

# Art Transportation in Times of War and Peace

International Symposium 2023

Friday, November 10, 2023

Meike Hopp, Thomas Steinruck, Dorothee Wimmer, Gabriele Zöllner

# Programme

---

## SECTION 1

### Customs Regulations, Challenges and Techniques

Chair: Dorothee Wimmer, Berlin

- 10:30 Alice Martignon, Venice  
**The Transportation of Cultural and Archaeological Heritage from Venice to Foreign Countries (1866-1907)**
- 11:00 Mathilde Sigalas, Geneva  
**From Local Transportation to International Shipping: the Trajectories of the Ur Antiquities during the British Mandate over Iraq (1922-1932)**
- 11:30 Tereza Johanidesová, Prague  
**"How to Move an Immovable Monument?" Cooperation with UNESCO for the Transfer of a Church in the North Bohemian Town of Most**
- 12:00 Lunch Break

## SECTION 2

### Insurance, Law and Economics

Chair: Thomas Steinruck, Zurich

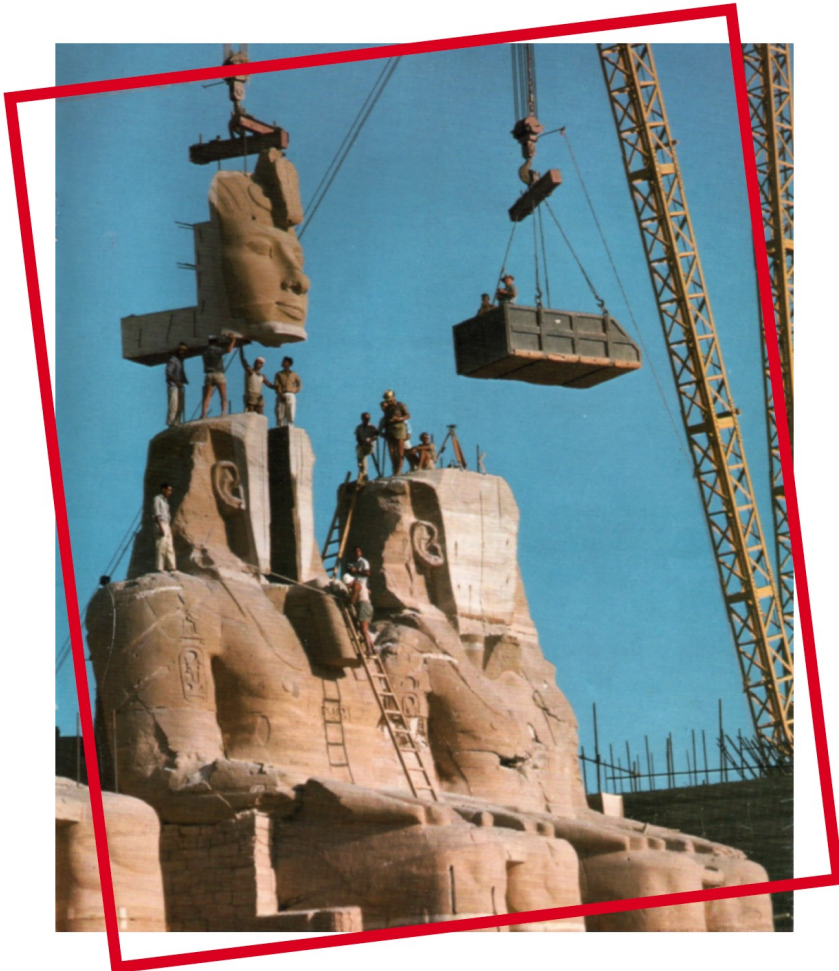
- 13:30 Paul Franke, Marburg/Berlin  
**"Put the Giorgione in a Trunk and Presto!" Clandestine Art Transportation in the 19th and 20th Century**
- 14:00 Avigall Moss, London  
**"Excluding War Risks": Insuring Art in and out of Conflict in the early 20th Century**
- 14:30 Romane Spirin, Paris  
**The Refuge System for Museum Collections in the Event of Armed Conflict**
- 15:00 Coffee Break

## SECTION 3

### Art Protection in World War II

Chair: Melke Hopp, Berlin

- 15:30 Mattia Biffis, Messina/Rome  
**"Arduous Operations": the Transportation of Titian's Assunta in 1941**
- 16:00 Victoria Marquez-Feldman, Paris/Buenos Aires  
**The "Custodianship" of French Artwork in the United States, 1939-1945: a Unique Heritage Protection System**
- 16:30 Ulrike Schmiegelz-Rietig, Potsdam  
**The Collections of the State Palaces and Gardens (Berlin) 1936-1945: Semblance of Normality and Protective Measures**
- 17:00 Final Remarks



# Art Transportation in Times of War and Peace

Introduction

Thomas Steinruck, Zurich

# The 1972 World Heritage Convention and the World Heritage List

Protection of World Cultural and Natural Heritage in times of peace.

The **1972 Convention Concerning the Protection of the World Cultural and Natural Heritage**, adopted on 16 November 1972, defines the kind of natural or cultural sites which can be considered for inscription on the **World Heritage List**.



Source: [en.unesco.org/courier/2017nian-di-3qi/historic-resolution-protect-cultural-heritage](https://en.unesco.org/courier/2017nian-di-3qi/historic-resolution-protect-cultural-heritage)

# Transport, transportation

---

## **Cambridge dictionary**

*the movement of (...) goods from one place to another*

## **Oxford dictionary**

*the activity or business of carrying goods from one place to another using lorries, trains, etc.*

## **Example Insurance Definition**

*A transport begins as soon as the objects for the insured journey are removed from their previous location and ends as soon as they have reached their final location  
("from nail to nail or from site to site")*

# Transport, transportation

---

Which items are considered? – Transported goods/items

- Art Works
- Cultural Property
- Moveable and Immovable items

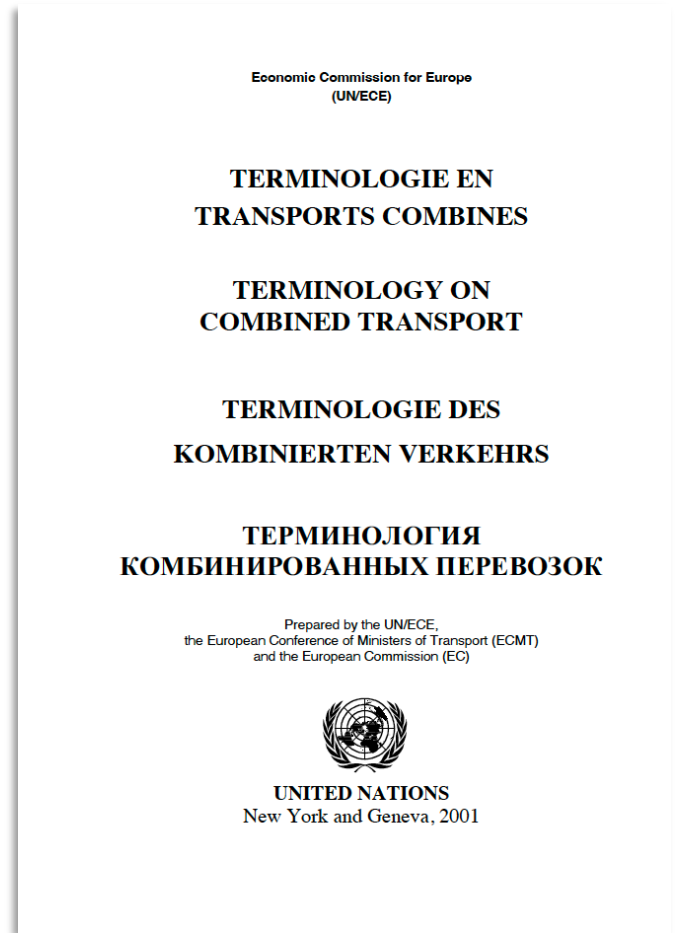
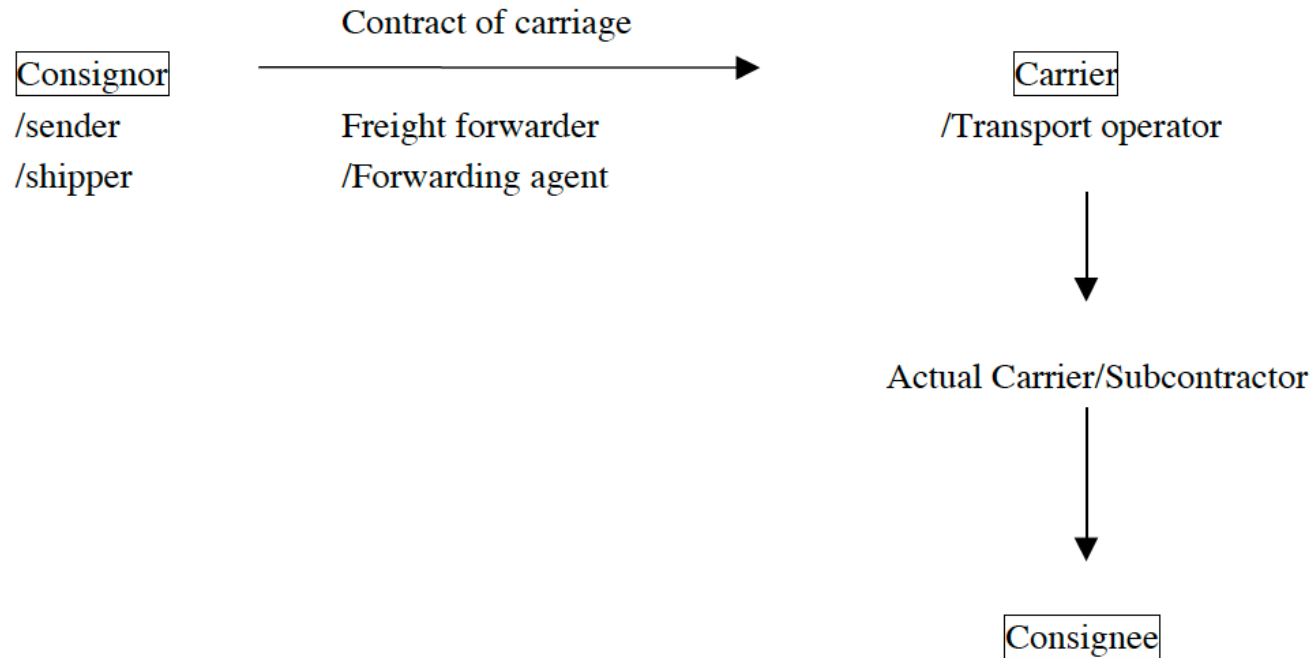
Where are items transported? – Geographical Scope

- Within a city/county/country
- Cross border = Import/Export (Customs, international regulations, freeport etc.)

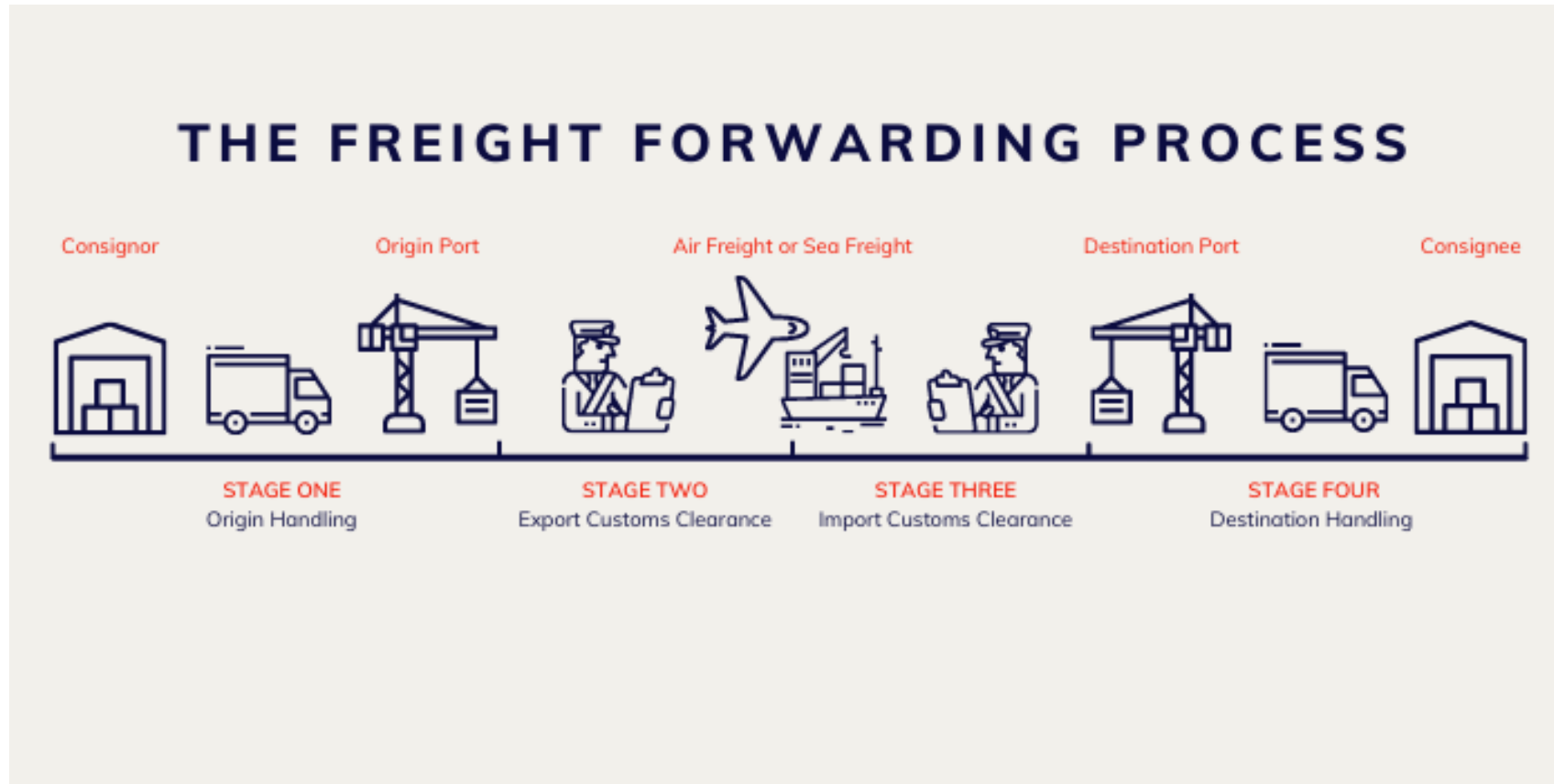
How are items transported? – Transport routes and Means of transport

- Air
- Land
- Sea
- Hand-carry
- With or without courriers

# Logistics



# Logistics

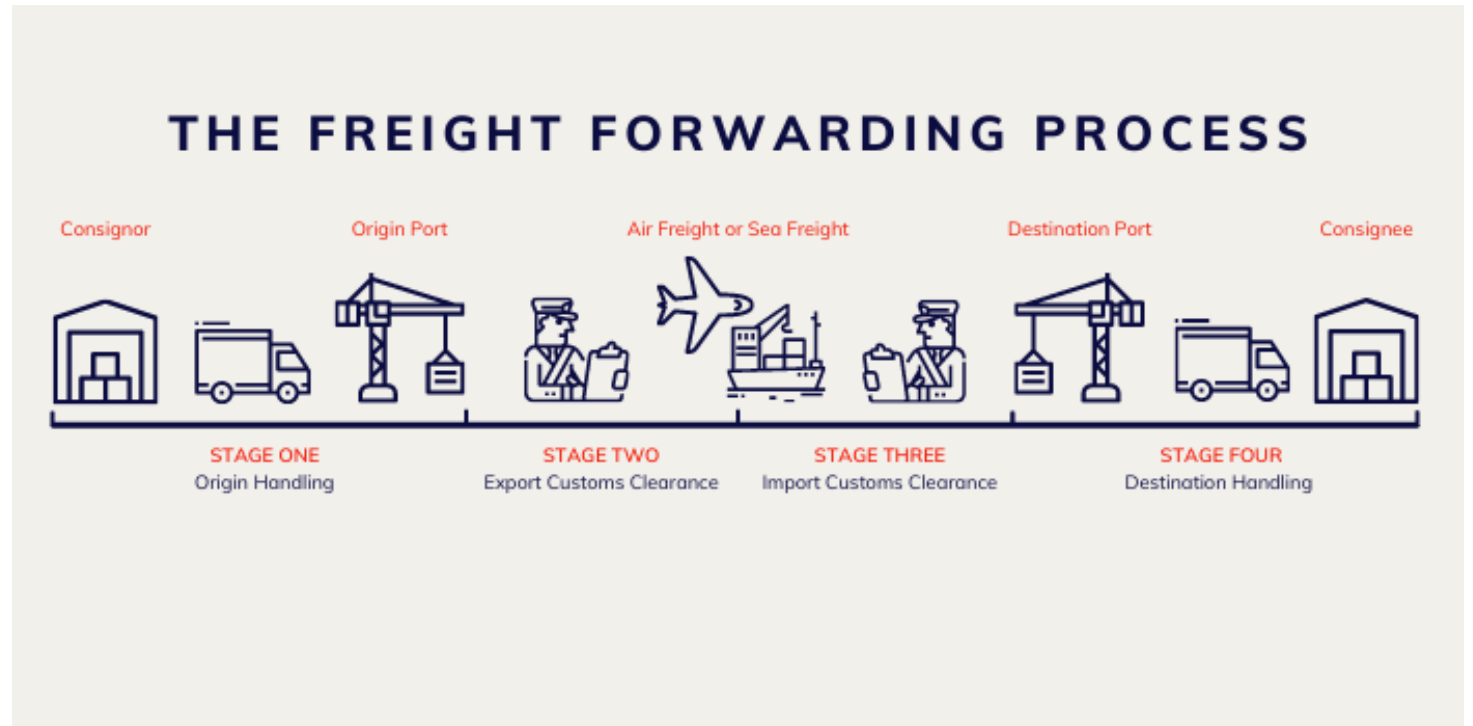


Source: [tgi.co/how-freight-forwarding-works/](https://tgi.co/how-freight-forwarding-works/)



# Import/Export - Customs

- Transport Papers
- The UNESCO 1950 Florence Agreement
- Import/Export licences
  - Customs tariff (international coding): International Harmonized Schedule 1988 („HS“) adopted by 200 countries
  - Carnet ATA Procedure
- Movement of antiquities/cultural property: Illicit vs. legal import/export (export licence)
- Freeports



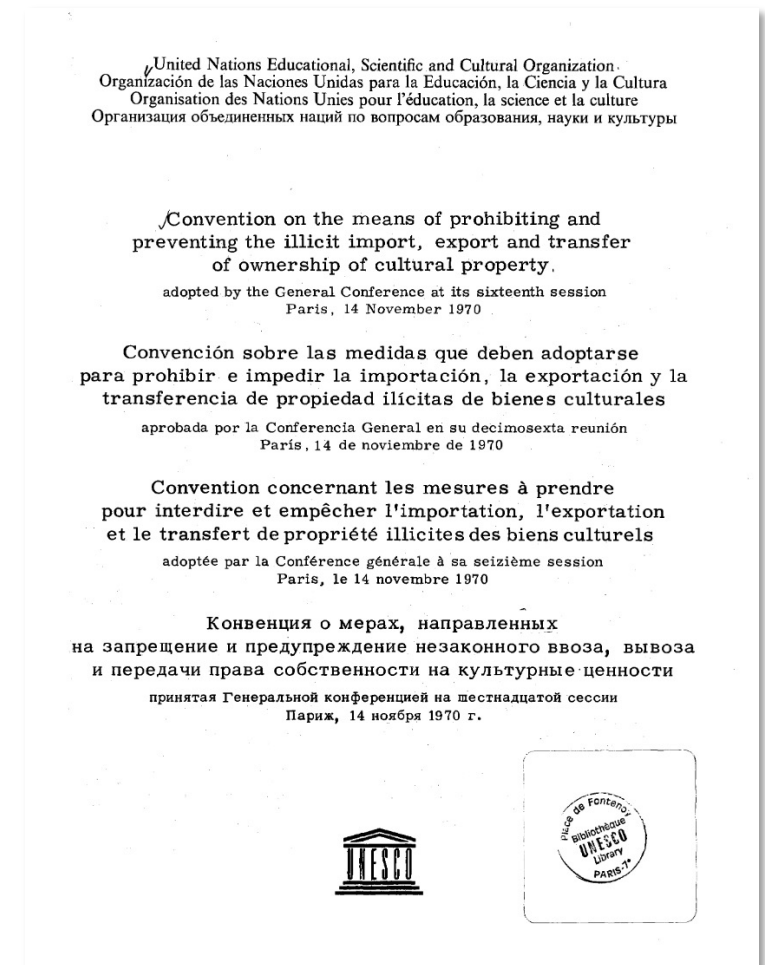
Source: [tgi.co/how-freight-forwarding-works/](https://tgi.co/how-freight-forwarding-works/)

# The UNESCO 1970 Convention

Fighting illicit trafficking of cultural properties at source, during transit and destination.

**The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property** adopted in Paris November 14, 1970 which entered into force April 24, 1972 (UNESCO Registration at the UN: 9 May 1972, No. 11806) agreed by 143 state parties

urges States Parties to take measures to prohibit and prevent the illicit trafficking of cultural property. It provides a common framework for the States Parties on the measures to be taken to prohibit and prevent the import, export and transfer of cultural property.



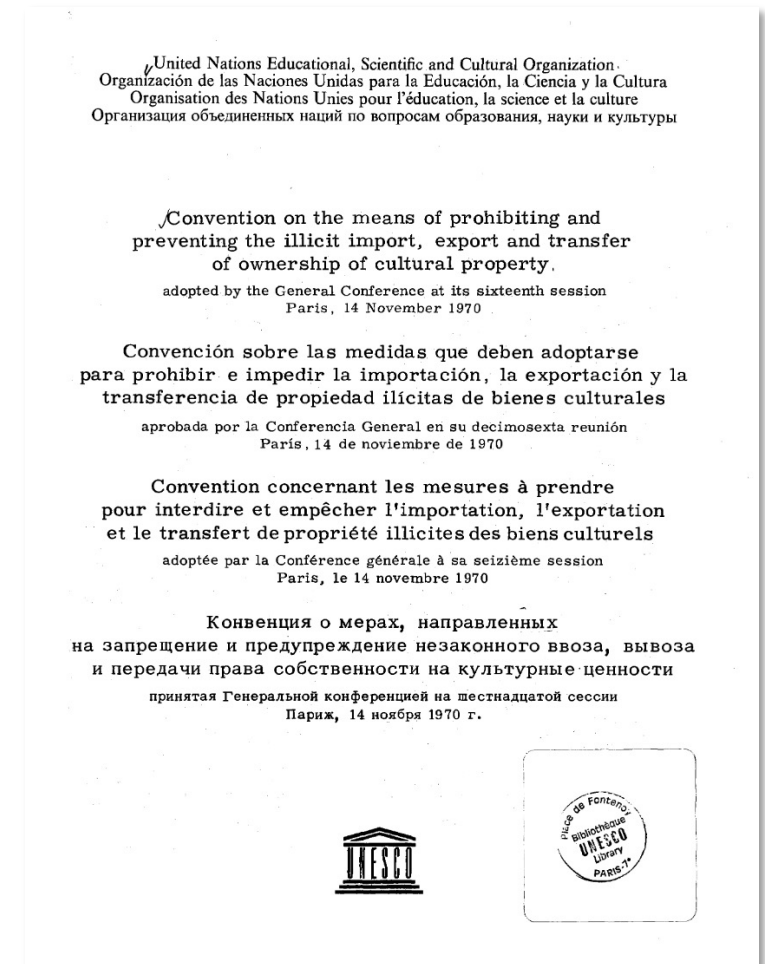
# Incorporating a convention/treaty into domestic law

International conventions are treaties signed between two or more nations that act as an international agreement. A treaty is a binding agreement between nation-states that forms the basis for international law. Authority for the enforcement of these treaties is provided by each signing party's adherence to the treaty.

International law is the term given to the rules which govern relations between states. Despite the absence of any superior authority to enforce such rules, international law is considered by states as binding upon them, and it is this fact which gives these rules the status of law.

It is a basic principle of international law that a State party to an international treaty must ensure that its own domestic law and practice are consistent with what is required by the treaty.

Unlike national or domestic law, international law is not in all cases set down in any legislation approved by a parliament. Multilateral treaties and international conventions do not apply to all states, but only to those which have consented to be so bound, by **signing** and **ratifying** or acceding to them.



# Why are art and cultural property transported? – Motivations, reasons

---

- First transportations in history
- Collecting
- International loans as as diplomacy/soft power and/or for exhibitions
- Intercultural exchange
- Research and study
- Preservation, conservation and restoration
- Trade and sales
- Repatriation
- Looting, plundering and illicit trafficking
- Protecting items

# Preventive Conservation - Tackling Risks

 <p><b>Physical Forces</b></p> <p>POSSIBLE CAUSES Poor handling, accidents</p> <p>POSSIBLE EFFECTS Abrasion, breakages, losses</p>	 <p><b>Thieves, Vandals</b></p> <p>POSSIBLE CAUSES Poor security, breach of rules</p> <p>POSSIBLE EFFECTS Total/partial loss, defacement, loss in value</p>	 <p><b>Fire</b></p> <p>POSSIBLE CAUSES Arson, negligence, poor maintenance</p> <p>POSSIBLE EFFECTS Smoke, discolouration, loss</p>	 <p><b>Water</b></p> <p>POSSIBLE CAUSES Flood, rain, leaks, fire suppression</p> <p>POSSIBLE EFFECTS Loss of media, mould, physical damage</p>	 <p><b>Pests</b></p> <p>POSSIBLE CAUSES Poor housekeeping</p> <p>POSSIBLE EFFECTS Physical damage or loss of material, contamination</p>
 <p><b>Contaminants</b></p> <p>POSSIBLE CAUSES Pollution, poor housekeeping inherently unstable materials</p> <p>POSSIBLE EFFECTS Chemical changes, dirt, transfer of contaminants</p>	 <p><b>Radiation/Light</b></p> <p>POSSIBLE CAUSES Daylight, no UV filters</p> <p>POSSIBLE EFFECTS Accelerated degradation, embrittlement, fading</p>	 <p><b>Incorrect Temperature</b></p> <p>POSSIBLE CAUSES Unsuitable environments, plant failure</p> <p>POSSIBLE EFFECTS Accelerated degradation, embrittlement, softening</p>	 <p><b>Incorrect Relative Humidity</b></p> <p>POSSIBLE CAUSES Unsuitable environments, plant failure</p> <p>POSSIBLE EFFECTS Mould, embrittlement, accelerated degradation</p>	 <p><b>Dissociation</b></p> <p>POSSIBLE CAUSES Poor labelling, misplacing items</p> <p>POSSIBLE EFFECTS Loss of information, difficulty locating items, loss of coherence of object(s) or collections</p>

Source: British Library, Collection Care Blog, URL: <https://blogs.bl.uk/collectioncare/2016/09/fingerprints-their-potential-impact-in-relation-to-handling-library-collections.html>

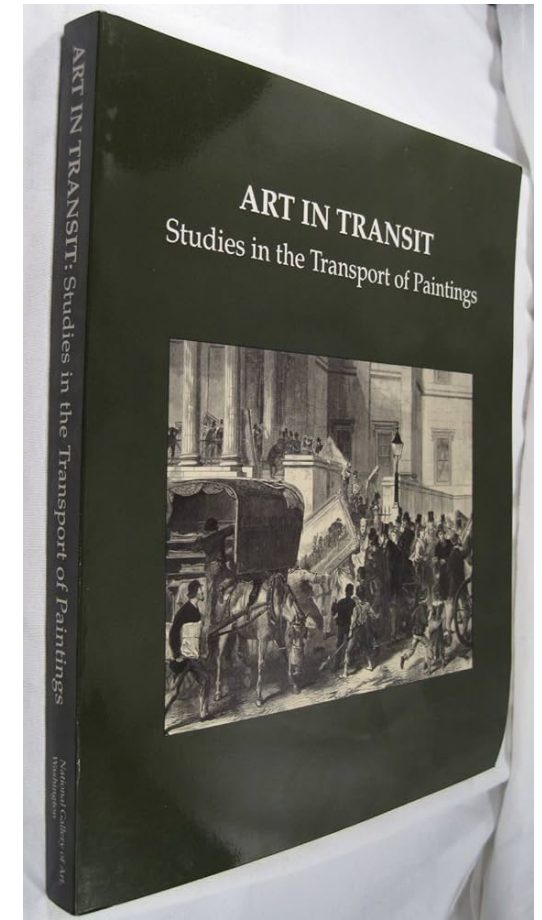
# Preventive Conservation - Instructions, guidelines, practical guidebooks

---

Following guidelines is meant to prevent damage to the objects. Thus, conservation and risk minimizing standards shall always be applicable.

## Standard Publications:

- *Art in transit. Handbook for packing and transporting paintings*  
Art in transit : studies in the transport of paintings. International conference on the packing and transportation of paintings, September 9, 10, 11, 1991, London, Proceedings of the international conference on the packing and transportation of paintings, Sept. 9-11, 1991, London, including 27 communications (abstracted separately) plus a glossary and an extensive bibliography by M. Skalka. – ICCROM
- *Procedures and conservation standards for museum collections in transit and on exhibition*  
by Nathan Stolow, UNESCO Digital Library, 1991



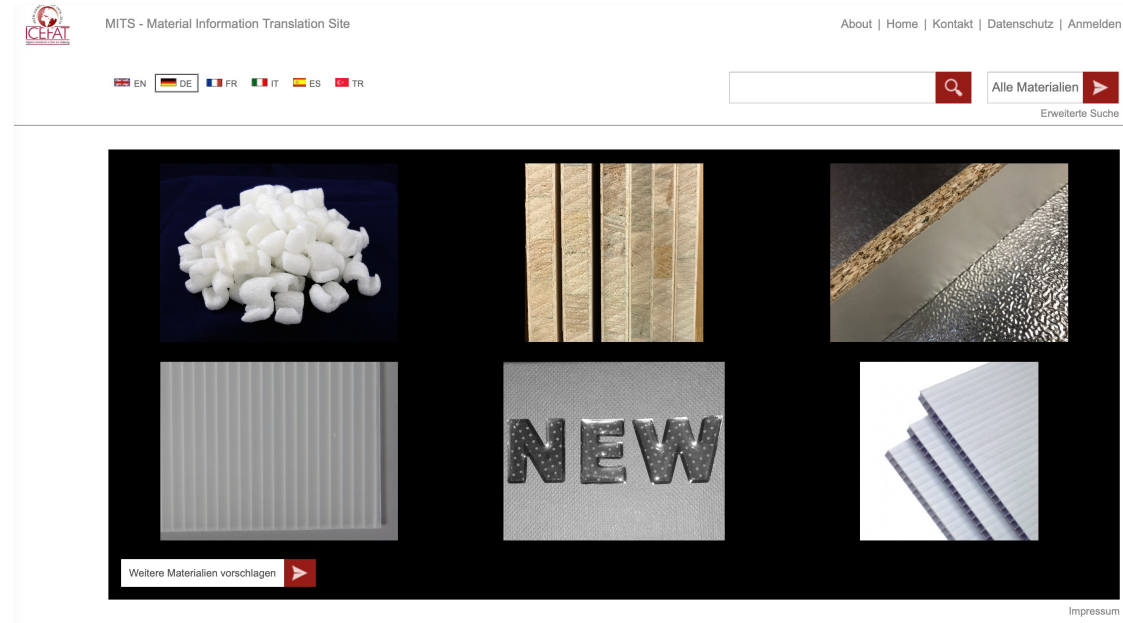
# International (Art) Logistics



Source: Herausforderung Kunsttransport – Der Spediteur als strategischer Ansprechpartner, Vortrag von Herrn Hans-Ewald Schneider, Hasenkamp Holding GmbH, 2011; URL [www.tis-gdv.de/tis/tagungen/kunst/kunsttagung2011/03\\_schneider/inhalt.htm/](http://www.tis-gdv.de/tis/tagungen/kunst/kunsttagung2011/03_schneider/inhalt.htm/)

# ICEFAT and MITS – MATERIAL INFORMATION TRANSLATION SITE

# ICEFAT



At its essence, ICEFAT is a global network of trusted partnerships. Founded in 1977, ICEFAT is the oldest, largest and most involved art logistics organization. The membership is exclusive; all members are vetted and voted in based on history, longevity, merit and integral business practices. The members' ongoing commitment to protecting our shared cultural heritage has won ICEFAT the admiration of the museum and insurance communities.



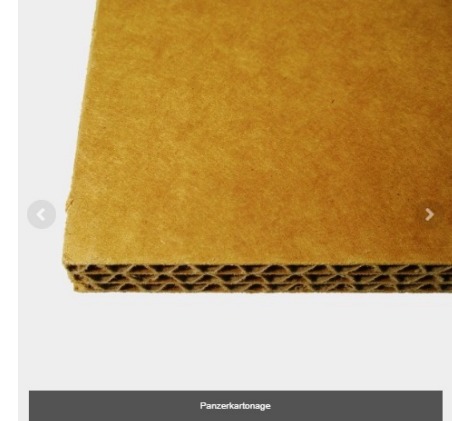
# Preventive Conservation – Insurance Recommendations for Fine Art Transports

---

Following guidelines is meant to prevent damage to the objects. Thus, conservation and risk minimizing standards shall always be applicable.

- Choose a freight forwarder/carrier that specializes (or a specialized division of a transport company) in shipping works of fine art or cultural property
- A means of transport used to transport art and collection objects should meet museum standards, e.g. specialized trucks/lorries
- Individual items should be carefully inventoried and inspected/condition reported prior to transport
- Works of art or cultural property should be packed by trained personnel according to museum standards
- Upon arrival, transported items should be carefully unpacked, inventoried, and individual parts inspected for loss or damage
- Before and after each packing and/or unpacking step, a meaningful condition report should be prepared for each insured object in accordance with national or international standards, noting the condition of each work and documenting it with high-resolution photographs

# Packaging



# Packaging for twodimensional works



Figure 1. Taping the glazing.



Figure 2. Wrap the frame in glassine.



Figure 3. Sandwich the glassine-wrapped frame between urethane foam.



Figure 4. Sandwich the foam package between two layers of multi-use corrugated board.

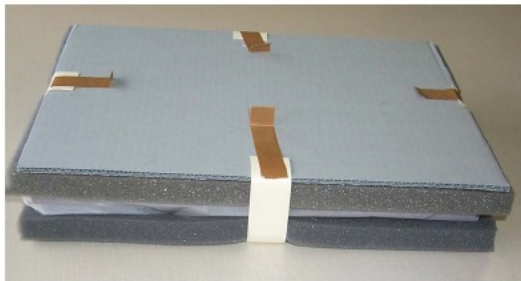


Figure 5. Use masking tape to adhere the folder strips to the multi-use corrugated board.



Figure 6. Tape an identification tag on top of the bubble wrap.



Figure 7. Prepared frame in inner box.



Figure 8. Outer box prepared to receive inner box.

Source: The Museum Management Program (MMP) of the National Park Services, U.S. Dptm. Of the Interior

# Packing examples

---



Source: HasenkampGroup, Fine Art Logistics Verpackungskatalog



## Example: Courier Case

---



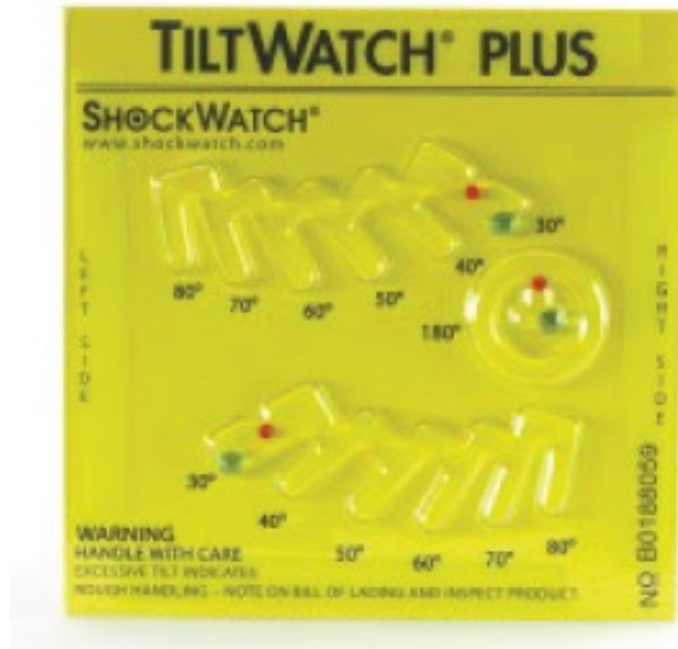
Source: HasenkampGroup, Fine Art Logistics Verpackungskatalog

# Packing examples – threedimensional objects

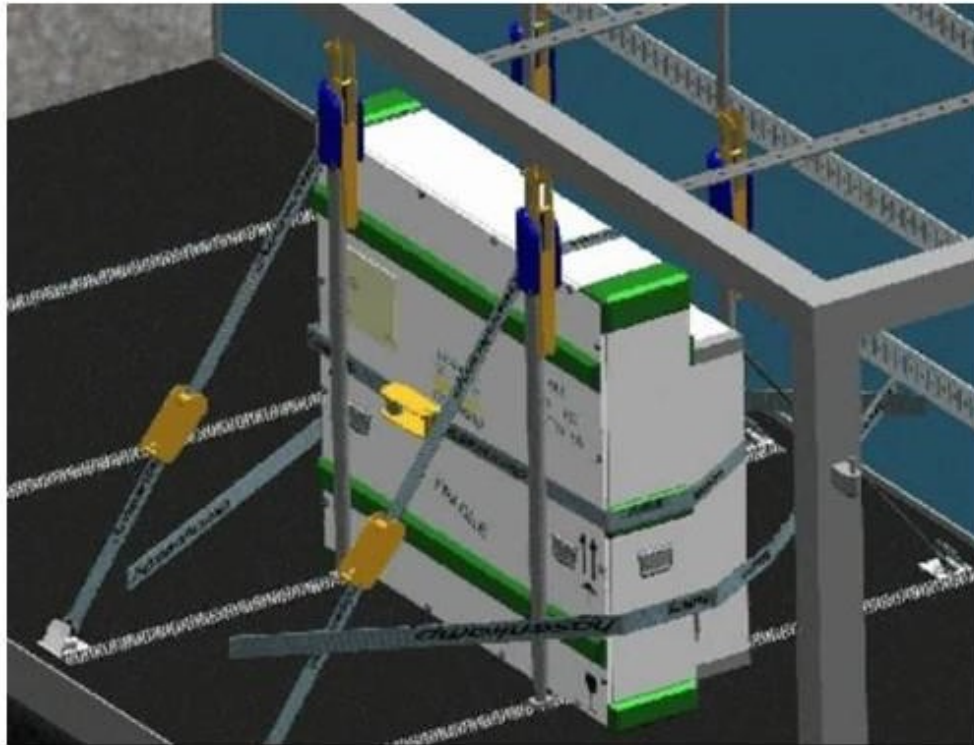


Source: HasenkampGroup, Fine Art Logistics Verpackungskatalog

# Art Transports - Monitoring the transport conditions



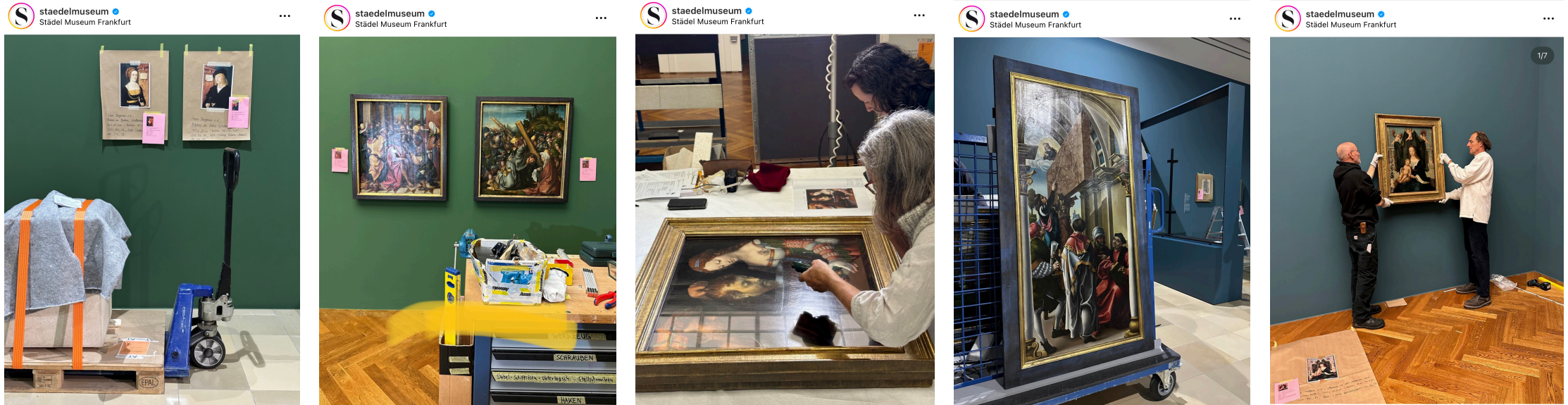
# Art Transports – Loading



Source: Herausforderung Kunsttransport – Der Spediteur als strategischer Ansprechpartner, Vortrag von Herrn Hans-Ewald Schneider, Hasenkamp Holding GmbH, 2011; URL [www.tis-gdv.de/tis/tagungen/kunst/kunsttagung2011/03\\_schneider/inhalt.htm/](http://www.tis-gdv.de/tis/tagungen/kunst/kunsttagung2011/03_schneider/inhalt.htm/)

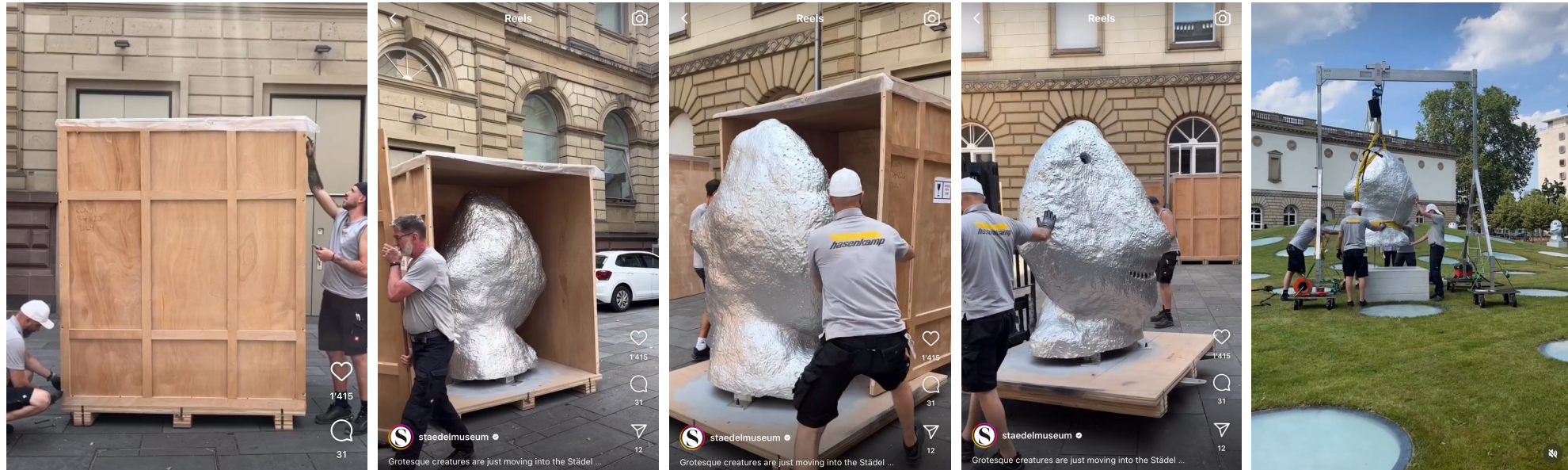


# Art Handling: International Loan and Exhibitions



Source: Städel Museum Frankfurt, Instagram Account

# Art Handling



Source: Installation of an Art Work by Ugoi RONDINONE in the gardens of the Städel Museum; Städel Museum Frankfurt, Instagram Account

# Insurance vs. Liability

---

## CONTRACTUAL OR LEGAL LIABILITY

The amount of the limitation is determined by contractual agreement or by law, i.e. the maximum sum of money payable by a carrier to a shipper for any damage or loss to the cargo for which the carrier is liable under the contract of carriage.

vs.

## COMMERCIAL (FINE ART) INSURANCE

The amount of the limitation is purely determined by contractual agreement, taking into account the relevant insurance values as e.g. consignment value, market value or agreed value.

# Commercial Fine Art Insurance questions for items in transit and storage

---

Prerequisite: The works are not in an unsuitable condition for the journey.

Risk related questions to define scope of insurance cover and possible obligations/warranties:

- Who is transporting?
- What experience in the field of art and cultural goods does the transporter/forwarder have?
- Who is packing?
- Is the packaging adequate for the type of transportation?
- Does the packaging have the necessary handling labels?
- Are there assembly/disassembly instructions for the specific object?
- Which means of transportation is used for the art transport?
- Is the transport adequate in terms of security for the respective value of the transported object?
- Is there any storage during the transportation process?
- How are the places of temporary storage secured?
- Are these locations suitable for (temporary) storage?

# When cultural heritage becomes collateral damage in war



A student from the Vaud Arc technical college (HE-Arc) examines which items could be restored as part of a training exercise. © Keystone / Laurent Gillieron. Source: [www.swissinfo.ch/eng/culture/when-cultural-heritage-becomes-collateral-damage-in-war/47511316](http://www.swissinfo.ch/eng/culture/when-cultural-heritage-becomes-collateral-damage-in-war/47511316)



Ukrainian employees build a protection barrier around a historical statue in the centre of Lviv, Ukraine, on March 17, 2022. Keystone / Atef Safad. Source: [www.swissinfo.ch/eng/culture/when-cultural-heritage-becomes-collateral-damage-in-war/47511316](http://www.swissinfo.ch/eng/culture/when-cultural-heritage-becomes-collateral-damage-in-war/47511316)

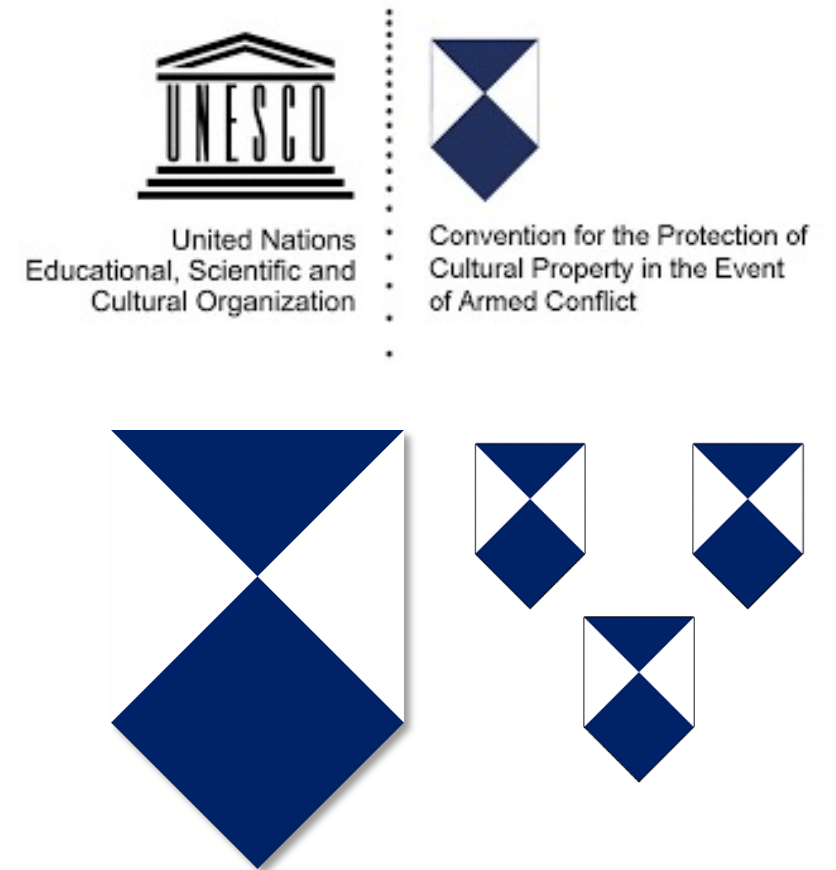
# The 1954 Hague Convention

*„The High Contracting Parties,  
(...) Being convinced that damage to cultural property belonging to any  
people whatsoever means damage to the cultural heritage of all  
mankind, since each people makes its contribution to the culture of the  
world; (...)“*

– Preamble of the 1954 Hague Convention

The **1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict**, adopted in The Hague on May 14, 1954 which entered into force on August 7, 1956, and its two Protocols (1954 and 1999) until today agreed by 194 member states

aims to protect cultural property, such as monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of any kind regardless of their origin or ownership.



# War Risks in Insurance

---

The Cargo and/or Fine Art insurance insurance does not cover loss damage or expense arising from

*war, invasion, acts of foreign enemies, hostilities (whether war be declared or not), civil war, rebellion, revolution, insurrection, military or usurped power*

BUT

those perils can be bought in another insurance market and class of business, i.e. War, Terrorism and Political Violence insurance.

# Cultural rescue in the Event of Armed Conflict

---



Monuments Men: On the Front Line to Save Europe's Art, 1942-1946



# The New 'Monuments Officers' Prepare to Protect Art Amid War



Source: [www.nytimes.com/2022/08/11/arts/design/war-monument-protection.html](https://www.nytimes.com/2022/08/11/arts/design/war-monument-protection.html) / Photos: reg Kahn for The New York Times

A group of art experts have had intensive training to become part of the U.S. Army Reserve. It will be their job to help save cultural heritage in war zones.

Their charge? Working in a military capacity to identify and preserve cultural treasures around the world that are threatened by conflict, just like the Monuments Men of World War II who recovered millions of artifacts looted by the Nazis.

# Catastrophic Emergency networks and Emergency Procedures

Catastrophic Emergency networks („Notfallverbund Kulturgut“) on different levels: local, regional, international

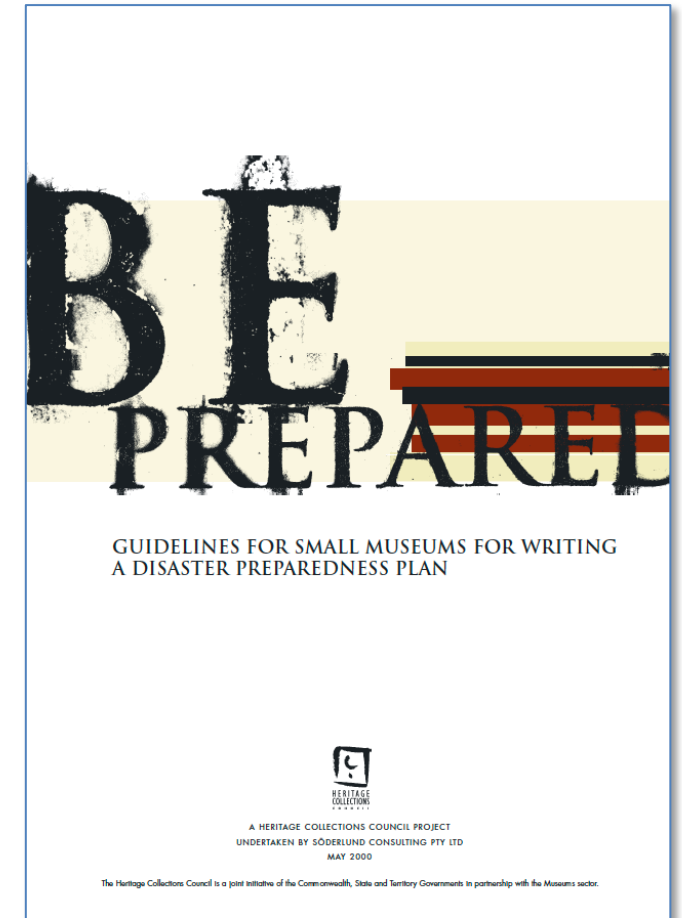
The purpose of the emergency association is to provide mutual support to its members in emergency situations and to share knowledge and experience, in particular to minimize damage and raise awareness of the issue.

The networks provide

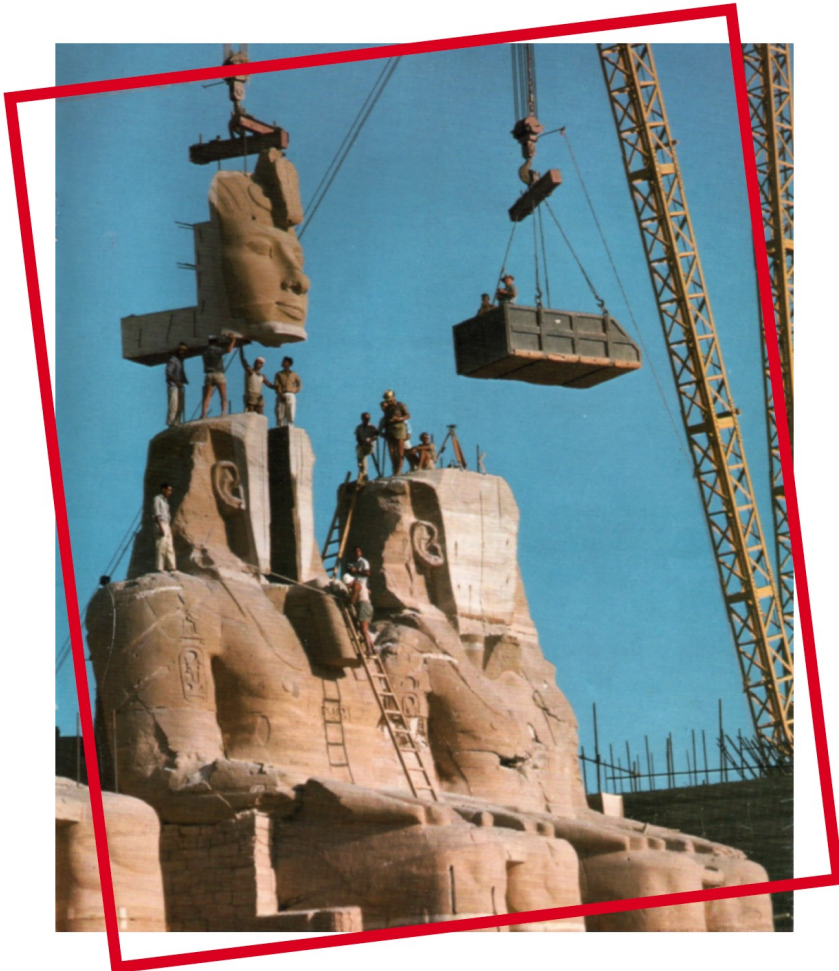
- Sample emergency plans
- General information on emergency planning
- Regular Trainings for the staff, best incl. Fire Fighters, Police etc.

To remind us: NO MUSEUM STANDARDS DURING EVACUATIONS AND ASSOCIATED TRANSPORTS

as protection of items in situations of emergency means to be fast to evacuate and safe as many items as possible.



Source: Commonwealth of Australia 2000 on behalf of the Heritage Collections Co Publication



# Art Transportation in Times of War and Peace

Thomas Steinruck, [tsteinruck@me.com](mailto:tsteinruck@me.com), +41791027901