

## THIS SEASON AT THE GRAND PALAIS

### JEAN PAUL GAULTIER

1 April - 3 August 2015

The exhibition presents some of the designer's unknown works (haute couture and ready-to-wear) created between 1970 and 2013. They are accompanied by sketches, archives, stage costumes, film excerpts, fashion shows, concerts, videos, dance shows and television programmes. Moreover, the talents of many artists and renowned experts have contributed to this exhibition, including the Montreal-based avant-garde theatre company UBU, directed by Denis Marleau and Stéphanie Jasmin, which used an innovative technological process to animate the mannequins.

### AMERICAN ICONS

8 April 2015 - 22 June 2015

During renovation work at the San Francisco Museum of Art, the Grand Palais is presenting a selection of its most emblematic works, along with works from the Fisher collection (entrusted to the SFMOMA), one of the world's largest private modern and contemporary art collections. Started in the 1970s, the collection of Doris and Donald Fisher, co-founders of the company Gap, now comprises over one thousand signed works by about 185 artists, including Alexander Calder, Chuck Close, Roy Lichtenstein and Andy Warhol.

### The Sésame subscription card



The Grand Palais and Musée du Luxembourg exhibition pass  
Queue-jumping and unlimited access

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### New!



Visit the exhibition with connected glasses!  
And enhance the experience with videos, music, comments and many visuals.  
2 group tours every day; hire glasses at the reception desk.  
Price: €8 / For further information and to book: [grandpalais.fr](http://grandpalais.fr)

### Plan your visit in advance at [grandpalais.fr](http://grandpalais.fr)



Choose the time of your visit and  
buy your ticket online,  
learn about the exhibition with our videos, interviews, articles, etc.

## AROUND THE EXHIBITION

### EDUCATIONAL ACTIVITIES

#### ADULT TOURS

##### Guided tour

Just the name Diego Velázquez sums up the splendour of seventeenth century Spain. Bearing witness to great moments of History and everyday life, the portrait painter of the Pope, the King and people of very humble origin, the master of chiaroscuro, or the "painter's painter" as Manet called him, is the subject of a remarkable retrospective. Accompanied by a tour guide, follow the artist in his quest for truth...

Duration: 90 min. / Dates: Outside school holidays, Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm, Wednesday, Thursday and Friday at 7.30 pm.

School holidays Monday, Wednesday, Thursday, Friday and Saturday at 11 am.

Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm - Price €22 / Concessions €16

##### Adult workshop tour: *Dessins en promenade*

Do you like drawing? Do you teach plastic arts or run a drawing workshop?

Are you an amateur or a professional artist? Come and experience the Grand Palais atmosphere for yourself, alone or in a group, during a restricted opening session. Take a tour with our tour guide and complete the pages of a sketch book featuring masterly works by Diego Velázquez.

Drawing equipment not provided.

Duration: 2 hours / Dates: Tuesday 23 June 2 pm --Price €30 / Concessions €22

##### Guided tour with two guides

Illustrious names left their mark on sixteenth- and seventeenth-century Spain: Cervantes, Sainte Thérèse d'Avila and Velázquez. But as well as picaresque novels, romancero and mystical writings, what is commonly referred to as the Golden Age, offers a very wide range of literary masterpieces.

Take a tour of the exhibition with a tour guide specialised in the history and civilisation of that period, who will explain the literary and cultural context and texts in their original language.

Duration: 90 min. / Dates: Wednesday 20 May 7.30 pm - Price €22 / Concessions €16

Tribu ticket (for a group of 4 paying visitors, including 2 young people aged 16 to 25): €60.

### TOURS FOR FAMILIES AND CHILDREN

#### Family guided tour

Accompanied by a well-informed tour guide, families learn about the remarkable works of the artist who painted the Infants of Spain.

Duration: 1 hour - Dates: Outside school holidays: Wednesday and Saturday at 4.45 pm

School holidays, Monday, Wednesday and Saturday 4.45 pm Price €20 / Concessions €14 -

Family ticket (2 adults and 2 young people aged 16 to 25): €45 Tribu ticket offer (for a group of 4 paying visitors, including 2 young people aged 16 to 25) €54

#### Introductory tour of the exhibition

##### Special offer for new visitors!

Learn about life at the Grand Palais with a tour guide and explore the life and works of Velázquez...

The tour is followed by free time to explore on your own.

Duration: 1 hour - Date: Saturday 6 June at 11 am Prices: €13 - Free for under-16s, up to 3 children per adult (booking required).

#### Portrait tour and workshop (for 5-7 year-olds)

Velázquez excelled in portrait painting, examining every detail of his model's physiognomy, regardless of whether the person was young or old, a man of the church or a jester. After visiting the exhibition with a tour guide, participants present their own official portrait in the manner of the famous painter.

Duration: 90 min. - Dates: Outside school holidays, Wednesday at 3 pm, Saturday at 10.45 am School holidays, Monday, Wednesday and Saturday 10.30 am - Price €7.50

#### Portrait tour and workshop (for 8-11 year-olds)

Duration: 2 hours (1 hour tour, plus approx. 1 hour workshop) - Price €10

Dates: Outside school holidays, Wednesday and Saturday at 4 pm - During school holidays, Monday, Wednesday and Saturday at 2 pm.

### PUBLICATIONS

EXHIBITION CATALOGUE, publications from Réunion des musées nationaux - Grand Palais, 408 pages, €50

THE EXHIBITION ALBUM, *Velázquez en son temps*, Laure Dalon, publications from Réunion des musées nationaux - Grand Palais, 48 pages, €10

VELÁZQUEZ L'EXPO, Guillaume Kientz, 280 pages, €18.50

THE EXHIBITION ALBUM (for tablets - Google play and Appstore), €3.99

EXHIBITION FILM *DIEGO VELÁZQUEZ OU LE RÉALISME SAUVAGE*, a film by Karim Aïnouz, DVD Arte-Rmn Grand Palais, €19.90

CD - *LA MUSIQUE AU TEMPS DE VELAZQUEZ* (Ricercar Label in partnership with the RMN-Grand Palais), €19.95

## AROUND THE EXHIBITION

### CULTURAL EVENTS

Free entry to the auditorium. For Wednesday meetings, Friday film screenings and concerts, invitations can be downloaded from [grandpalais.fr](http://grandpalais.fr)

### WEDNESDAY MEETINGS

**Wednesday 25 March at 12.30 pm: *Velázquez, the brush and the sword***

Lecture by Guillaume Kientz, curator of the Spanish School at the Musée du Louvre Department of Paintings and exhibition

**Wednesday 20 May at 6.30 pm: *Velázquez and the Spanish power***

Lecture by Benoît Pellistrandi, historian, correspondent member of the Real Academia de la Historia and former

director of studies at the Casa de Velázquez in Madrid.

**Wednesday 27 May at 6.30 pm: *La Folie des Grandeurs (Delusions of Grandeur)***

Film directed by Gérard Oury (1971) starring Louis de Funès, Yves Montand and Alice Sapritch. With Danièle Thompson, the scriptwriter of the film, in attendance.

**Wednesday 3 June at 6.30 pm: *The idea of art in Velázquez' Spain: subtlety and grandeur***

Lecture by Mercedes Blanco, teacher of Spanish literature at the University of Paris IV - La Sorbonne.

**Wednesday 10 June at 6.30 pm: *Velázquez and fashion: vanitas fashion show***

Lecture by Amalia Descalzo, teacher of culture and fashion, ISEM, Fashion Business School, University of Navarre.

### FRIDAY FILM SCREENINGS 12 noon

**"Infantes and hidalgos" cycle.**

**The Spanish Court in the "Grand Siècle" as depicted in French, Italian, Spanish and Hollywood films!**

**Friday 10 April: *Ruy Blas***

Directed by Pierre Billon (1948) starring Jean Marais, Danielle Darrieux and Marcel Herrand (93 min.)

Based on a play by Victor Hugo, adapted by Jean Cocteau.

**Friday 22 May: *Don Cesare di Bazan***

Directed by Riccardo Freda (1942) starring Gino Cervi, Anneliese Uhlig and Paolo Stoppa, original version with French subtitles (78 min.)

**Friday 29 May: *El Rey pasmado (The Dumbfounded King)***

Directed by Imanol Uribe (1991) starring Gabino Diego, María Barranco and Joaquim De Almeida,

Spanish version with no subtitles (110 min.)

**Friday 5 June: *The Adventures of Don Juan***

Directed by Vincent Sherman (1949) starring Errol Flynn and Viveca Lindfors, original version with French subtitles (110 min.)

### CONCERT

**Saturday 4 April at 6.30 pm: *Variations and fantasia on the Follies of Spain***

With the Paris CRR Baroque Ensemble conducted by Marco Crosetto. Works by Cabezón, Enzina, Ortiz, Frescobaldi, Falconieri, Marais, Couperin, Guignon, Lully. In partnership with the Early Music concert artist cycle of the Paris regional Conservatoire of music. Person in charge: Jean-Christophe Revel.

**DOCUMENTARIES from 25 March to 25 June: *Diego Velázquez ou le Réalisme Sauvage (Diego Velázquez, wild realism)* by Karim Aïnouz (2015) 52 min.**

at 5 pm on Mondays 13 April; 4, 11 and 18 May.

at 4 pm on Wednesdays 25 March; 1, 8 and 15 April; 20 and 27 May; 3, 10, 17 and 24 June.

at 10.30 am and 12.30 pm on Thursdays 26 March; 2, 9 and 16 April; 21 and 28 May; 4, 11, 18 and 25 June.

at 2 pm on Fridays 10 April; 22 and 29 May and 5 June.

**Les Petits Secrets des grands tableaux: (the secrets behind great paintings) *Las Meninas (the family of Philip IV)* directed by Carlos Franklin (2014) 26 min.**

At 5 pm on Wednesdays 25 March; 1, 8 and 15 April; 20 and 27 May; 3, 10, 17 and 24 June.

### EUROPEAN NIGHT OF MUSEUMS

Saturday 16 May, late opening from 8 pm until midnight. Free admission.

Concert at 8.30 pm: Ay Luna, La Nuit, la Lune, le Chemin with pupils and students from the Early Music Department at the Paris CRR conducted by Caroline Howald.

### EVENING AT LE BALZAC CINEMA

**Thursday 16 April at 6.30 pm: *Don Quichotte* directed by G. W. Pabst (1933)** starring Fedor Chaliapine, Dorville and Renée Valliers, 1h20. Tapas reception from 6 pm and film projection at Le Balzac, then a tour of the Velázquez exhibition at the Grand Palais.

### LOUVRE MUSEUM AUDITORIUM

Informations : [www.louvre.fr](http://www.louvre.fr) - Réservations : 01 40 20 55 00 or [www.fnac.com](http://www.fnac.com)

**Wednesday 1 April at 12.30 pm: *Velázquez and the triumph of Spanish painting***

Exhibition presented by Guillaume Kientz, Paintings Department, Louvre Museum.

**Friday 17 April at 8 pm: *Concert by the Tana Quartet***

Works by Juan Crisóstomo Arriaga, Joaquín Turina, Astor Piazzolla and a work created by Hèctor Parra.

**Monday 20 April at 12.30 pm: *Velázquez, le peintre des peintres (the painter's painter)***

Film by Didier Baussey Oulianoff (2008) 56min.

**Thursday 28 May at 6.30 pm: *Paintings, exhibition catalogues, Poussin and Velázquez, a comparative view.***

Lecture-meeting with Pierre Rosenberg from the Académie Française and Jonathan Brown, New York University.

**Saturday 30 May, 10 am - 6 pm: *Conference Velázquez, a painter at work***

**Samedi 30 mai 10h -18h : *Colloque Velázquez, un peintre au travail***



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Grand Palais, Galeries nationales  
Square Jean Perrin entrance

VELÁZQUEZ

25 March - 13 July 2015



English Version



Download the exhibition app  
Detailed information, programme,  
audio-guides, etc.





Despite the fact that he is one of the most important figures in the history of art, no exhibition on Velázquez has ever been organised in France. Although he was not very productive, he was an excellent painter and even his minor paintings are works of art. He was the painter of almost one single person, i.e. the King of Spain and most of his paintings are housed at the Prado Museum in Madrid. Throughout the world, they are often the gems of public and private collections that are fortunate enough to possess them. They jealously keep them for themselves.

For all these reasons, organising a great “Velázquez” exhibition was a challenge and for all these reasons, this project could never have been achieved without the joint efforts of the Louvre Museum and the Réunion des musées nationaux – Grand Palais, in partnership with the Vienna Kunsthistorisches Museum and the generous support of the Prado Museum.

### Seville, the capital of everything new

Diego Velázquez was born in 1599 in Seville. Open to the international maritime trade, the town thronged with curiosities – food, exotic products and objects from the Americas. It was a hub for all the discoveries and all the ideas circulating between the New World and the Old World. This competitive and culturally diverse environment was conducive to the development of the arts. Indeed, since the Council of Trent, images and the people who created images were more highly esteemed. This was the case with painters and, as a young man, Diego could follow his ambitions and confidently dedicate his life to painting. So in 1611, at the age of 12, he entered the workshop of the painter Francisco Pacheco, whose style was stiff and cautious, but who was an erudite, excellent teacher. In his workshop, artists learned that drawing was just as important as nature studies; they carried out polychrome painting on wooden sculptures and came into contact with Seville’s elite.

In 1617, Velázquez completed his apprenticeship and took the painter corporation’s exam. The following year, he married his former teacher’s daughter. At this time, a great deal of debate was raging on the Immaculate Conception. This was the belief that the Virgin Mary was conceived free from original sin. The Catholic Church did not officially establish this dogma until 1854, but since the Middle Ages many people had subscribed to this devotion. In two of his paintings, Velázquez echoed this worship which was at the height of affirmation following the Pope’s decision to forbid any public criticism of it.

### Conquering Madrid

Velázquez was an ambitious painter. He wanted to pursue his career and dreamed of becoming the King’s painter. In 1622, he tried for the first time to gain access to the monarch in Madrid. Although unsuccessful, on this first trip he discovered a new painting trend that came from Italy which was considered “modern”, i.e. Caravaggism. These few months in Castile also gave him the opportunity to make himself known and demonstrate his talents by producing some portraits. One of them attracted the attention of a powerful Minister of Philip IV, the Count of Olivares, who called him back from Seville a few months later. The young Seville artist finally met the King in August 1623 and painted his portrait. His work was appreciated. In October of the same year, he was appointed the King’s painter. During Velázquez’ first years at the Court, he became familiar with the prevailing tastes and traditions. He also became acquainted with illustrious figures who came to visit the King and in 1628, he met the most famous painter of that period: Pierre Paul Rubens. Apparently, it was he that convinced the King to send his protégé to Italy to pursue his training. As soon as he obtained permission, Velázquez set off for Barcelona and soon arrived in Genoa, in the neighbouring peninsula.

### His first visit to Italy

The young artist first headed for Venice because he was impatient to see the town of Titian who he admired. Rome would come next but on the way there, he stopped in Ferrara where Cardinal Sacchetti, a great art connoisseur, told him about the new trends in Italian painting, Pierre de Cortone, Andrea Sacchi and Guercino who he visited in Cento, near Bologna. He matched himself against their talents in Rome, by painting two masterly compositions: *The forge of Vulcan* and *Joseph’s Tunic*. In Rome, Velázquez apparently copied the frescos of Raphaël and Michael-Angelo at the Apostolic Palace. But there remains no trace of these works. In any case, he stayed at the Villa Médicis during the summer and left two magnificent views of its gardens. These vibrant outdoor paintings are among the finest landscapes in the history of painting.

### The apogee of a King and the triumph of a painter

Back at Court in 1631, Velázquez returned to his workshop. His first mission was to set down the features of the new heir, Baltasar Carlos, born at the end of 1629. The monarchy was in its heyday. This optimism convinced Philip IV and his minister to undertake a great monumental project, i.e. the construction of a new residence on the outskirts of Madrid – the Buen Retiro Palace. It was constructed rapidly and the spirit of the place lay just as much in the buildings as in the ornamental gardens surrounding them. Velázquez played a central role in the project with *Las Lanzas (The Surrender of Breda)* and the equestrian portraits painted for the Salon de Reinos, the high point of the interior, or with *Saint Anthony the Abbot* and *Saint Paul*, the *First Hermit* painted for the Hermitage of San Pablo in the gardens.

### Reinventing portraiture

In his youth he painted still life studies; fleetingly in Rome he painted landscapes; he sometimes painted mythological scenes but rarely religious themes – Velázquez was above all a portrait painter. When he portrayed jesters, dwarves and actors, he was able to try new techniques which were less associated with the rigid etiquette of Court portraits, and in this way, he renewed the genre. What first impressed Manet and the Romantic artists were the portraits by Velázquez – the black clothes, neutral background, the air circulating around the models...

### Revisiting Italy

As years went by, the official painter of Philip IV made his way forwards at the Palace. Since 1627, he had accumulated many responsibilities and climbed the rungs of the hierarchy. He was appointed controller of works at the Alcazar and soon he was not only an artist, but an official in charge of the king’s buildings, a curator of the royal collections, etc. In these capacities, the king offered him the chance to return to Italy. This time, he didn’t go there to pursue his training but to acquire works for the different residences. However, Velázquez didn’t forget his paint brushes. In Rome, he painted some of his most splendid portraits including the impressive *Portrait of Pope Innocent X Pamphilj*.

### The last decade

After returning to Madrid in 1651, the artist was called upon to fulfil his original obligations once again, i.e. painting the members of the royal family. Philip IV, widowed in 1644, had remarried his niece, Marie-Anne. In July 1651, princess Marguerite was born who, at one point, was expected to succeed her father on the Spanish throne. However, in 1657, a male heir, Felipe Prospero, was born and this changed the situation. These births and the resulting diplomatic and matrimonial strategies demanded a sustained production of portraits that were to be sent to the different Courts of Europe. Velázquez, assisted by his son-in-law Juan Bautista Martinez del Mazo, was at the head of a workshop charged with duplicating and multiplying effigies of kings and their families.

### After Velázquez...

In 1660, a few months after the conclusion of the marriage between Marie-Thérèse, the eldest daughter of Philip IV, and the young Louis XIV on the French-Spanish border, Velázquez became ill and died. However, one year earlier he had fulfilled his ambition by finally joining the prestigious ranks of the very aristocratic Order of Santiago. Paradoxically, the leader of the Spanish painting school did not have any disciples. Apart from Del Mazo, who only outlived him by seven years, Velázquez gained no sustainable following, even if numerous artists called the “Velazqueños” showed the influence of the old master in their works. It was not until Goya, then Manet and the modern artists, that his painting was re-born through their eyes and their brushes.

### Exhibition opening times (25 March 2015 - 13 July 2015)

Opening times: Sunday and Monday from 10 am to 8 pm  
Wednesday to Saturday from 10 am to 10 pm

Closed on Tuesdays  
Closed on 1 May  
Earlier closure on Wednesday 25 and Thursday 26 March at 6 pm

The exhibition takes part in the European Night of Museums on Saturday 16 May:  
Free admission from 8 pm to midnight.

Exhibition co-produced by the Réunion des musées nationaux – Grand Palais and the musée du Louvre, in partnership with the Vienna Kunsthistorisches Museum.

Exhibition Curators: Guillaume Kientz, curator of the Department of Paintings at the musée du Louvre  
Set designer: Maciej Fiszer



With the support of the Sanef Group and Credit Suisse



## EXHIBITION MAP

