

ICEFAT NEWS

NEWSLETTER FROM ICEFAT NO 2 – 2005 HIGHEST STANDARDS IN FINE ART SHIPPING

FRENCH MASTERS ON TOUR

An awe inspiring collection of priceless art has completed a rare journey across the world. Artworks from the extraordinary personal collection of Ambroise Vollard – the man who gave Picasso and Cezanne their first one man shows – have recently been on exhibition in Launceston, Tasmania.

The events Artistic Advisor Robyn Archer and Executive Producer Elizabeth Walsh at the Queen Victoria Museum and Art Gallery spent four years negotiating the loans. The logistics of moving such a significant exhibition from the island of Réunion, off the coast of Africa in the Indian Ocean, to the island of Tasmania – off the coast of Australia in the Tasman Sea were immense.

The Festival organizers called on the expertise of Kim Powell at International Art Services to manage all aspects of the exhibition transport. She called on the ICEFAT network to help her meet her client's service requirements.

– When doing the research on who was the best to take on the freighting of this exhibition one company kept on coming up as outstanding in the field and capable of undertaking such a complex task, said Elizabeth Walsh. It was such a relief to know that the works were in good hands during the journey to Tasmania and home again...

VIA PARIS

First, the artworks had to be carefully packed and then travel from the Musée Léon Dierx on the tiny French island of



GENTLY, DOES IT: A GLAZED EARTHENWARE PLATE BY MAURICE DE VLAMINCK.
PICTURE: NEIL RICHARDSON.

Reunion where Vollard was born. The collection has been at the Musée since they were donated by Vollard's brother Lucien in 1947. Andre Chenue SA constructed the cases in Paris – shipped them to Réunion – and then sent their expert packing technicians to Réunion to complete the packing and crating project.

There are no direct flights between Reunion and Tasmania – or even between Reunion and Australia – so the



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MESSAGE FROM THE CHAIR



Once again the ICEFAT NEWS team, spearheaded by Kim Powell has produced another excellent issue of the ICEFAT NEWS. I am sure there will be something interesting and informative for all our readers, Clients and Colleagues alike. The past 4 months have been very busy times for ICEFAT, the Steering Committee and the sub committees. I am happy to report that ICEFAT has received a record number of applications to join our organization of which, SIX new companies have been accepted by our membership.

Preparations are well underway for the 2005 ICEFAT Convention in Singapore. This will certainly be one of the most memorable conventions ever. The post convention trip to Cambodia is confirmed. If you have not already booked, time is running out, please contact Marianne Honders (Secretariat) right away. I am looking forward to welcoming our new members as well as saying "Hello" to returning friends when we meet in Singapore.

This convention concludes the first three year term as Steering Committee members for both Johan Öfverbeck and myself. As you may recall every year, two Steering Committee positions become available.

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French masters...

exhibition had to travel first from Reunion to Paris where it was transferred from one airport to another and supervised at all points by fellow ICEFAT agent, Andre Chenue SA.

The services of another ICEFAT agent HeluTrans were called upon in Singapore to supervise the transfer from one flight to another.

LAST PART BY BOAT

Finally the exhibition arrived in Australia – at Melbourne airport – where it was met by International Art Services staff. The last part of the journey was by boat. The crates were loaded on one of IAS's climate control trucks which drove on to the Spirit of Tasmania ferry for the overnight journey across Bass Strait – finally arriving in Launceston after a short 3 hours road journey from Devonport to Launceston.

The Festival Executive Producer, Elizabeth Walsh, said they found the idea that the journey had to be completed by boat

“enormously romantic” but to the staff of IAS it was all in a days work.

A curator from Musée Léon Diere traveled with the exhibition and oversaw the unpacking, installation and repacking.

AROUND THE WORLD

Although the exhibition was potentially one of the most challenging to ever be held at Queen Victoria Museum and Art Gallery, the Project Coordinator Paul Bishop says:

– From the museum's point of view the coordination by IAS was flawless. We loved the fact that our concerns for the exhibition effectively began, and ended, at our cargo bay – with all the remaining issues taken care of.

On the return journey the exhibition traveled via Kuala Lumpur where International Art Services Malaysia supervised



READY TO VIEW: QUEEN VICTORIA MUSEUM AND ART GALLERY FRENCH MASTERS PROJECT COORDINATOR PAUL BISHOP CHECKS THE CONDITION OF THE NEWLY ARRIVED MASTERPIECES.
PICTURE: PAUL SCAMBLER

the transfer from the flight from Melbourne and onto the flight to Paris.

The journey took 6 days each way. Although it is a relatively short 7,600 km (4,750 miles) from Reunion to Launceston as the crow flies the round trip covered 53,330 km (33,330 miles) which is equivalent to traveling about one and a half times around the world.

From the chairman...

This year both Johan and I are eligible for re-election however if there are any other members interested in joining the Steering Committee we would welcome your nomination. Please remember you must submit your nomination to the Secretariat “at least” three weeks prior to the convention. Johan represents one of three members from Europe and I represent the member from the “world at large”.

Finally, not to rush past this convention, a reminder that 2006 will mark the 30th anniversary of ICEFAT conventions. I consider myself blessed for the many friendships I have made. I pause to remember the good friends who have passed and I look forward to meeting so many more interesting people with a common interest in the future. Friendship and camaraderie is what should, and does, bind ICEFAT members and makes our organization so strong.

Wishing everyone the very best,
Mark Starling

GERMAN TRANSPORT POLICY TO THE COURT

The EU-Commission has decided to bring Germany before the Court of Justice in a case concerning the transport of works of art for temporary exhibitions.

Several German museums regularly award such service contracts to a limited number of specialised transport companies without conducting transparent award procedures. Germany maintains that since the contracts in question are below the threshold for the application of the EC procurement Directive they can be awarded without public advertising.

This view is in contradiction with fundamental principles of the Internal Market. “Small” public contracts can be quite important for many enterprises in the Internal Market, in particular for SMEs.

The ECJ has established that public authorities awarding such contracts have to ensure a sufficient degree of advertising, offering a fair chance to all potential bidders. Since the practice followed by the German museums does not provide for such advertising, the Commission has decided to refer the case to the Court.

*Pressrelease from EU-Commission,
Brussels, 15 July 2005*

CULTURAL GOODS IN SWITZERLAND



On the 1st June 2005 Switzerland introduced a Federal Act on the International Transfer of Cultural Goods.

Cultural Property in terms of the Act is all objects pertaining to archaeology, pre-history, history, literature, art and sciences. This just about covers any object that ICEFAT Members are likely to come across in their normal working day.

The requirements and controls imposed by the Act cover import, export and transit and are designed to protect Swiss cultural heritage; protection of the cultural heritage of other States; promotion of international exchanges between museums; duties of diligence for the art trade.

You are strongly advised to contact your Agent partner in Switzerland within good time for any movement to or from Switzerland to ensure that all requirements under the Act are satisfied.

NOBEL AROUND THE WORLD

The jubilee exhibition "Humanity, environment and creativity", is the first major Nobel exhibition ever to take place in Sweden. The exhibition has been prepared in two copies, one to be shown in Stockholm, the other to travel round the world.

Since its inception in 2001, the travelling exhibition has visited Oslo in Norway, Tokyo, Seoul, Korea, the Museum of Natural Science, Texas, the Chicago Museum of Science and Industry and Kuala Lumpur, Malaysia.

A team of some 10 museum curators, craftsmen and designers travels with the exhibition to build display cases, install lights, film projectors, texts and so on. The exhibition is a major production, which travels in no less than ten containers between location cities, staying around six months in each museum.

During the autumn of 2004 until January 2005, the exhibition was showed in the Strozzi Palace in Florence. After that, its schedule takes it to New York and San Francisco. Discussions are ongoing with other cities for further touring round the USA. Then the jubilee exhibi-



THE NOBEL MUSEUM'S TRAVELLING EXHIBITION NEEDS TEN LARGE FREIGHT CONTAINERS.

tion will return to Europe to be shown in London, and possibly also Berlin and Paris.

LOGISTICAL OPERATION

– It's a major logistical operation to manage this travelling exhibition, says Olov Amelin, chief curator of the Nobel Museum, who was on site in Florence for a week during the autumn to prepare the exhibition.

The Nobel Museum chose to work together with ICEFAT-member MTAB, partly because they had experience of similar exhibition transport operations, and partly because of their international network capable of handling major exhibitions.

– We have high standards applying to our suppliers, stresses Olov Amelin. No deadlines must be missed, and nothing must go wrong at any stage in the transport operation. After all, the people invited to openings are of the order of presidents and Nobel prize-winners, busy people.

BOAT AND PLANE

Most of the exhibition has been taken from continent to continent by ship, while the most valuable original objects and the most sensitive electronics have been flown between exhibition cities.

– There's been a lot of paperwork and

there are actually big differences between what different countries require in terms of import regulations, explains Olov Amelin. In Malaysia, customs wanted completely different documents from other countries. In Italy, where they're more used to travelling exhibitions, the whole thing was much simpler. Oddly enough, the USA was the most awkward place, because trucks weren't allowed to travel on certain days.

Olov Amelin has felt secure with the transport operation and has trust in his partners.

– The transport companies in different countries have handled the exhibition in the best possible way, and we haven't had any complaints during the whole three years.

Johan Öfverbeck has been the project director responsible for these transports at MTAB, co-ordinating a number of art transport companies around the world.

– What's difficult with an assignment as big as this is finding the right agents in the right locations, and knowing what their specialities are in art freight, he says. For this, I've found the international ICEFAT network, of which we are members, to be extremely useful.



OLOV AMELIN IS CHIEF CURATOR OF THE NOBEL MUSEUM.

ABOUT THE JUBILEE EXHIBITION

In object exhibition halls, film rooms and listening rooms, thirty Nobel prize-winners and their creative work are presented, together with ten environments which have inspired creativity.

The second part of the exhibition covers the Nobel system, Alfred Nobel and his times, the Nobel banquet, all Nobel prize-winners and the hundred-year history of the Nobel Prize.



A TEAM OF TEN PEOPLE FROM THE NOBEL MUSEUM IS ALWAYS PRESENT WHEN THE EXHIBITION IS SET UP.

ICEFAT IS EXPANDING



ICEFAT MEMBERS AROUND THE WORLD

TODAY, ICEFAT HAS 81 MEMBERS IN 36 COUNTRIES AROUND THE WORLD, AND THESE NUMBERS ARE INCREASING EVERY YEAR. IN 2005, EIGHT COMPANIES HAVE JOINED ICEFAT AND MORE HAVE SHOWN INTEREST IN BECOMING A MEMBER.

NEW MEMBERS

GERMANY

Under the sign-board DART, ART HANDLING, is a company that has evolved consistently since its foundation in 1998 maintaining leadership in the fine art transport market. ART HANDLING is a partner for exhibitions in Germany as well as in foreign countries. The company's clients are museums, public institutions, foundations, private collectors, artists and galleries.

ART HANDLING is providing all Fine Arts Handling including

- Transports by road with full-equipped art trucks all around Europe
- Transport by sea and/or air with a long lasting collaboration with the German airports
- Any services for couriers accompanying the artworks on the flights or on the trucks
- The carpentry is manufacturing in agreement with conservators and other responsible people
- Accommodation of artworks in climatic security warehouse for Fine Art

ITALY

Interlinea S.r.l., working in Venice since 1987, is an independent and authorized forwarding agent specialized in packing and shipping of works of art and valuable objects. The organization takes care and coordinates all move-

ments of single works of art or complete exhibitions not only in Venice and Italy but all over the world. Interlinea provide tailor-made crating from their in-house workshop and can arrange all related services such as handling, installation, insurance, storage, assistance to couriers as well as import/export fine arts and customs clearance formalities. The company have their own fleet of various art vehicles for any art requirement, like company cars, little and medium sized vans as well as climatized truck and vans; their motorboat can arrange all transport services of works of art throughout Venice and its lagoon.

USA

Art Shipping International Ltd (ASI) was founded in 2002 by William F. O'Connor, who has over twenty five years experience in the fine art transport industry. ASI's primary focus is on working with and servicing the fine art handling requirements for museums, galleries and auction houses located in the New England and metropolitan New York area. Through a network of established affiliates, ASI also provides a wide range of fine art services in the United States. ASI services include customs clearance, security and airport supervision, packing, crating, transportation and storage.

WELCOME BACK!

We've been bringing you ICEFAT News in its current format for 3 years and have recently sent a Survey to the General Membership to see whether we are giving you what you want. Any non-Members are more than welcome to comment. We'll present our findings at the Convention in Singapore.

We have a new email address newsletter@icefat.org. If you have comments about anything we publish or suggestions for future articles – maybe you would like to write an article – just email and I'll put it on the agenda for the next Sub-Committee meeting.

I'm sure you'll all join me in thanking the hardworking members of the Newsletter Sub Committee: Thomas Yuen of Michelle Art Hong Kong; Mike Andrel of Bathco, Philadelphia; Tim Lock of Gander & White, London; Bryan Cooke of Cookes Crating, Los Angeles and Stefan Fors of MTAB, Sweden.

Kim Powell

Editor

International Art Services, Australia



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