

18–21 APRIL 2026  
PREVIEW 17 APRIL

VIA FABIO FILZI 25R, MILAN  
PARISINTERNATIONALE.COM



# Milano



PRESS KIT





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*For immediate release*

### Paris Internationale Milano Announces Participating Galleries

Paris Internationale Milano announces the 34 galleries participating in the first edition of the fair outside France, taking place in Milan from 18–21 April 2026, with a VIP Preview on 17 April, at Palazzo Galbani on Via Fabio Filzi.

Taking place during Milano Art Week and in the opening days of Milano Design Week, Paris Internationale Milano brings together an international selection of galleries whose programmes reflect the fair's curatorial identity: an independent platform that places emerging artistic practices in dialogue with more established research, creating a space for exchange between different generations, geographies, and sensibilities across the contemporary art scene.

Selected for the clarity and ambition of their programs, the participating galleries includes long-standing members of the Paris Internationale community—such as Ciaccia Levi (Paris/Milan), Crèvecœur (Paris), Deborah Schamoni (Munich), Gregor Staiger (Zurich/Milan), Stereo (Warsaw), and Veda (Milan)—alongside galleries joining the fair for the first time, including Emanuela Campoli (Paris/Milan), Jocelyn Wolff (Paris), kaufmann repetto (Milan/New York), Luisa Delle Piane (Milan), and Sylvia Kouvali (London/Piraeus).

Faithful to its curatorial approach, Paris Internationale privileges ambitious presentations, often dedicated to one or two artists and conceived as fully fledged exhibition projects. This format encourages a slower, more attentive viewing experience and allows galleries to develop coherent and sophisticated proposals, in which works enter into dialogue with one another and with the space, fostering direct exchange between artists, gallerists, and audiences. In this context, participating galleries present a range of projects that reflect the diversity of practices, research, and generations shaping the international art scene today. The selection unfolds through a series of focused formats conceived as dialogues and singular presentations, with highlights including Leonora Carrington with Galerie 1900–2000 (Paris), Prinz Gholam with Jocelyn Wolff (Paris), Caroline Bachmann and Walter Pfeiffer with Gregor Staiger (Zurich/Milan), and Lou Masduraud with Mezzanin (Geneva). Emanuela Campoli (Paris/Milan) will present a major, museum-scale work by Nick Mauss in relation with Benni Bosetto, further articulating the fair's attention to ambitious, exhibition-like formats.

Among the artists presented, Crèvecœur (Paris) foregrounds Martine Bedin, a founding member of the Memphis group, while Deborah Schamoni (Munich) presents Maria VMier and Nicole Wermers. Ibuki Inoue is presented by Ciaccia Levi (Paris/Milan), and Tomasz Kręcicki by Stereo (Warsaw), reinforcing the fair's engagement with a new generation of artists. The programme also includes a dialogue between Gaetano Pesce and Giovanni De Francesco with Luisa Delle Piane (Milan), and Renato Spagnoli, presented jointly by Laveronica (Modica) and Gian Marco Casini (Livorno). Further contributions include Alek O. and Santo Tolone with Martina Simeti (Milan), David Medalla with Mountains (Berlin), and a dialogue between the historical artist Anna Zemánková and Samuel Haitz, jointly presented by Sophie Tappeiner (Vienna) and Triangolo (Cremona).

Alongside the gallery presentations, Special Projects unfold throughout the building as site-responsive interventions. Conceived as moments of focus within the exhibition par-



# Milano

cours, they expand the traditional fair format and reinforce Paris Internationale's commitment to experimentation. Highlights include projects by Anthea Hamilton (kaufmann repetto, Milan/New York), Ambra Castagnetti (Francesca Minini, Milan), Anna Franceschini (Vistamare, Milan/Pescara), as well as presentations dedicated to Lee Scratch Perry (suns.works, Zurich) and Robert Mapplethorpe (Franco Noero, Turin). Keteleer (Antwerp) and Lia Rumma (Milan/Naples) also present a joint project by Luca Monterastelli, while Ordet (Milan) will present a new series of photographs by Cosima von Bonin.

Paris Internationale Milano is hosted in the spaces of Palazzo Galbani, a modernist building constructed between 1956 and 1959 to a design by the brothers Eugenio and Ermenegildo Soncini-key figures in post-war Milanese architecture-with structural engineering by Pier Luigi Nervi. The building is currently undergoing a conservation-led restoration overseen by the Milan-based architecture studio Park. The fair's exhibition design is developed in collaboration with the Swiss architecture studio Christ & Gantenbein, which has been working with Paris Internationale since 2022 to shape its spatial identity. For this edition, Christ & Gantenbein, together with local designers NM3, developed a custom-made system, continuing their previous common work on temporary fair designs.

Banca Ifis is an Associate Partner of Paris Internationale with the brand Ifis art, created in 2024.

Founded in Paris in 2015 by a group of gallerists, Paris Internationale is today an independent non-profit platform that promotes an alternative model of art fair: more focused, curatorial in approach, and attentive to the needs of artists and art professionals. Alongside the gallery presentations, Paris Internationale is, as usual, accompanied by a series of special collaborations that give rise to a rich public program. During the days of the fair, audiences are invited to take part in talks, panels and workshops, as well as the Daily Derives, a program of guided visits led by guest contributors. Together, these initiatives broaden the fair's perspective and reinforce its role as a platform for encounter and exchange within the contemporary art scene.

## Participants:

Galerie 1900-2000, Paris  
Art : Concept, Paris  
Ciaccia Levi, Paris/Milan  
Clima, Milan  
Crèveœur, Paris  
Deborah Schamoni, Munich  
Emanuela Campoli, Paris/Milan  
Ermes Ermes, Rome  
Francesca Minini, Milan  
Franco Noero, Turin  
Gian Marco Casini, Livorno  
Gregor Staiger, Zurich/Milan  
Jocelyn Wolff, Paris  
Joya, Monaco  
kaufmann repetto, Milan/New York  
Keteleer, Antwerp  
Kirchgasse, Steckborn

Laveronica, Modica  
Lia Rumma, Milan/Naples  
Luisa Delle Piane, Milan  
Martina Simeti, Milan  
Mezzanin, Geneva  
Mountains, Berlin  
Ordet, Milan  
Oskar Weiss, Zurich  
Piktogram, Warsaw  
Sophie Tappeiner, Vienna  
Stereo, Warsaw  
suns.works, Zurich  
Sylvia Kouvali, London/Piraeus  
Triangolo, Cremona  
Veda, Milan  
Vistamare, Milan/Pescara  
zaza', Milan/Naples

« IT IS ALSO A RECOGNITION OF THE WORK CARRIED OUT TO MAKE OUR CITY A POINT OF REFERENCE FOR CONTEMPORARY ART — A PLACE WHERE INTERNATIONAL ENERGIES MEET AND GROW TOGETHER. MILAN BOASTS A LONG STANDING TRADITION IN CONTEMPORARY ART, WHICH IN RECENT YEARS HAS FURTHER STRENGTHENED THANKS TO AN INCREASINGLY DYNAMIC AND INTERCONNECTED CULTURAL ECOSYSTEM. »

**Tommaso Sacchi, Deputy Mayor For Culture of the City of Milan**



AAAAHHK!!  
PARIS  
INTERNATIONALE

**Milano**



DATES : 18–21 APRIL 2026

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Friday April 17 (invitations only)

VIP Preview : 11am – 5pm  
 Opening : 5pm – 8pm

Saturday April 18: 11am – 8pm  
 Sunday April 19: 11am – 8pm  
 Monday April 20: 11am – 8pm  
 Tuesday April 21: 11am – 7pm

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Paris Internationale Milan  
 Palazzo Galbani  
 Via Fabio Filzi, 25R  
 20124 Milano

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Public Transport: Centrale FS, Via Filzi Via Pirelli



PARIS INTERNATIONALE 2019



PARIS INTERNATIONALE 2024

« PARIS INTERNATIONALE IS MORE THAN A FAIR — IT IS A PULSE, A HEARTBEAT OF BOLD DREAMS. A MAGICAL TEAM OF VISIONARIES, OVERFLOWING WITH INVENTION AND GENEROSITY, WHO DARED TO IMAGINE DIFFERENTLY. THEIR CREATIVITY INSPIRES, EXPRESSES FREEDOM, AND CELEBRATES ART IN EVERY IMAGINABLE FORM. THIS IS A SPACE WHERE IDEAS FLOURISH, WHERE EMERGING VOICES MEET SEASONED VISIONARIES, AND WHERE ART IS LIVED, SHARED, AND CELEBRATED WITHOUT LIMITS. »

**Mouna Mekouar, Curator - Fondation Beyeler**





## PALAZZO GALBANI – THE VENUE

Paris Internationale Milano takes place in Palazzo Galbani, a largely hidden masterpiece of Milanese modernism completed in the late 1950s. Designed by the Soncini brothers in collaboration with Giuseppe Pestalozza, the building belongs to a generation of Milanese architecture notable for its expressive structural design, including projects such as Torre Tirrena and Torre Breda. At Palazzo Galbani, the architects worked with engineer Pier Luigi Nervi, who was at the same time developing the neighbouring Pirelli building.

Nervi devised a skeletal frame with only a few concrete columns supporting corrugated slabs just three centimetres thick – a solution that minimizes structural bulk while ensuring the spatial flexibility required for office buildings. The thin folds of these slabs, formed by prefabricated V-shaped elements, produce a wave-like ceiling, recently and carefully restored to its original state by Park for the account of the building's owner Domo Media.

## PARK

Park is an interdisciplinary collective of architects, designers, and researchers, united by the desire to shape the future of the built environment. Founded in Milan in 2000 by Filippo Pagliani and Michele Rossi, the studio operates across architectural, urban design, landscape, interior, and product design, championing a cross-cutting approach. Every project developed by Park takes shape within its specific context – from the Lombardy Region skyscraper to the Luxottica and Salewa headquarters, from residential and commercial spaces to the renovation of iconic modern buildings and entire neighborhoods.

Park immerses itself in the deep richness of each design opportunity, to uncover its inherent identity and deliver a transformative vision. One that's new, unique and coherent in

all its elements. Operating at the intersection between tradition and innovation, the studio excels at reinterpreting and regenerating cities to become new models of liveability and sustainability, using adaptive reuse as a core strategy. The collective looks far ahead, anticipating the full impact of its architecture. By doing so, Park gives form to a multitude of experiences, researches and perspectives, striving to enrich lives and foster a new bond between people, places and planet. Park has won numerous awards, including the Premio Architetto Italiano 2024 granted by the Consiglio Nazionale degli Architetti Pianificatori Paesaggisti e Conservatori.

[www.parkassociati.com](http://www.parkassociati.com)



## EXHIBITION DESIGN BY CHRIST & GANTENBEIN

Since 2022, Paris Internationale has collaborated with the Basel-based architectural practice Christ & Gantenbein, an office internationally recognized for its close engagement with art institutions and exhibition architecture. Known for projects that carefully mediate between architecture, display, and the experience of artworks, the firm has developed a reputation for designing spaces that respond sensitively to the curatorial and spatial demands of contemporary art. Their involvement with the fair reflects a broader dialogue between architecture and the exhibition format, bringing an architectural perspective to the staging and spatial organization of Paris Internationale.

Working within this distinctive interior imposed clear constraints. The relatively low spaces and the unique structure do not allow anchoring to either floor or ceiling. In response, Christ & Gantenbein, together with local designers NM3, developed a custom-made system, continuing their previous common work on temporary fair designs. The freestanding steel modules are

assembled into walls of varying lengths and lined with wooden panels and integrated LED lighting. All elements are conceived as demountable and reusable, reflecting a commitment to responsible and sustainable design.

34 galleries are distributed across four exhibition floors, each with a distinct spatial layout based on its slightly conical arrangement. Emerging and established galleries are deliberately mixed, countering the sectorization typical of traditional art fairs. This free and meandering configuration responds to the building's geometry and its relatively compact floor plates, counterbalancing the repetitive structural rhythm of the 1950s architecture and creating strong perspectives and unexpected viewpoints, guiding visitors by curiosity rather than hierarchy. Across the four floors, the sequence of galleries is complemented by Special Projects, a bar, a bookshop, and a space for talks, allowing the building to be experienced as a form of compact urbanism.



PARIS INTERNATIONALE 2023 © Giaime Meloni



PARIS INTERNATIONALE 2025 © Giaime Meloni

PARIS INTERNATIONALE IS A POINT OF REFERENCE IN THE WAY IT QUESTIONS THE VERY PRINCIPLES OF AN ART FAIR. THROUGH ITS ITINERANCY, IT ENGAGES WITH UNEXPECTED CONTEXTS AND CHALLENGES ITS AUDIENCE. THROUGH ITS ARCHITECTURE, IT FOSTERS DIALOGUE AND INTERACTION, THEREBY CHALLENGING ITS GALLERIES. FOR MORE THAN 10 YEARS, PARIS INTERNATIONALE HAS BEEN PUSHING BOUNDARIES AND TURNING CONSTRAINTS TO ITS ADVANTAGE.

**Victoria Easton, Architect - Christ & Gantenbein**



## ARTSFOR\_ STRATEGIC AND OPERATING PARTNER

ArtsFor\_ has supported the first Milan edition of Paris Internationale from its inception, initially establishing the necessary institutional partnerships and subsequently identifying and selecting – together with Park & Associati – a venue aligned with the project’s sensibility and objectives. In this collaboration, ArtsFor\_ is responsible for designing, selecting, and coordinating the appropriate partnerships so that strategy, production, and communication can generate the distinctive impact on the city and its communities that a unique and special fair such as Paris Internationale deserves.

ArtsFor\_, founded in 2015 by Camilla Invernizzi and Paolo Antonini, provides its know-how to cultural institutions and companies in the development of projects that, through the arts, foster cultural, economic, and social value. Drawing on many years of experience in cultural and social project development, it offers comprehensive advisory support – from curatorial direction to operational production – while creating strategic positioning toward diverse audiences through coherent communication and building lasting networks and relationships among communities, companies, and the institutions involved.



PARIS INTERNATIONALE 2024



PARIS INTERNATIONALE 2018



## WHY MILAN?

**NERINA CIACCIA (Co-Founder Paris Internationale /  
Galerie Ciaccia Levi, Paris/Milan )**

**Paris Internationale is launching its first edition outside France in Milan. Why did the city feel like the right choice now?**

Milan brings together several qualities that resonate deeply with Paris Internationale: a strong culture of collecting, a long-standing tradition in contemporary art, and an exceptional proximity between art, design, architecture, and production. Above all, it felt like the right moment. The decision to come to Milan was not automatic or opportunistic, but a considered choice, linked to a specific phase in the city's cultural maturity and ecosystem. During Milan Art Week and Milan Design Week, Milan offers a context of great intensity combined with genuine attention, allowing us to preserve the rhythm, scale, and curatorial approach that define Paris Internationale, positioning ourselves in a complementary way rather than adding another layer to an already dense calendar.

**This edition takes place during Milan Art Week and the opening days of the Salone del Mobile. How does this context shape the project and its position within the local landscape?**

The convergence of Milan Art Week and the Salone del Mobile amplifies an already vibrant local ecosystem, creating a unique moment of visibility and exchange. Within this context, Paris Internationale positions itself as a complementary platform—offering a different rhythm and a different mode of engagement, where contemporary art enters into dialogue with broader creative industries without losing its specificity.

**How does the Milan edition differ from the Paris editions, while remaining faithful to Paris Internationale's identity?**

The foundations remain the same: a rigorous selection, a deliberately focused format, and an emphasis on ambitious, coherent presentations. What changes is the context. Milan encourages a different rhythm of looking and collecting, shaped by the city's close proximity between art, design, architecture, and production. Paris Internationale has also been defined by a multigenerational approach, where emerging and more established galleries coexist on equal footing. This dynamic creates a demanding and fertile environment, encouraging dialogue across generations and reflecting a shared commitment to artists over the long term. For collectors and institutions, this mix offers a nuanced perspective on contemporary creation, combining discovery with continuity.

**What does Paris Internationale Milan offer collectors specifically?**

It offers commitment and confidence. Collectors know that the selection is rigorous and that galleries present focused, often exhibition-like projects that reflect a clear curatorial position. This appeals particularly to connoisseur collectors—those who value time, attention, and long-term engagement with artists. Paris Internationale is a place where acquisitions are often the beginning of lasting relationships rather than isolated transactions.

**What opportunities does hosting Paris Internationale in Milan create for galleries and artists?**

Milan brings together an exceptional mix of local and international collectors, curators, and institutions during this week. For galleries and artists, this creates meaningful points of entry into collections and professional networks, within an environment that supports experimentation, risk-taking, and sustained engagement rather than short-term visibility.

« PARIS INTERNATIONALE WAS NEVER REALLY A FAIR LIKE ANY OTHER. ONE YEAR IN A FORMER GARAGE ONCE HOME TO LIBÉRATION, ANOTHER IN A BOURGEOIS HOTEL PARTICULIER, ANOTHER IN THE FORMER STUDIO WHERE CLAUDE MONET PAINTED AN IMPRESSIONIST ICON; ONE EDITION UNFOLDED IN AN EMPTY SUPER-MARKET DURING COVID, ANOTHER IN THE PRESTIGIOUS GULBENKIAN BUILDING WHERE RAF SIMONS STAGED HIS UNFORGETTABLE DIOR SHOW. IT MADE ITS STAGES AS UNCONVENTIONAL AS ITS SPIRIT. FROM THE START, ITS CHEEKY RECUPERATION OF SITUATIONIST INTERNATIONAL GRAPHIC CODES (THE PERFECT ANTI-CORPORATE IDENTITY) SIGNALLED ITS MISCHIEVOUS PLAYFULNESS. THIS WAS NEVER GOING TO BE A FAIR THAT PLAYED BY THE RULES. FOR TEN YEARS IT HAS DANCED OUTSIDE THE LINES, DEFIANT AND UNPREDICTABLE, INSPIRING IMITATORS WHILE REMAINING INIMITABLE. HERE'S TO A DECADE OF GLORIOUS UN-FAIRNESS.»



## TEN YEARS OF COLLECTIVE UTOPIA

Paris Internationale was born in the summer of 2015 from the initiative of a group of gallerists who shared the desire to imagine a different kind of contemporary art fair: independent, intimate, demanding, and rooted in a collective vision. Its name and identity draw from Guy Debord's Situationist Internationale, embracing principles of self-management, drifting, hijacking, and emancipation as tools for rethinking the formats and economies of art fairs.

As Marie Lusa, co-founder of Paris Internationale and author of the fair's visual identity, explains: "From the outset, Paris Internationale was conceived as an audacious project – a rare opportunity to define its own language and symbols. Its visual identity draws on radical artistic and critical lineages, from Situationism to Dada and Surrealism, as well as on a conscious relationship to images and spectacle. The visual language of Paris Internationale – the logo, the speech bubble, the map of Paris, the palm tree – is not decorative. It expresses a belief in art as a space of imagination, resistance, and the possibility of an 'elsewhere': a more open, generous, and demanding cultural horizon. This idea of an 'elsewhere' has guided the fair since its founding."

Created by and for galleries, in a spirit of independence and collegiality, Paris Internationale was conceived as a multi-generational platform offering more advantageous conditions than traditional fairs, thus encouraging bolder

artistic propositions. From its inception, the project has positioned itself outside dominant, standardized models, privileging experimentation, dialogue, and attention to artists' needs.

As two of its co-founders, Alix Dionot-Morani and Axel Dibie, explain: "We wanted it to be a new way of presenting art in contexts that we imagined would be better suited to artists' desires. We felt it was important to breathe new vitality into the contemporary art scene by bringing together a specific group of galleries in a spirit of collaboration rather than competition. The nomadic nature of the fair is a strength because artists think differently and use the space in a more daring way than the usual stands at the big fairs."

A decade later, Paris Internationale remains an independent, not-for-profit organization, faithful to its founding principles while having established itself as a key moment in the international art calendar.

Today, with its first international edition in Milan, Paris Internationale extends this collective and nomadic spirit beyond Paris, reaffirming its vocation as a platform shaped by galleries, artists, and local contexts rather than by a fixed geography.



## A COMPLEMENTARY PLATFORM AND ESSENTIAL ALTERNATIVE

### **A multi-generational and egalitarian platform for discovery**

Paris Internationale has developed a distinctive and coherent format that resonates equally with very young galleries and with more established spaces that have remained loyal to the fair over the years. Emerging and established galleries coexist within the same space, deliberately mixed, countering the sectorization typical of art fairs and fostering a richer, more nuanced experience for visitors.

This spatial and conceptual openness is reinforced by a radical scenography developed in collaboration with Swiss architects Christ & Gantenbein. Rejecting the closed, cubic booth model, the fair privileges circulation, wandering, and encounters, allowing each presentation to unfold with clarity and autonomy within a shared architectural framework, rather than as a series of isolated commercial units.

### **A community of minds**

Beyond its function as a marketplace, Paris Internationale is a place for exchange, conversation, and shared attention. By voluntarily limiting the number of participating galleries and offering them generous space, the fair cultivates an atmosphere conducive to dialogue rather than competition.

As Silvia Ammon, Director of Paris Internationale, notes: “This intimacy is crucial. It influences the relationships forged between galleries and fundamentally transforms the visitor experience. One of the greatest compliments we receive is the quality of the conversations that take place during the fair.”

### **Independent, non-profit, and open**

In an art world marked by increasing concentration and standardization, Paris Internationale asserts the importance of independent initiatives. Its economic model allows artists and galleries to present projects that might not fit within the formatted frameworks of large-scale fairs, preserving a space for risk-taking and singular voices.

Although commercial in nature, Paris Internationale is not profit-driven: all proceeds are reinvested into the following edition. Admission has been free since the first year, reflecting a strong commitment to accessibility and education. This openness has contributed to making Paris Internationale a fair where artists, students, curators, collectors, and the wider public feel equally welcome.



PARIS INTERNATIONALE 2024



PARIS INTERNATIONALE 2024



## BANCA IFIS

Banca Ifis is an Associate Partner of Paris Internationale with the brand Ifis art, created in 2024 at the initiative of Chairman Ernesto Fürstenberg Fassio. Through Ifis art, the Bank promotes art and culture as drivers of social growth, heritage enhancement, and engagement with local communities, bringing together on a single platform its initiatives dedicated to contemporary art, the protection of cultural heritage, and the dissemination of culture, with the aim of making art accessible to an increasingly broad audience.





# MILANO TEAM 2026

The 2026 Milan edition is organised by Ciaccia Levi, Crèveœur and Galerie Gregor Staiger, and directed by Silvia Ammon.

Exhibition Design: Christ & Gantenbein  
Legal Advice: Sibylle Loyrette, Massimo Penco  
Communication: Studio Marie Lusa  
Strategic and Operating Partner: ArtsFor\_  
Press Relations: Lara Facco P&C  
Production: NM3

Team: Arianna Contaldi, Lucas Doyard, Victoria Easton, Eve Horiet, Erica Galvan, Camilla Invernizzi, Greg Laurent-Gualandi, Elise Marques, Piero Soriani, Stéphanie Yarcé.

## **SELECTION COMMITTEE**

Edoardo Bonaspetti - Ordet, Milan  
Nerina Ciaccia & Antoine Levi - Ciaccia Levi, Paris/Milan  
Axel Dibie & Alix Dionot-Morani - Crèveœur, Paris  
Marie Lusa & Gregor Staiger - Galerie Gregor Staiger, Zurich/Milan



# FOUNDING MEMBERS



**Alix Dionot-Morani  
Axel Dibie**

- Co-Founders Paris Internationale
- Founders Galerie Crèvecoeur, Paris

Crèvecoeur, founded in 2009, is an entity which aims to adapt, in an organic way, to the challenging systems that contemporary artists experience today.

Previously: Louvre, Palais de Tokyo

- ◆ Science Po Paris



**Nerina Ciaccia  
Antoine Levi**

- Co-Founders Paris Internationale
- Founders Galerie Ciaccia Levi, Paris/Milan
- Founders Palai, Lecce

Ciaccia Levi was founded in 2013. Aspiring to create a multilayered visual landscape platform, the gallery has been since the beginning focusing on presenting the work of international emerging as well as established artists.

- ◆ ◆ Medieval Art, Universitat Barcelona. Alma Mater Studiorum, Bologna and Politecnico di Torino



**Marie Lusa  
Gregor Staiger**

- Co-Founders Paris Internationale
- Founders Galerie Gregor Staiger, Zurich/Milan
- Co-Founder Zurich Art Weekend
- Founder Studio Marie Lusa
- Teaching at ECAL & ZHDK

Galerie Gregor Staiger was founded in 2010. Since the beginning, the gallery program has emphasised the representation of women artists, performance, feminist discourse and figurative practices.

- ◆ ◆ Columbia, Ecal, ZHDK Zurich



**Silvia Ammon  
Director Paris Internationale**

Silvia Ammon has served as Director of Paris Internationale since its inception in 2015. With a decade of prior experience in the gallery sector, including extensive travel to art fairs worldwide, Silvia possesses a deep understanding of the evolving needs of galleries. This experience has fostered a strong desire to innovate and introduce a refreshing approach to the art fair model.

- ◆ ◆ Sorbonne University



# Milano

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