

ART FAIRS • AUCTIONS • MARKET NEWS • EVENTS

# Collecting

## Art & Design



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# Designs on a new century

Works made after 2000 are moving centre stage  
for collectors of the genre. *Helen Chislett* reports

In October 2007, Christie's of London sold a 1986 "Lockheed Lounge" by Marc Newson, one of 13 in existence, for £748,000. It was a turning point in the perception of "design-art", a term coined only a few years earlier by auction house Phillips. It is a sign of how fast this market has blossomed that a piece made 30 years ago is beginning to feel vintage. Today, collectors are actively pursuing pieces by rising talent made this side of 2010.

PAD (Pavilion of Art and Design) is a case in point. With 60 exhibitors, it combines primitive and modern art with jewellery, photography and design. This year, 15 of the 28 galleries under the umbrella of design are majoring in contemporary as opposed to mid- to late-20th century. Internationally, these are dominated by

Europe and North America, and for the first time the Middle East has a foot in the door, with the debut of Gallery SMO from Lebanon.

Patrick Perrin, founder of PAD, points out that PAD was embracing the new when Design Miami/Basel was just a twinkle in founder Craig Robins' eyes. "We were the first fair in the world to exhibit design and 20th-century objects at a time when artist-designers were virtually ignored and unknown," Perrin says. "Then, from showing the mid-20th century, galleries started to creep towards the 1970s and 1980s but now we include work that is only three, two or even one year old. That is largely a reflection of interest among collectors."

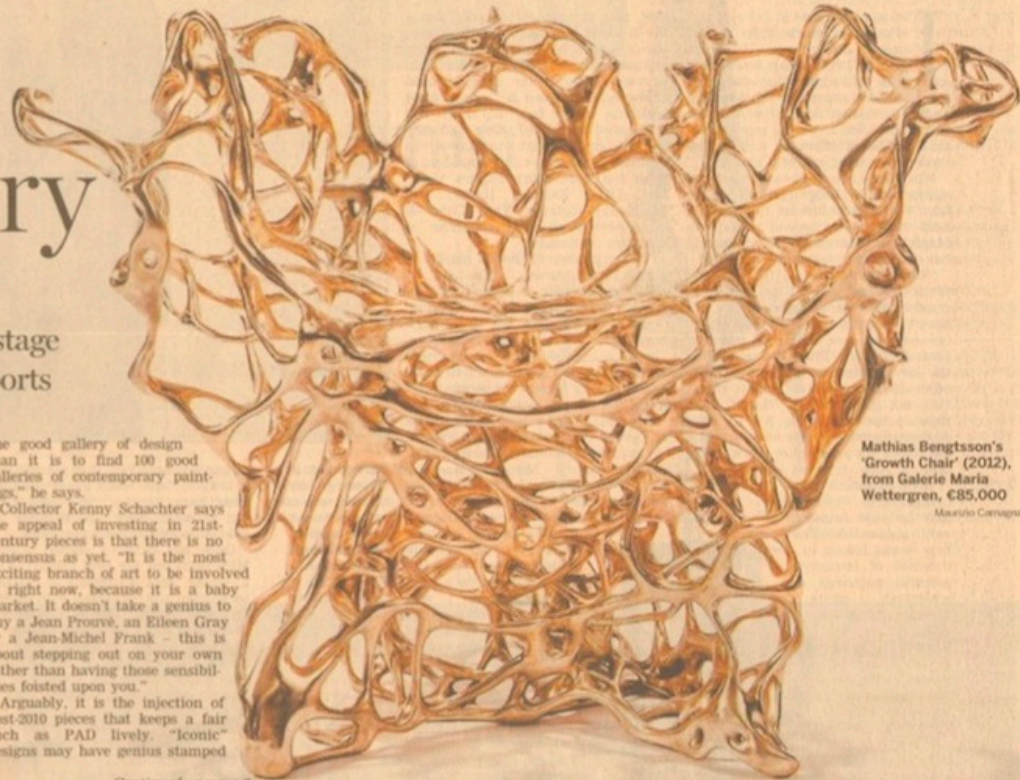
However, this shiny new arm of the decorative arts offers Perrin its own challenges: "It is more difficult to find

one good gallery of design than it is to find 100 good galleries of contemporary paintings," he says.

Collector Kenny Schachter says the appeal of investing in 21st-century pieces is that there is no consensus as yet. "It is the most exciting branch of art to be involved in right now, because it is a baby market. It doesn't take a genius to buy a Jean Prouvé, an Eileen Gray or a Jean-Michel Frank - this is about stepping out on your own rather than having those sensibilities foisted upon you."

Arguably, it is the injection of post-2010 pieces that keeps a fair such as PAD lively. "Iconic" designs may have genius stamped

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Mathias Bengtsson's  
'Growth Chair' (2012),  
from Galerie Maria  
Wettergren, €85,000

Maximo Capriles