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GORDON'S
AMERICAN DREAM
TO LIVE AND
COOK IN LA
PLUS
DELICIOUS, EASY
FEASTS FOR FRIENDS

MAGAZINE

PLUS GILES COREN IN CORNISH HEAVEN ★ BACK GARDEN OF THE YEAR WINNERS

« LIBBY SELLERS DOESN'T HAVE A PERMANENT GALLERY – HER GUERRILLA GALLERY POPS UP OUT OF NOWHERE »»



A MOVEABLE FEAST

These days, the problem for design aficionados isn't the old one we battled with for so long: a decided lack of interest in anything that didn't come with "heritage" and "antiquity" encoded in its DNA. It's rather the reverse; what you might call a surfeit of stimulation. If you wanted to keep up with all that's happening in designerland, you could fill your days merely following the trail – no need to do anything else at all.

I was brooding on this while trying to work out which of all the happenings at the forthcoming London Design Festival would be the most rewarding. Many of the capital's design institutions are having shows, installations or exhibitions, including Central Saint Martins School of Art and Design, the Design Museum and Somerset House. Among the exhibitors are several examples of the new breed of curator/gallery owner/shop owner, of which David Gill, Rabih Hage and Aram are prime examples. They

are all intensely interested in creativity, and all have experienced and adventurous "eyes", although their tastes, happily, vary.

Libby Sellers is perhaps the newest name to the ordinary consumer, although some will know her as a former powerhouse at the Design Museum, where she was the curator for contemporary design. Now she organises a talks programme for the auction house Phillips de Pury as well as promoting the work of interesting designers. She doesn't have a permanent gallery – she burst on to the design scene last year with *Grandmateria* at her "guerrilla" gallery (so called because it pops up out of nowhere) in Brompton Cross. This year, she's taking up residence for a month at Liberty, where she is going to have some truly extraordinary work in her *Beau Sauvage* show.

Sellers has found some fascinating designers, many of them preoccupied with sustainability as well as how to combine the use of raw, natural materials with the latest technology. Watch out for Julia Lohmann, whom I first came across when she was using a sheep's stomach to make extraordinarily beautiful lights. For Sellers, she's working with Gero Grundmann on chandeliers made from organic salt crystals.

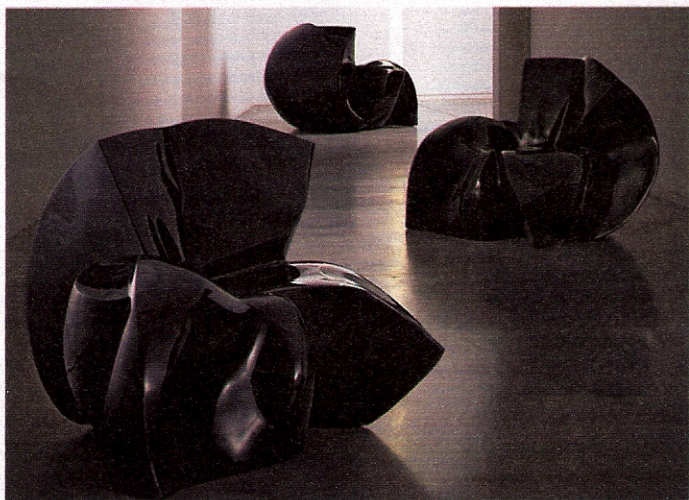
Max Lamb has a history of making fascinating chairs out of materials as varied as polystyrene, stone and lathing felt (his 2006 Starch chair looks like a mass of tangled spaghetti). For Sellers, he's made

some strong sculptural chairs in metal. Elsewhere, Jens Fager has created a series of painted rocking chairs made by cutting Swedish pine with a band-saw, while Peter Marigold has produced an extraordinary cabinet called *Thin Slice*, which is made of slices of wood arranged in the order in which they were cut, thus showing the growth patterns within the tree.

But the work that most makes me want to draw this pop-up gallery to your attention is that of Daniel Brown, an artist and web designer whose work "explores the creative and aesthetic aspects of interactive art". This means he uses a lot of generative (ie, ever-changing) digital technology. Never mind the words, though – look at the work. It is astonishing, and very, very beautiful. For *Beau Sauvage* he has created a mirror which, as you gaze into it, sprouts a slowly growing floral design around your reflection. This combination of high technology and great beauty is one to watch. ■

The London Design Festival, September 13–23 (www.londondesignfestival.com). Beau Sauvage at Liberty, London W1, September 19 to October 19 (www.liberty.co.uk)

From left: Fredrikson Stallard's King Bonk armchair and stool at David Gill, and Peter Marigold's *Thin Slice* cabinet at Libby Sellers



THOMAS BROWN/DAVID GILL GALLERIES

