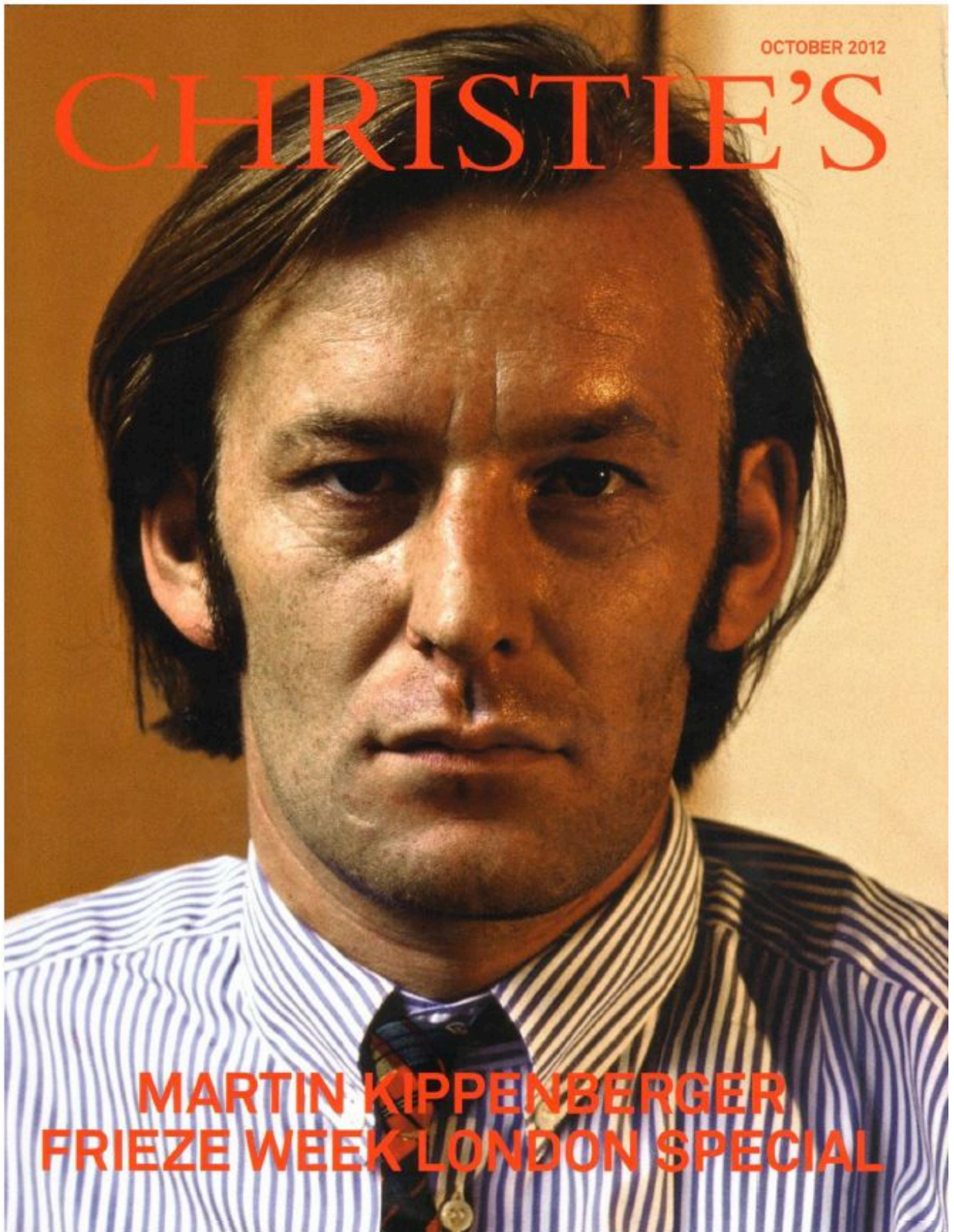




MARIAWETTERGREN
GALERIE

CHRISTIE'S MAGAZINE / October 2012



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CHRISTIE'S

**MARTIN KIPPENBERGER
FRIEZE WEEK LONDON SPECIAL**



When we created PAD with Stéphane Custot seventeen years ago, our vision was also to fulfil a lifestyle change and a need for a new Art de vivre, something more simple, neater.

When PAD London (Pavilion of Art and Design) first arrived in London—at that time under the guise of Design/Art London—its statement of intent was clear. The huge marquee in Hanover Square was floodlit in pink. This was a confident show of an important aesthetic. As Patrick Perrin says, ‘when we created PAD with Stéphane Custot seventeen years ago, our vision was also to fulfil a lifestyle change and a need for a new Art de vivre, something more simple, neater.’

There has always been an international feel to PAD, partly from the range of galleries who exhibit there but also because of the type of taste on show. Perrin’s Parisian heritage is clear: ‘This

idea of combining periods and styles, which takes its roots in the “Cabinet of Curiosities”, is typically French taste. Gathering books, paintings, furniture, stuffed animals... is a cultural and historic heritage dating back from Richelieu, Mazarin, Louis XIV... Since then, the most important interior designers and architects have developed and perpetuated that idea. There is definitely a French taste and touch in finding the right balance and combinations between objects.’ It is this cultural legacy of juxtaposing pieces that makes PAD so fascinating.

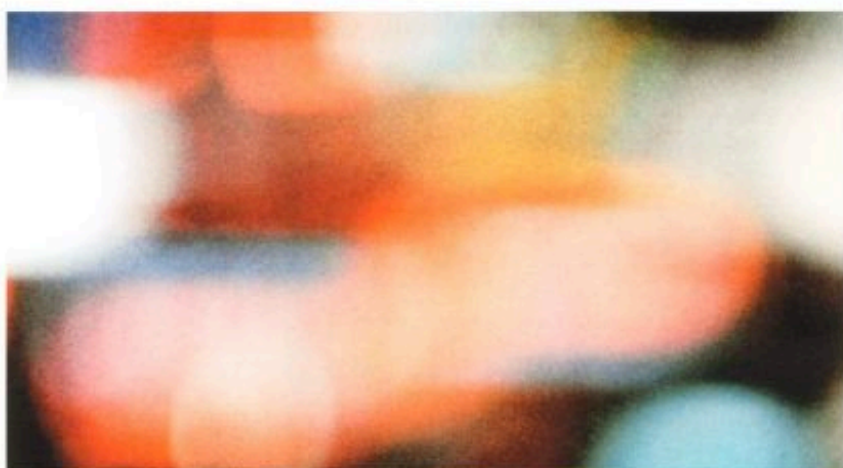
Despite this influence, or perhaps because of it, the fair is host to an eclectic group of artists and designers. There is no uniformity to their work. ‘There is still a real difference between Scandinavian, Italian, French or Belgian design. Globalisation, faster and instantaneous communication, a common and global language, the environment are issues to which designers and artists are responding for sure. But I feel that if the matters are global, there are still very regional answers and distinctive aesthetic gestures to common aspirations.’

Perrin speaks about this with a zeal normally reserved for artists. Yet to him there is no difference, ‘Design is Art. The difference lies in the fact that traditionally, there is a distinction between what is understood as Art, meaning “Beaux Arts”, painting, drawing, sculpture and Design, meaning “Decorative Arts”. But more and more, the frontiers between those fields are fading away, pushed forward, as designers tend to become sculptors, add fiction to the function, extend the palette of their medium and get closer to art. And likewise for the artists; artists, designers, architects are all becoming very eclectic too.’ He retains, however, a profound sense of where importance lies, ‘in the end, the only ruler is time. It’s time that filters and elects what will stay and be recognised as a work of art.’



Grethe Soerensen
Rush Hour/Shanghai 8, 2011
Jacquard Tapestry
Cotton thread weaving
161 x 293 cm.
Unique piece
Courtesy of Galerie
Maria Wettergren, Paris
Photo © Bo Hovgaard

Grethe Soerensen
City Light 6, 2011
Jacquard Tapestry
Cotton thread weaving
160 x 285 cm.
Unique piece
Courtesy of Galerie
Maria Wettergren, Paris
Photo © Bo Hovgaard



The importance of time becomes clear when he is asked what the perfect chair is. His answer is unflinching, 'The bistrot chair No. 14 designed by Thonet in 1859. It's a true design icon, innovative, comfortable and functional that has gone through time and is still very up-to-date.' Finding what will last isn't easy. Seeking out the best pieces that will stand the test of time takes dedication and knowledge, 'I always go and follow the best gallerists. The one who live their work as a passion and who are the most curious. The most outstanding collections are made with their eye and know-how. They choose the artists, the works, they create taste.' For Perrin, 'Everything is a matter of taste not price. The less money you have, the more taste you need.' For somebody who is so precise about the role of Parisian taste in collecting there has to have been a reason for bringing the fair to London. 'London is the capital of the world and especially the Art world. It has given PAD a real international dimension. London enables a very qualitative connection with countries like China, South America, India... It's a core international landmark and gateway.' The

fair is open to global tastes and shows the world to London. If further proof were needed of its success one need only turn to Perrin and his favourite works, 'I almost exclusively live with objects, furniture or artworks that I either bought at PAD or from gallerists who exhibit at PAD. So I have thousands of favourite objects and favourite pieces of the day depending on my mood.'

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Pavilion of Art and Design,
Berkeley Square, London
10–14 October 2012
www.pادلondon.net