

CORK STREET GALLERIES

East Mayfair — London

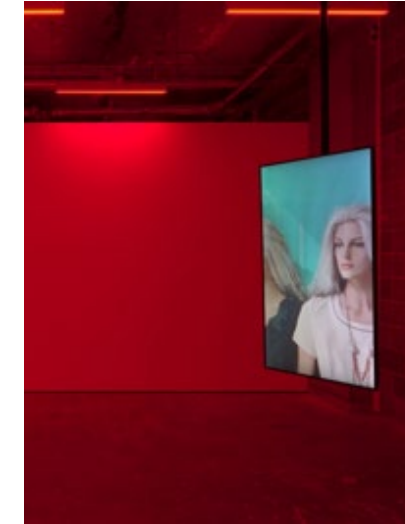
As the waves of economic, environmental, cultural, political and social change have intensified, the Art world has had to accelerate the thinking about how creative ideas can be properly represented and effectively exhibited.

Perhaps more so than any other major market, London has come together to address the challenge and Cork Street Galleries has readily engaged with this collaborative approach. Offering the benefits of built-for-purpose spaces, a credible central location and an unrivalled heritage for supporting dynamic thought, we welcome any discussions on how best to create sustainable and resilient gallery models.

Against this back drop, and ongoing from Frieze week, we've been happy to host commercially successful shows from select galleries; Sadie Coles HQ, Lisson Gallery, Frieze Live, Stephen Friedman and Studio Voltaire.

With a consistent and continued focus to create the best street for modern and contemporary art in the world, we have recently strengthened the a-class community here by adding 3 major names to the cohort and committing to leases on a further 20,000 sq ft.

Opportunities to take shorter or longer term leases in Cork Street remain and we very much look forward to answering any questions you may have.



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© Martine Syms, courtesy Sadie Coles HQ, London.
Photo: Robert Glowacki

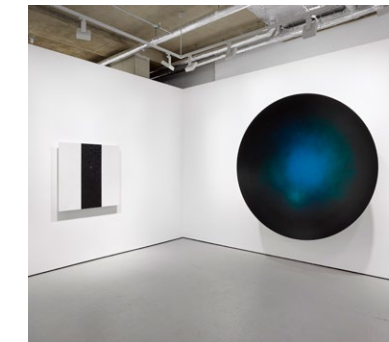
Yinka Shonibare CBE, 'Justice for All',
Stephen Friedman Gallery, London

Installation view of *Horizon* at Lisson Gallery, London,
6– 31 October 2020 © Lisson Gallery, Photography by Jack Hems

Neo Naturists, Sellotape Dresses, Andrew Logans exhibition
at The Book Show, Cylinder Gallery, London 16 Nov 1984.
Courtesy of the Neo Naturists Archive



02



03



04



CORK STREET
THE CENTRE OF LONDON'S ART MARKET

The Pollen Estate is the primary owner on Cork Street and is committed to restoring its innovative reputation to create the most prestigious and dedicated street for art in the world.

GALLERIES

- 1 David Zwirner
- 2 Eskenazi
- 3 Gagosian
- 4 Goodman Gallery
- 5 Hauser & Wirth
- 6 Helly Nahmad
- 7 Lévy Gorvy
- 8 Luxembourg & Dayan
- 9 Nahmad Projects
- 10 Ordovas
- 11 Pace Gallery
- 12 Richard Green
- 13 Royal Academy of Arts
- 14 Saatchi Yates
- 15 Sadie Coles
- 16 Skarstedt
- 17 Sprueth Magers
- 18 Stephen Friedman
- 19 St James's Art Cluster
- 20 Thaddaeus Ropac
- 21 Victoria Miro
- 22 Waddington Custot
- 23 White Cube

AUCTION HOUSES

- 24 Bonhams
- 25 Christie's
- 26 Phillips
- 27 Sotheby's

RESTAURANTS

- 28 34
- 29 Le Caprice
- 30 Cecconi's
- 31 Scott's
- 32 The Arts Club
- 33 The Colony Grill
at the Beaumont Hotel
- 34 The Wolseley

HOTELS

- 35 Brown's Hotel
- 36 Claridge's
- 37 The Connaught
- 38 The Ritz

Mapping sourced from Ordnance Survey.
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CORK STREET THE CENTRE OF LONDON'S ART MARKET

During 2016–2019, 60% of the street's overall frontage has been redeveloped, creating around 44,000 sq ft of dedicated, flexible gallery space.

The new developments significantly increase the amount of floorspace in Cork Street, replacing 1,931 sq m (20,800 sq ft) with 4,069 sq m (40,500 sq ft) of large volume, purpose built, flexible art gallery space – an increase of 100%.

This has been accompanied by a new streetscape to ensure that Cork Street regains its importance at the centre of the world art market.

1 5–9 Cork Street

2 22–27 Cork Street

Mapping sourced from Ordnance Survey.
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CORK STREET THE CENTRE OF ART CULTURE

Britain's most important art institution The Royal Academy of Arts has also undergone a substantial transformation in celebration of its 250th year in 2018.

The project to join Burlington House on Piccadilly with 16 Burlington Gardens, unites these two magnificent buildings and creates a new front door facing Burlington Gardens and Cork Street, reinforcing the importance of this destination as the heart of London's art scene.

Designs by leading international architect Sir David Chipperfield include the creation of a new public thoroughfare between Piccadilly and Mayfair, a new lecture theatre and new galleries linking the buildings to house temporary exhibitions.

The Royal Academy's north-facing entrance, Burlington Gardens



As well as the major redevelopments there have been transformational improvements to the streetscape of Cork Street.

This has been delivered by new, high quality finishes to carriageways and pavements, and improvements to lighting and wayfinding resulting in a new, more integrated, public environment which enables the street to host functions and events to complement the activities hosted by resident galleries.

A series of buildings on Cork Street have been refurbished, extended and rebuilt behind retained facades to provide new gallery and office space, as well as improved public realm to greatly enhance the presentation and vitality of Cork Street.

Gallery Area: 17,765 sq ft / 1,650.4 sq m



CORK STREET

WEST

5-6 & 9 CORK STREET



5 CORK STREET

Ground	53 sq m	570 sq ft
Ceiling Height	3.8 m	12'5"

6 CORK STREET

Ground	360 sq m	3,871 sq ft
Ceiling Height	2.7 – 8 m	8.10 – 26'3"

Flexible approach to volume possible to create spaces of varying height – up to 8m. Glazed elevation and courtyard to the rear.

6A CORK STREET

Ground	43 sq m	468 sq ft
Ceiling Height	3.8 m	12'5"

9A CORK STREET

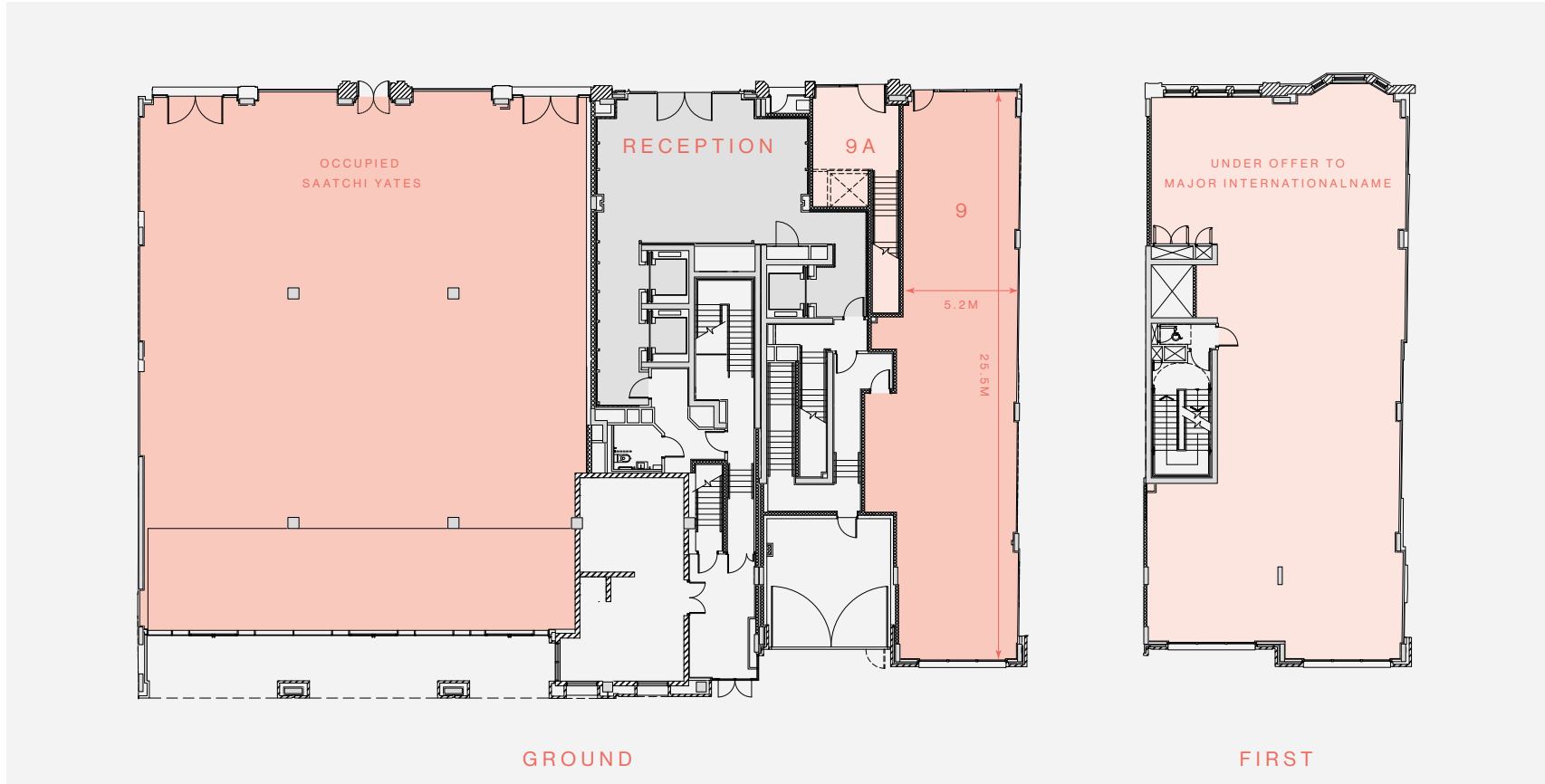
Ground	18 sq m	194 sq ft
Ceiling Height	3.8 m	12'6"

9 CORK STREET

Ground	148 sq m	1,590 sq ft
Ceiling Height	3.8 m	12'6"

First	254 sq m	2,734 sq ft
Ceiling Height	3.1 m	10'2"

5-9 CORK STREET



6 CORK STREET

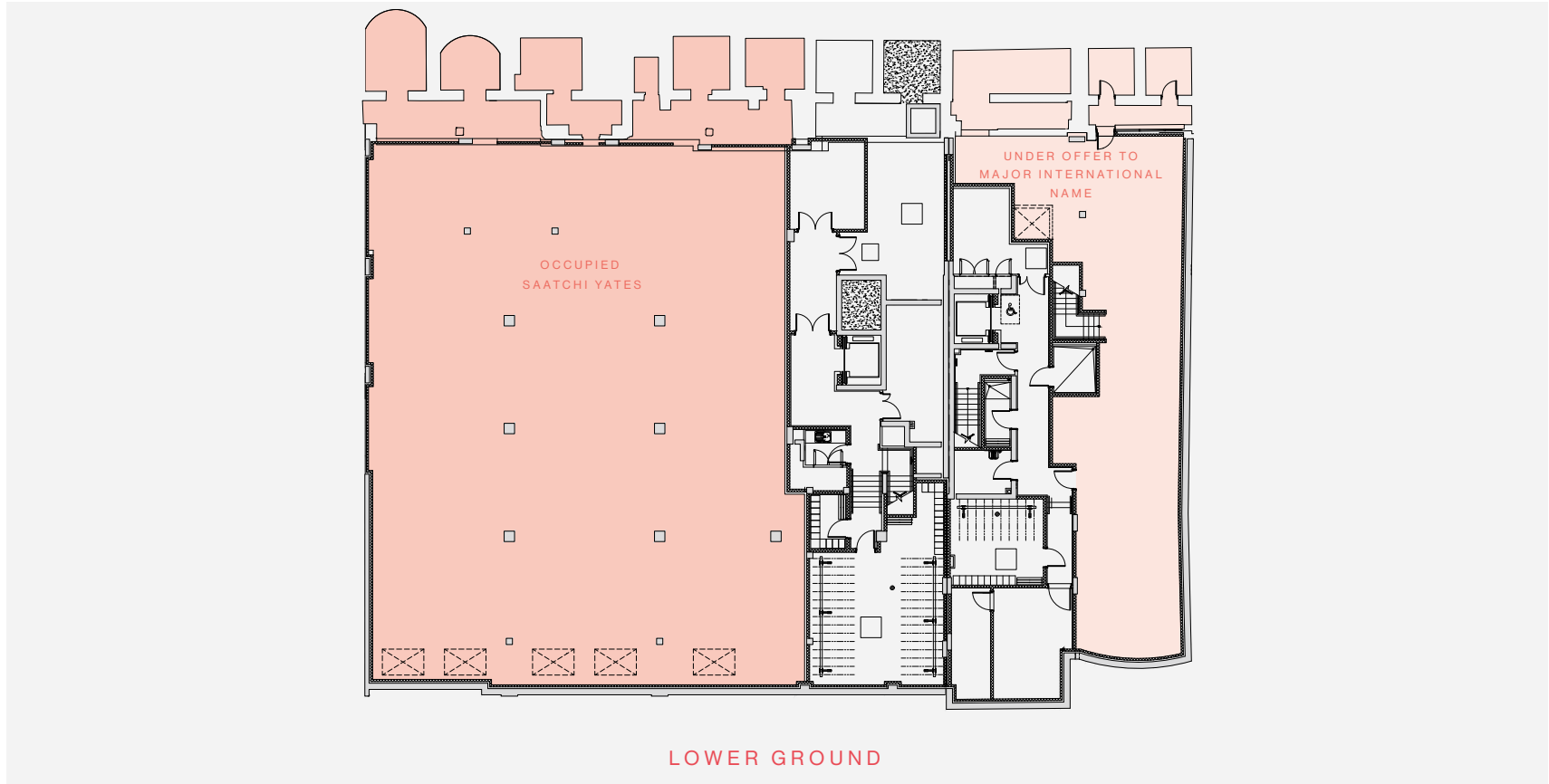
Lower Ground	594 sq m	6,397 sq ft
Ceiling Height	2.7 – 8 m	8.10 – 26'3"

Flexible approach to volume possible to create spaces of varying height – up to 8m. Glazed elevation and courtyard to the rear.

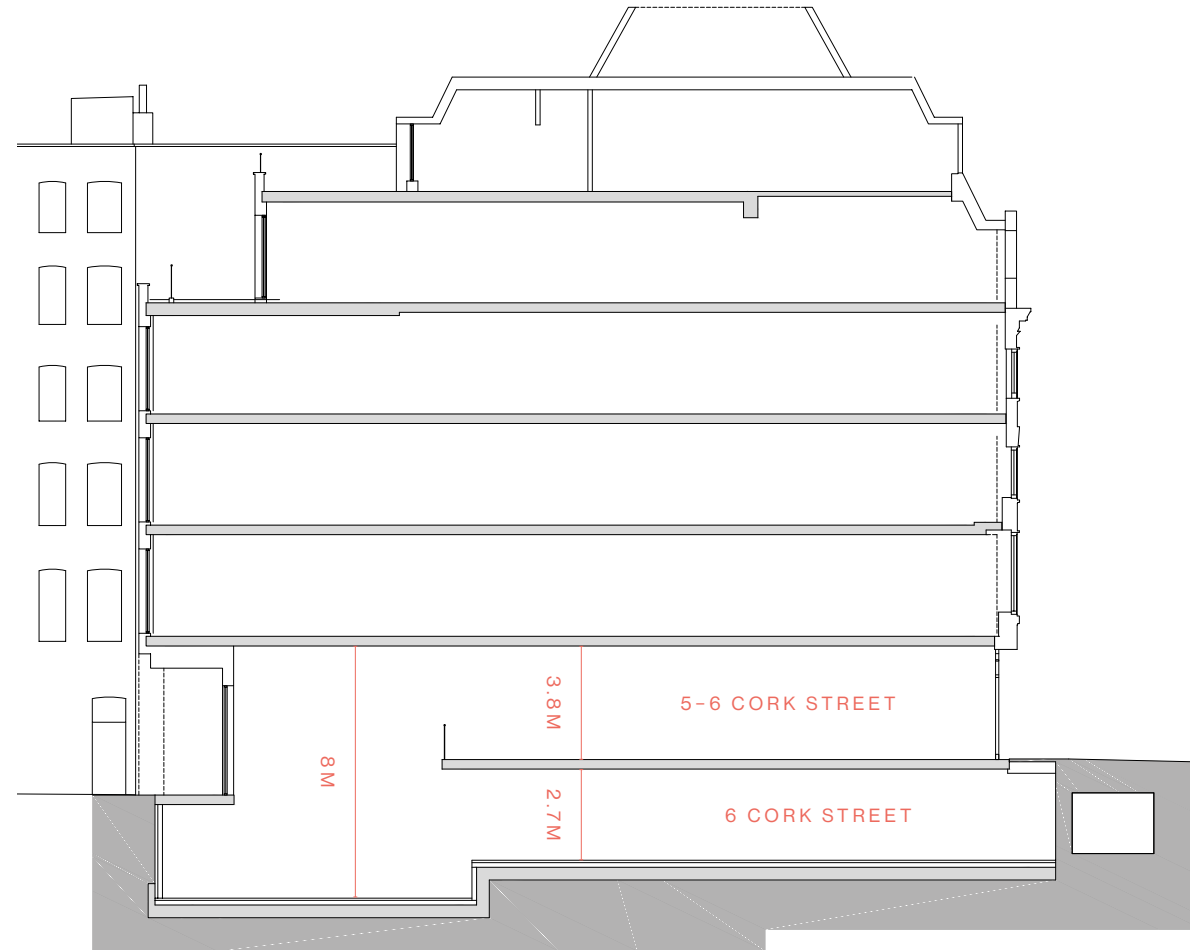
9A CORK STREET

Lower Ground + vaults	180 sq m	1,941 sq ft
Ceiling Height	2.9 m	9'6"

5-9 CORK STREET



5-6 CORK STREET



9 CORK STREET





CORK STREET

EAST

22-27 CORK STREET AND
30 OLD BURLINGTON STREET

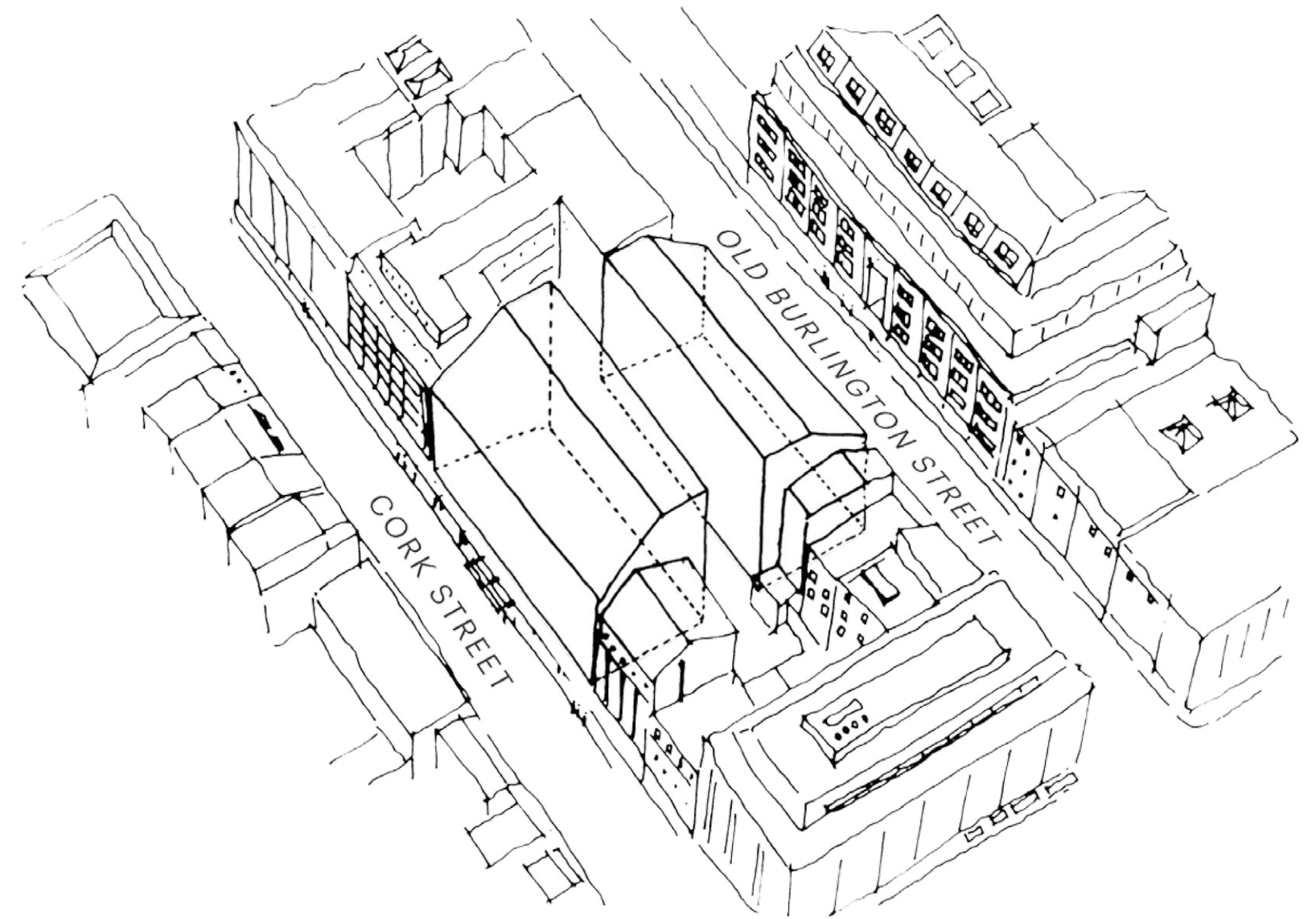
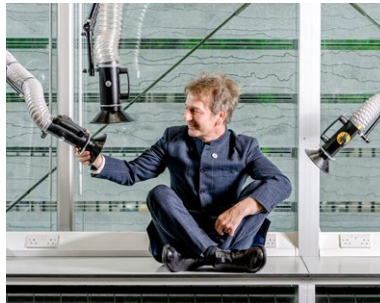


Quintessentially British but finished to the highest of international standards, this Lord Rogers designed building features exceptional detailing and innovative styling. Inspired by the neighbourhood's rich cultural heritage, the design explores the concept of living in an art space and has been beautifully crafted with all the grace, elegance and light of the most inspiring gallery.

Gallery Area: 22,681 sq ft / 2,107.1 sq m

“The gallery spaces at Burlington Gate are not a series of hermetically-sealed cells....today's galleries and museums are defined by their encouraging, inclusive spirit – whatever their scale”

GRAHAM STIRK, SENIOR PARTNER
ROGERS STIRK HARBOUR + PARTNERS



22 CORK STREET		
Ground	207.8 sq m	2,237 sq ft
First	131.0 sq m	1,410 sq ft

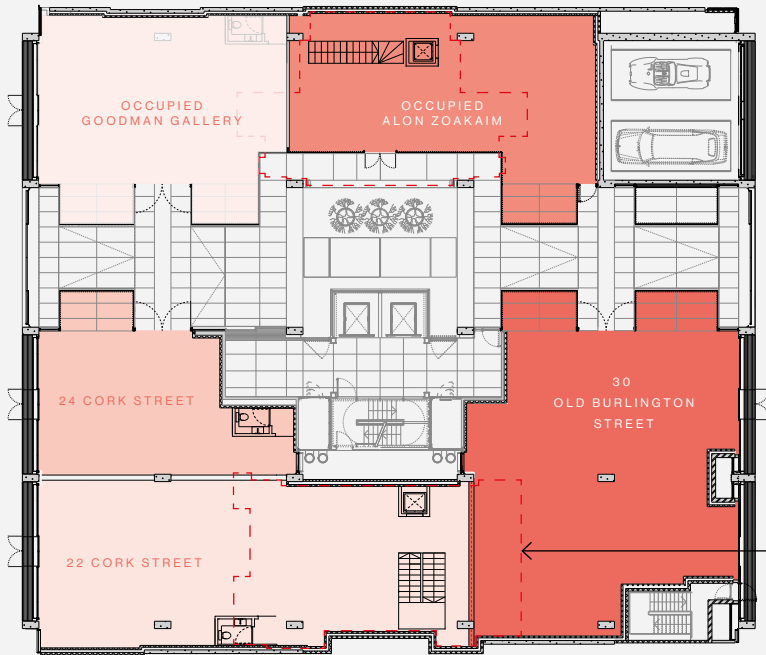
24 CORK STREET		
Ground	101.2 sq m	1,089 sq ft

26 CORK STREET		
Ground	132.4 sq m	1,425 sq ft

27 CORK STREET		
Ground	140.6 sq m	1,513 sq ft
First	108.3 sq m	1,166 sq ft

30 OLD BURLINGTON STREET		
Ground	225.7 sq m	2,429 sq ft

22-27 CORK STREET AND
30 OLD BURLINGTON STREET
GROUND FLOOR & FIRST FLOOR



Ceiling Height: 13'2" / 4m

GROUND



Ceiling Height: 9'2" / 2.8m

FIRST

22 CORK STREET		
Lower Ground	215.8 sq m	2,323 sq ft

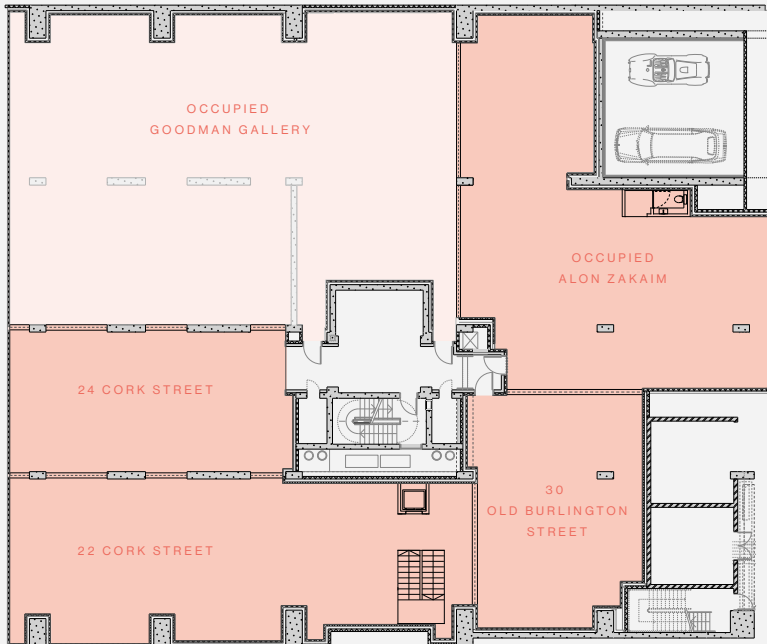
24 CORK STREET		
Lower Ground	101.6 sq m	1,094 sq ft

26 CORK STREET		
Lower Ground	392.1 sq m	4,221 sq ft

27 CORK STREET		
Lower Ground	213.7 sq m	2,300 sq ft

30 OLD BURLINGTON STREET		
Lower Ground	136.9 sq m	1,474 sq ft

22-27 CORK STREET AND
30 OLD BURLINGTON STREET
LOWER GROUND FLOOR



Ceiling Height: 13'9" / 4.2m
Indicative Sub Division

TOTAL SQ M / SQ FT

22 CORK STREET	554.6 sq m	5,970 sq ft
24 CORK STREET	202.8 sq m	2,183 sq ft
26 CORK STREET	524.6 sq m	5,646 sq ft
27 CORK STREET	475.4 sq m	5,117 sq ft
30 OLD BURLINGTON ST	349.8 sq m	3,765 sq ft

22-27 CORK STREET
BASEMENT



22-27 CORK STREET



Installation view: Denzil Forrester, 'Denzil Forrester in Rome', solo exhibition, Stephen Friedman Gallery, London (2020). Copyright Denzil Forrester. Courtesy the artist and Stephen Friedman Gallery, London. Photo by Mark Blower.



Installation view of Horizon at Lisson Gallery, London, 6–31 October 2020 © Lisson Gallery, photography by Jack Hems



Installation view, Martine Syms, Ugly Plymouths, Sadie Coles HQ offsite at 24 Cork Street, London, 06–31 October 2020.
Credit: © Martine Syms, courtesy Sadie Coles HQ, London. Photo: Robert Glowacki.

Director, Liza Essers explains the reasoning behind the recent locating of the Goodman Gallery to Cork St.

Had you been looking long for a suitable space in London?

It has been my dream to have a space in London since I became owner and director of Goodman Gallery in 2008. We started looking a couple years ago and saw a great range of spaces around Mayfair. This is a rare find. A purpose-built gallery with street level accessibility, high ceilings and a modern design suitable for exhibiting the full range of contemporary art forms.

Why did you choose to open in London, particularly?

London is a vital centre in the international art world. We had maintained a presence here through participation in Frieze and various gallery artist activities. A permanent location will only serve to amplify and extend Goodman Gallery's influence, bringing the gallery closer to those UK and European-based institutions, who continue to address imbalances in programming and collections.

What part did the history of Cork Street play in your decision?

Absolutely. This historic street brought exhibitions by Miro, Bacon and Kandinsky to London for the first time. It is a thrilling responsibility to be expanding on, but also challenging, this history by bringing new perspectives from Africa and beyond. I hope that Cork Street will also become known to host the first London exhibitions for Candice Breitz, Grada Kilomba and Kudzanai Chiurai, among others. We value the Pollen Estate's initiative to revive the street's historic legacy by approaching discerning world-class galleries with a record of introducing some of the art world's most exciting and important contemporary artists to international audiences.



01

01 Liza Essers Portrait, Photo: Anthea Pokroy

02 *Heroines, Birds and Monsters series, Creon Act I, Grada Kilomba, 2020. Ink on cotton paper.*03 *Unpublished work, Kudzanai-Violet Hwami*

02

‘London is a vital centre in the international art world.’

LIZA ESSERS



03

‘We are now tasked to evolve within the shifting cultural landscapes and to further embrace working outside of traditional models.’

LIZA ESSERS

How has the nature and role of the Gallery/Gallerist changed over the past 10 years?

Galleries form the backbone of the art world by continuing to serve as the primary and consistent source of support and incubation for contemporary artists. We are now tasked to evolve within the shifting cultural landscapes and to further embrace working outside of traditional models. This means increasing emphasis on gallery collaborations, enabling exhibitions and events and on digital realms such as social media platforms.

What are the key elements you look for in a space?

It is important to me that the gallery exists within the heart of London, accessible to all and modern in design – a space unencumbered by colonial-era architecture. 26 Cork Street has been expertly designed to accommodate all manner of mediums, from vast video and installation pieces to dynamic performance works as well as more traditional mediums on canvas and paper. The four metre ceiling height is a brilliant asset for the gallery’s artists working in analogue and digital formats. It is rare to find such a fresh, dynamic and well-located space in London.

Does your space at 26 Cork Street offer particular flexibility?

Very much so: it is street-level so accessible to all, it is large, across two floors and has high ceilings. By moving into the shell of the space, we have had the flexibility to work with architects Rogers Stirk Harbour + Partners to determine the final interior to best meet the needs of our artists.

How important is the adjacency of other galleries to you?

Collaboration is a big part of Goodman Gallery’s programming. We are excited by the prospect of being in close proximity to like-minded galleries, bringing back the sense of community and productive dialogue that Cork Street once nurtured. Goodman Gallery will enliven Cork Street with its roster of international artists engaged in a commitment to social change and unseating entrenched power structures. We hope to attract other international contemporary art galleries to the development on the street to collectively continue the street’s legacy of forging art history.



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Acra Magenta, Ian Davenport, 2019

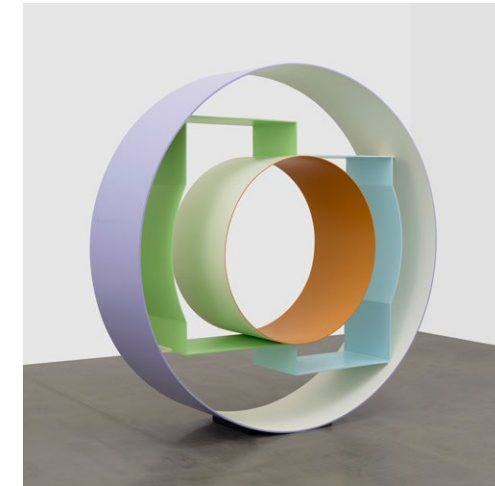
Lift Going Up, Lift Going Down, David Annesley, 2019

Neo Naturists, Neo Naturist Cheer Leaders with Leigh Bowery and Michael Clark, Royal Opera House, London, 09 Feb 1986.

Courtesy of the Neo Naturists Archive.



03



02



Louise Hayward on Cork Street, curating and Lisson Gallery’s esteemed history

“It’s impossible to quantify how art has enriched my life,” declares Louise Hayward, Senior Director at Lisson Gallery. “I’ve worked closely with Ryan Gander for almost 20 years and he is someone who sees the world in such a lateral way. Spending time with him or John Akomfrah or Marina Abramović has opened up a world of thinking to me – they can’t help but change the way you view the world and your place within it.”

“There is nothing better than having a great conversation, whether it’s with a museum or a collector, about an artist’s work and seeing the transference of the idea and the excitement into someone else. Calling the

artist afterwards, saying, ‘Hey, I’ve got great news, this museum is going to buy your work,’ is the best phone call in the world.”

Hayward’s relationship with Lisson Gallery goes back eleven years – as she says “for a very good reason.”

“It’s an incredible, very global, gallery to work at and there is a great sense of camaraderie [here], with such close-knit relationships across the team.”

“Nicholas Logsdail, the founder of Lisson Gallery, had always been a bit of a mentor to me as a young gallerist. He was very supportive and incredibly insightful in how

to work with emerging artists. So, when I closed my gallery Store in 2008, it was quite a natural move to go and work for him.”

While Nicholas has stepped back, today his son Alex, who has worked all his life in galleries, carries on the family line as Executive Director.

Founded in London, 1967, in a derelict, triple-floor space on Bell Street, Lisson Gallery was an important supporter of minimal and conceptual art. Early exhibitions showed artists including Derek Jarman, Yoko Ono, Sol LeWitt and Dom Sylvester Houédard, defining the spirit and ethos that still remains today.

These were also the first of many UK debuts for major American Minimal and Conceptual artists. This continued into the 70s, when Nicholas Logsdail invited 20 artists (featuring many the gallery still works with, such as Lawrence Weiner and Richard Wentworth) to pick a blank wall in the gallery and realise a new, experimental, site-specific work.

Today Lisson continues its support of younger names through Laure Prouvost, Haroon Mirza and Cory Arcangel. It has added too the estates of those passed: Hélio Oiticica and Leon Polk Smith. As time moves on, the gallery underscores an artist-led stance.

“Every gallery has its identity and I think Lisson’s founding principles still hold very true,” proclaims Hayward. “Our commitment is very much to the artist, and we will work in whatever way is most successful to nurture that artist’s career and support them over a long period of

time. There is always a long-term strategy and plan. It’s about a place of extraordinary cultural legacy and production into the future. We need to keep holding onto art as being the remarkable cultural bearer that it is.”

“Lisson has always been a gallery about innovation, working with artists in all different types of media, from sculpture to performance to film to painting. There has always been that diversity within the gallery programme, and that continues. I think that is something very inspirational within the gallery itself, for those who work with the artists and also for our audiences and collectors.”

Pressed for highlights – there are many – Lisson’s 50th anniversary in 2017 shines as a beacon, presenting an off-site group exhibition ‘EVERYTHING AT ONCE’ at the Store Studios on London’s Strand. The event served as a journey through the gallery’s past, present and future,

alongside the launch of a major publication surveying all historic 500 exhibitions.

In the same year, Alex Logsdail spearheaded the gallery’s New York opening, under the High Line, designed by Studio MDA and Studio Christian Wassmann.

“We’ve complemented this space by opening a new gallery right next door [508 West 24th Street] to expand our programming abilities,” Hayward continues. “These openings are both examples of intrepid moments in the gallery’s history, where huge change was initiated during unpredictable times – from construction on the new New York space following the 2008 crisis, to the commissioning of the Tony Fretton-designed Lisson Street when the UK was recovering from a major recession. Amongst all the challenges of 2020, we have also opened at Cork Street in Mayfair and East Hampton, alongside launching our online initiatives, from an exhibition platform to an alternate reality app.”

Lisson arrived at 22 Cork Street for October's successful Frieze week. Furthering a subliminal message of London's relevance, the gallery now has as many outposts in the capital as it does internationally. The Cork Street space allows Lisson to pursue a more instinctive and reactive programme, working on a shorter turnaround. It's perfectly suited to today's climate.

"I think what adds extra excitement about London is the addition of the auction houses having major sales here," Louise elaborates. "It contributes to the city's perception worldwide as a centre for contemporary art."

While we speak, Cory Arcangel's 'Totally Fucked', a historic work on a hacked Nintendo Entertainment System cartridge, is showing at Cork Street. In the work, the iconic Super Mario character finds himself frustrated and destined to fail, stuck on a block and surrounded by a sea of blue pixels. The work is viewable from the street

and downloadable as a ROM file from the artist's website and Github account.

"I'm currently working with Ekow Eshun on a group show for 2021," Hayward reveals, "as well as a solo exhibition by John Akomfrah at our Tony Fretton building [67 Lisson Street]. It seems very relevant and interesting to create a dialogue with that exhibition, using one of John's early works, 'Signs of Empire' from 1983; having that as a starting point for a larger conversation amongst a group of UK-based artists, looking at notions of the imperialistic monument, and the dismantling of that over the last 40 years. Younger generations are seeing that they have the collective will to pull down monuments and there has been a shift, placing a different understanding of authority within a younger demographic. Which is very, very interesting. It has a lot to do with social media; the individual becoming collective."

Louise states that, in terms of profile, "Cork

Street's history is second to none. It has an art identity in the same way that Savile Row has a tailoring identity, and there are wonderful galleries such as Goodman, with an exceptional programme, and Waddington. It will be interesting what happens over the next couple of years – it's a street that culminates in the Royal Academy. We've seen people enjoy grabbing a coffee from the coffee cart, notice our gallery and think, 'Wonderful, I'll come in.'"



01



02

- 01 Installation view of *Horizon* at Lisson Gallery, London, 6 – 31 October 2020. Courtesy Lisson Gallery
 02 Louise Hayward Portrait
 03 John Akomfrah, *Peripetcia*, 2012, Single channel HD colour video, 5.1 sound, 17 minutes 28 seconds © Smoking Dogs Films, courtesy Lisson Gallery
 04 Ryan Gander, *The thermals made me lazy, or The squatters (Smoky meet Monk's Deflated Sculpture II (2009))*, 2020, © Ryan Gander, courtesy Lisson Gallery



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04

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