

# BOOK OF ABSTRACTS

## THROUGH A LEGAL LENS: LAW, HISTORY AND VISUAL CULTURE

### 1. Chris Ashford (Northumbria University)

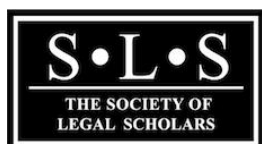
*Legal Perspectives on Visualising Queer Sex: Case Studies from Queer Theatre 1973-2019*

The last decade has seen increased focus on Chemsex, HIV transmission, and bareback sex in queer theatre with notable contributions from Cash (2016) *The Chemsex Monologues*, Darney (2019) *5 Guys Chillin'* and Wright (2019) *Undetectable* highlighting current illicit sexual phenomena operating within a complex historic discourse of law. Other plays, for example Lopez's (2018) *The Inheritance* have sought to depict the complex socio-legal histories of queer life including scenes that highlights hyper-regulated scenes of queer sex (for example bathhouses) and resulting themes of consent and identity. These plays join a rich history of theatre in which the previously invisible aspects of queer lives depicted and reflected back to their audiences. McNall'sy (1976) *The Ritz* and Douglas (2019) *Tubstrip* originally performed onstage 1973-1974 now act as time-capsules of historic queer life before the increased regulation of queer venues in the 1980s whilst de Jongh's (2009) *Plague Over England* similarly serves *prima facie* as historic artefact yet in the dramatic depiction of queer history and criminalisation also visualises contemporary queer lives. This paper will draw on a series of theatrical case studies to explore from a legal history perspective, the visualisation of queer sex from 1973 to the pre-covid point of 2019.

### 2. Pierangelo Blandino (University of Lapland)

*Through a Legal Lens: Law, History, and Visual Culture*

The study aims at individuating a normative, and thus prescriptive nature within monuments, legal artifacts, and legal institutions (e.g., property). The argument is built on De Saussure's theory of semantic transfer (1916) whereby there is a biunivocal relation between things *in rerum natura*, and their abstract concept. In the paper, I would like to contextualise this theory within the realm of law (Betti, 1967) with a twofold purpose. Firstly, I would like to demonstrate how legal narrations, and their rendering are not neutral. Secondly, I would like to consider how monuments concur to the discourse on the validity of the law (Alexy, 1996). The ground-breaking work of Le Goff (1975) would constitute the rationale over which to set these cross-disciplinary relations. Overall, the impact of this work may contribute to the definition of a legal toponym for the infosphere (Florida, 2014). More precisely, online platforms are the digital equivalent of public spaces like parks, and streets where people can freely communicate (*Packingham v. North Carolina*, 137 S.Ct. 1730, 1736 (2017)). The paper's conclusions would concur to the development of theories concerning Legal Design, and legal content in a multimedia manner (Brunschwig, 2001; Haapio, 2019). In that regard, the emergence of the Metaverse urges to individuate new multisensorial approaches. At that stage, the paper will consider the role of monuments in the Metaverse as alternatives to algorithmic determinism (Wachter, 2020). More precisely, they may represent a mean to restore human will when considering the acontextuality of social media.



Northumbria  
University  
NEWCASTLE



LEEDS BECKETT UNIVERSITY  
LEEDS LAW SCHOOL



UNIVERSITY  
of York

### 3. Elena Cooper (University of Glasgow)

*Art, Copyright and Justice in the Nineteenth Century: Connecting Abraham Solomon's 'Waiting for the Verdict' and 'Not Guilty' (1857) to Graves' Case (1869)*

This paper will analyse the intersection of law and visual culture by reference to two nineteenth century paintings by Abraham Solomon (1824-1862): *Waiting for the Verdict* (1857) and *Not Guilty (the Acquittal)* (1857), today in the collection of Tate Britain. The paintings are well-known images of the Victorian legal trial process. To date, scholars have considered *Waiting for the Verdict* and *Not Guilty* as illustrations of the relationship between gender and the nineteenth century legal process and as examples of images of justice which enjoyed widespread public popularity in the nineteenth century. This paper will explore a different dimension to the history of the two pictures: Solomon's pictures as subject matter of a copyright infringement action brought by Henry Graves (who claimed copyright in both pictures) against a seller of unauthorised photographs of engravings of the paintings. The case was decided by Southwark Police Court in 1868, following which the defendant was imprisoned, and then appealed to the Court of Queen's Bench in 1869: *Graves' Case*, (1868-69) LR 4 QB 715. In bringing the subject-matter of *Waiting for the Verdict* and *Not Guilty* into conversation with the ruling in *Graves Case*, the paper will explore the relation between law and visual culture, first, in terms of nineteenth century ideas about justice, and secondly, as regards the intersection of legal and aesthetic form in the nineteenth century (the inter-relation of copyright markings/formalities and aesthetics).

### 4. Marcus V. A. B. De Matos (Brunel University, London)

*The Shadows of Modern State Law: a Visual Genealogy of Dark Knights*

The modern state and its legal system are usually explained through the notion of sovereignty. Considered as an attribution of the commonwealth, or its representatives, this notion has been described as a moving target (Martel 2010, 181). Law and state, justified by the modern theory of sovereignty, have always been portrayed as rational and reasonable, but have never ceased to be fictional. This has been most clearly expressed as a rational exercise of phantasy, based on Biblical sea-monsters (the Leviathan); hypothetical pre-historical situations (the state of nature); and impossible agreements with universal and infinite validity (the social contract). It is no wonder, then, that the *jurist* has been compared to the *artist*, and *judges* have been described as *painters*. This paper proposes a different approach to these issues, by shifting the grounds of the investigation on sovereignty to focus on its unconscious dimension. It will develop a visual approach to the notion of sovereignty by taking it not only as a founding concept of modern legal theory, but also as a *trope*: a special kind of narrative, illustrated, capable of being modernized, and yet maintaining its initial trends; one that is foundational (Bodin 1967) and colonial, and capable of institutionalizing subjects (Mirzoeff 2011). To bridge the distance between theory and trope, the project will make use of a visual research approach to the concept of *popular sovereignty* from evidence collected in *popular culture*: archetypes that have repeatedly emerged in western culture, but not fully explored in legal and political research, such as the *dark knight*.



Fig. 1 - Mussolini's Blackshirts –*Illustrazione Italiana*, 1922, n. 45



Fig. 2 - Uniforms and Insignia of the *Schutzstaffel*

## 5. Zeynep Devrim Gürsel (Rutgers)

### *Portraits of Unbelonging: Photography, the Ottoman State and Armenian Expatriation*

How has photography policed borders and differences? How do photography and statecraft intersect in the making and unmaking of citizens? *Portraits of Unbelonging* is a double-sided history of migration, examining one of the first uses of photographs to police borders. It studies the history of Ottoman Armenian emigration from the Ottoman east to the United States from the politically fraught and often violent 1890s to the end of Abdülhamid II's reign in 1909. For this workshop I am specifically interested in the 1896 decree mandating portraits of all who wanted to expatriate and emigrate. Each individual *terk-i tabiiyet* photograph is itself a legal document. While these photographs often look like family portraits and were frequently produced by professional studio photographers who were almost always themselves Armenian, they are not family keepsakes but binding legal documents. These portraits were taken, duplicated and sent to the Ministry of Police as the first step in an individual or family's expatriation. Predating passport photographs anywhere in the world by almost 20 years, they function more like a mugshot in anticipation of a crime not yet committed and serve to confirm that a particular subject is no longer an Ottoman subject.

## 6. Sophie Doherty (Dublin City University)

### *What does Justice in the Aftermath of Sexual Violence look like?*

The central question this paper seeks to explore is “*what does justice in the aftermath of sexual violence look like?*” Drawing on historical, and contemporary, images of, and literature on, representations of justice, it is argued that these depictions capture a narrow experience of the criminal justice system that provides a sanitised and objective viewpoint of experiences of criminal justice systems. These images extend to justice in the aftermath of sexual violence, with representations of justice as being centred around conventional iconographies, such as courtrooms, scales, *Justitia*, and the gavel. Within sexual violence and justice representations, images of victim-survivors/victim-survivorhood also become enmeshed in the repertoire of visual discourse, often presented in starkly contrasted pictures that lean more towards the victimising element of the spectrum. Thus, traditional images of justice in the aftermath of sexual violence provide a bleak, objective, sanitised viewpoint, that is at often at odds with lived experience. Taking the question, then, ‘*what does justice in the aftermath of sexual violence look like?*’, this paper explores Elisa Iannacone’s 2018 exhibition, ‘The Spiral of Containment: Rape’s Aftermath’ (hereafter ‘Rape’s Aftermath’) as a case study. The paper analyses artworks within the exhibition and argues that the exhibition provides nuanced representations of justice in the aftermath of sexual violence and provides a critical insight into the aftermath of sexual violence in a socio-legal context. The paper therefore provides a valuable contribution to existing literature on images on justice, informed by collaborative feminist art practice, that aggravates the existing canon.

## 7. Matheus Gobbato Leichtweis and Davi Perin Adorn (Federal University of Rio Grande do Sul)

### *Law, History and Visual Culture: Critical Reflections from Brazil and Ideas for a New Research Agenda*

A new focus of inquiry has put critical international legal scholars into a search for new, creative, revolutionary and subversive methods of conceiving the international legal experience. In this wake, seeking to expand the discipline’s epistemological horizons, critical scholars have then turned their eyes to humanities and other areas of knowledge such as political economy, geography, history, literature, culture, gender and race studies. As for visual arts however, the use of this specific cultural form has been neglected. This abstract aims to present a preliminary research agenda for the study of (international) law and history in Brazil from the perspective of visual arts and culture. Four areas of investigation are presented as starting points for critical reflection on the ‘visual’ history and theory of international law from Brazil. We argue that visual arts and culture provide for a legitimate way of ‘knowing’ and teaching international law and, therefore, for a useful, valid, pedagogical and scientific method of legal research and, specially, critique. More importantly, that visual arts, along with history, culture and law are of significant value in the struggle to combat racism, violence, exploitation and to transform society.

**8. Benjamin Goh (London School of Economics)***Perceiving Breitkopf Fraktur*

In contemporary copyright law, typesetting and typefaces tend to be understood as products of proprietary creators. As evidenced in the doctrines of published edition copyright and artistic copyright in typeface design, English copyright law protects the labour of publishers and type designers as ‘authors’ by granting them property rights. Despite recognising the involvement of multiple actors in literary production, these doctrines collaborate to reproduce the myth of proprietary authorship that still predominates in today’s copyright regimes. As the second part of a larger study of the materiality of type in eighteenth-century print publications, this paper problematises our legal understanding of literature by attending to varying perceptions of a Fraktur typeface within and beyond late-eighteenth-century Germany. Taking Fichte’s and Kant’s accounts of the book as a starting point from which to clarify the visual-corporeal materiality of literature, the paper considers some historical ways of seeing the Breitkopf Fraktur typeface in which the essays were set, and their implications on authorship. Through this historical itinerary of the typeface, it is argued that the materiality of type directs us to a series of embodied interactions between literary actors and technologies, whose complexity far exceeds the copyright perspective.

**9. Thomas Giddens (University of Dundee)***Touching the Images of Judgment*

This paper seeks to connect the micro-scale features of law report pages as a visual phenomenon to the lawful relations and broader communal organisation of life that is enabled across the *longue durée* of the common law. In encountering the traces of legality—be it the imprints of mechanical print on paper, the inscriptions of the built environment, or the ephemeral images of the digital environment—we are connected and given the conditions of our lawful existence. On this view, communal life is enabled and sustained through law’s material technologies wrought broadly. In the milieu of this ‘lawscape’, as some may term it, the intricacies of textual appearance are of particular importance in their central role in practical legal administration. Reading the historical emergence of law reporting through the work of Jean-Luc Nancy and Peter Goodrich, this paper proposes to approach the way the hermeneutic of law’s textual appearance operate within the common law to build a community by reflecting on the typographical forms at work in the restless flow of the pages of the common law. The modern judicial text—as material design object, as a visual form, and as a shared point of contact between subjects and the otherwise invisible or absent ‘source’ of law—enables a kind of communal touching of law that sustains the collective life of the community while simultaneously alienating individuals from one another.

**10. Valentin Jeutner (Lund University)***The Relation between Law, Aesthetics and Empathy*

In my contribution I would like to explore the relationship between law, aesthetics, and empathy with respect to three audio/visual legal projects I have recently been involved in:

- the short film '[Aporia](#)', bringing to life aspects of my research on irresolvable norm conflicts,
- a computer-generated-image of a portion of a judgment by the International Court of Justice (Jeunter, 2022),
- a collection of photos/postcards sent by passengers onboard the *SS Lotus* – a passenger liner which was, in the 1920s, involved in a collision which triggered one of international law's most important cases.

Each of these projects allows observers to engage with legal principles in a manner that goes beyond the letters of orthodox legal texts. They all tell a story, they speak to the observer not just as a legal creature but as a human being. Together with the other participants, I would like to explore to which extent this type of engagement could be said to invite observers to empathize more with what they are observing than they would if the material would be presented in a more traditional manner.

**11. Johannah Latchem (University of Oxford)***My Bloody Oar: Law's Materials Reimagined in Contemporary British Art*

This paper introduces an artwork by the author that intervenes in the material culture of the courthouse to critique Law's historic materials. The courtroom object of focus is the Admiralty's silver oar. Representing power, punishment, colonial ambition, and death, it has its origins in the earliest admiralty court, during the reign of King Edward III in the 1360s. It was the only courtroom object processed to the gallows and it is still processed and displayed in some admiralty courts in the UK and globally today. The silver oar's history and provenance will be discussed and *My Bloody Oar* (2017), an artwork by the author created in response to the silver oar, will be explored. A sculpture and a performative tool to carry a new message to new audiences via a street procession, *My Bloody Oar* became an agent in the public domain to challenge existing courthouse rituals and expose the need for new ones to convey revised messages to the public. This artwork will be discussed in the context of the developing wider field of British artists approaching the theme of law and its materials. It will analyse a selection of these works and argue for their importance and benefit to the fields of law, art, and the public.

## 12. Nicholas Mignanelli (Yale University)

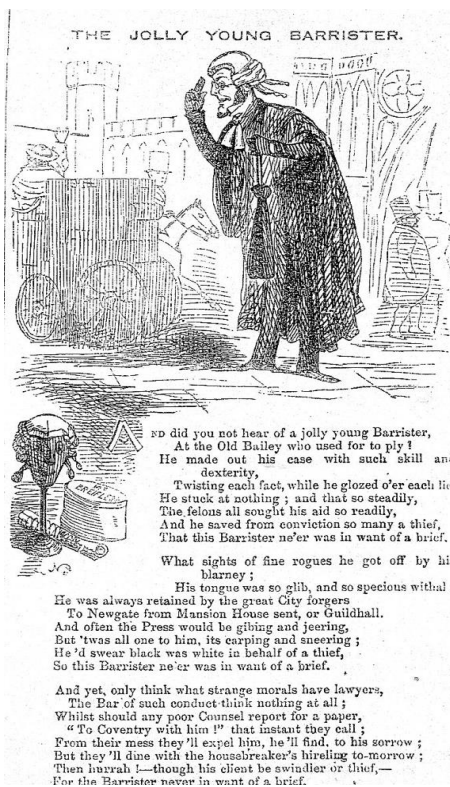
### *The Lost Swedish-Language Minnesota Practice Rules of John B. West*

For decades, references to a Swedish-language version of Minnesota's rules of practice, published by John B. West at the dawn of the West Publishing Company's history, have appeared in articles, books, and even a 2007 speech by Chief Justice of the United States John Roberts. The very concept of this object captures the imagination, evoking visions of a Minnesota frontier in which legal proceedings were routinely held in Swedish. However, its existence has never been firmly established. Indeed, writing in 1990, legal historian and law librarian Erwin C. Surrency lamented that 'the Minnesota rules published by the West Publishing Company in Swedish has never been found, but what a wonderful bibliographical gem!' This paper identifies, for the first time, the text that has come to be known as the lost Swedish-language Minnesota practice rules of John B. West, revealing that it is not lost, is not in Swedish, is not a set of practice rules, and was only briefly published by John B. West & Co. Yet, what this text can tell us about the early American legal publishing industry's fleeting interest in providing immigrant and working-class communities with access to legal information is far more interesting than the mythology surrounding it.

## 13. Craig Newberry-Jones (University of Exeter)

### *'The Jolly Young Barrister': The Visual Representation of the Bar in the Popular Illustrated Press of the Nineteenth Century*

*There are various factors of public opinion, but the one power beside which all others are of little account...is the newspaper press, the growth of which within the last 50 years is one of the wonders of the epoch.*



Macaulay (1887)

When writing in 1887, Dr Macaulay could not have imagined the diversity of cultural texts available to the public in twenty-first century society, but the influence that such modern cultural texts have on the communities who engage with them would not have been beyond his contemplation. It has often been theorised that the press has always been able to both reflect and lead public opinion, and if law stories make up a significant portion of popular culture, cultural texts are an important source in examining the public image of law and lawyers. Furthermore, the growth of the visual, popular press of the nineteenth century, contributed significantly to the development of the visual culture of the Victorian age. This paper will critically examine the representation of the barrister in the popular illustrated press of the nineteenth century to further academic understandings of the bar's history and examine the constructed public image. This paper will argue for the existing legacy of this contribution to our contemporary visual culture and will argue that key signs used to represent the barrister became synonymous with the personification of law in the mid-nineteenth century.

**14. Amanda Perry-Kessaris (University of Kent)***'Will future legal histories be more experiential?'*

The legal histories of the future will draw upon the present; and that present is increasingly visual. Contemporary legal practitioners, activists, policy-makers, teachers and researchers are all beginning to make ideas and events visible and tangible—in, for example, images, objects and digital platforms—in order to prompt and facilitate communication and imagination. This trend is especially promising for those who wish to promote or embrace multi-perspectival approaches to legal ideas and events. This paper draws on the pioneering practices of Forensic Architecture, which focuses on private and public abuses of power across the world, to speculate about how legal history might look and feel in the future.

**15. Daniel Quiroga (Graduate Institute, Geneva)***'Architects of the Better World': The Birth of the International Conference Complex (1918-1998)*

*Conferences and congresses are therefore a mode of conciliation, which the law of nature recommends to nations [which, t]o afford the prospect of a happy issue of their deliberations, [...] should be formed and directed by a sincere desire of peace and concord. In the present century [XVIII], Europe has witnessed two general congresses [...], both tedious farces acted on the political theatre, in which the principal performers were less desirous of coming to an accommodation than of appearing to desire it*

(De Vattel, 1884, 330, 278)

*We have long forgotten the ritual by which the house of our life was erected*

(Benjamin, 1978, 62)

Even before the United States and President Truman urged the attendants of the 1945 United Nations Conference on International Organization to see themselves as 'architects of the better world,' the field of global governance has proven to be a fertile ground for metaphors drawn from architecture. Indeed, in the collective imagination of practitioners and scholars alike, the international legal order appears as a vast and towering edifice: a veritable 'legal architecture' of globality that overlooks 'areas' of governance sustained by figurative and normative 'pillars.' But international law's castles, of course, were not built solely in the air. For the metaphorical use of architectural language only hides international law's profound lack of engagement with the material and concrete spaces in which the 'international' is produced, contested, and disputed. Conversely, in this dissertation, I argue that the 'architecture of international cooperation' is a relevant question for international legal history. Instead of taking purpose-built environments for granted, I trace a genealogy of the emergence of the international conference complex as a spatial technology of global governance (1918-1998). I draw from science and technology studies (STS), Foucauldian insights into the relationship between power and knowledge, and the material turn in history to dissect the international conference as an apparatus (dispositif) of material practices and prefigurative discourses which enables a particular type of procedures and gives certain actors claims to global authority. Historicizing space and spatializing history, I suggest, might enable us to understand the role of architectural infrastructures in the creation of socio-technical imaginaries of global governance.



**16. Jack Quirk (Brown University)***Animus Possidendi: Nation Building and Settler Colonial Aesthetics*

What do images have to do with the law? A lot, as it turns out. To make sense of an image requires the viewer to imagine a form of life. To imagine a form of life is to imagine a form of law. So law owes its existence to images; they clothe its abstract existence in sensible form. Think of the picture of sovereignty in the famous frontispiece of Thomas Hobbes's *Leviathan*, the hallowed federalism of the Stars and Stripes, or *Justitia*, the anthropomorphic figure promising blind and equitable justice. Law has its own coercive force, to be sure, but its legitimacy depends on symbols we commonly assume are external to it. In this paper, I analyze how law appears unseen in Australian settler-colonial visual art - attending not so much to the racist logic in the manifest content of the images, but rather to how form partakes in the legal reality of white supremacist nation-building across the twentieth century. I explore how colonial artists such as Arthur Streeton and George Washington Lambert participated in aesthetic modes inherited from Europe, thereby making a sui generis land claim against Indigenous claims existing for millennia. As a counterpoint, I offer an example from the late, great Australian Indigenous artist Rover Thomas Joolama, whose remarkable style offers a counter modernity to the settler colonial aesthetic of enclosure.

**17. Elizabeth Rajapakshe (University of Peradeniya)***The Images of Japanese Juvenile Law in Television: An Analysis of 'Reiko to Reiko' and 'Hanzai Shokogun'*

Despite official statistics revealing that the number of juvenile crimes in Japan is decreasing, the public seems to hold the opposite opinion. There are now loud calls asking authorities to reassess the current system and its emphasis on rehabilitation and reintegration of minors into society, and a rising demand for stricter punishment for juvenile crimes. The reason for this could be the way in which images of juvenile law is portrayed in the media. As the public consumes these images, they might be lead to form a certain view about the present status of juvenile law. It then becomes necessary for the legal scholar to analyse televisual images and the messages they deliver. This paper, therefore, explores the manner in which juvenile justice is depicted in *Reiko to Reiko* (2012) and *Hanzai Shokogun* (2017), and tries to understand the impact these images might have in creating public anxiety about juvenile law. These television shows not only highlight the inadequacy of the current law in dealing with juvenile delinquents but they also point out that offenders are a product of their social environment and that more attention needs to be paid to the youths' upbringing. The paper concludes that the manner in which this law is imagined in visual culture is important not only because it supplies a window into public opinion about the law, but because it provides those in the legal profession a point of reflection, to reconsider whether and how the law should be changed to better serve the community.

**18. Anat Rosenberg (Reichman University)***Ways of Seeing Advertising: Law and the Making of Visual Commercial Culture*

This article examines the role of law in shaping visual commercial culture by telling the story of the hoarding—the outdoor advertising surface for posters—in the formative decades of mass advertising in Britain, from roughly 1840 to 1914. The hoarding emerged in this period as a distinct property and a focal point of contestation over ways of seeing. Its meaning as a visual environment hinged on questions, which are still resonant today, about the interaction between economic and aesthetic categories: advertising and art, capital and beauty, commerce and culture. Historical actors—among them the organized billposting trade, the National Society for Checking the Abuses of Public Advertising, a civil society organization that took up the cause of protecting public spaces from advertising, governmental and local lawmakers, and citizens—enlisted private and public legal means to respond to these questions. This analysis draws on an expansive interdisciplinary archive to trace them. As it shows, legal means were engaged in cultural demarcation or what Thomas Gieryn has aptly termed boundary work. In establishing cultural boundaries, law defined the terms on which advertising became an integral element of daily visual experience, at once omnipresent and derided. The legal history of advertising thus offers deep insights for visual legal studies.

**19. Gee Semmalar (University of Kent)***The Evidencing of Difference: Caste, Gender and Ethnographic Photography in 19th c British India*

This paper explores the emergence of ethnographic photography as the quintessential enlightenment device of scientific record and documentary value through its colonial encounters and disciplinary entanglements in nineteenth century British India. By adopting a webbed methodological approach to writing colonial history, it cuts across regional and disciplinary bounds to situate it within the socio-legal material histories of the practice. The first section, divided into two, addresses the evidentiary authority of photographic practice in British and European ethnology and judicial/penal systems in the latter half of nineteenth century British India respectively. The second, engages in a fine-grained analysis of two ethnographic portraits of hijras (1860-1890) within the colonial archive, read as a contested *process* of knowledge formation, rather than as a *site*. I deploy a hermeneutical approach of suspicion to the British Library colonial archive in reading the processes of acquisition, cataloguing, presentation, conservation, textualizing and circulation. By tracing the peripatetic journeys of these archival photographs and their mutating meanings, the webs of colonial knowledge across temporalities and their evidentiary claims become visible. Inspired by the frameworks provided by STS studies, I read photographs in the archives as objects that behave and elicit actions and readings beyond an affective relationship to the reader i.e the epistemic organization of sociality enacted by human and non-human objects within photographic frames. This is done through an analysis of construction of visual registers of difference along caste and gender lines in ethnographic photography from mid to late nineteenth century British India.

**20. Katharina Isabel Schmidt (Max Planck Institute for Comparative and International Private Law)**

*Nazi Law and Visual Culture in the Exhibition 'Das Recht' (1936)*

In the fall of 1936, visitors entered Munich's Fine Arts Academy in droves to attend an unusual kind of event: a short-term exhibition titled 'Das Recht' (The Law), put on by members of the Academy for German Law, the Third Reich's leading legal think tank. Prominent affiliates of both academies had collaborated in using visual culture to bring laypeople closer to the rules that governed them. Through paintings, photographs, and propaganda materials, more than six hundred exhibits narrated Nazi legal history from the Code of Hammurabi to the Nuremberg Laws. Some aspects—like the minimization of Roman law's influence on European legal traditions, the depiction of Jews' long-standing exclusion from German public life, and the celebration of images embodying 'might-makes-right' forms of law and justice—are not surprising, given what we know about Nazi ideology today. Other aspects—such as the inclusion of a special exhibition segment dedicated to 'law in art'—are surprising based on what we know about the Nazis today and consequently merit closer inspection. Though Third Reich newspapers reported widely on the exhibition, few photographs survive. Based on an exhibition catalogue as well as other materials, I propose to attempt a reconstruction of 'Das Recht' with a view to articulating the particular way in which law and visual culture interacted under Hitler.

**21. Patrick Brian Smith (University of Warwick)***Mediated Forensics: Visual Cultures of Resistance*

This paper examines how emergent technological and aesthetic forms of visual media practice are redefining the fields of human rights activism and investigatory journalism. I argue that these forms of visual practice are creating new ecologies of media collaboration that are yet to be properly examined or theorised. Through the utilisation of new media technologies and open source practices, a range of artists, researchers and media collectives (such as Forensic Architecture, SITU Research, Mnemonic, INDEX, VFRAME and the Digital Forensics Research Lab) are transforming the roles that visibility, ethico-aesthetics and the technological play in the mediation of evidence and its capacity to intervene in humanitarian struggles. Taking up Michael M. J. Fischer's notion of the 'ethical-political plateau'—those 'strategic terrains on which multiple technologies interact [and] rework disciplinary authority structures'—I suggest that these generative networks of visual media collaboration are forcing us to reconsider how we render visible, critique and fight against instances of state and corporate violence and violations of human rights. Moreover, these emergent visual practices are strategically operating as 'parasitic' and 'tactical' media forms; radically reworking traditional hierarchies of mediated power, surveillance and control. Through an examination of Forensic Architecture and Laura Poitras' Terror Contagion project, which exposes the operations of the cyber-surveillance weapon Pegasus, I suggest that such a practice of 'mediated forensics' is providing new methods of radical collaboration in the face of increasingly embedded and overarching regimes of control, surveillance and violence.

**22. Teresa Sutton (University of Sussex)***Ecclesiastical Exemption, Visual Culture and the Law*

This paper considers legal history and visual culture through the lens of art within ecclesiastical buildings. Churches are mazes of memorialisation. Past patrons have left physical marks in stone, sculpture, paintings, glass and wood. This paper begins by exploring how this art can represent the past development of the common law from advowsons and sanctuary to poor law. Today the ecclesiastical exemption allows buildings used by religious bodies for ecclesiastical purposes to be exempted from listed building consent provided the body has their own appropriately rigorous system of regulation. This leaves most church buildings in England subject to the faculty jurisdiction of the Church of England. This system is struggling to address modern issues of art as contested heritage. This paper will also explore these difficulties focussing on the current ecclesiastical law case concerning the proposed relocation of the memorial to Tobias Rustat (1608-1693) away from the Chapel at Jesus College, Cambridge because of Rustat's connections with the trading of enslaved people. Rustat was a major benefactor of the College in the seventeenth century and he commissioned the memorial to himself. The Rustat Memorial Group are objecting to the application for faculty permission required for the change. This paper will also consider disputes where it is the character of the artist themselves that is the matter of modern debate, such as Eric Gill (1882-1940) and his ecclesiastical sculpture including the Stations of the Cross in Westminster Cathedral and statues at Guildford Cathedral.

**23. Lara Tessaro (University of Kent)***'No Ban on Romance!': Materializing Cosmetics through Product Labels, 1947-1960*

Newly released archival material reveals that, in the late 1940s, seeking to extend restrictions already extant for food and drugs, the Canadian Department of National Health and Welfare tried to regulate claims made by cosmetics firms about their products. Despite this, National Health's counsel, Robert Curran, drew a hard line between cosmetics and drugs, arguing that these product classes were distinguished precisely by the different claims that manufacturers and marketers made about them. When the *Food and Drugs Act* was rewritten in 1952, Curran's vision prevailed. The bill that was ultimately tabled, in June 1952, firmly separated drugs and cosmetics. Not only were cosmetics no longer a sub-class of drug, but unlike drugs, food, and devices, there would be no prohibition against false, misleading, or deceptive labelling, packaging, or advertising of cosmetics. For cosmetics, 'puffery' would be entirely permissible. Moreover, a prohibition on injurious ingredients was also removed from the Department of Justice's draft bill; instead, the new Act, passed in 1953, prohibited the sale of cosmetics containing ingredients that may cause injury when used according to label directions. Beyond uncovering this history, this paper aims to apprehend the ontological effects and political stakes of these labelling rules through close readings of visual sources, namely labels and advertisements for cosmetics sold in Canada in the late 1950s. Drawing on approaches to legal materiality, it will explore the argument that, by combining permissible puffery with 'directions for use', cosmetic labels operated to jurimorph their contents into innocuous substances for feminized consumers.

**24. Joan Torrents Juncà (Universitat Autònoma de Barcelona)***A Weapon to Cut the 'Plug': The Visual Discourse on the Law of Incompatibilities During the Second Spanish Republic (1931-1936)*

The Second Spanish Republic (1931-1939) came about as a democratic regime that recognised the need for the remuneration of the deputies. This principle honoured the will to guarantee the political rights of all citizens and to avoid the monopolisation of parliamentary representation by large fortunes. However, the Republic was also conceived as a moralising project of Spanish politics after the monarchy of Alfonso XIII, branded as corrupt, fraudulent, and oligarchic. Thus, the parliamentary remuneration process was punctuated by controversies, mainly sparked by antirepublican forces, over the abuse in the reception of per diem and the accumulation of public offices, the latter also known as 'pluggism' (*enchufismo*). To put an end to these practices, which were perceived as immoral and contrary to austerity, the governments of the first republican biennium prepared a Law of Incompatibilities that was approved in 1933 and remained in force until the outbreak of Spanish Civil War. Taking all this into account, the aim of this paper is to analyse the visual discourse that arose around the parliamentary remuneration and the enactment and application of the Law of Incompatibilities. Through the compilation and comparison of dozens of political cartoons extracted from satirical publications of the time, the main goal is to detect visual patterns and *topos* around this issue to weigh their role as representations of legal and moral norms, as well as tools of politicisation and promoters of political (mis)trust in the modern Spanish imaginaries.

**25. Jennifer Tucker (Wesleyan University)**

*Moving Beyond the 'Mug Shot': Expanding the Frame for Considering how Photographs were used as Metropolitan and Colonial Evidence in Britain in the 1860s and 1870s*

A neglected topic in visual legal studies is the rising use and circulation of photographs for gathering witness testimony during the 1860s and 1870s, years when colonial and metropolitan courts were emerging as important sites for defining the rights and rituals of citizenship, who was authorized to bring claims, who had access to watch proceedings, and in what form. My paper explores some of the factors (e.g. of visual production and legal frames) that changed how witness testimony was gathered in the second half of the nineteenth century, years that spanned the rapid global expansion of photography, news engravings based on photographs, new transportation modes, the production of cheaper paper, and the origins of new forms of colonial information-sharing. My paper presents new evidence of the role of Colonial Evidence and Documentary Acts of the late 1860s in transforming how ordinary studio photographs were used in collecting testimony in Britain and the empire. The Colonial Evidence Act (1862) and the Documentary Evidence Act (1868), I show, were two among the many new legal instruments that were crafted in the 1860s that aimed to ensure a chain of custody for the administration of legal documents back and forth between Westminster and colonial courts) well as advances in transport and developments in photography. I argue that it is necessary to consider both visual and socio-legal changes to understand the changing practices and aesthetics of nineteenth-century visual evidence.

**26. Grigorij Tschernjajwskij (Max Planck Institute for Legal History and Legal Theory)**

*Of Mirrors and Hammers: Women in Law and in Art of the Weimar Republic (1918–1933)*

‘Art is not a mirror to hold up to society, but a hammer with which to shape it.’ Attributed to Bertolt Brecht, this quote seems to be applicable to law as well as art. Both do not only reflect a society’s moral convictions and social priorities but are able to define the development of a society’s culture. A highly challenging issue for both fields proved to be the inclusion and, by extent, the societal role of women not belonging to aristocracy. Their rights were of brief importance during the French Revolution and remained a minor matter until the early 20th century. As for art, painters faced censorship or even prosecution for showing a woman of lower class, scandalous profession, or immorally deemed sexual behavior. Francisco de Goya’s ‘Nude Maja’ or Édouard Manet’s ‘Olympia’, were considered outrageous not only due to the nudity shown, but also for the portrayal of women considered to be prostitutes, whereas Gustave Courbet’s ‘Sleepers’, showing a lesbian couple, became subject of a police investigation. Significant changes in both fields only occurred following the end of the Great War and the establishment of republics throughout Europe. The aim of this paper is to examine and compare the legal novelties and debates on women’s rights to the depiction of women in art during the Weimar Republic. While examining a broad selection of legal fields, including voting rights, labor laws, requirements for divorce and regulations of abortion, the paper shall mainly regard the art style of ‘New Objectivity’ due to its focus on sexuality, inequality, addiction, and (sexual) violence.

**27. Diana Volonakis (Northumbria University)***Agents of the Law and the Court as Depicted by Press Photography in The New York World, 1922-1927*

In 1922, Edward Hall and Eleanor Mills were found dead in a field in New Brunswick, New Jersey. Over the ensuing five-year period, the Hall-Mills murder investigation and trial sparked a national media furore. The abundant use of photographic images in sensationalized crime reporting is a defining feature of 'yellow journalism' in jazz-age America. Readers became spectators to the workings of police investigation and criminal law through the lens of portable camera technology and unregulated newspaper photographer access to American courtrooms. *The New York World*, Joseph Pulitzer's pioneering daily newspaper, produced a combined 169 broadsheet pages of case-related reporting, including 160 photographs of 72 individuals linked to the case. Of these photographed subjects, 25 were agents of the law or court, including patrolmen, detectives, coroners, forensic experts and bailiffs, clerks, lawyers, prosecutors, and judges. This paper explores how *The New York World* manufactured closeness between the readers and agents of the law and court by circulating photographic images. In doing so, its journalism borrowed from literary conventions which governed detection fiction, a commercially successful genre throughout the 1920s, which demanded full disclosure between the reader and agent tasked with elucidating a murder mystery. However, the power of press photography throughout the 1920s and 1930s to influence public perceptions of the legal and judicial professions was contested by the American Bar Association, resulting in the adoption of Canon 35 of Judicial Ethics which banned cameras from courtrooms in 1937.

**28. Giulia Walter (University of Zurich) and Filippo Contarini (University of Lucerne)***Fabrizio De André's Storia di un Impiegato*

*Storia di un impiegato* (= *The story of an employee*) is a 1973 concept album of De André (1940-1999), an openly anarchist Italian songwriter held as the most important of his time. The whole album is a retrospective on the events of the year '68, from the perspective of an employee who realized afterwards that the students' cause was also his own, and spouses it with revolutionary fervour. In the album, the hints to the relationship between power and the law are many. In our text we would like to focus on one song, called *Sogno nr. due* (= *Dream nr. two*), in which the employee finds himself before a judge after having committed a terroristic act. The parallels between this text and literary references are multiple: one might think about 'The Execution of Justice' (1957-1985), a novel by Swiss writer Friedrich Dürrenmatt, in which a lawyer wants to correct the outcome of a 'wrong' process. The picture of law shining through the fictional vicissitudes of these characters emerges as moody, illegitimate. These texts describe a turning point in society's expectations towards the administration of justice, the attempts to rediscover meaning in the positive law that had shown its inadequacy in the first half of the 20<sup>th</sup> century. In our paper, we will try to reconstruct the social context in which the above-mentioned artists imagined the law and themselves within it and at the same time observe the response of jurists to those literary and artistic impulses.

**29. Li Zheng (Ecole des Hautes Etudes en Sciences Sociales/Max Planck Institute  
for Legal History and Legal Theory)**

*Seeing Law Through the Legal Costumes in Modern China*

‘The history of clothing tells us much about civilizations and it reveals their codes.’ Moreover, ‘the logic of clothing offers a way of understanding and a means of studying the social transformations taking place within urban melting-pots’ (Daniel Roche, 1994). From this point of view, legal costumes and their evolution can provide a lens through which to observe not only the legal profession but also the law and society. However, for a long time, scholars haven’t given enough attention to the study of legal costumes. In the legal sphere, costumes and many other objects actually constitute normative symbols. They are engaged in creating a legal space with a particular protocol where people’s identity is redefined, mentality reset and behaviour regulated. Further, what we see, hear and feel in this space directly shapes our way of imaging law and justice. Therefore, it is worth asking how these objects came to legal history, particularly how legal costumes were designed and evolved in styles, and how they played a part in legal practice. Aiming at discussing and stressing the normative functionality of legal costumes in the judicial arena, this article takes its focus on the modern Chinese legal costumes, namely the robes of the judge, the prosecutor, the lawyer and the scribe. The article will trace the evolution of the robes’ design and style during the so-called modernization period of China and carries out an analysis with a historical, anthropological and comparative approach.