

ART MARKET

DAMS (L-3)

University of Teramo

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UNIVERSITÀ
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DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

*IX LESSON – THE CASE OF
THE DIVINE GUIDO*

GUIDO RENI

Reni, described by his contemporary criticism (Malvasia) as an almost divine figure for his artistry, ran his studio with a rigor and precision that reflected his dedication to art: the organization of his workspace, the techniques used and the interaction with his collaborators.

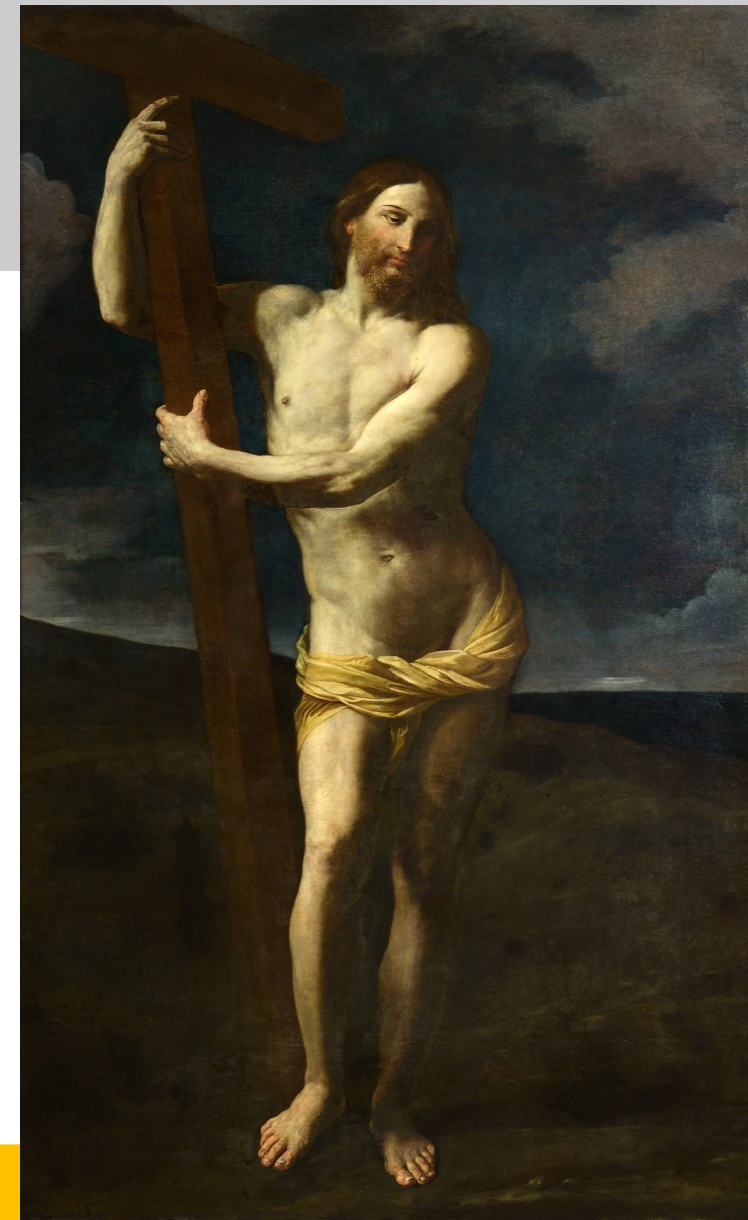
Guido Reni, Votive banner
for the plague, Bologna,
Pinacoteca Nazionale



GUIDO RENI

- Carlo Cesare Malvasia describes Guido Reni's career in his work "Felsina Pittrice".
- Guido Reni, known as "Divino Guido", preferred to spend on charity rather than invest in real estate.
- Reni was known to be unpredictable and to live surrounded by a court of pupils, merchants, bankers, doctors, poets and musicians.
- Malvasia emphasizes the management of Reni's home and studio, often in different locations, and his living outside the common rules.
- The "Plague Altarpiece", a long commission, highlights the difficulty of dealing with Reni without the intervention of senators and aristocrats

Guido Reni, Christ
Carrying the Cross,
National Gallery
Valletta



GUIDO RENI

- Reni's studio was divided into several locations and categories of apprentices and students.
- Reni had exceptional charisma, attracting many young artists who paid to be able to work near him.
- Francesco Gessi, Giovan Giacomo Sementi and Giovanni Andrea Sirani were among his closest and most trusted pupils, called "masters of the chamber".
- Giovanni Andrea Sirani kept Reni's "Libro dei Conti" and "Memorie di casa" up to date



Guido Reni, Massacre of the Innocents, Bologna, Pinacoteca Nazionale

GUIDO RENI

- Upon Reni's death, the debts with the entourage had to be settled, and the repayments to the clients managed.
- Giulio Cesare Conventi, master of the chamber of the cardinal legate, and other trustees such as Simone Tassi and Saulo Guidotti held works by Reni.
- The notary Giulio Cesare Sturoli and Reni's collaborators, such as Marco Bandinelli and Francesco Gazzini, guaranteed the transfer of assets.
- Reni's will, dictated in the presence of Saulo Guidotti, freed Guido Signorini, cousin and designated heir, from some debts.

Guido Reni,
Crucifixion, Bologna,
Pinacoteca Nazionale



GUIDO RENI



Guido Reni, David with
the Head of Goliath,
Paris, Louvre

- Lorenzo Loli, known as "Lorenzino del Signor Guido", and Giovanni Andrea Sirani made claims on some of Reni's works.
- Paintings owned by the trustees included "Liberality and Modesty", two Sibyls, a "Judgment of Paris" and others.
- Patrons such as Giulio Cesare Conventi, Malatesta Albani and Ludovico Orazi had works in their possession that had to be returned or finalized.

- Guido Reni's death had a significant impact on his pupils, such as Domenico Maria Canuti, who fell into a severe depression.
- The importance of Reni's figure in the lives of his students was such as to cause strong emotional reactions to his death.

Domenico Maria Canuti, Hagar and the Angel, private collection



**EFFECTS OF THE DEATH OF
GUIDO RENI**