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Early Sales at Art Basel Paris See Buyers Favoring Substance Over Speculation

Collectors here seem increasingly selective, gravitating toward institutionally grounded names and blue-chip fixtures, while showing less appetite for new figurative works propelled by purely commercial momentum.

By [Elisa Carollo](#) • 10/23/25 10:55am



Art Basel Paris opened yesterday (Oct. 22) with its official VIP preview, though a new pre-opening—the Avant Première—had already built strong momentum the day before. In just four hours on Tuesday, dealers secured a wave of early sales—setting a more composed tone for opening day compared to last year’s frenetic debut at the Grand Palais. For the Avant Première, galleries invited six top clients, each with a plus-one, drawing roughly 6,000 guests in the fair’s first hours, according to Art Basel. Another 12,000 attended the VIP preview, which helped prevent the jam-packed aisles of last year’s edition.



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

In the same section, the London-based Gallery of Everything presents a museum-quality—and museum-targeted—spotlight on Afro-Caribbean painter Hector Hyppolite (1894–1948). A self-taught Haitian Surrealist and Voodoo priest, Hyppolite is widely regarded as one of the most important African diaspora painters of the 20th Century and a pioneer of Black Surrealism, and he inspired artists and writers such as Jean-Michel Basquiat, Hervé Télémaque, Truman Capote and Zadie Smith. The presentation unites seminal works and archival materials that highlight his singular contribution to Surrealism and beyond, revealing the visionary power of a practice deeply rooted in Haitian folklore, mythology and spiritual iconography. André Breton personally visited Hyppolite in Haiti and later included his work in the landmark 1947 Surrealist exhibition, whose catalogue—designed by Enrico Donati and published by Aimé Maeght—is part of the presentation. For Art Basel Paris, the Gallery of Everything assembled an exceptional survey featuring three original works from that publication, shown together for the first time since 1947. Hyppolite, who produced fewer than 300 works before his death at 54, now sees prices rising into the six-digit range, particularly for pieces included in the 1947 Surrealist show.

His *La Reine Congo* (1946) is held in the Museum of Modern Art's permanent collection, while his iconic *Ogoun Feray* (1945) was most recently exhibited in “Surréalisme (2024/25)” at Centre Pompidou.



Hector Hyppolite, *Une Prostituée (A Prostitute)*, 1946/47. . Courtesy: The Gallery of Everything

Around the balcony overlooking the blue-chip ground floor, Emergence offered a dense concentration of valuable discoveries and ambitious presentations. Standing out among them, BANK from Shanghai presented a fully staged environment by Duyi Han, rich with layered symbolism and references to both Chinese tradition and contemporary society.