

BAZAAR

TALKING POINTS

Edited by AJESH PATALAY

*'Concetto Spaziale,
Attese' (1968) by
Lucio Fontana, which
will be exhibited by
Robilant + Voena
for PAD London*

CUTTING EDGE

The most exciting designs at the PAD London art fair.
Plus: the subtleties in Anselm Kiefer's extraordinary paintings;
Esther Freud's childhood memories; and Susan Sarandon's secrets

ART FAIR

INTERIOR JOURNEYS

PAD London showcases the stars of 20th-century furniture, design and decoration

Left: José Zanine Caldas' 'Z' armchair (1951). Bottom, from left: Nina Yashar. 'Untitled (Central Park Map with Compass)' (about 1954) and 'Untitled (Angry Dog)' (about 1956), both by Andy Warhol

GALERIE JAMES

Modernist furniture

Paul Viguier and Candice Fauchon were working in fashion (as a marketing executive and stylist respectively) before a trip to Brazil changed their lives. Falling in love with the country's mid-century furniture – Brazil's take on Modernism is as local and sensuous as bossa nova, combining silky native woods such as jacaranda, refined craftsmanship and clean lines – they returned to Paris and founded Galerie James in 2011. At PAD they're exclusively showing work by Joaquim Tenreiro, the most fêted and sought-after of Brazilian Modernists.



NINA YASHAR

Mid-century and cutting-edge design

Yashar's design gallery, Nilufar, on Milan's Via della Spiga, is a treasure-trove of 20th-century design, historic carpets and work by groundbreaking twentysomethings. Until 1998, Yashar was selling carpets; her family had come from Tehran in 1963, and that was the family business. But on a work trip to Sweden she discovered a warehouse full of Scandinavian mid-century classics, and that was that. Now she's the dealer of choice for Miuccia Prada and Anna Zegna, among others. Highlights at her PAD stand include a chandelier by the London designer Bethan Laura Wood.



DANIEL BLAU

One-of-a-kind modern-art finds



A couple of years ago, the gallerist Blau happened to meet one of the directors of the Warhol Foundation in New York and asked if there might be any unseen work. There was: boxes and boxes of 1950s drawings that show the pre-'soup can and soapbox' Warhol, a draughtsman in control of a very fine line, with a bit of a debt to Egon Schiele, among others. Blau took away 300, which he published in a book. This month, some will be on show at PAD, including two commissioned for *Bazaar*. 'It was like someone opened a trunk of your favourite toys that you'd put aside as a child,' said Blau last year, talking about the discovery.



TALKING POINTS

DAVID COLLINS STUDIO

Ironie interiors

No more sandwiches and coffee at art fairs. Now it's all about fabulous food and big names. This year David Collins Studio (which designed the Wolseley and Claridge's Bar, among others) is creating the look of PAD's pop-up restaurant in its Berkeley Square tent. Although the studio's namesake passed away last year, he left a strong design language that continues to work without him. At PAD, that means bentwood chairs, the colour navy and marble-printed paper tablecloths.



Photographs from Michael Hoppen Gallery's selection, clockwise from left: 'Sandy and Agar, Big Sur, 1961' by Hunter S Thompson. 'Nude, Taxo d'Avail, France, 1957' by Bill Brandt. 'Salina Turida, Turida, Romania' (2013) by Alfred Seiland



MICHAEL HOPPEN GALLERY *Rare photography*



Above left: 'ABCDCS', a book cataloguing the work of David Collins Studio. Left and below: Sèvres porcelain by Aldo Bakker

Hoppen, the London photography gallerist, always has a good story to tell. Among them is one about a dinner he unexpectedly shared with the great sybarite Hunter S Thompson in Aspen. 'He pulled out a gun and shot out a couple of lightbulbs; he didn't disappoint,' says Hoppen. Although years ago, the encounter eventually led to Hoppen staging a show of Thompson's own photography – personal pictures of home and family – a year after the writer's death in 2005. 'We had 300 to 400 visitors a day,' recalls Hoppen. The show was a sell-out, but now one of the prints has come back to him: a sunset-soaked image of Thompson's wife and beloved Doberman, taken in Big Sur in 1961. 'It's an incredible picture,' says Hoppen. 'You can feel the smells, the sounds; it's so nostalgic and complete.' Although not yet priced, it will probably sell in the region of £50,000.

SÈVRES *Luxe Porcelain*

It's easy to view Sèvres porcelain as the essence of Versailles excess: Marie Antoinette's gilded tea service, for example, or her carriage clock topped with carved swans. But the Sèvres factories outside Paris (once royal, now owned by the Ministry of Culture – how very French!) are repositories of incredible skill. In the 1990s, Louise Bourgeois used the facilities to create bizarre four-footed forms, and the Italian Ettore Sottsass of the collective Memphis, whose colourful furniture now lives in museums, made white and gold vases and cups. More recently, Holland's Aldo Bakker produced six seductive pieces including a curvaceous jug. These will appear at PAD alongside an extravagant porcelain dress by the Brazilian couturier Gustavo Lins. It seems the spirit of Marie Antoinette lives on, after all. □ PAD London is in Berkeley Square, London W1, from 15 to 19 October (www.pad-fairs.com).

