LAW AND THE SENSES II

Human, Posthuman, Inhuman Sensings

The Westminster Law & Theory Lab
Westminster Law School
London
17-18 November 2016
Organising team
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Online links
Westminster Law & Theory Lab
https://www.westminster.ac.uk/westminster-law-theory-lab

Non Lique [The Westminster Online Working Papers]
https://nonliquetlaw.wordpress.com/

Place of conference
The Pavilion/ Small Lecture Theatre
University of Westminster,
115 New Cavendish Street,
London W1W 7UW

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What (who) is sensing? Do senses belong to the realm of the subjective and thus non sunt disputandum? Or are they objective, as the truth-validating paradigm of vision indicates? Can we touch without being touched? What remains of the subject/object dualism when we are immersed in the impersonal materiality of a soundscape? Are neurological phenomenologies of pheromones sufficient to account for the role played by odour in life?

And beyond the human: are senses trapped within the phenomenological or can they be thought and indeed sensed in a non-phenomenological sense, namely as institutional rather than just personal affects? What about the promise of new technologies to rewrite the frontiers of the sensible into inhuman scales and temporalities? What does sensing become in the Anthropocene, and what will the sense of sensing be ‘after’ the human?

Law has been slow to recognise and engage with the sensorial. Despite a recent turn, as demonstrated by a wave of publications and conferences, the full relevance of the sensorial vis-à-vis the law is yet to be fully unfolded. Legal thought insists on oscillating between the two sides (law vs. the senses) of an unquestioned opposition. However, whereas law is an anaesthetic engaged in numbing the senses into common sense, it is also intrinsically dependent on, and indeed emerging from, the sensorial. How to understand the way the law-senses assemblage unfolds then, if not by looking closer into the paradox between the desensitising project of law and the multisensorial process of legal emergence?

The epistemological and ethical significance of this endeavour has never been more evident: dramatic environmental changes, technological advancement, pervasive mediation, new material and post-human direction of thinking, capitalist hyperaesthesia and innovative art practices, all gesturing towards novel ways, subjects and objects of sensing, whose impact on questions of agency, responsibility and politics cannot be underestimated. Before this grand rearticulation of the sensorial takes full hold of the human, it is time for law to engage fully with this complex and promising realm.

*Law and the Senses II: human, posthuman, inhuman sensings* gathers trans-disciplinary contributions and aims to investigate the sensing of law, the capacity for law to (make) sense, and the possibility for law to sense differently.
Thursday, 17 November 2016

Beginning 10.00

**In-human emotions**  **10.00-12.00**  (Small Lecture Theatre)

Lunching  12.00-12.50

**Sensing ecologies**  **12.50-2.40**  (Small Lecture Theatre)

Coffee  2.40-3.10

**Sensing ecologies (cont.)**  **3.10-4.30**  (The Pavilion)

Tasting  4.30

Friday, 18 November 2016

Beginning  10.30

**Re-claiming senses**  **10.30-12.30**  (The Pavilion)

Lunching  12.30-1.20

**Un-determining senses**  **1.20-3.20**  (Small Lecture Theatre)

Coffee  3.20-3.50

**Round-table**  **3.50-5.30**  (The Pavilion)

Ending  5.30
I In-human emotions

*Contagious Garments: Clothes’ recycling and Humanitarism at the U.S-Mexico Border*

**Daniela Johannes** (West Chester University of Pennsylvania)

*Bureaucracy of Empathy: Regulating Emotions in Animal Law*

**Shira Shmu’ely** (Massachusetts Institute of Technology)

*Lex enim sensibile and the wisdom of kisses*

**Julia J.A. Shaw** (De Montfort University School of Law)

II Sensing ecologies

*Sensing ecologies: beyond the study of polar Site*

**Alejandra Pérez Núñez** (Westminster University)

*The Weight of Mountains: A demonstration of overlapping concepts between law and art that relate to the sensory or ontological human experience of the world via a portable heterotopia*

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*Touching Justice: Walter Benjamin’s ‘The Concept of Criticism in German Romanticism’*

**Christopher Law** (Goldsmiths, University of London)

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**Lucy Finchett-Maddock** (University of Sussex)

*Legal Tender*

**Carey Young** (Slade School of Fine Art, UCL)
Contagious Garments: Clothes’ recycling and Humanitarism at the U.S-Mexico Border

Daniela Johannes (West Chester University of Pennsylvania)

This presentation explores the significance of materialities in the practices of border-crossing, bordering and their discursive and representative conditions. Specifically, it analyzes the disposal and recycling of migrants’ garments by the humanitarian group Humane Borders in parallel with the cycle of border-crossing, body affects and death. On one hand, I am concerned with the political effects of matter in the encounter of nature and culture, human bodies and non-human artifacts in a geopolitically loaded landscape. I inquire about the role of bodily and geophysical forces contingent to the desert environment in producing a political practice of making, recycling and throwing away clothes. On the other hand, I am concerned with the cleaning and distribution of clothes as a political humanitarian act “on behalf” of others that involves a power to transform matter with the aim of humanizing the dialogue on migration but exposes a dislocation of the human in the practice of clothes.

Rather than conceiving political performance as shaped by an “either or” idea of the social/material, I focus on the mutual enactments or “co-constitution” of subjects, objects and environment, to examine the becoming and unbecoming of disposed clothes and humanization/dehumanization of bodily waste. Humanitarian activist engagement with discarded objects by migrants reconfigures the category of useful/useless. In reconfiguring matter, it also restructures the category of human. It resembles at the time it reassembles a sovereign practice of signifying of otherness as contagious. The term “contagion” has been used to refer metaphorically to border issues, including its association with terrorism, suicide bombings and immigration among others (see Bruce Magnusson and Zahi Anbra Zalloua, 2012). This epidemiological language has repressive effects, externalized which can be seen in the context of the border Desert environment through questions about nature, its affects and its relation to state security.

Bureaucracy of Empathy: Regulating Emotions in Animal Law

Shira Shmu’ely (Massachusetts Institute of Technology)

The British Cruelty to Animals Act 1876, also known as the Vivisection Act, was the first effort anywhere in the world to regulate any experiment “calculated to give pain” to a living animal. It joined tens other laws designed in the nineteenth-century to manage animal suffering. These laws introduced new challenges for civil servants, lawyers, and others involved, as they required recognizing and assessing animal pain through seeing, touching and learning.

The attempt to regulate animal pain established what I term a bureaucracy of empathy. Although ‘bureaucracy’ commonly stands for impersonality and officialism, the term “bureaucracy of empathy” is not an oxymoron. Scholars of law and emotions contest the
belief that empathy is inconsistent with the rule of law, pointing to manifestations of empathy in legislation, adjudication, litigation, and other areas of law. As legal scholar Robin West explains, “empathy tells us, perhaps, something about what others are feeling, or at least gives us a hint of its feel. It is a source of information.” In my paper I bring law and emotions literature to bear upon a concrete historical time and place and review the circumstances in which empathy as a source of knowledge and a “form of understanding” was not denied but rather incorporated into the work of Home Office administrators by assigning them the task of monitoring the treatment of animals in laboratories.

The implementation of the Vivisection Act demonstrates that bureaucracy and empathy are not mutually exclusive: practicing empathy was integral for some bureaucratic tasks, and various factors including legal settings and scientific knowledge informed and situated this empathizing with animals. In my presentation I will discuss the notion of emotions in animal law through analyzing archival materials: forms, applications, notes and Home Office memos as well as images of nineteenth-century animals in medical research.

**Lex enim sensibile and the wisdom of kisses**

*Julia J.A. Shaw (De Montfort University School of Law)*

Our experience of law as the negotiation of dominant values, hierarchies of knowledge and the imposition of rules via societal and historical positioning denies the multi-layered tactile interactions between body, sensory input and neurological processing through which we encounter and make sense of the world. The language of law not only constructs a bounded version of reality, it comprises a technology of continuous interpretation, dissemblance and control which serves too well the capturing, reducing and repressing functions of contemporary global capitalism. Meanwhile, the Anthropocenic thematisation of earth is technologically charged in ways that exceed and exclude cultural, cognitive, subconscious and personal interpretive layers of intentionality toward it; just as technological advancements have co-opted our bodies, gestures and senses as though already alien from within.

Echoing Baudrillard, Elon Musk (the Tesla entrepreneur and SpaceX founder who wishes to colonise Mars) recently proclaimed ‘humans do not exist in any particular reality but rather unconsciously participate in a video game which is indistinguishable from reality’. In this particular dystopian configuration the only governing principle is source code and eventually self-improvement code, as artificial intelligence becomes super-AI and self-aware: Where is justice, where is law, even *what* is law, in this cultural posthuman configuration? Within the tightly constrained desert of the real, the hyperreal and taken-for-granted, the legal imagination continues to be fettered by the enduring long shadow of reason. Relegated to the fringes of consciousness, the senses are represented as unruly, capricious (and being closely connected to the passions and fantasy) more often than not, dangerous. But, if as Foucault predicted, ‘like a face drawn in the sand at the edge of the sea’ the ‘era of man’ is coming to an end, then it is only by privileging the senses (that which makes us human and unique, or uniquely human) in particular by galvanising the somatic imagination of law, can we truly rebel against our new robot overlords.
II SENSING ECOLOGIES

Sensing ecologies: beyond the study of polar Site
Alejandra Pérez Núñez (Westminster University)

The presentation will show research in progress about methods developed to detect otherwise imperceptible phenomena producing polar site. Methods allow for detection of hidden, unconscious and latent frequencies, that are depicted into sonograms to make computer music. Methods range from the use of linguistic software applied to corpus of laws governing Antarctica, to patterns observed in bio-cultures and more canonical approaches to frequency detection aided with sensor technologies. These methods might be considered as speculative art/science as they refer to the creation of experimental apparatuses constructed following the question of the relation between the observer and the observed. The presentation is a live lecture performance using the free libre open source software Pure Data.

The Weight of Mountains: A demonstration of overlapping concepts between law and art that relate to the sensory or ontological human experience of the world via a portable heterotopia
Hamish Clift and Melody Woodnutt

Background:
‘The Weight of Mountains’ is an artistic inquiry and professional development residency program for filmmakers. It works with, and walks the line between, structure and freedom; space and nomadism; tangibility and ephemerality; phenomenology and physical location; reality and heterotopia.

It is an artist-led not for profit project that is nomadic and operates as a continually evolving construct drawn anew biennially at rotating international locations (Iceland 2013, Moroccan Sahara 2015, TBC 2017).

Each instalment is created within a thematic: It gathers adventurous and innovative voices in film together on-site to explore or test the intersection or reciprocality between humanity and environment.

As a structure, The Weight of Mountains is a microcosm or a portable heterotopia. It is fluid and malleable through its' roaming nature and works with global host organisations and host communities to varied capacities.

As an ongoing structure, The Weight of Mountains acts as a long term (decades) durational art piece that takes filmmakers into “other places”. TWOM, in future, may represent a global survey of tests/accounts/interpretations of the current anthropocene through artistic film projects and documentation dissecting and reconstructing the notions of humanity within environment. It may also evolve continually to embrace new methodologies, forms, technologies, experimental structures, and encounter some as yet unknown, international lawscapes and adaptive (re)structures. http://twom.is
Abstract
As a nomadic arts platform, The Weight of Mountains (TWOM) contributes to ideas of what is possible in the absence of inhabiting singular, continued, or prolonged physical spaces. This may be consequent of unaffordable property costs, scarcely available/suitable urban locations, gentrification, lack of financial resources, or particularly in this case: the strong drive of artistic relationships with the multi-faceted periphery.

Heterotopian concepts begin to open new possibilities within the imagination to question how this structure does and does not relate to realities. As an “other place” and an ongoing malleable and adaptive shape and form, The Weight of Mountains draws upon ideas of how an immersive and dislocated filmmakers’ residency can exist as a ship, a mirror, or a form that creates divergences in the human experience, of the world, and current capitalist values or structures.

For Law and The Senses II: Human, Post Human, Inhuman Sensings, an attempt is made to draw the parallel between the affective nature of both artistic space/construct and law space/construct through overlapping or parallel concepts of both disciplines relating to the ontological and human experience of society or the world. Themes of sovereignty of space and self are explored by reference to the ideas of thinkers such as Derrida and Fitzpatrick. This “talk” or encounter will be centred around the broader theoretical concepts of The Weight of Mountains as they become paralleled with the immediate Law and The Senses II physical space. We explore the macrocosm of ideas, law, and societal discourse through embodying the immediate microcosm of experiential immersive space. For this encounter, we stand within an immersive dark room; a metaphorical sensory environment that encompasses multiple geographies, phenomenologies, heterotopia, lawscape, soundscape, and the unseen tangibility within the room. In this presentation, audiences are asked to “surrender their eyes” to encounter other phenomena so as to embody and absorb concepts without text, or regular visual conference formats. A discussion follows.

As an “other space’ TWOM draws parallels with dreamscapes, the outsider, transience, ephemerality, alternative connections/networks, immersion and escape. The encounter will raise many questions and invite robust discussion regarding, for example:

How do these poetics of dislocated humanity bind with the relevant, structural, and tangible?
How do the senses inform us beyond the immediate and transport us into bigger macrocosmic other worlds?
How do we return from there back into the microcosm? How do other worlds/disciplines/sensations reciprocally inform us of our own society?
How do the senses when extracted from their normal context gain agency and significance upon encountering immersive artistic atmospheres; informing us not only of ourselves, but of our society?
What space does the self occupy in this transaction and, indeed, what space does space occupy in the transaction?
What is the value of the invisible, the unknown, the other, and how can we find it without seeing it?
Warm Law: A synthesis between the fields of Law and Social Sculpture. A sample process: Conversations with the Planet

Isabel Añino Granados

My ‘conversation with the planet’ began when I entered the forest close to where I was living in Oxford. I went to the forest to reconnect with and to carefully observe nature. I was seeking to free my senses from the stimuli of the city: to open up, wake up. I wanted to understand more about the world by paying more attention to nature.

As a lawyer by training, I was conscious that wherever I was, I was still framed by the legal system. Even there in nature the legal system surrounds us. It never leaves us. I began to sense the schizophrenia of living in two very different realities: the reality of the planet itself and another that we have created to rule the planet. I was also conscious of the way nature is understood by the legal system, i.e. as private property, sovereign territories, and exploitable, economic resources. I was struck by the contrast between an ever-changing and living world and the rigidity of these fixed human structures, made more powerful by their invisibility.

This is an invitation to come with me for a walk in the nature. We will experience the relationship of nature to the legal system through a delicate, careful and sensorial observation of nature’s four classical elements: EARTH, WATER, AIR and FIRE.

This process is an approach to Law from an expanded concept of art, called Social Sculpture or Social Plasticity (“soziale Plastik”) which was coined by the German artist Joseph Beuys in the sixties. Imagination is seen as our canvas if we look at it as an artist - 'to look at its form, at its force, at its proportions.' (Beuys in Bodemann-Ritter, 2005, p. 72). Thus social sculpture observes every human being as an artist. Creativity is an ability inherent to humans which needs to be developed. In this sense, this process works with the idea of the lawyer as an artist; a transformative force that might be able to trigger the process of identifying and warming up hardened social and legal structures fostering their development into new and enlivened ones.

III RE-CLAIMING SENSES

See no evil, hear no evil, sense no evil: a common sense approach to copyright

Susan Fletcher (University of Central Lancashire)

This paper explores judicial attitudes to the protection of creative works through three case studies: the colour-blind judge, the allergic judge and the intuitive judge. Human perception lies at the heart of the decision-making process in copyright infringement cases, but what is real and what is illusory? During the presentation, I will demonstrate that all is not what it seems. In the light of the European copyright harmonisation agenda, the purpose of this paper is to challenge the current bias in favour of over-protecting audiovisual works whilst other creative content lies in its shadow. A common sense approach is required to protect the creative industries in all their multi-sensory forms. Like
a well executed meal, there should be a balance of flavours in modern commerce. There are also issues concerning ownership of works generated by robots and animals to be addressed. In order to provide an innovative perspective of copyright law, I adopt a combined methodology of law and neuroscience. During the presentation, the audience will embark on a sensory journey through the world of international copyright law. Welcome aboard.

What is philophosy? An umbracing of our antenaughties’ (legal) photosensation

Riccardo Baldissone

Joyce successfully engaged Deleuze and Guattari in his chaosmos, but he was never able to draw their attention on philophosy, despite the latter flashes through the same page of Finnegans Wake. And yet, Joyce’s perfidious and precise renaming of the main Western discipline of thinking is also a powerful reminder of the association of philosophy with light (phos) and vision. In Finnegans Wake, this metaphysical attitude is embodied by the controlling character Shaun, in contrast with his aural-oriented brother Shem. In the multi-layered structure of the work, Shem also somewhat impersonates the author in his opposition to the vision-dominated Wyndham Lewis as Shaun. Actually, Lewis went as far as to denounce Joyce as ‘the enemy of the Eye’ because of his endorsement of Bergson’s exposure of visual metaphors. I will add a further layer to this already complex texture by exploring past and present legal constructions in the light of their visual metaphors. I will explore legal philophosy, and risk the umbracing of our antenaughties’ photosensation, to look beyond our westerneyes legal paths.

Sensing: Because Context is the New Content

David Chandler (University of Westminster)

Sensing is the new knowing and thus its epistemological and ontological stakes have moved to centre stage. Why this is, is captured in the avant-garde poet Kenneth Goldsmith’s aphorism that forms the subtitle of this presentation. In a complex, fluid, inter-relational world, knowing is no longer about fixed essences and causal lineairities. Knowledge can no longer be abstracted from reality, preserved and pickled and taken away for use in other times and places. The liberal episteme is necessarily reductionist, seeking to divide and homogenise a calculable world of laws and regularities. Sensing, human or non-human, seeks to measure qualities not quantities: it is analogical not digital. Sensing works between the zero and the one rather than dividing the world into binaries. Qualities need to be sensed, qualities are fluid and relational, qualities enable things to be grasped in their emergence, their relational coming-into-being. The question of the subjective intentions or technical methods of sensing - human, post human or inhuman - is actually a secondary question: the genealogy of sensing as the new knowing, of context as the new content, tells us that these divisions have always mattered little. Rather than narrowly focus on the methods of sensing - with or without machinic assemblages - this paper seeks to draw out the epistemological and ontological closures which are the conditions of possibility for the rise of sensing.
III UN-DETERMINING SENSES

Touching Justice: Walter Benjamin’s ‘The Concept of Criticism in German Romanticism’

Christopher Law (Goldsmiths, University of London)

Walter Benjamin’s doctoral dissertation, ‘The Concept of Criticism in German Romanticism’ (1919), does not promise many insights into law or the senses, much less into the possible relations between the two. As an exploration of the early Romantic radicalization of Fichte’s philosophy, Benjamin’s dissertation presents an account of infinite reflection, which comes to the fore in the fragments of Friedrich Schlegel and Novalis and dissolves the subject-object relation that was inherited from the Kantian critical philosophy. In doing so, Benjamin inscribes in the concept of art itself a radical distance from beauty, measure, expression and sense-perception: works of art are shown to attain their significance by means of partaking in what Benjamin calls the idea of art, a manifestation whose motto is Friedrich Hölderlin’s term ‘sobriety’.

This presentation offers to open up Benjamin’s text, whose academic strictures its author always lamented, to a certain unworking, by honing in on the silent figures of touch, measure and bodily affect that occupy, precariously, its interstices but nonetheless condition its thetic arguments. In opposition to the commonplace that Benjamin’s only affirmations of ‘life’ reside in his theory of the ‘afterlife’ of works of art, as they become subject to the productive work of criticism and translation, I make a suggestion that the problem of life—in all the exigency it held for Benjamin in the early 20th century—appears as a minimally articulated interruption to Romantic reflection. In so doing, I hope to pose the following question for conversation: can the biological—usually denigrated as ‘mere life’ stripped of all symbolic capacities—be articulated in a way that problematizes its routine allocation in the midst of the capitalist guilt-complex and of legal violence? My presentation contends that as-yet indeterminate sensings—both human and nonhuman—might contribute to an unheard thought of justice when placed in the context of Benjamin’s early work on art, criticism and language.

Beauty, Totality, Violent Law

Lucy Finchett-Maddock (University of Sussex)

Without entropy there would be no possibility of exchange, and without entropy there would be no art.

(France and He’naut 1994, p. 221)

This interrogation into beauty, totality and violent law refers to the extent to which ascribed understandings of what is beautiful, shape and manifest all law and legal form. This piece argues that not only does a certain understanding of what is aesthetically pleasing inform the regulation of creativity (such as through copyright, criminal, heritage, property law, etc.)
and resultantly what are deemed to be acceptable forms of creativity and art, but that these normative assumptions structure the law itself.

Traditional notions of beauty rely on notions of totality and order, which is the same violent task of law. Seemingly, order is a necessary state for the human mind to process information, but there is a violence to associating order with beauty (Finchett-Maddock, 2012, 209). By relying on an ordered account of beauty, what is acceptable or otherwise, law deliberately disregards and expels anything which is not ordered, as part of its totalising end project.

In accounting for the congenital role of aesthetic form in law and its violent enterprise, a discussion of ‘entropy’ as both substance and metaphor, highlights the role of order, disorder and symmetry within law and art. Theoretical and philosophical theories of beauty (order, disorder, symmetry) rely on the same principles found within entropy (the measure of disorder within a system). Following Lorand, any aesthetic theory to be comprehensive, an analysis of negative aesthetic concepts is mandatory: beauty does not have one single opposite (Lorand 1994, p. 399), welcoming the role of randomness, uncertainty, disorder, the past and the future, into law.

References

Legal Tender
Carey Young (Slade School of Fine Art, UCL)

In 2005 I devised the concept of ‘law as an artistic medium’, and have created a large body of artwork which explores this idea, employing diverse media including photography, text, sculpture, installation, video and performance. Working with a legal team I have developed a dual status for these works as experimental legal instruments such as contracts, offers, licenses and disclaimers.

Through an illustrated talk I propose to discuss a number of these projects and their implications and context as both works of art and ‘works of law’. As such, the presentation will consider some ways in which visual art can address (and help to define) not only an aesthetics of law, but broader questions around the relations between law, perception, intimacy and imagination.
Exhibition

Infamous handshake

Olga Danylyuk

The starting point for the exhibition/presentation is the following story:

For months, Motorola’s (Arseny Pavlov-commander of the Sparta battalion of the rebel Donetsk People’s Republic) combatants has been attempting to drive the Ukrainians out of Donetsk airport. His men occupied the old terminal, while Ukrainian Captain Kupol’s 93rd Brigade occupied the new one. In an unusual development Motorola permitted Ukrainians to rotate their tired soldiers – taking out 48 and bringing in 51 on condition that they not bringing heavy weapons in. The rebels, monitored by OSCE, inspected the coming Ukrainians before letting them pass. While the inspection was taking place Motorola and Kupol met and shook hands. The event was recorded and reported by LifeNews (Russia) coursing the outrage among Ukrainian patriots and social media erupted with the hateful comments. The handshake prompted soldiers of the 93rd Brigade to sign a petition to remove Kupol from his post for sulling his Ukrainian hands with the criminal Motorola.

In response to the conference scheme I was thinking about the politics of pure affect, which means that affective process becomes political decision. In the current ‘threat environment’ the affect is more than the mediation of power, it is the power itself. It is operational in legitimising of the excessive military response not rationalised by the clear and present danger but mostly driven by the potential threat that might emerge. The thinking-feeling functions through many discursive forms, though is imbued by images to great extent. The fear makes potential threat real, in other words the things seam true because they feel that way (Colbert). In my presentation I draw on the current Ukrainian/Russian conflict and return to the Cold War rhetoric, which effectively turned into propaganda wars on both sides. Fear plays the central role in the logic of preemptive politics, mainly its atmosphere provides legitimacy to any action. For example, the empirical evidence of the civilian casualties and crimes against population gathered by the international organisations in the war zone are subsidiary to the sensorial aspect of the symbolic war. The halo of heroism is more important than the actual human lives and for two years we are fed on narrative of national icons (female pilot Savchenko), legendary combatants (‘cyborgs’ from Donetsk airport) on Ukrainian side and ‘noble rebels’ on Russian. The affective dimension of politics is a complex issue that needs critical analyses, especially in relation to pre-emptive justice. For instance, one of the points of Minsk agreement, which is contested by Ukraine is the amnesty for separatists. Russia and rebel republics insist on the law on total amnesty for all participants to the conflict with momental effect as a precondition.
Notes on Contributors

Riccardo Baldissone Fellow at the University of Westminster, London. Riccardo has reconsidered human rights discourse within the modern theoretical framework: furthering his genealogical commitment, his research spans the Greek construction of the logic of identity, the evolution of the logic of analogy in Roman law, the medieval emergence of conceptual discourse, and the transformations of modern naturalism. Riccardo is currently working at a genealogy of the Western notions of freedom. Among his recent publications: 'Towards a Grammar of the Multiverse: A Genealogical Reconsideration of Humans and Places,' in Diaspora, Law and Literature, Daniela Carpi and Klaus Stierstorfer eds. (Berlin: De Gruyter, 2016); ‘Mystical Bodies and Bodies of Law: On Juridical Theology and the (Re)Foundations of the West,’ in Fables of the Law, Daniela Carpi and Maret Leiboff eds. (Berlin: De Gruyter, 2016); 'With Teeth and Nails: The Embodied Inservitude of Étienne de La Boétie,' in Performing the Renaissance Body, Sidia Fiorato and John Drakakis eds. (Berlin: De Gruyter, 2016).

David Chandler is Professor of International Relations and Director of the Centre for the Study of Democracy, University of Westminster. He was the founding editor of the Journal of Intervention and Statebuilding and currently edits the journal Resilience: International Policies, Practices and Discourses. He also edits two Routledge book series, Studies in Intervention and Statebuilding and Advances in Democratic Theory. His research interests focus on analysis of policy interventions in the international arena, including humanitarianism, statebuilding and the promotion of resilience. He is also interested in international political, legal and sociological theory.

Hamish Clift is a barrister and artist based in Brisbane, Australia. His interests lie in, among other things, the intersection of law and art and his legal practice is concerned largely with commercial disputes. He is the chair of Flipside Circus, Secretary of the Matilda Awards, and a member of the Queensland Law Society’s ADR Committee, the Law Council of Australia’s International Law Section and ILS Committee on International Trade & Business.

Olga Danylyuk completed her PhD using practice-as- research methodology at the Royal Central School of Speech and Drama, University of London, under the title: ‘Virtually True’. Intermedial Strategies in the Staging of War Conflict. In her research on the topic of mediatised war she explored the inter-determining relationship between art and politics as conceptualised by Rancière. Olga continues her research by conducting fieldwork in the war zone in Eastern Ukraine. Currently, she is a Research Fellow at Global Europe Centre, School of Politics & International Relations, University of Kent. Her interests include performance theory, intermediality (especially the social and political implications of contemporary media practices), Foucault’s discussion of parrhesia, non-representational theory in social research and the intersections between documentary and ethnography. Olga takes a critical approach to mediatised culture, which is reflected in the intermedial performance work, which encompasses film, photography and animation as prevailing creative tools in contemporary culture.

Lucy Finchett-Maddock is a Lecturer in Law in School of Law, Politics and Sociology, University of Sussex, UK. Her work predominantly focuses on the intersection of property within law and resistance, interrogating the spatio-temporality and aesthetics of formal and informal laws, property (squatting and housing), commons and protest. She is author of monograph 'Protest, Property and the Commons: Performances of Law and Resistance' (Routledge, 2016). Her work also looks to broader questions around the intersection of art and law, resistance, legal and illegal understandings of art, property, aesthetics and politics. She is currently developing an 'Art/Law Network' (in collaboration with Sussex's Art and Law Research Cluster), where artists, activists, lawyers, practitioners and other such agitators can share their work and ideas, create art projects on law; law projects on art; collaborate on methodological and pedagogical approaches to law, through art; art, through law - and anything else in between. Lucy uses the thermodynamic property 'entropy' a lot in her work, in relation to law, resistance, aesthetics which explains nonlinear and linear relations of time through understandings of complexity theory (see ‘Seeing Red: Entropy, Property and Resistance in the Summer Riots’, Law and Critique, 2012).
Susan E. Fletcher is a Senior Lecturer at Lancashire Law School, University of Central Lancashire, UK. Susan draws on her interest in science and technology as well as her experience as a corporate lawyer to research new frontiers of intellectual property protection. Much of her time in academia has been spent designing and delivering academic and professional courses in emerging legal fields with a view to engaging various cohorts. The resulting dialogue has provided insight into perspectives from diverse disciplines and cultures on the extent to which creativity and innovation should be protected whilst safeguarding the public domain.

Isabel Añino Granados is Integrative Lawyer and Social Sculpture Practitioner. Qualified as a Spanish lawyer I received my Law Degree from the University of Granada. After a long career as a practising lawyer, I missed creativity in my legal work so I decided to explore the field of art. The University Complutense of Madrid awarded my Degree in Fine Arts. During my art studies I came across the so-called 'Expanded Concept of Art' also called 'Social Sculpture' which showed me how to work combining both disciplines. Since I was keen to learn more about this amazing finding, I decided to study an MA at the Social Sculpture Research Unit at Oxford Brookes University. The successful outcomes have motivated me to continue with this initiative and undertake deeper and more rigorous research on it. My PhD proposal has been accepted by Westminster University School of Law and School of Media Arts and Design. Currently I am working on a concept which synthesizes Law and Art called 'Warm Law'. To learn more about it please visit the website at www.warmlaw.com.

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Caterina Nirta is a senior lecturer in social sciences at the University of Roehampton. Her research interests are in the field of sociology of gender, philosophy of time, critical theory and narratives of deviance and difference. She is co-editor of the forthcoming Law and the Senses series (University of Westminster Press, 2017-2018). Her first book entitled Marginal bodies, Trans Utopias will be out in spring 2017 for Routledge.

Alejandra Pérez Núñez is a media artist born in Magallanes, Chile. Her work has mainly been shown as live noise performances but her practice unfolds in areas such as environmental detection, radio, connected performance, collaborative writing, free education and hardware hacking and has been shown since 2005 in venues in South America, Canada and Europe. Since 2009 she investigates Antarctica which has led her to develop work in remote areas like Tierra del
Fuego, Navarino Island, Atacama desert and South Shetland Islands. She is now based in London where she is a PhD candidate in creative media arts at the University of Westminster.

**Andrea Pavoni** is a postdoctoral fellow at DINÂMIA'CET, Centre for Socioeconomic and Territorial Studies – ISCTE, University Institute of Lisbon, and assistant professor at the International Summer School on Urban Ethnography at the University of Trento. Andrea is interested in exploring the relation between urban space, order, control and justice in the contemporary city. His research interests include critical legal geography, urban studies, legal theory, sociology, art and philosophy. His current project focuses the mutual relation between urban space, art and dissensus. He is co-editor of the forthcoming *Law and the Senses* series (University of Westminster Press, 2017-2018).

**Andreas Philippopoulos-Mihalopoulos** LLB, LLM, PhD, is Professor of Law & Theory at the University of Westminster, and founder and Director of The Westminster Law & Theory Lab. He is regularly invited to talk in institutions around the world and holds permanent professorial affiliations with the Centre for Politics, Management and Philosophy, Copenhagen Business School since 2006, and the University Institute of Architecture, Venice since 2009. Andreas has been awarded the 2011 OUP National Award for the Law Teacher of the Year, and has since been invited to join the Judging Committee. His research interests are interdisciplinary and include space, bodies, radical ontologies, post-humanist studies, critical auto poiesis, literature, psychoanalysis, continental philosophy, gender studies, art theory, and their connection to the law. Andreas is also a practicing artist, working on photography, text and performance under the name of piccoet. His recent art publication is called *a fjord eating its way into my arm*, published by AND publishers, London. His academic books include the monographs *Absent Environments* (2007), *Niklas Luhmann: Law, Justice, Society* (2009), *Spatial Justice: Body Lawscape Atmosphere* (2014), and the edited volumes *Law and the City* (2007), *Law and Ecology* (2011), *Observing Luhmann: Radical Theoretical Encounters* (co-edited with Anders La Cour, 2013), and *Knowledge-creating Milieus in Europe: Firms, Cities, Territories* (co-edited with Augusto Cusinato, 2015). Andreas is the editor (with Christian Borch) of the Routledge Glasshouse series *Space, Materiality and the Normative*. He is co-editor of the forthcoming *Law and the Senses* series (University of Westminster Press, 2017-2018). He is currently preparing the *Environmental Research Method Handbook* (with Victoria Brooks, Elgar, 2016) and the *Routledge Research Handbook on Law and Theory* (2016), as well as completing a monograph on *Material Justice* (2017).

**Julia J.A. Shaw** LLB Hons (Lancaster), LLM (Lancaster), PhD (Lancaster). Julia began her academic career at the University of Lancaster where she was a lecturer in law and completed a jurisprudential doctoral thesis on applied moral philosophy. From Aston University Business School, where she was appointed as Director of Legal Studies, Julia joined Leicester De Montfort Law School in 2007 and is currently the School of Law Head of Research Students. She has held visiting lectureships at international institutions, including Nantes, Stuttgart and Beijing Universities and acts as External Examiner for a number of other universities, including Buckingham and Southampton. Her research is interdisciplinary and spans legal philosophy, law and literature, business ethics, human rights, critical legal theory, corporate governance, international law, cyberlaw, sustainability and CSR.

Julia has chaired and convened the ‘law and literature’ stream for the Socio-Legal Studies Association annual conference since 2008. She is Associate Editor of the Social *Responsibility Journal*, reviews articles for a wide range of law and business journals and is regularly invited to present her research at international conferences on a range of legal, business and law-related themes. She is the author of a large variety of academic journal articles and book chapters, and is the author of *Jurisprudence* published by Pearson; now in its second edition. Julia is completing her latest book manuscript ‘*Law and the Passions: A Discrete History*’ for publication by Routledge in 2016, and is working on a co-authored monograph ‘*Corporate Social Responsibility: Global Food Supply Chain*’, also with Routledge, for publication in 2017.

**Shira Shmu’ely** is a PhD candidate at Massachusetts Institute of Technology, and a fellow at the Safra Center for Ethics at Tel-Aviv University. Until recently, she was a visiting researcher at
Shira is researching the intersection of law and science (and in particular the regulation of medical practice); history of pain; and human-animal relations. Her dissertation examines notions of pain undergirding the regulation of vivisection in nineteenth-century Britain. In an additional project she examines the transformations in the moral and legal status of non-human primates in the course of the twentieth-century. Shira’s dissertation project is supported by the National Science Foundation (US), and she is a recipient of the Mellon-CES Dissertation Completion Fellowship.

Melody Woodnutt is an artist, artistic director, and cultural programmer based between Iceland and Australia. Her work involves immersive spaces, sensory experience, and the intersection between humanity and environment. As artistic director for The Weight of Mountains she builds an international filmmakers residency biennially as a space that relates to ‘heterotopia’, field tests of the global Anthropocene, and (re)localised immersion of the body into natural phenomena. Her interest in law arises when it is seen as a structure, immersive space, ‘lawscape’, or an affecting experiential parameter/s that intersects or bridges humanity and environment; one that can be both visible and invisible.

Current appointments of Artistic Director for The Weight of Mountains (global ARI); Artist/Co-curator of Blind Coven (USA/AU). Previous appointments of Director for Nes Artist Residency (Iceland); Artistic consultant and producer for The Icelandic Textile Center (Iceland); Co-Director of Exist Live Art and Performance Art Collective (AU); Creator and curator of Summer We Go Public Festival (Iceland); Site Exploratory Arts Festival (Iceland) and with artworks shown in Iceland, UK, Australia, Morocco, USA. Talks have been with the North Atlantic Forum (Iceland), University of Canberra (Aus.), Queensland University of Technology (Aus.), NIDA Kolonija Interformat Symposium (Lithuania), RASK Regional Forum (Norway) and others.

Carey Young is a visual artist based in London. Her work has been exhibited widely, including solo shows at Migros Museum für Gegenwartskunst, Zurich (2013), The Power Plant, Toronto (2009), Contemporary Art Museum St. Louis (2009), and group shows at Aspen Art Museum (2016), Centre Georges Pompidou, Paris (2015), Tate Liverpool (2014-15), San Francisco Museum of Modern Art (2012), New Museum, New York (2011) and Tate Britain (2009–10) amongst many others. Works in public collections include Tate Gallery, Arts Council England, Kadist Art Foundation, Migros Museum für Gegenwartskunst and Centre Pompidou. A monograph on her work, 'Subject to Contract', was published by JRP I Ringier in 2013. Young teaches at the Slade School of Fine Art, UCL, London and is also an Honorary Research Fellow in the School of Law at Birkbeck, University of London. She is represented by Paula Cooper Gallery, New York. Dallas Museum of Art will stage a solo exhibition of her work which will open in February 2016. More info at www.careyyoung.com