

# Wallpaper\*

SEPTEMBER 2015

\*THE STUFF THAT REFINES YOU

UK £4.99  
US \$10.00  
AUS \$11.00  
CDN \$10.00  
DKK 80.00  
F €9.00  
D €11.00  
NL €9.00  
I €9.50  
J ¥1780  
SGP \$18.20  
E €9.00  
SEK 80.00  
CHF 16.00  
AED 50.00



**Peep show!**  
Gucci's dramatic new  
direction revealed

**Artist's model**  
In the studio with  
Marc Quinn and muse

**Wave theory**  
Setting sail with  
Konstantin Grcic

## Cut above

A sharp-edged slice  
of new fashion, design,  
art and architecture

### Making shapes

Hussein Chalayan  
is lord of the dance

### Spring action

Inside NYC's new  
creative hyperspace

**+**  
Elie Saab goes up a gear  
on Avenue George V

Radical retail in  
Athens, Berlin and Tokyo

Ralph Lauren's  
chocolate brownie

# SEPTEMBER



SHIRT, £500; TROUSERS, £495, BOTH BY SAINT LAURENT BY HEDI SLIMANE. BERET, £225, BY WILLIAM CHAMBERS MILLINERY. GLASSES, £189, BY GUCCI. BELT, £240, BY LANVIN. SEE PAGE 214

## FASHION

- 112** | **Jewellery box**  
The many facets of Elie Top's new Parisian salon
- 117** | **The brave and the bold**  
Daring new design chiefs
- 133** | **Floor show**  
Refined retail, from Athens to Tokyo
- 145** | **Aussie rules**  
The strict forms of Valentino's Antipodean muse adorn the catwalks
- 202** | **Off the wall**  
How to cut a dignified dash on New York's gallery scene

- 214** | **Pillar talk**  
Classic lines and contemporary looks entwine in an Italianate garden
- 224** | **Curtain call**  
Sharp cuts and this season's stand-out skins take centre stage

## ARCHITECTURE

- 156** | **Mirror mirror**  
Elie Saab reflects on his new Paris store
- 184** | **Lofty ambitions**  
Spring Studios bounces into Tribeca with a major new hub for downtown creativity

## ART

- 140** | **Point break**  
The gallerist duo taking on one of Paris' most hallowed art spaces
- 148** | **Full stretch**  
Hussein Chalayan's shapeshifting show at Sadler's Wells
- 166** | **Human nature**  
British artist Marc Quinn and his muse, dancer Jenny Bastet, collaborate on a new body of work

## DESIGN

- 122** | **Ocean swell**  
The Hugo Boss yacht, fitted out by Konstantin Grcic, is ready to race
- 128** | **Silver lady**  
The sterling work of LA jeweller and designer Sophie Buhai

# Point break

A Paris duo bring sharp practices to the city's gallery scene

PHOTOGRAPHY: ALICE ROSATI WRITER: AMY SERAFIN

It's not easy to lay claim to a legendary address. When Victoire de Portalès and Héléne Nguyen-Ban recently took over the fabled Yvon Lambert gallery in Paris, they turned to voodoo to make it their own, asking the Cameroon-born, Belgium-based artist Pascale Marthine Tayou to work his magic.

Lambert had been an influential figure on the French art scene for close to half a century, staying consistently on the cutting edge. He made his name by introducing Parisians to minimalists and conceptualists such as Sol LeWitt and Carl Andre, and was also the first contemporary gallerist to move into the Marais.

Tayou created an exhibition in this space like a rite of transition: enormous wooden stakes piercing the walls, good luck charms and an exotic tree of life. Held earlier this year, the show was a prequel of sorts before a second phase of reconstruction this summer and the official opening of the new VnH Gallery this autumn.

De Portalès and Nguyen-Ban first met a decade ago, during a dinner at the Centre Pompidou. De Portalès comes from an aristocratic French family and has spent her career in contemporary art, notably developing international markets for the art dealer Thaddaeus Ropac. Nguyen-Ban grew up in Africa, the daughter of a Vietnamese father and an Alsatian mother, and worked in fashion for Nina Ricci and LVMH while privately collecting art by the likes of Zhang Xiaogang and Damien Hirst.

At a certain point they both felt ready to strike out on their own, and made plans to open a gallery together. They spent two years travelling the world, looking for artists to represent. Beyond Europe and North America, they divvied up the globe. De Portalès took advantage of her familiarity with South America and the Middle East, while Nguyen-Ban concentrated on what she knew best, Africa and Asia. 'We've rarely, if ever, refused to visit an artist's atelier,' notes the latter, saying that they are open to anything. »

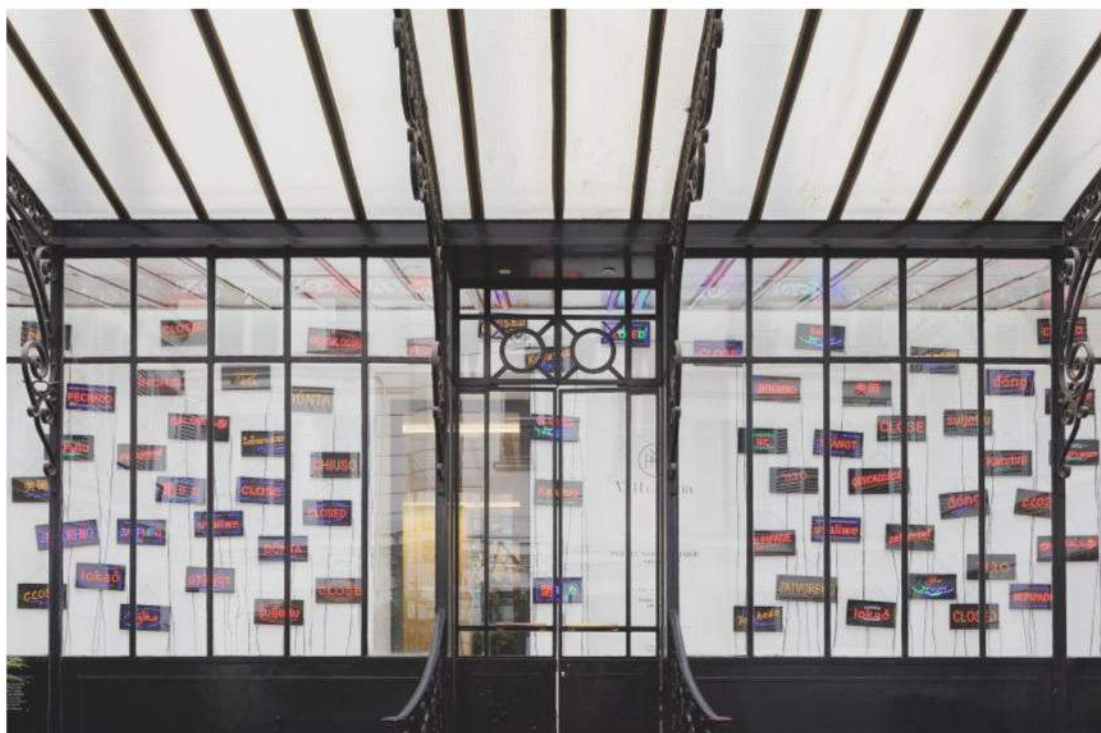
*'We are OPEN to anything; we have rarely, if ever, refused to VISIT an artist's ATELIER'*



VNH GALLERY CO-FOUNDERS  
HÉLÈNE NGUYEN-BAN (LEFT) AND  
VICTOIRE DE PORTALÈS, WITH *SWEET  
THORNS*, 2015, BY CAMEROONIAN  
ARTIST PASCALE MARTHINE TAYOU

NGUYEN-BAN WEARS DRESS,  
£1,220, BY HERMÈS. DE PORTALÈS  
WEARS DRESS, £1,775, BY  
SALVATORE FERRAGAMO. SANDALS,  
£430, BY ESTEBAN CORTAZAR  
FOR STOCKISTS, SEE PAGE 240





LEFT, AHEAD OF SUMMER RENOVATIONS AND THIS AUTUMN'S OFFICIAL OPENING, VNH GALLERY'S FACADE WAS DEVOTED TO *CLOSE(D) WALL*, 2015, BY PASCALE MARTHINE TAYOU, DURING ITS FIRST SHOW, 'GRI-GRI'

BELOW, THE SHOW ALSO FEATURED TAYOU'S *SACRED CALABASH*, *COFINERIE*, *DIABLES* AND *BLACK HANDS*

Fashion: Mari David  
 Hair: Olivier De Vriendt  
 Make-up: Carol Hannah  
 Photographer's assistant: Chang Anhao  
 Production: Mily Kadz

Their roster, still under wraps as Wallpaper\* goes to press, includes up-and-coming artists as well as established names such as Swiss artist Olivier Mosset.

While sourcing and securing artists, the pair also hunted for a gallery location in Paris. They told their realtor they dreamed of a space like the one Yvon Lambert had occupied in the Marais since 1986.

Then one day last year the telephone rang. It was Lambert, who'd heard the women were looking for a gallery and told them he was closing his, if they wanted to take over the space. 'We were so excited we couldn't sleep,' says Nguyen-Ban.

The duo hired the American-born architect Elliott Barnes to redo the 800 sq m building (he had already renovated an apartment for Nguyen-Ban). Barnes moved the front door from one side to the centre, to create a more open, impressive entrance. He stripped the interior back to its original bones, transforming stockrooms into gallery space, more than doubling the exhibition area, and exposing more of the glass roof covering this one-time industrial hangar.

It's a striking location. And yet, some feel the partners are crazy to take on such a project now. 'People say to us, "Everyone else is closing and you're opening,"' laughs Nguyen-Ban. 'Maybe we're a little bit kamikaze.' As Lambert himself stated on his way out the door, money dominates the art market these days.

## SHOWING IN OCTOBER

**VnH Gallery opens the autumn season with 'Balthazar', an exhibition featuring Mai-Thu Perret and Olivier Mosset. Both are Swiss – Mosset, an established conceptual artist, lives in Arizona, while Perret creates objects, texts and video around an imaginary community of anti-capitalist women living in New Mexico. The gallery will host a dialogue of their work, highlighting their shared interest in the history of minimalism and modernism, 17 October to 23 November.**



And in the age of Gagosian and other powerhouse dealers, the competition has gone global.

'Our approach isn't really unique. We're not going to reinvent the gallery milieu, and we aren't pretentious enough to believe we're more intelligent than the others,' says Nguyen-Ban. 'But it's in the context of today's difficult economy, in Paris, that one should try to do things. The models are changing. Fragile projects are dying off and others are being born.'

She feels that the pair's international backgrounds have prepared them for an increasingly global market. And she claims they are ready to invest all their resources into the gallery – not just financial, but in terms of time and energy, too – travelling to find artists and collectors, going to fairs, making themselves as visible as possible. As for any lessons the duo took from their first exhibition, Nguyen-Ban remains pragmatic: 'We learned how to get a five-metre baobab through a two-metre door.' ✨

108 rue Vieille-du-Temple, Paris, [vnhgalleries.com](http://vnhgalleries.com)