

ART MARKET

DAMS (L-3)

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DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

*VI LESSON – THE ARTIST'S
CAREER*

The management of the affairs of seventeenth-century artists was often a family affair. Giovanni Bartolotti and Bartolomeo Moretti managed the payments for the works of Lorenzo Pasinelli. This family involvement was not uncommon and extended to the management of contracts and commissions.

Giovanni Bartolotti

Giovanni Bartolotti was a collaborator of Lorenzo Pasinelli, a well-known Bolognese painter of the seventeenth century. Bartolotti contributed mainly as a studio assistant, supporting Pasinelli in his largest and most complex works. The collaboration with Bartolotti allowed Pasinelli to better manage the numerous commissions he received, while ensuring a high quality of the works produced.

Bartolomeo Moretti

Bartolomeo Moretti, another of Pasinelli's assistants, was known for his skill in detailing paintings, adding finesse and precision to the master's works. Moretti, together with Bartolotti, formed the nucleus of Pasinelli's atelier, helping to maintain the style and technique characteristic of the Bolognese painter. This collaboration was fundamental for the constant and high-quality production of the works commissioned to Pasinelli.

These two artists, working closely with Pasinelli, not only assisted in artistic creations but also in the dissemination and maintenance of his distinctive style.

Apprentices often came from families with varying levels of wealth. For example, Lionello Spada started out as Cesare Baglione's assistant and then moved on to oil painting. Others, such as Girolamo Curti, known as the Dentone, remained fresh throughout their careers, building a solid reputation thanks to their humility and dedication.

Family wealth played a fundamental role in the artists' careers. Lorenzo Garbieri, for example, received two houses, land and credits as a dowry that allowed him to live comfortably and devote himself to painting without haste. Others, such as Giovanni Battista Fulcini, invested money to obtain favors, demonstrating how family resources influenced the artistic career.

The artists' asset management included the stipulation of detailed contracts, such as the one signed by Giovan Paolo Zappi for the altarpiece with the Stoning of St. Stephen, where Lavinia Fontana did not participate directly in the drafting but her husband managed the agreement. This example illustrates how women painters of the time were often represented by their husbands in business.

ATELIERS AND WORKSHOPS

The workshop was the fulcrum of artistic activity. Artists such as Prospero Fontana, who welcomed pupils such as Ludovico and Agostino Carracci, created environments of training and artistic production. Prospero Fontana's workshop became an important cultural center, influencing a generation of artists who would maintain the fame of Bolognese painting.

Life in the workshop was characterized by a rigorous apprenticeship and close collaboration between master and students. The training included not only technical learning but also the acquisition of management skills, which were crucial for the artist's future independence.



Carracci School, Academy Scene, Stockholm, Nationalmuseum

The Carracci atelier, founded by the brothers Annibale and Agostino Carracci together with their cousin Ludovico, represents one of the most influential and innovative examples of artistic laboratory in the Bolognese panorama of the late sixteenth century. This Atelier not only produced high-quality works of art, but also served as an educational center for young artists, promoting a new approach to painting based on the study of life and direct observation of nature.

Characteristics of the Atelier:

Education and Training: the Accademia degli Incamminati, founded by the Carracci, was an integral part of the Atelier and focused on the technical and theoretical training of young artists.

Cooperation: the Carracci often worked together on large commissions, combining their different skills to create monumental works of great visual impact.

Influenza: this Atelier had a lasting influence on Italian Baroque painting, training artists such as Guido Reni, Domenichino and Albani, who would go on to spread the style and principles of the Carracci throughout Italy and beyond.



ATELIERS AND WORKSHOPS

Reni was known for his technical skill and the grace of his compositions, qualities that secured him numerous commissions from important patrons both ecclesiastical and lay.

Characteristics of the Atelier:

Work Organization: Reni's Atelier was well organized, with assistants dealing with various aspects of artistic production, allowing Reni to focus on the most crucial elements of his works.

Production of Works: in addition to the original paintings, Reni's Atelier produced numerous replicas and variants of the most sought-after works, an activity that contributed significantly to the painter's earnings.

Student Training: Reni trained numerous artists in his Atelier, transmitting his techniques and style to a new generation of painters.



Philip Galle, artist's workshop

ATELIERS AND WORKSHOPS

Lavinia Fontana, one of the few female painters of her time to enjoy considerable success, ran an atelier in Bologna that allowed her to produce a significant number of works, both for local and international patrons.

Characteristics of the Atelier:

Management Familiar: Lavinia Fontana's Atelier was often run in collaboration with her family, in particular with her husband, who took care of commissions and economic management, allowing Lavinia to concentrate on painting.

Portraits and Sacred Works: the Atelier mainly produced portraits and sacred works, genres in which Lavinia excelled and which were in great demand by the nobility and clergy.

Innovation and Adaptation: Lavinia was able to innovate within her atelier, experimenting with different techniques and styles to meet the demands of her customers and maintain competitiveness in the art market.

Lavinia Fontana,
Assumption,
Bologna, St.
Peter's
Cathedral



ATELIERS AND WORKSHOPS

Bartolomeo Passerotti, born in Bologna in 1529, is known not only for his works but also for the importance of his atelier. Passerotti ran a workshop that was a point of reference for many young artists of the time.

Characteristics of the Atelier:

Training and Teaching: Passerotti's Atelier was renowned for the training of young artists. Among his best-known pupils were several painters who would go on to have a successful career.

Diversified production: Passerotti devoted himself to a wide range of subjects, from portraits to genre scenes, to religious works. This diversification allowed his Atelier to attract a varied clientele and maintain a steady stream of commissions.

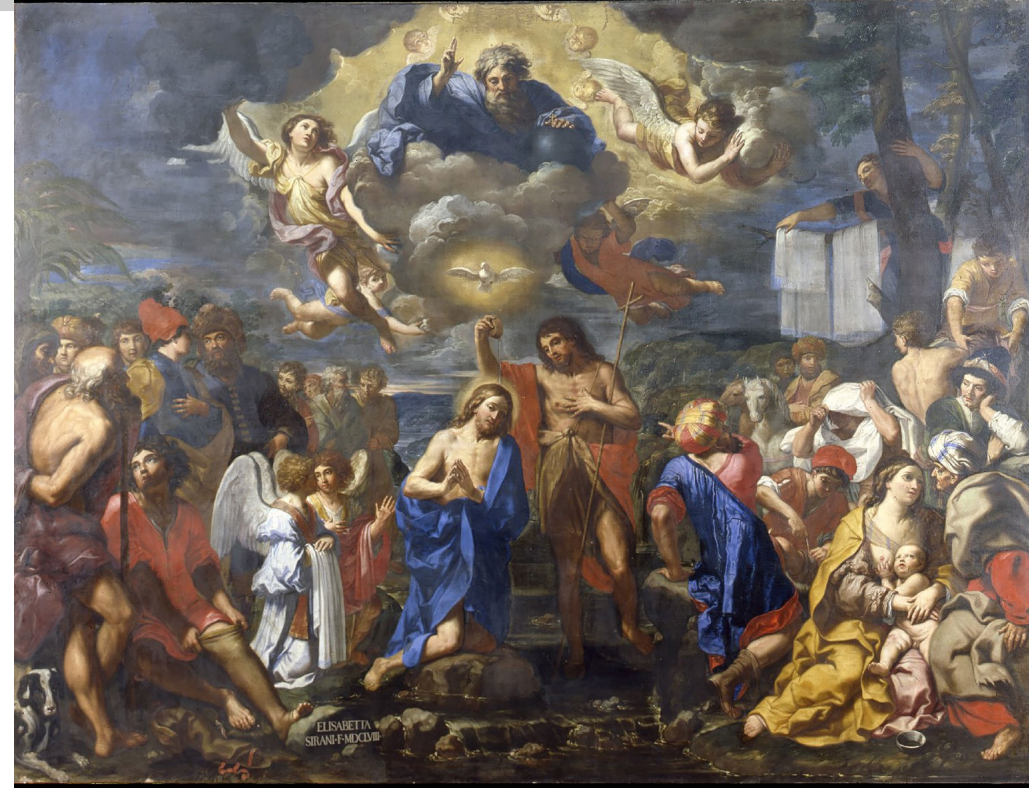
Technical Innovation: the Atelier was also a place of technical experimentation, with Passerotti often introducing new techniques and styles into his work and those of his students.



Lionello Spada, Concert, Rome, Galleria Borghese

Elisabetta Sirani (1638–1665)

Elisabetta Sirani never had her own studio; she always worked at home under the supervision of her father, Giovanni Andrea. Despite attracting many distinguished patrons, her paintings were never formally paid for but rather compensated through valuable gifts, since in the 16th century it was considered improper to pay a woman, even for intellectual work. She died young, yet was celebrated by Carlo Cesare Malvasia as an example of both artistic and moral virtue.



Elisabetta Sirani, Battesimo di Cristo, Bologna, Certosa

ATELIERS AND WORKSHOPS

Marcantonio Franceschini, active between the end of the seventeenth century and the beginning of the eighteenth century, ran an Atelier that stood out for the elegance and refinement of his works. Born in 1648, Franceschini was a pupil of Carlo Cignani and became known for his altarpieces and frescoes.

Characteristics of the Atelier:

Collaborations and Networks: Franceschini's atelier was characterized by a network of collaborators and assistants who contributed to the creation of large commissioned works. This allowed for efficient and high-quality production.

Specialization in Frescoes: Franceschini specialized in frescoes, decorating numerous churches and palaces with religious and mythological scenes. This specialization attracted many wealthy clients.

Continuity of Tradition: Franceschini's Atelier managed to keep the Bolognese artistic tradition alive, integrating elements of the Baroque with an emerging neoclassical taste.



Marcantonio Franceschini, Charity, Kassel,
Gemäldegalerie Alte Meister