

Art market



Huon Mallalieu

All shapes and sizes

Spectacular and unusual design pieces are gathered in Berkeley Square for PAD London and a series of upcoming shows brings glorious British land- and seascapes to the fore



Fig 1 above: Coffee table by Grégoire de Lafforest. With Galerie Gros-serez. Fig 2 left: Ford Madox Brown Morris & Co settle. With H. Blairman & Sons. Fig 3 right: Gustavo Lins's ceramic *Robe*. With Sèvres. All at PAD London

THE word 'designer' can sound almost pejorative to English ears, because of its American usage to enhance interior decorators, rather than the European to describe an innovator who straddles the worlds of art, craft, engineering and industry. Eighteen years ago, Patrick Perrin, a fourth-generation member of a well-regarded antique-furniture-dealing family, saw the potential of marrying the traditional with what he and his business partner Stéphane Custot, a modern-art dealer and now partner in the Waddington Custot Galleries, termed the 'design arts'. The

upshot was the Pavilion of Art and Design (PAD), the organisation behind a successful series of elegant annual fairs in Paris. In 2007, they brought the concept to London and, more recently, they have also ventured to the USA.

From today until Sunday, PAD London will occupy the Berkeley Square marquee that was the LAPADA fair's home last month. Naturally, it will look very different. There will be some 62 rather than about 90 exhibitors, allowing them very generous space for their stands, which are usually conceived as room settings—but rooms

that happen to contain here a 1969 slashed Fontana canvas, there a marble Roman emperor and there again a 2014 *Caretaker Lamp* by Atelier Van Lieshout; here a 1968 Christo Project, there an 1865 Madox Brown settle (Fig 2), a 1947 *chaise longue* by Joaquim Tenreiro (Fig 4), a 2014 *Coffee table 'Exo'* by Grégoire de Lafforest (Fig 1), or an early-20th-century Punu mask from Gabon. It is a feast of modern art, photography, decorative art, jewellery, tribal arts and, of course, design.

It is perhaps a surprise to find Sèvres in this company, but the venerable porcelain manufactory, founded in 1738, and its museum have been keen to commission ceramic designs from modern and contemporary designers such as Ettore Sottsass and Aldo Bakker. Its stand is anchored by a life-size ceramic dress by the Brazilian fashion designer Gustavo Lins (Fig 3).

The Harrogate Antique and Fine Art Fair, at the International Centre

Fig 4: Joaquim Tenreiro's 1947 *chaise longue*. With James at PAD London





Fig 5 left:
Townscape with Church
by John Piper. With Walker Galleries



Fig 6 right:
Victorian enamel, diamond and ruby serpent bangle. With Howards Jewellers

from today to Sunday, is a Yorkshire institution that has deservedly won a faithful cohort of exhibitors and a congregation of buyers who return to it year after year. It is resolutely traditional—why change what works?—with a wealth of high-quality furniture, pottery and porcelain, silver, jewellery, glass, bronzes, works of art and mostly traditional paintings of all periods.

One cannot be sure that the Walker Galleries' 15in by 22in John Piper *Townscape with Church* (**Fig 5**) in water and bodycolour, crayon and ink will actually make it to the fair, as I saw it a couple of weeks ago on the dealer's stand at Olympia. It is a very attractive example and I would not be surprised if the subject has not already been identified by a member of the public.

On the whole, I do not greatly like mid-Victorian English porcelain by the likes of Royal Worcester, but it is impossible not to admire the ingenuity and skill that produced a 5in-high reticulated and gilt teapot dating from about 1880 that will be offered by Valerie Main. It is by George Owen, who specialised in this kind of delicate work at Worcester.

Whatever one's tastes, however, it would hardly be possible not to enjoy, either to wear or to observe, another Victorian item, dating from perhaps 1870 and offered by Howards Jewellers. This is a positively swaggering royal-blue enamel, diamond and ruby serpent bangle (**Fig 6**).

Next week *Gnomes en masse*

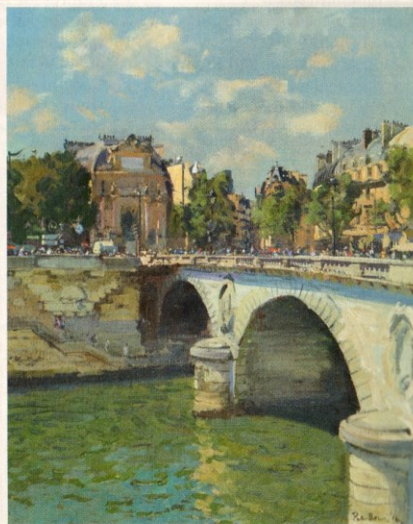
Picks of the coming week

We will be spoiled for choice among shows of contemporary land- and seascape artists during the next few weeks. They include several of my favourite traditionalist painters. At Panter & Hall's new premises, 11–12, Pall Mall, SW1, until October 24, there is Luke Martineau, whose 'Across the Water' exhibition draws together his impressions of two years of travels around Britain and the eastern seaboard of America in what is heralded as 'one of his most spectacular collections to date' (www.panterandhall.com).

From tomorrow to November 8, Jonathan Cooper of Chelsea (www.jonathancooper.co.uk), shows the latest work by James Lynch, formerly a fine animal painter, but now concerned with earth and air (*below*). According to the gallery: 'There are panoramic views and epic skies, but in the large picture there are small indicators of human life—vapour trails, a small tractor, tyre marks, chalk white horses, a scarecrow, telegraph poles, farm, greenhouse.'

Mr Lynch (b.1956) paints the West Country landscape he knows well and his painting of skies is informed from growing up with glider-pilot parents and being a keen paraglider pilot himself. In the Renaissance tradition, he makes his own egg-tempera paint. Many of the paintings in the show are inspired by Edward Thomas's poems and the title of the exhibition—'There Never Was A Finer Day'—comes from his *May 23*.

More coasts and skies at the Moncrieff-Bray Gallery (www.moncrieff-bray.com), near Petworth, West



Sussex, where Oona Campbell's show continues by appointment to October 25. Subjects range from Islay on the west coast of Scotland and the Dorset Jurassic coast to the long, sandy beach of West Wittering looking towards the Isle of Wight—all favourite spots where she has spent long hours walking and exploring in all weathers. Many are painted on a grand scale, 6ft in width. Even in midsummer, she most loves a windy day with scudding clouds or the mist rolling in across the Atlantic bringing with it the promise of rain.

Although the Fosse Gallery's Gwyn Roberts show in Stow-on-the-Wold, Gloucestershire (www.fossegallery.com), continues to October 25, such is the well-deserved popularity of his mountains and coasts that you'll be lucky if any are left by now.

More than 70 new works illustrate Peter Brown's recent travels in Paris (*above*) and Brittany alongside new views of London and the Dorset and Devon coasts, at Messum's in Cork Street, W1 (www.messums.com) from October 22 to November 15. Fuelled by his deep appreciation of Constable and Bonington—artists who were catalysts for cross-Channel artistic exchange—Mr Brown paints exclusively in oil and on-site, with no recourse to photography.

Jerôme Galland/Galerie Grossere; H. Blairman & Sons; Gérard Jonca for Sévres-Cité de la céramique; James/Paul Vignier