

16–20 OCTOBER 2024
PREVIEW 15 OCTOBER

17 RUE DU FBG POISSONNIERE, PARIS 9
PARISINTERNATIONALE.COM



PRESS KIT





Paris, September 30th, 2024

Paris Internationale celebrates its 10th edition! Building upon its success from 2023, the fair will once again take over the Central Bergère, located at 17 Rue du Faubourg Poissonnière in the 9th arrondissement, from October 16 to 20. The VIP Preview, followed by an opening, will be held on Tuesday October 15 (invitation only).

This year, Paris Internationale has invited 75 galleries from 19 countries, celebrating the return of long-standing collaborators such as Chapter NY (New York), Derosia (New York), Empty Gallery (Hong Kong), greengrassi (London), KOW (Berlin), Martins&Montero, São Paulo/Brussels or Stereo (Warsaw), as well as the arrival of 25 newcomers, including Bel Ami (Los Angeles), Lo Brutto Stahl (Paris), Tomio Koyama (Tokyo), and Ulrik (New York), who will be exhibiting alongside the founding galleries.

Born from the utopian vision of creating a contemporary art fair on a human scale, where gathering, discovery, content, and a shared set of values are as important as commercial success, Paris Internationale is an independent structure whose main goal is to promote contemporary art. The fair offers an alternative and much-needed model: a strong marketplace in which a cutting-edge selection of participants from all over the world - both commercial galleries and guest project spaces - come together in one rich cultural program. The fair offers a new aesthetic between the literary salons of the 18th century and a self-managed contemporary art fair.

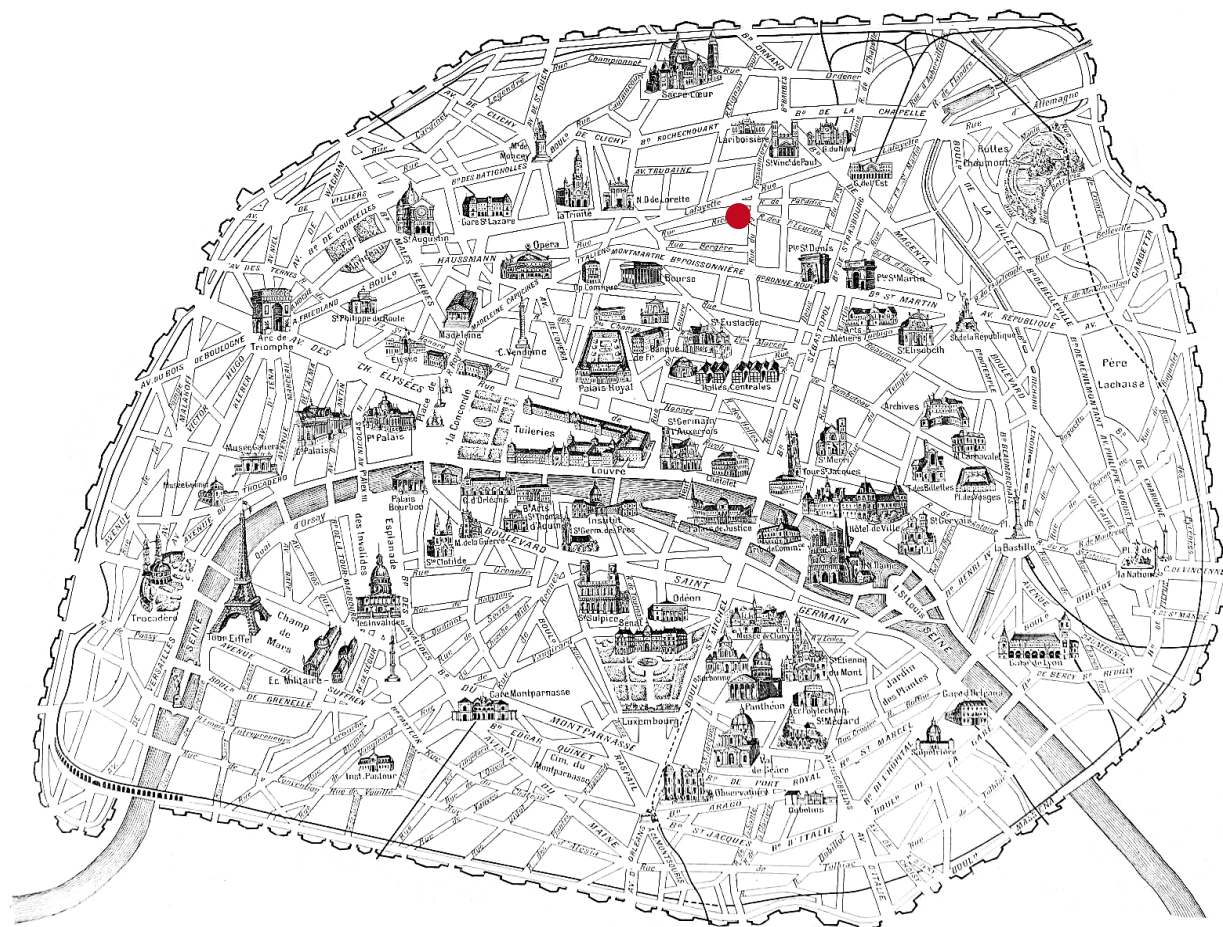
All the selected galleries share a particular vision of their profession, one that goes beyond the purely commercial aspect. As cultural ambassadors for their regions, they are firmly rooted in their local communities, while at the same time working to promote the international reputation of the artists they represent. Paris Internationale encourages ambitious projects conceived in the style of an exhibition, enabling new artists of all generations to be revealed as well as forgotten figures to be rediscovered.

Paris Internationale offers projects that maintain a sense of avant-garde that is hardly possible in other fairs, thereby contributing to the vitality of the Parisian art scene and the city's appeal to artists and the international art community as a whole.

This year it is once again offering a rich public program designed to facilitate exchanges and conversations between all those involved in the art world. The program includes the inclusion of non-profit spaces invited free of charge, guided tours and conversations with select personalities, an exhibition featuring the work of CNAP-supported artists, and other events that will all be free and open to the general public.

PARIS INTERNATIONALE

17 RUE DU FBG POISSONIERE, PARIS 9



DATES : 16–20 OCTOBER 2024

Tuesday October 15 (invitations only)

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

Wednesday October 16:	12am – 7pm
Thursday October 17:	12am – 7pm
Friday October 18:	12am – 8pm
Saturday October 19:	12am – 8pm
Sunday October 20:	12am – 6pm

Paris Internationale
17 Rue du Faubourg Poissonnière
75009 Paris, France

Métro : Bonne Nouvelle, lines 3-7-8



TEN YEARS OF COLLECTIVE UTOPIA

Paris Internationale was born in the summer of 2015 on the initiative of a group of gallerists who came together with the vision of creating an intimate and daring contemporary art fair. Its name and identity are borrowed from Guy Debord's Situationist International, to whom it owes its philosophy of self-management, drifting, hijacking and emancipation.

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

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."

Today, Paris Internationale remains an independent, not-for-profit organization.





COMPLEMENTARY PLATFORM AND ESSENTIAL ALTERNATIVE

A multi-generational and egalitarian platform for discovery

Paris Internationale has helped to create a distinctive, original format that makes sense for both very young galleries and more established ones that have been loyal to the fair for many years. Emerging and established galleries coexist in the same space, deliberately mixed, as a counterpoint to the usual sectorisation of fairs, thus creating a more enriching and powerful program in direct contact with the public. The collaboration with Swiss architects Christ & Gantenbein has led to a radical scenography that challenges the cubic, inward-looking booths typical of art fairs, as well as the principle of the aisle as the main organizational unit of the fair in favor of wandering through the building to come into contact with the works.

A community of minds

Paris Internationale is also a community, a place to meet and exchange ideas, favoring a collective spirit over a competitive climate. This is the result of a strong decision to limit the number of participating galleries (75) and to offer them more space.

“This intimacy is crucial! It influences the links that are forged between galleries and completely changes the experience of visitors. One of the greatest compliments we receive from gallerists, collectors and other visitors is the quality of the conversations that take place at the fair.” (Silvia Ammon, Director)

Independent!

The contemporary art world is becoming increasingly crystallised. The mega-galleries are taking a very large share of the market in an increasingly concentrated and monopolistic fair landscape. In this context, the existence of independent projects like Paris Internationale is both vital and necessary if artists are to continue to be able to present their work outside the - if not strict, then at least formatted - framework of these megastructures.

Free and non-profit

Paris Internationale is a commercial organisation, but it is not intended to make a profit: all of the proceeds are reinvested in the following year's edition. It's a community-oriented model that promotes the sharing of resources, volunteering, goodwill, and benevolence.

Admission is free for everyone: “Free admission was an obvious choice for us from the very first year. At traditional fairs, it's often the most disadvantaged people who have to pay to get in. It goes without saying that a fair like Paris Internationale also has a strong educational dimension. It is important for artists and students to be able to enter freely.” (Silvia Ammon, Director)



Representative and inclusive, designed by galleries, for galleries

Since its creation, Paris Internationale has paid particular attention to representativeness and inclusivity in its selection of galleries and projects. In addition to the multi-generational aspect, the fair brings to the fore galleries and artists from 19 countries, including 17 from Northern America and 9 from Asia. Female and male artists are equally represented (50% women, 50% men).

The utmost attention is paid to the conditions in which galleries and artists are hosted, with a welcoming team that is very present and available, in a warm and friendly atmosphere.

“The elements that make up the visual identity are the logo with the speech bubble, the map of the fair 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.’ Since 2015, Paris Internationale has been embodying and fighting for this ideal of a ‘better elsewhere.’” (Marie Lusa - Co-Founder, Galerie Gregor Staiger)

Conviviality and the joy of reunions

From its very first edition, Paris Internationale has been thought of as a place where people want to spend time and come back to. A commercial platform, but also a place to meet and discover, where links are forged between the various participants in the art world. Attending a conference, exploring the shelves of a bookshop, having lunch on site, or having a drink with friends has been possible in

each of the editions, all of which contribute to the discussions that can be generated by the artworks in view.

“As a result of the free admission, Paris Internationale has a reputation for being a fair where artists like to spend time. This is essential and certainly one of our greatest successes!”

(Silvia Ammon, Director)

Nomadism as a remedy for monotony

Since 2015, Paris Internationale has been celebrating Paris and its architectural heritage by taking over a variety of sites: from private mansions and Haussmann-style buildings to the Libération newspaper offices and the former studio of the photographer Nadar. Each occurrence of this nomadic journey has been guided by the same desire: to find buildings with a soul and a singular Parisian authenticity that stand out from the neutrality of white cubes - in short, to find places that motivate and inspire artists.



« THE HEART OF THE PROJECT IS THE SELECTION OF GALLERIES. THIS IS WHERE WE PUT ALL OUR ENERGY AND PASSION. THE WAY THEY WORK, WHAT THEY HAVE ACHIEVED AND THEIR OBJECTIVES MUST CORRESPOND TO THE STRONG IDENTITY OF PARIS INTERNATIONALE. BEYOND THEIR ARTISTIC PROGRAMMING, WE ALSO LOOK AT LESS OBVIOUS CRITERIA SUCH AS 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. »



EDITORIAL LINE

A particular take on the profession

All the selected galleries share a particular vision of their profession, one that goes beyond the purely commercial aspect. As cultural ambassadors for their regions, they are firmly rooted in their local communities, while at the same time working to promote the international reputation of the artists they represent.

Silvia Ammon emphasizes : “The heart of the project is the selection of galleries. This is where we put all our energy and love. The way they work, what they’ve achieved and their objectives must correspond to the strong identity of Paris Internationale. This includes not only topics related to our artistic programming but also less straightforward criteria such as ethics. We’re also looking for galleries that we think can offer visitors something different, something that wouldn’t be possible at other fairs, and that would be of interest not only to collectors but also to critics and curators.”

Legible projects that foster discovery

Since 2021, galleries have been invited to present solo and duo shows, as well as several works by the same artist, to make their projects more legible. Particular attention has been paid to the balance, diversity and originality of the media and formats on show.

“It’s important to us that galleries commit themselves to thinking up accomplished projects that give greater meaning and purpose to art fairs. The projects presented at Paris Internationale thus become

important moments in artists’ careers, and the public feels it.” — Silvia Ammon, Director

The selection process

The decision-making process is true to our ethos: all decisions are taken by consensus, or (it happens sometimes!) by majority vote.

“Each member of the committee chooses the galleries in much the same way as they choose an artist with whom to collaborate, as it’s all about collaboration. Each edition of the fair is nourished by our travels, readings, visits, discoveries, conversations and considerations, to which each founder and committee member contributes their vision, desires, preferences and values. It’s all complex, but the beauty of plural complexity is a form of poetic and intellectual cohesion that helps build the fair’s identity year after year.” —Antoine Levi and Nerina Ciaccia, Galerie Ciaccia Levi

The selection committee is composed of the founding galleries Ciaccia Levi, Crèvecoeur and Gregor Staiger, joined by Cornelia Grassi (greengrassi, London), Raphael Oberhuber (KOW, Berlin) and Fernando Mesta (Gaga, Guadalajara/Los Angeles).



“OUR GALLERIES DO A FANTASTIC JOB ALL YEAR ROUND OF PROMOTING THE ARTIST THEY COLLABORATE WITH TO INSTITUTIONS AND NUMEROUS CURATORS, WHO ALSO VISIT PARIS INTERNATIONALE EVERY YEAR TO MAKE DISCOVERIES AND FEED THEIR FUTURE PROGRAMMING. THIS CONTINUITY BETWEEN PARIS INTERNATIONALE AND THE PUBLIC RECOGNITION OF ARTISTS IS A REAL SOURCE OF PRIDE.”



2024 PARTICIPANTS

After 8 Books, Paris
APALAZZO GALLERY, Brescia
A Thousand Plateaus, Chengdu
a. SQUIRE, London
Adams and Ollman, Portland
Amanda Wilkinson, London
anonymous gallery, New York/Mexico City
Bel Ami, Los Angeles
Bridget Donahue, New York
Champ Lacombe, Biarritz
Chapter NY, New York
Ciaccia Levi, Paris/Milan
Cibrián, San Sebastián
Clima, Milan
Company, New York
Crèvecoeur, Paris
Dawid Radziszewski, Warsaw
Derosia, New York
Derouillon, Paris
Don Gallery, Shanghai
Drei, Cologne
Ehrlich Steinberg, Los Angeles
Ermes Ermes, Rome
Federico Vavassori, Milan
Femtensesse, Oslo
Francis Irv, New York
Gaga, Mexico City/Los Angeles
Gallery Artbeat, Tbilisi
Good Weather, North Little Rock/Chicago
greengrassi, London
Gregor Staiger, Zurich/Milan
Gunia Nowik Gallery, Warsaw
Ilenia, London
ILY2, Portland
Jan Kaps, Cologne
Hussenot, Paris
Kai Matsumiya, New York
King's Leap, New York

KOW, Berlin
Linseed, Shanghai
Lo Brutto Stahl, Paris
Lodos, Mexico City
Lodovico Corsini, Brussels
Lombardi-Kargl, Vienna
Lovay Fine Arts, Geneva
Lucas Hirsch, Dusseldorf
MadeIn Gallery, Shanghai
Magician Space, Beijing
Management, New York
Martins&Montero, São Paulo/Brussels
Molitor, Berlin
MORE Projects, Paris
N/A, Seoul
Noah Klink, Berlin
Öktem Aykut, Istanbul
Parliament, Paris
Peres Projects, Berlin/Seoul/Milan
Records, Athens
SISSI club, Marseille
Sofie Van De Velde, Antwerp
Sperling, Munich
Stereo, Warsaw
suns.works, Zurich
Sweetwater, Berlin
Tabula Rasa Gallery, Beijing/London
The Breeder, Athens
The Wig, Berlin
Theta, New York
Tomio Koyama, Tokyo
Tonus, Paris
Turnus, Warsaw
Ulrik, New York
Vacancy, Shanghai
Veda, Florence
Vistamare, Milan/Pescara
von ammon co, Washington DC





10 EDITIONS. WHERE DO WE STAND?

Creating a community

Now established as an invaluable and integral event in the Paris art calendar, Paris Internationale attracts a demanding and passionate public, made up of collectors from all over the world, as well as art professionals, curators, directors of institutions, artists and students. Paris Internationale is often cited as a preferred fair, and galleries report an unprecedented level of interest and attentiveness.

A springboard for artists

The list of artists acquired by museum collections (Tate Modern, MoMA, MNAM - Centre Pompidou, NMNM Monte-Carlo, Musée Saint-Etienne etc.) is long. Private foundations such as Collection Pinault, Lafayette Anticipation, M Woods, Fondazione Sandretto Re Rebaudengo also buy from Paris Internationale. In 2016, Jean-Marie Appriou made his very first sale to a foreign collector at Paris Internationale, an edition that also included a mural by Nicolas Party, now exhibited worldwide and of skyrocketed market value. Each edition has revealed artists who have gone on to be exhibited in Venice, to receive the Turner Prize, and so on.

Promoting Paris as a city of art

In 2015, a movement began that is now clearly visible. Paris was being rejuvenated by the opening of new galleries and the arrival of international curators. We were discovering openings where English was suddenly being spoken as much as French. This period also marked the strengthening of ties between different cultu-

ral industries, notably between contemporary art and the worlds of fashion, design and music. Paris was once again desirable. Since then, numerous private foundations settled in shop in the capital, as have international galleries.

Paris Internationale has strived and continues to offer cutting-edge projects that would be unimaginable at any other fair, contributing to the vitality of the Parisian scene and the city's attractiveness to artists and the entire international art community.

And as for the future?

The fair's ambition is to lay the foundations of a new contemporary art ecosystem built on sharing and discovery rather than competition, while remaining in touch with market realities and trends, artistic cultural research and the production and working conditions of artists and art professionals.

"It's essential for us to stay as close as possible to the collective utopia imagined by the founding galleries: a multi-generational contemporary art fair that brings together a community of galleries with shared values, in which encounters, discoveries and content are as important as commercial success." (Silvia Ammon, Director)

« 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 COM-
MERCIALY. »





PUBLIC PROGRAMMING

Talks

Paris Internationale continues its program of conversations led by emblematic personalities from the art world, with the support of the Fondation Pernod Ricard. Each day, a panel conceived and moderated by Alice Dusapin will be invited to converse publicly on a specific theme. Talks take place throughout the fair and are free of charge. They include curator and director of the John Giorno Foundation Anthony Huberman, publisher Dorothee Perret, Butt Magazine editor Evan Moffitt, curator, educator and researcher Anna Colin, artist Alexandre Estrella, and more to come.

Talks take place throughout the fair and are free of charge.

Daily Dérives

Guided tours of the fair will be offered on a daily basis. In the spirit of a stroll, curators, museum directors, artists, foundation directors, collectors (and sometimes all at once!) will wander through the fair and discuss the works on display.

In keeping with the situationist interpretation of wandering or drifting, the expression of personal points of view is preferred to academic demonstrations, in order to offer an intimate experience to those tempted to “let themselves go to the solicitations of the field and the encounters that correspond to it,” as defined by Guy Debord.

Non Profits

Since its foundation in 2015, Paris Internationale has been committed to non-profit organizations and contributes to

their visibility on the international scene they enrich daily. A total of 43 non-profit structures from the French and international scenes have been invited to take part in the fair free of charge to promote their actions, which are essential to the vitality of debates on contemporary creation and to the visibility of emerging artists or those evolving outside traditional market circuits.

Once again this year, four of them join the ranks of exhibitors, voluntarily mixed in with the exhibiting galleries: MORE Projects - Paris, The Wig - Berlin; Tonus - Paris; Turnus - Warsaw.

MAINTENANT!

For the third year running, Paris Internationale and the Centre National des Arts Plastiques (CNAP) are teaming up to present a program entitled **MAINTENANT!**

Four artists have been invited to exhibit work produced under the CNAP's support scheme for artistic projects. The aim of the program is to underline Cnap's long-term commitment to artists and their research, experimentation and creative work, in a specific context and at a given time: **MAINTENANT!** This year's programme features work by Cécile Bouffard (Dear Rocke), Rebecca Digne (Langue maternelle comme territoire), Nicolas Giraud (Ce qui se soustrait au regard) and Françoise Quardon (Forêt de larmes Gelées and Le Chant des femmes mortes).



ADVISORY BOARD

Paris Internationale is now advised by a strategic committee. It is made up of chosen personalities from the art world, called upon for their unquestionable expertise as well as their benevolence. The members of the board will meet on a regular basis to offer guidance as well as their invaluable expertise in fostering a meaningful future for Paris Internationale.

Our heartfelt thanks go to our first five members, who will be joined by more in the coming months.

Martin Bethenod

Consultant, independent curator, publisher and author

«I've been a visitor and a friend of Paris Internationale since its very first edition, and I haven't missed a single one. I love the energy, the speed, the risk-taking, the commitment and the freedom. I think PI plays a very important role in the Parisian and international contemporary art ecosystem. I'm happy to offer my views and advice. That's what friends are for, isn't it?»

Martin Bethenod has held a number of positions within public (Centre Pompidou, Délégation aux arts plastiques du Ministère de la Culture), philanthropic (Fondation de France) and private cultural institutions (director of FIAC from 2004 to 2010, then of Palazzo Grassi, Punta della Dogana and Bourse de Commerce until 2021).

Emanuel Christ

Founding Partner - Christ & Gantenbein

«I'm looking forward to the next (great!) years of Paris Internationale, using my ex-

pertise in spatial design to help shape the future of the fair as a dynamic platform for creativity and innovation, fostering cultural and artistic exchange. Designing this nomadic fair is a privilege that allows us to question many of the assumptions we have made about the design of art spaces.»

Emanuel Christ is co-founder, with Christoph Gantenbein, of the architectural practice Christ & Gantenbein. Established in 1998, the Swiss firm, which has offices in Basel and Barcelona, enjoys an international reputation, particularly in the design of spaces for art and exhibitions. Their projects include the renovation and extension of the Swiss National Museum and the Kunstmuseum Basel. Trained at ETH Zurich, where he has been a full professor since 2018, Emanuel Christ's research activities take the form of regular publications, exhibitions and conferences.

Claire Le Restif

Director, Curator - Centre d'art contemporain d'Ivry - le CRÉDAC

«I am convinced that Paris Internationale's identity of inclusion and support for young creators favours its relationship with the ecosystem of contemporary art centres».

Claire Le Restif sees her work as a curator who pays great attention to context, not in order to respond to a demand but to enable and offer something different. Crédac is known for its will to break new ground and give young artists a chance, combining a policy of excellence in terms of artistic choice with a quest for closeness to the public. Considering the curator to be 'an intermediary' whose 'personality must ne-



ver predominate', Crédac favours long-term reflection with the artists and the production of new works.

Sibylle Loyrette

LL.M. Avocate (Paris) and Rechtsanwältin (Suisse)

« I have actively advised and backed Paris Internationale since its second edition, thus developing a very strong and personal connection to the fair, its founders and team. I sincerely hope to help anchoring and promoting the unicity, success, and magic of Paris Internationale for many many years to come. »

Sibylle Loyrette is an attorney at law with a presence in both Switzerland and France. Sibylle provides legal advice and representation to international private clients and companies with a special focus and experience on art related matters. In addition to her legal practice, Sibylle holds a teaching position in Art & Law at the Zurich University of Art, ZHdK. She also holds positions as member of the board of non-profit organizations and is an active member of various art and legal associations. She regularly contributes to presentations and conferences on art law and related topics.

Michèle Sandoz

Director - Grisebach Switzerland

« Paris Internationale is indeed a standout in the Parisian art scene. Its nomadic nature and commitment to showcasing emerging voices while fostering inclusivity and collaboration make it a unique and vital platform. By continuously engaging with the contemporary art discourse and reflecting the diverse perspectives of a new generation of artists and galleries, it embodies a forward-thinking approach to the art world. »

Michèle Sandoz has held various positions in international artistic initiatives. She headed the artistic initiative for the International Committee of the Red Cross, as well as VIP relations for Art Basel, for almost ten years as Global Head of VIP Relations. Michèle is an advisory board member of the Executive Master in Art Market Studies at the University of Zurich and the Lagos Biennale. She is a founding member of the Zeitz MOCAA Global Council in Cape Town, and of Inclusion360, an association fighting for global societal inclusion. Co-president of the Association of Friends of the Swiss Institute Contemporary in New York, she also advises international institutions through her company *art matters*.





TEAM 2024

The 2024 edition is organised by galleries Ciaccia Levi, Crèvecœur and Gregor Staiger, and directed by Silvia Ammon.

Communication: Studio Marie Lusa
Exhibition Design: Christ & Gantenbein
Legal Council: Sibylle Loyrette
Development and PR: Pauline Rieuf

Team: Josephine Dauphin, Lucas Doyard, Victoria Easton, Lou Ellingson, Eve Horiet, Marianna De Marzi, Alessandro Pasero, Hugo Scoarnec.

SELECTION COMMITTEE

Nerina Ciaccia & Antoine Levi - Ciaccia Levi, Paris/Milan
Axel Dibie & Alix Dionot-Morani - Galerie Crèvecoeur, Paris
Cornelia Grassi - greengrassi, London
Marie Lusa & Gregor Staiger - Galerie Gregor Staiger, Zurich/Milan
Fernando Mesta - Gaga, Guadalajara, Los Angeles
Raphael Oberhuber - KOW, Berlin

ADVISORY BOARD

Martin Bethenod - Advisor, curator, editor and author
Emanuel Christ - Founding Partner, Christ & Gantenbein
Claire Le Restif - Director, Curator - le CRÉDAC, Ivry-sur-Seine
Sybille Loyrette - LL.M. Avocate (Paris) and Rechtsanwältin (Suisse)
Michèle Sandoz - Director, Grisebach Switzerland
...more to come!



PARTNERS 2024

EXHIBITION DESIGN:

CHRIST & GANTENBEIN

INSTITUTIONAL PARTNER:



ASSOCIATE PARTNER:



HOST PARTNERS:



TECHNOLOGY PARTNER:

Artlogic

MEDIA PARTNER:

Art Review, Blau International, Cura, Flash Art, frieze, Mousse, Projets, Quotidien de l'art, The Art Newspaper, Texte zur Kunst, Zérodeux



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