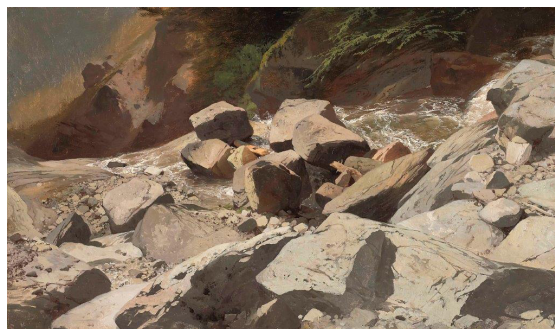




Increased visitor numbers and strong museum attendance marks a successful London Art Week Summer 2019



Joseph Wright of Derby (1734-1797), *Vesuvius from Posillipo*, sold by **Bagshawe Fine Art**; a view of works at **Carlo Virgilio & C.**, one of the 13 participants from overseas; *The River Lutschine near Lauterbrunnen, Bernese Oberland, Switzerland* by Alexandre Calame (1810-1864) sold to a private European collector by **John Mitchell Fine Paintings**

Press Release: This Summer's edition of the bi-annual London Art Week came to a close on Friday 5 July with participants in an upbeat mood, and having reported extremely good attendance from leading international institutions and UK national and regional museums.

Amelia Higgins, Director, commented on the "hugely positive response dealers have had to their gallery exhibitions, some of which were ground-breaking and many years in the making. Once again, the scholarly attributes of London Art Week presentations have proved impressive, drawing international academics as well as private and institutional buyers. We're delighted at how successful it has been. We've also had our most popular events programme to date, which embraced topics such as the 'Old Masters Art Market' and 'Old Masters in the Digital Age'."

There were a record number of galleries taking part in LAW Summer 2019, which ran from 27 June to 5 July: 13 were new, 13 came from overseas and 34 were from the UK. Combined with the three major auction houses there were 50 participants in total, with art spanning 5,000 years, from antiquity to the present day. Dealers commented on increased footfall, with plenty of museum and institution attendees, and good new private buyers, many of whom bought during London Art Week. There has been strong interest from museums, which can take some time to confirm and finalise potential purchases.

Representatives from international institutions visiting the galleries included J. Paul Getty Museum, Los Angeles; The Metropolitan Museum of Art, New York; The Cleveland Museum of Art, Ohio; Milwaukee Art Museum, Wisconsin; The Morgan Library & Museum, New York; The Museum of Fine Arts, Houston, Texas; Princeton University Art Museum, New Jersey; National Gallery of Art, Washington, D.C.; The Art Institute of Chicago, Illinois; Städel Museum, Frankfurt; Philadelphia Museum of Art, Pennsylvania; Cincinnati Art Museum, Ohio; Toledo Museum of Art, Ohio; Wadsworth Atheneum, Connecticut; Cooper Hewitt Smithsonian Design Museum, New York, and the Currier Museum of Art, New Hampshire.

There was a good showing from the UK: British Museum; Birmingham Museum & Art Gallery; National Museum Cardiff; Ashmolean Museum, Oxford; National Gallery of Scotland, Edinburgh; National Gallery; Victoria & Albert Museum, London and The Museum of London.

Dates for London Art Week Winter 2019 are Sunday 1 to Friday 6 December, during which an important new event will be inaugurated, the London Art Week Symposium on Monday 2 December. The Symposium will provide a new platform for debate and in 2019 will explore some of the ethical issues in the art world. The programme will be announced in September.



There follow LAW Summer 2019 reports from individual dealers.

Paolo Antonacci Roma (Rome, new) reported a good many visitors. Sales included an English School oil on canvas depicting the ruins of Tintern Abbey, dating to the first quarter of the 19th century, which went to a German collector for a five-figure sum.

Antonacci Lapicciarella (from Italy) was pleased to sell to a private UK collector not known to them before, an oil painting by Antonio Mancini (Rome 1852-1930) of an old man with a pipe.

Ariadne Gallery reported more visitors than last year, and made several good sales.

Bagshawe Fine Art was pleased to sell a lovely moonlit scene of Mount Vesuvius by Joseph Wright of Derby.

F Baulme (Paris, new) sold a preparatory sketch for a ceiling design on the first night. "It has been a good way to meet new people; we made some sales and expect the finalisation of several more important pieces. There was a good quality of visitors and several museums came to see us."

Charles Beddington Ltd enjoyed a capacity crowd for a talk about Canaletto, Bellotto and their circle, and reported strong interest in the exhibition generally. There were good, steady numbers of visitors most days.

Andrew Clayton-Payne has made sales of his Zoffany drawings to museums and private collectors. Several of the works were sold to institutions or collections closely connected with Zoffany. "We sold one third of the exhibition, and most of the expensive works, and had many people through thanks to London Art Week."

Colnaghi - Will Elliott, Director, said it was the "most enjoyable LAW we have done. Footfall has been great due to the thematic exhibition combining the two fields we are now specialising in - antiquities and 17th century. It's the first time we have done this in London. We had a huge volume [visiting] of high profile US institutions."

Ben Elwes Fine Art – "We were delighted to meet so many museum trustees, directors, curators, conservators and patrons from both Europe and the USA. An important American work was reserved by a museum." (Rachel Elwes, Director)

Sam Fogg was delighted with the number of sales made, mostly to private collectors. Matthew Reeves added "We were inundated with visitors and enquiries every day, and this can only have been because of London Art Week and the incredible buzz that it created over the course of the week. We have sold very well to new and existing clients, and have a lot to follow up on!"

S Franses said their exhibition had been very well attended by museums, collectors, and a great many international visitors; an existing client came to see the Vulcan tapestry which was being specially displayed for London Art Week, and is interested.

Forge & Lynch reported having made sales.

Martyn Gregory Gallery - Sold five drawings of Guam (an island in Micronesia, Western Pacific) to a new private collector, and has interest in one of their major highlight works in the exhibition.

Daniel Katz Gallery - Sold to international clients; commented that it was particularly busy in the opening few days.

Trinity Fine Art & Georg Laue, Kunstammer Ltd – "We have had a hectic week with many visitors, some days it has been non-stop. In terms of visitors we are delighted. And there is interest from UK museums in the Renaissance casket from Newbattle Abbey. We made two to three sales of other works on view, and had a great response from the public; it has been a very active week and all we had hoped for." (Alexandra Toscano, Director Trinity Fine Art and Vice-Chairman LAW)



Francis Danby ARA (1793-1861), *A boatyard, possibly at Exmouth Point*, Devon, oil on paper, sold by **Karen Taylor Fine Art**, one of this summer's new dealers; a fresh-to-market early Bellotto at **Charles Beddington Fine Art**; **Galerie Michel Descours** (Paris) was a first-time participant, sharing with **Lampronti Gallery** and exhibiting a joint show *Heroines & Muses in European Painting 1600-1900*

Lowell Libson & Jonny Yarker Ltd has reported some good sales, to both museum and private buyers.

John Mitchell Fine Paintings has made sales to both museums and private customers and were very pleased with the volume and quality of the visitors to their exhibition. Among sales was a circa 1862 oil on canvas, *The River Lutschine near Lauterbrunnen, Bernese Oberland, Switzerland* by Alexandre Calame (1810-1864) to a private European collector for £75,000, and a Caspar Wolf to the Fondation Custodia - Frits Lugt Collection in Paris.

Klaas Muller, sharing space with fellow Belgian dealer **Desmet Gallery**, said "we enjoyed London Art Week and both sold something. It's a very good thing - we saw lots of US museums that we don't see on the Continent."

Ambrose Naumann Fine Art (New York, new) showing a joint exhibition, *Lines of Time*, with **Tomasso Brothers Fine Art** said their show was very well received and both galleries reported sales. Many museum curators visited, including from UK institutions, alongside international clients.

Stephen Ongpin Fine Art – "We are very happy...! [by Thursday they had] had nearly 600 visitors, including the curatorial teams of sixteen museums across the UK, US and Europe. Throughout the week there have been a few sales, with some outstanding interest from institutions. London Art Week is always a wonderful opportunity for us to have the time to speak with visiting curators and clients in the comfort of our own gallery, with more time to dedicate to each visitor which is not always possible at a fair. Overall we are very pleased with this year's edition of London Art Week."

Ordovas (new) – Pilar Ordovas said: "This first presentation of José Antonio Suarez Londoño's work in the UK has been extremely well received with many sales, particularly to European and American buyers and also to UK institutions. Visitors, whether curators, academics, artists or collectors have all enjoyed finding hidden references that range from Renaissance masters like Raphael to French impressionists such as Edward Degas, and Egyptian or Classical Greco-Roman sculptures..."

Guy Peppiatt Fine Art - Very happy: delighted to have sold over half his collection of drawings by Landseer and has had strong interest in the early Shoreham period Samuel Palmer, and a sale of a later Palmer.

Raccanello LePrince – has done well; very happy with sales and the museum curators who visited during London Art Week.

Karen Taylor Fine Art (new) - good sales and lots of museums. "I was delighted with LAW, I had my best exhibition ever and sold to European and US institutions, existing and new customers and hope that further sales may result. It was a full on fortnight."



Ambrose Naumann Fine Art & Tomasso Brothers Fine Art exhibition Lines of Time; a large oil painting by Antonio Mancini (1852-1930) sold by Antonacci Lapicciarella Fine Art; Sir Roy Strong signing copies of his book The Elizabethan Image at The Weiss Gallery; a work by Josè Antonio Suarez Londoño (b.1955) sold by Ordovas

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