

Art market



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The eyes have it

Ethereal desks and delicate porcelain pad into Berkeley Square, as the Bauhaus visits Battersea

IN 2009, three weeks after the inaugural LAPADA Fair in Berkeley Square, the Pavilion of Art and Design (PAD) London also opened there. Under a different name, the Parisian organised PAD had had outings in Hanover Square the two previous years, but the proposal for the two fairs to follow each other in the one marquee made it easier to overcome any potential objections concerning damage to lawns and disruption of public spaces.

Westminster Council rightly insisted that Berkeley Square's plane trees must not be disturbed—they became features, like those in the original Crystal Palace—and that only about one-third of the square should be occupied. It was important to give the two events very different characters and a simple way of doing that was to rotate the entrance, so that visitors to LAPADA enter on the south side and to PAD on the north. The number of stands also helps, as, with about 100 exhibitors, LAPADA can have a market bustle, while PAD's 68 allow for a more laid-back elegance.

This year's PAD London opens on September 30 and runs to October 6. The original formula covered design from 1860 to the present day; subsequently, Modern art and antiquities were added. Blairman of London still flies the flag for later 19th-century furniture and works of art, together with 20th-century exhibits. Phoenix Ancient Art of Geneva is also a regular at this fair and both tell me that PAD is very successful for them. There are now six Modern art dealers, from London, France and Switzerland, and it is also a good fair for jewellery, with 13 stands. Glass and ceramics, tribal arts and sculpture are also represented, but the core remains 20th- and 21st-century Arts and design.

Priveekollektie—'private collection'—Contemporary Art-Design was set up in 2006 by a couple who, until that point, had been collectors themselves. Their gallery is based in Heusden, in the southern Netherlands, and proclaims that it 'actively works with a range of collectors, represents internationally recognised artists and designers, and



Fig 1: *Blush* (2019) by Corine van Voorbergen. With Priveekollektie

provides a platform for up-and-coming talents to showcase their exceptional pieces'.

It is one of the stands that I have most enjoyed visiting at previous PADs and, this time, I look forward to seeing *Blush* (2019), a 19 $\frac{3}{4}$ in-diameter creation in brass, ink, pigment and epoxy (Fig 1) by Corine van Voorbergen. As an explanation for the title, she notes: 'Love, Anger, Shame, Frustration, Passion. It comes and it goes.'

One of the most interesting and intriguing contemporary British furnituremakers is Marc Fish. He is a master of the traditional skills, who has 'explored new materials and ways to produce fluid, sculptural pieces inspired by the curvilinear forms of Art Nouveau'. Thus, his sinuous *Ethereal Desk* (Fig 2) in sycamore and acrylic mimics the ribs and veins of leaf structures.

He has invented a material that allows light to pass through



Fig 2: Marc Fish's *Ethereal Desk*, in sycamore and acrylic, mimics the ribs and veins in leaf structures. With Todd Merrill



Fig 3: Book table in yew to a design by Gordon Russell. With H. Blairman and Sons



Fig 5: Early-18th-century Italian silk-on-silk embroidery. With Galerie Arabesque



Fig 4: Kaiser idell lamp, to a design by Christian Dell, from about 1935. With Woodham-Smith

frosted resin, creating shades of light and dark. This is applied on paper-thin wood veneers, producing a remarkable impression of movement. As remarkable is the impression that the top of the desk is sloped, when, in fact, it is perfectly flat. This piece will be shown by Todd Merrill of New York.

Simple, practical and beautifully made, Sir Gordon Russell's design book lists 'Book Tables' in oak, brown oak, cherry and walnut, priced from 10gns to £13 2s 6d, but does not mention yew. However, Blairman will show one made in yew in 1931 (**Fig 3**), under the supervision of Russell's foreman, F. Shilton. Russell was a great designer, but not himself a maker.

Adrian Sassoon, the London dealer, is unusual in that he covers both old and contemporary ceramics and glass. Here, he will show a group of wonderfully delicate porcelain pieces made especially for the occasion by the Japanese Hitomi Hosono, who has become one of Britain's foremost ceramic artists. Her 9¼in high *Dancing Mugiwara-giku (Strawflower)* and *Leaves vase (Fig 6)* is moulded, carved and hand-built.



Fig 6: Hitomi Hosono's Dancing Mugiwara-giku and Leaves vase. With Adrian Sassoon

The autumn Decorative Antiques and Textiles Fair, October 1–6, is celebrating the centenary of the Bauhaus with a special selling display in the foyer of the Battersea Marquee, with items selected from exhibitors. The style that emanated from the art school founded in Weimar by Walter Gropius was one of the most influential on art, architecture and many forms of design in the 20th century. The spread of its influence was partly, and inadvertently, due to the Nazis, who forced many of those involved to emigrate.

For three years in the 1920s, Christian Dell was a foreman at the Bauhaus metal workshop, afterwards becoming a pioneer of plastic design. During the 1930s, he designed elegant Modernist lamps for Kaiser & Co in Neheim Hüsten, which the company marketed as the Kaiser idell series. The 'idell' was a pun linking Dell's name



Fig 7: Corps de Ballet by Doris Zinkeisen. With Darnley Fine Art

to the words for idea and ideal. Such lamps are now made by the Danish company Fritz Hansen, but the display at the fair will include one from about 1935 (**Fig 4**), contributed by the dealer Woodham-Smith.

Galerie Arabesque from Stuttgart deals in Asian and European sculptures, decorative items such as Delftware, antique rugs and kilim, but is a particular specialist in antique textiles. Thus, when Ulrike Montigel says unequivocally: 'This embroidery is great' of an early-18th-century Italian silk-on-silk embroidery, a 15in by 26¼in fragment of a chasuble probably from Southern Italy or Sicily, she may be trusted (**Fig 5**). Certainly, it looks lovely.

In 1966, two friends and I bid at the auction that followed the Stratford-upon-Avon Shakespeare 400 exhibition of stage designs and props. In retrospect, we were lucky that our £5 was topped,

as we had a very small car and could not have got the lot home —an 18ft-high Eleanor Cross made in dental plaster by Doris Zinkeisen. Rather more manageable would be her 26¼in by 30¼in painting *Corps de Ballet (Fig 7)*, which will be with Darnley Fine Art of Cecil Court, WC2. 🐾

Next week The great Frieze and British Art



Pick of the week

At the Decorative fair, Brownrigg of Tetbury will offer a 1950s metal and ceramic standing light formed as a vase of realistic *Callas* (lilies). The dealer bought it in an Italian auction, but cannot discover who made it. However, 'it will make a statement in most settings'.

Courtesy of Priveekollektie Contemporary Art Design