

**The pick of PAD**

**Time to add to your collection**

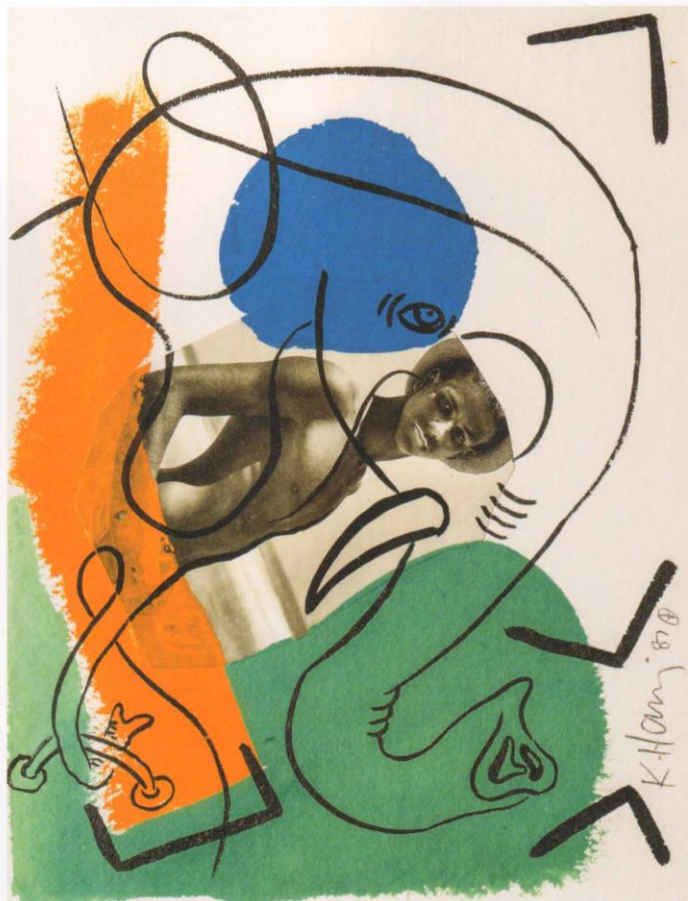
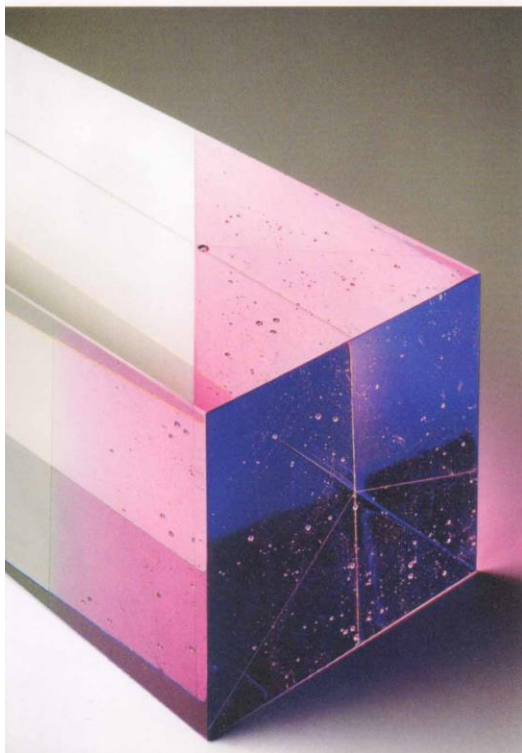
PAD stands for the Pavilion of Art and Design, or rather, Pavillon des Arts et du Design – launched in Paris in 1997, and showing in London for the tenth time this October (3-9). But PAD isn't a bad acronym for the event, given that it's impossible to walk around the stands without imagining how a particular piece or pieces might look in your home (or homes). That luxe art-deco table? Or that pre-Columbian stone carving? And the tribal art? Or what would they look like altogether, under the Picasso?

Timed to coincide with Frieze and Frieze Masters, PAD is Mayfair's most lavish annual pop-up: a concentration of wealth and art in a luxurious marquee in Berkeley Square, with the odd handsome tree trunk popping up here and there. And it has championed the idea of cross-collecting and the idea that, yes, that table and the tribal art might indeed be companion pieces. With input from PAD co-founder Patrick Perrin, *Robb Report* gets a glimpse of what to look out for at this year's fair.

**James Collard**

**CRYSTAL CLEAR**

The idea of glass as art has been taking root since the Studio Glass movement of the 1960s and attracts passionate collectors. Perrin says there are those who come to PAD year after year, just with glassware in mind. So what's the appeal? A vast range of work, much of it sure to look spectacular in contemporary spaces. Below is *Spectrum*, 2016, by Pavel Trnka (Carla Scremini Gallery, Paris).



**DRAWING IN...**

'I find it more interesting to buy the most important piece by a relatively unknown artist than to buy the worst one by a major name,' says Perrin. Although very widely known, the work of Keith Haring looks seriously undervalued when set against his contemporary, Andy Warhol. Above: *Untitled (Elephant)* by Keith Haring, 1987 (Galerie Von Vertes, Zurich). Similarly, drawings lack the trophy status of paintings – and their price often reflects that, typically fetching a fraction of a painting by the same artist. Right: *Self-Portrait by 'Whitechapel Boy'* David Bomberg, 1931 (Robin Katz Fine Art, London).



**CHINA WHITE**

For some years now there has been a buzz about art ceramics and PAD 2016 looks set to further that trend. Sculptural pieces that echo natural forms are especially in vogue. Below: Porcelain vase by Sandra Davollo, 2015 (Modernity, Stockholm). Below centre: Propagation Project: Pine Needle Mutation by Junko Mori, 2015 (Adrian Sassoon, London). Other favourites are the intricate work of Hitomi Hosono, also at Adrian Sassoon, or the new works exhibited by Sévres.



**LET'S GET TRIBAL**

'PAD is about unexpectedly finding objets d'art, like a tribal mask or rare pre-Columbian artefacts,' says Perrin. And African tribal art continues to be highly sought-after. Lucas Ratton builds on the legacy of his grandfather Maurice Ratton and great uncle Charles Ratton, who pioneered the tribal-art trend in the 1920s. This year, his display includes 19th-century wooden sculptures and this wood-and-metal mask from the Ivory Coast and Mali (Galerie Lucas Ratton, Paris).

**GOING FOR BRONZE**

Those looking to invest in family heirlooms should think about 'noble materials, particularly bronze,' Perrin says. 'You can buy a great bronze piece and it's there for the rest of your life.' Several contemporary exhibitors are showing bronze works — many large-scale and sculptural — such as the American artist Michele Oka Doner's circular Table Radiant (right) at the David Gill Gallery; while verdigris oxidised bronze furniture by the Chinese designer Xu Ming and the French architect Virginie Moriette is being showcased at Galerie BSL.

