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A new international chapter at the crossroads  
of Milano Art Week & Milano Design Week

From 18 to 21 April 2026, with a VIP Preview on 17 April, Paris Internationale Milano marks a decisive step in the fair's evolution. Taking place during the Milano Art Week and the opening days of the Milano Design Week it creates an exceptional convergence between art and one of the most influential design events worldwide. Conceived as a focused and rigorously curated platform, this first edition outside France reaffirms Paris Internationale's dual identity: a place of discovery and a trusted marketplace for contemporary art.

Long recognised for its pivotal role in design, architecture, and visual culture, Milan today hosts an art scene that is both vibrant and experimental, deeply rooted in history while actively shaping contemporary practices. This context makes Milan a natural setting for Paris Internationale: a city where collecting, production, and intellectual exchange are closely intertwined — a local context the fair will celebrate through collaborations soon to be announced. Within this context, the overlap with the Salone del Mobile amplifies an already vibrant local ecosystem, bringing an exceptional influx of international visitors—alongside Milan's established community of collectors, designers, and cultural actors—and reinforcing the fair's position at the intersection of contemporary art and broader creative industries.

Paris Internationale Milano brings together a selective group of international galleries whose programs combine ambition, criticality, and long-term commitment to their artists. The fair is conceived as a place where attention and time allow meaningful encounters with artworks—often leading to confident acquisitions by private collectors and institutions alike. Faithful to its founding ethos, Paris Internationale privileges depth over volume, offering an intimate and deliberately limited format that caters to both emerging collectors and seasoned connoisseurs, as well as institutional collections of all scales.

As Tommaso Sacchi, Deputy Mayor for Culture of the City of Milan, states: "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."

Paris Internationale Milano will take place in a landmark 1950s building near Milano Centrale, offering 2,000 m<sup>2</sup> of exhibition space : Palazzo Galbani on Via Fabio Filzi — a striking example of post-war modernism designed between 1956 and 1959, with structural engineering by Pier Luigi Nervi, celebrated for its prism-like form and elegant curtain-wall façade — today the subject of a conservation-oriented renovation by Park, that revives its original structural expression and spatial clarity for a new era of use. The scenography is developed in close collaboration with the Swiss architecture firm Christ & Gantenbein, continuing a long-term dialogue that has shaped Paris Internationale's spatial identity over multiple editions. The architecture allows for generous presentations and sustained engagement with the works, complemented by a restaurant and bar that extend the experience throughout the day.

The format will bring together around 35 international participants selected for the rigor and clarity of their programs. Alongside the exhibitions, a concise program of talks and events will further contextualise the presentations, reinforcing Paris Internationale's role as a platform designed for attention, commitment, and long-term engagement with contemporary art.



**Milano**

AAAAAHHH!!!  
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## 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.





## 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.



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PRESS CONTACTS:

Lara Facco P&C  
T. +39 02 36565133  
E. [press@larafacco.com](mailto:press@larafacco.com)  
[www.larafacco.com](http://www.larafacco.com)

Lara Facco | M. +39 349 2529989 | E. [larafacco@larafacco.com](mailto:larafacco@larafacco.com)

Denise Solenghi | M. +39 333 3086921 | E. [denisesolenghi@larafacco.com](mailto:denisesolenghi@larafacco.com)

Silvia Ammon | M. +33 6 23 43 18 16 | [silvia@parisinternationale.com](mailto:silvia@parisinternationale.com)

Lucas Doyard | M. +33 6 40 24 83 11 | [press@parisinternationale.com](mailto:press@parisinternationale.com)