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The Best Booths at Art Basel Paris, from Invasive Silver Larvae to an Irresistible Pink Cat

BY SARAH BELMONT October 23, 2025 12:57pm

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Art Basel Paris runs through October 25. Courtesy of Art Basel

This year's Art Basel Paris had a twist: the VIP preview on Wednesday actually wasn't the first time visitors were let into the fair. The day before, in a newly introduced event dubbed Avant-Première, Art Basel Paris's 206 exhibitors were allowed to extend up to six invitations to collectors of their choosing. Avant-Première was meant to create an intimate atmosphere that differed from the busier vibe of a VIP preview, but many dealers said the day fell short of expectations.

The actual VIP preview did not. Lines began forming as early as 9:20 a.m. with visitors eager to beat the rush and be among the first to get in. It hardly seemed that the departure of director Clément Delépine, who announced last September that he was leaving for to join the Lafayette Anticipations art space, had any impact on the proceedings.

According to multiple dealers who spoke with *ARTnews*, experimental art was alive and well here at the Grand Palais. Kinetic art also looms large, with moving works here by Philippe Parreno at Pilar Corrias's booth and Meriem Bennani at Ludovico Corsini's. And that's not to Julius von Bismarck's installation, on view at the Petit Palais as part of Art Basel's Public Program.

The 2025 edition has 29 first-time participants, including 13 newcomers to the main sector, among them the Approach from London and Ludovico Corsini from Brussels. Twenty exhibitors are presenting joint booths, wherein dealers team up to present art together—more than ever before at this fair.

Below, a look at the best booths at Art Basel Paris, which runs until October 26.

Hector Hyppolite at the Gallery of Everything



Hector Hyppolite, *Untitled (Figure)*, 1945.

Photo : Courtesy the Gallery of Everything

The London-based Gallery of Everything returns to Art Basel Paris's Premise sector with a solo spotlight on Hector Hyppolite (1894–1948), a self-taught Haitian priest and painter who brought Vodou spirituality to the global art scene. "His work has nothing to do with Haitian art. If you label it that way, you're lumping it in with something that came later—and that was largely an American invention," said James Brett, the creative director of the gallery who first heard of Hyppolite 25 years ago. "I am not denying the origins, but I reject the minimizing of the power of the first Black Surrealist—which he is. He is one of that generation of hiding-in-plain-sight artists."

When André Breton visited Haiti in 1944, he was immediately captivated by Hyppolite's vivid and symbol-laden paintings. At the center of the booth are three original works that appeared in the landmark "*Le Surréalisme en 1947*" show. Among them is *Papa Lauco* (1945), which was featured as the very first plate in the exhibition catalog. The presentation also includes 25 rarely seen works on paper, card, and board, including multiple portraits of Hyppolite's muse and spirit guide, Erzulie.