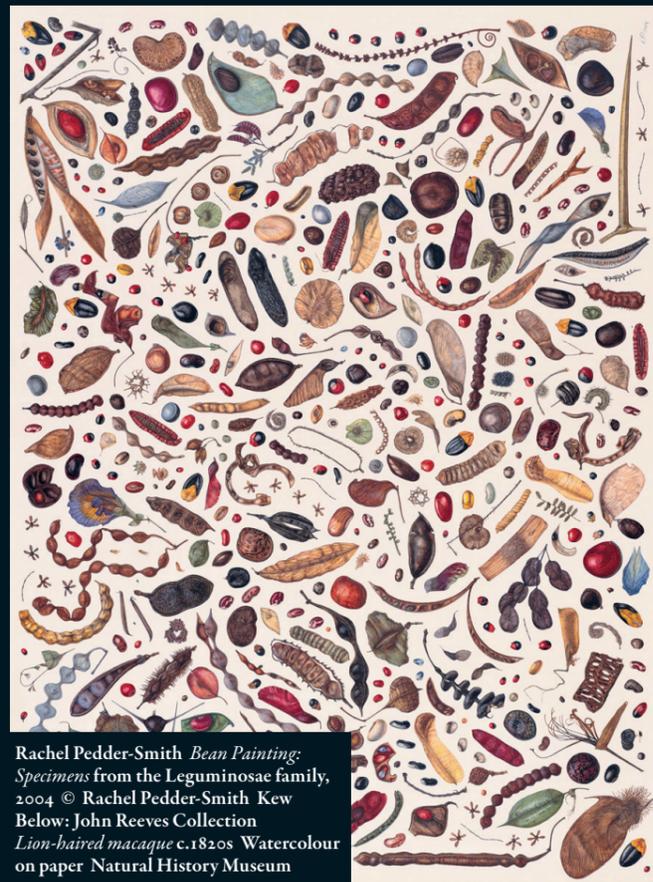


ARTS

by Harvey Wilks



Rachel Pedder-Smith *Bean Painting: Specimens from the Leguminosae family*, 2004 © Rachel Pedder-Smith Kew
Below: John Reeves Collection *Lion-haired macaque* c.1820s Watercolour on paper Natural History Museum



WATERCOLOUR

16 February – 21 August 2011 Tate Britain Millbank London SW1P 4RG

Envisage a picture which epitomises the medium of watercolour and one's impression may be limited to a Turner seascape or a Parisian street scene. With a view to acquaint observers with the long and remarkably diverse history of what is unquestionably the most accessible medium of paint, the collection will include works from as early as the Middle Ages, placed alongside progressive studies by contemporary modern artists, who have scrutinised and expanded upon the vast potential of watercolour, such as Tracey Emin and Patrick Heron. For information visit www.tate.org.uk

HOPPÉ PORTRAITS: SOCIETY, STUDIO AND STREET

17 February – 30 May 2011
National Portrait Gallery St Martin's Place
City of London WC2H 0HE

Born in Germany in 1878, Emil Otto Hoppé became one of the most celebrated photographers of the twentieth century; everyone who was anyone – from Kings and Queens to authors and world-famous scientists – is likely to have sat for him during his 40-year-long career. During the spring of 2011 the National Portrait Gallery is hosting the first major exhibition of Hoppé's work in over 30 years, featuring more than 80 portraits of celebrities from the early 1900s, along with some 50 pictures from his study of British street life during the 1920s and 1930s. For information visit www.npg.org.uk



Emil Otto Hoppé *Margot Fonteyn*, 1935 © 2010 Curatorial Assistance, Inc. / E.O. Hoppé Estate Collection

FOCUS/UNFOCUS BY SIMON GALES

17 February – 12 March
Jonathan Cooper Park Walk Gallery, 20 Park Walk,
London SW10 0AQ

This exhibition sees the artist exploring new ways of "making images" by presenting powerful subjects in simple compositions, striking contrast and vivid colour. With areas of Gales' paintings left seemingly out of focus, the viewer consciously tries to adjust and is unwittingly absorbed into the frame. For information visit www.jonathancooper.co.uk



Simon Gale *Ice Water*, 30 x 45cm, oil on linen mounted on panel.

MODERN BRITISH SCULPTURE

Until 7 April 2011
Royal Academy of Arts Burlington House Piccadilly,
London W1J 0BD

The Royal Academy of Arts is hosting a selection of works exemplifying the development of British sculpture, drawing attention to key international influences throughout the twentieth century. The exhibition – the first of its kind in 30 years – will compel the viewer to throw out preconceptions of what sculpture is, or should be, by showcasing a variety of works in contrast from one another, by artists from all angles of the discipline, including Alfred Gilbert, Damien Hirst and three former presidents of the Academy. For information visit www.royalacademy.org.uk



Bill Woodrow *Electric Fire with Yellow Fish*, 1981 Electric fire, enamel and acrylic paint 27 x 37 x 19 cm Waddington Galleries, London Photo courtesy Waddington Galleries, London

ALICE'S ART



Alice Foster is a picture researcher at Thames & Hudson publishing house, working mainly on art and history titles. She has lived in London since graduating from Edinburgh University in Art History in 1999.



Image courtesy of The Bridgeman Art Library, London

LUCA CARLEVARIJS

THE REGATTA ON THE GRAND CANAL IN HONOUR OF
FREDERICK IV, KING OF DENMARK AND NORWAY, 1709

Oil on canvas, 135 x 260cm

Nationalhistoriske Museum, Frederiksborg, Hillerod, Denmark

This painting by Luca Carlevarijs (or Carlevaris, 1663-1730) is currently on display at the exhibition, Venice: Canaletto and his Rivals at the National Gallery in London. Carlevarijs is not well-known today, but was of huge importance as the first great painter to establish the art of vedute, or views, of Venice. This particular painting set the precedent for regatta compositions for most of the Venetian painters to follow. Canaletto, much more well-known to us, was greatly indebted to his forerunner Carlevarijs.

Here Carlevarijs's lively and colourful scene on the Grand Canal documents the regatta held to honour the visit of

King Frederick IV of Denmark and Norway to Venice. Frederick IV is in a boat in the foreground, dressed in red and accompanied by gondoliers in his livery of red and gold. They are heading towards the Palazzo Foscari on the left side of the painting. Frederick IV was so impressed by the regatta that a contemporary commentator said that 'he never stopped displaying the greatest pleasure and interest in the spectacle'. Frederick IV returned to Denmark with Carlevarijs's painting as a souvenir of his stay. Carlevarijs painted several versions of the scene and an engraving was also made.

MASTERPIECE A MONTH

Until December 2011
Dulwich Picture Gallery, Gallery Road
Dulwich, London SE21 7AD



Jean-Auguste-Dominique Ingres, *Comtesse d'Haussonville*, 1845 Oil on canvas, 131.7 x 92 cm, The Frick Collection

Founded following the death of Sir Francis Bourgeois in 1811, the Dulwich Picture Gallery will celebrate its bicentenary year by displaying a masterpiece a month on the focal point of the gallery's enfilade. A collection of inimitable treasures from around the world, including pieces by Van Gogh, Velazquez, Constable, Rembrandt and Domenichino will appear on the masterpiece calendar. For information visit www.dulwichpicturegallery.org.uk