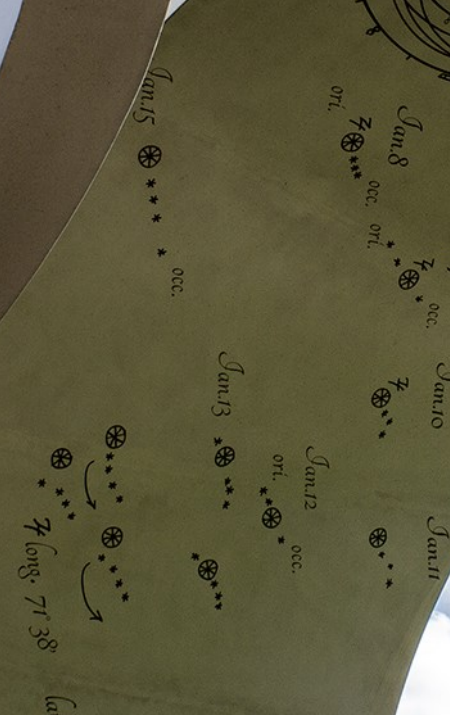


CRITICAL TIMES 2023

# MOVEMENT(S)

University of Lucerne

5-9 June 2023



Leibniz

$$\frac{d(f(x))}{dx} = \lim_{\Delta x \rightarrow 0} \frac{f(x + \Delta x) - f(x)}{(x + \Delta x) - x}$$

## Programme

Monday 5 June

09.00-09.30	Registration & Welcome Room 4.A05	
09.30-12.30	Seminar 1 <b>State and Stasis</b> Desmond Manderson (The Australian National University) Room 4.A05 <i>Coffee Break 10.45-11.15</i>	
12.30-14.00	Lunch Mensa	
14.00-16.30	Presentation Session 1 Room 4.A05 Moderation: Desmond Manderson  <b>Indigenous Blockades and Movement(s) of Law: Reconstituting Canada Through Grounded Resistance</b> Bradley Por  <b>What's in a (Public) Slogan? The Disruptiveness of an 'Assembly' in a Militarized State</b> Heba Al-Adawy  <b>If Standing Still is Coercion, Patience is a Crime: Imaginaries of Coercion and Emergency in a Contemporary Historical Perspective</b> Jandra Böttger  <i>Coffee Break 15.00-15.30</i>	Presentation Session 2 Room Inseli 214 Moderation: Peter Téchet  <b>Genetics of Obedience: Recognition v. Movement. What Space for Law?</b> Niccolò Faccini  <b>Juridification of the World as a Global Movement</b> Malwina Antonina Tkacz  <b>Indeterminacy in European Constitutional Pluralism</b> Panagiotis Develekos  <i>Coffee Break 15.00-15.30</i>
18.00-19.15	Special Event 1 <b>Movement(s): Liberalism and Human Agency in Times of Existential Crisis</b> Radha D'Souza (University of Westminster, via Zoom) Room 4.A05	
19.15-20.30	Apéro Main University Foyer	

Tuesday 6 June

09.30-12.30	Seminar 2 <b>Network Mobilities</b> Debjani Ganguly (University of Virginia) Room 4.A05 <i>Coffee Break 10.45-11.15</i>	
12.30-14.00	Lunch Mensa	
14.00-16.30	Presentation Session 3 Room 4.A05 Moderation: Sarah Nuttall  <b>Unfreedom of Movement: Laws of Motion in Neoliberal South Africa</b> Reshard Kolabhai  <b>With, Against and Beyond the Law: Radical Politics, Legal Activism and New Constitutionalism in Plurinational Bolivia</b> Annette Mehlhorn  <b>The Reconfigured Contract: Subversive Expressions of Ownership, Value, and Law in Mithu Sen's Artistic Practice</b> Katyayani Sinha  <i>Coffee Break 15.00-15.30</i>	Presentation Session 4 Room 3.B55 Moderation: Vagias Karavas  <b>Recommender Systems, Autonomy and Engagement</b> Joshua Krook  <b>Internet Referral Units: A Modern State Monopolisation</b> Samuel White  <b>DABUS Problem: Can an AI System be an Inventor?</b> Teona Kvirikashvili  <i>Coffee Break 15.00-15.30</i>
17.45-20.15	Special Event 2 <b>The Crisis of Justice in the Modern World</b> Screening of Twenty Minutes with the Devil, followed by a conversation between Desmond Manderson (The Australian National University) and Shane Chalmers (University of Hong Kong & University of Adelaide) Bourbaki Kino	
20.15-21.45	Apéro Bourbaki Kino	

Wednesday 7 June

09.30-12.30	Seminar 3 <b>Liquid Movements: Ebb, Flow, Drift, Submerge</b> Sarah Nuttall (University of Witwatersrand) Room 4.A05 <i>Coffee Break 10.45-11.15</i>	
12.30-14.00	Lunch Mensa	
14.00-16.30	Presentation Session 5 Room 4.A05 Moderation: Debjani Ganguly  <b>The Limitations of Flânerie: Failures of Movement in Teju Cole's Open City and Don DeLillo's Falling Man</b> Christian Carlson  <b>Expatriates' Utopian Enclave: Intertextual Performative Geographies of an Island Concession in Treaty Port China</b> Tingcong Lin  <b>Dream of the Legal Monograph</b> Benjamin Goh  <i>Coffee Break 15.00-15.30</i>	Presentation Session 6 Room 3.B55 Moderation: Shane Chalmers  <b>Digital Transformation and (Legal) Meaning Production</b> Walter Alberto Abalo Navia  <b>Personalised Law</b> Suad Salihu  <b>The Artist and the Art Machine: AI Image Generators, Originality, and the Value(s) of Copyright Law</b> Cody Rei-Anderson  <i>Coffee Break 15.00-15.30</i>
17.45-19.00	Special Event 3 <b>Circulating Texts in Law and Literature</b> Marco Wan (University of Hong Kong) Room 4.A05	

Thursday 8 June

09.30-10.45	Seminar 4 <b>The Politics of Regulating Cultural Property in a Mobile World</b> Fiona Macmillan (Birkbeck & University of Roma Tre) ZHB Sempacherstrasse	
10.45-11.15	Coffee Break	
11.15-12.30	Seminar 5 <b>The Politics of Technology in a Moving Framework: From Print to Digital Technologies</b> Teresa Numerico (University of Roma Tre) ZHB Sempacherstrasse	
12.30-14.00	Lunch Mensa	
14.00-16.30	<p>Presentation Session 7 ZHB Sempacherstrasse Moderation: Marco Wan</p> <p><b>Between a Subject and Object: Addressing the Social Valence of Robots</b> Rüya Tuna Toparlak</p> <p><b>Administration and Criminal Law: The Jurisdictions of Corruption in Australia and China</b> Tina Yao</p> <p><b>Title to follow</b> Da In Park</p> <p><i>Coffee Break 15.00-15.30</i></p>	<p>Presentation Session 8 Room Inseli 220 Moderation: Michele Luminati</p> <p><b>Moveable Stocks? Contradictions in the Early-Modern Trade Between Ownership and Personality</b> Filippo Contarini</p> <p><b>Political and Social Movements in Switzerland in the 19th and 20th Century and the Reaction of the State Power</b> Silvan Schenkel</p> <p><b>Mnemocratic Power: Colonial Violence in the Coroner's Court in Western Australia</b> Sarouche Razi</p> <p><i>Coffee Break 15.00-15.30</i></p>
17.15-18.15	Special Event 4 <b>Movement and Method: A Conversation</b> Shane Chalmers (University of Hong Kong & University of Adelaide), Laura Petersen (University of Lucerne) and Valeria Vázquez Guevara (University of Hong Kong) ZHB Sempacherstrasse	

Friday 9 June

09.30-12.30	Seminar 6 <b>The Art and Form of Assembly</b> Vagias Karavas (University of Lucerne) and Steven Howe (University of Lucerne) Room 4.A05 <i>Coffee Break 10.45-11.15</i>
12.30-12.45	Closing Remarks Room 4.A05
12.45-14.00	Lunch Mensa
17.30-20.30	Farewell Drinks Treibhaus



## Seminars

### Seminar 1

#### **State and Stasis** (Desmond Manderson)

Monday 5 June, 9.30-12.30



This seminar might be subtitled a short course of study in Unconstitutional Law. It draws on contemporary theories of the relationship between law, state and aesthetics, as well as distinctions between ‘constituted’ and ‘constituent’ power, drawn from legal and political theory. It does so in order to introduce participants to an idea of the social contract and of citizenship that goes beyond the orthodox and limited frameworks of the modernist legal system. What role do aesthetics play in the legitimacy of the State and in the development of movements aimed at political and social change?

- How does the State see itself? How are we encouraged to imagine ourselves in relation to it?
- What is the role of imagery and aesthetics in this organization of legality, authority and power?
- How might artistic expression, aesthetic action, and the visibility of public protest help build a movement to radically transform the relationship between state and society?

We will begin by exploring the importance of image and visibility in the construction of ideas of statehood in the modern world. We will then look at the ways that contemporary protest movements deploy similar ideas to claim active citizenship in transforming law and the state in the modern world. Finally, we will consider the implications of neoliberalism for the possibility of engaging public space and community action to reshape or challenge the social contract.

These ideas and arguments will be developed through a highly interactive seminar with an unusual methodology: our discussions will focus on a close reading of visual resources. We will work together on drawing out the implications and connections of a wide range of paintings and photographs from the early modern State to the twenty-first century.

## Readings

- Alberto Toscano, ‘Images of State and Stasis’, *Historical Materialism Conference, Sydney 2015*
- Chiara Bottici, *Imaginal Politics: Images Beyond Imagination and the Imaginary* (New York: Columbia University Press, 2014), pp. 90-105
- Paul Blokker, ‘The Imaginary Constitution of Constitutions’, *Social Imaginaries* 3 (1) (2017), 167-193
- Paul Muldoon & Andrew Schaap, ‘The Constituent Power of the Aboriginal Embassy,’ *Environment & Planning D: Society & Space* 30 (3) (2012), 534-550
- Desmond Manderson, ‘Here & Now’ in Mark Antaki et al. (eds.), *Sensing the Nation's Law* (New York: Springer, 2018), pp. 175-190
- Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (Cambridge MA: Zone Books, 2015), Chapter 1
- Bonnie Honig, *Public Things*, (NY: Fordham University Press, 2017), Lecture 1 (audio file via ABC Radio National)

## Seminar 2

### **Network Mobilities** (Debjani Ganguly)

Tuesday 6 June, 9.30-12.30



We live in a networked world enabled by the Internet, the World Wide Web, and a plethora of digital technologies. Our daily life is almost unimaginable without our digital devices and apps. In the science of computing, a network is a collection of interconnected devices that communicate with each other to exchange data. Network mobilities refer to the movement of individuals, goods, information, ideas, and cultures via interconnected networks.

Advancements in technology have greatly enhanced network mobilities, allowing for faster and efficient movements across the globe. These have brought in their wake both opportunities and major challenges in the way we live in the twenty-first century.

This seminar will introduce students to the philosophical and theoretical scholarship underpinning network science. We will explore the impact of networks on our social and political worlds, and the ways in which networks shape aesthetic forms. The format of the seminar will be interactive and will involve group discussion and writing in the second half. All readings are available in electronic form.

## Readings

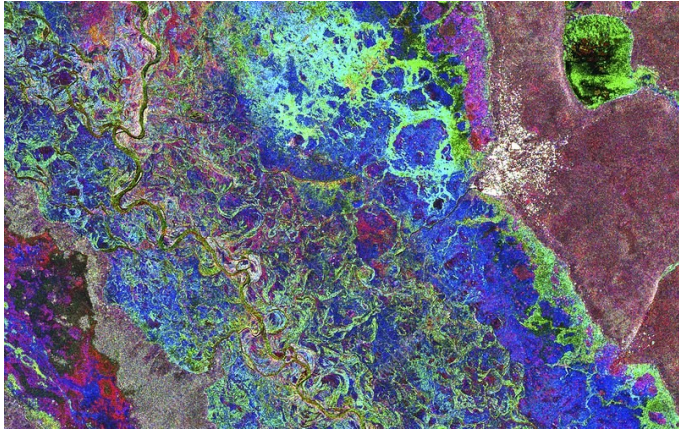
- Alexander Galloway and Eugene Thacker, *The Exploit: A Theory of Networks* (Minneapolis MI: University of Minnesota Press, 2007)
- Patrick Jagoda, *Network Aesthetics* (Chicago IL: University of Chicago Press, 2016), Introduction, Coda and Chapter 4
- Tiziana Terranova, *Network Culture: Politics for the Information Age* (London: Pluto, 2004), Chapters 2, 4 & 5
- Tiziana Terranova, 'The Degree Zero of Politics: Virtual Cultures and Virtual Social Movements', [Lecture at the London School of Economics](#)



### Seminar 3

#### **Liquid Movements: Ebb, Flow, Drift, Submerge** (Sarah Nuttall)

Wednesday 7 June, 9.30-12.30



This session will develop a notion of 'earth infrastructures' which are biospheric in their capacities. Such infrastructures are entangled with, while being distinct from, more classical registers of engineering, architecture and urban planning. It will focus specifically on ways in which water moves - laterally, vertically and contrapuntally - and how it does so across different water worlds and hydro-imaginaries. We will consider some of the political and agentive powers of water as it ebbs, flows, drifts and submerges across southern African regions and literary and visual archives. The discussion will be located within an emerging range of elementally inclined approaches, including critical oceanic studies, new materialisms, coastal and hydrocritical approaches and atmospheric methods, with a strong inflection towards Southern scholarship. Specifically, we'll draw into focus two rivers and riverine regions in southern Africa: the Zambezi and the Limpopo rivers and their streams, tributaries, flood plains and drifts, as embedded in both human and other-than-human histories, materially and imaginatively. Here, we'll also consider emerging aspects of the 'weaponization' of rivers (Duncan and Kastoridis) in African and other contexts, mobilizing ideas of hydrocolonialism (Hofmeyr) as we let many different waters in to our analyses of the world-now.

#### Readings

- Isabel Hofmeyr, 'Provisional Notes on Hydrocolonialism', *English Language Notes* 57 (1) (2019), 11-20
- Isabel Hofmeyr, Sarah Nuttall and Charne Lavery, 'Reading for Water', *Interventions: International Journal of Postcolonial Studies* 24 (3) (2022), 303-322
- Louise Bethlehem, 'Hydrocolonial Johannesburg', *Interventions: International Journal of Postcolonial Studies* 24 (3) (2022), 340-354
- Sarah Nuttall, 'On Pluviality: Reading for Rain in Namwali Serpell's *The Old Drift*', *Interventions: International Journal of Postcolonial Studies* 24 (3) (2022), 323-339
- Dilip Mathur and Anuradha da Cunha, *Design in the Terrain of Water* (Philadelphia PA: Applied Research and Design Publishing, 2014)
- Mia Couto, *Rain and Other Stories* (Ontario: Biblioasis, 1994)
- Nessa Leibhammer, 'Fluid of the Ancestors: Water and the Spirit Realm in Past and Present Black Southern African Thought and Practice', in F. Freschi (ed.), *Water, the [Delicate] Thread of Life* (Johannesburg: Standard Bank of South Africa, 2011), pp. 27-41
- Hugo ka Canham, 'Watchful Ocean, Observant Mountain' in *Riotous Deathscapes* (Durham NC: Duke University Press, 2022)
- Ifor Duncan and Stefanos Levidis, 'Weaponizing a River', *e-flux*, April 2020.
- Melody Jue, 'Introduction', in *Wild Blue Media: Thinking Through Seawater* (Durham NC: Duke University Press, 2020)
- Neimanis, Astrida, *Thinking with Water* (2013) and *Bodies of Water: Posthuman Feminist Phenomenology* (2016)

#### Visual and Aural Resources

- Noria Mabasa, 'Flood Series'
- Penny Siopis, *She Breathes Water*, <https://vimeo.com/330027678>
- 8 Ways to Think Unsettlement, Part 2 ([WISER Podcast](#))

#### Seminar 4

#### The Politics of Regulating Cultural Property in a Mobile World (Fiona Macmillan)

Thursday 8 June, 9.30-10.45



There are two dominant legal tropes for thinking about the regulation of cultural property in international law, intellectual property law and cultural heritage law. Both are subject to extensive harmonization in international law where, of course, they reflect Western sensibilities about both culture and property. Under these circumstances, it is no surprise that these tropes reflect the Western cultural tendency to think about the world in binary distinctions. The law and politics of cultural property regulation is awash with these distinctions, which often have the appearance of empirical validity and yet are conceptually problematic in ways that bring their meaning and validity into question. One of these is the distinction between moveable and immovable cultural property. This distinction, which – like its cultural property bedfellow, the tangible/intangible distinction – reflects the Western juridical order governing interests in property. This is inherently problematic for a variety of reasons. One of these is that it mixes the protection of private property rights with non-private rights in cultural property. At the same time, it relies on concepts of mobility that have difficulty relating to the hyper-mobility of cultural property in the digital age.

This seminar will consider:

- The relationship between intellectual property law and cultural heritage law in cultural property regulation
- The political implications, in the context of cultural property regulation, of the binary distinction in Western property law between moveable and immoveable things.
- The relationship between mobility and authenticity.
- The “return” of cultural property in the digital realm.
- The impact of digital technologies on the distinction between what is moveable and what is not, including a consideration of the extent to which the transformation of one form of cultural property into another through the use of generative artificial intelligence constitutes a type of moveability that challenges current regimes for the regulation of cultural property and the binary distinctions on which they are based.

#### Readings

- Kathy Bowrey & Jane Anderson, ‘The Politics of Global Information Sharing’, *Social & Legal Studies* 18 (2009), 479-504
- Fiona Macmillan, *Intellectual and Cultural Property: Between Market and Community* (Abingdon: Routledge, 2021), Chapter 5
- Fiona Macmillan, ‘Regulating Communities: Strategies for an Open Museum Sector’, in Marta Arisi & Giulia Dore (eds), *Open Museums!* (Milan: Ledizioni, 2023)
- Mathilde Pavis and Andrea Wallace, *Response to the Sarr-Savoy Report: Statement on Intellectual Property Rights and Open Access Relevant to the Digitization of African Cultural Heritage and Associated Materials* (25 March 2019)
- Joseph Slaughter, “It’s Good to be Primitive”, in Paul K. Saint-Amour (ed), *Modernism & Copyright* (Oxford: OUP, 2011), pp. 275-301

## Seminar 5

### The Politics of Technology in a Moving Framework: From Print to Digital Technologies (Teresa Numerico)

Thursday 8 June, 11.15-12.30



“Move fast, break things” was the motto of Facebook from its birth until 2014. We can use this aphorism as an index of the digital technology project. Digital platforms, AI applications such as automated decision-making tools, and generative AI with Large Language Models aim to change the rules of social and political interactions, while transforming radically how we live and work.

The constantly moving context in which legal regulations are defined and applied creates new spaces and raises questions about the type of rights and of politics that need to be developed in order to respond to a constantly changing scenario. This can be contrasted to the situation prevailing in relation to the emergence of print technologies, which slowly produced a change in legal regulation – e.g. the invention of the rules for defining authorship was a response to this technology, and the new rules brought with them new jurisdictional and regulatory concerns. Moreover, where print technologies and the printed page were seen as a stable, practical, universal and concrete way of representing content and their relationships with the phenomena to which they refer, the dynamics of digital representation cause instability of meaning, as representations constantly change shape, digital address or can be deleted from platform(s).

We thus stand on the verge of a change of the representation and presentation of phenomena which requires new ideas on how to regulate what is permitted and what is forbidden within the digital representation environment. This new regulation must be based on a new politics. There are two major possibilities for conceiving this new politics of digital regulation:

- A change in how we identify the relevant regulatory jurisdiction, which must be linked to the effects of digital representations and not to the infrastructures that make the systems operate. This would require minimal changes in the current regulatory authorities, but it raises questions about the enforcement practices.
- A change in the regulatory authorities in order to reflect a more radical politics and a new form of regulation, based on human and environmental values, that does not permit the evasion of regulation by tactics such as changes in headquarters or operating spaces.

If we fail to change politics and perspective, we risk entering a period of chaos in which the Leviathan of technological power, which is in constant motion and can act at distance without obeying any regulatory authorities, will destroy the rule of law under which we live in mature democracies. The current aim of AI tycoons is that they are constantly moving to another game governed by new unwritten rules. The neoliberal ideology they are following is a subtle form of anarchy. We need to deploy a new political imaginary of technology regulations.

## Readings

- Mireille Hildebrandt, *Law for Computer Scientists and Other Folk* (Oxford: Oxford University Press, 2020)
- Yuk Hui, *Art and Cosmotechnics* (Minneapolis: University of Minnesota Press, 2021)
- Fiona Macmillan, *Intellectual and Cultural Property: Between Market and Community* (Abingdon: Routledge, 2021)
- Teresa Numerico, ‘Politics and Epistemology of Big Data: A Critical Assessment’, in Don Berkich et al. (eds.), *On the Cognitive, Ethical, and Scientific Dimensions of Artificial Intelligence* (Cham: Springer, 2019), pp. 147-166
- Bernard Stiegler, *Automatic Society, Volume 1: The Future of Work* (Cambridge: Polity, 2016)



## Seminar 6

### The Art and Form of Assembly (Vagias Karavas and Steven Howe)

Friday 9 June, 9.30-12.30



This seminar proposes a short interdisciplinary dive into questions around concepts of ‘assembly’, which we will explore here in two discrete yet relatable directions. First, we will focus on the ‘art’ of assembly and, particularly, on a current practice that links art, activism, politics and performance – for which the Dutch artist Jonas Staal has coined the term “assemblism”. As a strategy of political-aesthetic intervention, assemblist practices resist the alternativeless quality of our contemporary (non-)imaginaries by producing new symbolic forms, institutions and solidarities that extend, and work upon, collective imaginaries of the possible, and which contain “the forward surge of an achievement that can be anticipated.” (Ernst Bloch)

Various concepts have been suggested to shed light on these interventions: fabulation, speculation, prefiguration, pre-enactment. Thinking with these and other categories, we will consider the radical potential of the artistic assembly as a way and space of imagining otherwise. How do these initiatives evoke alternative possibilities? What forms do they assume and what kinds of presence do they produce? Do they create something entirely new? Or do they accommodate to what is and draw out emerging and *not-yet* possibilities? What potential do they hold for reclaiming futurity and facilitating a renewal of utopian hope? To what extent might they help revitalise critique as a ‘possibility-disclosing’ practice?

In the second part of the seminar, we will then turn to look at the (legal) form of assembly as an instrument of empowerment. Using the concrete example of the fragmentation of the biomedical body and its subsequent commercialization, as well as Latour's concept of a parliament of things, we will ask how the biomedical body can be theorized differently and who can gain control over it. We will suggest that in the face of a proliferating rights discourse that strives to recognize ever-new bodily rights, the (legal) form of assembly might function as an alternative form of empowerment beyond the shortcomings and pitfalls of the rights paradigm.

## Readings

- Florian Malzacher, ‘Theatre as Assembly: Spheres of Radical Imagination and Pragmatic Utopias’, in Ana Vujanovic et al. (eds.). *A Live Gathering: Performance and Politics in Contemporary Europe* (Berlin: b\_books, 2019), pp. 178-199
- Jonas Staal, ‘Art/Assemblism’, [online talk](#)
- Wendy Brown, ‘Suffering the Paradoxes of Rights’ in Wendy Brown and Janet Haley (eds.), *Left Legalism/Left Critique* (Durham NC & London: Duke University Press, 2002), pp. 420-434.
- Oron Catts and Ionat Zurr, ‘Towards a New Class of Being: The Extended Body’, available at: <https://raco.cat/index.php/Artnodes/article/view/53105/479851>
- Vagias Karavas, ‘Biomedical Collective Labour: Politics, Sovereign Subjects and Empowerment in Biobank Research’, in Marie-Andrée Jacob and Anna Kirkland (eds.) *Research Handbook on Socio-Legal Studies of Medicine and Health* (Cheltenham: Edward Elgar, 2020), pp. 365-385
- Bruno Latour, *We Have Never Been Modern* (Boston MA: Harvard University Press, 1993)

## Special Events

### Special Event 1

#### **Movement(s): Liberalism and Human Agency in Times of Existential Crises** (Radha D'Souza)

Monday 5 June, 18.00-19.15



In this talk I will reflect briefly on how critical scholars in the post-World Wars world have responded to the crises of nature and societies that manifest as climate and immigration crises and the influences that their interpretations of the crises have had on the actions of radical movements for transcending and/or mitigating the crises. The present context raises more fundamental questions about human agency, and human relations to all form of life: humans, animal, plants, and non-life existences. I will argue that there is need to fundamentally rethink the conception of humans implicit in liberalism, to recognise the paradoxical nature of human agency, and address the human conundrum that arises from a sense of being trapped between the desire for freedom and the recognition of constraints. The source of the conundrum is the paradoxical and contradictory nature of the relationships of the Self, the world and the cosmos. Understanding and awareness of the interrelatedness of the Self, the world and the cosmos, and its indeterminacy that generates this conundrum is necessary to guide and direct human actions and social movements during these times of existential crises.

*Image: Petri Anttila*

### Special Event 2

#### **The Crisis of Justice in the Modern World** (Desmond Manderson and Shane Chalmers)

Tuesday 6 June, 17.45-20.15



Join us for a special screening of *Twenty Minutes with the Devil*, followed by a facilitated conversation with playwright Desmond Manderson about the crisis of justice and politics in the modern world.

*Twenty Minutes with The Devil* is a thriller, a black comedy, and a contemporary fable covering topics such as harm reduction, global drug wars, social inequity, legal theory, corruption and violence. We invite you to be part of this special event. In what ways do the creative arts transform, transcend, or challenge our understanding of these issues? What does it mean not just to talk about 'law and the humanities', but to *do* it?



Special Event 3

**The Circulation of Texts in Law and Literature** (Marco Wan)

Wednesday 7 June, 17.45-19.00



What might it mean to think about the interdiscipline of Law and Literature in an expanded, global frame? In this lecture, I posit one answer to this question by drawing on the notion of 'circulation' from the debates about world literature. I will begin with a survey of recent developments in Law and Literature, and then examine questions of reception, interpretation, and translation raised by the ways in which literary texts circulate into new legal-cultural environments. My discussion will be anchored in a close reading of Dai Sijie's *Balzac and the Little Chinese Seamstress* (2000), a novel about two teenage boys who are sent to the mountains for re-education through labour during the Cultural Revolution in China, and who discover a suitcase of forbidden Western classics.

Special Event 4

**Movement and Method: A Conversation** (Shane Chalmers, Laura Petersen and Valeria Vázquez Guevara)

Thursday 8 June, 17.15-18.15



This session is an opportunity for workshop participants to reflect on how we do what we do as researchers – and how movement is, or could be, the 'key marker and maker' of our interdisciplinary work. It will be led by three early career researchers who have thought about and experimented with the relationship between 'method' and 'movement'. But the aim is to facilitate a fluid discussion that draws in the ideas that have been circulating throughout the week, and brings these ideas into closer proximity with the workshop participants' own work. The hope is for surprising connections as much as productive disjunctions, an entanglement of ideas as much as a free flow of thoughts.

## Speakers



**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* (Oxford University Press 1993); *Songs Without Music: Aesthetic Dimensions of Law and Justice* (University of California Press 2000); *Proximity, Levinas, and the Soul of Law* (McGill-Queen's University Press 2006); *Kangaroo Courts and the Rule of Law: The Legacy of Modernism* (Routledge 2012). His most recent monograph, *Danse Macabre: Temporalities of Law in the Visual Arts* (Cambridge University Press 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.



**Debjani Ganguly** is Professor of English and Director of the Institute of the Humanities and Global Cultures (IHGC) at the University of Virginia. Her research interests include postcolonial and world literatures, new formalisms, new materialism, media ecologies, philosophies of technology and digitality, human rights discourse, and climate discourse. She is the author of *This Thing Called the World: The Contemporary Novel as Global Form* (Duke University Press 2016) and *Caste, Colonialism and Counter-Modernity* (Routledge 2005), and the editor of the two-volume *The Cambridge History of World Literature* (Cambridge University Press 2021). Her third monograph, *Catastrophic Modes and Planetary Realism*, is forthcoming from Cambridge University Press. She is the general editor of the CUP monograph series, *Cambridge Studies in World Literature*. She is a Fellow and Life Member of Clare Hall, Cambridge, Fellow of the Royal Asiatic Society of Great Britain and Ireland, and advisory board member of the Harvard Institute for World Literature, the Trinity Long Room Hub at Trinity College Dublin, and the Academy of Global Humanities and Critical Theory (Bologna).



**Sarah Nuttall** is Professor of Literary and Cultural Studies at WISER at the University of the Witwatersrand in Johannesburg, South Africa. For ten years, from 2013-2023, she served as Director of the Institute, one of the largest and longest-standing across the global South. She is the author or editor of many books examining South Africa literature and culture after apartheid, focusing on city forms and city lives, visual arts, memory, autobiography and modes of entanglement in the re-making of the social contract. More recently, she is editor of *Your History with Me: The Films of Penny Siopis* (Duke University Press) and co-editor of *Planetary Hinterlands: Extraction, Abandonment and Care* (Palgrave MacMillan), *Reading from the South: African Print Cultures and Oceanic Turns in Isabel Hofmeyr's Work* (Wits University Press) and *Reading for Water: Materiality and Method* (Routledge). Her monograph *On Pluviality* is forthcoming.



**Fiona Macmillan** holds the Corporation of London Chair of Law at Birkbeck, University of London and is Visiting Professor in the Department of Law at the University of Roma Tre and the Faculty of Law at University of Technology Sydney. Her research and publications span cultural property, intellectual property and international economic law. Her most recent books are *Intellectual and Cultural Property: Between Market and Community* (Routledge 2021) and *Western Dualism and the Regulation of Cultural Production* (Brill Research Perspectives in Art and Law 2021). At present, she is writing a book for Routledge entitled *Repatriation of Cultural Property: New Trajectories in Law*, which will come out in 2024. She is one of the managing editors of *Law and Critique* and *Birkbeck Law Press*. She is also a member of a number of other editorial boards, including *Law, Social Justice and Global Development* and *The Media and Arts Law Review*. She has been the co-director of the *International Society for the History and Theory of Intellectual Property* (ISHTIP), and is currently a member of its Governing Board.



**Teresa Numerico** has been Associate Professor of the Philosophy of Science at the University of Roma Tre since 2014. Between 2005 and 2013 she was Assistant Professor at the University of Salerno (2005-2008) and at the University of Roma Tre (2008-2013). From 2004 to 2005 she held a Leverhulme Fellowship at South Bank University. She is the co-author of *Web Dragons: Inside the Myths of Search Engine Technology* (Morgan Kaufmann 2007) and *The Digital Humanist: A Critical Inquiry* (Punctum 2015). Her most recent book is: *Data e Algoritmi* (Carocci 2021). She is also the author of many articles in international peer-reviewed journals that deal with issues relating to digitization and artificial intelligence. Her work focuses on the history and philosophy of technology and artificial intelligence. Her current research revolves around a critical perspective on Big Data ethics, fairness of algorithms, algorithmic governmentality, and critical digital humanities.



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**Radha D'Souza** is Professor of Law at the University of Westminster. A former barrister at the High Court of Bombay, Radha is also an activist lawyer working with labour movements and democratic rights movements. Her most recent book "What's Wrong with Rights?" sheds light on and seeks to repoliticise the mainstream discourse on human rights and to place it in the context of international activism for justice. In her new project "Where Have Places Disappeared? Corporation-States, Law and Dualist Imaginations" she argues that European modernity institutionalises the dualism of economy and polity by having established states and corporations, the founding institutions of capitalism, as two distinct legal entities. Her research areas include international law, sociology, human geography, development studies and social movement studies. Within the field of international law, Radha's work focuses on Third World Approaches to International Law (TWAIL), international law and development, and colonialism and law as well as resource conflicts in the Global South. Among her numerous projects is the "Court for Intergenerational Climate Crimes", an (artistic) tribunal she conceptualised, organised and performed with artist Jonas Staal initially in Amsterdam (2021) and Helsinki, Seoul, Münster and Gwanju (April 2023).  
*Image: Ruben Hamelink*



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**Shane Chalmers** is an Assistant Professor at the University of Hong Kong Faculty of Law, and Senior Lecturer at the University of Adelaide Law School. His research examines law from disciplines in the humanities and social sciences. It shares a critical concern with the legacies of European colonialism for laws and societies today, investigated through a combination of cultural analysis and historical enquiry. He is author of *Liberia and the Dialectic of Law: Critical Theory, Pluralism, and the Rule of Law* (Routledge 2018), editor (with Sundhya Pahuja) of *The Routledge Handbook of International Law and the Humanities* (Routledge 2021), and he is currently completing a monograph tentatively titled *The Antipodes: A Carnavalesque Jurisprudence of a Colonial Imaginary*.



**Laura Petersen** is a Postdoctoral Research Fellow at the University of Lucerne. Her research is cross-disciplinary, integrating approaches to jurisprudence with aesthetics. Currently, Laura is working on her postdoc project on law and art in the Weimar Republic as part of the SNSF-funded project “Imagining Justice: Law, Politics and Popular Visual Culture in Weimar Germany” with Steven Howe and Jandra Böttger. Laura completed her PhD in 2022 at the University of Melbourne which focused on the jurisprudence of restitution or *Wiedergutmachung* in Germany after WWII, arguing that legal, literary, artistic and memorial works are practices of restitution. Laura’s PhD won the *Harold Luntz Graduate Research Thesis Prize* (2022) at Melbourne Law School, and a paper based on her PhD research won the inaugural international *Zipporah B. Wiseman Prize for Scholarship on Law, Literature and Justice* (2021) run by the University of Texas.



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## Partners

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- Institute for Interdisciplinary Legal Studies – lucernaiuris, University of Lucerne
- Centre for Law, Arts and the Humanities, The Australian National University
- Institute of the Humanities and Global Cultures, University of Virginia
- Wits Institute for Social and Economic Research, University of Witwatersrand
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