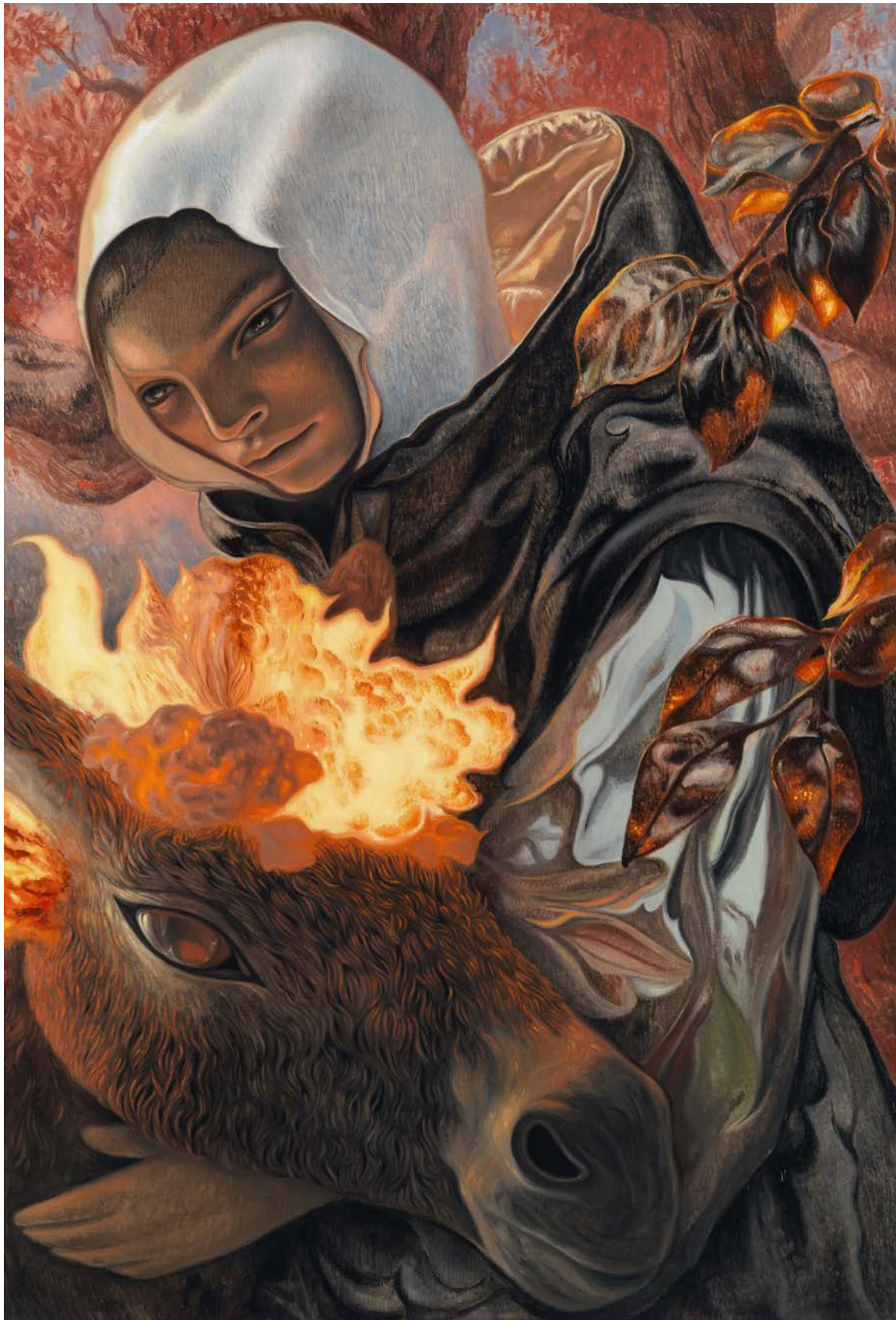






Details of A Shattering





Dennis Scholl
A Vessel of Perception
2025
Oil on canvas
95 x 65 cm | 37.4 x 25.6 in

A Vessel of Perception (2025) is set amid a forest ablaze, where the natural world is simultaneously consumed and illuminated by fire's raw, transformative force. The protagonist, garbed in a protective suit, holds tenderly a donkey's severed head, its hollow eyes devoid of life yet crowned with smoke and flame. Deep contemplation fills the protagonist's gaze as they peer into the fire emanating from this spectral vessel, a moment suspended between destruction and revelation. Scholl's painting channels the symbolism of ancient sacrificial rites, where the severed head of a beast, humble yet burdened by human labor, becomes a ritual oracle, exhaling flames that mirror the pyre consuming the forest itself. This dismembered yet potent being transmutes into a vessel of apocalyptic vision, forcing a perception and reckoning with humanity's role as both destroyers and witness. *A Vessel of Perception*, through staging this ritual, provokes reflection on the uneasy tension between human progress and the natural world, eliciting both grief for loss and awe for enduring natural forces.



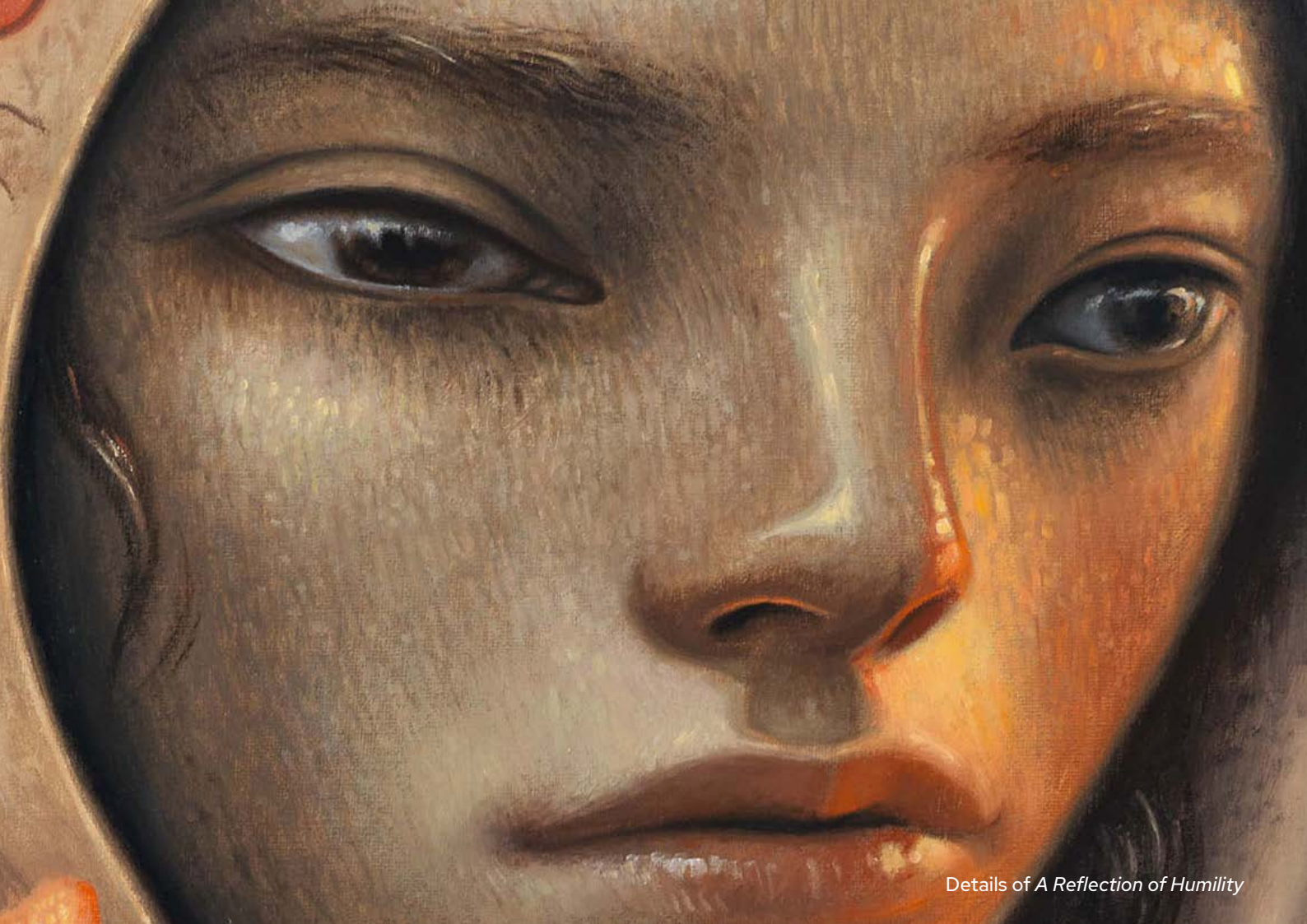






Dennis Scholl
A Reflection of Humility
2025
Oil on canvas
80 x 50 cm | 31.5 x 19.7 in





Details of *A Reflection of Humility*

A Reflection of Humility (2025) unfolds against a vast, pitch-black celestial void, where the cosmos becomes a silent witness to an intimate dialogue between human fragility and nature's enduring presence. The protagonist wears a futuristic yet primordial space suit, bearing the symbolic imprints of lambs and goats alongside delicate sunrays—icons that evoke innocence and steadfastness—marking an eternal bond between vulnerability and resilience. The suit is not merely protective armour but a permeable skin, as the saffron and rosy flowers flourishing around the collar and the moss gently creeping from the chest—nature's quiet reclamation, a testament to forces that cannot be subdued. This nuanced organic intrusion suggests that even in our most fortified states, the natural world softly, insistently penetrates our defences, symbolising a respectful alliance with nature rather than dominion over it. Through this delicate composition, Scholl's protagonist straddles the nexus of futurism and primal connection, embodying care, humility, and the humility necessary for survival within overwhelming natural forces.



Dennis Scholl
The Last Morning
2025
Oil on canvas
95 x 65 cm | 37.4 x 25.6 in







The Last Morning (2025) presents a serene moment bathed in gentle hues beneath a clear blue sky at sunrise, suffused with tenderness and quiet strength. The protagonist, a young, female shepherd with eyes glistening with tears, embraces a goat standing tall beside her—a reversal of traditional roles where the caretaker becomes the protected. Wisps of the goat's wool billow softly in the gusting wind, heightening the painting's intimate and tender atmosphere. This tender tableau challenges conventional hierarchies, suggesting that those who nurture and sustain life are themselves sustained in return by the very beings they tend. The warmth and solace exchanged between shepherd and flock become a poetic metaphor for the grace of life, emphasising mutual dependence and shared strength. Scholl's work offers a quiet meditation on empathy and connection, revealing that protection is not a one-way act but a reciprocal embrace. The work, therefore, invites viewers to reflect on the delicate balance of care and vulnerability inherent in interspecies relationships, celebrating the light and hope found in moments of shared tenderness beneath the vast morning sky.



Dennis Scholl

Young Saints, Shining Cherubim, Flaming Seraphim, Prais Be to You
2025

Oil on canvas

170 x 130 cm | 66.9 x 51.2 in







In *Young Saints, Shining Cherubim, Flaming Seraphim, Prais Be to You* (2025), Scholl reimagines the figures of Cherubim and Seraphim as a gentle goat-like being and a warrior, transforming these once awe-inspiring guardians into tender presences watching over the young figure at the centre. Cherubim are typically portrayed as formidable, multi-faced protectors wielding flaming swords, while Seraphim are depicted as beings of radiant intensity, the embodiment of unwavering devotion. In Scholl's interpretation, however, their stern grandeur yields to a quiet grace. The Cherub, now rendered as a caprine, smiles faintly; the Seraph, though still shrouded in flame, assumes a more humane form, meeting the viewer's gaze with calm warmth. Their hands, and that of the young figure, intertwine in soft communion, as the youth leans gently into the Cherub's embrace. The serenity of their gestures and the closeness they share evoke the tenderness of a familial portrait rather than the solemnity of celestial power. Scholl further composes the trio within a pyramidal structure that encloses the scene in balance and tenderness—borrowing the visual harmony often found in Renaissance art to suggest the coexistence of strength and compassion. The arrival of this triad, then, is not an omen of judgement, but a quiet assurance amid uncertainty.



Dennis Scholl

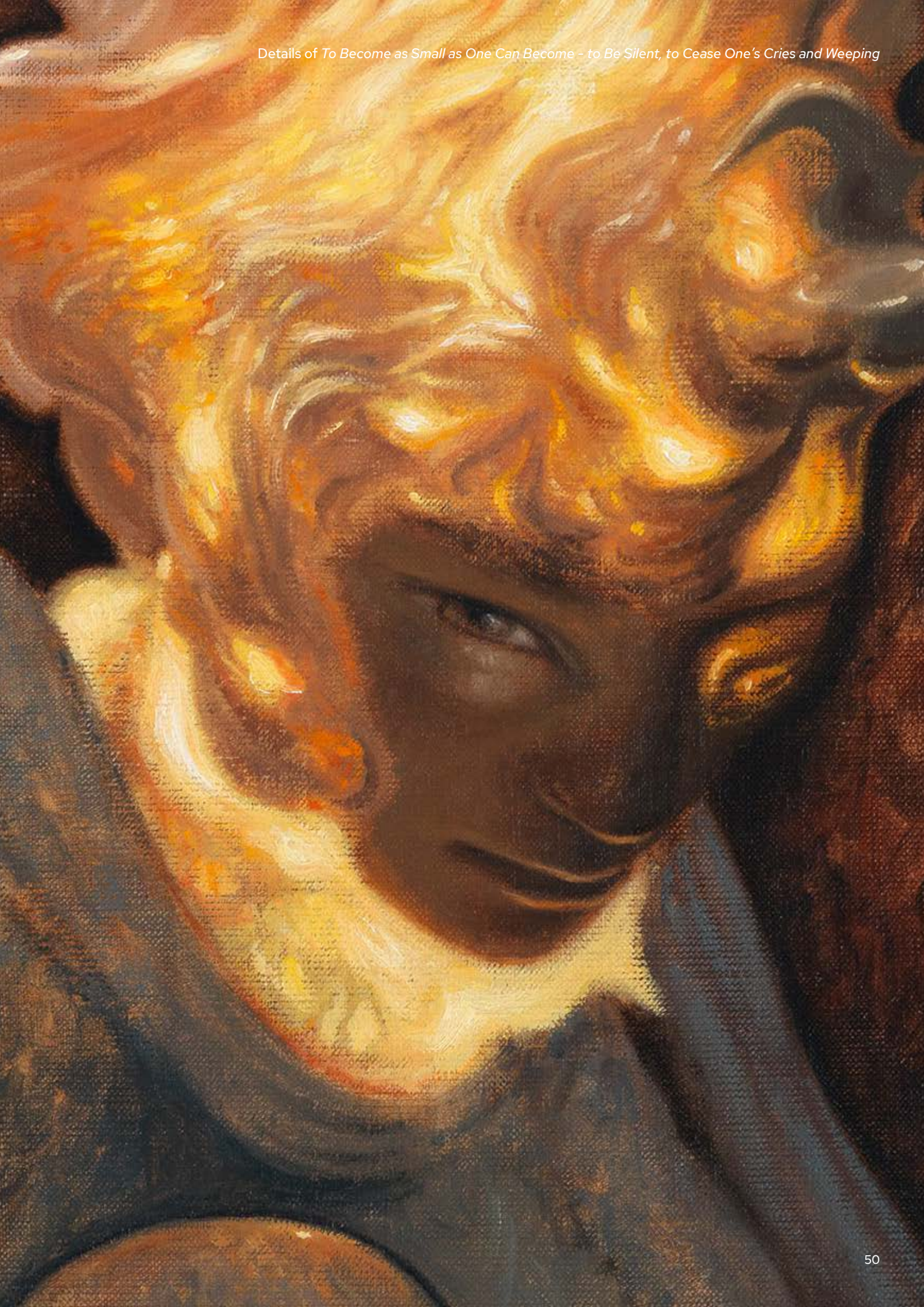
To Become as Small as One Can Become - to Be Silent, to Cease One's Cries and Weeping

2025

Oil on canvas mounted on wood

67.5 x 52 cm | 26.6 x 20.5 in (framed)





In a similar spirit, *To Become as Small as One Can Become – to Be Silent, to Cease One's Cries and Weeping* (2025) offers a prelude to *Young Saints, Shining Cherubim...*—tracing the early form of the Seraph before its transformation into the fully winged, fervently radiant figure. Here, the young Seraph appears fragile and withdrawn, curled into a corner of the canvas with its back turned to the viewer. Shattered and vulnerable, it has yet to embrace its profound purpose—the searing energy that slashes across its eyes and brings forth tears of pain. These stages are both inevitable and vital for growth: through enduring hardship and humility, and by recognising oneself as a small presence in the vastness of the world, can its spirit strengthen and flourish—ultimately rising as a powerful and enduring protector. The Seraph thus stands not only as a symbol of strength at its ascendance but also as an embodiment of grace and resilience amid trials.





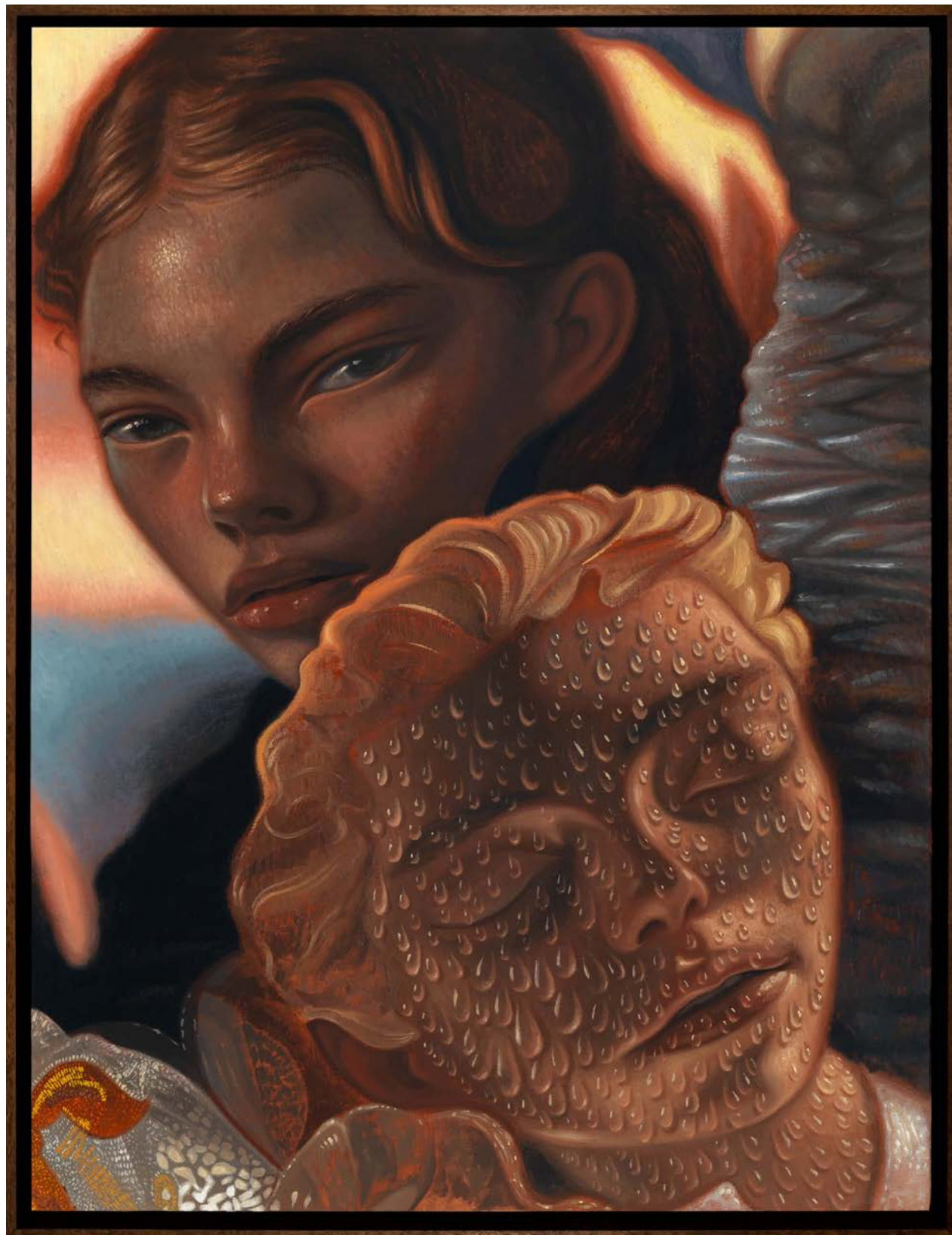
Dennis Scholl

Permeability - The Sleep of the Adolescent

2025

Oil on wood

52 x 40 cm | 20.5 x 15.7 in (framed)

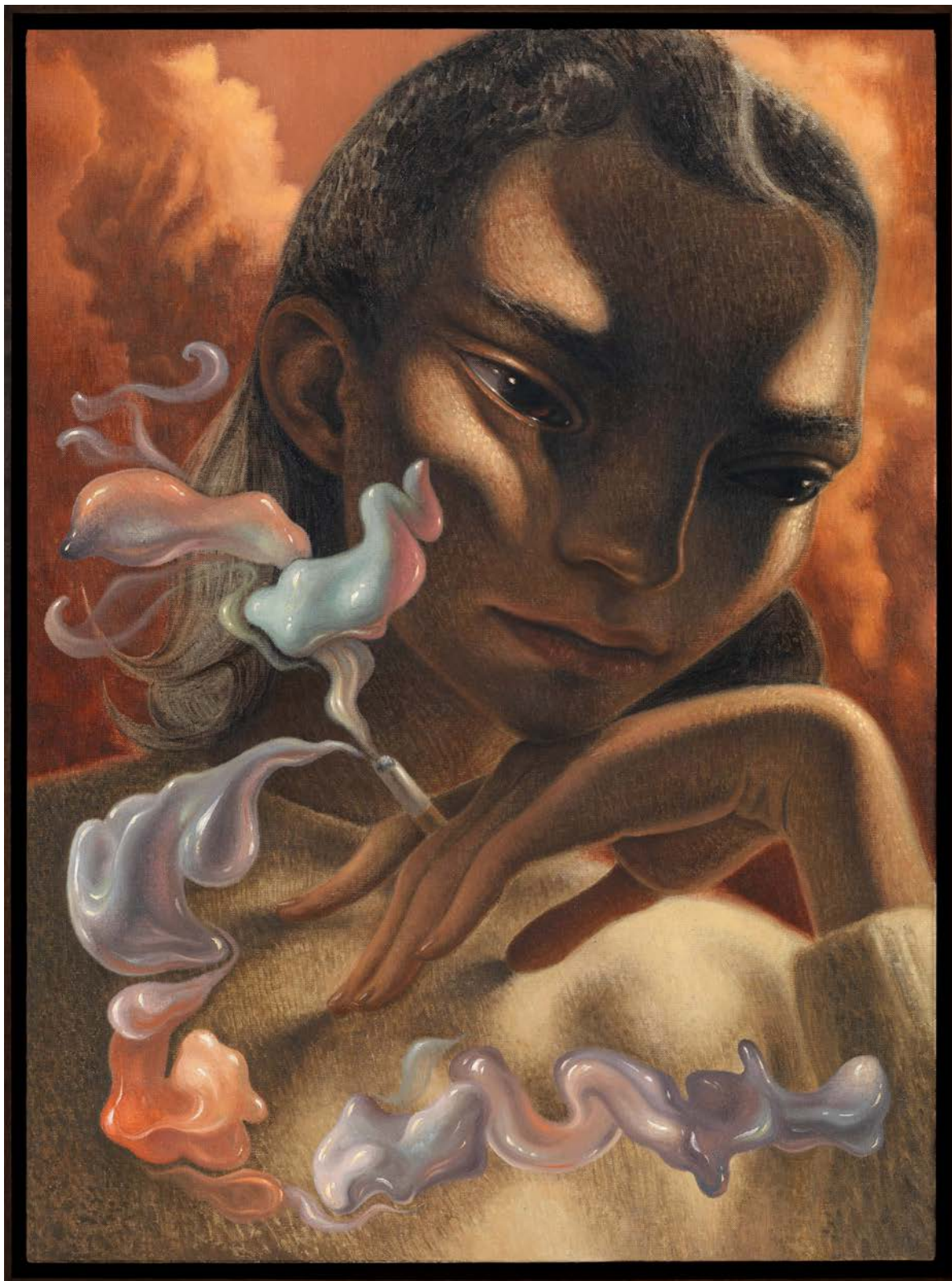




Permeability – The Sleep of the Adolescent (2025) presents a dreamscape centred on a teenager, quietly sleeping in a slanted pose, mouth gently parted and eyelids closed to shield from unseen disturbance. In the lower left corner, a fragment of mosaic art glimmers beneath the resting body. Echoing ancient architectural traditions, the tesserae flooring subtly recalls the weight of history and the traditions that simultaneously support and challenge the young dreamer. Across the serene face, countless water droplets remain poised; whether sweat or tears, each bead holds its place like a pearl set on velvet, catching the light in quiet defiance of gravity. For Scholl, these droplets serve as enduring emblems of permeability—marking the porous thresholds where the self encounters the rest of the worldview, and where personal transformation intersects with collective memory. Within the painting, these signs of interconnectedness are delicately composed, suggesting an order that safeguards vulnerability, while gently reminding the sleeper of its silent cost. A faint, indistinct figure stands behind, gazing outwards beyond the canvas, radiating a presence that is at once protective and insistent. In this suspended occurrence, adolescence hovers between inheritance and emergence, held in the fragile tension of openness.







Dennis Scholl

The Intake of What Was Lost

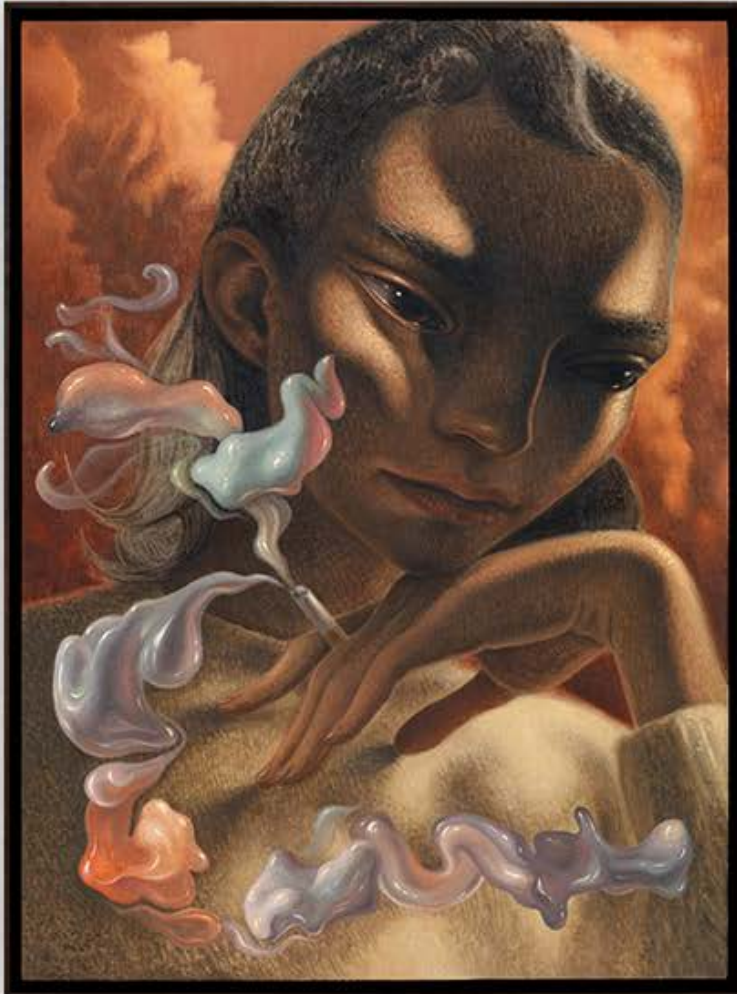
2025

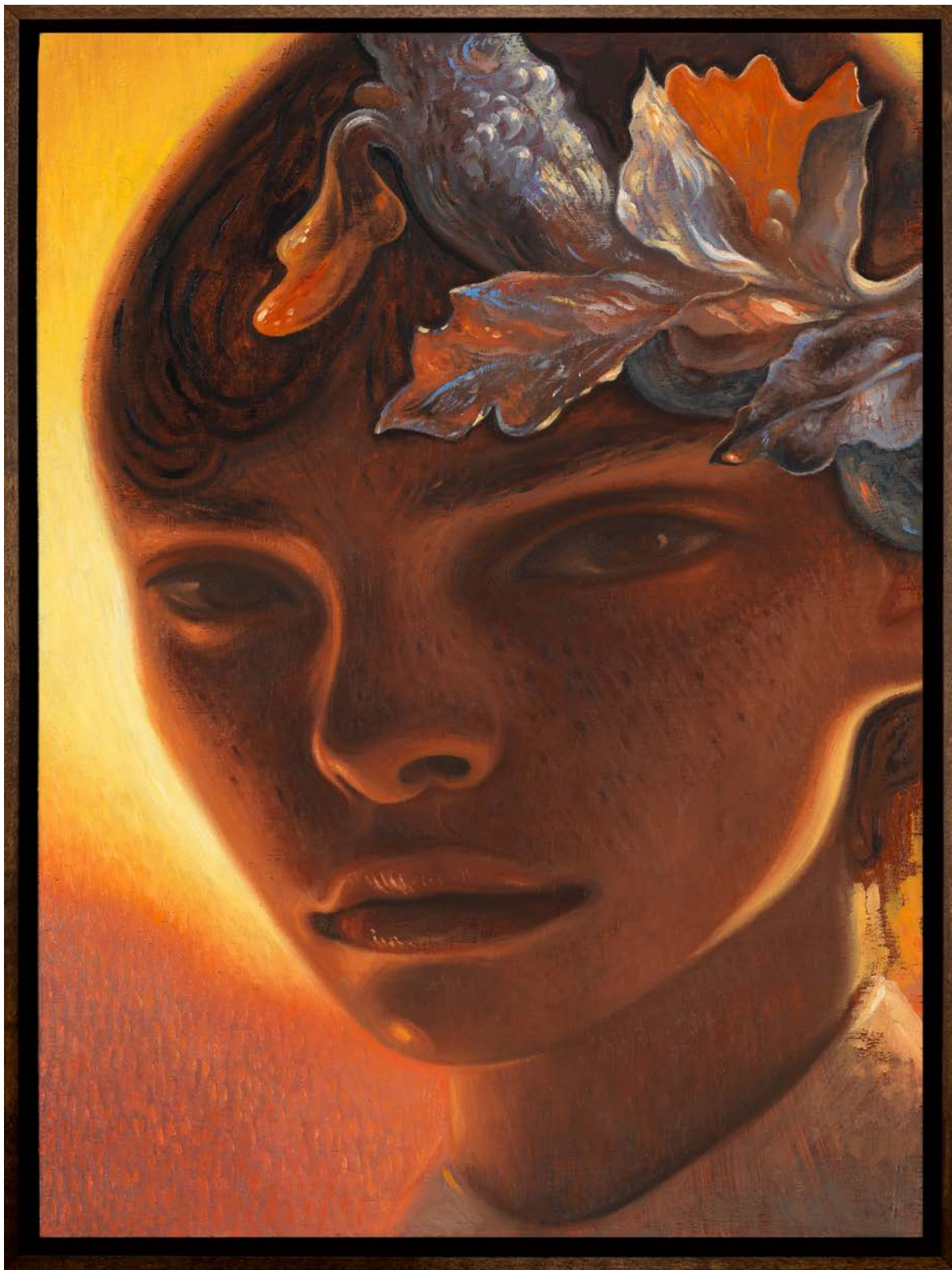
Oil on canvas mounted on wood

65.5 x 49 cm | 25.8 x 19.3 in (framed)



In The Intake of What Was Lost (2025), a close-up portrait captures a woman mid-cigarette, her face cast in shadow as if forewarned of sorrow. Grief wells quietly in her eyes, faint glimmers of withheld tears shifting between desolation and numbness, as if news has emptied her spirit. The cigarette smoke defies expectation, rendered as iridescent liquid—silky, shimmering, threaded with crimson and indigo—that curls like visible tears and blood. This subtle transformation of ruin into light, and silence into luminous confession, places her at a fragile threshold where revelation is not articulated but borne, experienced as delicate tension within the weight of the unspoken.





Dennis Scholl

A Tear in The Fabric of The Sky

2025

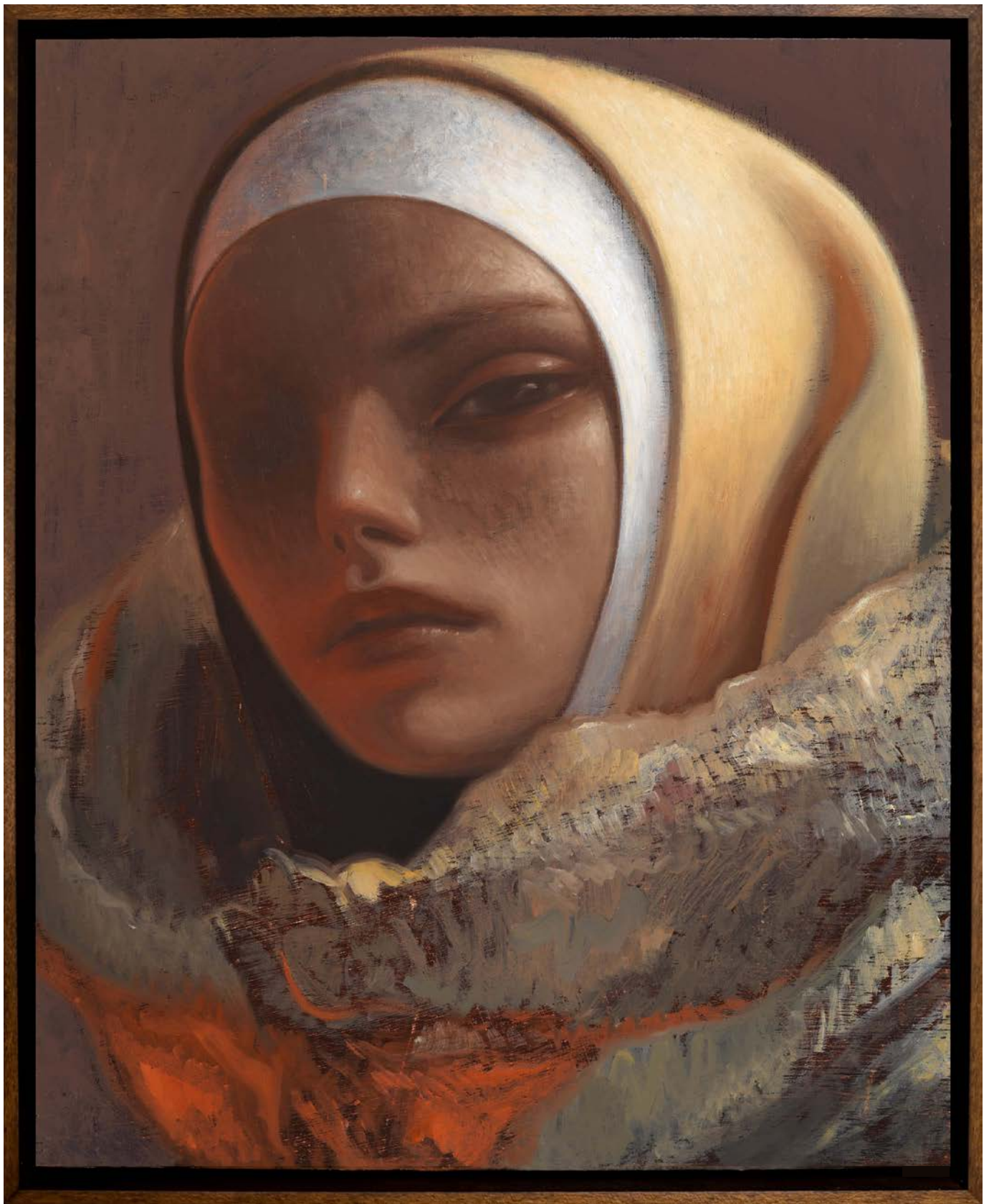
Oil on wood

36 x 27 cm | 14.2 x 10.6 in (framed)

Scholl's smaller figurative paintings enrich the layered narratives of his solo presentation. In *A Tear in the Fabric of the Sky* (2025), the subject's arresting gaze speaks of a burden too vast for words. Though composed as a calm portrait, the title hints at a subtle fracture—an unseen rift in the celestial expanse just outside the frame—echoing the unspoken truth lingering at the figure's lips. This delicate tension is mirrored by the presence of the Columbine flower and doves in the upper right corner, symbols of resilience, humility, and spiritual grace, gently framing the subject as a bearer of quiet revelation where the everyday becomes a gateway to the unknown.





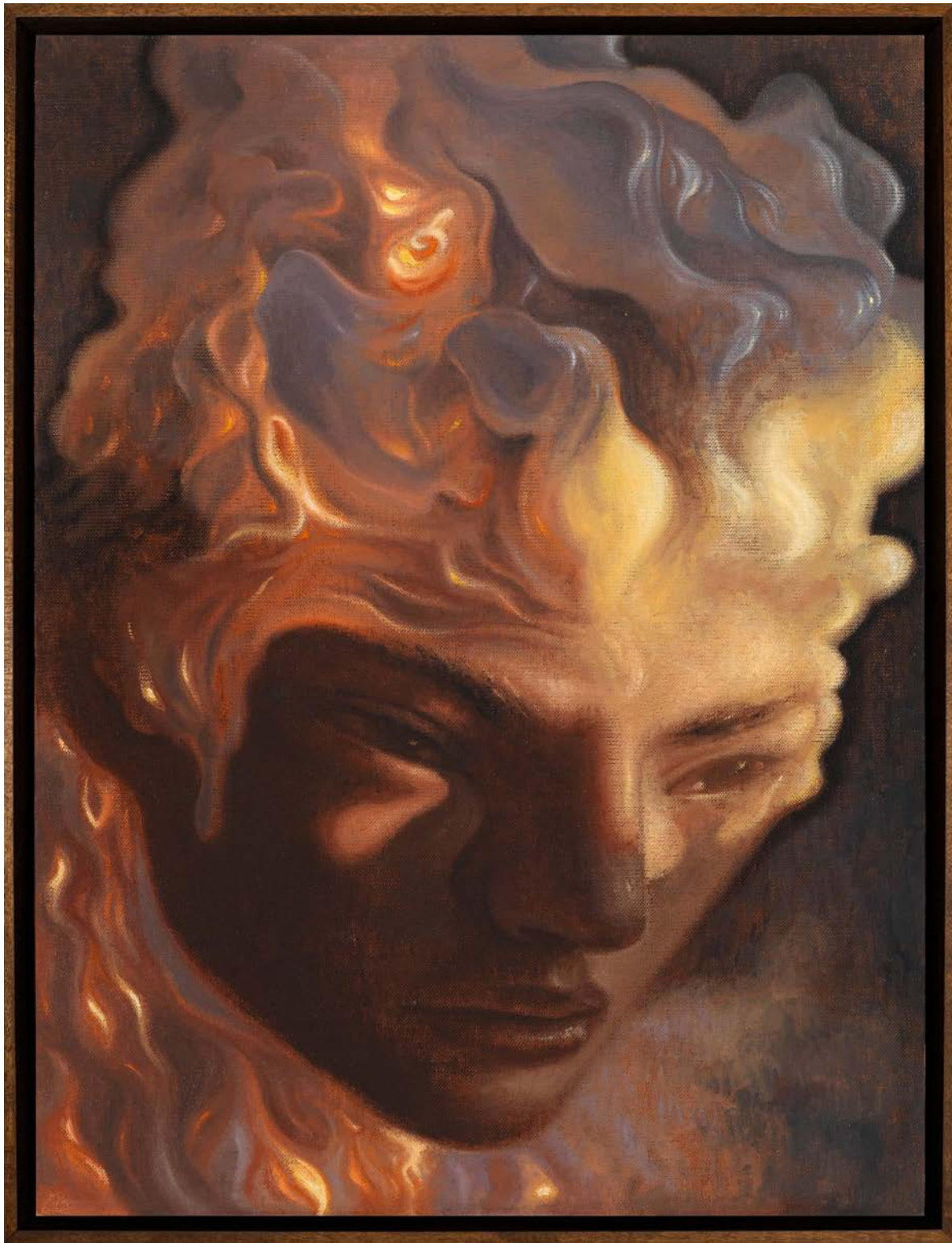


Dennis Scholl
Proximity to Light
2025
Oil on wood
34 x 28 cm | 13.4 x 11 in (framed)

In *Proximity of Light* (2025), a female figure meets the viewer's gaze with a solemn intensity. Her head tilts slightly back, casting a downward look that suggests an unwavering, unyielding presence. The deliberate blur over one eye deepens this ambiguity, inviting reflection on the tension between seeing and not seeing. The work distills a cautionary message: the more fiercely one tries to grasp transcendent power, the easier it becomes to lose sight of mysteries beyond comprehension—a call to remain poised in that charged space of uncertainty.







Dennis Scholl

The Power of His Intonation

2025

Oil on canvas mounted on wood
42 x 32 cm | 16.5 x 12.6 in (framed)

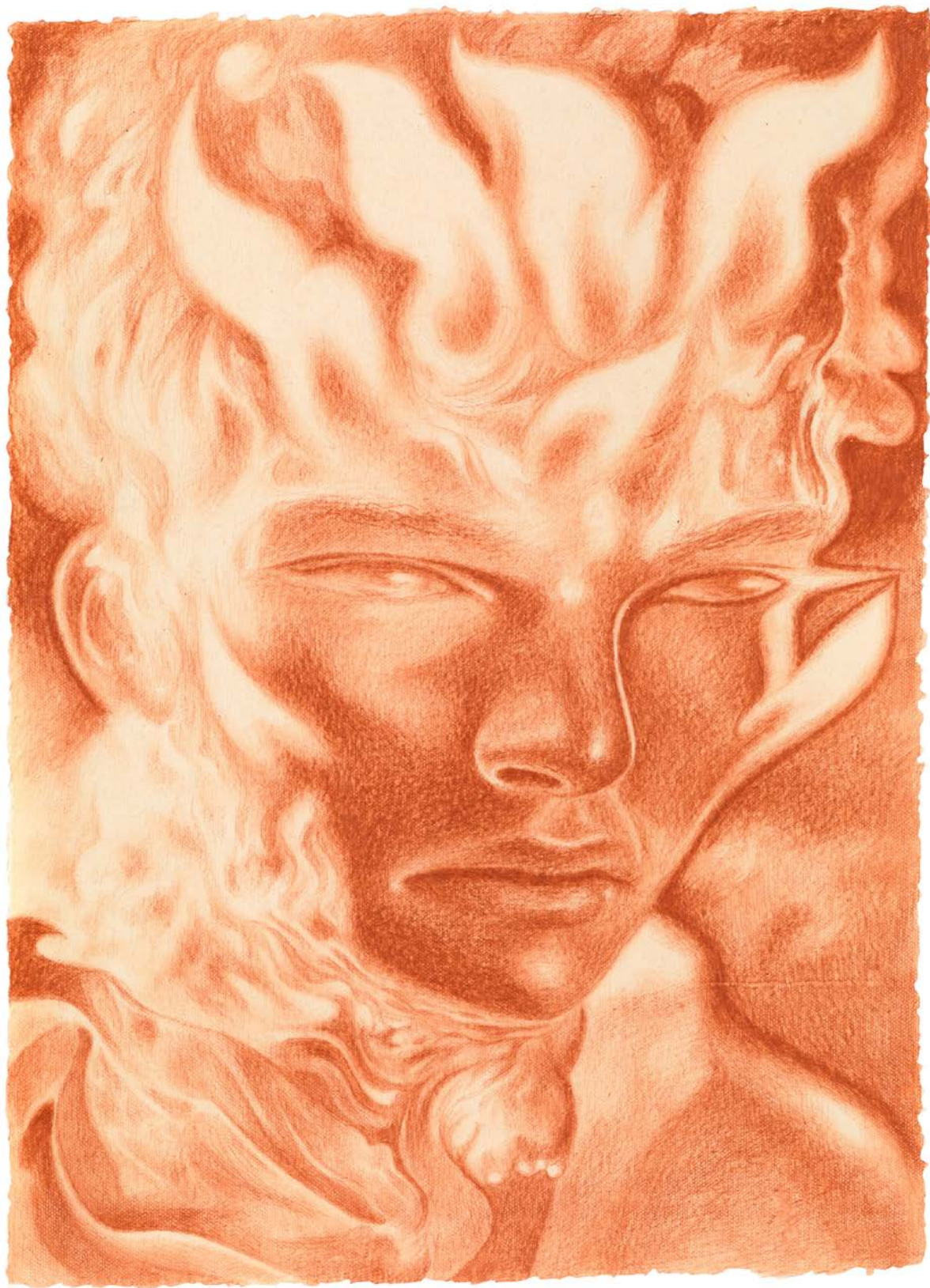


In *The Power of His Intonation* (2025), the male figure's eyes narrow against an implied glare, as if struggling to discern clarity amid overwhelming light. The strong set of his brow, faintly furrowed, conveys more than discomfort—it signals steadfast endurance, a silent resolve amid consuming fire, be they literal or metaphorical. Here, intonation is conveyed not through words but through tension: in the steely gaze and the tightened line of the mouth, a mute declaration that resonates with the poised tension of *A Tear in the Fabric of the Sky*. Both figures stand on the edge of revelation—one bearing the weight of cosmic rupture, the other forged by piercing clarity.

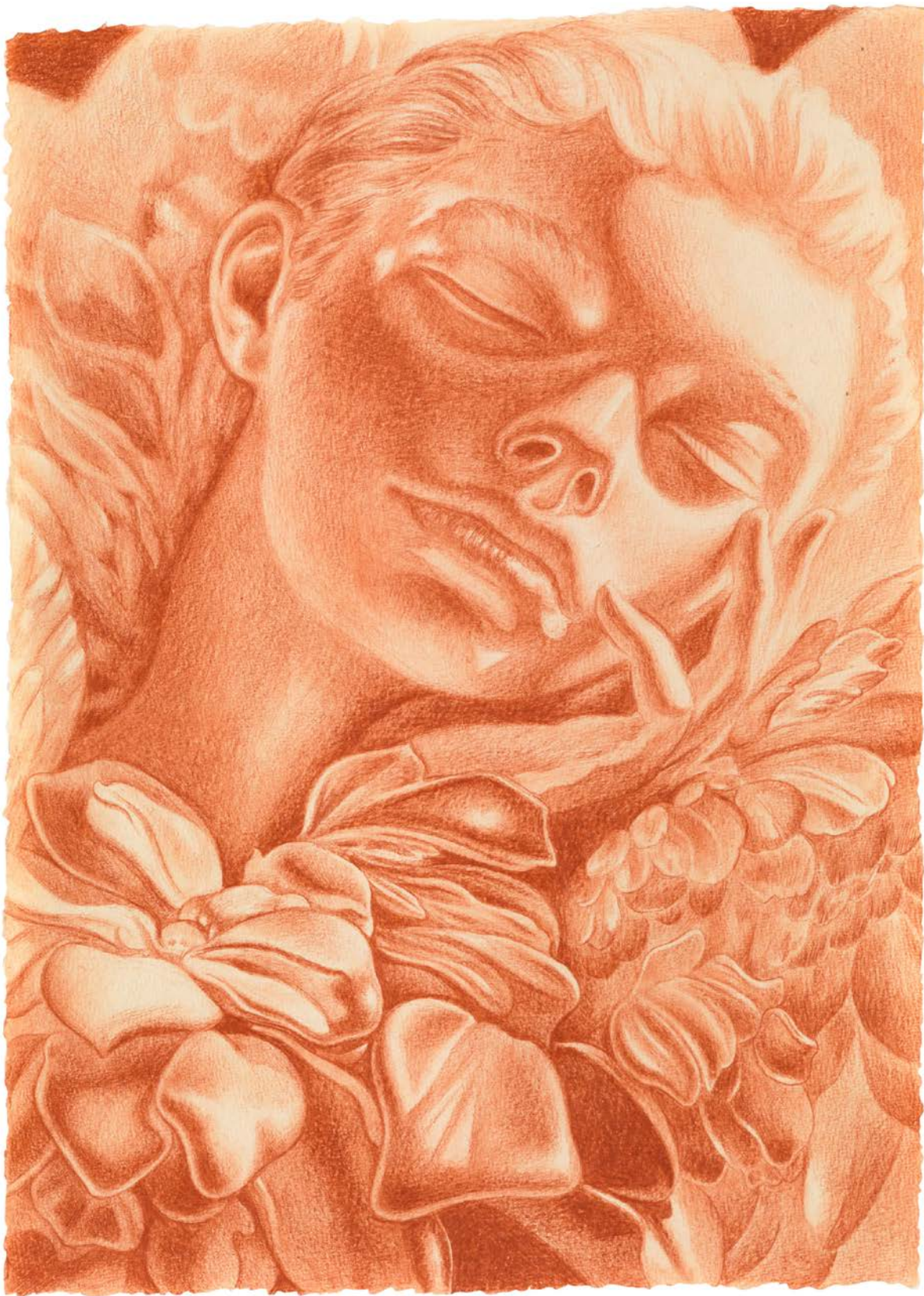




Dennis Scholl
A Wanderer's Convictions
2025
Sanguine on paper
37.5 x 28 cm | 14.8 x 11 in



Dennis Scholl
An Undearable Proximity
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
A Quiet Threshold
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
Transformation
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
A Halting of Their Restless Dance
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
Becoming and Ceasing
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
The Shepherd's Song
2025
Sanguine on paper
41 x 29.5 cm | 16.1 x 11.6 in



Dennis Scholl
A Question of Fate and Devotion
2025
Sanguine on paper
37.8 x 28 cm | 14.9 x 11 in

Dennis Scholl 丹尼斯·肖勒



Dennis Scholl. Photo: Dale Grant.

About Dennis Scholl

Through his lush and intricate oil paintings and drawings, **Dennis Scholl** (b. 1980, lives and works in Berlin) creates an enigmatic worldview where human and non-human beings oscillate between brutality and beauty, violence and tenderness. Referencing Christian pictorial traditions, religious rituals, and mythological motifs, the subject matters in his works metamorphose into ritual offerings that capture the psychological turmoils arising from the ever-changing tensions between sacrifice, vulnerability, and sanctuary. His recent solo exhibitions include M+B Los Angeles (2024), Kunstverein Göttingen (2024), and Museum Modern Art, Hünfeld (2022). He also participated in group exhibitions at Kunstverein Meißen (2025), Museum Reinickendorf, Berlin (2024), Kunstverein Göttingen (2024), Kölner Kunstverein, Cologne (2024), HAUNT, Berlin (2023), Kunstverein Gera (2022), among others. His works are collected by Burger Collection, Hong Kong; Hamburger Kunsthalle, Hamburg; Bundeskunstsammlung, Bonn; Olbricht Collection, Berlin, and Robert Runták Collection, Olomouc. Scholl graduated from the University of Fine Arts of Hamburg.

關於丹尼斯·肖勒

透過其豐富且錯綜複雜的油畫和繪畫，丹尼斯·肖勒（生於1980年，現工作並生活於柏林）創造了一個人類和非人類生物搖擺於殘酷與美麗、暴力與溫柔之間的神秘世界觀。肖勒的作品借鑑基督教的作畫傳統、宗教儀式和神話符號，畫中的主體轉化為宗教儀式中的祭品，捕捉從犧牲、脆弱和庇護三者之間不斷變化的張力中所產生的心理動盪。他近期曾於洛杉磯 M+B 畫廊（2024 年）、哥廷根藝術協會（2024 年）以及新菲爾德現代藝術博物館（2022 年）舉辦個人展覽。他的作品曾在多個群展中展出，包括麥森藝術協會（2025 年）、柏林賴尼肯多夫博物館（2024 年）、哥廷根藝術協會（2024 年）、科隆藝術協會（2024 年）、柏林 HAUNT 藝術空間（2023 年）、格拉藝術協會（2022 年）等。他的作品被納入全球眾多機構收藏當中，包括香港伯格收藏（Burger Collection）、漢堡美術館、波恩聯邦藝術收藏、柏林奧爾布里希特收藏（Olbricht Collection）以及奧洛穆茨的羅伯特·倫塔克收藏（Robert Runták Collection）。

Dennis Scholl

Born in 1980 in Hünfeld, Germany; lives and works in Berlin

Solo Exhibitions

- 2025 Like a Thief in the Night, PODIUM, Hong Kong
- I Called Your Name from Beyond the Stars, Friday Bird, Berlin
- 2024 A Report on Hidden Kindness, M+B Los Angeles
- New Wounds or on the Beginning of Immediacy, Kunstverein Göttingen
- 2022 The Song of Inclination, DSC Gallery, Prague
- Das Reine, das Leichte und andere Erzählungen, Museum Modern Art, Hünfeld
- 2021 Der Buchstabe und die Organe des Gebens, Köthener Straße 28, Berlin
- Le Jardin Jaune (with Adam Štech in: From Arcadia to Dystopia), DSC Gallery, Prague
- 2019 Gefährdende Spiele, Galerie Michael Haas, Berlin
- Was die findigen Tiere merken, Konrad Adenauer Foundation, Berlin
- 2017 The Book of Impure Intentions, Albertz Benda, New York City
- 2014 Die Formen der Gefäße, Galerie Michael Haas, Berlin
- 2013 Les non-dupes errent, Aeroplastics Contemporary, Brussels
- 2010 Schmelzende Teilnehmung, Galerie Arndt, Berlin
- 2008 Der Hof Meines Kranken, Galerie Andreas Grimm, Munich
- Frühe Erzählungen, Institut für moderne Kunst, Nuremberg
- 2007 Für immer Faltung im Zimmer der Tränen, Arndt & Partner, Berlin
- 2006 Sinthom, Galerie Grimm/Rosenfeld, New York City
- 2004 Fehlgeschlagene Objektbesetzung, Blaue Kugel, Hamburg

Selected Group Exhibitions

- 2025 Veils of Becoming, Kunstverein Meissen
- 2024 That's What's Up!, Trotoar Gallery, Zagreb
- Vitalis Violentia, PODIUM, Hong Kong
- KINKY – Malerei im Saft, Museum Reinickendorf, Berlin
- Threats of Continuity: What Lies Behind, Migrant Bird Space, Berlin
- On Flowers, Schaufenster Berlin
- TERRA DIASPORA – Welten Wandeln, Kunstverein Göttingen
- Hoi Köln 3, Alptraum Malerei, Kölnischer Kunstverein
- 2023 The Logic of Error, Migrant Bird Space, Berlin
- Hoi Köln, Kölnischer Kunstverein
- Polyreality, Hive Center for Contemporary Art, Beijing
- Les Enchantées, HAUNT Berlin
- 2022 Medium Zeichnung, Kunstverein Gera
- 2021 The Eyes Of The Night Creatures, Delphian Gallery, London
- Universes 4, Galerie Droste, Paris
- German Painting Now, Telegraph Gallery, Olomouc
- Days of Heartbreak, Pony Royal, Berlin
- Figuratively Speaking, O54, Berlin
- 2020 Fragmented Bodies, Albertz Benda, New York City
- 2019 Drawing Wow, BcMA, Berlin
- Kopf an Kopf, Kunsthalle der Sparkassenstiftung, Lüneburg
- 2018 doing identity. Die Sammlung Reydan Weiss, Kunstmuseum Bochum
- Painting still Alive, Center of Contemporary Art, Toruń
- 2017 Body Electric, Galerie Sandra Buerge, Berlin
- 2016 Sternstunde, Galerie Michael Haas, Berlin
- Mir ist das Leben lieber, Sammlung Reydan Weiss, Weserburg Museum für moderne Kunst, Bremen
- Speed, Helmholtz Zentrum Berlin, Berlin
- like.ness, Albertz Benda, New York City
- 2015 Silent Service, Galerie Genscher Park, Hamburg
- The Nude in the XX & XXI Century, Sothebys S2, London
- Ngorongoro, Artist Weekend, Berlin
- 2014 L'Avventura – Die mit der Liebe spielen, Palazzo Guaineri delle Cossere, Brescia
- The Thoughts of Artists, Gallery Miro, Prague
- Full House, Aeroplastics Contemporary, Brussels
- 2013 Between the Lines, All Visual Arts, London
- Berlin.Status (2), Künstlerhaus Bethanien, Berlin
- 2012 Peace Support Operation, Galerie Hermann Breker, Kassel

	Everywhere and Nowhere, Arbeiten aus der Sammlung Reydan Weiss, Villa Jaus, Oberstdorf
	Anschlüssel: London/Berlin, Centre for Recent Drawing, London
2011	Nadine Fraczkowski, Jonas Jensen, Dennis Scholl, Bernhard Knaus Fine Art, Frankfurt (Main)
	mémoires du futur – la collection Olbricht, La Maison Rouge, Paris
	Totholz, Loyal Gallery, Malmö
2010	Busan Biennale, South Korea
	Täuschend echt – Illusion und Wirklichkeit in der Kunst, Bucerius Kunst Forum, Hamburg
	Lebenslust & Totentanz, Kunsthalle Krems
2009	MAN SON 1969 – Vom Schrecken der Situation, Hamburger Kunsthalle
	Strahl Dich Aus, Galerie Samuelis Baumgarte, Bielefeld
	The Hawaiian Collection, Hafen und Rand, Hamburg
2008	Wir nennen es Hamburg, Kunstverein Hamburg
2007	Weltempfänger, Hamburger Kunsthalle
	Freunde für immer, Bonner Kunstverein, Bonn
2006	Full House, Kunsthalle Mannheim
	Alles im Fluss, Altonaer Museum, Hamburg
2005	Geschichtenerzähler, Hamburger Kunsthalle

Awards

2010	EHF-Stipendium, Konrad-Adenauer-Stiftung
2008	Herbert Zapp Award
2007-2009	Hans-Günther-Baass-Atelierstipendium

Collection

Bundeskunstsammlung, Bonn
 Burger Collection, Hongkong
 Hamburger Kunsthalle, Hamburg
 Olbricht Collection, Berlin
 Robert Runták Collection, Olomouc

丹尼斯·肖勒

生於1980年，德國胡恩費爾德；現生活和工作於柏林

個展

- 2025年 夜潛幽夢，PODIUM，香港
I Called Your Name from Beyond the Stars，Friday Bird，柏林
- 2024年 A Report on Hidden Kindness，M+B Los Angeles，洛杉磯
新傷疤或當下的起始，哥廷根藝術協會，哥廷根
- 2022年 The Song of Inclination，DSC Gallery，布拉格
Das Reine, das Leichte und andere Erzählungen，現代藝術博物館，胡恩費爾德
- 2021年 Der Buchstabe und die Organe des Gebens，Köthener Straße 28，柏林
Le Jardin Jaune (與 Adam Stech一同展出: From Arcadia to Dystopia)，DSC 畫廊，布拉格
- 2019年 Gefährdende Spiele，Michael Haas 畫廊，柏林
Was die findigen Tiere merken，康拉德·阿登納基金會，柏林
- 2017年 The Book of Impure Intentions，Albertz Benda，紐約
- 2014年 Die Formen der Gefäße，Michael Haas 畫廊，柏林
- 2013年 Les non-dupes errent，Aeroplastics Contemporary，布魯塞爾
- 2010年 Schmelzende Teilnehmung，Arndt 畫廊，柏林
- 2008年 Der Hof Meines Kranken，Andreas Grimm 畫廊，慕尼黑
Frühe Erzählungen，現代藝術研究所，紐倫堡
- 2007年 Für immer Faltung im Zimmer der Tränen，Arndt & Partner，柏林
- 2006年 Sinthom，Grimm/Rosenfeld 畫廊，紐約
- 2004年 Fehlgeschlagene Objektbesetzung，Blaue Kugel，漢堡

部分群展

- 2025年 Veils of Becoming，Kunstverein Meissen，邁森
- 2024年 That's What's Up!，Trotoar 畫廊，札格瑞布
極致暴力，PODIUM，香港
KINKY – Malerei im Saft，賴尼肯多夫博物館，柏林
Threats of Continuity: What Lies Behind，Migrant Bird Space，柏林
On Flowers，Schaufenster Berlin，柏林
TERRA DIASPORA – Welten Wandeln，哥廷根基金會，哥廷根
Hoi Köln 3，Alptraum Malerei，Kölnischer Kunstverein，科隆
- 2023年 The Logic of Error，Migrant Bird Space，柏林
Hoi Köln，Kölnischer Kunstverein，科隆
聚合宇宙，蜂巢當代藝術中心，北京
Les Enchantées，HAUNT Berlin，柏林
- 2022年 Medium Zeichnung，Kunstverein Gera，格拉
- 2021年 The Eyes Of The Night Creatures，Delphian 畫廊，倫敦
Universes 4，Droste 畫廊，巴黎
German Painting Now，Telegraph 畫廊，奧洛穆茨
Days of Heartbreak，Pony Royal，柏林
Figuratively Speaking，O54，柏林
- 2020年 Fragmented Bodies，Albertz Benda，紐約
- 2019年 Drawing Wow，BcmA，柏林
Kopf an Kopf，Kunsthalle der Sparkassenstiftung，呂訥堡
- 2018年 doing identity. Die Sammlung Reydan Weiss，波鴻博物館，波鴻
Painting still Alive，當代藝術中心，托倫
- 2017年 Body Electric，Sandra Buerger 畫廊，柏林
- 2016年 Sternstunde，Michael Haas 畫廊，柏林
Mir ist das Leben lieber, Sammlung Reydan Weiss，韋塞堡現代藝術博物館，布雷梅
Speed，Helmholtz Zentrum Berlin，柏林
like.ness，Albertz Benda，紐約
- 2015年 Silent Service，Genscher Park 畫廊，漢堡
The Nude in the XX & XXI Century，Sotheby's S2，倫敦
Ngorongoro，Artist Weekend，柏林
- 2014年 L' Avventura – Die mit der Liebe spielen，Palazzo Guaineri delle Cossere，布雷西亞
The Thoughts of Artists，Miro畫廊，布拉格
Full House，Aeroplastics Contemporary，布魯塞爾
- 2013年 Between the Lines，All Visual Arts，倫敦
Berlin.Status (2)，Künstlerhaus Bethanien，柏林
- 2012年 Peace Support Operation，Hermann Breker 畫廊，卡塞爾


- Everywhere and Nowhere, Arbeiten aus der Sammlung Reydan Weiss, Villa Jauss, 奧伯斯多夫
 Anschlüsse: London/Berlin, Centre for Recent Drawing, 倫敦
 2011年 Nadine Fraczkowski, Jonas Jensen, Dennis Scholl, Bernhard Knaus Fine Art, 法蘭克福 (美因河)
 mémoire du futur – la collection Olbricht, La Maison Rouge, 巴黎
 Totholz, Loyal Gallery, 馬爾默
 2010年 釜山藝術雙年展
 Täuschend echt – Illusion und Wirklichkeit in der Kunst, Bucerius 藝術論壇, 漢堡
 Lebenslust & Totentanz, Kunsthalle Krems, 克雷姆斯, 奧地利
 2009年 MAN SON 1969 – Vom Schrecken der Situation, 漢堡美術館, 漢堡
 Strahl Dich Aus, Samuelis Baumgarte 畫廊, 比勒費爾德
 The Hawaiian Collection, Hafen und Rand, 漢堡
 2008年 Wir nennen es Hamburg, 漢堡美術館, 漢堡
 2007年 Weltempfänger, 漢堡美術館, 漢堡
 Freunde für immer, Bonner Kunstverein, 波恩
 2006年 Full House, 曼海姆美術館, 曼海姆
 Alles im Fluss, Altonaer博物館, 漢堡
 2005年 Geschichtenerzähler, 漢堡美術館, 漢堡

獎項

- 2010年 EHF 獎學金, 康拉德·阿登納基金會
 2008年 赫伯特·扎普 (Herbert Zapp) 獎
 2007-09年 漢斯·古恩特·巴斯工作室獎學金

收藏

- 聯邦藝術收藏, 波恩
 Burger 收藏, 香港
 漢堡藝術館, 漢堡
 Olbricht 收藏, 柏林
 Robert Runták 收藏, 奧洛穆茨



Information

ADDRESS

Unit 9D, E Tat Factory Building,
4 Heung Yip Road,
Wong Chuk Hang, Hong Kong

HOURS

Tuesday – Saturday, 11am – 7pm
Closed on public holidays

TRANSPORT

MTR: South Island Line, Wong Chuk Hang
Station, Exit A2
Bus: Routes 48, 76, 78

CONTACT

+852 3165 1452
info@podiumgallery.com

ABOUT

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.

www.podiumgallery.com

All sales of artworks are subject to PODIUM's invoice terms and ARR if applicable.