

FABRI  
KÄRÖC

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



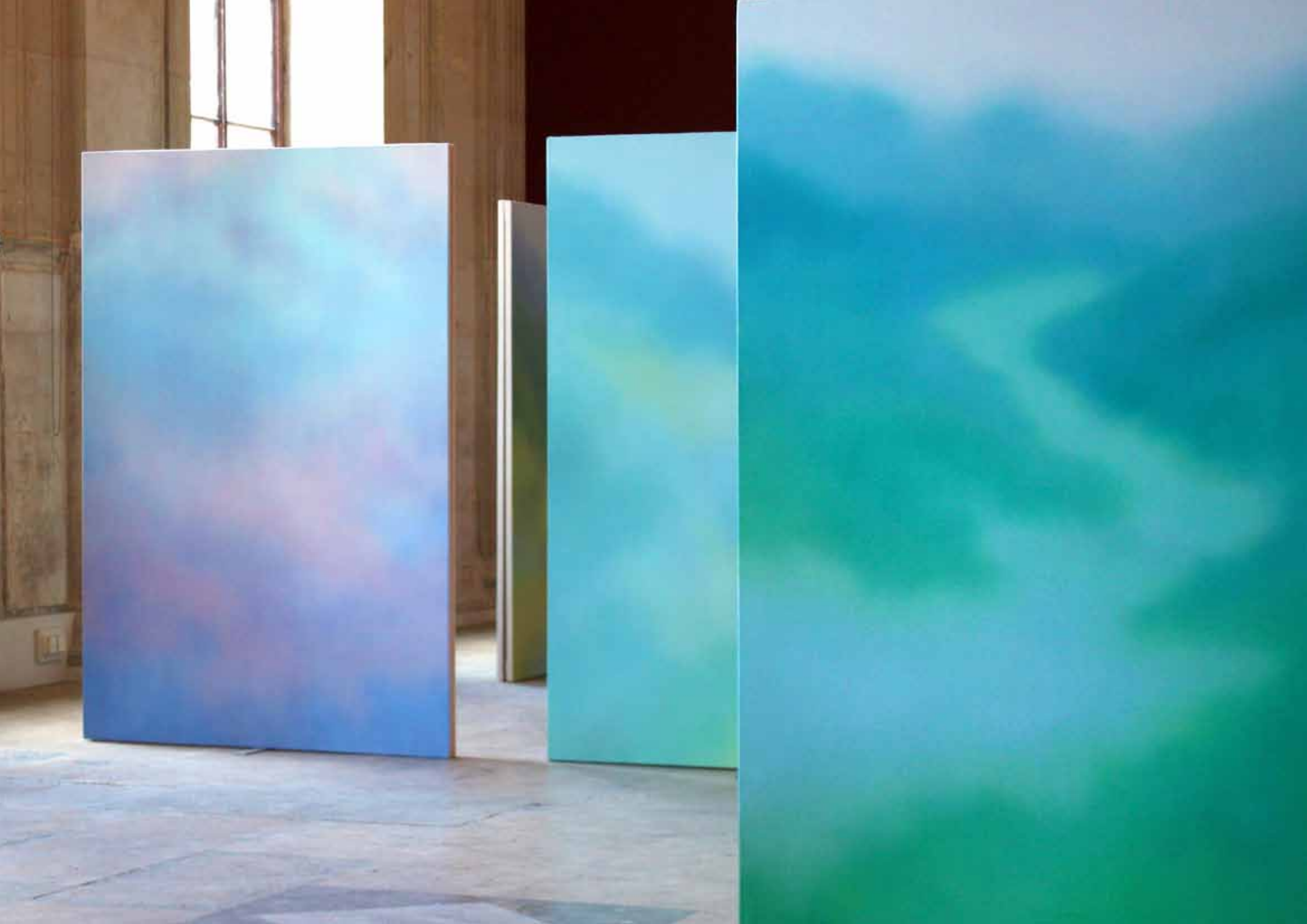


















## **Finale**

Palais des Beaux-Arts  
Beaux-Arts de Paris

No title  
Acrylic on canvas  
195 x 130 cm each  
2019













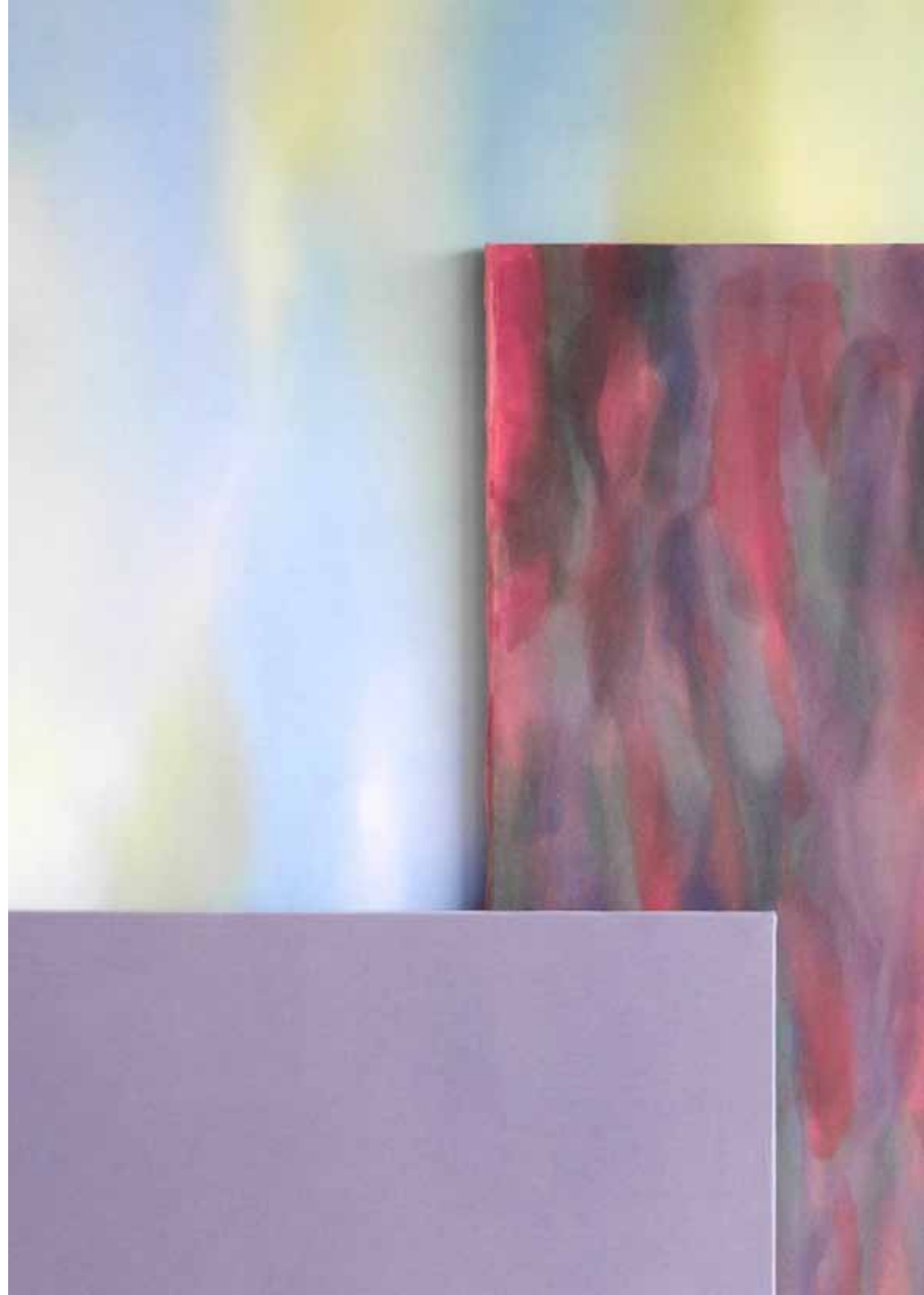
Composed of several superimposed canvases, the painting sets adopt the characteristics of an installation, a scenography or an environment. The transposition of the plans into volume gives it the plastic properties of a concrete and haptic object that integrates the topological space. The device invokes 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 French-German Youth Office 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   Michel Gauthier



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