



PAD brings a broader mix to Berkeley Square

Asian and Islamic art, as well as Art Deco and Arts Crafts, add to the original design mix

ART fair directors divide roughly into two camps when it comes to their public image – those who seem to fade into the background and those who are personalities in their own right, their character infusing the whole event.

Patrick Perrin, president of *PAD London* and *PAD Paris*, falls into the latter camp. Confident, with an irreverent edge, the Parisian dealer and his team shrewdly allow the two fairs to evolve in a way that suits each city.

While *PAD Paris* offers much more contemporary design – a more established market on the continent – *PAD London* has throughout its nine-year history morphed a little each year when it comes to the stock on show. From its design-heavy beginnings as *DesignArt London*, this year's fair from October 14-18 in Berkeley Square will be the most eclectic yet, with the arrival of Asian and Islamic art, a greater presence of Art Deco and Arts & Crafts material, bronze sculpture of all periods and more photography, alongside Contemporary ceramics and a particularly strong showing of Italian Modern art.

Of course tribal art, antiquities and design jewellery, which have grown up in the past few years upon *PAD*'s bedrock of Modern and Contemporary art and design, will have a strong showing.

Despite not attracting the column inches or crowds of the *Frieze* fairs or

in the park, the *PAD* formula quietly works. Housed in a chic black tent, it's a beautiful looking fair with a strong cast of exhibitors and it pulls in serious buyers.

Perrin says he has actively sought to diversify the exhibitor profile in developing the fair: "Through a careful and rigorous selection of exhibitors, we try to enrich and broaden the fair's eclectic offering every year. Our objective is to bring the latest trends in art and design to London, introduce exciting new genres to international collectors and inspire visitors."

He goes on to say, with typical confidence, that "Through *PAD*, tribal art has gained recognition and reinforced its position on the London market in the past years" – a pretty punchy claim for one fair alone.

The 62 exhibitors include 15 new ones this year, who add to the diversity. Introducing Contemporary Chinese ink paintings to the event is **Michael Goedhuis** (UK/China/USA), with the work of **Wei Ligang**, while **Alexis Renard** (France) brings pieces from India and Persia, ranging from 10th century terracotta to 18th century gilded works on paper.

On October 8, Parisian Art Deco dealer **Jean-Jacques Dutko** opens a gallery in nearby Davies Street and will also

PAD London will be the first fair to offer a dedicated space for contemporary photography, alongside contemporary ceramics and a particularly strong showing of Italian Modern art.

exhibit at *PAD* for the first time, showing Deco furniture by Marcel Coard, Eugène Printz and Paul Dupré-Lafon along with

sculptures by Eric Schmitt.

Interestingly, three sculpture specialists join: **Galerie Xavier Eeckhout** (France); **Univers du Bronze** (France) and **Tomasso Brothers Fine Art** (UK), who also share a stand at *Frieze Masters* with Karsten Schubert (see page 24). At *PAD* they will concentrate on the European Renaissance and the neoclassical sculpture for which they are best known.

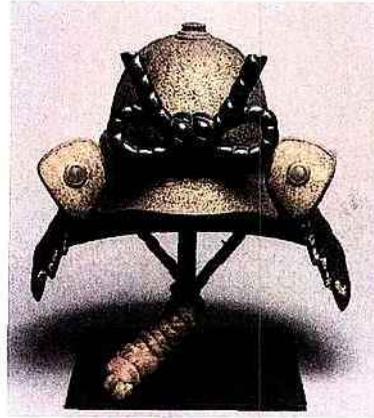
Also new is jeweller **Siegelson** (USA) and, with Modern art, **Mazzoleni Art** (UK/Italy) and **De Jonckheere** (UK/

Right: a Japanese helmet, Mid Edo period (17th-18th century), iron decorated with tatakuri lacquer covered in gold foil. Decorated with maedate (frontal ornament) representing a knot, it is £60,000-80,000 from **Jean-Christophe Charbonnier** at *PAD London*. (France/Switzerland).

Most newcomers are, however, contemporary and 20th century design specialists, emphasising the design-orientated nature of this event even today. They are: **Pinto** (France); **Rose Uniacke** (UK); **Yves Gastou** (France); **Magen H Gallery** (USA); **Galerie Hervouet** (France); **Gordon Watson** (UK) and **Galerie Chastel-Marechal** (France).

And, to please the style-conscious *PAD* audience, the fair's restaurant and Ruinart bar will be designed by **Francis Sultana**.

pad-fairs.com



Left: a carved coral, emerald, and diamond chimera bangle by Cartier, Paris, 1954, price "over seven figures."

LEE SIELGELSON

ATG PAD is known foremost as an art and design fair; has that influenced your selection?

LS: All of the pieces offered by Siegelson have a strong element of considered design. It is something I look for when buying. But I do look forward to presenting some of the most sophisticated pieces I own at PAD.

ATG Who is your favourite designer?

LS: I am drawn to the great jewelers of the Art Deco period, including Cartier, Van Cleef & Arpels, Lacloue Frères, Boucheron, Suzanne Belperron, and Fouquet, to name a few. Art Deco marked the true beginning of modern jewellery; bold in form and colour. The pieces created at this time reference the technological and social excitement of the era and incorporated exotic elements from a newfound globalisation.

ATG Do you have a favourite piece?

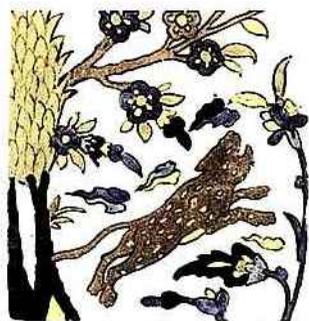
LS: The Fouquet aquamarine, diamond, and black enamel bangle is exceptional. It stands as an abstract sculpture displaying the bold geometric massing of the Art Deco period, but it is also exquisite on the wrist. Jewellers in the Art Deco period also created unusual clocks showcasing their mastery of design and execution. The *Tree of Knowledge* clock by Black, Starr & Frost is such an exceptional piece.

ATG What is your favourite London jewellery haunt?

LS: The Victoria & Albert Museum has one of the greatest collections of jewellery in the world and a beautiful gallery for showing it.



Right: a Safavid period ceramic tile with a leaping feline, Iran, 17th century, 9½ x 8½in (24 x 22cm), £9500.



Right: *Nero Rosso Combustione*, 1964, by Alberto Burri, plastic, acrylic, wood, vinavil and combustion on cellotex, 11 x 12in (28 x 30cm), €1.5m-1.75m.



ALEXIS RENARD

ATG: Why do you like PAD?

AR: There is a modern and contemporary feel to PAD. By placing Indian and Islamic art from these eras in a context like PAD I can show how visually contemporary some of these antique pieces can be. The pieces I exhibit are generally very lively and colourful. Also people are generally not aware of the beauty of these fields and feel a kind of distance.

I would like to introduce more people to the field and show that it is far more easy to access than they think.

I like to show how funky Indian and Islamic can be if you look at it from the right angle or in the right context, very lively or colourful.

I have a very nice 9th century ceramic dish. It's medieval, but strong visually and would look great on a piece of modern furniture or with a work of Contemporary art.

ATG: What trends have you noticed in the Indian and Islamic art market?

AR: Very difficult question. As in many other markets, everybody aims for the best, and art from the late Safavid, Ottoman and Mughal empires are the most stable part of the market in my opinion.

LUIGI MAZZOLENI

ATG: Why have you chosen to exhibit at PAD?

LM: We are at [PAD London](#) for the first time. It is an elegant fair, with knowledgeable collectors. Our booth will reflect our gallery exhibition programme of museum calibre Post-War Italian art. The very central location, walking distance from the gallery, makes it one of the main events in the October art week.

ATG: What is the current state of the market for Italian Modern art?

LM: The Italian market is solid and in continuous growth. There is a very high demand for quality post-war Italian works from very respected international collectors and prominent museums and foundations. This interest is reflected by the increasing number of international museums organising important exhibitions. For instance, the Guggenheim Museum in New York is opening a major retrospective on Alberto Burri (October 2015-January 2016), only one year after having dedicated an important show to the Futurism movement.

ATG: Which artists are particularly in demand at the moment?

LM: There is definitely a high demand for Alberto Burri's work, especially in the American and European markets. Mazzoleni Art opened a Burri exhibition in London on October 2 that brings together works from several important stages in the artist's life, many of them from private collections and rarely shown publicly.

Piero Manzoni is another leader in the Italian post-war market. His radical approach and the rarity of his production makes his works very sought after by some of the most established collectors.

Shaped canvases are a key interest for collectors today, with Agostino Bonalumi and Enrico Castellani dominating the market.



Above: although based in Paris, **Oscar Graf** specialises in the very British realm of Arts & Crafts and this year dedicates his stand at *PAD London* to the copper lamps and lights of William Arthur Smith Benson. "The exhibition and catalogue is a way for me to celebrate my ten years dealing in Benson, I started when I was 18 and always loved it," says Graf.

"The market in France is almost irrelevant, but although my gallery is in Paris I work a lot in the UK and USA." Graf will bring 18 Benson pieces to the fair, the table lamps and candlesticks priced from £5000 to £25,000, the wall and ceiling lights from £10,000 to £100,000. Among them is this triple table lamp c.1900, in brass, copper and vaseline glass, signed *WAS Benson*.