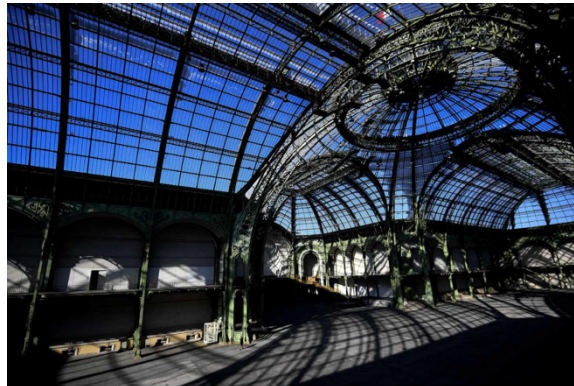


# Le Monde

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By Harry Bellet and Roxana Azimi

**At Art Basel, Paris+ is on everyone's mind**  
The holding, in October, of the first Parisian variation of the Swiss fair, in place of the FIAC, caused gallerists and dealers to react.



The nave of the Grand Palais, in Paris, in February 2021. CHRISTOPHE ARCHAMBAULT/AFP

In the aisles of the Basel fair, between two purchases, we talk about Paris+, the new event with the acronym Art Basel which has dislodged the FIAC from the Grand Palais and is scheduled for October 20 to 23. The three days of selection, organized on June 7, 8 and 9, turned into a headache as the demand is strong: 750 applications, twice as many as in FIAC time, for 145 places, compared to 289 from ArtBasel.

"We feel a greater excitement," says gallery owner [Niklas Svennung](#), member of the fair's selection committee. The fight will be tough, there won't be room for everyone, and we hope that only the best will come out of it: the "crème de la crème", as the Swiss like to say, which would then of Paris+, in qualitative terms, the "best" fair in the world.

## **Art Basel could be overshadowed**

"Before, Paris was a complement. Today, this is the subject," adds his colleague Georges-Philippe Vallois. The American Lisa Schiff, who advises twenty very wealthy clients, recognizes this: in twenty years, she has only been to the FIAC half a dozen times, almost systematically preferring [Frieze, the turbulent London fair](#). This fall, she will make the opposite choice. "Paris has become cool, it's where you have to be," she sums up. So much so that many people think that, eventually, Art Basel could be eclipsed by its Parisian offshoot.

With its unparalleled museums, its starred restaurants, its luxury boutiques and its gleaming palaces, the City of Light has qualities like no other. "Paris offers distractions, whereas in Basel, the destination is the fair itself," objects merchant [Iwan Wirth, who will open his Parisian extension in 2023](#).

He's not wrong: Basel is a small city. Public transport is efficient and connections are fast, so much so that billionaires prefer the tram to the limousine. The cultural offer outside the fair is far from negligible, as evidenced by the current exhibition of Mondrian at the Fondation Beyeler, which a French public museum would have had great difficulty in organizing. But, above all, the narrowness of the premises means that professionals from the art world (we also include collectors) meet there all day long, which facilitates exchanges and will be almost impossible in Paris. We can also fantasize about the opacity of bank accounts (it has, for the most part, disappeared) and about the free ports where the works are stored without customs fees (those still exist)...