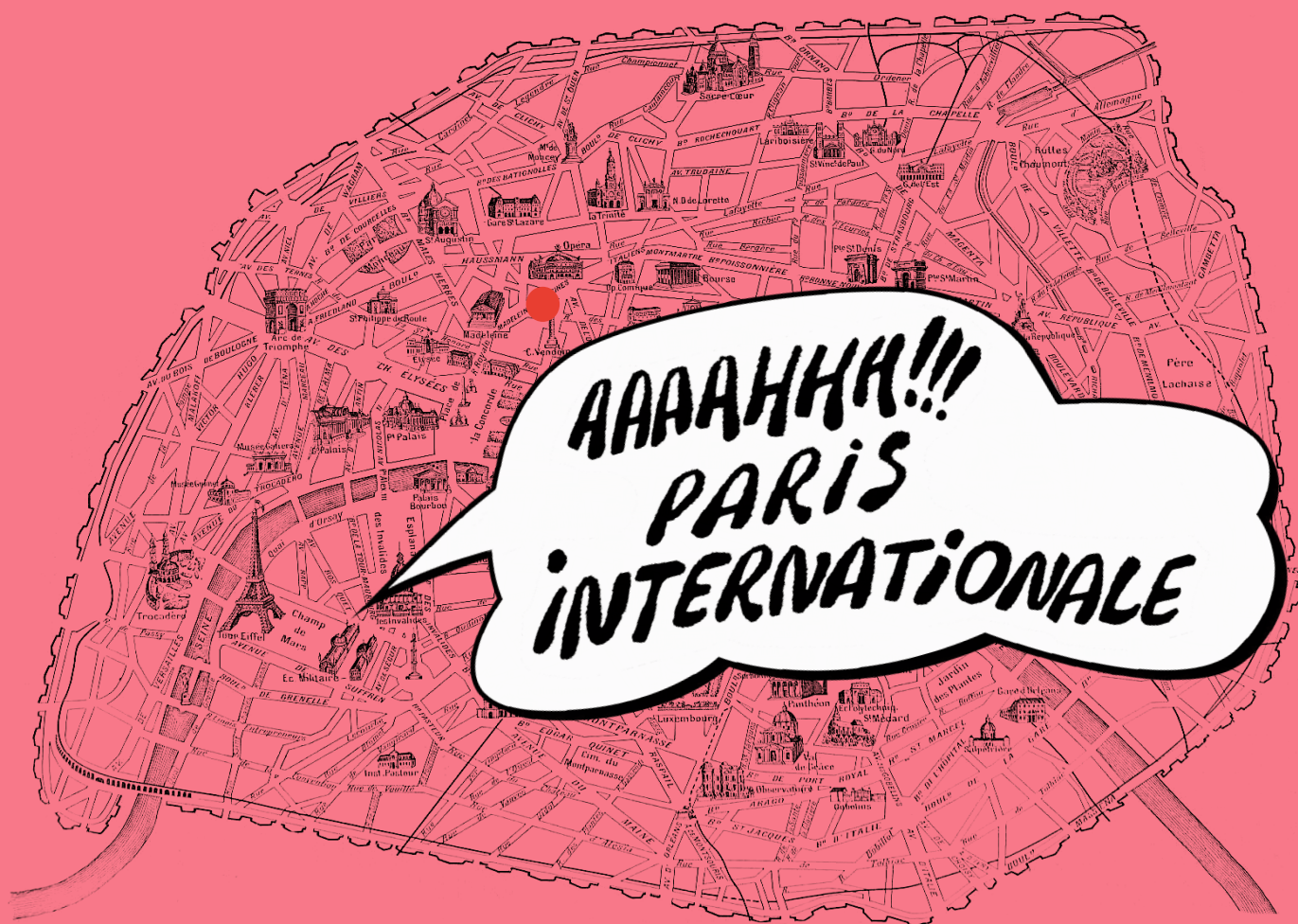


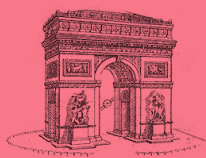
19-23 OCTOBER 2022
PREVIEW 18 OCTOBER

35, BOULEVARD DES CAPUCINES, PARIS
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Paris, September 25, 2022

Paris Internationale is pleased to announce its 2022 edition, taking place from 19 to 23 October 2022 at 35 Boulevard des Capucines, in the second arrondissement of Paris. The professional preview will take place on Tuesday, October 18.

For its eighth edition, Paris Internationale will host 60 galleries from 26 countries and is honored to welcome back many longstanding collaborators including BQ (Berlin), Bureau (New York), Chapter NY (New York), Derosia (New York), FELIX GAUDLITZ (Vienna), greengrassi (London), Kayokoyuki (Tokyo), Kendall Koppe (Glasgow), KOW (Berlin), Max Mayer (Dusseldorf), Project Native Informant (London), ROH Projects (Jakarta), Temnikova & Kasela (Tallinn) or Stereo (Warsaw) along the three founding galleries Ciaccia Levi (Paris/Milan), Crèvecoeur (Paris) and Gregor Staiger (Zurich/Milan).

Additionally, Paris Internationale is proud to welcome 16 new exhibitors, amongst these: Amanda Wilkinson (London), Champ Lacombe (Biarritz), Galeri Nev (Ankara/Istanbul), Higher Pictures Generation (New York), Lodos (Mexico City), Lomex (New York), P420 (Bologna), Schiefe Zähne (Berlin), Theta (New York).

Participants at the fair are selected both for their work in local and international contexts as well as the specific projects that they will bring to Paris. Aside from these leading galleries and their artists that together drive the discourse in contemporary art, Paris Internationale also regularly hosts non-profit spaces, which aren't charged a participation fee to make their contributions to contemporary art available to an international audience.



For the first time, Paris Internationale benefits from the support of CNAP (Centre national des arts plastiques) and will present the collaborative exhibition *Maintenant*, which will bring together four artists: Maxime Bichon, Vincent Ceraudo, Marcelline Delbecq and Suzanne Lafont.

The fair will take place in an incredible historical but completely gutted venue: the former studio of pioneer French photographer Nadar and home of the hugely important first Impressionist Exhibition in 1874. On five levels covering almost 3000m², Paris Internationale will welcome its galleries, collectors and the art and culture community. Located in the heart of Paris' historic center between Opera and Place Vendôme, the former studio building will provide yet another unique backdrop for the fair's participants and visitors.

Renowned architects Christ & Gantenbein, an international practice dedicated to the broad realm of architecture, will conceive the fair's exhibition design, tailor-made for this year's location and context, employing its substantial expertise in designing spaces for art and culture from major projects including the extensions of the Kunstmuseum Basel, the Swiss National Museum, and MACBA in Barcelona.

Paris Internationale's public programs, accessible to all and free of charge, take place throughout the fair. Aiming to facilitate exchanges and conversations about art between members of the international art worlds, these events maintain an informal and unconventional dimension. For the second consecutive year, the conversation program are conceived and moderated by Anissa Touati. Details will be published soon.



Paris Internationale is also renewing Daily Dérives, its program of conversations led by emblematic personalities of the art world. These highlights will take the form of guided tours inside Paris Internationale 2022.

Finally, a novelty this year: thanks to the support of Pébéo, Paris Internationale is setting up a specific program for kids and is designing a booklet for its youngest visitors.

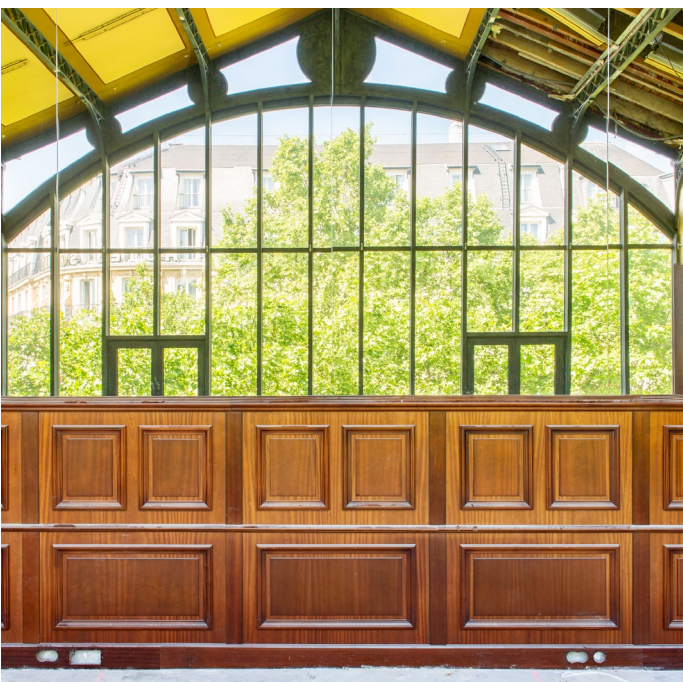


EXHIBITORS 2022

After 8 Books, Paris	Iragui, Moscow
Agustina Ferreyra, San Juan	Jan Kaps, Cologne
Amanda Wilkinson, London*	Galeria Jaqueline Martins, São Paulo/Brussels
APALAZZOGALLERY, Brescia*	Kayokoyuki, Tokyo
Artbeat, Tbilisi	Kendall Koppe, Glasgow
BQ, Berlin	KOW, Berlin
Bureau, New York	Lars Friedrich, Berlin
Ciaccia Levi, Paris/Milan	Lefebvre & Fils, Paris
Champ Lacombe, Biarritz	Lodos, Mexico City*
Chapter NY, New York	Lomex, New York*
Cocotte, Treignac*	Lucas Hirsch, Dusseldorf
Crèvecoeur, Paris	Lyles & King, New York*
Deborah Schamoni, Munich	Max Mayer, Dusseldorf
diez, Amsterdam*	Misako & Rosen, Tokyo
Delgosha, Teheran	Negative Space, Hongkong*
Derosia, New York	Galeri Nev, Ankara/Istanbul*
Entrée, Bergen*	P420, Bologna*
Ermes Ermes, Rome	Project Native Informant, London
Fanta-MLN, Milan	rhizome, Algiers
FELIX GAUDLITZ, Vienna	ROH Projects, Jakarta
Femtensesse, Oslo*	Schiefe Zähne, Berlin*
First Floor Gallery, Harare	SOPHIE TAPPEINER, Vienna
Foxy Production, New York*	Sperling, Munich
Georg Kargl Fine Arts, Vienna	Stereo, Warsaw
Ginsberg Galeria, Lima	Sweetwater, Berlin*
Good Weather, North Little Rock/Chicago	Tanger Print Club, Tangier*
greengrassi, London	Temnikova & Kasela, Tallinn
The Green Gallery, Milwaukee*	Theta, New York*
Gregor Staiger, Zurich/Milan	Three Star Books, Paris
Grey Noise, Dubai	von ammon co, Washington DC
Hagiwara Projects, Tokyo	What Pipeline, Detroit
Higher Pictures Generation, New York*	
Hot Wheels, Athens	

« More ambitious than ever, our 8th edition will take place in a strong setting, in the very center of Paris and strengthens its multi-generational identity. PI defines itself as a place of encounters. Each gallery presents a project specifically conceived for the fair and is limited to a maximum of 3 artists, a way for us to encourage discovery and passionate discussions. »

Silvia Ammon, Director





ARTISTS 2022

Maria Abaddon | Yalda Afsah | Rita Alaoui | Christopher Aque | Alessandro Agudio
Laura Aldridge | Cay Bahnmler | Gökhun Baltacı | Louisa Babari
Lenora de Barros | Amel Bennys | Kenneth Bergfeld | Sofia Berakha
Anna Boghiguan | Clémentine Bruno | Tim Breuer | Tommy Cash |
Olga Chernysheva | Tony Cokes | June Crespo | Katrina Daschner | Joel Dean
Miho Dohi | Anders Edström | Richard Gallng | Delia Gonzales
Aneta Grzeszykowska | Max Guy | Nobuya Hitsuda | Deborah Joyce Holman
Matt Hoyt | Shunsuke Imai | Kelsey Isaacs | Ernst Yoghi Jaeger | Derek Jarman
Renaud Jerez | David L. Johnson | Joan Jonas | Hudinilson Jr | Sonia Kacem
Behrang Karimi | Rodion Kitaev | Flora Klein | Jakob Lena Knebl
Karolina Krasouli | Tomasz Krecicki | Ingerid Kuiters | Justine Kurland
Nika Kutateladze | Simon Lehner | Davy Linggar | Simon Ling | Cato Løland
Irina Lotarevich | Cole Lu | Margherita Manzelli | Jannis Marwitz | Servane Mary
Gizela Mickiewicz | Brilant Milazimi | Shimon Minamikawa | Jonathan Monk
Quintessa Matranga | Sands Murray-Wassink | Amanda Mushate
Chalisée Naamani | Ana Navas | Phoebe Nesgos | Rudi Ninov | Ryota Nojima
Berenice Olmedo | Thebe Phetogo | Matthieu Palud | Nicolas Party
Nathalie du Pasquier | Michelle Rawlings | Carlos Reyes | Julia Rommel
Leanne Ross | Leonel Salguero | Olympia Scarry | Richard Sides | José Sierra
Travess Smalley | Dylan Spaysky | Clio Sze To | Jesper List Thomsen
Sophie Thun | Masanori Tomita | Clémence de La Tour du Pin | Valentina Triet
Mona Varichon | Erin Calla Watson | Romane de Watteville | Mara Wohnhaas
Shafei Xia | Malak El Zanaty Varichon | Malte Zenses
Stella Zhong | Monsieur Zohore



Aneta Grzeszykowska



Cole Lu



Anna Boghiguian



Sands Murray-Wassink



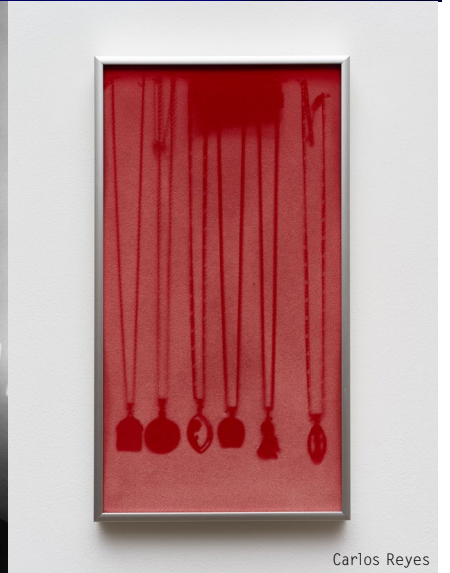
Tony Cokes



Berenice Olmedo



Hudinilson Jr



Carlos Reyes

2022 EDITION:
SPECIFICITIES



TALKS

Launched in 2015, Paris Internationale's public programs facilitate exchanges and conversations about art between members of the international art worlds. With events held in informal and unconventional formats, the public programs take place throughout the fair and are accessible for free. This year, the talk program imagined and moderated by Anissa Touati «*Process as Resistance, Resilience & Regeneration*» is conceived as a way to offer the public access to a broad range of speakers in an intimate platform that promotes productive discussion. The talks are supported by Fluxus and take place at level -1 within the exhibition *Maintenant !*, an artistic project conceived in collaboration with Cnap - Centre nationale des art plastiques.

PROCESS AS RESISTANCE, RESILIENCE & REGENERATION

How to create emergent systems, strategically, intentionally and creatively ? By implementing theories of change that integrate the role of resistance with the strategies of new system building, re-qualification, awareness and consciousness change that are essential in implementing Transition.

Wednesday, October 19 — 3pm

Catalysing Figures Capable of Inventing and Activating New Visions of a Reality

Moderated by: **Mohamed Amer Meziane** (Philosopher, Professor at Brown University (USA), Author of "*Des empires sous la terre*" (La Découverte, 2021).

Participants: **Khanyisile Mbongwa** (Curator in Chief of the Biennial of Liverpool 2023), **Valentine Umansky** (International Curator, Tate London), **Folakunle Oshun** (Founder and Director of the Lagos Biennial) and **Michèle Sandoz** (Head of Art Initiatives at the International Committee of the Red Cross)

Thursday, October 20 — 3pm

Forging Ecologies of Knowledge

Moderated by: Anissa Touati (Curator-at-Large Paris Internationale)

Participants: **Henriëtte Waal** (Research Director, Atelier Luma), **Hicham Bouzid** (Co-founder and Artistic Director Think Tanger), **Isabelle Pujade Lauraine** (Collector and Founder of the Pujade Lauraine Art Prize) and **Nico Alexandroff** (Architect and Designer, Co-founder of *AfterBodies—a design-research collective*.)

Friday, October 21 — 3pm

Reformulate the Relevance of an Art Center for Contemporary Arts and Seeks to Establish Vibrant, Transnational Exchanges with Stakeholders from the Cultural, Educational and Civic Sectors

Moderated by: Anissa Touati (Curator-at-Large Paris Internationale)

Participants: **Kasia Redzisz** (Artistic Director Kanal, Centre Pompidou Brussels), **Fabian Schöneich** (Founding Director CCA Berlin), **Anthea Hamilton** (Artist), **Celenk Bafra** (Curator and Director of SAHA – Supporting Contemporary Art from Turkey)

Saturday, October 22 — 3pm

The Collections of the Future and the New Communities of Young Collectors

Moderated by: Anissa Touati (Curator-at-Large Paris Internationale)

Participants: **Dila Kabakci**, (Collector, Turkey), **Yioryios Papayoriyou** (Collector Greece), **Valerio Polimeno** (Collector, Italy), **Aurélia Vigouroux** (Collector, France).



DAILY DÉRIVES

Paris Internationale is also renewing Daily Dérives, its program of conversations led by emblematic personalities of the art world. These highlights will take the form of guided tours inside Paris Internationale 2022.

As they progress through the four floors of the venue, curators, museum directors, artists, head of foundations, collectors (sometimes all of the above) will exchange about the artworks on view in a *flâneur* spirit. Truthful to the Situationist meaning of the *dérive*, we encourage the expression of personal points of view and hope for an intimate experience for individuals who “*let themselves be drawn by the attractions of the terrain and the encounters they found there*” (Guy Debord).

Wednesday, October 19

4pm - Pierre Henri Foulon - Independent Curator

Thursday, October 20

5pm - Claire Staebler - Director, Frac Pays de la Loire

Friday, October 21

4pm - Anya Harrison - Curator at MOCO Montpellier

5pm - Thomas Conchou - Artistic Director, La Ferme Dubuisson

Saturday, October 22

4pm - Franck Balland - Head of the Cultural Program, Fondation Ricard

5pm - Meriem Berrada - Artistic Director Macaàl, Marrakech



ARCHITECTURE

Paris Internationale, an art fair driven by a mindset of independence, collaboration, and partnerships, displays contemporary art at different locations each year. The 2022 edition will take place in one of Paris' first glazed-facade buildings, which housed the former studio of the French photographer Nadar and was home of the first Impressionist exhibition in 1874.

Transformed in the 1990s and most recently used as an office and commercial building, this venue was abandoned during the pandemic. Its entire interior infrastructure was removed, revealing a bare, skeletal framework, as well as its vast potential.

Christ & Gantenbein, the Swiss architecture studio, relied on its substantial expertise in creating spaces for art and culture to customize the fair's exhibition design to its location and context. The raw interior is kept largely intact, providing something unexpected in the center of Paris at the Boulevard des Capucines between the Opéra Garnier and La Madeleine.

Approaching the 3000 m² area like a city within a city, Christ & Gantenbein reinterprets Haussmannian principles by forming a radical system of lights and temporary walls. The empty shell and deep floor plates are superimposed by a network of straight lines perpendicular to the boulevard, creating an exhibition design that challenges the preconceived idea of the art fair booth. Open pathways stretch from the street to the courtyard, despite any obstacles.

This system, a departure from the corridor as the art fair's central organizational unit, subtly guides visitors around the building with minimal effort and materials. The 67 booths of different dimensions, distributed over 4 floors above ground, house 60 galleries from over 20 countries. True to Paris Internationale's identity originally defined by Nicolas Dorval-Bory Architectes, neon lights and plasterboard walls are the primary elements used to subdivide the booths and to display artwork.

Alongside the exhibition spaces, a lobby and a café will be furnished with custom-made objects designed by Christ & Gantenbein. Cafés, a book store, a pop-up restaurant, an outdoor space, and other infrastructure will be strategically situated throughout each floor to break up the grid. Christ & Gantenbein's architectural intervention for Paris Internationale will impart the 8th edition of this fair with an approach that merges contextuality with radicality through minimal means, ensuring exhibitors and visitors a unique experience.

Some of Christ & Gantenbein's major completed projects include the expansion and transformation of the Swiss National Museum in Zurich and the extension of the Kunstmuseum Basel. Among their diverse range of current projects are the soon-to-be-completed social housing development in Paris' 15th arrondissement, the extension of the Wallraf-Richartz Museum in Cologne, the extension of the MACBA in Barcelona, and the Kunstmuseum Main Building Renovation in Basel.





MAINTENANT !

For the very first time, Paris Internationale and the Centre national des arts plastiques (CNAP) are partnering up for a brand-new program: *Maintenant!*

During the fair, four French artists – **Maxime Bichon, Vincent Ceraudo, Marcelline Delbecq** and **Suzanne Lafont** – are thus invited to exhibit an artistic project made possible by CNAP support.

Maintenant! is part of the actions implemented by the CNAP to accompany artists at different moments in their careers and the development of their projects, within the framework of targeted partnerships. This proposition aims to highlight CNAP's long-term commitment to artists towards their research, experimentation, and creation work. All of this is taking place in a specific context, at a specific time: *Maintenant!*

About the Centre national des arts plastiques (CNAP)

Centre national des arts plastiques is one of the main operators of the French Ministry of Culture's policy regarding visual arts.

On behalf of the French State, the CNAP contributes to the Fonds national d'art contemporain, a national collection that it conserves and promotes through loans and donations (in France and abroad) collaborative exhibitions, and publications. With over 107,000 works from 22,000 artists across two centuries, the collection presents a varied cross-section of artistic currents.

A prominent cultural figure, the CNAP encourages the artistic scene in all its diversity and supports artists and professionals through many programs. This includes specific artistic projects as well as French contemporary art galleries. It also pilots dissemination actions.

By supporting artists and professionals, the CNAP is an essential public partner of the visual arts, participating in no small part to the cultural and economic development of the French arts scene.

Thursday, October 20 – 2pm

Conversation with the artists : *Maxime Bichon, Vincent Ceraudo, Marcelline Delbecq, Suzanne Lafont, moderated by Françoise-Claire Prodhon*



Centre national des arts plastiques

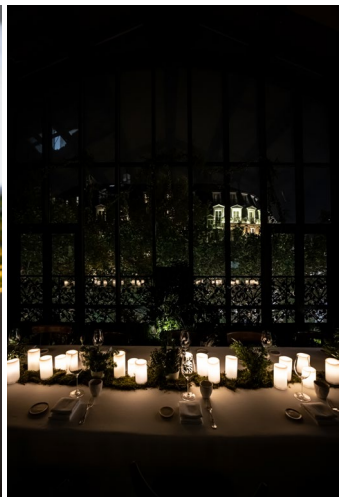
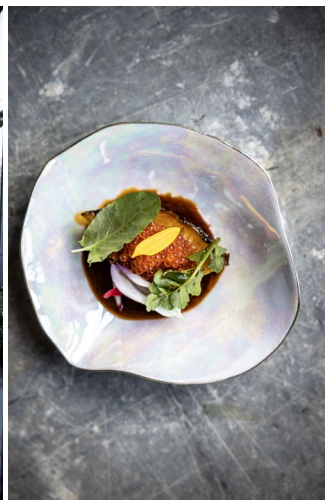


WE ARE ONA

This edition saw the launch of its first gastronomic pop-up restaurant within the fair premises. It was operated by WE ARE ONA: chef Thomas Graham from Le Mermoz restaurant created the menu, which was accompanied by a wine pairing conceived by Lucy Rosedale and Luca Pronzato.

Founded in 2019 by Luca Pronzato, WE ARE ONA reviews classic gastronomic codes by offering high gastronomy and gustatory experiences in ephemeral places around the world. WE ARE ONA was born from the traditional fine dining scene, with the desire to explore innovative ways of creating extraordinary moments for their guests. In 2022, WE ARE ONE decided to follow the leading art, design, and architectural fairs across the world.

The team settled at Paris Internationale to make its visitors experience last a little longer by offering them a cuisine, as unique and audacious as the fair.



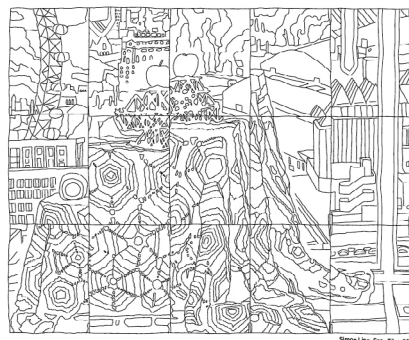
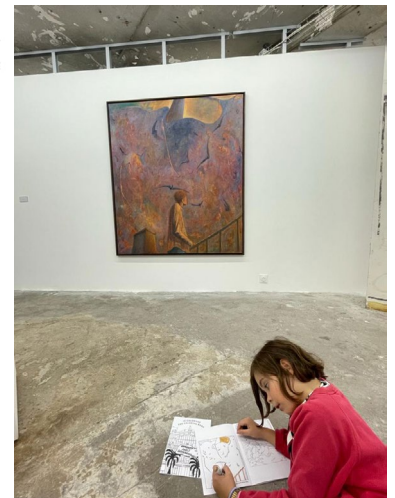
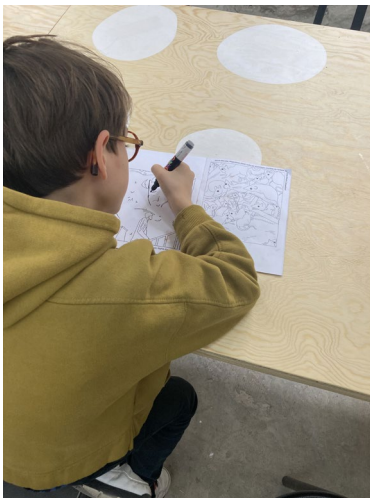


KIDS BOOKLET

This year, Paris Internationale was pleased to welcome its youngest visitors with a colouring book in partnership with the renown colour manufacturer, Pébéo.

With this colouring book, Paris Internationale welcomed tomorrow's artists: by offering them a fun way to learn, it allowed children to capture the exhibition space, to really look at the art and to get acquainted with contemporary art. They were able to discover the artists and their work not only by looking at them but also by experiencing them. The colouring book allowed the children to be guided by the works in the fair since the visit was specially conceived for them.

Partnering with Pebeo seemed like an obvious choice: the brand has been campaigning since its inception for the democratization of artistic practices. This commitment has taken shape throughout its history with the creation of ranges specially dedicated to budding artists and with actions to foster the arts among this young public.



BACKGROUND

CONVERSATION WITH THE FOUNDERS: AXEL DIBIE AND ALIX DIONOT-MORANI



Since its 2009 founding by Axel Dibie and Alix Dionot-Morani, Crèvecoeur has exhibited artists whose practices question the conditions in which images and objects are produced. From its base in Paris' Belleville neighbourhood, the gallery supports artists from France and abroad in the different stages of production, monstration and dissemination of their work.

Crèvecoeur aims to organically adapt to evolutions that draw and challenge the current art world through ambitious exhibitions, its publishing house oe, and production support for its artists' institutional exhibitions.

-The eighth edition of Paris Internationale is just around the corner. Could you remind us of its founding principles?

A collegial, independent spirit. A gallery-led concept for participation in fairs, with an aim to avoid the latter's pitfalls. What we wanted was a new way to present art in concepts we thought would be more suitable to the artists' wishes. We wanted to spur a new energy in the contemporary art scene, though a specific scene of galleries – in a spirit of collaboration, rather than competition. The nomadic nature of fairs is a strong point, because it prompts artists to think differently and take over spaces in a more innovative manner than the type of regular stand often found in large fairs.

-Eight editions in, how does Paris Internationale continue to draw inspiration from a world of cutting-edge art, all while contributing to defining its strong ideas?

Paris Internationale has a strong institutional audience – curators who discovered artists they went on to work with on solo or duo projects. Selection for Paris Internationale is based on the audacity of the artistic proposal, and this attracts a curious audience with deep acumen. The fair's economic model also allows for more audacity and risk-taking.

-What are the main challenges of the 2022 edition?

The overall context truly benefits Paris, as the city is vying for a top spot among contemporary art capitals. Paris + is a great example of this new energy, alongside many new galleries, and we feel we had a hand in this. It is truly challenging to be able to keep such diversified and complementary offerings as Paris Internationale and Art Basel going. This should be an unforgettable week for the public.

-Crèvecoeur just celebrated its tenth anniversary, and now takes part in many international fairs. Why is it still relevant to show at Paris Internationale?

We believe we took part in the creation of a unique format that makes sense for emerging galleries, but also for established galleries we've been collaborating with for several years. We also think that participation is important, in order to expose our work to a demanding, attentive audience. It's also an opportunity to show projects that can't be set up in just any fair – such as last year mural painting by Ad Minoliti.

CONVERSATION WITH THE FOUNDERS: NERINA CIACCIA ET ANTOINE LEVI



In June 2020, Ciaccia Levi – founded in 2013 in Belleville – relocated to a new homebase at Arts & Métiers.

Nerina Ciaccia and Antoine Levi opened a second gallery space in Milan last March, and were soon joined by director Alessia Volpe and registrar Ilaria Salaiolo. A strong Italian identity and point of view bounces back and forth between the two cities, allowing for a vast range of observation, in addition to a certain form of distance.

-In 2015, you described Paris Internationale as a cross between an eighteenth-century literary salon and a self-managed contemporary art fair. Seven editions later, what changes and evolutions – conscious or not – have you noted?

Everything evolved, the world has changed – but the ethos of Paris Internationale has remained unchanged. Every year, this many-sided philosophy aims to create an egalitarian platform for galleries wishing to show under new latitudes, in new settings, without the usual pressure of traditional fairs, and with all the flexibility and economic facilities we put in place.

The fair changes because galleries are evolving, growing, and emancipating themselves. Its survival in the face of the ultra-competitive Parisian landscape is worth honouring. Concurrently, Paris is reaffirming its place among other, increasingly dynamic international art capitals. And Paris Internationale is a key player in all this.

-How would you define Paris Internationale's curatorial line? On what criteria are participants selected?

Paris Internationale is at once a launch pad and a stable platform, with no underlying hierarchy. Each edition of the fair is informed by our travels, readings, discoveries, conversations, considerations... Each committee member brings their vision, desires, preferences and values. As complex as it seems, it creates a form of poetic and intellectual cohesion which helps build the fair's identity through the years.

-What are the main challenges of the 2022 edition?

The only challenge is to make sure the exhibitors and the public match up. It is the only key to success; otherwise, it is difficult to evolve and, therefore, to consider the fair's future.

The arrival of an entity as strong as Art Basel proves Paris not only retains its powerful potential, but also a certain international magnetism, which asserts Paris International's ranking and its broader significance. Paris Internationale is an alternative, not a satellite or a sister fair. It's not just another fair: it is a necessary fair, deeply entrenched in the very fabric of Paris' cultural wealth.

CONVERSATION WITH THE FOUNDERS: MARIE LUSA AND GREGOR STAIGER



Galerie Gregor Staiger was founded in Zurich in 2010. Since the beginning, the programme and ethos of the gallery has emphasised the representation of women artists, performance, feminist discourse and figurative practices. Galerie Gregor Staiger is based in Zurich and Milan and is a co-founder of Paris Internationale, as well as a founding member of the Zurich Art Weekend. Gregor Staiger and Marie Lusa teach regularly at art schools in Switzerland.

Marie Lusa is also a graphic designer and conceived the visual identity of Paris Internationale during the summer of 2015. Studio Marie Lusa conceives visual identities and editorial projects for international institutions such as the Fondation Beyeler, the Fondation Louis Vuitton, the Fondation Vincent Van Gogh, the Kunsthaus Zurich, the Migros Museum für Gegenwartskunst, Serpentine Gallery.

-Marie, you designed the visual identity of Paris Internationale. Can you explain its origins and how it resonates with the founding principles of the PI?

The idea was to create a bold identity that fits our positive, innovative and disruptive vision. Creating PI was a unique chance to define the rules of the game, to reflect on existing art fair models and how they work.

In the logotype, there is a direct formal reference to the Situationists (who, like Dada and surrealism, have taught and inspired me a lot). Hijacking images of art world personalities on Instagram, during our 2015 summer campaign that launched the project was also a clear nod to Guy Debord and his critique of the Société du spectacle, today at its extreme in the era of social media.

The elements that constitute the visual identity system are the logotype with the bubble, the map of Paris from an old tourist map, the Arc de Triomphe and the palm tree as a symbol of resurrection and a kind of portal to a «better elsewhere». Paris Internationale both embodies and fights for this ideal of a «better elsewhere» since its creation in 2015.

-Galerie Gregor Staiger has celebrated its 10th anniversary and participates in many international art fairs. Why does it remain relevant for you to exhibit at Paris Internationale?

Paris Internationale remains important for our gallery because, as a project, it has a similar raison d'être as the gallery itself, which, though ambitious in every way, is rooted above all in the collaboration with artists and seeking ways to enable and support artistic practices that can be challenging both in production and reception, aesthetically or commercially.

-You are part of the selection committee of the fair. What are the criteria you use to select the participants?

There are many criteria that we have to consider in the selection process. Since Paris Internationale has a strong identity, galleries need to be a good fit in terms of how they work, what they have achieved, and what their goals are. This includes not only matters pertaining to artistic programming, but also less obvious criteria such as e.g. ethics. Because of the nomadic nature of the fair, we've also sought to be quite project specific and will seek out galleries that we believe can bring something to the fair visitors that wouldn't be possible elsewhere, and will interest not only collectors but critics and curators as well.



PHILOSOPHY

Throughout the years, Paris Internationale established itself as a new model in the ecosystem of international contemporary art fairs. Forward thinking and collaborative, free spirited and audacious, the non-profit fair was founded in 2015 on the initiative of five galleries. Since its creation, the fair offers a rich selection of cutting-edge artistic projects presented by galleries from around the world.

Collegial and associative, Paris Internationale was born out of a will to take control of its own future and to propose an exclusive event in Paris. Far from the rigid organization of more classical fairs, Paris Internationale operates on a small committee. Its structure is dynamic and reactive, allowing for a maximal liberty.

Responding to the current political climate and faced with challenges Paris Internationale was built on principles of openness and inclusivity. It takes pride in welcoming close to 16'000 visitors every year in Paris. Public access to the fair and its programs is entirely free of charge.

The philosophy of Paris Internationale is articulated around the following principles:

- OUR STORY: A NOMADIC NON-PROFIT ART FAIR IN THE CENTER OF PARIS
- OUR VALUES: INCLUSIVITY, INTEGRITY, OPENNESS & GRATUITY
- OUR STRENGTH: A STRONG COMMUNITY WITHIN THE CULTURAL ART SCENE, AN ABILITY TO REACT AND TO ADAPT BRINGING INNOVATIVES ALTERNATIVES
- OUR METHOD: FAIRNESS, INTERACTION & EXPERIMENTATION





2022 TEAM

The 2022 edition is organised by galleries: Ciaccia Levi, Crèvecoeur et Gregor Staiger and is directed by Silvia Ammon.

Director : Silvia Ammon
Curator-at-large : Anissa Touati
Communication : Studio Marie Lusa
Legal Advice : Sibylle Loyrette
Production Manager : Marianna De Marzi

Assistants :
Illyess Chaddou-Berger
Adèle Anstett

2022 PARTNERS

EXHIBITION DESIGN:

CHRIST & GANTENBEIN

INSTITUTIONAL PARTNER:



Centre national des arts plastiques

supporting the exhibition «Maintenant !»

ASSOCIATE PARTNERS:



HOST PARTNERS:



TASCHEN



WITH THE ADDITIONAL SUPPORT:

Comité professionnel des galeries d'art

Fluxus

Lafayette Anticipations – Fondation d'entreprise Galeries Lafayette

TECHNOLOGY PARTNER:

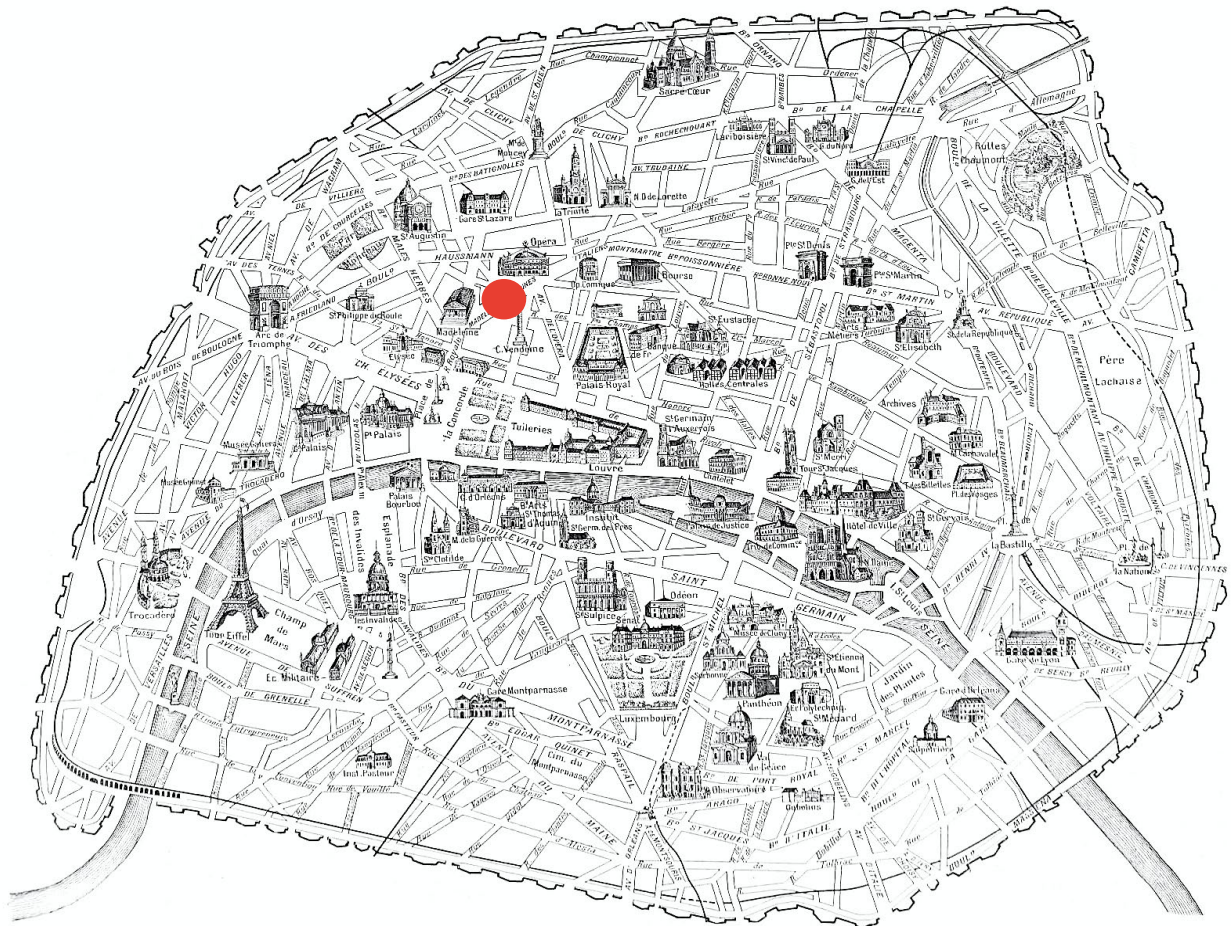
Artlogic

MEDIA PARTNERS:

Arts of the Working Class, Art Review, Cura, Conceptual Fine Arts, Flash Art, frieze, Klima, Konbini, Mousse, Novembre, Projets, Provence, Quotidien de l'art, Spike, Terremoto, Texte zur Kunst, The Art Newspaper France, Zérodeux

PARIS INTERNATIONALE

35 BOULEVARD DES CAPUCINES, PARIS 2



DATES : 19–23 OCTOBER 2022

Tuesday, October 18 (by personal invitation only)

Preview : 11am – 5pm

Opening : 5pm – 8pm

Wednesday, October 20 : 12pm – 7pm

Thursday, October 21 : 12pm – 7pm

Friday, October 22 : 12pm – 8pm

Saturday, October 23 : 12pm – 8pm

Sunday, October 24 : 12pm – 6pm

Paris Internationale
35, Boulevard des Capucines
75002 Paris, France

Métro: Opéra, lines 3-7-8



Contact :

press@parisinternationale.com

Silvia Ammon

silvia@parisinternationale.com

+33 6 23 43 18 16

