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New



Antony Gormley

Inextricable

EDITED AND CO-ORDINATED BY
Michael Green, Honey Luard,
Polly Robinson Gaer and Hannah Kim

EDITED AND CO-ORDINATED BY
Hayun Kim

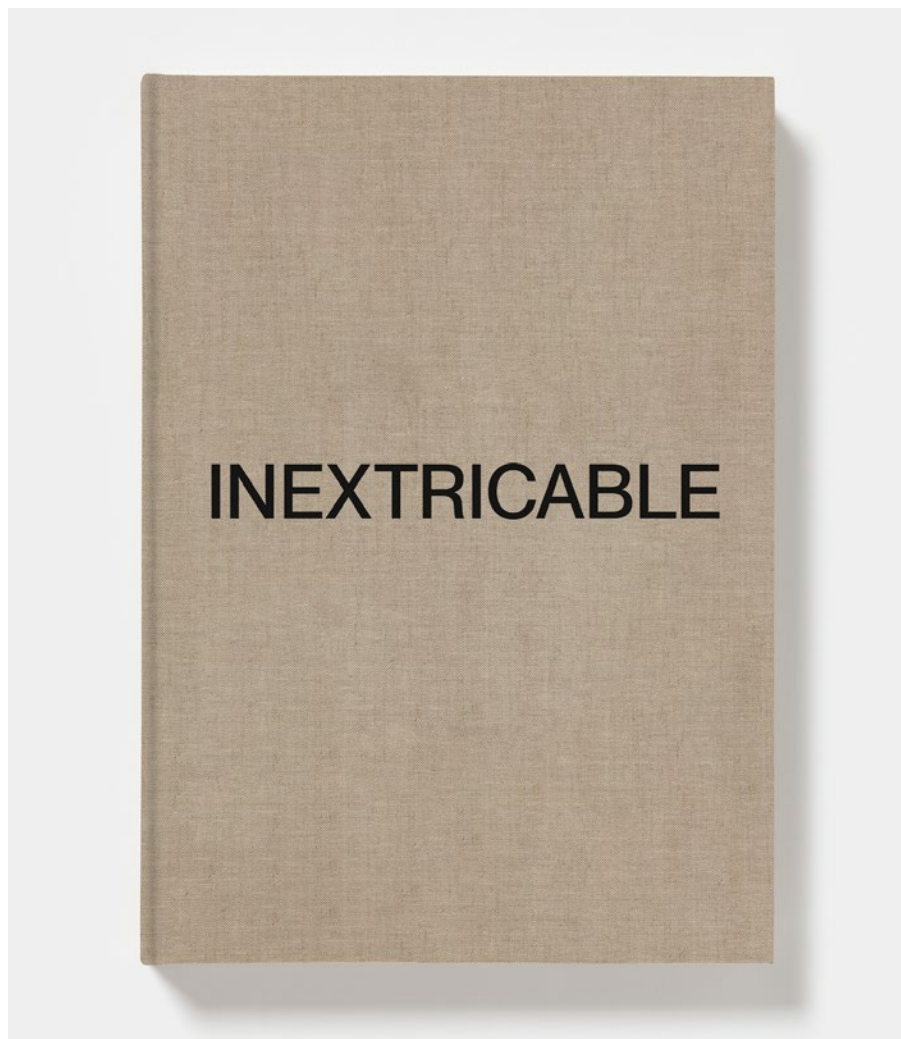
DESIGNED BY
(Studio) Mathias Clottu

PRINTED BY
Verona Libri, Italy

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White Cube and Thaddaeus Ropac,
October 2025

316 × 230 mm, hardback
132 pages, 70 colour and 7 black-and-
white illustrations
ISBN 978-1-910844-81-6 (White Cube)
ISBN 979-11-983724-1-3 (Thaddaeus Ropac)

RRP: £60



Inextricable is published to mark Antony Gormley's two-part exhibition of the same name at White Cube and Thaddaeus Ropac, Seoul (September – October 2025), which used sculpture to examine the freedoms and constraints shaped by the built environment and their impact on the body. Designed by Studio Mathias Clottu, the catalogue documents the exhibition through extensive installation photography, situating Gormley's sculpture both within the urban fabric of Seoul and the distinctive architectures of the two galleries.

An essay by architect and historian Noam Andrews places Gormley's work in the cultural and religious history of geometry, from Pythagoras and Plato to Christian iconography of the Crucifixion. Understanding geometry as both a spatial and spiritual force, Andrews suggests that Gormley's geometric reconfigurations of the body form 'a connective tissue that binds the body to context and context to cosmos'.

CONTRIBUTORS

Noam Andrews is an architect, historian of science and director of Studio Partisan in Brussels. His book, *The Polyhedrists*, was published by MIT Press in 2022. He is a visiting scholar at Witten/Herdecke University, Germany.

Howardena Pindell

Howardena



EDITED AND CO-ORDINATED BY
Honey Luard and Elaine ML Tam

EDITORIAL ASSISTANCE BY
Miranda Yates

PROOFREADING BY
Louise Parfitt

DESIGNED BY
Kellenberger-White

PRINTED BY
Robstolk, Netherlands

PUBLISHED BY
White Cube, November 2025

210 × 148 mm, hardback
214 pages, colour illustrations throughout
ISBN 978-1-910844-82-3

RRP: £40

Published to mark Howardena Pindell's solo exhibition at White Cube Bermondsey (November 2025 – January 2026), this monograph charts an extensive body of work made between the 1960s and the present day. Lavishly illustrated and offering compelling full-bleed details, *Howardena* offers a discovery of the inimitable life and practice of the groundbreaking African American artist.

Designed by Kellenberger-White, *Howardena* is a pocketable, hardcover book with a hole-punched dustjacket wrapping a manila board. Boasting four new texts, the publication provides the reader with generous insight into the textural nuance and political sensibility that underpins all of Pindell's work. Introduced by Rosanna McLaughlin, the publication includes a revelatory piece by writer and academic Christina Sharpe that reflects upon Pindell's persistent use of the circle, and a short essay by the legendary Lucy R Lippard, a long-time friend of Pindell's, focusing on the artist's films. *Howardena* also features an in-conversation between Pindell and Courtney Willis Blair, Managing Director White Cube New York, which addresses the artist's use of the grid.

CONTRIBUTORS

Lucy R Lippard is a writer, activist, sometimes curator, and author of 30 books. She lives in rural Galisteo, New Mexico, where she has edited the community newsletter for 29 years.

Rosanna McLaughlin is a writer and editor who lives in East Sussex. Her cultural criticism can be found in *ArtReview*, *Granta*, *The Guardian* and *The White Review*, among other publications, and she is the author of three books.

Christina Sharpe is a writer and professor. Her third book *Ordinary Notes* (2023) was the winner of the Hilary Weston Writer's Trust Prize in Nonfiction and was a Finalist for the National Book Award in Nonfiction. Sharpe is the recipient of a Guggenheim Fellowship (2024), the Canada Council for the Arts Molson Prize for the Sciences and Humanities (2024), a Windham-Campbell Prize in Nonfiction (2024) and the Killam Prize (2025).

Courtney Willis Blair is the Managing Director of White Cube New York.

Cai Guo-Qiang

Gunpowder and Abstraction 2015–2025

EDITED AND CO-ORDINATED BY
Honey Luard

EDITORIAL ASSISTANCE BY
Miranda Yates

PROOFREADING BY
Louise Parfitt

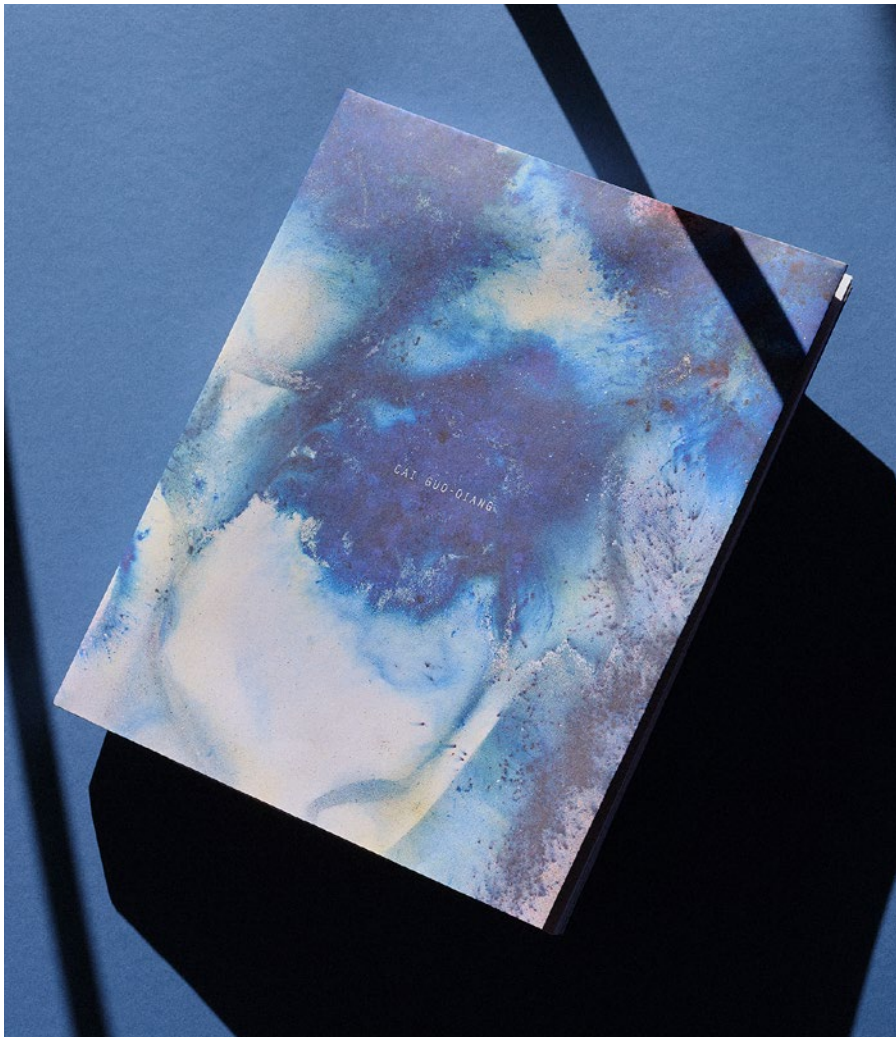
DESIGNED BY
(Studio) Jonathan Hares

PRINTED BY
Verona Libri, Italy

PUBLISHED BY
White Cube, September 2025

305 × 245mm, softback
178 pages, colour illustrations throughout
ISBN 978-1-910844-80-9

RRP: £50



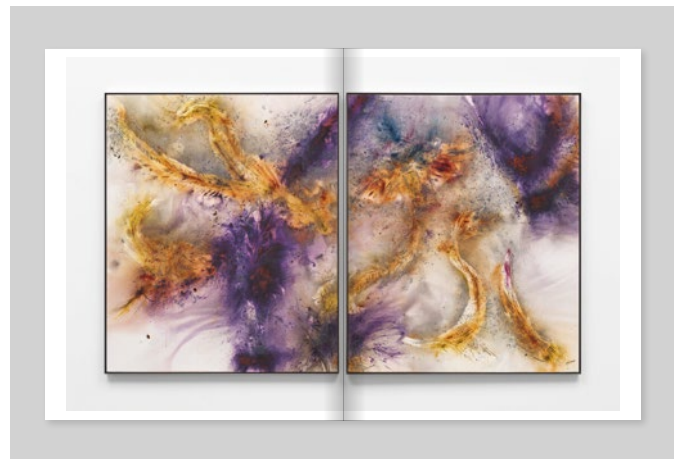
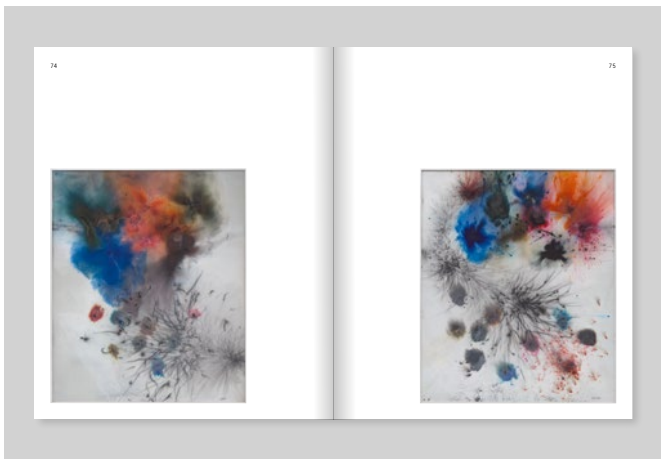
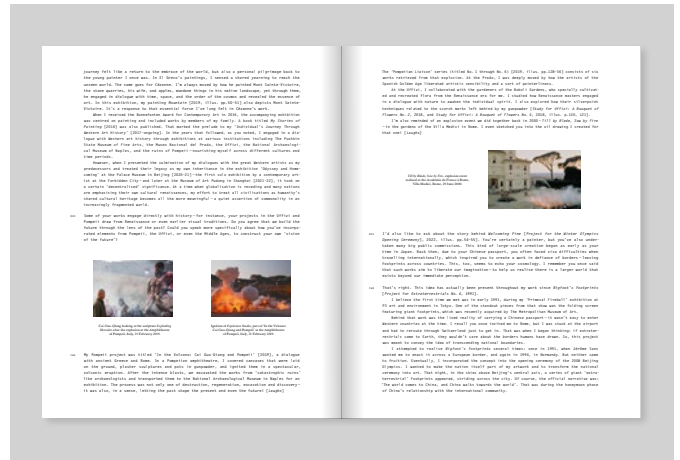
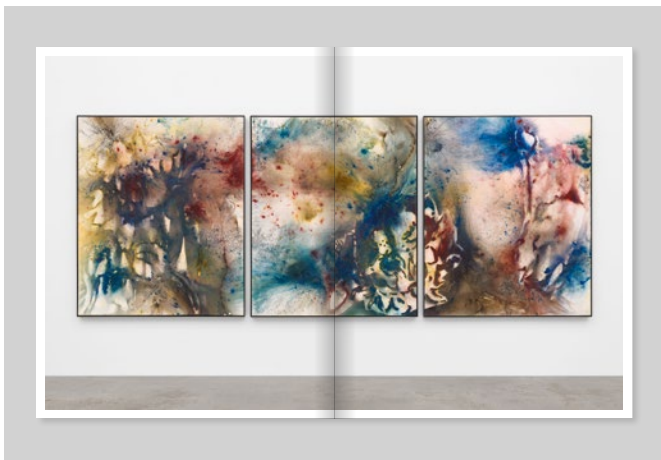
Published to mark Cai Guo-Qiang's solo exhibition at White Cube Bermondsey (September – November 2025), this catalogue charts a decade of the artist's experimentation with gunpowder. Detailing monumental works which shift between registers of the figurative and abstract, this publication profiles Cai's distinctive engagement with a volatile and transformative medium.

Over 30 years after their first meeting, Cai and Hans Ulrich Obrist are reunited in conversation for this publication, discussing the artist's early forays with gunpowder, and the many public commissions which have punctuated his career. Additionally, Rachel Rivenc explores the conceptual and material complexity of the artist's practice from her unique perspective as Head of Conservation and Preservation at the Getty Research Institute.

CONTRIBUTORS

Hans Ulrich Obrist is Artistic Director of Serpentine in London, and Senior Advisor at LUMA Arles.

Rachel Rivenc is Head of Conservation and Preservation at the Getty Research Institute, Los Angeles.



Theaster Gates

1965: Malcolm in Winter: A Translation Exercise

EDITED AND CO-ORDINATED BY
Honey Luard and Elaine ML Tam

EDITORIAL ASSISTANCE BY
Miranda Yates

PROOFREADING BY
Louise Parfitt

DESIGNED BY
Guillaume Chuard (Studio Ardworks)

PRINTED BY
Pureprint, London

PUBLISHED BY
White Cube, September 2025

320 × 230 mm, softback
140 pages, colour illustrations throughout
ISBN 978-1-910844-77-9

RRP: £45



1965: Malcolm in Winter: A Translation Exercise documents Theaster Gates's exhibition of the same name (February – April 2025) which commemorated the centenary of Malcolm X's birth and 60 years since his assassination. A record of Gates's archival practice and commitment to Afro-Asian alliances, the publication is interspersed with documents from the Black radical archive of the late Japanese journalist Ei Nagata and his partner Haruhi Ishitani.

Fitted with a silver screen-printed cover and designed by Studio Ardworks, the catalogue walks the reader through the exhibition, illustrating a series of architectural interventions, sculptures, archival materials, and new film work. Beginning with an introductory essay by emerging Malcolm X scholar, Najha Zigbi-Johnson, the book also features a dynamic conversation between Gates, curator Zoé Whitley, and artist John Akomfrah, who together discuss subjects of Black militancy, artistic solidarities and personhood.

CONTRIBUTORS

John Akomfrah is a London-based artist and filmmaker, whose works are characterised by their investigations into memory, post-colonialism, temporality and aesthetics. He was a founding member of the influential Black Audio Film Collective, which started in London in 1982.

Zoé Whitley is an American curator and writer who lives in London. She was Director of Chisenhale Gallery, London (2020–25), and a museum curator at the Victoria & Albert Museum, London (2003–13); Tate, London (2013–19); and Hayward Gallery, London (2019).

Najha Zigbi-Johnson is a writer, educator, and cultural organiser born and raised in Harlem, New York City. Her work explores the intersections of contemporary Black art, the built environment and social movements. She is the editor of *Mapping Malcolm* (2024).

Companion 5



EDITED AND CO-ORDINATED BY
Honey Luard and Elaine ML Tam

EDITORIAL ASSISTANCE BY
Louise Parfitt and Miranda Yates

DESIGNED BY
(Studio) Sandra Kassenaar

PRINTED BY
Robstolk, Netherlands

PUBLISHED BY
White Cube, September 2025

150 × 225 mm, softback
264 pages, colour illustrations throughout
ISBN 978-1-910844-79-3

RRP: £25

Companion, White Cube gallery's annual reader, is a compilation of contemporary art and discourse. Visual essays, in-conversations, lectures, poetry, artist writings and newly commissioned texts are just some of the forms of creative expression and scholarship brought together in a single volume.

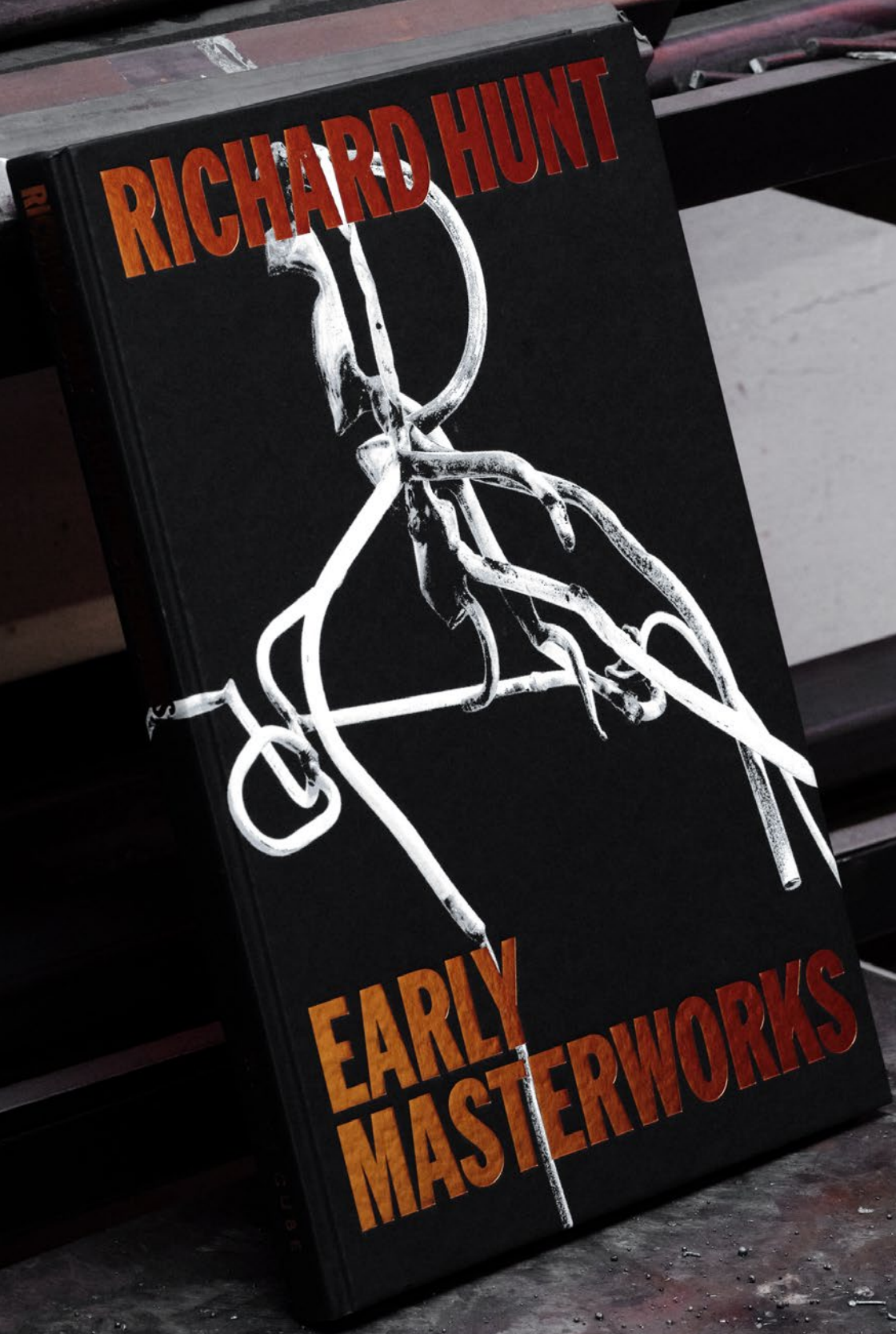
Highlights include newly commissioned writing by Amalia Ulman on Sarah Morris's iconic film *Los Angeles* (2004); Adrian Searle's close reading of an early work by Gilbert & George; a visual essay dedicated to Doris Salcedo's public projects in her native city of Bogotá; a 1952 piece of cultural commentary by Isamu Noguchi; a conversation between Ilana Savdie, Ariana Reines, and Jasmine Wahi; an essay by the late Polish sociologist Zygmunt Bauman on the practice of Mirosław Bałka; and new work Haim Steinbach created exclusively for the book using a random number generator.

CONTRIBUTORS

Darren Almond, Mirosław Bałka, Zygmunt Bauman, Lucy Bradnock, David Company, Alex Carver, Yeon Shim Chung, Lynne Drexler, Nancy Feldman, Sara Flores, Gilbert & George, Antony Gormley, On Kawara, Lee Ufan, Yoko Matsumoto, Sarah Morris, Isamu Noguchi, Minoru Nomata, Howardena Pindell, Ariana Reines, Doris Salcedo, Ilana Savdie, Adrian Searle, Jennifer Sliwka, Haim Steinbach, Sam Thorne, Reiko Tomii, Amalia Ulman, Jasmine Wahi, Jonathan Watkins, and Jeff Wall.



Recent



Antony Gormley

Witness



EDITED AND CO-ORDINATED BY
Michael Green and Honey Luard

DESIGNED BY
(Studio) Jonathan Hares

PRINTED BY
Robstolk, Netherlands

PUBLISHED BY
White Cube, April 2025

230 × 160 mm, softback
112 pages, colour illustrations throughout
ISBN 978-1-910844-78-6

RRP: £30

Published on the occasion of Antony Gormley's exhibition at White Cube Mason's Yard (April – June 2025), *Witness* charts the artist's experimentations with lead between the 1970s and 1990s, addressing artistic, ecological, and political concerns. From early experimentations pertaining to the material alchemical properties and potentials of lead, to the later large-scale body sculptures contending with the intrinsic stillness and silence of the form, Gormley's preoccupation with lead enabled a fertile visual language to develop.

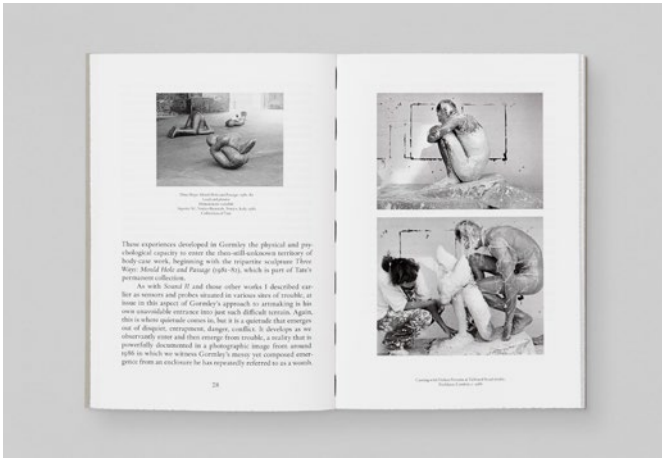
Designed by (Studio) Jonathan Hares, *Witness* serves as a companion to the catalogue accompanying Gormley's exhibition, *Body Politic* (published by White Cube in 2023), and features extensive installation and artwork views tracing the evolution of his sculptural practice across scale, time and form. Using the title of the exhibition as a thematic through which to examine the works, Jorella Andrews considers the relevance of Gormley's enduring interest in the figure of 'the witness' within the contemporary world. An in-conversation with Lucia Pietroiusti explores a career-long exercise in finding balance in the human-ecological relationship

CONTRIBUTORS

Jorella Andrews is Professor Emeritus of Visual Cultures, Goldsmiths, University of London. Trained as a fine artist, her research and writing focus on relations between philosophical inquiry (notably phenomenology), the image-world and art practice. Among her varied publications are two monographs published by Bloomsbury, *The Question of Painting: Rethinking Thought with Merleau-Ponty* (2018) and *Showing Off! A Philosophy of Image* (2014).

Susan May is Global Artistic Director at White Cube. Previously she was Head of the UK's Arts Council Collection and held curatorial positions at Tate Modern and the Hayward Gallery, London.

Lucia Pietroiusti is Head of Ecologies at Serpentine, London, where she founded the General Ecology project. Working at the intersection of art, ecology and systems, she is the curator of *Sun & Sea* (Venice Biennale, 2019 and international tour) and the co-editor of the reader, *More-than-Human* (2020).



Marguerite Humeau

Auguries



EDITED AND CO-ORDINATED BY
Honey Luard and Elaine ML Tam

EDITORIAL ASSISTANCE BY
Alex Bennett and Louise Parfitt

DESIGNED BY
Maria Amaro

PRINTED BY
Verona Libri, Italy

PUBLISHED BY
White Cube, February 2025

220 × 300 mm, softback
176 pages, colour illustrations throughout
ISBN 978-1-910844-68-7

RRP: £45

Bringing together three interconnected bodies of work, Marguerite Humeau's first monograph *Auguries* is a view into some of the mysterious patterns that can be found in the natural world, from which the artist draws inspiration. From the termite colonies of the Australian outback that underpin *meys*, to the windswept sprawl of *Orisons* occupying Colorado's San Luis Valley and its eventual figuration in *Dust*, this lavishly illustrated publication offers a discovery of Humeau's manifold research and practice.

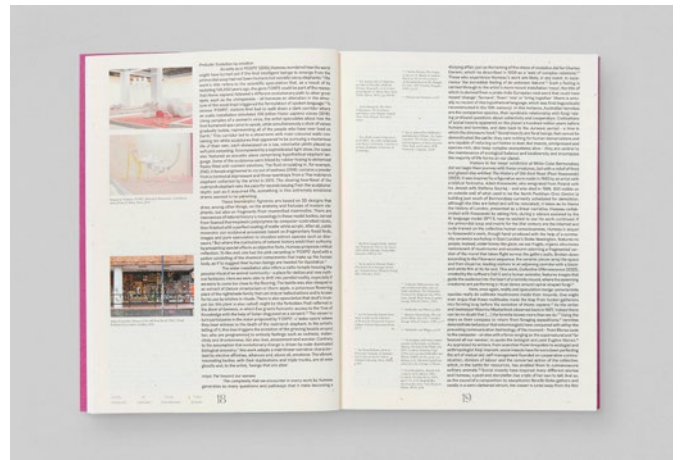
Commissioned specially for *Auguries*, an essay by Petra Lange-Berndt considers Humeau's practice as a laboratory combining speculation and experimentation, while Esther Leslie's text lends voice to the poetic and esoteric dimensions of the work. An in-conversation with Susanna Greeves provides insight through the artist's own words, and speaks to a host of contemporary concerns including technology, climate catastrophe and the place of humans, if any, in the future of Earth. Sensitive designed, with the artist's concepts and conceit in mind, this tactile publication uses Gmund's textured and flecked paper range 'Bio Cycle'. Made from environmentally friendly fibres such as wheat straw, grass, cotton and cannabis, the Bio Cycle papers are compostable and able to provide nutrients for new plants.

CONTRIBUTORS

Susanna Greeves is Global Director, Museum Liaison, White Cube.

Petra Lange-Berndt is Chair of Modern and Contemporary Art in the Art History Department at the University of Hamburg, and a leading researcher in the field of material studies in art history.

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London, where she is co-director of the Birkbeck Institute for the Humanities. She is a Fellow of the British Academy and accredited as a Senior Fellow of the Higher Education Academy.



Jeff Wall

Life in Pictures

EDITED AND CO-ORDINATED BY
Honey Luard

EDITORIAL ASSISTANCE BY
Alex Bennett

DESIGNED BY
(Studio) Jonathan Hares

TEXTS BY
Erika Balsom and Maria H. Loh

PRINTED BY
DZA Druckerei zu Altenburg GmbH,
Germany

PUBLISHED BY
White Cube, December 2024

295 × 290 mm, hardback
204 pages, colour illustrations throughout
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RRP: £75



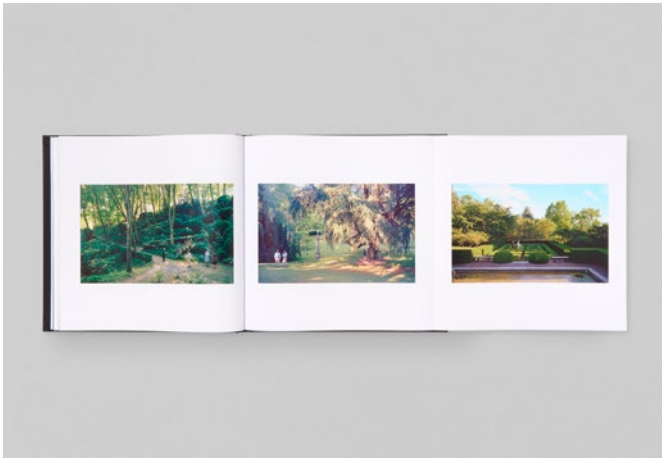
Published to mark Jeff Wall's major solo exhibition at White Cube Bermondsey (November 2024 – January 2025), this monograph celebrates 30 years of collaboration between Wall and White Cube. Charting the development of both gallery and artist, this monograph is chaptered by each White Cube exhibition, providing an indexical record of the gallery's presentations and a comprehensive history of the artist's work.

With absorbing details and generous gatefold reproductions, this publication, designed by (Studio) Jonathan Hares, offers a rare look into Wall's early photography, allowing the reader to discern its evolution over subsequent decades. An essay by Maria H. Loh gives close analysis of select works through the lens of painterly form, guiding the reader through an attendance of detail that affirms 'a good picture is a slow seduction.' Taking up Wall's artistic endeavour to describe reality while preserving its mystery, an essay by Erika Balsom explores the works' affinities with film and how fiction and performativity have inflected Wall's decades-long career.

CONTRIBUTORS

Erika Balsom is a Reader in Film and Media Studies at King's College London.

Maria H. Loh is Professor of Art History at the Institute for Advanced Study in Princeton.



Park Seo-Bo

The Newspaper Ecritures 2022–23



EDITED AND CO-ORDINATED BY
Honey Luard

EDITORIAL ASSISTANCE BY
Alex Bennett

DESIGNED BY
(Studio) Jonathan Hares

TEXTS BY
Mina Kim and Hans Ulrich Obrist

PRINTED BY
Druckerei Odermatt AG, Switzerland

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208 pages, colour illustrations throughout
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RRP: £45



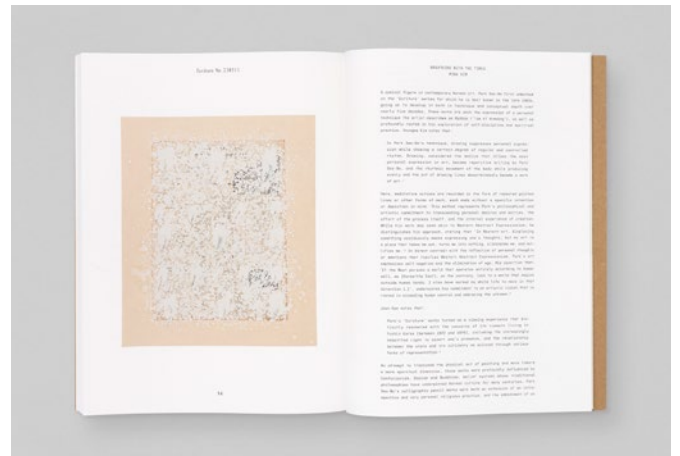
This catalogue celebrates the ‘Newspaper Ecriture’ paintings by Park Seo-Bo, exhibited at White Cube New York (November 2024 – January 2025), marking the final body of work created by the artist before his passing in 2023. Initiated in the late 1970s on archival newspaper pages, this series epitomises Park’s meditations on temporality and introspective methodologies, exemplifying, as Park says, that ‘periodicity is a mysterious thing’.

Designed by (Studio) Jonathan Hares, this softback publication features Japanese binding and records the series in its entirety alongside select archival images, together reflecting the works’ ruminative process and indexical execution. A conversation between Park and Hans Ulrich Obrist charts the inception of this series and the artist’s subsequent return to the medium in the early 2020s. In dialogue with Obrist, Park traces this series along personal experiences, noting: ‘I am painting by connecting all the parts of my life with the sum of my life.’ Elsewhere, an essay by scholar Mina Kim constellates the processual, physical and philosophical dimensions of this body work, contemplating the potential of its future legacy.

CONTRIBUTORS

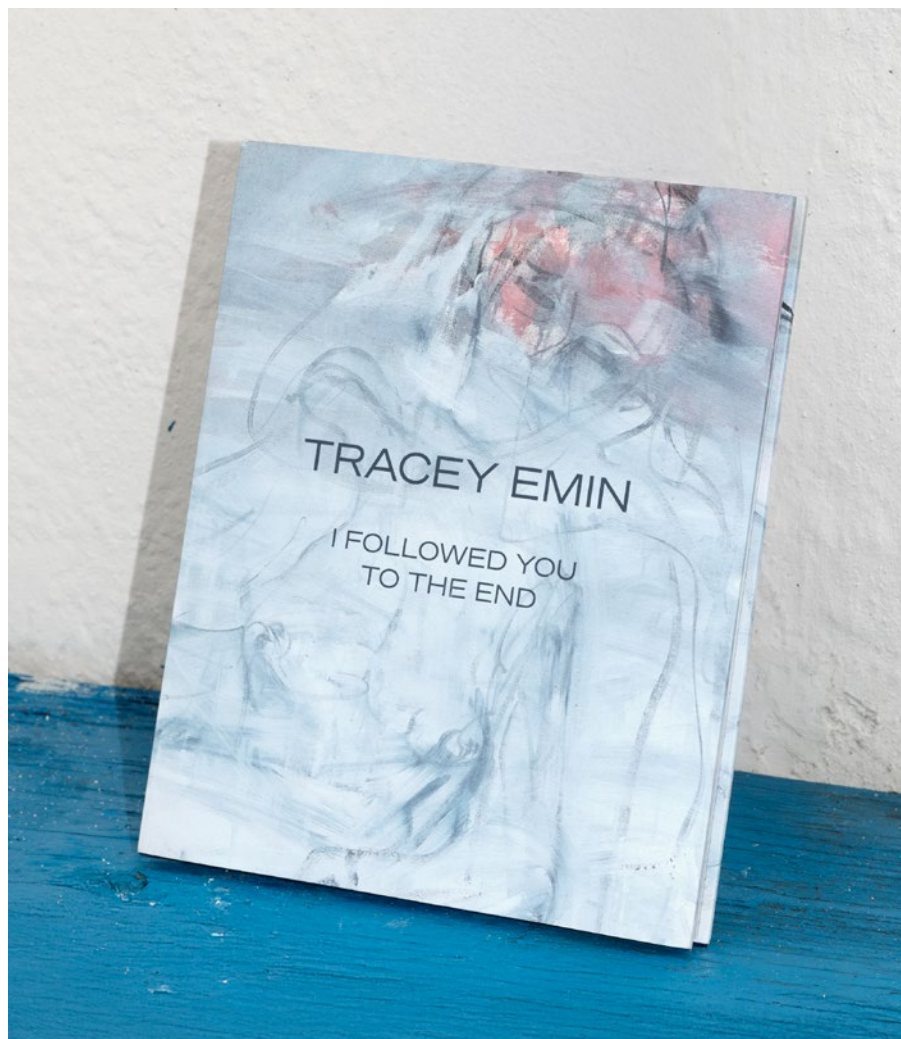
Mina Kim specialises in Korean art, Korean American art, Chinese art, and transnational and global visual culture. She is an Assistant Professor of Art History at the University of Alabama.

Hans Ulrich Obrist is Artistic Director of Serpentine in London, and Senior Advisor at LUMA Arles.



Tracey Emin

I followed you to the end



EDITED AND CO-ORDINATED BY
Honey Luard

EDITORIAL ASSISTANCE BY
Alex Bennett

DESIGNED BY
Maria Amaro

TEXT BY
Martin Gayford

PRINTED BY
Verona Libri, Italy

PUBLISHED BY
White Cube, October 2024

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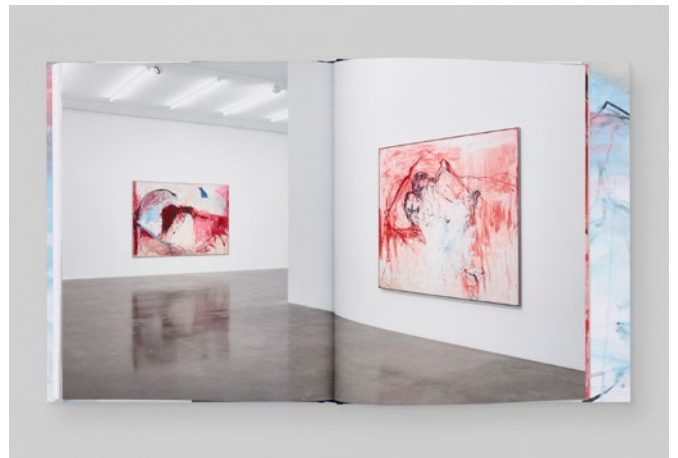
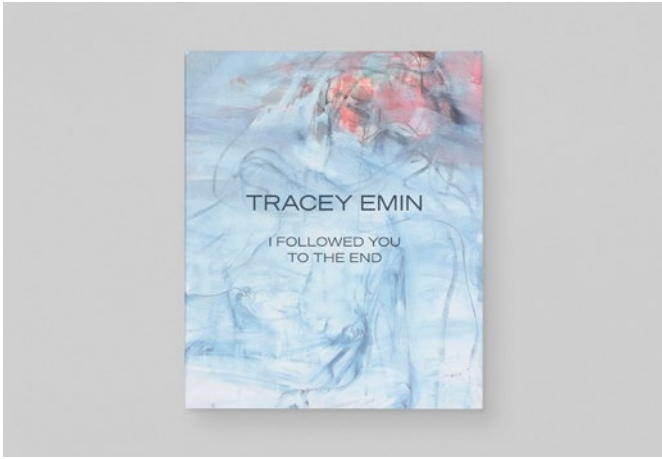
RRP: £35

This catalogue marks Tracey Emin's return to London, featuring the artist's paintings, sculptures and video that comprised her celebrated exhibition at White Cube Bermondsey (September – November 2024). With comprehensive illustrations and full-bleed details, this publication arrays the heterogeneity of Emin's work, displaying the myriad ways in which the artist explores the transformative potential of life's most intimate moments.

Examining the works on view and tracing the personal experiences from which they emerge, Martin Gayford's long-form essay studies Emin's autobiographical reflection on the female nude and the bed as a site 'where the fundamental processes of life take place: birth, sex, sickness, death'. Documenting the levels and layers of Emin's metamorphoses, this catalogue provides a thoughtful endnote to the breadth and vitality of this significant exhibition.

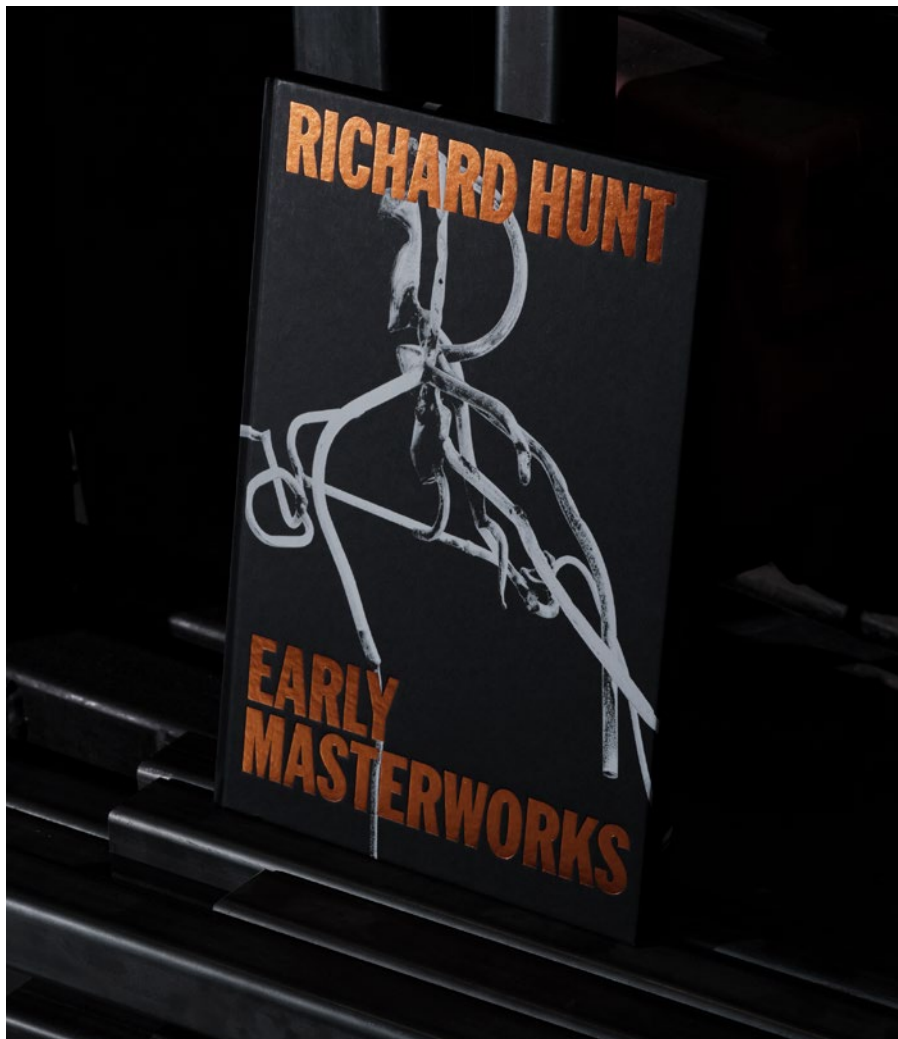
CONTRIBUTORS

Martin Gayford is a writer, critic and curator. His most recent book is *How Painting Happens* (2024).



Richard Hunt

Early Masterworks



EDITED AND CO-ORDINATED BY
Honey Luard

EDITORIAL ASSISTANCE BY
Alex Bennett

DESIGNED BY
Dan Solbach

TEXT BY
LeRonn P. Brooks

PRINTED BY
DZA Druckerei zu Altenburg GmbH,
Germany

PUBLISHED BY
White Cube, September 2024

320 × 220 mm, hardback
128 pages, 64 colour and 17 black
and white illustrations
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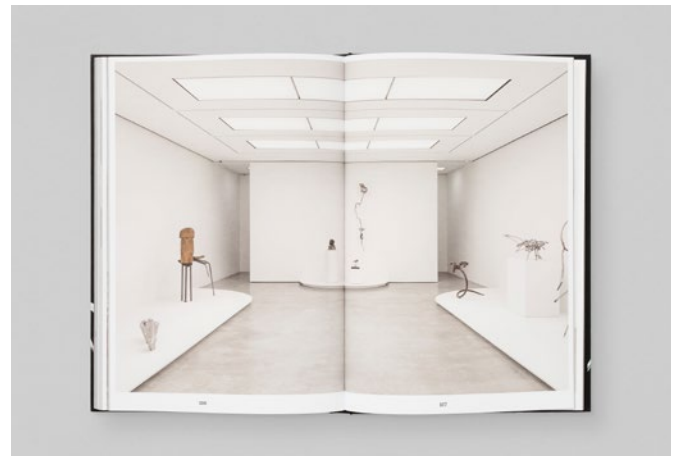
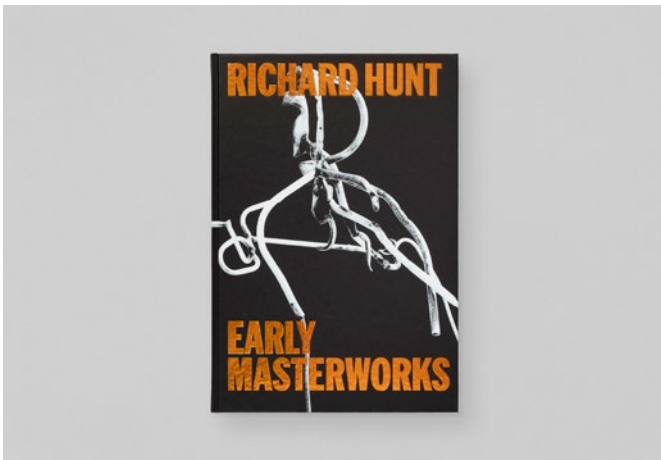
RRP: £45

Published following Richard Hunt's (1935–2023) exhibition of early sculptures at White Cube New York, this catalogue marks the largest presentation of Hunt's works in New York since his landmark retrospective at The Museum of Modern Art in 1971. Featuring sculptures created between 1955 and 1969, this publication showcases the intricacy of Hunt's metalsmithing techniques and the evolution of his biomorphic forms.

Designed by Dan Solbach, *Early Masterworks* gives the reader generous access to the textural details and formal complexity of Hunt's expansive compositions. Journeying through the chronology of the exhibition, LeRonn P. Brooks' long-form essay expands on the artist's formative years, narrating the metamorphic trajectories and progressive tenets embodied in Hunt's work.

CONTRIBUTORS

LeRonn P. Brooks is Associate Curator for Modern and Contemporary Collections at the Getty Research Institute in Los Angeles.



Antony Gormley

Aerial

EDITED BY
Michael Green

EDITORIAL ASSISTANCE BY
Alex Bennett

DESIGNED BY
Kellenberger-White

TEXT BY
Rachel Corbett

PRINTED BY
Robstolk, Netherlands

PUBLISHED BY
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112 pages, colour illustrations throughout
ISBN 978-1-910844-71-7

RRP: £30

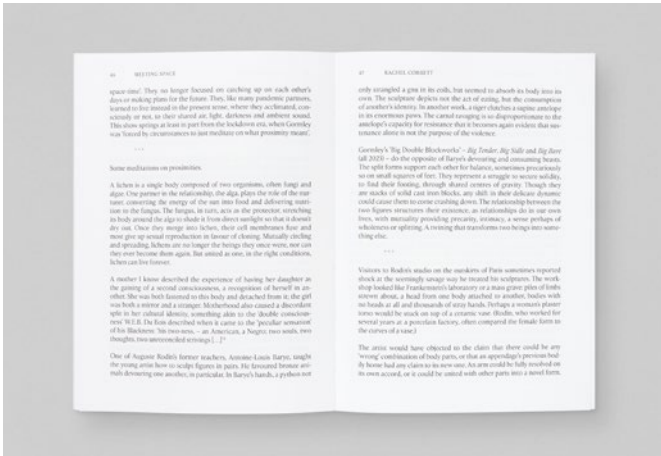
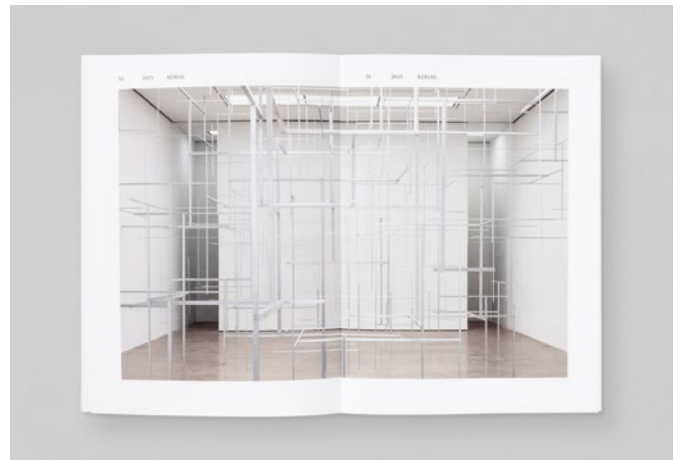
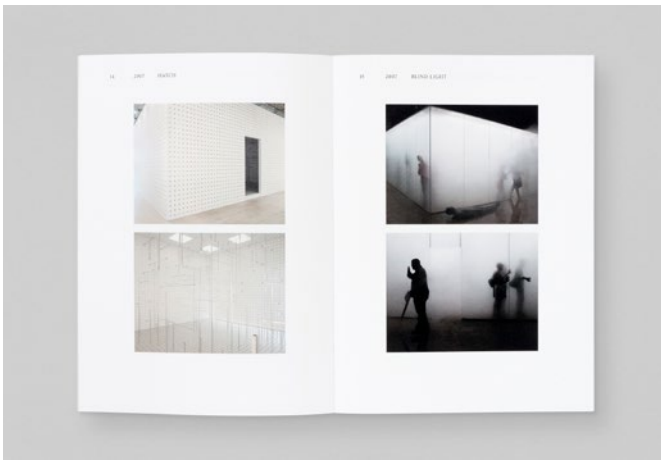


Aerial was published to mark Antony Gormley's first exhibition at White Cube New York (April – June 2024). Illustrating selected works on view, the publication foregrounds Gormley's eponymous installation as well as his 'Big Double Blockworks' sculptures (all 2023). Together, these works explore two recent developments in Gormley's practice: physical proximity in mass and scale on the one hand and, on the other, the endeavour to catalyse space almost without mass.

Two visual essays contextualise these twin concerns, comprising a sequence of archive images that trace the progression of Gormley's examination of mass, scale and space. These visual essays provide a chronology of the artist's immersive installations and the evolution of his 'Double Works' (1987–2022), offering the reader an expanded genealogy of sculpture from past to present. Designed by Kellenberger-White, this small format publication reflects the meticulous construction of the exhibition while chronicling related historical work. An essay by Rachel Corbett shares an associative reading of the exhibition, drawing affinities between Gormley, Rainer Maria Rilke and Auguste Rodin in a meditation on intimacy, precarity and dependence.

CONTRIBUTORS

Rachel Corbett is the author of *You Must Change Your Life: The Story of Rainer Maria Rilke and Auguste Rodin* (W.W. Norton), which won the 2016 Marfield Prize, the National Award for Arts Writing. Her essays and journalism have appeared in *The New Yorker*, *The New York Times Magazine*, *The Atlantic* and *New York Magazine*, among other publications. She lives in New York.



Forthcoming



Marina Rheingantz



ANTICIPATED PUBLICATION DATE
Autumn 2026

FORM
Monograph

EDITED BY
Honey Luard, Louise Parfitt

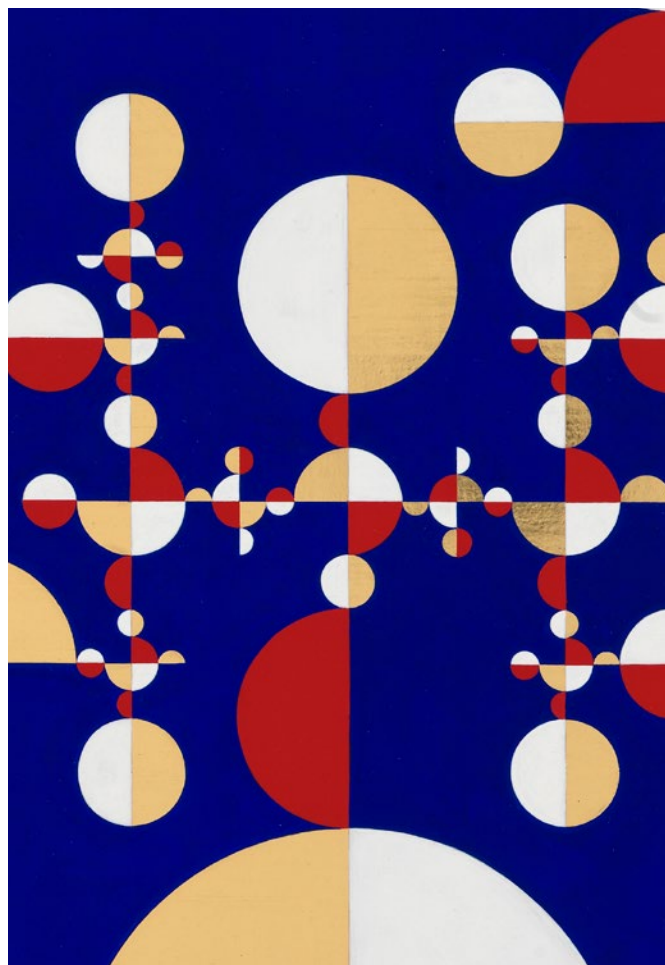
DESIGNED BY
Maria Amaro

TEXTS BY
Julia Bryan-Wilson, Pollyana Quintella

PUBLISHED BY
White Cube, Fortes d'Aloia & Gabriel and Bortolami Gallery

Conceived as an artist monograph, this publication will chart Marina Rheingantz's practice over recent years, offering readers the full scope of her work – from painting to tapestry and embroidery. The publication will be a joint venture between White Cube, Fortes d'Aloia & Gabriel and Bortolami Gallery.

Gabriel Orozco



ANTICIPATED PUBLICATION DATE
Autumn 2026

FORM
Exhibition catalogue

EDITED BY
Honey Luard

DESIGNED BY
Studio Mathias Clottu

TEXT BY
Briony Fer

PUBLISHED BY
White Cube

Coinciding with Gabriel Orozco's White Cube Bermondsey exhibition in September 2026, this publication will array the artist's practice, with an accompanying text by Briony Fer.

Companion 6



ANTICIPATED PUBLICATION DATE
Autumn 2026

FORM
Reader

EDITED BY
Honey Luard, Elaine ML Tam

PUBLISHED BY
White Cube

The sixth volume of White Cube's annual anthology of art and writings, platforming the practices of artists the gallery has worked with.

Doris Salcedo



ANTICIPATED PUBLICATION DATE
Autumn 2026

FORM
Reader

EDITED BY
Honey Luard, Elaine ML Tam

TEXT BY
Simon Schama

PUBLISHED BY
White Cube

This publication will mark Doris Salcedo's solo exhibition at White Cube New York in Autumn 2026.

Louise Giovanelli



ANTICIPATED PUBLICATION DATE
Autumn 2026

FORM
Monograph

EDITED BY
Honey Luard

PUBLISHED BY
White Cube

Published to coincide with Louise Giovanelli's White Cube Mason's Yard exhibition in November 2026.

INFORMATION

BERMONDSEY, LONDON

144 – 152 Bermondsey Street
London SE1 3TQ
+44 (0) 207 930 5373

Opening Times:
Tuesday – Saturday, 10am – 6pm
Sunday, 12 – 6pm

[Shop online here](#)



GALLERY INFORMATION

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144 – 152 Bermondsey Street
London SE1 3TQ
+44 (0) 207 930 5373

Opening Times:
Tuesday – Saturday, 10am – 6pm
Sunday, 12 – 6pm

MASON'S YARD, LONDON

25 – 26 Mason's Yard
London SW1Y 6BU
+44 (0) 207 766 3550

Opening Times:
Tuesday – Saturday, 10am – 6pm

PARIS

10 avenue Matignon
75008 Paris
+33 (0) 1 87 39 85 97
By appointment

Opening Times:
Tuesday – Saturday,
10am – 12.30pm, 1.30 – 6pm

NEW YORK

1002 Madison Avenue
New York, NY 10075
+1 212 750 4232

Opening Times:
Tuesday – Saturday, 10am – 6pm

HONG KONG

50 Connaught Road Central
Hong Kong
+ 852 2592 2000

Opening Times:
Tuesday – Saturday, 11am – 7pm

SEOUL

6, Dosan-daero 45-gil
Seoul
+82 (0) 2 6438 9093

Opening Times:
Tuesday – Saturday, 10am – 6pm