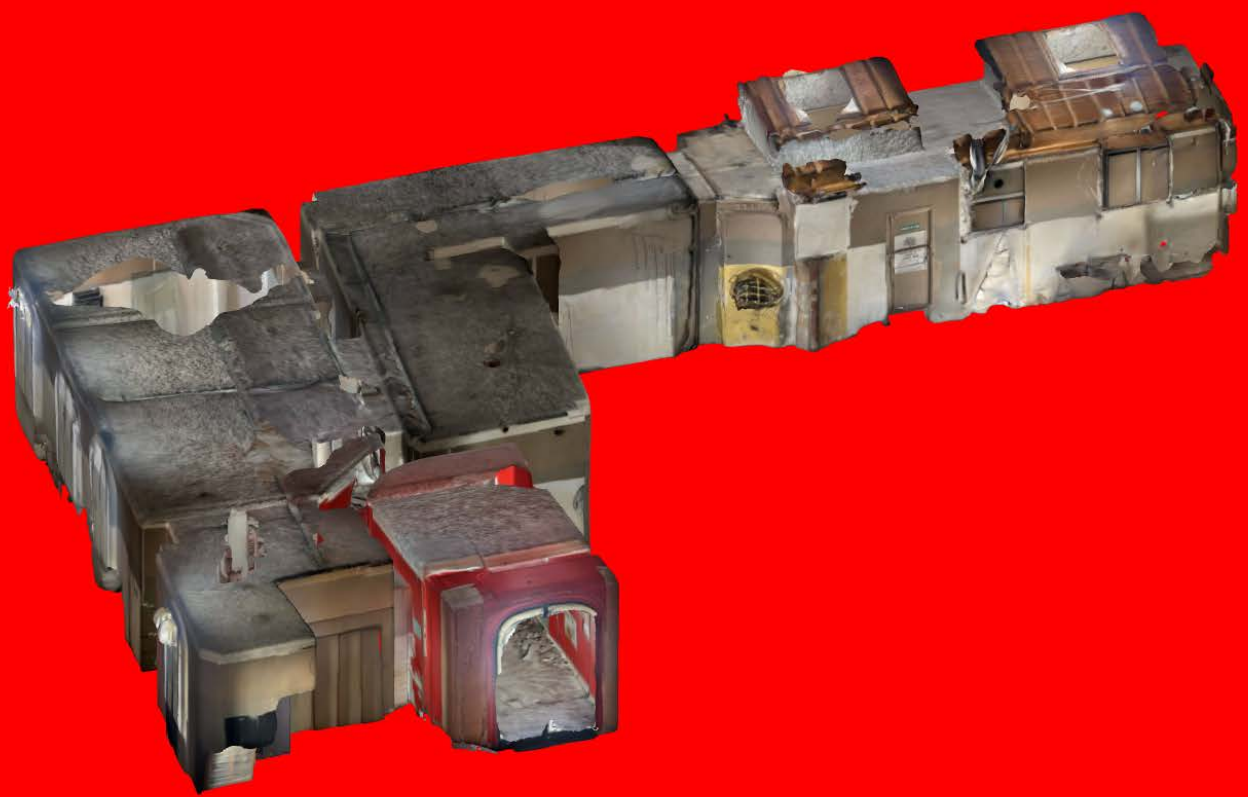


Press release



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Galerie Jocelyn Wolff is pleased to announce the opening of its new space at **3 rue de Penthievre**, in the 8th arrondissement—an address rooted in the heart of Proustian Paris¹. The new gallery is housed in a former *Franprix* supermarket, redesigned by the architectural firm NDA – Noël Dominguez Architecte².

Since its founding, Galerie Jocelyn Wolff has played a key role in reshaping the artistic geography of eastern Paris. In 2003, the gallery established itself in Belleville, first on Rue Rébeval, then on Rue Julien-Lacroix. In 2019, it co-founded the collective project Komunuma in Romainville alongside several galleries: Air de Paris, Galerie Sator, In-Situ Fabienne Leclerc, later joined by Laurel Parker Book, 22,48 m², Iragui Gallery, and Nika Project Space. Over these six years, the gallery presented exhibitions that profoundly shaped its identity and affirmed the rigor of its program³.

Although our relocation to a more traditional district of the Parisian art market⁴ suggests a departure from previous geographic choices, this decision continues the trajectory initiated by our experimental space Abraham & Wolff, located at 12 rue des Saints-Pères in the 7th arrondissement.

It is precisely this presence of a research- and experiment-driven project in the Matignon district—a neighborhood where the secondary art market plays a dominant role—that we believe offers a contrast rich in new energy and possibilities.

The new space will open in September 2025 with a solo exhibition by **Franz Erhard Walther** (b. 1939, Fulda, Germany). For his fourth exhibition at the gallery, Walther will explore the relationship between *action* and sculpture—a central theme of his work—through a selection of pieces that bring the 1980s into dialogue with his earliest experiments from the early 1960s. A pioneering figure in conceptual art since the late 1950s, Walther's work has been shown in major international institutions, including the landmark exhibitions *When Attitudes Become Form* (Kunsthalle Bern, 1969) and *Spaces* (MoMA, New York, 1970). He has been invited to *Documenta* four times (1972, 1977, 1982, 1987) and was awarded the Golden Lion for Best Artist at the 2017 Venice Biennale.

For our final exhibition in Romainville, we present a different approach to the body and performance with *ThéâtreErreur*⁵, a solo show by **Diego Bianchi** (b. 1969, Buenos Aires), on view from 23 May to 19 July 2025. In this new project, Bianchi takes on the role of the playwright, continuing to dissect the poetic absurdities of everyday life, celebrating disorder, the absurd, and social entropy.

1. Our new address lies at the heart of a Proustian map of Paris—between the salon of Laure de Cheigné and the residence of Countess Greffulhe, both inspirations for the Duchess of Guermantes. Marcel Proust spent his childhood nearby at 9 boulevard Malesherbes and later moved to 102 boulevard Haussmann, where he wrote most of *In Search of Lost Time*.

2. Interview with architect Noël Dominguez-Truchot (NDA) on the renovation of our new space at 3 rue de Penthievre, May 2025 (p. 3).

3. Exhibition list: Galerie Jocelyn Wolff, Romainville (2019–2025) (p. 2).

4. Julie Verlaine (ed.), *Histoire des galeries d'art en France : du XIXe au XXIe siècle*, Flammarion, 2024.

5. Diego Bianchi, *ThéâtreErreur*, Galerie Jocelyn Wolff, Romainville, 23 May – 19 July 2025

(3) List of Exhibitions at Galerie Jocelyn Wolff, Romainville (2019-2025):

Théâtre Erreur, **Diego Bianchi**, May 23 – July 19, 2025

Life is what happens when you're busy making other plans. Esthétique des contingences, group exhibition, curated by Sébastien Pluot, March 16 – May 15, 2025

Transformer le monde, changer la vie: une bibliothèque surréaliste, group exhibition, curated by Emmanuel Tibloux, November 3, 2024 – March 8, 2025

devoir-pleurer, **Miriam Cahn**, September 8 – October 26, 2024

Anti-synergy, **Clemens von Wedemeyer**, May 26 – July 20, 2024

William Anastasi, 1933–2023. This Is Not My Signature, William Anastasi, April 28 – May 15, 2024

Imre Pán, une histoire artistique et éditoriale européenne à Paris dans les années 1960, group exhibition, curated by Marjorie Micucci, March 2 – April 20, 2024

Volume invisible, group exhibition, January 14 – February 24, 2024

Sur le fil, group exhibition, November 5 – December 23, 2023

PALOMAR, **Katinka Bock**, September 10 – October 28, 2023

GRISAILLE VERTIGO, group exhibition, curated by François-René Martin, May 14 – July 1, 2023

Scenes from behind, **Prinz Gholam**, March 12 – May 6, 2023

Francisco Tropa & João Queiroz, Francisco Tropa & João Queiroz, January 15 – March 4, 2023

L'art d'Eugène Carrière, Eugène Carrière, curated by Serge Lemoine, January 15 – March 4, 2023

Touch Fragments, **Christoph Weber**, November 6 – December 23, 2022

THE OUTSHINED CITY, **Isa Melsheimer**, September 11 – October 29, 2022

Sound Objects, **William Anastasi**, April 10 – June 25, 2022

The missing thing, **Elodie Seguin**, February 20 – April 2, 2022

Colette Brunschwig & Claude Monet in conversation, group exhibition, curated by Marjorie Micucci, January 9 – February 12, 2022

Game of life, group exhibition, January 9 – February 12, 2022

Routes après la pluie (double, en forme d'étoile), **Harald Klingelhöller**, October 30 – December 23, 2021

Le pape, les capitaines, les écoliers, tous croyaient être immobiles, **Frédéric Moser & Philippe Schwinger**, September 12 – October 23, 2021

Plane Dreams Shelf, **Rudolf Samojel**, May 29 – July 31, 2021

Pop/Op, **Marcelle Cahn**, May 29 – July 31, 2021

Quaternary Unfolded 2.0, **Irene Kopelman**, May 29 – July 31, 2021

Quaternary Unfolded, **Irene Kopelman**, March 14 – May 22, 2021

A leaf in the wind, **Santiago de Paoli**, January 10 – March 6, 2021

Work in Progress, **William Anastasi**, November 28 – December 23, 2020

Hospitalités, group exhibition, October 21 – October 31, 2020

Le plan libre – 1st chapter, group exhibition, September 12 – October 31, 2020

notre sud, **Miriam Cahn**, July 2 – July 31, 2020

Sauvetage sauvage, **Diego Bianchi**, May 13 – May 23, 2020

Things fall apart (Interim report), **Zbyněk Baladrán**, January 12 – March 25, 2020

70.001, group exhibition, October 20, 2019 – January 4, 2020

References:

- David Mangin and Soraya Boudjenane, *Rez-de-ville: la dimension cachée du projet urbain*, Éditions de La Villette, 2023, 462 pages.

- In the form of a bicycle ride, a filmed conversation brings together Xavier Capodano, founder of the bookstore Le Genre Urbain and publisher, and Jocelyn Wolff. Together, they reflect on the search for the gallery's new space and the challenges encountered throughout the process. Directed by Geoffrey Soghomonian, the video will soon be available on our YouTube channel and can be accessed in advance upon request.

- Podcast, En Déplacement #23 with Xavier Capodano (Le Genre Urbain) and Loucia Carlier, Antonine Scali Ringwald, and Alicia Reymond (Klima Magazine), May 2024. Listen here: <https://on.soundcloud.com/wnhgVgg9ebTQaQQU8>

Interview with architect Noël Dominguez-Truchot (NDA agency), in charge of the renovation of our new space at 3 rue de Penthièvre, May 2025

Clara Bondis (Galerie Jocelyn Wolff): Before we begin discussing the projects we're working on together, could you tell us a bit about the activities or reflections currently shaping your architectural practice?

Noël Dominguez-Truchot (NDT): Since founding the agency in 2007, I've split my time almost equally between construction sites and teaching at the Paris-Belleville National School of Architecture. Over the years, the themes I explore across these two realms have both narrowed and broadened: issues such as energy efficiency, resource use, and reducing greenhouse gas emissions have progressively become essential. Today, we place particular importance on evaluating and reusing what already exists, developing a deep understanding of the "forces at play" in any given structure. The aim is to make use of a place's intrinsic qualities in a new context, with sensitivity. This sensitivity extends to a broader reflection on care — for things and for people — and on the maintenance of buildings, beyond the conventional technical scope. In terms of form, what fascinates me is that aesthetics arise from ethics. Formal preconceptions dissolve within a project process that I believe is virtuous.

GJW : This is your third collaboration with Galerie Jocelyn Wolff — following the experimental project at the Manoir d'Alvémont in Normandy and the Abraham & Wolff drawing cabinet on rue des Saints-Pères. Are there any specific architectural aspects or challenges tied to the activity of a gallery? Which ones are of particular interest to you?

NDT : ...Actually, it's our fifth collaboration! A few years ago, I had the pleasure of working in a space in Belleville that previously hosted Galerie Wolff. It was a kind of collaboration with the place and the remarkable interventions that had preceded mine — I tried to build upon them with care.

More recently, we also created the "variable exhibition system" at Romainville — a genuine machine for generating pathways and exhibition possibilities, and we're carrying that concept with us into the new gallery.

As for the activity of a gallery... while I don't consider it a specialty, our agency has built up considerable experience in this field over the past twenty years — even before that, in fact. (To tell you the truth: as a student, I worked for galleries on rue de Seine, designed stands for FIAC, and helped set up temporary exhibitions for a major Parisian museum...).

This experience has led me to appreciate that, more than a specific type of program, what really shapes a project is the spirit of the gallery itself — its artists, its working methods, and its teams. It's all about designing a complex object that can accommodate a delicate temporality and highly varied uses.

We're far from the archetype of the "white cube," stripped of all visible joints and emptied of the site's history — of the traces left by its past occupants. That shift — from lived-in space to purely contemplative space, from hospitality to rigidity — is something I resist. What excites me is when the lived experience — whether of a casual weekend visitor or a member of the logistics team — is what determines the project's decisions.

And what about the artworks? The space changes according to them. We need a flexible, adaptable space. I'm also drawn to the idea of a machine for producing ephemeral precision.

You asked what interests me most: I'd say it's about bringing together professional practices, artworks and artists, and the public, all within a space that's been thoughtfully assessed for its existing resources and adapted for new ones. From that perspective, each project — be it on rue des Saints-Pères, at the Manoir d'Alvémont, in the industrial spaces of Romainville, or now in the former Franprix on rue de Penthièvre — has brought a different "character" to the table.

GJW : Regarding our new space on rue de Penthièvre, could you present the project to us? How did you approach the transformation of a former Franprix supermarket into a gallery?

NDT : The project involves installing part of Galerie Wolff's Parisian operations not in a single location, but across several interrelated spaces on rue de Penthièvre in the 8th arrondissement.

There's the main exhibition and showroom space, which will also include some office spaces and will have to accommodate some light logistics. Below that will be the more technical, logistics-oriented (storage) space. Then, a few steps away, there's a third site dedicated which will be entirely dedicated to office/administrative spaces, also spread over two levels.

From the beginning, what stood out was the connection between these distinct but interdependent entities, and their relationship to the street — visual, kinesthetic (for two of them), and even auditory, as the city's sounds filter in through street-level vents in the third. We even drew the street itself on our plans. This gives the project an extroverted, urban tone — one very much at the scale of a passerby. It's a particularly pleasant and unique aspect.

Even during construction, we're constantly moving between the spaces, walking across the stone slabs of the sidewalk, meeting neighbors, chatting with the concierge several times a day, ending meetings at the café on the corner. Bikes come and go, traffic — sometimes fluid, sometimes jammed — creates a symphony of engines, shouts, and honking. This is the human, urban scale of a vibrant Paris.

You can feel that same 19th-century Parisian scale in the large showroom space. Yes, it was a Franprix, but before that? Perhaps a paint shop, a hardware store, a workshop — who knows. In any case, we're working with a 3.2-meter ceiling height at street level, a typically Parisian measurement. The proportions and dimensions are more domestic than industrial. This relationship between urbanity and domesticity seems to me one of the project's fundamental qualities.

GJW : Lastly, would you say that a particular methodology has emerged over the course of your collaborations with Galerie Jocelyn Wolff? More broadly, has this experience helped shape a kind of signature or architectural philosophy in your work?

NDT : Yes, without a doubt, a specific methodology has taken shape. It starts with how the dialogue unfolds — gradually, thematically, with many iterations and a broad circle of interlocutors. The corollary of this is a de-formalization of the process.

You have to move away from the conventional framework of phases, files, submission stages, etc. The process is more direct, always seeking the essential. It's a highly stimulating, complex way of working that embraces hybridity and inclusion. I mean that no single project parameter is ever considered in isolation, at the expense of others. There's no predetermined outcome set from the start. Rather, there's an intellectual journey, an accumulation of variables that help shape the project's tools. The result is a revelation — not a foregone conclusion.

As for your final question: yes, this working method has absolutely shaped my approach — and I would love to apply it more widely across my practice, with other clients too. But this way of working is very much intrinsic to the spirit of Galerie Wolff. Not every commission allows for such a rich interweaving of project variables.

The artworks and artists are obviously central, but also the many professions that make up the gallery — how they function, how they interact. The character and qualities of the spaces where these projects unfold are also crucial — whether historical, sensory, technical, or operational. Then there are local resources and skills, what can be preserved, adapted, or repurposed...

These are spaces for displaying artworks, of course, but that gesture is different in the drawing cabinet on rue des Saints-Pères versus the Manoir in Normandy. The quality of the experience and the relationships — between the weekend visitor and the collector viewing a specific work — are also part of it. The spaces serve exhibitions, but also shared meals, talks, podcasts... It's a sensitive, broad-spectrum experience of space, far beyond a strict image or status. In that sense, the project becomes a form of ostension — revealing existing and newly introduced qualities within an elevated ethical framework.

And as someone who loves drawing... it's hard to represent. It also needs to be written. (*smiles*)

On that note, in a long-term collaboration across multiple sites, an exciting question arises: how to reuse our own resources from one place to another, from one time to another. Working with what already exists, what has already been used. It sounds simple, but it's actually quite rare in my practice.

So yes, there is a kind of signature — but again, not one based on formal outcomes or style, but rather on a way of working, a method.

Thank you, NDT

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