



Press Release

GOTHA REINVENTS ITSELF
WITH OLD MASTERS, CONTEMPORARY ART, PETITOT
AND A "RECOVERED" ARTURO MARTINI

**Fiere di Parma focuses on antiques with a new edition of the prestigious event
Buyers are coming from Russia, the USA and Central Europe**

(Parma, 31 October) – Over 60 international galleries and 300 Old Masters and Twentieth Century works of art: there is, for example, a precious 19th-century Bureau Plat in the style of André-Charles Boulle, a 15th-century from the Bottega dei Trionfi Romani (1480 - 1490), and a 5th-century Byzantine mosaic.

Then there is the Twentieth Century, with canvases by artists such as Filippo De Pisis, Tullio Crali, Guido Reni and Giovanni Boldini (his "Portrait of a sitting woman" - *Ritratto di donna seduta* - is valued at 350,000 euros), just to mention a few.

The 14th edition of **Gotha that will start on Thursday, 8 November at Fiere di Parma** is a virtuous mix of very high-end antique artwork and modern art, to fulfil the expectations of new audiences.

*"Works with such an illustrious history are particularly precious and, when combined with modern art, they can attract new audience targets interested in art as a form of investment - stated **Gian Domenico Auricchio, President of Fiere di Parma.** "To reposition Gotha, we started from the concepts of rarity as well as conformity, and developed them by adding an area dedicated specifically to notified works."*

One of the brand-new initiatives by the Fiere di Parma international event is the section dedicated to notified works, including "The Temptations of St Anthony Abbot" (*Le tentazioni di S. Antonio Abate*, 1590-1595) by Camillo Procaccini, a mid-18th century sacristy armoire (belonging to the Cini Foundation) and the tempera painting "Lamentation over the Dead Christ" (*Compianto su Cristo morto*) dating to the 16th century.

*"We have developed this section and our exhibits in general - says **Auricchio**- thinking not only of private buyers but also of museums, which at Gotha will be able to purchase works for their collections just as curators are sent to great international events"*.

Gotha returns in a favourable market situation.

It may have been the effect of Leonardo's *Salvator Mundi* being purchased by a private buyer in 2017 for 450 million dollars. Or it may have been the influence of Victoria Beckham (ex Spice, model, wife of David, the footballer), who unexpectedly displayed "Old Master" paintings in her flagship store: the fact is that Old Master painting has rekindled the interest of (young) collectors and investors.

According to a recent ArtTactic report based on interviews with Old Master dealers, 63% of the latter said their sales had increased in the first six months of 2018, while only 13% had experienced a decline in sales. The interviewees also reported that 41% of their sales were to new and younger clients.

And if Old Master paintings are making a comeback - according to an Artprice study in 2017 they generated sales for 1.075 billion dollars, an increase of 92.6% compared to the previous season - Gotha responds with a rich incoming programme that will bring buyers to Parma from around the world (Russia, Central Europe and USA).

The numbers reveal the fundamental role played by art fairs in the global art market: they accounted for 46% of sales through intermediaries in 2017 (UBS Report "The art market 2018").

Gotha's collateral shows

The 14th edition of Gotha will include some important debuts. First of all two collateral shows starring Ennemond-Alexandre Petitot and "rediscovered" works by Arturo Martini.

Two sober shows, with essential displays, which eschew any creative embellishment in order to focus only on their starring pieces.

The first one, "**Treasures of the 18th-century: three works donated by the Parma Academy**", revolves around the figure of Ennemond-Alexandre Petitot, and is curated by the Parma Academy of Fine Arts. "In addition to being unique works of high financial value, - points out Professor **Carlo Mambriani** - the paintings on display are "emotional" treasures for the Academy of Parma because they were gifted to it between the 18th and 20th centuries, but above all because they are symbols of the artistic and cultural role that Parma and this institution played on the cosmopolitan European scene of the Enlightenment".

The second one, "**Lion and Lioness 1935-1936**" spotlights two recovered sculptures by Arturo Martini.

The atrium of Bocconi University has housed since 1941 two famous sculptures by Arturo Martini. It was long believed that the Lions in the atrium in via Sarfatti were the only ones in existence, until Paolo Aquilini Director of the Silk Museum in Como and the art critic Roberto Borghi discovered their originals in a villa just outside Lecco.

*"The "Lions" - points out the art critic **Roberto Borghi** - are among Arturo Martini's most unusual and precious sculptures. They are the result of an attempt to create artworks with industrial procedures, yet they have a formal quality that even exceeds certain unique pieces. Conceived as garden seats, they should have had a useful function, and instead have the aura of sacredness of cathedral sculptures. At the same time archaic and childish, they possess an unsettling grace."*

Gotha talks

Private collecting, Museum collecting: its origins aside, where is art collecting going?

Collectors, art patrons and museum directors will be examining this topic **from Thursday 8 to Saturday 10 November** in the programme of talks organized by Fiere di Parma and available on www.gothaparma.it.

Art historian **Alessandro Malinverni** and Professor **Carlo Mambriani**, the collectors **Lucia Bonnani and Mauro De Rio** will discuss private collecting with Repubblica journalist Antonio Mascolo. Also participating will be **Fabio Bertolo** Managing Director of Finarte and Head of the Books, Autographs and Prints Department, **Mauro Felicori** Director of the Royal Palace of Caserta and **Serena Bertolucci**, Director of the Royal Palace of Genoa. Bertolucci's contribution to this journey into collecting will focus particularly on the **sculptor Maragliano**, anticipating in Parma the contents of the upcoming exhibition about his work at the Royal Palace of Genoa. Finally **Fabio Romano Moroni** and **Stefano Ridolfi** of Ce.S.Ar. Archaeometric Studies Centre.

All the meetings are open to the public and will take place in Sala Farnese (Pav. 4).

Without abdicating its business function, Fiere di Parma has long been involved with promoting the local area. The main museums in Parma and the Province have already joined **Gothanet**, the museum network organized by the exhibition centre for the integrated promotion of local art and culture.

An example of this synergy will be the collaboration with the Masone Labyrinth, which is launching during Gotha its own exhibition "Delacroix, Manet, Picasso, Matisse...PAGINE DA COLLEZIONE", the exposition is realized in collaboration with Fondazione Cariparma (November 11 2018- March 24 2019).

Gotha will close on Sunday, 11 November

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INFORMATION

Where: Fiere di Parma - South Entrance

Dates: 8-11 November

Times: 10 am - 7 pm

Entrance: € 15

For further information: www.gothaparma.it