



Art and Sovereignty

Conference Program

Richardson Library 115
DePaul University, Lincoln Park Campus, Chicago

Friday, April 17, 2015, 9 AM - 5 PM
Saturday, April 18, 2015, 10 AM - 12:30 PM



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Art and Sovereignty

The Art and Sovereignty Conference calls for an interdisciplinary engagement with topics that are routinely divorced and separated into two academic fields: International Relations and Art History. We bring these independent spheres of analysis together, allowing us to expand their boundaries and develop a deeper and more nuanced understanding of the relationship between art and sovereignty.

International Relations, on the one hand, needs to take “Art” and its constitutive institutions into account, for national definitions of art have played a role in the development of national communities, governmental propagandas, and a variety of other state activities within an international context. Art works are embedded in a variety of sovereign claims on behalf of the nation and other groups examined by the discipline of International Relations.

Art History, on the other hand, needs to seriously engage with the political processes that affect the production, distribution, and classification of art. Art is not simply the products made by individuals, nor is it merely the artifacts preserved by cultures; it has been implicated in the sovereign claims of nations, in the construction and representation of national bodies, and in the public imagination of sovereignty itself. Different kinds of artistic expression—ranging from film, music, theater, architecture, sculpture, and painting—are involved in articulating, constructing, contesting, and naturalizing sovereignty principles, sovereign states and popular self-determination.

The contributions to this para-disciplinary journey explore the ways in which art has contributed to the historical normalization of the sovereign state and to the notions and practices of currently underlying sovereignty. In turn, they also study the multiple ways in which art is shaped by sovereignty and the international state system. This aim requires not only conceptual innovation, but also novel empirical questions and theoretical puzzles that are key to understanding the evolution of sovereignty in an age of vibrant global cultural industries entailing the clash, competition and merging of different artistic traditions.

Organizers

Douglas Howland (University of Wisconsin-Milwaukee) / Elizabeth Lillehoj (DePaul University) /
Maximilian Mayer (Bonn University)



Conference Program

Friday, April 17: Morning

9:00-9:30 am *Introduction and Welcome*

9:30-10:45 am *Session One: Conceptualizing the nexus between art and sovereignty*

- Maximillian Mayer (Bonn University): "Six Variations on Art and Sovereignty"
- Antonio Cerella (University of Central Lancaster): "Art, Space and Sovereignty"

10:45-11:00 am *Coffee Break*

11:00-12:30 pm *Session Two: Sovereignty in relation to national art, history museums, and architecture*

- Elizabeth Lillehoj (DePaul University): "Stolen Buddhas and Ownership Claims"
- Shine Choi (Croft Institute of International Studies & Department of Sociology and Anthropology, University of Mississippi): "Authoritarianism and North Korean Art"
- Vimalin Rujivacharakul (University of Delaware): "Sovereignty and Its Multiple Bodies: Architecture in Wartime"

12:30-1:30 pm *Lunch Break*

Friday, April 17: Afternoon

1:30-3:00 pm *Session Three: Art and the sovereign protection of property rights*

- Douglas Howland (University of Wisconsin-Milwaukee): "The International Movement to Protect Literary and Artistic Property"
- Marilyn Phelan (Texas Tech University School of Law): "A Call for the Repatriation of a County's Valuable Artworks is a Call for a Return of the Country's Sovereignty"
- Alex Danchev (University of St. Andrews): "Claims"

3:00-3:15 pm *Coffee Break*



3:15-4:45 pm *Session Four: Art and unfulfilled national, subnational, and global identities*

- Cora Lacatus (London School of Economics): “Sovereignty as Performance and Video Art: A Study of Citizenship Between International Relations and Artistic Representation”
- W. Warner Wood (University of Wisconsin-Milwaukee): “Mexican Great Masters and Navajo Knock-Offs: Materializing National and Cultural Sovereignty in a Globalized World”
- Mark DeLancey (DePaul University): “Claiming Sovereignty through Equestrian Artistic Spectacle in Northern Cameroon”

6:00-8:00 pm *Dinner at Via Carducci, 1419 West Fullerton Ave., phone: (773) 665-1981*

Saturday, April 18: Morning

10:00-11:15 am *Session Five: The film industry, commodification of art, propaganda, and globalizing configurations of power*

- Raju Zakir Hossain (Independent University, Bangladesh): “Identity Formation and Sovereignty in Asian Art Cinema: Nation and Migration in ‘Minority’ Films of South Korea and Malaysia”
- Kim Brandt (Columbia University): “Folk-Modernism: Toward a Cultural History of Postwar Japanese Capitalism”

11:15-11:30 am *Coffee break*

11:30-12:30 pm *Discussion and Concluding Remarks*

Sources Cover art:

Arno Breker, *Die Partei*, 1939.

Unknown, *Blatt zur Erinnerung an das Inkrafttreten der ersten Bundesverfassung am 12. September 1848*, Schweizer Geschichtsbuch 2. Vom Absolutismus bis zum Ende des Ersten Weltkriegs. Cornelsen 2010

Unknown, *Вот виновники беспризорности*, 1925, V.T.U Типо-Lithographie, Moscow.

Eugene Delacroix, *La liberte guidant le peuple*, 1830, Musée du Louvre, département des peintures, Paris

DVIDSHUB, *Giant standing Buddhas of Bamiyan still cast shadows*, 2008, Flickr.

Layout: Andrej Pustovitovskij