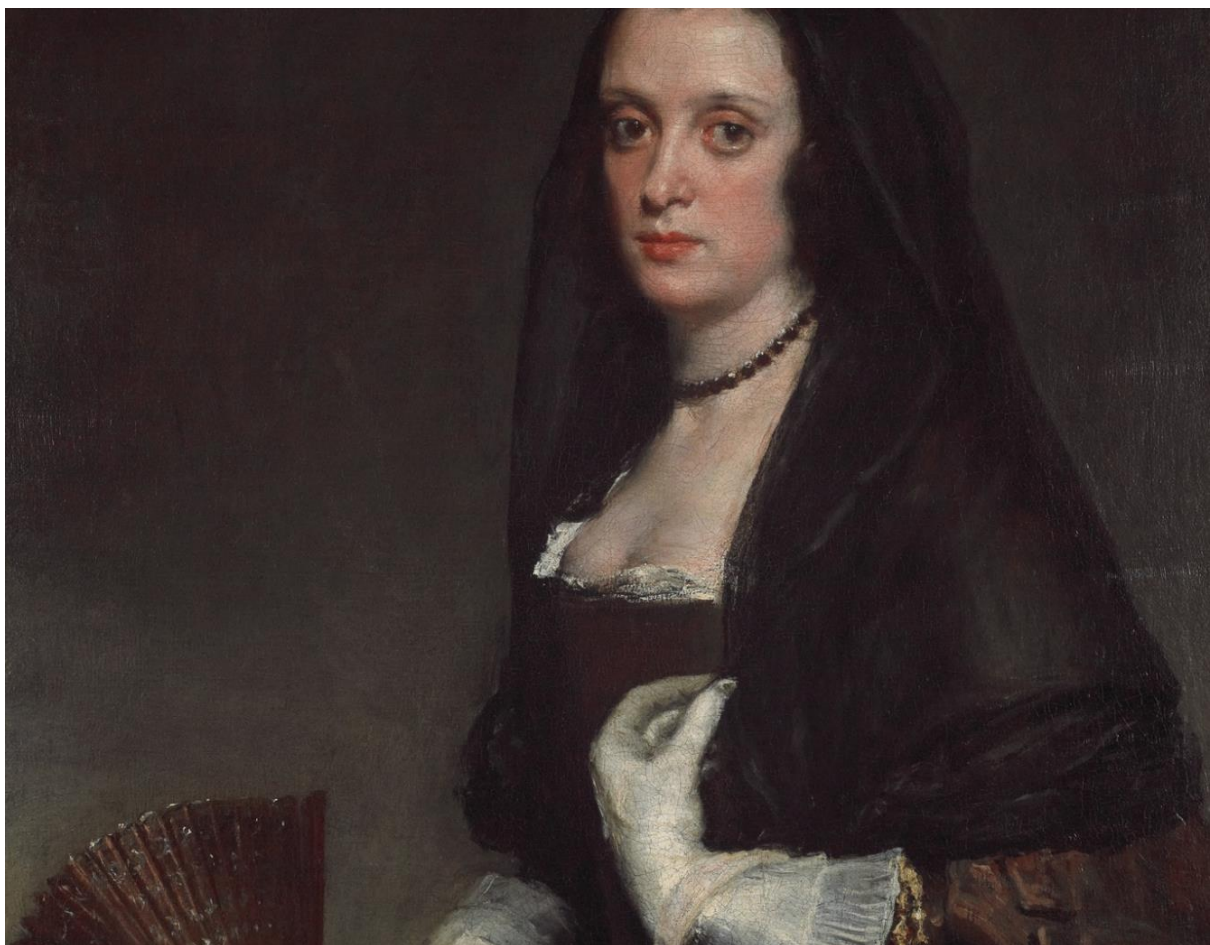


The Art of Innovation: Velázquez

Dates	Tuesday 25 and Wednesday 26 June 2024
Times	18.00-20.00 BST
Location	Online (Zoom Webinar)
Tutor	Dr Chantal Brotherton-Ratcliffe
Level	All Levels



Diego Velázquez, *The Lady with a Fan*, around 1640 (detail)

Course Description

Why is Diego Velázquez (1599-1660) celebrated as one of the most innovative artists of the 17th century? Trace his outstanding artistic development, from precisely observed still lifes to the impressionistic inventiveness of his later, audacious works.

We'll consider how Velázquez's prodigious talent led King Philip IV of Spain to appoint him as court painter when he was only in his early twenties - and we'll see, despite being based in Seville and Madrid, how he was nevertheless influenced by international painters including Rubens, Reni and Caravaggio.

Session One

In our first session, we'll explore Velázquez's early career in Seville when he was a painter of bodegones still life paintings with figures. We'll look at the portraits he made as court painter, which despite being produced within the rigid hierarchies of the Spanish court, give us a profound sense of the sitters' characters. We'll also examine Velázquez's painting technique, helping us to understand the development of his palette from strong contrasts to a more delicate approach.

Session Two

Velázquez's meeting with Rubens in 1628 encouraged him to travel to Italy to see works by Titian and in our second session, we'll look at the impact this had on his work, which became increasingly innovative. We'll find out why the Wallace Collection's *Portrait of a Lady with a Fan* and *Prince Baltasar Carlos in the Riding School* are key examples of Velázquez's highly individualistic approach. To complete our exploration, we'll look at the inventiveness and sophistication of some of Velázquez's most famous works, including the National Gallery's *The Rokeby Venus* and the Prado's *Las Meninas*.

Course Tutor

Dr Chantal Brotherton-Ratcliffe graduated from Edinburgh University with an MA in History of Art and completed her PhD at the Warburg Institute, University of London. She trained briefly as a paintings conservator and has worked as a lecturer for over 30 years at Sotheby's Institute of Art, and for a number of institutions including the National Gallery and the Royal Academy of Arts, teaching a wide range of topics within 15th-, 16th- and 17th-century European art. Her interest is in the approach of the traditional connoisseur, teaching the analysis of those stylistic features of a painting or work of art that can tell us who the artist is, and when a painting is a copy, good or bad.

Previous Skills, Knowledge or Experience

None required. This course is designed as an introduction to the subject.

Joining Information and Format

This course will be taught through [Zoom Webinar](#). Each course session duration is 120 minutes, including a five-minute break and time for Q&A with the tutor.

Tickets are for all dates. Ticket holders will be emailed the Zoom link, Webinar ID and Passcode 24 hours in advance of the first course session, which should be retained for accessing both sessions of the course.

Course Recording

This course will be recorded. Within 48 hours of each course session, ticket holders will be emailed a link to view the recording, which will be available for two weeks only.
