

Tang Contemporary Art presents:

## Michael Kvium “Art Me”

Artist: Michael Kvium

Curators: Kuang Wei and Emilie H. Kuang

Exhibition Dates: September 30 – November 17, 2018

Location: 10/F, H Queen’s, 80 Queen’s Road Central, Central, Hong Kong

Opening Reception: Sunday, September 30, 6 – 8 pm

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FOR IMMEDIATE RELEASE (HONG KONG – September 5, 2018):

Tang Contemporary Art is delighted to present the opening of Michael Kvium’s solo exhibition “Art Me”. The exhibition features a broad spectrum of Kvium’s artistic phases dating back to the 1990s and leading up to his recent body of work.

Working primarily with oil painting Kvium often incorporates large-scale installations into his series of artworks. His bizarre characters are usually portrayed through distortion and ridicule. This presence of contrasts has its effect on the viewer’s perception: Kvium’s works are often life-sized, therefore prompting and indulging the viewer into reflecting on one’s identification of the self in relation to the artwork. Having deployed a range of forms of artistic expression, such as drawing, graphics, video, performance art and painting, Kvium refers to various murky aspects of humanity. His practice emerges from a sustained enquiry into the connection between one’s association with their surroundings and mind-object interrelation.

“Art Me” is intended as a thought-provoking experience concerning a range of issues. Androgynous and deformed figures suggest their physicality that is always interposed between life and death. The themes of grotesque and repulsive nature of human beings continue in his latest works. In his installation series “Contemporary Fools”, the artist used metal and silicon to create objects tracing the imprint of the human hand. “A Dancing Show”, depicting ballerinas holding little puppets, evokes metaphysical sense of hideousness, simultaneously acquiring dark connotations.



*A Dancing Show*, Oil on canvas, 200 x 200 cm, 2018  
《舞蹈表演》, 布面油畫, 200 x 200 cm, 2018

The genesis of this new exhibition stems from Kvium's long-standing interest in theatre – his use of curtains can be seen in a number of his paintings. Known as one of the established artists in Denmark nowadays, Michael Kvium made his breakthrough on the art scene in the 1980s as part of the performance group Værst (“Worst”). Another inspiration takes root in Baroque paintings: Francisco de Zurbaran had an enormous influence on the Danish artist. Death is one of the constant elements in Kvium's work that provides a dystopian discourse on modern society. Characterised by figurative expression, these works demonstrate mankind's fascination with the cruel and the uncanny.

According to the artist, “humans tend to always move away from the uncomfortable. There is a great danger in avoiding discomfort and I find it interesting to explore this discomfort – it must be there for a reason. It must contain some kind of honesty, which we should take seriously”.



*Circus Europa*, Arken Museum of Modern Art, 2018  
《歐洲馬戲團》，方舟現代美術館，2018

*\*Artist will be present and available for interviews, please contact us in advance for scheduling.*

## ABOUT ARTIST

Michael Kvium (b. 1955) is a Danish artist. In recent years, his signature media has been painting. Kvium has also done stage design for the theatre and has exhibited all over the world. In 2001 he was the recipient of the Royal Danish Academy of Fine Art's prestigious Eckersberg Medal.

In 1981, together with Erik A. Frandsen and Christian Lemmerz, he was one of the cofounders of Værkstedet Værst, a

collaborative workshop for performance art. From the 1980s, his works include virus-like shapes as part of the growth cycles. Works from the 1990s also include bandaged figures depicting paralysis and claustrophobia. Solo exhibitions at ARoS Aarhus Kunstmuseum (2006) and Ordrupgaard (2007) have included large works evoking relationships with the landscape and nature. His works also include videos, comic strips and performances. He has created stage sets in collaboration with Katrine Wiedemann. Together with Christian Lemmerz, in 2000 he created an eight-hour-long silent film titled "The Wake" inspired by James Joyce's *Finnegan's Wake*.

Michael Kvium is represented in collections such as Espoo Museum of Modern Art (Espoo, Finland), Red Brick Contemporary Art Museum (Beijing, China), ARoS Aarhus Kunstmuseum (Aarhus, Denmark), Cabinet Des Estampes (Geneve, Switzerland), Haugur Vestfold Art Museum (Tønsberg, Norway) etc.

## ABOUT CURATORS

Kuang Wei is educated in Denmark and has lived there for 15 years. In 2006 he moved back to Beijing and has since worked as director for Faurshou Foundation, Red Brick Museum, and Star Foundation. His daughter, Emilie H. Kuang, is currently studying art history at Aarhus University in Denmark.

## ABOUT TANG CONTEMPORARY ART

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad. Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

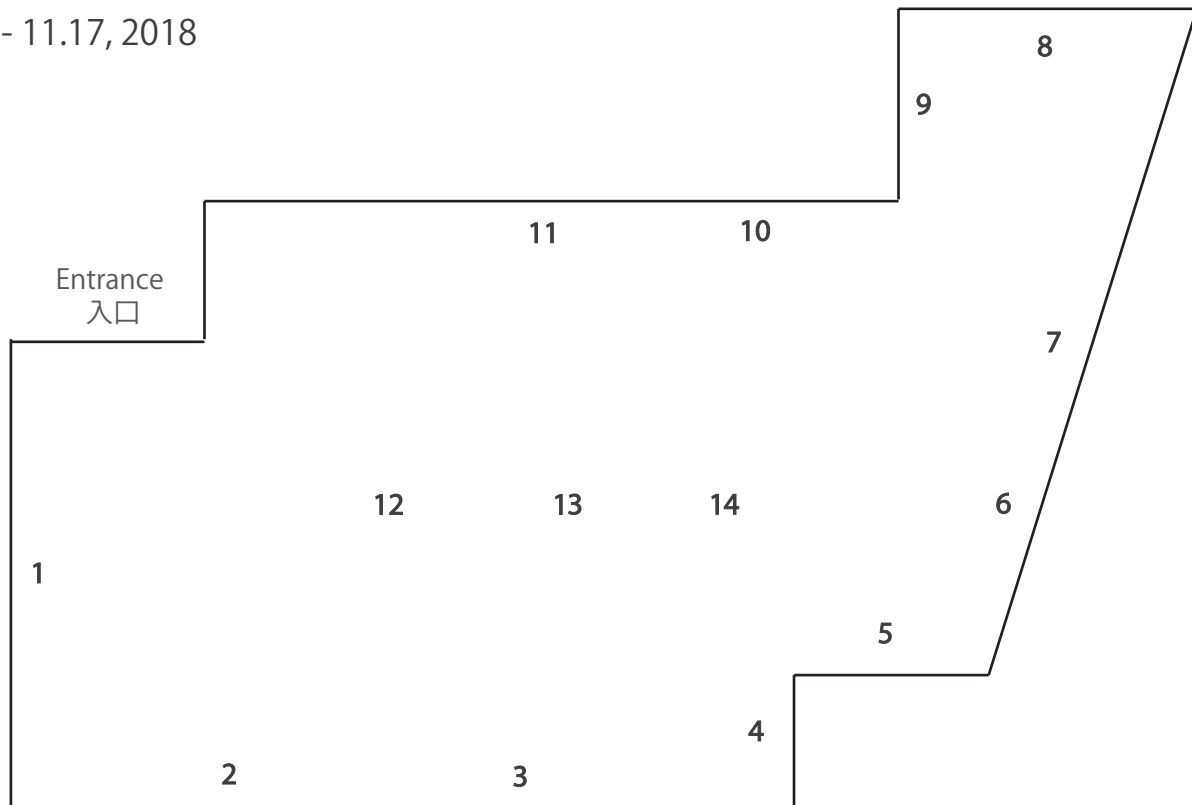
Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Wang Yuping, Yang Jiang Group, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, H. H. Lim, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Qu, Xu Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on, and Michael Zelehoski.

Tang Contemporary Art  
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Gallery Hours: Tuesday to Saturday, 11am – 7pm

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Michael Kvium 邁克·魁恩 - Art Me

9.30 - 11.17, 2018



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| 1 藝術之我<br>Art Me<br><br>布面油畫<br>Oil on canvas<br><br>190 x 165 cm<br>1994           | 2 粉紅色的小丑<br>Pink Clown<br><br>布面油畫<br>Oil on canvas<br><br>176 x 135 cm<br>2018   | 3 舞蹈表演<br>A Dancing Show<br><br>布面油畫<br>Oil on canvas<br><br>200 x 200 cm<br>2018   | 4 工作室景<br>Studio View<br><br>布面油畫<br>Oil on canvas<br><br>175 x 150 cm<br>2018   | 5 母親的故事<br>Mother's Tale<br><br>布面油畫<br>Oil on canvas<br><br>125 x 110 cm<br>2018      |
| 6 老人的觀點<br>Old Man's Point<br><br>布面油畫<br>Oil on canvas<br><br>200 x 150 cm<br>2017 | 7 文化怪人<br>Culture Freak<br><br>布面油畫<br>Oil on canvas<br><br>190 x 150 cm<br>2017  | 8 蒼白的遊行<br>Pale Parade<br><br>布面油畫<br>Oil on canvas<br><br>150 x 200 cm<br>2018   | 9 畫面人<br>Painted Man<br><br>布面油畫<br>Oil on canvas<br><br>130 x 135 cm<br>2018  | 10 垂直動作(二)<br>Vertical Act II<br><br>布面油畫<br>Oil on canvas<br><br>125 x 110 cm<br>2018 |
| 11 死胡同<br>Dead Ends<br><br>布面油畫<br>Oil on canvas<br><br>100 x 100 cm<br>2018        | 12 當代傻瓜:藝術<br>Contemporary Fools: Art<br><br>雕塑:金屬及硅膠<br>Sculpture: metal and silicone<br><br>165 x 165 x 60 cm<br>2017 | 13 當代傻瓜:力量<br>Contemporary Fools: Power<br><br>雕塑:金屬及硅膠<br>Sculpture: metal and silicone<br><br>165 x 165 x 50 cm<br>2017 | 14 當代傻瓜:未來<br>Contemporary Fools: Future<br><br>雕塑:金屬及硅膠<br>Sculpture: metal and silicone<br><br>375 x 165 x 60 cm<br>2017 |  |