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'Nébuleuse' mirror
by HERVE VAN DER
STRAETEN, 2012



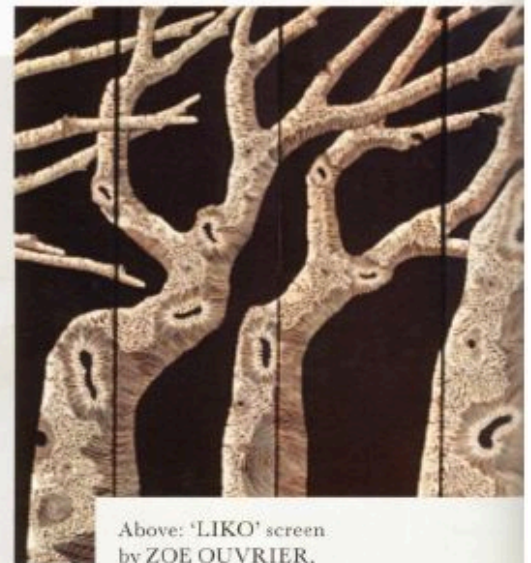
SQUARE DEALS

*For leading names in daring,
limited-edition, contemporary
design, cognoscenti and
enthusiasts need look no
further than the Pavilion of
Art & Design in Berkeley
Square, says Nicole Swengley*

'Sky' optic-fiber
tapestry by ASTRID
KROGH, 2011



'Mermaid'
benches by
KANG MYUNG
SUN, 2011



Above: 'LIKO' screen
by ZOE OUVRIER,
2012. This picture:
'Steam 12' lounge chair
by BAE SE-HWA, 2011

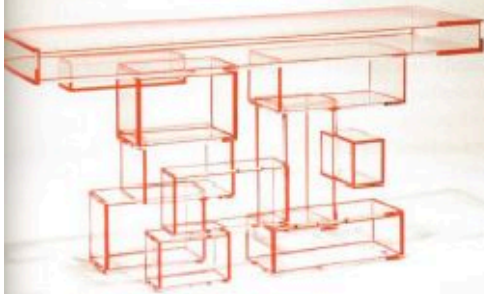




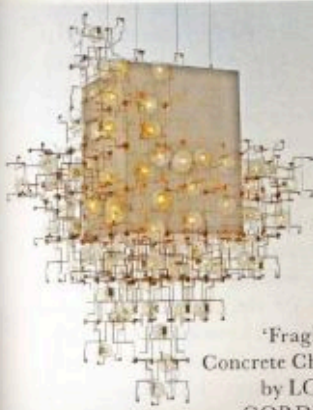
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'Propagation'
console table by
HERVE VAN DER
STRAETEN, 2012



'Phenomena'
room divider
by KIM SANG
HOON, 2011



'Fragile Future
Concrete Chandelier'
by LONNEKE
GORDIJN AND
RALPH NAUTA, 2010

'Appropriation' by
DANFUL YANG for
XYZ DESIGN, 2007



'Tree 5' by
ANDREA
BRANZI, 2010



'Endless Ribbon'
console table
by MATTIA
BONETTI, 2012





'Urushi Bench'
by MAX
LAMB, 2011

A

way from the art feeding frenzy that turns Regent's Park into a collecting maelstrom during the annual Frieze fair, there's a quieter corner of London where clued-up collectors enjoy an altogether more sophisticated experience – a much smaller, highly selective art and design fair in Berkeley Square.

Since its inception in 2007, when it was called DesignArt London, the Pavilion of Art & Design – or PAD London as it's colloquially known – has attracted exhibitors from the elite of the art- and design-dealing world. Held in a smart marquee with a Champagne bar run by Moët Hennessy (which also sponsors a prize), the fair has a chic, Gallic flavour – unsurprisingly, since its organisers are the Frenchmen Patrick Perrin and Stéphane Custot. Last year it drew 20,000 visitors, including decorators, homeowners and international collectors. Still, you don't need bonus-filled pockets to enjoy the opportunity to see cutting-edge designs from around the world, and while six-figure works do feature at the fair, there's much to buy at far more accessible prices.

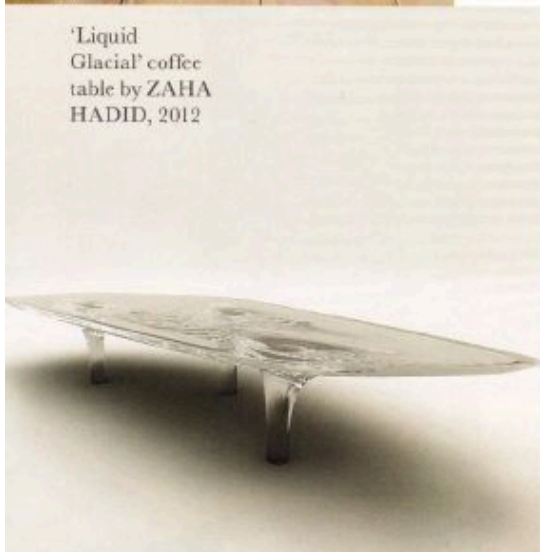
Originally focusing purely on design objects, the show has evolved with the market and this year 60 exhibitors from Europe, Asia and the US are offering modern art

(from 1860 onwards), design, decorative arts, photography, jewellery and tribal art. Yet, due to the site's constraints, PAD London will always be an intimate affair and the high quality of exhibits reflects a rigorous selection process backed by a panel including the gallery owners Adrian Sassoon and Tim Jefferies.

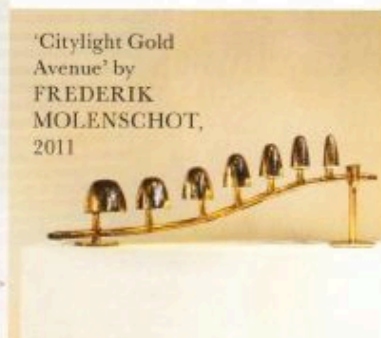
Among the returning exhibitors is Carpenters Workshop Gallery, whose permanent gallery in Albemarle Street is within walking distance of Berkeley Square. Yet the co-founder Loic Le Galliard feels it is essential to participate at the fair, too. 'PAD is very chic, very Parisian,' he says. 'It's a high-quality fair and attracts many visitors. It's important for us to be there because the work we sell is very sculptural and belongs within the context of contemporary art.' This strategy paid dividends when the Moët Hennessy PAD London 2010 prize was awarded to one of the gallery's designs – the 'Fragile Future Concrete Chandelier' by Lonneke Gordijn and Ralph Nauta, which is now in the V&A's permanent collection.

Eye-catchers presented by Carpenters Workshop Gallery this year include Andrea Branzi's anodised-aluminium and birchwood 'Tree 8' (€65,000), Johanna Grawunder's abstract 'Platform' in steel and wood with fluorescent tubes (from €16,000) and Frederik Molenschot's bronze light, 'Citylight Gold Avenue' (€18,000). And since many PAD visitors also make the short journey to Albemarle Street, Loic is simultaneously holding a gallery show of new bronzes by Atelier Van Lieshout, with some 'teaser' pieces at the fair.

Another PAD stalwart is David Gill, who opened a flagship gallery in King Street, close to Christie's in St James's, earlier this year. 'The fair's location is strategically great and even though it is very close to my gallery, I feel it's important to have a presence at PAD,' he says.



'Liquid Glacial' coffee table by ZAHA HADID, 2012

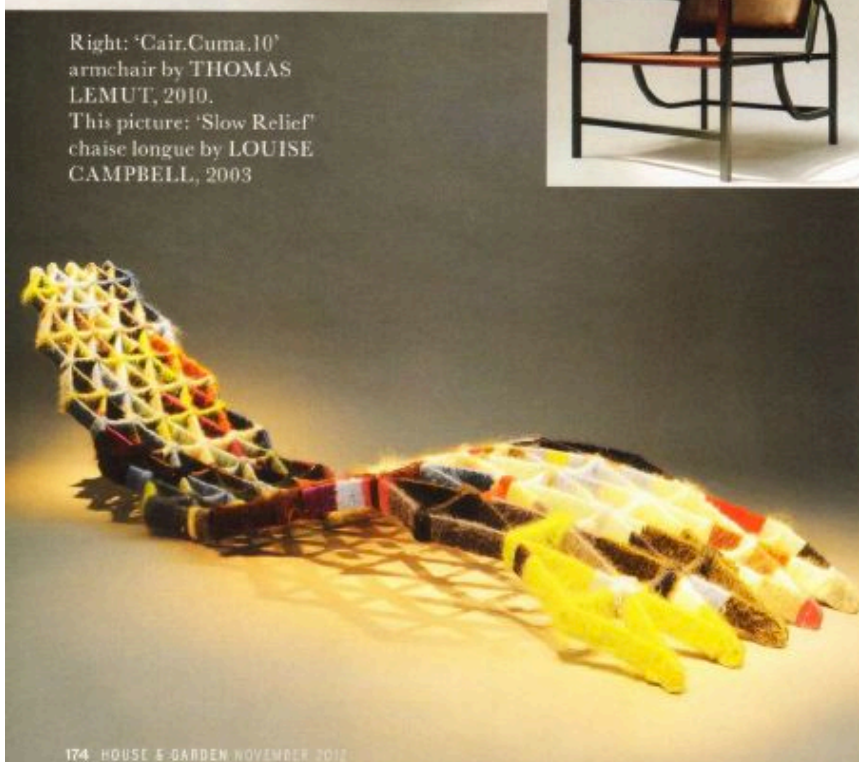


'Citylight Gold Avenue' by FREDERIK MOLENSCHOT, 2011



Right: 'Cair.Cuma.10' armchair by THOMAS LEMUT, 2010.

This picture: 'Slow Relief' chaise longue by LOUISE CAMPBELL, 2003





'The quality of the exhibiting galleries brings in true collectors who like the atmosphere, convenience and freedom of fairs, allowing them to make acquisitions outside the formality of a gallery space.' Having successfully sold Mattia Bonetti's 'Strata' buffet at PAD London last year, David is now showing Bonetti's new work, including his intriguing 'Endless Ribbon' console table in aluminium, copper and stainless steel (from £54,000), along with Zaha Hadid's clear 'Liquid Glacial' acrylic coffee table (from £198,000).

Returning for the second time is Paris-based Galerie Maria Wettergren, which specialises in twenty-first-century Nordic design. Maria champions experimental, sculptural and poetic designs achieved by combining Scandinavian traditions of craftsmanship with pioneering ideas, technologies and materials. And anyone looking for decorative talking points will be intrigued by her PAD debut pieces, such as Danish textiles artist Grethe Sørensen's monumental digital tapestries (from €18,000) in which pixels are translated into threads – a technique invented by the artist – to represent floating, dream-like, out-of-focus city lights. Astrid Krogh's gradual light-changing 'Sky' optic-fibre tapestries (€25,000) and Louise Campbell's 'Slow Relief' aluminium chaise longue clad in thousands of coloured threads (€12,000) are similarly engaging. 'We wanted to showcase high-tech materials and methods treated in a low-tech, emotional way,' says Maria.

Some major names are among the 18 new exhibitors this year, including Pearl Lam Galleries from Shanghai and Hong Kong, London-based Gallery Fumi, Hervé Van der Straeten from Paris, and Gallery Seomi from Seoul. This injection of newcomers adds to the show's elegant eclecticism and global reach. Pearl Lam has promoted design as an art form since opening her original Contrasts gallery in Hong Kong in 1992, focusing on European and Chinese art and design pieces. The renamed Pearl Lam Galleries, which also has a presence in Shanghai, reopened in the Pedder Building at the heart of Hong Kong's growing art scene in May and a further gallery will open in Singapore next year. At PAD London she is showing new work by designers such as André Dubreuil, Danful Yang and Patricia Waller.

ALTHOUGH SIX- FIGURE WORKS DO FEATURE, THERE'S MUCH TO BUY AT MORE ACCESSIBLE PRICES

Pil Jae Park of Gallery Seomi similarly appreciates the fair's international reach. 'Showcasing Korean designs at PAD London is important for establishing global recognition,' he says. 'Collectors can see how the unique language of handmade, high-end Korean designs combines an artisan spirit with modern values, delivered with delicacy and daring.' Among the innovative pieces are Bae Se-Hwa's 'Steam 12' walnut bench (\$65,000), Bahk Jong Sun's architectural wall cabinet in lacquered cherrywood (\$60,000), Kim Sang Hoon's 'Phenomena' room divider in lacquered ash (\$45,000), Lee Hun Chung's glazed ceramic/concrete bench (\$50,000) and Kang Myung Sun's 'Mermaid' bench with applied traditional Korean mother-of-pearl lacquer (price on request).

Designer-maker Hervé Van der Straeten, who is currently not represented by any UK galleries, has the opportunity to show the latest designs crafted at his Paris-based cabinetmaking and bronze workshops. These include the 'Lollypop' mirror, whose circular frame is made from mouth-watering shades of Plexiglas (€15,000), and 'Nébuluse', an oval mirror that appears as if caught at the eye of a storm of anodised aluminium and bronze whorls (€12,000). Further noteworthy designs include the 'Chaos' console table (€32,600), which has a perfectly functional surface supported by an apparently chaotic composition of deconstructed legs, and the 'Propagation' console table (€18,000) – an architecturally imposing structure of red-outlined Plexiglas blocks.

A successful debut at PAD Paris in April persuaded Gallery Fumi to participate at PAD London. 'Paris was our very first fair and a success for us so we feel it's important to show at PAD London since we are a London-based gallery,' says co-director Valerio Capò. With work by cutting-edge designers including Studio Silverlining, Max Lamb, Faye Toogood, Rowan Mersh, Thomas Lemut and Zoé Ouvrier, his booth should prove a magnet for anyone keen to put contemporary design at the heart of their home □

*PAD London at Berkeley Square, London W1 is from October 10 to 14, 10am–8pm
(www.padlondon.net). Admission, £20 (free for students and under 15s)*

DESIGN PRIZE

This year's fair marks the launch of a prestigious new Moët Hennessy-PAD London Design Award. The £15,000 award will be presented to a young designer whose work shows exceptional creative and innovative qualities.

Chaired by Nigel Coates, Professor Emeritus at London's Royal College of Art, the distinguished panel of judges includes Zaha Hadid, Jasper Conran, David Collins, Tom Dixon, Julia Peyton-Jones, Allegra Hicks and *House & Garden* editor, Susan Crewe. The judges will also select the winners of the annual PAD prizes for best stand and three best objects in the design, art and decorative arts categories.

'The new prize is for an emerging designer working in Britain today,' says Nigel Coates. 'It marks a wonderful gathering of an immense amount of creativity in Britain, fused with the aspirations of PAD to put talented designers at the forefront.'

'City Light 6'
digital tapestry
by GRETHE
SØRENSEN, 2011

