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Our first newsletter of 2017 begins by introducing the role of courier, a job whose core mission – supervising artwork in transit – remains the same despite the many other changes it has undergone over the years. In certain cases, the watchful eye of a courier is absolutely vital, especially when it comes to highly valuable or fragile works of art. And we would like to give you a closer look at what this responsibility entails.

Moving on to an entirely different arena, we then ponder the future of fine-art warehousing in Europe now that the UK has decided to leave the EU. It is only fitting that we should address this

topic, as we are always in search of adequate storage solutions for clients in our network.

Further on, we describe the effort involved in creating and transporting the one-of-a-kind sculpture Cage with no gates, designed by Ron Arad for the atrium through which visitors enter our Singapore office. We also reflect on the Art Genève fair, which to our delight has been able to hold its own in an already packed calendar of art events.

We hope this edition of our newsletter finds you enjoying a pleasant spring.



**NATURAL
LE COULTRE**

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

THE CHANGING NATURE OF ART COURIER SERVICES

An interview with Philippe Knecht, museum logistics expert.

PHILIPPE KNECHT

Managing Director of Expositions Natural Le Coultre SA, a company of the Natural Le Coultre network, and expert in public and private exhibition logistics, chiefly for museums and foundations.



What is an art courier and what do they do?

Philippe Knecht: Art couriers accompany fine art in transit, supervising each stage of handling – from the time the art is transferred into their care until it is put on exhibit in the client's chosen location. Couriers may make only one trip, for instance to deliver purchased artwork to its new owner. Exhibitions, however, require couriers to supervise transportation of artwork both there and back. They generally use the same mode of transport – lorry or aeroplane – as the entrusted works of art, transported in crates. When travelling by air, art couriers ensure that airline crew handle and load the crate or crates with due care and attention. The decision whether to hire a courier is made by the artwork owner, while the exhibition organiser pays for the courier's travel expenses such as hotels, meals and daily allowances.

How has the work of an art courier changed over the last decade or two?

Philippe Knecht: The last twenty years or so have brought about significant changes. In the 1980s, art couriers spent a lot of time overseeing handling by airline staff. They ensured that merchandise was loaded into the correct aircraft, and properly moved and secured on board – but not before verifying the security and appropriateness of temporary storage locations first. Back then, dense fog or heavy snowfall could sometimes cause aeroplanes to be rerouted to a different airport than the original one. In this case, the courier worked with a local company to store the artwork temporarily and, if appropriate, send it by lorry to its final destination.

Nowadays, couriers are generally present only when crates are loaded and unloaded on the tarmac, which requires special airport authorisation. They also confirm that all steps of the digital process have been completed. As bar-codes have replaced the large adhesive labels previously affixed to crates, it is especially important to check that the actual and intended destinations match, particularly at the start of a trip.

Security measures have also evolved, with airports and cargo terminals subject to ever more stringent rules limiting warehouse access. In some cases, couriers are no longer permitted to enter warehouses or step out onto the tarmac. When this occurs, a representative of the transporting company must step in and manage the shipment./..



When it comes to long-distance road journeys, it is becoming increasingly rare for a courier to physically escort the artwork from beginning to end. Instead, the courier travels by plane after making sure that the cargo has been loaded and that the lorry has departed as planned. They then confirm the cargo's arrival at the final location. For one-day hauls, however, the courier often rides in the vehicle, particularly when accompanying fragile or valuable objects. They also monitor crate handling and unloading upon arrival. Crates are usually stored in the exhibition venue for 12 to 24 hours in order to prevent any damage from drastic climatic variation. Once this period is over, the courier watches as the crate is opened and verifies the condition of the artwork.

A courier's work is finished once the painting is hanging on the wall, or the sculpture is safely situated on its pedestal or in its glass case.

Does Expositions Natural Le Coultre provide art courier services?

Philippe Knecht: Institutions or individuals will sometimes ask us to organise conveying. After obtaining agreement from the exhibition's host – in other words, the party paying for the courier service – we select someone from our packing department to assume the packing and courier duties and place the artwork on display at its final location.

Although we have reduced the scope of our courier services for the aforementioned reasons, transportation security is still a key concern. We continue to offer insurance covering all types of risk and recommend that a courier be hired for certain key activities. For example, when unpacking a sculpture or other extremely fragile object, it is recommended to have in attendance the courier who helped pack the work of art in the first place, as they will be able to direct the process properly.

Finally, we continue to recommend that a specialist supervises the loading of passenger or cargo aeroplanes. Improper handling is always a risk, while freight-processing errors such as incorrect labelling or misrouting can cause tremendous headaches in terms of repatriation as well as other risks and logistical issues. As a result, artwork lenders or owners ask us to provide these specialist monitoring services, which we do regularly.

ART GENEVE PROVES IT'S GOT STAYING POWER

Daniel Blum, *Deputy Director
Fine Art Transport Natural Le Coultre,
Geneva*



artgenève

Attendance at the Art Genève 2017 fair, held in January, topped last year's figures, not only benefiting Geneva businesses but also testifying to the region's rising prominence in the world of contemporary art. In addition, these numbers reflected an increase in visitors from abroad. Continuing yet another upwards trend, this year's exhibition attracted 86 galleries from 15 countries.

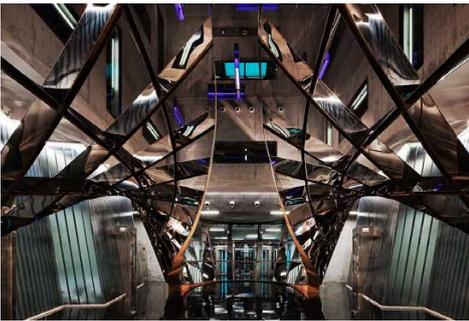
Natural Le Coultre was pleased to have been able to participate in the event as a forwarding agent for both Swiss and international galleries. Considering the wide variety of artworks on show, catering to a diverse audience of enthusiasts, Art Genève 2017 made a positive overall impression, with appreciative gestures seen between participants and

specialists – all of whom benefited from this art fair's personal dimension.

Among the highlights of this year's event were Anthony McCall's monumental light installation and Adel Abdessemed's sculpture, a giant skeleton on loan from Mamco, the museum of modern art in Geneva. We also enjoyed the new section dedicated to cinema, which projected Andy Warhol films.

Above all, we were happy to see Geneva succeed in hosting a successful exhibition despite the number of other fairs crowding the art world's calendar. Already now, we look forward to seeing you at next year's event, which will again be held at the Palexpo convention centre, from 1 to 4 February 2018.

A TRAVELLING SCULPTURE THAT FOUND ITS PLACE



Back in 2008, Ron Arad, an Israeli architect/renowned designer, and Yves Bouvier, creator and investor of LE FREEPORT Singapore, were discussing the design and fabrication of a centre piece installation for LE FREEPORT Singapore. A few drawings, ideas and discussions later, Ron Arad came up with a very revolutionary design.

The project Cage sans Frontières (“Cage without gates”) was initiated and a huge operation – which you would actually never begin if you knew in advance all that it entailed – got off to a start.

The cage was made in Cantu (Italy) by Marzorati Ronchetti’s mastermind, Roberto Travaglia. Materials used were polished stainless steel and corten steel. The piece, which is 38.42 meters long times 10.34 meters side and 5.23 meters high, had to be packed and shipped but (hold on...), not directly to Singapore but first to New York for Ron Arad’s “No discipline” exhibition at the MoMA, from August to October 2009. The individual and combined gates would hold together like a metal grid and contained furnishing and designs by Ron Arad. A very spectacular display!

Later that year, the sculpture made its way across the Pacific Ocean to Singapore. It was a complex transport operation to organise. Several operations had to be supervised and complex logistic solutions designed to transport the 72 tonnes, corresponding to 613 cubic meters, which were allocated to 13 different container types and special equipment, ultimately split into “flats”, “high cube” and “open tops”.

Additionally, on site, it took 10 technicians and engineers almost four months to have it ready and in place. This amazing “statement of elegance” was installed in LE FREEPORT’s atrium in time for inauguration festivities in May 2010.

Today, this very dynamic installation is still in total harmony with the bare concrete walls as well as the red, blue, green, white and yellow reflecting LED light installation by Johanna Grawunder. All visitors of Fine Art Logistics Natural Le Coultre Singapore can admire the sculpture, which has pride of place in the atrium.

POST-BREXIT SOLUTIONS FOR STORING ARTWORK IN THE FREE- MOVEMENT AREA

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



In the past few years, warehousing artwork from other EU countries was a booming business in the UK, thanks primarily to a dynamic art scene energised by galleries, museums and auction houses keen to benefit from a particularly advantageous tax system. Political and economic challenges in Southern Europe, along with new laws in Germany protecting cultural property, have also maintained a steady flow of such artwork across the Channel, within the free-movement area.

With the spectre of a hard Brexit looming, under which the UK would leave the single market and the customs union, art collectors and investors will have to find alternatives.

The Fine Art Logistics Natural Le Coultre warehouses at the Luxembourg Freeport are an excellent solution for storing artwork travelling from exhibition to exhibition. Located in the heart of Europe, close to a large airfreight hub and just a few hours' drive from major cultural capitals, FALNLC Luxembourg offers comprehensive, first-class art logistics services. In addition to handling and warehousing artwork, we also organise transportation, manage customs formalities and provide essential advice to help you properly manage your art collections.

Finally, Luxembourg also offers an advantageous tax system that benefits both artwork kept permanently within the EU and objects that are transiting.



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ART FAIRS

ART PARIS ART FAIR

2017, 30 March - 2 April

MIART

2017, 31 March - 2 April

SP-ARTE

2017, 6-9 April

WORLD ART DUBAI

2017, 12-15 April

ART BRUSSELS

2017, 21-23 April

ARTEXPO

2017, 21-24 April

ART COLOGNE

2017, 26-29 April

ARTMONTE-CARLO

2017, 28-30 April

ART NEW YORK

2017, 3-7 May

CONTEXT NEW YORK

2017, 3-7 May

FRIEZE NEW YORK

2017, 4-7 May

ARCOLISBOA

2017, 18-21 May

AFFORDABLE ART FAIR HONG KONG

2017, 19-21 May

ARTEBA

2017, 24-27 May

LOOP VIDEO ART FAIR

2017, 25-27 May

KUNSTRAI AMSTERDAM

2017, 31 May - 5 June

ART BASEL

2017, 15-18 June

MASTERPIECE ART FAIR

2017, 29 June - 5 July



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



Masque composite, Papouasie-Nouvelle-Guinée
Déroit de Torres, île Mabuïag, XIXe s / H. 77 cm
Musée Barbier-Mueller / Inv. 4244



40 ANS AU SERVICE DE L'ART

Expositions Natural Le Coultre est heureuse de s'associer au 40^{ème} anniversaire du Musée Barbier-Mueller.

Cette institution, devenue un des symboles de la culture genevoise, rayonne au-delà de nos frontières et porte très haut le nom de Genève dans le domaine de l'Art.

Crédit: photo studio Ferrazzini-Bouchet



EXPOSITIONS
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