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100 PEOPLE CHANGING THE ART WORLD LANDSCAPE



DESIGN TRENDS

Affordability and Exclusivity Build the Market

While art market growth has been nourished by an expanding cohort of cross-discipline collectors who see no reason to restrict their purchases to a single category, few sectors have benefited as much as design, one of the more recent additions to the auction circuit. As the major houses are increasingly combining art and design in the same sales, encouraging the idea that contemporary furniture goes well with contemporary art, they're also scheduling more affordable-lot and cross-category sales intended to draw younger audiences, as well as the interior designers (and their affluent clients) who have established themselves as among the strongest influences in this marketplace. To reach this group, Sotheby's has been organizing special events that present lots in house-like settings styled by prominent interior designers.

Paralleling this broader art world trend, fairs, too, have become established events on the design-market calendar since

PAD launched in Paris 19 years ago, and has picked up steam following the success of Design Miami, which debuted in 2005. Three years ago, Steven Learner brought New York into the mix with Collective Design, a strong competitor; around the same time, Dubai staked its claim as a design center and now hosts two annual events. More recently, Mexico City, Istanbul, and Budapest have jumped on the bandwagon.

Given that few cities boast even a handful of design galleries, the fair trend seems likely to continue, offering new collectors the opportunity to see a variety of objects from many dealers in one venue. Promoters are increasingly augmenting the fairs with collateral events, educational programs, award ceremonies, and exhibitions, tagging the spectacle as a "design week." The experience in these environments can be more like souvenir shopping than serious connoisseurship, but it's perfect for younger buyers with plenty of disposable income and a tendency to acquire on impulse.

Online design sales continue to climb, though they still account for only a small proportion of purchases. Online-only events at Christie's, Phillips's partnership with eBay, and the growth of online-only outlets such as Paddle8, which recently offered lots selected from New England's Brimfield antiques market, are sure signs that customers are comfortable buying what they see on their computer screens. Even 1stdibs, which connects consumers with brick-and-mortar dealers, leads to more long-distance than in-person sales.

When it comes to specific design categories, old standards have continued to play well. Although midcentury design has leveled off somewhat, Scandinavian is coming on stronger, boosted by a newsworthy \$7.9 million sale at Phillips London on October 1, where a record-setting Peder Moos table almost broke the million-dollar mark. Art Deco and the French modernists (Perriand, Prouvé, and their contemporaries) are still safe

bets, and Tiffany remains a stalwart. Since the Victoria and Albert Museum show in 2011, postmodern design by the likes of Italians Ettore Sottsass and Alessandro Mendini and their American cohorts Michael Graves and Robert Venturi has cropped up in auction-house catalogues—first at Phillips and now at Sotheby's, Bonhams, Wright, and Rago as well.

While the design market's relatively small size has allowed it to remain nimble enough to rapidly exploit the concepts of event-based and online selling, the field's youth makes education of the broader public an essential component for continued growth. Forward-thinking museum directors like Glenn Adamson at the Museum of Arts and Design and Caroline Baumann at the Cooper Hewitt are raising the images of not only their institutions but the category in general, with provocative shows and lively public programs that place them on the list of must-see New York art venues.

—JUDITH GURA

LONDON PAD AND GALERIE JACQUES LACOSTE, PARIS

POWER 93 2015



The booth of Galerie Jacques Lacoste at the 2013 PAD fair in Paris.