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Clockwise from above Florian Borkenhagen, *Nautilus* library table, 2015; Nucleo, *Souvenir of the Last Century* ladder, 2015; Bo Young Jung & Emmanuel Wolfs, *A Voice*, 2014/15; Hélène Binet, *Atacama Desert, Chile 03*, 2013. **Below** Gabrielle Ammann

LAUNCH PAD

In less than a decade, the Pavilion of Art + Design has become a key fixture of the exhibition calendar. As this year's fair opens, **Mark C O'Flaherty** speaks to three gallerists taking part

It's where you'll see neo-goth fashion designer Rick Owens stalking deco treasure, Sloanes shopping for a piece of exuberant tribal art, and interior designers sipping Ruinart while they hone the look for their most demanding clients. PAD – the Pavilion of Art + Design – is one of the most influential festivals on the design and visual arts circuit.

Back in 2009, when its tents first appeared in Mayfair's Berkeley Square, PAD heralded a sea change in interior and product design. With record prices being set for edition pieces by the likes of Marc Newson, design collectors were no longer looking purely at antiques, they were looking at contemporary work too.

PAD continues to bring together the most exciting and the rarest work from the 20th century – and has become as white hot on the social calendar as Frieze and the London Design Festival, offering the best of both. As Italian aesthete Gaetano Pesce says, 'In New York, we have the Museum of Arts and Design. I asked the director recently why they repeat themselves in their name. Art is design. Design is art. Same thing.'

Wednesday to October 18, pad-fairs.com



Gabrielle Ammann With an illustrious background in art history and interior architecture, Ammann is the woman behind the eponymous gallery in Cologne – a key hub for avant-garde design in Germany. For more than 20 years she has collaborated with some of the most significant figures in the world of directional design, including Ron Arad, Marc Newson and Zaha Hadid. This year she is bringing a selection of prints by Julius Shulman – the king of American modernist photography – to the fair. Ammann is also representing work by Swiss-French architectural photographer Hélène Binet and the German artist Florian Borkenhagen. 'His *Nautilus* library table is a highlight of our stand this year,' Ammann says. 'So is the *Souvenir of the Last Century* ladder by the Torino-based studio Nucleo.' Ammann has been fascinated by art and design from Asia for many years, and this year brings pieces by Seoul-based designers Wolfs + Jung, including *JAR* and *Branch Stool*.

The gallerist believes PAD is the most international fair on the art and design calendar: 'Patrick Perrin, the director of the fair, creates a singular mix of international galleries that inspire and surprise even the most sophisticated of international collectors.'

'Every other event seems to be big in scale, and PAD is a wonderful break from the frenetic world of the branded art fair'

Clockwise from right
 Alex Prager, *Eye #1*, 2012; Michael Hoppen; Henri-Cartier Bresson, *Rue Mouffetard, Paris*, 1954

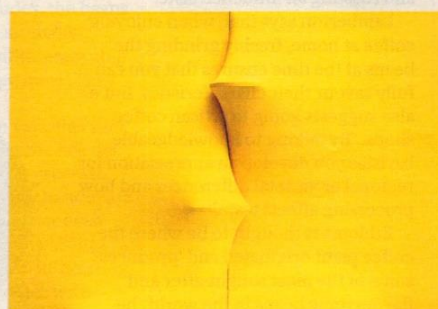
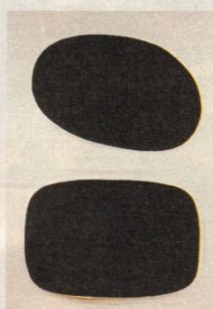


Michael Hoppen For Michael Hoppen, it is the scale of PAD that makes it so special. 'It's about quality and intimacy,' says the gallerist, who opened his London space in 1992 and now represents one of Europe's largest collections of vintage and contemporary photography. 'Every other event seems to be big in scale, and PAD is a wonderful break from the frenetic world of the branded art fair.' This year Hoppen will be presenting work by Sarah Moon, Tim Walker, Henri Cartier-Bresson, Alex Prager, Michael Eastman, Man Ray, Richard Avedon and Désirée Dolron. 'We always take very special pieces to PAD,' Hoppen says. 'We put the best things aside for the event.' The photography market has risen in tandem with the edition furniture market, and Hoppen's presence at PAD is significant – though it was once seen as the poor relation to other mediums, prices have exploded internationally. An Andreas Gursky photograph of the Rhine under a grey sky, meticulously doctored to remove all evidence of human life, will cost more than \$4 million at auction, while Peter Lik's *Phantom* sold for a record-breaking \$6.5 million last year.

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Above, left to right
 Luigi Mazzoleni;
 Agostino Bonalumi, *Rosso*,
 1973; Dadamaino,
Volume, 1960;
 Agostino Bonalumi,
Giallo, 1969



Luigi Mazzoleni Mazzoleni Art has been one of the most compelling galleries in Turin since it first opened in 1986, with a focus on post-war Italian artists and Arte Povera, exhibiting the likes of Lucio Fontana, Michelangelo Pistoletto, Piero Manzoni and Agostino Bonalumi. Founders Giovanni and Anna Olimpia were voracious collectors of 20th-century Italian artworks, and channelled their love into a gallery that would become a hugely successful family business. With the London art scene on the boil, Luigi Mazzoleni – the second generation of Mazzoleni gallerists – opened a Mayfair outpost last year. 'London is such a vital city in the art world,' he says, 'which is why having PAD here is so important. The quality of the galleries here is very high, and the works on show at PAD are truly exceptional.' This year Mazzoleni Art will also be presenting a selection of standout pieces by Alberto Burri, the late celebrated abstract and Art Informel artist renowned for his work with offbeat, often industrial materials, including charred wood, burlap, iron sheets and burnt plastic.