

Keynotes

* Listed in alphabetical order by the presenter's surname *

Lady Justice's Fragility

Valérie Hayaert (University of Warwick)

The early modern tradition of depicting Lady Justice oscillates between images of divine justice as an immobile goddess in the empyrean of fixed forms and a tellurian woman, performing judicial gestures in the here and now of diurnal sphere. As a cardinal political virtue, Justitia often defines herself by the overthrow of her victims, a victorious virgin trampling trespassers and evildoers.

A less common approach is needed to question this propensity of Lady Justice to fight vice with such ardour. If we look at the ways in which artists imagine Lady Justice being assaulted, raped, injured or shackled, the use of allegory now differs from a mere encomium. Her intrinsic fragility has a more intriguing side; it implies a contrasting perception of Justice, where norms of allegorical decorum may also be denied.

I will examine Lady Justice's *pathos formulae* as I believe her earthly woes may even symbolise more by inversion than their victorious counterparts.



Valérie Hayaert is a classicist, historian and humanist researcher of the early modern European tradition. She studied Modern Literature and Art History in Lyon and Paris, and in 2005 earned her PhD in History and Civilization from the European University Institute Florence. In 2006, she received the EUI Alumni Prize for best interdisciplinary thesis, and her book *Mens emblematica et humanisme juridique*, went to press in 2008.

Valérie has published widely on the aesthetics of justice in courthouses from the early modern period to the present, and recently contributed to two exhibitions in Belgium on images of justice (*The Art of Law*, Groeningen Museum, Bruges, 2017 and *Call for Justice*, Hof Busleyden Museum, Mechelen, 2018). Her most recent book, *Lady Justice: An Anatomy of an Allegory*, has just appeared in the Edinburgh Studies in Law, Justice and the Visual series (2023).

The Rock that Stands Against Time: Re-Constitutional Law
Desmond Manderson (The Australian National University)

In this talk I explore notions of the constitutional imaginary in the context of recent Australian debates. In particular I use images to argue for the long history of an alternative vision of constitutionalism and show how they are drenched in the distinctive concepts of Indigenous legal temporality. This temporality, called dreaming, *tjukurrpa*, or everywhen, is often presented as a radically alien concept to Western theories of constitutionalism. On the contrary, it provides a powerful focal point that *connects* Indigenous and Western theories of constitutionalism, and therefore offers an ambitious point of departure for re-constituting law in a postcolonial age. The figure of Dr Yunupingu haunts these questions. From 1963 until his death in 2023, he exemplified—as an artist, a law man, and an activist—what was needed to re-constitute and re-imagine the nature of law.



Desmond Manderson is jointly appointed in the College of Law and College of Arts & Social Sciences at The Australian National University. He directs the Centre for Law, Arts and the Humanities, designing innovative interdisciplinary courses with English, philosophy, art theory and history, political and critical theory, and beyond. He has authored several books including *From Mr. Sin to Mr. Big* (1993); *Songs Without Music: Aesthetic Dimensions of Law and Justice* (2000); *Proximity, Levinas, and the Soul of Law* (2006); *Kangaroo Courts and the Rule of Law: The Legacy of Modernism* (2012). His most recent monograph *Danse Macabre: Temporalities of Law in the Visual Arts* (2019) received the 2019 Penny Pether Prize for research in law and the humanities, and the 2020 Australian Legal Research Award for best book. His co-written play *Twenty Minutes with the Devil* (with Luis Gomez Romero) premiered at The Street Theatre, Canberra in 2022.

Visualizing Indigenous Governance

Jolene K. Rickard (Cornell University)

The impact of ongoing settler colonialism in North America, the rise of the modern nation state, and unanswered treaty relationships forced the Haudenosaunee Confederacy (Iroquois or Six Nations) to implement alternative strategies to protect and assert our autonomy as nations throughout the 20th to 21st centuries. The visualization of Haudenosaunee or more broadly Indigenous sovereignties are entangled with contextualized relationships to time and place and do not conform to the defined boundaries of Westphalian sovereignty. The connection between Indigenous governance and visual legibility, since early contact, was affirmed in 2023 when a cache of wampum beads, strings, and belts from the Musée du Quai Branly (Paris, France) traveled home in exhibitions titled, *WAMPUM/OTGÖA* at Ganondagan's Seneca Art and Culture Center (Victor, New York) and *Wampum: Beads of Diplomacy* at the McCord Museum (Tiohtià:ke / Montreal, Quebec). The role of multiple forms of media, with emphasis on lens-based images became critical emissaries in the assertion of Indigenous nationhood. Exemplified in the exhibition, *Deskaheh in Geneva 1923-2023: Defending Haudenosaunee Sovereignty*, Geneva, Switzerland (July 3, 2023-August 18, 2023) Haudenosaunee sovereignty is visualized and remembered through a photographic and wampum belt record.



Jolene K. Rickard is an Associate Professor at Cornell University in the departments of History of Art and Art. She is a visual historian, artist and curator interested in the intersection of Indigenous art, cultural theory and the forces of settler colonialism. Her research centers on the expression of multiple sovereignties within Indigenous art and culture globally.

Jolene has been at the forefront of comparative understandings of global Indigenous art with research projects in the Americas, Australia, and Aotearoa (New Zealand). Her work bridges the fields of Native American and Indigenous Studies, Settler Colonial Studies and the discipline of Art History. Focused on the complication of sovereignty as a political, theoretical and activist action, Jolene investigates anti-colonial artistic strategies, place-based knowledges and ontologies.

Bertolt Brecht, Media and the Law

Frederic J. Schwartz (University College London)

Bertolt Brecht was fascinated by legal proceedings of all kinds. Trials, tribunals and lawsuits were recurrent motifs in his work and indeed punctuated his professional life. Most famously, he sued the producers of the film version of his *Threepenny Opera* for violation of his author's rights: he had been contracted to write the screenplay and had negotiated the right to 'co-determination' of the film, but in the end the Nero Film Company simply produced its own, somewhat anodyne version. Brecht lost his case, but if we are to believe him, he knew he would do so and had staged the lawsuit as a 'sociological experiment,' to show in a public forum that the laws concerning artistic rights were mere ideology and that they would inevitably be found null and void before the power of big business. In the essay 'The *Threepenny* Lawsuit' we also find Brecht's most sustained exploration of the new media and their role in culture. Starting from 'The *Threepenny* Lawsuit,' this talk will explore Brecht's use of the apparatus of the law as a medium, namely for the public production of knowledge. And it will explore Brecht's understanding of the media of law, the way the new technologies of photography, radio and film are inscribed in his understanding of forms of justice adequate to twentieth-century modernity.



Frederic J. Schwartz is Emeritus Professor of History of Art and Architecture at University College London. He has written extensively on the German movements from the late 19th and early 20th century, including the relations between theory and the avant-garde. His major publications include *The Werkbund: Design Theory and Mass Culture before the First World War* (1996) and *Blind Spots: Critical History and the History of Art in Twentieth Century Germany* (2005). His keynote will draw on material from his latest monograph *The Culture of the Case: Madness, Crime, and Justice in Modern German Art*, published with MIT Press in 2023.