Course title: Modernism in the City: Art in Barcelona between the two international exhibitions (1888-1929)

Language of instruction: English

Professor: Marina Muñoz (marina.munoz@upf.edu)

Professor’s contact and office hours: Tuesday 2.30 a 3.30pm and by appointment

Course contact hours: 45

Recommended credit: 3 US credits-5 ECTS credits

Course prerequisites: There are no prerequisites for this course.

Course description:
This course offers a general overview of the Modernism in Barcelona in the period from the celebration of the Universal Exhibition of 1888 until the first International Exhibition of 1929. In this period Modernism takes place in different parts of Catalonia, 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 and, for this reason, it is in Barcelona where these big events were celebrated. The historic moment is very appropriate: economic growth and national reaffirmation. Even though this cultural movement searching new ways and expression affects all demonstrations of art and thought, it is in the architecture and plastic arts where this movement shines totally. The course is based on the precedents that made possible the “explosion” of the modernism in the city, as the principal operators that intervened in the development of the modernism in the city, as well as the aim to obtain a general overview of the artistic movement and the city where it takes place. On the other hand, given that Modernism has some dimensions and a special personality that makes us do find demonstrations anywhere in the Catalan geography and in many constructions such as: factories, agricultural cooperatives, markets and houses... will be set out. Different visits and works for the students will be set in order to obtain a “first hand experience” about of the masterpiece proposed.

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

Course workload
The students are required to read and analyze a selection of texts and images and participate actively in the class. In each class session two-three students will briefly present to the class a summary on the day reading or “masterpiece of the day”, commenting on the main points. Students will have to prepare two exams (a midterm and a final) and will also conduct a research paper project on one of the topics covered by the course.

Methods of assessment
The course is structured in both lecture 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. Four 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.

Mid term exam: 20% (short questions and text/images commentary)
Final exam: 30% (comprehensive)
Class participation: 10%
Term paper (and paper draft): 40%

Absence Policy
Excused absences will only be justified by an official medical report or probable family emergency. Any other reason will not justify an absence to class or changing the date of the exam. The absence policy is the following:
3 absences: Student loses one point out of ten
4 absences: Student loses two points out of ten
5 absences or more: Student receives an “Incomplete” for the course

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:
1. INTRODUCTION: (1st and 2nd sessions)
   - Previous considerations: modernity and city / intellectuals and artists / concepts: Modernism/modernist
   - The time of the Modernism: Historic period. How it was understood and lived by some of its main characters. Catalan bourgeoisie as a client of Modernism.

Readings assignments:
ALASTAIR, D, Art Nouveau,
   - Introduction, pp. 7-37

HUGHES, R., Barcelona:
   - Chapter 6: “Going to the fair”, pp. 307-340 [new political, social and cultural conditions]
   - Modernism’s society, pp. 383-391
   - Modernism’s definition, pp. 391-395

SALA, M. T. (ed.), Barcelona 1900:
   - Introduction, pp. 223-224
   - Images of modern life, pp. 225-235
   - The image of the artist, pp. 244-246

2. 1888 WORLD FAIR: (3rd, 4th, 5th sessions)
The 1888 world fair “first opening of the city”: Location, aims of the exhibition, main pavilions and exhibitions, architectural buildings and architectonic examples:

- The “Arc de Triomf” (the Triumph Arch) on the exhibition: the new constructions replicating the history of art.
- 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 Gaudi’s work on the fountain. Neo-classicism in sculpture: “Quàdriga de l’Aurora” (group of sculptures, forged in iron, an original design by Rosend Nobas on the fountain) and Venus on a shell, by Venanci Vallmitjana. New works of art replicating the history of art.
Readings assigments

HUGHES, R., Barcelona:
Ciutadella’s emplacement, pp.355-373,

SCHENEIDER ADAMS, vol I, Art across time

Introduction Ancient Rome, pp. 209-212
Commemorative architecture, triumphal arches, pp. 229-235
Neo-classical sculpture, pp. 699-706

SCHENEIDER ADAMS, vol II, Art across time

Steel architecture, pp. 757-761

3. MODERNIST ARCHITECTURE I: (6th session)
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.

Readings assigments

HUGHES, R., Barcelona
-Puig i Cadafalch architecture, pp. 395 a 390

SALA, M. T. (ed.), Barcelona 1900:
- Public and Private Architecture, pp. 236-224

1st FIELDTRIP: The 1888 World Fair location. (7th session)

Readings assigments

AMELANG, et. al., Twelve Walks Through Barcelona’s past
-Citadel emplacement, pp. 180-187

Summary class (8th session)
Mid term exam (9th session)

4. MODERNIST ARCHITECTURE II: (10th, 11th session)
- Gaudi’s Casa Vicens (1888) and Gaudi’s Palau Güell (1889): a new type of Architecture.
- 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 Mila’s house, 1906-1910).

Readings assigments

TOÍBÍN, Homage to Barcelona,
-chapter 5 “A dream of Gaudí”, pp. 69-82
HUGHES, R., Barcelona
- Gaudi’s architecture, pp. 469-500

2nd FIELDTRIP: Passeig de Gràcia, the block of discord (12th session)

5. PINTURA MODERNISTA: (13th, 14th, 15th session)
- Catalan Painting after 1888 World Fair. The Feast of Modernity: Casas and Rusiñol (1810-1920)
- Llimona’s brothers (sculptors) and “Centre artístic de St. Lluc” (Artists school)

Readings assignments
- Casas, p.56, p.58, pp. 60 to 78
- Rusiñol, pp. 118-131
HUGHES, R., *Barcelona* -Feast of Modernity, pp. 423-449

6. 1929 INTERNATIONAL FAIR: (16th, 17th session)
The 1929 international fair “second opening of the city”: Location, aims of the exhibition, main pavilions and exhibitions, architectural buildings and architectonic examples:

- The “Spanish art exhibition” at National Pavilion, a route through Spanish art.
- The “teatre Grec” (The Greek theatre): the new constructions replicating the history of art for the 1929 International Fair.
  - *Mies van der Rohe Pavilion (German Pavilion)*. 1929 International Fair winner, Bauhaus Architecture School.

Readings assignments
SCHENEIDER ADAMS, vol I, *Art across time*

- Introduction to Greece, pp. 135-140 and Greek Theathre 177-178
- Early Twentieth-Century architecture, pp. 850-857

3rd FIELDTRIP: *The 1929 World Fair location and art collections at MNAC* (18th session)

Summary class (19th session)
Final exam (20th session)
Readings assignments from:
Sala, Teresa (ed.), Barcelona 1900, Barcelona: Lunwerg, 2007, (contains English text translation)

**Recommended readings:**
Amelang, James; Gil, Xavier and Mc Donogh, G, Twelve walks through Barcelona’s past, Barcelona: Ajuntament de Barcelona, 1992
Capilla i Martínez, Antoni, Barcelona modernisme route, Ajuntament de Barcelona
Dalí/ William H. Robinson, Jordi Falgàs and Carmen Belen Lord; foreword by Robert Hugues, Cleveland (Ohio): Cleveland Museum of Art; New Haven (Conn.): Yale University Press, 2006
Doñate, M, Fondevila, M.A., Mendoza, C. and Quilez, Francesc, Modernisme i the MNAC collections, Barcelona: MNAC- Lunwerg, 2010(contains English text translation)
The struggle for Modernity, edited by Helen Graham and Jo Labanyi, Oxford: Oxford University Press, 1995
Gaudí diseñador= Gaudí designer, Barcelona: Blume, 1978
Montaner, Josep Maria, Barcelona: a city and its architecture/ an essay by Josep Maria Montaner, Köln: Benedikt Taschen, c1997