

ART MARKET

DAMS (L-3)

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DIPARTIMENTO DI
SCIENZE DELLA
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XXIII LESSON – THE GOODS

THE GOODS

Various types of paintings were traded in Rome during the eighteenth century, classified and evaluated according to the qualitative aspects of the works of art, including the criteria used to evaluate and classify the paintings.

Paintings by great masters: Works by renowned artists were highly sought after and had significant value in the market. For example, paintings attributed to Caravaggio or Raphael were among the most desired.

Works by lesser-known artists: These paintings had a different market, often more accessible but still of great interest to collectors with limited budgets.

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

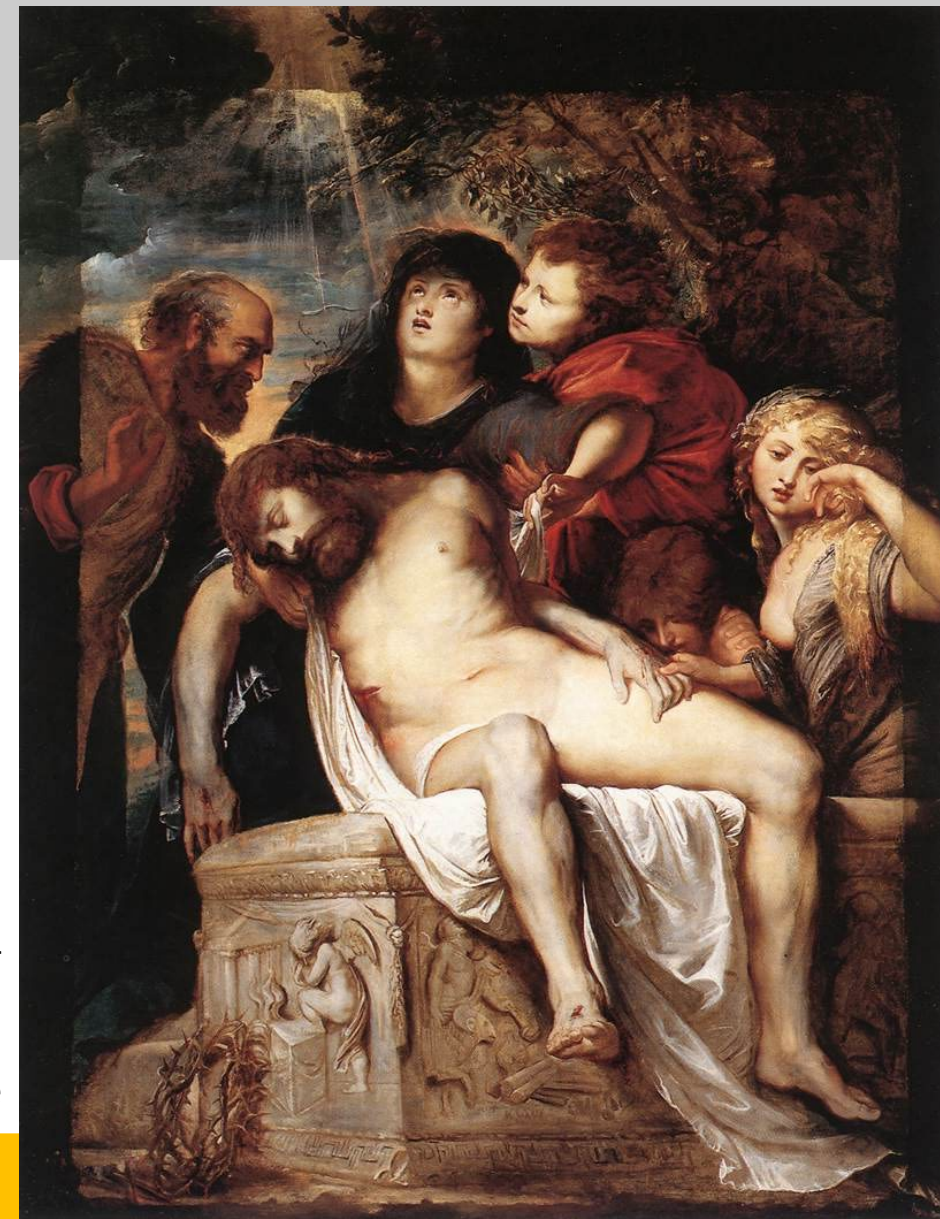


Authenticity: the authenticity of the works was crucial. Art experts and "brokers" played a key role in ensuring the veracity of the attributions.

State of conservation: the state of conservation of the paintings greatly influenced their value. Well-preserved or professionally restored paintings were preferred.

Provenance: the provenance of the paintings was another important aspect. Works from noble or ecclesiastical collections enjoyed greater prestige.

Peter Paul Rubens,
Lamentation over
the Dead Christ,
1602 (?), Rome,
Galleria Borghese



**EVALUATION AND
CLASSIFICATION**

Role of Mediators.

Mediators were tasked with connecting sellers and buyers, often also ensuring the authenticity of the works. Their knowledge of the market and the works was crucial for transactions.

Price Analysis.

Market prices varied according to the artist's fame, the quality of the work, and its provenance. Artistic fashions influenced prices, with certain styles and schools becoming more popular and therefore more expensive at certain times.

Reflections on the Art Market.

The art market in Rome was influenced not only by local but also by international factors. Demand from foreign collectors, particularly British and French, had a significant impact on the Roman market.



Collection Longhi



Collection Marini



Collection Sabin

ROLE OF MEDIATORS

THE GOODS

The paintings sold in Rome came from different sources:

Contemporary Production: merchants often organized their own production cycles, also involving members of their own family.

Copies and Fakes: some merchants employed artists to produce copies or fakes of famous works. For example, the innkeeper Andrea Ottini employed his brother Felice to make copies of Giacinto Brandi.

Young or Unknown Artists: merchants often collaborated with young or less established painters, giving them an opportunity to achieve success.



Pier Leone Ghezzi, *The Supper at Emmaus*, c. 1710, private collection

Example of Gaspare Traversi

Gaspare Traversi, today recognized as a genius of social painting, during the eighteenth century was so little appreciated that he sold his works for a few dozen scudi to merchants such as Giovanni Barbarossa.

Restoration of the Works

Restoration was a crucial element in maintaining and increasing the value of paintings. Merchants used specialized collaborators to restore and maintain the works in optimal condition.

Impact of Mediators and Patrons

Mediators and patrons strongly influenced the art market. Merchants often became substitutes for traditional patrons, offering artists an alternative route to earn a living and achieve fame.

