ART MARKET

DAMS (L-3)

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XXII LESSON – OTHER MARKET AGENTS

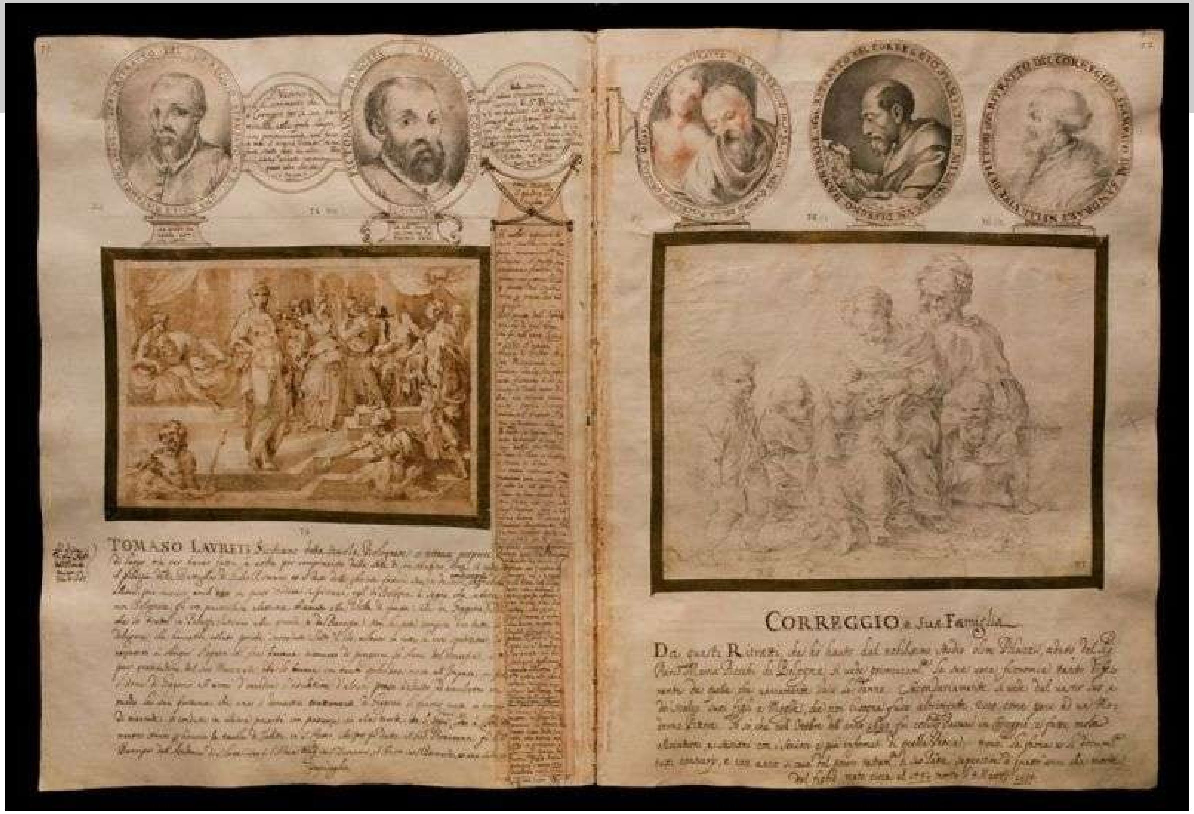
OTHER MARKET AGENTS

Between the seventeenth and eighteenth centuries, the painting market in Rome is characterized by a variety of players who contribute to the dynamism and complexity of the art trade. Artisans, speculators and brokers play essential roles, influencing the finding, valuation and sale of works of art. This system allows both the circulation of works of great value and the involvement of different social classes in the art market.

The inclusion of artisans, retailers, and large entrepreneurs in the painting market demonstrates significant economic and social complexity in Rome in the eighteenth century. Every player, from small merchants to large bankers, contributed to the dynamism of the market, influencing the circulation and value of works of art. Mediators, through their skills and connections, played a vital role in ensuring trust and market fluidity, facilitating transactions and helping to keep interest in art alive and thriving.

OTHER MARKET AGENTS

In the traffic of eighteenth-century paintings in Rome, individuals attracted by the prospect of easy earnings or good investments were also involved. These include artisans indirectly linked to art, such as embroiderers, plate engravers, stonemasons, gilders, carpenters, framers, plasterers and manufacturers of dyes and varnishes. Their importance in the market is justified by objective advantages, especially in the procurement phase. For example, they can acquire paintings at a low cost during routine maintenance of paintings or by receiving works in exchange for supplies from artists they cannot pay in cash.
This is a mode of capture called GIFT EXCHANGE



Codex by Sebastiano Resta, Milan, Biblioteca Ambrosiana

OTHER MARKET AGENTS

Examples:

•Giovanni Battista Marini, gilder, in 1728 admits to trading in paintings, he acquired paintings during gilding and restoration operations.

•Giuseppe Rossoni, hatter, owns a collection of about forty paintings, including originals and copies.

•Giuseppe Bartoli exhibits works by Battistello, Tintoretto, Domenichino and Raphael in his grocery, making his grocery store a point of attraction for buyers.

Another group of speculators comes from the lower middle strata of the population, including artisans, retail traders and wage workers, who sometimes possess sizable collections of paintings, often including masterpieces.

•Salvatore Visconti, a leather merchant, held paintings by artists such as Scarsellino and Tintoretto, and works attributed to masters such as Raphael and Pietro da Cortona. This shows how the art market was not limited only to the wealthier classes, but also extended to merchants with a good economic level.

OTHER MARKET AGENTS

Finally, there are speculators with a high socio-economic profile, such as large entrepreneurs and bankers. A significant example is Girolamo Belloni, who evolved from a private trader and concessionaire of tobacco and brandy to become a key figure in the Roman economy, founding an important credit institution.

Prominent figures in commerce and finance played a significant role in the art market, often investing in paintings as a form of diversification of their assets.
•**Girolamo Belloni**, A striking example, who transformed himself from a merchant into an influential banker, amassing a vast collection of art as part of his economic activities.

Giovanni Paolo Pannini, The Gallery of Cardinal Silvio Valenti Gonzaga, Secretary of State of Benedict XIV, 1749, Marseilles, Museum of Fine Arts

SUPPORTING ACTORS AND SPECULATORS

I mediatori nel mercato dell'arte romana del XVIII secolo sono figure chiave per il funzionamento del mercato. Essi facilitano le transazioni tra artisti, collezionisti e compratori, garantendo l’affidabilità delle operazioni e spesso influenzando i prezzi e il valore delle opere. La loro attività include valutazioni, autenticazioni e la gestione delle vendite, sia pubbliche che private. Questi mediatori possono essere sia professionisti affermati nel campo dell’arte, sia individui che sfruttano le loro conoscenze e competenze per operare come intermediari.
Esempi e approfondimenti:

I sensali, specialmente quelli registrati presso l’Accademia di San Luca, hanno un ruolo di rilievo. La loro competenza e il loro giudizio sono spesso richiesti per valutare l’autenticità e il valore delle opere.

Gli agenti privati, che operano su commissione, possono avere un’influenza significativa sui collezionisti, suggerendo acquisti o vendite strategiche per aumentare il valore delle collezioni.

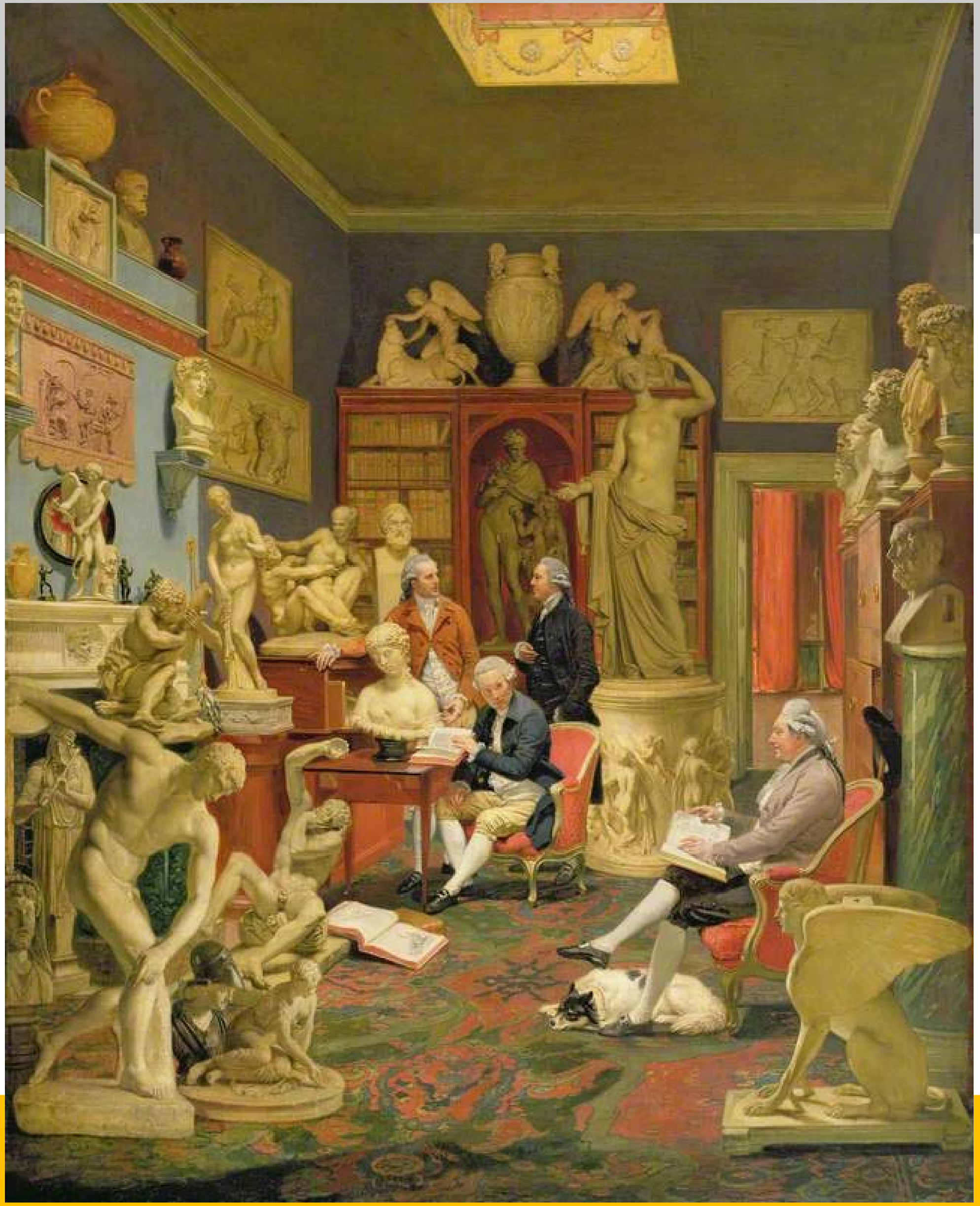
Le aste e le vendite pubbliche rappresentano momenti cruciali in cui i mediatori esercitano la loro influenza, gestendo non solo la logistica delle vendite, ma anche la promozione e l’attrazione di compratori facoltosi.

OTHER MARKET AGENTS

I sensali, riconosciuti ufficialmente e spesso affiliati all'Accademia di San Luca, erano figure di fiducia il cui giudizio era considerato autorevole per la valutazione delle opere.

Questi mediatori erano spesso chiamati a certificare l'autenticità dei dipinti, assicurando ai compratori che le opere fossero originali e di valore.

Johann Zoffany, Charles Townley e i suoi amici nel suo studio a Park Street, Londra, Townley Hall Art Gallery and Museum (commercio delle opere d'antichità spinge alla legislazione e al commercio dei calchi e delle copie)



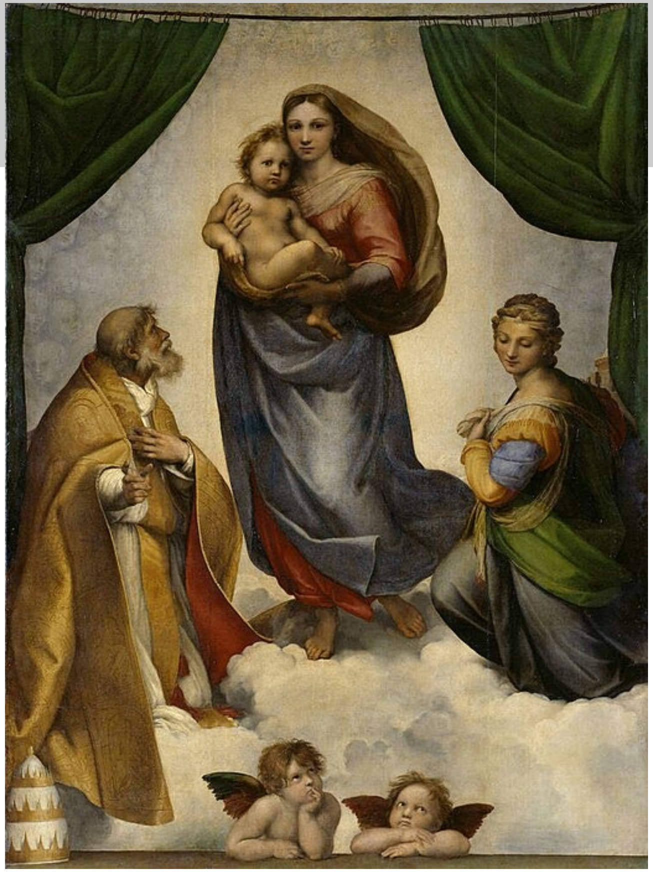
MATCHMAKERS AND THEIR ROLE

OTHER MARKET AGENTS

Private agents worked on commission, often for wealthy collectors, and used their knowledge and relationships to obtain high-value paintings.

A private agent could advise a collector on which works to buy or sell, thus influencing the market and the prices of works of art.

Jean-Étienne Liotard, Portrait of Francesco Algarotti, 1745, Amsterdam, Rijksmuseum



Raphael Sanzio, Sistine Madonna, c. 1513, Dresden, Gemäldegalerie (from the convent of San Sisto in Piacenza. Sold in 1753 to Augustus III of Poland)

PRIVATE AGENTS

DAMS
LAUREA TRIENNALE
Discipline delle Arti della Musica e dello Spettacolo

OTHER MARKET AGENTS

Auctions and public sales were moments of great importance for the market. The brokers managed these events taking care of every detail, from promotion to logistics, to attract the right buyers.

During auctions, brokers could skillfully manipulate bids to maximize the final sale price.

Antoine Pesne, Pierre-Jean Mariette, 1723, Paris, Musée Carnevalet

PUBLIC SALES AND AUCTIONS

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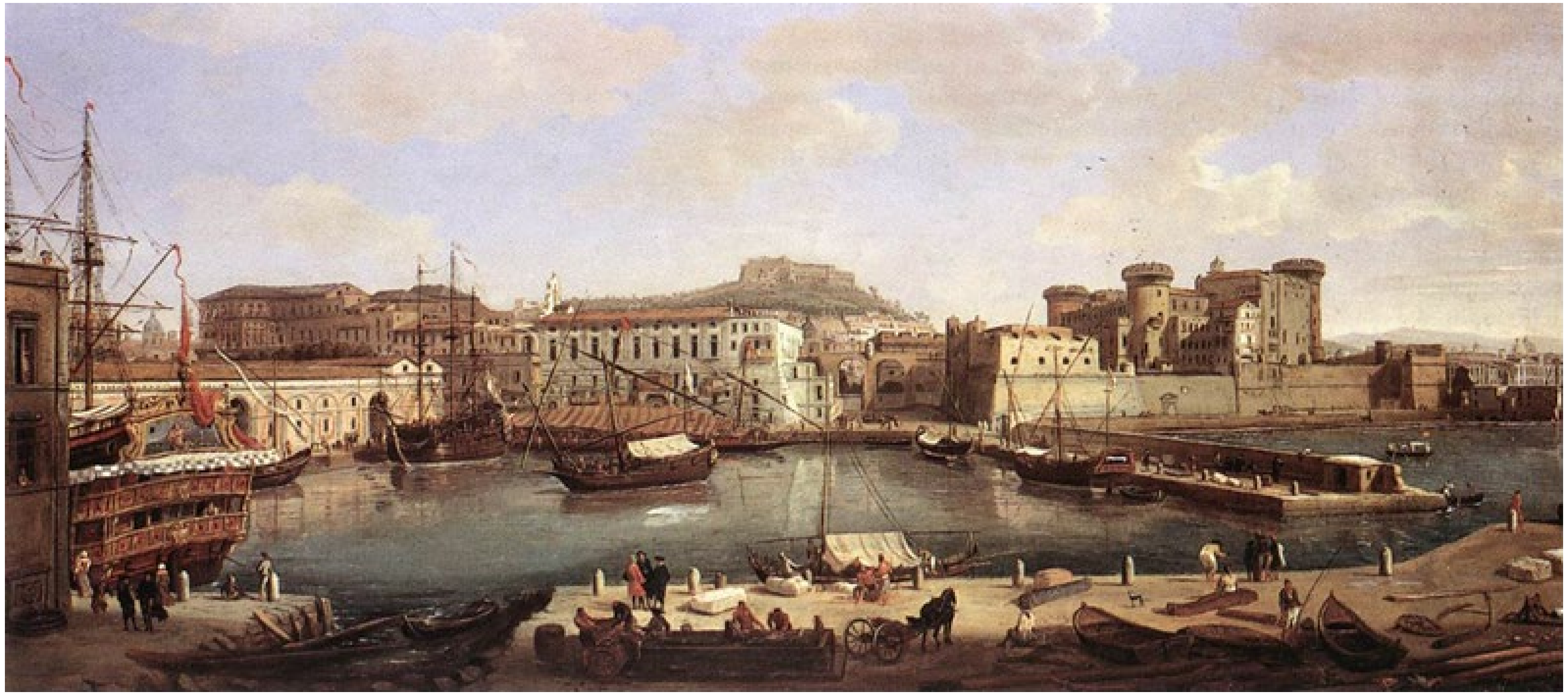
OTHER MARKET AGENTS

Another example of a high-profile speculator is Marcello Sacchetti, a banker who amassed a vast art collection, used not only as an investment but also as a symbol of social prestige.

Gaspare Vanvitelli, an artist and mediator, who managed to increase the value of his own works and those of other artists, thanks to his connections and his ability to promote paintings.



Gaspar van Wittel, View of the Port of Naples, 1700-1710, private collection