



**Ius Commune Conference Maastricht,
25-26 November 2021**

Call for Papers Workshop on Law & Art

***Moving Culture Goods Across Space and
Time: Discussing the Changing Ideas, Laws
and Actual Circulation of Cultural Goods***



Call for Papers

Ius Commune Workshop on Law & Art 2021

Moving cultural goods across space and time: discussing the changing ideas, laws, and actual circulation of cultural goods

Recent years have seen significant shifts in the larger field of cultural heritage law. The Workshop on 'Moving cultural goods across space and time' aims to chart some of the exciting changes currently happening in the larger field of cultural heritage law. Cultural heritage law is a constantly changing field with law and policy reacting to the frequent changes, both past and present, of cultural goods in response to new ethical frameworks.

In the last three years alone, these changes have become profound. For one, the discussion and return of cultural goods has picked up speed in Europe. Earlier this year the German government announced the return of the part of the Benin Bronzes held by several German museums. In the autumn of 2020, the Netherlands saw the publication of a highly influential advisory report on Dutch colonial heritage by the Raad voor Cultuur. This literal moving of cultural goods back towards the country of origin is accompanied by a figurative movement in the ideas relating to the continued holding of colonial goods by former colonial powers. At the same time, discussions on the return of Nazi-looted art have not stood still, the release of the Kohnstamm report in December 2020 has invigorated the Dutch debate and received international attention.

However, the return of cultural goods is not just limited to the colonial context. Due to escalating tensions in and around Syria and Iraq renewed attention is paid to the problem of cultural goods being illicitly acquired and/or illicitly taken out of their home country. This problem, however, is both global and multi-faceted. The illicit excavation, ransacking, ordinary theft, or smuggling of a cultural object may only be the first (illicit) step out of many before an object hits the market.

Moreover, concerns that these (illicit) cultural objects may be used to fund terrorism, or to launder money, have caused regulators to force changes upon the markets. Changes range among others from patrimonisation of cultural goods, to enforced increased transparency (i.e. AML-5), or additional customs regulations (Regulation 2019/880 in the EU; the new US defense bill with attached new rules for cultural goods).

At the same time, cultural goods have also moved in the digital space, partially in response to other developments mentioned above. Examples include non-fungible tokens (NFTs) in the art trade or the digital access to cultural heritage.

Interested parties are invited to submit an abstract of a paper related to one of the three themes identified below. Art moving into the digital space can be addressed on its own or in connection to the two subthemes listed below. Abstracts (max. **500** words) should be sent to vanessa.tuensmeyer@maastrichtuniversity and I.vanvliet@maastrichtuniversity.nl no later than **15.07.2021**. All contributions should be in English, please specify the subtheme for which you wish to submit your paper. Co-authored papers will be also considered. The organizing committee will give preference to early-career researchers when facing submissions of similarly high quality. Depending on

the submissions received, the workshop will provide space both for in person as well as online contributions by means of separate workshops, to allow for submissions from colleagues who would not be able to participate otherwise. Please indicate your availability (online/ in person) in your submission.

Subtheme 1: 'The return of art'

Papers can address both literal movement (i.e. the return of specific goods whether it concerns Nazi looted art or colonial objects) and as well as figurative movement in so far as these relate to a return of a cultural object (i.e. the change in thinking towards the continued holding of colonial art by former colonial powers).

Subtheme 2: The global commercialization of art: new markets, more movement

Both the licit and illicit market are facing changes. The licit market is among others faced with a changing clientele and a need to adapt to the challenges of not just Covid-19 but also increased regulation at some of its main markets (Regulation 2019/880 in the EU; the new US defense bill with attached new rules for cultural goods). At the same time, with ever-increasing demand and both continuous and new opportunities to acquire objects the pull towards the illicit acquiring cultural goods has far from ceased.

Subtheme 3: Art moving into the digital space

Digital technology has a great impact on trade in cultural objects. Relevant here is not only digital technology as instrumental in the monitoring and governance of art trade as the legal issues in the development and deployment of digital databases. Also new developments like the rise of trade in digital art and/or the developments in the market of trade in NFT's representing digital and non-digital Art, or the legal status of digital facsimile's of Masterpieces also provide intriguing examples of new movements in art trade.

We look forward to a fruitful discussion and to receiving you in Maastricht on November 25th and 26th 2021!