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Collecting

Art & design



A special relationship

In an age of fairs and web sales, is loyalty to a gallery outdated?

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On the block

Revealing personal collections up for sale

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Making waves

Historic craft skills with contemporary sensibility

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On form

It is 10 years since the launch of the Pavilion of Art + Design (PAD). In that time, ideas about design have changed radically, but the changes have a longer history. Almost a century ago, the modernist revolution in

pure expression of that need that everything else would appear superfluous. Apart from perhaps a few striking abstract paintings on the walls, decoration would disappear. At least, that was the high-minded idea

new iPhone 7, that cipher for the technical perfection of modernity, the most radical element of the design was subtractive – the stripping away of the headphone jack socket. That, give or take the inevitably improved camera

tiny screen of an arguably brought design. Apple's devices now contain our libraries, photo albums, ringtones, toys and games

it across the board.

But some collectors have resisted the drift towards the impersonal.

I reach Peter Ross by phone while he is on holiday in Greece. The Canadian collector, who buys primarily from Lisson, will still be Europe during Frieze week but isn't sure if he'll attend the London fairs: "There's so much hype going on." The first piece that Ross bought was an Anish Kapoor work on paper in the 1980s, an acquisition he says took him several

1967, as an example: "He's not one of these sexy artists, but Nicholas has been committed to this man all his working life."

Aside from the desire to buy in good taste, there is an underlying pragmatism to this approach: a collector investing in a new artist wants to know that the gallery won't suddenly jump ship.

Top tier galleries have certain advantages when it comes to keeping collectors within their orbit. They may

Pavilion of Art + Design

Now celebrating its tenth year, PAD continues to extend its reach into a particular way of collecting. Its slender selection of just 66 stands present an eclectic crossover vision: design, decorative arts, modern art, photography and tribal arts intersect and interact, with an emphasis on the collectable as well as the fashionable and even the functional.

New this year within the marquees in London's Berkeley Square are 14 new exhibitors. Categories include figurative art (at Dumonteil, from Paris), furniture since 1940, and design jewellery (at Hemmerle, from Munich); the Hong Kong-based Gérard Lasés, with art from the Asia-Pacific region, stands out among the predominantly European line-up.

pad-fairs.com



'The Black Mountain' (1945) by Alexander Calder, Galerie Von Vertes

