

ART MARKET

DAMS (L-3)

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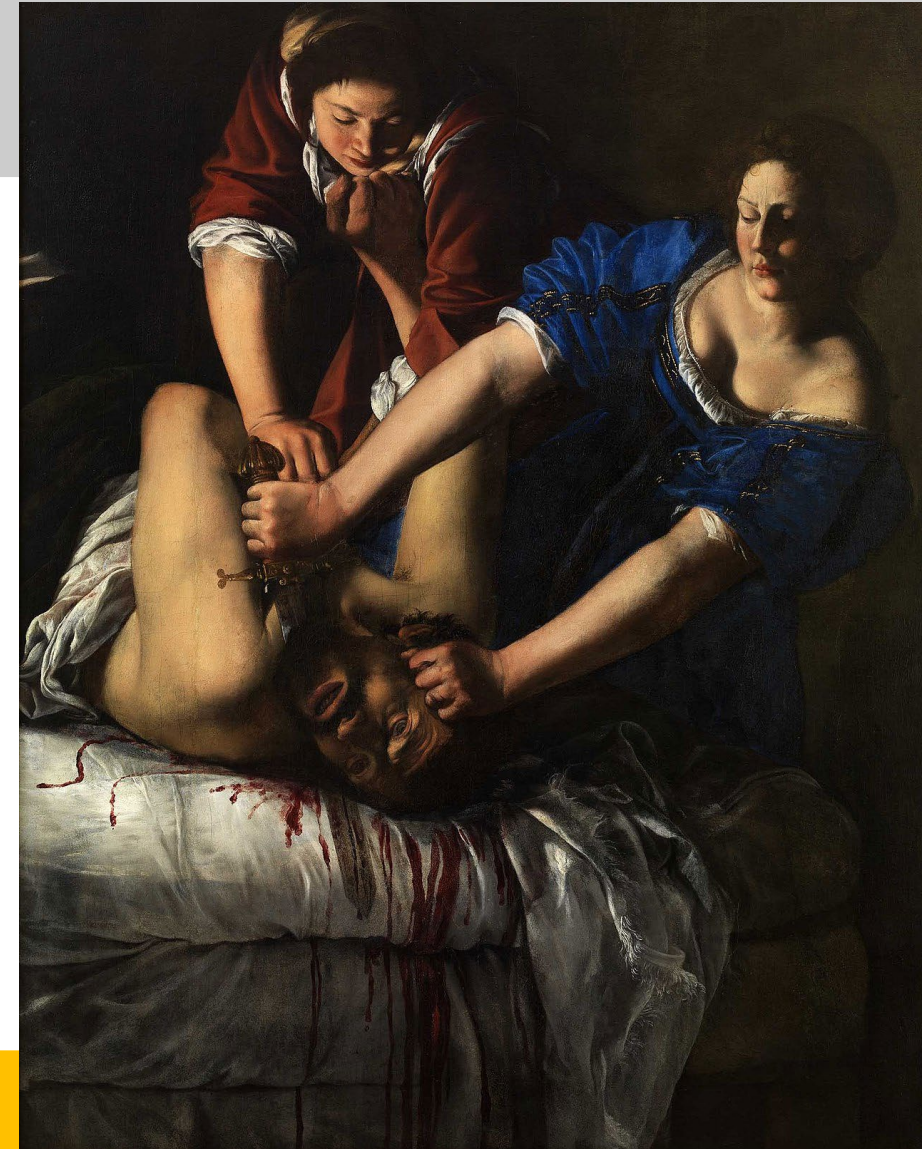


DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

*XVI LESSON – THE ECONOMICS OF
PAINTING AND THE DEMAND FOR
WORKS OF ART*

In seventeenth-century Rome, the social context was highly patriarchal. Women had limited roles in both the domestic and public spheres, but some managed to emerge in the art world. Women artists were often linked to artist families and could receive training and opportunities through family connections. For example, Artemisia Gentileschi, daughter of Orazio Gentileschi, received an art education from her father and managed to build a significant career for herself despite the obstacles related to her gender.

Artemisia Gentileschi,
Judith and
Holofernes, 1612-
1613, Naples, Museo
Nazionale di
Capodimonte



Artemisia Gentileschi is a central figure in this context. Her career was marked by traumatic events, such as the rape suffered by the painter Agostino Tassi. Despite this, Artemisia managed to transform her personal experience into a source of strength and creativity, producing works of great emotional and technical impact. His painting, often featuring themes of revenge and justice, reflected his struggle for acceptance and recognition in a male-dominated world.

Artemisia Gentileschi,
Susanna and the Elders,
c. 1610, Weißenstein,
Castle



ARTEMISIA GENTILESCHI AND THE CHALLENGES FACED

The Accademia di San Luca played a crucial role in the training and promotion of artists in Rome. However, access for women was extremely limited. Despite this, some women managed to gain recognition through the production of quality works and participation in important commissions. This recognition was not only a sign of talent, but also of resilience against a system that often excluded them.

Sister Plautilla Nelli, for example, was an artist who managed to obtain significant commissions, while working in a monastic context.

Unknown,
Portrait of
Plautilla Bricci,
Los Angeles,
private
collection



ROLE OF WOMEN IN ART

The art market in Rome was lively and complex, with artists often having to negotiate with dealers, collectors, and patrons to sell their works. Women artists faced additional difficulties in these negotiations due to gender biases.

However, some, such as Artemisia Gentileschi, managed to successfully navigate these dynamics, selling their works to important collectors and obtaining prestigious commissions.

Lucrina Fetti, Santa Barbara,
1619, Rome, Strinati
collection



In addition to Artemisia, other artists such as Caterina Ginnasi (enrolled at the Accademia di San Luca) and Virginia da Vezzo (or Vezzi, wife of Simon Vouet) managed to leave a mark on the Roman art scene. Ginnasi, known for her religious paintings, obtained commissions from churches and convents, while da Vezzo was also known for her skill in portraiture. These examples demonstrate how women, despite barriers, could gain meaningful recognition through their talent and determination.

These women have contributed significantly to the art landscape, overcoming social barriers and gender biases to establish themselves as talented artists and capable entrepreneurs.

Virginia Vezzi,
Judith and
Holofernes, 1624-
1626, Nantes,
Musée des beaux-
arts



EXAMPLES OF WOMEN ARTISTS AND THEIR WORKS