

## INTERVIEW: Patrick Perrin on PAD London and Cross Collecting

BY NICHOLAS FORREST | OCTOBER 16, 2014



Patrick Perrin  
(PAD London)

The Pavilion of Art + Design London (PAD London) champions cross collecting at the highest level, making it the only event of its kind during the hectic Frieze Week program. Returning to Berkeley Square for its 8<sup>th</sup> year in 2014 from October 15-19, PAD London brings together 62 prominent galleries from Europe, North America, and the Middle East.

PAD London was launched as DesignArt in 2007 by Paris-based gallerist **Patrick Perrin** who founded PAD Paris in 1997. In 2009 DesignArt was renamed PAD London with a redefined focus that incorporated modern art as a primary genre, cementing its reputation as London's leading fair for 20th Century art, design, and decorative arts.

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Prior to the launch of the 2014 edition of the fair, PAD London Director Patrick Perrin took time out from his busy schedule to discuss the fair as well as the market for art and design.

**PAD London features a wide range of objects. What is the secret to retaining the broad focus of the fair while at the same time maintaining a distinct identity that differentiates PAD from other fairs?**

PAD cultivates eclecticism at the highest level, cross-collecting is what we champion and love: the art of collecting across genres, styles, periods while keeping an eye on innovative design.

PAD is different from other fairs because of its eclectic nature, its intimate size and sophisticated touch, combined with quality and connoisseurship. We are the only fair based in a prime location like Berkeley Square offering such a wide panorama of works across the genres of decorative arts, modern art, tribal art and antiquities, jewellery and design, delivered in a distinct boutique style. The collectors and public alike feel 'at home' at PAD. Compared to other fairs, PAD is an ocean of calm where you can just relax and enjoy the beauty of every stand. It is about inspiring people, giving them ideas for their homes, enticing them to create beautiful interiors by mixing objects.

**What are the trends in the market for art, design, and decorative arts that are evident with this year's edition of PAD London?**

This year sees the introduction of Sèvres – Cité de la Céramique, the prestigious French institution (the only institution to join PAD) presenting exquisite pieces of modern and contemporary ceramics by major designers such as Ettore Sottsass and Aldo Bakker. Visitors love the pieces and they have done amazingly well commercially (price range £1500-£120,000). The young British designers are prominently featured at PAD this year – Laura Bethan Wood at Nilufar, Yinka Shonibare at Carpenters, Faye Toogood and Alex Hull at Fumi, Dominic Harris at Priveekollektie.

**You have said that PAD is “mine” and “what I like.” What do you mean by this and how does this approach translate into a successful fair?**

I have tried to inject into PAD a very personal signature. Aesthetically, intellectually, and historically the fair reflects a universe I love – a beautiful mix of the most desirable objects. I think it is this personal touch that makes PAD so attractive and distinct from other fairs. People can relate to it on a personal level.

**How do you ensure that the fair remains relevant and exciting in a market where trends and tastes can change so quickly?**

We don't really follow trends. I trust exhibitors to bring their most exciting pieces to the fair. They hold the key to what is trendy but it's not an aim in itself. It is the combination of beautiful art and design pieces which makes PAD.

**How has PAD London changed since the first edition in 2007 and what does this reveal about collector tastes and trends?**

In 2009 we moved from being a design fair to an eclectic fair with the addition of modern art, Antiquities, Tribal Art, Photography and Jewelry. This is when the formula became perfect aesthetically and economically. It remains the same today and PAD's success is stronger year after year.

**Who would you identify as the target market for PAD London? What sort of buyers does the fair attract?**

Collectors buying at PAD are collectors from around the world with phenomenal contemporary art and design collections. They are PAD regulars and come back every year. But you also have lovers of decorative arts (glass, ceramic), sometimes searching for very specific pieces (a fine piece of contemporary ceramic for example or Japanese armour). Or collectors shopping for pleasure, with a more personal agenda, wanting something exquisite for their homes. According to the dealers, they meet new collectors every year, so the community of buyers continues to grow.

*[Click the slideshow to see highlights from PAD London 2014](#)*

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