

LONDON ART WEEK ANNOUNCES EXHIBITIONS AND HIGHLIGHTS FOR THIS SUMMER



Didier Aaron, Raccanello Leprince and Ben Elwes Fine Art

London Art Week, taking place in galleries and online from Sunday 3 to Friday 8 July 2022, is pleased to introduce an exceptional series of wide-ranging selling exhibitions and highlights by this year's dealers. From important 16th century portraits to early Italian terracotta sculpture, Glasgow School modernism to 18th century Venetian drawings, an extraordinary collection of newly discovered works by some of the most important British artists of the 18th century to an equally extraordinary Renaissance *memento mori* carved boxwood Janus Head, gallery shows are not to be missed in person this July.

This year, London Art Week also introduces a special theme, Music & Dance, creating an artistic thread between galleries. Augmenting this theme is an exciting new partnership between LAW, Cromwell Place and the Philharmonia Orchestra, to present a series of chamber concerts in intimate gallery settings for those who enjoy music and art. The concerts will be held on Sunday, 3rd and Wednesday, 6th July and tickets at £20 per concert can be purchased via the LAW website.

MUSIC & DANCE

This summer's theme can be enjoyed across LAW's galleries, and online. A special tour will be offered to see some of the following highlights:

- **Ben Elwes Fine Art** will showcase the exhibition *Mozart and Beethoven: Portraits and Personality*, featuring works representing several famous musicians. Among them is an oil by Basile Lemeunier (1852 - 1922) of *The Child Mozart, a Spirit of Music, Conducts the Starling with his bow*, which was painted in May 1872.
- **Agnews** will show *A young lady playing the tambourine, possibly Miriam the prophetess, sister of Moses* by the Pseudo-Caroselli, a lively representation of music-making by a Caravaggist artist active in Rome in the early 17th century.



Lullo Pampoulides, Philip Mould & Company

- **Daniel Katz Gallery** will display a wonderful work by Jean-Pierre Dantan, known as Dantan Jeune (1800-1869), titled *La Loge Anglaise*. A patinated plaster from 1834, it shows Lord Sefton, Lord Adolphus FitzClarence (a son of William IV), Georges Humwell and Lord Allen, in profile. The quartet are sitting in a box watching a performance of the *Barber of Seville* with varying degrees of boredom. Whilst Dantan's caricatures were much appreciated in London in his day, only a few rare examples remain in British collections. Dantan lived in London for a time during 1833 and 1834. *La Loge Anglaise*, might have caused offence and precipitated his hasty departure from London in 1834. He made his fortune with these caricatures and ironically contributed to his subject's celebrity. Dantan seems to be the first academically trained artist to specialise in sculpted caricatures.
- **Philip Mould & Company** will present an exhibition, *A Speaking Likeness: Highlights of British Portraiture*, which will include Jonathan Yeo's portrait of English National Ballet artistic director and lead principal dancer, Tamara Rojo, from 2014.
- **Sam Fogg** will be showing a pair of leaves from an Italian late 15th century choirbook depicting images of birds, as part of the gallery's exhibition *Animals and Other Beasts* - one has a hen sitting on eggs, and the other shows a Hoopoe which is very unusual!
- **Didier Aaron** will exhibit *Paintings and drawings 1700-1900* and it will include a *Portrait of a musician* by Jacques(-André-Joseph) Aved, called le Camelot (1702-1766).
- **Lullo • Pampoulides'** exhibition *Vengeance, Scandal, Glory: Jules van Biesbroeck's lost balletic masterpiece* will centre on the artist's *Launch of the Argo*, painted for the Salon in Paris, where it was exhibited in 1890. This work by Van Biesbroeck (1873 - 1965) was considered lost until it was discovered in a private collection in his homeland Belgium in 2021.
- **Raccanello Leprince** will be showing a vibrant tin-glazed earthenware *Berettino maiolica dish with seated putto playing a lira da braccio* from 1520-30, which is attributed to the workshop of Pietro Bergantini, Faenza.



Daniel Katz Gallery, Sam Fogg, Agnews



London Art Week is pleased to be welcoming back **Moretti Fine Art**; their new gallery opens on the 1st July in time for LAW and the return of the art world to London for the classic season. They will be unveiling important Italian Old Masters.

HIGHLIGHT EXHIBITIONS

Miles Wynn Cato will be showing *British Art Rediscovered: Unseen Pictures, Untold Stories* at Gallery Ten, Cromwell Place (from Tuesday, 5th July). This ground-breaking exhibition includes 14 rediscovered paintings and drawings by some of the most important British artists of the 18th century - Thomas Lawrence, Thomas Jones, Angelica Kauffman, Joseph Wright of Derby and remarkably, five rediscovered pictures by Thomas Gainsborough. Over his 30-year career, Miles has a solid record of finding 'sleepers', and all of these works had been long lost, mis-catalogued or previously unrecorded. The pictures are also notable for stylistic reasons, or because the sitter or scene is exceptionally rare. In two instances (Gainsborough and Lawrence), the image on view is one of the artist's earliest known works to survive – so these significant new finds will shed fresh light on the early technique of these outstanding artists. A particular highlight are three paintings by early female artists, including a lost painting by Angelica Kauffman.



Colnaghi will exhibit a selection of the finest Old Master and Ancient Masterworks including Antonio Joli's (c. 1700-1777) *Paestum*, commissioned by Sir James Gray, 2nd Bt. (c. 1708 - 1773), the Envoy Extraordinary and Plenipotentiary in Naples from 1759-1764. It later entered the collection of the aristocrat, voracious collector and renowned Grand Tourist James Hugh Smith Barry (1746 - 1801), who was in Naples in the 1770s. *Paestum* hung among Smith Barry's unequalled collection of paintings and antiquities at Marbury Hall in Cheshire.



In addition, Colnaghi will also be inaugurating a new partnership - **Colnaghi Elliott Master Drawings** - founded between Colnaghi and Elliott Fine Art, with a presentation of exquisite works on paper on view in the iconic Colnaghi London library. *Works on Paper: 1800-1950* will include a magnificent *Head of a bearded man*, 1790, by Jean-Bernard Duvivier (1762 - 1837) among other highlights, combining Colnaghi's venerable tradition of handling art historically significant works on paper and Elliott Fine Art's interest in bringing to the fore important works by lesser-known figures.

Trinity Fine Art & Walter Padovani present *Sacred & Profane; Italian Terracotta Sculpture from the 16th to the 18th centuries* which includes Antonio Giorgetti's (Documented in Rome c. 1657 - 1669) beautiful *Head of an Angel* from circa 1663.



Georg Laue, **Kunstkammer Ltd.**, is a guest at **Stuart Lochhead Sculpture**, contributing to the gallery's exhibition of contemporary Vanitas Still Lives by Josep and Pere Santilari (Spanish, b.1959) by displaying an exceptional 16th century Renaissance *Memento Mori Janus Head*. Made by a German or Dutch master around 1550, the head is carved in boxwood with the utmost precision and consummate skill. Half of the head is carved as if covered with skin; the skull is exposed on the other side. This radical depiction of death, a *memento mori*, reminds the viewer of the transience of all earthly things and their own mortality.

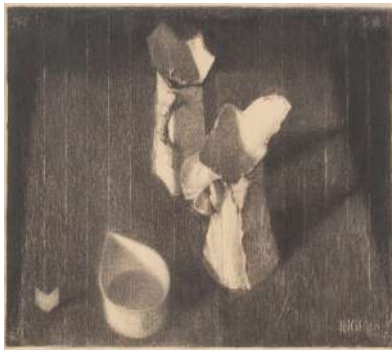
Another *Memento Mori* exhibition is being held at **The Fine Art Society**. It focuses on a series by the Scottish photographer and director, David Eustace. The works are centred on the transience of life and Eustace's disbelief in death as a permanent state, his arresting documentation of decaying flowers serves as a reminder of our own fragility. In an additional exhibition, the gallery highlights the work of The Glasgow Boys, a loose collective of Scottish artists working in the late 19th and early 20th centuries that rose to prominence in the 1880s. With their enthusiasm for a new radical naturalism, the Glasgow Boys placed themselves at the forefront of British art, primed to take on an aesthetic which signalled the beginnings of modernism in Scotland.



Benappi Fine Art is showing *The Pull of Paris: the city's attractions and influence on artists throughout Europe*. At the turn of the 20th Century Paris had cemented itself as the foremost centre for art in Europe. Artists from far and wide, pulled by the gravity of the city, travelled to be inspired, study and work. This international atmosphere of different cultures and ideas added to the vibrancy, and in turn, the production of modern art. This small exhibition focuses on specific artists from Italy, including Libero Andreotti (1875-1933) and Scandinavia, who worked and studied in Paris during the early 1900s, and considers how this came to influence their own oeuvre.

Stephen Ongpin Fine Art's Summer Exhibition will celebrate 18th century Venice. The exhibition *Settecento Veneto: Venetian Drawings of the Eighteenth Century* and its accompanying scholarly catalogue, will include 48 drawings by several of the finest Venetian draughtsmen of the period, including Canaletto (1697-1768), Rosalba Carriera (1673-1757), Francesco Guardi (1712-1793), Giovanni Battista Piazzetta (1682-1754), Giambattista Piranesi (1720-1778), Marco Ricci (1676-1730), Giambattista Tiepolo (1696-1770) and Domenico Tiepolo (1727-1804).

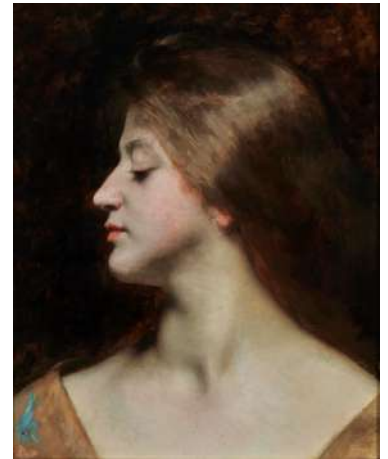




Abbott & Holder will be holding an exhibition titled *Still Life; Drawings by John Sergeant (1937 -2010)*.

HIGHLIGHT WORKS

Elliott Fine Art also presents 'Paintings: 1850-1900' featuring two works by Italian artist Juana Romani (1867-1924), who from 1887 spent time in Jean-Jacques Henner's studio as a model and student. Critics praised her work, including Camille Mauclair, who wrote in 1901: "Mlle. Romani's pictorial temperament is of an energy very rare amongst female painters, yet is however not weighed down by masculine pretensions." The two paintings on view, *Femme au fond rouge* and *La Vénétienne*, are fine examples of her work. The former's original title is lost, but almost certainly depicts an Italian literary or historical heroine, and it likely dates to the turn of the century. Without doubt it is one of the artist's highest pictorial achievements. In *Femme au fond rouge* we see Romani at the height of her talent and fame, just a few years before her hallucinations would confine her to a psychiatric hospital, leading to her subsequent obscurity, which is only now being overturned. *La Vénétienne*, a porcelain-skinned beauty turning her head in profile, is a significant rediscovery within the artist's oeuvre, marking an important step in her stylistic development as well as shedding light on her links with Henner. The work is visible behind the artist in the famous photograph taken of her by Edmond Bérnard in 1892 in Ferdinand Roybet's studio.



Lowell Libson & Jonny Yarker Ltd. have an exceptional full-length portrait by Hugh Douglas Hamilton (1739–1808) of *George Clavering Cowper, 3rd Earl Cowper*. The pastel from 1785 with a lovely inscription on the dog's collar 'Cowper' has remained in the sitter's family by descent. Cowper was one of the outstanding figures in 18th century Florence, and Hamilton one of the greatest Irish portraitists of the period. Cowper spent most of his adult life in Florence where he lived magnificently, pursuing a range of cultural, political and scientific interests. Cowper championed Handel, and patronised a stream of artists, including Johan Zoffany from whom he acquired the Niccolini-Cowper Madonna and Small Cowper Madonna, both by Raphael and both now in the National Gallery of Art, Washington. He also sponsored a number of scientists including Alessandro Volta's work on electromagnetism. Hugh Douglas Hamilton resided in

Florence for two years, studying in the Uffizi and producing portraits of Grand Tourists as well as members of the resident British community. His portrait of Cowper is undoubtedly the masterpiece from his time in the city, an astonishingly virtuosic work which demonstrates Hamilton's mastery of the medium of pastel.

Patrick Bourne & Co will show important works by British artists they have collected especially for LAW. One of the highlights is an important finished study by Sir David Wilkie (1785-1841) for *The Village Festival (or Holiday)* which is a well-known work in the collection of Tate Britain. Wilkie continued working on this version even after the larger one was sold to John Julius Angerstein (and in so doing making Wilkie the first living artist to enter the National Gallery!) and has the same exquisite detail. The condition is extraordinary, it is very well preserved and has suffered no interventions over the years.



Charles Beddington Ltd will have a painting by Sir William Nicholson (1872-1949) on view. In the 1930s, when Sir Winston Churchill wasn't in political office, Nicholson spent a lot of time at Chartwell. First to paint a portrait of Winston and Clementine, but later to teach Sir Winston Churchill to paint. Churchill was particularly fond of his black swans and this painting from 1934 is one in a series of three Nicholson painted. It was possibly given to Sir Winston's brother Major John Spencer-Churchill after one of his stays at the Kent estate and a similar painting was in

Clementine's collection and both paintings were exhibited in Nicholson's National Gallery exhibition in 1942. After John's death, this painting also became part of Clementine's collection where it remained until the sale of her collection at Christie's in 1977.

Rountree Tryon Galleries will of course be showing several remarkable equine paintings, but their exhibition will also include an oil on canvas by Frank Owen Salisbury, R.I., R.O.I. (1874-1962). *Intercepting Doodlebugs over the south coast, 1944* was painted for the Defence Committee, and commissioned by Duncan Sandys, who was married to Diana, the eldest daughter of Sir Winston Churchill. Sandys had previously commissioned Salisbury to paint a portrait of his father-in-law in 1943. Churchill and Sandys were also professionally linked, with the Prime Minister asking Sandys to chair the War Cabinet Committee for defence against German V-weapons, redeploying Anti-aircraft guns from the North Downs to the south coast and assigning fighter aircraft to intercept the rockets. The location is thought to be St Margaret's Bay near Dover, Kent.



Guy Peppiatt Fine Art is delighted to present a previously unrecorded early work by Joseph Mallord William Turner, R.A. (1775-1851), one of a number of Oxford views dating from 1793. Another version with differing figures is in the Tate Gallery (T.B. XIV-C). This one shows *St Mary's Church and the Radcliffe Camera from Oriel Lane, Oxford*.

James Mackinnon's exhibition, *18th & 19th Century British and European Paintings, Oil Sketches, Watercolours and Drawings*, includes a watercolour by John Robert Cozens (1752 - 1797) of *William Tell's Chapel by Lake Lucerne* from 1778. The appearance of an unrecorded watercolour by John Robert Cozens is a notable event, the more so as it has remained in near pristine condition with no colour loss. The importance of Cozens in the history of English watercolour cannot be overstated, given the influence his works exercised over both Girtin and Turner. The impact of his trip through Switzerland to Italy in 1776 in the company of Richard Payne-Knight (1750-1824) of Downton Castle and his subsequent stay and travels there until 1779 were an essential element in his highly personal development of a style.



Brun Fine Art will show *Madonna with Child and a Bishop Saint* by Francesco Marmitta (1464 - 1505), one of Parma's greatest painters before Correggio, but mainly known as a goldsmith and crystal carver, as well as an exquisite and rare illuminator. Panel paintings by the artist are very scarce. The present panel, still unpublished, is considered the second altarpiece attributable to him and perhaps one of his last works.

The Weiss Gallery has a collection of important highlights, among them an intriguing portrait of an Elizabethan courtier circa 1590, probably Sir Thomas Drake of Buckland Abbey, Yelverton (1556 - 1606) by Hieronimo Custodis (fl.1585 - 1593). The painting has an interesting inscription in the upper left of the oil 'Fatto a tempo' ['done/ made in time']. Presumably commissioned by the sitter, it went to his daughter Elizabeth Bampfylde (1592 - 1631) and stayed in the family for several centuries. The exhibition will also include two 17th century examples of courtiers in their finery, one male and one female, which give a good representation of court life at the time.



A monumental early 19th century six-light candelabrum centrepiece with a piping satyr, made by Paul Storr (1771-1844), will take centre stage at **Koopman Rare Art**. This model of triform centrepiece with piping satire seems to have been first made in 1809 for the Prince Regent. A pair is still in the Royal Collection, which had been invoiced as "a very large Ornament for Center of the table, and for an astonishing £2.017 16s. The figures of the satyrs were probably modelled by sculptor William Theed II, a member of the Royal Academy, and may have been modelled on a Renaissance bronze by Andrea Riccio (1470-1532).

Tomasso will have a wonderful bronze of *Il Porcellino* (The Wild Boar), based on the famous ancient marble excavated in Rome in the mid-16th century, which made its way to Florence and led to many artists making casts of it. Since then it has been admired for its naturalism and artistic quality, and was historically associated with the legend of the Calydonian Boar killed by the young hero Meleager. This one by Giovanni Francesco Susini (1585-c.1653) was made in Florence in the first half of the 17th century and is an exquisitely cast small-scale model of the celebrated antiquity.



Bonhams, Christie's and Sotheby's will hold their evening auctions during LAW with a selection of highlights including a Nymph by Lucas Cranach I at Christie's, a battle scene by Willem van de Velde the Younger at Sotheby's and a trompe l'oeil still life by Edward Collier at Bonhams.



PUBLICATIONS



Many exhibitors are publishing catalogues with their exhibitions for LAW including the anticipated Albrecht Dürer *Virgin and Child* catalogue at Agnews, where it is still possible to see this masterpiece and find out more about the research on its recent discovery. Miles Wynn Cato's exhibition will also have a print and digital catalogue with all the discoveries within his exhibition at Cromwell Place. Another notable catalogue will be produced for Stephen Ongpin's exhibition.

London Art Week is a major showcase of the finest works the art market has to offer from leading international galleries and auction houses, in London and abroad. LAW aims to offer the very best paintings, drawings, prints, sculpture and objects, dating from Antiquity to the 20th Century.

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CROMWELL PLACE

Cromwell Place is a Membership organisation offering a first-of-its-kind exhibition, entertaining, and working space in central London, in the heart of South Kensington's museum district. Designed in 1858 by Sir Charles James Freake, the five Grade II listed townhouses contain 15 unique gallery spaces ranging from 22 square metres to 143 square metres, permanent and shared offices, open desks, meeting rooms, viewing rooms, art storage, Customs Warehouse Authorisation, Temporary Admission Status and a Club Room. Cromwell Place is home to some of the world's most exciting galleries, collectors, dealers and advisors: with specialities ranging from Antiquities and Old Masters through to Contemporary Art. Membership is open by application.

THE PHILHARMONIA

The Philharmonia is a team of 80 musicians, of 16 different nationalities led by their Principal Conductor Santtu-Matias Rouvali. Resident Orchestra at the Southbank Centre in the heart of London, they also have residencies in Bedford, Canterbury, Leicester, Basingstoke, at Garsington Opera and at the Three Choirs Festival. Touring regularly across Europe and the US their online performances have reached listeners from Fiji, Sudan and Indonesia to high above the Arctic Circle in Norway. Founded in 1945, the Philharmonia is a registered charity supported by their patrons and Arts Council England.