



LONDON ART WEEK SUMMER 2019  
A Festival of Fine Art from Antiquity to the  
20th Century in the Galleries of St. James's and Mayfair

Friday 28th June to Friday, 5th July; Preview Thursday, 27th June



Sam Fogg's exhibition for London Art Week Winter 2018

London Art Week, the dealer-led festival of fine art featuring works from antiquity to the 20th century, with a focus on Old and Modern Masters, will hold its Summer 2019 event from 27th June to 5th July. Special selling exhibitions, art talks and tours take place in the galleries of St. James's and Mayfair, traditional heartland of London's fine art scene, and coincide with the Old Master and Classic auctions at the city's leading auction houses. One way in which LAW distinguishes itself from traditional fairs is through its art scholarship: dealers often spend years gathering and researching material for their LAW exhibitions, which attract museum curators, collectors and art connoisseurs alike. A first tranche of exhibitions for London Art Week Summer 2019 have just been announced, and include two single-artist shows of drawings by two 19th century artists, the English animal painter and sculptor Edwin Landseer and the prolific and gifted German draughtsman Adolph von Menzel; as well as exhibitions devoted to British works on paper inspired by European art, Northern European landscapes, and Baroque paintings inspired by antiquity. Among highlight works is a portrait of Jenny Lind, Sweden's world-famous opera singer featured in the film *The Greatest Showman*.

## EXHIBITIONS

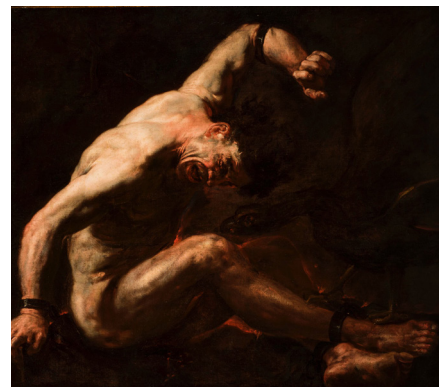


L to R: Sir Edwin Henry Landseer, R.A. (1802-1873), *Two Dogs* (detail), pen and brown ink on laid paper, 17.5 x 22.3 cm, Guy Peppiatt Fine Art; Edward Lear, R.A. (1812-1888), *Pentadatilò, Calabria*, watercolour and bodycolour on laid paper 11.4 x 20.9 cm, Karen Taylor Fine Art

**Guy Peppiatt Fine Art** will be showing Landseer Drawings from the Collection of the artist Frederick Richard Lee, R.A. (1798-1879), a friend of Landseer's. The exhibition will include eleven previously unrecorded drawings by Landseer, favourite of the Royal Family, aristocrats and wealthy industrialists, dating from the 1830s. Lee and Landseer shared the same interests and many of the same friends and patrons but fell out over a game of billiards and never spoke again. Landseer's reputation as one of the leading English draughtsmen of the 19th century is assured and the present group of drawings amply demonstrates his abilities, even with the slightest of sketches, working both in pen and ink, and pencil. Such was his accomplishment that he was able to draw with both hands at the same time; something he would exploit in order to entertain his fellow guests at the numerous house parties he attended.

The 1830s can be regarded as Landseer's golden period, when he was at the height of his artistic and social powers. He was elected a Royal Academician in February 1831, before the age of 30, and had already established a large and successful studio with a group of influential patrons, keen to purchase his sporting, animal and subject pictures. Subjects in the exhibition include studies of dogs, horses, stags, otters, eagles, pigeons and a heron. Prices range from £1,000 to £4,500.

**Karen Taylor Fine Art**, a new participant in London Art Week, will be exhibiting works accompanying her first catalogue of British Works on Paper. It seeks to highlight the European links of many British 18th and 19th century artists who were inspired by travels to the Continent, or through their study and admiration of artists of the past. Thomas Gainsborough's debt to the Dutch painters of the 17th century is well known, while France provided Thomas Rowlandson with a rich seam of subject matter which he ruthlessly mined. Edward Lear lived outside England for most of his adult life, in Rome, Corfu and finally San Remo, personifying the restless, peripatetic artist.



L to R: Adolph von Menzel (1815-1905), Portrait of the Daughter of Dr. Karl von Maercker, watercolour and gouache, over an underdrawing in pencil, signed and dated Menzel / Sept. 1848, 225 x 180 mm, Stephen Ongpin Fine Art; Peder Balke (1804-1887), Landscape from Finnmark, oil on canvas, 34.9 x 52 cm, John Mitchell Fine Paintings; Gioacchino Assereto (1600-1650), The Punishment of Prometheus, oil on canvas, 119 x 155 cm, Colnaghi

**Stephen Ongpin Fine Art** devotes an exhibition to the drawings of Adolph von Menzel (1815-1905), the first exhibition of this artist's work in the UK since the Fitzwilliam Museum brought a body of works over from Berlin in 1984, 35 years ago. Menzel was, without a doubt, one of the greatest draughtsmen of the 19th century; he was a member of the Royal Academy, admired by Edgar Degas and other contemporary artists, and as prominent in Germany as his fellow artist Casper David Friedrich. This exhibition presents a unique opportunity to study and admire the broad range of the artist's work outside his home town of Berlin, whose museums hold the vast majority of his extant oeuvre.

Accompanied by a fully illustrated, scholarly catalogue, the exhibition will consist of 40 drawings, spanning the artist's career from the 1840s to the 1890s, with most works sourced from private collections. The range of drawings to be exhibited includes figure studies, landscapes, portraits and genre subjects, and highlights Menzel's talent across every medium of draughtsmanship including chalk, watercolour, pastel, gouache and pen.

**John Mitchell Fine Paintings** rejoins London Art Week with the exhibition From Fjord to Forest, of landscapes predominantly by 19th century Swiss, German and Norwegian painters depicting each country's respective topographical characteristics, such as fjords and lakes, forests and woodland, glaciers and valleys.

The exhibition will include plein air oil studies as well as studio paintings, and several will be sold to benefit the art charity Asbjorn Lunde Foundation in New York. With a focus on trees and wilderness, *From Fjord to Forest* will examine the lingering impact of the Romantic movement in European painting and, moreover, today's heightened awareness of the continent's shifting natural profile through climate change.

At **Colnaghi** the summer exhibition will focus on Baroque paintings inspired by antiquity, either in subject matter or as study of ancient sculpture. Inspired by the 17th century fashion for displaying antiquities with Baroque paintings, it should give food for thought to today's collectors. A highlight is *The Punishment of Prometheus* by the 17th century Genoese painter Gioacchino Assereto (1600–1650), a previously unpublished oil on canvas.

## EARLY HIGHLIGHTS



L to R: Margaret Foley (c1827-1877), Jenny Lind (1820-1887), c1866-69, sculpted white marble portrait relief roundel, inscribed 'MF FOLEY SC ROME', Ben Elwes Fine Art; Jacob Jordaens (1593-1678), *Study of a lady looking down*, c1623-25, black and red chalk on tinted paper, heightened in white, 374 x 263 mm, Klaas Muller

**Ben Elwes Fine Art** presents a sculpted white marble portrait relief roundel of the renowned Swedish soprano Jenny Lind (1820-1887) by American sculptor Margaret Foley (c1827-1877). Lind, known as the 'Swedish Nightingale', was famous throughout Europe until she retired from the stage in 1849. American showman P. T. Barnum (1810-1891) persuaded her to join him for an extraordinary tour of the United States and, in September 1950, Lind arrived at New York to a welcoming crowd of 30,000 fans. Lind and Barnum's relationship was recently celebrated by Hollywood in the film *The Greatest Showman*.

The marble portrait was made in Rome in circa 1866-1869. Margaret Foley was a self-taught carver and attended the New England School of Design in Boston. In 1860 she moved to Rome where she thrived, quickly graduating from cameos to far larger monumental relief medallions. This sculptural form became her speciality and earned her an international reputation. In Rome, Foley was one of a group of American women artists who were the focus of visits from leading expatriates and literati such as Henry James, who described them as "...that strange sisterhood of American 'lady sculptors' who at one time settled upon the seven hills [of Rome] in a white, marmorean flock."

Belgian dealer **Klaas Muller Antiques** will bring a study by Flemish artist Jacob Jordaens (1593-1678) of a lady looking down. The portrait, circa 1623-1625, in black and red chalk, shows a woman in profile, resting her right hand on her left shoulder. The same figure can be distinguished among the crowd bringing homage to Ceres in Jordaens's painting of *An Offering to Ceres* at the Prado in Madrid.

## LONDON ART WEEK TALKS AND EVENTS

There will be a varied talks programme in place during the week in association with individual gallery exhibitions, and others involving LAW's partner museums which this Summer include the National Gallery, the Ashmolean Museum and Dulwich Picture Gallery. London Art Week is also working this year with the St. James's Conservation Trust.



In partnership with ArtTactic, the art market analysis firm, a series of Art Market talks will be held involving dealers, auction house specialists and curators.

More than 40 leading fine art galleries, including important dealerships from across Europe, take part in London Art Week which coincides with the auction houses' Old Master Weeks, gathering a critical mass of historic art and expertise on offer in the capital.

## **ENDS**

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## **NOTES TO EDITORS:**

### **ABOUT LONDON ART WEEK**

London Art Week was launched in 2014, bringing together three pre-existing events: Master Paintings Week, Master Sculpture Week and Master Drawings Week which had been established in 2001. It is now twice-yearly, with the Summer and Winter events coinciding with the three major auction houses' Old Master Sales in the first weeks of July and December. London Art Week offers the best of pre-contemporary art in London's traditional fine art district. From ancient sculptures to Old Master drawings and post-Impressionist paintings, London Art Week offers visitors the chance to see, and buy, extraordinary works. For seasoned collectors as well as those simply curious to learn more about art, London Art Week dealers are always on hand and delighted to share their knowledge and expertise. Talks and events are delivered by some of the UK's most distinguished art historians and curators. There is no tent; visitors have the luxury of discovering masterpieces in beautiful gallery spaces, all situated within walking distance of each other.

[www.londonartweek.co.uk](http://www.londonartweek.co.uk)

## **SPONSORS**

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