

The Modernist Visual and Plastic Arts in the Catalan-speaking Lands

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ABSTRACT

Studies on Catalan Modernism got underway shortly before the Spanish Civil War but did not become widespread until about 1950, when the books *Modernismo y modernistas* by J.-F. Ràfols and *El arte modernista catalán* by A. Cirici Pellicer were published. Substantial biographies of Gaudí appeared from the start but some considerable time was to pass before in-depth studies of most of the key figures of Catalan Modernist Art were undertaken. In 1969 a major official exhibition was devoted to Modernism and in the 1970s there was an outburst of research into Modernism in fields including art and literature. In the 1980s major exhibitions on Modernism began to be staged in countries such as England, Japan and Sweden and were boosted by the presence of the names of Gaudí himself or the young Picasso, both of whom arose from the core of Modernism. Monographs with catalogues raisonnés have appeared on various Modernist painters: Anglada-Camarasa (1981), Santiago Rusiñol (1995) and Ramon Casas (1999), while new overall exhibitions have been dedicated to Catalan Modernism (1990) and Valencian Modernism (1997). Between 2002 and 2004, knowledge about Catalan Modernism and its background was condensed into five volumes comprising contributions from some eighty specialists.

KEY WORDS: Modern Style, Modernism, Art Nouveau, Catalan art

For fifty years and more, Modernism¹ has been one of the most widely studied and fiercely debated features of Catalan art. The reason is undoubtedly that it was precisely through Modernism that Catalan art recovered the prominence it had lost virtually since the 15th century. Hence the enthusiasm it has aroused, not merely within the Catalan-speaking lands but abroad as well, for scholars interested in the movement have emerged in places far removed from the area where Modernist art was produced, such as the United States, France, Japan and Italy.

Whenever we Catalans discuss Modernism before an international audience, the first thing we must do is to point out that the concept is untranslatable: it must on no account be confused with what the Anglo-Saxon world calls 'Modernism', but nor does it correspond – as is often said, for purposes of simplification – to what is termed Modern Style or Art Nouveau outside Catalonia. Modernism was an attitude taken up in the last two decades of the 19th century – some prolong the period into the first decade of the 20th century – by a series of Catalan writers, artists and musicians who were conscious of the fact that

Catalonia was in need of cultural modernization. The exponents of the visual and plastic arts who are studied in the works we will comment on here interpreted this modernization in different ways – not through a single style, in other words, but through as many styles as were able to convey the idea of modernity they pursued.

Modernism is the name given by a generation of intellectuals and artists to their determination to keep up with the times, to create literary and artistic works that were not only well crafted but a clear manifestation of their concern for modernity. The principal new European trends, such as Impressionism, Symbolism, post-Impressionism, Art Nouveau and all its variants, provided the models, but they were adapted to the personality of each individual Catalan artist who followed along the same paths. Some of these artists – notably architects of the stature of Antoni Gaudí and Lluís Domènech i Montaner – achieved such totally original creations that it is superfluous to look for many outside sources.

Thus despite what is often said, Modernism is not a style but a particular attitude, a very *fin-de-siècle* attitude, in which the pursuit of artistic modernity is an end in itself, and a tool for modernizing the entire country.

However it must also be pointed out – because otherwise the full complexity of the issue cannot be grasped – that once the movement's heyday was over – around 1910

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it can be considered complete –, the next generation of Catalans developed a growing aversion to Modernism and its fruits and it spent a good forty years in Purgatory. During this time the Modernists were defended only for old times' sake, or out of friendship.² Not until the aftermath of the Civil War did this very distinctive cultural phenomenon gradually become an object of study and respect.

Josep F. Ràfols, a non-practising architect who engaged primarily in teaching and research into history and art, was the first to revive interest in Modernism. As early as 1928 he had written the first biography of Gaudí,³ and after the war he brought out a first small volume on Modernist art.⁴ This volume ultimately evolved into *Modernismo y modernistas* (1949), the first major book to be published on the movement as a whole.⁵ At the same period the writer Josep Pla reinstated the figure of Santiago Rusiñol, viewed as an outstanding personality, however, rather than a leader of Modernism.⁶ The publisher of Pla's book, Alberto Puig Palau, himself a collector of art works from the period, may well have played a part in the resurgence of the Modernist era. The role of Rafael Benet in the revival of the Modernist period was also of some significance. Benet, a leading art critic and gifted painter from before the Civil War, contributed much valuable information about the art of the Modernist generation both before and after the conflict.⁷ A young critic named Alex-

andre Cirici, who was to exert considerable influence in the future, was already tackling the pivotal theme of Picasso's Modernist works with considerable insight, though not always with sufficient documentary rigour.⁸ The same qualities and shortcomings were to mark his approach to Gargallo and Barcelona many years later.⁹

Ràfols' great book on Modernism resembled a long essay, but two years later another major study by Alexandre Cirici appeared, *El arte modernista catalán*.¹⁰ This time Cirici had looked up numerous sources and cited them properly in a substantial critical apparatus. Thus in no time at all Modernism had ceased being an object of scorn and was becoming a stage in the history of Catalan culture which had already warranted two extensive and authoritative monographs. Both Ràfols and Cirici approached Modernism from the broad perspective mentioned above, rather than considering it merely the Catalan version of Art Nouveau. This latter view was to predominate later on, but more as an attempt at simplification than as a veritable theory.

In Madrid Bernardino de Pantorba set about producing a quite useful biography of the prolific painter Eliseu Meifrèn (1942), a member of the initial *L'Avenç* group. Owing to the complexity of the artist's life and work, however, the biography remained an isolated attempt that merely outlined the topic.¹¹



Figure 1. *Tres dones collint fruita* (Three women gathering fruit, c. 1905-1906), mosaic and ceramic panel designed by Josep Pey i Farriol and made by Gaspar Homar, in collaboration with Antoni Serra, Joan Carreras and Mario Maragliano (Barcelona, Museu Nacional d'Art de Catalunya).

In 1954 an exhibition in Barcelona was devoted to Els Quatre Gats, the tavern that became the Modernist cénacle's magical meeting place. The initiative once more came from Puig Palau and it proved unexpectedly popular, with visitors queuing up to discover this fascinating era in Catalonia's cultural history. The catalogue, by Rafael Benet, an author we mentioned earlier, became another major milestone in the discovery of Modernism.¹² At about the same time (1955) a book by the daughter of Santiago Rusiñol – undoubtedly the most popular figure of Catalan Modernism, alongside Gaudí – yielded some important family testimony about the artist.¹³ Mario Verdaguer's perspicacious and vital memoirs of Barcelona in the Modernism age were also published, again by Puig Palau, providing abundant information from a man who had observed Els Quatre Gats at close quarters.¹⁴

It was also during those years that specific attention began to be paid to Ramon Casas. Ràfols published monographs about him¹⁵ and a first major official retrospective was held under the curatorship of the archeologist, medieval historian and art critic Alberto del Castillo.¹⁶ The substantial text Castillo wrote for the exhibition was one of the first major biographical studies of the painter. Isidre Nonell also received his first official retrospective,¹⁷ while another was devoted to the sketcher and decorator Joaquim Renart, whose role in the art world of the period was more important than might appear.¹⁸ Both exhibitions were the upshot of the quite deliberate task of cultural reconstruction carried out – discreetly but very efficiently – by Joan Ainaud de Lasarte, the director general of the art museums of Barcelona and secretary of the Junta de Museus. Both bodies were inevitably part of the Francoist government apparatus but, under the management of persons of Ainaud's stature and sensibility, were prevented from lapsing into trivialization and distortion. The first great international effort to reassess the 'artistic sources' of the 20th century took place in 1961 and was the work of Jean Cassou, Émile Langui and Nikolaus Pevsner.¹⁹ It warrants a mention here because Catalan Modernism was included, on a modest scale, with references to works by Gaudí,²⁰ Isidre Nonell and Picasso, during his Catalan period. Compared to the stress laid on coetaneous art from France, Germany or England, it was not much, but it was more than had been customary up till then. Europe was becoming interested in the Catalan Picasso too: Anthony Blunt – the historian of the British royal family's art collections, who was later unmasked as a famous spy – contributed substantially to the discovery of the young Picasso, as did Pierre Daix.²¹ Meanwhile in Catalonia itself the poet Josep Palau i Fabre was beginning to publish monographs on Picasso's Catalan period.²²

During the next phase Modernist architecture began to draw attention. Joan Bergós, an architect who had known Gaudí well, published a couple of very enlightening monographs about him,²³ while Puig Boada, another architect who in his youth had taken part in an informal discussion



Figure 2. *Primera Comunió* (First Communion, 1897), bronze by Josep Llimona (Barcelona, Museu Nacional d'Art de Catalunya).

group that included Gaudí, issued a study of the Sagrada Família, which was republished several times in later years.²⁴ Other foreign scholars were following the example of Sweeney and Sert by studying Gaudí: the Italians Roberto Pane²⁵ and Lara V. Masini,²⁶ for instance, each published a book about him. Enric Casanelles, the active secretary of the Amics de Gaudí, brought out a stimulating essay about him in 1965,²⁷ and in 1967 another of the genius's unofficial disciples, Cèsar Martinell, published a very complete monograph about him.²⁸ Then came a major study by Prévost and Descharnes, inspired by Salvador Dalí who, before the Civil War, had been the first to defend Gaudí and Art Nouveau in general in his own characteristic style, using photographs by Man Ray.²⁹ Included in this work was an earlier text by the essayist Francesc Pujols, whom Dalí always greatly admired.³⁰ The reinstatement of another great figure of Modernist architecture, Lluís Domènech i Montaner, began with a special issue of the journal *Cuadernos de arquitectura* which was devoted to him in 1963. It contained texts by various authors, some new, some well-established, notably one by Oriol Bohigas.³¹ Enric Jardí wrote a biography of Josep Puig i Cadafalch encompassing all his three facets: the architect, the politician and the man of learning.³²

Oriol Bohigas himself was the author of the first major work devoted to Modernist architecture as a whole, which appeared in 1969. It contained photographs by Leopoldo Pomés and achieved a wide readership. Several editions in a more economical format came out later³³ and these contained a small amount of information on Valencia. Bohigas' book played a role in the strictly architectural field equivalent to the one the works of Ràfols and Cirici had played in the study and dissemination of Catalan Modernism generally. The same year Ramon Planes brought out a very substantial work about the decisive contribution of his home town of Sitges to the development of Modernism.³⁴

In 1969 a major exhibition entitled *El Modernismo en España* was held in Madrid and Barcelona. The initiative came from Joan Ainaud de Lasarte. With over six hundred and fifty exhibits, it provided an overwhelming demonstration of the importance of Modernist art and a powerful stimulus towards continued research into the movement.³⁵

By then interest was beginning to be displayed in Modernism – notably Modernist architecture – in Valencia. Works on the subject were published by Tomàs Llorens,³⁶ Eduardo Mangada,³⁷ Salvador Aldana,³⁸ Immaculada Aguilar,³⁹ and Irene Garcia Antón.⁴⁰ In the midst of that same period – in 1973 – the key work on the topic appeared. Significantly enough the author, Trinidad Simó, asked Joan Fuster to write the prologue.^{41,42} The prime researcher into Modernist visual and plastic arts in Valencia was Miguel Ángel Catalá Gorgues.⁴³ A book by Miquel Seguí, issued two years later, performed the same function in the Balearic Islands.⁴⁴ Modernist architecture in Catalonia was also studied in the 1970s,⁴⁵ and small con-

centrations of Modernist buildings outside Barcelona came in for attention.⁴⁶

A small book published by the Carulla-Font family in 1973 for use as a Christmas gift was devoted to Lluís Domènech i Montaner. The text was by various authors, with a section on architecture by Oriol Bohigas, and it proved quite a useful monograph.⁴⁷ The following year the Catalan architects' association, the Col·legi d'Arquitectes, published a work on Jujol with contributions from Salvador Tarragó and J.M. Jujol junior, among others.⁴⁸

In the late 1960s and 1970s there was an upsurge of interest in other forms of Modernist art, apart from architecture. Enric Jardí published a series of books purportedly aimed at the general public but which nevertheless yielded considerable information about core aspects and personages of Modernism and post-Modernism.⁴⁹ The collected works of the main post-Modernist painters – Nonell, Mir and Canals – went on show in well documented exhibitions prepared with rigorous criteria by historians with an academic background.⁵⁰ Other painters



Figure 3. Palau de la Música Catalana (1905-1908), Barcelona. Overall view from the dress circle. Architect: Lluís Domènech i Montaner; director of sculptural decoration, Eusebi Arnau, with the participation of Pau Gargallo and Dídac Masana in the groups of sculptures on either side of the stage; mosaics by Lluís Bru; stained glass by Rigalt & Granell.

and sculptors belonging to the Modernist circle were studied in some depth: Josep Triadó,⁵¹ the Llimona brothers,⁵² Néstor Martín Fernández de la Torre,⁵³ and the ceramicist Antoni Serra.⁵⁴ In 1975 I myself published a book that concentrated on the closing phase of Modernism, during which the originality of Catalan painters and sculptors attained its height, and christened this period with the name of post-Modernism.⁵⁵ And Palau i Fabre, leaving aside his general studies on Picasso, tackled a very far-reaching, detailed monograph on the artist himself, which was to extend far beyond his Catalan period.⁵⁶

In 1973 Eduard Valentí Fiol wrote a book focussing on literary Modernism but which also constituted an outstanding contribution to the study of Modernism as a whole and included numerous references of use to the art historian.⁵⁷ A new book embracing all the facets of Modernism – architecture, literature, sculpture, painting, music and the decorative arts – appeared in 1976 and was later republished. The title was *Modernismo en Catalunya* and the editor José M. Infiesta. Its weak point, perhaps, was that it constituted a string of chapters by different authors rather than a coherent overview, but it contributed many new data and showed that Modernism was now a theme of interest to a wider audience.⁵⁸ That same year a book devoted primarily to Modernism in Girona came out, but it was written from the viewpoint of literature.⁵⁹

The applied arts were also arousing interest: Josep Mainar published an overall study of Catalan furniture which devoted considerable space to Modernism,⁶⁰ and Eliseu Trenc, a French professor whose parents were from La Franja⁶¹ and who had attended the courses for foreign students given by the IEC (Institut d'Estudis Catalans), published his thesis on Modernist graphic arts in 1977.⁶² The book became a benchmark work in the field from then on and turned its author into one of the foremost authorities on Catalan Modernist art.⁶³ Victoria Salom published a very thoroughly researched and groundbreaking study that was a summary of the memoir she had written for her bachelor's degree. It concerned a topic frequently omitted from bibliographies: Modernist posters.⁶⁴ Moreover, not only art but art criticism as well was beginning to attract attention.⁶⁵

Catalan Modernism was also becoming the subject of academic research in the United States. George R. Collins of Columbia University gave a considerable boost to studies of Gaudí⁶⁶ – and Catalan architecture and art generally – through his work in setting up the Catalan Archive of Art and Architecture. Documents belonging to the builder Rafael Guastavino are among the materials deposited there. Several specialists emerged from this group: they include Rosemarie Bletter, who studied Josep Vilaseca,⁶⁷ Judith Rohrer who, as we will see, has specialized in Puig i Cadafalch, and Phyllis Braff. Two doctoral theses – one by Marilyn McCully (Yale, 1975),⁶⁸ another ex-student of the IEC's courses for foreigners, the other by Joseph Philip Cervera (Berkeley, 1976)⁶⁹ – opened up new perspec-

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Figure 4. *Le paon blanc* (The white peacock [1904]), oil painting by Hermen Anglada-Camarasa (Carmen Thyssen-Bornemisza Collection, on loan to the Museu Nacional d'Art de Catalunya, Barcelona).

tives in America, as is shown by the exhibition on *Els 4 Gats* held at Princeton in 1978, with McCully herself as curator.⁷⁰

Catalan Modernism was also becoming better known in Germany but here the approach was very different, for the discovery was the outcome of the militant Catalan Weeks staged in Berlin in 1978 as part of a deliberate political operation spearheaded by the Catalanophile professor Til Steegman.⁷¹

Interest in Modernism and post-Modernism gained momentum in the 1980s. A few foreigners wrote monographs on the topic, though most were published in Catalonia;⁷² at an exhibition in Sabadell, which was more remarkable than it seemed, Symbolism in Catalan art went on show and was described in a catalogue;⁷³ and half of the seventh volume of *Història de l'Art Català*, published by Edicions 62, concerned itself solely with Modernist art and included many of the contributions on the movement made in recent years.⁷⁴ Another general work published at that time but written years earlier contained a highly enlightening but little known chapter on Modernism by Marçal Olivar. In it this elderly humanist and unobtrusive mentor presented his own version of Modernism, enriching it with knowledge that only he possessed, the fruit of a curiosity which always drove him to delve deeply into things.⁷⁵

In 1982 an interdisciplinary and somewhat controversial symposium was held: the *Col·loqui Internacional sobre el Modernisme*. The acts came out six years later.⁷⁶ Barcelona City Council's Àrea d'Urbanisme published its catalogue of the architectural heritage, which of course included data sheets on Modernist buildings with plentiful references.⁷⁷

The GRACMON, a research group specializing in Modernism and Noucentism⁷⁸ headed by Professor Mireia Freixa, was set up at the University of Barcelona in 1986. In 2001 it was recognized as a 'consolidated group'

and has given rise to several doctoral theses and publications. Attempts were made, not for the first time, to view Modernism, which was a basically Catalan movement, within the overall context of Spain, because the word Modernism was applied at the same period in Spanish-speaking Spain to various aspects of modernity, primarily in literary circles, though it could be extrapolated to the visual and plastic arts as well.⁷⁹ Some of these attempts were confined to architecture and the decorative arts, however, rather than referring to the arts in general.⁸⁰ Some also sought to apply the term Modernism to all the new international art of the period.⁸¹ Publishing houses that catered to the general public were already planning works for widespread dissemination, such as the one published by the Mendoza brothers in 1989.⁸²

In the 1980s Catalan art was again a topic of interest outside Catalonia and Catalan Modernism was well represented at exhibitions held abroad or was even the main attraction. Each one generated a catalogue. The highly ambitious *Homage to Barcelona*, staged in London in 1985⁸³ and again in Japan in 1987, was one example.⁸⁴ Another was *Modernismen i Katalonien*, held in Stockholm in 1989.⁸⁵ Closer to home, the graphic arts of the Basque Country and Catalonia were brought face to face at an exhibition held in the Basque Country.⁸⁶

This decade was especially propitious to the cult of Gaudí: a book containing his scattered writings was published⁸⁷ and an exhaustive catalogue of his drawings appeared.⁸⁸ In Japan he was already arousing keen interest;⁸⁹ in Spain Carlos Flores made an in-depth study of his work, comparing him to his outstanding disciple and collaborator Josep M. Jujol,⁹⁰ and Joan Bassegoda published a book that assembled further documentation about him.⁹¹ Bassegoda was also the author of the 'scenario' for a major Gaudí exhibition organized by the Fundació Caixa de Pensions in 1984.⁹²

A few books on Domènech i Montaner appeared which, though short, contained fresh contributions.⁹³ An unexpected documentary study of one of his main buildings, the Palau de la Música,⁹⁴ came out, and a major retrospective made a public reassessment of the personage.⁹⁵ Similar developments occurred at about the same time with regard to the third great Catalan Modernist architect, Josep Puig i Cadafalch.⁹⁶ Interest continued to be shown in clusters of Catalan Modernist architecture outside Barcelona, in cities such as Terrassa, Tortosa, Vic, Sabadell and La Garriga.⁹⁷ Stained glass, an applied art that was used to especially brilliant effect in architecture, began to be studied in publications accessible to the general public which put its spectacular achievements to good advantage.⁹⁸ Metal constructions manufactured at Can Torras, a key feature of many buildings from the period, were examined from a constructional and entrepreneurial perspective.⁹⁹ Manuel García Martín – a researcher from outside academe who had already produced a few volumes about Modernist buildings for a large company, Catalana de Gas, which used them as sumptuous Christ-

mas presents – seized the opportunity to produce several more studies packed with previously unexplored information from the archives.¹⁰⁰

The best known painters of the Modernist period – Rusiñol, Casas and Nonell – continued to attract attention in exhibitions devoted to selections of their works organized by governmental bodies.¹⁰¹ The publication of Rusiñol's annotated correspondence yielded much valuable information¹⁰² whereas the German researcher Heidi J. Roch's study of the same artist produced less impact because it was never translated into Catalan.¹⁰³ Picasso continued to arouse more interest than any other artist,¹⁰⁴ though some other equally talented contemporaries also began to be studied. These included Alexandre de Riquer,¹⁰⁵ Anglada-Camarasa – the subject of one of the first catalogues raisonnés to be dedicated to a Catalan painter –,¹⁰⁶ Darío de Regoyos – who was an integral part of the history of Catalan art during two periods of his life –,¹⁰⁷ and Josep Maria Tamburini.¹⁰⁸ The engravings and lithographs of Ismael Smith were also studied in depth.¹⁰⁹ Nor should we overlook the great and versatile Apel·les Mestres, who straddles the border between Modernism and earlier styles: a book about him was issued as a Christmas gift in 1985 by the Fundació Jaume I and the Caixa de Barcelona mounted an exhibition about him the following year.¹¹⁰

Aside from painters, Raimon Casellas, the art critic most closely involved with the core Modernist group, was the subject of a substantial monograph written from a literary viewpoint, for he was also a writer of fiction. It contributed plenty of information, though the conclusions were often disagreeably aprioristic.¹¹¹ A biography of Miquel Blay, one of the most prominent Modernist sculptors, also came out.¹¹²

The book as a work of art merited the attention of the Biblioteca de Catalunya, which published a doctoral thesis on the subject.¹¹³ Modernist jewellery was included in an overall study of Catalan jewellery by Núria de Dalmaes,¹¹⁴ who – with Antoni José i Pitarch – had already done research into art and industry.¹¹⁵ Certain manufacturers of industrial ceramics – such as Pujol i Baucis – began to attract interest from researchers.¹¹⁶ A extensive summary of the graphic arts throughout Spain was included in Volume XXXII of *Summa Artis*,¹¹⁷ and Modernist posters were studied in detail¹¹⁸.

Miquel Utrillo's memoirs about the entourage of Santiago Rusiñol's group – a source of first-hand but hitherto unpublished testimony, though some were familiar with it, and had even plundered it – appeared in 1989. Its aim was anecdotal rather than profound, but even so it was a direct account of Modernism from one of its foremost participants.¹¹⁹

An overview of Modernism in the Valencian Country – which was virtually confined to architecture – was given in one volume of the vast *Historia del arte valenciano* (1987) by Trinidad Simó, who played a pioneering role in the study of Valencian Modernism.¹²⁰



Figure 5. *La cala Sant Vicenç (Mallorca)* (The cove of Sant Vicenç [Majorca]) (1902), oil painting by Joaquim Mir, panel from the former Gran Hotel de Palma (Museu de l'Abadia de Montserrat).

By the nineties Catalan Modernism – once virtually unknown elsewhere in the world – was so famous that besides appearing frequently in general works from abroad,¹²¹ it also began to be the subject of specialized works aimed at the general public in other lands,¹²² and paperback handbooks on the subject were multiplying fast.¹²³ Any exhaustive treatment of such publications would require long lists of bibliography and this is certainly not the place for that. I refer the reader instead to a very detailed work by Eliseu Trenc, who updated his own study from thirty years earlier by making a highly systematic and complete review of the bibliography¹²⁴ which is inevitably more extensive than this can be. The historical, social and artistic backcloth to the Modernist period was studied at a conference entitled *Escolta Espanya* that marked the centenary of the 1898 crisis. The acts were subsequently published.¹²⁵

Mention should be made of the *Catàleg de monuments i conjunts històrico-artístics de Catalunya* (1990), a catalogue of the buildings declared national monuments, which arose from the work carried out by the Servei del Patrimoni Arquitectònic de Catalunya.¹²⁶ This tool, which is of the utmost interest, naturally includes those Modernist buildings which were officially considered the most important. A less scholarly and more thoughtful and lit-

erary approach was taken by the writer Oriol Pi de Cabanyes in his survey of several Catalan Modernist houses, skilfully illustrated by the photographer Toni Catany.¹²⁷

Another major exhibition on Modernism, organized in 1990 by the Barcelona Cultural Olympiad, ushered in the nineties. The very extensive catalogue it left behind featured contributions from numerous specialists which helped update earlier monographs on the movement as a whole.¹²⁸ At the same time the organizers launched another exhibition entitled *El Quadrat d'Or* (1990) devoted exclusively to Modernist architecture in the core of Barcelona's Eixample district. Albert Garcia Espuche, who has conducted intensive research into the urban history of Barcelona, was responsible for both the exhibition and the catalogue.¹²⁹ Meanwhile another research team – Raquel Lacuesta and Antoni González, who had enlarged and revised the classical catalogue by Oriol Bohigas years before – brought out a similar guide covering not just Barcelona but the whole of Catalonia.¹³⁰ An exhibition held in 1993 reviewed the history and significance of the Cercle Artístic de Sant Lluç,¹³¹ and another at the MNAC (Museu Nacional d'Art de Catalunya) highlighted the role played by Catalan Modernism in the revival of interest in El Greco.¹³² An exhibition at the Museu Salvador Vilaseca in Reus highlighted that city's status as Catalonia's second



Figure 6. Poster advertising Adrià Gual's *Llibre d'hores*, designed by the author (1899), chromolithograph.

largest city at the turn of the century. It was backed up by an excellent catalogue, in which art was well represented.¹³³

Other exhibitions in which Modernism played a prominent or leading role were staged abroad in the early 1990s in collaboration with the Generalitat: one visited three Japanese cities,¹³⁴ while another, held at the Fondazione Giorgio Cini in Venice, aroused much comment throughout Italy and generated quite a large printed catalogue.¹³⁵ A further showing outside Catalonia took place in Santillana del Mar and was entitled *Arquitectura modernista. Domènech i Montaner. Jujol*.¹³⁶

New perspectives on Gaudí were afforded by two essays that appeared in the early nineties: Conrad Kent and Dennis Prindle published *Hacia la Arquitectura de un Paraíso* (1992), on the Parc Güell,¹³⁷ and Juan-José Lahuerta gave a less 'hagiographical' and more politically orientated vision of the great architect in *Antoni Gaudí: 1885-1926. Arquitectura, ideología y política*.¹³⁸ Gaudí was becoming an increasingly appealing topic both in Catalonia and elsewhere. In a monograph published by the Diputació de Barcelona and entitled *El Palau Güell* – which was also attractive to the non-specialist reader – various authors undertook an in-depth study of the building named in the title (1990). The Càtedra Gaudí at the Universitat Politècnica de Catalunya published *Aproximación a Gaudí* (1992) in Madrid. The same body contributed to the publication in Italy of *Idee per l'architettura*,

a collection of the Catalan architect's own writings and thoughts (1995).

Other Modernist architects came in for study. An exhibition and its catalogue were devoted the Bassegoda family of architects and builders,¹³⁹ for instance, and a substantial monograph by Joan Tarrús and Narcís Comadira – *Rafael Masó arquitecte noucentista*¹⁴⁰ – dealt with an architect who, though sometimes considered a Modernist, should really be viewed as a Noucentist with a distinct personality influenced by the Viennese Sezession. Other substantial monographs were devoted to Muncunill¹⁴¹ and Cèsar Martinell,¹⁴² and short books appeared on Josep Maria Jujol¹⁴³ and Enric Sagnier.¹⁴⁴ This was a period that saw the publication of many works devoted to specific buildings from the Modernist era: *El Palau de Justícia de Barcelona*¹⁴⁵ (about the Barcelona law courts designed by Enric Sagnier and Josep Domènech Estapà); *El cementiri de Lloret de Mar*¹⁴⁶ (about the cemetery of Lloret de Mar, which contains works by several architects and even more sculptors); *Els edificis de la Caixa d'Estalvis de Sabadell*¹⁴⁷ (about bank buildings designed by Jeroni Martorell). The unflagging Garcia Martín provided still more original data in *L'Hospital de Sant Pau* (1990) and *Fonda de España* (1991, on two buildings by Domènech and Montaner), *Comillas modernista* (1993, on Comillas [Santander] where numerous works by Catalan Modernists are located), and *Paisatge d'Astorga* (1994, about Astorga [León], which has a bishop's palace built by Gaudí).¹⁴⁸ Many more Catalan towns and cities, among them Olot, Manresa and Igualada, developed an interest in studying their own Modernist heritage.¹⁴⁹ A monograph on the Cercle del Liceu in Barcelona, published in 1991, undertook an overall study of the organization and the works of art housed in its headquarters – most of which are Modernist – and also touched on the topic of architecture.¹⁵⁰

Some important monographs on Modernist painters appeared in the nineties. One, a very thorough and enlightening study of Santiago Rusiñol by Josep de C. Laplana, contained the first catalogue raisonné of his paintings but surprisingly enough had no illustrations.¹⁵¹ The papers given at a conference on Rusiñol held in Paris – some new, others already in circulation – were also published.¹⁵² The Museu de Vilafranca had awarded a prize to a research monograph by Isabel Coll, also on Rusiñol which was published some years afterwards.¹⁵³ Later still the author herself brought out an enlarged and well illustrated version.¹⁵⁴ Exhibitions focussing on Rusiñol's paintings were held in Valencia, Corunna, Pamplona and Girona.¹⁵⁵ A study that concentrated on Ramon Casas' portrayal of women appeared.¹⁵⁶ Even more important was the publication of a monograph which sought – at long last – to arrange the documentation sheets on all his paintings into a catalogue raisonné.¹⁵⁷ Francesc Miralles commenced his research into Joaquim Mir with a monograph dealing solely with the period the painter spent in Tarragona.¹⁵⁸ Jordi À. Carbonell wrote his doctoral thesis,

which was later published, on Francesc Gimeno, a front-ranking painter of the Modernist period who was not, however, strictly a Modernist.¹⁵⁹

Another highly ambitious work on a Modernist painter was written by Juan San Nicolàs on Darío de Regoyos. Regoyos was not a Catalan but he was closely associated with Catalan Modernism and lived and died in Barcelona. Though unfortunately only the first volume of this work was published, it has remained the prime reference work on this Catabrian artist, who had been a leading figure of the new Belgian school of painting.¹⁶⁰ A large tome was devoted to another great Modernist painter, Eliseu Meifrèn. It was the first work about him to appear since the 1940s but it contained too little text and the illustrations, despite their technical quality, were not always well chosen.¹⁶¹ Another handsomely published book on Ramon Casas had the same failings but was nevertheless greeted by some as the great monograph that painter lacked.¹⁶²

A smaller but substantial and very well illustrated monograph on the versatile Adrià Gual was issued by the Diputació de Barcelona. It contained items by several authors, each dealing with one of his many activities.¹⁶³ Other artists were rescued from oblivion: the first, modest exhibition on Aleix Clapés was held in Vilassar de Dalt;¹⁶⁴ the first monograph was published on the most gifted female Catalan painter of her generation, Lluïsa Vidal;¹⁶⁵ the post-Modernist painter Pere Ysern was studied for the first time in adequate depth,¹⁶⁶ and the work of his close friend, the sculptor Emili Fontbona, was put on show for the first time and studied by the Museu Frederic Marès.¹⁶⁷

Various initiatives to do with the work of Anglada-Camarasa and Mir were launched. An exhibition mounted by the Madrid delegation of the Generalitat focussed on Anglada-Camarasa's Parisian period;¹⁶⁸ another, held in Manresa, concentrated on the paintings he did at Montserrat during the Civil War;¹⁶⁹ and in Majorca an exhibition examined his relationship with the Gran Hotel de Palma, a Modernist building which had had close links to art at

various stages in its existence.¹⁷⁰ The curators of the first two exhibitions were Francesc Fontbona and Francesc Miralles.

Several banks organized exhibitions devoted to Joaquim Mir: a selection of his works went on show in Madrid,¹⁷¹ and two more exhibitions in Palma de Mallorca dealt respectively with the decisive period he spent in the Camp de Tarragona region¹⁷² and with a more limited selection of his output.¹⁷³ Teresa Camps was the curator for all three. An exhibition staged in Madrid with support from the Banc de Sabadell made a small contribution to knowledge about Ramon Pichot, a personality who has been little studied, despite his importance.¹⁷⁴ In Girona an exhibition was devoted to Prudenci Bertrana, who was both a painter and a writer.¹⁷⁵

Those were years marked by frequent exhibitions all over Spain about the leading figures of Modernist art: the works of Casas went on show in several cities¹⁷⁶ and in Madrid the Fundació MAPFRE drew attention to the work of Gosé, without the collaboration of the MNAC strangely enough, but with that of the Museu Morera in Lleida.¹⁷⁷ An accumulative study of data on Symbolist painting throughout Spain was published in Granada.¹⁷⁸

Accounts of the lives of artists from the Modernist period – such as Pidelaserra, Cusachs and Maillol (1991) – continued to appear in a dynamic series of small-format biographies entitled “Gent Nostra”.¹⁷⁹ Some fairly ambitious exhibitions began to be staged about certain interesting but minor artists, such as the tormented painter and writer Hortensi Güell, the delightful painter Laura Albéniz, or the Symbolist photographer Pla Janini.¹⁸⁰ A biography of the painter, decorator, collector and man of the world Olaguer Junyent came out in 1994.¹⁸¹ The following year a very well documented work, with excellent illustrations, dealt with certain aspects of the world-famous mural painter Josep Maria Sert.¹⁸²

The Caixa del Penedès launched a series of exhibitions on artists including the Llimona family (1991) and Lambert Escaler (1992), which brought to light some noteworthy documentation, though they were staged with very limited means and the catalogues were too brief.

Catalan public museums made several contributions to knowledge about the pictorial art of the Modernist period: charcoal portraits by Ramon Casas were almost exhaustively compiled and studied in 1995 by the MNAC,¹⁸³ which also staged the first showing of selected works by Nicolau Raurich (1996),¹⁸⁴ and organized an exhibition on Rusiñol (1997);¹⁸⁵ the Museu Picasso, which was continually producing research-based exhibitions on the great artist, dedicated one to his early landscapes, another to his relationship with *Els 4 Gats*, and yet another to his formative years.¹⁸⁶

Outside the field of painting, a broad selection of the large collection of drawings assembled by the Modernist art critic and writer Raimon Casellas was shown by the MNAC in 1992 in both Barcelona and Madrid. For the purposes of the exhibition, much of the collection, which is



Figure 7. *Petó de mare* (A mother's kiss, 1898), marble sculpture by Eusebi Arnau (Barcelona, Fundació “la Caixa”).

housed at the MNAC itself, was studied.¹⁸⁷ The same museum held an exhibition about the cabinet maker Gaspar Homar (1998), under the curatorship of Maria Àngels Fontdevila.¹⁸⁸ Two savings banks staged exhibitions of bookplates: *Ex-libris modernistes* (1996), organized by the Fundació “La Caixa” in Palma de Mallorca and curated by Joan Lluís de Yebra¹⁸⁹, and *Cent anys d'ex-libris del Modernisme a l'actualitat*, organized by the Caixa de Sabadell under the curatorship of Francesc Orenes (1997).¹⁹⁰

The theme of graphic illustration was studied in some depth in Valencia¹⁹¹ while Alacant was the scene of a large interdisciplinary exhibition that included art from the Modernist period.¹⁹² The organizer of the latter event, the Caja de Ahorros del Mediterráneo, has undoubtedly been the prime instigator of the diffusion of Modernism in Valencia, working primarily through the Casa-Museu Modernista de Novelda: it has restored the unusual building itself,¹⁹³ built up a good specialized library there, and nurtured understanding of Modernism in the Valencian Country by holding courses and exhibitions there periodically. The most extensive overview of Valencian Modernism was offered by an exhibition staged at the Centre Cultural La Beneficència in Valencia in 1997.¹⁹⁴

In 1993 the Fundació “la Caixa” inaugurated its new headquarters in Majorca in the former Gran Hotel, an outstanding Modernist building designed by Domènech i Montaner which houses a permanent exhibition of works by Anglada-Camarasa owned by the foundation itself. A noteworthy exhibition was also staged to mark the official opening.¹⁹⁵ Another Balearic savings bank, “Sa Nostra”, put a good selection of the works of Laureà Barrau on view in Palma and Eivissa. Barrau, a Catalan-born painter, made his home in Eivissa and was in Paris at the same time as Rusiñol and Casas.¹⁹⁶

In the field of sculpture, Montserrat Abbey published an important volume of research by Judit Subirachs on 19th century sculpture in Catalonia (*L'escultura al segle XIX a Catalunya*). Though it claims to span the period from Romanticism to Realism, it does of course extend to the Modernist era as well.¹⁹⁷ An Italian dictionary compiled by two acknowledged specialists, Fanelli and Godoli, who have also written other works, gives such detailed coverage to Catalan graphic arts as to make it an essential reference work, not merely for foreigners but within Catalonia as well.¹⁹⁸ In 1994 the publishing house Postermil, which was set up specially for the purpose, started issuing a series of large illustrated catalogues of a very rich private Catalan collection of posters, many of which are from the Modernist period. This series does not amount to an in-depth study or aim to be exhaustive – except in its coverage of the collection –, but it does include an exceptionally large number of good reproductions of Modernist posters.¹⁹⁹ During the 1990s a monograph about the greatest of Catalan Modernist jewellers, Lluís Masriera, was also published, situating him against the backcloth of the Masriera family's long tradition.²⁰⁰

In 1995 the publication of a unique document – the di-

ary of Joaquim Renart – got underway. Though Renart began writing his voluminous *Diari* in 1918, after the Modernist period was over, it offers the unparalleled testimony of an artist who lived Modernism to the full and afterwards maintained such prestige and moral authority that he earned unanimous respect. His diary was thousands of pages long and six volumes of extraordinary first-hand testimony have appeared to date.²⁰¹

The Institut d'Estudis Catalans funded and published lists of the catalogues of exhibitions held in Catalonia, including those that took place during the Modernist period. These catalogues constitute a practical and hitherto unexpected tool for researchers.²⁰²

By 2000 Modernism was viewed as a fully consolidated artistic – and cultural – movement and could even be said to enjoy a certain degree of veritable popularity. Proof of this was the project launched by a publishing house within the orbit of Enciclopèdia Catalana, Edicions L'Isard, which realized that the topic was sufficiently attractive to the man in the street for an extensive, lavishly illustrated work covering all its different dimensions to be successfully launched. The outcome was the five-volume *El Modernisme*, edited by Francesc Fontbona.²⁰³ Most of the eighty or so authors who took part were the leading specialists in the aspects dealt with – many have already been mentioned in this article – and they summarized their own previous studies, often enriching them with new data. Though the spotlight was on art and architecture, other aspects of Modernism (literature, music, drama and the cinema) were also covered. Considerable attention was even paid to other coetaneous forms of ‘modernism’, such as religious modernism. These in fact had little to do with the great cultural movement but, since the name and time frame were the same, they had to be dealt with for purposes of clarification and to avoid terminological confusion.

“Puig i Cadafalch Year” was celebrated in 2001 and a well illustrated biography of the architect appeared²⁰⁴ as well as other more specialized monographs.²⁰⁵ The numerous events and publications that marked “Gaudí Year” in 2002 gave an additional boost to his already vast popularity.²⁰⁶ One book, which contained a respectable synthesis but added little that was new, actually became an international best-seller.²⁰⁷ Later the bibliography on Gaudí was further expanded as international publishing houses brought out large-format books aimed at the general public.²⁰⁸ Special studies were also devoted to Domènech i Montaner²⁰⁹ and Josep Puig i Cadafalch.²¹⁰ The proclamation of 2006 as “Rusiñol Year” had positive effects on the diffusion of that artist's works.²¹¹ Jeroni Granell, a architect of wide-ranging talents and one of the most significant Catalan Modernist stained-glass artists, is being studied in depth by Núria Gil Farré. The very meticulous researcher Raquel Lacuesta has recently joined the ranks of specialists in Rafael Masó and acted as curator of an exhibition about him held in 2006.

A quarter of a century after the publication of his previ-



Figure 8. *La Pedrera* (1905-1911), Barcelona. Architect: Antoni Gaudí.

ous study of Modernist architecture in the Balearic Islands, Miquel Seguí produced an extended and updated version.²¹² Works of some note were also published on specific regions, including that of Girona,²¹³ and on cities such as La Garriga, Terrassa, Esplugues de Llobregat and Tortosa.²¹⁴

New exhibitions on Modernist artists and other aspects of the movement have been staged recently by public museums. The MNAC organized exhibitions on Nonell (2000),²¹⁵ Casas (2001)²¹⁶ and Pidelaserra (2002),²¹⁷ in cooperation with the Fundación Cultural MAPFRE Vida from Madrid. The latter foundation mounted exhibitions of its own on Anglada-Camarasa (2002)²¹⁸ and Mir (2004).²¹⁹ All the corresponding catalogues contain original contributions. Other exhibitions staged by the MNAC include *Jujol dissenyador* (2002)²²⁰ – which attracted much attention from the media – and *Les arts industrials als cartells modernistes* (2002).²²¹ The Museu Diocesà in Barcelona organized an exhibition on *Els 4 Gats*, which brought to light certain previously unknown materials.²²²

The major exhibition *Paris-Barcelone 1888-1937*, organized by the Museu Picasso in conjunction with the French Réunion des Musées Nationaux, was an outstanding international contribution. This encounter between French and Catalan art from Modernism to the Avant-garde went on show at the Grand Palais in Paris in 2002 and gave rise to a large catalogue containing articles by

the foremost specialists.²²³ Another event staged in Paris was a conference at which four national schools of architecture from the Modernist period – one of them being the Catalan school – were discussed. The acts were published.²²⁴ In the United States Catalan Modernism occupied a prominent position in an exhibition held in New Mexico²²⁵ and was the prime focus of attention at another exhibition prepared well in advance by the Museum of Cleveland. This same exhibition – slightly whittled down – produced a greater impact, however, at its later showing at the Metropolitan Museum in New York.²²⁶ In Italy two different exhibitions of Catalan paintings, which included Modernist works, took place in Brescia and Cremona (in 2002 and 2003),²²⁷ and in 2007 the exhibition *Barcelona 1900* was staged to great acclaim in Amsterdam.²²⁸

A noteworthy exhibition on Catalan Modernism took place in Madrid, with Javier Tusell as the curator (2000), and helped to make the movement better known in Spain.²²⁹ A similar exhibition was staged in Vitoria-Gasteiz in 2002.²³⁰ An exhibition in Granada analysed Rusiñol's relationship with that city.²³¹ A selection of Meifrèn's works – documented by Elvira Sánchez Gimeno and more thorough than earlier approaches to the same painter – went on show in Valencia²³² and Ibercaja offered a very acceptable selection of Nonell's works in Saragossa.²³³

The Museu d'Olot undertook an extensive exhibition on the sculptor Miquel Blay;²³⁴ the Museu de Terrassa organ-

ized a showing of Modernist applied arts;²³⁵ the IVAM in Valencia devoted an exhibition to the sculptor Pau Gargallo;²³⁶ the city of Ripollet staged another on the painter Andreu Solà i Vidal, one of Casas' companions in Paris;²³⁷ and yet another exhibition, held by the Caixa de Tarragona under the patronage of the Museu d'Art Modern de Tarragona, was devoted to the unusual sculptor Carles Mani²³⁸ on the basis of a recent monograph about him.²³⁹ The Fundació "la Caixa" presented an exhibition on Anglada-Camarasa and his entourage.²⁴⁰ *Un segle de paisatgisme a les Illes Balears* was the title of an exhibition that went on show at Es Baluard in Palma (Majorca) in 2007 and included, not only Modernists from Majorca, but others from Catalonia who had stayed on the island.²⁴¹

More monographs continued to appear. Isabel Marín, for instance, conducted the first study of the Cercle Artístic de Barcelona, a body that was part and parcel of Modernism.²⁴² Often however, the topics were more specialized: examples include the catalogue Carme Illa drew up of the largest known collection of bookplates in Catalonia,²⁴³ a study of Anglada-Camarasa and his close relationship to Argentina,²⁴⁴ the catalogue raisonné of the same painter's drawings,²⁴⁵ a volume by Jordi À. Carbonell on Joaquim Vancells,²⁴⁶ or Isabel Marín's concise study of Eusebi Arnau,²⁴⁷ which was a summary of her doctoral thesis. Marín also published a book on Arnau as a medalist.²⁴⁸ Input from other scholars who joined in the research into Anglada-Camarasa brought new perspectives.²⁴⁹ The first monographs were written about such highly characteristic Art Nouveau artists as Gaspar Camps and Lambert Escaler.²⁵⁰ A new monograph on Rusiñol by P. Laplana warrants special mention, since it included a – long overdue – illustrated and enlarged catalogue raisonné of his works.²⁵¹ Just before this, Vinyet Panyella had published a fat volume on Rusiñol which was more in the style of an essay,²⁵² while a book based on research about the same versatile artist had come out in Poland.²⁵³ Subsidiary aspects of Modernism, such as Wagner's influence on the visual arts, were also studied in detail during this phase.²⁵⁴

The manifestations of Modernism concerned not only the "major" arts but also the so-called "decorative" or "applied" arts, a topic that came in for overall treatment from Pilar Vélez in 2000.²⁵⁵ Other very detailed studies of cabinet makers,²⁵⁶ textile designers,²⁵⁷ exponents of the book arts,²⁵⁸ medallists,²⁵⁹ and bookbinders²⁶⁰ began to appear in the form of books or exhibition catalogues. Monographs were devoted to such all-round artists as Modest de Casademunt.²⁶¹

The magazine *Coup de fouet* was launched during this period. Since 2003 it has been published in Catalan and English by Barcelona City Council's Institut del Paisatge Urbà and is the organ of an interesting project known as the Art Nouveau European Route. The design is very attractive, with excellent illustrations, and the articles, by authors from many countries, cover topics to do with Art Nouveau all over Europe.

Thus since the mid-20th century Modernism has become a topic of the utmost interest. This is undoubtedly due to widespread awareness that Modernism was the first great Catalan style of modern times, and indeed virtually the first style since the 15th century that rescued Catalan culture from provincialism, enabled it to take off, and placed it – to an increasing extent – in the international orbit.

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- [50] Lluís-Emili BOU i GIBERT. "Les anades de Nonell a París". *D'Art*, 2, (Barcelona May 1973), pp. 3-19. catalogue of *Joaquín Mir (1873-1940)*. *Exposició antològica*. Dirección General de Bellas Artes - Ayuntamiento de Barcelona, Madrid 1971; catalogue of *Exposición Joaquín Mir (1873-1940)*, texts by María Teresa CAMPS MIRÓ and Teresa BASORA SUGRAÑES, Ayuntamiento de Barcelona, Museos Municipales de Arte, Barcelona 1972. María Teresa CAMPS. Bases para una tipificación de la obra de Joaquín Mir. *Estudios Pro Arte* (Barcelona), 3 (1975), pp. 6-29. Jaume SOCIAS PALAU. *Canals*. Espasa-Calpe, Barcelona 1976. The first period of Joaquim Sunyer, a painter who was well studied by Rafael BENET in *Sunyer*. Polígrafa, Barcelona 1975, is related to Modernism. Sert, another famous painter of this generation, can only be considered as a Modernist very indirectly, but a very complete monograph was devoted to him very early on Alberto del CASTILLO; A. CIRICI PELLICER. *José María Sert, su vida y su obra*. Argos, Barcelona 1949.
- [51] María Victoria SALOM. "José Triadó Mayol". *Estudios Pro Arte*, No. 7/8. Barcelona (1976), pp. 6-23.
- [52] Josep M. INFUESTA MONTERDE (coord.), Mercè ESCALAS LLIMONA, Manuela MONEDERO PUIG. *Josep Llimona y Joan Llimona. Vida y obra*. Ediciones de Nuevo Arte Thor, Barcelona 1977. A first version of the part written by Monedero had been published separately in 1966 by Editora Nacional de Madrid.
- [53] Rafael SANTOS TORROELLA. *Néstor [su etapa barcelonesa]*. Espasa-Calpe, Bilbao 1978.
- [54] Francesc Xavier PUIG ROVIRA. *Els Serra i la ceràmica d'art a Catalunya*. Editorial Selecta, Barcelona 1978.
- [55] Francesc FONTBONA. *La crisi del Modernisme artístic*. Curial, Barcelona 1975.
- [56] Josep PALAU i FABRE. *Picasso vivent (1881-1907)*. Polígrafa, Barcelona 1980. Another two information-packed volumes were yet to appear, covering the life and work of Picasso, who was now an international figure, up till 1926.
- [57] Eduard VALENTÍ FIOL. *El primer modernismo literario catalán y sus fundamentos ideológicos*. Ediciones Ariel, Esplugues de Llobregat 1973. Though its repercussions on the field of art were slighter, we must also refer to another book – Joan Lluís MARFANY. *Aspectes del Modernisme*. Curial Barcelona 1975 – which made a major contribution to the assessment of the Modernist movement in general.
- [58] José M. INFUESTA (coord.). *Modernismo en Cataluña* (authors: Juan BASSEGODA, José CASANOVAS, José M^a GARRUT, J. M. INFUESTA, Joaquín MARCO, Jaime SOCÍAS). Ediciones de Nuevo Arte Thor, Barcelona 1976.
- [59] Maria Dolores FULCARÀ i TORROELLA. *Girona i el Modernisme*. Instituto de Estudios Gerundenses, Girona 1976.
- [60] Josep MAINAR. *El moble català*. Photographs by Francesc CATALÀ ROCA. Destino, Barcelona 1976.
- [61] La Franja is the name given to the Catalan-speaking part of Aragon.
- [62] Eliseu TREC-BALLESTER. *Les arts gràfiques de l'època modernista a Barcelona*. Gremi d'Indústries Gràfiques de Barcelona, 1977.
- [63] Eliseu TREC-BALLESTER. "El renacimiento del exlibris en Cataluña, en la época modernista". *Estudios Pro Arte*, 4. (Barcelona 1975), pp. 51-61. Eliseu TREC-BALLESTER. "Santiago Rusiñol: del realismo al simbolismo". *Estudios Pro Arte*, 5. (Barcelona 1976), pp. 64-75. Eliseu TREC-BALLESTER. "Adrià Gual grafista modernista". *Serra d'Or*, 223. (April 1978), pp. 243-251.
- [64] Victoria SALOM VIDAL. "El cartel modernista catalán". *D'Art*, 5. Barcelona (September 1979), pp. 78-101.
- [65] Francesc FONTBONA. "La crítica d'art en el Modernisme català (primera aproximació)". *Daedalus*, 1. Barcelona (1979).
- [66] George COLLINS. *Antonio Gaudí*. Georges Braziller Publisher, New York 1960.
- [67] Rosemarie BLETTNER. *El arquitecto Josep Vilaseca i Casanovas. Sus obras y dibujos*. Colegio de Arquitectos de Cataluña y Baleares, Barcelona 1977.
- [68] Marilyn McCULLY. *Els Quatre Gats and Modernista painting in Catalonia in the 1890s*. University Microfilms International, Ann Arbor-London 1978.
- [69] Joseph Phillip CERVERA. *Modernismo: The Catalan Renaissance of the Arts*. Garland Publishing Inc., New York and London 1976.
- [70] Marilyn McCULLY. *Els Quatre gats. Art in Barcelona around 1900*. The Art Museum, Princeton University, 1978.
- [71] *Art i modernitat als països catalans. Katalanische*

- Kunst des 20. Jahrhunderts*. Staatliche Kunsthalle, Berlin 1978.
- [72] André BAREY. *Barcelona: de la ciutat pre-industrial al fenomen modernista*. La Gaya Ciencia, Barcelona 1980; David MACKAY. *L'arquitectura moderna a Barcelona (1854-1939)*. Edicions 62, Barcelona 1989. This work had previously been published in English: *Modern Architecture in Barcelona, 1854-1939* (Anglo-Catalan Society occasional publications, Sheffield 1985).
- [73] *Symbolisme a Catalunya*. Museu d'Art de Sabadell 1983.
- [74] Francesc FONTBONA, Francesc MIRALLES. *Del Modernisme al Noucentisme (1888-1917)*. Edicions 62, Barcelona 1985.
- [75] Marçal OLIVAR. *El Modernisme*. In *Dolça Catalunya. Gran Enciclopèdia temàtica catalana. L'art a Catalunya-II*. Editorial Mateu, Barcelona 1983, pp. 135-210. Olivar had already published a short but magnificent study on Carles Casagemas (Daedalus, Barcelona 1979).
- [76] *Actes del Col·loqui Internacional sobre el Modernisme*, Publicacions de l'Abadia de Montserrat, Barcelona 1988.
- [77] Josep Emili HERNÁNDEZ-CROS, (ed.). *Catàleg del Patrimoni Arquitectònic Històric-Artístic de la Ciutat de Barcelona*. Ajuntament de Barcelona 1987.
- [78] Noucentism was the dominant current in Catalan art immediately after the Modernist period, from approximately 1911 onwards.
- [79] Francesc FONTBONA. *La pintura modernista en Espanya*. In Hans H. HOFSTÄTER. *Historia de la pintura modernista europea*. Editorial Blume, Barcelona 1981, pp. 247-274.
- [80] Mireia FREIXA. *El Modernismo en España*. Cátedra Cuadernos de Arte, Madrid 1986.
- [81] Francesc FONTBONA. *Las claves del arte modernista*. Ariel, Barcelona 1988.
- [82] Cristina MENDOZA. *Barcelona modernista*. Planeta, Barcelona 1989.
- [83] *Homage to Barcelona*. Arts Council of Great Britain, London 1985.
- [84] *Homage to Catalonia. Barcelona Art City*. Kobe-Kamakura-Gifu 1987.
- [85] *Modernismen i Katalonien*. Kulturhuset and Generalitat de Catalunya, Stockholm 1989.
- [86] *Arte Grafikoak Euskadin eta Kataluinan*. Gobierno Vasco-Dpto. de Cultura y Turismo, Vitoria-Gasteiz 1989.
- [87] Antoni GAUDÍ. *Manuscritos, artículos, conversaciones y dibujos*. Ed. Marcià CODINACHS, Comisión de Cultura del Colegio Oficial de Aparejadores y Arquitectos técnicos - Galería-Librería Yebra - Consejería de Cultura del Consejo Regional, Murcia 1982.
- [88] George R. COLLINS, Joan BASSEGODA NONELL. *The designs and drawings of Antonio Gaudí*. Princeton University Press, Princeton 1983.
- [89] Tokutushi TORII. *El mundo enigmático de Gaudí*. Instituto de España, Madrid 1983.
- [90] Carlos FLORES. *Gaudí, Jujol y el modernismo catalán*. Aguilar, Madrid 1982.
- [91] Joan BASSEGODA NONELL. *El gran Gaudí*. AUSA, Sabadell 1989.
- [92] *Antoni Gaudí (1852-1926)*. Fundació Caixa de Pensions, Barcelona 1984.
- [93] Joan BASSEGODA i NONELL. *Lluís Domènech i Montaner*. Gent Nostra, Edicions de Nou Art Thor, Barcelona 1980; and Consol BANCELLS. *Sant Pau. Hospital Modernista*. Edicions de Nou Art Thor, Barcelona 1988. The author of the latter study was to play an important role, notably in the diffusion of Modernist decorative arts, through other publications and initiatives.
- [94] Manuel GARCÍA-MARTÍN. *Benvolgut Palau de la Música Catalana*. Catalana de Gas, Barcelona 1987.
- [95] Catalogue of the exhibition *Lluís Domènech i Montaner i el director d'orquestra*. Fundació Caixa de Barcelona, Barcelona 1989-90, written by Lluís DOMÈNECH i GIRBAU, Lourdes FIGUERAS i BURRULL, Roser DOMÈNECH i AMADÓ.
- [96] Joan BASSEGODA i NONELL. *Puig i Cadafalch*. Gent Nostra, Edicions de Nou Art Thor, Barcelona 1985; catalogue of the exhibition *Josep Puig i Cadafalch: l'arquitectura entre la casa i la ciutat*, Fundació Caixa de Pensions, Barcelona 1989-90, with texts by Judith ROHRER, Ignasi de SOLÀ MORALES, Xavier BARRAL, Josep TERMES, Alba CASELLAS, Josefina LÓPEZ, Hermínia ORDEIG, Lluïsa VALLICROSA. *L'arquitectura modernista a Vic. Una proposta didàctica*. Eumo Editorial, Vic 1987.
- [97] Mireia FREIXA. "Progressisme i tradició a l'arquitectura de Lluís Muncunill". *D'Art*, No. 6-7 Barcelona (1981), pp. 194-206; Jesús Francesc MASSIP. "L'arquitectura en ferro a Tortosa: el Mercat Públic (1884-1887)". *D'Art*, No. 11 Barcelona (1985), pp. 191-215; Pere MELERO i SÁNCHEZ, Josep Maria ROMANCE i SINUÉS. *El Modernisme a Sabadell*. Editorial Ègara, Terrassa 1987; Lluís CUSPINERA. *Manifestacions de l'art modernista a La Garriga*. La Garriga 1988.
- [98] Manuel GARCÍA-MARTÍN. *Vidrieres d'un gran jardí de vidres*. Catalana de Gas y Electricidad, Barcelona 1981. Joan VILA-GRAU, Francesc RODON. *Els vitrallers de la Barcelona modernista*. Edicions Polígrafa, Barcelona 1982. Catalogue of the exhibition *Contrallums. Vitralls de l'Eixample*, Ajuntament de Barcelona 1983. Catalogue of the exhibition *El vitrall modernista*, Departament de Cultura, Generalitat de Catalunya, Barcelona 1984.
- [99] Francesc CABANA, Asunción FELIU. *Can Torras dels ferros: 1876-1985*. Torras, Ferreria i Construccions, S.A., 1987.

- [100] These included Manuel GARCÍA-MARTÍN. *La casa Lleó Morera*. Catalana de Gas, Barcelona 1988, in addition to the studies mentioned in previous notes.
- [101] Catalogues of the following exhibitions: *Nonell*, Ajuntament de Barcelona, Serveis de Cultura, Barcelona 1981. *Ramon Casas. Retrats al carbó*. Ajuntament de Barcelona, Serveis de Cultura, Barcelona 1982. *Ramon Casas. Exposició*, Ajuntament de Barcelona, Serveis de Cultura, Barcelona 1982. *Santiago Rusiñol. Exposició antològica commemorativa del cinquantenari de la seva mort*, Departament de Cultura i Mitjans de Comunicació de la Generalitat de Catalunya, Barcelona 1981.
- [102] Vinyet PANYELLA. *Epistolari del Cau Ferrat 1889-1930*. Grup d'Estudis Sitgetans, Sitges 1981.
- [103] Heidi Johanna ROCH. *Santiago Rusiñol (1861-1931). Ein Beitrag zur Kunst des ausgehenden 19. Jhs. in Katalonien*. Peter Lang, Frankfurt am Main 1983.
- [104] Francesc FONTBONA. "Picasso, aspectes desconeguts de la seva joventut". *Serra d'Or*, No. 262-263. (Montserrat 25 July 1981), pp. 51-56; Francesc FONTBONA. *Picasso en la Barcelona postmodernista*. catalogue of the exhibition. 1881-1981. *Picasso i Barcelona*. Ajuntament de Barcelona 1981, pp. 10-14; Francesc FONTBONA. *Picasso und Barcelona*, catalogue of the exhibition *Der Junge Picasso*, Kunstmuseum, Bern 1984, pp. 46-51.
- [105] Elisée TRENC-BALLESTER. "Alexandre de Riquer, ambassadeur de l'art anglais et nord-américain en Catalogne", *Mélanges de la Casa de Velazquez*, Vol. XVIII. Paris (1982), pp. 311-359. Elisée TRENC-BALLESTER. "Rapports d'Alexandre de Riquer avec l'art français, belge, allemand, autrichien et italien". *Mélanges de la Casa de Velazquez.*, Vol. XIX. Paris (1983), pp. 317-346. Joan Lluís de YEBRA. *Alexandre de Riquer i l'exlibrisme*. Universitat de Barcelona 1983. *Catálogo de la exposición Alexandre de Riquer 1856-1920*. Text by Eliseu TRENC BALLESTER, Caixa de Barcelona. Obra Social, Barcelona 1985. Eliseu TRENC BALLESTER; Alan YATES. *Alexandre de Riquer (1856-1920)*. The British Connection in Catalan Modernisme, The Anglo-Catalan Society, Exeter 1988.
- [106] Francesc FONTBONA, Francesc MIRALLES. *Anglada-Camarasa*. Polígrafa, Barcelona 1981.
- [107] Catalogue of the exhibition *Darío de Regoyos 1857-1913*. Texts by Juan SAN NICOLAS, FRANCISCO CALVO SERRALLER, Francesc FONTBONA. Fundació Caixa de Pensions, Barcelona 1986.
- [108] Jaume SOLER. *J.M. Tamburini*. Fundació Caixa de Barcelona - Àmbit Serveis Editorials, Barcelona 1989.
- [109] Enrique GARCÍA HERRAIZ; Carmina BORBONET. *Ismael Smith, gravador*. Biblioteca de Catalunya- Caligrafía Nacional, Barcelona-Madrid 1989.
- [110] *Apel·les Mestres (1854-1936)*. *En el cinquantenari de la seva mort 1936-1986*. Fundació Jaume I, Barcelona 1985. *Apel·les Mestres*, Fundació Caixa de Barcelona 1986.
- [111] Jordi CASTELLANOS. *Raimon Casellas i el Modernisme*. Curial - P.A.M., Barcelona 1983, 2 vols.
- [112] Carme SALA i GIRALT. *Miquel Blay, un gran mestre de l'escultura moderna*. Diputació Comarques Gironines, Olot 1981.
- [113] Pilar VÉLEZ. *El llibre com a obra d'art a la Catalunya vuitcentista (1850-1910)*. Biblioteca de Catalunya, Barcelona 1989 [1990].
- [114] Núria de DALMASES, Daniel GIRALT-MIRACLE. *Argenters i joiers de Catalunya*. Photographs by Ramon MANENT. Destino, Barcelona 1985.
- [115] Núria de DALMASES BALANÁ, Antonio JOSÉ PITCHARCH. *Arte e Industria en España, 1774-1907*. Blume, Barcelona 1982.
- [116] M^a Pia SUBIAS PUJADAS. *Pujol i Bausis, centre productor de ceràmica arquitectònica a Esplugues de Llobregat*. Ajuntament d'Esplugues 1989.
- [117] Francesc FONTBONA. "La ilustración gráfica. Las técnicas fotomecánicas". In: *Summa Artis. Historia General del Arte. El grabado en España (siglos XIX y XX)*, Espasa-Calpe, Madrid 1988, pp. 427-607.
- [118] Núria CASALS. "El cartellisme i l'Anís del Mono." *Carrer dels Arbres*, 18 (Badalona, 1981), and the catalogue of the exhibition *El concurs dels Cigarriños, París, Buenos Aires, 1901*, Cajamadrid, Barcelona 1984.
- [119] Miquel UTRILLO. *Història anecdòtica del Cau Ferrat*. Grup d'Estudis Sitgetans, Sitges 1989.
- [120] Trinidad SIMÓ. *Arquitectura y Urbanismo. 1874-1920*. In: Vicente AGUILERA CERNI (Ed.). *Historia del arte valenciano*, Biblioteca Valenciana, Valencia 1987, Vol. 5 (*Entre dos siglos*), pp. 65-85.
- [121] Gabriele FAHR-BECKER. *Jugendstil*, Könemann. Cologne 1996 (also published in Spanish).
- [122] François LOYER. *L'Art Nouveau en Catalogne*. Le Septième Fou, Geneva 1991 (Spanish edition published by Taschen, Cologne 1997).
- [123] Mireia FREIXA. *El Modernisme a Catalunya*. Barcanova, Barcelona 1991. Joan CAMPÀS. *L'art modernista. Una visió històrica*. Barcanova, Barcelona 1993.
- [124] Eliseu TRENC. *Bibliografia crítica del Modernisme*. In Francesc FONTBONA (Ed.). *El Modernisme*, Volume IV, Edicions L'Isard, Barcelona 2003, pp. 265-301.
- [125] "Escolta Espanya". *Catalunya i la crisi del 98*. Museu d'Història de Catalunya-Proa-Departament de Cultura, Barcelona 1998.
- [126] Generalitat de Catalunya, Departament de Cultura, Barcelona 1990.
- [127] Oriol PI de CABANYES. *Cases modernistes de Catalunya*. Edicions 62, Barcelona 1992.
- [128] *El Modernisme*. Olimpíada Cultural - Lunwerg, Barcelona 1990, 2 vols.

- [129] Albert GARCIA ESPUCHE. *El Quadrat d'Or. Centre de la Barcelona modernista*. Olimpíada Cultural-Lunweg, Barcelona 1990. In addition to this catalogue, an extremely useful guide to a selection of buildings was published under the title *El Quadrat d'Or. 150 cases al centre de la Barcelona modernista. Guia*. Olimpíada Cultural – Ajuntament de Barcelona 1990. The authors, Garcia Espuche himself, Santi Barjau and Teresa Navas, drew on an exhaustive study by Lluís Aragó. The Olimpíada Cultural S.A. – chaired by the mayor of Barcelona, with the participation of the Spanish Olympic Committee, the Generalitat, COOB92, and the Spanish Ministry of Culture – promoted an exhibition entitled *L'artista al seu taller* (1990), devoted to the magnificent portraits of artists by the Modernist photographer Francesc Serra i Dimas.
- [130] R. LACUESTA, A. GONZÁLEZ. *Arquitectura modernista en Catalunya*. Editorial Gustavo Gili, Barcelona 1990.
- [131] *Cercle Artístic de Sant Lluç 1893-1993. Cent anys*. Generalitat de Catalunya, Departament de Cultura, Barcelona 1993.
- [132] *El Greco. La seva revaloració pel Modernisme català*. Museu Nacional d'Art de Catalunya, Barcelona 1996-97.
- [133] Albert ARNAVAT (Ed.). *Reus 1900. Segona ciutat de Catalunya*. Ajuntament de Reus – Fundació “la Caixa”, Reus 1998.
- [134] *Mestres de la pintura catalana*. Asahi Shimbun/Generalitat de Catalunya, Tokyo 1990.
- [135] *Da Gaudí a Picasso. Il Modernismo catalano*. Fondazione Giorgio Cini, Venice 1991.
- [136] Fundació Santillana, Santillana del Mar 1990.
- [137] Editorial Hermann Blume, Barcelona 1992.
- [138] Electa, Madrid 1993.
- [139] *L'obra arquitectònica de Pere, Joaquim i Bonaventura Bassegoda (1856-1934)*. Caixa de Catalunya, Barcelona 1995.
- [140] Col·legi d'Arquitectes de Catalunya / Lunweg Editores, Girona-Barcelona 1996.
- [141] Mireia FREIXA. *Lluís Muncunill (1868-1931)*. Caixa Terrassa - Lunweg, Barcelona 1996.
- [142] Raquel LACUESTA, Josep I. de LLORENS. *Cèsar Martinell*, Col·legi d'Arquitectes de Catalunya, Barcelona 1998.
- [143] Joan BASSEGODA NONELL. *Gent Nostra. Jujol*, Labor, Barcelona 1990. An exhibition on Jujol was held in Paris that same year: *Josep Maria Jujol architecte. 1879-1949*, Centre Georges Pompidou, Paris 1990. Nor was this the only international initiative devoted to Jujol.
- [144] Santi BARJAU. *Gent Nostra. Sagnier*. Labor, Barcelona 1992.
- [145] Josep M. MAS i SOLENCH. *El Palau de Justícia de Barcelona*. Generalitat de Catalunya, Barcelona 1990.
- [146] Rosa ALCOY. *El cementiri de Lloret de Mar. Indagacions sobre un conjunt modernista*. Ajuntament, Lloret de Mar 1990.
- [147] Santiago ALCOLEA i GIL. *Els edificis de la Caixa d'Estalvis de Sabadell*. Fundació Caixa de Sabadell, Sabadell 1994.
- [148] All published in Barcelona by Catalana de Gas, which has been known since 1993 as Gas Natural.
- [149] Manuel de SOLÀ-MORALES i ROSSELLÓ. *Visió sintètica de l'arquitectura “modernista” i la seva incidència a Olot*. Comissió dels Premis Ciutat d'Olot, Olot 1990; Ignasi SEGON, Jaume SERRA, Anna TORRUELLA. *El Modernisme a Manresa*. Raima, Manresa 1996. Maria Dolores del CASTILLO ÁLVA-REZCEDRÓN. *Cent obres modernistes d'Igualada*. Ajuntament d'Igualada – Fundació Caixa de Manresa, 1999-2000.
- [150] Francesc FONTBONA (coord.) *El Cercle del Liceu. Història, art, cultura*. Cercle del Liceu, Barcelona 1991.
- [151] Josep de C. LAPLANA. *Santiago Rusiñol, el pintor, l'home*. Publicacions de l'Abadia de Montserrat, Barcelona 1995. Margarida Casacuberta's extensive monograph, published in 1997, is not included here because it focusses on Rusiñol as a writer.
- [152] *Rusiñol et son temps*. Éditions Hispaniques – Université de Paris-Sorbonne, Paris 1994.
- [153] Isabel COLL. *Rusiñol*. Gràfiques Llopart, Sant Sadurní d'Anoia 1990.
- [154] Isabel COLL MIRABENT. *S. Rusiñol*. Editorial AUSA, Sabadell 1992.
- [155] *Francisco Iturrino. Santiago Rusiñol. Jardins d'Espanya*. Bancaixa, Valencia 1993. *Santiago Rusiñol (1861-1931). Obra pictòrica y literaria*. Fundación Caixa Galicia, La Coruña 1996. *Rusiñol*. Caja de Ahorros de Navarra, Pamplona 1999. *Els jardins de l'ànima de Santiago Rusiñol*. Fundació Caixa de Girona, 1999 (the exhibition was also held in Sabadell).
- [156] Erika BORNAY. *Aproximación a Ramon Casas a través de la figura femenina*. Editorial AUSA, Sabadell 1992.
- [157] Isabel COLL. *Ramon Casas. Una vida dedicada a l'art*. El centaure groc, Barcelona 1999. A Spanish edition appeared slightly later.
- [158] Francesc MIRALLES. *Joaquim Mir al Camp de Tarragona*. Diputació de Tarragona-Museu d'Art Modern. Columna, Tarragona-Barcelona 1998. Later Miralles was to published more monographs about later periods in Mir's life.
- [159] Jordi A. CARBONELL i PALLARÈS. *Francesc Gimeno*. Diccionari Ràfols, Barcelona 1990.
- [160] Juan SAN NICOLÁS. *Darío de Regoyos 1857-1913. Tomo I (1857-1900)*. Diccionari Ràfols-Edicions Catalanes, Barcelona 1990.
- [161] M. VIDAL SOLÉ, P. MAISTERRA. *Meifrén*. AUSA, Sabadell 1991.
- [162] Alfonso ALCOLEA. *Ramon Casas*. AUSA, Sabadell 1990.

- [163] *Adrià Gual, mitja vida de Modernisme*. Diputació de Barcelona, 1992.
- [164] *Aleix Clapés 1846-1920*. Ajuntament de Vilassar de Dalt, 1998.
- [165] Marcy RUDO. *Lluïsa Vidal, filla del Modernisme*. La Campana, Barcelona 1996. Later on this book gave rise to a travelling exhibition organized by "La Caixa".
- [166] Rafael MANZANO. *Pere Ysern Alié 1875-1946*. Edicions Catalanes S.A., Barcelona 1990.
- [167] *Emili Fontbona 1879-1938 Escultor*. Museu Frederic Marès, Barcelona 1999.
- [168] *El París de Anglada-Camarasa*. Generalitat de Catalunya, Barcelona-Madrid 1994.
- [169] *Anglada-Camarasa a Montserrat*. Fundació Caixa de Manresa, 1993.
- [170] *Anglada-Camarasa al Gran Hotel*. Fundació "la Caixa", Palma de Mallorca 1993.
- [171] *Joaquim Mir cincuenta años después*. Banco Bilbao-Vizcaya, Madrid 1990.
- [172] *Joaquim Mir al Camp de Tarragona. 1906-1914*. Fundació "la Caixa", Palma de Mallorca 1991.
- [173] *Joaquim Mir, itinerari vital*. "la Caixa", Palma de Mallorca 1997.
- [174] *Los Pichot, una dinastía de artistas*. Centro Cultural del Conde-Duque, Madrid 1992.
- [175] *Prudenci Bertrana. La presó de l'ànima*. Diputació de Girona - Museu d'Art de Girona 1999.
- [176] *Ramon Casas. El modernismo pintado* (text by Isabel COLL MIRABENT). Caixavigo, Saragossa 1998; *Ramon Casas*. Caja de Ahorros de Navarra, Pamplona 1999.
- [177] *Xavier Gosé (1876-1915). El París de la Belle Époque*. Fundació Cultural MAPFRE VIDA, Madrid 1999.
- [178] Lola CAPARRÓS MASEGOSA. *Prerrafaelismo, Simbolismo y Decadentismo en la pintura española de fin de siglo*. Universidad de Granada, 1999.
- [179] Francesc FONTBONA. *Gent Nostra. Pidelaserra*. Labor, Barcelona 1991. Josep Ll. ALCOFAR. *Gent Nostra. Cusachs*. Barcelona 1991. Josep SÁNCHEZ i FERRE. *Gent Nostra. Maillol*, Barcelona 1991.
- [180] *Hortensi Güell*. "la Caixa" - Museu Comarcal S. Vilaseca, Reus 1993. *Laura Albèiz 1890-1944*. Fundació Caixa de Manresa, 1993. *Joaquim Pla Janini*. Fundació "la Caixa" - Lunweg, Barcelona 1995.
- [181] Francesc MIRALLES. *Olaguer Junyent*. Cetir, Barcelona 1994.
- [182] Manuel GARCÍA-MARTÍN. *Sert a l'Argentina i Espanya*. Gas Natural, Barcelona 1995.
- [183] Cristina MENDOZA. *Ramon Casas. Retrats al carbó*. Editorial AUSA - MNAC, Barcelona 1995.
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