

The Telegraph

L U X U R Y

Art Collectables Design

What to expect at PAD 2014

This year's Pavilion of Art and Design, to be held in London's Berkeley Square, is set to be more eclectic than ever



BY HENRIETTA THOMPSON

OCTOBER 05, 2014 07:00

Ultimately, it's a question of taste. Are you an art nouveau or deco person? Do you have a feeling for the fun furniture of the Memphis era or are you strictly American mid-century modern? In fact, do you like a total look at all, or do you prefer to mix it up? If it's the latter, as a collector you probably find you have to shop around to find a mix of pieces to tick all your boxes, since galleries tend to specialise in one area. But the good news is that you might well find a kindred spirit in Patrick Perrin, founder and *tour de force* behind the annual Pavilion of Art and Design, the eighth edition of which comes to London this month.

This year a total of 61 galleries from 10 countries will line the aisles of the boutique marquee in Berkeley Square, their booths frequently punctuated by the square's ancient trees. "Eclectic" is the word frequently used to describe PAD and it's easy to see why. For London 2014 there will be new ceramic art by Aldo Bakker from the French museum and porcelain factory, Sèvres – Cité de la Céramique.

There will also be lots of fashionable tribal art from two more Parisian galleries: Alain de Monbrison and Galerie Flak, as well as Congolese sculpture at Lucas Ratton. You can expect contemporary Japanese decorative arts at Katie Jones (a newcomer to the fair) and modern Brazilian pieces at Galerie James. And there will be many other surprises besides. Whether it's art jewellery or an Andy Warhol you're after, PAD will offer up its treasure trove; your only job will be to dig it out.

Patrick Perrin founded PAD with his business partner, Stéphane Custot, in Paris in 1997. A fourth-generation dealer with his family business, Galerie Perrin, his specialism had long been 18th-century antiquities. This time, he wanted to do it his way, and when he began PAD he also began to mix things up. A lot. An intriguing dialogue between modern art, historical and contemporary design and jewellery, new visitors to the fair are often shocked and surprised to see antiques mixed up with pop art paintings and mid-century design originals at every turn. From art nouveau to contemporary design, there is a surprise round every corner, and the result is as

stimulating to sales as it is inspiring visually: "A reinvention of the Cabinet d'Amateur and the notion of eclecticism, anticipating the aesthetic aspirations of its time," says its website.



Shell (*Neptunea Angulata*) ring in 18-carat rose gold, edition of 12, signed, by Rebecca Horn at Elisabetta Cipriani

In 2007, PAD opened an outpost in London to coincide with Frieze. Whereas the contemporary art fair had made its name across the world as a supersized circus in a vast white tent in Regent's Park, this affair in Berkeley Square would be boutique-style: an old-world atmosphere, the booths arranged among the trees in a cosy yet glamorous setting.

Since then, a number of other fairs have been established in the capital and around the world, catering for a similar collector: Design Miami at Art Basel is one of the more high profile, while closer to home in London's Royal Hospital Chelsea, Masterpiece fills aisle after aisle with galleries handpicked for high net-worthers looking to furnish another room with an *objet*. But Perrin remains unfazed, derisive of anyone who might take a market-driven approach over a strictly curatorial one. PAD, he affirms, is resolutely not about compromise. "It will never be made banal just to get more people through the doors, or to try to make more sales. I would get a headache after two hours, that's boring."



PAD president Patrick Perrin

To be in charge of a fair and be so resolute in your vision is unheard of elsewhere in the world of art and design: this is an industry driven by sales and numbers. But it's as refreshing as it is brave, and it's certainly the secret to PAD's success over the years. Perrin's gallery choices, meanwhile, are always backed by a tight-knit selection committee too, making doubly sure that nothing that's not a perfect fit will get past the entrance curtains.

"PAD is mine, it's what I like," he says. And as if to balance the statement, wisely adds: "It's very nice, very friendly, and there's not too much pressure. We can be like this because we don't have to fill a huge space – we'll never leave Berkeley Square – so it's not about selling booths to anyone we can get. I check absolutely everything. I think

very carefully how the galleries are positioned next to each other to make them look their best. The people who come are all people I like... PAD is a way of life: a glamorous life, yes, but PAD is a feeling. To me it's *épidermique*..."

Nurturing new and fresh talent is an important part of Perrin's work with PAD. "People say Paris isn't as good as London now, but I disagree," he says. "Because it's just more like a flea market – this is where we find some brilliant young talent and that's what I like – it's fresher, new." And he is talking of the Marches des Puces in which many dealers (like Perrin himself) learn their trade. "If you can sell a broken chair you really know what you're doing. And you really have to have that passion in you to do it."

Though Perrin and Custot ventured to take the PAD brand to New York in 2011, it was "a contractual nightmare" and the idea was quickly abandoned. A Milan pop-up followed with better results. Now? Perrin promises it will not be following Frieze's footsteps and pitching its tent in Hong Kong, though when I mention LA he defers. "LA has big potential, it's very interesting... We'll see," he shrugs, nonchalantly.

Meanwhile, the London and Paris exhibitions grow in quality and reputation year on year. A singular vision driven by personal passion and taste is apparently also good for business. And Perrin advises visitors and collectors to approach their acquisitions in the same way. "Never buy as an investment," he says. "Buy it because you love it. Because you want to live with it. Otherwise it doesn't make sense."

PAD is at Berkeley Square, London W1, October 15-19

Introducing four newcomers to PAD:



Pappamma lamp in bronze, at Carpenters Workshop Gallery

Katie Jones

Japanese art

A new exhibitor at PAD London this year, over the past 20 years Katie Jones has built up a reputation as the go-to gallerist for contemporary Japanese applied arts in Europe. Representing an ever-changing group of the country's freshest talents from the current generation, Jones says the extraordinary breadth of Japan's artistic

achievements through the 20th century remains unfamiliar in the west. "What makes PAD different from the other fairs I have exhibited at is that it is much more design-based with very

diverse exhibitors from around the world, especially showing 20th and 21st-century furniture," she says. Visitors can expect to see a selection of Japanese ceramics, metalwork, indigo-dyed hangings, a stainless-steel hanging, a pair of large paper screens and a pair of large abstract bamboo sculptures. katiejonesjapan.com

Elisabetta Cipriani

Contemporary jewellery

Since opening her gallery in 2009, Elisabetta Cipriani has commissioned jewellery from a starry array of international artists from Jannis Kounellis to Rebecca Horn, Tatsuo Miyajima and Carlos Cruz-Diez. This year at PAD London she will show the results of a new jewellery project with Austrian artist Erwin Wurm, and a first time collaboration between the gallery and Iranian artist Avish Khebrehzadeh to create a limited-edition series of sunglasses.

"The sunglasses, as a physical mask and facial ornament, are a deliberate play of the notion of the mask, central in the artist's more recent works, being in essence a study of conditions, behaviours or gestures through which the individual either conceals the true self or projects an alternative



**Rosso shaped canvas and vinyl tempera, 1965,
by Agostino Bonalumi, at Robilant + Voena**

self," says Cipriani, somewhat evocatively. The first time I took part in PAD was in Paris three years ago; it was our first participation at an art fair and I was extremely honoured to be part of it as I always thought it was one of the most interesting and sophisticated fairs in Europe for art and design. Unexpectedly, she also won the Fine Art prize that year with the Giuseppe Penone necklace, which went on to join the collections of the Musée des Arts Décoratifs in Paris. elisabettacipriani.com

Robilant + Voena

15th-21st century fine art

Dover Street-based fine art gallery Robilant + Voena is bringing a selection of work by Italian spatialists to PAD London this October. "The Italian spatialists are incredibly relevant in precisely this environment as their work was itself born of the meeting point between art and

design in 1960s Milan,' says gallery director Mira Dimitrova. 'They experimented with new materials used for industrial purposes, they pushed the boundaries of painting, created new constructions and forms, all inspired by the developments in industry and design happening in Italy in the late Fifties, early Sixties.' The period is having a mini-revival right now, she says, among designers, architects and collectors, and the show will dovetail nicely with a bigger exhibition on Scheggi in Dover Street, too. robilantvoena.com

Carpenters Workshop Gallery

Unique and limited-edition art and design

This year the Carpenters Workshop Gallery's booth at PAD London will follow a "Rock the Casbah" theme, in a sequel of what they showed in Basel in June. A group show, curated by Jerome Sans and including pieces from Dutch collective Atelier Van Lieshout among others, the idea is to showcase artists who transcend classical borders of art and design, erasing the boundaries between the two disciplines. According to the curator: "The works will be 'pieces for living', functional sculptures that enable the artist's world to connect to reality."

CWG's owner Loic le Gaillard explains the success of PAD has to do with its curatorial approach as much as its location and timing. "Each fair has its own identity and all are important to our calendar of international events, but what's interesting about PAD is that from the outset it has promoted the idea of the blurring of the boundaries between art and design, which is a key focus of Carpenters Workshop Gallery. Also the fact it happens in both London and Paris is great for us as we have galleries in both cities. Our London gallery is on Albemarle Street, a few minutes from Berkeley Square." carpentersworkshopgallery.com

LUXURY and PAD event

Telegraph Luxury is hosting a panel discussion, "Living with Art and Design: why we collect".

Chaired by our new architecture expert

Caroline Roux, who will be joined by Jasper Conran, leading art dealer Adrian Sassoon and guests, the breakfast talk will take place in the restaurant at PAD on Thursday October 16, 9.30-10.30am. Admittance to the free talk includes entry to PAD. Places are limited; if you are interested in attending, please email luxury.events@telegraph.co.uk

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PAD www.pad-fairs.com