

Trust and Transparency in the Art and Heritage Worlds and their Practices

This year marks the 50th anniversary of the 1970 UNESCO “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property”, as well as the 25th anniversary of the “1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects”. In celebration of these anniversaries, the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH) hosts its annual, transdisciplinary conference in collaboration with the Netherlands UNESCO Commission – parallel to and in direct vicinity to The European Fine Art Fair (TEFAF).

Arts and heritage practices thrive on trust. Yet, trust in the arts and heritage world appears to be waning due to a lack of transparency. Recent accusations concern the illicit excavation and trafficking of antiquities, as well as assumed linkages between the art market and money laundering, or even the financing of terrorist activities. Scandals have also involved the sale of various fakes and forgeries in much respected galleries, supported by authenticity declarations of notable experts.

These scandals and accusations have already triggered new legislative action enforced on national, and international levels. Some market actors consider these measures burdensome and overly bureaucratic, while officials claim that even more regulation and restriction is necessary. Although the majority of transactions are considered to be legitimate, governments and law enforcement agencies around the world assert that the looting, trafficking and illicit sale in cultural goods remains substantial.

In addition to challenges due to illicit activities, museums and private collectors face restitution and return claims concerning objects that have been looted, confiscated or sold under duress in the past, specifically during the Holocaust and Colonialism. While discussion and debate of rightful ownership, as well as legal and ethical claims regarding these objects, are often perceived to create insecurity for museums, art dealers, and private collectors, they also challenge public bodies such as restitution commissions and courts to create trust and offer transparency in their quest for just and fair solutions.

These challenges raise important questions concerning trust and transparency in arts and heritage practices today. How can trust in arts and heritage practices be (re-)established?

What are forms of opacity in arts and heritage practices, and what are possible benefits of increased transparency for the art and heritage world?

Our conference tackles these and other questions based on accumulated knowledge and expertise built during past MACCH events, including our previous annual conferences in 2014 “Whose Culture is it? On cultures of authenticity and ownership in art and cultural heritage”, 2015 “Assembling value: The changing roles of expertise in art and heritage worlds”, 2016 “Fair and Just Practices: Art and heritage worlds from the perspectives of markets and law”, 2018 “Crossing Borders in Arts and Heritage” and 2019 “Art and Law: Current developments in turbulent times”.

We invite you to join our tradition of bridging disciplinary boundaries to find solutions to current problems in the fields of art, heritage, law and the market.

PROGRAMME

15-17 March 2020

Venue: Hotel NH, Maastricht (Forum 110, next to MECC/TEFAF)

SUNDAY 15 MARCH

16.30-17.00: Coffee & Registration

17.00-17.15: Welcome & Opening

17.15-17.45: Kathleen Ferrier (Netherlands UNESCO Commission), 50 Years of UNESCO 1970

17.45-18.15: Marina Schneider (UNIDROIT Rome), 25 Years of the “1995 UNIDROIT Convention”

18.15-18.45: Joanna van der Lande (Antiquities Dealers' Association), The Problem with Provenance and what we can do about it

18.45-19.15: Lucas Lixinski (UNSW, Sydney), The bright and dark sides of international heritage law

19.15-19.45: Questions & Discussion

20.00: Dinner (speakers & chairs only)



MONDAY 16 MARCH

Panel 1: Illicit vs licit trade – different perspectives

Chair: Hildegard Schneider, Maastricht University

09.00-09.40: Key-note by Bert Demarsin (KU Leuven)

09.40 -10.00: Monica Hanna (Arab Academy for Science, Technology and Maritime Transport), The fight against illicit trade in art and cultural objects: the country of origin perspective, Cairo

10.00-10.20: Erika Bochereau (CINOA Brussels), The fight against illicit trade in art and cultural objects: the trade perspective

10.20-10.40: Questions & Discussion

10.40-11.00: Coffee/Tea break

Panel 2: Illicit trade: a case study - The Persian Guard: three facets to a repatriation

Chair: Christoph Rausch, Maastricht University

11.00-11.15: Lindsay Allen (King's College London), The absence of violence: countering antiquities as forgetful goods

11.15-11.30: Leila Amineddoleh (Founder of Amineddoleh & Associates LLC), The Law of Antiquities Repatriation

11.30-11.45: Donna Yates (Maastricht University), Criminological frameworks and the antiquities market

11.45-12.15: Questions & Discussion

12.15-13.30 Lunch



Panel 3: Digital Provenance and Art Markets

Chair: Vivian van Saaze, Maastricht University

13.30-13.50: Federico Nurra/Morgan Belzic, (Institut national d'histoire de l'art, INHA, "French National Institut for Art History"), On the trail of antiquities: a "dataviz" of 19th century Parisian art market

13.50-14.10: Meike Hopp/Maria Effinger (Technical University of Berlin/UB Heidelberg), Access to historical art market data in Germany and digital strategies

14.10-14.30: Questions & Discussions

14.30-14.50 Dorothee Wimmer (Technical University of Berlin), Authenticity? Methods of the Art Market in the 21st Century

14.50-15.10: Anna Bolz (Maastricht University), Authenticity and expert liability

15.10 -15.30: Questions & Discussion

15.30-15.50: Coffee/Tea break

Panel 4: Restitution and Return of Holocaust Looted Art

Chair: Hildegard Schneider, Maastricht University

15.50-16.10: Tessa Scheller (University of Bonn), Towards 25 years of the Washington Principles: Time for a Restatement of Restitution Rules for Nazi-Confiscated Art

16.10-16.30: Lars van Vliet (Maastricht University), The post-war Dutch restitution practice

16.30-16.50: Nawojka Cieslinska-Lobkowicz, The post-war Polish restitution practice

16.50-17.10: Questions & Discussion

17.30-17.50: Merel van Erp (Rijksmuseum Amsterdam), Provenance research at the Rijksmuseum

17.50-18.10: James Ratcliffe (Art Loss Register, London), Expectations of provenance

18.10- 18.30: Evelien Campfens (Leiden University), The paradox of lawfully owned looted art: a plea for a coordinated approach

18.30- 18.50 Bert Demarsin (KU Leuven), CAfA: the specialised arbitration & mediation body for art-related disputes

18.50 -19.10: Questions & Discussion

19.30: Dinner

TUESDAY 17 MARCH

Panel 5: Restitution and Return: The Debate concerning objects taken during Colonialism

Chair: Hildegard Schneider, Maastricht University

09.00-09.20: Marie-Sophie de Clippele, Cultural Property of Shared Interest as a Prospective Model in the Restitution Debate

09.20-09.40: Guido Gryseels (Koninklijk Museum voor Midden-Afrika, Belgium), The Africa Museum and Restitution: Dialogue and Collaboration

09.40- 10.00: Jos van Beurden (Amsterdam), Disputed colonial collections, bilateral negotiations and the role of UNESCO's ICPRCP

10.00-10.20: Anthony Meyer (Galerie Meyer Oceanic Art - Eskimo Art, Paris)

10.20-10.35: Round Table Discussions

10.35-10.55: Questions & Discussion

10.55-11.15: Coffee/Tea break

Panel 6: Financial Perspectives and the EU Anti-Money Laundering Directive

Chair: Lars van Vliet, Maastricht University

11.15-11.30: Katharina Stoll (Commerzbank, Frankfurt), Money Laundering and Art: What can be learned from AML Programs at Financial Services Institutions

11.30-11.45: Léonie Bouwknecht (Police, The Netherlands), Money Laundering and Art: The Enforcement Perspective

11.45-12.00: Anthony Meyer (Galerie Meyer Oceanic Art - Eskimo Art, Paris), Money Laundering and Art: The Trader's Perspective, Paris

12.00-12.20: Questions & Discussion

12.20-12.40: Christoph Rausch (Maastricht University), Better than Gold? Financializing Art in Storage

12.40-12.50: Questions & Discussion

12.50-13.00: Closing of the Conference



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