



**N**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



Featuring 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



Chaired by British designer Jasper Conran, the Moët Hennessy-PAD London Prize jury includes the likes of architect Zaha Hadid, the Serpentine Gallery's Julia Peyton-Jones, and designers Nigel Coates, Tom Dixon and Allegra Hicks. Jury member Julian Treger, a celebrated collector, underlines the importance of the awards: "The PAD experience is about having something that is highly edited and high quality," he says. "The jury adds to that, as it provides an incentive to strive for quality." This year's just-announced prize recipients are all 1stdibs galleries: Friedman Benda, for Contemporary Design (Paul Cockshedge's rolled-steel Poised table from 2013); Galerie Laffanour Downtown/Paris, for 20th-Century Decorative Arts (Carlo Mollino's 1949 ceiling light) and James, Paris, for Best Stand (featuring works by Brazilian modernists).

PAD also has a relationship with the Victoria and Albert Museum and has established a fund to help the museum expand its design collection. Interior designer Francis Sultana, who is a PAD jury member and patron of the museum, explains, "The V&A does not accept donations of pieces from the fair, but instead receives a financial donation from PAD, which gives the curators the freedom to look at what the museum needs." Sometimes those needs even lead them to the booth of a PAD exhibitor.

The PAD tent in Berkeley Square attracts design and art connoisseurs both in daylight and after dark.



The PAD London preview party always draws an elite crowd. Attendees at last year's events, clockwise from top left: Perrin with Galerie Downtown owner François Laffanour, and architect Jean-Michel Wilmotte; Lady Helen Taylor, *Vanity Fair* contributing editor Elizabeth Saltzman and *Architectural Digest's* Carlos Mota; Giancarlo Giammetti and Valentino; designer Allegra Hicks



The 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.



This 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 Kalpakian 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 Moët Hennessy-PAD London Prize for 20th-century decorative arts.



More partygoers, clockwise from top left: Paint Library founder David Oliver and interior designer Veere Grenney; fashion designer Oswald Boateng; model Saffron Aldridge; artists Andrew Logan and Duggie Fields; fashion journalist Suzy Menkes

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Galerie Gosserez will present Grégoire de Lafforest's Exo coffee table, 2014, at this year's fair.



Says 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 H el ene 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 H el ene 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



Paul Cocksedge's mind-bending Poised rolled-steel table, 2013, from Friedman Benda, won the Moët Hennessy-PAD London 2014 Prize for contemporary design.



As for Friedman Benda, Jennifer Olshin says the gallery is bringing a maple table by boundary-pushing Dutch designer Joris Laarman; the paintings *Fleet* and *Yellow as in Naples* by Christopher Le Brun, the current president of the Royal Academy; and, of course, *Poised*, London-based Paul Cocksedge's rolled-steel table. It's just this mix of quality and diversity that perfectly illustrates the appeal of PAD London.

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