

Beyond the Fringe: Painting for the Market in 17th-Century Italy

A Scholar's Day
held at the
Italian Academy for Advanced Studies in America
Columbia University
1161 Amsterdam Avenue, New York

10:00 am – 1:00 pm
Friday, 25 April 2025

All artworks illustrated are on view at the related exhibition at Nicholas Hall Ltd.

CAT. 1 Pensionante del Saraceni, *Still Life with Melon, Watermelon, Pomegranate, Grapes and Other Fruits*, ca. 1615–20, oil on canvas. Lent by an Anonymous Collection.

CAT. 5 Dirck van Baburen, *A Doctor of the Church (St. Augustine or St. Ambrose?)*, ca. 1618–19, oil on canvas. Lent by a Private Collection.

CAT. 6 Master of the Open-Mouthed Boys, *Head of a Boy*, ca. 1620–25, oil on canvas. Lent by the Wadsworth Atheneum Museum of Art, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund.

CAT. 16 Amico di Caroselli, *An Allegory of Love with a Singing Violinist and a Courtesan with Coins in her Palm*, ca. 1625, oil on slate.

CAT. 22 Michael Sweerts, *A Game of Backgammon*, ca. 1646–54, oil on canvas.

CAT. 23 Artemisia Gentileschi, *Susanna and the Elders*, ca. 1644–48, oil on canvas.

CAT. 24 Michael Cerquozzi, *Beggar with a Dog*, ca. 1650, oil on slate.

CAT. 26 Salvator Rosa, *Portrait of a Young Man in Oriental Dress*, ca. 1650–55, oil on canvas. Lent by a Private Collection, Rome.

CAT. 22



CAT. 1



CAT. 6



CAT. 26



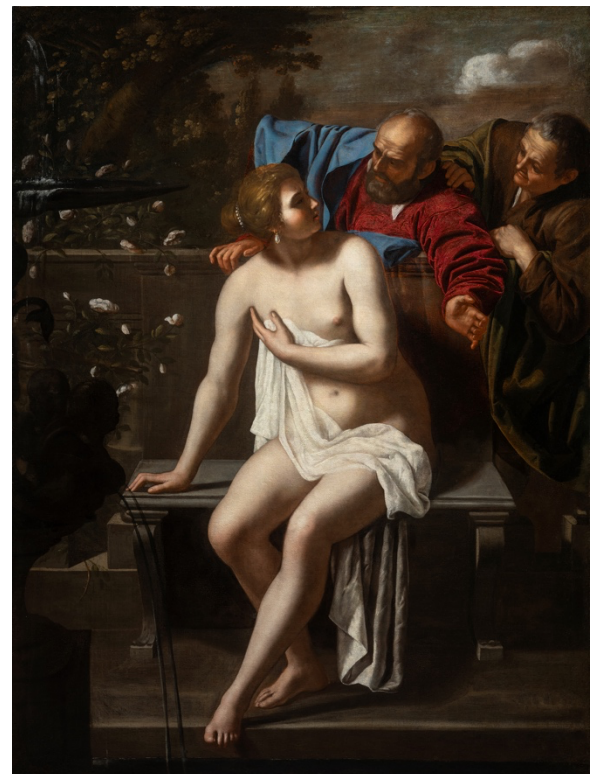
CAT. 24



CAT. 16



CAT. 23



CAT. 5



Session 1

Painting the Truth

Caterina Volpi

Professor of Art History, Sapienza University of Rome, Rome

Responding to the demand for illustrating historical events and topographical landscape, painters active in Rome in the mid-seventeenth century developed a new concept of truth—one that, in part, stems from the choice between Caravaggio's naturalism and Bellorian classicism. This presentation focuses on examples by the Bamboccianti, such as Jan Miel, Michelangelo Cerquozzi, and Neapolitans, notably Salvator Rosa, to investigate the links between history painting and anecdotes of everyday life.

Michael Sweerts and Netherlandish Artists in 17th-Century Rome: Between Market and Academy

Lara Yeager-Crasselt

Curator and Department Head of European Painting and Sculpture, Baltimore Museum of Art, Baltimore

This talk explores Flemish artist Michael Sweerts's relationship to the Accademia di San Luca and the Netherlandish artistic community in Rome in the mid-17th century. Revisiting the long-held view that Dutch and Flemish artists had a contentious relationship with Rome's Academy, this paper offers some new reflections on how artists negotiated these dynamics. Sweerts, who worked both for the market and for prominent patrons such as the papal Pamphilj, provides a fascinating case study of an artist whose position of trust across various groups helped him garner an advantageous position in the market.

What's in a Name?

Matthew Hargraves

Director, Wadsworth Atheneum Museum of Art, Hartford

Arthur Everett “Chick” Austin’s (1900–1957) visionary collecting of early Baroque paintings for the Wadsworth Atheneum as Director between 1927 and 1944 had a particular focus on Roman works by followers of Caravaggio. This talk will trace the shifting attributions of these pictures since their acquisition in the 1930s and 1940s and consider how these changes reflect evolving scholarly perspectives. More importantly, Hargraves will argue that the significance of these paintings lies not in securely attaching names to them, but in what they reveal about the artistic practices and dynamics of the art market in early seventeenth-century Rome.

Break

Session 2

Flowers, Fruits, and a New Art Market: Caravaggio's Early Years in Rome

John Marciari

Director of Curatorial Affairs and Head of the Department of Drawings and Prints, Morgan Library & Museum, New York

Early paintings by Caravaggio, such as the *Boy with a Basket of Fruit* in the Galleria Borghese, can be related to works that the artist would have known in his native Lombardy; yet these same early paintings by Caravaggio figure prominently in discussions of a new Roman art market in the early seicento, an open market with paintings produced for sale, rather than to satisfy commissions. Examining the circumstances of Caravaggio's early career, this presentation will explore some questions concerning the rapidly developing art world of Rome in the first years of the seventeenth century.

The Italian Patronage of the Utrecht Caravaggisti

Wayne E. Franits

Distinguished Professor of Art History, Syracuse University,
Syracuse

Little is known about the involvement of Dirck van Baburen and Hendrick Terbrugghen—two of the most prominent members of the Utrecht Caravaggisti—in the seicento Roman art market. This lecture explores their Italian patronage, whose taste shed light on networks of patrons and artists in the Eternal City.

Artemisia Gentileschi's Feminist ReadyMades: Demand, Desire, and Reputation

Sheila Barker

Director of the Center for Women in Renaissance Archives at the Medici Archive Project; Adjunct Professor of Art History, University of Pennsylvania, Philadelphia

The case of Artemisia Gentileschi's production of oil paintings on spec provides an opportunity, in this talk, for considering how the element of gender may have complicated the circumstances for a woman artist. Artemisia would not have been able allow strangers access to her studio with the same informality as her male colleagues, and she relied on male intermediaries for many tasks relating to her business affairs. Yet in some ways her gender offered market advantages that she sought to heighten whenever possible.

End

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Nicholas Hall
17 East 76th Street, New York
23 April–24 May 2025



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