



Paris Art Week Is Packed With Satellite Fairs for Every Taste

BY DEVORAH LAUTER  October 18, 2024 4:16pm



The art world is still flush from Paris fever, with international galleries vying for a foothold in the City of Light, particularly since Brexit in 2016 and the arrival of Art Basel Paris three years ago. Now added to this week's *fete* are several new satellite fairs and expanded, hybrid selling exhibitions.

From Thursday to Sunday, the US-based New Art Dealer's Alliance is partnering with local artist-run organization The Community for "Salon by **NADA** and The Community." The hybrid, must-see selling exhibition OFFSCREEN has expanded, welcoming Marian Goodman gallery for the first time with a special Chantal Ackerman project, and the Place des Vosges in the Maris is hosting an informal grouping of eight pop-up galleries, including Chris Sharp Gallery, and Corbet vs. Dempsey, to name a few. Not to be forgotten, the mainstay **Paris Internationale** fair is celebrating a decade since its founding.

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With so many events over such a densely-packed week, comes the inevitable question of whether the Paris pie is big enough to go around. Yet from what *ARTnews* has been hearing, for now, the answer is a resounding, *yes*.

"I absolutely think there's room for all of it," Lowell Pettit, a New York-based art advisor at the **Association of Professional Art Advisors** told *ARTnews*. "If the economics are there, from the point of view of our responsibility to our clients, it's required reading" to attend just about every satellite event. "It's fascinating the number of different options and experiences ... It just means more voices, more artists and more venues in which to experience art."

Galleries too, are eager. Silvia Ammon, director of Paris Internationale, told *ARTnews* she has never received so many requests to join the fair—400 applications for 75 spots. This, despite smaller and midsized galleries struggling amid ever rising operating costs and a down market. “It’s been a really difficult year for the whole art market, and young galleries in particular, but I had no withdrawals. I feel a very strong desire to be in Paris and for this week in October,” she said.

Asked if she was at all uneasy about competing with newcomers like NADA, Ammon quickly brushed aside any concerns. After all, Paris Internationale was created because the city lacked international attention, and she, along with other galleries and founding organizers built the fair as an alternative to the former Fiac, which, as Ammon put it diplomatically, “wasn’t on the top of the list,” for art world travelers.

“Paris [in 2015] wasn’t the same city it is today. We were frustrated that our colleagues and galleries ... were not that interested in coming [here],” Ammon said. “We wanted to bring in foreigners and offer something else, a platform, to the emerging Parisian scene.”

Paris Internationale, along with other satellite fairs, also serve a real need, because Art Basel simply cannot take on all the many deserving galleries that don’t make the cut. Ten years on, it would be an understatement to say that Paris Internationale’s efforts have paid off. The non-profit has become known for showcasing emerging and smaller galleries, often in unusual, locations, and holding onto its community-focused model without significantly expanding. That stellar eputation is what drew Peres Projects’ founder Javier Peres to the fair. A regular at Art Basel, Peres decided to show at Paris Internationale for the first time this year. The fair is being held, like last year, in a bare-bones multi-story building in Paris’s Grands Boulevards neighborhood that feels like a stripped construction site. Peres has one of the fair’s best booths, with a duo presentation of paintings and collages by Daniele Toneatti, alongside epoxy resin figurative sculptures by Rebecca Ackroyd.

“It’s been amazing. Great people, organization, and frankly, more affordable,” Peres said. “The market is not ideal at the moment, and costs keep going up.” Peres added that he made several sales on the first day and met almost all new clients. Nevertheless, selling sculptures was particularly challenging, and there was “still work to do.”

Elsewhere at Paris Internationale, Portland, Oregon's ILY2 presented fabric and collage pieces by 75-year-old artist Bonnie Lucas, which were made as far back as the '70s. Senior director Jeanine Jablonski and gallery founder Allie Furlotti told *ARTnews* that Lucas has not yet received due recognition, as she was an outlier to feminist movements for much of her career and produced a highly feminine, over-the-top, bejeweled and pink-filled aesthetic. The first day of the fair was busy, they said, and some sales were made, but they were still hoping to connect with institutions.

"I've wanted us to be in Europe," Jablonski said. "And this fair is a lot about community and care, in the way that we operate. It feels very aligned."