

PODIUM

AMOUR AQUATIQUE 生情

Fran Chang 張彩如

Omyo Cho 趙奧妙

Soyoung Chung 鄭素英

Minouk Lim 林珉旭

Luis Xertu 路易斯·西爾圖

21.03 — 30.05.2026

AMOUR AQUATIQUE 主情

Fran Chang, Omyo Cho, Soyoung Chung,
Minouk Lim, Luis Xertu

21 March – 30 May 2026

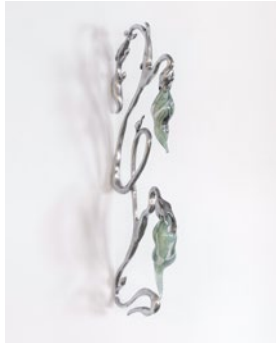
Foretold by classical feng shui and Asian astrology, this new era marks a cosmic shift from the element of Earth to Fire—symbols of volatility and upheaval—signaling an urgent call to restore water as a vital counterbalance: an agent of care, adaptability, and healing. In this spirit, during Hong Kong Arts Month, PODIUM is delighted to present ‘Amour Aquatique’—a group exhibition that pulses with the tensions of presence and absence, attachment and release, drawing viewers into the ebb and flow of aquatic love—at once universal and deeply intimate. Drifting through the protean forms of water as metaphors for the fluidity of love, grief, nostalgia, and memory, this exhibition brings together five artists, including **Fran Chang, Omyo Cho, Soyoung Chung, Minouk Lim, and Luis Xertu**, whose works are inspired by the continuous cycles of looping, evaporating, pooling, eroding, and flowing, wading into the liminal spaces where personal and political waters entangle. The exhibition opens on 21 March (Sat) from 2 to 7 PM and is on view till 30 May (Sat).

Water, in its myriad forms, has long held profound cultural, spiritual, and symbolic significance across civilisations—continuously inspiring artistic expression throughout history. It serves as both vessel and veil: a living medium through which artists narrate stories both personal and communal, materialising the intangible currents of longing, loss, and desire. In the exhibition, the river’s ceaseless flow reflects the persistence of memory, embodying the way personal and collective histories continue to interweave and cascade throughout time. The ocean’s vast, boundless expanse becomes a metaphor for the immensity and depth of human longing—an emotional terrain both beautiful and overwhelming. Likewise, the fog’s ephemeral, obscuring haze evokes the elusive quality of nostalgia, where clarity and recollection waver like light through mist. The ice’s fragile, crystalline form encapsulates moments of grief, capturing vulnerability and the slow, often heart-wrenching process of emotional freezing and thawing. Beyond its formal qualities, water functions as a political and social symbol in contemporary art, reflecting urgent dialogues around migration, environmental crisis, cultural memory, and identity. Its

fluidity challenges fixed boundaries, inviting artists to engage with themes of displacement, transformation, and interconnectedness. In this exhibition, water’s protean nature facilitates a poetic meditation on love’s fluctuating states—its capacity to nurture, erode, and renew.

Yet beyond aquatic metaphor and allegory, a profound conceptual question lies at the heart of this exhibition: while love is commonly regarded as an abstract, elusive force, one we seek to capture or explain through the partial lens of signifiers—how can we truly come to understand it? On an etymological level, ‘love’ derives from Old English *lufu*, rooted in the Proto-Indo-European *leubh-* (‘to care, desire’), with kinship to Sanskrit *lubhyati* (‘desires’), Latin *libet* (‘it is pleasing’), and *libido* (‘desire’). The Latin *amor* transcends boundaries, encompassing romantic, familial, and even abstract forms of devotion. Love, as boundless as water, is, in the words of French mathematician and philosopher Alain Badiou, a ‘truth-producing process’—a transformative encounter where two singularities come together—not to merge into one, but to create a new truth that neither holds alone. Unlike traditional notions of love as merely emotion or sentiment, Badiou positions love as an active process of discovery and revelation, a profound event that opens new ways of seeing the world and ourselves. Love, in this sense, is not a fixed state but an ongoing act that births meaning and knowledge.

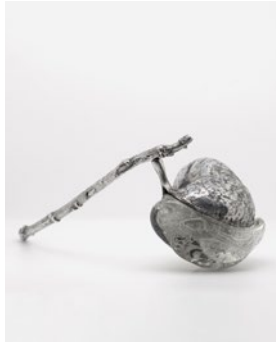
‘Amour Aquatique’ embodies this idea by anchoring love in the mutable and vital element of water—not merely using water as a metaphor for love, but aspiring to understand love on its own terms, through the lens of water’s fluidity, adaptability, and power. Just as water continuously reshapes landscapes and sustains life, love—conceived as a truth-producing process—flows, reshapes, and restores.



1
Omyo Cho
An Unwritten Song
(Our Story Is Not Carved in Stone)
2026
Glass, aluminum, nickel-plated brass
90 x 20 x 10 cm | 35.4 x 7.9 x 3.9 in



2
Omyo Cho
Blood of Ice I
2023
Glass, aluminium
22 x 13 x 10 cm | 8.7 x 5.1 x 3.9 in



3
Omyo Cho
Blood of Ice II
2023
Glass, aluminium
29 x 13 x 10 cm | 11.4 x 5.1 x 3.9 in



4
Omyo Cho
Blood of Ice III
2023
Glass, aluminium
25 x 16 x 16 cm | 9.8 x 6.3 x 6.3 in



5
Omyo Cho
Motifs Sent by the Future I
2024
Glass, silver, nickel-plated brass
40 x 50 x 10 cm | 15.7 x 19.7 x 3.9 in



6
Omyo Cho
Motifs Sent by the Future II
2024
Glass, silver, nickel-plated brass
40 x 50 x 10 cm | 15.7 x 19.7 x 3.9 in



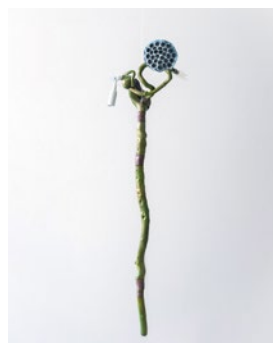
7
Minouk Lim
Pétale de l'univers
2026
Terracotta powder, cuttlefish bones,
acrylic paint, Prismacolor pencil,
urethane resin on wooden panel
64.8 x 52.8 x 3.5 cm | 25.5 x 20.8 x 1.4 in



8
Minouk Lim
Ancient Applause
2026
Terracotta powder, cuttlefish bones,
acrylic paint, Prismacolor pencil,
urethane resin on wooden panel
64.8 x 52.8 x 3.5 cm | 25.5 x 20.8 x 1.4 in



9
Minouk Lim
Wave Watcher
2024
Fabric ink and acrylic paint on linen
mounted on panel
116.8 x 91.1 x 3 cm | 46 x 35.9 x 1.2 in



10
Minouk Lim
Wistful Star
2026
Driftwood, lotus pod, feather, ceramic,
magnet, urethane resin, spray paint, light
bulb, light socket, resin drip on fishing line
105 x 27 x 20 cm | 41.3 x 10.6 x 7.9 in



11
Fran Chang
Comfort comes at a cost
2025
Acrylic on silk
25 x 25 cm | 9.8 x 9.8 in



12
Soyoung Chung
Mirror for Mirok Li
2024
Silver mirror reaction on tempered
transparent glass, stainless steel frame
31 x 48 x 6 cm | 12.2 x 18.9 x 2.4 in



13
Soyoung Chung
Mirror for Mirok Li
2021
Silver mirror reaction on tempered
transparent glass, stainless steel frame
120 x 80 x 6 cm | 47.2 x 31.5 x 2.4 in



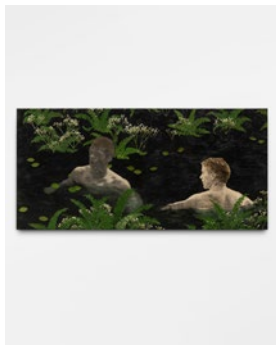
14
Soyoung Chung
Half Moon
2025
Casted glass
13 x 10 x 17 cm | 5.1 x 3.9 x 6.7 in



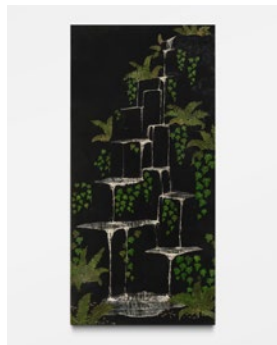
15
Soyoung Chung
Condensation
2023
Aluminium casting
30 x 45 x 0.5 cm x 2 |
11.8 x 17.7 x 0.2 in x 2



16
Luis Xertu
Headspring
Material transformation initiated 2026;
ongoing natural chromatic shift
Acrylic and organic materials on canvas
65 x 145 cm | 25.6 x 57.1 in



17
Luis Xertu
At the Ditch
Material transformation initiated 2026;
ongoing natural chromatic shift
Acrylic and organic materials on canvas
70 x 145 cm | 27.6 x 57.1 in



18
Luis Xertu
Waterfall (2026)
Material transformation initiated 2026;
ongoing natural chromatic shift
Acrylic and organic materials on canvas
145 x 70 cm | 57.1 x 27.6 in



Omyo Cho

An Unwritten Song (Our Story Is Not Carved in Stone)

2026

Glass, aluminum, nickel-plated brass

90 x 20 x 10 cm | 35.4 x 7.9 x 3.9 in



In *An Unwritten Song (Our Story Is Not Carved in Stone)* (2026), **Omyo Cho** imagines a sentient being that lives and sings beneath the surface of water. Leaving no mark upon its surroundings, its presence is sensed only in the ripples of passing; their song, carried through vibration, exists momentarily before dissolving into silence. Composed of marbled glass that resembles solidified water, the work inhabits a poetic tension between flow and fixity. Its shifting strata trace the instant when motion becomes form, as though fluid briefly remembers its own motion before returning to drift. The title gestures toward a philosophy of impermanence and renewal. Whereas human history depends on acts of inscription—on stone, on metal, on data—Cho's imagined being resists this need for lasting record. A story not carved in a solid form remains open, mutable, and alive; it belongs to no single author but to the currents of time and collective becoming. The marbled patterns within the glass evoke both interior and exterior—veins of blood, ocean currents, atmospheric drift—where body and world synchronise into an inseparable and continuous choreography. The sculpture captures not a finite form but a condition of being: existence sustained through change rather than endurance. Its song cannot be heard, only sensed—transmitted through light, gaze, and the slow resonance of time. The work invites stillness, yet nothing here is static: it stands as a meditation on life as shifting form—a hymn to what remains unwritten, yet endlessly felt.





Omyo Cho

Blood of Ice I

2023

Glass, aluminium

22 x 13 x 10 cm | 8.7 x 5.1 x 3.9 in

Cho's *Blood of Ice* (2023) crystallises the suspended state between vitality and stasis, warmth and coldness. Emerging from her speculative world-building, the series suggests an evolutionary relic—a body caught between transformation and preservation. Composed of glass and aluminium, the sculptures evoke the outline of a human heart, their translucent exteriors and metallic veins conjuring an organ both biological and mechanical. Within these contours, Cho documents not only the fragility of life but also its resistance: blood congealed into a mineral memory, a vital fluid turned into a glacial archive. The work's paradoxical title anchors this dual condition. Blood, traditionally the emblem of circulation, intimacy, and the pulse of the living, confronts the immobility of ice. Frozen hearts that no longer beat but remember shimmer like specimens from a future catastrophe, suggesting bodies that endure by renouncing warmth, or emotions that survive precisely by hardening into frost.



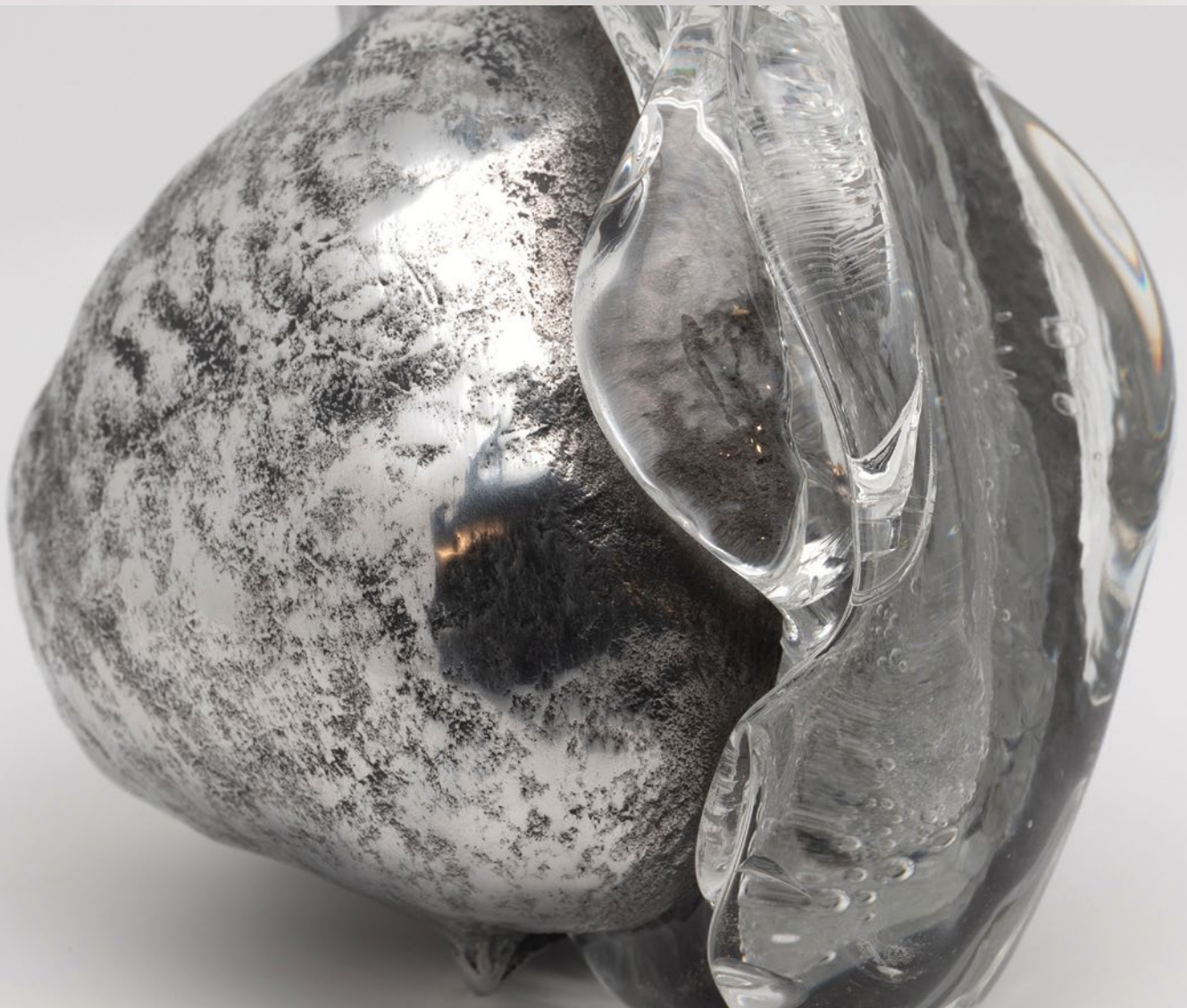


Omyo Cho
Blood of Ice II
2023
Glass, aluminium
29 x 13 x 10 cm | 11.4 x 5.1 x 3.9 in





Omyo Cho
Blood of Ice III
2023
Glass, aluminium
25 x 16 x 16 cm | 9.8 x 6.3 x 6.3 in





Omyo Cho

Motifs Sent by the Future I

2024

Glass, silver, nickel-plated brass

40 x 50 x 10 cm | 15.7 x 19.7 x 3.9 in

Motifs Sent by the Future II

2024

Glass, silver, nickel-plated brass

40 x 50 x 10 cm | 15.7 x 19.7 x 3.9 in

Motifs Sent by the Future I & II (2024) continues to expand Cho's broader practice that envisions post-human and other-than-human bodies. Composed of glass infused with silver, brass, and nickel, the sculptures emerge as emissaries from indeterminate realms—part technological relic, part deep-sea organism, embodying both the frailty of glass and the resilience of metals to choreograph a cohered entity beyond each material's threshold.







As the viewer moves around their reflective, flickering surfaces, mirrored images appear and dissolve in rhythmic succession—expanding, receding, distorting into partial visions. The works seem to pulse with a strange inner vitality, as if attempting communication through their fractured core and totemic limbs. These forms transmit signals from ecological and technological futures, articulating a primordial, oceanic love language—tender, uncertain, almost lost in translation over the course of their expedition across vast chronologies. Drifting between epochs, these beings trace their slow voyage through the plasma of time. Their solitude finally breaks upon encounter with the viewer's gaze, fulfilling an unknown purpose as they surface before us as artefacts both discovered and sent, inviting one to hark what hums beneath the threshold of human understanding.



Minouk Lim

Pétale de l'univers

2026

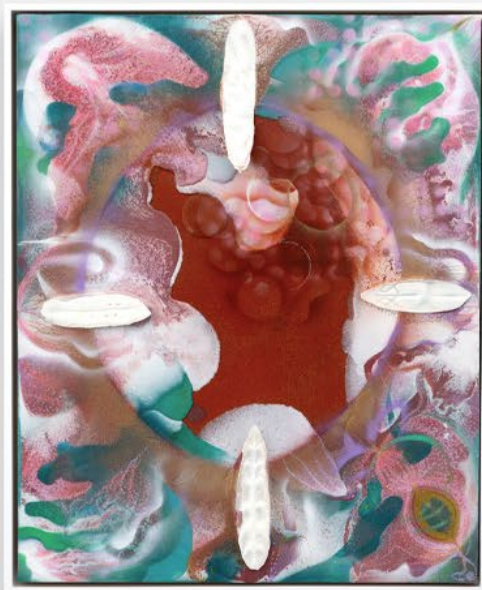
Terracotta powder, cuttlefish bones, acrylic paint, Prismacolor

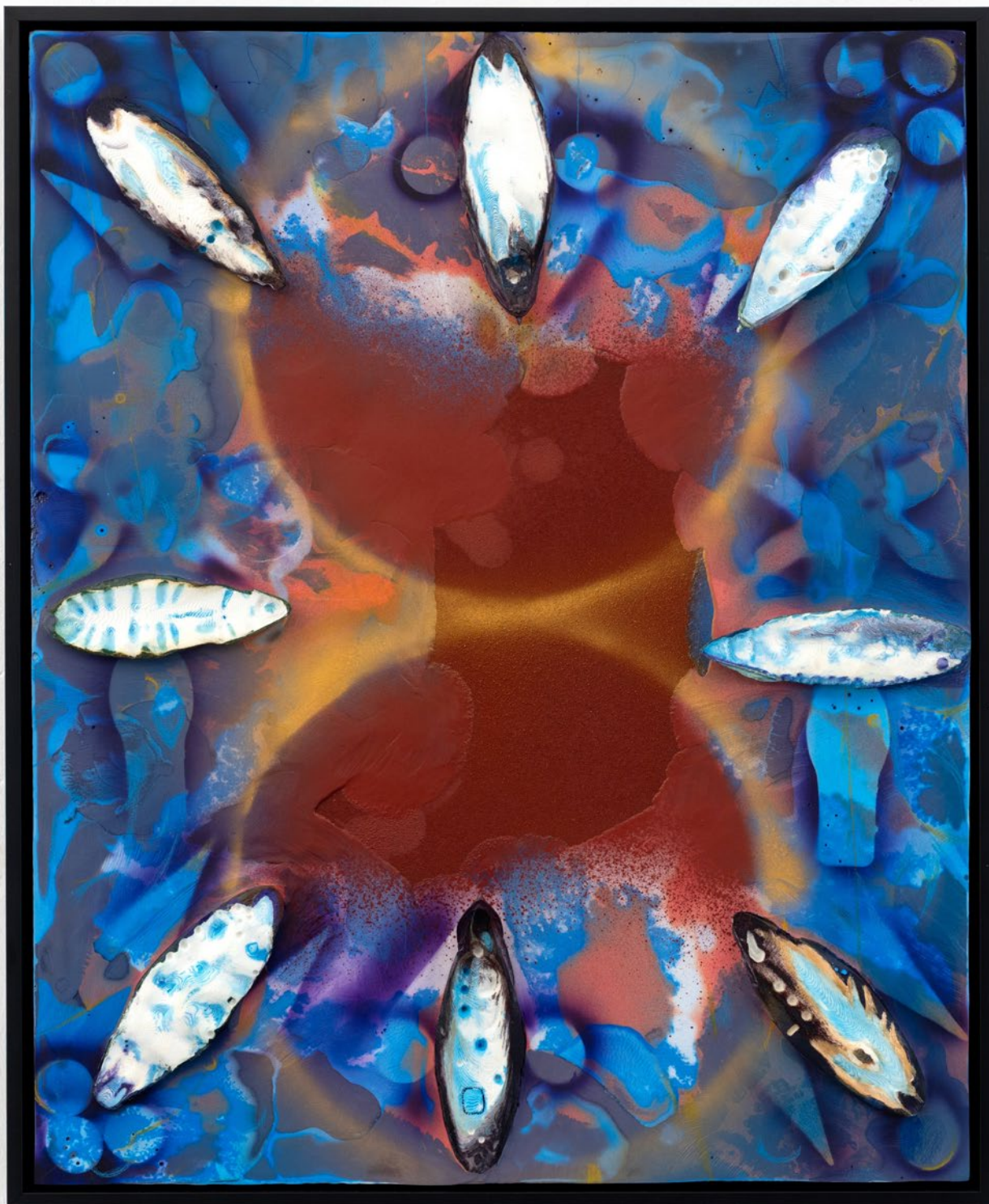
pencil, urethane resin on wooden panel

64.8 x 52.8 x 3.5 cm | 25.5 x 20.8 x 1.4 in



In *Pétale de l'univers* (2026), Lim turns toward a philosophical and aesthetic meditation on love—one that unfolds not as sentiment but as cosmic orientation. Radiating in enchanting hues of turquoise, rose, and ivory white, the terracotta painting emanates an atmosphere of quiet expansion, as though light itself was blooming outward across the surface. Four cuttlefish bones rest upon the canvas like petals of an otherworldly flower, each one inscribed with delicate carvings—markings that suggest an enigmatic code or language from an uncharted future. From the corners, fine linear traces extend like filaments of life, recalling both the avian and the molecular, and weaving a subtle dialogue between the organic and the celestial. The composition also resembles a compass suspended in space, its gentle symmetry seeming to guide the viewer through both memory and imagination. Here, the artist reimagines love as a navigational force: tender yet vast, fragmentary yet boundless. The work's title in English—*Petal of the Universe*—gestures to creation's indivisible intimacy, where every fragment carries the trace of a whole. Through the tranquil materiality, Lim offers a vision of connection that radiates beyond the human, inviting the viewer to orient oneself by the subtle gravitational pull of affection, care, and cosmic rhythm.





Minouk Lim

Ancient Applause

2026

Terracotta powder, cuttlefish bones, acrylic paint, Prismacolor

pencil, urethane resin on wooden panel

64.8 x 52.8 x 3.5 cm | 25.5 x 20.8 x 1.4 in



Lim's new multimedia paintings interlace industrial and organic materials, creating cosmic mandala-esque portals that visualise the atomic chaos of the universe. In *Ancient Applause* (2026), the artist composes a scene of poised expectancy resembling a still moment charged with the pulse of something about to emerge. Striking ultramarine and violet hues unfold across a ground of terracotta powder, edged by luminous rings of golden yellow. Two cyclic motifs appear in parallel, their mirrored alignment recalling the celestial choreography of a solar eclipse—a fleeting convergence of darkness and light, concealment and revelation. Eight cuttlefish bones lie upon the surface, circling the intersection of the double eclipse. Their arrangement suggests a constellation or ritual formation, just as a quiet gathering of organic relics awaiting a quantum birth. The title endows the work with a resonance that echoes from deep time—an ovation offered not to performance but to existence itself. It evokes the primordial vibration that first stirred the cosmos, the universe's earliest gesture of affirmation. Through this delicately assembled composition, Lim transforms colour into resonance and silence into rhythm—an ancient applause that continues to shimmer softly across the expanse of time.





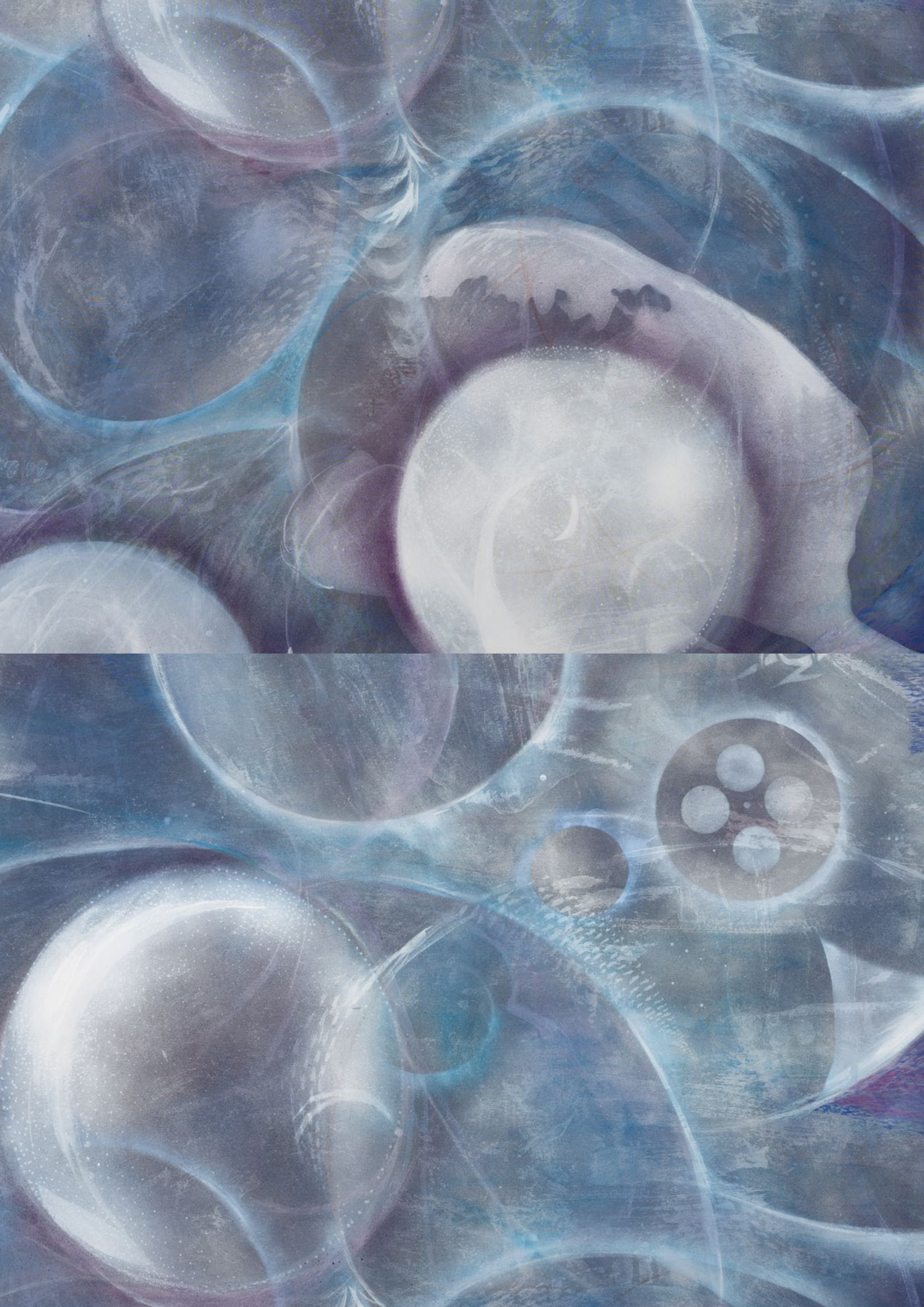
Minouk Lim

Wave Watcher

2024

Fabric ink and acrylic paint on linen mounted on panel

116.8 x 91.1 x 3 cm | 46 x 35.9 x 1.2 in



In *Wave Watcher* (2024), **Minouk Lim** unites emotional, cosmic, and ecological currents into an image of meditative motion. Executed in printed fabric and acrylic on wood panel, the work unfurls in sweeping gradations of metallic blue, regal violet, and deep grey—a chromatic tide glimmering between serenity and unease. Its swirling, orbital gestures evoke both lunar phases and the pulse of the sea, as though painting itself were breathing with the rhythm of the tide. Subtle markings ripple across the surface—faint inscriptions reminiscent of the scale traces of fish or serpentine skins—conjuring the primal languages of waterborne forms. These motifs, half-erased and half-emergent, blur the boundaries between remembrance and metamorphosis. As a meditation on love as a tidal phenomenon, the painting invites the viewer to assume the role of witness—to watch, to wait, and to surrender to flux. The painting's surface oscillates between the cosmic and the intimate, offering a vision of connection that is at once planetary and profoundly inward, where emotion and element dissolve into one another like light upon water.





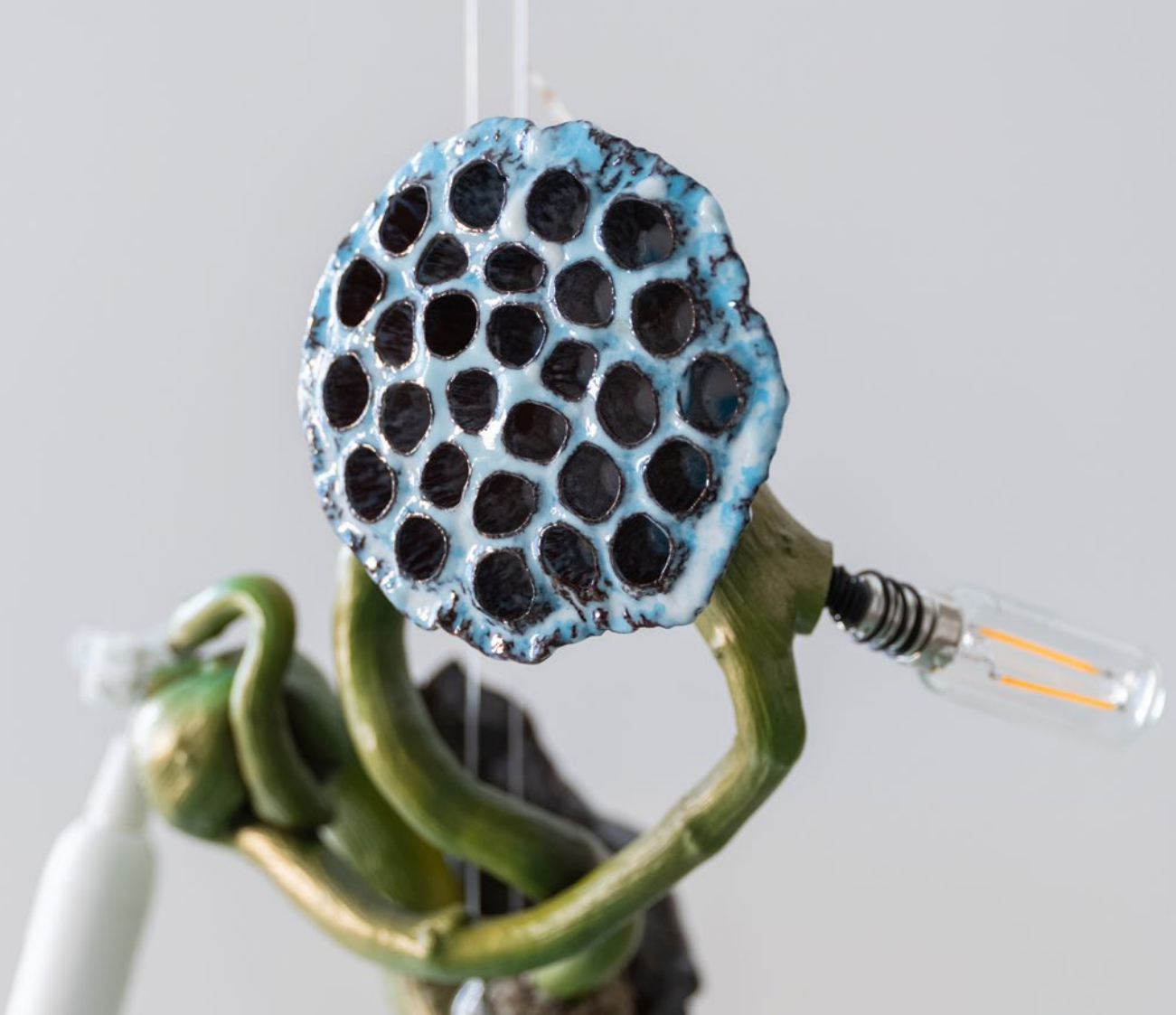
Minouk Lim

Wistful Star

2026

Driftwood, lotus pod, feather, ceramic, magnet, urethane resin, spray paint, light bulb, light socket, resin drip on fishing line
105 x 27 x 20 cm | 41.3 x 10.6 x 7.9 in

A wise light drifting through the dark, *Wistful Star* (2026) extends Lim's ongoing constellation of cane sculptures into a new, floating figure of guidance and care. Such sculptural series evoke a delicate interweaving of personal memory, resilience, and collective history, honouring Chai Eui-Jin (1937–2016), a survivor of South Korea's 1949 Mungyeong massacre, who began carving walking sticks from forest branches as gestures of remembrance and renewal. Entrusting his collection to Lim, Chai initiated an intergenerational dialogue that continues through her work, where she has been adorning the canes with found and organic materials, transforming them into luminous vessels of continuity and care—wooden effigies that carry stories of endurance, empathy, and the quiet persistence of hope.







In this new piece with an aerial composition, Lim assembles driftwood, lotus pod, feather, light bulb, and other fascinating materials into a suspended presence that feels at once talismanic and gently sentient. Hovering in space, the golden-green work appears poised between ascent and drift, like a lantern loosened from the shore, carrying anecdotes that refuse to settle yet quietly insist on being felt. The sculpture's luminous core recalls a distant star or deep-sea signal—a modest, portable beacon that seems to search as much as it guides. Around this light, organic and fabricated fragments cohere into a fragile, animistic chimera: part sage, part marine creature, part celestial vessel. The fishing line slicked with resin drip reads like the trace of a current, suggesting that orientation is never static but always in motion. Within this delicate assemblage, Lim reimagines guidance not as authority but as companionship—a soft light travelling alongside us in the dark. *Wistful Star* does not claim to show the way so much as to illuminate the fact that we are already moving together: human and more-than-human, past and future, held within the same, gently glowing tide.



Fran Chang
Comfort comes at a cost
2025
Acrylic on silk
25 x 25 cm | 9.8 x 9.8 in

In *Comfort Comes at a Cost* (2025), **Fran Chang** transforms the delicacy of silk into a site of contemplation, where an imagined nocturnal seascape unfolds in tides of memory and yearning. The painting captures the moment when waves subtly turn beneath a dark sky, their movements echoing the quiet gravity of introspection. Deep blues and muted silvers trace the cadence of the shoreline, as though the sea itself were breathing through the fabric—a rhythm of retreat and return imbued with both serenity and melancholy. Beneath the seemingly placid surface, an undercurrent hums, evoking the emotional tension between belonging and distance, comfort and surrender.



Chang's use of silk is not merely material but palpably active within the work. Onto this delicate yet resilient surface, she applies successive layers of acrylic paint, always attentive to its limits and translucency. Once central to sericulture and textile production across East Asia—and notably cultivated in Taiwan during the early twentieth century—silk bears traces of labour, tradition, and transformation. For Chang, the material becomes both personal and poetic: its diaphanous texture echoes the island's humid atmosphere and fluid sense of place, translating cultural memory into light and movement. Through its shimmering depth and quiet intensity, the painting invites a form of sea-gazing, a moment suspended between grief and stillness, where light and water coalesce into something ineffably human; or perhaps, a realm where comfort is fleeting, beauty transient, and belonging felt most keenly at the periphery of disappearance.





Soyoung Chung

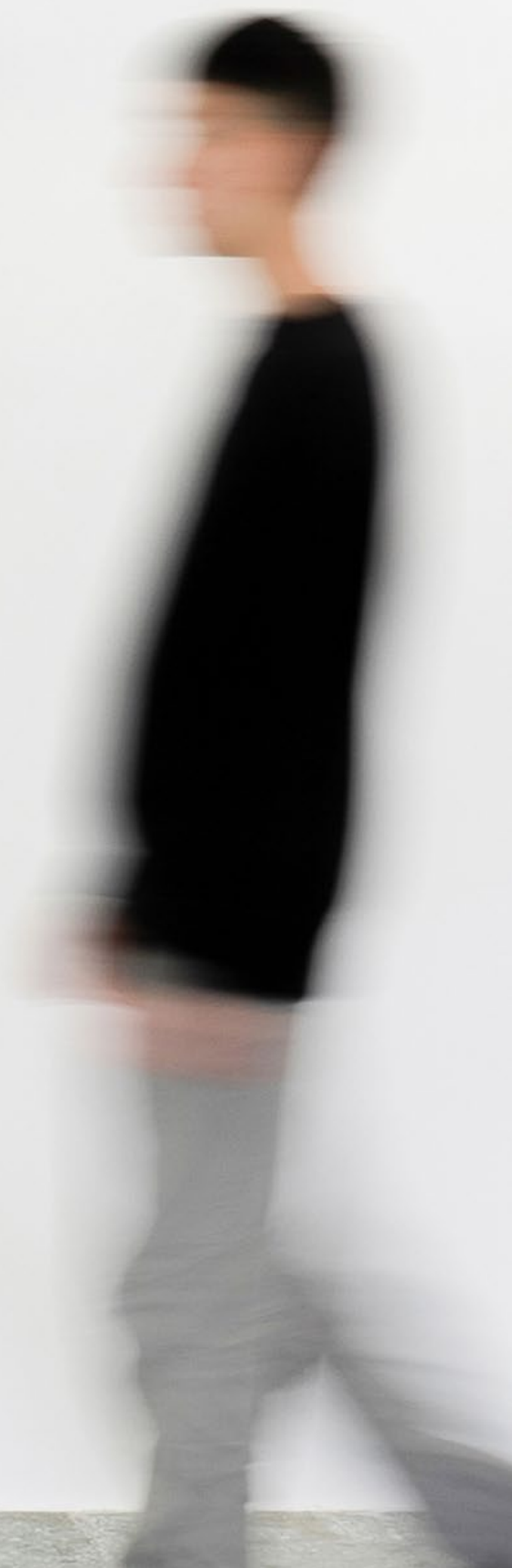
Mirror for Mirok Li

2024

Silver mirror reaction on tempered
transparent glass, stainless steel frame
31 x 48 x 6 cm | 12.2 x 18.9 x 2.4 in

Mirrors for Mirok Li (2024) series unfolds like a quiet correspondence across time between **Soyoung Chung** and the writer **Mirok Li** (1899~1950), who went into exile in Germany to evade arrest by imperial Japan after taking part in Korea's 1st March Independence Movement. Composed of stainless steel frames and tempered glass brushed with silver mirror reactions, the two works shimmer between reflection and transparency, solidity and liquidity. The glistening surfaces bloom into organic, fluid shapes reminiscent of water in motion—the ancient carrier of memory, capable of transcending both geographical and emotional borders.

Standing before the works, viewers glimpse their own reflections merging into the watery forms, as if their bodies were momentarily absorbed and dissolved into the mirrored flux, and the current of Li's memories drifting along the Yalu River in search of an unreachable home. Through these metallic thresholds, Chung invites a state of porous perception in which histories, identities, and temporalities coalesce into a single undulating continuum.







Soyoung Chung

Mirror for Mirok Li

2021

Silver mirror reaction on tempered transparent glass, stainless steel frame

120 x 80 x 6 cm | 47.2 x 31.5 x 2.4 in







Soyoung Chung

Half Moon

2025

Casted glass

13 x 10 x 17 cm | 5.1 x 3.9 x 6.7 in

Half Moon (2025), first unveiled in 'Half Moon Club' at the SONGEUN Art and Cultural Foundation in Seoul, distills the intimacy of shared gestures into a sculpture of quiet grace. Three cast-glass cups are fused into a single form and tranquilly displayed on a stainless-steel shelf—an ensemble poised between utility and symbolism; their crescent form glimmers with the suggestion of companionship, intersection, and gentle incompleteness. The work evokes performance artist **Marina Abramović's** meditative reflections on the ritual of drinking water: to drink slowly, as if touching time; to hold water as a mirror of the self; to sense its weight and generosity before letting it enter the body. The *Half Moon* does not complete the circle but honours its open edge—an emblem of coexistence, where difference is not division but space for reflection, tolerance, and grace.



Installation view of *Half Moon* series at 'Soyoung Chung: HALF MOON CLUB',
SONGEUN Art Space, Seoul, 22 August–16 October 2025. Photo: STUDIO
JAYBEE. Courtesy of SONGEUN Art and Cultural Foundation and the artist.





Soyoung Chung

Condensation

2023

Aluminium casting

30 x 45 x 0.5 cm x 2 | 11.8 x 17.7 x 0.2 in x 2

In *Condensation* (2023), the artist explores the fragile choreography between transformation and stasis. Cast in aluminium and resting on a translucent acrylic, the ephemeral sculptural installation creates the illusion of condensed watermarks floating above a thin layer of ice—a mirage suspended between presence and disappearance. The work captures an instant in geological and atmospheric time, where traces momentarily gather before dispersing and evaporating. Aluminium, a metal forged for permanence, assumes an aqueous temperament as it disregards the rational grid lines of the brick pedestal and sage green terrazzo tiles below. Here, the process of condensation becomes both a visual and conceptual encapsulation of time: what might have flowed and vanished instead lingers, refracting light and thought into an uncanny awareness of the liminal.



Installation view of *Condensation* series at '2024 ACC Outdoor Exhibition: Reconstructing Sequences', National Asian Culture Center, Gwangju, 15 October-24 November 2024. Photo: Kimsayun Studio. Courtesy of National Asian Culture Center and the artist.



Luis Xertu

Headspring

Material transformation initiated 2026; ongoing natural chromatic shift

Acrylic and organic materials on canvas

65 x 145 cm | 25.6 x 57.1 in

In *Headspring* (2026), Xertu depicts an androgynous figure poised between stillness and transformation. Bathed in the warmth of a summer night, they lean gently toward the water, as if attuned to something murmuring beneath its surface. Minute flowers drift around their face, forming delicate rings that mirror fleeting thoughts—traces of memory, desire, and dawning self-awareness. Here, Xertu pays homage to *Ophelia* (1851–52) by British artist John Everett Millais, echoing its lyricism and composure, yet reimagining the moment as one of inward renewal rather than resignation. The figure appears suspended at the source of emotion, where feeling first stirs before flowing outward into the world. The title *Headspring* evokes both a literal point of origin—a wellspring or source—and a metaphorical union: the head as the seat of thought meeting the spring as pure emergence. In this convergence, Xertu traces a quiet genesis of sensitivity, where reflection and sentiment rise together like clear water. Embodying love as something fluid and regenerative, the painting courses between consciousness and instinct, presence and release, revealing water as a luminous threshold where emotion renews its form with each breath of the tide.







Luis Xertu

At the Ditch

Material transformation initiated 2026; ongoing natural chromatic shift

Acrylic and organic materials on canvas

70 x 145 cm | 27.6 x 57.1 in

In *At the Ditch* (2026), Xertu transforms darkness into a liquid threshold. Two men, half-submerged, drift amid aquatic plants and falling leaves that stir gentle ripples across the scene. The man on the right, distinct and luminous, emerges in weathered newspaper tones; his counterpart on the left retreats into shadow, his features lost, his body half-consumed by oblivion. Their eyes do not meet. The space between them trembles with quiet tension—time itself made visible: the evident past gazing longingly toward the unknown, while the future looks into uncharted realms. As the seasons shift and the foliage turns to gold, the viewer wonders whether the current will close the distance between them or seal it in perpetuity. In Xertu's aqueous world, longing and remembrance flow like tides—ebbing, glimmering, and dissolving—revealing love not as a fixed emotion but as a fluid continuum between embrace and disappearance.







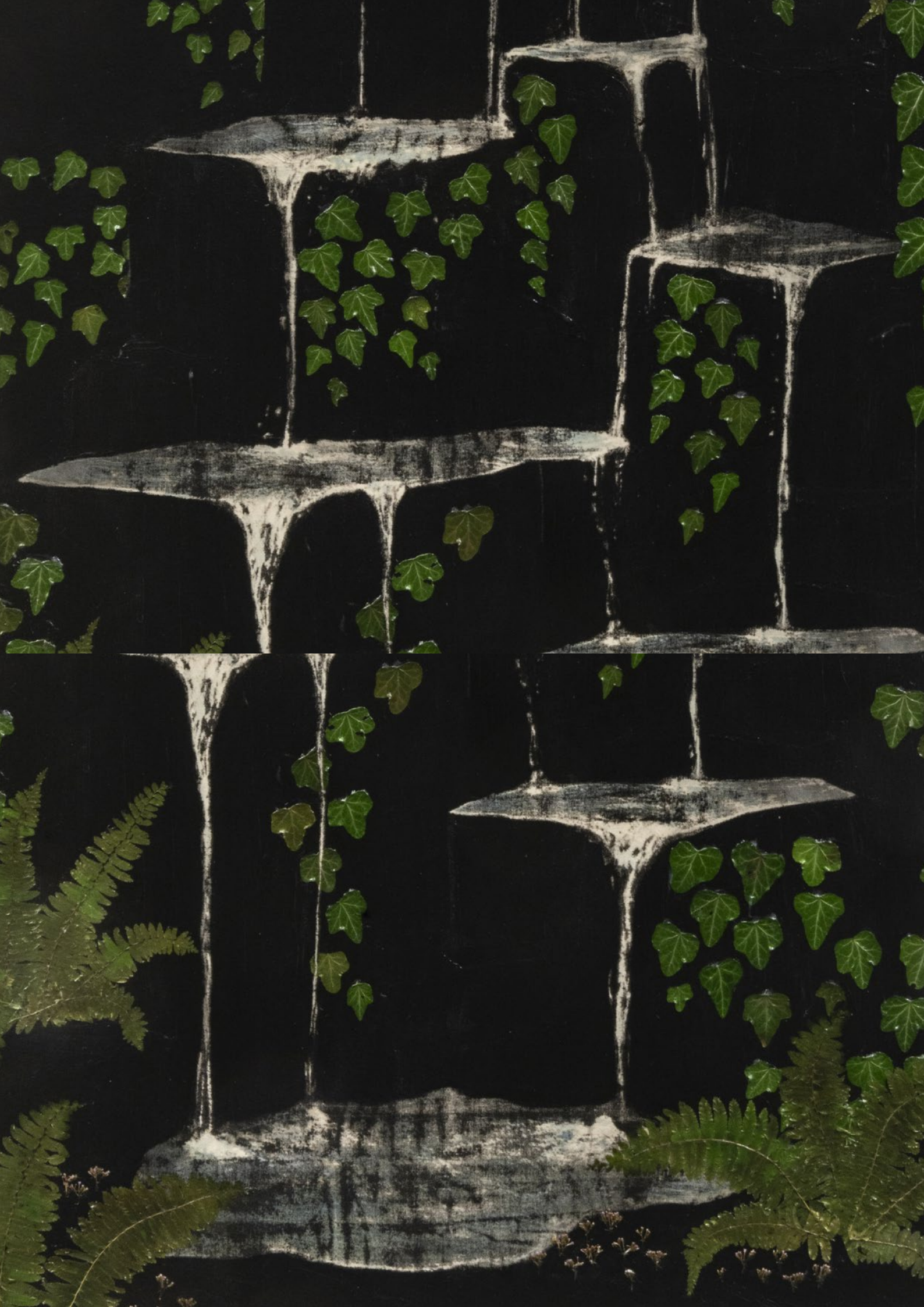
Luis Xertu

Waterfall (2026)

Material transformation initiated 2026; ongoing natural chromatic shift

Acrylic and organic materials on canvas

145 x 70 cm | 57.1 x 27.6 in



In *Waterfall* (2026), Xertu deepens his exploration of fluidity through a finely calibrated silkscreen process. The cascade appears sculptural and suspended—an icy descent momentarily halted in time. Its surface carries marks of polish and erosion, hinting at both creation and decay. This stillness, both mesmerising and uncertain, compels the viewer to question whether the water truly persists or if it has become an apparition of motion. Amid the frozen flow, dense greenery continues to bloom and fade, drawing the viewer into Xertu's dreamlike realm where multiple realities and temporalities seamlessly converge. Here, water becomes a lyrical metaphor for love and friendship: a universal element that cleanses and nourishes, crossing boundaries and softening even the hardest edges. Recalling the Chinese idiom 'a trickle flows continually' (細水長流)—a phrase expressing steadfast affection—Xertu's cascade endures even as its surroundings wither. The work unfolds as a meditation on persistence and tenderness, suggesting that intimacy, like water, reshapes itself with time yet never ceases to flow.





Omyo Cho. Photo: Lee Woojeong. Courtesy of the artist.

BIOGRAPHY

Integrating her practice with biology and neuroscience, **Omyo Cho** (b. 1984 in Seoul, lives and works in Seoul) translates nebulous memories and imaginary futures into tangible writings and sculptures, fabricating speculative worlds where human experiences inhabit in evershifting forms. Orchestrating glass and metals as her primary sculptural mediums, Cho intersects their diametrical characteristics—delicacy and resilience—to dissolve the boundaries of materiality, crafting entities that transcend humanity's traces. Her recent solo exhibitions include BUAM ART, Seoul (2024); Soorim Cube, Seoul (2023); and TEMI, Dajeon (2021). She also participated in group exhibitions and projects at Seoul Museum of Art (2025); Incheon International Airport (2025); Simose Art Museum, Hiroshima (2025); Ulsan Art Museum (2024); SEHWA Museum of Art, Seoul (2024); Insa Art Space, Seoul (2023), among others. She graduated from the Fine Art Department at Goldsmiths University of London.

Cho's works are collected by Soorim Cultural Foundation, Seoul.

Omyo Cho

Born in 1984 in Seoul, Korea; lives and works in Seoul, Korea

Education

2016 BA (Hons) in Fine Art, Goldsmiths, University of London, UK

Solo Exhibitions

2024 <Fiddle Head> Moments Seldom Heard, Where Wondrous Glimmers Dance, BUAM ART, Seoul, Korea
2023 Altered Fluid: of sooner, Soorim Cube, Seoul, Korea
2021 Jumbo Shrimp, Artist Residency TEMI, Daejeon, Korea
2019 TAXIDERMIA, N/A, Seoul, Korea

Selected Group Exhibitions and Projects

2025 SeMA Project A "Wait, This Can't Be It.", Art Archives Seoul Museum of Art, Korea
Peeling:code, Incheon International Airport, Incheon, Korea
Cell Struggles, FOUNDRY SEOUL, Seoul, Korea
Ambient, Environment, Circumstances - The Topography of Contemporary Art, Simose Art Museum, Hiroshima, Japan
2024 The 24th SONGEUN Art Award, SONGEUN Art and Cultural Foundation, Seoul, Korea
Art and Artificial Intelligence, Ulsan Art Museum, Ulsan, Korea
Goodmorning KOREA, Maison Guerlain, Paris, FR
ZIP, ARKO Art Center, Seoul, Korea
Non-Algorithm Challenge, SEHWA Museum of Art, Seoul, Korea
2023 Frieze Film, Insa Art Space, Seoul, Korea
Living Presence, Seoul Art Space Geumcheon, Seoul, Korea
The Art Plaza, IBK (INDUSTRIAL BANK OF KOREA), Seoul, Korea
LANDSCAPES, WOOSON GALLERY, Daegu, Korea
Media Gallery: Everland x MMCA Goyang Residency, Samsung Everland Resort, Yongin, Korea
Punch-Drunk, Small Museum Bogugot, Gimpo, Korea
2022 Iridescent, MMCA Residency Goyang, Goyang, Korea
PAGE ONE, Soorim Cube, Seoul, Korea
The Usefulness of the Useless, Osan Museum of Art, Osan, Korea
From Now To Now, Ulsan Contemporary Art Festival, Ulsan, Korea
Data Jungwon, Soorim Cultural Foundation, Seoul, Korea
Hardner, C. ENTER, Seoul, Korea
BARREL EYE, OSISUN, Seoul, Korea
2021 Shadowland, Amado Art Space, Seoul, Korea
!IDROWSSAP, PS Center, Seoul, Korea
Weird Tension, DMZ Re:makers, Goseong, Korea
2020 Soorim Art Award, Soorim Art Center, Seoul, Korea
The Incredulity of Saint Thomas, Seoul Street Arts Festival, Seoul, Korea

Awards

2024 Art Basel Statements, Basel, Switzerland
Open Call for Artists, PS Sarubia, Seoul, Korea
2020 Soorim Art Award, Soorim Art Center, Seoul, Korea

Residencies

2025 Fonderia Artistica Battaglia, Milan, Italy
2023 Seoul Art Space Geumcheon, Seoul, Korea
2022 MMCA Residency Goyang, Goyang, Korea
2021 Artist Residency TEMI, Daejeon, Korea

Public Collections

Soorim Cultural Foundation, Seoul, Korea



Minouk Lim. Photo: Gunwook Ahn. Courtesy of the artist and Ilmin Museum of Art, Seoul.

BIOGRAPHY

As one of the most critically acclaimed contemporary Korean artists on the international stage today, **Minouk Lim** (b. 1968 in Daejeon, lives and works in Seoul) is a trenchant observer of the turbulent social, economic, and political dynamics of contemporary Korean experience amid the sweep of globalization and accelerated modernity. Spanning a range of media—from drawing and assemblage to video and sculptural installation—and embracing diverse modes of expression, including text, music, and performance, her practice is distinguished by a provocative fusion of the poetic and the political. Lim's recent solo exhibitions include Ilmin Museum of Art, Seoul (2025); Tina Kim Gallery, New York (2022); SeMA Buk Seoul Museum of Art (2021); Asia Cultural Center, Gwangju (2021), among others. She also participated in recent group exhibitions at LEEUM Museum of Art, Seoul (2025); Secession Vienna (2024); San Francisco Museum of Modern Art (2024); Daejeon Museum of Art (2024); Museum Van Loon, Amsterdam (2024); Philadelphia Museum of Art (2023); Minneapolis Institute of Art (2023); Kunstmuseum Wolfsburg (2022), among others. She graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris, France.

Lim's works are collected by the Guggenheim Museum, New York & Abu Dhabi; Tate Modern, London; Centre Pompidou, Paris; Asia Society and Museum, New York, among others.

Minouk Lim

Born in 1968 in Daejeon, Korea; lives and works in Seoul, Korea

Education

1994 Félicitation DNSAP, École Nationale Supérieure des Beaux-Arts de Paris, Paris, France
1985-1987 Enrolled, Painting Department, Ewha Womans University, Seoul, Korea

Selected Solo Exhibitions and Projects

2025 Minouk Lim: Hyper Yellow, Imin Museum of Art, Seoul, Korea
2024 S.O.S-Run Shin Shin, 2 Boat tour performance, Theater Commons, Tokyo Sumida River, Japan
Minouk Lim: Hyper Yellow, Komagome Soko, Tokyo, Japan
Minouk Lim: Memento Moiré, BB&M Gallery, Seoul, Korea
2022 Minouk Lim: Fossil of Highnoon, Tina Kim Gallery, New York, US
2021 Night Shift - 2021 Title Match Minouk Lim vs. Young Gyu Jang, SeMA Buk Seoul Museum of Art, Seoul, Korea
Mr. Eui Jin Chai and 1,000 Canes, 2014-20, site-specific installation at May 18 Memorial M3 at ACC (Asia Culture Center), Commissioned by Gwangju Biennale Foundation, Gwangju, Korea
2019 Endless Void, Curatorial Project, Democracy Human Rights Memorial Hall Seoul, Korea
2018 O Tannenbaum, Performance Project, ASAKUSA space production, Tokyo, Japan
Dear Cinema 3: Byungjun Kwon, Minouk Lim, MMCA Film&Video, Seoul, Korea
2017 Minouk Lim: Mamour, Tina Kim Gallery, New York, US
PROSPECTIF CINÉMA 2017, Centre Pompidou, Paris, France
London Korean Film Festival: Lim Minouk, LUX, Waterlow Park Centre, London, UK
New Town Ghost GAGAHOO, DAAD gallery, Berlin, Germany
2016 Lighthouse Keeper_The Times of Joy and Sorrow, Setouchi Triennale, Ogi Island, Japan
2015 Minouk Lim: The Promise of If, PLATEAU, Samsung Museum of Art, Seoul, Korea
Minouk Lim: United Paradox, with Opening Performance FireCliff5, Portikus, Frankfurt, Germany
From X to A, Community-Performativity Project, Asia Culture Complex, Gwangju, Korea
Art Sonje Banner Project 6: Minouk Lim, Monument300_Chasing Watermarks, Art Sonje Center, Seoul, Korea

Selected Group Exhibitions

2025 Collection Display Modern & Contemporary Art, LEEUM Museum of Art, Seoul, Korea
The Force of Things, Space ISU, Seoul, Korea
2024 Forms of Shadow, Secession, Vienna, Austria
What Matters: Proposition in Eight Room, San Francisco Museum of Modern Art, San Francisco, US
A New Sense of a Shared World, Daejeon Museum of Art, Daejeon, Korea
Home and the World, Museum Van Loon, Amsterdam, Netherland
2023 Ordinary People, Splendid History, Gyeongnam Art Museum, Changwon, Korea
The Shape of Time - Korean Art after 1989, Philadelphia Museum of Art, Philadelphia; Minneapolis Institute of Art, Minneapolis, US
DMZ Exhibition: Checkpoint, Yeongang Gallery, Yeoncheon; Camp Greaves Gym, DMZ Open Festival, Paju, Korea
An Observation of the Yellow Sea, Incheon Art Platform, Incheon, Korea
2022 The Cumulative Effect, Songwon Art Center, Seoul, Korea
Checkpoint: Border Views From Korea, Kunstmuseum Wolfsburg, Wolfsburg, Germany
Memory, Horim Museum, Seoul, Korea
WALK!, Schirn Kunsthalle Frankfurt, Frankfurt, Germany
Cernuschi Art Vidéo 5, Cernuschi Museum, Paris, France
2021 The 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia
Curtain, Para Site, Hong Kong
DMZ Portable Keeper, REAL DMZ PROJECT Negotiating Borders, Kunstmuseum Wolfsburg 3D Online Exhibition
2020 We Do Not Dream Alone, Asia Society Triennale, New York, US
Born, A Woman, Suwon iPark Museum of Art, Suwon, Korea
Image Anthropology, Mnemosyne Atlas, BOAN 1942, Seoul, Korea
IAS 2000-2020, Insa Art Space, Seoul, Korea
We Never Sleep, Schirn Kunsthalle, Frankfurt, Germany
MaytoDay, May 18 Democratization Movement 40th Anniversary Exhibition, Gwangju Biennale Commission, May 18 Memorial M3 at ACC, Gwangju, Korea
Spring of Democracy, Art Sonje Center, Seoul, Korea
2019 Real DMZ Project: Negotiating Borders, Korean Cultural Centre, London, UK
Where Water Comes Together with Other Water, The 15th La Biennale de Lyon, Lyon, France
Taming Y/Our Passion, Aichi Triennale, Aichi Prefectural Museum of Art Gallery, Nagoya, Japan

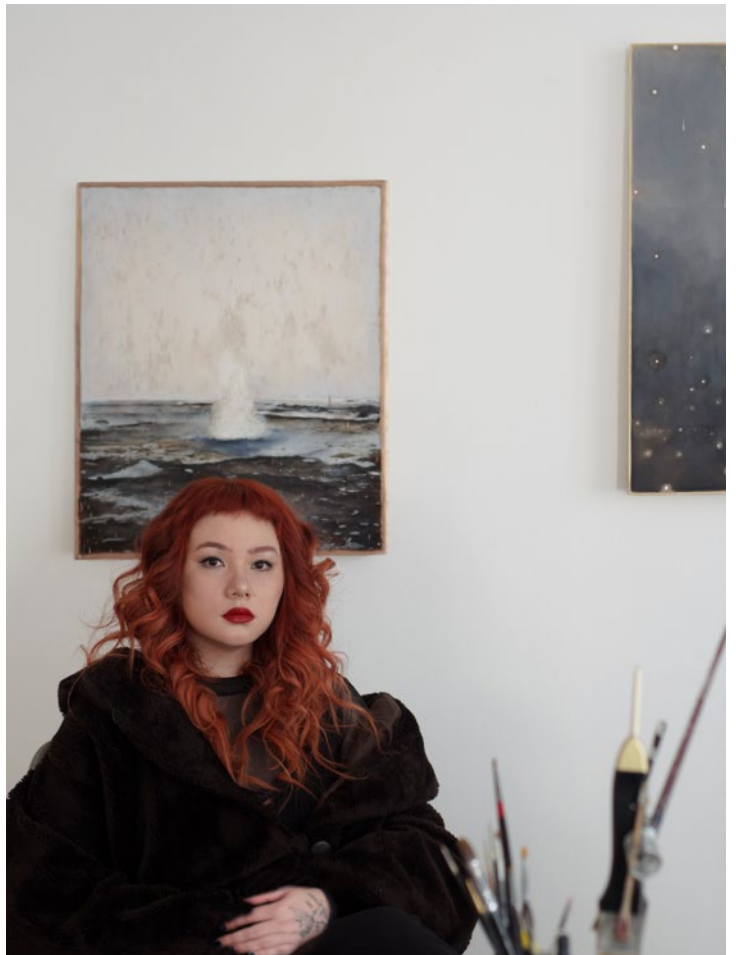
	Tilted Scenes, What do you see?, organized by National Museum of Modern and Contemporary Art, Navy Officer's Club, Venice, Italy
	The Imperial Ghost in the Neoliberal Machine (Figuring the CIA), e-Flux space, New York; Mansfield Freeman Center for East Asian Studies, Wesleyan University, Connecticut, US
	DMZ, Culture Station Seoul 284, Seoul, Korea
2018	Divided We Stand, The 9th Busan Biennale, Museum of Contemporary Art Busan, Busan, Korea
	ASAKUSA Entertainment, Asakusa Space, Tokyo, Japan
	THE STREET. Where the world is made, Museo nazionale delle arti del xxi secolo, Roma, Italy
2017	Invisible Cities, Dallas Contemporary, Dallas Texas, US
	Reenacting History: Collective Actions and Everyday Gestures, National Museum of Modern and Contemporary Art, Gwacheon, Korea
	The South: An Art of Asking and Listening, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
	Ghost, Daegu Museum of Fine Arts, Daegu, Korea
	2 or 3 Tigers, Haus der Kulturen der Welt, Berlin, Germany
2016	Gestures and Archives of the Present, Genealogies of the Future, The 10th Taipei Biennale curated by Corinne Diserens, Taipei, Taiwan
	The Future is Already Here, It's Just Not Evenly Distributed, The 20th Sydney Biennale curated by Stephanie Rosenthal, Embassy of Disappearance at Carriageworks, Sydney, Australia
2015	Political Populism, Kunsthalle Vienna, Vienna, Austria
	Paradox of Place, Seattle Asian Art Museum, Seattle, US
	Seoul, Vite, Vite! Renaissance Lille 3000, Tripostal, Lille, France
	Real DMZ Project 2015, Art Sonje Center, Seoul, Korea
	The Future is Now!, Friche la Belle de Mai, Marseille, France
	The Time of Others, Museum of Contemporary Art, Tokyo, Tokyo, Japan

Awards

2024	Asia Arts Game Changer Awardee, Asia Society, New York, US
2023	Obayashi Foundation Research Grant, Tokyo, Japan
2018	Rauschenberg Residency, Captiva, US
2016	Artists-in-Berlin Program of the DAAD, Berlin, Germany
2015	Absolut Awards, Stockholm, Sweden
2013	Hyde Park Artist Residency, Chicago, US
2012	Korea Artist Prize, SBS Foundation and National Museum of Modern and Contemporary Art, Gwacheon, Korea
2011	Pams Choice, Arts Council Korea, Seoul, Korea
2010	The 1st Media Art Korea Award, Seoul, Korea
2007	The 7th Hermès Foundation Missulsang, Seoul, Korea
2006	The 6th Gwangju Biennale Gwangju Bank Prize, Gwangju, Korea
1995	Albert Rocheron Foundation Prize, Paris, France

Public Collections

Philadelphia Museum of Art, Philadelphia, US
 LEEUM Museum of Art, Seoul, Korea
 San Francisco Museum of Modern Art, San Francisco, US
 Guggenheim Museum, New York, US and Abu Dhabi, UAE
 TATE Modern, London, UK
 Los Angeles County Museum of Art, Los Angeles, US
 National Museum of Modern and Contemporary Art, Gwacheon, Korea
 Ulsan Art Museum, Ulsan, Korea
 Seoul Museum of Art, Seoul, Korea
 Centre Pompidou, Paris, France
 Walker Art Center, Minneapolis, US
 KADIST Foundation, Paris, France and San Francisco, US
 The Museum of Fine Arts, Houston, US
 Platform L Foundation, Seoul, Korea
 Suwon Museum of Art, Suwon, Korea
 Gyeonggi Museum of Art, Ansan, Korea
 Insa Art Space, Seoul, Korea
 Asia Society and Museum, New York, US



Fran Chang. Photo: Pietro Sardella. Courtesy of the artist.

BIOGRAPHY

Harnessing the luminosity of silk—a medium that ties historically to her Taiwanese heritage, **Fran Chang** (b. 1990 in Poços de Caldas, Brazil, lives and works in São Paulo) channels her imagined landscape onto the translucent surface, depicting an uninhabited surrounding abundant in water, mist, and vapor, while sparse celestial bodies scatter across the horizon. Veiled with a sense of enigmaticness and dreaminess, Chang's work invites our gaze and contemplation—to delve into a world where the sublime and the melancholic are entangled, thereupon dissolving slowly beyond the silk surface. Her recent solo exhibitions and projects include Bremond Capela, Paris (2025); Millan, São Paulo (2024); and Verve, São Paulo (2023). She also participated in group exhibitions at the 14th Taipei Biennial, Taiwan (2025); Pedro Cera Gallery, Lisbon (2024); Casa Roberto Marinho, Rio de Janeiro (2023); KURA, São Paulo (2023), among others. She graduated with Astrophysics and Astronautics at The Federal University of Santa Catarina; and a Bachelor of Visual Arts at Centro Universitário Belas Artes, Brazil.

Chang's works are collected by Museu de Arte do Rio, Rio de Janeiro, and Saint Louis Art Museum.

Fran Chang

Born in 1990, Poços de Caldas, Brazil; lives and works in São Paulo

Education

- 2020 Academic Extension in Astrophysics and Astronautics, Universidade Federal de Santa Catarina, Florianópolis, Brazil
2015 Bachelor of Arts (BA) in Visual Arts, Centro Universitário Belas Artes, São Paulo, Brazil

Solo Exhibitions

- 2025 Hear the Wind Sing, Bremond Capela, Paris, France
One Must Leave the Island in Order to See the Island, Art Basel Hong Kong | Kabinett, Hong Kong
2024 Zenith, Millan, São Paulo, Brazil
2023 Expo Chicago, Chicago, US
SP-Arte, São Paulo, Brazil
2021 No mar com as estrelas, Verve, São Paulo, Brazil
Sharp love on a silk chessboard, ZONAMACO, Mexico City

Selected Group Exhibitions

- 2025 The 14th Taipei Biennial: Whispers on the Horizon, curated by Sam Bardaouilm & Till Fellrath, Taipei, Taiwan
2024 On Ma, Pedro Cera Gallery, Lisbon, Portugal
Aberto3, Tomie Ohtake's House, São Paulo, Brazil
2023 Conversas entre Coleções, Casa Roberto Marinho, Rio de Janeiro, Brazil
Distorção Material, KURA, São Paulo, Brazil
2020 Oferta quente, Verve, São Paulo, Brazil
45° Salão de Arte de Ribeirão Preto, MARP, Ribeirão Preto, Brazil
2018 Salão Curitibano de Arte Contemporânea, Museu de Arte Contemporânea de Curitiba, Curitiba, Brazil
Scapeland: Território de trânsito livre, Memorial da América Latina, Galeria Marta Traba, São Paulo, Brazil

Awards

- 2020 Arte como Respiro, Itaú Cultural, São Paulo, Brazil

Public Collections

- Museu de Arte do Rio, Rio de Janeiro, Brazil
Saint Louis Art Museum, St. Louis



Soyoung Chung. Courtesy of the artist.

BIOGRAPHY

Soyoung Chung (b. 1979 in France, lives and works in Seoul) experiments with the boundaries of the sculpture medium through site-specific installations, videos, and public interventions. Probing the intersectionality between geology and social relations, her work parallels the phenomena of transformation and erosion in materials against layered temporalities and histories. Chung's recent solo exhibitions include SONGEUN Art and Cultural Foundation, Seoul (2025); 021 Gallery, Daegu (2023); and CR Collective, Seoul (2022). She also participated in group exhibitions at Taichung Art Museum, Taiwan (2025); Gyeonggi Museum of Modern Art, Ansan (2025); Art Pavilion Zagreb, Croatia (2024); National Asian Culture Center, Gwangju (2024); ARKO Museum of Art, Seoul (2024); Seoul Museum of Art (2023), among others. She graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris, France.

Chung's works are collected by Seoul Museum of Art, National Museum of Modern and Contemporary art, Korea, and SONGEUN Art and Culture Foundation, Seoul.

Soyoung Chung

Born in 1979, Suresnes, France; lives and works in Seoul, Korea

Education

2023 DNSAP-Diplôme Supérieur National d'Art Plastique at Ecole Nationale Supérieure des Beaux-Arts de Paris, France

Solo Exhibitions

2025 Half Moon Club, SONGEUN Art and Cultural Foundation, Seoul, Korea
2023 Waters, 021 Gallery, Daegu, Korea
2022 on my way, baby, CR Collective, Seoul, Korea
2021 Sea Cucumber, Manganese and Ear, ONE AND J. Gallery, Seoul, Korea
2020 Glass Beach, Instant Roof, Seoul, Korea
2016 Night and Day, Offsite Art Sonje, Seoul, Korea
2013 Traveling without moving, D project space, Seoul, Korea
2011 On the ground floor of Geology building, OCI Museum of art, Seoul, Korea
2008 Zero Construction, Project Space Sarubia, Seoul, Korea
2007 A different kind of tension, Kumho Museum of art, Seoul, Korea
2006 Innerscape, Gallery Misschina Beauty, Paris, France

Selected Group Exhibitions

2025 A Call of All Beings, Taichung Art Museum, Taichung, Taiwan
Dopamine Hype, Kim Hee Soo Art Center, Seoul, Korea
Even on the day waiting ends, Gyeonggi Museum of Modern Art, Ansan, Korea
2024 Ghost Dancer, Art Pavilion, Zagreb, Croatia
Reconstructing Sequences, National Asian Culture Center, Gwangju, Korea
The 8th Changwon Sculpture Biennale: A Silent Apple, Seongsan Art hall, Munshin Museum of Art, Changwon, Korea
ZIP, ARKO Museum of Art, Seoul, Korea
Unboxing Project:Maquette, New Spring Project Gallery, VSF Gallery, LA, US
2023 The 12th Seoul Mediacity Biennale, This too is a Map, Seoul Museum of Art, Seoul, Korea
Check Point: DMZ exhibition, Dora Observatory, Paju; Yeongang Gallery, Yeonchoen, Korea
Project A, SEMA Art Archive, Seoul, Korea
2022 APMAP: review, AmorePacific Museum of Art, Seoul, Korea
Landscape as Landscape, Gyeongnam Art Museum, Changwon, Korea
Blue Planet-Sea, Boan Art Space, Seoul, Korea
2021 Time of the Earth, National Museum of Modern and Contemporary Art, Gwacheon, Korea
Matters to Life, Changdong Residency, MMCA, Seoul, Korea
Margins of Error, Nirox Foundation, South Africa
Border-less.Site, curated by Junglim foundation, Culture Station 284
2020 Our Homecoming, Korean Cultural Centre, Hongkong
Summer-Winter Exhibition, Royal Academy of Arts, London, UK
Negotiating Borders, Fondation Fiminco, Romainville, France
CAMP2020, Camp Long, Former US military base, Wonju, Korea
2019 Negotiating Borders, Korean Cultural Center, London, UK
The 14th International Curitiba Biennial, Curitiba, Brazil
Power Play, Delfina Foundation, London, UK
2018 Extended Manual, Seoul Museum of Art, Seoul, Korea
Cour des Miracles, Doosan Gallery, Seoul, Korea
Delfina in SongEun: Power Play, Songeun Artspace, Seoul, Korea
Non Sense Music #2-Borders, KunstQuartier Bethanien, Berlin, Germany
The Real DMZ, New Art Exchange, Nottingham, UK
2017 Triangulating Particulars, Hilbert Raum, Berlin, Germany
Not your ordinary Storage, Songeun Art Space, Seoul, Korea
2016 Songeun Art Award, Songeun Artspace, Seoul, Korea
Make Link, APMAP 2016, Amore Pacific Museum of Art, Yongsan Family Park, Seoul, Korea
Besiktas bahceve & cicek festivali, Ortaköy Yetimhanesi, Istanbul, Turkey
Architectural Ceramics-Earth, Clayarch Museum, Gimhae, Korea
2015 Re-Play: 4 platforms and 14 events, Seoul museum of art, Seoul, Korea
Lille 3000 - Seoul, vite, vite, Tripostal, Lille, France
Real DMZ, Cheorwon & Art Sonje, Seoul, Korea
Cristallisations - La naissance d'un ordre caché, Fondation d'entreprise Hermès in collaboration with Centre Pompidou-Metz, La Grande Place, musée du cristal Saint-Louis, France

Resonating Triangle, Arario Museum, Jeju, Korea
Drift, ONE AND J. Gallery, Seoul, Korea
Salon de SEMA, new acquisition, Seoul Museum of art, Seoul, Korea

Awards

2021 Minister's Award for Public Art Project, Ministry of Culture, Sports and Tourism, Seoul, Korea
2016 The 16th SongEun Art Award, Excellence Award, SongEun Cultural Foundation, Seoul, Korea

Public Collections

Seoul Museum of Art
Art Bank, National Museum of Modern and Contemporary art, Korea
SongEun Art Foundation



Luis Xertu. Courtesy of the artist.

BIOGRAPHY

Incorporating dried flora and foliage into his creative process—elements that gradually shift from lush green to autumnal tones—**Luis Xertu's** (b. 1985, lives and works in Rotterdam) phantasmagorical paintings, inhabited by poetic waterscapes, fauna, and figures, unfold like decelerated motion pictures that visualise the temporal realm and transient nature of reality. Xertu has held solo and duo exhibitions at NL=US Art Gallery, Rotterdam (2024); TORCH Gallery, Amsterdam (2020, 2023, 2025); and Art Island, Amsterdam (2023), among others. His work was featured in group exhibitions at PODIUM, Hong Kong (2024); Fragment Gallery, New York (2022); BRUTUS, Rotterdam (2022); Museum of Young Art, Oosterhout (2021); Royal Palace, Amsterdam (2019); WTC Rotterdam Gallery, Rotterdam (2019), among others.

His works are included in the Stichting Kunstcollectie KPMG, the Netherlands.

Luis Xertu

Born in 1985, Mexico City; lives and works in Rotterdam, NL

Education

- 2007-2009 BFA Diploma in Audiovisual Art, Gerrit Rietveld Academie Amsterdam
- 2005-2007 BA Illustration, Hogeschool voor de Kunsten, Utrecht
- 2004 BFA Visual Arts, La Esmeralda National School of Painting, Sculpture and Printmaking, Mexico City

Solo Exhibitions

- 2025 A Community Status for the Isolated, TORCH Gallery, Amsterdam, Netherlands
- 2023 In Nature Nobody Would Care For You Either, TORCH Gallery, Amsterdam, Netherlands
- 2020 Renditions of Impermanence, TORCH Gallery, Amsterdam, Netherlands
- 2018 From the archive, Gloss Gallery, Tel Aviv, Israel
Interlaced, Gloss Gallery, Tel Aviv, Israel

Selected Group Exhibitions

- 2024 History Will Say We Were Best Friends, PODIUM, Hong Kong
At The Fringe, NL=US Art Gallery, Rotterdam, Netherlands (Duo Show with Caroline Coolen)
40 Years of TORCH, TORCH Gallery, Amsterdam, Netherlands
Art Rotterdam 2024, Rotterdam, Netherlands
- 2023 Art Island Amsterdam, Netherlands
- 2022 A Room Full of Mirrors, Fragment Gallery, New York
Wild Summer of Art – Part II, BRUTUS Rotterdam, Netherlands
Retrograde, Galerie Du Monde, Hong Kong
- 2021 Opening MOYA, MOYA Museum of Young Art Oosterhout, Netherlands
Art Rotterdam 2021, Rotterdam, Netherlands
- 2020 Tropicana Fest, Tropicana / Pottage Foundation, Rotterdam, Netherlands
- 2019 Royal Award for Modern Painting 2019, Royal Palace, Amsterdam, Netherlands
An Unexpected View, WTC, Rotterdam Gallery, Netherlands
Cinédanse Ottawa, Canada
- 2016 Allegory of Spring, LifeisArt Gallery, Antwerp, Belgium
Museum Boijmans van Beuningen, Rotterdam, Netherlands (Performative Intervention 'To Come Between')
40 years of compulsive hoarding, Frans Masereel Centrum, Kasterlee, Belgium
SISMO Gallery Opening Exhibition, Sismo Gallery, Mexico City
Moving Futures, NL – Performance of 'The Fool' throughout several theaters in The Netherlands
- 2015 Museum Boijmans van Beuningen, NL – 'Durational Dance Object' during 24 Uur Cultuur festival
- 2012 Galeria Patricia Bernal, Mexico City
- 2011 La Biennale di Venezia, IT – Photo-installation during the Carnevale dei ragazzi festival

Awards

- 2021 CBK Rotterdam O&O Fund – Artist Research Grant
Mondriaan Fund – Artist Project Fund
- 2019 Royal Award for Modern Painting – Audience Prize

Residencies

- 2015 Museum Boijmans Van Beuningen, Rotterdam, Netherlands
Frans Masereel Centrum, Kasterlee, Belgium

Information

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Closed on public holidays

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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.