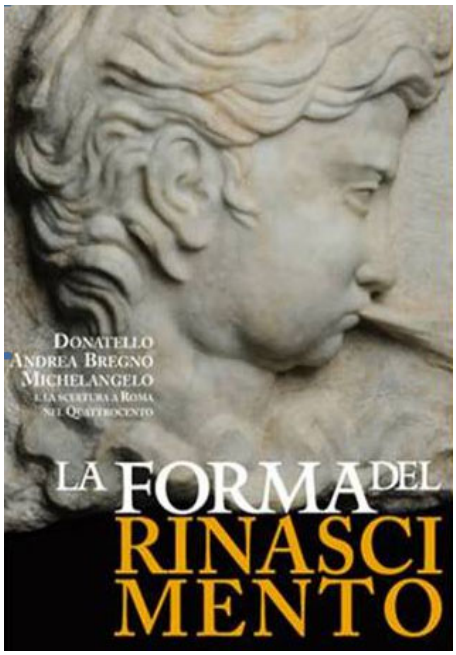

The exhibition, organized by the Superintendence for the Historical, Artistic and Ethno-anthropological and the Museums of Rome, directed by Scarlett Vodret, Andrea Bregno National Committee and with the collaboration of the Fabric of St. Peter, and curated by Claudio Crescentini Claudio Strinati, is a unique event, focusing on sculpture of the Renaissance in Rome, one of the artistic languages not much frequented by the public and investigated by the activities of three great artists of the period: Donatello, Andrea Bregno Michelangelo.

Promoted by a Scientific Committee which consists of the greatest scholars of Italian and international sector, the exhibition stands as a fundamental moment of study of the three protagonists of the sculpture of the fifteenth century, caught in that particular period of cultural renewal, identified in Papal Rome humanists who lived in the light of the memory of old masters, with the prospect of creating a new form of sculpture, which precisely the Renaissance.

Among the 35 works presented, including marble and bronze, of special interest exposure of two eye-catching sculptures of Donatello, the tile with musical angels, cast in bronze final preparatory work for the altar of St. Anthony to the Basilica in Padua, and the spectacular Protome horse created by a model of the equestrian statue that would make for Alfonso of Aragon, King of Naples.

For the first time in a unified way the core is also exposed sculptures from the Fabbrica di San Pietro in Vatican City and part of the Tomb of Paul II Barbo, by Mino da Fiesole and Giovanni Dalmata.

The climax of the exhibition a valuable relief in marble by Michelangelo never exhibited before, or Aeolus Wind Marine, already part of the sculptural decoration of the church of Santa Maria Maddalena in Capranica Prenestina (MRI), a task assigned to the same artist and architectural commission of Porcari-Capranica , a family closely linked to Michelangelo by other patrons of art, from the most famous Risen Christ in Santa Maria sopra Minerva in Rome.

The exhibition was designed by the architect. Eugenia Heart of Superintendence for the PSAE and the Museums of Rome.
Alongside the exhibition the execution of an elegant volume / catalog (Rubbettino editor), in which they collected twenty unpublished essays of the leading national and international scholars in the field. Volume, which requires the presence of a large unpublished documentation and a mighty critical apparatus, is a combined guide to the exhibition.