Student: Group:

Art movement.....Modernism, s. XIX - XX
Time frame.....1871 (1892) - 1920
Topic Focus.....Inspiration from nature

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Debate: What symbolic references did you see during the visit to the MNAC Museum and the Modernist route (10')? At the end of the session, we will review the list and compare the results (5').

Background: *Modernisme* (In catalan) was an urban and bourgeois style, an international movement which, under different names, developed throughout the western world: Art Nouveau in France and Belgium, Modern Style or Glasgow Style in Scotland and the United Kingdom, Jugendstil in Germany, Sezession in Austria, Liberty in Italy, etc. In Catalonia it had a personality of its own, due to the large quantity and quality of the works produced and the large number of first-rate artists who cultivated this style. Stylistically, it is a heterogeneous movement, with many differences between artists, each with their own personal stamp, but with the same spirit, a desire to modernise and Europeanise Catalonia. The recovery of the medieval architectural past advocated by J. Ruskin and Viollet-le-Duc and the aesthetics of William Morris, W. Crane, Mackmurdo, Mackintosh, were accepted as the basis of artistic renewal. The modernists believed in the creative imagination as a creator of symbols in contrast to the eclectics who thought of art as an objective representation of reality. In fact, Modernisme represented, throughout the world and especially in Catalonia, freedom through the creation of new, previously unaccepted forms, taking art out of academicism.

Main activity: Create a visual archive and classify the images of the modernist route, according to the characteristics they show (European classical world influences, those of japonism, plants of local relevance...) and the architects who implement them. We will do so with respect to 5, listed in this section.

In Catalonia, the line that marked the Modernist movement was characterised by undulating lines and geometric motifs. As *Modernisme* represents a total work, combining all the arts, all the elements are designed; the building ceases to be a closed block (planes and edges) to be conceived as a space open to sinuous lines, asymmetries, undulations, openings, balconies and belvederes. And many of the plants that decorate the modernist plant showcase were chosen both for aesthetic reasons and for their symbolic significance.

- Palau de la Música Catalana (1905-1908) by the architect Lluís Domènech i Montaner
- Casa Lleó i Morera (1902-1905) by the architect Lluís Domènech i Montaner
- Casa Amatller (1898-1900) by the architect Josep Puig i Cadafalch
- Casa Batlló (1904-1906) by the architect Antoni Gaudí.
- Casa Milà (La Pedrera) (1906-1912) by the architect Antoni Gaudí.

Relevant texts: The magazine "L'Avenç" was a platform for the dissemination of modernist ideas and works, until its closure in 1893. It was followed by the journal *Catalònia*, which sought to strike a balance between the different currents.
In context with Arts & Crafts, *Floriated Ornament* (1849) by the Gothic revivalist architect A.W. Northmore Pugin and *The Grammar of Ornament* (1856) by the theorist and architect Owen Jones.

1. Notes on the artistic movement of MODERNISM.

3. Key words on the theme. Artists and Works.

2. Notes on the theme of nature in the context of Modernism.

4. Summary of the issue. General conclusions.