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Big Bang at PAD

Stunning findings in the halls of Paris Art Design

It's difficult to pinpoint a trend when visiting Paris Art and Design (PAD), where 70 galleries present the best of the decorative arts of the 20th century and of contemporary design. The 19th edition held at the Tuileries, from Thursday, March 26 until Sunday, March 29 highlights the most recent creations in the field.

Next to the famous sheep from Francois-Xavier Lalanne, one's gaze is directed to the stand of the Jean-David Botella gallery, or to the office chair that belonged to designer Mathieu Matégot himself (1910-2001), curated by the gallery Pascal Cuisinier, the pieces of contemporary furniture embellish the breakthrough.

At Marie-Berangere Gosserez, the carpet signed by Raphael et Réjean resembles the atmosphere of a home in Provence, with its handmade glazes and sewn in an aleatoric form.

Mangrove roots

The gallery Jean-Jacques Dutko presented a table and a console in cropped, folded, twisted, and soldered steel, like an ornament of edged ribbons around the space. The sculptor Benoit Lemercier, born in 1965 in Angers, committed his first functional works to the gallery. Whereas in the BSL gallery, the works in porcelain by Djim Berger resemble enormous pumice stones – in beautiful shades of light gray but also in a powdered watercolor -, at Maria Wettergren, the table

‘Growth’, a solid walnut with wild mangrove roots as if devastated by a hurricane, is a new contribution of Mathias Bengtsson (Copenhagen, 1971).

The signature piece of the gallerie Carpenters Workshop, which has put into display one of the last creations of the 37 year-old Vincent Doubourg, is the ‘Inserdeer Bronze’, a deconstructed dresser in black bronze that seems to be about to blow up. The doors, although partially destroyed, can still open, revealing they are golden inside. In the turn of a corridor, one last surprise: ‘Bang’, that was the name of the coffee table of Dutch designer Reinier Bosch, at the stand of Priveekollektie from the Netherlands. The letters preserve their literal sense and the onomatopoeia acts as the table’s legs, giving it a functional aesthetic as well.