

THE REPORT

The Best of PAD London

Design duo Campbell-Rey selects the crème de la crème from this year's fair

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Duncan Campbell and Charlotte Rey.

Photo: Courtesy of Campbell-Rey

The bright white PAD tent has pitched up for its annual London run in Berkeley Square, bringing with it a hugely covetable and highly collectible selection of 20th-century art, design, and decorative arts to the heart of Mayfair. The 11th edition of the London fair—an extension of the original PAD Paris, which takes place every March—unites 68 international galleries (including notable newcomers Rossana Orlandi and *Dimore Gallery*) under one temporary roof through the end of the week. An elegant and succinct complement to an overwhelmingly busy, art-filled week in London as Frieze (and the corresponding crowds) also comes to town, the design-heavy fair has become a favorite fixture for collectors looking to diversify and decorators looking for fresh wares.

To get an insider's take on this year's spectacular offerings, we called on Duncan Campbell and Charlotte Rey of the London-based creative consultancy and design partnership *Campbell—Rey*, to peruse the booths and choose their ten favorite items. The young duo launched their first furniture designs—a series of marble tables—at Salone this past April, and next month they'll debut a Murano glass collection at Turin's Operae design fair. Also on the cards is a collaboration with the mosaic brand Mutaforma, and for the second year running, they will design the trophy for the Elton John AIDS Foundation Award.

Here, the designers on the rise reveal the furniture, objects, and artworks that most caught their eye.

PAD London runs until October 8. For details and opening hours, visit padfairs.com



Photo: Rose Uniacke 2017

Rose Uniacke

We love this pair of occasional tables from Pimlico-based gallerist *Rose Uniacke*. Their unusual form almost seems to defy gravity, and the weighty feel of the travertine is a pleasing contrast with their seemingly weightless appearance. Uniacke's booth is always a PAD highlight, and this year's was framed in striking mustard yellow in contrasting materials—unsurprisingly, she won the award for Best Stand.

Pair of vintage travertine low tables, Italy, circa 1970



Photo: Daniele Lodice, courtesy of Nilufar



Nilufar

Presented at design great Nina Yashar's *Nilufar* gallery, the late Portuguese-Brazilian designer Joaquim Tenreiro is an absolute favorite of ours. We love the sinuous lines typical of his work, the deep color and detailing of the rosewood and the caning in the seats—something about tropical modernism always suggests a good time.

Set of four "Cadeira com braços" chairs by Joaquim Tenreiro, Brazil, 1960. Manufactured by Tenreiro Móveis e Decorações; solid jacaranda wood, Vienna straw.



Photo: Åsa Liffner, courtesy of Modernity Stockholm



Modernity

We can't get enough of Josef Frank, widely known for his exuberant floral textiles produced by Stockholm-based Svenskt Tenn. In his furniture designs, he was a master of simplifying forms, while still retaining a sense of romance and allowing the materials to sing. This pair of lamps, shown by Sweden's Modernity, do just that, and the green color is beautiful; however, it does seem a shame not to use one of Tenn's own prints for the lampshade. *Celotocaulis* or *Notturmo*, perhaps?

Pair of table lamps, model 2466, designed by Josef Frank for Svenskt Tenn, Sweden, 1950s.



Galerie Jacques Lacoste

Who doesn't love a statement fluffy Royère chair? You ain't seen nothing yeti. *Jean Royère (1902–1981), Crapaud armchair, goat-skin, circa 1950.*



Photo: De Jonckheere Gallery 2017



Galerie de Jonckheere

Beautifully highlighting Lucio Fontana's two artistic signatures, the punched hole and the slash, this pair of brass sculptures at *De Jonckheere* demonstrates a new physical expression by one of the 20th century's most beloved artists.

Lucio Fontana (Rosario Santa Fé 1899–Varese 1968); Concetto Spaziale, Natura (two pieces), circa 1967.



Photo: Galerie Le Beau 2017



Galerie le Beau

Probably our favorite piece from this year's PAD: an undulating bench by Brazilian-Polish architect Jorge Zalszupin, shown at Brussels-based Galerie le Beau. The grain of the rosewood is wonderfully striking, and the soft, almost liquid lines contrast beautifully with the angular steel feet. At one end there is a magazine holder, which makes the whole thing feel even more louche.

Onda three-seat bench by L'Atelier, jacaranda wood and metal, 1960.



Photo: Sylvain Deleu, courtesy of Adrian Sassoon



Adrian Sassoon

This incredibly delicate-looking porcelain vase by Hitomi Hosono at Adrian Sassoon looks impossible at a first glance. The intricate interlocking leaves could be cast straight from nature. We love things that cause the viewer to have to take a second look, and this is definitely one of those.

Hitomi Hosono, A Large Feather Leaves Bowl; molded, carved and hand-built porcelain with an interior of dancing sprigs; 2017.

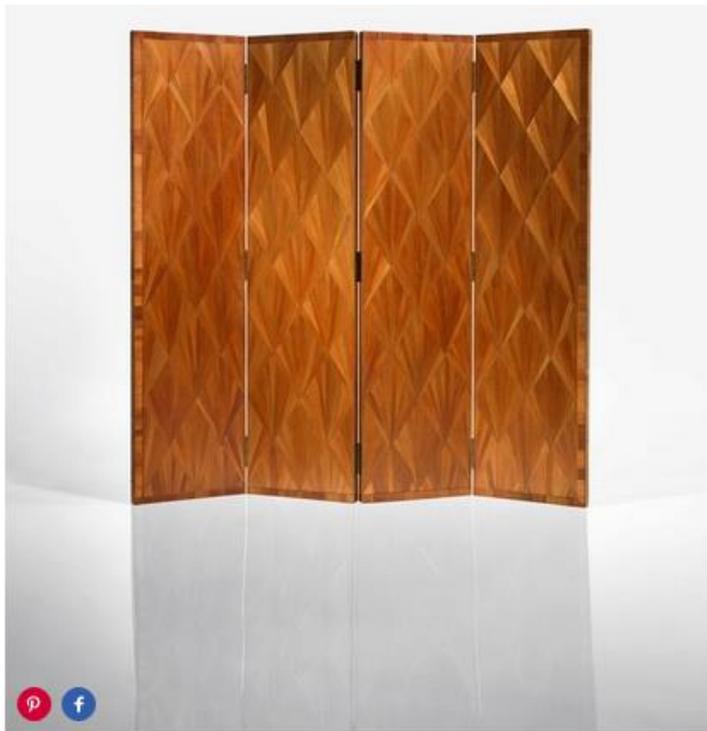


Photo: Galerie Marcilhac 2017



Galerie Marcilhac

Jean-Michel Frank's straw marquetry is iconic for a reason, and this half-height screen shown by *Galerie Marcilhac* is a fun interpretation of a very famous style. The workmanship is second to none, and its gentle shimmer is evocative of a Jazz Age cocktail party.

Four-panel screen by Jean-Michel Frank, straw marquetry with a geometrical pattern, circa 1930.



Photo: Gasull Fotografia, courtesy of Galeria Mayoral



Galeria Mayoral

Color is very important in our practice, and Miro's palette is something we've always been drawn to. This particular example, from Barcelona's Galeria Mayoral, would be a beautiful focal point above a fireplace, drawing the viewer's eye into the room and adding a touch of playfulness.

Figure and Bird by Joan Miró, oil and Chinese ink on wood (bottom of a crate), 76 x 60 cm, 1977-79.



Photo: Galerie Anne Autegarden 2017



Galerie Anne Autegarten

We love allowing natural materials to speak for themselves, and the marble in this tabletop at Anne Autegarden is simply stunning.

Big console with rare marble by Anacleto Spazzapan, Italy, circa 1970.