

Orsten Groom

KABINET CHROME DINETTE

DIVAN, DIVAN... WEISST DU WER ICH BIN ?

[*Freud / Moses / Zappa / Topsy Chow-Chow*]



CLANDESTINE SHOWROOM

Orstendorf Cabinet

Secret venue - 75003
April 1st - May 10 2021
on appointment only

Orsten Groom
KABINET
CHROME DINETTE

[Freud / Moses / Zappa / Topsy Chow-Chow]

Private Showroom 04. 01 - 05.10. 2021 - on appointment

Cabinet Orstendorf | Clandestine venue | Paris 3

Opening April 1st - 3pm

+ Opened discussion with Orsten Groom & Vincent Corpet Sunday April 11

Opened discussion with Orsten Groom & Olivier Kaepelin Saturday April 24

the Bureau Orsten Groom invites you to the clandestine Orstendorf Cabinet for a private showroom of Orsten Groom's recent work - including the new series *CHROME DINETTE* - recently showed in Berlin.

CHROME DINETTE is a large mosaic ensemble about Freud and Moses (under the aegis of Frank Zappa and filthy poodles) - from the birth of History to its end in 1939, when Europe collapses and Freud publishes his testament book: *The Man Moses and the Monotheistic Religion*.

Freud then announces that Moses was not a Jew but an Egyptian emulator of Akhenaten, whom the Jews murdered after their exit from Egypt - the Exodus from the Afterlife to the desert and the ban on images - only to replace him with a double... (roughly speaking).

Freud died the same year of a jaw cancer.

But his real testament is a bizarre story dedicated to his favorite poodle: Topsy Chow-Chow, that also died from a jaw cancer and on whom Freud made a typical and lethal psychoanalytical transfer.

The patriarch of the psychoanalysis (the cure by the word) perishes by the mouth along his dog after dedicating his last book to the stuttering prophet.

CHROME DINETTE concatenates nearly 5000 years of history of forbidden images, according to the laws of the Egyptian Bas-relief and of the flat hallucination of the hysterical delirium - playing the desert against the Afterlife in the mosaic sarcophagus of the Catastrophe, from one end to the other of the History, along the neurotic patterns of the Freudian cure.

Next thing you know, Frank Zappa composes a striking cosmic Oratorio about the creation of the universe, populated with a Sofa (it is like a couch) and poodles!

Everything comes for a reason, so let us meet in the Orstendorf Cabinet with the secret word:

[HUND = DOG
MUND = MOUTH]

! SIEG MHUND !

*Ich bin der Dreck unter deinen Walzen / Ich bin dein geheimer Schmutz und verlorenes Metallgeld
Ich bin deine Ritze und Schlitze / Ich bin der Autor aller Felgen Und Damast Paspeln / Ich bin Eier aller Arten /
Ich bin alle Tage und Nächte / Ich bin der **Chrome Dinette** / Und du bist mein Sofa.*

- Frank Zappa



CAPUTLOQUAX - Detail



URIGSZENE



DORA MÁÁT - Detail

Sharp Hallucination and Egyptian Bas-relief: the experimental flat and the divanatory background

CHROME DINETTE is an experimental exploration of the flat surface.

The first commandment is psychoanalytical:

The hallucination is not a conglomeration of badly outlined specters, of soft ectoplasms drowned into blurred mists. Freud tells us on the contrary that one hallucinates by excess of sharpness.

It is a saturation by the precision that carries away the perspective & crush it on the window glass, like a fly. In the same way that the winter light flattens each object in an infinite focal length, it is about summoning this hallucinatory montage by a sharpened realism, and a myriad of pictorial techniques, in a kaleidoscopic whole of 18 paintings.

Freud's cabinet provides the background of each canvas (except 2), that serves as a compositional matrix for delirious figures - as a divinatory divan of 5000 years of history and art history, of the prohibition of images, plagues of Egypt and repressed libido.

A round of glazes, inks, acrylic transparencies, decals, felt pens, bombs, impasto and oil sticks, vomit of glycerol - the whole arsenal of the ancestral painter - rants the good Word between the sick jaws of Moses, Siegmund and his poodle Topsy.

This, according to the secular principles of the Egyptian Bas-relief:

The outline, which surrounds each figure on the stony plane, guarantees to the ancient Egyptian the preservation of his essence his integrity - even though telescoped by the rush of fellow creatures and the surrounding world - on the way to the great regulating Afterlife of the Book of the Dead (whose title is the Exit to the Day) - Afterlife that Moses and his henchmen desert, as well as images, by their Exit from Egypt.



PARA SHEMOTH - Detail

Sunday April 11 - 4pm

Public discussion with Orsten Groom & Vincent Corpet : the figurative taboos between pre-history and the ancient Egypt

Vincent Corpet, a great companion and the best living painter in the world with Groom (according to him) will talk about the issues of the CHROME DINETTE series, more specifically the tension and figurative prohibitions of the Parietal and Egyptian religions - that Mosaicism smashes in pieces pieces for a unique God by inventing History.



Groom & Corpet at the Sainte Croix Abbey Museum in front of Corpet's very first painting,
'For the renewal of well-being', painted on the very day of Groom's birth

Saturday April 24 - 4pm

Public discussion with Orsten Groom & Olivier Kaepelin : reflection about time through cross-readings of John Berger's texts



Olivier Kaepelin & Orsten Groom at the POMPEII MASTURBATOR show

The Desert

Orsten Groom's text about quitting painting and the Exodus as a way out of the desert
click to read at orstengroom.com [HERE](#)

The MUD

Interview-fleuve en anglais avec le critique d'art allemand Max Dax
click to read at orstengroom.com [HERE](#)

GROOM

Everybody knows, concerning the Artists: «It is he who says it who is it».
Everybody knows that art is what Artists do!
Everybody knows that perspective is not the object of painting.
Everybody knows that perspective is the stop of time.
Everybody knows that the time of painting is not the time of writing.
Everybody knows that what differentiates humans is their perception of time.
Everybody knows that the different arts are the nomenclature of the different perceptions of time.
Everybody knows that some people think they read painting.
Everybody knows that reading paintings is as stupid as looking at writing.
Everybody knows that in Europe cave painting was subject to prohibitions.
Everybody knows that in the beginning it was not the Word, but the representation.
Everybody knows that painting only existed before writing.
Everybody knows that children abandon drawing and painting to learn to read.
Everybody knows that there is no technique in painting.
Everybody knows that the painter is the only person who looks at it.
Everybody knows that all this is useless.
Everybody knows that Moses is Akhenaton.
Everybody knows that when we create God, we deny him in fact.
Everybody knows that it is at that moment that iconoclasm is played out.
Everybody knows that the Icon is not an image, but the image.
Everybody knows that then the Image is a narrative.
Everybody knows that it may be the other way around.
Everybody knows that Christians believe that the Image is from Epinal.
Everybody knows that GROOM knows all this and much more.

So

GROOM offers us a narrative painting.
GROOM offers us the impossible.
GROOM offers us revelation.
GROOM is joyful.
GROOM is a spoiled child in every sense of the word.
GROOM is the best living painter,
.....with me.

PS: This is called the Trinity: PAINTING, HIM and ME

Vincent Corpet

OLIVIER KAEPPELIN

Writer, Critic, Curator of the POMPEII MASTURBATOR show [Paris - Dec 2019]

Capture & Seizure (extract)

My first sensation, feeling and vision were those of an astonishing, intoxicating Expenditure, in the sense of Georges Bataille, a Gift of a Energy that is justified and understood by its «Aspect» as envisaged by Wittgenstein for Music, i.e. a Deployment that excludes any haggling with aesthetic conventions.

This expenditure generates colours, movements, networks of association and echoes that are never resolved in the search for an «expression» - as we understand it to mean «expressionism».

Orsten Groom is not an expressionist painter.

This Gestures, Constructions, Compositions have a Rhythm, an Economy which are above all Freedoms of Pace and Invention. It is never about the peregrinations of a creative «Ego» looking for a style made of accents, of identifiable additions, in order to transmit its poetic and vision of a world worthy for the identification of a name, for the life and the name of the Painter.

On the contrary, this Expenditure, its Accumulation, its offered Superimpositions, this Gift whiten the Canvas, i.e. its grammar and its lexicons dependent on the Symbolic.

They are Paths, «Battlefields» leading us towards a Neutralization, an Annulment of forms by the interplay of Contrary Energies that forbids any appropriation through Recognition and Language. If, in the end, I attribute them to a «Being», then it is the Being of Painting.

She is the Guide and Mistress of Orsten Groom.

It is through her, through the Acts she inspires that we discover the sense of Adventure, of Experience, of the Reality she offers.

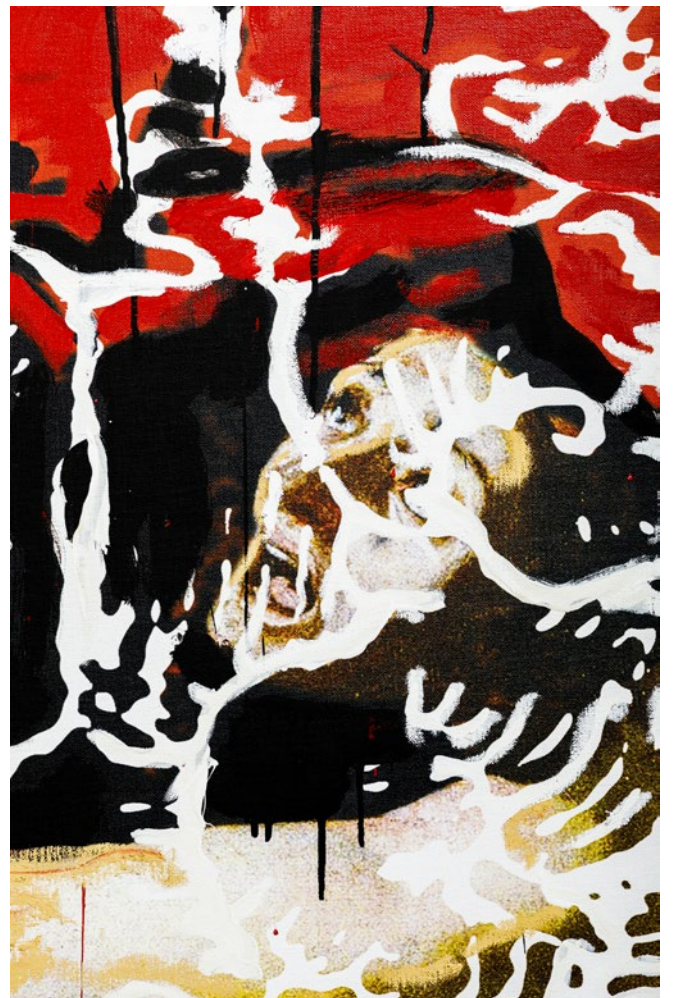
This is why, captivated by his works, the intense emotion of finding myself at the heart of these astonishing compositions immediately held me back.

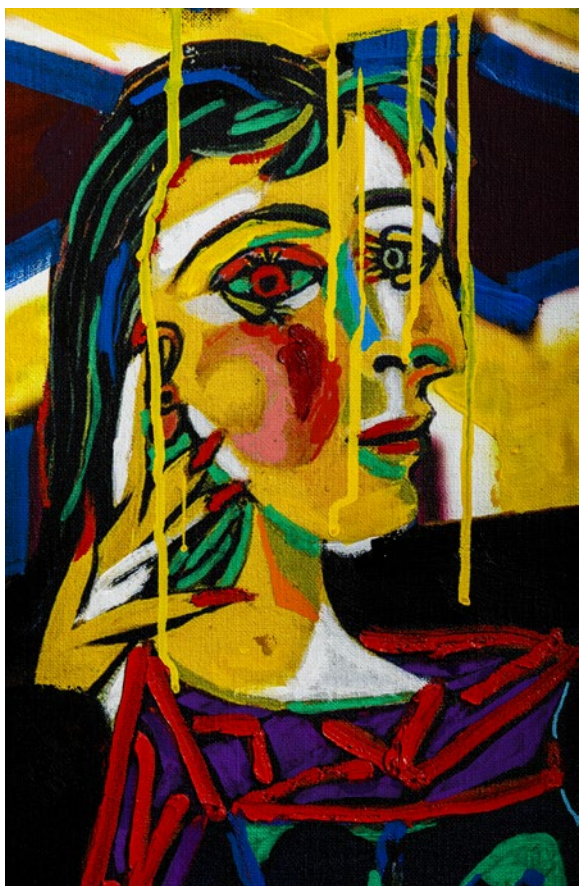
This disorder is similar to the one I feel in the Caves of Lascaux or Chauvet, in front of El Greco or Picasso paintings, or in the 20th century facing the essential work of Gérard Gasiorowski.

With these Watchers, these Awakeners, to which Orsten Groom now rejoins, this is the Story and the Body of Paint that take us away, and open up Space.



DEFIXIO - 162 x 130 cm





ABOUT ORSTEN GROOM

Radical, autonomous and self-reliant artist, Orsten Groom (1982) was born in the jungle Guyana from a Russian-Polish family. He graduated from the Beaux-Arts de Paris in 2009. Since then, he has led a wide-ranging career as an independent artist, in both alternative art circles and international institutions. After a aneurysm that left him epileptic and amnesic in 2002, he is the author and producer of numerous acclaimed exhibitions. His first retrospective was presented last year at the ACMCM Art Center of Perpignan - at only 37 years old.

Orsten Groom is the laureate of the Prix l'Art est Vivant (2019), the Beaux-Arts Acad my(2016) and winner of the Antoine Marin Painting Prize (2015).

The paint maker Marin even makes a color by his name: the Groom Pink.

He is also a musician, author of English-language poetry collections, filmmaker (2011 Jury Prize for his film BOBOK at the C t -Court festival) and author since 2012 of the video cycle Les Ballets Russes in collaboration with Abel Gance specialist Elodie Tamayo.

He has collaborated with the curators Olivier Kaepelin and Paul Ardenne; the filmmaker Guy Maddin; the translator and poet Andr  Markowicz, and the writer Boris Wolowiec, with whom the correspondence will soon be published.

An opera project in collaboration with the sulphurous Jean-Louis Costes should see the light of day next year.

The famous German artist Jonathan Meese says of him:

«Orsten Groom comes from the caves and the Middle Ages and keeps history alive in today's art. He comes from the future».

Orsten Groom's painting is presented as «post-historic parietal art».

Frescoes with apocalyptic jumble, saturated with creatures drawn from the memory Styx by demented Talmudic investigations, carnivalesque recapitulation of History since the flow of origins,

«this disturbance is similar to the one I feel in the caves of Lascaux or Chauvet, in front of the paintings of El Greco or Picasso or in the twentieth century in front of the essential work of Gerard Gasiorowski»,

writes Olivier Kaepelin, curator of his past year Parisian exhibition POMPEII MASTURBATOR

- For which the Archaeological Park of Pompeii in person has filed a complaint.

«Orsten Groom knows the power of chaos of color, its power of anarchy. Through his intuition of painting as a mudflow, Orsten Groom would be a kind of Pompeian painter. Groom would use the eruption of the volcano, the eruption of the volcano of painting in order to radiograph the presence of human figures. The silhouettes of his paintings sometimes resemble fossilized decals,» writes Boris Wolowiec.





MÂÂT - 210 x 140 cm

THEY DO NOT REALIZE THAT WE ARE BRINGING THEM THE PLAGUE



Orsten Groom and Topsy Chow-Chow in Freud's viennese Saloon - September 1939



L' CHEIMLICH - Detail

CHROME DINETTE



Freud's viennese Saloon
Matrix Image of the CHROME DINETTE

Abracadabra - Einsof - a Sofa - Ten Commandments - the Nile - Drawned Rats - Rains of Toads - Locusts - Bubons - Poodles - sick Jaws - Mesmerized Parrots - Scarabs - Rokurokubi - Heads on Sticks - First Borns - Golden Calves - Rods of Aaron & Snakes - Horned Prophets - Aleph - Hieroglyphs - Failed Svastikas - Dora - Mosaic - Sex - Oral - Buccal - Witz - Hysterics - the Primitive Scene - Doggy Style - Wolf Man - Totems - Taboos - Indians - Forts - Owls - Lapsus - Phalli - Pompeii - La Gradiva - Masks - der Rattenfänger - Volcanos - Lamp- a Psychoanalyst - Pharaoh - Faun - Transfers - Phungus - Psychotic Graffiti - the Chamberin Arles - Epileptics - Procust - a Saxophone - Stutterers - Puppets - Constellations - Coitus a Tergo - Worms - YHVH - Dad - Mummy - Topsy Chow Chow - Pulcinellas - Vasectomies - Herring Skeletons - Spider Webs - Massacres - Innocents - Heavy Tongues - Hysteria - Ventriloquists - the Vivian Girls - an Exodus - the Afterlife & the Cursed Mouth - der Dreck unter deinen Walzen - Geheimer Schmutz & verlore- nes Metallgeld - Ritze und Schlitze - Maledictio - der Author Al- ler Felgen & Damast Paspeln - Aller Arten, Alle Tage & Nächte :

the Chrome Dinette

CHROME DINETTE

Sélection

17 Paintings
160 x 215 cm each

+ 1 Calomnious Portrait



SIEG MHUND KALUMNIATOR - 100 x 81 cm



PARA SHEMOTH - 160 x 215 cm



FORTSCHRITT IN DER PAPAGEISTIGKEIT - 160 x 215 cm



EINSOF-A - 160 x 215 cm



FORT-DA - 160 x 215 cm

PRACTICAL INFORMATIONS

ORSTENDORF CABINET

ADDRESS ON APPOINTMENT - Paris 3
Metro Rambuteau / Filles du Calvaire
2pm - 8pm each day on appointment only
by phone or mail

BUREAU ORSTEN GROOM

+33 (0)6 45 60 10 96
bureau@orstengroom.com
ORSTENGROOM.COM



April 1st - May 10th 2021

Opening **thursday 1st of April** from 2pm

- Public discussion with Orsten Groom & Vincent Corpet SUNDAY APRIL 11 - 4pm
- Public discussion with Orsten Groom & Olivier Kaepelin SATURDAY APRIL 11 - 4pm

SIEG MHUND

REVUE DE PRESSE, TEXTES CRITIQUES ET INTERVIEWS SUR ORSTENGROOM.COM



SLUAGHGHAI RM SPERM - (Detail)