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PAD London preview: 7 key trends in art and design

A look at the artists, designers and styles being backed by some of the world's top galleries, as the ninth edition of London's PAD fair begins

Carpenters Workshop Gallery



Wendell Castle, *Veiled in a Dream*, 2014. Bronze. 178 × 205.7 × 122 cm. Limited edition of 8 + 4 APs. Courtesy [Carpenters Workshop Gallery](#). PAD London 2015

First opened in 2014, Carpenters Workshop Gallery has rapidly expanded, with spaces in Paris, London and New York. Works by its represented artists — who include Rick Owens and the Campana Brothers — merge the fields of art and design, with beauty and functionality vying for attention. Larger, museum-based projects have reinforced this multidisciplinary approach, with Random International's *Rain Room* (2013) having proved a runaway success at institutions London, New York and Shanghai.

'This year we've chosen to show Wendell Castle's new bronze seating sculptures finished at our research and development center in Roissy, in the suburbs of Paris,' comments co-founder Loïc Le Gaillard. Often credited as the founding father of the American crafts movement, Castle's works fuse design and sculpture, inviting their user to take a seat in something resembling a museum piece. 'Wendell Castle is an artist of legendary status who we have admired for some time,' Le Gaillard adds.

Louisa Guinness Gallery

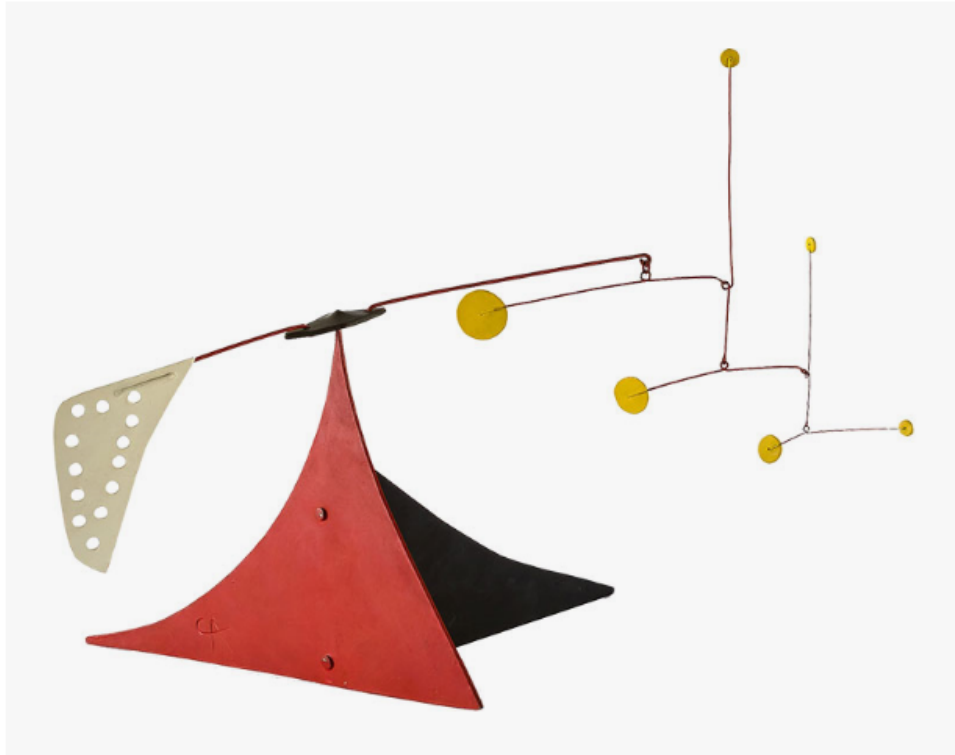


Gavin Turk, *Ceremonial Biscuit, Large*, 2014. 18k gold. 6.5 cm x 0.5 cm. Courtesy of [Louisa Guinness Gallery](#), PAD London 2015

Opened in 2003, Louisa Guinness' eponymous London gallery fast became known as the capital's leading exhibitor of artist's jewellery, with works by 20th century masters — including Picasso, Calder, and Man Ray — presented alongside pieces by contemporary artists including Anish Kapoor, Antony Gormley and Sam Taylor-Wood.

This year, artist Gavin Turk lends the gallery's [PAD](#) exhibition a touch of British quirk, capturing the nation's favourite biscuits in 18 carat gold. Highlights include *Ceremonial Biscuit*, a life size solid gold cast of a Rich Tea, intended as a clichéd emblem of a tea-drinking nation

Galerie Von Vertes, Switzerland



Alexander Calder, *The White Sieve*, 1963. Painted metal and painted wire. 29.8 x 48.2 x 48.2 cm. Courtesy of [Galerie Von Vertes, Switzerland](#)

Over 30 years, Laszlo von Vertes' 450-metre square Zürich gallery has come to be associated with some of the 20th century's most significant art movements, presenting leading examples of Impressionism, Fauvism, German Expressionism, Surrealism, the École de Paris and Pop Art. Works from Von Vertes' collection are a regular feature at museum exhibitions, and the gallery has worked with institutions including SFMOMA, the Centre Pompidou, and New York's Metropolitan Museum.

At [PAD](#), the gallery has turned its attention to Alexander Calder — wisely presenting some of the artist's key kinetic constructions ahead of Tate's major survey exhibition later this year. 'He revolutionised the medium of sculpture and extended its meaning with aerodynamics,' comments Quiring Verlinde, Director of Galerie Von Vertes. 'Calder's works will continue to fascinate and spellbound future generations'.

Modernity



Bruno Mathsson, Chaise longue designed by Bruno Mathsson for Karl Mathsson. Sweden, 1942. Bent birch, solid birch, brass and original paper webbing. Very rare model with wheels. Courtesy of [Modernity](#), PAD London 2015

Stockholm-based dealer Modernity responds admirably to the design world's recent predilection for all things Scandinavian, presenting furnishings, ceramics, glass, lighting and jewellery by some of the region's leading 20th century designers.

Highlights of Modernity's mixed stand include chairs by Carl Bergsten and Ib Kofod-Larsen, as well as a chaise longue by Swedish designer Bruno Mathsson — credited with creating the 'Swedish Modern' style.

Galerie Lucas Ratton, France



Tshokwe, Angola, Late 19th century. Wood, fiber and beads. 9.8 in. Courtesy of [Lucas Ratton, France](#), PAD London 2015

In a sea of Western contemporary art and design, Lucas Ratton's exhibition of tribal art is set to be a standout feature at this year's [PAD](#), featuring artworks from Mali, from Gabon's Punu and Fang tribes, and from Congo's Teke, Luba and Kusu tribes.

Highlights from the show include this tshokwe Pwo mask, which represents a female figure, her teeth chipped and filed — a process intended to beautify, which was carried out until 1940. ‘Other standout objects include a large statue of Dogon, not exhibited for around 50 years,’ comments gallery director Lucas Ratton. Opened by his grandfather and uncle in the 1920s, Ratton’s Paris-based gallery continues the city’s century-long interest in the arts of Africa.

Daniel Blau, Germany/UK



George Grosz (1893-1956), *Stehender weiblicher Akt, Hände vor der Brust gefaltet*, 1913/14. Ink on paper. 28.4 x 22.7 cm © George Grosz Courtesy Daniel Blau Munich/London, PAD London 2015



NASA Apollo II Neil Armstrong, *Buzz Aldrin*, 1969. Pearl glossy paper c-print. 25,5 x 20,5 cm © NASA, courtesy Daniel Blau, Germany/UK

Daniel Blau opened his first gallery in 1990 in Munich, attracting the art world’s attention with groundbreaking exhibitions by contemporary masters — including the first German gallery exhibition of works by Lucian Freud.

In 2011, a new London gallery saw Blau’s interest shift towards photography, focusing on vintage works by artists including David Bailey and Robert Macpherson. Blau’s PAD stand is set to combine the focus of its Munich and London galleries, presenting George Grosz’s drawings of nudes, couples and threesomes alongside NASA’s photographs of the Apollo XI landing — both series having sparked a flurry of public interest upon their release, albeit for rather different reasons.

Michael Goedhuis



Yao Jui-chung, *Good Times: Internet Seclusion*, 2015. Ink and gold leaf on paper. 78 3/4 x 31 1/2 in., 200 x 80 cm. Courtesy of Michael Goedhuis. PAD London 2015

Michael Goedhuis opened his first gallery in London in 1989, and has since expanded internationally, presenting Chinese art from the Neolithic period to present day.

Combining ceramics from the Edo period with works by contemporary Chinese artists, Goedhuis's exhibition at PAD is set to offer a fantastic overview of some of the region's best artists and makers. Promotional materials place a particular focus on works by Chinese contemporary artist Yao Jui-Chung, whose lightly gilded countryside views provide an antidote to city life — more evocative titles including *Good Times: Internet Seclusion*.

Main image at top: Photography Nick Harvey © PAD London. PAD London runs from 14-18 October in Berkeley Square, London