

EXHIBITIONS Michael Gromm *disco.end.ever* 21st June 2016 - 16th July 2016

How best to enter into a Michael Gromm painting? Perhaps via a fluid trail of bright canary yellow as it bleeds into a pool of aubergine blackness. Or, by following the seam of cool blue that tumbles headlong toward a cluster of brightly coloured geometric fragments. Try gliding over the sheets of soft candy striping, as they ricochet, shield and confuse any sense of distance, depth or gravitational direction.



Charged with a kind of enlivened optimism, a happy dance between artist and paint appears to be in motion. Each canvas acts like a platform, a theatrical stage upon which the paint itself is allowed to perform freely. Forms are found and wiped away, shapes are defined and broken apart, rhythms are discovered and deconstructed – everything is tending toward expansion. With the artist as choreographer, overseeing but not stifling the paint's own desire for action, Gromm's images evoke haptic sensations as much as they offer an experience of the visually pleasurable. These masses of coalescent colour read like wild dreamlike landscapes, great maelstroms of energy, space and flux. It's impossible to determine the order in which each layer has been set down; every stroke, sweep and pour appears to weave through a multiplicity of planes, each recording a unique sequence of discrete gestures. Within the large folds and watery spills, small painterly shards nestle like abandoned confetti, or the whispered syntax of a private thought.



Having lured us into his abstract dance-floor, Gromm now confronts us with the starkly familiar, the recognisable and incongruous. Tribesmen, rodeo



Michael Gromm
I Gotta Get This Disco Off My Back 2016
oil and acrylic on linen
182cm x 152cm



Michael Gromm
Bloom Bloom 2016
oil and acrylic on linen
182cm x 152cm

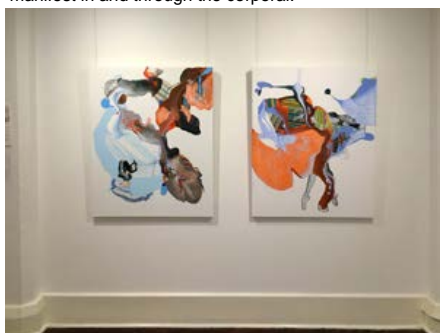


Michael Gromm
We're Doing Paris for Five Days 2016
oil and acrylic on linen
116cm x 91cm



Michael Gromm
New Home Same Landlord 2016
oil and acrylic on linen
116cm x 91cm

riders, dancers with flailing limbs and even an orangutan have been slotted into the fray. We are left scrambling, trying to come to terms with these nameable, hyper-real, tightly painted elements set loose in a scene of pure abstraction. This curious juxtaposition of visual languages, this marriage of the random and the controlled, the known and the unknown, points toward the often contradictory nature of the lived experience. The deliberate depiction of bodies in motion allows for a meditation on the dynamic flow of life, of how joy, liberation and excitement manifest in and through the corporal.



Gromm's relationship to his medium speaks of an open two-way process of making and unmaking, of the physical actions of painting and the emotional impacts of looking. These are tremendously flamboyant images, loud and brash in their exuberance. However, paired with the somewhat allegorical, nonsensical titles he bestows upon each one, they also speak of the absurd and superfluous acts, decisions and spontaneities that drive much of our human endeavour. Gromm is pulling our gaze into a strange world of reverie. The generous space and rhythmic charge within each work demands closer looking, and at once both supports and unhinges our sense of perception. Engaging with one of these luminous paintings makes for a totally giddy, disorientating rollick.

Phe Luxford 2016



I have an innate fascination with what is not known, and enjoy those moments when my eyes perceive things incorrectly. Those moments, usually out of the corner of my eye, when a few shapes or movements blend together to trigger a response from my consciousness. My works delve into the unknown and form unplanned, unending puzzles; a game of charades for both me and the viewer. However, among the puzzles there exists an overarching awareness that sets the direction of my works, and strikes a fundamental balance between letting the paint do as it wants, and making it do as it is told. Michael Gromm, 2015.



Michael Gromm
My PR Thinks I'm Cool 2016
oil and acrylic on linen
116cm x 91cm



Michael Gromm
I Wish You Would Stop Following My Wishes 2016
oil and acrylic on linen
116cm x 91cm



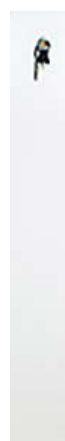
Michael Gromm
The Psychologist Left Through The Back Door 2016
oil and acrylic on linen
30cm x 30cm



Michael Gromm
Customisation is Boring 2016
oil and acrylic on linen
30cm x 30cm



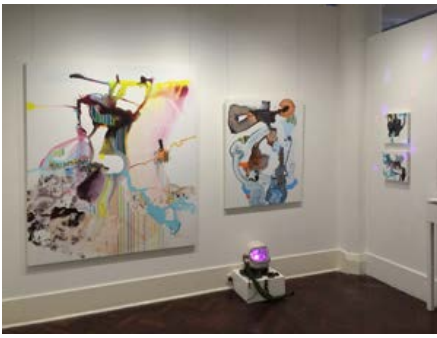
Michael Gromm
Glamour Air Us 2016
oil and acrylic on linen
122cm x 137cm



Michael Gromm
End Ever 2016
oil and acrylic on linen
209cm x 30cm



Michael Gromm
Is This Vanity Or Am I Crying Because I'm Finding My Religion 2016
oil and acrylic on linen
116cm x 91cm



Michael Gromm completed his Bachelor of Fine Art degree in 2002 at the University of Ballarat. He has exhibited widely over the past 13 years, staging solo exhibitions and being included in numerous group shows in both Melbourne and Geelong. Gromm has been a finalist in the *Scope Galleries Art Prize* (2012) *The Metro Gallery Art Prize* (2010) *The Fletcher Jones Contemporary Art Prize* (2008) and was announced the winner of the *David Pratt Drawing Award* in 2001.

In 2015 Michael was selected to exhibit in FLG's *Exploration Exhibition* for emerging and unsigned artists. He was awarded the FLG Emerging Artist Award in 2015 and this exhibition is the outcome of that award.

[MICHAEL GROMM PROFILE](#)
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Michael Gromm
More Mountains for My Mountains to Mountain On 2016
oil and acrylic on linen
116cm x 91cm