

**LONDON ART WEEK  
FOURTH ART HISTORY IN FOCUS SERIES  
New Talks announced, 8-18 March 2022**

London Art Week's *Art History in Focus* is back from 8th to 18th March 2022 for its fourth instalment. This interim series of online talks were first introduced during the pandemic in October 2020 to follow on from the successful digital events created for that summer's LAW. Visitors to the website will be able to read themed editorials and this year live exhibition tours will also take place over the course of a week.



**Why did so many female artists in pre-modern times focus on still-lives?**

Chloe Stead (Senior Global Director, Colnaghi) discusses with Calvine Harvey, (Vice President, Old Master Paintings Specialist, Sotheby's New York) the importance of female artists as still-life painters. They will be discussing the work of Fede Galizia (1578-1630), which contributed in a decisive way to the development of still-life in Lombardy and beyond. Other female artists from the 16th to the 18th century under the spotlight include Dutch painter Rachel Ruysch (1664-1750).



**Donatello - Celebrating the importance of the Renaissance master in the first major exhibition in nearly 40 years**

On the occasion of the once-in-a-lifetime exhibition *Donatello, the Renaissance*, opening from 19 March 2022 until 31 July 2022 at the Fondazione Palazzo Strozzi and the Musei del Bargello in Florence, London Art Week is proud to welcome the exhibition curator Francesco Caglioti (Professor of Medieval and Renaissance Art History, Scuola Normale Superiore, Pisa), Paola

D'Agostino (Director, Museo Nazionale del Bargello) and Arturo Galansino (Director General, Fondazione Palazzo Strozzi) in conversation with Katherine Zock (Vice President and Director, Friends of the Bargello).



### **The Académie Julian in the late 19th Century and how women artists were influenced by it internationally**

The talk starts with moderator Will Elliott (Elliott Fine Art) explaining how a painting of the studio filled with female students at the Académie Julian (1867-1968) by Lucie Attinger (1859-1928) got him interested in the importance of this French academy that allowed women to draw and paint nude models. From 1880, artists came from all over the world and enrolled at the Académie. While the talk will focus on women artists in Paris, it will also look at other schools to which female artists had access, and at the long-term impact

the academy had on their works and career. Vibeke Waallann Hansen (The National Museum of Art, Architecture and Design, Oslo), Anita Viola Sganzerla (Katrin Bellinger Collection) and Tom Edwards (Abbott and Holder) are joining this panel discussion.



### **The Grand Tour, the two Horaces and the Court of Florence (1740-1786) at Strawberry Hill**

Transporting the viewer into a virtual visit to one of the most beautiful and beguiling cities on earth, Florence, this panel will explore the most recent display *In Focus: The Grand Tour* on show at Strawberry Hill House & Garden, long-standing partner Museum of London Art Week.

A panel discussion with Silvia Davoli (Curator, Strawberry Hill House) and Emanuela Tarizzo (Art Historian).



### **Grace, sprezzatura & new discoveries: Parmigianino at The Courtauld**

In this panel, Dr Ketty Gottardo (Curator, Martin Halusa of Drawings, The Courtauld) and Dr Guido Rebecchini (Reader in Sixteenth-Century Southern European Art, The Courtauld) will present the research project behind *The Art of Experiment: Parmigianino at The Courtauld*, a display of the rich collection of Parmigianino's works in The Courtauld's collection. Following the

death of Raphael, Parmigianino who was famous for his graceful and elegant figures came to be considered as the new Raphael, notably by the artist and biographer Giorgio Vasari.

Introduced and moderated by LAW Chairman Stephen Ongpin (Director, Stephen Ongpin Fine Art) this talk aims to analyse the concept of Grace in Parmigianino's art, and unveil the latest discoveries resulting from this unprecedented research project conducted by the members of The Courtauld Conservation Institute.

~ ~ ~

More information on each talk will be available on [londonartweek.co.uk/events/](http://londonartweek.co.uk/events/) with most of them starting at 17.00 GMT. All talks are free and it is easy to sign up for them online. A few weeks after the event, the talks will be available on the website and on the London Art Week YouTube channel.

~ ~ ~

London Art Week Summer returns from 3-8 July 2022 offering the finest art for sale on the market today. It brings together specialists in drawings, paintings and sculpture, antiquities and the fine arts for the staging of exhibitions and the sharing of ideas and learning. London Art Week launched a digital platform in Summer 2020, and the event website has evolved into an exciting new platform hosting news, virtual events and academic articles about art of the past 5,000 years, from ancient to modern.

London Art Week is associated with exceptional art, offered by its participating dealers and three major UK auction houses, Sotheby's, Christie's and Bonhams. Collective knowledge and expertise is harnessed and shared through events involving dealers, museum partners, contributing art historians, experts and critics. While museum-quality works and discoveries are a dominant feature, London Art Week is about the best in all categories and outstanding works can be acquired for under £10,000.

ENDS

**PRESS CONTACT:**

For further information please email [press@londonartweek.co.uk](mailto:press@londonartweek.co.uk)

Pippa Roberts, [pr@pipparoberts.com](mailto:pr@pipparoberts.com), +44 (0)1707 262089 or

Silke Lohmann, [silke@exclamationpr.co.uk](mailto:silke@exclamationpr.co.uk), +44 (0)7932 618754