

[ON SHOW: LONDON]

Pick and mix

The 10th PAD London design fair promises greater variety than ever, says Claire Wrathall



Back in the 1920s, London's *jeunesse dorée* used to hold what they called 'treasure hunts'. Someone would come up with a list of extraordinary items, say: a quiver of arrows; a painting of a bowl of berries; a Louis Poulsen table lamp; a Cartier bangle; a looking glass framed in cacti; a ceremonial metate carved with monkeys; a flute full of Ruinart Blanc de Blancs. Then the bright young things – the sort that animate the novels of Evelyn Waugh – would hare off around town gathering the goods, and the first back to base with a full complement would be hailed the winner. Judging from the preview, one will be able to purchase all of the above, and more, at the 10th edition of PAD London, the city's most eclectic and *recherché* art fair.

When it launched, a decade ago, the fair was called DesignArt and had space for just 20 exhibitors in the confines of the garden in Mayfair's Hanover Square. By 2011 – by which time it had been renamed PAD, an acronym for Pavilion of Art+Design after

its Paris namesake, and had diversified beyond design and decorative arts to embrace modern art, photography and tribal art – there were 60 stands. Attendance figures doubled. But competition, in the form of Frieze Masters which launched the following year, prompted it to widen its scope yet further, adding dealers in antiquities, jewellery, even – unforgettably – samurai armour.

This year, 66 galleries from 12 countries will be represented in its distinctive black tent, 14 of them showing here for the first time. Among the newcomers are the fourth-generation, family-run Bavarian jeweller Hemmerle; the Brussels-based mid-century design specialist Galerie Le Beau; the Hong Kong-headquartered modern art dealer Gérard Lasés; and Peter Petrou, the British expert in ethnographica such as Inuit and Inupiaq snow goggles, and leaf clubs from the Solomon Islands.

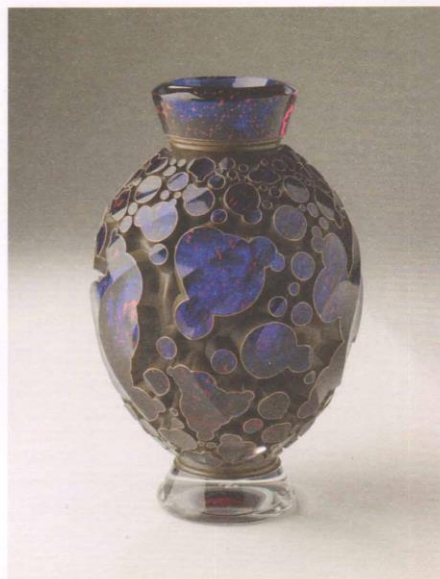
If art jewellery was a revelation of the 2015 fair (not least the work by Giovanni Corvaja, Jacqueline

Opposite, from left: 19th-century wood-and-sinew Inupiaq snow goggles from Alaska, at Peter Petrou; porcelain vase, 2015, by Sandra Davolio, at Modernity



Ryan and Kayo Saito on Adrian Sassoon's stand), ceramics look set to make an impression this year. Also among the new exhibitors is the Paris-based specialist Clara Scremini, who will be showing pieces by Michael Glancy, Pavel Trnka and György Gáspár. And the Sèvres-Cité de la Céramique stand is always worth a look. The venerable manufactory may be synonymous with exquisitely decorated 18th-century dinner services, but it is no less committed to contemporary design than it was when Louis XV was its patron. This year it has collaborated with the great Korean artist Lee Ufan.

You may happen on contemporary ceramics in unexpected places, too. Check out Sandra Davolio's porcelain vases at the Swedish gallery Modernity, and the French jewellery designer Karry Berreby's own work on the stand that bears her name. But then isn't serendipity what makes PAD so special? *PAD London, Berkeley Square, 3-9 October.* www.pad-fairs.com



Clockwise from left: ceremonial metate from Costa Rica, 400-600AD, at Galerie Mermoz; Michael Glancy, *Protoplasm radiation*, 2009, at Clara Scremini Gallery; Poul Henningsen for Louis Poulsen PH 4/3 table lamp, lacquered copper and bronzed brass, 1926, at Modernity