

# Wallpaper\*

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## SHARP END

From venues showing during London's PAD, 'Urchin' sculpture, 1972, by Maria Pergay, from Lamberty Antiques; and, far left, 'Royéroid Armchair Blue', 2011, by Robert Stadler, from Carpenters Workshop Gallery



## London & NYC calling

The Pavilion of Art & Design fair is going from strength to strength

There had been suggestions that the design-art economy had been fatally wounded in the blizzard of bad news that hit the wider economy in 2008. And, to be sure, it did take a pounding. But three years on, it seems in pretty rude health.

The Pavilion of Art & Design London, which first set up stall as DesignArt London during the Frieze Art Fair week four years ago, is now stretching out internationally. PAD — itself a cross-Channel transfer of a Paris show which started 15 years ago — is making its debut in New York this November, followed by Milan next year.

The New York opening is timed to coincide with the city's late autumn season of art and design auctions and will bring 49 art and design galleries to the Park Avenue Armory. Meanwhile, the new Milan version of the show will take place during Salone del Mobile.

That PAD can attach itself to the auction houses' big-budget, blockbuster sales and what is essentially an elevated sort of trade fair is evidence of the dynamic stretch and new realism of the design-art gallerists, trading in blue-chip (long-dead) modernists and still emerging contemporary designers.

And after the belt-cinching of the last few years, when many design galleries felt overseas adventures at design fairs were beyond their means, this year's PAD sees major international names back in force. Nilufar is joined by Todd Merrill, Gabrielle Ammann, Perimeter Editions, Friedman Benda, Cristina Grajales, Jousse Entreprise, Galerie Downtown, David Gill and Lamberty Antiques. And, even more encouraging, is the amount of new work being shown and commissioned for the fair. The burst of fearful retrenchment seems to be over and new, sometimes daring but always interesting, design is again getting a showcase and attracting patrons.

But it is the ambition and thrust of the design art fairs that suggest the design-art market is more than on the mend. London guerrilla gallerist Libby Sellers has finally put down roots and opened a new permanent gallery space, while London-based Frenchmen Julien Lombraill and Loïc Le Gaillard of the Carpenters Workshop Gallery are opening up in Paris.

Sellers, a former curator at London's Design Museum, has been popping up here and there since 2007, showing the works of designers such as Peter Marigold, Stuart Haygarth, Julia Lohmann and Adrien Rovero. Clearly she is now confident enough to plant a less flighty flag in London's Berners Street. Newly opened, the gallery's first show is the London debut of Eindhoven-based Italian designers Formafantasma, featuring new works commissioned by the gallery.

Meanwhile, Lombraill and Le Gaillard, who debuted in Chelsea in 2006, closely followed by a Mayfair gallery in 2008, have finally found a space in Paris 'worth coming home for'. The epic, multi-levelled new Carpenters Workshop Gallery in the Marais, opens on 24 September with an exhibition of specially commissioned pieces from the main artists in their stable, including Studio Job, Atelier Van Lieshout and Wendell Castle. **Nick Compton**

- PAD London, 12-16 October, [www.padlondon.net](http://www.padlondon.net).
- PAD New York, 10-14 November, [www.padny.net](http://www.padny.net).
- Gallery Libby Sellers, [www.libbysellers.com](http://www.libbysellers.com).
- Carpenters Workshop Gallery, [cwgdesign.com](http://cwgdesign.com).

Look out for highlights of PAD London and New York at [Wallpaper.com](http://Wallpaper.com) ★

Top prices still tend to be attained by the works of French mid-20th century modern designers, carefully nurtured by a predominantly French gallery scene over the past two decades. But Yashar is not really interested in buying and selling the works of established contemporaries: 'I like challenges in life and working with established designers is not a big challenge for me. I like to find new, young designers that I can really believe in.' She currently has two exclusive signings to her gallery, Martino Gamper and Bethan Laura Wood (W\*149), a recent graduate from the Royal College of Art. She will be showing them both, plus London-based Michael Anastassiades, in the Pavilion of Art & Design during this year's Frieze Art Fair in London, alongside some rare historical pieces by Phillip Lloyd Powell, Carlo Mollino and Philip and Kelvin LaVerne. She knows the combination will raise eyebrows in conservative collector circles, but isn't too concerned: 'The real supporters of what I do tend to work in creative businesses,' she says. 'They understand my way of supporting innovation because they are doing the same thing with their work, too. Normal people absolutely do not understand.'

Perhaps Yashar was lucky opening her gallery in Milan when she did, a place where there is no shortage of moneyed fashion fans more than happy to cherish the best of the new than regard it with suspicion. However, like her choice of location, her choice of pieces is always driven by impeccable instinct: 'My criteria are not very rational or intellectual,' she says candidly. 'I get an immediate gut feeling with certain designers, like falling in love. I don't think a lot at the beginning, it is only after I have made my choice that I understand why I did it and then try to intellectualise my totally irrational decision. It probably sounds stupid, but it's the honest truth.' ★

[www.nilufar.com](http://www.nilufar.com)