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AUTUMN

LODHA TIMES

THE ANNUAL

Art Issue

A GLOBAL CANVAS: *Art & Life with Lodha*



The Lodha name has long been associated with a deep appreciation for fine art and creativity. In 2017, the group acquired a Picasso for Altamount Road, one of our flagship developments in Mumbai. The original piece, Les Plages, Juan-les-Pins, still hangs in the lobby entrance, offering a public moment of art for all to enjoy. This commitment to art continued with the launch of one of Mayfair’s most distinguished residential projects and Lodha’s presence at Frieze Masters, one of the world’s leading art fairs, held each October in Regent’s Park. During this time, the park comes to life as galleries from around the world showcase their work to collectors and art lovers. In 2017, Lodha curated the VIP lounge at the fair, reimagining it as an apartment at No.1 Grosvenor Square. Every detail was considered, from the fireplace to the intricate wall panelling. The space was so well received that Lodha was invited to return in 2018.

Making a positive, creative, artistic contribution to the public realm is also important to Lodha. At Lincoln Square, we installed the iconic ‘Spaghetti Bench’ by acclaimed artist Pablo Reinoso. The fluid black curves of the bench provide a striking contrast to the cream-toned, linear architecture of the building and are available for all to enjoy.

“For many of our clients, art is a lifelong passion, and we take pride in helping them pursue it with confidence”

More recently, Lodha unveiled ‘Swarm’ by Turner Prize–nominated artist Alison Wilding, a public artwork on the Grosvenor Street façade of No.1 Grosvenor Square. Inspired by birds in flight, it is regularly appreciated by passers-by and adds to Mayfair’s growing collection of public art. This includes ‘Portcullis Gates’ by Wendy Ramshaw at 33 Davies Street, ‘Silence’, a water feature by Tadao Ando at the entrance to The Connaught Hotel, and a tiled soffit artwork by Antoni Malinowski at Victoria Miro on Maddox Street.

Over the past 12 years at the centre of London’s real estate scene, Lodha has cultivated lasting partnerships with prominent figures in the art world, including leading auction houses such as Sotheby’s. We have built a trusted network of global advisors who work closely with our team to support clients at every stage of their collecting journey. Whether starting a new collection, arranging valuations, or managing transport and storage, our role is to provide discreet, expert guidance.

“The Lodha name has long been associated with a deep appreciation for fine art and creativity”



For many of our clients, art is a lifelong passion, and we take pride in helping them pursue it with confidence. Through carefully curated partnerships in sourcing, advisory, and curation, we aim to deliver the standard of service and knowledge that our clients have come to expect from Lodha.

This issue of The Lodha Times reflects on what art means in the rapidly evolving world of 2025. Digital art has become a significant force, explored in our interview with Melanie Lenz, Digital Curator at the Victoria and Albert Museum. We also speak with Kristell Chadé, Executive Director of Fairs at Frieze, who shares her thoughts on what to watch for at this year’s fair. Elsewhere in the issue, we visit the newly opened Residence 85 at Holland Park Gate, home to a striking collection of contemporary works. And Damian Delahunty of Delahunty Fine Art on Bruton Street brings us the latest from the Mayfair art scene.

We hope you enjoy this thoughtfully curated issue.



RESIDENCE 85 AT *Holland Park Gate*

An Artful Penthouse in the Heart of Kensington



“Created with the modern collector in mind, the apartment features light-filled interiors and an open-plan layout that provides an ideal setting for contemporary artworks”

Designed by Studio Lodha, Residence 85 is a refined sub-penthouse within Holland Park Gate, offering 4,390 sq ft of lateral living space along with 964 sq ft of outdoor terrace. Created with the modern collector in mind, the apartment features light-filled interiors and an open-plan layout that provides an ideal setting for contemporary artworks, many of which have been sourced from Fitzrovia’s Canopy Collections gallery.

CALM, LUMINOUS SPACES

The main living area is a calm, luminous space enriched by carefully selected pieces, including 'White Cloud Forming (CC022)' by Ian Whittlesea. Made using only sprayed pigment and no direct contact with the canvas, the work is both a reflection of a meditative state and a purely abstract record of its creation. Its large circular form brings a quiet sense of presence to the room.

A bespoke joinery unit in pale mint, designed by Studio Lodha and finished with antique mirrored backing, displays a triptych by multimedia artist Dan Rees. Known for his Artex series, Rees continues to explore texture and technique through marbled linen works that draw on the aesthetics of traditional papercraft and bookbinding. These pieces subtly challenge visual conventions while blending abstraction with cultural references.

“The principal bedroom leads to a private seating area, creating a tranquil space for morning coffee or quiet reflection”

TRANQUIL OUTDOOR LIVING

A full-length terrace, accessible from both the living area and all bedrooms, enhances the sense of openness and connection to the outdoors. The principal bedroom leads to a private seating area, creating a tranquil space for morning coffee or quiet reflection. Framing these views, the building’s sculptural façade is a work of art in its own right. Its softly curved form was inspired by the folds of heavy velvet curtains, a thoughtful architectural gesture that pays homage to Holland Park Gate’s former life as an Art Deco cinema.

Elsewhere in the apartment, artworks by William Stein and Lara Davies add depth and narrative. Davies’ latest body of work was inspired by her 2023 journey cycling the length of the UK, from Land’s End to John O’Groats. Her paintings suggest the textures of wallpaper, curtains, and carpets, reimagined in oil with a softness that evokes a sense of memory and place. Displayed along the expansive corridor, they complement the apartment’s muted palette while adding warmth and texture to this carefully curated home.





In the ALGORITHM’S EYE

How London is emerging as a global capital for digital art — and what that means for collectors

March this year saw Christie’s complete arguably the most controversial sale in its 259-year history. Entirely conducted online, Augmented Intelligence was the first AI-dedicated sale by a major auctioneer and featured 20 works by artists including Refik Anadol and the late AI pioneer Harold Cohen. It caused an outcry not seen since the Zarya case, when a federal court dismissed a lawsuit that questioned the ownership rules around an NFT called ‘Quantum’, which Sotheby’s sold for \$1.47 million in 2021.

A letter calling for the Christie’s auction to be scrapped garnered more than 6,500 signatures, with artists claiming that the technology behind the works amounted to “mass theft” because it is trained on human creativity without consent. And yet the sale not only went ahead, it amassed \$728,784 across 20 lots (outpacing the house’s projected \$600,000) and seduced a new subset of millennial and Gen Z collectors, 37% of whom were first-time Christie’s customers.

LONDON’S DIGITAL EMERGENCE

Digital art, a broad term that covers work that creatively and critically engages with digital technologies and is often presented on digital platforms, has always been something of an outsider medium. However, during the past five years, as interest in NFTs and AI has boomed and the COVID-19 pandemic encouraged a mass migration online, it has made its way into wider public view.

“London is a global hub where art, technology, and academic research intersect,” says Pegah Hoghoughi of Gazelli Art House, a commercial gallery on Dover Street that provides an important platform for digital artists. “With its mix of collectors, curators, and creative technologists, the city’s ecosystem fosters the

kind of experimentation that digital art thrives on. It’s also home to several leading art and design schools, which ensures a steady wave of emerging talent.” Gazelli Art House’s online residency and NFT marketplace, GAZELL.iO, has provided an important bridge between ultra-contemporary and more established names such as Harold Cohen since it launched in 2015.

“At the time, the gallery was encountering an increasing number of artists working at the intersection of art and technology, many of whom lacked access to traditional exhibition spaces or formal representation,” says Hoghoughi, who oversees the programme.

Another key factor has been the increasing cross-pollination between big tech and the art world. In the past 25 years, London has quietly become a global nexus for creativity and technology. A stand-out moment came in 2011 with the launch of Google’s Arts & Culture programme, which began unlocking the power of high-resolution

“London has quietly become a global nexus for creativity and technology”

scans of artworks and later expanded into its own Arts & Culture Lab under Freya Salway.

Despite initial unease, key institutions including the Serpentine and Barbican have plugged into the digital current. Last autumn, Tate Modern’s show, Electric Dreams: Art and Technology Before the Internet, traced digital’s history from the 1950s to the present through work from more than 70 artists, while the V&A’s first Digital Art Season included exhibitions, commissions, workshops, and screenings.

The city’s many fairs and festivals have followed suit. The 2024 edition of Frieze London included Lawrence Lek’s Artist Award commission, Guanyin: Confessions of a Former Carebot, as well as John Akomfrah’s five-channel video work ‘Becoming Wind’, which explored the relationship between nature and technology. This summer, Peckham Digital returned for its third edition, while SXSW London debuted its visual arts programme alongside its core tech and music offerings.

THE CHALLENGES OF DIGITAL ART

Although digital art may feel particularly pertinent today, it has been quietly emerging for decades. Digital Art: 1960s–Now (Thames & Hudson International, 2024), co-written and edited by the digital curatorial team of the V&A, Melanie Lenz, Corinna Gardner, and Pita



Arreola, traces its history from early computer algorithm experiments to today’s interactive installations, virtual reality, mixed reality (MR), and blockchain-based art.

Although the V&A first acquired computer-generated art in 1969, it wasn’t until the late 2000s that its digital collection was enhanced with the acquisition of some 250 works. Melanie Lenz, the V&A’s curator of digital art, believes that the medium has often been sidelined because it “challenges fundamental assumptions about authorship, authenticity, creativity, and the role of human agency in art-making.” She cites the increasing number of works that involve corporate software components needed to keep elements of a piece functional as a major challenge for collectors and museums alike, because “these can present potential copyright concerns”.

Another issue is preservation. “Rapid technological change can render tools and formats obsolete,” she adds. “Maintaining the interactivity, appearance, and contextual relevance of digital artworks requires innovative and adaptive preservation strategies.”

COLLECTING BEYOND THE FRAME

Digital art’s relationship with the commercial market is evolving. The NFT frenzy of 2021–22 saw rapid speculation give way to a sharp collapse. What remains is a leaner, more meaningful market with the potential for real longevity. Pioneering galleries such as Hackney Wick’s ArtSect and more established names such as The Mayor Gallery, in Mayfair, have been instrumental in shaping this next chapter, bridging early innovators in digital media with a new generation of collectors.

According to Hoghoughi, the rules for collecting digital art may not be as different from other mediums as they first appear. “Understanding the artist’s intent and process is key. Don’t be afraid to ask questions about format, storage, or display but most importantly, collect with curiosity. Digital art is about experience as much as ownership, and technology should enhance that connection rather than complicate it.”

A MARKET IN MOTION

While it may not be to the taste of the 6,500 signatories of the letter to Christie’s, it seems that the dispersed, cross-institutional diversity of London’s digital art ecosystem has become its superpower. And unlike other areas of the market, it shows no sign of stalling.

As Lenz says: “Artists who use technological tools both as a medium and as a mode of meaningful engagement with digital culture are in constant flux – and this is what makes it such an exciting area.”



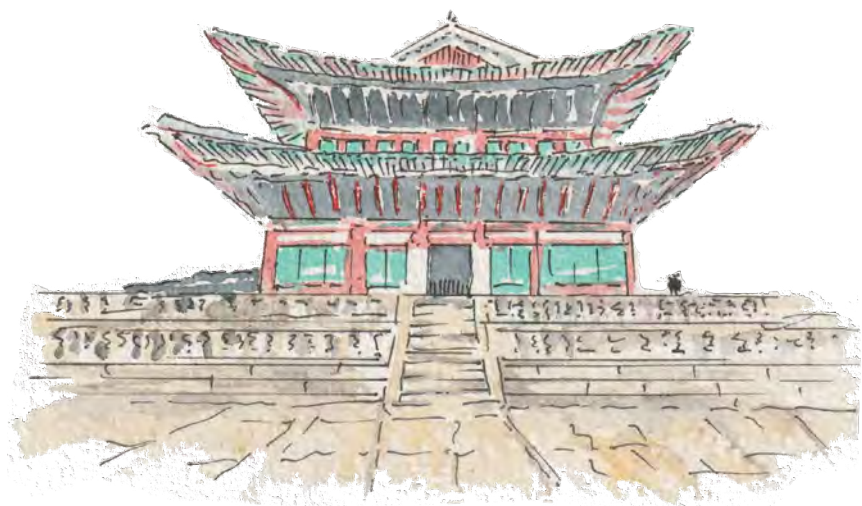
ARTISTIC ADVENTURES:

8 of the world's most influential art fairs and where to stay when you visit



As well as offering an overview of today's market, these cultural flagships help to shape the future of contemporary art through bold commissions, challenging conversations, and provocative curation. Featuring blue-chip masterpieces alongside emerging talent, and access to the world's leading gallerists, they offer far more than acquisition opportunities alone.

See overleaf for more information on each destination.



FRIEZE SEOUL *South Korea*

Frieze returns to COEX in Gangnam from 3 to 6 September 2025, bringing together 120 leading galleries from more than 30 countries. Now in its fourth edition, the fair has rapidly become a cornerstone of Asia's cultural calendar thanks in part to its ongoing partnership with the well-established fair Kiaf SEOUL. This year's programme includes Frieze Masters, Focus Asia, and Frieze Live, alongside late-night openings across glittering gallery districts such as Euljiro, Hannam, and Cheongdam. Returning exhibitors include Gagosian, David Zwirner, and Kukje Gallery, while newcomers such as The Breeder, Carvalho Park, and Kaikai Kiki Gallery reflect the fair's growing global reach. frieze.com

WHERE TO STAY Josun Palace is a slick, contemporary option with a sprawling indoor pool and three restaurants, including South Korean fine diner Eatanic Garden. jpg.josunhotel.com

ART BASEL PARIS *France*

From 24 to 26 October 2025, Art Basel Paris returns to the newly restored Grand Palais for its fourth edition. With 205 galleries from 41 countries (including 28 first-time participants), the fair is rapidly establishing itself as a major cultural force in the French capital. Organised across three sectors – Galleries, Emergence, and Premise – it showcases the full spectrum of contemporary practice, from blue-chip names to the most compelling curatorial experiments. A deep integration with France's creative industries ensures

the fair's impact ripples far beyond the venue with events, exhibitions, and collaborations unfolding across the city. artbasel.com

WHERE TO STAY Rosewood Hôtel de Crillon is in the magnificent building where Marie Antoinette spent her teenage years. The Signature Suites have Eiffel Tower views. rosewoodhotels.com



THE ARMORY SHOW *USA*



New York's premier contemporary fair returns to the Javits Center, Manhattan, between 5 and 8 September 2025. This year's edition welcomes back major players like White Cube and Esther Schipper, while debuting top-tier newcomers such as Skarstedt and Megan Mulrooney, whose dreamlike paintings blend playfulness with provocation. Dealer Ebony L. Haynes, senior director at David Zwirner, curates Function, a new section exploring the boundary between art and design, while Souls Grown Deep – a nonprofit dedicated to promoting Black artists from the American South – leads the Platform programme of large-scale works. Focused, rigorous, and distinctly American in pace and outlook, The Armory Show continues to set the tone for the art world's autumn season. thearmoryshow.com

WHERE TO STAY Aman New York brings Japanese-inspired calm to the Art Deco Crown Building, with a three-floor spa and speakeasy Jazz Club frequented by world-class musicians. aman.com



ART X LAGOS *Nigeria*

Returning to the Federal Palace in Lagos from 6 to 9 November 2025, Art X Lagos marks its tenth edition with the theme 'Imagining Otherwise, No Matter the Tide' – an exploration of how both individuals and communities can exercise agency in cultivating healthier urban environments. Directed by entrepreneur and collector Tokini Peterside-Schwebig, the fair has grown into a cornerstone of Africa's contemporary art scene. Highlights include special commissions by J.D. 'Okhai Ojeikere, Nengi Omuku, and Temitayo Ogunbiyi, alongside dynamic programming across film, music, and literature. Curated by Toronto-based Missla Libsekal, the special projects explore heritage, urban space, and the politics of imagination. artxlagos.com

WHERE TO STAY The Delborough offers a contemporary take on Nigerian luxury in a sculptural building a short stroll from excellent beaches. thedelborough.com

ZONA MACO *Mexico*

Celebrating its 22nd edition in 2026, Zona Maco returns to Centro Citibanamex in Mexico City from 4 to 8 February. As Latin America's leading art fair, it brings together top galleries from across the region alongside exhibitors from the US and Europe. The fair spans contemporary art, design, antiques, photography, and publishing, with curated sections that showcase both established names and emerging voices. Its 2025 edition featured standout presentations in Zona Maco Diseño and the Foto section, with a growing international presence. Expect CDMX to once again host a vibrant art week that draws collectors, curators, and artists from across the globe – and as one would expect in this fun-loving city, the after-parties are as much of a draw as the art. zonamaco.com



WHERE TO STAY Soho House Mexico City has an impressive art collection and just four suites overlooking a pool where the city's top creative talent networks. sohohouse.com

ART BASEL *Switzerland*

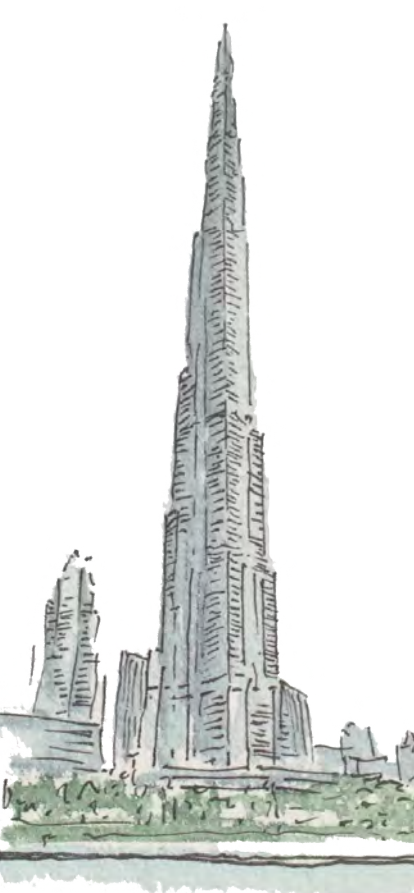


The biggest contemporary art fair in the world, Art Basel, will once again see the global art world convene in Messe Basel between 18 and 21 June. While full details are yet to be released, this year's edition featured more than 200 galleries and 4,000 artists from five continents, including German artist Katharina Grosse, who spray-painted the Messeplatz with pink and white. Programming highlights included inter views with collector Grażyna Kulczyk and artist Frida Orupabo, while Unlimited and

Parcours saw museum-scale works spring up throughout this sedate Swiss city. Tickets for the 2026 show will be released in early spring. artbasel.com

WHERE TO STAY Grand Hotel Les Trois Rois has perched on the banks of the Rhine for more than three centuries. Its restaurant, Cheval Blanc, holds three Michelin stars. lestroisrois.com

ART DUBAI *UAE*



Art Dubai returns between 17 and 19 April as the Middle East's most significant international fair. Held at Madinat Jumeirah, the 2025 edition welcomed over 100 galleries, with highlights including first-time participants Bortolami, Richard Saltoun, and Galeria RGR. The 2026 fair will span four key sections: Contemporary, Modern, Digital, and Bawwaba Extended – a new section dedicated to interdisciplinary practices curated by Amal Khalaf and Alexie Glass-Kantor. Also debuting is Zamaniiyyat, a scholarly platform dedicated to global modernisms, curated by art historian Dr. Sarah A. Rifky. A nexus for innovation, digital practice, and cultural exchange, Art Dubai continues to shape the region's rapidly evolving creative landscape. artdubai.ae

WHERE TO STAY One & Only The Palm has all the dazzle one would expect from a top Dubai address. Suites have views of the private beach and Persian Gulf beyond. oneandonlyresorts.com

VENICE BIENNALE *Italy*

From 9 May to 22 November 2026 (and the preview between 6 and 8 May), the 61st International Art Exhibition unfolds across the Giardini, the Arsenale, and atmospheric palazzi throughout Venice. Titled 'In Minor Keys' – a theme conceived by the late curator Koyo Kouoh – next year's show will draw on music as metaphor, inviting reflections on joy, melancholy, hope, and transcendence through contemporary art.

With over 80 national pavilions and a new partnership with Bulgari, the Biennale remains the most poetic and powerful expression of cultural dialogue on the global stage. labiennale.org

WHERE TO STAY Palazzo Garzoni has four apartments hand-painted by the artist who created the scenery for the Royal Opera House and views over the Grand Canal. almae-collection.com



Kristell Chade's *guide to* **FRIEZE** **WEEK**

As Frieze London and Frieze Masters return to Regent's Park this October – bringing together 290 galleries from 70 countries – the fairs' executive director shares six standout highlights for 2025



1 **THE FRIEZE ARTIST AWARD:** **SOPHIA AL-MARIA**

This year's winning commission transforms a section of the tent into a surreal comedy club where Sophia Al-Maria performs daily. Part performance, part provocation, this ambitious commission wields humour to address societal fears and vulnerabilities.

2 **ECHOES IN THE PRESENT CURATED BY** **DR. JAREH DAS**

A standout new section at Frieze London, this thoughtful curatorial project explores the deep connections between artists from Brazil, Africa, and their diasporas. The seven carefully selected presentations look at the intricate relationships between land and memory across a range of contemporary practices.

3 **REFLECTIONS CURATED BY** **ABBY BANGSER**

This invitation-only section explores the intersection of art and design, inspired by two of the most iconic collections of objects in the world: Sir John Soane's Museum (London) and Kettle's Yard (Cambridge). Look out for AGO Projects' presentation of contemporary Mexican ceramics and textiles too.

4 **FRIEZE SCULPTURE CURATED BY** **FATOŞ ÜSTEK**

Uniquely situated throughout the English Gardens in Regent's Park, Frieze Sculpture showcases outdoor works by 15 artists including Jaune Quick-to-See Smith, Reena Saini Kallat, and Elmgreen & Dragset, as well as daily live performances. Visitors can access an audio tour on the Bloomberg Connects app.

5 **NO 9. CORK STREET, MAYFAIR**

This season, our permanent venue hosts a dialogue between three galleries: Vadehra Art Gallery from New Delhi, Hafez Gallery from Saudi Arabia, and Artwin Gallery, which is showing artists from Central Asia.

6 **THIS AUTUMN'S UPCOMING** **MUSEUM EXHIBITIONS**

Every October, Frieze Week is animated by standout institutional exhibitions taking place throughout London. This year, highlights include 'Kerry James Marshall: The Histories' at the Royal Academy of Arts and 'Wayne Thiebaud: American Still Life' at The Courtauld.

FRIEZE LONDON AND FRIEZE MASTERS WILL RETURN TO THE REGENT'S PARK FROM 15 TO 19 OCTOBER. [frieze.com](https://www.frieze.com)

The Grosvenor Residence AT NO.1 GROSVENOR SQUARE

By appointment only



1GSQ.COM



Cox London:

ARTISTRY & CREATIVITY AT HOLLAND PARK GATE



COX LONDON

Cox London began in the mid-1990s when sculptors Christopher and Nicola Cox discovered a shared fascination with sculpture and the decorative arts. Formalised as a studio in 2005, the company includes artists, engineers, and makers, all dedicated to creating timeless works rooted in slow design and inspired by nature. From their Pimlico Road showroom and London workshop, Cox London continues to redefine the boundaries between art and function.

This spirit finds an ideal setting at Holland Park Gate. Residence 85 has been conceived as a private home for the modern collector, a place where art, design, and daily living exist in harmony. Its centrepiece is the 'Voyager Chair', one of Cox London's most celebrated creations.

THE VOYAGER CHAIR

Cast in bronze and sculpted by Nicola Cox, the 'Voyager Chair' captures the rhythm of ocean swells and shifting sands. "Ocean swells and shifting sands inspired the Chair's form and surfaces," notes Nicola. Its rippling, polished bronze surface seems alive with motion, transforming a functional object into a sculptural meditation on movement, memory, and nature.

"In a home designed for those who live with and love art, the Voyager Chair feels perfectly at home"



NICOLA COX

Each edition of the Chair is unique. Early designs referenced 19th-century navigation charts from Oceania, while the edition in Residence 85 features silk upholstery embroidered with seaweed forms gathered from the Jurassic Coast. More than 30 hues are stitched by hand, turning fabric into living artwork that complements the sculptural frame.

"Each edition of the Chair is unique"

Celebrated as a work of art in its own right, a pair of Voyager Chairs were acquired by the Duke and Duchess of Devonshire for Chatsworth House's 2022 exhibition 'Living with Art We Love'. Now, in Residence 85, they continue that legacy, embodying exploration, craftsmanship, and the dialogue between nature and culture.

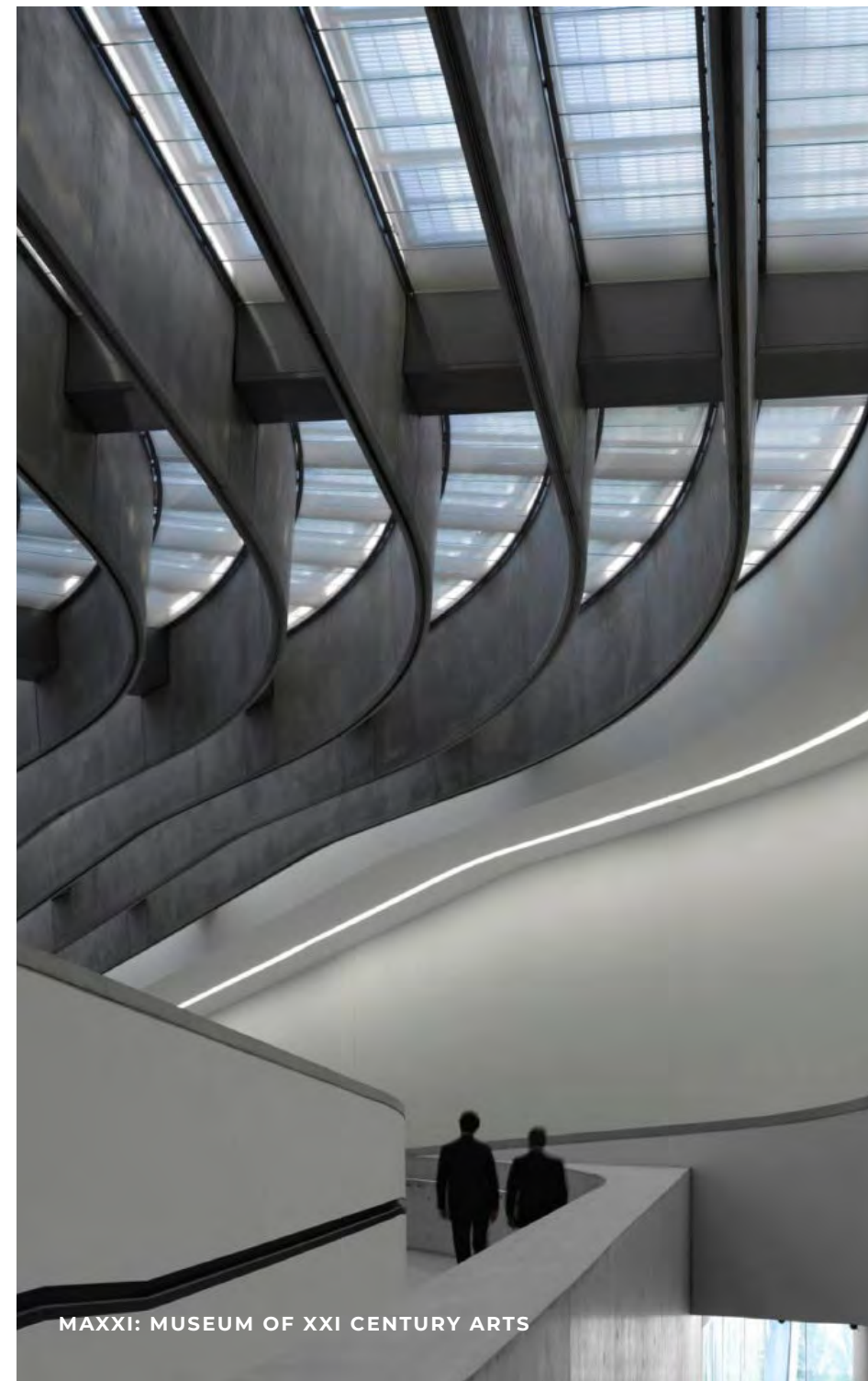
In a home designed for those who live with and love art, the 'Voyager Chair' feels perfectly at home.

Find out more: www.coxlondon.com



COX LONDON

R O M E



Reimagined

THE NEW LANGUAGE OF ART IN THE ETERNAL CITY

In a city where ancient temples casually crumble at traffic intersections and church corners conceal Caravaggios, it's unsurprising that Rome's art scene has remained largely defined by its past. However, since the dawn of the new millennium the Eternal City has gradually been turning its gaze to the future.

First came the institutions – ambitious, daring efforts that sought to assert a new visual language as much through architecture as their collections. Inaugurated in 2010, the Zaha Hadid-designed MAXXI shook the establishment to its core with its series of canyon-like spaces and walls that swerve like a velodrome, encouraging multiple perspectives on a 400-strong permanent collection and exhibitions that span art, design, and fashion. Under a new curatorial direction, La Galleria Nazionale broke with tradition by discarding chronological displays in favour of provocative pairings.

Meanwhile, the Istituto Svizzero continues to provide a reliably sharp programme of contemporary exhibitions that sit at the intersection of art and science, housed in an ornate 20th-century manor in Ludovisi.

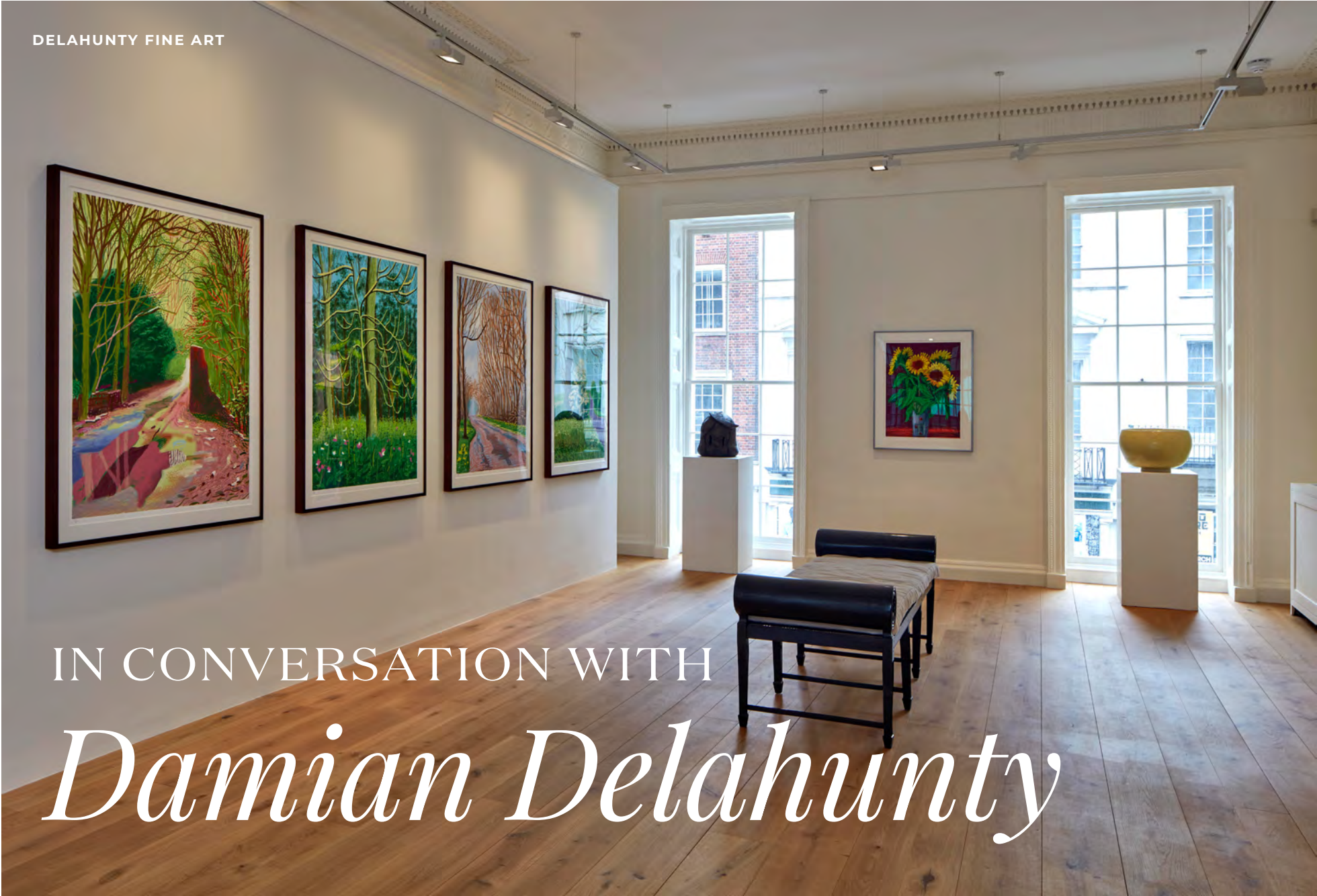
During the same period, intimate commercial galleries with international clout began springing up on unassuming side streets where grizzled locals smoked pipes outside espresso bars. Gagosian Rome, established in 2007, continues to offer museum-quality exhibitions of artists such as Cy Twombly and Giuseppe Penone, while Galleria Lorcan O'Neill, which is housed in the 17th-century stables of Trastevere's Palazzo Santacroce, represents a discerning mix of blue-chip and emerging names.

As governmental funding faltered during the COVID-19 pandemic and major institutions were forced to close, local artists took matters into their own paint-spattered hands. Independent spaces like Numero Cromatico and Spazio In Situ became vital platforms for experimental practice. Castro Projects introduced London-style critique sessions and artist residencies, while Post Ex – founded by an eight-strong collective including Lulù Nuti and Luca Grimaldi – now has 14 permanent studios in a self-refurbished warehouse.

While contemporary art may never eclipse its ancient past, Rome is now a major destination for collectors seeking legacy with edge.

“In a city where ancient temples casually crumble at traffic intersections and church corners conceal Caravaggios, it's unsurprising that Rome's art scene has remained largely defined by its past”





The founder of Delahunty Fine Art shares what collectors should know about Mayfair’s art scene

His Mayfair maiden voyage was Mount Street Gallery, which opened in 2002, but Damian Delahunty can now be found trading under the name Delahunty Fine Art in a Grade II-listed townhouse on Bruton Street. The gallery specialises in International Contemporary as well as 20th-Century Post-War and Modern European art, from Basquiat to Banksy. His focus is on advising clients in managing secondary market private sales, often building collections from the ground up with a view to maintaining value – as well as joy.

HOW IS MAYFAIR DIFFERENT FROM OTHER INTERNATIONAL ART DISTRICTS LIKE LE MARAIS OR TRIBECA?

Mayfair is a distilled version of everything people love about London within a square mile. Hyde Park is on the doorstep and the buildings are charming, from Mount Street’s terracotta stucco to the majesty of the Royal Academy and Bond Street. Bruton Place is one of the area’s hidden gems. It’s a small mews with excellent restaurants. Try Umu for sushi, Cocochine for high-end tasting menus, and Bellamy’s for top British fare.

WHAT MAKES MAYFAIR A STRATEGICALLY IMPORTANT LOCATION FOR SERIOUS COLLECTORS TODAY?

There are great galleries across London, but Mayfair has become the centre of the city’s art scene. The four main auction houses



“Frieze art fair takes place mid-month, and the major auction houses have their key sales then, while galleries stage their strongest shows.”

(Sotheby’s, Christie’s, Bonhams, and Phillips) are nearby, and the Royal Academy is just around the corner. Thanks to the efforts of landlords like Grosvenor and the Berkeley Square Estate over the past 15 years, you now have big fashion conglomerates, heritage British businesses, and flamboyant restaurants such as Sexy Fish alongside stalwarts like Scott’s. It’s also an easy place for international galleries to establish themselves because clients typically stay at hotels such as Claridge’s, The Connaught, or The Chancery Rosewood. Now international galleries such as Hauser & Wirth and Sadie Coles sit alongside the British names.

HOW HAS THE COLLECTOR PROFILE IN THE AREA CHANGED OVER THE PAST DECADE?

Traditionally, Mayfair collectors were 60+ with an interest in the Old Masters and Neoclassical sculpture. Now they’re much younger with a broader interest in contemporary art. You see that reflected in contemporary galleries such as David Zwirner on Grafton Street and

Gagosian on Grosvenor Hill, although there are still enough seasoned collectors to support great antique dealers such as Ronald Phillips on Bruton Street and Berkeley Square’s David Aaron.

WHAT ROLE DOES DELAHUNTY FINE ART PLAY IN SHAPING MAYFAIR’S SCENE, BOTH COMMERCIALY AND CULTURALLY?

Our business principally focuses on selling post-war and contemporary art from the 1950s onwards. Think classical contemporary artists like late-period Picasso, Andy Warhol, and Jean-Michel Basquiat, alongside present-day names like Damian Hirst, Banksy, and Tracey Emin.

We also have an advisory arm, helping people to build collections from the ground up. A lot of collectors today are looking at alternative asset investments like wine, cars, and watches, and we bring some of that mindset to our advisory work. Sure, we want clients to love what they buy, but we also want them to consider its value and potential growth.

HOW DO YOU BALANCE EMOTION WITH VALUE WHEN HELPING CLIENTS BUILD A COLLECTION?

People fall in love with a particular work but we need to make sure they’re buying the right example of that artist’s work at the right time. Take David Hockney. Go back 15 years and Francis Bacon sold for nearly \$100 million, Lucian Freud for tens of millions, but Hockney was under \$10 million. That’s the kind of scenario where we would advise our collectors to buy. Today, Hockney’s record sits closer to \$100 million.

WHAT ABOUT THEMATIC OR COHESIVE COLLECTING?

If you walked into any museum in London 50 years ago, most of the art you’d see was made by middle-aged white men. As a reaction, a lot of people today are looking to build thoughtful, cohesive collections from underrepresented groups including women. There’s nothing wrong with loving both Pop Art and Old Masters, it just depends whether you’re decorating a home or curating a serious art collection. My advice is to buy what you love, but also to think about value and context.

HOW MUCH ARE YOUR COLLECTORS SHAPING ARTIST TRAJECTORIES?

Institutional support is critical in London where museums are often underfunded. Many of our collectors are very engaged in supporting institutions such as the Tate and the Serpentine through donations or by helping to fund acquisitions. They also commission work – from a painting to a full body – and this really supports artists’ careers.

WHAT TRENDS DO YOU SEE SHAPING THE TOP END OF THE MARKET IN THE NEXT 12-18 MONTHS?

In the past decade, there was rampant speculation that saw younger artists suddenly selling at auction with quadrupled estimates. That’s cooled. If you want to buy from an emerging artist, do so because you love their work and it fits with your collection rather than as an investment. This is a time to speculate with caution.

The top end of the market is driven by supply rather than demand, so it’s less influenced by geopolitical instability. Great works aren’t available often and there are plenty of trophy hunters out there. We always advise our clients to buy the best example of an artist’s work they possibly can, as these will preserve their value.

IF A COLLECTOR WERE REVISITING MAYFAIR THIS AUTUMN WITH AN EYE TO INVEST, WHERE SHOULD THEIR ATTENTION BE FOCUSED?

October is a big moment in London. Frieze art fair takes place mid-month, and the major auction houses have their key sales then, while galleries stage their strongest shows. I will be telling my clients to see as much as they can and take the time to work out what resonates with them. Once they understand that, we can guide them from both an aesthetic and value perspective.

In October, Delahunty Fine Art will be showing work by Banksy, Damien Hirst, David Hockney, Jean-Michel Basquiat, and Bridget Riley among others. delahuntyfineart.com



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