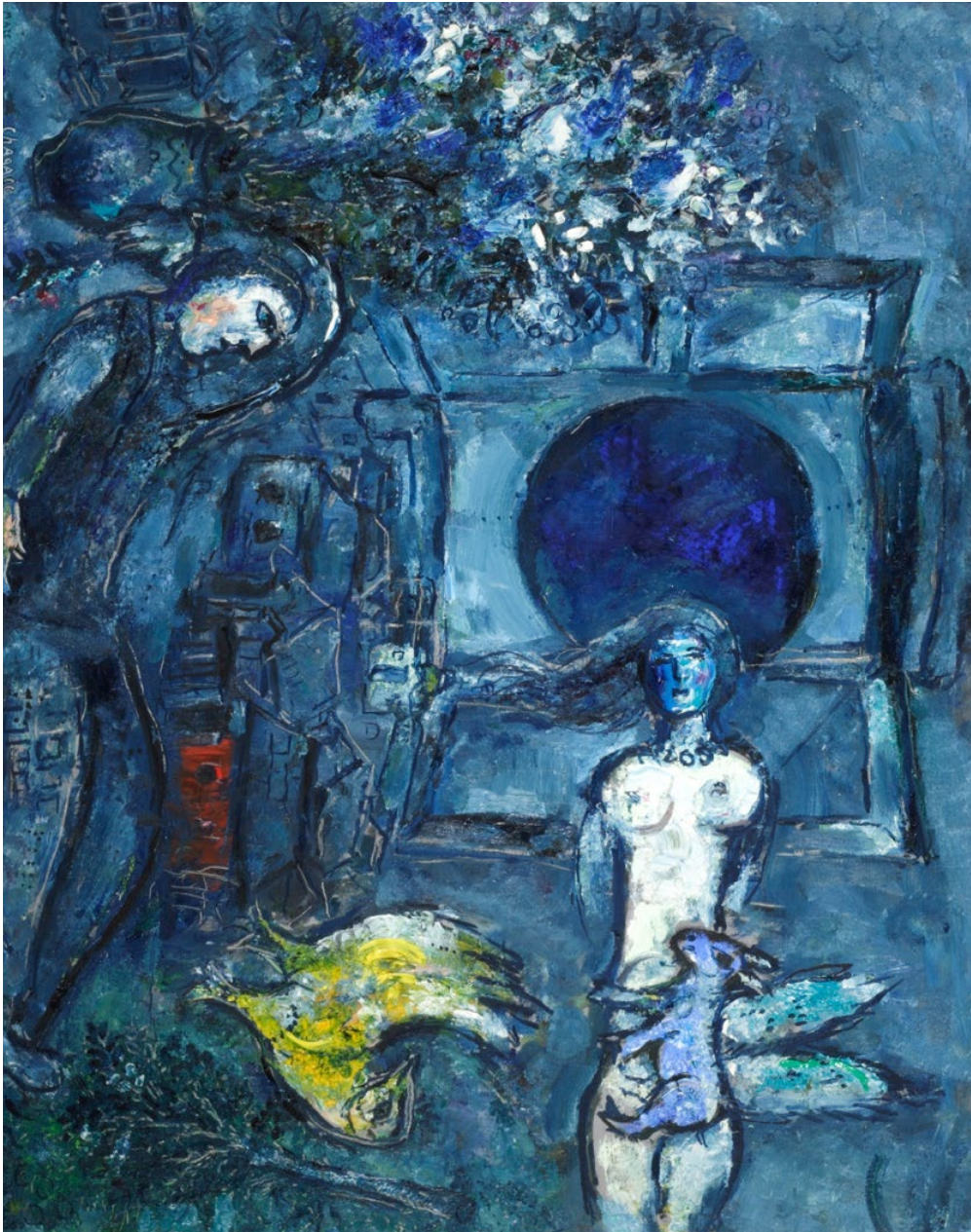# BAZAAR

TALKING POINTS

Edited by FRANCES HEDGES

'La Fenêtre dans le Ciel' (1957) by Marc Chagall. Price on request at this year's PAD fair

RHAPSODY IN BLUE

The wonders to behold at PAD London. Plus: the Barbican
turns bohemian with a celebration of the cabaret; and high pointes meet
haute couture in a beautiful new book

Reiber

INTERNATIONAL ARTS COMMUNICATIONS

Earrings, about £13,125
Suzanne Syz
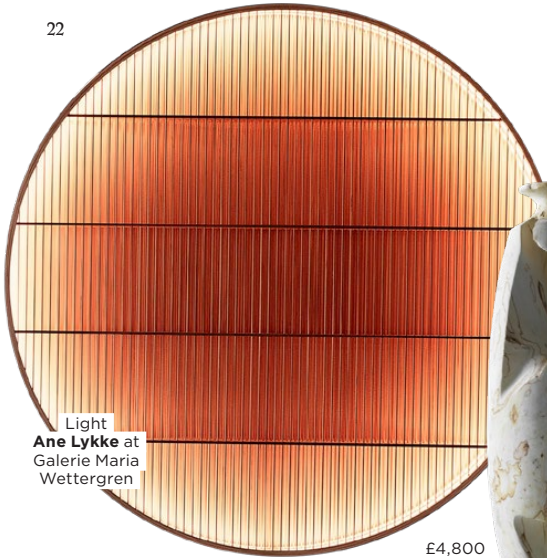
Light
Ane Lykke at Galerie Maria Wettergren

£4,800
Isabelle Sicart at Rose Uniacke

Tempo Landscape (2018) by **Daniela Busarello** at Mouvements Modernes Gallery

Claude Lalanne at Galerie Chastel-Maréchal

Ring
Suzanne Syz

£10,300
Elizabeth Garouste at Galerie Avant-Scène

ART & DESIGN

The pieces shown are available at PAD London (www.pad-fairs.com), which runs until 6 October. All prices from a selection, except where stated

Ring
Karry Berreby

Table
Studio MVW at Galerie BSL

Pride of place

Elevate your interiors with museum-worthy objets from this year's PAD London treasure-trove

Compiled by CHARLOTTE BROOK

Line Vautrin at Galerie Chastel-Maréchal

Chopard at Karry Berreby

Light sculptures
Pia Maria Raeder at Galerie BSL

Coffee Cup (1991) by **Yayoi Kusama** at Galerie Von Vertes

About £7,245
Turi Heisselberg Pedersen at Mouvements Modernes Gallery

Reiber
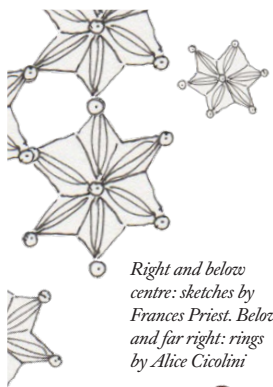
Right and below centre: sketches by Frances Priest. Below and far right: rings by Alice Cicolini
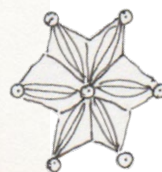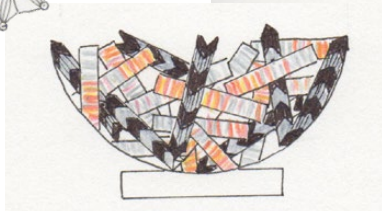
DESIGN

OBJECTS OF DESIRE

Discover bespoke jewellery and
handcrafted ceramics at the PAD fair

Clockwise from right: Valery Demure. Rings by Alice Cicolini. Earrings by Silvia Furmanovich

If one stand catches your eye at PAD London, the annual art and design extravaganza held in Mayfair's Berkeley Square, it's bound to be the jewellery gallery Objet d'Emotion, whose vibrant pieces and innovative displays are the handiwork of its founder Valery Demure. The multidisciplinary curator cut her teeth at the cult Nineties Carnaby jeweller Jess James, where window dressing became her forte. 'It was pioneering,' she says. 'We introduced avant-garde names who were then unknown to London – Lara Bohinc, Stephen Webster, Shaun Leane.'

At her east-London-based consultancy, Demure matchmakes clients with designers who elevate their craft to an art. One such is Alice Cicolini, a research associate at Central Saint Martins and the former Arts & Culture director for the British Council in India, who combines a Jaipuri enamelling method known as *meenakari* with topaz, indigo iolite and rough sapphires in her beautiful creations. 'They are so sophisticated,' Demure says. 'Alice finds inspiration from sources as varied as the architecture of the ancient Silk Road and Ettore Sottsass and the Memphis Group.' Another heritage technique is deployed in a contemporary style by the Brazilian designer Silvia Furmanovich, who juxtaposes wood and diamonds for a modern take on marquetry.

In a break with tradition, Demure will arrange her exhibits according to aesthetic or theme, rather than by designer because, as she points out, this is how we look at pieces we might want to wear ourselves. They will be shown alongside specially commissioned mosaic vases by the Scottish clay artist Frances Priest, and furniture by Simone Brewster, a trained architect and stone carver who also creates fine art and jewellery.

CHARLOTTE BROOK

Objet d'Emotion (www.objetdemotion.com) is at this year's PAD London.

Reiber

INTERNATIONAL ARTS COMMUNICATIONS
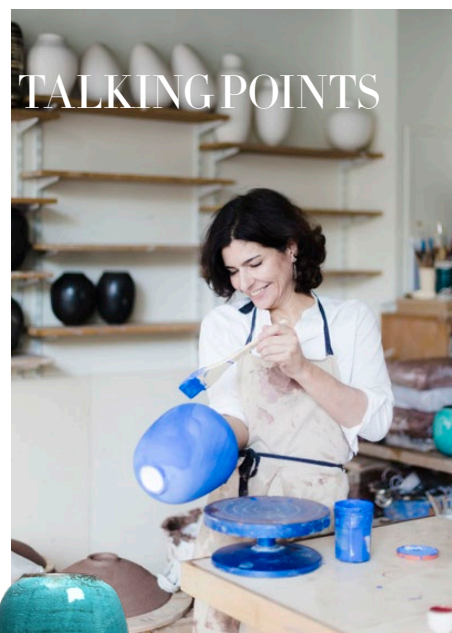
CERAMICS

GOLDEN TOUCH
The gilded allure of Karen Swami's delicate vessels

'Pottery is more than a job for me: it is Promethean.' So says the French ceramicist Karen Swami, who had stints in finance and film production – keeping a potter's wheel in her office all the while – before deciding to work with clay full-time in 2013. Since then, she has exhibited in the Grand Palais, collaborated with Dior and opened an eponymous atelier next to the Giacometti Institute in Paris' 14th arrondissement. Today, Swami focuses on throwing oval vessels in pure white porcelain and black or red stoneware. Not afraid to experiment, she finishes some of her designs with a single, sleek glaze, and puts others through multiple firings, peeling off scorched fragments to create an organic pattern and filling the final cracks with lacquer, pewter and gold. Swami is inspired by the British ceramicists Magdalene Odundo and Lucie Rie, but also embraces the Japanese art of *kintsugi*: gluing together broken shards of china with gold. 'At the beginning, the technique was an answer to a problem – pure opportunism,' she says. 'But now, I like it because it brings a certain integrity, and it shows the fragility of a piece.' CB
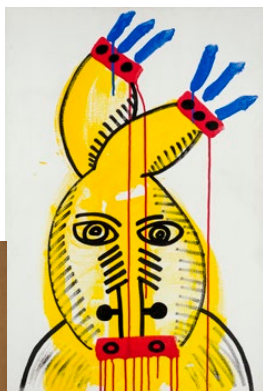*Karen Swami (www.swami.fr).*

Top right: Karen Swami in her studio. Above and right: a selection of her ceramics

Right: 'Red-Yellow-Blue #20' (1987) by Keith Haring. Below: 'Still Life with Large Carafe and Lantern' (1922) by Charles Edouard-Jeanneret. Bottom: 'Abstraktes Bild' (1979) by Gerhard Richter
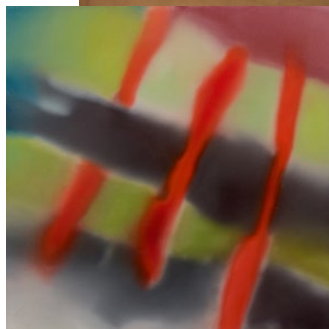
Clockwise from left: 'L'Atlantide' (1957–1958) by René Magritte. 'Head of the Sun' (1956) by Pablo Picasso. 'Composition' (1979) by Roy Lichtenstein. 'Blue and Red Nails' (1975) by Alexander Calder
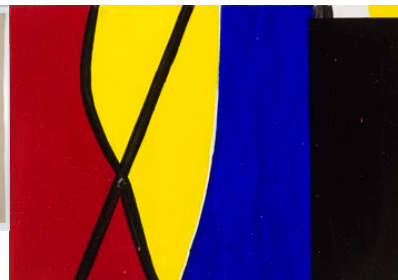
ART

CANVAS OPINION
Some of our favourite pieces from the gallery displays at PAD

All artworks, price on request at PAD London (www. pad-fairs.com), which runs until 6 October

www.harpersbazaar.com/uk

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