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**EXHIBITION OF RARELY SEEN ARCHITECTURAL DRAWINGS
BY ANDREA PALLADIO TO GO ON VIEW AT
THE MORGAN LIBRARY & MUSEUM APRIL 2**

*COLLECTION FROM THE ROYAL INSTITUTE OF BRITISH ARCHITECTS TRUST
NEVER BEFORE SHOWN IN NEW YORK*

***Palladio and His Legacy: A Transatlantic Journey* also Includes Specially Commissioned
Building Models Showing Palladio's Profound Influence on American Architecture**

****Press Preview: Thursday, April 1, 10 a.m. until noon**
RSVP: (212) 590.0393, media@themorgan.org**

New York, NY, February 15, 2010—Andrea Palladio (1508–1580) is considered among the most significant and influential architects in the Western world. His clean, elegant interpretation of the architecture of classical antiquity was to spread throughout Europe and North America, and his finished buildings, drawings, and writings have become cultural touchstones.



Sebastiano Ricci (1659–1734), *Conjectural portrait of Andrea Palladio*, 1715, RIBA Library Drawings and Archives Collections.

Now, for the first time in New York, a collection of thirty-one rarely seen drawings by Palladio from the outstanding collection of the Royal Institute of British Architects Trust is on view in a special exhibition at The Morgan Library & Museum entitled *Palladio and His Legacy: A Transatlantic Journey*, from April 2 through August 1, 2010.

The drawings, together with Palladio's architectural texts and pattern books, highlight the growth of his design sensibility. They range from early studies and sketches to perfectly executed later drawings of villas and other commissioned works. Also on view are a number of detailed architectural models, demonstrating the spread of Palladio's architectural theories to America, most notably in the work of Thomas Jefferson and in designs for monumental buildings in Washington, DC.

“The Morgan is delighted to partner with the Royal Institute of British Architects Trust to present this magnificent selection of work to New Yorkers for the first time,” said William M. Griswold, director of The Morgan Library & Museum. “Palladio’s drawings function both as groundbreaking architectural designs and as extraordinary individual works of art. When combined with his seminal texts and the beautifully rendered models of his and other buildings, the exhibition immerses the viewer into the achievements of an unsurpassed architectural genius.”

ANDREA PALLADIO

Palladio was born in Padua, then part of the Republic of Venice, and early on worked as a stonecutter in sculpture studios in the Veneto.

He would later be drawn to architecture and studied Roman ruins as well as the work of the classical author Vitruvius. In 1570, Palladio

published his seminal *I Quattro Libri dell’Architettura* (Four Books on Architecture), which fully lay out his architectural theory and demonstrate his core beliefs in the beauty and harmony of classical architecture.

Primarily known for his villas and palaces for the aristocracy, Palladio also designed buildings for wealthy merchants and untitled landowners. These structures include churches, apartment blocks in Venice, and even barns. Throughout, he was able to incorporate classical design elements while exploiting Renaissance-era advances in engineering and construction technique.

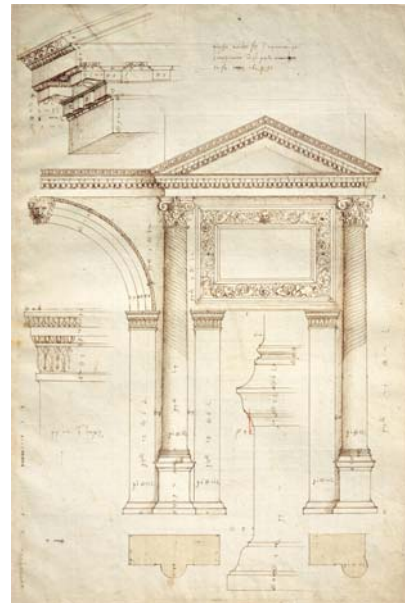
EXHIBITION

The exhibition begins with five drawings from Palladio’s early career and his intensive study of the architecture of antiquity. His sketch of the warehouses of Trajan at Ostia shares many design elements found in his later Basilica in Vicenza. A drawing of the antique bases of columns in the Lateran Basilica shows that



Andrea Palladio, *Design for the Villa Repeta at Campiglia*, ca. 1550. RIBA Library Drawings and Archives Collections.

they were intended to add height to preexisting columns that were too low. He adopted this approach in the interior of the church of San Giorgio Maggiore in Venice. Assisi’s Temple of Minerva is a rare example of a classical building with columns on high pedestals. Palladio’s study of this temple anticipates his design of the giant pillars on pedestals at the Palazzo Valmarana. This section of the exhibition also includes a model of the Pantheon in Rome, which Palladio measured and found a particular source of inspiration in terms of proportions and detail.



Andrea Palladio, *Measured drawing of the Arch of Jupiter, Ammon, Verona*, ca. 1540. RIBA Library Drawings and Archives Collections.

The only extant Roman text on architecture in Palladio's day was *De Architectura* by Vitruvius, for which the original illustrations had not survived. Several drawings in this portion of the exhibition demonstrate how Palladio "interpreted" the text, including a plan and elevation for his Vitruvian Peripteros Temple.

The exhibition also presents drawings that demonstrate Palladio's creative process. On view are rough sketches, with unfinished areas and traces of earlier ideas, for the Villa Mocenigo and the reconstruction of the Mausoleum of Augustus. Juxtaposed with these are perfectly executed drawings made for some of Palladio's patrons, including an elevation drawing of a villa that demonstrates the effect of sunlight on the building. Several of the architectural drawings are complemented by modern bas-reliefs that express in three dimensions what the drawings represent.



Andrea Palladio, *Facade design for the church of Il Redentore, Venice*, RIBA Library Drawings and Archives Collections.

Since its publication in 1570, Palladio's landmark text, *I Quattro Libri dell' Architettura*, has exerted enormous influence on architects. The book's graphic design and sequencing of text and illustrations became a model for subsequent architectural publications. The autograph sheets in the exhibition shed light on Palladio's creative process in designing the text, beginning with studies of how to integrate a building's plan and elevation, followed by preliminary studies for the woodcut illustrations.

PALLADIO AND AMERICA



Plaster model of Monticello. Model by Timothy Richards, Bath, England.

Palladio's influence on the architecture of the United States is examined in the final section of the show, which consists of a series of specially commissioned models of key American buildings. During the eighteenth century, Palladio's impact was almost entirely on domestic architecture, as house design increasingly incorporated classically proportioned porticoes. Thomas Jefferson's design for his famous home, Monticello, in Charlottesville,

Virginia, is one of the best examples of this. Jefferson also incorporated Palladian principles into his design for the Virginia State Capitol in Richmond as well as in an unsuccessful competition submission for The White House.

Palladio's restoration drawings of ancient Roman monuments, presented in the fourth book of *I Quattro Libri*, became the primary source of inspiration for some of America's most ambitious public buildings of the

late-nineteenth and early-twentieth-century American Renaissance. These include the Supreme Court and National Gallery of Art in Washington, D.C., and the New York Stock Exchange.

ORGANIZATION AND SPONSORSHIP

The exhibition is organized by the Royal Institute of British Architects Trust, London, in association with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and The Morgan Library & Museum, New York. Models by Timothy Richards.

The exhibition is made possible by the generous support of the Regione del Veneto, Dainese, Richard H. Driehaus Charitable Lead Trust, British Architectural Library Trust, The Gladys Krieble Delmas Foundation, Samuel H. Kress Foundation, Center for Palladian Studies America, Richard Wernham and Julia West, Andrew D. Stone, William T. Kemper Foundation, and Sir John Soane's Museum Foundation.

Related public programs at the Morgan are made possible in part by the Italian Cultural Institute, New York.



The Morgan exhibition program is supported in part by public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.

The exhibition is curated by Dr. Irena Murray, the Sir Banister Fletcher Director of the British Architectural Library at the Royal Institute of British Architects; Charles Hind, H. J. Heinz Curator of Drawings and Archives at the BAL and an internationally acknowledged Palladian scholar; and Calder Loth, Senior Architectural Historian at the Virginia Department of Historical Resources. Additional scientific and historical advice is provided by Dr. Guido Beltramini, Director of the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza.

Based in Bath, England, Timothy Richards has over many years become internationally known for his detailed plaster models of buildings from around the world. His work is held in many private collections and offers a unique way to help explain and interpret historically important architecture.

PUBLIC PROGRAMS

Lectures and Discussions

Palladio/Britain/America: The Making of a Tradition

Charles Hind and Calder Loth

Explore Palladio's enduring transatlantic legacy in this illustrated lecture with Charles Hind, H.J. Heinz Curator of Drawings, RIBA British Architectural Library, and Calder Loth, Senior Architectural Historian, Virginia Department of Historic Resources. Hind begins by tracing the journey of Palladio's drawings from Italy to England and the significant impact these drawings had on British architecture. Loth will then

examine how Palladianism shaped the American architectural image beginning in the colonial period, through the works of Thomas Jefferson, and into the monumental architecture of the twentieth century. This program is cosponsored by the Sir John Soane's Museum Foundation.

Tuesday, May 4, 6:30 pm*

*The exhibition will be open at 5:30 pm especially for program attendees.

Palladio Oggi: Palladio and the Present

This full-day symposium of lectures and discussions and will focus on the rereading of Palladio scholarship in the twenty-first century and parallels to contemporary practice. Speakers include Jean Louis Cohen, Institute of Fine Arts, New York University; Guido Beltramini, Centro internazionale di studi di architettura Andrea Palladio; Mohsen Mostafavi, Preston Scott Cohen, K. Michael Hays, George L. Legendre, and Erica Naginski, Harvard University Graduate School of Design, and Irena Murray, Royal Institute of British Architects. For a complete agenda visit www.themorgan.org. Organized by the Harvard University Graduate School of Design in collaboration with The Morgan Library & Museum and the Royal Institute of British Architects

Saturday, May 8, 2010, 10 am–4 pm

Films

The Perfect House: The Life and Work of Palladio

(2008, 60 minutes), *Director:* Tim Kirby

This compelling documentary marked the 500th anniversary of arguably the world's most influential architect, Andrea Palladio (1508–1580). The villas, palaces, and public buildings he designed for the aristocrats of Vicenza and Venice, as well as his seminal *Four Books of Architecture*, defined an architectural style that became known as Palladianism. Its influence can be seen everywhere, from the stately homes of England to the White House. Film courtesy of BBC.

Friday, April 16, 7 pm

Friday, May 14, 7 pm

The Palladians

(2008, 52 min), *Director:* Guido Cerasuolo

Take an extraordinary journey through the beautiful Veneto Region, Italy to meet “The Palladians,” a diverse group of professors, farmers, and custodians fortunate enough to live and work in the villas designed by Andrea Palladio. *Italian; English subtitles.*

Friday, July 9, 7 pm

Family Workshop

Play Date with Palladio: Fun with Arches and Columns

Join Center for Architecture Foundation Educator Jane Cowan (www.cfafoundation.org) for an afternoon exploring the work and legacy of Italian Renaissance architect Andrea Palladio. During a tour of the exhibition, families will learn about the architectural elements and principles that Palladio championed, with an emphasis on how these traits were borrowed and reinterpreted in American architectural landmarks such as the Capitol and the White House. Children will then be invited to build a model of their own Palladian dream house using light construction material. Appropriate for ages 6–12.

Saturday, April 24, 2010, 2–4 p.m.

Debate

Recombinant Palladio

Guido Beltramini, Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza; Howard Burns, Scuola Normale Superiore, Pisa; Peter Eisenman, Eisenman Architects, Yale University. Moderated by Mark Rakatansky, GSAPP. Organized by the Graduate School of Architecture, Planning, and Preservation, Columbia University, in association with the Morgan's exhibition.

Monday, April 5, 2010 at 6:30 pm

OFFSITE LOCATION: Wood Auditorium, Avery Hall, GSAPP, Columbia University,
www.arch.columbia.edu/events

For more information on these and other public programs, please contact the Education department at (212) 590-0333. Ticketing information is available at www.themorgan.org or (212) 685-0008, ext. 560.

Royal Institute of British Architects Trust

The RIBA Trust manages the cultural assets of the Royal Institute of British Architects, founded in 1834 for “the advancement of architecture.” It has an internationally recognized collection of over four million books, periodicals, drawings (including over 330 of Palladio’s 380 surviving original drawings), photographs, models, and other archives in the RIBA British Architectural Library.

The RIBA is committed to making its collections accessible to the public both through events in the UK and by organizing and contributing to exhibitions around the world. This includes a major online Palladio resource, www.architecture.com/palladio, that tracks the life and legacy of the architect and his influence on architecture in Britain.

Centro Internazionale di Studi di Architettura Andrea Palladio (CISA)

Founded in 1958, CISA is an organisation dedicated to research in the field of the history of architecture. The activities of the Centre, which are steered by a scientific committee of leading European and North American specialists, include conferences, publications and exhibitions dedicated not only to Palladio but also to aspects of architectural history, from antiquity to the modern age. The Centro's library, photo and specialised archives are open to the public. The Centre is housed in Palazzo Barbaran da Porto, one of the most beautiful of Palladio's palaces. Since 1997 it has been organising exhibitions which are the result of its own research projects and have been enhanced by loans from major museums in Europe.

The Morgan Library & Museum

A complex of buildings in the heart of New York City, The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today it is a museum, independent research library, musical venue, architectural landmark, and historic site. More than a century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, the Morgan reaffirmed its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

General Information

The Morgan Library & Museum
225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008
www.themorgan.org

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year’s Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year’s Eve.

Admission

\$12 for adults; \$8 for students, seniors (65 and over), and children (under 16); free to Members and children, 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop.