



TITIAN

Dialogues between Sacred and Profane

Galleria Borghese meets the *Annunciation*
from Treviso Cathedral

October 20 – December 8, 2026

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MUSEI ITALIANI

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Rome, 19 October 2026.

From 20 October to 8 December 2026, Galleria Borghese presents *Titian. Dialogues Between Sacred and Profane: Galleria Borghese meets the Annunciation from Treviso Cathedral*, a focused exhibition curated by Maria Giovanna Sarti. For the first time, Titian's *Annunciation*, on loan from Treviso Cathedral, is presented in dialogue with paintings by the artist in the museum's permanent collection.

The exhibition forms part of the initiatives marking the 450th anniversary of Titian's death and continues Galleria Borghese's series of **focused exhibitions, which explore specific themes and groups of works within the collection** through comparisons with works on loan from other institutions. This approach was first introduced in 2022 with an exhibition devoted to the Venetian master, *Titian. Dialogues of Nature and Love*, which brought the *Nymph and Shepherd* from the Kunsthistorisches Museum in Vienna into dialogue with several paintings by Titian in the Borghese collection.

At the heart of the exhibition is the *Annunciation* from Treviso Cathedral, temporarily removed from its original location to allow restoration work to be carried out on Pordenone's frescoes in the Malchiostro Chapel. The panel has also recently undergone **major conservation treatment, which has yielded new evidence for a deeper understanding of the work, including an inscription recording the date, the artist's signature and a reference to the commission.**

The *Annunciation* is displayed in the room dedicated to Titian, alongside works by the artist already held in the collection, most notably *Sacred and Profane Love*. Although created at around the same time, the two paintings differ significantly in subject matter and intended function. Yet they share features that offer valuable insights into Titian's artistic practice during this period.

The juxtaposition draws particular attention to the relationship between **the representation of the female figure and the classical tradition, the role of antiquity in shaping artistic imagery**, and the influence of patronage on the conception and execution of a work. In the *Annunciation* from Treviso, the importance of patronage is underscored by the presence of **Broccardo Malchiostro**, who commissioned both the altarpiece and the chapel for which it was intended. Depicted kneeling in the background, Malchiostro is accompanied by the coat of arms associated with the commission, providing a significant point of comparison with *Sacred and Profane Love*.

A programme of initiatives exploring and celebrating Titian's life and work will accompany this exceptional exhibition.

The exhibition has been made possible by the generous loan of the Diocese of Treviso, **with scholarly contributions from the Fondazione Centro Studi Tiziano e Cadore** and in collaboration with the **Magnifica Comunità di Cadore**, with the support of **DBA Group**.

The exhibition is dedicated to the memory of Augusto Gentili.

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Biography

Titian had a very long life, his masterpieces are numerous, resulting from intense activity that lasted more than seventy years. This brief biography provides an account of his most significant works, not all of them, his most important patrons, and the main events that saw him protagonist.

Titian was born in Pieve di Cadore around 1485 or perhaps even earlier, if we assume that Jacopo Pesaro's Paletta (Antwerp) is made on the occasion of the victory of Alexander VI's naval fleets against the Turks at Santa Maura in 1502. He certainly came of age in 1508, when sources remember him active in the decoration of the side facade of the Fondaco dei Tedeschi. In 1511 he obtained his first documented commission, the frescoes with the *Stories of St. Anthony* in the Scuola del Santo in Padua. Among the works of this decade are his first portraits (London, National Gallery), the altarpiece with *St. Mark Enthroned* for the church of Santo Spirito in Isola (now at the Salute, 1510), as well as *Sacred and Profane Love* (1514), and especially the altarpiece with the *Assumption of the Virgin* for the high altar of the Frari church (1518). During the 1520s he circumscribed those commissioning relationships that would continue for a long time: with the Republic of Venice (portraits of the doges and works lost for the Doge's Palace), with the Duke of Ferrara, Alfonso I d'Este (the famous "bacchanals" intended for the "camerino d'alabastro" - alabaster little room, studiolo), with the Pesaro family (altarpiece for the Frari church, 1526), with the marquis and later duke of Mantua Federico Gonzaga (from whom he obtained the keys to the imperial court), and with Charles V and his entourage (in particular with Alfonso d'Avalos, marquis of Vasto and general of the imperial troops).

In the same years he became friends with Pietro Aretino, of whom he produced the *Portrait of Pietro Aretino* (Florence, Palazzo Pitti, 1545), donated by Titian to his literary friend, who in turn made a gift of it to Cosimo I de' Medici. Sealing a long-standing commissioning relationship with the Duke of Urbino, he executed in 1538 the portraits of Francesco Maria della Rovere and Eleonora Gonzaga (Uffizi), while their son Guidobaldo came into possession of the famous *Venus*, so-called of Urbino (Florence, Uffizi). In 1545 he traveled to Rome and worked for Paul III - for whom he realizes the extraordinary portrait with his nephews (Capodimonte) - and for the Farnese family, among others.

Arriving in Augsburg in 1548, he produced several portraits for the court, including the famous one of *Charles V on horseback* (Madrid, Prado). Titian's strong ties with the imperial circle were further consolidated by the continuing relationship established with Prince Philip, for whom he painted many works in the years to come including the famous "poesie" - ancient fables from *Metamorphoses*, in which a renewed style with broader brushstrokes emerges - that Titian would continue to send to Spain until 1575. Worthy of special mention is the magnificent nocturne of the *Martyrdom of Saint Lawrence* for the church of the Crociferi (now Jesuits), completed in 1559.

He died in Venice on August 27, 1576, and the following day was buried at the Frari. In the final year of his life he worked on the moving *Pietà* at the Accademia in Venice, where he portrays himself as Saint Jerome kneeling before the dead Christ. This work and the impressive *Marsyas* of Kromříž Castle present a dismemberment of the pictorial fabric that characterizes his great creative phase, and they constitute a de facto artistic, and human, testament of the great master.



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INFORMATION

TITIAN
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Press preview
October 19th, 2026
11 am

Open to visitors
October 20th – December 8th, 2026

Tickets

- Regular € 16
- Reduced 18-25 years old € 2
- Free
- Obligatory-reservation charge,
for all kinds of ticket € 2

Ticket office and reservation
Reservation is mandatory and the
ticket office closes 30 minutes
ahead of museum closing time.

Reservation
+39 06 32810
www.galleriaborghese.it

Groups and school reservation
+39 06 32810
info@tosca.it

Call center
From Monday to Friday. 9.30 am to 6 pm

GALLERIA BORGHESE
Piazzale Scipione Borghese, 5
00197 Rome, Italy.

Opening days and hours
From Tuesday to Sunday,
from 9 am to 7 pm
(no entry after 5.45 pm).

Closed every Monday.

The visits last 2 hours and
admission is every hour.

**Educational activities
about the exhibition**
Guided tours:
Friday, Saturday, and Sunday
at 5:10 pm, in Italian and English.
The cost is € 8 in addition to the
ticket price and booking fees.