

8-11  
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2018

# Gotha

14<sup>a</sup> MOSTRA DI ALTO  
ANTIQUARIATO, ARTI E  
NOVECENTO  
FIERE DI PARMA

## Press release

### MORE DARING, MORE INTERNATIONAL GOTHA REINVENTS ITSELF

**The new Gotha concept was presented this morning in the setting of Palazzo Litta in Milan. A completely renewed 14th edition that opens up to contemporary art and photography. Sixty international galleries, works from three centuries of history and two collateral shows that celebrate, in a contrasting dialogue, 18th-century Parma art and Arturo Martini's 20th century art. On display two rediscovered works by the Treviso sculptor.**

(Milan 12 September) *“Renewal - says **Iliaria Dazzi, Brand Manager of Gotha** - is the word that best characterizes the 14th edition of Gotha. The exhibition content is changing, with a virtuous mix of very high-end antique artwork and contemporary avant-garde. The concept is changing, with talks and collateral shows. All this, however, - points out Dazzi - without involving our exhibitors in experimentations. We have built a new event on a solid incoming buyers programme, drawing on our well-established, worldwide network of connections. We feel certain that this formula will bring Gotha back into the agendas of international collectors.”*

This is the still image of Gotha (8-11 November) presented this morning at the opening press conference held in the setting of Palazzo Litta in Milan: a tribute to the uniqueness and beauty that have distinguished Parma ever since the time of Maria Luigia.

Among those present were **Gian Domenico Auricchio**, President of Fiere di Parma, **Antonio Cellie** Managing Director, **Iliaria Dazzi** Brand Manager of the exhibition, **Carlo Mambriani** Professor of History of Architecture at the University of Parma, and the art critic **Roberto Borghi**.

According to the UBS Report “The Art Market 2018”, collectors and markets, as well as investors uninvolved with artistic movements, started spending again in 2017, preferring a painting or a sculpture in their home to a gold bar in the safe (estimated turnover of about 65 billion dollars in 2017).

While the USA remains firmly in the lead as far as sales volumes and values, Italy also features among the countries

with the highest number of sales, placing in the top 10 for volumes of artwork sales with 2% of the total, just below Switzerland, Spain, France, and on the same level as Japan, Australia and Asia.

According to the report, exhibitions play a crucial role in the international art market and it is estimated that in 2017 they accounted for 46% of sales through intermediaries.

When the market calls, Gotha answers.

**With sixty Italian and international galleries** that will present a great variety of art works **from 8 to 11 November** on an area of about 1500 square metres.

Works that cover three centuries of history, evaluated by a jury of eleven experts, and whose individual value ranges from 10,000 to 300,000 euros, thus meeting the needs of a wide audience.

If it is true that the world of painting and antiques involves dizzying figures, it is also true that the art world is becoming more “democratic”: 20% of artworks sold worldwide ranged between 1,000 and 5,000 dollars in price, with most sales priced between 5,000 and 50,000 dollars (source UBS “The Art Market 2018”).

**Gotha’s collateral shows**

**The 18th Century and the 20th Century, two contrasting perspectives.**

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

*“These exhibitions with deliberately different stylistic approaches - states **Ilaria Dazzi** - represent the quest for an ongoing dialogue between modernity and antiquity, between present and past, without losing sight of their connection with Parma, the city from which the renewed Gotha draws inspiration. And this is what we want our distinguishing feature in the market to be.”*

The first collateral show, **“Treasures of the 18th century: three works donated by the Academy of Parma”**, revolves around the figures of Ennemond-Alexandre Petitot, the French architect who, with his combination of late Baroque imagination and classical and rational modernity, left a profound mark on Parma. It is curated by the Academy of Fine Arts, founded by the architect himself, and displays three paintings: Portrait of Ennemond-Alexandre Petitot, (attr. to) J. Zoffany, Portrait of Petitot’s nephew (attr. to) J. Zoffany and Internal view of the Temple to the Goddess Mnemosyne, by Evangelista Ferrari.

*“In addition to being unique works of high financial value, - points out **Carlo Mambriani** - the three 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”.*

All three works were gifts to the Academy: the two paintings in the 1970s by the family that had bought the villa and furnishings in Marore that had belonged to the French architect and his heirs; the watercolour was presented to the Academy by Ferrari himself as a *morceau de reception*, that is, the significant artwork that an artist was required to give, in token of gratitude and as proof of his own worth, to the assembly that had elected him as a member.

The typically “Parmesan” 18th-century art of these three intimate and family-focussed paintings is contrasted, in a play of perspectives, by a second “national” exhibition that focuses on the 20th century and one of its greatest interpreters, Arturo Martini.

The atrium of Bocconi University houses two famous sculptures by Arturo Martini. Modelled in green earthenware, the Lion and the Lioness (each ca. 60×135×45 cm) have been in the entrance to the building since its inauguration, on 21 December 1941.

It was long believed that the works in the atrium in via Sarfatti were the only exemplars of the sculptures, 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. They were housed there because of a curious story that connected the sculptor to the owners of the villa.

It was Aquilini who identified and recovered another forgotten work by Martini, the *Deposition* at the Silk Factory in Como.

**“Lion and Lioness 1935-1936. Two recovered sculptures by Arturo Martini”**, reveals to the public for the first time the two original “rediscovered” works of the Treviso sculptor. The value of the works is 150,000 euros.

Similar in many ways to the column-bearing lions of Romanesque cathedrals, but also to certain imaginary animals of ancient fairy tales, these works oscillate between archaic evocation and taste for the fantastic, between the symbolic density of myth and the expressive gracefulness of childhood: the two creative focal points that characterize Martini’s most intense sculptures.

*“The “Lions” - concludes 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.”*

Museums and the art of collecting, that is, managing and conveying a passion: this is the common thread of the programme of meetings. Philanthropic initiatives, legacies of artists and above all the atavistic will to preserve memory and family identity through intangible values. This is how museums were born.

Today the desire for private museums is also growing and many collectors have moved on from a loans and gifts strategy to the creation of their own museum. Like the ones that will be inaugurated in the next few years at the former Paris Stock Exchange and in Bali by, respectively, Pinault and the Indonesian collector Budi Tek. Its origins aside, where is art collecting going?

On **Friday 9**, art collectors **Lucia Bonnani and Mauro De Rio** will review the situation in a conversation with La Repubblica journalist Antonio Mascolo. On **Saturday, 10 November** it will be the turn of **Serena Bertolucci**, Director of the Royal Palace of Genoa and **Mauro Felicori**, who was in charge of the Royal Palace of Caserta for 3 years.

To kick off the programme, on **Thursday 8 November**, “Petitot and the European competitions of the Academy of Parma in the 18th century”, organized by art historian Alessandro Malinverni and Professor Carlo Mambriani.

### **Gotha-Net**

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

The Glauco Lombardi Museum, the Arturo Toscanini Foundation, the Castle of Tabiano, the Magnani Rocca Foundation, the Silk Museum of Como, and the Stuard Art Gallery have already joined the initiative. The Pilotta complex, Palazzo Diamanti, the Puppets Museum, the Masone Labyrinth and the Royal Palace of Genoa will also be participating.

As the number of operations carried out online, for example those on Instagram, keeps increasing worldwide, Gotha introduces its own Instagram channel, where exhibitions and events let art, or rather, beauty, speak for itself.

Among the number of partners joining the initiative we would like to highlight the Antico Borgo di Tabiano Castle. As Cristina Corazza says, they “were delighted to receive the invitation to be a partner in a prestigious, high-end exhibition such as Gotha and are happy to invite exhibitors and their guests to a private visit of the castle on Friday 9 November, at 7:30pm. They will be welcomed with an *aperitivo* and will be accompanied by the owner, Giacomo Corazza Martini. Those wishing to stay at the Relais de Charme-Antico Borgo or make a reservation at the Antico Caseificio Restaurant of Tabiano Castle will receive a 10% discount.

[www.gothaparma.it](http://www.gothaparma.it)

Professor Vittorio Sgarbi will be a guest at the preview of Friday,  
November 7 dedicated to art collectors and journalists.

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