

Collecting

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Gilding the Lili Artist Lili Reynaud-Dewar on challenging the nude — PAGE 3

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Art Basel's capital asset

Paris+ par Art Basel | Its second edition is making the most of the city's art uptick. By *Melanie Gerlis*

After a well-received first edition of Paris+ par Art Basel last year, Vincenzo de Bellis, the group's Italian-born director of fairs and exhibition platforms, is well aware of what the music industry calls "second-album syndrome": the danger that a follow-up falls short of the success of the first. But this year, he says, the fair (October 18-22) has a much broader citywide programme; expected visitor numbers are up; and its exhibitors and organisers have had longer to prepare, given that the event only joined the Art Basel stable in early 2022. "If anything, it will be better!" he says.

De Bellis's role at Art Basel has also evolved in the past 12 months. He joined



shortly before last year's Paris fair and at the time was working two transatlantic jobs (his previous role at the Walker Art Center in Minneapolis didn't end until last October). And while he was appointed to oversee all four Art Basel fairs — in Basel, Miami, Hong Kong and Paris — this was before each had a dedicated director, so he was initially more hands-on.

The unflashy de Bellis seems more comfortable in a less public-facing spot

now. He sees his role as having an alternative eye to the others in the room while also leaning on his curatorial experience to "open up conversations with institutions and people I have known for many years". His vision, he says, is "to remember that artists are the core of what we do and letting them lead is always beneficial to everyone", believing that their voices can provide "fertile ground" to bring in new ideas for the fair group. De Bellis is, however, under no illusions about his priority task. "It needs to be very, very understood that Art Basel is a commercial enterprise that stands for supporting sales of art," he says.

At the same time, and for Paris in particular, he emphasises the public programme of free-to-see events outside of the fair's walls. "In Paris, we really insert

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Above: 'Tramonto' by Etel Adnan at Galerie Lelong. Right: 'Concave Circle Fluorescent Yellow' by De Wain Valentine at Almine Rech — © Estate of Etel Adnan, De Wain Valentine/Estate of De Wain Valentine; courtesy artists/galleries. Photo: Matt Kroening



Left: 'Tetris plan' by Pablo Tomek at Galerie Christophe Gaillard © Pablo Tomek, Adappt: courtesy artist/gallery. Photo: Rebecca Fanuele



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Lagerfeld and Lalannes lift fair's debut

Design Miami | Its first Paris edition is sited in the fashion guru's gilded residence. By *Caroline Roux*

Next week, and just a year late, Design Miami will open its first fair in Paris. What was originally devised to take place in a tent in the Place de la Concorde in 2022 will instead appear in a spectacular 18th-century *hôtel particulier* just a block south of the Musée d'Orsay. The Hôtel de Maisons offers nearly 11,000 sq ft of gilded and panelled interior space and a vast formal garden. Both will be filled with design artefacts from the early 20th century to the present day, on offer from 27 galleries.

According to Jen Roberts, Design Miami's chief executive, the company had been eyeing up Paris for a while but decided to commit once Art Basel announced its first fair in the city for

'I can't think of another city in the world with this level of dealers and galleries,' says Simon Andrews

October. "We were sure it would all happen last year until we received a notice at the end of July to say the venue was no longer viable," says Roberts. Partly to blame were unruly scenes following a football match, which made the police nervous about introducing more activity around a site as central as Concorde. This year, after they had looked at 48 possible locations, the Hôtel de Maisons appeared as a last-minute option. "My team said, 'It's a fabulous house! Don't walk, run!'"

The house is indeed so fabulous that, from 1977 to 2007, when still under the ownership of the Pozzo di Borgo family (a name by

which is sometimes known), it was home to Karl Lagerfeld. He lived there in extraordinary eclectic splendour, surrounded by historical tapestries and bronzes as well as contemporary works by Konstantin Grcic and Martin Szekeley.

"It's not going to be easy to install our pieces there," says gallerist Jacques Lacoste, the city's leading specialist in the *haute bourgeois* works of mid-century designer Jean Royère. "We can't put anything on the walls or hang anything from the ceiling. But it is a mini-Versailles." Some, though, have lucked

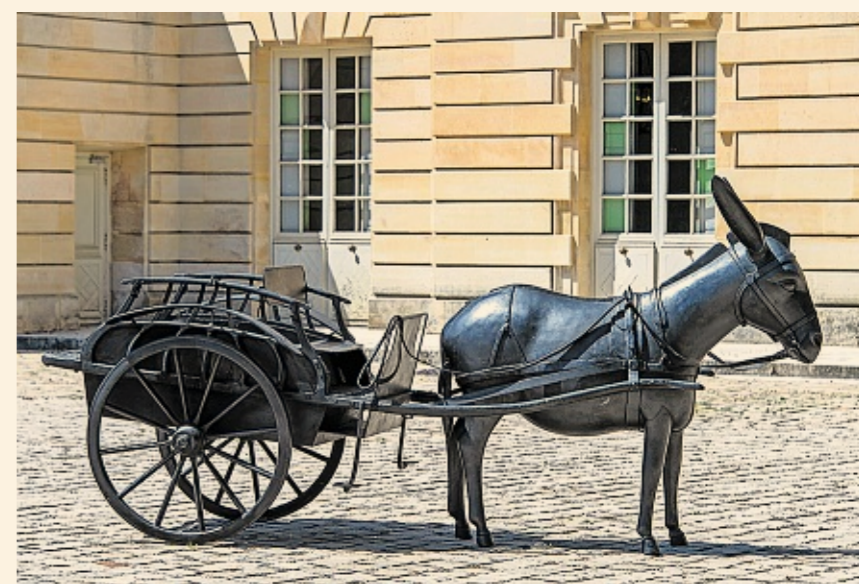
out. "We've been told we're showing in Karl's former bedroom," says Paul Bourdet, who runs a gallery with his partner Charlotte Ketabi. The pair specialise in 1980s French design. "For us this work, by Philippe Starck, for example, is already historic. It's sculptural and radical, and we're excited to show how well it fits into this uniquely Parisian decor."

In the Hôtel de Maisons' very large garden galleries will be able to show outdoor works, some with unique connections to the city. For Ketabi Bourdet, this means a pair of aluminium chairs designed by Starck in 1984 for the Parc de la Villette in Paris. The originals are still there, and other examples are rare. Edward Mitterrand, who is a specialist in the work of Claude and François-Xavier Lalanne, known for their large sculptural renditions of animals, will be exhibiting the latter's "Âne attelé" (Donkey in harness), equipped with a cart-cum-planter, conceived in 1989 for the parc Georges-Brassens. "Les Lalannes," says Mitterrand, "have become icons of French design around the world, particularly in Asia. But I would love this piece to stay in France."

Design Miami's first manifestation was in December 2005 and timed to coincide with Art Basel Miami Beach. At the time, co-founder Craig Robins was busy developing Miami's Design



Left: Philly Lamp, 3019 by Daniel Arsham at Friedman Benda. Above, from left: the Hôtel de Maisons; AYOR (at your own risk) (1991) by Ron Arad at Friedman Benda; Kazunori Hamana ceramic at Pierre Marie Giraud; 'Âne attelé' (1989) by François-Xavier Lalanne — Courtesy Friedman Benda/Ron Arad/Pierre Marie Giraud/Hugard & Vanoverschelde/Galerie Mitterrand/Daniel Arsham; photos: Fabrice Goussier; Didier Saulnier



District, converting an unloved quarter into an outdoor experience synonymous with high French fashion. By bringing the fair to Paris, Robins is reinforcing this Franco-American alliance. "Our relationship to the luxury world is paramount," he says.

While London is a vibrant place for contemporary design, Paris is the older sibling, where blue-chip design galleries proliferate on both banks of the Seine. They are the guardians of major French design legacies — Royère, Jean Prouvé, Charlotte Perriand, Georges Jouve, Pierre Paulin and living designers such as Starck and Szekeley. "There is a diversity of museums

focused on decorative arts, huge numbers of interior designers," says Simon Andrews, a design expert who worked at Christie's for 26 years. "And then there is the colossal flea market in Clignancourt. I can't think of another city in the world with this level of dealers and galleries."

London had nonetheless been a key design hub until Brexit landed a 20 per cent import tax on goods from Europe. "A vast quantity [of design] would come into London, and 60 per cent upwards would be spread out again to the US and Asia," says Andrews. "But there has been an inevitable retraction since Brexit. Paris has the infrastructure and the appetite and the capacity to absorb the material and disseminate it."

Marc Benda, a director at the US gallery Friedman Benda, says the intellectual approach to design that prevails in Paris underpinned his gallery's decision to open a space there. In 2024, Friedman Benda will unveil a lofty space in the Marais that once sold Lee jeans, just a short walk from the Centre Pompidou.

Meanwhile, at Design Miami it will show works by contemporary designers, including the Dutch Joris Laarman, British Samuel Ross and American Misha Kahn, who do not as yet have a profile in France. "We've created a major presence for these artists in the US," says Benda. "Now we can do the same for them in Europe."

October 18-22, designmiami.com

Paris Internationale

"Nomadism is part of our identity and we love the adventure," says Silvia Ammon, director of contemporary art fair Paris Internationale (PI). Created in 2015 to promote artists on the periphery of the establishment, for its ninth edition the dynamic fair will take over four floors of a Modernist concrete landmark, Central téléphonique Le Coeur in Le Marais, with 71 galleries exhibiting from 25 countries. (Right: 'Dream Police (our lungs)' (2023) by Kyle Thurman at Sophie Tappeiner.)

Since its debut, the "collegial initiative" has charged smaller participation fees than its larger competitors, which encourages galleries to take risks. Lowering the barrier to entry does not make the selection process less rigorous: "We choose galleries that see themselves as cultural producers and exhibition spaces as much as they see themselves as dealers," says Ammon (right).

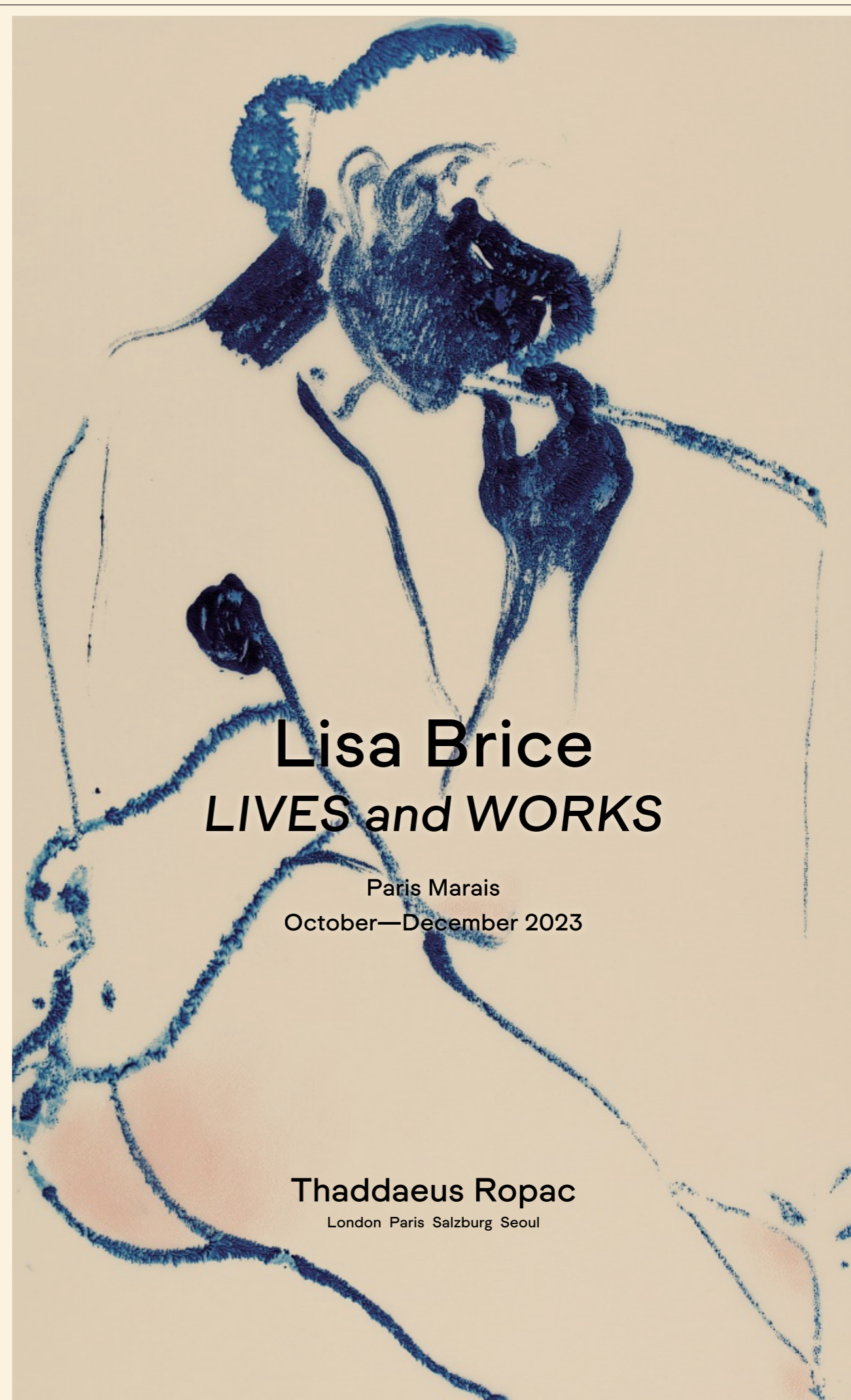
Paris's contemporary art scene, and PI with it, had evolved largely without a break over the past decade — until last year, when leading fair Fiac lost its place in the Grand Palais to Paris+ par Art Basel. (PI's former co-director, Clément Delépine, is now the director



of Paris+.) "What's exciting is how we can have an impact on how contemporary art is perceived all year round and how we can inspire a new generation of collectors."

There had been plans for a PI pop-up, but for now, "the main ambition is to continue to propose an event that is singular and highlights a certain community, a place where people like to spend time." **Tamara Kormornick** October 18-22, parisinternationale.com

Courtesy artist/gallery; © Valentina Rosas



Lisa Brice LIVES and WORKS

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