
**KUNST
HISTORISCHES
MUSEUM
WIEN**



**5 OCTOBER 2021 TO
16 JANUARY 2022**

TITIAN'S VISION OF WOMEN
Beauty – Love – Poetry

Each year, the Kunsthistorisches Museum dedicates its autumn show to the Old Masters. The exhibition *Titian's Vision of Women* shows over sixty paintings from international as well as the museum's own collections in order to illuminate the depiction of women in the oeuvre of the Venetian master Titian (c.1488–1576) and his contemporaries. Exceptional works are on loan from, among others, the Metropolitan Museum of Art in New York, the Louvre in Paris, the Prado in Madrid, the Uffizi Gallery in Florence, the Hermitage Museum in Saint Petersburg, and the Gallerie dell'Accademia in Venice.

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Titian and his contemporaries, including Palma il Vecchio, Lorenzo Lotto, Paris Bordone, Jacopo Tintoretto, and Paolo Veronese, were inspired by the love poetry and literature of their time to create poetic and sensual, idealizing images of women that went on to inform European painting for many centuries.

This exhibition spotlights the Venetian view of women against the backdrop of the ideals and the social realities of sixteenth-century life. Titian's paintings of women celebrate women as the greatest subject of life, love, and art.

Women as a Subject in Painting and Literature

The remarkable prominence of women in Venetian sixteenth-century painting is due to a number of reasons, which include the socio-political structure of the city known as *La Serenissima* (women enjoyed particular rights with regard to their own dowry and inheritance), as well as the culturally open-minded and international atmosphere at the centre of the maritime republic. Influential publishers in Venice attracted notable poets and humanists, including Pietro Bembo, Sperone Speroni, and Ludovico Dolce, whose writings frequently focused on the themes of women and love. Titian, the most significant painter to have emerged from the city-state, decisively shaped their visual representation.

New Research – New Interpretations

The women who Titian had painted looking directly at, or – worse yet – even baring or half-baring their breasts for the viewers were long supposed to have simply been courtesans. Newly inspected sources draw a much more differentiated picture of the looks and gestures that are depicted in sixteenth-century paintings. Current research considers them being symbolic of a woman opening her heart to a future spouse, depicting the bride's agreement to a proposed union. The creators of the exhibition have looked into these and other re-interpretations.

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Women Demand(ed) Respect

The novel, heightened attention focused on women by painters, humanists, and poets also had an influence on the actual ways of female life in sixteenth-century Venice. The specific urban setting, Venice's *forma urbis*, fostered female contacts and exchange between the different social strata. Female writers demanded that their skills be met with greater respect and that women were granted equal access to higher education in their treatises. In doing so, they prepared the ground for greater equality between women and men, raising a topic that is once again of particular global relevance.

A Multi-Faceted Exhibition

The show aims to reveal the many facets of this topic and cast a closer eye at the range of featured gestures, looks, and attributes. Ranging from concrete likenesses to idealized variations inspired by poetry, the exhibits show how interpretations of the topics of love and desire were staged in the form of historical, mythological, and allegorical depictions. Realistic and idealized portraits furthermore serve for an analysis of contemporary fashion, hairstyles as well as the valuable items created by the city's goldsmiths. The extensive contemporary literary body of tractates and love poetry provides a solid basis for a new reading of this unique depiction of women.

Find detailed information on each of the topics and works on show in the rooms and cabinets of the exhibition in our **exhibition booklet**.

Sixteenth-Century Venice

Venice reached the zenith of its exceptional development during the sixteenth century. A small aristocratic class of people, from among whom the Doge was elected, ruled the republic. However, the male and female citizens, in particular the merchants, also made a significant contribution to the city's rise. Venice was able to make use of its situation on the Mediterranean Sea to become a hub for the trade of luxury goods from throughout the world. The city on the lagoon enjoyed a prosperity and cultural diversity that is also reflected

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in the period's architecture and art. The numerous palaces and churches of Venice were fitted out with countless frescoes and paintings by such greats as Giovanni Bellini, Tintoretto, Veronese, and, not least, Titian himself.

Titian – a Brief Biography

Titiano Vecellio was born over five centuries ago in a small village in the Dolomite Alps. He moved to Venice, about a hundred kilometres away, when he was only about ten years old, and continued to live and work there until his death. As a painter, he became known by his first name Titian, using its Latin form 'Titianus' to sign many of his paintings. Until this day, Titian is considered one of the best-known Italian artists of the sixteenth-century period known as the High Renaissance.

Titian was initially instructed at the studio of the renowned Bellini family of artists, together with his painter colleague Giorgione. Soon after he had opened his own workshop, he was elevated to the position of official state painter of the Republic of Venice. Titian married twice and was the father of four children. His altar pictures were unusually dramatic and emotive for their time, and attracted much attention in Venice. His empathic portraits of the rich and powerful soon spread Titian's fame beyond the borders of Venice. His friend, the writer Pietro Aretino, helped him establish contacts to influential figures throughout Europe. In exchange, Titian painted his likeness several times.

In 1533, the Habsburg emperor Charles V appointed Titian his court painter. Titian continued to work mostly from Venice, but travelled to Augsburg twice on imperial orders. Titian also spent several months in Rome as a guest of Pope Paul III. Titian's typical manner of modelling shapes by light and colour in his paintings was met with admiration as well as criticism in Rome.

In his later works, Titian usually applied the paint with thick brushstrokes in several layers, so that the process in which he created his paintings remains visible. This experimental use of paint, however, was little understood in his time. His paintings, which now appear remarkably modern, were greatly influential for the further development of European painting. Titian, who is

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assumed to have lived to long past his eightieth birthday, died in 1576 during an epidemic of the Buconic plague in Venice.

Impressive International Loans Join the Abundant Collections of the Kunsthistorisches Museum Vienna

Exceptional loans from international museums and private collections join selected works of the Kunsthistorisches Museum to illuminate the many facets of this subject. The Kunsthistorisches Museum Picture Gallery is matched by few other museums in the world in holding such a rich array of Venetian depictions of women from the sixteenth century.

Loans of renowned works were contributed, among others, by the Metropolitan Museum of Art in New York, the Louvre in Paris, the Prado and the Thyssen-Bornemisza Collection in Madrid, the Uffizi Galleries in Florence, the National Gallery in London, the Ashmolean Museum in Oxford, the Hermitage Museum in St Petersburg, the Gallerie dell'Accademia in Venice, the Galleria Borghese in Rome, the Museo Nazionale di Capodimonte and the Museo Archeologico Nazionale in Naples, the Staatliche Museen zu Berlin, the Bayerische Staatsgemäldesammlung, Alte Pinakothek in Munich, the Staatliche Kunstsammlungen in Dresden, the Kunstmuseum Basel, as well as private lenders.

Idea and exhibition concept: Sylvia Ferino-Pagden
Curators: Sylvia Ferino-Pagden, Francesca Del Torre Scheuch and Wencke Deiters
Exhibition design: Gerhard Veigel

The exhibition is on show at the Kunsthistorisches Museum in Vienna and subsequently at the Palazzo Reale in Milan.

Publication and Website

This exhibition is accompanied by an **extensive publication** in German and English. Published at the Milan publishing company Skira, it includes contributions from numerous internationally renowned Titian experts and is edited by Sylvia Ferino-Pagden, Francesca Del Torre Scheuch, and Wencke Deiters.

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Available at the museum shop and in the online shop:

<https://shop.khm.at>

Price: € 39.95

Our own **exhibition website** contains information about the exhibition topics as well as the programme of events and numerous offers complementing the show:

www.tiziansfrauenbild.khm.at/en

PRESS PHOTOGRAPHS

Press photographs are available in the press section of our website free of charge, for your topical reporting:

<https://press.khm.at>



Titian (c.1488–1576)

Young Woman at Her Toilet

c.1515

canvas, 99 × 76 cm

Musée du Louvre, Département des Peintures, Paris

© RMN-Grand Palais (musée du Louvre) / Franck Raux

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Titian (c.1488–1576)

Vanitas

c.1520

canvas, 97 × 81,2 cm

Alte Pinakothek, Munich

© bpk / Bayerische Staatsgemäldesammlungen



Giovanni Bellini (c.1433–1516)

Young Woman at Her Toilet

1515

poplar panel, 62,9 × 78,3 cm

Kunsthistorisches Museum Vienna

© KHM-Museumsverband



Titian (c.1488–1576)

Young Woman with a Plumed Hat

1534/36

canvas, 96 × 75 cm

The State Hermitage Museum, St Petersburg

© The State Hermitage Museum, 2021, Photo: Dmitri Sirotkin

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Titian (c.1488–1576)

Portrait of a Lady in Blue ("La Bella")

1534/36

canvas, 89 × 75,5 cm

Gallerie degli Uffizi, Florence

© Galleria Palatina e Appartamenti Reali di Palazzo Pitti, su concessione del Ministero della cultura



Titian (c.1488–1576)

Young Woman in a Fur

1534/36

canvas, 95,5 × 63,7 cm

Kunsthistorisches Museum Vienna

© KHM-Museumsverband



Bartolomeo Veneto (?–1531)

Flora

c.1520

poplar panel, 43,6 × 34,6 cm

Städel Museum, Frankfurt am Main

© Städel Museum, Frankfurt am Main

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Titian (c.1488–1576)

Flora

c.1517

canvas, 79,7 × 63,5 cm

Gallerie degli Uffizi, Florenz

© Galleria Palatina e Appartamenti Reali di Palazzo Pitti, su concessione del Ministero della cultura



Titian (c.1488–1576)

Portrait of Lavinia

c.1565

canvas, 103 × 86,5 cm

Staatliche Kunstsammlungen Dresden

© Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen

Dresden, Photo: Elke Estel/Hans-Peter Klut



Titian (c.1488–1576)

Isabella d'Este, Marchioness of Mantua (1474–1539)

1534/36

canvas, 102,4 × 64,7 cm

Kunsthistorisches Museum Vienna

© KHM-Museumsverband

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Titian (c.1488–1576)

Violante

1510/14

poplar panel, 64,5 × 50,8 cm

Kunsthistorisches Museum Vienna

© KHM-Museumsverband



Palma il Vecchio (1480–1528)

Portrait of a Young Woman, known as "La Bella"

1518/20

canvas, 95 × 80 cm

Museo Nacional Thyssen-Bornemisza, Madrid

© Museo Nacional Thyssen-Bornemisza, Madrid



Titian (c.1488–1576)

Clarissa Strozzi (1540–1581)

1542

canvas, 121,7 × 104,6 cm

Staatliche Museen zu Berlin

© bpk / Staatliche Museen zu Berlin, Gemäldegalerie /

Christoph Schmidt

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Jacopo Tintoretto (1518/19–1594)

The Fall (Adam and Eve)

1550/53

canvas, 150 × 220 cm

Gallerie dell'Accademia, Venice

© Gallerie dell'Accademia di Venezia, "Ministero della Cultura"



Titian (c.1488–1576)

Venus with an Organist and Cupid

c. 1555

canvas, 148 × 217 cm

Museo Nacional del Prado, Madrid

© Archivo Fotográfico. Museo Nacional del Prado, Madrid



Jacopo Tintoretto (1518/19–1594)

Vulcan Surprising Venus and Mars

c.1555

canvas, 135 × 198 cm

Alte Pinakothek, Munich

© bpk / Bayerische Staatsgemäldesammlung



Paolo Veronese (c.1528–1588)

The Rape of Europa

c.1578

canvas, 234 × 320 cm

Palazzo Ducale, Fondazione Musei Civici di Venezia

Foto: Matteo De Fina 2019 © Archivio Fotografico –

Fondazione Musei Civici di Venezia



Titian and workshop

Diana and Callisto

c.1566

canvas, 183 × 200 cm

Kunsthistorisches Museum Vienna

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Titian (c.1488–1576)
Nymph and Shepherd
1570/75
canvas, 149,6 × 187 cm
Kunsthistorisches Museum Vienna
© KHM-Museumsverband



Paolo Veronese (c.1528–1588)
Judith
c.1580
canvas, 111 × 99,8 cm
Kunsthistorisches Museum Vienna
© KHM-Museumsverband



Paolo Veronese (c.1528–1588)
Lucretia
1580/83
canvas, 109,5 × 90,5 cm
Kunsthistorisches Museum Vienna
© KHM-Museumsverband



Jacopo Tintoretto (1518/19–1594)
Susanna Bathing
c.1555/56
canvas, 146 × 193,6 cm
Kunsthistorisches Museum Vienna
© KHM-Museumsverband

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Paris Bordone (1500–1571)

The Lovers

1525/30

canvas, 81 × 86 cm

Pinacoteca di Brera, Milan

© Pinacoteca di Brera, Milano



Titian (c.1488–1576)

Pietro Aretino

1527?

canvas, 58,5 × 46,5 cm

Kunstmuseum Basel

© Kunstmuseum Basel, Martin P. Bühler

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Private Guided Tours

Accompany our art educators through the special exhibition *Titian's Vision of Women* in a private guided tour in English. Book your request at: kunstvermittlung@khm.at

Senior Citizens' Special *Titian with a Difference*

Enjoy a unique visit to our exhibition and discover Titian's superb oeuvre. Conclude your visit with a snack in the museum's sumptuous Cupola Hall.

Special *Breakfast at Titian's*

Enjoy a relaxed Saturday morning at the Kunsthistorisches Museum Vienna visiting the special exhibition *Titian's Vision of Women* including a guided tour and a small breakfast. Limited offer and dates! For our English speaking guests we offer the tour as an audio guide.

Venetian Evening Special

Do you want to enjoy an unforgettable evening? Book a Venetian Evening Special and visit the exhibition outside general opening hours with a guided tour, and end the evening in a relaxed atmosphere with antipasti and aperitivo. Book your ticket now – only a limited number of tickets available. For our English speaking guests we offer the tour as an audio guide.

For detailed **information, dates, and ticket reservation** go to: <https://tiziansfrauenbild.khm.at/en/#rahmenprogramm>

Subject to change!

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THE TITIAN CAKE



The **traditional confectioner Gerstner** created a sweet delicacy especially for the major exhibition *Titian's Vision of Women* at the Kunsthistorisches Museum Vienna. This sweet masterpiece is made of ingredients like pistachios and sponge mixture that were readily available in sixteenth-century Venice. The cake made of **pistachio sponge** and a **chocolate-nougat crème** is decorated with the Venetian beauty *Violante*.

Enjoy the Titian cake in the spectacular setting of the **Museum Café in the Cupola Hall** after your visit to the exhibition, or at Gerstner's elegant establishment on Kärntner Strasse opposite the Vienna State Opera.

OPENING HOURS AND TICKET PRICES

OPENING HOURS

Daily from 10 a.m. to 6 p.m.
Thursdays from 10 a.m. to 9 p.m.

TICKETS & TIMESLOTS

Please book a **timeslot** in order to visit the exhibition. The special exhibition can only be entered during your booked timeslot. The length of your stay is not limited.

Exhibition ticket (entrance ticket & timeslot)	€ 23
Reduced Admission	€ 20

Guided Tour (admission & timeslot incl. guided tour)	€ 29
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Specials:

<i>Breakfast at Titian's</i> (admission & timeslot incl. breakfast)	€ 34
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<i>Venetian Evening</i> (admission & timeslot incl. antipasti and aperitivo)	€ 49
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<i>Titian with a Difference</i> (admission & timeslot incl. snack)	€ 26
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Combined ticket:	
Exhibition & Imperial Treasury Vienna	€ 29
Titian - Online Guided Tour (Video on Demand)	€ 6
Timeslot ticket*	€ 5

* Holders of the annual ticket, friends of the KHM-Museumsverband and ICOM card holders can obtain their timeslot ticket free of charge at the cash desks subject to availability. If you want to pre-book your timeslot ticket, you can do so online at a cost of € 5.

All tickets and offers are available in our **online ticket shop**:

<https://shop.khm.at/en/tickets/titians-vision-of-women>

MEDIA ACCREDITATION

Journalists visiting the KHM-Museumsverband for professional purposes are entitled to free admission to its exhibitions and locations. For this purpose, you need to register via info.pr@khm.at at least **two working days in advance**.

We request that, in addition to mentioning your **medium**, you also specify the **date of your visit** and attach a scan of your **valid press pass**. Many thanks for your understanding!

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