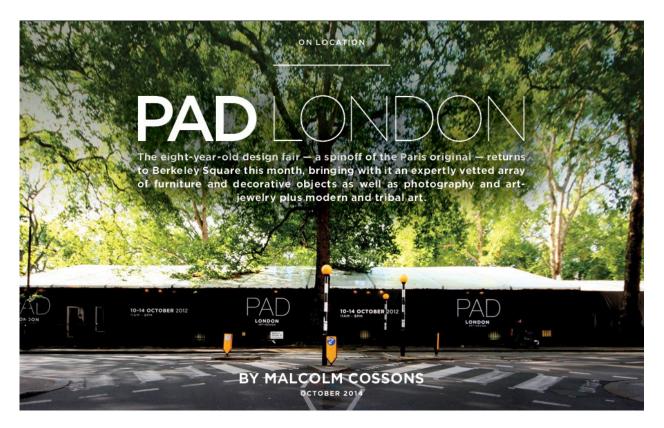
## 1ST DIBS ONLINE 16 OCTOBER 2014





ow in its eighth iteration, PAD London has established itself as a fixture on the cultural calendar, firmly asserting its independence from its progenitor, PAD Paris, that is some ten years older. An acronym for Pavilion of Art and Design, the fair, co-founded by Parisian impresario Patrick Perrin, opens in Berkeley Square on October 15 and, over the course of four days, presents an intriguing blend of furniture and decorative objects alongside photography, art-jewelry and modern and tribal art.

Patrick Perrin, along with his business partner, Stéphane Custot, founded PAD Paris in 1997 and established the fair's London outpost in 2007. All photos courtesy of PAD London









eaturing 62 international galleries, the fair is all about quality over quantity. "It's a real salon — intimate and selective," says Jennifer Olshin, a partner in New York's Friedman Benda gallery. This focus is acquired not only through a rigorous vetting procedure to ensure the authenticity of every work, but also via the incentive of prestigious prizes awarded by a panel of art- and design-world luminaries.

Opposite, clockwise from top left: Grégoire de Lafforest Olab lamp, 2012, from Galerie Gosserez; Amsterdam BC chair by ARP, 1954, from Galerie Pascal Cuisinier; Alessandro Mendini Perugia coffee table, 2014, from Galerie Kreo. Above: Eclipse, 2013, by Tom Fecht from Galerie Laffanour Downtown/Paris







he attraction of exhibiting at PAD also extends to its timing, which coincides with the contemporary-art fair Frieze London; its satellite fair, Frieze Masters; and all the associated events and shows that are planned citywide for the same week. Paris-based dealer Béatrice Saint-Laurent, of Galerie BSL, sees the location as crucial, too: "Because London is a second home for many

people from the Middle East and Russia, the PAD clientele is wealthy and international," she explains. "The audience comes to PAD to buy, not just to visit."

Just prior to the fair's official opening, the PAD Prize judging panel, presided over by Jasper Conran, awarded the 2014 Moët Hennessy-PAD London Prize for best stand to James, Paris, seen above.





his year, Galerie BSL is exhibiting a wealth of contemporary design, such as Moon, an armchair by French-Lebanese designer Charles Kalpakian, which displays the influences of both his European and Middle Eastern ancestry together with his interest in street art. This is joined by Element Table Steel, 2011, by up-and-coming British designer Faye Toogood, which evinces the influences of minimalist sculpture, British modernism and Italian design and is one of the many works by new designers at the fair.

Left: Charles Kalpaklan Moon armchair, 2014, offered by Galerie BSL. Above: A 1949 ceiling light by Carlo Mollino at the Galerie Downtown Laffanour/Paris stand won this year's Moét Hennessy-PAD London Prize for 20th-century decorative arts.



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ays Gabrielle Ammann, of Cologne's Ammann Gallery, who is also a member of PAD's selection committee, "We are presenting photography by celebrated architectural photographer Hélène Binet, entitled Jewish Museum, 1998, which depicts Daniel Libeskind's celebrated Berlin building and is also part of a group exhibition at London's Barbican," says Ammann. This is joined by a resin table by Studio Nucleo, together with a painting called Last Supper by young Nucleo artist Stefania Fersini. Such displays underline the gallery's program across different media.

Ammann Gallery will show photography by Hélène Binet, including Jewish Museum, 1998, which reveals the distinctive angles of the Jewish Museum, Berlin, designed by architect Daniel Libeskind. Above: Studio Nucleo Presenze Relief console, 2014, from Nilufar Gallery



