



AH 315 EL GRECO, VELÁZQUEZ AND GOYA IN THE PRADO MUSEUM

IES Abroad Madrid

DESCRIPTION:

The city of Madrid has one of the most important painting museums in the world, the Prado Museum. This museum has just turned 200 since it opened in 1819 and is an essential reference for all people interested in Spanish art and culture.

At this time the international situation prevents the possibility of developing courses and international visits, but New Technologies give the opportunity to study in depth the collections of a museum thousands of miles away, and that is the objective of this study program.

The course takes a tour of the work of the main artists in the Prado Museum collections, in order to understand the importance as collectors of Spanish kings throughout history, and their way of understanding painting. Special interest is also placed on the importance of the artist as creator of the work of art, and his search for freedom and innovation, which led him to understand artistic practice as an intellectual rather than manual activity.

The course, focused on the Prado Museum collections, shows first of all how the first monarchs of the Austrias dynasty collected works of art not only from Spanish artists but also from the most outstanding painters and sculptors in Europe at the time. Later, it focuses on the analysis of the paintings by El Greco, Diego Velázquez and Francisco de Goya, artists who worked at the service of two dynasties, Austrias and Borbones, through whose works you can see the evolution of court painting and different genres, but whose special vision of art will lead them to create works in which the artist's individual freedom is present.

The final objective of the course is to ensure that the student can understand and analyze a painting, regardless of whether or not they know the painter and the period in which it was made, providing them with the keys to analyzing a work of art, both from the conceptual point of view (ideas and function of painting) as formal (composition and technique).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

INSTRUCTOR: TBD

PREREQUISITES: There are no prior art history knowledge requirements to take this subject except understanding Spanish, the language in which classes are taught.

ADDITIONAL COST: None

METHOD OF PRESENTATION:

The uniqueness of the course is the direct analysis of the works in the Prado Museum. The sessions at the Prado Museum will be complemented with some sessions at IES, so that the student can develop live the knowledge acquired in the classroom. The classes follow the same didactic scheme in which the student must take an active part in the analysis of the works. The professor will make a broad exposition of each work synthesizing and deepening in the main themes of the paintings: composition, iconography, technique and function and meaning.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Midterm Exam - 35%
- Paper - 15%
- Participation - 15%
- Final Exam - 35%

Global brilliance begins here.®

Institute for the International Education of Students
Africa | Asia Pacific | Europe | Latin America

**Key Dates**

Midterm Exam (Week 7-8)

Paper (Week 7-8)

Final Exam (Week 14-15)

Course Element**Midterm Exam**

The Midterm Exam will consist of 5 PowerPoint images of paintings studied in class or in the Prado Museum. Students will have ten minutes for each work to identify, classify, analyze and comment on them.

Paper

The student must complete a paper throughout the course. The first part must be submitted in writing on Monday October 13th, and the final paper must be submitted in writing on December 3rd. The paper will apply the knowledge developed during the classes. All the details about the paper will be explained in the first session of the course and in a document on Moodle.

Participation

The student must have a participatory attitude in the classes, contributing ideas and questions to their dynamism.

Final Exam

The Final Exam will consist of 5 PowerPoint images of paintings studied in class or in the Prado Museum. Students will have ten minutes for each work to identify, classify, analyze and comment on them.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Develop skills to analyze a painting from both conceptual (ideas and function) and formal (composition and technique) perspectives.
- Gain the ability to interpret and understand paintings regardless of the painter or the period in which they were created.
- Understand the importance of the Prado Museum as a reference for Spanish art and culture.
- Explore the significance of artists such as El Greco, Diego Velázquez, and Francisco de Goya, and their pursuit of freedom and innovation in artistic practice.
- Analyze the role of Spanish kings as collectors throughout history and their influence on the development of painting.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is mandatory for all IES Madrid classes, including course-related excursions. Absences will only be excused in cases of documented medical or family emergencies. You are allowed a maximum of one unexcused absence for once-a-week courses and two unexcused absences for twice-a-week courses. Each additional unexcused absence will result in a deduction of 3 percentage points from your final grade and/or disciplinary action. Accumulating 7 or more unexcused absences in twice-a-week courses, or 4 or more in once-a-week courses, may result in a failing grade for the course.

Late or missed submission of assessed work: any assessed work, including exams, tests, and presentations, will be rescheduled only if the absence is justified; otherwise, it will be graded as zero.

Punctuality is critical: three instances of being over 10 minutes late will be counted as one absence and being more than 15 minutes late will also count as one absence.

On museum days, students must arrive exactly at the scheduled entrance time. If a student arrives late, they are responsible for entering the museum independently by presenting their student ID and passport to verify their identity as a student at the entrance and purchasing their own ticket. Once inside, they must consult the syllabus to identify their assigned class and locate their group. Students are expected to take responsibility for locating the class, this includes reviewing the syllabus, Moodle and class information, and considering having alternative means of contact. In such cases, the student will be marked as late. Failure to join their group after arriving late will be recorded as an absence.

For more information, please refer to the full [Attendance and Punctuality Policy document](#).

CONTENT:

Session	Content	Assignments
Session 1	Presentation of the course. - Objectives, Syllabus, Readings and Complementary Material. - Required Work and Form of Assessment. Analysis of Painting. Identification, Classification, Analysis of Formal Elements, Commentary.	- Syllabus (Moodle). - Course Evaluation Documents (Moodle). - Bibliography (Moodle). - Required reading (Moodle). - La arquitectura del Museo del Prado: https://www.youtube.com/watch?v=fr_uNdQuG_E
Session 2	The Prado Museum Origin, Evolution and Organization of the Collection.	- CALVO SERRALER, Francisco. "Breve historia del Museo del Prado". En <i>Anales de Historia del Arte</i>, núm. 29, 2019. - Presentación de las Colecciones del Museo del Prado: https://www.youtube.com/watch?v=7MtvIV8xP3Q
Session 3	Painting of the Middle Ages in The Prado Museum. - Romanesque Painting. - Gothic Painting. - Flemish Painting.	Colección de Pintura Flamenca y Escuelas del Norte: https://www.youtube.com/watch?v=LCA7I-tL_ts
Session 4	Italian Renaissance Painting. - Humanism. - Changes in the Conception of Painting. - General Characteristics. - Periods and Schools: Quattrocento and Cinquecento.	Conferencia. "La pintura del Quattrocento italiano, invención de un espacio". Víctor Nieto Alcaide: https://www.youtube.com/watch?v=CF5XVXjafjI

Session	Content	Assignments
Session 5	The Quattrocento painting in the Prado Museum. - Fra Angelico. - Mantegna. - Boticelli.	Caterina Biscari comentando la obra <i>La Anunciación</i> de Fra Angelico: https://www.youtube.com/watch?v=2cLZHn5fulo
Session 6	The Cinquecento painting in the Prado Museum (Roman School): - Rafael. - Leonardo da Vinci's workshop.	La copia de la <i>Mona Lisa</i> del Museo del Prado: https://www.youtube.com/watch?v=WJxXdUZF0HA
Session 7	Venetian School in The Prado Museum (1). Titian. Religious and Mythological Painting. Portraits.	Conferencia "Cambios técnicos en la pintura veneciana a principios del siglo XVI": https://www.youtube.com/watch?v=4rA29vVzago
Session 8	Venetian School in The Prado Museum (2). - Tintoretto. - Veronese.	Obra comentada. <i>El lavatorio</i>, de Tintoretto: https://www.youtube.com/watch?v=Muf-s5-hHYc
Session 9	El Greco in the History of Spanish Painting. - Characteristics. - Periods: Crete, Venice, Rome and Toledo.	- MEDINA MUÑOZ, Pedro. "El Greco. De Creta a Toledo". En <i>Pirineos, Revista de la Consejería de Educación de Andorra</i>, núm. 10, 2014. - El Greco, forma y espíritu: https://www.youtube.com/watch?v=1_PsGDm2LeI
Session 10	Works of El Greco in The Prado Museum (1). Portraits.	El Griego de Toledo. Retrartista y pintor de lo visible y lo invisible: https://www.youtube.com/watch?v=mdVhJM6um34
Session 11	Works of El Greco in The Prado Museum (2). Religious Painting.	Conferencia. "La pintura religiosa del Greco trascendida por la obra de J. S. Bach": https://www.youtube.com/watch?v=GhqFR36gDII
Session 12	Baroque Painting. - Characteristics. - Baroque Styles in Italy. Classicism and Naturalism.	Barroco, pintura: https://www.youtube.com/watch?v=rfeR2TRIYIk

Session	Content	Assignments
Session 13	Baroque European Painting in The Prado Museum. - Italy: Carracci and Caravaggio. - France: Poussin and Claudio de Lorena. - Central Europe: Rubens	Barroco, pintura: https://www.youtube.com/watch?v=rfeR2TRIYIk
Session 14	Midterm Exam.	
Session 15	Baroque Spanish Painting in The Prado Museum. - Ribera. - Zurbarán. - Murillo	Conferencia. “Caravaggio y España”: https://www.youtube.com/watch?v=grgiWYhDoPo
Session 16	The figure of Velázquez in the History of Spanish and Universal Painting. - General Characteristics. - Periods.	- PÉREZ SÁNCHEZ, Alfonso E. "Velázquez y su arte". En VV.AA. <i>Velázquez, Catálogo de la Exposición Museo del Prado</i> (23 de enero a 31 de marzo de 1990). Madrid: Ministerio de Cultura, 1990. - Documental. “Diego Velázquez”: https://www.youtube.com/watch?v=XQSzpZhB42I
Session 17	Velázquez in the Prado Museum (1). Seville Period. First Period in Madrid. Portraits and Mythological Painting.	El naturalismo de Velázquez, la etapa sevillana: https://www.youtube.com/watch?v=Vn3qEibTufs
Session 18	Velázquez in the Prado Museum (2). First Trip to Italy.	Conferencia. “Retratos de estado, un objeto de intercambio”: https://www.youtube.com/watch?v=hf87vpOS5Hs
Session 19	Velázquez in the Prado Museum (3). Second Period in Madrid. Decorative Projects. Portraits.	- Conferencia. “Retratos de estado, un objeto de intercambio”: https://www.youtube.com/watch?v=hf87vpOS5Hs - Otros ojos para ver el Prado: <i>Las lanzas de Velázquez</i>: https://www.youtube.com/watch?v=28Xpd8EmDEI
Session 20	Velázquez in the Prado Museum (4). Second Period in Madrid. Religious Painting. “Dwarfs and jesters”.	Obra comentada: <i>Cristo Crucificado</i> de Velázquez: https://www.youtube.com/watch?v=uxtwKVBTiIM

Session	Content	Assignments
Session 21	Velázquez in the Prado Museum (5). - Last Period. Great Masterpieces <i>Las Meninas</i>. <i>Las Hilanderas</i>.	- Otros ojos para ver el Prado: <i>Las meninas</i>, de Velázquez: https://www.youtube.com/watch?v=BGzdmBmDzaU - Obra comentada: <i>Las hilanderas</i>, de Diego Velázquez: https://www.youtube.com/watch?v=6USQYRZRT3U
Session 22	The figure of Goya in the History of Spanish Painting. - General Characteristics. - Periods. - Graphic Work.	- ARGULLOL, Rafael. "Goya y las pinturas negras". En <i>Cuadernos CANELA</i>, núm. 30, 2018. - Documental. "Goya. Genios de la Pintura": https://www.youtube.com/watch?v=5enxagOiEpU
Session 23	Goya in the Prado Museum (1). Picturesque Period. Tapestry Cartoons.	Real Fábrica de Tapices: https://www.youtube.com/watch?v=u2Tntbsx2Rs
Session 24	Goya in the Prado Museum (2). Maturity Period. Religious Painting. Portraits.	<i>La maja desnuda</i> y <i>La maja vestida</i>, Museo del Prado: https://www.youtube.com/watch?v=iFJIQ6a_QvI
Session 25	Goya in the Prado Museum (3). Maturity Period. Royal Portraits.	<i>La familia de Carlos IV</i>, Museo del Prado: https://www.youtube.com/watch?v=fskWr5R5b1o
Session 26	Goya in the Prado Museum (4). - Pathetic Period. The War. "El 2 y el 3 de mayo de 1808". - Grotesque Period. "Black Paintings". - Exile in Burdeos. Last Works.	<i>La lucha de los mamelucos</i> y <i>Los fusilamientos</i> de Francisco de Goya: https://www.youtube.com/watch?v=EEsKPNRIxH0 - Las pinturas negras de Goya: https://www.youtube.com/watch?v=Q-1ituzoytU
Session 27	Course conclusions. - Review for the Final Exam. - Doubts, questions and discussion.	- Required reading (Moodle). - Power Points (Moodle).
Session 28	Final Exam. Final Exam.	

COURSE-RELATED TRIPS:

- It is recommended for this course to pay close attention to the mandatory IES field trips and to take the optional field trips.

REQUIRED READINGS:

- Throughout the course the following articles on the topics covered in the classes will be made available to students on Moodle. **The reading of these articles is mandatory for all students.**
- It is also recommended, in order to complement and broaden knowledge, to watch the videos suggested as complementary material in the Course Program.

RECOMMENDED READINGS:

- AA.VV. *La Guía del Prado*. Madrid, Museo Nacional del Prado, 2014.
- AA.VV. *El retrato español. Del Greco a Picasso*. Madrid, Museo Nacional del Prado, 2004.
- ÁLVAREZ, Joaquín y CRESPO, Daniel (Eds.). *El Museo del Prado en 1819. Opinión pública, cultura y política*. Madrid, Museo Nacional del Prado, 2020.
- BUENDÍA, José Rogelio. *El Prado: colecciones de pintura*. Madrid, Lunweg, 2004.
- JIMÉNEZ, María Dolores. *El Museo del Prado: la colección de pintura italiana*. Madrid, Museo Nacional del Prado, 2009.
- MOLEÓN, Pedro. *El Museo del Prado. Biografía del edificio*. Madrid, Museo Nacional del Prado, 2011.

TIZIANO.

- AA.VV. *Tiziano*. Madrid, Museo Nacional del Prado, 2003.
- CHECA, Fernando. *Tiziano y la monarquía Hispánica*. Madrid, Nerea, 1994.
- CHECA, Fernando. *Mitologías. Poesías de Tiziano para Felipe II*. Madrid, Casimiro, 2021.
- FALOMIR, Miguel. *Pintura italiana del Renacimiento*. Guías del Museo del Prado. Madrid, Museo Nacional del Prado, 1999.
- FALOMIR, Miguel; VERGARA, Alejandro; BARKER, Sheila y MOSCOSO, Javier. *Pasiones mitológicas: Tiziano, Veronese, Allori, Rubens, Ribera, Poussin, Van Dyck, Velázquez*. Madrid, Museo Nacional del Prado, 2021.

EL GRECO.

- ÁLVAREZ LOPERA, José. *El Greco. La obra esencial*. Madrid, Silex, 1993.
- BARÓN, Javier (Coord.). *El Greco y la pintura moderna*. Madrid, Museo Nacional del Prado, 2014.
- GARRIDO, Carmen (Coord.). *El Greco pintor. Estudio técnico*. Madrid, Museo Nacional del Prado, 2015.
- MARÍAS, Fernando. *El Greco, historia de un pintor extravagante*. San Sebastián, Nerea, 2013.
- RUIZ, Leticia. *El Greco y la pintura española del Renacimiento*. Guías del Museo del Prado. Madrid, Museo Nacional del Prado, 2001.
- RUIZ, Leticia. *El Greco: arte y oficio*. Toledo, Fundación El Greco, 2014.

VELÁZQUEZ.

- AA.VV. *Velázquez*. Madrid, Museo Nacional del Prado, 1990.
- AA.VV. *Velázquez y la familia de Felipe IV*. Madrid, Museo Nacional del Prado, 2013.
- BROWN, Jonathan. *Velázquez, pintor y cortesano*. Madrid, Alianza, 1986.
- BROWN, Jonathan. *La Edad de Oro de la pintura española*. Madrid, Nerea, 1990.
- BROWN, Jonathan. *Escritos completos sobre Velázquez*. Madrid, Centro de Estudios Europa Hispánica, 2008.
- CHECA, Fernando. *Velázquez: obra completa*. Barcelona, Electa, 2008.
- CRUZ VALDOVINOS, José Manuel. *Velázquez. Vida y obra de un pintor cortesano*. Zaragoza, Caja de Ahorros de la Inmaculada, 2012.
- GÁLLEGO, Julián. *Diego Velázquez*. Barcelona, Anthropos, 1983.
- HARRIS, Enriqueta. *Velázquez*. Vitoria, Ephialte, 1991.
- JUSTI, Karl. *Velázquez y su siglo*. Madrid, Espasa, 2000.

- LÓPEZ-REY, José. *Velázquez*. 2 vols. Colonia, Taschen, 1996.
- MORÁN TURINA, Miguel. *Estudios sobre Velázquez*. Madrid, Akal, 2006.
- PORTÚS, Javier (Ed). *Velázquez y la familia de Felipe IV, [1650-1680]*. Madrid, Museo Nacional del Prado, 2013.
- PORTÚS, Javier. *Velázquez: su mundo y el nuestro*. Madrid, Centro de Estudios Europa Hispánica, 2018.
- VERGARA, Alejandro (Coord). *Velázquez, Rembrandt, Vermeer. Miradas afines*. Madrid, Museo Nacional del Prado, 2019.

GOYA.

- AA.VV. *Goya y en tiempos de guerra*. Madrid, Museo del Prado, 2008.
- BATICLE, Jeanine. *Goya*. Barcelona, Grijalbo-Mondadori, 1995.
- BOZAL, Valeriano. *Goya y el gusto moderno*. Madrid, Alianza, 1994.
- BOZAL, Valeriano. *Las pinturas negras de Goya*. Madrid, Antonio Machado Libros, 2009.
- BOZAL, Valeriano. *Goya*. Madrid, Machado Libros, 2010.
- BRAY, Xavier. *Los Retratos: Goya*. Madrid, Turner, 2015.
- CARRETE, Juan. *Goya. Estampas: grabados y litografías*. Madrid, Electa, 2008.
- CARETE, Juan. *Goya: San Antonio de la Florida*. Madrid, Casimiro, 2018.
- GLENDINNING, Nigel. *Francisco de Goya*. Madrid, Historia 16, 2002.
- MATILLA, José Manuel y MENA, Manuela. *Goya, luces y sombras. Obras maestras del Museo del Prado*. Tokyo, The Yomiuri Shimbun, 2011.
- MENA, Manuela (Ed). *Guía. Goya y la Pintura española del siglo XVIII*. Madrid, Museo Nacional del Prado, 2000.
- MORENO DE LAS HERAS, Margarita. *Goya, pinturas del Museo del Prado*. Madrid, Museo Nacional del Prado, 1997.
- TOMLINSON, Janis. *Goya y el crepúsculo del siglo de las luces*. Madrid, Cátedra, 1993.

INSTRUCTOR BIOGRAPHY:

TBD