ITINERARY

University of Rochester & Memorial Art Gallery
New Adventures in Spain
September 14 – 22, 2019

Saturday, September 14: Depart.

Depart the United States on independent flights to Madrid.

Sunday, September 15: Madrid.

Arrive in Madrid and transfer independently to Hesperia Madrid Hotel.

Enjoy a late afternoon visit by metro to the Prado Museum, where we have arranged a private tour. Last year the Prado inaugurated its new “campus,” as the project has been described by its designer, Pritzker Prize-winning architect Rafael Moneo. The $100 million “new Prado” doubles the existing floor space and includes a vast underground wing linking the museum's iconic brick-and-granite landmark building, designed by Juan de Villanueva in the late 18th century, with several neighboring structures. These include a new brick-and-sandstone edifice built by Moneo around the formerly crumbling cloister of a nearby church, Iglesia de los Jerónimos, making its restored arcades the focal point of a glorious interior courtyard. Nearby, the historic Casón del Buen Retiro is undergoing renovation. For the first time, the Prado will have galleries devoted to special exhibitions, a modern auditorium, and a proper restaurant and shop, as well as state-of-the-art conservation studios.

Because of limited space, the museum's collection of 19th-century Spanish canvases—unrivaled in quality and scope—has been out of view for more than a decade. With the Moneo expansion now open, these treasures are on display.

Return to the hotel by metro.

Enjoy a welcome dinner at a local restaurant. D.

Monday, September 16: Madrid.

Today, we will focus on the Paseo del Arte (Art Walk). We depart the hotel by metro and our first stop will be the contemporary Reina Sofia Museum, whose impressive expansion was opened in 2005. Its
original location was too small to accommodate real growth and offered none of the flexibility and
growth—nor the services—necessary for a modern museum. French architect Jean Nouvel was brought to
Spain to create a showplace for the work of contemporary artists. Appropriately, Nouvel’s new building
sits directly across a small plaza from the Estacio de Atocha, the glorious steel-and-glass Beaux-Arts train
station, for which another famous Frenchman, Gustave Eiffel, contributed designs. The Nouvel wing at
the Reina Sofia is a showcase for an outspread triangular roof, strategically pierced with openings to
allow in the sun and air. The roof appears to soar above the new complex—an assemblage of glass, steel
and fiberglass-composite structures that houses special exhibition galleries.

With the expansion, the Reina Sofia can display more of its impressive collection, which includes must-
see icons such as Picasso’s Guernica as well as dozens of equally seminal works by Miro, Dali, Chillida,
and Barcelo.

Enjoy lunch at the museum’s trendy restaurant, NuBel.

After lunch, visit the Thyssen-Bornemisza Museum. In 2005, the Museo Thyssen-Bornemisza
inaugurated a new building by BOPBAA, a Barcelona-based architectural cooperative, to house more
than 200 works loaned by the Baroness Carmen Thyssen-Bornemisza. The five-floor addition runs
alongside the original structure containing the renowned collection of old masters and major 19th- and
20th-century works that belonged to her late husband, Baron Hans Heinrich Thyssen-Bornemisza, and
that landed in Spain in the early 1990's. The baroness's collection puts on view more paintings by non-
Iberians, among them Hopper, O’Keeffe, Kirchner, and Kandinsky; Spain has had relatively little
exposure to such art.

Return to the hotel by metro.
Dinner this evening at a local restaurant. *B,L,D.*

**Tuesday, September 17: Madrid.**

Begin the day with a city walking tour with a local art historian. Travel by metro to Old Madrid, where we begin our walking tour at **Puerta de Sol**, which has been the bustling heart of Madrid since the 17th century. Continue on to **Plaza Mayor**, which was built during the reign of King Phillip II on the site of a ramshackle 15th-century market. Through the centuries the plaza has served as a bullring, royal parade field, executioner’s stage, and central meeting place. Stop by **Arco de Cuchilleros**, one of the many entrances to the plaza and perhaps the one with the most famous architectural detail.

Exit through Arco de Chucilleros toward **Plaza de la Villa**, a picturesque and intimate square surrounded by wonderfully preserved examples of 17th-century Madrid-style baroque architecture. Plaza de la Villa was the permanent seat of Madrid’s city government from the Middle Ages until recent years, when Madrid’s city council relocated to the grand Palacio de Cibeles. Visit the Casa de la Villa or town hall, a perfect example of 17th-century classic Hapsburg architecture—baroque and imposing. The building served both as town hall and prison, hence the two symmetrical doors. The left one gave entrance to the prison, the other one to the town hall. Connected via an arch is the elaborate palace next door—Casa de Cisneros, built in 1537 in plateresque style. On the opposite side of the square is the Gothic **Casa de los Lujanes**, whose brickwork tower is said to have been home to the imprisoned French monarch François I after his capture in the Battle of Pavia in 1525.

Depart the plaza and continue walking to Cathedral de la Almudena—Madrid’s main cathedral which took more than a hundred years to complete. Soon after King Philips II made Madrid the capital of Spain in 1561, he wanted a cathedral for his new capital. However, due to political turbulence and strong
opposition by the powerful archdiocese of the then larger city Toledo, the construction was postponed until 1879 and was finally finished in 1992.

Lunch at a local restaurant.

After lunch, walk a few blocks to the Royal Palace, home to the Kings of Spain from Charles III to Alfonso XIII. Although it is no longer the royal family's home, it continues to be their official residence. Long before Madrid became the capital of Spain, Emir Mohamed I chose Madrid as the site for a fortress to protect Toledo from the advancing Christians. The building was eventually used by the Kings of Castille until finally becoming what would be known as the Antiguo Alcázar (Old Fortress) in the 14th century. Charles I and his son Philip II turned the building into a permanent residence for the Spanish royal family. However, in 1734, a fire burnt the Palace of Los Austrias to the ground, and Philip V ordered the construction of the palace that stands today. It was Charles III, known as the "Mayor of Madrid," who became the first monarch to occupy the new building.

The palace, inspired by sketches made by Bernini for the construction of the Louvre in Paris, is built in the form of a square and looks out over a large courtyard with galleries and a parade ground. The decoration of the palace's rooms and their layout has gradually changed over the years as the building has been adapted to suit the needs of its residents. It comprises over 3000 rooms, including: the Main Staircase, designed by Sabatini with over 70 steps; the Throne Hall featuring a ceiling painted by Tiepolo; the Hall of Halberdiers, which Charles III turned into the Guards Room; the Gasparini Room, with its grand 18th century decoration on a floral theme; the Royal Chemist's Room with natural medicine cabinets, ceramic pots made by the La Granja factory, and even prescriptions given to members of the royal family; and the Royal Chapel, which is home to a collection of string instruments made by the legendary Antonio Stradivari.
Return to the hotel by metro. For those who are interested, we have arranged an early evening visit to the Joaquin Sorolla Museum. Sorolla was an Impressionist artist from the city of Valencia and his former studio-mansion in Madrid has been converted into a museum, perfectly reproducing a typical early 20th century house. The building, built in the years of 1910 and 1911, has been left as it was when the artist died in 1923, and his paintings are displayed inside. The canvas he was painting just before he died remains in place, with brushes next to the unfinished work. Sorolla painted in several styles, although he is best known for his beautifully lit Mediterranean beach scenes. Most of his works show calm and serene scenes, mostly of the sea, children, and women. All of his styles are represented in the museum, including some noteworthy portraiture. He was also an art collector, and the objects he amassed in his lifetime (such as ceramics and tiles) are also on display. The artist also designed the mansion’s Andalusian-style garden, which we will admire.

Dinner this evening at leisure. B,L

| Wednesday, September 18: Barcelona. |

Depart Madrid via high-speed train to Barcelona.

Upon arrival in Barcelona, continue on by taxi to check-in and drop off luggage at the Yurbban Trafalgar Hotel.

Enjoy lunch at a local restaurant.

After lunch we begin exploring Barcelona’s oldest and most romantic quarter, Barrio Gothic, where we will walk a short distance to the Museu Picasso for a private guided tour of the museum.
The Museu Picasso is located on Carrer Montcada, a street known for Barcelona's most elegant medieval palaces, of which the museum occupies three. Picasso spent his key formative years in Barcelona (1895-1904), and this collection is particularly strong with his early work. Displays include childhood sketches, works from his Rose and Blue periods, and the famous 1950s Cubist variations on Velázquez's Las Meninas (in Rooms 22 to 26). The museum was begun in 1962 at the suggestion of Picasso’s friend and patron, Jaume Sabartés, and the initial donation was from the Sabartés collection. Later Picasso donated his early works, and, in 1981, his widow Jacqueline Roque added 141 pieces. The sketches, oils, and school-boy caricatures and drawings from Picasso's early years in La Coruña are perhaps the most fascinating part of the whole museum, showing the facility the artist seemed to possess almost from the cradle. His La Primera Communión (First Communion), painted at the age of 16, gives an idea of his early accomplishment. On the second floor, one can admire the beginnings of the mature Picasso and his Blue Period in Paris.

From the Museu Picasso walk through the Gothic quarter. The quarter is comprised of tiny plazas, cobblestone streets, narrow alleyways, and a variety of architectural styles, including Gothic. Here one can visit the dramatic and grandiose La Seu cathedral, taking a walk around the lush cloister.

Dinner at a local restaurant. B,L,D.

**Thursday, September 19: Barcelona.**

Begin the day by bus and drive to the Fundació Joan Miró, a gift from the artist Joan Miró to his native city. Here we will have a guided visit. It remains one of Barcelona's most exciting showcases of modern and contemporary art. The airy, white building with panoramic views north over Barcelona was designed by the renowned artist and architect Josep Lluís Sert and opened in 1975; an extension was added by Sert's pupil, Jaume Freixa, in 1988. Miró's playful and colorful style, filled with Mediterranean light and humor, seems a perfect match for its surroundings, and exhibits here tend to be progressive and provocative. Miró himself rests in the cemetery on Montjuïc's southern slopes. During the Franco regime, which he strongly opposed, Miró first lived in self-imposed exile in Paris, then moved to Majorca in 1956. When he died in 1983, the Catalans gave him a send-off amounting to a state funeral. Look here, as well, for Alexander Calder’s Mercury Fountain of 1937.
Continue on to the **Museu Nacional d'Art de Catalunya** (MNAC). This museum is a major repository of Catalan art. Although it’s mammoth collection also covers the Gothic period and art of the 19th and 20th centuries, MNAC is perhaps best known as a world-renowned center for Romanesque art. The majority of the sculptures, icons, and frescoes were taken from dilapidated churches in the Pyrénées, restored, and mounted in expertly reproduced domes and apses as they would have appeared in the churches. Larger works are shown with photographs of the churches and maps pointing out their locations, drawing one further into this fascinating and largely underexposed medieval art form.

One of the star pieces of the MNAC's *modernista* collection is a self-portrait of Ramón Casas and fellow painter Pere Romeu riding a tandem. This iconic work was originally done for *Els Quatre Gats*, essentially a tavern that served as a fraternity house for *modernista* movers and shakers, bohemians, intellectuals, and poets. A young Picasso designed the menu (and held his first-ever exhibition there), and various other works donated to the owners still adorn the walls, although now most, such as Casas' peddling portrait, are reproductions of the originals. The colorful Casas, who had spent many years in the artistic circles of Montmartre, was a perpetrator of the city's newfound modernity and a notable artist in his own right. His interpretations of *fin-de-siècle* Barcelona provide valuable insight to this heady time.

Lunch at a local restaurant.

After lunch, visit the **Mies van de Rohe Pavilion**, designed by the German architect Ludwig Mies van der Rohe as the German National Pavilion for the 1929 Barcelona International Exhibition. Built in glass, travertine, and different kinds of marble, the pavilion was conceived to accommodate the official reception presided by King Alphonso XIII of Spain with the German authorities. Disassembled in 1930, after the Exhibition, this architectural gem was rebuilt in 1986 and can now be visited.

End the day at the **Caixa Forum**, where we will be welcomed, schedule permitting, by the director and take a tour. The cultural centre, belonging to the Fundació "La Caixa," is housed in the Modernist **Casa Ramona**, the former textile factory designed by the architect Josep Puig i Cadafalch (architect of Casa de...
les Punxes, Casa Amatller, Casa Martí, and Casa Quadras), with a new main entrance by Japanese architect Arata Isozaki. This red-brick, neo-Mudejar Art Nouveau fortress is a center for art exhibits, which are among Spain’s most important contemporary presentations, plus concerts, lectures, and cultural events. The restoration work is one more example of the fusion of ultramodern design techniques with traditional (even Art Nouveau) architecture.

Enjoy dinner this evening at leisure. *B,L.*

**Friday, September 20: Barcelona.**

Depart Barcelona by bus this morning for a day trip to discover **Figueres** and **Cadaques**, two cities that were home to artist Salvador Dali. Drive about two hours along the coast to **Figueres**, the hometown of Dali and the home of his museum, the **Dali Theatre-Museum**.

Salvador Dalí, the master of Surrealism and one of the most important artists of the 20th century, had a special relationship with Figueres. Figures is his birthplace and the place of his death, yet his relationship with Figueres goes beyond happy circumstance and the city's undoubted universal appeal. Indeed, it always had a special place in the great artist's heart, even during his "golden years" when he lived in Paris and New York.

Born in Figueres on May 11, 1904 to a wealthy family, Dali lived in a house located just a few blocks from where the museum sits today, known as Cara Puig. It is a modernist building designed by Josep Azemar, the city's chief architect between 1899 and 1914. Figueres also boasts several other buildings designed by Azemar, including a number of houses on La Rambla, Figueres main street. The house is currently closed to visitors due to an ongoing legal dispute. There are long-standing plans to convert this publicly owned property into a cultural centre showcasing personal items belonging to Dalí, but no public opening date has been set.
Upon arrival in Figures visit the Dali Theatre-Museum, built on the site of a theatre burnt down during the Spanish Civil War. In 1974, when he was 70 years old, the town of Figueres opened the Dalí Theatre-Museum with an array of works donated by its renowned native son. The building was more of a Surrealist happening than a museum, featuring bizarre Dalí favorites such as the long black Cadillac that rained inside itself whenever a visitor dropped a coin into a slot. The museum in Figueres was designed and planned down to the last detail by Dalí. The first exhibition of the artist was in the lobby of the theatre. Some remains of the theatre have been preserved and integrated into the new building of the museum. The glass dome, under which the crypt and Dalí’s coffin is located, can be seen from afar. Today, the museum houses over 1500 works of all kinds of techniques: paintings and drawings, photographs, sculptures, installations, and engravings.

Explore Torre Galatea, now part of the Dali Theatre-Museum, where Dali spent the later part of his life, is the oldest part of the building. The tower dates back to the 17th century, and was formerly part of the city's fortifications, half-way between the city centre and Sant Ferran Castle. Originally known as Torre Gorgot, it was converted into a municipal water tower in the 19th century. Dalí bought the tower with the intention of living there. He renamed it Torre Galatea, in homage to his wife Gala, and completely transformed its appearance, adding the colorful façade with bread and eggs. When Gala died in Port Lligat, at the couple's Cadaqués home, in June 1982, Dalí then moved to the Castle of Púbol, which he had given to Gala as a gift. However, when a fire broke out in the castle in 1984, he was forced to leave. It was then that he moved to Torre Galatea. Dalí lived there from October 1984 and died there on January 23, 1989.

Continue by bus towards the coast on a scenic drive to Cadaques, a beautiful coastal village famous for its whitewashed Mediterranean houses, narrow shady streets, and sandy bay. This is one of the most picturesque villages on the Costa Brava.
Enjoy lunch at a local restaurant before continuing on to Port Lligat, a coastal village where Dali built a private retreat, now converted into a museum, called Casa-Museu Salvador Dalí. Dalí originally bought a fishermen’s hut and lived there from 1930 onwards, expanding it over time to the size it is today. The Dali house was his only place of residence, the place where he normally lived and worked until 1982 when, after Gala's death, he moved to the Púbol Castle.

In 1930, Salvador Dali set up home in a small fisherman's hut in Portlligat, drawn to it by the landscape the light and isolation of the place. On the basis of that initial construction, over the course of forty years he created his own house. As he himself defined it, it was "like a real biological structure [...]. Each new pulse in our life had its own new cell, its room." The resulting form is the current labyrinth structure. Starting at the Bear Lobby, the house spreads out around in a succession of spaces linked by narrow corridors, slight level changes, and blind passageways. Packed with a multitude of objects and memoires belonging to Dali, these rooms are decorated with features that make them particularly cozy: carpets, whitewash, dried flowers, velvet upholstery, antique furniture, and more. Furthermore, all the rooms have windows of different shapes and proportions, framing a landscape which is a constant point of reference in Dali's work: the Portlligat Bay. Referring to his usual residence, Salvador Dali said: "Portlligat is the place of production, the ideal place for my work. Everything fits to make it so: time goes more slowly and each hour has its proper dimension. There is a geological peacefulness: it is a unique planetary case." The house contains the original decoration and furniture arranged by Dalí himself and was where he created most of his masterpieces.

Return to Barcelona late afternoon by bus.

Dinner this evening at leisure. B,L

| Saturday, September 21: Barcelona. |
After breakfast, depart the hotel by bus and visit **Casa la Pedrera**, one of Gaudí's most celebrated yet initially reviled designs, with a wavy, curving stone facade that undulates around the corner of the block. Topped by chimneys so eerie they were nicknamed *espantabruixes* (witch-scarers), the building was unveiled in 1910 to the horror of local residents. The sudden appearance of these cavelike balconies on their most fashionable street led to the immediate coining of descriptions such as "The Stone Quarry." Other observers critiqued the facade, complaining, as one critic put it, that the rippling, undressed stone made you feel "as though you are on board a ship in an angry sea." Seemingly defying the laws of gravity, the exterior has no straight lines and is adorned with winding balconies covered with wrought-iron, seaweed-like foliage sculpted by Josep Maria Jujol.

Continue on to the **Sagrada Familia**. Barcelona’s greatest mark on the artistic world was made by the modernist movement, which saw its height at the turn of the 20th century. This period was led by the genius of designer and architect Antoni Gaudi and Barcelona's most emblematic architectural icon is Gaudi's Sagrada Familia, still under construction 123 years after it was begun. This striking and surreal creation was conceived as a gigantic representation of the entire history of Christianity. Looming over Barcelona like a magical castle, the Sagrada Familia can at first seem like piles of caves and grottoes heaped on a labyrinth of stalactites, stalagmites, and flora and fauna of every stripe and spot. Gaudi is said to have drawn inspiration from the saw-toothed massif of Montserrat. The sheer immensity of the site and the energy flowing from it are staggering. A museum displays Gaudi’s scale models and photographs showing the progress of construction.

Stop for a delicious lunch at **Carmelitas**, a local restaurant owned by Emilio Alvarez.

Continue on to **Park Güell**. Named for and commissioned by Gaudi's main patron, Count Eusebio Güell, the park was originally intended as a hillside garden community based on the English Garden City model,
centered, amazingly enough, on an open-air theater built over a covered marketplace. Only two of the houses were ever built, and, finally, as Barcelona's bourgeoisie seemed happier living closer to "town," the Güell family eventually turned the area over to the city as a public park. Gaudi's park is an Art Nouveau extravaganza with gingerbread gatehouses topped with, respectively, the hallucinogenic red-and-white fly ammanite wild mushroom (rumored to have been a Gaudí favorite) on the right and the *phallus impudicus* on the left.

Spend the rest of the afternoon at your leisure.

Enjoy dinner at a local restaurant. *B,L,D*

**Sunday, September 22: Depart.**

Independent transfers to the airport for your international flight home.

**Trip price: $3,715 per person based on double occupancy**

**Single Supplement: $1,040**

**Tour price includes**
1. Accommodation as listed, based on double occupancy
2. Meals as listed in the program; Breakfast daily, 6 lunches and 4 dinners
3. High-speed train ticket from Madrid to Barcelona
4. Public transportation in Madrid
5. Transportation in a motor-coach vehicle in Barcelona, except on September 18
6. All entrances and admissions as listed
7. Sightseeing and excursions as listed
8. Guided tour of the Prado
9. Guided tour of the Picasso Museum
10. Guided tour of Fundacio Mies Van de Rohe
11. Services of a tour manager throughout
12. All service charges and taxes at the current levels
13. Gratuities to drivers and local guides
Does Not Include
1. International Airfare to Madrid and from Barcelona
2. Transfers to and from the airport
3. Gratuities to tour manager
4. Porterage at hotel
5. Any items not specifically listed