

Paris

FT WEEKEND
MAGAZINE
SPECIAL ISSUE



a guide to
drinking
& dining



Collecting supplement
What are design
museums actually for?

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FT Weekend

House & Home Jane Owen on why we should eat garden pests

Art and design of success

Pavilion of Art and Design | Notable tribal dealers come to a fair dominated by Europeans. By *Julia Sutherland*

All art fairs face the same set of problems. How to continue to shine, in the increasingly packed art fair annual schedule. How to retain a special identity, without getting stale. How to innovate without alienating loyal galleries and loyal collectors, since innovation is essential in the easily jaded art world. How, in short, to manage success.

The London incarnation of the Pavilion of Art and Design (PAD), a spin-off of its longer established Parisian sister, was a trailblazer of cross-genre collecting in London at its inception eight years ago. It mixed 20th-century art and top-quality modern and contemporary design with an eye firmly on the scale of ultra-luxurious interiors. Over the years - and partly, perhaps, because of PAD's influence - London has woken up to design in an unprecedented way,

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with new galleries and a much more creative year-round scene within the city; meanwhile, mixed-genre collecting has almost become the norm, a mainstay of competing fairs and galleries alike.

So how does PAD move forward? In its jewel-box site at Berkeley Square there's no room for expansion, so its size is capped at a neat 62 galleries - less than half the size of some of its larger rivals. Stagnation could be a problem. Yet year on year there are changes, some subtle, some more obvious. This year sees 45 returning galleries and a healthy 17 newcomers. When it opens its tented doors on October 15 this year, regulars will notice, for instance, that several of Paris's most notable tribal and Oceanic art dealers have decided to make the journey this time: Alain de

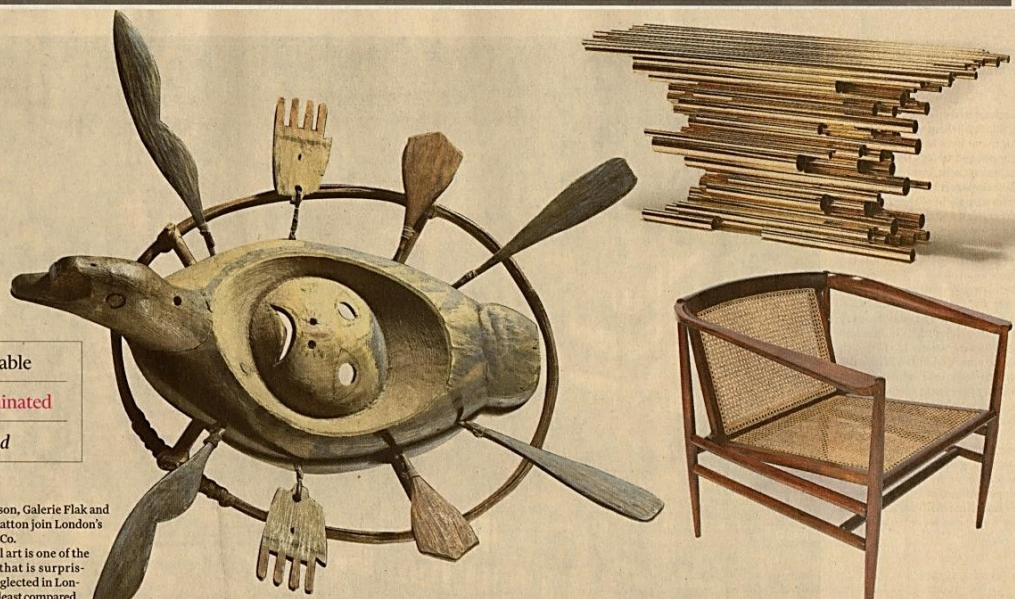
Monbrison, Galerie Flak and Lucas Rattou join London's Finch & Co.

Tribal art is one of the genres that is surprisingly neglected in London - at least compared with Paris's pre-eminence in the field - so it will be interesting to see whether their quest to find a new collector base pays off. With prices in the contemporary art field heading ever skywards, these frank and emotional artefacts, which sit so well in contemporary interiors, seem remarkably good value.

In a completely different field, imaginative Brazilian designers of furniture such as José Zanine Caldas (at James gallery) take their place beside better-known design names of the mid-century and the earlier art deco period in galleries from Germany, Spain, Sweden, Italy and even the Smogallery from Lebanon joining the ranks of France's finest. With 28 design specialists, this is far and away PAD's strongest suit. Added to a strong showing in decorative arts and artists' jewellery, antiques and antiquities, as well as its new emphasis on contemporary ceramics, PAD looks set to continue leading the field among London fairs in these genres.

That is not to downplay the modern art offerings, with a range of blue-chip names from Basquiat to Bridget Riley, Calder to Klein. This year also sees a strong Italian presence: Morandi, Fontana and more. These make a visit to PAD highly enjoyable, but this is not the element that distinguishes PAD. What makes the Berkeley Square event unique in London is the way in which it brings a very different "eye" and sensibility on to the British scene, a strong blast of niche continental taste that is quite distinct from the globalising approach of many larger fairs. There are 59 European exhibitors at PAD this year, and just two from North America. Enough said.

PAD London runs from October 15-19 pad-fairs.com



Clockwise from top left: Complex Mask (c1880) at Galerie Flak; Console 'Pipe show' by Hervé van der Straeten; armchair by Joaquim Tenreiro at Galerie James; 'Machine Plant' (1922) by Paul Klee at Tega; 'U.L.' (1985) by Gerhard Richter at Galerie von Vertes

