

ART MARKET

DAMS (L-3)

University of Teramo

Cecilia Paolini

University of Teramo



UNIVERSITÀ
DEGLI STUDI
DI TERAMO

Department of Communication Sciences



DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

*V LESSON – THE PROFESSION
OF THE PAINTER*

THE PROFESSION OF THE PAINTER

The statutory rules that governed the painter's profession in Bologna between the sixteenth and seventeenth centuries were detailed and strict. These rules were intended to protect the interests of artists, ensure the quality of work and maintain order among professionals. The statutes established the criteria for admission to the profession, the methods of apprenticeship, and the conditions for opening a workshop.

ACCADEMIA CLEMENTINA

The rules outline the organisational structure, the functions of the members, the management procedures and the admission criteria.

Governing Bodies

President: main figure, responsible for strategic decisions and representation of the Academy.

Board of Directors: composed of several elected members, responsible for overseeing activities and finances.

Secretary: manages documentation and coordinates communications between members.

Treasurer: it takes care of financial management and reporting.

THE PROFESSION OF THE PAINTER

Academy Members

Professor: in charge of delivering lectures, supervising student projects, and participating in academic decisions.

Full Academics: active members who attend meetings and contribute to academic life.

Honorary Academicians: distinguished members who have contributed significantly to the arts are not required to attend regularly.

Elections and Appointments

Election of the President: Appointment processes and term of office. The president is elected every three years and can be re-elected.

Appointment of Members: Criteria and procedures for the selection of new members. It includes assessments of artistic and moral qualifications.

Admission Requirements

Artistic Qualifications: Aspirants must demonstrate artistic skills and talent through a portfolio or submitted works.

Reputation: Moral integrity and good reputation are essential criteria for admission.

Admission Procedure: Formal steps for submitting applications, evaluations by the board and final decision.



THE PROFESSION OF THE PAINTER

Behavior and Discipline

Code of Conduct: rules that govern the behavior of members to maintain a respectful and productive environment.

Disciplinary sanctions: proceedings to address violations of the Code of Conduct, including warnings, suspensions and, in extreme cases, expulsions.

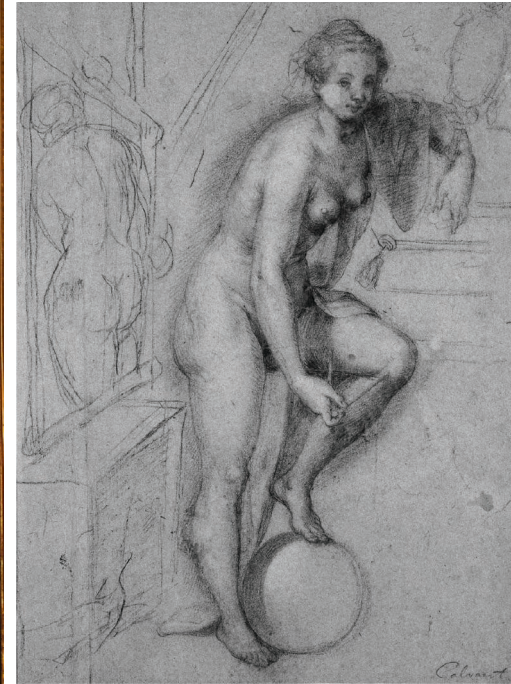
Finance.

Funds Management: rules for the collection, allocation and use of the Academy's funds.

Accounting: transparency and financial accountability obligations through periodic reports.



Lorenzo Sabatini, Allegory of Geometry, Turin, Galleria Sabauda



Denys Calvaert, Allegory of Prudence, Budapest, National Museum of Fine Arts



Lavinia Fontana, Allegory of Prudence, Montecarlo, Maison d'art

THE PROFESSION OF THE PAINTER

Artists initially operated in their studios, which also served as workshops and training places for apprentices. Over time, the need to sell works pushed painters to interact more and more with the market. This change required not only artistic but also entrepreneurial skill to negotiate prices and commissions.

The artists' careers were characterized by a rigorous training path and a series of challenges to emerge in a competitive environment. Obtaining important commissions and recognition of one's art were fundamental steps to achieve a high status in society.

Apprenticeship was a crucial stage in the training of artists. The young apprentices were welcomed into the workshops of established masters, where they learned painting techniques, the preparation of materials and the management of commissions. This training period could last several years and often included menial tasks before they could work independently.



UNIVERSITÀ
DEGLI STUDI
DI TERAMO

Department of Communication Sciences



DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

FROM PAINTERS' STUDIOS TO THE MARKET

THE PROFESSION OF THE PAINTER

The social status of artists in Bologna varied greatly. While some achieved fame and wealth, others struggled for survival. An artist's reputation and success depended on the quality of his works, connections with influential patrons, and his ability to navigate market dynamics.

Painter who achieves success: Annibale Carracci

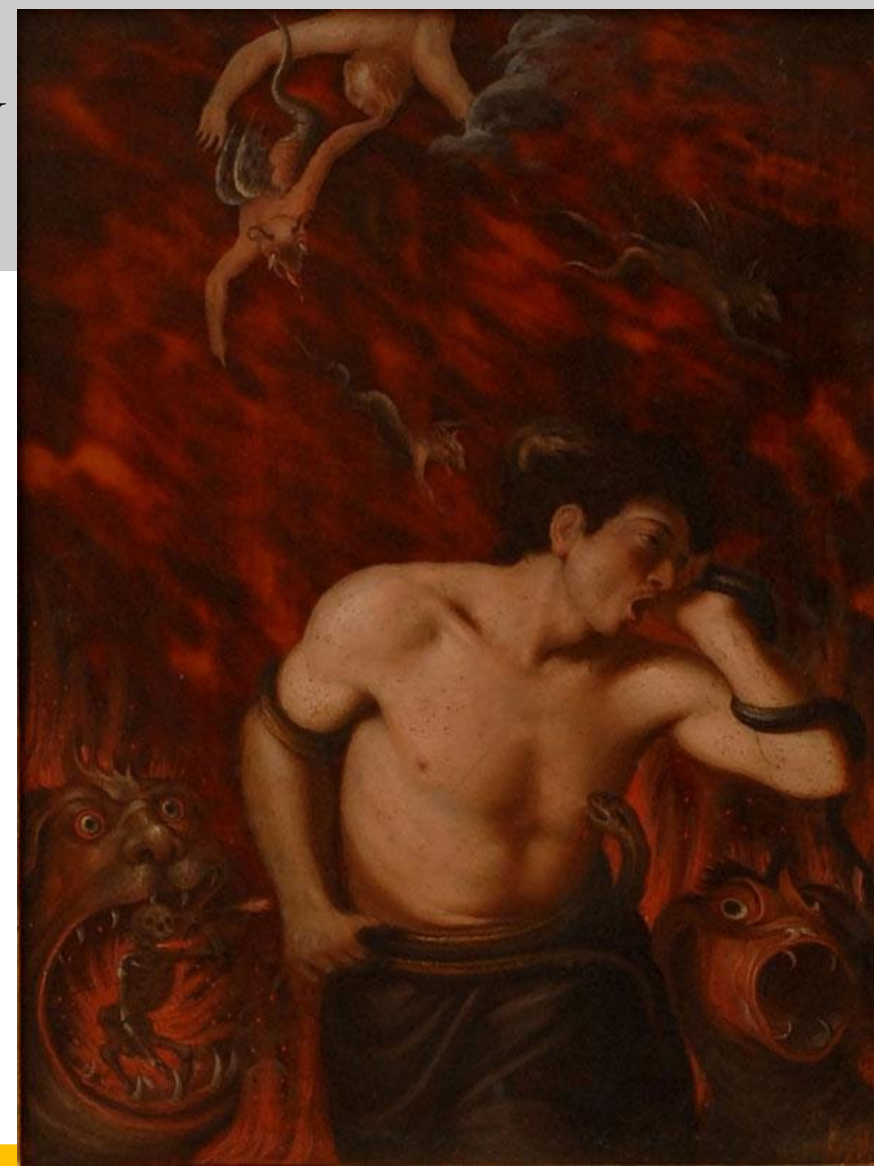
Annibale Carracci is an example of a painter who achieved great success in seventeenth-century Bologna. Born into a family of artists, Annibale was one of the founders of the Accademia degli Incamminati together with his brother Agostino and cousin Ludovico. This academy revolutionized the way art was taught and practiced in Bologna, promoting a return to the principles of naturalism and classicism. Hannibal obtained numerous important commissions, both public and private, and was known for his ability to combine innovation and tradition. His most famous work is probably the decoration of the Farnese Gallery in Rome, a monumental work that consolidated his international fame. His success was determined not only by his technical ability, but also by his ability to respond to the tastes and needs of the patrons of the time.

THE PROFESSION OF THE PAINTER

The Painter Who Doesn't Achieve Success: Lionello Spada

Lionello Spada, on the other hand, represents an example of a painter who failed to achieve the desired success. Born in Bologna, Spada was initially apprenticed to Cesare Baglione, a well-known fresco painter. Despite the training he received and the recognized talent, Spada encountered several difficulties throughout his career. His decision to leave Bologna to seek his fortune elsewhere did not prove fruitful. Spada worked in various Italian cities, including Rome and Naples, but never managed to establish himself solidly in a market or obtain large commissions. His works, although appreciated for their technical quality, failed to guarantee him the same notoriety and fortune as artists such as the Carracci.

Lionello Spada,
Anima
dannata,
Sassari, Museo
d'Arte



THE PROFESSION OF THE PAINTER

Professional recognition was essential to obtain prestigious commissions. Artists had to demonstrate their skills through quality works and earn the trust of patrons. Earnings could come from a variety of sources: selling works, private commissions, teaching, and real estate investments.

Annibale Carracci and Cardinal Odoardo Farnese

Annibale was called to Rome in 1595 by Odoardo Farnese, who commissioned him to decorate the Farnese Gallery in the Farnese Palace. This monumental project is one of the most illustrious examples of Renaissance and Baroque patronage, where the patron not only commissioned the work, but also often influenced the artist's iconographic and stylistic choices. Cardinal Farnese provided Annibale Carracci with considerable resources and ensured him a favorable environment to work, allowing him to express his talent to the fullest. This relationship was fundamental for Hannibal's career, consolidating his fame and allowing him to obtain further prestigious commissions.



THE PROFESSION OF THE PAINTER

Guido Reni and Cardinal Paolo Emilio Sfondrato

Another significant example is the relationship between Guido Reni and Cardinal Paolo Emilio Sfondrato. Guido Reni, already known in Bologna, found in Sfondrato a devoted patron who supported him financially and helped him obtain important commissions. The cardinal particularly appreciated Reni's ability to represent sacred subjects with great elegance and refinement.

This support allowed Reni to produce some of his most famous works, such as "San Sebastiano" and "The Assumption of the Virgin". The relationship with Sfondrato was not only economic, but also based on a deep mutual esteem and the sharing of artistic and spiritual ideals.

Guido Reni, San Sebastiano,
Genoa, Palazzo Rosso



RELATIONSHIP BETWEEN ARTISTS AND PATRONS

THE PROFESSION OF THE PAINTER

Lavinia Fontana and Pope Clement VIII

Lavinia Fontana, one of the few successful painters of her time, benefited from the support of several patrons, including Pope Clement VIII. Her skill in portraying female figures and her dedication to sacred art attracted the attention of the Pope, who commissioned several works for the Vatican.

This patronage not only provided Lavinia with the resources she needed to work, but also gave her a legitimacy and visibility that few other women artists could boast. His relationship with Pope Clement VIII is an example of how patronage could elevate talented artists, regardless of their gender.

Lavinia Fontana, San Giacinto
Altarpiece, Santa Sabina,
Rome



**RELATIONSHIP BETWEEN
ARTISTS AND PATRONS**

THE PROFESSION OF THE PAINTER

Many artists invested their earnings in real estate and land. This not only ensured a stable source of income, but also elevated their social status. Properties could include homes, studios, farmland, and other assets that provided economic security and prestige.

Guido Reni

Guido Reni is one of the artists who invested his earnings in real estate and land. Reni, born in 1575 in Bologna, was known not only for his extraordinary painting skill but also for his ability to manage the proceeds of his commissions. With the money earned through his works, Reni bought several properties in Bologna.

Giovanni Francesco Barbieri (Guercino)

Another significant example is Giovanni Francesco Barbieri, known as Guercino. Born in 1591 in Cento, Guercino was a painter of great fame who managed to accumulate considerable wealth thanks to the numerous and prestigious commissions he received. Guercino invested a considerable portion of his earnings in farmland and real estate, not only in his hometown but also in Bologna. These investments not only ensured Guercino a steady stream of income, but also increased his social status and influence in Bolognese society.