ROMA
from the 16 of Febbruary to June 13
Scuderie del Quirinale

An exhibition dedicated to the famous and celebrated, “Lombard genius” In a radically innovative and updated.

In recent years, much research, studies, exhibits and speeches about the events and artistic biography of Michelangelo Merisi called Caravaggio has confirmed the universal and growing interest around the artistic events of the painter and his pivotal role within the story art of the last four hundred years. And 'this background and the climate in which the idea of a new and ambitious - even in its "simplicity" - exhibitions.

An exhibit linear and exciting images as a criterion to be rigorous, presented to the public in a concise way, not anthology focusing on the sun works, "capital", ie only on the works of Caravaggio historically established.
The option of supporting the authenticity of the paintings brought safely to exclude the production variously referred to his "shop", as they have been put on the sidelines, almost momentarily on hold, the "additional versions and all matters on which the critique of the twentieth century has repeatedly faced, and continues to do so, with opinions do not always agree.

The end result is a consistent and rigorous way that sheds new light on the different stages of the evolutionary process of language suffered by Caravaggio: an exciting and crystalline that purifies and exalts the exceptional and unique nature of his work.

On display among the most representative works of the Lombard as the Basket of Fruit (Fiscella) from the Biblioteca Ambrosiana in Milan, the noise from the Uffizi Gallery in Florence, David with the Head of Goliath by the Galleria Borghese in Rome, the music Metropolitan Museum in New York on Lute of Hermitage Museum in St. Petersburg, the Amor vincit omnia by

the Staatliche Museum in Berlin and other masterpieces from the most important museums in Italy and the world, a kind of homage to the uniqueness Caravaggio's own work in the year dedicated to celebrate the four hundred years after the death of the Lombard master.

The exhibition at the Quirinale Stables arises, therefore, as a new and passionate moment of reflection, a unique opportunity to penetrate the essence of the artist "terribly natural," its revolutionary and stunning criterion of naturalism, his stubborn, albeit dialectical, deference to the real, irreducible to schedules and school, solitary in his greatness and poetry.

The project, conceived to celebrate the fourth centenary of the death of the great artist and placed under the patronage of the President of the Republic, was founded under the auspices and at the behest of Superintendence for the Historic, Artistic and Ethno-anthropological and the State Museums of City of Rome.