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## dealers' diary



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# PAD has the polish to

■ Fair in 'chic haven of calm' attracts money and glamour

**ENJOY the relative calm while it lasts because, once again, Frieze Week is coming to London.**

Time was, this week of frenetic activity was relatively restricted to the contemporary art field, with collectors and art fans flocking in their droves to the *Frieze London* art fair. But in the years since its establishment in 2003, and particularly since the much-lauded *Frieze Masters* launched in 2012 for art dating from before 2000, the relevance of this week in mid October has spread to almost all fields of the London and international art market.

But there's another well-established fair on the scene during the week, the low-lit chic haven of calm in Mayfair to *Frieze's* bright whites and shrill crowds.

Launched as *DesignArt London* in 2007 by French organiser **Patrick Perrin** and SOC, the *Pavilion of Art + Design London*, from October 14-19 (preview October 14), is a slick number.

As *Frieze London* and other satellite fairs dealt only in the field of the most up-to-the-minute contemporary art, until the genesis of *Frieze Masters* it was without competition for the affections of top-end galleries dealing in Modern art and design, photography, antiques and tribal pieces.

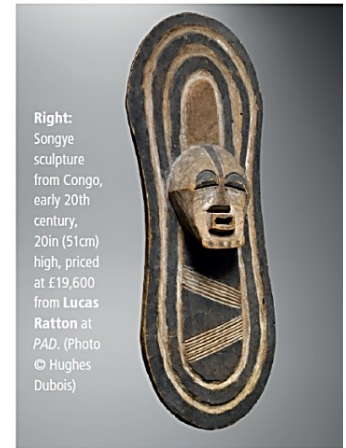
Both events are produced to a polished standard and attract a glamorous, moneyed crowd and, since then, a certain amount of exhibitor-hopping has taken place between the events each year, with the exception of design exhibitors – there is no furniture at *FM*.

More on *FM* next week but what of *PAD* for this year?

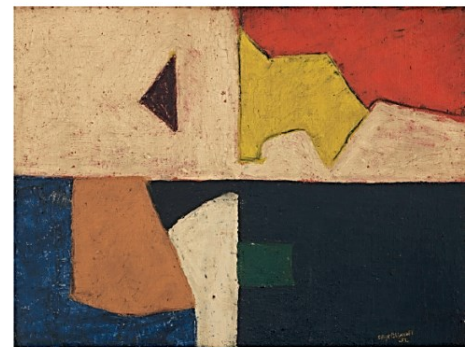
Here are some stats: 62 exhibitors, all European with a couple from the USA and



**Above:** *Trenza* candlesticks, sterling silver, 14in (36cm) high, limited edition of eight pieces, by Juan and Paloma Garrido, €20,000 from **Garrido Gallery** at *PAD*.



**Right:** Songye sculpture from Congo, early 20th century, 20in (51cm) high, priced at £19,600 from **Lucas Ratton** at *PAD*. (Photo © Hughes Dubois)



**Right:** *Composition abstraite*, 1952, by Serge Poliakoff, oil on canvas, 18in x 2ft (46 x 61cm), signed and dated lower right 'Serge Poliakoff 1952', verso dedicated *A Robert Giron, souvenir amical, Serge Poliakoff, Mai 1953*, £380,000 from **Galerie Von Vertes** at *PAD*.

one from the Middle East, and of these 17 are new to the event this year. The largest contingent (28) are design dealers, followed by Modern art (11), decorative arts (9), tribal art and antiques (9), jewellery (3) and photography (2).

A glance over the new exhibitors takes in **Finch & Co** (UK) with their signature 'Cabinet of Curiosities' stand, featuring



**Left:** Charlotte Perriand, 'Mexico' bookshelf, c.1953, 5ft 3in (1.6m) high, £120,000 from **Galerie Downtown** at *PAD*.

all manner of ethnographic art and antiques, alongside three new French tribal art galleries: **Alain de Monbrison**, **Lucas Ratton** and **Galerie Flak**.

Modern art newcomers include **Robilant + Voena** (UK/Italy) focusing on Italian Modern Art and **Daniel Blau** (UK) with a solo exhibit of rediscovered drawings by Andy Warhol, while Modern Brazilian design will be seen for the first time at *PAD* by **Galerie James** (France) and fellow new design exhibitor **Pascal Cuisinier** (France) curates a display of French chair design from the 1950s.

Another, slightly unusual newcomer is **Sèvres – Cité de la céramique**, the French museum and porcelain factory, who will show commissioned works of modern and contemporary ceramic art by designers such as Ettore Sottsass and Aldo Bakker.

Finally, design royalty in the form of Zaha Hadid, Julia Peyton-Jones, Nigel Coates and Tom Dixon, chaired by Jasper Conran, will judge the Moët Hennessy-sponsored Best Stand Award, and the Contemporary Design and 20th Century Decorative Art object awards.

www.pad-fairs.com



**Above:** a highlight of the *Flights of Fancy: A Connoisseur's Choice* show is the Thomas Barton hexagonal inkstand veneered in coromandel wood, c.1870, pictured here, which is priced at £1750.

## Dr Peach and her Tunbridge Ware

**WHEN Dianne Brick of Amherst Antiques** first met the late Dr Annie Peach in the early 1980s, she was quite new to dealing in that niche collecting market of Tunbridge Ware.

Dr Peach, on the other hand, had been collecting since the 1960s and for 40 years was a regular visitor to antiques fairs, markets and shops, both in London and further afield, pursuing her quarry.

Her interest grew out of a love of wood and her interest in birds, animals and the natural world is shown in her collection of small boxes; she also had a penchant for the larger work of Thomas Barton.

From October 4-11, Dianne will host a selling exhibition of Dr Peach's collection at **The Edenbridge Galleries** in Kent, titled *Flights of Fancy: A Connoisseur's Choice*.

The show features around 120 pieces of Tunbridge Ware from the collection and Dianne hopes that it, along with the accompanying catalogue, will form a fitting tribute to Dr Peach.

The star of the show is a satinwood bookstand by Edmund Nye, produced about the time of *The Great Exhibition* of 1851, with marquetry panels of birds and sunflowers thought to be designs from Thomas Barton. This is priced at £4950, but all other items in the show will be priced from around £150-2500.

www.tunbridgeware.org

# put on a slick event

It's the dream for many of us but a number of the exhibitors at PAD London switched from careers in finance to dealing in art and design. Here, three of the London-based dealers share their story.

## GLOBETROTTER COMES HOME

**Louisa Guinness** formerly worked at the stockbroker Hoare Govett Asia and ABN Amro but opened **Louisa Guinness Gallery** in Mayfair in 2003, dealing in jewellery designed by Modern and Contemporary artists. She is married to the art dealer Ben Brown, who has galleries in Mayfair and Hong Kong and will exhibit at *Frieze Masters* this year. [www.louisaguinnessgallery.com](http://www.louisaguinnessgallery.com)

### ■ Have you had an interest in jewellery for a long time?

Yes... ever since I won a ring in a Christmas cracker.

■ **When and why did you decide to leave finance and set up as a dealer?** I left finance in 1999 on a sabbatical. I was living in San Francisco and thought I should come back to England before all my friends and relatives got too old. I then met my husband who was in the art world so I said goodbye to the City and hello to the art world.

### ■ Where did you work when you were in finance?

First in London and then Hong Kong, New York and San Francisco. I was away 12 years.

■ **Why did you decide to go into finance in the first place? Did you go into it straight from university?** I always wanted to go into finance. I liked the buzz of the City. I learnt to play poker when I was about ten and loved it – I think this may have whetted my appetite.

### ■ Was leaving a secure, salaried career to embark on setting up your own business daunting?

Yes and I really missed my salary. I still do.

### ■ What were the main challenges in the early days?

Cash flow – and it still is.

■ **In what way has your previous career helped you in establishing your gallery and doing business in the art world?** Understanding customers' needs, understanding about investing and opportunity cost.

■ **Was meeting your husband the push you needed to actually start dealing?** It was the push to get involved in the art world. I don't do a lot of dealing. I like creating more. I should do more dealing. I like buying. I don't like selling much.

### ■ How did you start? Had you been building stock gradually?

I started by borrowing everything I could get my hands on and then realising there was a dearth of contemporary pieces so I decided to get some of the artists I knew to make some, hence the beginning of the



**Left:** Louisa Guinness, wearing Anish Kapoor jewellery, and **above:** Mudlark (with claw setting), 2013, by Tim Noble and Sue Webster, silver with found stone, from a series of 10, 2 3/4in (7cm) long, £3500 (+VAT) at PAD.

business. I have been buying up everything I can afford and find, and creating more and more new things with different artists.

### ■ Presumably you must have had to learn on the job, accumulating stock and knowledge as you went, sometimes through your own mistakes?

Yes, just as everyone does.

### ■ Were you nervous of the reaction of others to your first exhibition, having to trust your eye and hope others would share in your taste and judgement?

Not really. I was only presenting a selection of jewellery that was made by other artists. I didn't really think about the reaction, I just thought it was really interesting to present something that people didn't really know existed and certainly hadn't seen all together.

### ■ You mentioned cash flow as the major challenge to your business, both at the start and now. Were there any other challenges that surprised you when establishing yourself?

Getting people to realise what I am doing. They all find it so interesting once they look; the first look is the hardest.

### ■ What do you find most rewarding about your job now? I

love working with the artists and goldsmiths and creating something wonderful. The fruition of a good project.

■ **What piece of jewellery would you most love to own?** Good question. Hard question. A really amazing Calder necklace that is totally impossible to wear would probably be my answer.

## CONTEMPORARY IN SHOREDITCH

**Valerio Capo** and **Sam Pratt** run **Gallery FUMI**, a contemporary design gallery in Shoreditch opened in 2008. At *PAD* they will show the work of designers Alex Hull, Sam Orlando Miller, Brooksbank & Collins, Faye Toogood and Jeremy Wintrebert.

### ■ Have you had an interest in design for a long time?

Yes, we have both always had an interest in design. In fact we used to collect design before FUMI, mainly Post-War pieces, Gio Ponti, Paul Kierholm, Venini, Sottsass.

### ■ When and why did you decide to leave finance and set up as a dealer?

We decided to leave our jobs (Sam in finance and Valerio in marketing) after a few experiments dealing in design which were prompted by other galleries who gave us confidence in our taste.

■ **Was leaving a secure, salaried career to embark on setting up your own business daunting?** Initially it was like jumping off a cliff! But it just felt this was the right thing for us as we followed our passion. This was one of the best things that we have done in our lives. It's been very challenging at the beginning but our immense drive to succeed has helped.

■ **What were the main challenges in the early days?** The main huge challenge we were faced with was the financial crisis of 2008 which coincided with the opening of the gallery. Then establishing the right direction for the gallery, building the right pool of designers, being taken seriously, obtaining trust from collectors, while managing to sell...



### ■ In what way has your previous career helped you in establishing your gallery and doing business in the art world?

I come from a marketing background in the luxury sector so I was able to understand my client's needs and behaviours. Sam comes from a financial background so has the flair for selling.

■ **What advice would you give to someone thinking of doing the same thing?** Try to make a difference by having very clear and recognisable aesthetics and believe in yourself!