

TITLE: THE GOLDEN AGE OF THE MODERN CATALAN ART: GAUDÍ AND THE MODERNISME PHENOMENON - ART 341

LANGUAGE: English

TOTAL HOURS: 45 hours

CREDITS: 3 credits

DESCRIPTION

Along with the Romanesque-Gothic period, *Modernisme* is regarded as the another great movement of art in Catalonia, and symbolizes the gateway to modernity, as it developed between the late 19th and early 20th centuries. *Modernisme* was the local development of the international *Art Nouveau* trends, with a very specific personality. Although Antoni Gaudí is the most well-known name associated with this movement, it is a more complex phenomenon that developed in all areas, not only in architecture. The aim of this course, then, is to offer a global vision of what it meant, and for that reason not only architecture will be addressed but also other artistic manifestations such as painting, sculpture or decorative arts.

The course will be complemented with tours, guided visits to museums, monuments and/or exhibitions (if there are any relevant ones on at the same time as the course), taking advantage of being in one of the best *Art Nouveau* cities in the world. All these things will help to understand the meaning of the "total artwork" concept of the period.

Parallel to this, and in view of the final project and a paper to be done by students, some sessions will focus specially on the artworks' iconographic and formal aspects, so that students can acquire and develop an analytical capacity of art in general, and of the *Modernista* period in particular. Therefore, the class participation -and readings that will serve to go deeper into all these aspects- will be valued.

*On course will appear on a Jacksonville Transcript as **Special Topics in Art: Golden Age of Modern Catalan Art - ART 341***

COURSE OBJECTIVES

By the end of the course, students will gain knowledge of:

- Identify the main artistic features, artworks and names of the *Modernisme* in Catalonia
- Analyze the artworks from a formalist and iconographic perspective using specific artistic terms
- Understand why *Modernisme* appeared then and developed so much within its historical context
- Study the common points, differences and peculiarities in relation to the other European *Art Nouveau* manifestations in Europe

METHODOLOGY

The course will use a combination of different formats and materials: powerpoints, guided visits to museums, monuments and/or exhibitions in Barcelona, lectures or classroom interaction (debates, student presentations, etc.).

EVALUATION

Attendance to classes and field trips is mandatory; poor attendance will affect the final grade of the student as well as the everyday participation grade.

The final grade consists of five different parts: class participation, a midterm written exam, a final written exam, a field tour presentation and a final project.

The breakdown of grades is made up as follows:

- Class participation (includes attendance, active and positive attitude, and readings done in class)	20%	
- Midterm written exam	25%	
- Final written exam	25%	
- Field tour presentation		10%
- Final project (includes its class presentation)	20%	

Class Participation: Active class participation includes coming to class prepared and on time, having read the material for that day and show active reflection on that material, answering questions from the professor, generating questions and engaging in group activities using required reading for that day. Students are encouraged to express their opinions in class with the professor and the other students.

Exams: Both the midterm and the final exams may contain a mix of short answer and essay questions aimed to test the students' full comprehension of facts and the ability to argue his/her opinions based on class material.

The guidelines for exams are as follows:

- Any student found cheating will automatically fail this examination. Additional sanctions may be imposed.
- Talking or communicating with other students during the examination is forbidden.
- Desks must be cleared of all books, notes and papers. All unauthorized materials must be put away and remain out of sight throughout the examination.
- All telephones and electronic devices must be turned completely off during the exam.
- Students arriving later than 15 minutes will not be allowed into the classroom to take the examination, subject to the decision of the instructor.
- At the end of the examination students will remain seated until their papers are collected. No one may leave the room until excused.
- Should assistance be required, students will attract the attention of the instructor.
- Failure to follow these rules will automatically lead to failure of this examination.

Presentations: Apart from daily participation in class, each student will have to give two presentations in class:

- The first one will be a presentation on one of the buildings that we will visit during the field tour around *Modernista* Barcelona. By the first week of class, pairs of students will choose one of the monuments listed for the visit, and that day they will give a presentation (between 7/10 minutes) to the rest of their classmates. Previously in class the teacher will give the guidelines of how to see and explain a building and students will show their research results following these directions.

- The second one will be the oral presentation of the final project, focused on the analysis of an artwork, now related to painting, sculpture or decorative arts (and that will complement the previous paper). The features of this project is explained below.

Final Project: Unlike the paper presented in the field tour, the final project is an individual work and consists of both a written report and an oral presentation. By the first week of class, students will choose an artwork (painting, sculpture or decorative art) from a list that the teacher will facilitate in class and linked to the syllabus.

Students will be required to carry out a personal analysis and interpretation of an artwork. Students will have the support of the teacher who will guide them and resolve any doubts that may arise. He will give the guidelines of how to view and to study an artwork in class, and will also guide them at three points: choice of artwork, status of the report before the oral presentation, and delivery of the project both in paper and in PDF format the day of the final written exam. This final report will take into account the corrections and suggestions arising from the presentation to their classmates, and it will have to include a bibliographical list of scholarly sources used to support their findings.

It is hoped that the student will develop critical and original thinking as well as analytical reflection.

FIELD STUDIES

This course will include 3 field studies. These field studies will be directly related to the course work, and may include visits to monuments, companies, government buildings, or museums. The potential field studies may include a visit to MNAC, as the best collection of *Modernista* painting, sculpture and decorative arts held in Catalonia; to Palau Güell or Casa Amatller, for their importance to architecture in this movement and as a support for developing other arts in this period; and a walking tour around the main *Modernista* buildings in Barcelona.

ACADEMIC INTEGRITY

SIS programs foster critical thinking and intellectual development of its students. In doing so, SIS requires that students introduce their original thoughts, opinions, and ideas in all of their assignments with the support of cited sources. Any violations of academic integrity- such as cheating, plagiarism, self-plagiarism, academic misconduct, fabrication, misuse or misrepresentation of research, and noncompliance - may result in an automatic "F" or immediate dismissal from the program if the student falls below the minimum number of credits required for the term; 12 credits during the semester, or 3 hours during the summer.

Cheating: Any action that violates the rules and guidelines given by the instructor for submitting assignments or exams.

Plagiarism: Any action that presents the ideas, opinions, research, etc. of another as your own.

- Directly copying another's work without citing sources

- Submitting another person's work into your own without properly citing the source(s) used.
- Paraphrasing another person's work without providing appropriate citations

Self-Plagiarism: Submitting a piece of one's own work to receive credit for multiple assignments in one or more class.

Academic Misconduct: Any act that impedes or threatens the open exchange, expression, or flow of information or fair evaluation of students. This includes intimidation and complicity in any acts or attempts to interfere with the ethical and fair submission and evaluation of student work.

Fabrication: Providing inaccurate or false information, including research findings, quotes, and cited sources, etc.

Non-Compliance: Failure to comply with the values, objectives, and procedures contained in this policy.

As SIS is accredited by Jacksonville University, students are held accountable to JU's [Academic Integrity and Code of Conduct](#). You are expected to read and understand the JU terms and regulations of Academic Misconduct.
(<https://drive.google.com/file/d/1PyZmN0EAH1o4bKVZdZxVyKw-wdiwXewx/view>)

ATTENDANCE POLICY

Semester: Students are allowed THREE absences throughout the semester without penalty. Starting with the fourth absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

Summer: Students are allowed TWO absences throughout the summer without penalty. Starting with the third absence, the student's FINAL GRADE will be lowered by a fraction of a letter (1/3 of a letter grade). For example, if a student has 4 absences and a final grade of B+, the grade will be lowered to a B, if 5 absences the grade is lowered to B-.

**January Term students are allowed TWO absences as well.*

There are NO excused absences. If a student misses class because s/he is sick, that counts as one of the allowed absences. No excused absences and no excuses.

Quizzes, exams and participation points that are missed because of an absence cannot be recuperated.

Students that arrive late 5 minutes or more will receive a 0 for participation for the day.

COURSE CONTENT

SESSION	CONTENT	READINGS
1	Introduction: Course and Syllabus Presentation	



2	Historical Context: The bourgeois Barcelona of the “Gold Rush”: Between industrialization and the rise of anarchism, from the “Catalan Manchester” to the “Rose of Fire”	
3	Before <i>Modernisme</i> : Catalan Art in the 19 th Century	
4	The Great <i>Modernista</i> Architects I: Antoni Gaudí	
5	The Great <i>Modernista</i> Architects II: Lluís Domènech i Montaner	
6	The Great <i>Modernista</i> Architects III: Josep Puig i Cadafalch	
7	The Great <i>Modernista</i> Architects IV: Josep Maria Jujol	
8	FIELD STUDY # 1	
9	The Great Diversity of the <i>Modernista</i> Painting I: Santiago Rusiñol	
10	MIDTERM REVIEW	
11	MIDTERM EXAM	
12	The Great Diversity of the <i>Modernista</i> Painting II: Ramon Casas	
13	The Great Diversity of the <i>Modernista</i> Painting III: Joaquim Mir	
14	The Great Diversity of the <i>Modernista</i> Painting IV: Isidre Nonell & Hermen Anglada-Camarasa	
15	Bohemian days in Barcelona: “ <i>Els Quatre Gats</i> ” and Pablo Picasso’s Catalan days	
16	FIELD STUDY # 2	
17	Posters, Magazine Illustrations & Photography: Between publicity and mass society	
18	The Last <i>Modernista</i> Art: Sculpture I	
19	The Last <i>Modernista</i> Art: Sculpture II	
20	FIELD STUDY # 3	
21	The Rise of the Decorative Arts I: Furniture, Iron, Glass, Fabrics and Fashion	
22	The Rise of the Decorative Arts II: Jewels, Ceramic and Tiles	
23	FINAL PROJECT PRESENTATIONS	

24	FINAL REVIEW	
25	MIDTERM REVIEW	

*Number of sessions and order of assignments may vary depending on term.

BIBLIOGRAPHY

Required Readings

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- Doñate, M., Fondevila, M. À., Mendoza, C & Quílez, F. (2009). *Modernisme in the MNAC collections*. Barcelona: MNAC-Lunwerg
- Huertas, J. M. (2005). *Barcelona Modernisme Route Guide*. Barcelona: Institut del Paisatge Urbà
- Maspoch, M. (2008). *A Gallery of Creators. Barcelona Modernisme Route*. Barcelona: Institut del Paisatge Urbà
- Mackay, D. (1989). *Modern Architecture in Barcelona, 1854-1939*. New York: Rizzoli
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- McCully, M. (1978). *Els Quatre Gats: Art in Barcelona Around 1900*. Princeton: Art Museum-Princeton University, exhibition catalogue
- Robinson, W. H., Falgàs, J. & Lord, C. B. (2006). *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí*. Cleveland-New Haven-London: Cleveland Museum of Art-Yale University Press, exhibition catalogue
- Sala, T-M. (ed.) (2007). *Barcelona 1900*. Amsterdam-Ithaca, New York: Van Gogh Museum-Cornell University Press, exhibition catalogue

Recommended Readings

- Bassegoda, J. (2002). *Gaudí. Art & Design*. Barcelona: Fundació Caixa Catalunya, exhibition catalogue
- Cabré, T. (2017). *Puig i Cadafalch Route*. Barcelona: Institut Municipal del Paisatge Urbà
- Cervera, J. .P. (1976). *Modernismo. The Catalan Renaissance*. New York: Garland
- Coll, I. (2012). *Charles Deering and Ramon Casas: A Friendship in Art*. Evanston, Illinois: Northwestern University Press
- Flores, C. & Huertas, J. M. (1999). *La Pedrera: Architecture & History*. Barcelona: Caixa Catalunya
- Giralt-Miracle, D. (ed.) (2002). *Gaudí 2002. Miscellany*. Barcelona: Planeta-Ajuntament de Barcelona
- L'arquitecte Lluís Domènech i Montaner* (1995). Barcelona: Fundació Caixa de Pensions, exhibition catalogue [Text in Catalan, Spanish and English]
- Raeburn, M. (1985). *Homage to Barcelona. The city and its art 1888-1936*. London: Arts Council of Great Britain-Thames & Hudson, exhibition catalogue
- Moffitt, J. F. (1999). *The Arts in Spain*. London: Thames & Hudson
- Trenc, E. & Yates, A. (1988). *Alexandre de Riquer 1856-1920: The British Connection in Catalan Modernisme*. Exeter: Anglo-Catalan Society
- Permanyer, Ll. (2004). *In Detail: Barcelona Art Nouveau*. Barcelona: Polígrafa
- Richardson, J. & McCully, M. (1991). *A Life of Picasso. Volume I: 1881-1906*. New York: Random
- Rusiñol, S. (2017). *Desde el Molino (From the Windmill)*. Sitges-Vilafranca del Penedès: Consorci del Patrimoni de Sitges-Edicions i Propostes Culturals Andana [Text in Spanish, French and English]
- Solà-Morales, I. (1992). *Fin de siècle architecture in Barcelona*. Barcelona: GG
- Vallès, E. (ed.) (2010). *Picasso versus Rusiñol*. Barcelona: Museu Picasso-Institu de Cultura de Barcelona, exhibition catalogue [Text in Catalan and English]