

London Art Week Summer 2018

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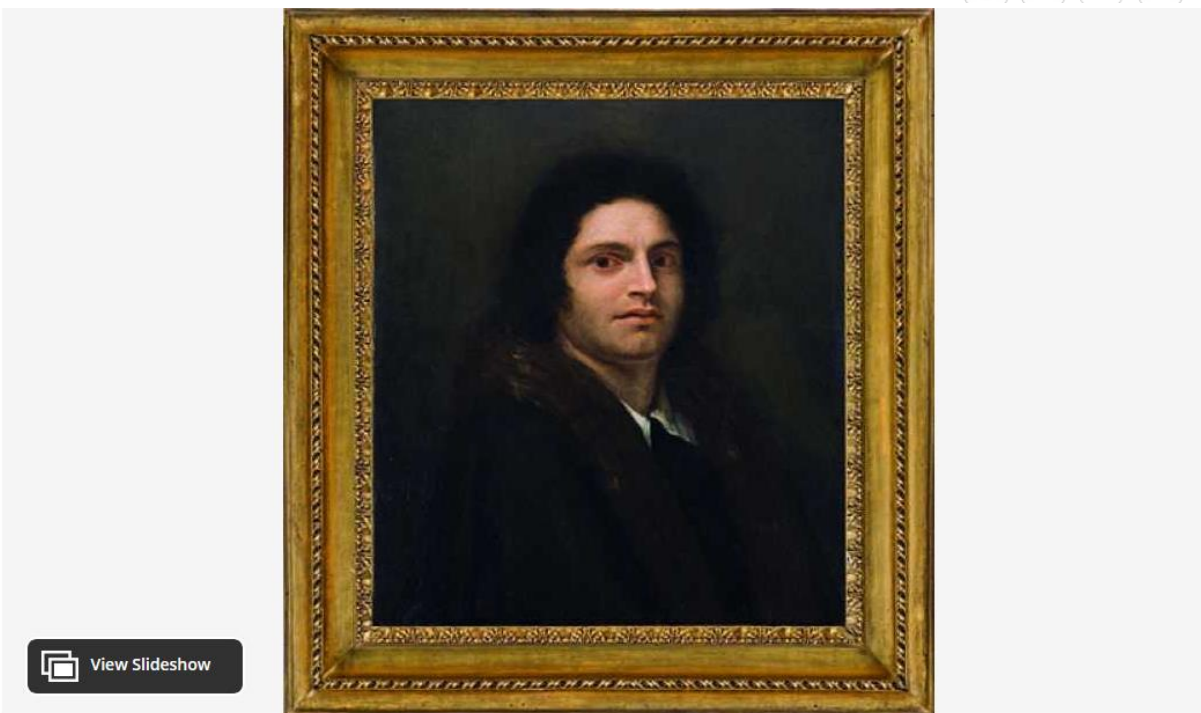
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London Art Week Spectacular: 40 Galleries, Art From Old Masters to Boldini: Preview

BY MARK BEECH | JUNE 26, 2018



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Antonacci Lapicciarella Fine Art ITALIAN PAINTING THROUGH FIVE CENTURIES Antonio Canova (Possagno 1757 – Venice 1822) "Self-portrait of Giorgione" Oil on wood, 72.5 x 64 cm Price "approaching 1 million pounds" (Antonacci Lapicciarella Fine Art)

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London Art Week

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London Art Week is back. Paintings on offer vary from a six-figure [Giovanni Boldini](#) portrait to a rediscovered masterpiece by [Antonio Canova](#). There are also works by [Artemisia Gentileschi](#), [Tintoretto](#) and [Thomas Gainsborough](#) — as well some smaller sketches for budget sums. The coordinated events are staking a strong claim to be one of the premier arts events in the British capital and one of the most important weeks in the European art market calendar.

London Art Week (LAW) is based around 40 eminent commercial galleries in Mayfair and St. James's. High-end dealers are staging exhibitions from the scholarly and sober to the showy. The LAW's opening night is June 28 with events through to July 6. The week also includes Old Master auctions and events attracting collectors, connoisseurs and museum curators to the capital. (Masterpiece London runs from June 28 through July 4.)

Ariadne Galleries
The Weiss Gallery
Tomasso Brothers Fine Art
Jean-Luc Baroni Ltd

ARTISTS
Giovanni Boldini
Antonio Canova
Artemisia Gentileschi
Tintoretto
Thomas Gainsborough
Johannes Bronckhorst

Works being offered at well in excess of £1 million (roughly \$1.33 million) include Boldini's "Portrait of Madame Eugene Doyen," dating from 1910, offered by Robilant+Voena.

Boldini enjoyed international fame as one of the most celebrated society portrait painters of the Parisian Belle Epoque. The sitter in this painting was the wife of a Paris surgeon, whose private medical institute attracted a wealthy clientele. Another Boldini, "Female Nude With Black Stockings" from about 1885, is on offer at Maurizio Nobile Gallery.

Canova (1757-1822) is back in the news, with one of his long-lost busts being offered at Sotheby's in July with an estimate of more than £1 million. Now London Art Week is showing another of his rediscovered works with a price of about £1 million. This one is a painting that was an 18th-century art world prank. The oil-on-board work appears to be a self-portrait of the Venetian Renaissance master Giorgione. It is an elaborate joke by Canova made on commission for an Italian senator. It was even painted over a 16th-century portrait of the Holy Family

to make it look more authentic. The talking-point painting is at Antonacci Lapicciarella Fine Art.

Works at the cheaper end of the scale, less than £5,000, include a colorful ink study of a flying cricket insect by the Dutch artist [Johannes Bronckhorst](#) from Galerie Lowet de Wotrenge. For less than £1,000, there are several drawings at Lowell Libson & Jonny Yarker.

Everyone will have their favorites, and it is hard to pick from so much on offer. Some of these best exhibitions are likely to be:

- Late-Medieval and Renaissance Textiles at Sam Fogg;
- By the Book: European Ceramics from Engraved Sources at Raccanello Leprince;
- Three Centuries of British Art at Martyn Gregory;
- Watteau to Gauguin: French Drawings of the 18th and 19th Centuries at Stephen Ongpin Fine Art;
- Texture at Ariadne Galleries;
- Faces and Fashion at The Weiss Gallery.

In addition to Gregory's "British" exhibition, many dealers have historic works by past Royal Academy members, making reference to the academy's 250th anniversary. These dealers include Bagshawe Fine Art, Ben Elwes Fine Art, Tomasso Brothers Fine Art and Jean-Luc Baroni Ltd.

SLIDESHOW (15 images)

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Antonacci Lapicciarella Fine Art

ITALIAN PAINTING THROUGH FIVE CENTURIES

Antonio Canova
(Possagno 1757 – Venice 1822)

"Self-portrait of Giorgione"

Oil on wood, 72.5 x 64 cm

Price "approaching 1 million pounds"

A sensational rediscovery of a daring painterly trick played by **Antonio Canova** on the greatest artists in Rome. Canova presented the work, *Self-portrait of Giorgione*, to his fellow artists as an original. His peers adored it, and thanks to the mastery with which Canova had painted it, acclaimed it as an authentic work by the revered Venetian 16th-century painter. *Self-portrait of Giorgione*, famed in art history circles, had been thought lost since it was painted.


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Robilant+Voena

Society Portraits

Giovanni Boldini
(Ferrara 1842 – 1931 Paris)

Portrait of Madame Eugène Doyen
1910

Signed and dated 'Boldini 1910' (lower left); Inscribed 'Mme Doyen' (on the reverse)

Oil on canvas
225 x 112.7cm

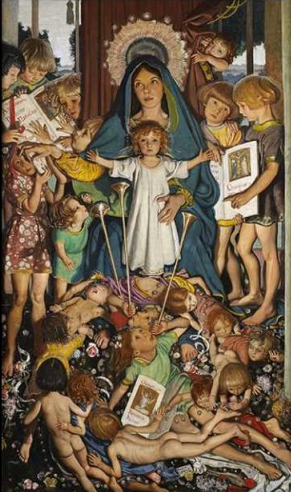
Exhibitions (include) Paris, Société Nationale des Beaux-Arts, *Catalogue illustré du Salon de 1910*, April-June 1910, p. VII, no. 134; Ferrara, Casa Romel, *Giovanni Boldini*, July-October 1963, p. 31, no. 44; Forlì, Musei San Domenico, *Boldini. Lo Spettacolo della Modernità*, February-June 2015, n. 208.

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Bagshawe Fine Art

MARK LANCELOT SYMONS (1887-1935)

Lauda Sion
c.1928

Oil on Canvas

Signed lower right

Canvas size 40 1/2 x 24 inches

Framed 49 1/2 x 33 1/2 inches

In what is presumed to be the Artist's original frame

Provenance: Acquired directly from the artist by the family of the previous owner.

Exhibited: London, Royal Academy of Arts, 1928, no. 559

Literature: Stephanie Wines, *Mark Symons*, London, Sheed and Ward, 1937, p. 34; *The Tablet*, 11 May 1929, p. 632; *The Tablet*, 16 June 1928, p. 811

£95,000

The highly gifted Mark Symons remains one of the more enigmatic figures in the field of British art. He was born in Hampstead in 1887 and brought up in Sussex. His father was the artist William Christian Symons and a cousin was Arthur Symons, the editor of the *Savoy*. The family was staunchly Roman Catholic and William Symons had done decorative work in Westminster Cathedral; Whistler, Sargent and Brabazon were family friends. Mark Symons studied at the Slade 1905-9, winning a two-year scholarship 1906-7. However, on leaving he decided that his real calling was to the priesthood. Ill health caused him to postpone a decision, but he prayed incessantly, made numerous retreats and worked for the Catholic Evidence Guild (1918-1924).


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Tommaso Brothers Fine Art


TOMASSO XXV
ROME, 18th century
Equestrian Monument of Emperor Marcus Aurelius
After the Antique
Statuary marble
102 cm (40 in.) high, 38 cm (15 in.) wide, 80 cm (31 1/2 in.) deep
INSCRIBED: I POPLI SARANNO FELICI QVANDO AVRANNO DEI FILOSOFI
PER RE O CHE I LORO RE SARANNO DEI FILOSOFI - *The people will be happy when they will have philosophers as kings or when their kings will be philosophers*
PROVENANCE: Private collection, Rome, since the beginning of the 20th century

Priced in the region of £750,000

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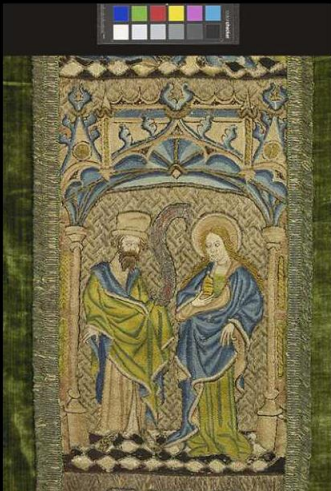


Burzio
Sebastiano Novale (attrib.)
An important late baroque Venetian ebony, mother-of-pearl and metal inlaid table top, Venice c1700.
on a later beautiful continental stand en suite, 1860 circa, Ferdinando Pogliani workshop, Milan.
£50,000.00
Height: 30,3 inc. (77 cm)
Width: 44 inc. (111,5cm)
Depth: 24,4 inc. (62 cm)

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Sam Fogg

LATE-MEDIEVAL AND RENAISSANCE TEXTILES
Three panels of *opus anglicanum* with paired saints in niches
England
c. 1400
Embroidery of silver-gilt metal-wrapped thread and coloured silks on linen
Dimensions vary
Prices in the exhibition start from around £6000 to around £350,000


Opening 14 June to 13 July, this exhibition will showcase some 40 examples of **European textiles from the period 1400-1600**, with a focus on embroideries such as *opus anglicanum* (literally translatable as 'English work'), Renaissance velvets, lavish household linens, tapestries, 'Perugia tablecloths' and luxury Ottoman textiles created for the European market. A fully-illustrated catalogue will present each work alongside images of contemporary paintings by artists such as **Carlo Crivelli** to show the textiles in 'real life'.

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Lowell Libson & Jonny Yarker Ltd

SPIRIT AND FORCE OF ART: DRAWING IN BRITAIN 1600-1730

WILLIAM BYRON, 4th BARON BYRON
(1669-1736)

A Tree Struck By Lightning

Watercolour over pencil on laid paper
7 1/4 x 10 1/2 inches; 200 x 265 mm

Inscribed and dated 'A Tree Struck by Lightning 1718', lower left

Prices in the exhibition start from just under £1000

A tree by Lord Byron's great-grandfather

The rise of drawing in Britain saw gentlemen take up art. The exhibition includes an amazing image of a tree struck by lightning made in 1718 by William Byron, 4th Baron Byron, the great-grandfather of the famous poet. The watercolour points to both the interest in recording natural phenomena and important evidence for the pre-history of landscape watercolour in Britain.


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Lullo Pampoulides

Alessandro Calegari
(Brescia, after 1699-after 1764)

Adoring Angels

Late 1730s

Carrara marble; minor repairs to various fingers; one hand carved separately

75.5 cm. high, each

Provenance:

Possibly the two missing angels carved by Alessandro Calegari in circa 1737 for the altar of San Pellegrino Laziosi in Sant'Alessandro, Brescia that was dismantled in the 19th century.

£80,000 the pair

These two, newly attributed, works are exceptional survivals by the north Italian late baroque sculptor Alessandro Calegari.

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Jan Muller

Life and Death

Robert Griffier
(London 1688-1750)

Merry making on the ice

oil on copper

42 x 54 cm

Signed lower right

Provenance: Bernheimer

95,000 euros


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Guy Peplatt

18TH AND 19TH CENTURY BRITISH DRAWINGS AND WATERCOLOURS

Walter Greaves
(1846-1930)
Portrait of James McNeill Whistler (1834-1903) at his Easel
Signed upper right: W. Greaves
Pen and black ink and pencil heightened with white chalk on buff paper
22.8 x 15.5 cm (9 x 6 in)
Provenance:
Bought at J.S. Maas & Co, London, 1968;
By descent to the present owner
Exhibited:
London, J.S. Maas & Co., *Christmas Exhibition*, 1968, no.71
Walter Greaves was the son of a Chelsea boat-builder who used to ferry Turner across the river. He and his brother Henry did the same for Whistler from 1863 when the latter moved into Lindsey Row, Chelsea (now Cheyne Walk). Walter and Henry soon became Whistler's studio assistants, assisting with the preparation of his colours and learning to paint. Walter, the most talented artist of the two, adopted Whistler's style and dress and specialised in painting views of Chelsea. Apart from an exhibition at the Goupil Gallery in 1911, he achieved little success and died penniless in a poorhouse.
£7,500

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Robilant+Voena

Society Portraits


Artemisia Gentileschi
(Rome 1593-after January 1654 Naples)
Portrait of a Man (Antoine de Ville)
1630-1635
oil on canvas
204.5 x 109.2 cm
Signed with initials in the silver trinkets worn around the sitter's neck
Provenance: Private Collection USA

Priced in the region of EUR 3 millions

A very rare signed male portrait of Antoine de Ville, a military engineer, by **Artemisia Gentileschi**, one of the most highly regarded female artists of the Baroque. This **recently attributed** work is a very important addition to the few portraits known in the oeuvre of this 17th century artist who is famed mainly for her powerful depictions of Old Testament heroines, though contemporary sources testify that she was also celebrated for her portraits.

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The Weiss Gallery


FACES AND FASHION

Friesland School, 1603
A young boy aged 3 holding a kolf club and ball
Oil on panel
41½ x 31 in. (107.3 x 78.7 cm.)
Painted 1603
Inscribed upper left: 'ANNO 1603/ AETAT. SVAE. 3'

Provenance:
Private collection, France;
with The Weiss Gallery, London, until 2006;
Private collection, UK

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Bagshawe Fine Art

ÉDOUARD-BERNARD DEBAT-PONSAN
(1847-1913)

Sketch for Le Massage, Scene de Hammam

Oil on Panel
16cms x 22.5cms
Signed
Pried at 12,000 Euros

A beautiful little compositional sketch for one of France's icons of orientalism, has come to light with London dealers Bagshawe Fine Art, who will show it at London Art Week. The work, a small intimate sketch (16 x 22.5cms), is a *première pensée* in oil for Édouard Debat-Ponsan's famous painting of *Le Massage, Scène de Hammam*, (*The Massage, Scene in a Turkish Bath*) which hangs in the Musée des Augustins in Toulouse. The finished work has become a must have painting for almost any serious show of Orientalist Art and this fascinating little sketch shows just how the work began to formulate in the artist's head before leading on to the finished work - now his acknowledged masterpiece.

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Maurizio Nobile Gallery

ALESSANDRO ROSI : THE EXHIBITION OF A MASTERPIECE

GIOVANNI BOLDINI
[Ferrara, 1842 - Paris, 1931]

Female Nude With Black Stockings
c. 1885
Oil on panel, 33 x 55 cm
Signed lower left: Boldini


By the late 1870s Boldini moved away from the Goupil style to portraiture, a genre he already enjoyed, particularly portraits of women. The protagonists of these works are undeniably beautiful, daringly nude or dressed *à la page*, always relaxed and proud. These women are concentrations of modern Parisian life, that energy *in progress* that Boldini elaborates via an extraordinary dynamism of line that always folds at whim, almost wanting to transform itself into something abstract.

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Galleria del Laocoonte (exhibiting w/ Galleria W. Apolloni)

FROM SECESSIONISM TO FUTURISM

Mori Marisa
(Firenze 1900-1985)

La divisione meccanica della folla (Mechanical Division of the Crowd)
1933
olio su cartone (oil on plywood)
71 x 100 cm

Marisa Mori was a talented pupil of Felice Casorati who converted to Futurism under the influence of Marinetti. A daring non-conformist painter, and a fearless plane acrobatic pilot, she flew over Turin together with Marinetti.

After the Fascist anti-Jewish laws she abandoned Futurism and pursued her personal stylistic course. Until the end of her life she worked for the theatre as costume and set designer and even actress.

The special value of her art in all realms - even sculpture - is the result of her inborn talent for drawing, as many remarkable sheets from her early training in Casorati's studio demonstrate. The very first drawing she made the very first day she attended her master lessons will be shown, alongside her best essays in painting in her dreamy realistic style and her visionary futurist dreams.

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