



COURSE DESCRIPTION

VELÁZQUEZ

Código 801682

NATURE	ELECTIVE	COURSE	4º
ECTS	6	SEMESTER	2ND
AREA	HISTORY OF ART		
DEPARTMENT	HISTORY OF ART II (MODERN)		
PROFESSOR	PROF. MIGUEL HERMOSO CUESTA, DEPT. OF HISTORY OF ART II, BUILDING 'B', 9TH FLOOR, OFFICE 23. E-MAIL: mhermos@ucm.es		

BRIEF DESCRIPTION

This course will study the life and work of Diego Velázquez (1599-1660), Court painter to the king Philip IV, in the context of the European and Spanish art of his age. To this end the study will include a panorama of the arts in Seville and Madrid at the beginning of the 17th century and the importance that the two journeys to Italy would have on the art of Velázquez.

The course will include the discussion of written sources and the iconography of Velázquez's paintings in detail as well as the influence that his art has exerted in modern and contemporary art, from his first disciples to the 21st century.

RESULTS

On successfully completing this subject, students will be capable of achieving the following results:

1. Describe the evolution of Velázquez's art.
2. Identify the works painted by Velázquez and distinguish them from the ones painted by his followers.
3. Properly use diverse kinds of primary and secondary sources relevant for the study of Velázquez's art.
4. Apply correctly the terminology found in historiography concerning the study of Velázquez.
5. Detect and understand the influence of Velázquez in contemporary art.

TOPICS INCLUDE - Syllabus

1. Introduction, Velázquez in his time.
2. Seville at the dawn of the Golden Age, the first works by Velázquez (1599-1623).
3. A painter in Madrid, the Court of Philip IV (1623-1629).
4. The first trip to Italy (1629-1630).
5. Painter and courtesan in Madrid (1631-1648).
6. The second trip to Italy (1649-1651).
7. Painter of kings and King of painters. The last ten years of Velázquez (1651-1660).
8. The influence of Velázquez's art.



SKILLS

By completing this course, students will be capable to:

- Identify the works painted by Velázquez, achieving an advanced knowledge about them.
- Distinguish Velázquez paintings from the ones painted by his followers.
- Establish the relationships between Velázquez and his historical, social and cultural context.
- Properly use diverse kinds of sources relevant for the study of Velázquez's art.
- Know the specific methodology, terminology and bibliography related to Velázquez, learning how to transmit them adequately, both orally and written.
- Develop an individual work, participate in team work, and work with time and space restrictions.
- Participate in discussions on the academic fields of the subject.
- Discuss, both orally and written, the main iconographic keys of a subject related with Velázquez's art.

TEACHING PRACTICES DISTRIBUTION

- Regular classes: 45h (2nd semester: Wednesdays and Thursdays from 13 to 14:30)
- Practical classes: 12h (practices will include a visit to the Museo Nacional del Prado to see the Velázquez paintings rooms).

ASSESSMENT

Students will be graded according to these activities and percentages:

- Final written examination on the course contents = 60%.
- Practical exercises and written test on topics covered = 30%.
- Attendance and active participation during in-site classes = 10%.

Group Presentations:

Working groups of 3 or 4 students. The professor will suggest possible subjects for these oral presentations. All the members of each group must participate in the oral presentation. Each group will give the professor a sketch of their presentation one week in advance of the day designed for the session. This sketch should include its main points and the bibliography on the subject.

BIBLIOGRAPHY

ANGULO ÍÑIGUEZ, Diego. *Velázquez. Cómo compuso sus principales cuadros y otros escritos sobre el pintor*. Madrid, Istmo. 1999.

BENNASSAR, Bartolomé. *Velázquez. Vida*. Madrid, Cátedra. 2012.

BROWN, Jonathan. *Velázquez, painter and courtier*, Yale University Press, 1986.

BROWN, Jonathan and ELLIOTT, John, H. *A palace for a King: The Buen retiro and the Court of Philip IV*. Yale University Press. 1980.

BROWN, Jonathan. y GARRIDO, Carmen. *Velázquez. The Technique of Genius*. Londres-New Haven. Yale University Press. 1998.

GÁLLEGO, Julián. *La realidad trascendida y otros estudios sobre Velázquez*. Madrid, Centro de Estudios Europa Hispánica, 2011.



- HARRIS, Enriqueta. *Velázquez*. Vitoria, EPHIALTE. 1991.
- LÓPEZ-REY, José. *Velázquez*. Colonia, Taschen-Wildenstein Institute. 1996.
- MOFFIT, John F. *Velázquez, práctica e idea: Estudios dispersos*. Universidad de Málaga. 1991.
- PÉREZ SÁNCHEZ, Alfonso. E., *Pintura barroca en España. 1600-1750*, Madrid, Cátedra, 1992.
- SALORT PONS, Salvador. *Velázquez en Italia*. Madrid, Fundación de apoyo a la Historia del Arte Hispánico. 2002.
- VV.AA. *De Herrera a Velázquez. El primer naturalismo en Sevilla*. Sevilla, Fundación Focus-Abengoa. Bilbao, Museo de Bellas Artes de Bilbao. 2005.
- VV.AA. *El joven Velázquez. La educación de la Virgen de Yale restaurada*. New Haven, Yale University. 2014.
- VV.AA. *Velázquez in Seville*. Edimburgo, National Galleries of Scotland-Yale University Press. 1996.

Note: Other materials will be made available in the Virtual Campus of the UCM.