



AXA ART:
Insights from
our Experts

Foreword



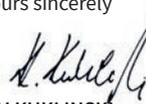
We are delighted to present this special brochure bringing together articles and insights from our art & collectibles experts across the globe. The various topics covered reflect many day-to-day aspects of our business and provide an exclusive view of AXA ART's specialist knowledge.

We at AXA ART serve many high-net-worth customers and collectors whose passion for art is probably part of a much wider stable of luxury collectibles and lifestyle assets – such as cars, jewelry, household effects and international property – all of which need equivalent levels of high-end protection, dedication and expert knowledge. We are excited to support our expanding international customer base with our bespoke Art and Lifestyle protection.

Our reputation and expertise are founded on over 50 years' experience in the field of comprehensive protection and insurance of fine art and collectibles. Due to our global presence and network of art experts deeply embedded into the global arts community, AXA ART maintains an in-depth knowledge of the values and trends within the international art market. We not only help our clients to protect their prized possessions but also provide expert advice on all aspects of managing a collection including loss prevention, mitigation and conservation.

This expertise is displayed throughout the following brochure and we look forward to sharing more in future publications.

Yours sincerely



KAI KUKLINSKI
CEO AXA ART



A Graeco-Roman marble lion-griffin trapezophoros, Circa 1st century BC, Height: 53 cm © Kallos Gallery and Peter Peirgo

- 06 Where Passion Meets Reason
The role of the art expert in insurance / Philippe Bouchet
- 08 The Alchemy of Bouke de Vries
Interview / Andrew Davies
- 12 Authentication
Science, scholarship and sleuthing / Vivian L. Ebersman
- 17 IN&OUT
Loaning Works of Art / Cristina Resti
- 21 An Interview with Baron Lorne Thyssen Bornemisza
Andrew Davies
- 26 “...packed with the utmost care and without the slightest damage...”
Safety in art transport / Dietmar Stock-Nieden
- 31 A Passion to Protect
Security - the one issue that unites all collectors / Philippe Bouchet

Where Passion Meets Reason

The role of the art expert in insurance

If being a professional art expert is a rarefied career choice, pursuing that career in the world of insurance is more rare and individual still. At AXA ART, we are distinguished by the fact that we employ our own experts, and so can claim to have a unique dual competence in both insurance and art history. Each of our global regions across three continents can count within its teams a number of highly qualified specialists, whose role it is to provide expert advice to both insurance distributors and end clients.

In our dealings with the art lovers and collectors who are our valued clients, we are singularly qualified to provide individual advice on prevention and protection measures; not only against theft, but also natural hazards such as water damage and fire. We can additionally provide guidance on art preservation, or put clients in touch with restoration, transportation or storage professionals as required. In some cases, we can also assist clients with updating their artwork inventories and knowledge.

We believe in a personal approach: in face-to-face meetings, dual competence becomes an invaluable asset. As opposed to being an abstract commodity, the artwork itself, its nature and sensitivity, becomes the tangible centre of the discussion. Naturally, different art requires different, equally expert, appreciation: the knowledge and sensibility required to evaluate a collection of old masters is very different from that demanded by contemporary installations, arts premiers or archaeology. In this respect, our specialist knowledge and track record across many different situations equip us with the experience to offer the very best individual advice.



Philippe Bouchet

Role

Senior Underwriter & Art Expert
A former art gallery curator, Philippe visits clients and provides guidance on all issues pertaining to the protection and conservation of works of art and tailor-made insurance solutions. Joined AXA ART in 1995.

Qualifications

PhD in History of Art, Bachelor in Law. Member of the International Council of Museums (ICOM). Member of the Chambre Nationale des Experts Spécialisés en Objets d'art et de collection (CNES). Curatorial work and art criticism.

Interests

Modern and contemporary art, architecture, design.

“When it comes to prevention, we are unlike any traditional insurance company”

When it comes to prevention, we are unlike any traditional insurance company. We pride ourselves on having the flexibility to adapt to the specifics of any situation, no matter how extraordinary. In each instance, our insurance capacity and underwriting power enable us to offer the most appropriate insurance solution with immediate effect. Ultimately, this begins with our art experts' ability to share their expert knowledge and critical judgement, which is fundamental to building a trust-based relationship with our clients.

While being a subsidiary of the world-leading AXA insurance group, AXA ART is in truth very much recognized as an art and lifestyle specialist within the private collectors' circle and museum arena. In every country in which we operate, we foster close relations with clients, distributors and intermediaries by building human-scale teams geared to providing a personal service, right from contract underwriting through to claims payment. When collectors have the reassurance of a single contact (via either broker or agent), they also gain the trust factor of guaranteed confidentiality, a vital ingredient in our business.

Philippe Bouchet

The Alchemy of Bouke de Vries

It is generally best to meet creative people in their workspace. Relaxed, they can simply point to past and current projects around them as they chat while continuing to work. I'm sitting in a small white studio with Bouke (pronounced BOW-ka) de Vries as he forms a rose from shards of 15th and 16th century blue and white porcelain recovered from the Malaysian seabed. He offers the flowerhead to a circle of gilded metal rods stepped around an exploded blanc de Chine figure of Guanyin, before affixing a few more petals with a glue developed for the aeronautics industry (it remains flexible and does not discolor). The sculpture of the serene goddess surrounded by a garland – or, more correctly, bocage – of blue and white roses (not tulips!) is emerging before my eyes. I ask if there are any sketches or designs. Bouke shrugs, spins his chair around and puts his feet up, wiping excess glue onto his apron. “It’s all designed in my head. I don’t design, I just do,” he says with a soft Dutch accent.

We could be sitting in any garden shed behind any 1920s house in West London. But the statues of a saluting Chairman Mao outside and the fence made from reclaimed bedroom doors mark this as a special place full of ideas and humor. Bouke shares this approach to life with his partner, Miles Chapman, who after a successful career as an editor on Tatler and Vanity Fair became a jeweller, combining silver chains with expletives (Madonna bought one).

“Just doing” runs like a leitmotif throughout Bouke’s career. Born and raised in Utrecht, he studied design in Eindhoven. The course required a year’s worth of work placements, with at least three months overseas. He chose London and simply knocked on the door of Zandra Rhodes, the pink-haired fashion designer. Obviously charmed, she gave him a room in her house and made him her dogsbody for thirteen weeks. (He



Andrew Davies

Role

Survey Manager & Art Expert.
A former auctioneer, Andrew advises clients on risk and collections management. Joined AXA ART in 2000.

Qualifications

Degree in Arts Valuation.
Member of the Royal Institute of Chartered Surveyors (MRICS).

Interests

Architecture, ceramics, jewellery.

“It’s all designed in my head. I don’t design, I just do.”

Bouke de Vries

later returned for six years and can melt your ears with tales of the 1980s celebrities who passed through her pink-painted Notting Hill door.) Meanwhile, he completed his studies and became the first employee of zeitgeist milliner Stephen Jones, who made hats in the New Romantic style for designers like John Galliano plus musicians such as Boy George, who wore one in the video for the 1982 breakthrough hit “Do you really want to hurt me” (Stephen was an extra, Bouke was just out of shot).

But life in fashion didn’t suit. Bouke outgrew it and – always interested in antiques – enrolled at West Dean College, West Sussex, for the two-year ceramics restoration course. He loved the 6,000-acre estate surrounding the flint-built mansion where the Edward James Foundation had established a college internationally recognized for excellence. Bouke lived in the Dower House and did a placement at the Victoria and Albert Museum. Anna Plowden, of multifarious restorers Plowden & Smith, was his assessor. He began his solo career in a shared workspace, rapidly becoming a leading ceramics restorer for the next eighteen years with clients including the National Trust, the Courtauld Gallery, the big auction houses and a rollcall of the leading ceramics dealers.

Restoring ceramics is a wonderful skill. I marvel at Bouke’s hand-eye co-ordination and I simply don’t believe him when he says he has no patience. Ceramics are mankind’s earliest, most widespread and most numerous artefacts. Porcelain has been prized throughout the ages. Today wares often lose much of their value if they get damaged. To many Western eyes, the ideal ceramic repair is invisible. In Japan, however, the centuries-old technique of Kintsugi (golden joinery), also known as Kintsukuroi (golden repair), is where broken or missing parts are respectively bound or replaced with lacquer mixed with powdered gold, silver or platinum. This approach treats breakage and repair as part of an object’s history, to be celebrated rather than disguised. The Japanese embrace the flawed or imperfect and Japanese aesthetics values the marks of wear through use. Bouke also employs this repair technique (albeit sometimes using resin), as it fits with his own belief that “even though they are broken they still have beauty and value”. He shows a plain pale-glazed delftware plate restored in the Kintsugi technique, and the simplicity of its abstract gold repair looks completely contemporary. Turner-Prize-winning ceramic artist Grayson Perry so admired the technique that he has deliberately smashed two vases so that Bouke would gold-repair them; Bouke remains his restorer of choice.

Alongside his regular restoration work Bouke began to make witty pieces for his own pleasure. Pieces inspired by broken ceramics which gave them new life and pushed their stories on, often in surprising new directions, making extensive use of the skills and techniques he had honed in his restoration practice.

For example, recalling a Roman green glass cinerary urn he had restored at the V&A, he came up with the concept of ‘memory vessels’: whereby the exact original shape of a smashed vase is recreated by scientific glass blowers. Bouke then arranges the broken pieces of the original vase inside the transparent ghostly outline. Sèvres specialist Adrian Sassoon, who also

exhibits 'the best of the best' in contemporary decorative arts, saw these vessels in the studio and has been Bouke's principal gallerist ever since.

So, the transition from artisan to artist had begun; but the repair, recycling and repurposing of valuable historic ceramics remains the thread running through Bouke's work, which includes a map of China made from blue and white dynastic shards and a map of the Netherlands made out of fragments of white domestic Delftware.

His largest work to date, *War & Pieces*, is a *surtout de table* installation created in 2012 for the Holborn Museum, Bath, with the Arts Council. The assembled piece is 8 metres long, 1.5 metres wide and 1.2 metres high and has been exhibited widely at prestigious venues such as the Charlottenburg Palace, Berlin (in 2013), Alnwick Castle and other country houses in the UK, and is destined next for the Wadsworth Atheneum, Connecticut. The centrepiece of this piece (surrounded by a strewn field of smashed white Ikea pottery) is a nuclear mushroom cloud flanked by Derby-style figures of Athena and Hercules. Made by hand, some of the figures were coated in sugar, representing the little-known fact that table figurines were originally made of sugar.

At Pallant House, Chichester, Bouke turned his talents to modernising a display of their famous collection of Bow porcelain. One of his favored techniques involves grouping and massing similar wares. In 2017 Bouke designed the *Golden Box*; displaying historic porcelains almost as an immersive experience, so that visitors to Croome Court in Worcestershire walk through a gold perspex cube; the rich exterior reflecting the Palladian architecture of the otherwise bare dining room and the Capability Brown landscape beyond. Inside, however, is a dense and dazzling display of Sèvres and Worcester porcelain, even on the ceiling; also featuring the moulded strawberries of the 'Blind Earl' service (named after the fifth Earl of Coventry, who lost his eyesight in a hunting accident in 1780 and commissioned the nearby Worcester factory to produce a raised and textured design of leaves and fruit which he could enjoy as much by touch as others did by sight).

Bouke works alone in his shed with only a radio for company. He now spends a little more time on his art than on restoration, working with speed and dexterity. As we leave the studio I admire a wire-framed birdcage mounted with many real jay wings, containing an assembled blue and white porcelain egg. In the next room, on crowded shelves, is a large pair of baluster-form memory vases alongside a five-piece Chinese porcelain garniture, destined for the Adrian Sassoon stand at TEFAF. Ahead of me is an arresting figure of a Madonna, carved in wood, about seven feet tall on a plinth, praying. The original 1920s statue's surface has been blow-torched to an all-over matt black; her halo is - naturally - a gold-repair blue and white Chinese plate. In her chest is a perspex disc encapsulating a white orchid flower. This 'reliquary' is another memory piece, marking the time that Bouke received an extravagant spray of white orchids from a client so pleased with how he had restored a Grayson Perry vase for her: Madonna.

Andrew Davies



© Bouke de Vries / www.boukedevries.com

Authentication

Science, scholarship and sleuthing

Authentication is the process used to determine the creator or maker of a given work of art. From early in the 19th century into the first quarter of the 20th, a small cadre of experts formed the nucleus of the authentication community. As art history assumed status as a recognized discipline, individuals trained by these early connoisseurs became the next generation of an expanding body of expertise.

The first group of recognized experts included Giovanni Morelli (1816-1891). Morelli developed a technique for the identification of individual artists, based on careful observation of minor details such as the shape of ears or the poses of small background figures. He considered these details to be an artist's unconscious shorthand, and thus a reliable identifier of authorship. At about the same time Joseph Archer Crowe (1825-1896) and Giovanni Battista Cavalcaselle (1819-1897) initiated a document-based study of Italian Renaissance art that became a standard reference. A body of scholarship of Flemish and Dutch art soon took shape to lay the groundwork for studying the lives and works of the major artists from the 15th century through to the 17th, as well as identifying the members of their workshops.

Bernard Berenson (1865-1959) benefitted both from Morelli and from Crowe and Cavalcaselle to become the quintessential scholar-connoisseur of his day. He based his studies of the painters of the Italian Renaissance on his intense knowledge of the secure works of individual artists (that is, works mentioned by their earliest biographers and in documents discovered and published subsequently to confirm the contracts for these and other works). His intense scrutiny of paintings and murals during regular travels throughout Europe, combined with his encyclopedic visual memory, led to his fame as the final arbiter of



Vivian L. Ebersman

Role

Director Art Expertise
Joined AXA ART in 1998.

Qualifications

Art historian trained at Institute of Fine Arts, New York.

Fields of focus

14th to 16th century Italian art,
15th century Northern European art, post-war art. Presenter at various professional appraisal organizations and other professional panel discussions about the art market and practices of the art world.

Interests

History of collecting, Islamic art, antiquities.

“Art-historical documentation, stylistic connoisseurship and technical or scientific analysis, which complement each other, are the three necessary aspects of best practices for authentication and attribution”

aesthetic value and authentication. As the demand for his advice grew, he provided the guidance for Isabella Stewart Gardner's purchase of extraordinary paintings that comprise the nucleus of her museum to the present day. When Berenson subsequently formed an association with Lord Joseph Duveen of London (the most influential seller of Old Masters of his day), he played a major role in the identification and sale of major works to American millionaires including Messrs Carnegie, Mellon, Frick, Morgan and Kress.

By the 20th century in America, authentication had become the domain of artist foundations, independent experts, scholars, dealers, curators, authors of catalogues raisonnés and the nascent field of art forensics. The criteria for each opinion varied as dramatically as the credentials. By the turn of the millennium, as the prices for works of art dramatically increased, litigation became a tool for dissatisfied collectors and sellers to challenge negative attributions. The burden of litigation preparation, publicity and costs created amongst artist foundations, curators and scholars a reticence to participate in the process of authentication and attribution. Most foundations closed down their authentication services, having seen the cost of defending themselves mount to the point of ending other essential missions of their charters.

In an attempt to fill the void, The College Art Association published Standards and Guidelines for Authentications and Attributions. These were revisions of Sections X and XI, Fakes and Forgeries, of A Code of Ethics for Art Historians and Guidelines for the Profession Practice. The CAA Board of Directors adopted the guidelines on October 25th 2009. These guidelines defined the issues and responsibilities for those professional academics, curators and independent scholars choosing “to engage in the practice of authentication (stating the artwork is or is not by a particular artist) or attribution (identifying the artist)”.

The CAA guidelines begin by recognizing the significant difference between various fields of art history including “Greek pottery, Chinese bronzes and painting, Old Master paintings, and works of modern and contemporary art”, noting that different kinds of objects had different protocols. “Certificate” opinions, they point out, “no longer... represent infallible objectivity unless they are supported by a consensus”.

The three recommended practices of the guidelines are:

- Art historians render opinions only on artworks within their competence and when possible, with a group of other scholars and conservators who can form a consensus opinion.
- Art historians rely on specialists “employing technologically sophisticated analytical techniques for the material analysis of objects”.
- “Art-historical documentation, stylistic connoisseurship and technical or scientific analysis, which complement each other, are the three necessary aspects of best practices for authentication and attribution...”

Forensic technical analysis cannot provide an attribution, but can instead demonstrate whether the materials used are consistent with the time period for the proposed attribution. The arsenal of forensic tools

includes x-ray fluorescence spectroscopy (XRF), infrared reflectography and laser ablation-inductively coupled plasma-mass spectrometry, as well as a basic analysis of paints and grounds.

While forensic results cannot by themselves establish authorship, an authenticator must use forensic analysis in combination with documentation as provenance and stylistic analysis by an expert in the field. Some of the most significant recent cases illustrate this point. When some of the paintings supplied to the Knoedler Gallery in New York between 1994 and 2008 by Glafira Rosales, a little-known dealer from Long Island, were analyzed by James Martin of Orion Analytics, they were found to have been made with paints inconsistent with those used by the artists to whom they were attributed, or even whose signatures were on the works. Neither Rosales nor Knoedler could provide a reliable provenance for the paintings. The International Foundation for Art Research searched without success for provenance documents for one of the paintings. Thus the forensic evidence combined with the lack of provenance documentation set off warning signals. The paintings were soon proved to be the work of an art forger.

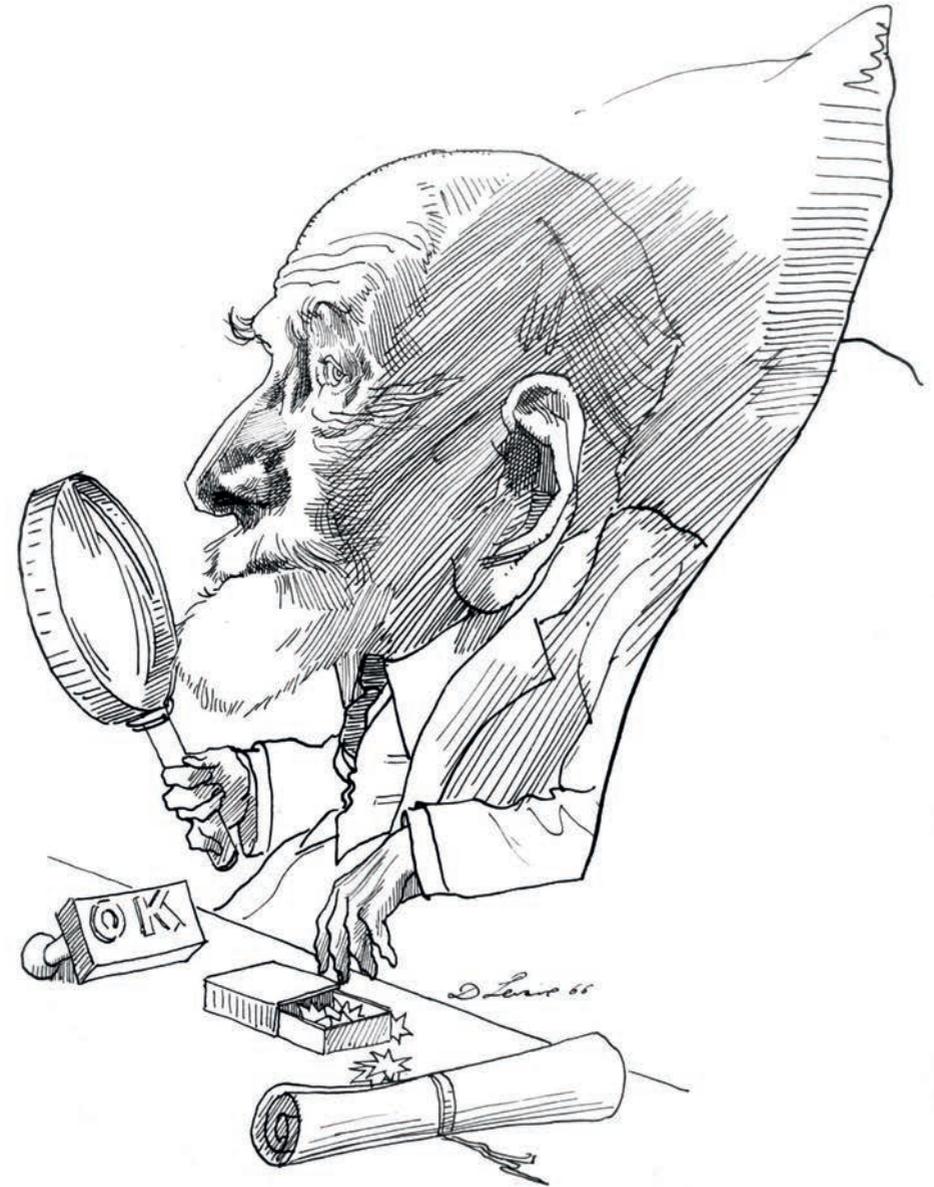
In an earlier case, 32 works in the style of Jackson Pollock were discovered in a Long Island warehouse, stored in a rented locker by a friend of Pollock's named Herbert Matter, whose son Alex made the discovery. A combination of scientists (Harvard, Orion, and MFA, Boston) examined 20 of the 22 poured paintings as well as two of the three gouache sketches and found elements in the paints and ground that were not invented or on the market until the 1980s. In this case as well, there was no documentation to establish the provenance. As with the Knoedler case, the lack of documentation combined with the negative forensic analysis precluded the desired authentication.

In the investigation of whether the *Salvator Mundi* – now accepted as a work totally or partially by Leonardo da Vinci – was authentic or just another contemporary copy of the well-documented work, the use of radioactive carbon-14 testing of the wood panels confirmed a date in Leonardo's time and the infrared reflectography showed the changes in the under-drawing of the blessing hand. These pointed to authenticity. When taken together with two studies prepared for the painting by Leonardo's hand, as well as the use of light, the rendering of curls of the hair, the execution of the orb, drapery, and the hands, the evidence resulted in a scholarly consensus of attribution¹. In this instance, then, the positive forensic evidence combined with the stylistic analysis clinched the authentication.

Let me close with the story of an art historian, researcher and certified appraiser, Ms. Leslie Koot, whose success in the provenance research of a painting attributed to Modigliani has led to an invitation to join the advisory board of the well-respected Modigliani Project, headed by noted Modigliani specialist Dr. Kenneth Wayne.

In a recent interview Ms. Koot explained that the painting in question was purchased in 2004 as being by the hand of Modigliani. At purchase,

“In the present day, authentication has become a three-legged stool, which is perfectly balanced only by the combination of inputs from stylistic analysis, forensic investigation and documentation, especially a reliable and complete provenance.”



David Levine, "Bernard Berenson", ink/graphite on paper, 1966. © Matthew and Eve Levine

1. For the chronology, conservation, and authentication see Christie's informative study: <http://www.christies.com/features/Salvator-Mundi-timeline-8644-3.aspx>.

IN&OUT: Loaning Works of Art

the new owner received a statement of provenance and exhibition history going back to 1941. The client also received a certificate issued by the Wildenstein Institute in Paris in 2001, stating that the “institute, based on their study of the work and their current information at that time, intended to include” it in their forthcoming Modigliani catalogue raisonné, started in 1997. Because the Wildenstein catalogue project was abandoned in 2015, and the painting had not been included in the earlier catalogue raisonné by Ambrogio Ceroni and Françoise Cachin, the client needed further information. Ms. Koot was tasked with confirming the information obtained at purchase, completing the existing provenance and exhibition history back to the time of the painting’s creation, and making a preliminary analysis regarding the style and composition of the work.

Ms. Koot’s journey involved long hours in photographic archives and libraries in New York and Washington. Days of hitting dead ends finally yielded fragments of evidence that the present title of the painting and description of the sitter were not correct, and that this had hampered its proper identification. More importantly, after finding a photograph of the painting that bore no information but was kept in a folder with other incidental Modigliani material, she found an undated, untitled newspaper clipping with a review of an exhibition of modern paintings that contained an image of the work concerned. Determined to find the full details of the review, Ms. Koot resorted to holding the newspaper clipping, which was encased in a protective sleeve, up against the light, searching for any visible clues on the reverse side of the page. Her persistence paid off as she finally identified the newspaper and the date of the article, as well as the exhibition in question. She was to find the original scrapbooks of the gallery in an archive holding the papers of the gallery’s last director. A search at the Archives of American Art yielded the original exhibition catalogue, featuring the painting as early as 1922.

By searching all available sources, carefully inspecting the painting for any stylistic clues, and applying a good dose of out-of-the-box thinking, Ms. Koot was slowly able to unlock the full story of the painting’s provenance, based on an extensive set of documents related to the painting, its exhibition history and previous owners.

In the present day, authentication has become a three-legged stool, which is perfectly balanced only by the combination of inputs from stylistic analysis, forensic investigation and documentation, especially a reliable and complete provenance.

Vivian L. Ebersman



Cristina Resti

Role

Claims Handler & Art Expert, dealing with the estimation of collections for insurance purposes and loss adjusting activity.

Joined AXA ART in 2000.

Qualifications

Degree in Conservation of Cultural Heritages. Contract Professor “Economics and Art Market” – Catholic University of Milan. Member of ICOM, the Commission for Security and Emergency in the Museums of Italy.

Interests

Old Masters, photography, art market.

The exponential increase of exhibitions in the recent years has certainly encouraged more works of art into circulation. Unfortunately, there has been no comparable increase in lenders’ awareness of the consequent risk to their artworks incurred through long journeys and extended exposure.

To say as much is not to demonize exhibitions, which – when supported by a scientific project – may well increase the value of any given work of art, both within its own historical and artistic context and also, significantly, on the reference market. As F. Haskell wrote in *The Birth of Exhibitions*: “To gather from public and private collections from all over the world, a large number of works painted by an artist during his career allows us to examine his development (...) with an accuracy that neither he nor his patrons could afford”.

This article examines the practical issues – in terms of integrity, security and professionalism – that accompany the opportunity for any collector or a museum to loan artworks to an exhibition.

Commonly, the process begins in earnest when the lender receives a loan form from the exhibition organizers. In addition to providing key information about the exhibition, the loan form should contain a precise description of the artwork (author, title, measurements, frame, weight, use of glass, etc.) and unambiguously stipulate the insurance value, preferred insurance company (if any), instructions for transportation, installation and handling and the authorization for publication in the catalogue.

Important though it is, completing a loan form should only be regarded as the first stage. Any lender would also be well advised to regulate and



© Offset by Shutterstock

formalize several other critical aspects by signing an exhaustive loan agreement, covering (for example) fees, packing, shipping and handling procedures, maintenance and care instructions, insurance guarantees, royalties for reproducing and exhibiting, restoration and jurisdiction. Following the General Principles on the Administration of Loans and Exchange of Works of Art Between Institutions (London July 1995, revised edition November 2009) the exhibition organizer is obliged to ensure suitable storage and safety conditions during transport, stipulate an adequate insurance policy and bear all costs concerning the loan.

When initially submitted, the loan form must be accompanied by details of the scientific project, the CV of the organizer and the facility report. These documents will help the lender to understand the quality level of the exhibition, the seriousness of the organizer and the security requirements of the exhibition venue. All information contained in these documents is strictly confidential and must not be forwarded to third parties.

For exhibitions held in foreign countries requiring works of art to cross national borders, the export is regulated by the cultural heritage jurisdiction of the countries of origin. In the case of exhibitions hosted in countries with a high risk of catastrophic events (such as hurricanes, earthquakes or volcanic eruptions) it is advisable to have in place both an emergency plan and a disaster recovery plan.

“The exponential increase of exhibitions in the recent years has certainly encouraged more works of art into circulation.”

Formal granting of the loan initiates a series of activities involving transporters, packers, fitters, restorers, registrars, insurance brokers and insurance companies. Each professional takes full responsibility for their specific areas of competence, with each individual activity representing a single link in a chain: if one should fail, then the whole quality process breaks down.

It is worth taking time to explore the various loan-related activities associated with these operational phases of the exhibition “journey”. These concern packaging (at the moment of shipping, in the presence of an audience), transfer from collection point to exhibition site (either direct or with intermediate stops), involvement of third parties (restorers, framers etc), unpacking and assembly, the entire exhibition period and finally disassembly, repackaging and return to lender.

Transportation: Use a specialist transporter with proven experience in fine art shipping. The methods of transport and packaging must meet the requirements of the insurer, and the transport plan must include a comprehensive route description, detailing the intermediate stops and types of vehicle used.

Packaging: Use packaging that specifically suits the type of artwork in question (with regard to materials, format, dimensions and weight) and method of transport (e.g. truck, plane or ship). Prior to the move, the lender should ensure that any critical issue is evaluated by a trusted restorer. Any potential difficulty in removal (such as awkward stairs, doors or windows) must be relayed to the transport company, who would be well advised to make a first-hand inspection.

Condition report: Before an artwork is moved offsite, photograph it from all angles and compile a condition report detailing its conditions of conservation (supported by photographic reference). You can either do this yourself, employ a trusted restorer (in which case it might include more detailed specifications, such as notes about maintenance and conservation) or accept a third-party recommendation from the transporter.

Should analysis reveal any damage or other critical evidence before the shipping box is closed, this must be reported on the transport document (DDT), in the section entitled Notes or Reserve Annotation. The artwork must never be collected when already packed, but must always be viewed by the carrier, and the DDT must be countersigned by both the lender and transporter. It is also advisable to photograph the work inside the shipping box (a quick digital shot or two using a smartphone or tablet is perfectly adequate for this).

The moment the artwork arrives at the exhibition venue, the condition report must be either updated or redrafted by the restorer present – a task which will need to be repeated at the exhibition’s conclusion. For particularly valuable and significant loans, the lender should hire a trusted restorer to submit an independent analysis, to complement that supplied by the organizer. Any disparity with the original report should

then be communicated promptly to the lender, and no restoration work can be carried out without the consent of either the lender or insurer.

Should any damage occur, an insurance claim must be opened, at which point the condition report and remarks added in the DDT become evidence. This is why the documentation procedures accompanying the transfer of the artwork must never be overlooked. In a critical situation, insufficient documentation could quite easily compromise indemnity.

The display period commences when the artworks arrive at the exhibition site. It goes without saying that each piece is unique, and an in-depth knowledge on-site of its peculiar properties is *conditio sine qua non* for ensuring a well executed installation. Working closely with the registrar and the curator, the installer must follow the warnings (regarding handling, previous restorations, particular fragility, assembly and disassembly directions etc.) detailed on the loan form.

The display process should satisfy the most conservative exhibition and safety requirements. For this reason, timing is fundamental, and should be planned to avoid any part of the construction, whitewashing, lighting or setup phase (when any artworks not protected by packaging will be extremely vulnerable). That an unfortunate high proportion of damage occurs during this phase is due primarily to operational oversight.

With regard to most complex works of art such as installations, it is crucial to have a written description of the procedures and methods for assembling and dismantling (in some cases, a digital installation video is extremely helpful). Conversely, the lender of a small or particularly fragile item might request specific precautions such as anti-tear hangers, bollards, display cases or air quality monitoring.

Further to the risk factors associated with transportation and display, exhibition security is in itself an extremely complex theme, embracing several aspects such as anti-crime, fire and structural safety, as well as safety in relation to catastrophic events. It is therefore a good idea to use the facility report to enquire about safety measures and exhibition methods (such as microclimatic control, type of display cases, lighting system, etc.). If the specifics of the loan raise any concerns about undue risk, special exposure measures may be required. From the point of view of the lender, the exhibition environment, the transportation arrangements and the art object itself form a single entity, and it is the interplay between the three that defines the overall level of risk.

In conclusion, anyone loaning a private artwork for exhibition should bear in mind that the laudable principle of making work available for public enjoyment depends first on achieving the right balance of cultural growth opportunity and protection, which in its fullest sense covers conservation, integrity and security.

Cristina Resti

“The environment, the container and the objects form a single essential set and their fruition determines a further declination of the concept of risk.”

An Interview with Baron Lorne Thyssen Bornemisza



Andrew Davies

Role

Survey Manager & Art Expert.
A former auctioneer, Andrew advises clients on risk and collections management. Joined AXA ART in 2000.

Qualifications

Degree in Arts Valuation.
Member of the Royal Institute of Chartered Surveyors (MRICS).

Interests

Architecture, ceramics, jewellery.

Antiquities collector, committed scholar, research benefactor and now successful gallerist, Baron Lorne Thyssen Bornemisza talks to Andrew Davies about what it means to have inherited ‘the collector gene’.

As an Art Historian I am fortunate to meet many collectors but rarely ask that fundamental question, why collect?

I collect because I am able to, thank God! Having said that, at some time in the future, scientists working on the Human Genome Project may identify ‘the collector gene’! I wouldn’t be surprised. Having grown up surrounded by beautiful art certainly gives you an aesthetic predisposition. You then hone it over time and it takes you into new areas.

Indeed, your family’s collections, now in the Thyssen-Bornemisza Museum Madrid, need no introduction. But why did you choose to focus on antiquities over perhaps Old Masters like your father or contemporary art like your sister, Francesca (von Habsburg)?

I have always loved Roman history. Learning the historical backdrop gives you a whole new dimension to layer on top of the aesthetics. If you’ve read Tacitus’ horrific accounts of the rule of Caligula, you will look at a bust or coin portrait of the emperor in a different way, looking for visual signs of his insanity: the high forehead, the bulging icy eyes, that sort of thing. You’ll be looking for the exact opposite when gazing at a bust of Marcus Aurelius; signs of serene wisdom and so forth... contemporary art doesn’t speak to me in the same way, I’m afraid.

Which part of the collecting process gives you the most enjoyment?

The great joy of collecting is when you find an object outside your frame of reference. The ancient craftsmen were also given to great flights of

fancy. You might come across an unusually shaped wine jug or a bronze table mounted on goat legs, for example. The unexpected makes you pause and think: “Wow! That’s insane, or creepy. But how beautifully executed”. Or you just lay eyes on a piece that is so pleasing that you find yourself sharing in the artisan’s own pride at his skill across two millennia.

Your private collection includes notable Roman sculpture. Antiquities tend to be three-dimensional; do you prefer sculpture over painting?

Well, that’s a difficult question because you are comparing different media. I do love sculpture though. If you’ve spent long hours looking at Roman portraiture on coins through a loupe, a full sized bust is at the other end of the scale and pretty spectacular!

You collect coins with a focus on Emperor Hadrian. What is their attraction? Do you find coins difficult to display?

Hadrian is one of the emperors I do collect, but not the only one. I have quite a large series of coins of Septimius Severus too. Coins are difficult to display because by definition, you can only see one side at a time. I have an elaborate system in a vitrine, which rotates them, but it is expensive.¹ Lighting is equally important and problematic. Most numismatic collections in national museums are poorly lit, which is a pity. At the risk of plugging a friend who is now a competitor, Michel-Max Bendenoun, who owns Tradart, does know how to light his coins beautifully!

Some objects are said to have a transportive nature. Given a time machine for a day, where would you go?

Second century Roman Syria I think. Though only on the condition that I got to be the Roman governor of course! Also, one day isn’t nearly enough to do something fun, like having a piss-up in Palmyra, drinking fine Falernian wine from my own estate with my generals, being naughty with a favorite concubine and invading Persia the next day, for instance. Given that invading Persia didn’t work out too well for Marcus Crassus, I might recruit some decent archers this time as well!

I read that you recently purchased your great-uncle’s medals. Many collectors would keep them in a bank vault. What are your plans?

The story of how my great-uncle Admiral Gordon Campbell was awarded the VC² commanding a Q ship is quite extraordinary. Talk about sang-froid under enemy fire! I decided to display them at the Navy Museum in Portsmouth, because it is the most fitting venue. I greatly look forward to working with the curator. We hope to present all his campaign medals and photographs later in the year.

Of the various facets of your career – oil business, film producing/directing, becoming a gallerist – which gives you most satisfaction?

Directing is a wonderful experience because you are working on a living canvas with actors and a lighting crew and you are constantly working with the director of photography to tell the story the way you want, by the camera choices you make. Ridley Scott is the greatest director in my

view, because every shot is a stunning canvas, and nobody is a greater master with the cameras. But he is also a very accomplished artist, who draws out the storyboards himself. I wish I had that talent! However, gathering beautiful art and displaying it in a gallery to best effect with special lighting and so forth is working on a different kind of canvas and I find it personally very rewarding.

Kallos means ‘beauty’ in Greek. Why did you choose London to open the Kallos Gallery?

London is the centre of the ancient art market in Europe and arguably the world, whilst Mayfair is the heart of the London art market and the location is central and welcoming. It is important to me that the gallery brings people together to act as a forum for those already engaged in ancient art and to inspire those new to the field.

Was it difficult to transition from being a leading collector to become a major gallerist?

My collection is Roman. When Kallos opened, the gallery sold exclusively Greek antiquities for this very reason; I did not want to be accused of cherry-picking the best pieces for my collection! As the gallery has grown and developed, and I have become more used to dealing, we have expanded our offering to include Egyptian, Roman, and ancient Near Eastern objects. Very few great pieces of Greek art are available on the market, so moving into ancient art more broadly was the natural progression for the gallery.

Having invested time, effort and study in acquiring items, have you ever found it hard to part with any piece?

It is always hard to part with things. As you know, I come by my collecting gene naturally! I suppose it’s because I love collecting, and because I love classical art, that I wanted to open the gallery – this is where those two worlds meet. Since my childhood I’ve always been fascinated by the way we seek to possess and cherish works of art; owning a gallery allows me to play a part as these important works of art pass from one owner to the next.

And in the future?

Kallos is still a new gallery, and it will grow organically. We aim to keep the bar high, and ensure that everything the gallery handles is best in class. This takes a not inconsiderable amount of time and research, but it is what our collectors have come to expect from us. We intend to continue participating in art fairs, and hope that our debut in TEFAF Showcase this year will be a stepping-stone into the fair proper when the time is right.

Art fairs offer the most wonderful opportunity to engage with collectors. Even having a double-fronted gallery in Mayfair can’t compete with the numbers you get at an art fair! And the wonderful thing about antiquities collectors is that they tend to be ‘owner-collectors’. They want to own and live with these pieces in the long-term, not just put them in a bank vault and hope they will make money. I love hearing about other people’s collections, how they got the bug, how their collections have

“Art fairs offer the most wonderful opportunity to engage with collectors.”

Baron Lorne Thyssen
Bornemisza

1. A marvel of Swiss engineering, this computer-controlled vitrine can compensate for the fact that hammered coins rarely have the front and back in alignment.

2. The Victoria Cross is the highest award for gallantry in the United Kingdom honors system. Since being instituted in 1857 by Queen Victoria 1,355 have been awarded, only three twice, Admiral Gordon Campbell reputedly refused a second. His medals sold for a record £840,000. Remarkably his nephew, Brigadier Lorne MacLaine Campbell, was also awarded a VC.



An Attic red-figure Nolan amphora by the Berlin Painter, 490-470 BC © Kallos Gallery and Max Saber

“Buy what you love, but know that you will make mistakes.”

Baron Lorne Thyssen
Bornemisza

grown and developed. It helps us to understand our collectors and grow our business tailored to their wants and needs.

So, if you were to advise a new collector about forming a collection of antiquities, where would you advise they start?

Buy what you love, but know that you will make mistakes. If you want to build an important collection over time, keep focus, maintain passion, and always buy the best that you can afford. And don't be afraid to upgrade a piece if you find a finer example on the market. Exceptional works of art will always hold their value, aesthetically and commercially.

You and your gallery have always been happy to assist visitors, students and academics. Why do you attach such importance to supporting museums like the Ashmolean as well as projects supporting cultural understanding?

I recently completed a Classics degree and I'm involved in archaeology at Oxford University. The Ashmolean is a wonderful institution and I have had the honour of being involved in and supporting some excellent projects with the museum. Of course the Cast Gallery is an exceptional resource for students across a variety of disciplines. The Coin Hoards of the Roman Empire Project is particularly interesting to me. The project aims to collect and digitize information about hoards of all coinages in use in the Roman Empire between 30 BC and AD 400. So much history of the ancient world is recorded on coins, so when finished the database will be the most fantastic resource.

I also support field archaeology and research in the Middle East. In the face of terrorism that seeks to destroy all civilisation, the academic community is very much at the forefront of this fight. Ignorance can only be defeated by spreading knowledge of the common history between Europe and the Middle East. In this struggle we need to engage on all terrains, military and cultural alike.

Thank you for your time. I encourage everyone to visit you at TEFAF or at your Davies Street Gallery.

Andrew Davies

“...packed with the utmost care and without the slightest damage...” Safety in art transport



Dr. Dietmar Stock-Nieden

Role

Claims Handler & Art Expert;
former Art Expert in the Swiss
Auction Market.
Joined AXA ART in 2000.

Qualifications

Academic Studies in Art History
and Archaeology at the
Universities of Giessen and
Freiburg/Breisgau. Doctorate
with a thesis about “The buildings
of Vitra Design GmbH at Weil am
Rhein 1981-1994 – Studies about
the history of architecture and
ideas of an industrial company at
the end of the 20th century”.

Interests

Old Master paintings, prints,
ceramics.

In early February 1748, Baron Heinrich Jakob Häckel sent a small painting depicting the holy family in a landscape setting, plus a copperplate print of the same motif, to Landgrave Wilhelm VIII by postal carriage from Frankfurt am Main to Kassel. The baron requested an expert opinion from the landgrave on the painting, thought to be by Raphael. On February 6th, Landgrave Wilhelm replied: “I have... safely received the painting by Raphael which you sent to me, and the copper engraving thereof...¹ will now examine it even more closely and then send both items back at my own risk”. On February 25th, after completing his examination, Landgrave Wilhelm wrote: “I have packed it with the utmost care and dispatched it back to you without the slightest damage, so I do not wish to doubt that it will return in the same state”.

This correspondence includes some key words that play the same crucial role in today's art transport as they did then. As the recipient, the landgrave confirmed that the painting was intact after its arrival in Kassel, and he announced that he would return it at his own risk. When so doing, he noted that the painting had been carefully packed and had left its temporary abode without any damage.

The points recorded in this rudimentary written record of 1748 are also the most important points for today's art transport: packaging, documentation of the artwork's condition, and the question of who is liable for any damage. Whereas Landgrave Wilhelm was still prepared to bear the transport risk himself, nowadays it is generally necessary to take out insurance, for two reasons. Firstly, in addition to the non-material loss involved, the loss of a valuable artwork could result in a considerable financial loss for its owner; and secondly, for any entity to which the artwork is loaned, its loss could, under certain circumstances,

result in claims for compensation which could put museums, art galleries or similar public interest institutions out of business.

So from a modern perspective, what are the key elements of best practice that any curator or collector should employ, in order to ensure that they can despatch their precious artworks anywhere in the world with maximum peace-of-mind?

Correct handling and packaging that is fit for purpose

First of all, it is necessary to ensure that artworks are packed in a way that meets their material requirements. If the owner does not have packaging in stock and is able to have an artwork packed professionally, a specialist art shipper should be entrusted with this task and ultimately also with the transport of the artwork.

This requires art shippers to meet high standards, since every artwork is by nature individual, and some contemporary or highly fragile artworks, or those consisting of combinations of numerous materials (such as aluminium foil, curved neon tubes or even cobwebs), present particularly tough challenges for packers and transporters. To take one example, neon tubes are formed by bending a hot glass mass: a process that creates tensions in the glass, which may crack if the tube is subjected to the slightest stress. Therefore, neon tubes must be packed in foam matrices tailored exactly to their form, which prevent them from vibrating without exerting too much pressure.

Even works made from ‘traditional’ materials, such as medieval wooden sculptures, require the utmost care and protection from shocks or vibrations, and in particular from climatic fluctuations. Colored frames are not necessarily always as robust as they appear. Furthermore, their packaging must allow for the fact that wood ‘works’, and that therefore, stable climatic conditions must be maintained throughout the entire transport process (please note: this applies to most artworks).

Of course, as a general rule, items made from fragile materials such as porcelain, faience, glass etc. are prone to damage. Therefore, the handles or other protruding parts of a jug, for example, must not be exposed to any pressure (cf. Fig. 1). When either packing or unpacking, one must ensure never to grip an object by its handle, which may be flimsy and break. Likewise, anyone packing a porcelain figure should bear in mind that it must always be gripped at its sturdiest and most solid point, and that it must be supported from beneath by the other hand. Wearing cotton gloves, which is mandatory for other artworks, would be a mistake in this case. Their lack of adhesion means that glazed porcelain, in particular, could easily slip out of the wearer's hands.

In order to protect old wooden panel paintings from shocks, one must bear in mind that these works may often consist of two or more glue-laminated or mortised boards, which may be flimsily held together. If in addition, woodworm have eaten away part of the material, even small vibrations – never mind impacts against the transport crate – will

1. Quoted from: Jürgen M. LEHMANN, Raffael – Die Heilige Familie mit dem Lamm von 1504. Das Original und seine Varianten (Raphael – the Holy Family with the Lamb, 1504. The original and its variants), Kassel/Landshut 1995, p. 8.



Jug immobilized in a transport crate, with various damping materials. © Photo: Weltri Furrer Fine Art

“Condition reports are of eminent importance and should be made at every phase of the transport process.”

be enough to break the panel apart. Here, it is absolutely necessary to ensure that the transport crate is fitted with appropriate and comprehensive interior damping, which will totally absorb any such external stresses.

Therefore, for the packing and transport of artworks, it is essential not only to have suitable packaging but also experience in their correct handling. Even the best transport crate is not much use if an item is wrongly packed or unpacked.

Another possibility: cardboard boxes

For small and medium-sized items – particularly ‘flat goods’ such as paintings or paper works – hard cardboard boxes may also be suitable for shorter transport journeys within the same climatic zone, particularly as they offer the additional benefit of reducing the consignment weight. For this purpose, two or three-layer heavy corrugated cardboard of types 2.90 to 2.96, which are standardized and tested for specific stresses (using tests such as the ‘bursting test’ and the ‘edge crush test’) should be used. In general, a specialist art shipper can easily manufacture packaging of this kind (e.g. U-boxes) to fit perfectly. If an artwork can be rolled up, telescope packaging should be used. Using this method, the rolled artwork is inserted into a square-sided cardboard box ‘tube’, which is then sealed and itself inserted into a similar but slightly larger tube. The resultant package must then be opened by extracting the narrower box from the larger – in the manner of a retractable telescope. Thus, when removed, the sheet cannot unroll, be torn or buckled, as would be possible if it were pulled out of a regular tube.

Documentation of the artwork’s condition

The packaging should be documented photographically or by means of a written agreement in the transport order, so that there might be proof, in cases of damage, that the protection of the item during transit was given due consideration. This also involves ensuring that the transport documents are complete, and that any reservations are duly noted if the packaging is damaged upon receipt of the delivery or if, for any other reason, a suspicion arises that damage has occurred.

Condition reports are of eminent importance and should be made at every phase of the transport process. We say this knowing full well that this cannot always happen to the desired extent, whether for reasons of time or insufficient staff resources, or because the value of the insured item isn’t worth the expense. As regards the loaning of artworks, one pressing problem from today’s perspective is the fact that the first condition report is only written when an artwork arrives at the exhibition venue. Yet, by then, the loaned item has already undertaken a journey, for which it has presumably been insured, during which damage may well have occurred. But how is a wronged party supposed to explain to their insurer that damage occurred during the transport process, or how and when this damage occurred, if the course of events cannot be clearly reconstructed, and if the condition in which the item began its journey was not documented?

Even though there is often insufficient time and money to produce comprehensive condition reports, it should still always be possible – irrespective of whether the transport is for a loan or for any other purpose – at least to document the artwork photographically before packing it for its journey. Although this is no substitute for a detailed condition report, one still at least has recourse to a minimum level of documentation in case of doubt.

It cannot be expected from a collector or museum that an artwork be dispatched at their own risk, as it once was by Landgrave Wilhelm VIII. But even if one has good insurance, it is still essential repeatedly to review the measures planned or adopted in order to ensure the safety and intact state of the works (which the landgrave was so keen to emphasise), to subject these measures to critical scrutiny if necessary and, in case of doubt, also to discuss them with one's insurance provider.

Dr. Dietmar Stock-Nieden



Philippe DE CHAMPAIGNE (Brussels, 1602 - Paris, 1674)
Cephalus and Procris, circa 1630, Oil on canvas, H.: 73 x W.: 155 cm © Jean-Louis Losi

A Passion to Protect Security – the one issue that unites all collectors



Philippe Bouchet

Role

Senior Underwriter & Art Expert
A former art gallery curator, Philippe visits clients and provides guidance on all issues pertaining to the protection and conservation of works of art and tailor-made insurance solutions. Joined AXA ART in 1995.

Qualifications

PhD in History of Art, Bachelor in Law. Member of the International Council of Museums (ICOM).
Member of the *Chambre Nationale des Experts Spécialisés en Objets d'art et de collection* (CNES).
Curatorial work and art criticism.

Interests

Modern and contemporary art, architecture, design.

How do you define a collector: as a single-minded acquirer of niche artefacts? An aesthetic connoisseur of rarefied beauty? Or a dispassionate student of investment values? Maybe even some mixture of all three? In truth, there are probably as many different types of collectors, aficionados, investors or fellow enthusiasts as there are personality types in the world – and some, incidentally, are not even conscious of being anyone's idea of a collector at all.

Devotees of any collectible genre – be it of Old Masters, modern and contemporary art and design, distinguished books, archaeology and antique objects, fine wine or classic cars – inevitably hold a degree of fascination in their own right. A visit to any such collector offers an irresistible opportunity to explore just what it was that initially launched them on such an extraordinary voyage of self-discovery, and what challenges they have confronted along the way.

It only takes a few such visits to realise that collectors and their collections are each in their way unique. If we define a collection as a body of objects grouped according to aesthetic, historical or scientific interest, and perhaps also classified through topic or historic period, one can guarantee that even the most esoteric sub-genre will attract its share of adherents. Generally, these fall into three categories: the “passionates” (informed amateurs, who regularly frequent museums, galleries and fairs in the process of assembling their collection); the “traditionalists” (who have themselves inherited a tradition of collecting, and who acquire selectively, largely going by instinct); and “investors” (who keenly follow new trends and see art primarily as a commercial commodity). In each case, the relationship between collector and collectible is very different – but this has no bearing on

the risks (which are more numerous than might be supposed) that might threaten their precious assets.

A conversation with a collector can elicit some unexpected and surprising revelations. And while some may be amusing, others can be more painful – notably those that recall extraordinary situations surrounding artwork damage or loss. That such situations really can and do occur is worth a little sober reflection. I have included below some of the many memorable examples I have encountered over years of personal experience.

I remember a collector of Old Masters being stunned when I discovered a large paint chip on the surface of a 16th century oil-on-panel. The chip was probably the result of accidental damage sustained during building work some time ago and unnoticed ever since. I can also recall a modern paintings lover explaining in heartbroken tones how, on arriving home one evening, he discovered one of the major artworks of his collection – a surrealist period Miró – had fallen from a loose nail on to a bronze sculpture directly beneath, thereby sustaining a tear of several centimetres. Last but not least, I can still hear the distraught voice of the collector who phoned me one morning to explain how he'd fallen down the stairs of his duplex, fortunately without sustaining personal damage, but at the cost of pulverizing a superb Attic oenochoe with red figures from the 5th century BC, exposed in a glass showcase which did not withstand the shock of the impact.

I can't say it enough – anything can happen! In a condominium, everyone knows that hell is the other people. Neighbors are to be avoided, and mostly with good reason. I can recall one of the most beautiful paperwork collections I have ever known being entirely ruined by a 600-litre deluge from two upper-floor water heaters, which were perforated when their fixings broke. Less spectacular, but consequently much more prevalent, one should beware the every-day havoc that can be wrought by the humble loose seal, leaky plumbing or damaged roof a floor or two up. Once seen, it's impossible to forget examples such as a remarkable Soulages walnut stain, or a work executed with tar on Japanese paper by Richard Serra, both extensively damaged by a long-term build-up of humidity behind their display wall. And best not to dwell on the state of one inconsolable bibliophile's incunabula, manuscripts and books after water drops from an ordinary bathroom water leakage took full advantage of his absence to thoroughly permeate the ground floor wooden library of his mansion.

After water comes fire... in France, domestic incidents involving fire occur every two minutes – with one in three being due to faulty electrics. Beware short circuits, which cannot only cause power failures but also have the potential to generate dramatic fires. I remember one usually good-humored collector, ruefully regretting the loss of a fair proportion of his art objects to a fire in a supposedly secure storage facility. As he wryly observed, he'd have been better off taking out a contract indemnifying him only against fire. More ironic still, yet another collector had his apartment completely deluged by the runoff water

“It only takes a few such visits to realise that collectors and their collections are each in their way unique.”

from fire hoses being employed to control a blaze on the above floor. And I will never forget the almost infectious rage of a third collector, whose pristine white penthouse was devastated by thick black smoke (caused by an exploding halogen bulb setting a carpet to a slow-burning smoulder), at the sad spectacle of his prized monochrome Yves Klein, its ultramarine blue luminosity (patented “IKB”) now seriously compromised.

We should also say a few words on theft, France being the second most looted country in Europe (after Italy). We should bear in mind that as a channel of choice for money laundering worldwide, art traffic takes the third place behind drugs and arms. Every day we encounter fresh examples of the risk that valuable art runs – through a steady stream of collectors' testimonies, some of which would stretch credulity in a movie plot but are nonetheless all too true. Some robbers climb building facades, some employ fraud and deceit, others prefer brute force. In short, thieves will look to exploit any flaw or weakness in your security precautions – but the good news is that it normally doesn't take excessive measures to repel them.

As we all know from our own experiences, collectible objects lead an existence so exotic and unusual that they acquire a curious yet compelling magnetism, and we often find ourselves simultaneously challenged by and drawn towards their stunning and inexplicable attractions. In those moments of fascination, we catch a revealing glimpse into the soul of the true collector, consumed by the passion to own, cherish and protect these extraordinary objects of their devotion from all the many unpredictable events that threaten to befall them.

Philippe Bouchet

AXA ART is a global leader in specialized insurance for Art & Lifestyle protection and part of the AXA Group. We operate in more than 20 countries across the Americas, Asia, Europe and the Middle East, servicing our clients and partners locally and globally . AXA ART's reputation and expertise is founded on over 50 years of experience in the field of comprehensive protection and insurance of passion assets, collectibles and institutions.

www.axa-art.com



AXA ART Versicherung AG
Colonia Allee 10-20 / 51067 Cologne / Germany



axa-art.com