

'People are getting richer younger'

The 10th edition of London's PAD fair boasts a standout work by Joan Miró – and a new generation of younger collectors. By Caroline Roux

The London edition of the Pavilion of Art and Design (PAD) has reached its 10th birthday. Its big white tent has landed in Mayfair's Berkeley Square in the same week that the Frieze art fairs occupy Regent's Park. Inside is the usual mix of 20th-century painting and decorative arts, jewellery, tribal art and contemporary design, all unified by an air of expensive calm. Its core clientele feel as *chez eux* in the hushed PAD marquee as they do in the glittering hotels nearby.

If anything has changed in the past 10 years, it is, according to the fair's founder Patrick Perrin, the age of the collectors. "People didn't start buying collectible furniture until they were over 60 and retired," he remarked on Monday, as exhibitors put the final touches to their booths and a jury of 10, led by fashion designer-turned-hotelier Jasper Conran, toured the fair to single out the best displays for prizes. "Now our customer base is 35 upwards. People are getting richer younger."

But overall, PAD offers a comfortable consistency. Each year, for example, there's a standout painting or two that draws visitors. In 2016, at Mayoral, Joan Miró's "Women V" (1969), with its dramatic calligraphic outlines, is causing ripples with its £3.9m tag.

Once again the stand of Carpenters Workshop – an operation with galleries in London, Paris and New York – is the first that visitors see as they enter. This year, its key exhibit is the Flylight, a modern-day chandelier by the young Dutch design partnership Studio Drift, composed of more than 100 handblown glass tubes arranged in an avian flight pattern. In-built motion sensors cause the LEDs in the tubes to go on and off in subtle swaths, an effect not seen to best advantage here, but undoubtedly beautiful in a dimly lit room. At the Milanese



From top: Miró's 'Women V' (1969), at Mayoral; Studio Drift's 'Flylight' (2015), at Carpenters Workshop

gallery Nilufar, Kiki Van Eijk has used sensors too, this time in a multi-branched light that is turned on by blowing on it.

At FUMI, a London gallery, the emphasis is on young practitioners. "We find them straight from college," explains co-owner Sam Pratt, "and they grow up with us. It's a gamble, but we don't want to work in a market where there's no new blood." This year's contenders include Brooksbank & Collins, an architect and designer pair, both in their early thirties, whose circular Kubrick table turns out to be a mathematical puzzle in matt white marble (it rests on four spheres which, when opened up, would be the same diameter as the table top), as well as an accom-

plished piece of design. At David Gill, the veteran American artist and writer Michele Oka Doner – known for immense outdoor installations – has strayed into the furniture world, with bronze tables and decorative lights that look like flying bees. David Gill won this year's prize for the best stand, together with Hamiltons Galleries.

But PAD is underpinned by blue-chip 20th-century masterworks, and here tastes shift slowly but surely with the years. The current buzz is around the Brazilian designer Joaquim Tenreiro, who stopped creating furniture in his fifties to concentrate on painting. That, combined with an embargo on export from Brazil in his lifetime, means that his work has been hard to come by – and collectors are increasingly excited about owning it. This year, Galerie James (a Paris-based outfit so enamoured of Tenreiro and his counterparts, like Sergio Rodriguez, that they are moving their operation to Trancoso, Brazil, in December) has a series of pieces including a dining table with a joyous yellow glass top and a jacaranda screen to be fought over by enthusiasts.

If Tenreiro was one of his country's first modernists, then the same might be said of Finn Juhl in Denmark. Juhl's Chieftain chair (£260,000), on show at Galerie le Beau, certainly bears that out. A heroic piece of craftsmanship from 1949, its confidently curved seat and back and the fernlike furls of its frame speak the language of Henry Moore and Miró, while its winged stance pays homage to ancient tribal sculpture. It is thought to be one of only five still in existence. Perhaps, then, it is the piece that best represents this wide-ranging fair, where the divisions between art and design are sometimes blurred, and rarity is the most highly prized asset of all.

