Course title: Barcelona 1900: “Modernisme” in the city, Art in Barcelona between the two international expositions (1888-1929)
Language of instruction: English
Professor: Marina Muñoz
Professor’s contact and office hours: marina.munoz@upf.edu
Friday 14 to 15 pm and by appointment.
Course contact hours: 45
Recommended credit: 3 US credits-5 ECTS credits
Course prerequisites: There are no prerequisites for this course.
Language requirements: None

Course focus and approach: This course offers a general overview of the Modernism’s phenomenon in Barcelona in the period from the celebration of the Universal Exhibition of 1888 until the first International Exhibition of 1929 within the framework of cultural studies. The general areas on which the course is focused are: History of Barcelona, History of Art and World Exhibitions.

Course description: Between 1888 and 1929 Modernism takes place in Barcelona like the same cultural movement that is occurred in Europe at the end of the nineteenth and twentieth century. The case is in particular remarkable in Barcelona city as an emerging metropolis in the Spanish outlook. The course is based on the precedents that made possible the “explosion” of Modernism in Barcelona, as the principal operators that intervened in the development of modernism as well as the aim to obtain a general overview of the artistic movement and the city where it takes place.

Learning objectives: At the end of this course the students will be able to:
• recognize modernism as a global phenomenon: artistically, historically and politically.
• identify the main artistic demonstrations that were produced in Catalan Modernism in Barcelona city in the period 1888-1929.
• compare Catalan Modernism within the international context.
• identify the phenomenon of universal exhibitions within the international context.
• recognize the contributions to the city of Barcelona as a result of the celebration of the two main exhibitions (1888-1929)
• “read” and “interpret” artistic works of Modernism “in situ” via fieldtrips scheduled throughout the course

Course workload: The students are required to read and analyze a selection of texts and images and participate actively in class. In each session two or three students will briefly present a summary on the day reading or “masterpiece of the day”, commenting on the main points, to the class. Students will have to prepare two exams (a
Hispanic and European Studies Program

midterm and a final) and will also conduct a research paper project on one of the topics covered in the course.

**Teaching methods:** The course is structured in both lectures and on-site classes. Lecture classes will be conducted by the professor but students are expected to participate in a short class discussion about an art masterpiece or the readings assigned for each session or group of sessions. Two weeks before the end of the course the students will deliver a written work about a topic of the course.

The on-site classes are field studies to museums or historical walking tours to places relevant to the course content. The field studies are a substantial part of the course and all students are required to attend them. They will also be a substantial part of the midterm and final exam.

**Assessment criteria:**
- Mid term exam: 20% (short questions and analysis of texts and images)
- Final exam: 30% (comprehensive)
- Class participation: 10%
- Term paper (and paper draft): 40%

**Absence Policy:** After the add/drop day, all registrations are considered final and **HESP Absence Policy** begins to apply. For the academic year 2011-2012, such policy is as follows:

Attending class is mandatory and will be monitored daily by professors. Missing classes will impact on the student’s final grade as follows:

<table>
<thead>
<tr>
<th>Absences</th>
<th>Penalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to two (2) absences</td>
<td>No penalization</td>
</tr>
<tr>
<td>Three (3) absences</td>
<td>1 point subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Four (4) absences</td>
<td>2 points subtracted from final grade (on a 10 point scale)</td>
</tr>
<tr>
<td>Five (5) absences or more</td>
<td>The student receives an <strong>INCOMPLETE</strong> (&quot;NO PRESENTAT&quot;) for the course</td>
</tr>
</tbody>
</table>

The PEHE/HESP attendance policy **does not distinguish between justified or unjustified absences.** The student is deemed responsible to manage his/her absences.
Emergency situations (hospitalization, family emergency...) will be analyzed on a case by case basis by the Academic Director of the HESP.

Classroom Norms:
- No food or drink is permitted in the classrooms
- Students will have a ten-minute break during each hour session
- Students must come to class prepared to participate fully in the day’s activities

Weekly Schedule:

WEEK 1
Session 1. Course description
About “Barcelona 1900”
Syllabus, assessment and readings
Introduction to the course requirements and assessment criteria.

Session 2. Introduction
The time of Modernism: Historic Period. How it was understood and lived by some of its main characters. Catalan bourgeoisie as a patron of Modernism.

Reading assignments:
HUGHES, R., Barcelona:
“Going to the fair”, pp. 307-340 [new political, social and cultural conditions]
Modernism’s definition, pp. 391-395

WEEK 2
Session 3. Introduction II
Previous considerations: modernity/ tradition, modernity/intellectuals and artists, modernity/city

Reading assignments:
SALA, M. T. (ed.), Barcelona 1900:
Images of modern life, pp. 225-229
The image of the artist, pp. 244-246

Session 4. 1888 World Exhibition
The 1888 world fair “first opening of the city”: Location, aims of the exhibition, main pavilions and expositions, architectural buildings and architectonic examples:
The “Arc de Triomf” (the Triumph Arc) on the exhibition: the new constructions that replicate the history of art.
Reading assignments
HUGHES, R., Barcelona:
Ciutadella’s emplacement, pp.355-373
ADAMS SCHENEIDER, Laurie, vol I, Art across time:
Commemorative architecture, triumphal arches, pp. 229-235

WEEK 3
Session 5. 1888 World Exhibition

The “Hivernacle” (the greenhouse of the World Fair) by Josep Amargós. Iron and steel architecture in Europe. The monumental waterfall fountain by Josep Fontseré. The beginning of Gaudí’s work on the fountain. Neo-classicism in sculpture: “Quàdriga de l’Aurora” (group of sculptures, forged in iron, an original design by Rossend Nobas on the fountain) and Venus on a shell, by Venanci Vallmitjana. New contructions that replicate the history of art.

Reading assignments
ADAMS SCHENEIDER, Laurie, vol I, Art across time:
Neo-classical sculpture, pp. 699-701
ADAMS SCHENEIDER, Laurie, vol II, Art across time:
Steel architecture, pp. 757-761

WEEK 4
Session 6. Modernist Architecture I
Main elements of the modernist architecture: Castell dels tres dragons (The Café- Restaurant of 1888 world fair), designed by Domènech i Montaner. Domènech i Montaner’s architecture.

Reading assignments
HUGHES, R., Barcelona:
Puig i Cadafalch architecture, pp. 395-411
SALA, M. T. (ed.), Barcelona 1900:
Public and Private Architecture, pp. 236-241

Session 7. 1st fieldtrip
The 1888 World Fair location.

Reading assignments
AMELANG, et. al., Twelve walks through Barcelona’s past:
Citadel emplacement, pp. 180-187

WEEK 5
Session 8. Summary class
A summary of the contents covered in class to help you prepare the midterm exam.

Session 9. Midterm exam
WEEK 6

**Session 10.** Modernist Architecture II
Gaudí’s Casa Vicens (1888) and Gaudí’s Palau Güell (1889): a new type of Architecture.

Reading assignments

**Session 11.** Modernist Architecture III
The block of discord: the three celebrities architects modernists of Barcelona: Puig i Cadafalch (Amatller’s house 1898-1900), Domèneç i Montaner (Lleó Morera’s house, 1902), Gaudí (Batlló’s house, 1905-1907 and Milà’s house, 1906-1910).

Reading assignments
HUGHES, R., *Barcelona*: Gaudí’s architecture, pp. 468- 500

WEEK 7

**Session 12.** 2nd fieldtrip
Passeig de Gràcia, the block of discord

Reading assignments

WEEK 8

**Session 13.** Modernist painting I

Reading assignments
McCULLY, Marilyn, *Els quatre gats: art in Barcelona around 1900* Casas, p.56, p.58, pp. 60 to 78
Rusiñol, pp. 118-131
[McCULLY’s reference is not a “reading assignments”, it is a “picture assignment”]
SALA, M. T. (ed.), *Barcelona 1900: From the Sala Parés to the Art of the Slums via Els Quatre Gats*, pp. 246-251

**Session 14.** Modernist painting II
Catalan Painting after 1888 World Fair. The Feast of Modernity: Casas and Rusiñol (1810-1920)

Reading assignments
HUGHES, R., *Barcelona: Feast of Modernity*, pp. 423- 449
WEEK 9  
**Session 15.** Modernist painting III.  
Llimona’s brothers (painter/sculptor) and “Centre artístic de St. Lluc” (Art school)  
Modernist painting and decorative arts in Barcelona’s Modernism

**Reading assignments**  
There is not reading assignment. The student will prepare a self-guided visit to MNAC (National Art Museum of Catalonia)

WEEK 10  
**Session 16.** 1929 International Exhibition I  
The 1929 international fair “second opening of the city”: Location, aims of the exhibition, main pavilions and expositions, buildings with different types of architecture:  
The “Teatre Grec” (The Greek theatre): the new constructions that replicate the history of art.

**Reading assignments**  
SOLA- MORALES, Ignasi de “Orderly, monumental city. The Architecture of Puig i Cadafalch in the Age of Mancomunitat”, pp. 52-60, Puig i Cadafalch: l’arquitectura entre la casa i la ciutat.  
Hispanic and European Studies Program- Universitat Pompeu Fabra 2010 5Hispanic and European Studies Program

**Session 17.** 1929 International Exhibition II  
The “Spanish art exhibition” at National Pavilion on the 1929 International Exhibition: a route through Spanish art.  
*Mies van der Rohe Pavilion (German Pavilion).*  
1929 International Fair winner, Bauhaus Architecture School.

**Reading assignments**  
ADAMS SCHÉNEIDER, Laurie, vol I, *Art across time*  
Introduction to Greece, pp. 135-140 and Greek Theatre 177-178  
Early Twentieth-Century architecture, pp. 850-857