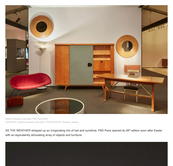
BEAUTY

PAD Paris - Art Paris 2019 Roundup

A buoyant mood at two fairs full of surprises and unexpected juxtapositions

by Olivia Cuthbertson | 11th April 2019



Installation view, Galerie Chaumette, PAD Paris 2019
Courtesy of Galerie Chaumette

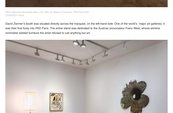
AS THE SEVENTH whipped up an invigorating mix of fair and lucrative, PAD Paris opened its 20th edition soon after Easter with an exceedingly stimulating array of objects and furniture.

Galerie Perrotin, Grand Palais, PAD Paris 2019
Courtesy of Galerie Perrotin

The sold-out pavilion holds the entrance area revitalising. On the right-hand side was the venerable gallery Galerie Downtown, led by Jacques Grange and Jean-Claude Gaillard, who showed a fine selection of Jean-Michel Frank furniture and accessories, including a rare desk and stool Bronze table with some lighting (circa 1930) designed by Frank, presented pure as one half of the stand. Designed as part of the Beaux-Arts department in Chandigarh, India (created in partnership with Jeanneret's cousin, Le Corbusier), the desk's brutalist aesthetic tends to extend into a minimal version.

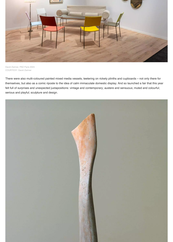
Galerie Downtown, PAD Paris 2019
Courtesy of Galerie Downtown

David Zwirner's booth was elevated directly across the marquee, on the left-hand side. One of the world's major art galleries, it was their first foray into PAD Paris. The entire stand was dedicated to the Austrian provocateur Franz West, whose sardonic minimalist sentient furniture for the artist refused to set anything out art.



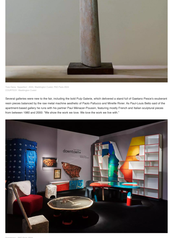
Galerie David - Zwirner, PAD Paris 2019
Courtesy of Galerie David - Zwirner

These were also multi-coloured painted mixed media vessels, bedecking on rotesky photos and quotaxeb - not only there for the sake of being ugly, but also to provoke a response. Zwirner's stand was a fantastic example of how to do a fair - it was full of surprises and unexpected juxtapositions: collage and combinations, quotes and analogues, made and colourful, serious and playful, sculpture and design.



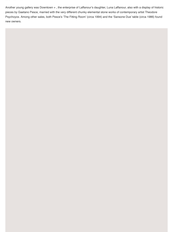
Galerie Perrotin, Grand Palais, PAD Paris 2019
Courtesy of Galerie Perrotin

Several galleries were new to the fair, including the bold Paris Gallerie, which delivered a stand full of Gaetano Pesce's vocabulary and ceramics backed by the ever-reliable Galerie Jérôme Pauchet. Pauchet's stand showcased Pierre de Fluran's Bella table of the apparitions based gallery by rock with his sparkline Paul Allmayer-Pouzet. Balancing totally Pierre! and Italian sculptural pieces from between 1960 and 2000. Title since the stand was too late. Bite the time that was too with.



Galerie Jérôme Pauchet, PAD Paris 2019
Courtesy of Galerie Jérôme Pauchet

Another young gallery was Downtown + - the enterprise of Jefferson's daughter, Lena Lefebvre, alongside a display of bestiic Pierre Paulin furniture. Lefebvre's stand was a fantastic mix of Paulin's Pierre Paulin furniture and work by Brazilian artist Lucas Pizzolato. Among other sales, both Pauline's The Fitting Room (circa 1964) and the Tentacles Over table (circa 1960) found new owners.



Downtown +, PAD Paris 2019, with Tentacles Over table by Gaetano Pesce
Courtesy of Downtown +

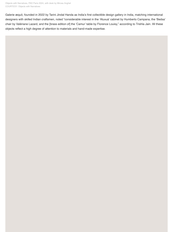
Vladimir Kagan, who the recently founded Paris gallery Brazil Modernist, specialises in historical and contemporary Brazilian design, was also in attendance. Made specially for the pavilion, the gallery showed a rare Kagan Pierre Paulin table, alongside a pair of Brazilian Jacaranda chairs and a Brazilian Jacaranda table, all from the 1960s. Also on show were Brazilian Jacaranda chairs and a table by Sergio Rodrigues, a lamp by Tiago Rangel, and wood and cane stools by Joaquim Lima Sobrinho - and each delighted to meet "a lot of people and buyers younger than we expected. Which pleers us with true enthusiasm." Their unique bar by Giuseppe Scapinelli, with its glass ceramic facade, from around 1950 was also much noted about.

Brazil Modernist, PAD Paris 2019
Courtesy of Brazil Modernist

Last year's newbie, returning this time, commented on the buyant atmosphere. Florian Vandenacquaerde, co-founder of Brussels-based Objects With Narratives, which put together an elegant stand of brand new contemporary collectible design, reported: "We met the time more personal clients, (compared to) the disaterized/interests of last year. We sold for example the desk by Mimoun Argent (which also had a lot of enquiries) as well as glass cushions by Nam Sanders."

Objects With Narratives, PAD Paris 2019, with desk by Mimoun Argent
Courtesy of Objects With Narratives

Galerie Jacques, founded in 2003 by Tamar Jacobi (made Rawlins as Indiana from collectible design gallery in India, marketing international designers with Indian Indian craftsmen, were! Jacobsdaughter Adelaide is the Manyak talented by Hyderabad Company, the Tamar chair by Vaishnava Laurent, and the Zinaya edition of the Cochar Table by Florence Lucey," according to Thatter, last. All these objects reflect a high degree of attention to materials and hand-made expertise.



Galerie Jacques, PAD Paris 2019, with Manyak table and Zinaya Chair by Galerie
Courtesy of Galerie Jacques

Despite an uncertain economic climate, seven experienced gallerists were optimal. On opening day, Alexandre Jacobs of Brussels gallery Mercedes Vinciguerra was successfully sold the stand "several" (or two) Pierre Paulin and Jean Prouvé of Lucas Ducaroroi/Jean Prouvé, and Jacques Lemaire's Cocoon chair, "which we had to order in Belgium." Jacobs said that Vinciguerra "Strong other sales were a stone bench by Dieu Laro of Nicolas Bernaud, whose beautiful whose Mary Jane / Studio Bouroka Breuil of Jun Architect is still running at the Fondation Cartier until Sunday. The quality transcendental what, "Vacatheus Study," was the Contemporary Design Award."

Galerie Mercedes Vinciguerra, PAD Paris 2019, Photographed: Cocoon chair, Jean Prouvé, Lucas Ducaroroi/Jean Prouvé, Jean Prouvé, Jean Prouvé
Courtesy of Galerie

Laurence Bonnel of Galerie Sabine Grandes offered contemporary work in different moods that ranged from the sculptural mass of Vincent Dubourg's Erratica! tables to Abel Carpentier's comic, almost-amiable, bronze mirror. She notes "We sold pieces by Abel Carpentier, Claude Lalos, Alexpa Architecture, Vincent Dubourg and Lia Mesdrea."

Galerie Gosserie, PRE-Paris 2024
COURTESY: Galerie Rossella Colombari / PHOTOGRAPH: Paul Hannaoska

Among historical objects, the sleek architectural steel and glass table by Renato Cansell Bernini, produced in 1979, on Rossella Colombari's stand, sold the day before the fair opened. Fortunately, they had another example back in Milan.

Galerie Rossella Colombari, PRE-Paris 2024
COURTESY: Galerie Rossella Colombari / PHOTOGRAPH: Ilhakaan, ampers.

The gallery also offered a custom-made wardrobe by Gio Pontti, from 1953, still in its original condition. Another classic treat was the 'Floor lamp (D 30) by Pierre Guariche from 1952 on sale at Galerie Prader Jeauneau.

Pierre Guariche, 'D30' floor lamp, 1952, at Galerie Prader Jeauneau, PRE-Paris 2024
COURTESY: SNC

But the prize for best historical object went to HP La Studio for their highly unusual suite of four pendant lightings by The Birmingham Guild of Handicraft. This was part of an impressive display of objects reflecting the ethos and influence of the British Arts & Crafts tradition, titled MODERN BRITAIN: 1890-1933.

The Birmingham Guild of Handicraft at HP La Studio: Mirror of the Historic Design Award, PRE-Paris 2024
COURTESY: SNC

The winning stand, by Galerie Gasbu, by contrast, an immersive environment created around the contemporary mosaic pieces of Béatrice Serre, was an uncharacteristically bling note in an otherwise stylish, serious and amusing fair.

Galerie Gasbu, winner of the Stand Award, PRE-Paris 2024
COURTESY: Art Paris

The buzz of interest in crafted objects and material and process-based work was evident too at Art Paris. Here Mingei-specialist, critic and curator Nicolas Trembley had threaded an "Art + Craft" theme through the fair, inviting galleries to bring works that crossed borders of genre and discipline.

Alexis Nardi, Art Paris 2024 with work by Julé Andrianoelisoa
COURTESY: Art Paris

Charlotte Kataki, responsible for the joyful Kataki Bourdet stand, comments "The mood was extremely positive and dynamic, collectors were curious and open to discovering new works, artists and media." They sold a floor lamp by Elizabeth Garouste (a unique piece from 2023) to an important French collection, with great interest also shown in the not-for-sale Prince Imperial chair by Garouste & Bonetti.

Richard Saltoun, Art Paris 2024
COURTESY: Art Paris

Other highlights included Richard Saltoun's booth of textile works by Magdalena Abakanowicz, Barbara Levitcus-Świderska and Franca Mazzoni – a canaranoid turned painter turned textile artist. She once wrote of her textile pieces, "I produced wearings to try to arrive at an interpretation of the motifs of modern anxiety. It was my attempt to take myself back to yesterday's activity to understand today's tensions, and to bring distant aspects closer together". At Art Paris just as at PAD Paris, distant aspects, brought together, served to bring audiences joy and dealers sales.

Galerie Gosserie, Art Paris 2024
COURTESY: Galerie Gosserie

Article by Emma Crichton-Miller
Emma Crichton-Miller is Editor-in-Chief of The Design Edit.
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