



Gaspar van Wittel, called Vanvitelli (1652/3-1736), *A view of Santa Maria della Salute, Venice*, 1714, oil on canvas, **Christie's**;  
Frank Auerbach (b. 1951), *To the Studios*, 1977, felt-tip pen and pastel on paper, **Stephen Ongpin Fine Art**

## LONDON ART WEEK SUMMER 2021

### *Revolution and Renewal*

**Selling Exhibitions Online and in Galleries 2-16 July**

**VIP Preview Day, Thursday 1 July**

- View and buy the finest art for sale online from leading international galleries
- Visit exhibitions in-person in the heartland of London's traditional art world
- Experience 5,000 years of art from ancient to modern works of outstanding quality
- Discover works on paper, sculpture, paintings, fine ceramics and works of art
- Enjoy and learn from a programme of art talks featuring curators from major museums, scholars, collectors, experts and art historians
- Special Feature: LAW Digital presents *Revolution and Renewal*, a group selling exhibition online featuring works from every participant, guest-curated by Dr. Arturo Galansino, Director General of the Fondazione Palazzo Strozzi in Florence



Simon Pietersz Verelst (1644-1710), *A Vase of Spring and Summer Flowers*, **Johnny van Haften**; Clément Serneels (1912-1991), *Portrait of the Wife of Chief Rwampungu*, 1839, oil on canvas, **Elliott Fine Art**; Roman marble fragmentary head of a sleeping woman, c. 2nd century AD, Ht: 23 cm, **Kallos Gallery**

London Art Week, the in-gallery fair with its heart in the traditional art land of Mayfair and St. James's, features leading international dealers offering exceptional paintings, drawings, sculptures, fine ceramics, works for the *Kunstammer* and *objets d'art* for sale - spanning antiquity to the modern day, with a focus on Early, Renaissance, Baroque, Classical and Modern works of outstanding quality.

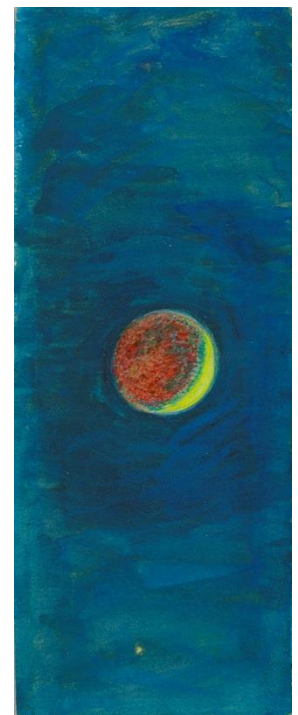
The hybrid event takes place from 2-16 July 2021 and allows dealers from across the world to show together on LAW's digital platform as well as hosting physical exhibitions in their own galleries, local regulations permitting. LAW Digital allows easy access to art connoisseurs from around the world, and is accompanied by an extensive talks programme with the participation of prominent museum curators, including the National Gallery in London and Frick Madison in New York.



Jean-Louis Forain (1852-1931), *The Painter and his Model*, black crayon and Chinese ink, **Härb Nuti**; Charles Gore (1729-1807), *Ships*, **Guy Peppiatt Fine Art**

The advantage of London Art Week over traditional single-venue art fairs is that, given the often-changing Covid 19 regulations, LAW can go ahead in its normal 'live' format as long as galleries are allowed to open; indeed, the intimate spaces of a small, individual art gallery ensures the optimal safety and viewing conditions for visitors. As a result, the event continues to be a major focal point in the year for many participants and attracts a global audience of important collectors and museum curators, with many of the high profile exhibitors staging carefully-curated selling exhibitions, often years in the making, alongside the summer sales at the major auction houses.

**Revolution and Renewal:** LAW Digital Summer 2021 introduces this themed online exhibition as part of its collaboration with museums. London Art Week is delighted to welcome as guest curator the eminent art historian, curator and scholar **Dr. Arturo Galansino, Director General of the Fondazione Palazzo Strozzi in Florence**. The online exhibition will have its own section on the LAW website and all participants will be invited to submit a work on the theme for consideration by Dr. Galansino (see separate *Revolution and Renewal* release).



William H. Hunt (1827-1910), Study of the crescent moon in *The Ship*,  
**Lowell Libson & Jonny Yarker Ltd**

## **EXHIBITIONS**

Physical shows to be staged in galleries span ancient sculpture to contemporary ceramics:

- **Kallos Gallery** - *Fragments: Sculpture Of The Ancient World*. Offering a dialogue with enigmatic details that may be overlooked in a complete piece.
- **Colnaghi** - *Italian Renaissance sculpture, painting and drawings*. An unmissable presentation of museum quality works.
- **The Fine Art Society** - *Hylton Nel, artist-potter, 80<sup>th</sup> Birthday Retrospective*



- **Sam Fogg** - *Treasury Objects of the Middle Ages*. The first show of its kind in 50 years, focusing on objects of the altar – reliquaries, chasses, chalices and other Sacrament containers, crosses, incense burners – made for both private and public devotion. The thirty objects in the exhibition, which will be accompanied by scientific analysis and in-depth research, were all made by master goldsmiths, enamellers and craftsmen between the 12<sup>th</sup> and the 16<sup>th</sup> century.



*The Infant Hercules Wrestling a Snake*, based on a model by Alessandro Algardi (1598-1654), French, late 17th century, bronze, Ht: 38.5cm, **Tomasso**; Lotte Laserstein (1898-1993), *Self-portrait en face*, c. 1933, oil on unlined canvas, **Agnews**; *Farnese Hercules*, Roman, 2nd Century A.D., marble, Ht: 55cm, **Galerie Chenel**

- **Tomasso + Galerie Chenel** (new participant) - *Baroque: Ancient to Early Modern*. A joint exhibition of Ancient Greek and Roman works of art next to 17<sup>th</sup> and 18<sup>th</sup> century examples, in a display that revolves around the Baroque aesthetic; the works characterised by a heightened sense of movement and grandeur, paired with opulent detail and narrative flair.
- **Laocoon Gallery** - *Animals: 100 works of ancient, twentieth century and contemporary art portraying animals*. Including works by Carlo Antonio Raineri (1765-1826) who, towards the end of the eighteenth century, was made famous by his countless, colourful exotic birds; Sirio Tofanari (1886-1969) the perfect twentieth century *animalier*, and Andrea Spadini (1912-1983) who was adored, especially by Hollywood stars, for his hilarious monkeys and gigantic group of animal musicians encircling the Delacorte Clock in Central Park, from which some terracotta *maquettes* will be displayed.
- **Stephen Ongpin Fine Art** - *Master Drawings 2021, Drawings and Watercolours from the 16th Century to the 20th Century*, including works by Frank Auerbach, John Robert Cozens, Honoré Daumier, Jean-Baptiste Greuze, William Orpen, Pablo Picasso, Arthur Rackham, Egon Schiele, Graham Sutherland, Edouard Vuillard and many more.
- **Guy Peppiatt Fine Art** - *Marine Drawings by Charles Gore (1729-1807)*. A collection of some 15 works by this sailing and sea-obsessed wealthy and well-connected gentleman artist, gathered by Peppiatt over the course of two decades, will be the centrepiece of a larger exhibition of British watercolours.
- **Elliott Fine Art** (new participant) - *Diverse Beauty: Portraiture 1800-1950*. A broad-ranging show encompassing paintings, works on paper and photographs. Nearly every decade from 1800 through to 1950 is represented, and, most importantly, a multiplicity of sitters who come from many disparate continents, countries and regions.
- **Härb Nuti** - *Old Master and Modern Drawings*

## HIGHLIGHTS

*Self-portrait* by German painter Lotte Laserstein (1898-1993); she fled to Sweden from Germany in 1937, and can rightly be considered one of the most important figurative painters of the first half of the 20<sup>th</sup> century, whose skill and reputation have unjustly been forgotten. **Agnews**

*Portrait of the Wife of Chief Rwampungu*, 1939, by the Belgian artist Clement Serneels (1912-1991): “It is very beautiful and also rare,” says Will Elliott. “It is the only example I have found of a Central African female portrait, pre-1950, in which the sitter could be identified. The only other portraits of women easily identifiable are of the Tutsi Royal family (painted by Irma Stern). So it is almost unique in that respect.” **Elliott Fine Art** (new participant)

*A view of Santa Maria della Salute, Venice, seen from the entrance of the Grand Canal*, 1714, by Gaspar van Wittel, called Vanvitelli (1652/3-1736), at the Old Masters Evening Sale, **Christie’s**.

An *Attic black-figure amphora (Type B)* attributed to Group E, circa 540 B.C. Group E decoration is characterised by a preference for mythological subjects, a sense of monumentality, and the use of added red. The amphora is painted with scenes of the hero Herakles in combat with the Nemean lion and Athena looking on. Antiquities sale, **Bonhams**.

*A moonlit rocky landscape with figures by a camp fire* and *A stormy landscape with shepherds*, a pair of pastels on primed canvas by Jean Pillement (1728-1808), the renowned French landscape painter. Engravings of his work helped to spread the rococo style throughout Europe. **Didier Aaron**

A *bronze medallion depicting the Swiss Reformer Ulrich Zwingli*, 1638, by Georg Schweigger: a noteworthy artistic testimony to the Reformation, this medallion belongs to a series of medals the Nuremberg sculptor Georg Schweigger created in 1638 to commemorate the most influential personalities of the 16<sup>th</sup> century, among them Paracelsus, Philipp Melanchton, Erasmus of Rotterdam, Martin Luther and John Calvin. It has long been conjectured that Schweigger dedicated a medal to Zwingli too, which is now a proven fact in view of this outstanding bronze artwork’s discovery. (See separate *Revolution and Renewal* press release.) **Georg Laue, Kunstammer Ltd**

*Saint John the Baptist* by Benedetto Grazzini, best known as Benedetto da Rovezzano (1474-c. 1552), an Italian architect and sculptor who worked mostly in Florence: born in Pistoia in 1474, he adopted the name Rovezzano from the quarter of Florence in which he lived. The Florentine master’s sculptures are incredibly rare and highly prized. **Colnaghi**



*Attic black-figure amphora (Type B)*, attrib. Group E, circa 540 B.C., **Bonhams**; Georg Schweigger, bronze medallion depicting the Swiss Reformer Ulrich Zwingli, 1638, **Georg Laue, Kunstammer Ltd.**; Gilt copper zoomorphic crozier head, France, Limoges, c. 1190, **Sam Fogg**; Benedetto Da Rovezzano (Benedetto Grazzini) (1474-1554), *The Rospigliosi’s Saint John the Baptist*, terracotta on its original wooden base, Ht: 74cm, **Colnaghi**

*A Vase of Spring and Summer Flowers* by Simon Pietersz Verelst (1644-1710), the Dutch Golden Age painter, who came to London in 1669 where he caught the eye of the Duke of Buckingham and other aristocratic patrons. The diarist Samuel Pepys was fascinated by a picture he saw in Verelst’s studio. Pepys records a visit on 11th April 1669, to “a Dutchman newly come over, one Everelst, who took us to his lodgings close by and did show us a little flower-pott of his doing, the finest thing that ever I think I saw in my life – the drops of Dew hanging on the leaves, so as I was forced again and

again to put my finger to it to feel whether my eyes were deceived or no. He doth ask £70 for it; I had the vanity to bid him £20 – but a better picture I never saw in my whole life, and it is worth going twenty miles to see.” Later Verelst developed delusions of grandeur and went around calling himself “The God of Flowers”. Eventually the poor man went mad and died in poverty. **Johnny van Haeften**

## **PARTICIPANTS**

In addition to the dealers and auction houses already mentioned and illustrated here, 2021 participants also include:

**Brun Fine Art, Galerie Canesso (Paris), Ben Elwes Fine Art, Lullo • Pampoulides** (see *Revolution and Renewal* release), **Philip Mould & Company, Piano Nobile** (new participants), **Raccanello Leprince, Sladmore, Sotheby’s, Karen Taylor Fine Art, Trinity Fine Art, Galleria Carlo Virgilio, Walter Padovani, The Weiss Gallery** and print specialists **William Weston Gallery** (new participants).



Jean Pillement (1728-1808), *A moonlit rocky landscape with figures by a camp fire* (one of a pair), c. 1780-5, pastel on primed canvas, **Didier Aaron**; Valerio Castello (1624-1659), *Lot and his Daughters*, 1650s, oil on canvas, **Benappi Fine Art**

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## Notes to Editors

London Art Week offers five thousand years of fine art for sale from a community of leading international dealers, every one of which is a specialist in their field. The event fosters a collegial approach to the sharing of knowledge between dealers, collectors and museum curators from around the world, to further the understanding and appreciation of art from antiquity to the present day, with a focus on early, Medieval, Old and Modern works of outstanding quality.



Joseph Chinard (1756-1813), *Bust of a female artist presumed to be Madame Constance-Marie Charpentier* (1767-1849), marble with integral socle, c. 1800, Ht: 79cm, **Katz Gallery**; Pericle Fazzini (1913-1987), *Giuseppe Ungaretti's Cat*, 1953, bronze, Ht: 41.5cm, **Laocoon Gallery**