

Michelangelo

the Divine



the Divine Michelangelo

Michelangelo Buonarroti Simoni
(1475–1564) is one of the very few artists who need no introduction. He was considered the greatest living artist of his day, and his paintings and sculptures rank among the most famous works in Western history.

This exhibition brings you the world's most complete collection of life-size replicas of Michelangelo's statues together with a number of drawings, all housed within a replica of the Sistine Chapel ceiling. These are works that would require days of travel, visiting something like a dozen museums around the world, but here you can see them all gathered together in one place. This is a must-see exhibition where you can learn more about Michelangelo the painter, architect, and sculptor.

In collaboration with:
Naturaliter Exhibitions
Michelangelo Museum
Caprese Michelangelo Town Council



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Michelangelo Museum



Caprese Michelangelo
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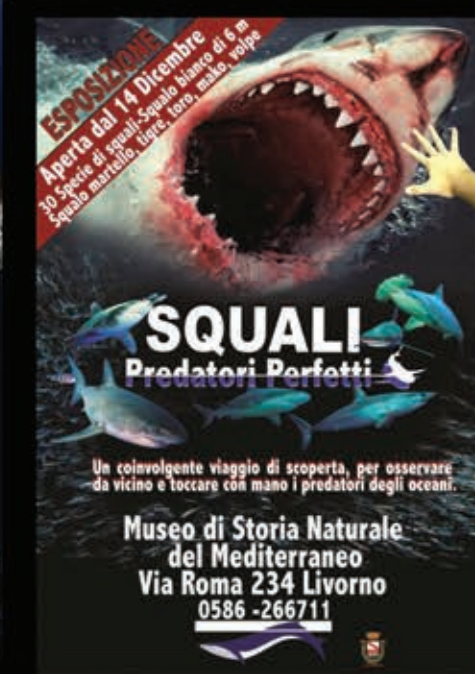
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The Michelangelo Museum

Located on the site of Michelangelo's birthplace, Palazzo Clusini, and two more ancient buildings in Caprese Michelangelo (Arezzo, Tuscany), the museum was founded in 1875, to celebrate the four hundred years since Michelangelo's birth (1475). The museum documents the sculptor's creative output through a large collection of replicas of his works and reproductions of original family documents.

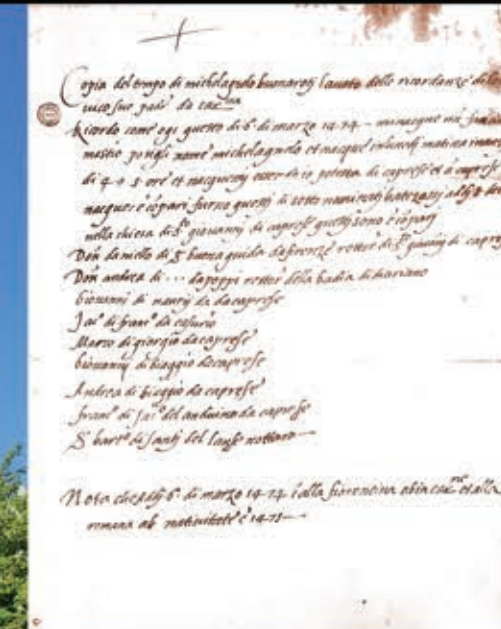
The core of the collection originally came from Florentine galleries and was later expanded through donations.



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Caprese Michelangelo

The town of Caprese Michelangelo owes its name to Michelangelo Buonarroti who was born here on March 6th 1475, when his father Ludovico was working as a judicial administrator. It is located on the Apennine ridge, in the greenest area of Tuscany's Val Tiberina. Michelangelo Buonarroti's memory lives on today in the Church of San Giovanni and within the castle walls housing the Michelangelo Museum, consisting of Palazzo Clusini, where he was born, the Palazzo di Podestà, and the striking open-air Sculpture Museum.



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The David

The David (1501–1504) is a 5.17 m (17 ft) marble statue representing the eponymous Biblical hero. Originally placed outside the Palazzo della Signoria in Florence, it was then moved to the Galleria dell'Accademia in 1873, and replaced at the original location by a replica.

Replica in marble paste in three assembled pieces. Weight: 1 ton, height: 5.17 m.



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The Pietà

The Pietà (1498–1499) is a sculpture in marble. The Pietà with the Virgin Mary is unique among Michelangelo's sculptures as it was the only one he ever signed.

The original is housed in St. Peter's Basilica in the Vatican City.

Replica in marble paste. Weight: 450 kg,
height: 174 x 195 cm.

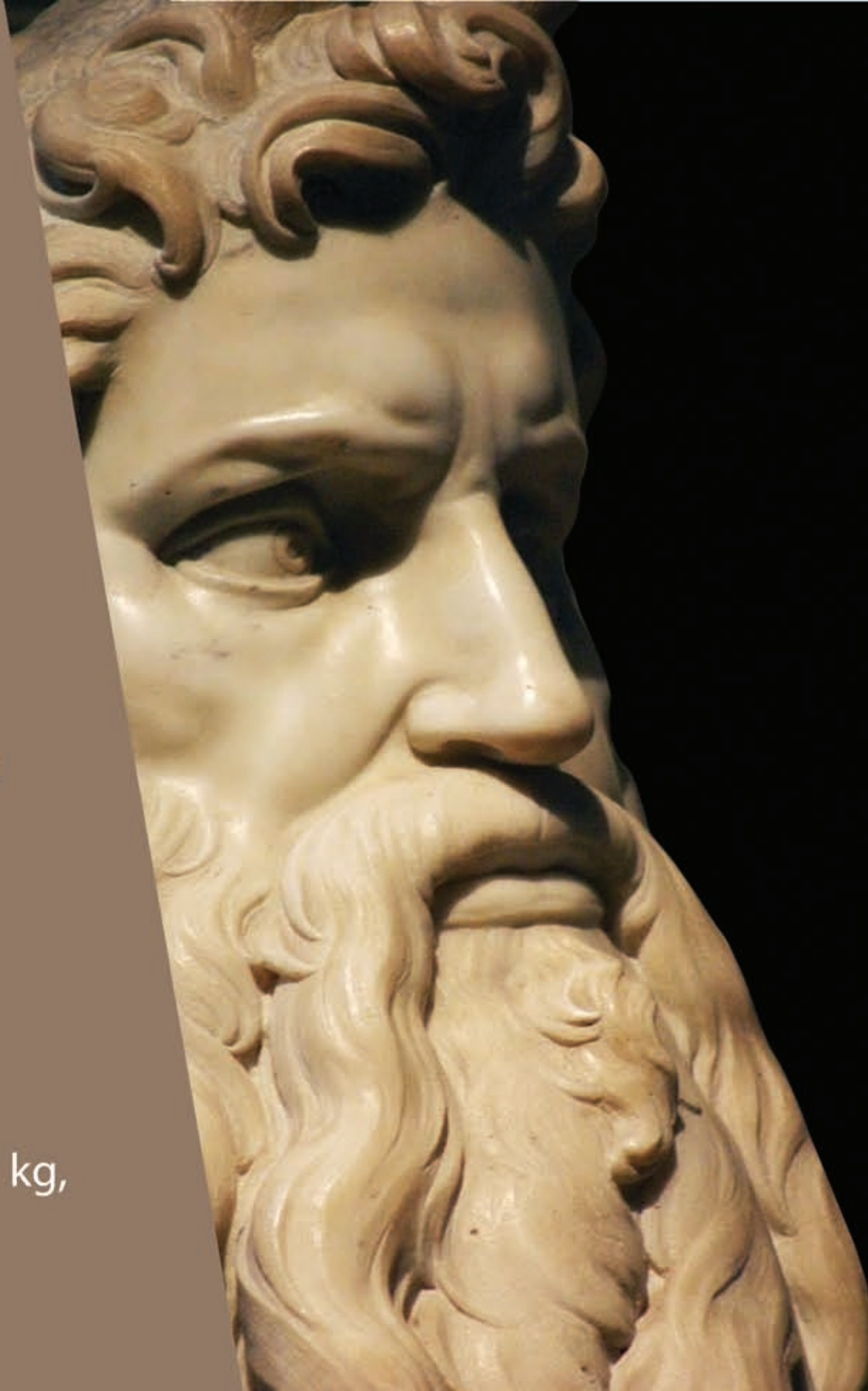


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The Moses

The Moses (1513–1515) is a sculpture in marble. Commissioned in 1505 by Pope Julius II for his tomb, it depicts the Biblical figure of Moses with horns on his head, reflecting a description in the Latin Vulgate translation of the Bible. The original is housed in the church of San Pietro in Vincoli in Rome.

Replica in marble paste. Weight: 650 kg, height: 235 cm.



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The Deposition

The Deposition (also known as the Bandini Pietà, 1547–1555) is a marble sculpture representing Nicodemus (or possibly Joseph of Arimathea) helping Mary Magdalene and the Virgin Mary take the body of Jesus Christ down from the cross.

Replica in marble paste.
Weight: 600 kg, height: 2.26 m.



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The Risen Christ

The Risen Christ, (the Cristo della Minerva in Italian, finished in 1521) is the second version of this marble sculpture; the first was abandoned before completion when Michelangelo discovered a black vein in the white marble. The original is in the church of Santa Maria sopra Minerva in Rome.

Replica in marble paste.
Weight: 220 kg, height: 2.81 m.



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The Rondanini Pietà

The Rondanini Pietà is a marble sculpture that Michelangelo worked on from 1552 until the last days of his life, in 1564. Several sources indicate that there were actually three versions, this one being the last.

Replica in marble paste.
Weight: 85 kg, height: 195 cm.



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The Madonna of Bruges

The Madonna of Bruges (1501–1505) is a marble sculpture of Mary with the Infant Jesus. It was the only sculpture by Michelangelo to leave Italy during his lifetime. It is now in the Church of Our Lady in Bruges, Belgium.

Replica in marble paste.
Weight: 116 kg, height: 200 cm.



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The Bacchus

Bacchus (1496–1497) is a marble sculpture representing the Roman god of wine. Along with the Pietà, the Bacchus is one of only two surviving sculptures from the artist's first period in Rome.

Replica in marble paste.
Weight: 165 kg, height: 2.03 m.



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The Bearded Slave

The Bearded Slave is a marble sculpture dating from around 1525 to 1530. It is housed in the Galleria dell'Accademia in Florence. It forms part of the series of "unfinished" Prigioni intended for the tomb of Pope Julius II.

Replica in marble paste.
Weight: 340 kg, height: 263 cm.



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The Dying Slave is a marble sculpture created between 1513 and 1516. It was intended to serve with another figure, the Rebellious Slave, at the tomb of Pope Julius II. Now at the Louvre Museum in Paris.

The Dying Slave



Replica in marble paste.
Weight: 140 kg, height: 215 cm.



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The Rebellious Slave

The Rebellious Slave is a marble statue made in 1513. It was intended to serve with another figure, the Dying slave, at the tomb of Pope Julius II. Now at the Louvre Museum in Paris.

Replica in marble paste.
Weight: 198 kg, height: 215 cm.



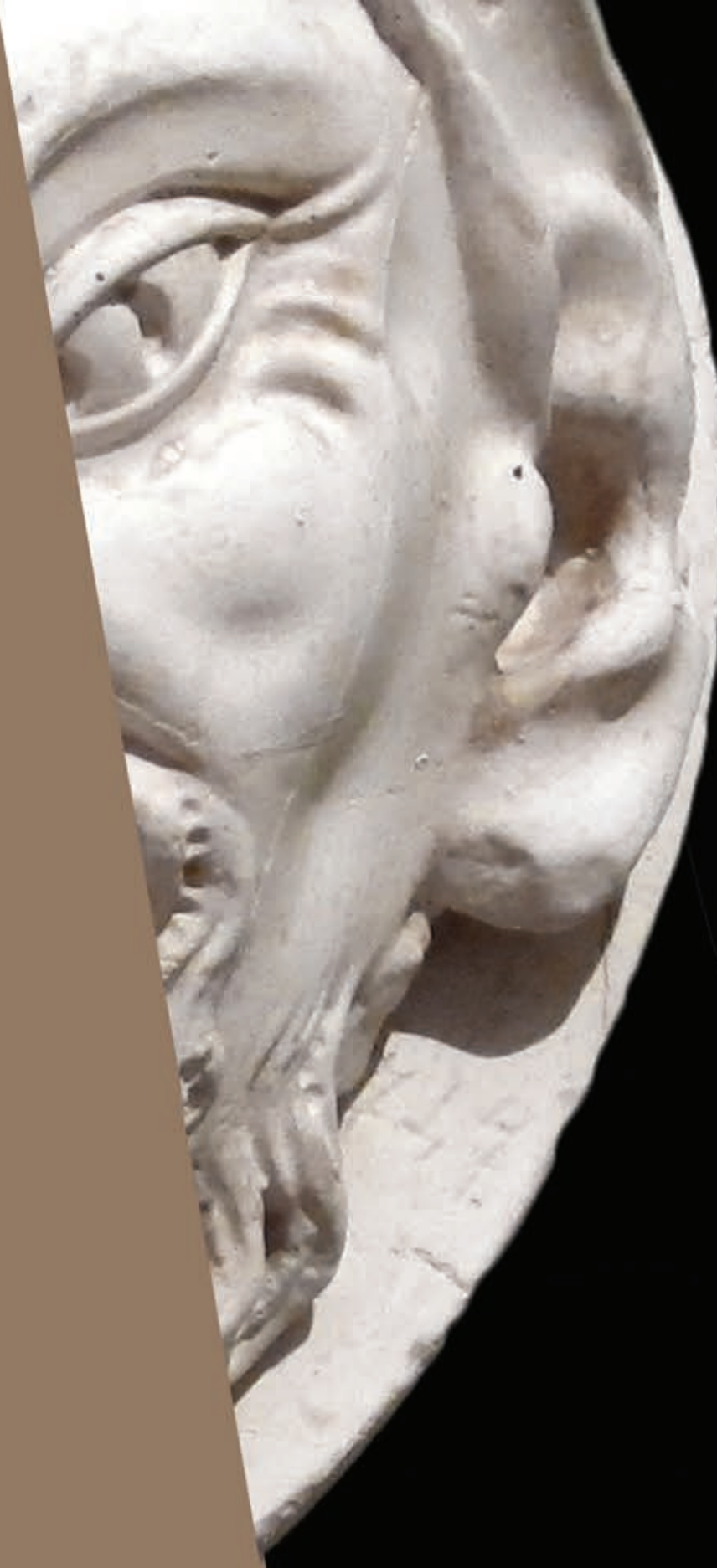
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The Head of a Faun

This is Michelangelo's first known work of sculpture in marble, it was sculpted in 1489 when he was 15 as a copy of an antique work with some minor alterations.

The original is lost.

Replica in marble paste.
Weight: 5 kg, height: 27 cm.



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The Apollo, Apollo-David, David-Apollo, or Apollino is a 1.46m unfinished marble sculpture by Michelangelo dating from approximately 1530. It is now at the Bargello Museum in Florence.

The Apollo



Replica in marble paste.
Weight: 82 kg, height: 1.46 meters.



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The Pitti Tondo is a marble bas-relief of the Virgin and Child. It was produced between 1503 and 1504 and is now in the Museo Nazionale del Bargello in Florence.

The Pitti Tondo



Replica in marble paste.
Weight: 10 kg, diameter: 85 cm.



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Angel with candlestick

The Angel with candlestick is a marble sculpture (55 cm) made between 1494 and 1495. The original is on the Arca di San Domenico in the basilica of San Domenico, Bologna.

Replica in marble paste.
Weight: 16 kg, height: 55 cm.



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The Battle of the Centaurs

The Battle of the Centaurs is a marble relief from around 1492. It was the last work Michelangelo created while under the patronage of Lorenzo de' Medici, who died shortly after its completion.

Replica in marble paste.
Weight: 28 kg, dimensions 90.5 x 84 cm.



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The Madonna of the Stairs

The Madonna of the Stairs (or Madonna of the Steps) is a relief by Michelangelo at the Casa Buonarroti in Florence. It was sculpted around 1491, when Michelangelo was about seventeen.

Replica in marble paste.
Weight: 8 kg, height: 57 cm.



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The Brutus

The Brutus is a 1538 marble sculpture representing the bust of Roman politician Marcus Junius Brutus, who played a leading role in the assassination of Julius Caesar. It is now at the Bargello Museum in Florence.

Replica in marble paste.
Weight: 45 kg, height: 74 cm.



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The famous bronze bust of Michelangelo made by his pupil and friend Daniele da Volterra, created in 1564 from the artist's funeral mask. The original is at the Galleria dell'Accademia in Florence.

The bust of Michelangelo



Replica in marble paste.
Weight: 50 kg, height: 94 cm.



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The Belvedere Torso

The Belvedere Torso is a fragment of a Greek marble statue portraying a nude male, traditionally identified as Hercules seated on an animal skin. The contorted pose of the torso and the musculature had great influence on late Renaissance, Mannerist, and Baroque artists.

Vatican Museums.

Replica in marble paste.

Weight: 185 kg, height: 159 cm.



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The Taddei Tondo, or The Virgin and Child with the Infant St John, is a marble relief tondo (circular composition). Now at the Royal Academy of Arts in London.

Taddei Tondo



Replica in marble paste.
Weight: 12 kg, height: 106 cm.



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Doni Tondo

The Doni Tondo or Doni Madonna, sometimes called The Holy Family, is the only finished panel painting by the mature Michelangelo to survive. Now in the Uffizi Museum in Florence.

Replica on wood, oil print.
Weight: 6 kg, diameter: 120 cm.



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School of Athens

The School of Athens is one of the most famous frescoes by the Italian artist Raphael, a contemporary of Michelangelo. It was painted between 1509 and 1511 at the Apostolic Palace in the Vatican. Michelangelo himself can be seen, represented by the figure of Heraclitus.

Original size: 7.70 m x 5 m.
It can be adapted to the space available.



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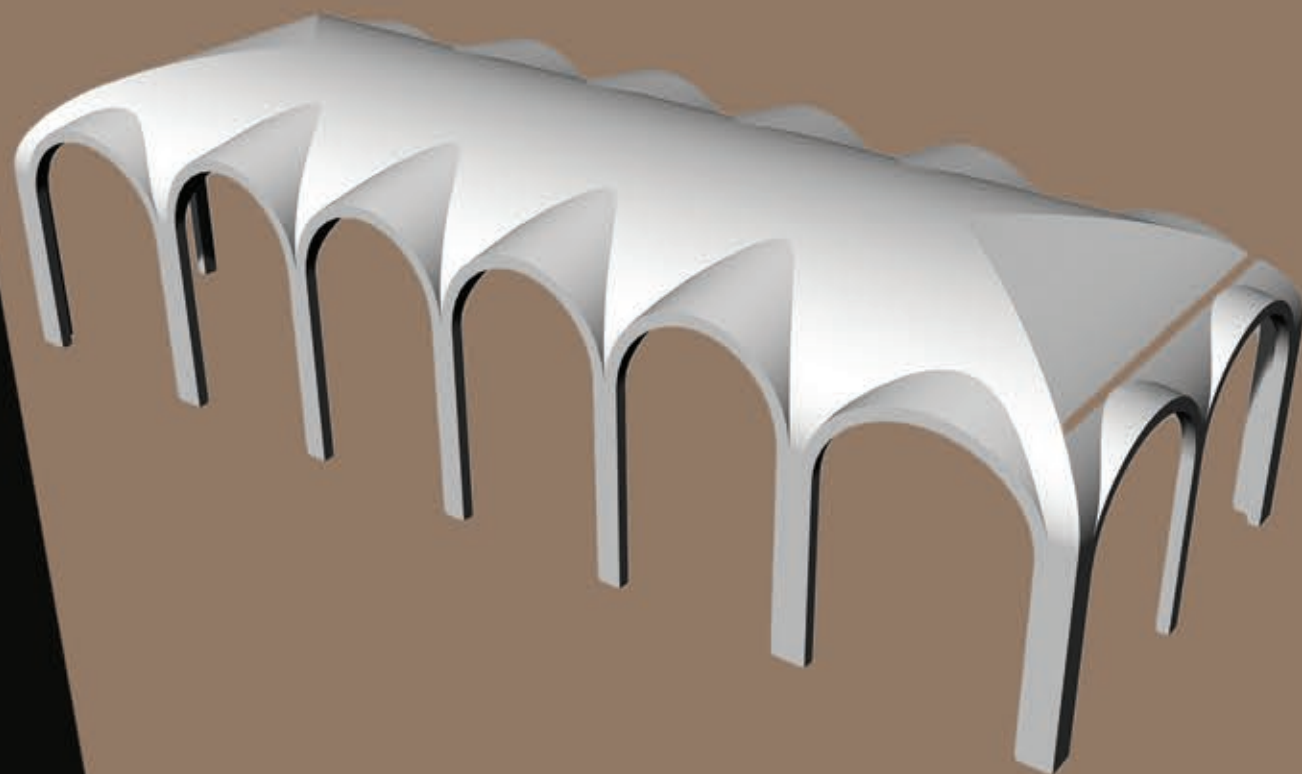
The Sistine Chapel ceiling, painted by Michelangelo between 1508 and 1512.

The Sistine Chapel is the large Papal chapel built within the Vatican between 1477 and 1480 by Pope Sixtus IV, who gives his name to the chapel. It was painted on commission from Pope Julius II.



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Sistine Chapel
ceiling



The structure of the ceiling is modular and
can be adapted to the space available.
Original size: W 13.4 m x L 40.9 m.



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The Last Judgment

The Last Judgment is a fresco by Michelangelo covering the entire wall behind the high altar of the Sistine Chapel in the Vatican City. The work took over four years to complete between 1536 and 1541.

It can be adapted to the space available.
Original size: W 13.5 m x H 12 m.



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There is a lectern explaining the stories told in the fresco with some interesting anecdotes about how it came into being. A map explains the layout of the figures and some of their features.



The Last Judgment



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Michelangelo made numerous drawings, only some of which have come down to us. They include studies of human anatomy, portraits of people, and numerous preparatory drawings for sculptures, paintings, and frescoes. He also made studies for paintings that were never realized, such as the Resurrection scene above the double tomb of the Magnifici for the front wall of the chapel.

1. Sketch of a seated woman
2. Portrait of Andrea Quartesi
3. Portrait of Vittoria Colonna
4. Portrait of Tommaso de' Cavalieri
5. The Risen Christ
6. The Resurrection of Christ



1



2



3



4



5



6



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Drawings

In his youthful phase, Michelangelo only used pencil, but for the studies for the Sistine Chapel he abandoned pencil for black chalk and sanguine, a blood-red chalk containing iron oxide. Sanguine was used extensively by 15th and 16th century artists, especially when seeking to create an effect of mass or atmosphere.

1. Study for the Libyan Sibyl (Sistine Chapel ceiling)
2. Study for Adam (the Creation – Sistine Chapel ceiling)
3. Study for Haman (pendentive – Sistine Chapel ceiling)
4. Study of a Male Nude, with a separate study of the head



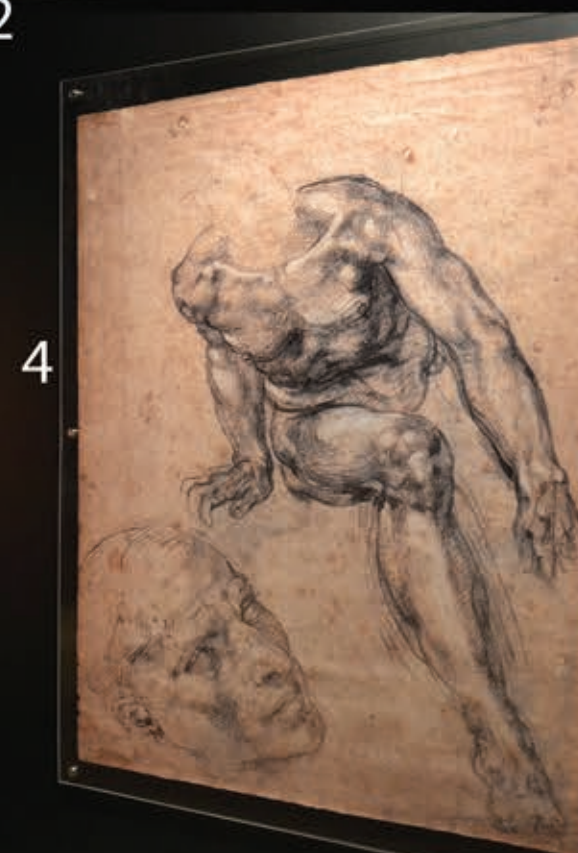
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Architecture

"There can be no good architect who is not also a connoisseur of the human body."

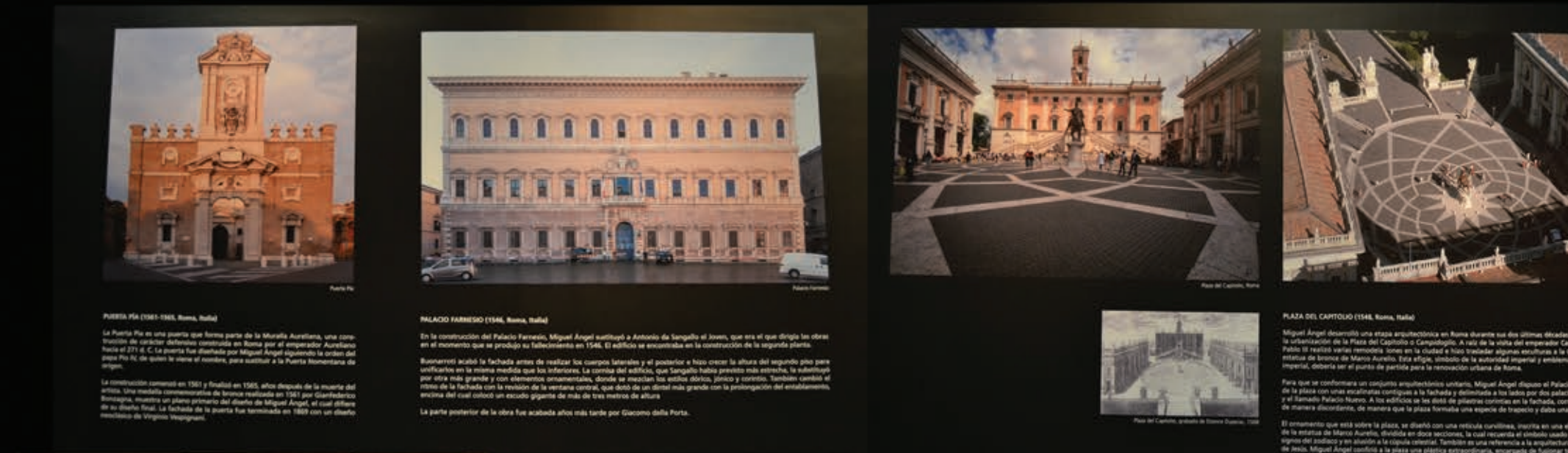
Of all the geniuses throughout history, there is no doubt that Michelangelo was the one who truly situated man at the absolute center of all his inquiry, placing him at the heart of the various arts in which he engaged: from sculpture to painting, from architecture to poetry. Compared with the other arts, the revolutionary force of his architecture is the most difficult to grasp, but Michelangelo's work forms the basis of the material and philosophical experience of the architectural language of the second half of the sixteenth century.



Architecture

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Michelangelo worked on several impressive architectural projects throughout his life. Drafting architectural drawings required an artist to have great experience in his craft, so most of these commissions came toward the end of Michelangelo's career. It was then that his reputation and technical knowledge were at their highest. Michelangelo wanted to stamp his own personal touch on every one of his projects, and this was equally true of his architectural sketches and plans.

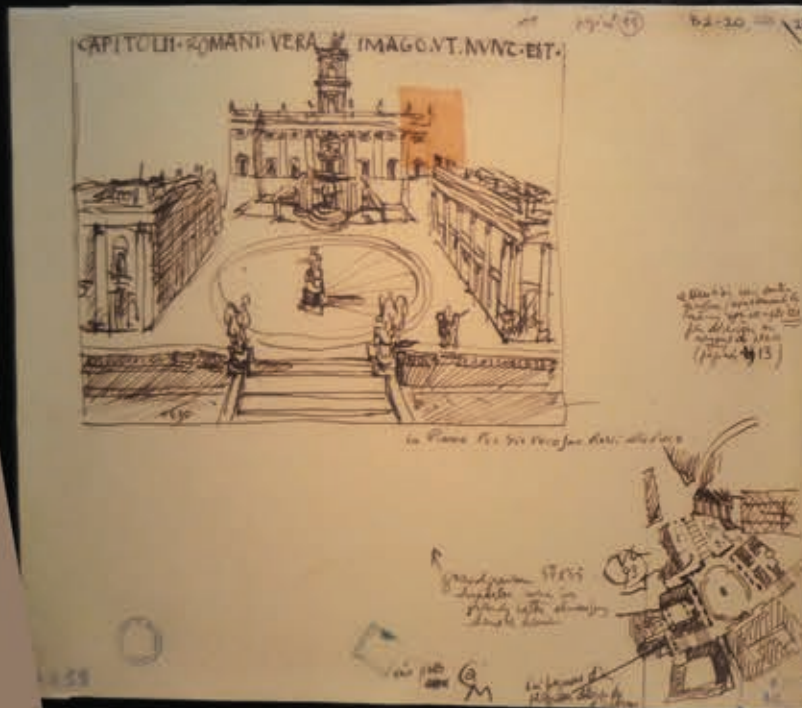


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Architecture

Drawings and architectural models. Michelangelo had several models of the dome of Saint Peter's made during the time he worked on it. These new models, discovered in an attic and newly restored, are now a main attraction at the Vatican Museum.

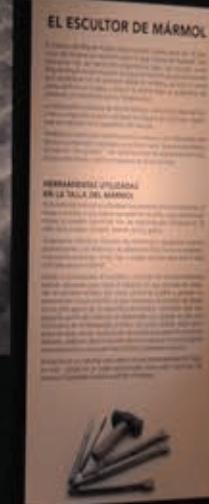
1. Project for the façade of San Lorenzo
2. Project for the dome of Saint Peter's
3. Project for San Giovanni dei Fiorentini
4. Studies for the fortifications at Porta al Prato
5. Drawing of the Capitoline Hill in Rome
6. Model for a spiral staircase
7. Model for the Nirvana spire
8. Model for the dome of Saint Peter's
9. Model for the Florence dome
10. Model for a bell tower at Saint Peter's



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“Non finito”
unfinished

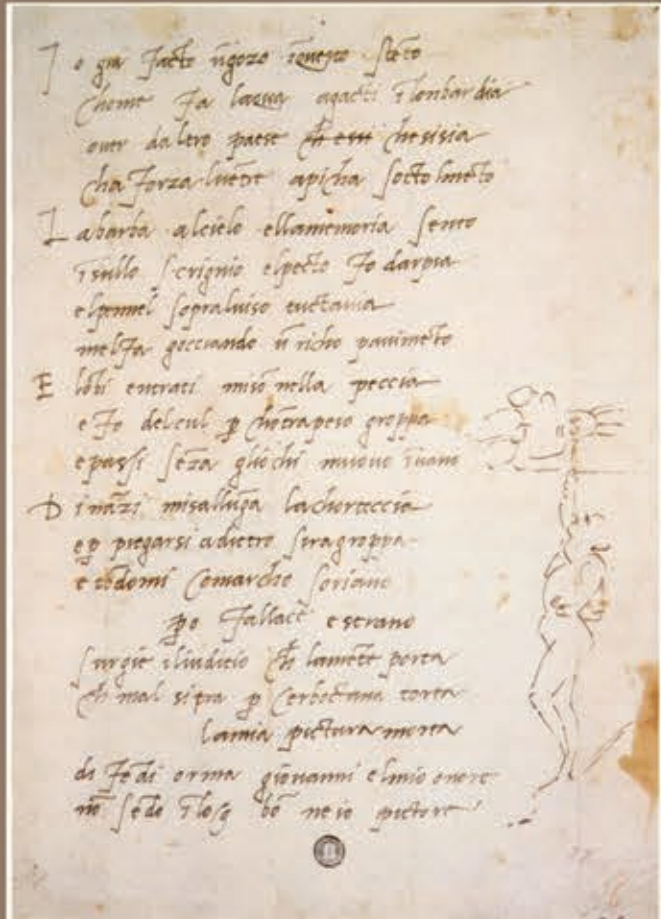
The great number of Michelangelo's unfinished statues and reliefs has always been perceived as a failing on his part. In some cases, the responsibility seems to lie with the artist's inability to be satisfied with his work, or else is simply due to his moving from one city to another; in many others, such as the Prigioni figures, a common feature is that of the figure trying to burst out from the stone to embrace life. Here, incompleteness is not so much a limitation as a significant anticipation of modernity in art and sculpture.



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Contrary to popular belief, Michelangelo painted the Sistine ceiling standing, as he described in one of his poems.

Diorama



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Diorama

While he was working at Ghirlandaio's workshop at around thirteen or fourteen years of age, Michelangelo began to frequent the San Marco garden, a place where Lorenzo de' Medici had brought together a part of the family's classical collection, subsidizing a school for young sculptors under the supervision of Bertoldo di Giovanni.

A famous work is the fresco by Ottavio Vannini: Michelangelo Showing Lorenzo il Magnifico the Head of a Faun.

Pitti Palace, Florence



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Michelangelo's admiration for the Belvedere Torso was widely known in his lifetime, to the extent that the Torso earned the sobriquet, "The School of Michelangelo." He used it as the inspiration for several of the figures in the Sistine Chapel, including the Sibyls and Prophets bordering the ceiling.

Diorama



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Michelangelo died in Rome in 1564, at the age of 88 (three weeks before his 89th birthday). His body was taken from Rome for burial at the Basilica of Santa Croce, fulfilling his last wish to be buried in his beloved Florence.

Diorama



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Exhibition works on display:

David (statue)
Vatican Pietà (statue)
Deposition, or Bandini Pietà (statue)
Risen Christ (statue)
Rondanini Pietà (statue)
Moses (statue)
Bacchus (statue)
Apollo (statue)
Dying slave (statue)
Dying slave torso (statue section)
Belvedere torso (statue)
Madonna of Bruges (statue)
Rebellious slave (statue)
Bearded slave (statue)
Awakening slave (statue)

Brutus (statue)
Angel with candlestick (statue)
Bust of Michelangelo (statue)
Three Heads of David (statues)
Madonna of the Stairs (relief)
Battle of the Centaurs (relief)
Pitti tondo (relief)
Taddei tondo (relief)
Head of a Faun (relief)
The Taddei Tondo (painting)
The Doni Tondo (painting)
The School of Athens (painting)
The spiral staircase (model)
The Nirvana spire (model)
The Florence dome (model)
The dome of Saint Peter's (model)
The St Peter's bell tower (model)
Design for the façade of San Lorenzo (drawing)
Design for the dome of Saint Peter's (drawing)
Design for San Giovanni dei Fiorentini (drawing)

Studies for the fortifications at Porta al Prato (drawing)
Drawing of the Capitoline Hill in Rome (drawing)
Sketch of a seated woman (drawing)
Portrait of Andrea Quartesi (drawing)
Portrait of Vittoria Colonna (drawing)
Portrait of Tommaso de' Cavalieri (drawing)
The Risen Christ (drawing)
The Resurrection of Christ (drawing)
Study for the Libyan Sibyl (drawing)
Study for Adam (drawing)
Study for Haman (drawing)
Study of a Male Nude (drawing)
Sistine chapel ceiling (structure)

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