

FABRI
KGRÖN

Painting. The first act emerging from the inner self in an imperious impulse, forcing the passage of the analytical filter through an intuitive gesture in a body to body with the pictorial surface. Vibrating on the retina.

Obsolete? The works of Fabian Gröning demonstrate the opposite, if need be.

A true Berliner, a true European, after studies in Hamburg, Berlin and Dusseldorf, Fabian chose to settle in Paris, the undisputed capital of anti-painting for decades, so that painting in Paris today bears witness to an act of bravery, an entry into resistance: to impose the paradox of settling in Paris on himself as if to better shake up his certainties, to challenge his achievements, to test his resilience.

Jean-Marc Bustamante's workshop at the École nationale supérieure des Beaux-Arts de Paris provides him with a favourable framework. Here, Fabian matures his practice under the eye benevolent of his elder, in contact with the masters of the nearby Louvre, and especially alone in front of his canvas. Formats on the scale of the body, or very condensed. Impossible to detect the original gesture, blurred to favour a unity of surface, the melting of pigments, the tremolo of colour, oscillating among the variants of a green-yellow-blue-dominant palette sliding over purple, with furtive pink accents. In the intimacy itself of the work, there is a constant back and forth between figuration and abstraction, both of them languages so often opposed. Out of this balance, the artist brings out the elusive landscapes: misty skies and lakes, distant mountains or forests in the thick drizzle of harvest mornings. All at the same time, and with an assumed romanticism. Not even afraid! Pure painting. In filigree, one thinks of Rothko, and more generally of the artists of the American Color Field; of the virtuoso duality of the inevitable Richter and his fleeting landscapes, of Monet's Water Lilies, of Da Vinci's backgrounds, but also, and above all, of the claimed master - present but different - the Austrian Herbert Brandl, the artist's teacher and mentor during his studies in Dusseldorf.

The light changes in the studio. The colours change, become darker, denser. We are transported to the cathedrals of Reims. Romantic too. And certainly hungry for paint.

Jennifer Flay, Director of FIAC, 2018
Translated from the French

Diploma exhibition

Galerie gauche
Beaux-Arts de Paris

No title
Oil on canvas
195 x 135 cm each
2017 - 2018

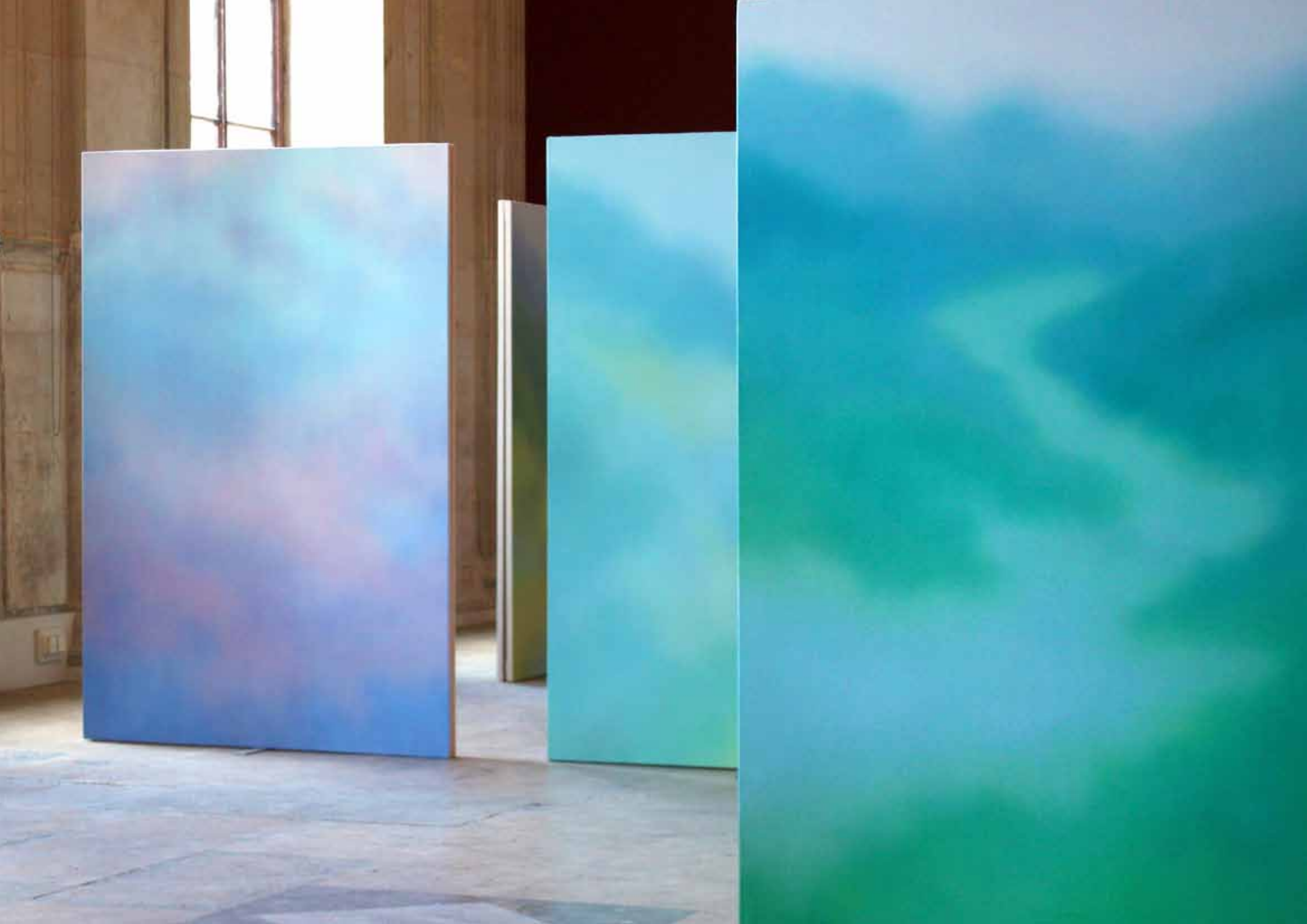














Finale

Palais des Beaux-Arts
Beaux-Arts de Paris

No title
Acrylic on canvas
195 x 130 cm each
2019









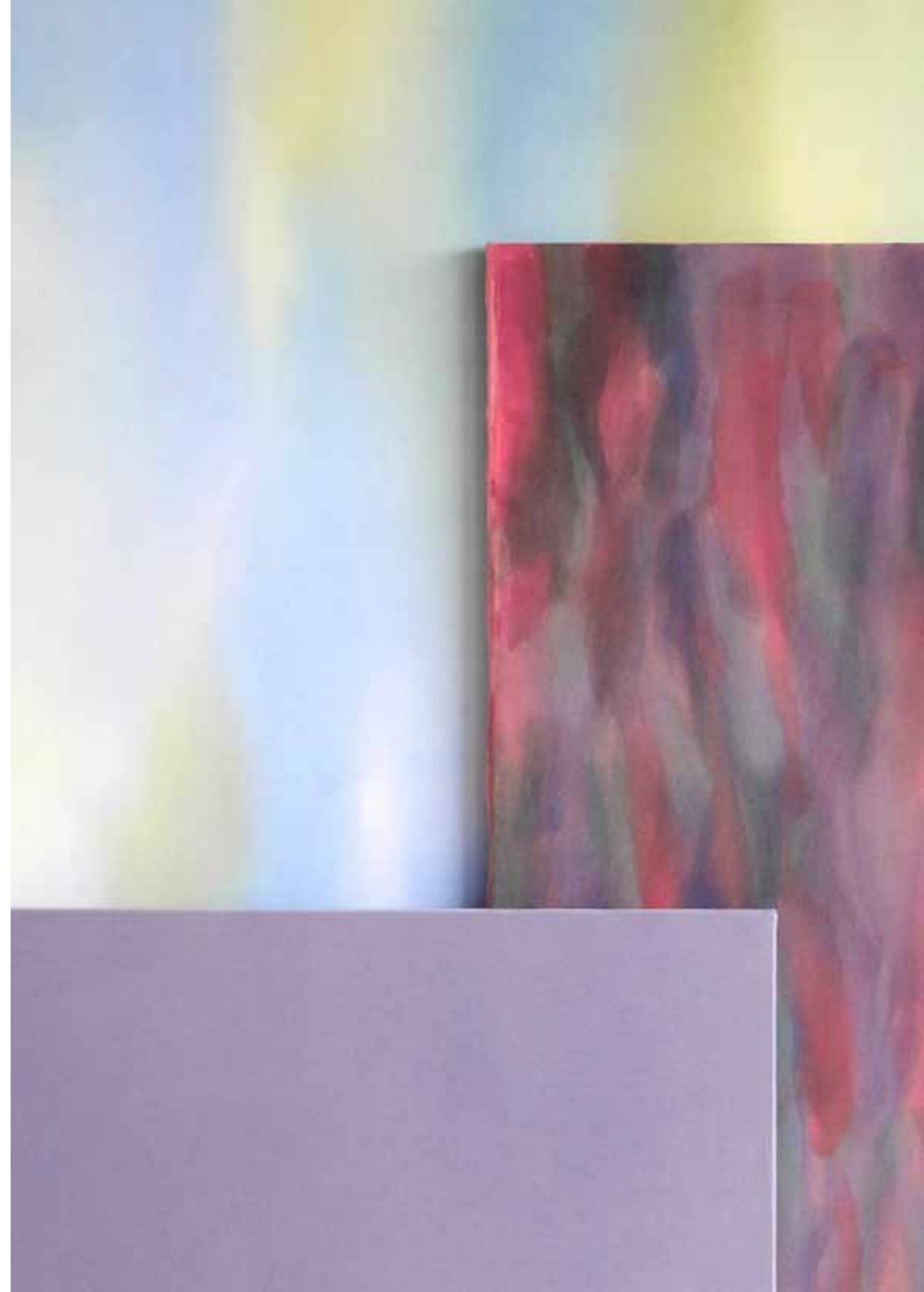
Composed of several superimposed canvases, the painting sets adopt the characteristics of an installation, a scenography or an environment. The transposition of the plans into volume gives it the plastic properties of a concrete and haptic object that integrates the topological space. The device invokes a physical presence of the spectator and specifically questions the relational, the spatial and consequently the social context: it is thought and created in relation to the spectator. It invites the spectator to move, the action of seeing becomes inseparable from that of movement, there is no static vision, no fixed perspective. If the point of view is individual, the experience is common because the painting is no longer simply within reach of the eye but evokes a proximity and becomes physically accessible.

Based on the observation of natural elements, the paintings done outdoors and in the studio reflect specific contexts: the colour of the sky condensed into a monochrome, the vibration of patterned foliage or the glow of a landscape in the background. The fragmentation of the pictorial space questions traditional systems of representation while the succession of planes introduces an abstract narrative. The spectator recomposes a synthetic environment using his or her own experience and thus participates in the network that connects the spaces.

Fabian Gröning, 2020



Combines (I)
Acrylic and dye on canvas
Variable dimensions
2020





Combines (II)
Acrylic and dye on canvas
Variable dimensions
2020





Combines (III)
Acrylic and dye on canvas
Variable dimensions
2020



*1992 in Berlin
Lives and works in Paris and Berlin

Studies

2020 - 2021	Sorbonne Université MA Art History
2019 - 2020	Sorbonne Université MA Contemporary Art and its Exhibition Claire le Restif with highest honors
2018 - 2019	Hochschule für bildende Künste Hamburg Curating and contemporary Art Dirk Luckow
2015 - 2018	Ecole nationale supérieure des Beaux-Arts de Paris MFA Multimedia Jean-Marc Bustamante
2017 - 2018	Kunstakademie Düsseldorf Painting Herbert Brandl
2013 - 2015	Weissensee Kunsthochschule Berlin Painting Friederike Feldmann
2012 - 2013	Hochschule für angewandte Wissenschaften Hamburg Illustration

Awards, Scholarships

2020	Erasmus Scholarship
2019	Diploma Award - Maurice Colin-Lefranc
2018	Nominated for Prix Panthéon-Sorbonne pour l'Art Contemporain
2015	Erasmus Scholarship French-German Youth Office Scholarship

Internships

2020 - 2021	KW Institute for Contemporary Art KUNST-WERKE Berlin Curatorial Assistant
2020	Centre Georges Pompidou Curatorial Assistant

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