From October 15, 2010 until February 13, 2011, the Galleria Borghese offers for the first time to the Italian public figure and works of Lucas Cranach the Elder, a leading figure, along with Albrecht Durer, the renewed German painting of the 1500s. The exhibition aims to give an overall image of the artistic production of the Renaissance painter, court artist and innovator, linked to the Flemish tradition but also contaminated by the new Italian figurative.

"Lucas Cranach. The other Renaissance "is curated by Prof. Bernard Aikema, an art historian of the greatest scholars of the German artist, and Anna Coliva, Director of the Galleria Borghese, promoted by the Superintendence PSAE for the Museums of the City of Rome and organized by MondoMostre.

In art history, Cranach is perhaps best known as a friend and supporter of Luther, with whom he laid the foundations for a 'Protestant iconology. But Cranach, the head of a large and very active studio in the city of Wittenberg, introduced in German painting and other parties, especially a new imagery of the nude, erotic, and humanistic themes of portraiture and a particularly efficient and innovative. Cranach exponent of "another Renaissance", different from the classical theorized and practiced by his great contemporary and rival Albrecht Durer, also different from the Italian Renaissance. Artist of the court but in an innovative way in a formal language capable of defining completely new and very attractive visually. The exhibition will present approximately 45 paintings that the most significant of Cranach, provvenienti by the highest public and private collections, European and U.S. - some for almost the first time outside of their home. About ten woodcuts show the incredible virtuosity and inventiveness of the Cranach in the graphic medium.

Lucas Cranach, the Elder said, was one of the greatest German Renaissance painters. In 1500 he began his artistic career, which led him to travel extensively along the Danube valley to Siena, attending the humanist circles of the time. Initially his paintings were of religious inspiration, and much influenced by the Danube school, which is one of the founders.
The artistic transition there was in 105 when he moved to Wittenberg and became the painter of the Elector of Saxony, Frederick the Wise. Since then his paintings have turned to a style similar to Mannerism: the forms get longer, become more subtle, the characters gain importance in relation to the landscape become a mere decoration, and their different poses are compiled and codified, refined clothing .

In the Borghese Gallery, the part dedicated to him called "Cranach and mythologies of love", a monographic exhibition which aims to highlight the shocking and daring modernity of his painting, especially the depictions in the middle between the Sacred and the Profane for the bare biblical and mythological allusion to the eroticism of his paintings. The first masterpiece that is presented, and Venus and Cupid with a honeycomb, followed by 30 other pieces of art of Cranach.