

Art market



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# It's all change in London

Visitors can now enjoy the Pavilion of Art + Design and Decorative Antiques & Textiles Fair

MERE moments after the tented construction in Berkeley Square closes on the LAPADA Fair, the entrance does a 90° turn to the north and all will be changed within, so that PAD ([www.pad-fairs.com](http://www.pad-fairs.com)) can take up occupation from October 1 to 7. The London version of PAD, which stands for Pavilion of Art + Design, is now in its 12th year and includes jewellery, modern art, antiquities and tribal arts, as well as design from 1860.

It originated in 1997, in Paris, and has recently set up a further fair in Geneva. The three PAD fairs are widely considered to be world leaders and ritual clichés about Parisian élan and panache really can be applied.

There will be 68 exhibitors, of which 10 will be new, and, although France and Britain are the most heavily represented, there will be others from Spain, Italy, Germany, Switzerland, Greece, the Netherlands and the USA.

In order to begin with one of the older objects on sale here, I have been endeavouring to work out how many of her children, other kinsfolk and connections

were murdered by the enchantress (in several senses) Medea. Unfortunately, even my normally reliable *A Classical Dictionary of Biography, Mythology and Geography* by William Smith (1881) seems to be almost as muddled as I am. Be that as it may, however enchanting various heroes found her—notably Jason, whom she helped win the Golden Fleece—she was undoubtedly best avoided.

As well as being bloodthirsty, she had a black sense of humour. She dismembered and boiled a ram in a cauldron and, by sleight of hand, produced a living lamb in its place, thus persuading 'the daughters of Pelias to cut their father to pieces and boil him in order to restore him to youth and vigour'. How she must have laughed at the silly girls' faces.

The boiling ram is among scenes from her career painted

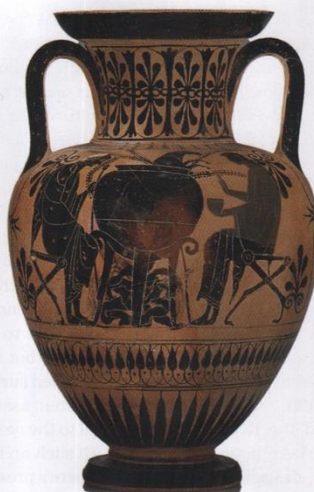


Fig 2 above: Attic amphora. With Phoenix Ancient Art. Fig 3 right: Majorelle standard lamp. With Robert Zehil



on an Attic amphora (Fig 2), dateable to between 520BC and 500BC with Phoenix Ancient Art.

Louis Majorelle (1859–1926) was one of the leading exponents of Art Nouveau furniture making and design and, with the glassmakers Gallé and Daum, he promoted the École de Nancy, Lorraine being then at the forefront of decorative arts in France. Perhaps the leading dealer in

this field is Robert Zehil of Monaco, who will offer one of Majorelle's 77½in Poincaré standard lamps of about 1900 (Fig 3).

It is made of wrought iron with an alabaster shade; another from a bedroom in Majorelle's house is now in the Musée de

Vertes Zurich; Courtesy Kallias Gallery and Stephen Cox RA

Fig 1: Red Snail mobile by Alexander Calder. With Vertes of Zurich



Fig 4: Tile frieze from a French butcher's shop of about 1905. With Richard Hoppé

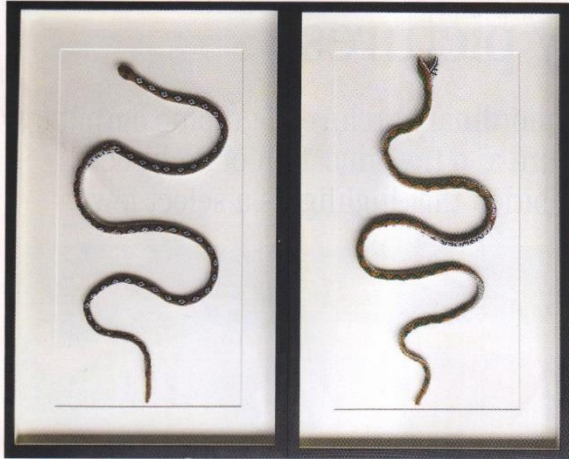


Fig 5: First World War prisoner-of-war snakes. With Ed Butcher

l'École de Nancy. It looks like an Eiffel Tower draped in fairytale cobweb and it makes a fine contrast to two mobiles by Alexander Calder, including *Red Snail* (Fig 1), to be shown by Vertes of Zurich.

“It would be hard to prowl the stands without temptation”

The autumn Decorative Antiques & Textiles Fair ([www.decorativefair.com](http://www.decorativefair.com)) takes place in what is now known as the Battersea Evolution—otherwise ‘London’s most versatile and dynamic events venue’—in Battersea Park from October 2 to 7. It is the largest of the three annual events, with 160 dealers from across Britain and the Continent offering works of art,

decorative objects and design from the 17th century to 1970, as well as paintings, prints and sculpture old and new.

This has long been the place, not only for decorators, but for dealers in search of interesting stock and private collectors and home furnishers. It would be very hard for anyone with any curiosity to spend an hour or two prowling the stands without serious temptation.

There is always a themed stand in the foyer drawn from exhibitors’ stock; this time, it will be Japan and Japonisme. A superb offering from Anthony Outred of Pimlico Road, SW1, will be a red-lacquer processional trunk decorated with a great wave running round it and dating from the late Edo period, about 1830 (Fig 6).

Each year, the *daimyos*, or feudal lords, would process from their territories to Tokyo with long retinues and much ceremonial



Fig 6: Edo-period processional trunk. With Anthony Outred

Picks of the week



The other day, I came across an admission by Grayson Perry that pretty well sums up my own attitude: ‘Even though I can intellectually engage and even appreciate some of the more expanding fields of art, I still am more attached to the old thing. That is, art as a visual medium, usually made by the artist’s hand, which is a pleasure to make, to look at and to show to others.’ I suspect that the sculptor Stephen Cox RA, would agree with us; certainly, he makes a perfect partner for the Kallos Gallery, Davies Street, W1, in an exhibition that marries ancient and new art. Mr Cox understands the ancient techniques, traditions and materials and uses stones such as porphyry, marble, sandstone, granite and flint in his work. As he says: ‘To set examples of my sculpture alongside antiquities from the Kallos collection is to underscore the continuities of lithic imagination over millennia, whatever the idiom.’

A particularly happy marriage will be the pairing of his 20½in-high maquette for *Cycladic Gemini* (right)—the full-scale version was in this year’s RA Summer Exhibition—with a 12½in-high Egyptian alabaster vessel dating from between 1550BC and 1200BC (above). The ‘Ancient Stone’ exhibition runs from October 1 to November 2.

Incidentally, Grayson Perry’s tapestries (actually embroideries)—Julie Cope’s *Grand Tour: the Story of a Life*, his tale of a fictional Essex everywoman—will be on show at the Abbot Hall Gallery, Kendal, from November 9 to February 16, 2019 (top).



Courtesy the Artist, Paragon Press and Victoria Miro, London/Grayson Perry

baggage. This coffer is further decorated with mythological dragon birds and family crests.

A non-Japanese offering from Mr Outred will be a four-fold crewel-work screen by William Morris’s chief designer, John Henry Dearle (1859–1932).

Elsewhere in the fair, Richard Hoppé from Devon will show a 27ft-long tile frieze from a French butcher’s shop (Fig 4), made in

about 1905, and Ed Butcher of Lots Road, SW10, a pair of First World War Turkish prisoner-of-war snakes made of crocheted glass beads (Fig 5). Such snakes were Balkan symbols of good luck. The Imperial War Museum has a number of prisoner-of-war examples. 🐍

**Next week: Shawls and Harrogate**