



Insights from our Experts

On a matter of trust



Name:
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 (see "page 1") 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

Philippe Bouchet examines the shared passions that unite Art Expert and Art Dealer in a revealing video.

In the art world in general, I'd say trust is the cornerstone of every good relationship. It makes all the difference to policy-holders that they can rely on us to support them in their daily lives and explore with them solutions that best meet their multiple and growing needs.

Not long ago, I set out to explore the dynamics of a healthy, trust-based professional partnership, in a conversation with my long-time friend and client, Anthony JP Meyer. The result was one in a series of short illustrative videos, "Matter of Trust #2: The Art Dealer", that we shot last July in his natural stamping-ground, the Parisian district of Saint-Germain-des-Prés.

Anthony's art gallery, Galerie Meyer, specializes in Oceanic art and Eskimo art, and celebrates its 38th anniversary this year. It's located in the heart of the city on the Left Bank — at Rue des Beaux-Arts, No.17, just across from the prestigious "École Nationale Supérieure des Beaux-Arts". It's an area thronged with cafés, brasseries and cabarets, and historically renowned as the center point for the capital's intelligentsia. Today, the neighborhood is famed equally for its contribution to Parisian cultural life, with major publishing houses and numerous art galleries populating a maze of old streets dedicated to art, books, fashion and more broadly, to the French lifestyle itself.

A born collector, Anthony inherited his passion from antiquarian parents: his father Oscar opened a gallery in Paris in 1946 and then in Los Angeles a few years later, and his mother Rita founded the present gallery in 1980. Galerie Meyer was initially located in the "Louvre des Antiquaires", where Anthony joined her in 1981 as a partner, and relocated to Saint-Germain-des-Prés in 1986.

From its inception, Galerie Meyer has been dedicated to the ancient arts of the traditional cultures of the South Pacific Islands, with Anthony

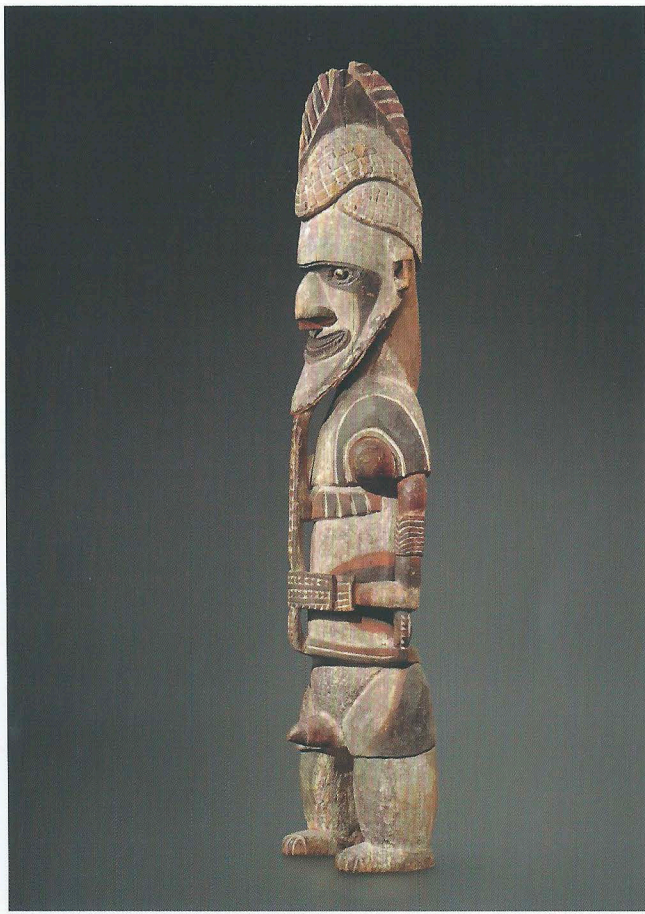


Figure ULI
New Ireland, Melanesia, Oceania
Wood, pigments, shells
136 x 24 x 22 cm
19th-20th century
Ex coll.: German Museum before 1905 (unidentified); Marie-Ange Golskowska, Paris; Henri & Hélène Kamer (Galerie Kamer, Paris) circa 1955-56, exhibition & catalog ARTS d'Océanie, Galerie Kamer, 1966, inv. N° C450
Photo: Mr. Gurfinkel, Paris. © Galerie Meyer - Oceanic & Eskimo Art, Paris

gaining widespread recognition as an exhibitor at major international art fairs ("La Biennale"- Paris, TEFAF Maastricht and New York, Frieze Masters in London, "Parcours des Mondes" in Paris), as an advisor to public institutions and private collectors, and also as the author of numerous exhibition catalogs and a reference work on Oceanic art. In 2010, Anthony expanded his interests and focused his expertise on another specialty; the artistic forms of the archaic Eskimo cultures. He has also created a scholarship for the study of Oceanic collections at the Quai Branly-Jacques Chirac Museum, and at French museums in general.

Anthony has been insured by AXA Art almost from the beginning of his commercial activity. And for many years now, it's been my privilege to be his contact. It is my role to adapt his policy to meet his constantly evolving needs within a changing market. As he says in the video: "What I expect from Philippe is that he takes care of my insurance as I take care of my children, and that's what he does — he looks after things. We discuss, we fine-tune and perfect, he understands what I need and I understand what I must provide to him".



Two-headed container
Eskimo, Thule Period, Point Hope Area, North Alaska
Walrus tusk (Odobenus rosmarus divergens)
11 x 5.5 x 3.7 cm
18th-19th century
Collected by whaler David McFall, on the "Bark Java" between 1857 and 1868

In the light of their individual needs, gallery owners, antique dealers and restorers all require finely tuned policies, depending on the exact nature of their inventories. Insuring some collectibles requires completely different criteria from those commonly applied to works of art. Likewise, works owned directly require a different approach from those entrusted by third parties for sale, exhibition or other professional purposes. The same is true for the transport guarantee, which sometimes has to be adjusted and temporarily extended for delivery to, or participation in, a trade show. Taking full care of all the details (and all of the potential headaches) falls within the realm of a close and healthy client relationship; a commitment which can also extend to dealing with storage questions, and even to making recommendations when setting up new gallery premises.

Mutual trust between insurer and dealer grows out of understanding. For our part, it's a question of understanding intimately how a gallery works (maybe even from experience), being alive to the issues that concern the art business and being able to discuss a dealer's needs and expectations, while also having the knowledge and experience to provide individual advice and support to them in their decision-making. The strength that exists within this level of relationship is at the heart of this video. And while, in the making of it, we both had a lot of fun on a sunny summer afternoon, the camera captures an inescapable sense of two professions united through a shared passion.

"In the art world in general, I'd say trust is the cornerstone of every good relationship."

So, is a classic car a work of art?



Name:
Benedetta Brandi

Role:
DMC-Responsible Marketing & Communications
Joined AXA Art (see "page 1") in 2008

Qualifications:
Degree in Classic Literature and Archeological Heritage
Participating at several archeological campaigns with "Università degli Studi di Milano"
Specialized in Communication and Management of Cultural Projects at "Il Sole 24 Ore"
Business School and Marketing Management BtoB at Bocconi University School of Management

Interests:
Archeology, ethnic art and contemporary art

Benedetta Brandi discusses the automobile as art-form with ADEMY CEO Gianluigi Vignola.

According to Gianluigi Vignola, the answer is an emphatic "Yes!". A passionate collector and driver of classic cars himself, Gianluigi is also a founder of ADEMY (Automotive Data Evaluation Market Yield), a member of FIVA-ASI board and a senior contributor to several classic car magazines, such as "Ruoteclassiche" and "Classic and Sports Cars".

In the aftermath of Michael Schumacher's 2001 Ferrari F1 fetching €7.5M at the 2017 Sotheby's Contemporary Art Evening Auction in New York (completely blowing away an optimistic initial evaluation of \$4-5M), Gianluigi's take on the state of the classic car market, informed as it is by 20 years' research into market trends, is food for thought. We put a number of questions to him recently, and his observations make interesting reading.

Firstly, can we now consider a classic car to be on the same level as, say, an Andy Warhol artwork? "Definitely! Classic cars as passion assets are finally being considered as works of art in their own right, and as desirable additions to any collection. In many ways it's an easy transition for the buyer, because the passion for cars is so deeply rooted within our collective imagination. A collector new to the market doesn't necessarily have to negotiate the pitfalls of a specific art culture."

What is the ADEMY Classic Car Index? "Drawing on a database of over 150,000 auction transaction records worldwide, the ADEMY index analyses 20 years of trends, issuing overall market reports and studies that detail results by make, model and country, right down to individual