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This year marked the 40th anniversary of ICEFAT, the main federation of forwarding agents and professionals, whose business is to transport and warehouse valuable assets.

Through its 70 members from 33 countries – including Natural Le Coultre – ICEFAT promotes the highest standards for all artwork-related services. Its anniversary was the perfect occasion to discuss key trends and prospective developments in fine art logistics.

Art Stage Singapore is leading the way among Asian art fairs, which regularly attract a full house of gallery owners, visitors and buyers. Its 2017 slogan, "We are Asia", succinctly illustrates the event's rise to prominence. The variety and vitality of contemporary Asian art has captivated many, leading to the emergence of several new hot-spots in South-East Asia. Christian Pauli, who

manages our business in the region, interviewed Lorenzo Rudolf, the former director of Art Basel who now presides over Art Stage Singapore and Jakarta.

Following an article on the storage of classic cars, this edition also presents a charity that is near and dear to our hearts, Action Innocence, whose mission is to safeguard the dignity and innocence of children when using the internet. We sat down with its Managing Director, Tiziana Bellucci, to discover what it takes to teach children about using the internet safely in our day and age, minimising the risks of a resource with the potential to connect them with anyone, anywhere, anytime.

We hope you enjoy reading our last newsletter of 2016, and we wish you and your loved ones a Happy New Year.

F. Momente, *Managing Director*
Fine Art Transports Natural Le Coultre,
Geneva



**NATURAL
LE COULTRE**

ACTION INNOCENCE: SAFEGUARDING THE DIGNITY AND INNOCENCE OF CHILDREN ONLINE

We sat down with Tiziana Bellucci, Managing Director of Action Innocence, for a candid look at where the NGO has come from, where it is headed and what challenges it faces.

ACTION INNOCENCE

is a charity whose mission is to safeguard the dignity and innocence of children online. With the help of 12 staff and 8 professional actors, it holds 35,000 events in Western Switzerland each year for children and teenagers aged between 8 and 15.



What does your organisation currently offer ?

T. Bellucci: We focus our efforts primarily on pre-empting the risks to which young internet users – a truly digital generation – are exposed. The goal is to teach them how to use online resources safely and responsibly. But while children's and teenagers' well-being is important in and of itself, we put equal emphasis on treating others with respect. What sets us apart are our fun-filled, engaging workshops that appeal to youngsters. The stories we tell speak to them at their level, and we are able to win their trust. We encourage participants to share their experiences, whether good or bad, which opens the door for frank discussions about pornography, sexting and online predators. We also touch on the subjects of cyber-bullying, shocking online images and misuse in general.

Since 2010, we have also offered training for psychologists, educators, teachers, paediatricians and other professionals, urging them to address digital concerns in their respective spheres of influence.

How long has Action Innocence been around? Since the dawn of the internet ?

T. Bellucci: Action Innocence was founded in 1999, soon after the internet became available to the general public, as the brainchild of Valérie Wertheimer, our President. Ms Wertheimer recognised early on that the internet's vast potential could quickly turn dangerous if children were not properly coached. At first, we poured our efforts into combating sexual abuse online, specifically crimes against children. As

the internet evolved – and with it, its users and their online behaviour – we expanded our mission. Today we work actively to safeguard the dignity and innocence of children on the web by training and raising awareness among young users. First there were chat rooms; then came instant messaging followed by blogs, and then social media. We have kept up with developments, continuously adapting our programmes accordingly.

How has Action Innocence's work changed in the last five to ten years ?

T. Bellucci: Back in 2000, children generally began using the internet at 10 to 12 years, so we concentrated on this age group. Today we work with three- to five-year-olds as well as adults. Just this past November we launched a new programme to educate parents of young children on how to supervise internet use. Time and again we see parents letting their children use computers without thinking of how this might impact them. But instead of telling parents to ban the internet, we instead urge them to think about screen time in terms of quality, quantity and context: what is my child watching ? How much time are they spending in front of the screen ? Am I, or perhaps a sibling, sharing this time with them ? Have I set out rules and limits ? Always-on devices have become ubiquitous, and we are in a transition phase where parents must begin addressing digital technology as part of their child's upbringing. Everything we do is geared towards recognising these changes, assessing the risks and offering appropriate preventive strategies. .../..



*Valérie Wertheimer and Tiziana Bellucci,
President and Director of Action Innocence*

How are your programmes funded ?

T. Bellucci: The majority of our resources come from fund-raising auctions, supplemented by private donations. We do not receive any direct support from the government. However, we have partnered with Geneva canton for over ten years. Specifically, we have been granted access to its schools since the 2003-04 academic year, enabling us to offer expertise that had previously been unavailable. Our independence allows us to respond quickly and adapt our preventive efforts to evolving internet usage, new challenges and the changing needs of young cybernauts.

Every year in early December, we throw a party where Christmas trees donated by large firms are sold to raise money for Action Innocence. We also host a gala evening every two years with an auction offering one-of-a-kind and extraordinary items. Finally, an annual Men's Lunch in October brings together around one hundred gentlemen who are patrons of Action Innocence.

How does Natural Le Coultre tie in ?

T. Bellucci: In addition to being a long-standing, generous donor, Natural Le Coultre helps us put on events – without which we could not survive. As one of many invaluable, behind-the-scenes contributors, Natural Le Coultre provides logistics services to deliver Christmas trees and the items sold at our auctions. We are grateful to them for supporting our cause through their professional, expert care.

What are the biggest challenges you face today ?

T. Bellucci: Raising enough money to fund our activities is always a concern. But even more challenging is encouraging parents to make use of our tools and training to raise their children to be 'web savvy'. Last but not least, it is absolutely vital that Action Innocence stays abreast of the latest internet developments and risks so that we can meet the needs and expectations of our various target audiences.

ICEFAT CELEBRATES ITS 40TH ANNIVERSARY IN GENEVA

In honour of the 40th anniversary of ICEFAT, we spoke with Isabelle Riedo, Director of Operations at Fine Art Transports Natural Le Coultre, and Daniel Blum, Deputy Director of Fine Art Transports Natural Le Coultre.



ICEFAT

ICEFAT (the International Convention of Exhibition and Fine Art Transporters) is the leading trade federation for fine art transportation and warehousing. Its 70 members, representing 33 countries, specialise in handling and transporting works of art, antiquities and otherwise historical artefacts. Their client base ranges from museums, galleries and dealers to institutional and private collectors and auction houses.

ICEFAT recently celebrated its 40th anniversary. What does the organisation represent for you today and how does it benefit your clients ?

I. Riedo: ICEFAT has always promoted the highest standards in all aspects of fine-art logistics. This includes everything from advisory, logistics and customs services to ensuring ideal warehousing conditions and suitable transportation, providing assistance with exhibitions and auctions, and supervising transfers on the tarmac. And the list goes on. The Association encourages each member to provide museum-grade services, which are required by museums for masterpieces and entail meticulous attention to detail every step of the way.

D. Blum: ICEFAT gives us worldwide access to other firms, whose support we can count on for any operation involving logistics or customs. Members are carefully selected and must meet a number of stringent criteria. The network is also a valuable forum for sharing best practices and quality standards.

The convention celebrating ICEFAT's 40th anniversary recently took place in Geneva. What up-and-coming trends do you believe will impact your profession in future ?

I. Riedo: Two main trends came to the fore during our discussions. The first touched on the establishment of a universal quality standard for all members, while the second examined the growth of the e-market, whose impact, albeit limited so far, is poised to take off.

D. Blum: Quality standards, which have begun with the standardisation of packaging materials and sharing of best practices, are extraordinarily useful. They are much more difficult to implement, however, when it comes to warehousing and transport, as the conditions and prices in China, for example, differ substantially from those in Europe or the United States. Nevertheless, we are confident that certain standards will be established.

Let's talk about the e-market. What does this encompass and what major changes do you expect ?

I. Riedo: We observe that works of art are already bought and sold online. That is nothing new. But packaging, transport, insurance, installation and customs services for such valuables are difficult to assess. As a result, they are not readily available through online platforms. This is without a doubt a challenge we will have to address in future.

D. Blum: The e-market for these services is currently limited by the complexity of the documents and the guarantees required of a transporter once the purchase price exceeds a certain threshold. Or the object in question may require an export licence, special cultural-asset certification or a Cites certificate, which can throw a spanner in your timeline. On top of that, you have to take into consideration the size and fragility of each work of art individually. Confidentiality is also a major concern, and some lenders and collectors set out specific requirements that must be taken into account when transporting their valuables.

ART STAGE SINGAPORE 2017 : “WE ARE ASIA”

C. Pauli, *Managing Director*
Fine Art Logistics Natural Le Coultre,
Singapore



“We are Asia” is the “leitmotif” of Art Stage Singapore, which returns in 2017, as the 7th edition, with a stronger Southeast Asian Identity. Art Stage is the anchor event of the Singapore Art Week and takes place from 12 to 15 January 2017 at the Marina Bays Sands Expo and Convention Centre.

Art Stage Singapore is presenting a diverse range of carefully selected galleries from across Asia and the world. So far 126 exhibitors from 26 countries are already confirmed. 80 percent of the participating galleries hail from Asia Pacific and about one third of the total number of galleries are Southeast Asian. 75% of the participating exhibitors are actually returning galleries from previous Art Stage years and editions. This clearly defines Art Stage Singapore 2017 as a top international art fair with an Asian identity and the place to be.

Novum: Collectors Stage. Art Stage 2017 presents for the first time a Singapore collectors' show. This is a collaboration project between Art Stage Singapore and The Artling. The show will feature artworks from the collections of six leading Singapore-based collectors who will open up their collections or better said a selection of artworks to be

featured in a special exhibition at the Art Stage Fair.

At the same time the 2nd Southeast Asia Forum is presented, which aims to emphasize the balance between art, commerce and content. This forum is a thematic program which includes an exhibition and a series of lectures that offer more focused and deeper views into global issues which have a direct impact on Southeast Asia. The second Southeast Asia Forum will focus on the theme of capitalism and is entitled “Net Present Value: Art, Capital, Futures”.

Le Freeport Singapore is one of the main partners amongst other strategic partners such as the Economic Development Board (EDB), Singapore Tourism Board (STB), National Arts Council (NAC) the Singapore Art Museum (SAM) and the National Gallery Singapore.

Fine Art Logistics Natural Le Coultre Pte Ltd helps galleries and collectors before/ during/after the fair with customs procedures and fair booth (de)installations and reverse logistics once the fair has come to an end.

See you @Art Stage 2017.



Interview with Lorenzo Rudolf : Founder, Owner and President of Art Stage Singapore and Art Stage Jakarta

INTERVIEW

What motivated you to create Art Stage and why was Singapore as a place chosen ?

L..Rudolf: I have directed Art Basel and made it the world event it is up to date, I have created Basel Miami Beach, the most important art fair in the US, I have lead the Frankfurt Book Fair, the biggest cultural fair at the time, I have built up Palm Beach!, the most sophisticated fine art fair at the time in America, I have consulted Arte Fiera Bologna, Italy's flagship fair, I have realized Shanghai Contemporary, the first big and really international art fair in Asia; I felt that it was time to start a new phase in live, to go back to creative basics, and, after the kids all successfully flew out, to do something together with my wife Maria Elena. The Singaporean Economic Development Board (EDB) and the Tourism Board (STB) have already back in the 90's expressed interest towards me to start something new and exciting in Singapore as there was not too much exposure for Singapore in the international art arena at that time and in general.

Since Shanghai I was fascinated and impressed by the variety and freshness of Asian contemporary art, especially by the incredible creativity of the emerging scenes in Southeast Asia. I spent enough time leading and developing the big brands of the art world, I wanted to create something new and to contribute and help to put Southeast Asia on the global art map. It was clear to me and I am deeply convinced that Singapore, being a major player in the financial world and markets, has the potential and logically will to become part of

the international art market. There are direct or indirect links related to this as you can also see with other cities such as London, Paris, New York, Hong Kong or even now Shanghai/China as a newcomer. Singapore's political stability, the top notch infrastructure (in the heart of Asia), its multicultural society and also the support and willingness to craft such move together with the support of the EDB, STB as well as the National Art Council, won finally my heart over. I am very happy to be part of this new "eco system" and that ArtStage is also still around (7th edition in 2017)

So how has ArtStage then since its birth developed and grown ?

L..Rudolf: In 2011, when we started Art Stage Singapore, there was not a lot around it, so we had to create ourselves an artistic side program (Collectors Stage, a curated museum exhibition showcasing contemporary Asian masterpieces from private collections at the Singapore Art Museum as well as in warehouses at Tanjong Pagar Distripark); today, 7 years later, we have around the fair an entire Art Week with over 80 events. Art Stage Singapore was the catalyst for a strong development of the local and regional art scene, with new galleries, new museums, new art institutions, new art fairs, etc. But also Art Stage is developing well; around $\frac{3}{4}$ of the exhibiting galleries return for every new edition, the number of local and foreign visitors is increasing from year to year, and, connecting Indonesia, Southeast Asia's by far strongest art scene and market, closer to us, we even launched this summer a branch in Jakarta. ..!..



What or where is the future of Art Stage or the art markets in Asia ?

L...Rudolf: Like in any project or business there are challenges, especially in these times. Singapore has emerged and developed into a first world country. A young, multicultural nation which can be proud of its success and places itself very well as a global city/country now. Top notch infrastructure doesn't come cheap and ever increasing costs across the Singapore landscape are also tests for ArtStage to reinvent ourselves and keep visitors and galleries motivated to come back. We are fostering content more than ever, developing the fair towards a Forum or an Agora, a place where there is an exchange of goods (market), but at the same time also an exchange of ideas and visions, a platform of discus-

sions and debates, a get-together and meeting place. We created the Southeast Asian Forum, with a curated museum like exhibition and interdisciplinary debates. We re-launched the Collectors Stage, where six leading collectors from Singapore open their collections and showcase selected works never seen in public. And we organize talks, receptions, dinners and parties, in Singapore and all over Southeast Asia, to bring together and matchmake the art scene and art enthusiasts and to connect them even closer to Art Stage.

We will continue creating momentum for Southeast Asian art, for Southeast Asian galleries and artists, collectors, art curators, people and institutions all over the world.



LOOKING AFTER CLASSIC CARS

C. Herrmann, Director
*Fine Art Logistics Natural Le Coultre,
Luxembourg*



Auto enthusiasts collect cars for a variety of reasons. For some, these vehicles represent a mythical era, while others evoke bygone glory. Still other collectors have a deep, personal attachment to their cars. The sleek, flowing contours of a 1950s coupe, the sporty, angular design of the 1970s or even the futuristic aesthetics of modern engineering are today considered as true works of art.

Having observed this growing passion, Fine Art Logistics Natural Le Coultre aims to provide warehousing solutions that do it justice. Our infrastructure fully meets the long-term storage requirements for automotive treasures of any generation. Suitable ramps and loading platforms

facilitate access to our warehouses, which offer ideal storage conditions in terms of elevation, space, temperature and humidity to put even the most fastidious collector at ease. In addition, direct tarmac access streamlines the transport of vehicles showcased in international exhibitions – invaluable when you consider the worth of these prized collectables!

Housing classic cars requires the care of a specialist who is able to ensure effective, flawless storage. And the Fine Art Logistics Natural Le Coultre warehouse offers exactly that. Why not entrust your cars to the experts?

CARPITAL LEGEND CARS FUND-SIF

If you have ever dreamt of investing in classic cars, CARPITAL LEGEND CARS FUND-SIF, a specialist alternative investment fund, offers a fantastic opportunity to invest off the beaten track.

When it comes to preserving prestige motor vehicles worth anywhere from half a million to two million euros, storage is a key consideration for both investors and custodians.

To mitigate risk and increase gains, CARPITAL has set out clear rules for itself. It therefore comes as no surprise that CARPITAL LEGEND CARS FUND has chosen to work with Fine Art Logistics Natural Le Coultre. Their facilities, located at the Luxembourg Freeport, offer a specially designated area where vehicles are looked after in an enclosed, secured, climate-controlled and guarded area.

Nonetheless, these cars can still be brought out occasionally for investors to admire or for display in temporary exhibitions. Given the risks involved, no provision is made to allow the cars to participate in driving events.

François ANDRIEU - *Founder & CEO*
CARPITAL LEGEND CARS FUND
www.carpital-lcf.com



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ART FAIRS

ESTE ARTE

2017, 11-14 January

LA ART SHOW

2017, 11-15 January

ART STAGE SINGAPORE

2017, 12-15 January

PALM BEACH MODERN + CONTEMPORARY

2017, 12-15 January

ARTPALMBEACH

2017, 18-22 January

LONDON ART FAIR

2017, 18-22 January

OUTSIDER ART FAIR | NEW YORK

2017, 19-22 January

BRAFA ART FAIR

2017, 21-29 January

ART LOS ANGELES CONTEMPORARY

2017, 26-29 January

ARTGENÈVE

2017, 26-29 January

ARTE FIERA BOLOGNA

2017, 27-30 January

INDIA ART FAIR

2017, 2-5 February

ROTTERDAM CONTEMPORARY

2017, 8-12 February

MATERIAL ART FAIR

2017, 9-12 February

ARCOMADRID

2017, 22-26 February

VOLTA NEW YORK

2017, 1-5 March

THE ARMORY SHOW

2017, 2-5 March

NADA NEW YORK

2017, 2-5 March

SCOPE NEW YORK

2017, 2-5 March

TEFAF MAASTRICHT

2017, 10-19 March

ART DUBAI

2017, 15-18 March

ART FAIR TOKYO

2017, 17-19 March

ART BASEL HONG KONG

2017, 23-25 March

ART PARIS ART FAIR

2017, 30 March - 2 April

MIART

2017, 31 March - 2 April



FINE ART TRANSPORTS

NATURAL LE COULTRE

CONTACT DETAILS

Fine Art Transports Natural Le Coultre S.A.

Avenue de Sécheron 6
Case postale 2494
1211 Genève 2
Phone: + 41 22 731 87 17
Fax: + 41 22 731 87 60
Email: info@nlc.ch



EXPOSITIONS

NATURAL LE COULTRE

Expositions Natural Le Coultre S.A.

Avenue de Sécheron 6
Case postale 2494
1211 Genève 2
Phone: + 41 22 906 15 51
Fax: + 41 22 906 15 85
Email: infoexpo@nlc.ch



FINE ART LOGISTICS

NATURAL LE COULTRE

Fine Art Logistics
Natural Le Coultre Pte Ltd
LE FREEPORT | Singapore
32 Changi North Crescent
Singapore 499643
Phone: +65 6603 1320
Fax: +65 6603 1321
E-mail: info@falnlc.sg

Fine Art Logistics
Natural Le Coultre S.A.
Parishaff
L-2315 Senningerberg
Phone: + 352 277 20 277
Fax: + 352 277 20 278
E-mail: info@falnlc.lu





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Leader mondial suisse pour le stockage, la prise en charge et l'expédition des œuvres d'art, nous vous apportons un niveau de sécurité inégalé pour toutes vos collections.

Fine Art Transports Natural Le Coultre à Genève est le partenaire reconnu des musées, des galeries et des collectionneurs pour la présentation, l'emballage, le transport et l'entreposage de toutes vos pièces de valeur.

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