

ART MARKET

DAMS (L-3)

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UNIVERSITÀ
DEGLI STUDI
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DIPARTIMENTO DI
SCIENZE DELLA
COMUNICAZIONE

*XX LESSON – THE INVISIBLE
ECONOMY OF WOMEN*

THE INVISIBLE ECONOMY OF WOMEN

Artists in the convent

As an alternative to economies whose engine is women but the money is managed by the closest male relative (the father Giovanni Andrea for Elisabetta Sirani; the husband Giovan Paolo Zappi for Lavinia Fontana...), the convent guaranteed that she did not necessarily have to be a wife and mother but to take care of her art by managing the capital earned in the female community.

SANTA CATERINA VIGRI: daughter of Giovanni de' Vigri, jurist at the court of Niccolò III d'Este. Educated at the court of Ferrara in letters, music and the arts, she became a maid to Margherita d'Este (1424).

- 1427: she left the court and joined a group of lay women who lived in community according to the Augustinian rule.
- 1432: she became a Poor Clare of the monastery of Corpus Christi in Ferrara.
- 1456: founds the monastery of Corpus Christi in Bologna.

She wrote treatises, including *Seven Spiritual Weapons* (1475) of which he also executed the miniatures.

Musician, he plays a particular viola composed of two soundboards.
Canonized by Pope Clement XI in 1712 (incorrupt body after death).



Madonna and Child, Bologna, monastery of Corpus Christi, c. 1460.

ANTONIA DI PAOLO DI DONO

- Vasari, Lives, First edition, 1550: inserted in the life of Paolo Uccello.
- Carmelite nun, remembered in the "Book of the Dead" of the Guild of Doctors and Apothecaries of Florence as a "painteress"(1491).
- No paintings are known that can certainly be attributed to her.

PLAUTILLA NELLI

- Pulissena Margherita was born.
- At the age of fourteen she entered the convent of Santa Caterina da Siena in Florence where, later, she became prioress. She was close to the spirituality of Girolamo Savonarola.
- He trained by copying the drawings of Fra Bartolomeo whose conspicuous collection had arrived in the convent.
- She created a "sacred workshop" to teach painting to other nuns.
- Vasari, Lives, II edition (1568): gifted with grace and mastery but lacking knowledge of the male body.
- Vincenzo Fortunato Marchese, Memoirs (1845): reports the oral testimony for which he used the faces of sisters also for male features.



Plautilla Nelli, Lamentation over the Dead Christ, Florence, Museo di San Marco

THE INVISIBLE ECONOMY OF WOMEN

Artiste in convento

LUCRINA FETTI (Rome 1595? – Mantua 1651)

- Born Giustina to the painter Pietro Fetti.
- With his brother Domenico he received his first artistic education at his father's workshop.
- In 1614 she entered the prestigious convent of Sant'Orsola in Mantua (the city where her brother was the court painter), whose entry was rightfully due to the women of the court.
- Girls who did not belong to the Mantuan court were also admitted as long as they were of high lineage and upon payment of a dowry that would guarantee their maintenance.
- On December 3, 1614, Duke Ferdinand offered 1500 scudi as a dowry in favor of Lucrina.
- Founded in 1599 by Margherita Gonzaga, sister of the then Duke Vincenzo I.
- Margherita returns to Mantua after being widowed by Alfonso D'Este, Duke of Ferrara.
- The convent follows the Franciscan rule but with some privileges granted by Clement VIII in 1604:
 - Possession of movable and immovable property, provided that they are EU.
 - Possibility of hosting lay people.

It became the second place of Gonzaga prestige after the Doge's Palace.



Portrait of a Noblewoman (Eleonora Gonzaga?) as Saint Helena, Mantua, Palazzo Ducale



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WOMEN ENTER THE MARKET

The economy of **ARTEMISIA GENTILESCHI**

ARTEMISIA GENTILESCHI (Rome, 1593 – Naples, after August 1654)

- Daughter of Orazio Lomi Gentileschi and orphan of Prudenzia Montoni.
- She was educated in painting by her father.
- Several times her father tries to convince her to take her vows.
- First work attributable to her, signed and dated «Artimitia Gentileschi F/1610», Pommersfelden Graf von Schönborn collection.
- In 1612, Orazio Gentileschi denounced Agostino Tassi for having dishonored Artemisia.
- Artemisia is interrogated and subjected to torture.
- Horace hoped for an adequate compensation (dowry), but only obtained the recognition of the guilt and the sentence to exile (not applied).
- Horace wrote a letter to Christine of Lorraine, Grand Duchess of Tuscany, begging her to intervene and, at the same time, glorifying her daughter's pictorial virtues.
- Two months after the end of the trial, Artemisia marries the Florentine Pierantonio Stattesì.



The economy of **ARTEMISIA GENTILESCHI**

- 1613 Transfer to Florence.
- During her time in Florence, she gave birth to four children: Giovanni Battista, Cristofano, Prudenzia and Lisabella (who died as a child).
- 1616: she is the first woman to be admitted to the Academy of Drawing.
- She came into contact with many Tuscan intellectuals including Galileo Galilei and Michelangelo Buonarroti the Younger who commissioned her the Allegory of the Inclination.
- 1620 Return to Rome with her husband (who shortly thereafter leaves the marital home and disappears forever from her life).
- 1627-1628 Stay in Venice.
- 1630 He escapes from the plague in Rome and moves to Naples where he meets the favor of the viceroy Francesco de Ribera, a great art lover, probably also because he was introduced by Cassiano dal Pozzo, with whom Artemisia was in close correspondence.
- 1638: he arrives in London where his father Orazio and his brothers Francesco and Carlo had already moved. He finishes the works left unfinished by his father.



THE INVISIBLE ECONOMY OF WOMEN

The economy of
ARTEMISIA GENTILESCHI

- Departure postponed for a long time: in 1635 he wrote to Francesco I d'Este, Duke of Modena and Reggio, also sending paintings as a gift, to avoid having to leave for England.
- Shortly after his father's death (1639) he returned to Naples (1640) where he lived until his death (1656?) and where he organized a workshop with pupils, including Onofrio Palumbo.
- She was not a virtuoso like Lavinia Fontana or Sofonisba Anguissola but Baldinucci said of her "as talented a painter as any other woman».
- During the trial against Agostino Tassi and as soon as she arrived in Florence she defined herself as "illiterate", but in the course of her life she would maintain an intense correspondence with intellectuals of the time and nobles. In his letters, which are often grammatically naïve, he demonstrates a culture that is not at all trivial. No letter is addressed to the father.
- She knew how to extricate herself from patrons like an expert entrepreneur: in a letter to Galileo she asked to be able to obtain from Ferdinand II de' Medici a nod of appreciation for a painting she had offered, she hoped for a reward of glory, gifts and money like other powerful people in Europe (who artfully listed).
- To the arranged marriage, she opposes an intense and loving relationship with the Florentine scion Francesco Maria Maringhi, with whom she remains in contact throughout her life and with whom her husband himself was also in correspondence before abandoning her.



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WOMEN ENTER THE MARKET

THE INVISIBLE ECONOMY OF WOMEN

ELISABETH VIGÉE LE BRUN

Élisabeth Vigée le Brun (Parigi, 16 aprile 1755 – Louveciennes, 30 marzo 1842)

Daughter of a pastel portraitist: Louis Vigée. When his father died unprematurely, he decided to turn the passion that had united them into a profession: art and, in particular, portraiture.

At just 15 years old, she was already a painter.

In 1775 he offered two portraits of him to the Royal Academy, obtaining admission to public sessions. In the same year she married Jean-Baptiste-Pierre Le Brun, a mediocre painter, but shrewd art dealer graxie to the surname of his great-great-uncle Charles (painter who decorated the Palace of Versailles under Louis XIV).

It was not a happy marriage, but her husband's entrepreneurial skills helped to consecrate her as a successful painter.

In 1778 Marie Antoinette appointed her personal official painter. Executes the official portrait of the queen.

*Self-portrait,
1781, Fort Worth,
Kimball Art
Museum*



THE INVISIBLE ECONOMY OF WOMEN **ELISABETH VIGÉE LE BRUN**

In 1783, also thanks to this portrait of the Queen of France, she was admitted to the Royal Academy of Painting and Sculpture, together with her direct rival Adelaide Labille-Guiard.

A staunch monarchist, she remained loyal to the Ancien Régime even during the French Revolution and was always opposed to Napoleon.

Between 5 and 6 October, while the Royals were arrested, she left Paris with her daughter and governess, also pushed by her husband who encouraged her to save herself.

All the courts of Europe were ready to host her: she stayed in Italy, Vienna, London and St. Petersburg.

Italy was an opportunity to make a sort of Grand Tour. He visited Turin, Parma, Modena, Bologna, Venice, Florence, of course Rome and Naples.

*Portrait of Princess
Maria Cristina,
Naples, National
Museum of
Capodimonte*



THE INVISIBLE ECONOMY OF WOMEN

ELISABETH VIGÉE LE BRUN

In Parma, on 15 July 1792, she was welcomed among the honorary academicians of the Academy to which he left, as usual, the portrait of his daughter.

In the kingdom of Naples, she was hosted by Ferdinand I of the Two Sicilies and Maria Carolina of Habsburg-Lorraine, who commissioned her to paint portraits of their four children.

From 1809, she opened a literary salon in her home in Paris and bought a small estate in Louveciennes, near the castle of her old friend Madame du Barry.

In 1835, at the age of eighty, he published his *Souvenirs*, memories of places visited and encounters that tell of his life as an adult.

She died in 1842, at the age of eighty-seven, and was buried in the cemetery of Louveciennes.

Self-portrait with
his daughter, 1789,
Paris, Louvre



THE INVISIBLE ECONOMY OF WOMEN

ADÉLAÏDE LABILLE-GUIARD

ADÉLAÏDE LABILLE-GUIARD (Paris, 11 April 1749 – Paris, 24 April 1803)

Unlike Madame Vigée le Brun, she did not come from a family of painters. She was a pupil of pastelist Maurice Quentin de la Tour. She married François-André Vincent, a neoclassical painter, son of her first teacher, the miniaturist François-Elie. She was admitted to the Royal Academy in 1783, in the same year as Madame Vigée le Brun and became the official painter to the grandchildren of Louis XVI. Unlike her rival, who perhaps had only one student, she proved to be very generous towards her disciples. Less politically exposed, at the outbreak of the French Revolution she continued to be sought after and esteemed, so much so that even Robespierre had his portrait painted by her. She was socially engaged in civil affairs in defense of the humblest, she fought for the right of women to be admitted to the Academy without a limited number.

*Self-portrait with
pupils Marie-
Gabrielle Capet and
Carreaux de
Rosemond, New
York, Metropolitan
Museum of Art.*



HORTENSE HAUDEBOURT-LESCOT

(Paris, 14 December 1784 – Paris, 2 January 1845)

She was perhaps the only pupil of Madame Vigée le Brun.

He studied initially with Guillaume Guillon Lethière who, in 1807, was appointed director of the French Academy in Rome.

Hortense followed him two years later and remained in Rome until 1816.

It was the occasion to complete the Grand Tour and she had the opportunity to become a personal painter of Maria Carolina Augusta of Bourbon, Duchess du Berry, in Naples.

His paintings were regularly admitted to the Paris Salon from 1811 to 1840.

Being a woman and being able to visit Italy freely was a civil privilege that was only then asserting itself.



The Game of the Hot Hand, 1812, Tours, National Museum of Fine Arts.

THE INVISIBLE ECONOMY OF WOMEN

ANGELICA KAUFFMANN

ANGELICA KAUFFMANN
(Coira 1741 – Roma 1807)

Born in Switzerland and raised in the town of Schwarzenberg (Austria)
From his father Joseph Johann he received an education in art; by her mother Cleofe Lutz she was educated in languages, literature, music and singing.
He trained by copying the plaster casts and prints that his parents collected copiously, despite being of humble origins.
At the beginning of the 50s they moved to Morbegno, in Valtellina, where he executed his first Self-portrait, later they settled in Como.
He specialized in portraiture: in Como he received his first commission: to portray the local bishop Neuroni (of which three versions remain but probably not the original). At the beginning of the 60s of the 1700s, he undertook, with his father, the training trip to Italy, in order to study the works of the Florentine sixteenth century, but also the painters of the Bolognese school.

*Self-portrait in
typical
Bregenzerwal
d costume,
1757,
Florence, Uffizi
Gallery*



THE INVISIBLE ECONOMY OF WOMEN

ANGELICA KAUFFMANN



Ritratto di Goethe,
1787, Weimar, Goethe-
Nationalmuseum

He obtained a diploma from the Academy of Fine Arts in Florence and the position of "honorary member" at the Clementine Academy in Bologna.

She refused the offer of the royals of Naples to become a court painter to settle in Rome, where she met and frequented other Italian and foreign artists and intellectuals: Gavin Hamilton, Benjamin West, Anton Raphael Mengs, Giovanni Battista Casanova, Giambattista Piranesi and Pompeo Batoni.

Winckelmann wrote of her: "she speaks Italian and German very well... He is also fluent in French and English... she can be called beautiful and competes in singing with our best virtuosos" (Letter to Franke 1764). In London she was already known for having sent the Portrait of the actor David Garrick to the Free Society in 1764.

During a stay in Venice, the painter met and became friends with Lady Wentworth, wife of the English ambassador John Murray. At their invitation, Angelica Kauffmann embarked on a journey to London in 1766. In the English capital he became friends with Joshua Reynolds and Mary Moser, the only woman (among 34 members) to have founded the Royal Academy of Arts.

Her skill did not spare her envy and jealousy and she was soon the subject of gossip about alleged love ties between her and Johann Heinrich Füssli and with Joshua Reynolds himself.



THE INVISIBLE ECONOMY OF WOMEN

ANGELICA KAUFFMANN

Joined in London by her father, she married the Swedish Count Fredrick de Horn, actually an impostor who escaped by robbing her of all her savings. The marriage was declared null and void in 1780 and, the following year, Angelica Kauffmann married the Venetian painter Antonio Zucchi. In Rome, the painter settled in Via Sistina, in the historic center, where she organized her own atelier, which soon became a fixed stop for travelers on the Grand Tour.

Among these travellers, the writer Johann Wolfgang von Goethe deserves special attention: when he arrived in Rome in October 1786, he was struck by Angelica's fascinating personality, so much so that he called her the "best acquaintance" that had occurred in Rome.

Widowed in 1795, Angelica Kauffmann continued to paint throughout her life and did not leave Rome even when Napoleon's troops burst into the pope's city.

*Ariadne's
lament,
before 1782,
Dresden,
Gemaldegalerie
Alte
Meister.*



THE INVISIBLE ECONOMY OF WOMEN

ROSALBA CARRIERA

ROSALBA CARRIERA
(Venezia 1675 – Venezia 1757)

He was born into a wealthy family: his father was an official of the Republic of the Serenissima, his mother a famous lacemaker. Together with her two sisters, she was introduced by her mother to the art of embroidery, for which, at a very young age, she designed models for embroidery. Her training, however, also included something else: she was given lessons in Music, Literature, Foreign Languages and, of course, Painting. At the age of 14, she was a pupil of Giuseppe Diamantini (a painter from the Marche region trained in Bologna). Initially, he devoted himself to decoration on snuff boxes and miniature portraits. She was the first to use ivory as a support for the small ovals, a support that allowed for pearly and iridescent effects, making the colors of the painting brighter.

Rosalba Carriera, Self-portrait as an Allegory of Innocence, c. 1705, enamel on ivory, London, Royal Collection



THE INVISIBLE ECONOMY OF WOMEN

ROSALBA CARRIERA

The international success was determined, at least initially, by the many tourists who, during the Grand Tour, visited Venice thus having the opportunity to be portrayed by the talented painter.

Among his many foreign friends, in 1701 he had the opportunity to meet the Englishman Christian Cole through whom he managed to obtain, on September 27, 1705, admission to the Accademia di San Luca in Rome, an honor reserved for very few women and denied to male artists such as Gian Antonio Pellegrini (brother-in-law of Rosalba Carriera) and, later, also to the famous Tiepolo.

He obtained admission to the Accademia di San Luca in Rome by presenting the miniature with the *Allegoria dell'Innocenza*.

Subsequently, she was admitted to the Academy of Bologna and, during her stay in Paris, she was accepted into the Royal Academy of Painting and Sculpture in Paris.



*Portrait of Pierre
Crozat, c. 1720,
private collection*



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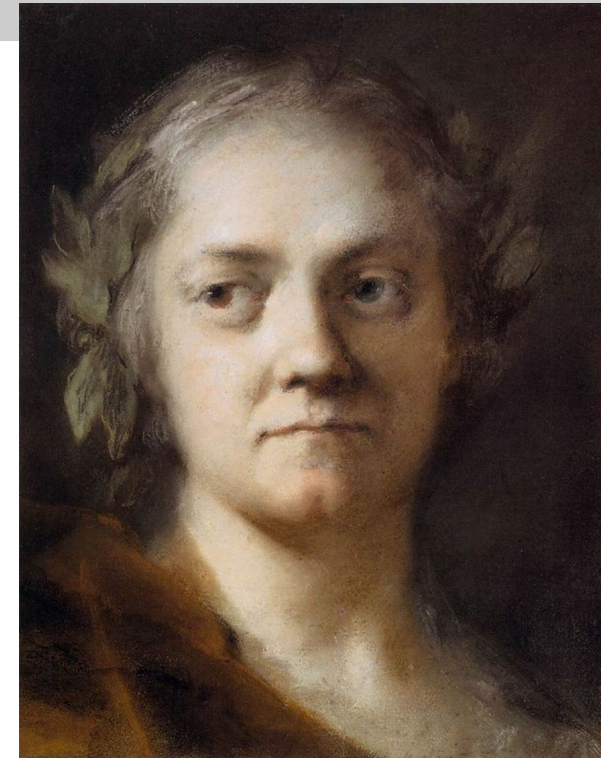
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WOMEN ENTER THE MARKET

THE INVISIBLE ECONOMY OF WOMEN

ROSALBA CARRIERA

In 1716, Rosalba Carriera met the famous expert and art dealer Pierre Crozat. A few years later, Rosalba's father died and Crozat invited her to move to Paris for a time. Having no husband or children, but being very attached to her family of origin, she took her three sisters, her brother-in-law and her mother with her. In Paris he joined a circle of artists and intellectuals who were friends of Pierre Crozat, in particular, he became friends with the painter Antoine Watteau whom he portrayed in a famous painting. He remained in contact with the French artist even after his return to Italy. Recalled by the court of Modena, she returned to Italy definitively in 1721. He continued for two decades to paint for Italian and foreign patrons. From the 40s of the 700s, she began to become progressively blind due to an irreversible disease. In 1746 she underwent an operation on her cornea which failed, making her completely blind. In the last decades of her life, however, she surrounded herself with intellectual friendships and, above all, with female students, who in turn became established painters, including Felicita Sartori and Marianna Carlevarijs.



Self-portrait, c. 1746, Venice, pastels on paper, Gallerie dell'Accademia

ROSA BONHEUR

(Bordeaux, 16 marzo 1822 – Thomeru, 25 maggio 1899)

His father, a painter Raymond, started all his children towards the study of art: the siblings Auguste and Juliette became painters, Isidore a sculptor.

She grew up in the countryside at Chateau Grimont where from a young age she showed a very strong inclination towards the study of landscape and animals.

Painting en plain air and studying nature, he got into the habit of dressing up as a man, a custom he never abandoned for the rest of his life.

In adolescence he declared his homosexuality, becoming romantically involved at the age of fourteen, in 1837, with Nathalie Micas (at the time twelve): both painters, their artistic and personal partnership lasted until 1889, when Nathalie died.

Rosa Bonheur's sexual orientation and eccentricity did not cause a scandal, on the contrary, the painter managed to obtain permission to dress as a man (in reality the authorization formally provided only for the use of trousers) from the Prefecture of Paris (to be renewed from semester to semester) with the excuse of having to attend cattle fairs for study reasons.



THE INVISIBLE ECONOMY OF WOMEN

ROSA BONHEUR

In 1853 she presented The Horse Market at the Salon, with which she also established herself as an international painter. Thanks to his skill, he got to know Queen Victoria of England and the French Empress Eugenie. She was invited to the United States where she met Colonel Cody (Buffalo Bill).

In 1859 he settled in a castle near By, in Thomery (near Fontainebleau).

In 1865, she was the first woman to be awarded the title of Knight of the Legion of Honour of France.

In 1889, after the death of his long-time partner, he met the very young American painter Anna Klumpke (34 years younger than her). They lived together for ten years, until Rosa's death.

Anne became its universal heir and organized the atelier at By Castle so that it could be turned into a museum.

Anna Klumpke edited the first edition of Rosa Bonheur's general catalogue published by Flammarion in 1908.



Rosa Bohnneur, Changing Horses for Hunting, 1887, Saint Louis, Art Museum.