
LODHA TIMES



THE
Spring
Issue

Spring IS IN *The Air*

Spring brings with it a sense of renewal. It is a moment to pause, reflect and re-engage with the spaces, experiences and ideas that shape how we live. In this issue, we explore the evolving definition of modern luxury, where craftsmanship, wellbeing and cultural curiosity come together.

We begin in Belgravia with a closer look at Montrose London, a new clinic redefining aesthetic medicine through an integrated,

consultant-led approach that places long-term care and clinical expertise at its centre. From here, we turn to the world of floral couture with Neill Strain, whose work elevates floristry into an art form, blending craftsmanship, rarity and a deeply personal understanding of space.

As global lifestyles become increasingly dynamic, we also consider how families can remain grounded while on the move. Drawing on insights from experts across education,



travel, nutrition and childcare, *Raising Global Citizens* explores how thoughtful routines and immersive experiences can support the development of confident, culturally aware young people.

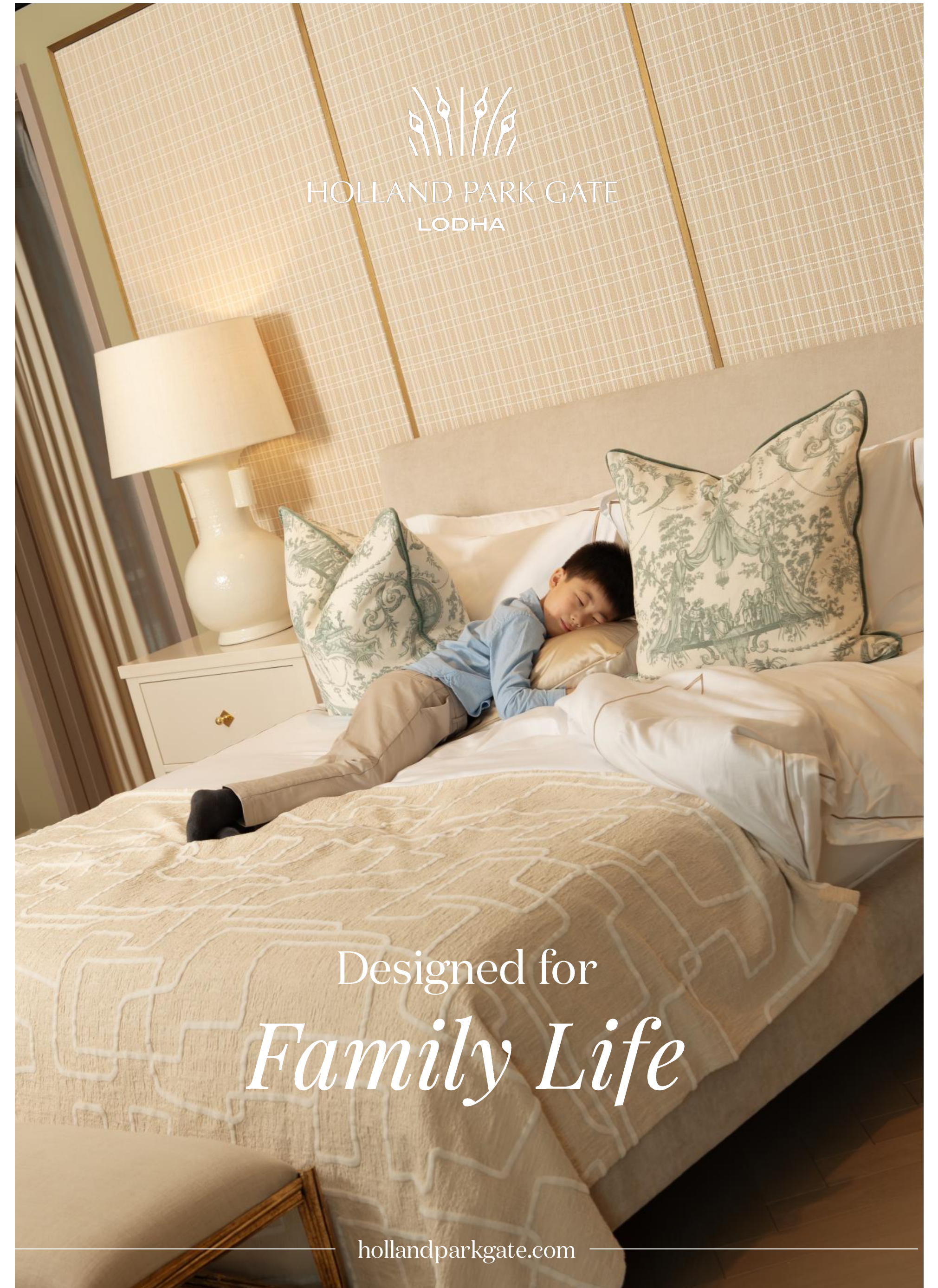
Closer to home, we highlight the considered design and architectural detail of Residence 64 at Holland Park Gate, where light, materiality and carefully curated pieces come together to create an environment that feels both expansive and deeply personal.

In Mayfair, Nicolas Rouzaud's Le Café offers a more relaxed expression of his craft, rooted in seasonality, memory and the everyday pleasures of French pâtisserie. Alongside this, Lou Hansell's work reminds us that true design excellence often lies in the details, even those quietly tucked away behind closed doors.

“As always, our aim is to offer inspiration that extends beyond the page, with thoughtful insights, meaningful experiences and a continued commitment to enhancing the way our clients and community live.”

Finally, we are pleased to feature an exclusive conversation with art advisor and curator Lawrence Van Hagen, who shares his perspective on collecting today, from developing an eye for exceptional work to understanding the shifting priorities of a new generation of collectors.

Holland Park Gate



Designed for
Family Life

hollandparkgate.com

Montrose Belgravia

THE ART & SCIENCE OF MEDICAL
AESTHETICS & PLASTIC SURGERY



In an era of algorithm-driven beauty trends and globalised patient expectations, Montrose Belgravia is reframing the conversation around integration, precision and long-term care.

For years, aesthetic medicine in the UK largely operated as a series of trend-led interventions as the mirror demanded them — a syringe here, a laser there. Over the past decade, however, globally mobile clients have increasingly looked to cities such as Los Angeles, Seoul and Paris for clinics offering medically rigorous, integrated models that combine aesthetics with long-term skin health. Since 2024, London has entered that more sophisticated global conversation with the opening of Montrose London, an expert-led clinic in Belgravia.

A CLINIC BUILT ON SURGICAL FOUNDATIONS

“Montrose was founded by three London-trained plastic surgeons with a shared vision: to build a clinic grounded in expertise, extensivity and elegance under one roof,” says the company’s MD, Alex Samuels. “Too often, patients have been forced to choose between large, impersonal clinic chains and small practices that lacked depth of expertise or a truly comprehensive offering.” Bringing together more than 30 doctors and health specialists across dermatology, plastic surgery, aesthetics and wellness, the clinic is structured around specialist-led care.

“Nestled within a Regency townhouse in Belgravia, complete with a gated courtyard, deep sofas and wood-burning fires, Montrose’s public spaces feel closer to a private residence than a conventional clinic.”

“The setting helps patients feel respected and looked after from the moment they arrive, which we believe is an essential component of high-quality medical care,” Samuels adds.

INTEGRATION AS THE NEW LUXURY

If the interiors signal refinement, the clinic’s true luxury lies in its integrated offering. Rather than operating as a series of loosely connected services, Montrose is a seamless medical ecosystem. A patient may arrive for a comprehensive mole-mapping consultation using advanced imaging technology and, should a concerning lesion be identified, have it assessed and excised by a consultant plastic surgeon the very same day.

“HNW individuals value privacy and time, so they want seamless experiences: minimal waiting, highly personalised care and direct



access to senior clinicians,” says Dr. Georgie Williams, plastic surgeon and Fellow of the Royal College of Surgeons, and one of Montrose’s three co-founders.

Another defining feature of Montrose is its multidisciplinary model which weaves together medical and aesthetic pathways. Patients can undergo a comprehensive skin health assessment, discuss surgical options where appropriate and access personalised aesthetic treatments, including body contouring and injectables in the same seamless journey. “That level of clinician-led collaboration between dermatology, plastic surgery and aesthetic medicine remains relatively uncommon in the UK and is central to how we deliver safe and natural results,” adds Dr. Jonathan Dunne, consultant plastic and reconstructive surgeon and co-founder.

MOVING BEYOND TRENDS

Montrose’s integrated structure addresses a deeper issue within aesthetic medicine: the tension between demand for trends amplified on social media and clinically grounded decision-making based on each client’s needs. “Many treatments are misunderstood today, largely due to non-medical individuals discussing complex procedures on the internet,” says Dr Shaimaa Jamshidi, plastic and reconstructive surgeon and co-founder. She points to the deep plane facelift as an example of a trend that can be effective for the right patient but is far from a universal solution.

Similarly, so-called non-invasive energy devices are frequently marketed as surgical equivalents. “These technologies are valuable tools when used appropriately,” she explains, “but they cannot replicate surgical outcomes, especially in patients who require structural repositioning rather than surface tightening.” For Jamshidi, true medical aesthetics lies in having the expertise and facilities to select the right modality at the right time — and in being honest about when non-surgical intervention is no longer the most effective or cost-efficient option.

THE LONG-TERM PERSPECTIVE

Aesthetic medicine may have slipped into the mainstream, but its next chapter appears to lie in consultant-led, medically rigorous care. “My focus is on enhancing rather than altering, preserving identity and anticipating how results age over time,” says Dr. Dunne. “Technology and AI improve planning and diagnostics, but ultimately, it’s clinical judgement and expertise that matter.” In a field often defined by what can be done, perhaps the more pertinent question is what should be done — and by whom.





Floral Couture

IN A CHANGING WORLD



BELGRAVIA-BASED FLORIST NEILL STRAIN ON THE CRAFT AND CHALLENGES OF MAKING LIVING ART

In his Belgravia boutique, floral couturier Neill Strain is turning a single ranunculus around admiringly. “Its layers of soft, billowing petals immediately bring to mind a beautifully crafted dress or the delicate movement of a ballerina’s tutu,” he says, holding it up to the window where the first watery light of spring gleams off its waxy petals. “For me, ranunculus perfectly embody the idea of floral couture, where craftsmanship, detail and emotion come together to create something truly special.”

Neill Strain Floral Couture launched in 2008, after years of study that took Strain from the gardens of his native Northern Ireland to

Wimbledon School of Art and then on to the Netherlands, where he gained a master’s in floristry. His Belgravia and Harrods ateliers quickly became known for their highly curated approach, working with artisan growers who specialise in rare, exceptionally high-quality blooms, arranged with the flair of an artist. From the outset, his ambition was not simply to sell flowers but to elevate floristry to living art. Today, his team of 35 creates everything from large-scale installations to special events — including, memorably, a three-day sail from Barcelona to Saint Tropez that saw Strain transform the Ritz-Carlton’s new yacht into a 1950s pool party — each arrangement conceived with the same attention to detail, texture and narrative as a bespoke gown.

“When I was studying flowers in the Netherlands, I was amazed by the craft of master growers who have dedicated their lives to perfecting a single flower,” Strain recalls. “There was nothing of that quality available in the UK at the time.” Over the years, he has cultivated a network that allows him to receive exceptionally rare blooms at his ateliers within 24 hours of harvesting, including varieties of Vanda orchids rarely found outside Asia. “Most of my bouquets contain orchids. They’re the jewel of the flower world. Our grower often begins with a single sample and spends a decade propagating it before he can even begin growing plants for crop.” Tests for vase life, disease resistance and vibrancy mean that few flowers ever actually meet the exacting standards required in Strain’s boutiques.

Another way in which the business echoes haute couture is the level of personalisation. Strain’s weekly home service — long favoured by a discerning circle of Belgravia and Mayfair clients — is rooted in an intimate understanding of how flowers behave within a space. “I’m always

looking at the architecture, the art, the fabrics and the light,” he says. “A floral arrangement should be in dialogue with its surroundings, not competing with them.” During home visits, he or one of his team studies everything from wall coverings to the patina of a client’s favourite vase, often pulling subtle tones from artworks or upholstery to create harmony throughout the room. He adds: “In today’s world of online deliveries, people are surprised that there are businesses that care enough to offer this level of customisation and craftsmanship.”

In 2026, the Neill Strain team will open their first floral couture house in Dubai. Translating his approach to a drastically different climate requires rethinking everything from storage to sourcing; however, this global expansion does nothing to dim his mission to celebrate artisan master growers. Rising fuel costs in the Netherlands have forced many specialist glasshouses to close, while cherished varieties, including certain lilacs and gloriosa, have vanished from the market entirely when their grower retired without a successor. Strain is outspoken about supporting the fragile ecosystems of artisan growers, recognising that their survival is essential to preserving the diversity and beauty of his work.

“In a world that’s increasingly fast and impersonal, flowers are such an easy way to make someone’s life happier and more beautiful. They connect us to nature, to memory and to emotion — I couldn’t imagine a lovelier medium for making art.”



NEILL STRAIN’S FAVOURITE BLOOMS FOR SPRING

NARCISSUS

“Narcissus have an unmistakable presence. There is something wonderfully dainty yet confident about them, as though they arrive knowing they are the true heralds of spring. I am particularly drawn to Sol d’Or with its joyful, sunlit yellow, and the purity of the white Paperwhite, which feels elegant and almost architectural.”

BLUEBELLS

“As a child in Ireland, May meant walks through local woodland where the forest floor would be transformed into a majestic sea of blue, glowing softly beneath dappled sunlight. Their scent is subtle but unmistakable, gently powdery with a cool, green freshness that lingers quietly in the air. It is never overpowering, but once you notice it, you never forget it.”

Raising Global Citizens

From comforting rituals to immersive experiences, we asked four experts how to ensure the world's most well-travelled children stay happy, healthy and engaged on the road.



Kate Shand

ENJOY EDUCATION

For internationally mobile families, academic continuity requires strategic thinking. Kate Shand, founder and CEO of educational consultancy Enjoy Education, works with globetrotting households to ensure that each child's schooling remains coherent across time zones. Each engagement begins with a concise assessment, mapping current attainment against long-term objectives — whether GCSEs, A levels, the IB or a US pathway — so that every relocation supports those goals. “The world may become the classroom, but each child still needs an academic anchor,” reflects Shand. This can come in the form of tutors who work online or travel with the family, bridging curriculum gaps through carefully structured lessons and close dialogue with parents. “The goal is not to do more while travelling, it's to do what matters consistently, so progress stays steady and pressure stays low,” Shand says, adding that the journey itself presents unique educational opportunities. Museum visits can become immersive history lessons, local architecture informs design projects, geography is experienced in real time and travel journaling supports literacy development. “When learning is rooted in the real world, children don't just keep up academically, they grow into confident, culturally fluent young people,” she adds.

ENJOYEDUCATION.CO.UK



“When learning is rooted in the real world, children don't just keep up academically, they grow into confident, culturally fluent young people.”



“For families seeking continuity across multiple residences, eating together becomes a ritual that is as nourishing emotionally as it is nutritionally.”

Tom Marchant

BLACK TOMATO

A pioneer of experiential travel since its founding in 2005, Black Tomato specialises in curating tailor-made journeys that foster intimate relationships with the world. “Travel, at its best, teaches children to be curious global citizens rather than tourists, which is why we look for experiences where families don't just observe a culture, they participate in it,” says the company's co-founder, Tom Marchant. More than 55% of the company's bookings come from families, and the team finds that hands-on experiences rooted in place are as enriching for parents as they are engaging for children. “Whether it's learning traditional fishing techniques with a Taiwanese family, working alongside conservationists in the Galápagos, or cooking with a nonna on Mount Etna, it's about genuine connection,” Marchant adds. Black Tomato's most recent collection, Tell Me A Story, transforms books into journeys. For example, the Hercules trip encourages families to learn to read ancient Greek as they complete a treasure hunt through the Acropolis. “The key is slowing down enough to let a destination reveal itself.”

BLACKTOMATO.COM

Chris Demaillet

MONTCLAIR CHEF

“When a family travels between homes — from London to the South of France or New York — the kitchen becomes one of the most powerful tools for keeping children grounded and connected to the world around them,” says Chris Demaillet, founder and CEO of the elite private chef agency Montclair Chef. With a background in Michelin-calibre cuisine and a client base spanning high-profile families worldwide, Demaillet has observed a shift away from the traditional ‘children's menu’ model. “The most thoughtful families now encourage children to eat the same well-prepared, home-cooked food as the adults,” he says. “Food is education; it helps children develop curiosity, confidence and a genuine relationship with what they eat.” To foster this connection, Montclair chefs often invite children into the kitchen, adapting age-appropriate recipes and encouraging hands-on involvement. “Something shifts when a child learns to prepare ingredients themselves,” he notes. “They become engaged and adventurous. The families who get this right aren't simplifying the food; they're elevating the child.” For families seeking continuity across multiple residences, eating together becomes a ritual that is as nourishing emotionally as it is nutritionally.

MONTCLAIRCHEF.COM

Elsbeth Pitman

NORLAND

Drawing on more than 130 years of expertise, Norland has long understood that a happy childhood begins with emotional security, and that this is particularly pertinent when on the move. The institution's graduates — fondly known as ‘Norland Nannies’ and recognisable by their starched uniforms — have become synonymous with discretion, rigour and an understanding of the demands of life within the world's most prominent families. “Children thrive on predictability, so maintaining routines around naps, meals and bedtime is one of the most effective ways to create stability when travelling,” says Elsbeth Pitman, Head of Graduates at Norland. “Even small consistencies help minimise the disruption that comes from moving between different environments.” For Pitman, successful family travel begins long before departure. “Preparing children gradually for travel, talking them through what will happen, and planning activities in advance all contribute to a calmer, more positive experience for the whole family,” she says. Familiar sensory anchors, whether a beloved blanket or a favourite audiobook, provide continuity across continents. Pitman adds: “Children are incredibly attuned to new spaces, sounds and smells. Creating a calming environment by offering familiar sensory ‘anchors’ helps them feel grounded even in unfamiliar surroundings.”

NORLAND.AC.UK



ARTFUL DESIGN AND CONSIDERED LIVING AT HOLLAND PARK GATE

Positioned within the left wing of Holland Park Gate's Art Deco proscenium arch, Residence 64 is a three-bedroom apartment designed by Studio Lodha. Spanning 3,239 sq ft, the light-filled home balances architectural scale with thoughtful detailing, creating spaces that feel both generous and calm.

The living area is defined by its triple-height ceilings and expansive windows overlooking Holland Park. Natural light moves gently through the space throughout the day, enhancing the sense of openness while maintaining warmth. Subtle Art Deco references, including fluted glass and geometric brassware in the ensuite bathrooms, acknowledge the building's heritage while keeping the overall aesthetic refined and contemporary.

At the centre of the apartment hangs a 100-year-old Japanese artwork sourced from French antique dealer Thierry Gerber. Suspended beneath the mezzanine, it provides a quiet focal point within the open-plan living space. Nearby, a sculptural stone console by Maylis et Charles Tassin introduces texture and material contrast, reflecting Studio Lodha's appreciation for craftsmanship and form.

A pale wood staircase with brass detailing leads to the mezzanine level. Along the ascent, three handcrafted tassel artworks from Mexico add softness and individuality. Inspired by traditional jewellery-making techniques, these pieces speak to Studio Lodha's approach of layering global influences with restraint. On the mezzanine, an antique Louis Vuitton trunk serves as a coffee table, surrounded by carefully chosen artworks and objects collected from travels, bringing character without excess.



Looking ahead to summer at Holland Park Gate, the Piero Lissoni-designed health club and spa is set to open, with a 25-metre swimming pool, gym and private treatment rooms. Residents will also have access to a dining room, library, boutique cinema and flexible working spaces.

At the centre of the development, a landscaped courtyard by Andy Sturgeon offers a calm outdoor setting. Planted last summer, it is beginning to flourish as the seasons change, providing residents and their guests with a quiet place to pause, read or catch up with friends.

“Natural light moves gently through the space throughout the day, enhancing the sense of openness while maintaining warmth.”

LE CAFÉ

by Nicolas Rouzaud

“At Le Café, he described returning to something instinctive. ‘Gourmandise,’ he said, ‘is not an occasion, it is a daily language.’”



Earlier this year, Nicolas Rouzaud opened Le Café beneath the historic arches of Burlington Arcade, marking a new and more personal chapter in his London story. Known to many as the creative force behind Nicolas Rouzaud at The Connaught Pâtisserie, Rouzaud has now turned his attention to an all-day café shaped by memory, seasonality and the everyday pleasures of French life.

For members of the Lodha community, Rouzaud's work will already feel familiar. His collaboration with The Connaught on Mount Street has long been a favourite among residents and friends of No.1 Grosvenor Square, admired for its precision and quiet confidence. Le Café builds on that foundation, offering a space that feels more relaxed but no less considered. Raised in Toulouse and surrounded by orchards, Rouzaud developed an early respect for fruit at its peak and for simple recipes made well. After refining his craft at Le Bristol Paris and spending eight years as Executive Pastry Chef at The Connaught, he became known for a style that balances technical mastery with restraint. At Le Café, he described returning to something instinctive. “Gourmandise,” he said, “is not an occasion, it is a daily language.”

The menu reflects this philosophy. The brioche à tête, offered in both sweet and savoury forms, sits at its heart, alongside a Victoria sponge reinterpreted through a French lens. Coffee is layered and textural, conceived almost as a dessert, while seasonal cocktails echo familiar pâtisserie notes. The emphasis throughout is on seasonality and craft rather than spectacle.

Burlington Arcade, Britain's original shopping arcade dating back to 1819, provides a fitting setting. Designed by Sabrina Caisson, the café unfolds across three floors, with Rouzaud's signature red softened by blush tones and antique mirrored surfaces. The atmosphere shifts gently from vibrant at street level to calmer and more intimate above, encouraging guests to linger.

For those who appreciate thoughtful design and craftsmanship at home, Le Café feels like a natural extension of the same values. It offers a place to pause between appointments, to meet friends, or simply to sit with a coffee and pastry — we recommend with a copy of The Lodha Times.

The Architecture of Preservation

Pamela Kugel
Co-Founder & CEO, Lou Hansell

Pamela Kugel grew up on her family's fourth-generation fruit farm in the American Midwest, land shaped by nearly a century of stewardship. There, time was measured in seasons, not schedules. Each generation built forward while honouring what came before, instilling a deep respect for longevity, responsibility and resilience.

Her path to Lou Hansell began in a personal way. Frustrated by how standard wire hangers distorted the shoulders of her garments, Kugel began quietly reshaping them to protect her clothing. The small ritual revealed something larger: the objects entrusted with preserving what we value are rarely designed with true proportion in mind.

When she encountered the early vision behind Lou Hansell, Kugel recognised the opportunity to bring more than three decades of leadership within Fortune 50 and 500 global enterprises to an object rarely considered through the lens of true design. She established the rigour of precision engineering and uncompromising standards at the company's core.

Directing a global team, she brought to life a form that mirrors the natural line of the human shoulders, creating a garment preservation system designed to be integrated into dressing room architecture and defined by proportion, permanence and purpose.

That discipline defines Lou Hansell today. Under her leadership, the company's work stands at the intersection of art and engineering. Her philosophy is deliberate: every detail must justify its existence. Every material must endure. Sustainability is not a posture but a continuation of the principles she learned on the land and the belief that what is created today must serve tomorrow with integrity.

The same principles also shaped her relationship with London, where frequent visits ultimately led her to establish the Lou Hansell atelier, inspired by Britain's enduring traditions of craftsmanship, discipline and precision. In Kensington, she finds those qualities expressed in its architecture and gardens.



Lou Hansell

“‘There’s a measured elegance here,’ she says. ‘The beauty isn’t theatrical; it reveals itself with restraint.’”

At Lou Hansell, Pamela Kugel brings her story full circle. The principles that shaped her upbringing in the American Midwest — patience, responsibility and generational thinking — now guide her leadership. She has redefined how garments are protected and preserved, elevating what was once an afterthought into a garment preservation system conceived for integration into the finest properties. It is a philosophy that sits naturally within places like Holland Park Gate, where design is intentional and enduring quality is understood.



Pamela Kugel

In Conversation With LAWRENCE VAN HAGEN

Art advisor and curator Lawrence Van Hagen shares his perspective on building meaningful collections, developing an eye for great art and how the next generation of collectors is reshaping the cultural landscape.



Lawrence Van Hagen

As the global art landscape continues to evolve, collectors are increasingly seeking deeper connections with the works they acquire and the cultural ecosystems that surround them. Few advisors understand this dynamic better than Lawrence Van Hagen, whose work sits at the intersection of collecting, curating and cultural collaboration.

Through his advisory practice, LVH Art, Lawrence works with private and corporate collectors around the world, helping them navigate the art market while building thoughtful and enduring collections. Known for his refined eye and international perspective, he is equally engaged in the curatorial side of the art world, organising exhibitions and cultural projects across Europe, the Middle East and Asia.

Recent projects include exhibitions in Paris, Mumbai and London, spanning from historic works by Donald Judd through to presentations of emerging international artists. He has also collaborated with leading cultural institutions, including curating India's first Pop exhibition at the Nita Mukesh Ambani Cultural Centre and advising the British Museum on its inaugural Pink Ball.

In this issue of The Lodha Times, we speak with Lawrence about what defines a meaningful art collection today, how collectors can develop their eye, and the evolving priorities shaping the next generation of global collectors.

FROM YOUR PERSPECTIVE, WHAT DISTINGUISHES A TRULY COMPELLING ART COLLECTION TODAY?

A few things, for me, make a collection stand out: clarity of vision, quality and passion. First, a strong point of view is essential. The most compelling collections are guided by a coherent idea or genuine curiosity rather than simply following market trends. The works in a collection should speak to one another and reveal something about the collector's perspective.

The quality of the work is also significant. A great collection prioritises exceptional works. This may include key works by leading figures, but also outstanding works by emerging artists whose voices will shape the future of art.

Finally, passion is the foundation. This extends beyond the artworks themselves to a commitment to being part of the cultural ecosystem and helping shape it for the better. In short, a great collection today is not merely an accumulation of valuable objects; it is a carefully shaped cultural statement that reflects knowledge, curiosity and a sustained commitment to supporting art and culture.

FOR THOSE INTERESTED IN COLLECTING ART, HOW CAN THEY BEGIN DEVELOPING THEIR OWN EYE AND UNDERSTANDING OF THE MARKET?

I would highlight two things. First, immerse yourself in the art world—visit museums, galleries and art fairs, and meet collectors, advisors and art enthusiasts. Developing your eye is essential, and that only comes through exposure.

Second, consider working with someone experienced, such as an advisor or a knowledgeable gallerist, who can offer guidance along the way. While it is important to see a great deal of art, the reality is that there is simply too much to navigate alone. The right guidance can help focus your attention on work that is truly meaningful and worth engaging with, particularly as you develop your own eye and understanding.

WHAT ARE SOME OF THE MOST COMMON MISTAKES YOU SEE COLLECTORS MAKE WHEN STARTING OUT?

The first is moving too quickly, and the second is underestimating how important relationship building is in the art world. New collectors often feel pressure to buy immediately, but building a thoughtful collection takes time.

Second, relationship-building and patience have always mattered in the art market, but they will become even more essential moving forward. Make sure to find people in the industry you connect with and can trust, as they can provide valuable insight and access to meaningful opportunities.

Overall, I would say when you start, take the time to understand an artist's practice, provenance and the context of their work instead of chasing trends, or work with an advisor who can guide you through this process seamlessly.



LVH Art

MANY COLLECTORS SEE ART AS PART OF HOW THEY LIVE. HOW SHOULD COLLECTORS THINK ABOUT BUILDING A COLLECTION THAT ENRICHES THE SPACES THEY INHABIT?

I always say that great art in someone's home sparks conversation in two ways.

First, it inspires discussion about the works themselves. Second, it shapes the atmosphere of the space. Because often, the stronger the artwork and the setting, the richer the conversations that naturally unfold. In that sense, art holds a quiet power, shaping spaces where meaningful conversations naturally arise.

It is also important to consider how works relate to one another and to the architecture of the space. A thoughtful collection creates dialogue between the artworks themselves, the environment around them and the people who experience them. When this balance is achieved, art does more than decorate a space; it enriches daily life.

HOW DO YOU SEE THE PRIORITIES OF THE NEXT GENERATION OF GLOBAL COLLECTORS EVOLVING?

The biggest shift I'm seeing is a stronger focus on authenticity and a personal connection to the work. Collectors today want to be more involved, and they're not just buying pieces. They want to experience the world of art first-hand. There's a growing interest in travelling to fairs, visiting studios and engaging directly with artists. Collectors are looking for deeper experiences, which is why I've started running regular LVH Art Trips.

For example, every year I organise a Mexico City Art Trip, where I take clients to visit artist studios, enjoy VIP museum tours and really immerse themselves in the local art ecosystem. The goal is not only to see art, but also to truly experience the culture and context that shapes it.

LOOKING AHEAD, WHAT IS NEXT FOR LVH ART, AND ARE THERE ANY PROJECTS YOU ARE PARTICULARLY EXCITED ABOUT?

We have a very exciting exhibition coming up in Venice titled *Minimal Legends*, opening during this year's Venice Biennale in May. It's a major show bringing together exceptional works by the artists who shaped the Minimal Art movement, and it will take place at the De Cotiis Foundation in Palazzo Giustinian Lolin, right on the Grand Canal. Presenting these landmark Minimalist works within the richly ornate interiors of the Palazzo will create a striking dialogue between two very different visual languages, which has never been done before.

Palazzo Giustinian Lolin is also one of the most beautiful buildings in Venice, so the setting itself will be incredibly powerful. Collaborating with Vincenzo De Cotiis, a world-leading designer, is also a real highlight. The exhibition comes at a moment when Minimal Art is experiencing a strong revival, with works by leading Minimal artists reaching new record prices at auction and major institutions around the world dedicating exhibitions to the movement. As someone who has long supported Minimal Art, as well as personally collected it, this project is particularly exciting for me.



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