

Flying Art



Photo: Globe Creative

Knowledge over Imagination

空運藝術品——專業勝於想像

As Andy Warhol once said: "Don't think about making art, just get it done". Much the same could be said about the air cargo industry when it comes to moving art of all kinds around the world. Except that's not quite true; the skills and dedication behind "just getting it done" would amaze most people who have no idea of the complexities behind moving world famous, precious objects, including fine art from one location to another.

We take a look at the roles of the specialist artwork movers who deliver beautiful and often highly valuable pieces on time and in perfect condition for an opening night. It's a chain of people and companies who must work in total harmony to deliver these valuable works of art, from gallery owners, cultural programmers and museums to the cargo carriers and their chosen handlers.

安迪·沃荷曾說：「別只想著創作藝術，立即去做吧！」將這句話套用於空運業同樣適合，特別是在運送各類藝術品至世界各地的專業範疇上。然而，這句話並非完全準確，因為在「去做吧」的背後，需要豐富的經驗與專業知識，要將世界知名、價值連城的藝術品安全送達目的地，遠比行外人想像中複雜且艱鉅。

在這一期，我們探討專門運送藝術品的專業團隊，了解他們如何將珍貴及精美的藝術品，完整無缺地在展覽開幕前準時送達會場。整個過程涉及畫廊、策展機構、博物館、航空公司及航空貨運站營辦商，各個單位必須具備相關經驗並通力合作，才能將每一件珍貴的藝術品安全及準時送達目的地。

One leading light is Karen Chang who is the co-founder of Globe Creative in Hong Kong which specialises in creating transformative exhibition experiences. Her work turns history's mysteries, forgotten treasures, fascinating animals, art, relics, and science wonders into immersive experiences that leave a lasting impact with audiences in Hong Kong and beyond.

Partnering with the world's leading museums, Globe Creative's curated exhibition journeys attract thousands of visitors. From the British Museum in London to the Centre Pompidou in Paris; from a 42,000-year-old baby mammoth to the world's largest Picasso, all these precious objects have passed safely through Hong Kong thanks to the specialist care and attention they received.

In fact, Pablo Picasso, an icon of 20th century art, has figured large in Globe Creative's life over the last 20 years and more. As a founder of the Cubist movement, his prolific creativity revolutionised modern art through his work as a painter, sculptor, printmaker, ceramicist and set designer. In 2004, a giant stage curtain from the 1917 Diaghilev ballet "Parade", designed by Picasso and on loan from the Centre Pompidou in Paris, was shown at the IFC (International Finance Centre) mall in Hong Kong. On display for only three weeks, it drew a massive audience of some two million people. It was the first time the piece had been seen outside of Europe, and Globe Creative was responsible for bringing it to Hong Kong and for its safe journey to and from the event.

張佩恩 (Karen) 是 Globe Creative 的共同創辦人，她的公司以香港為基地，專門策劃多元體驗型展覽，將歷史奧秘、被遺忘的珍藏、特別的動物、藝術品、文物與科學化為沉浸式體驗，讓香港及海外觀眾留下深刻印象。

Globe Creative 與世界頂尖的博物館合作，其策劃的展覽吸引了數以千計的觀眾。憑藉團隊的豐富經驗與專業知識，不論是倫敦大英博物館或巴黎龐畢度中心的館藏、被埋藏約 42,000 年的猛獁象嬰孩，或是迄今為止最大規模的畢加索作品，都能安全運抵香港展覽。

巴勃羅·畢加索是 20 世紀藝術界最具代表性的人物之一，在過去 20 多年，他的作品也是 Globe Creative 策展項目的重要一環。作為立體主義藝術行動的創始人，畢加索透過其作為畫家、雕塑家、版畫家、陶藝家和舞台設計師等多重身份，以豐富的想像力徹底改變了當代藝術。2004 年，巴黎龐畢度中心借出由畢加索於 1917 年為狄亞基列夫芭蕾舞劇《遊行》設計的巨型舞台帷幕，於香港國際金融中心商場展出三星期，吸引了逾二百萬名人士前往欣賞。該舞台帷幕亦是首次於歐洲以外地區展出，而 Globe Creative 正是負責策劃整個展覽及運送流程的專業團隊，確保藝術品在往返巴黎與香港的過程中安全無虞。

Fiercely Spanish

"Twenty years later, with the 30th anniversary of Picasso's death just around the corner, we decided it was time to stage Picasso again, this time in a collaboration with the Spanish and the Museo Casa Natal Picasso in Málaga," says Karen. "Picasso was fiercely Spanish, and we wanted to celebrate this by showcasing how his art was shaped and inspired by his early life in Málaga, and his beloved homeland, Spain." Over 143 works—engravings, illustrations and ceramics—were shown at the global premiere of "Picasso: Beauty and Drama" at the Grand Lisboa Palace Resort, Macau.

Climate control and humidity are crucial in the movement of artworks and other objects, whether by air or by road, to their final destination. Security, too, is a hugely important factor in the movement of these works. "Total adherence to these three conditions is what museums and lenders require before they consider loaning out these special pieces," says Karen. "This means forwarders, airlines and handling companies must all be trusted partners and fulfil their roles to the same exacting standards."

But before all these specialists can come into their own, every museum and lender will start the process by commissioning a facilities report of the venue where the loans will be exhibited. That report will list their conditions for display as part of a risk assessment profile. Borrowers—like Globe Creative and other recipients of the artworks—must agree to all the conditions and tick every box in respect of the freight process before they can even be considered for involvement in the loan process.

For many years Globe Creative has worked alongside Hong Kong-headquartered fine art specialist forwarder Michelle Art Services.

"To be able to do what we do, there are loads of risks," states Karen. "We need to work with partners who understand this and have a proven track record of safely handling precious objects. It's not just about moving something from A to B—they need to know the most direct route, the safest route and have a back-up plan—so goods are delivered in accordance to the conditions set by the lending organisation."

對西班牙的深厚情感

「二十年後，藉著畢加索逝世三十週年臨近，我們決定再次展出畢加索的作品，與馬拉加的 Museo Casa Natal Picasso 合作舉辦展覽。」Karen 說：「畢加索對西班牙有著深厚的情感，我們希望透過展覽，展示他在馬拉加的早年生活和他的故鄉西班牙如何影響他的創作。」超過 143 件作品，包括版畫、插畫及陶瓷等，於澳門上葡京綜合度假村舉行的《畢加索：縱情尋美》展覽上首次向全球展出。

無論空運或陸運，溫度及濕度控制對運送不同類型的藝術品和貨物均至關重要。此外，保安亦是重要一環。Karen 說：「必須達至這三項必要條件，博物館和收藏者才會考慮借出其珍藏。這意味著貨運代理、航空公司及航空貨運站營辦商必須是 Globe Creative 的可靠合作夥伴，並且能夠達至處理藝術品的嚴格標準。」

然而，在這些貨運團隊發揮其專業服務之前，每個博物館和策展機構均需先編制一份展覽場地設施報告。該報告詳列展覽條件及相關要求，以作為風險評估的一部分。策展機構如 Globe Creative 及所有接收藝術品的單位，必須同意所有條款，並確保每個環節能符合所需標準，方可被考慮參與相關展覽項目。

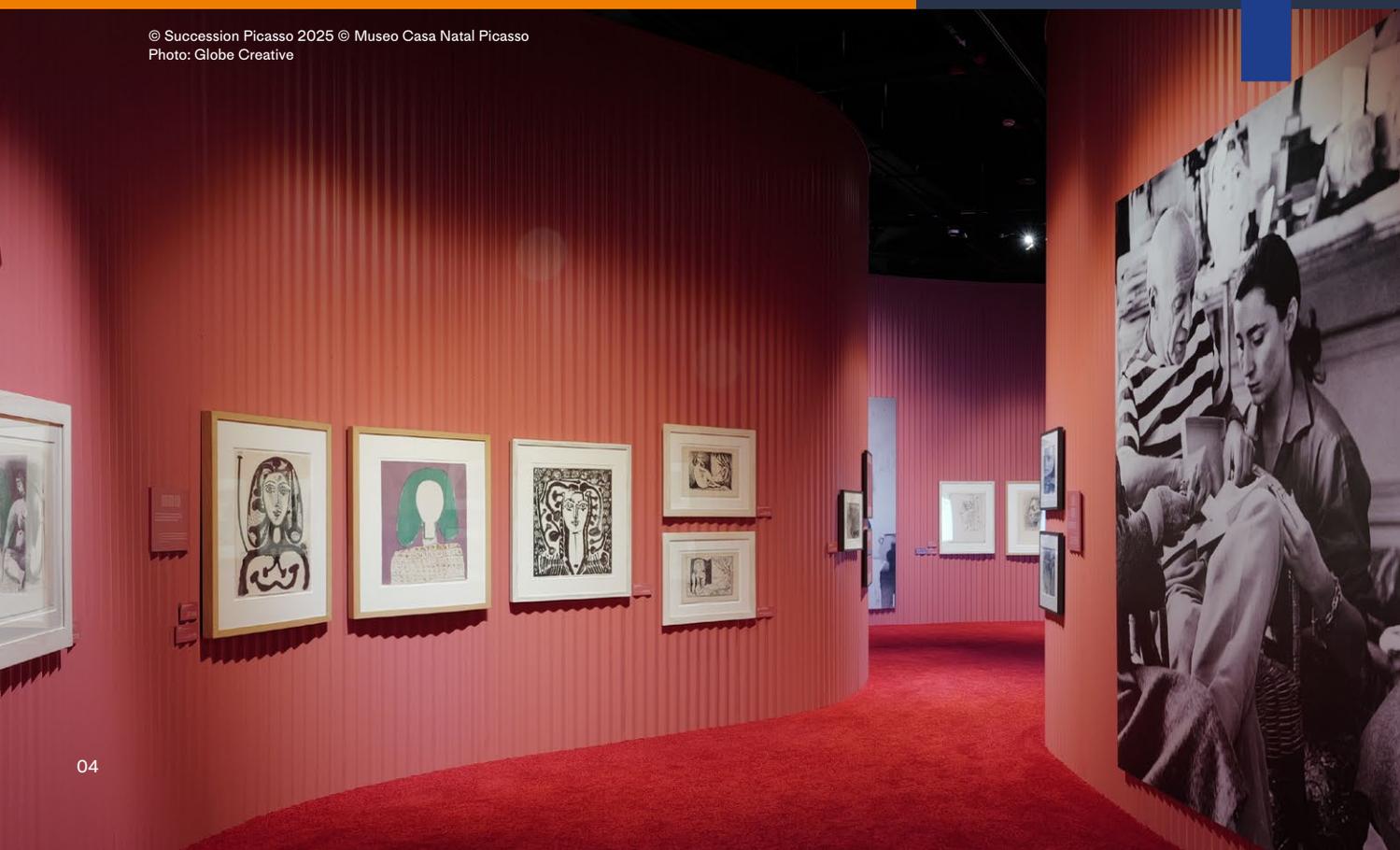
多年來，Globe Creative 一直與總部位於香港的專業藝術品貨運代理美斯藝術服務有限公司（美斯）緊密合作。

「要成功完成每個策展項目，都必須面對多重風險。」Karen 說：「我們的合作夥伴必須充分了解我們的工作，並且有安全處理珍貴物品的豐富經驗。他們不僅是一般將貨物從 A 點運送至 B 點的貨運代理，而是必須能規劃最直接和安全的運輸路線，並提供完善的替代方案，以確保展品在借出機構所訂的各項要求下，安全送達目的地。」

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© Succession Picasso 2025 © Museo Casa Natal Picasso
Photo: Globe Creative



Needs and expectations

Thomas Yuen is the Founder and Managing Director of Michelle Art Services and caters to an extensive range of demands for international museums, auction houses, galleries, private collectors and art exhibition organisers, all wanting specialist assistance for moving their precious goods.

In addition to the capabilities already discussed in this highly-specialised field, Thomas adds packing to the long list too. “Firstly, we need to discuss with the customer what their needs and expectations are and then we talk about specialist packing because it is vital to protect the art pieces and ensure no damage is caused to that artwork when it is on the move.”

“We need to check all special permits that may be required along with Customs documents. Packing, shipping and insurance all need to be agreed by the customer before we organise the collection of the artwork and then the delivery to the airport and cargo terminal”. Additional security can also be requested depending on the customer’s particular needs.

Although specialist qualifications for handling art works are not compulsory in Hong Kong, many international museums choose to work with companies holding ARTIM (Art Transporters International Meeting) and ICEFAT (International Convention of Exhibition and Fine Art Transporters) membership which show their recognition of the necessary specialist skills for handling artwork.

Thomas adds that Hactl—with whom he has worked since the 1980s—has temperature-controlled facilities in SuperTerminal 1 which are ideally suited to handling all kinds of art, but particularly paintings. The Michelle Art Services team’s trucks for transporting artworks are equipped with air conditioning and shock-proof air-ride suspension so that they can safely bring the art into the terminal before a flight. The same applies in reverse if bringing a painting in. The artworks are usually shipped by wooden crate, and need 24 hours to slowly adjust (“de-climatise”) because the painting’s temperature will change considerably (e.g. from some 10°C on the aircraft to around 20°C in the temperature-controlled facility if landed in hot locations like Hong Kong).

One of the largest pieces handled by Michelle Art Services was *The Flying Frenchman* bronze sculpture by César Baldaccini installed outside the Hong Kong Cultural Centre facing the Victoria Harbour.



Photo courtesy of Thomas Yuen

要求與期望

阮永根 (Thomas) 是美斯的創辦人兼董事總經理，專門為國際博物館、拍賣行、畫廊、私人收藏家及藝術策展人提供藝術品運送服務。

除了先前提及此專業領域所必備的知識和經驗外，Thomas 亦指出包裝的重要性：「首先，我們需要了解客戶的要求和期望，然後再考慮專業的包裝方案，因為這對保護藝術品在運送過程中免受損壞至關重要。」

「我們必須檢查所有相關的特殊許可證和海關文件。此外，亦需要事先取得客戶對藝術品包裝、運送流程和保險細節的同意，才會安排收貨，繼而送至機場及空運貨站。」美斯亦可根據客戶需求提供額外的保安安排。

儘管香港並未強制要求從事藝術品運輸的機構獲取相關專業資格，許多國際博物館均會選擇與具備國際珍品運輸協會 (ARTIM) 和國際博覽與珍品運輸協會 (ICEFAT) 會員資格的公司合作，以證明他們具備處理藝術品的專業知識和技能。

Thomas 補充，他自1980年代起便與香港空運貨站 (Hactl) 一直合作，Hactl 的超級一號貨站具備處理各類型藝術品 (特別是畫作) 的專屬溫控設施。美斯專門運送藝術品的貨車配備空調及氣壓避震器，因此不單能在航班起飛前安全地將藝術品運抵空運貨站，而且亦可應用於進口展品上。藝術品通常以木箱運送，抵達目的地後需要 24 小時慢慢調節溫度 (de-climatise)，因為畫作的溫度或因環境而出現顯著變化 (例如當藝術品抵達如香港等炎熱地區時，其溫度可能會從飛機艙內的約攝氏 10 度，調升至溫控中心內約攝氏 20 度)。

由塞撒·巴達奇尼創作的青銅雕塑《翱翔的法國人》是美斯處理過最大的藝術品之一，該作品置於香港文化中心外，面向維多利亞港。

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More than 50 years

Among those carriers who welcome working with such exacting shipments, Air France KLM Martinair Cargo is a recognised specialist mover of fine art and other high value shipments. On average it transports some 600 art shipments every year all over the world and maintains a team of experts to handle such movements under the leadership of Global Head of Special Cargo, Mirjam Scherer.

The airline has been carrying a wide range of iconic works on its aircraft for more than 50 years including 50 paintings and drawings from the Mondrian Collection, the homecoming of Dutch Masters such as Rembrandt Harmenszoon van Rijn's *Young Woman with Earrings*, Johannes Vermeer's *Woman in Blue Reading a Letter* and Damian Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (a shark weighing 5,000kg).

“Among our most notable projects for the airline is the transportation of Henri Matisse's iconic painting *La Danse*, which served as the centrepiece of the *Matisse to Malevich* exhibition at the H'ART Museum in Amsterdam. The painting measured approximately 4.22m wide × 2.90m high. To ensure its safety, it was strategically positioned onboard the aircraft, lying parallel to the plane's length to minimize stress on the canvas and maximize stability,” states Mirjam.

五十多年

在眾多提供藝術品空運服務的航空公司之中，法國航空—荷蘭皇家航空—荷蘭馬丁航空貨運（法航荷航馬丁航空貨運）是公認的藝術品及高價值貨物空運專家，該公司平均每年運送600多件藝術品至世界各地，並設有一支由環球特殊貨物主管 Mirjam Scherer 領導，專責處理珍貴貨物的專業團隊。

法航荷航馬丁航空貨運在過去50多年運送過眾多著名的藝術品，包括蒙德里安的50幅畫作、荷蘭大師級藝術家林布蘭的《戴耳環的少女》、約翰尼斯·維梅爾的《讀信的藍衣少婦》和達米恩·赫斯特的《生者對死者無動於衷》（該作品展示了一條約五千公斤重的鯊魚）。

Mirjam 解釋：「在我們運送過的眾多藝術品中，最特別的無疑是亨利·馬蒂斯的著名畫作《舞者》，它是阿姆斯特丹 H'ART 博物館《從馬蒂斯到馬列維奇》展覽中的重點作品，該畫作約4.22米寬、2.9米高。為確保將其安全無損地送達目的地，我們將畫作小心放置於機艙，確保它與機身達至平行，以減少對畫板造成壓力並確保穩定性。」



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Qatar Airways Cargo is also heavily involved in the shipping of fine art around the world. One of the biggest single pieces it has moved was 229 x 33 x 20 inches (approx. 5.8m x 1m x 0.5m)—and it has shipped items of that size on three separate occasions.

One of the more unusual shipments Qatar Airways Cargo has moved was the Jeff Koons' "Balloon Art" sculptures for Qatar Museums. The pieces were extremely sensitive to both shock and temperature, and so required meticulous handling. They arrived in oversized crates (3.99m x 1.91m x 2.82m) and were so fragile that cranes were used to transfer them directly between pallets and trucks. The sheer size of these items added considerable complexity to the operation.

The airline's specialist team points out that moving delicate pieces is challenging because fine art is sensitive to temperature, humidity, vibration and pressure changes—any of which could cause irreversible damage. These shipments are also high-value and vulnerable to theft, requiring extensive documentation and secure handling. Many will be irregular shapes and have over-sized dimensions and will have to meet strict regulatory and Customs requirements while at the same time needing real-time visibility and secure transport.

卡塔爾航空貨運亦於空運藝術品具備豐富經驗，其中曾處理過最大型的單件藝術品體積達 229 英寸 x 33 英寸 x 20 英寸（約 5.8 米 x 1 米 x 0.5 米），該公司更成功運送另外三件體積同樣龐大的藝術品。

卡塔爾航空貨運運送不少特別的藝術品，其中一件是為卡塔爾博物館運送、由傑夫·昆斯創作的《氣球藝術》雕塑。這批雕塑對震動和溫度極為敏感，因此需要格外小心處理。雕塑被裝置在大約 3.99 米 x 1.91 米 x 2.82 米的龐大木箱中；由於它們非常易碎，故需要使用吊重機直接從貨板裝卸到貨車上。這些龐大的藝術品為運送過程帶來巨大的挑戰和複雜性。

卡塔爾航空貨運專責運送藝術品的團隊指，運送這些珍貴物品極具挑戰性，因為藝術品對溫度、濕度、震動和壓力變化非常敏感，任何一項失誤都可能造成無法挽回的損害。這些藝術品價值高昂且容易被盜竊，需要事先處理大量文件及安排全面的保安措施。此外，藝術品大多形狀不一、體積龐大，而且必須符合嚴格的監管和海關要求，更需要實時監控整個運送過程以確保安全。

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Infrastructure and resources

Qatar Airways Cargo, like Michelle Art Services and Globe Creative, believes in choosing a cargo handler for a fine art shipment based on infrastructure and resources combined with experience in handling high-value items. "It's a critical factor in ensuring the integrity and safety of fine art in transit," says Mark Drusch, Qatar Airways Chief Officer Cargo.

The Air France KLM Martinair Cargo team concurs: "Expertise, capabilities, and resources are essential for managing high-value and sensitive cargo. We open stations for high-value shipments only after a thorough review confirms that all requirements are met. Station surveys are conducted regularly to maintain the highest level of quality and service," adds Mirjam.

Globe Creative has been a user of Hactl and its services for more than two decades. "We're loyal customers. We couldn't do what we do—and safely transport the artworks and objects that we have in our exhibitions—without Hactl", concludes Karen.

基礎設施與團隊

卡塔爾航空貨運與美斯和 Globe Creative 一樣，在選擇空運貨站處理藝術品時會考慮其基礎設施、團隊以及處理高價值貨物的經驗。卡塔爾航空首席貨運官 Mark Drusch 說：「這是確保藝術品在運送過程中保持完整和安全的重要因素。」

法航荷航馬丁航空貨運團隊表示認同。「專業知識、設施和團隊對於處理高價值和特殊貨物至關重要。在開設提供高價值貨物運送服務的航點前，我們必須確保該航點能滿足所有處貨要求。此外，我們會定期檢查航點，以確保維持最高的服務水平。」Mirjam 補充道。

Globe Creative 在過去二十多年，一直是 Hactl 的長期客戶。「我們是 Hactl 的忠實客戶。說真的，若沒有他們的協助，我們絕對無法安全地運送各式各樣的珍貴藝術品和展品！」Karen 總結道。