ART MARKET

DAMS (L-3)

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XIII LESSON – ECONOMIC AND SOCIAL CONTEXT

DAMS
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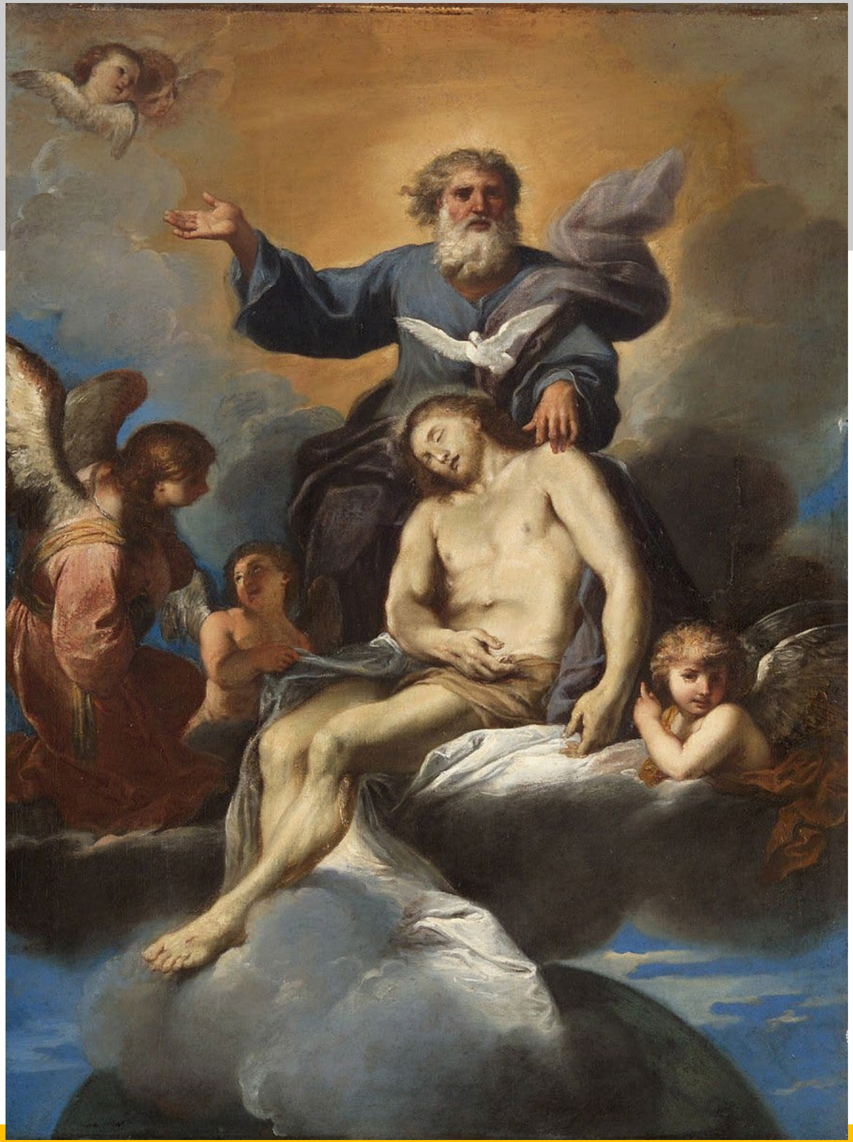
Discipline delle Arti della Musica e dello Spettacolo

ECONOMIC AND SOCIAL CONTEXT

Painting was a real business in Rome in the seventeenth century, outlined by economic and social dynamics that regulated the art market. Painting was not only a matter of creativity and talent, but also of trade and market strategies.

The training of artists took place mainly through apprenticeship. Young apprentices worked in the workshops of established masters, where they learned painting techniques and the secrets of the trade. A significant example is that of Tommaso Donini, whose inventory is described with details of his possessions, highlighting the connection between the artists' personal lives and their professional careers.



Tommaso Donini, Trinity, Vienna, Kunsthistorisches

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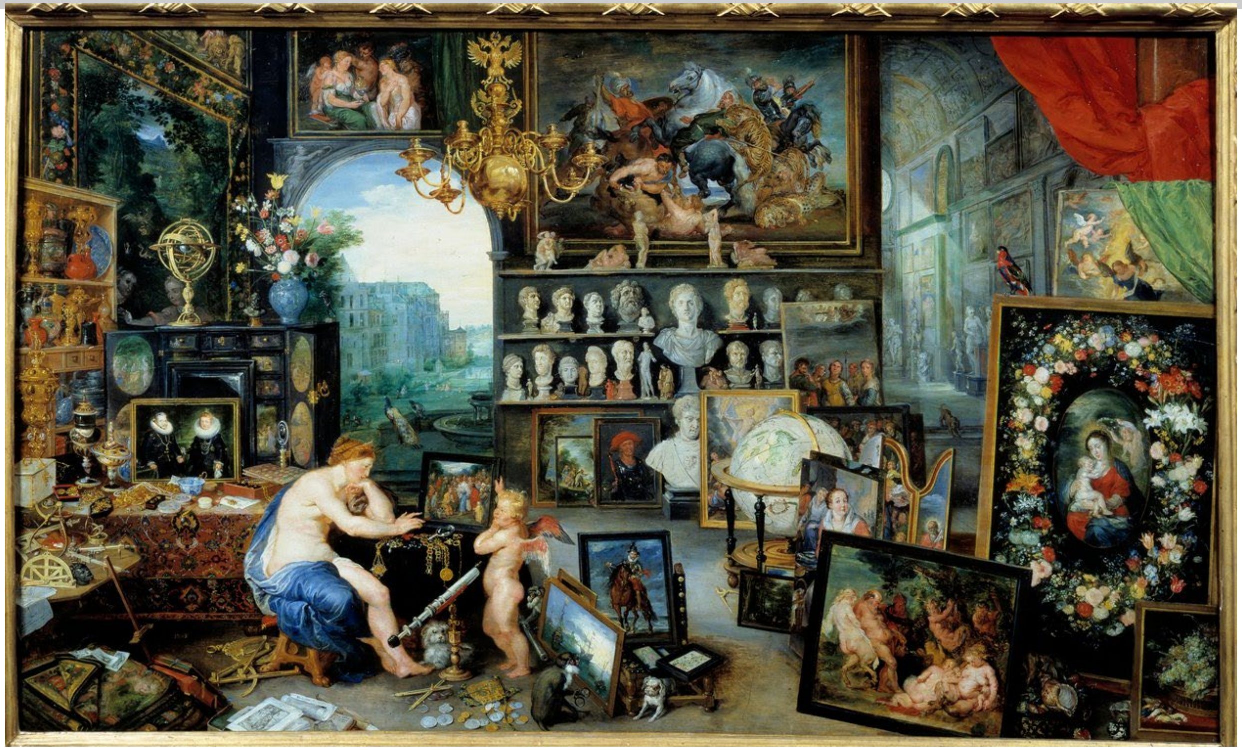
TRAINING AND CAREER OF ARTISTS

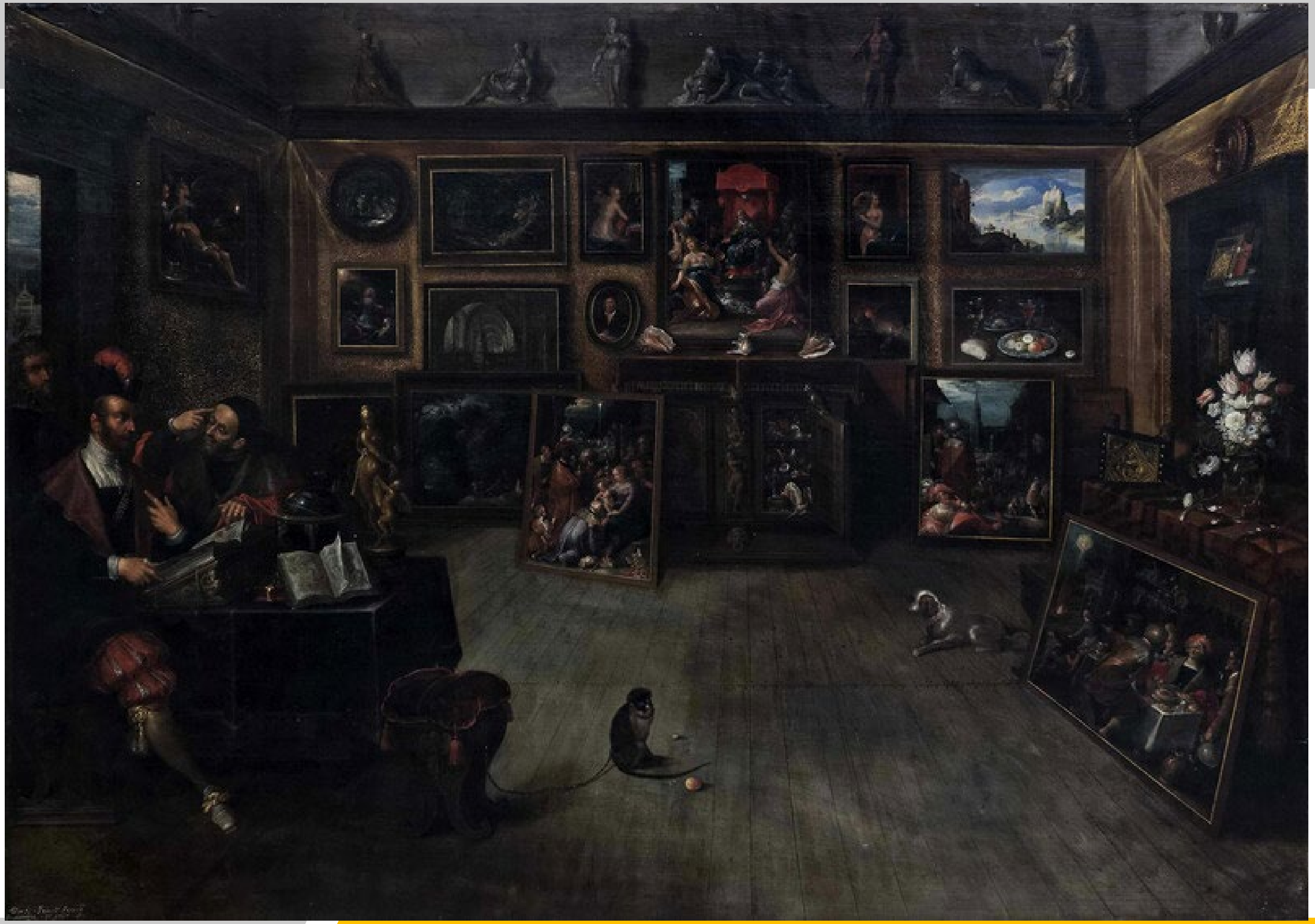
ECONOMIC AND SOCIAL CONTEXT

The art market in Rome was very diverse, including artists, dealers, and collectors from various social classes. The shops were the main places for the sale and production of works of art. A concrete example is the inventory of Antonio Quaglino, a "large painter", who lists various paintings and work tools in his workshop. This inventory provides an insight into the daily activities and items needed for artistic production.



Jan Brueghel the Elder, Allegory of Sight, 1617, Madrid, Prado

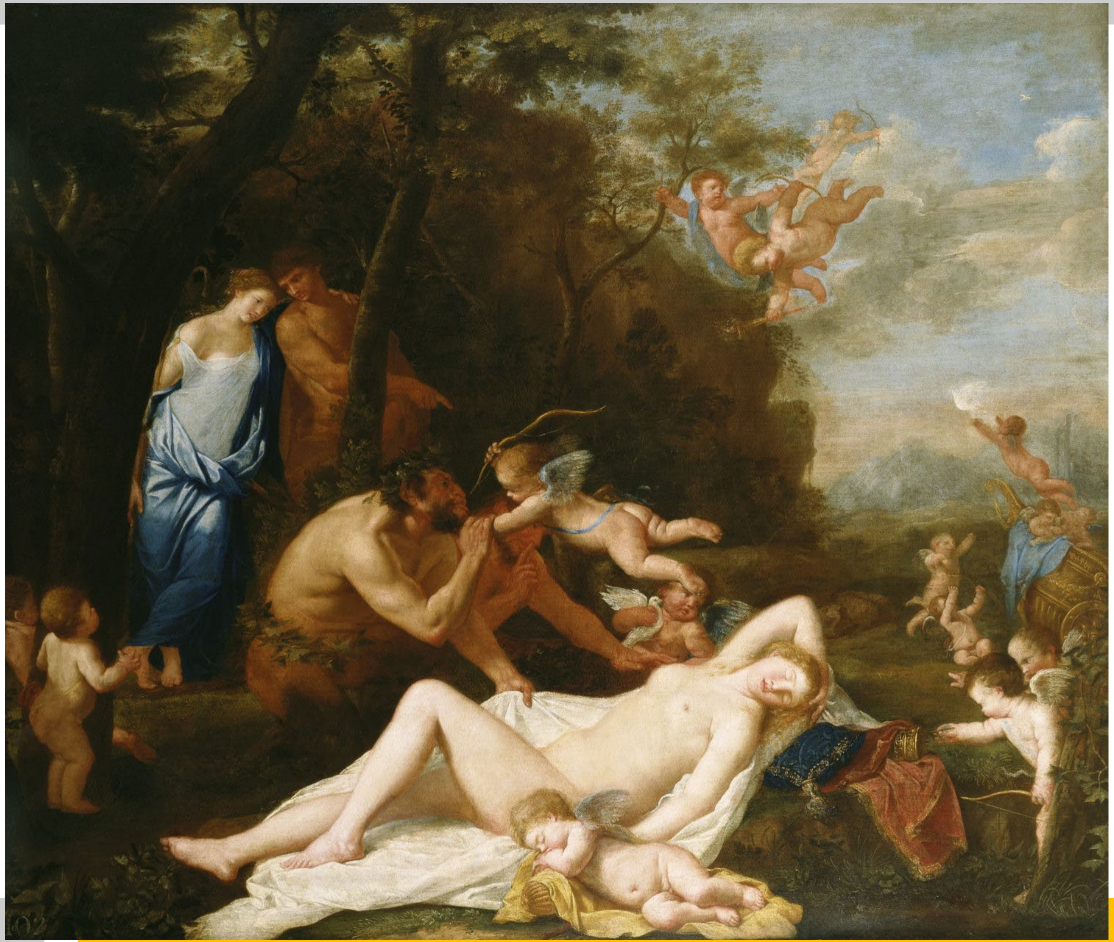
Collaboration between artists and dealers was essential to commercial success. The case of Domenico Sartorio, a merchant who opened a shop behind the Church of the Gesù in collaboration with the painter Lorenzo Donato, illustrates how these partnerships were common and necessary to navigate the complex Roman art market.



Frans Francken II, Antiquarian Workshop, c. 1630, Rome, Galleria Borghese

ECONOMIC AND SOCIAL CONTEXT

The valuation of works of art was a formal process, often entrusted to expert appraisers. An example cited is Carlo Filippo Spirinch, a Flemish painter who evaluated a set of paintings for a total of 818 scudi and 50 baiocchi, demonstrating how the evaluations were detailed and based on well-defined criteria.



Karel Philips Spierincks, Sleeping Venus with Satyrs and Putti, c. 1630, London, Royal Collection

EVALUATION OF THE WORKS

ECONOMIC AND SOCIAL CONTEXT

Antonio Quaglino (1605)
Five paintings: St. Mary Magdalene, a Sibyl, a Madonna with Christ in her arms, a Madonna with her son and St. John, another Madonna with her Son.
Tools: miniature of Santa Barbara, a cassette with drawings, colors, and a painter's ladder.

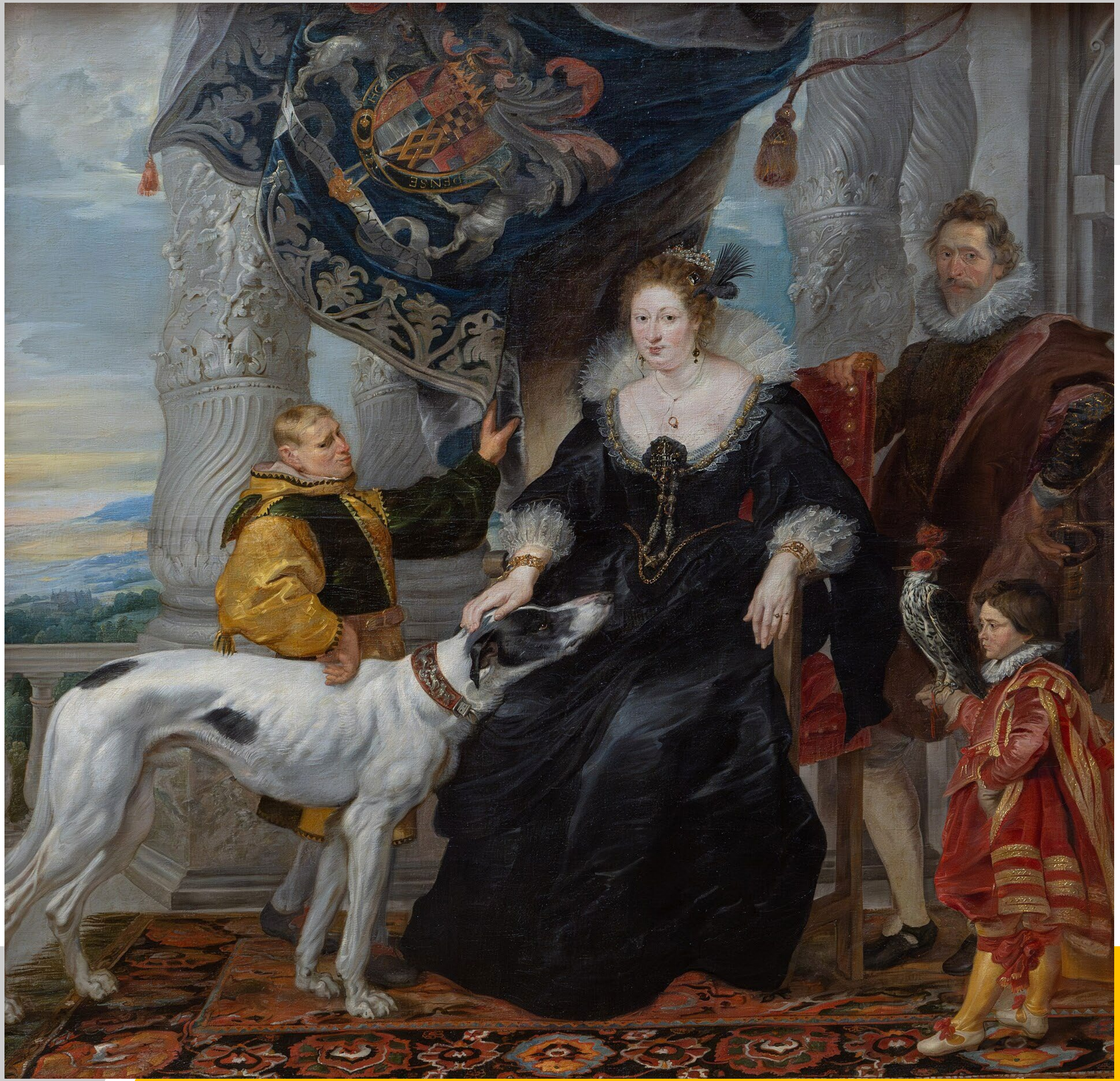
Tommaso Donini (1625)
The inventory of his room was taken by the Governor's Criminal Court, indicating the legal and formal importance of these documents.

Carlo Filippo Spirinch (1634)
He valued various paintings, including works such as "Christ taken into the garden" (70 scudi) and "Conversion of St. Paul" (5 scudi).
The inventories analyzed not only describe the works owned, but also the economic conditions of the artists, their work tools, and professional relationships.

Letter from Rubens to Sir Dudley Carleton: 28 april 1618

List of eleven paintings available for sale, ranked according to price categories:

1. Most expensive (completely by Rubens)
2. Intermediate price (retouched by Rubens)
3. Least expensive (Workshop)



Peter Paul Rubens, Portrait of Sir Dudley Carleton, with Alethea Howard, countess of Arundel, 1620 ca., Munich, Alte Pinakothek

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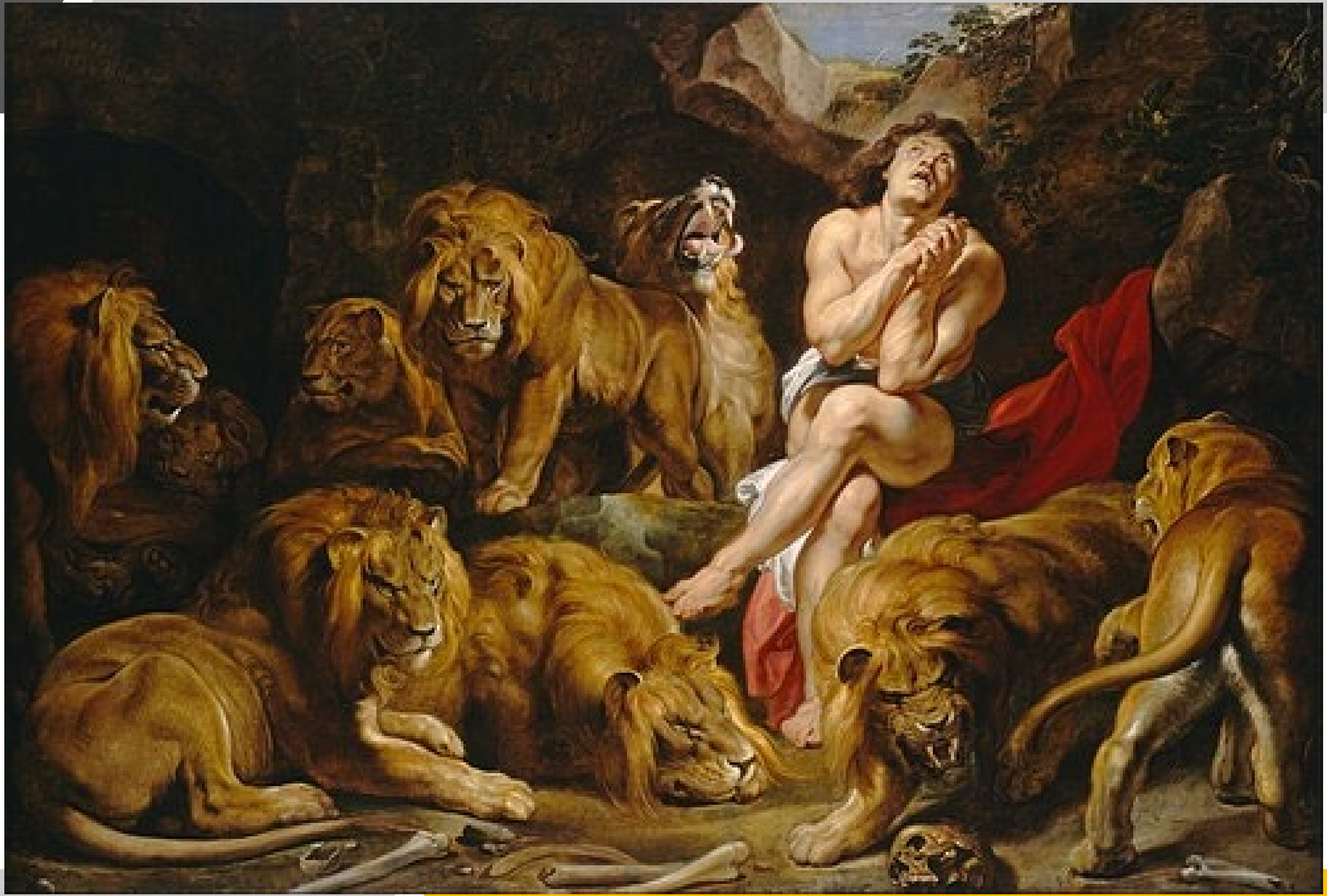
Letter from Sir Dudley Carleton to Lord Danvers: 7 August 1619

Rubens' paintings as a gift for the England King.



Peter Paul Rubens, Daniel in the Lions' Den, 1618 ca., Washington, National Gallery