

Gabriel FOLLI

BIOGRAPHY

I was born in 1990 in Chauny, and currently live and work in Dijon, FR (*studio at Les Ateliers La Volière*) and Hauts-de-France region (Picardy), FR. I graduated from Faculty of Fine Arts – University of Picardy Jules Verne (Amiens, FR) in 2015.

I develop systems of hybridization of processes and images to the point of producing the most composite drawings possible, evoking personal narratives or historical facts, relying on waste and reuse but also on visual archiving of all kinds, and multiplying the passages between the past and the present, *mise en abyme* by Polaroids of views of everyday life, from the studio or of work in progress.

Recent projects include group shows such as *Of their time (7)*, *A Look at Private Collections* organized by ADIAF at FRAC Grand Large in Dunkirk, *Multiples* at FRAC Bourgogne in Dijon, *Art en vitrine* at the Haus Burgund in Mainz, *Codes dessinés : notations urbaines, écritures intimes* (Cnap and FRAC Picardie collections, curated by Joana P.R. Neves) at Drawing Now Paris, or the recent exhibition of winners and finalists of the Pierre David-Weill Drawing Prize at the Académie des Beaux-Arts de Paris ; solo exhibitions such as *Le plaisir au travail* (Laureate of the Saison du Dessin Nord / Sud 2023) at the Château de Servières in Marseille with the FRAC Picardie, *L'atelier du dessinateur* at Galerie La Ferronnerie or *J'étais là.* at Galerie Sator in Paris.

In November 2024, I published my first artist's book, *Le bleu de l'archive*, with a preface by Philippe Piguet, personal texts I wrote between 2020 and 2024, and a selection of visuals.

In 2025, I had the privilege of winning the Third Pierre David-Weill Drawing Prize at the Académie des Beaux-Arts de Paris / Institut de France.

Contact

gabrielfolli17@gmail.com

+33 6 09 67 17 25

Instagram [@gabriel_folli](https://www.instagram.com/gabriel_folli)

Website : <https://gabrielfolli.wixsite.com/gabriel-folli>



GABRIEL FOLLI

1990 born in Chauny, FR
Lives and works in Dijon, FR

EDUCATION

2009 – 2015 Master of Fine Arts degree, with congratulations,
Faculty of Fine Arts – University of Picardy Jules Verne, Amiens, FR

ART FAIRS

Drawing Now Paris, Carreau du Temple, Paris, FR. 2022, 2023 (focus), 2024, 2025
Paris Gallery Weekend, Paris, FR. 2024 (solo show)
Galeristes, Carreau du Temple, Paris, FR. 2018, 2019
Art on Paper, BOZAR - Palais des Beaux-Arts, Brussels, BE. 2018 (solo show)

SOLO EXHIBITIONS

2025
La Briantais, Le 4e Lieu - La Grande Passerelle, City of Saint-Malo, FR
Passer au bleu (duo), Les Ateliers La Volière, Dijon, FR
2024
Le bleu de l'archive (duo), École supérieure d'art et de design (ÉSAD), Amiens, FR
L'art et l'existence, Seize Mille - POAA #2, Dijon, FR
J'étais là., Galerie Sator, Paris, FR
Ce qu'il faut sauver, FRAC Picardie x Maison des Arts et Loisirs, Laon, FR
2023
Le plaisir au travail, cur. Martine Robin, Château de Servières, Marseille, FR
L'atelier du dessinateur, Galerie La Ferronnerie / Brigitte Négrier, Paris, FR
2021 – 2022
Au temps vécu, fanent les fleurs, Maison de la Culture d'Amiens, FR
2019
Résidence(s), Galerie Provost-Hacker, Lille, FR
2018
Daily Archaeology, Artitude, Brussels, BE
Reconstruire, Galerie Provost-Hacker, Lille, FR
2016
Ruins, BE CULTURE, Brussels, BE
Nouveaux dessins, Artitude, Brussels, BE
2015
En Attendant, Artitude, Brussels, BE

SELECTED GROUP EXHIBITIONS

2025
Sous les apparences, Galerie La Ferronnerie / Brigitte Négrier, Paris, FR
Codes dessinés : notations urbaines, écritures intimes, cur. Joana P.R. Neves, collections Cnap and FRAC Picardie, Carreau du Temple, Paris, FR
Pierre David-Weill Drawing Prize, Académie des beaux-arts, Institut de France, Paris, FR
2024
Pépites, Galerie La Ferronnerie / Brigitte Négrier, Paris, FR
Multiples, Boutique des Bains du Nord, FRAC Bourgogne, Dijon, FR
Echos II (Libres expériences 150 ans après l'impressionnisme), Galerie La Ferronnerie, Paris, FR

Rétrospective des acquisitions, Artothèque des Bibliothèques d'Amiens Métropole, Amiens, FR
Art en vitrine, Haus Burgund / Maison de Bourgogne-Franche-Comté, Mainz, DE
Expolabo, cur. Chris de Becker, Abbaye de Forest, Brussels, BE
Quelques nouvelles du printemps..., Galerie La Ferronnerie / Brigitte Négrier, Paris, FR
2023
Of their time (7), A Look at Private Collections, cur. Keren Detton and Michel Poitevin (ADIAF), FRAC Grand Large, Dunkirk, FR
2022
Des avenirs, FRAC Grand Large x Ecole d'arts plastiques, Denain, FR
05 septembre - 01 octobre, Galerie Totem, Amiens, FR
2021
Il était une foi(s), Galerie La Ferronnerie / Brigitte Négrier, Paris, FR
Art, territoires : Créer et habiter, FRAC Picardie, Amiens, FR
Art, territoires : Créer et habiter, Maison de l'Architecture des Hauts-de-France, Amiens, FR
Merci pour les roses, merci pour les épines, quand les fleurs nous sauvent, Paris, FR
Auction sale Drouot Estimations x Drawing Factory, Paris, FR
WINDOWS PROJECT Acte III En Attendant, Immanence, Paris, FR
2020
Vivre un jour de plus, H Gallery, Paris, FR
La rareté engendre la densité, Private Place Project, Marseille, FR
2019
Flat 34, Private Place Project, Londres, GB
Tout doit disparaître, Galerie Provost-Hacker, Lille, FR
2018
La Petite Collection #4, Galerie Bertrand Grimont, Paris, FR
Drawing in Gallery, Galerie ALB Anouk le Bourdieu, Paris, FR
2017
Notations, Immanence, Paris, FR
FESTIVAL VRRRRR, Musée d'Art de Toulon, FR
Des utopies comme paysages possibles, Centro de Artes UFF, Niterói - Rio de Janeiro, BR
Le 6b dessine son salon #1, cur. Marie Gautier et Claire Luna, Le 6b, Saint-Denis, FR
2016
Paysage sous influence, centre d'art Le Carré Noir, Le Safran, Amiens, FR
Dess(e)ins Part.2, Artitude, Brussels, BE
2015
Rencontres d'Arles, festival OFF La Nuit de l'Année, Arles, FR
Six artistes/Six desseins, Artitude, Brussels, BE

AWARDS, GRANTS & RESIDENCIES

2026 Artist Residency, Le Bel Ordinaire, Pau - Billère, FR
2025 Third Pierre David-Weill Drawing Prize, Académie des Beaux-Arts, Paris, FR
2025 Aide individuelle à la création (AIC), DRAC Hauts-de-France
2025 Artist Residency, L'Atelier de l'Achille - Domaine de La Briantais, City of Saint-Malo, FR
2025 Les Ateliers La Volière, resident artist, Dijon, FR
2024 Artist Residency, Les Ateliers DLKC, with the support of DRAC Occitanie, Saverdun (Ariège), FR
2024 Résidence Tremplin DRAC Hauts-de-France (7 months), Maison de la Culture d'Amiens, FR
2023 Laureate of the Saison du Dessin Nord / Sud, as part of the 10th edition of PAREIDOLIE
2023 Cross residency Nord / Sud, with FRAC Picardie, Château de Servières, Marseille, FR
2022 Artist Residency ARCHIPEL, FRAC Grand Large off, Ecole d'arts plastiques, Denain, FR
2021 Laureate, Le Monde d'avant après, FRAC Picardie, Amiens, FR
2021 Artist Residency, DRAWING FACTORY (6 months), with Drawing Lab and Cnap, Paris, FR
2020 Artist Residency, Le Box, artist-run space, Toulouse, FR
2019 Aide à la création (PRAC), Région Hauts-de-France
2018 Aide individuelle à la création (AIC), DRAC Hauts-de-France

COLLECTIONS

Artothèque de l'Aisne, Tergnier, FR
Artothèque des Bibliothèques d'Amiens Métropole, FR
FRAC Picardie, Amiens, FR
Musée Jenisch Vevey, CH
University of Picardy Jules Verne, Amiens, FR
City of Laon, FR
Private collections (France, Germany, England, Belgium, Spain, USA, Switzerland...)

ARTIST'S BOOK

LE BLEU DE L'ARCHIVE (150 ex.), with the support of DRAC Hauts-de-France and Maison de la Culture, Amiens, November 2024

MONOGRAPH

DAILY ARCHAEOLOGY (200 ex.), Artitude Editions, published on the occasion of international drawing fair Art on Paper, Brussels, September 2018

SELECTED PUBLICATIONS

Ouest-France, *À Saint-Malo, l'artiste Gabriel Folli en résidence à l'Atelier de l'Achille*, Avril 2025
Slash Magazine - Slash Paris, *Le Prix de Dessin Pierre David-Weill*, Mars 2025
Philippe Piquet, *Etre-là ou la question du lieu*, préface du livre d'artiste *Le bleu de l'archive*, 2024
Connaissance des Arts n°829, *Martine Robin, l'art contemporain pour tous à Marseille*, Guy Boyer, Oct. 2023
Art Press, *Dessins contemporains : Au contact du photographique*, Etienne Hatt, n°508, Mars 2023
Cat. *De leur temps* (7), ADIAF, édition Silvana Editoriale, Janvier 2023
Connaissance des Arts (online), *Art contemporain : qu'achètent les collectionneurs français ?*, Guy Boyer, Janvier 2023
Cat. Vente aux enchères Drouot Paris, soutien aux artistes de la Drawing Factory, Paris 2021
The Art Newspaper Daily, *La Drawing Factory, nouveau quartier général du dessin à Paris*, Avril 2021
Point Contemporain, *Gabriel Folli, La Terre entière pour tombeau*, Février 2020
Urbanisme, Hors-série 70, *« Hauts-de-France : la Première Reconstruction (1919 - 1939) »*, Sylvie-Elisabeth Grange, 2019

CURATING

2017 – 2024 Founder of Private Place Project, independent curating

SELECTED WORK EXPERIENCE

ARCADE Design à la campagne / Fédération Léo Lagrange, *Randonnée dessinée*, Sainte-Colombe-en-Auxois, FR
CPES-CAAP, *Parcours artistique*, Lycée Vincent de Paul, Avignon, FR
CPES-CAAP, *Parcours artistique*, Lycée Louis Thuillier, avec la Maison de la Culture, Amiens, FR
École supérieure d'art et de design (ÉSAD), conférence *Le bleu de l'archive*, Amiens, FR
INTO IMAGE, *Apprendre les bases du dessin*, Espace FABRÏK, Abbaye de Forest, Brussels, BE
Artothèque de l'Aisne, *Le mouvement et les outils*, Printemps du Dessin 2024, Tergnier, FR
Maison des Arts et Loisirs / Lycée Paul Claudel, *Déambulation dessinée* (6 heures), Laon, FR
Maison de la Culture, *Construire un paysage sous forme de frise de dessins*, CPES-CAAP, Amiens, FR
PAC 80 2022 - 2023 (niveau 2 - Parcours artistique et culturel), Collège César Franck, Amiens, FR
CLEA 2021 - 2022, *Déambuler, Observer, Produire*, École Bapaume / Musée de Picardie, Amiens, FR
Centre des Monuments Nationaux, *Croquis à la Folli !* (Monument Jeu d'enfant), Cathédrale d'Amiens, FR
Musée des Beaux-Arts, Stage d'ateliers plastiques autour des collections du musée, Cambrai, FR
Séminaire, *Etre artiste-auteur plasticien et... en vivre*, Musée de Picardie, Amiens, FR
Art & jardins Hauts-de-France, médiateur culturel, *Festival International de Jardins*, Amiens, FR
Académie Royale des Beaux-Arts (ARBA-ESA), workshop *Un corps disparaît*, Brussels, BE

Gabriel Folli, being there *or* the question of place

Is Gabriel Folli motivated by the same dynamic, and is he led to describe all the places he has remembered or crossed that he has to draw in order for them to exist, if not to endure? Something of a relationship with time and space is rooted in his approach, forming its structure and justifying its validity. A posture similar to Georges' for his six-year project, listing twelve places he described first on the spot, then from memory, entitled *Lieux*, published posthumously in 2022.

First of all, there's the idea of territory, then the notion of inventory, and finally the desire to turn the particular into the universal. In his work, the artist delights in blending materiality and temporality in the creation of drawings that record the actual experience of a presence, if not the memory of it, then of a reading, a film or an image. In all cases, it's a sensitive feeling that has left its mark, and which imposes itself on him as a cardinal vector in the very principle of creation.

As if echoing this, Gabriel Folli's work favors the use of paper supports that he finds here and there, most often used and laden with history, but also all kinds of photographic images, anonymous, familiar or made by himself in the course of his peregrinations. These are all materials that carry with them a relationship to time, and whose recycling shows the extent of this relationship. The way he composes with them, through assemblage or collage, instructs them to the order of palimpsest sets that reinforce their memorial dimension. His use of charcoal, compressed or not, and Indian ink, more or less diluted, to cover them gives them a more or less profound mental blackness. The writing that usually accompanies his work – simple snippets, notes or short narratives – also provides contextualization through the play of clues it delivers. Folli's art is part of a metamorphosis in terms of the foundations of all creation, between past, present and future.

The artist doesn't tell a story; narrative is not his norm. He juxtaposes fragments of reality, playing on their iconic difference, their format, their plastic quality, which he enhances, redacts, to constitute a whole, either in the uniqueness of a single form, or in the explosion or deployment of a heterogeneous composition. For him - as Annie Ernaux wrote in *La place* – “the fragment is really important”, because each of his works is the result of research and is based on the idea of construction. The notion of a construction site, or even a laboratory, characterizes his exhibitions, as they configure a fallow space, open to the imagination of the viewer, who can find material for wandering. Gabriel Folli draws us into his world without forcing us into any kind of imposed adventure; he invites us to exercise our attention to see beyond what's before our eyes. Reality is much more than a simple observation of reality ; it is the fruit of all our cognitive experiences. It is this reality that the artist strives to give form to in his work. A reality embodied on the sensitive plate of his drawings.

There is something photographic at work in Gabriel Folli's work. There's even something filmic about the end-to-end images he puts together, which are sometimes displayed in large friezes to be traversed, like a travelling shot in cinema. Between the multiplication of shots and the lateral continuum, what's at stake is nothing less than the awareness of being there. Here and now. At this precise moment when the artist achieves this ineluctable alchemy of time and space. Because, ultimately, that's the reason for his approach, the quest for permanence.

Philippe Piguet, art critic and curator



***Le bleu de l'archive*, 2024, artist's book (edition 150 ex.)**

19.5 x 11.5 cm / 19.5 x 23 cm open, Cyclus Preprint 90g paper, 158 pages / ISBN 978-2-9596497-0-7, November 2024, price : 25 € / Texts and photographs : Gabriel Folli / Preface : Philippe Piguet / Graphic Design : Romane Schott / Editorial Coordination : Camille Martel / Proofreading : Fabienne Octau / Print : Geiger Illkirch-Graffenstaden, Alsace, FR.

"Drawing, photography, collage, writing, installation. Childhood, daily life, studio work and artistic career, professional integration, transmission. Discussions, reflections, projects, journeys. [...] Leaving something behind", Gabriel Folli

***Le bleu de l'archive* brings together texts written by the artist between 2020 and 2024, as well as a selection of visuals, as part of a Résidence Tremplin carried out in 2024, supported by the DRAC Hauts-de-France and the Maison de la Culture d'Amiens.**

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Galerie Sator (Marais), *J'étais là.*,
solo show, Paris, FR, 2024

(photo credit : Grégory Copitet)



Galerie Sator (Marais), *J'étais là*, solo show, cur. Lise Traino, Paris, FR, 2024 (photo credit : Grégory Copitet)

***Du nord au sud* (detail), second version, 2023 – in progress, charcoal, coloured pencil and Indian ink on paper, 230 x 1120 cm, panoramic installation of drawings on three walls, made from personal digital and silver photographs.**



Galerie Sator (Marais), *J'étais là*, solo show, cur. Lise Traino, Paris, FR, 2024

J'étais là (research wall), 2024, set of different works. Charcoal, Indian ink, coloured pencil and marker on various found papers, Polaroids, photocopy, nails, leporello and personal texts written in lead pencil on the wall.

GABRIEL FOLLI
 2024
 Splendeur et misère



Le tableau « Splendeur et misère » est une œuvre à double lecture. Elle représente une scène de banquet où des figures sont assises à une table, mais elle est aussi une allégorie de la condition humaine. Les personnages sont peints avec une finesse et une sensibilité qui soulignent la fragilité de l'existence. L'œuvre est une réponse à la question de la place de l'individu dans la société.



Splendeur et misère, 2024 – 2025
 charcoal and Indian ink on wet paper, 29.7 x 42 cm



Splendeur et misère, 2024 – 2025
 charcoal and Indian ink on wet paper, 29.7 x 42 cm



Splendeur et misère, 2024 – 2025
 charcoal and Indian ink on wet paper, 29.7 x 42 cm



Splendeur et misère, 2024 – 2025
 charcoal and Indian ink on wet paper, 29.7 x 42 cm

Académie des beaux-arts de Paris, Pierre David-Weill Drawing Prize,
 Third Prize winner, Paris, FR, 2025

Splendeur et misère, 2024 – 2025
 charcoal and Indian ink on wet paper, 29.7 x 42 cm

(photo credit : Patrick Rimond)



Splendeur et misère no.1/2/3/5, 2024 – 2025
charcoal and Indian ink on wet paper, 29.7 x 42 cm



The forgotten story of Suma's market gardens

2018-2019

2018-2019





Previous pages :

***Éloge de la transmission*, 2017 – 2023, charcoal, Indian ink, pastel, coloured pencil and Polaroid on paper, 150 x 230 cm. Installation view, Hauts-de-France region**

Randonnée dessinée, with the support of ARCADE Design à la campagne and Fédération Léo Lagrange, 23 > 25.07.2025, in and around Sainte-Colombe-en-Auxois, FR



Opposite :

***Le chemin (La Briantais)*, 2025, monotype, graphite and Indian ink on old paper, (19th century), 33.6 x 42.3 cm**

***Untitled (La Briantais)*, 2025, monotype, graphite and Indian ink on old paper, (19th century), 21.9 x 33.6 cm**

Next pages :

***Un soir d'avril (La Briantais)*, 2025, monotype, graphite and Indian ink on old paper, (19th century), 33.6 x 42.3 cm**

***Chien errant*, 2025, charcoal and Indian ink on wet paper, 41 x 57.5 cm**

Works on paper made from personal Polaroid photographs during my research and creation artist residency (2 months) at the Atelier de l'Achille – Domaine de la Briantais, Saint-Malo, FR, 2025

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Chen, artist



Château de Servières, *Le plaisir au travail*, solo show, cur. Martine Robin, Marseille, FR, 2023 (photo credit : Jean-Christophe Lett)

Du nord au sud (détail), first version, 2023 – in progress, charcoal and Indian ink on paper, 250 x 1650 cm, panoramic installation of drawings on four walls, made from digital and argentic personal photographs.



Amo Bishop Roden #3, 2022, marker, coloured pencil, photocopy, Polaroid and tape on paper, 29.7 x 21 cm, private collection, Paris



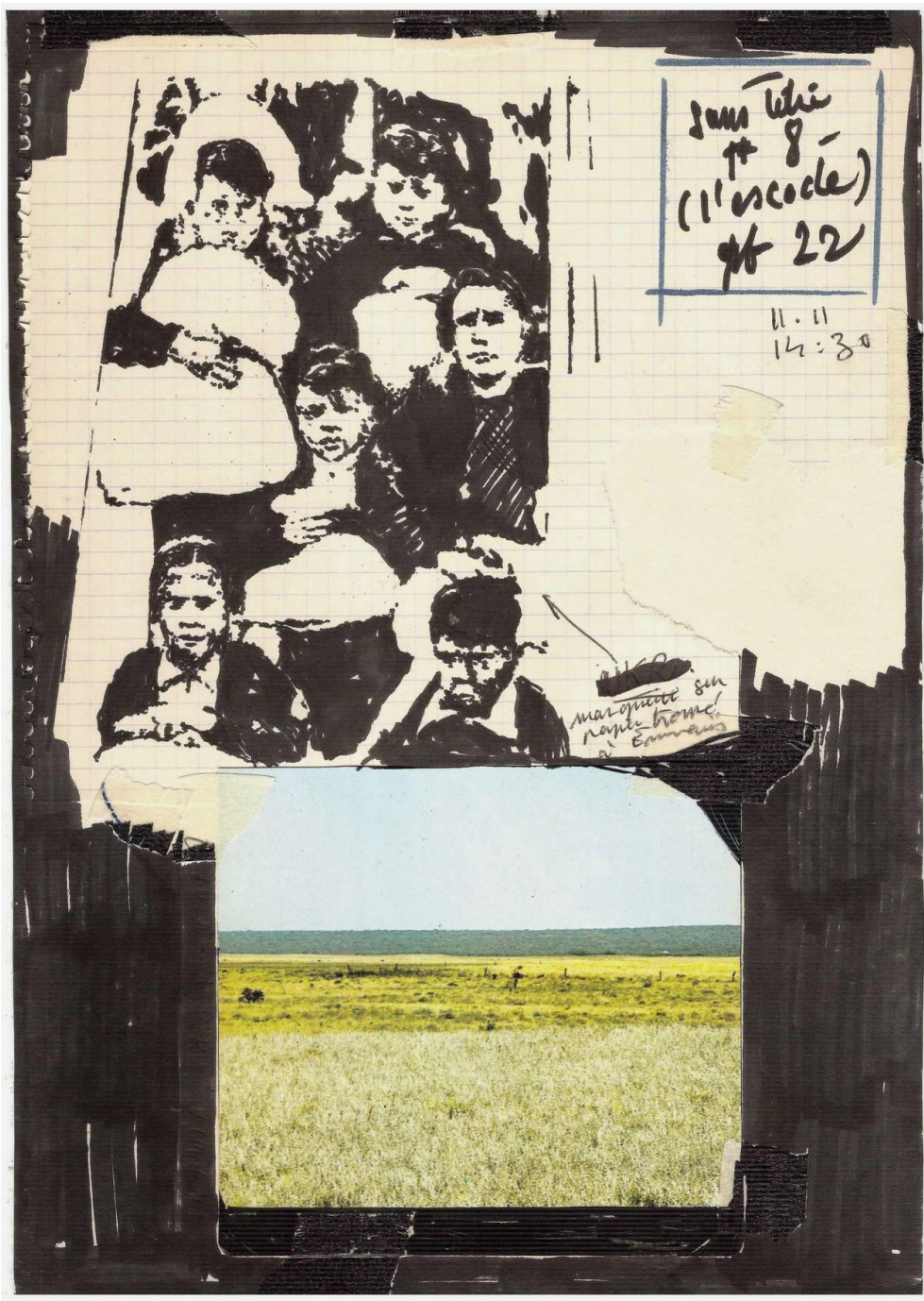
Amo Bishop Roden #6, 2022, charcoal, Polaroid, collage and adhesive tape on paper, 29.7 x 21 cm, private collection, Paris



Les Inutiles, 2022, charcoal on wallpaper, 53 x 67 cm, private collection, Paris



FRAC Grand Large, *Of their time (7), A Look at Private Collections*, cur. Keren Detton and Michel Poitevin, Dunkirk, FR, 2023 (photo credit : Aurélien Mole)
The Nation, 2019, mixed media on paper, 150 x 150 cm, private collection, Lille



Untitled #8 (L'exode), 2022, marker, pen, tape and collage on wallpaper, 29.7 x 21 cm



Untitled (L'exode), 2022, charcoal on wallpaper, 68 x 53 cm, Musée Jenisch Vevey collection, CH