

# Dissents and Dispositions

*Conference of the Law, Literature and Humanities Association of Australasia*

City of Melbourne: La Trobe Law School and Melbourne Law School

12-14 December 2017

(Postgraduate Day on 11 December 2017)



**Tom Nicholson, "Towards a Monument to Batman's Treaty" (2013)**

101 A0 printed sheets, pasted to the wall of the museum, and 3,520 bricks collected from citizens in and around Healesville. Exh.: Future memorials, TarraWarra Museum of Art, 19 October 2013 – 9 February 2014. Photograph Christian Capurro. Courtesy of the artist and Milani Gallery.



**Melbourne Law School**



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## Themes

Dissent and disposition are both relational. To *dissent* is to disagree and be at variance: to refuse an established order, to diverge from orthodoxy, to oppose, critique, quarrel and rearrange. If political dissent is commonly understood as speaking truth to power, how does this occur, or occur differently, now that power is increasingly dislocated from state forms, and the production of “truth” by experts is itself subverted? How might law facilitate and energise, or suppress and silence such dissent? More than just political or legal dissent, how might these forms work alongside aesthetic, literary and artistic modes of dissent in reshaping the conduct of law, and of life?

*Dispositions* relate to the character, arrangements, tendencies and temperaments of conduct – arrangements of language and law, orderings of space and time, as well as proclivities and attitudes. Dispositions involve legal transfers, bestowals, and powers to dispose or control. What, then, of lawful or unlawful dispositions, as well as dispositions of literature, of images and imagination?

The Law, Literature and Humanities Association of Australasia has invited consideration of the arrangements and rearrangements of the conduct of law and life; of the dispositions of law and jurisprudence, and how these relate to dissents, resistance and transformation.

### Conference streams include:

- Public Art, Public Law? (Stream convenors: Laura Petersen and Olivia Barr)
- Dissents from Environmentality, Forging Ecological Dispositions (Stream convenors: Kathleen Birrell and Julia Dehm)
- Dispositions of Disability (Stream convenor: Linda Steele)
- Cities, Spaces, Justices (Stream convenor: Peter Rush)
- Visuality (Stream convenor: Peter Rush)

Researchers and others working in any area of law or the humanities, broadly conceived, have been called to share your own engagements with dissents and dispositions. As with previous conferences, we especially welcome scholarship into relationships with indigenous jurisprudences and the humanities, Asian and Australian humanities and jurisprudences and the regional elaboration of the South.

### Conference Organising Committee

Olivia Barr  
Kathleen Birrell  
Maria Elander  
Laura Griffin  
Shaun McVeigh  
Laura Petersen  
Peter Rush  
Marc Trabsky

**Institutional Support**

Melbourne Law School

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Institute for International Law and the Humanities

The organisers would also like to thank those who sought funding from their home institutions to enable their participation.

**Acknowledgment of Wurundjeri Country**

We acknowledge that this conference takes place on the lands of the Wurundjeri people of the Kulin nations. We pay our respects to the Elders, forebears and families of the Wurundjeri, and of all Indigenous peoples who now share this area. As we convene this event and welcome you to join us today, we acknowledge that our ability to do so is predicated in part on the historic and ongoing acts of violence against Indigenous peoples that have taken both place here on Wurundjeri land and across the country, including the exploitation of Indigenous land, resources, labour and culture. We recognise in particular the role of law in enabling and legitimising the settler-colonial dispossession of Indigenous peoples, and acknowledge that, despite the jurisprudence of Australian courts on the matter, Indigenous sovereignty has never been ceded over this land.

**Photography**

Conference organisers may take photographs of proceedings throughout the conference, for use in social media or other publicity. Please let us know if you do not wish to be included in such photography.

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## Schedule

(Abstracts are available online at <http://lawlithum.org/conferences/>)

### DAY 1: TUESDAY 12 DECEMBER 2017

AT LA TROBE CITY CAMPUS, 360 COLLINS STREET, MELBOURNE

8.30 to 9.30: Registration & coffee: Level 2				
9.30 to 10:00	Plenary session Room 2.10/2.11	Conference Opening Olivia Barr & Maria Elander		Welcome to Country Uncle Bill Nicholson
10:00 to 11:15	Plenary session Room 2.10/2.11	Keynote 1 Marianne Constable Professor, Department of Rhetoric, UC Berkeley “Subversive Legacies: Law, Literature and Repetition” Chair: Shaun McVeigh		
11:15-11.45: Morning Tea: Level 2				
	Room 2.10	Room 2.11	Room 2.15	Room 2.16
PANELS  11:45 to 1:15	Session 1.1 city spaces: dispositions of legal technologies  Caitlin Overington “Surveillance capitalism, nudges, and currencies of emotion”  James Petty “The question of the commodification of the homeless body”  Chair: Rick Mohr	Session 1.2 stanzas: storytelling with laws  Alice Pung “Writing Through it All”  Michael Green (with André Dao) “After the facts: a literary oral history of immigration detention”  Chair: Peter Rush	Session 1.3 environmentality: forging connects between environment + human rights  Daniel Hempel “Solar Punk: Visions of a Sustainable Future”  Dana Lloyd “Indigenous Sovereignty, Religious Freedom, and Environmental Justice in Lyng v. Northwest”  Tess van Geelen “A Healthy Environment for Human Rights: An Overview of International Jurisprudence”  Chair: Julia Dehm	Session 1.4 visual laws: images + words  Dale Mitchell “Agamben’s Avengers: A cross-media analysis of Civil War”  Jani McCutcheon “Picturing Words: Copyright’s Picturisation Right”  Penny Crofts + Anthea Vogl “Refugees, Zombies and World War Z”  Chair: Matilda Arvidsson
1:15-2: Lunch on Level 2				

PANELS  2:00  to  3:30	Session 2.1 crafting law		Session 2.2 visual laws: seen to be done		Session 2.3 environmentality: liminal ecologies + trans-species entanglements		Session 2.4 public art: crossings	
	Thomas Andrews “Bentham’s Disposessions: A Vignette On Loss and the Emergence of Criminal Procedure”		Shane Chalmers “Law and the Economy of Appearances”		Jana Norman “Introducing the Cosmic Person as a Post-Human Legal Subject for Earth Jurisprudence”		Laura Petersen + Olivia Barr “An opening pathway: public art is public law”	
	Chris Conti “Prometheus Unbound: Hans Blumenberg’s anatomy of law and literature”		Tim Peters “Theological Realism and the ‘Seeing’ of Law: Daredevil, Christian Iconography and Legal Aesthetics”		Rod Giblett “Walking in the Wasteland of the Docklands: A Flaneur Crosses the Frontier of the Un-Paris End of Collins St”		Ross Gibson “Walking Through Words”	
	Edward Mussawir “To Isolate the law”		Thom Giddens “Dissenting with a Violent Disposition: Critique as ‘the destructive interim formation””		Daniel Matthews “Being-bound in the Anthropocene”		Dave McDonald “Moving Justice: From the Interiors of Courtrooms to the Exteriors of the Fence”	
	Chair: Chris Tomlins		Chair: Maria Elander		Chair: Kathleen Birrell		Chair: Marett Leiboff	
3.30 to 4:00: Afternoon tea on Level 2								
4:00  to  5:15	Plenary session  Room 2.11/2.12	Keynote 2 Vasuki Nesiah Associate Professor of Practice, New York University  “Freedom At Sea”  Chair: Maria Elander						
5:15 to 7:00	Level 2: Launch of <i>Law Text Culture</i> & Drinks Reception							

**DAY 2: WEDNESDAY 13 DECEMBER 2017**  
 AT MELBOURNE LAW SCHOOL, 185 PELHAM ST, CARLTON, MELBOURNE

	ROOM 221	ROOM 223	ROOM 224	ROOM 104	ROOM G08	OTHER
<b>PANELS</b>	<b>Session 3.1</b> <i>environmental dispositions: ordering, seeing, trading</i>	<b>Session 3.2</b> <i>enabling/disabling: care, cure and control</i>	<b>Session 3.3</b> <i>writing feminism with jurisprudence: a conversation</i>	<b>Session 3.4</b> <i>visual laws: border crossings</i>	<b>Session 3.5</b> <i>city spaces: movements in place</i>	<b>Session 3.6</b>
	<p>Rachel Bolton "The disposition of law's categories: a history of protected tree proclamations in the NSW Government Gazette"</p> <p>Alice Palmer "Aesthetic dissents in the <i>Whaling in the Antarctic</i> case"</p> <p>Francine Rochford "From 'elusive and fugitive' to 'tradeable high-reliability water shares' – water narratives and the objectification of the environment"</p> <p>Chair: Lee Godden</p>	<p>Claire Spivakovsky "The Impossibilities of 'Bearing Witness' to 'Lawful Violence' in Disability Settings"</p> <p>Linda Steele "Diversion's 'Curative Imaginary'"</p> <p>Yvette Maker "Beyond martyrs and burdens – can we reconcile carer and disability rights perspectives on care and support?"</p> <p>Chair: Fleur Beaupert</p>	<p>Ann Genovese + Maria Drakopoulou + Karin Van Marle "in dialogue: difference and defiance"</p>	<p>Maria Elander "Images of the Khmer Rouge Tribunal"</p> <p>Sean Mulcahy "Liminal spaces in legal performance"</p> <p>Sarah Hook "Dissent into Laughter: Judicial Dispositions of Parody"</p> <p>Chair: Desmond Manderson</p>	<p>Monica Lopez Lerma "The Sound of Protest"</p> <p>Allegra McLeod "Imagining Abolition"</p> <p>Daniel Hourigan "Dial H, Jordskott, and the Disposition of Spinoza's Out-Law"</p> <p>Chair: Marc Trabsky</p>	<p>Public art walk</p>
<b>11-11.30: Morning tea: Level 1 function space</b>						
	ROOM 221	ROOM 223	ROOM 224	ROOM 104	ROOM G08	
<b>PANELS</b>	<b>Session 4.1</b> <i>dispositions of social media</i>	<b>Session 4.2</b> <i>enabling/disabling: dissenting minds and bodies</i>	<b>Session 4.3</b> <i>public art: movement in the city</i>	<b>Session 4.4</b> <i>visual laws: evidence of things seen</i>	<b>Session 4.5</b> <i>forms of life</i>	
	<p>Jill Murray Depicting solidarity on social media: image and narrative</p> <p>Tanya Serisier "Speaking Out Online: Has Social Media Changed Responses to Sexual Violence?"</p> <p>Cassandra Sharp</p>	<p>Catherine Roper "I am from Venus and I'm only here for the cats: Mental health legislation, bodily integrity and magical realism"</p> <p>Fleur Beaupert "Silencing Prote(x)t: Disrupting the scripts of mental health (law)"</p>	<p>Felicity Fenner "Running the City: art as agency"</p> <p>Erin Coates "Ascent as Dissent: The Absurd and Subversive Act of Climbing Public Art"</p> <p>Oliver Watts "Police Uniforms"</p>	<p>Penny Crofts "Stranger Things and Evil Corporations"</p> <p>Ashley Pearson "Why Make a Weapon So Emotional That It Can Cry?": The Personhood of Labrys in Persona 4 Arena"</p> <p>Carolyn McKay</p>	<p>Nick Piška "Icons of Equity: a Genealogy of Equity's Femininity"</p> <p>Edwin Bikundo "The Use of Irony in Carl Schmitt's The Buribunks"</p> <p>Chris Tomlins "Old and New Materialities"</p>	

	“What’s in a hashtag? Vulnerability as a transformative disposition within social media”  Chair: Marc Trabsky	Klaudia Muca “Differences displayed – Polish performance art and the question of minority body”  Chair: Linda Steele	Chair: Laura Petersen	“Contesting the law through visual art”  Chair: Tim Peters	Chair: Shaun McVeigh
1.00 - 2.00: Lunch: level 1 function space					
	ROOM 221	ROOM 223	ROOM 224	ROOM 104	ROOM G08
PANELS	<b>Session 5.1</b> <i>city spaces: imagined cities</i>	<b>Session 5.2</b> <i>environmentality: visions for alternative futures</i>	<b>Session 5.3</b> <i>the afterlives of letters</i>	<b>Session 5.4</b> <i>visual laws: visible addresses</i>	<b>Session 5.5</b> <i>visceral stories</i>
	Ruth Buchanan “Seeing the Whole City?”  Sarah Trotter “Birds Behaving Badly: The Regulation of Seagulls and the Construction of Public Space”  Chair: Olivia Barr	Kathleen Birrell “Narrating Climate Change: resilient subjects, resistant storytelling”  Julia Dehm ““Not yet / under water”: Climate science, climate justice, poetry and protest”  C.F. Black “A Contribution to A Cabinet of Imaginary Laws”  Chair: Daniel Matthews	Jessie Hohmann The Lives of Objects  Piers Gooding “Narrative Agency as a Tool for Advancing Relational and Embodied Accounts of Personhood and Legal Capacity”  Chris Dent ““Creativity for the Bad’ and Resistance: The case of ‘fake news””  Chair: Cait Storr	Katherine Biber “Viewing the evidence: The Lindy Chamberlain Collection at the National Museum of Australia”  Leslie Moran “Judge Rinder: people’s friend or enemy of the people?”  Alison Young & Peter Rush “Passing Icons: the disposition of character in Japanese criminal justice. “  Chair: William MacNeil	Zsuzsanna Ihar “Off-Tempo, On Duty: Crip Work, Non-Compliant Temporalities, and the Challenge of a Chrononormative NDIS”  Dylan Davis “Temporality and narrative in Australian bisexual refugee claims”  Chair: Emily Grabham
3.30 to 4:00: Afternoon tea: Level 1 function space					
4:00 to 5:15	Plenary session  Room G08	Keynote 3 <b>Karen Crawley</b> Lecturer, Griffith Law School  “Black Wombs Matter: The Post-Racial Dystopia of The Handmaid’s Tale”  Chair: Laura Griffin			
5:15 to 5:30	Award of the Penny Pether Prize Chair: Honni van Rijswijk				
Break					
7:30 +	Conference dinner: Charcoal Lane, Fitzroy				



**DAY 3: THURSDAY 14 DECEMBER 2017**  
**AT MELBOURNE LAW SCHOOL, 185 PELHAM STREET, CARLTON, MELBOURNE**

	Room 106	Room 102	Room 104	Room 221	Room G08
<b>PANELS</b>	<b>Session 6.1</b> <i>visual laws: attachments, jurisprudential or otherwise</i>	<b>Session 6.2</b> <i>city spaces: place and lawful cities</i>	<b>Session 6.3</b> <i>public art: withdrawal</i>	<b>Session 6.4</b> <i>blame</i>	<b>Session 6.5</b>
<b>9:30</b>	William MacNeil "Waldo's Beautiful Things: Possessing and Possession in Laura"	Dhiraj Nainani "Crimes against the city: 'urbicide', the city, and international criminal law"	Lee Harrop "Sacred Scared Scarred/ Art v Law: A case study"	Zoe Kaskamanidis "Child detention and corporeal punishment: Contemporary harm at Don Dale Youth Detention Centre"	Marco Wan "Dispositions of LGBTQ rights in Hong Kong"
<b>to</b>	Honni van Rijswijk "Legible Erasures of The Beguiled (2017): Legal Violence and the Southern Girl"	Richard Mohr "Dispossession, Disposition, Displacement: Is there a right to place?"	Connal Parsley "From the Barrel of No Gun: The Authority of the Artist and the Refusal of Appearance"	Vera Bergelson "Does Fault Matter?"	Jan Mihal "Coniunctio Oppositorum? The Marriage of Fidelity and Dissent"
<b>11:00</b>	Sherally Munshi "Indian Exclusion and the Postcolonial Imaginary"	Claire Loughnan "Dispositions and practices: ethical conduct as an orientation to the other"	Amy Corcoran "Protesting the Borders but on the Borders of Protest"	Kerstin Braun "You Wanna Call it Rape, Call it Rape - Same Difference' – A Legal and Literary Analysis of 'Thirteen Reasons Why'"	Henry Kha "Transgender Marriage Cases in the Asia-Pacific"
	Chair: Leslie Moran	Chair: Sarah Keenan	Chair: Olivia Barr	Chair: Penny Crofts	Chair: Edwin Bikundo
<b>11 to 11:30: Morning tea: Level 1 function space</b>					
<b>PANELS</b>	<b>Session 7.1</b> <i>visual laws: art, culture &amp; the vivid imagination</i>	<b>Session 7.2</b> <i>public art: space, time, protest</i>	<b>Session 7.3</b> <i>allegiance, dialogue + dissent</i>	<b>Session 7.4</b> <i>mobile narratives</i>	<b>Session 7.5</b> <i>voices and diverse jurisdictions</i>
<b>11:30</b>	Desmond Manderson "Temporalities of Law in the Visual Arts"	Valeria Vázquez Guevara "Representations of Reconciliation: The Public Life of Louis Botha"	James Stewart "The Dissent of Patricia J Williams"	Robi Rado "Connecting the State, the Diaspora and India's Development"	Karen Schultz "Lord Atkin's Dissent in Liversidge v Anderson – Decorum, Rule of Law, Orthodoxy"
<b>to</b>	Nikos Papastergiadis "Making Sense of Public Culture"	Judith Lovell & Al Strangeways "The Statue, The Audience, The Man: social commentary and audience cognisance"	John Zeleznikow + Pompeu Casanovas "Shevirath Ha-Kelim. Jewish Mysticism and the Catalan matrix for dialogue and violence"	Justine Poon "The Genres of Refugee Law"	Jeffrey E Thomas + Lung-Lung Hu "Disposition of Dissenting Oath-Taking in Hong Kong"
<b>1:00</b>	Peter D Rush "Topics of Circumstance: the audio-visual rhetoric of confessional laws"	Ben Wardle "Lady Injustice: Inequality and Legal Iconography"	Scott Veitch "Bearing Allegiance"	Gavin Sullivan "Building the Third Hurdle: Global Travel Bans and Foreign Terrorist Fighters"	Catherine Bond "A Statement Worth £100: The High Price of Dissent in WWI Australia"
	Chair: Katherine Biber	Chair: Laura Petersen	Chair: William MacNeil	Chair: Anthea Vogl	Chair: Marco Wan



## Keynote presentations

### Marianne Constable

#### *Subversive Legacies: Law, Literature and Repetition*

Drawing on law and on literature, this paper illustrates how repetition, as textual figure of speech and as practice, enables both possibilities of change and of resistance to change. Reiterating the past transforms the present and subverts it, through mechanisms that may be conducive, on the one hand, to learning new habits (routines, skill, expertise) and, on the other, to the entrenchment of old harms and embedding of trauma. Examples will include: issues of appropriation surrounding a short story by Borges; the way different stories of domestic violence emerge from recognition of "patterns" of abuse; and the strange case of semantic saturation.

Marianne Constable, Professor of Rhetoric at the University of California, Berkeley, is author of *The Law of the Other: The Mixed Jury and Changing Conceptions of Citizenship, Law and Knowledge* (U of Chicago Press, 1994; winner of the Law & Society Association J. Willard Hurst Prize in Legal History); *Just Silences: The Limits and Possibilities of Modern Law* (Princeton University Press, 2005); and *Our Word is Our Bond: How Legal Speech Acts* (Stanford University Press, 2014). She is currently working on two books: one on women who killed their husbands and got away with it under what was dubbed "the new unwritten law"; the other on learning and language in the written philosophical dialogue.

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### Vasuki Nesiah

#### *Freedom At Sea*

This paper explores the conceptions of human freedom scripted by the laws of race and property in the early 19th century in the aftermath of the Prohibition of the international slave trade when kidnapped and enslaved Sierra Leoneans aboard *La Amistad* rebel against the Spaniards who bought them. Two alternative horizons of freedom are invoked in this conjuncture – the story of juridical freedom born from the marriage of liberty, trade and property on the high seas, and the story of freedom born from the ambition and risk of return, of reversing the trip across the Black Atlantic. The Sierra Leoneans take over the ship but a series of misadventures thwart their plans to sail back to West Africa. Instead they land on the American coast, are taken into custody by American officials and are to have their fate decided by American courts – courts that plot the denouement to this drama with a grammar of both liberty and servitude, dissent and dispossession. The courts disposition towards the bodies at (and of) law are shaped in its fraught navigation of the relationship between the abolition of the international slave trade, maritime law determining property rights to salvage at sea, Spain's claims to the Amistad prisoners and the American constitution. As the case travels through the American court system, the Amistad rebels are declared juridically free, and the ship and its cargo pronounced the property of the Americans who took custody of the ship. The attack on Black humanity and the redemption of American humanism emerge inextricably intertwined.

Vasuki Nesiah is Associate Professor of Practice at New York University. Her main areas of research include the law and politics of international human rights and humanitarianism, with a particular focus on transitional justice. Her past publications have engaged with international feminisms and the history of colonialism in international law. She has also written on the politics of memory and comparative constitutionalism, with a particular focus on law and politics in South Asia. Nesiah teaches human rights, law and social theory, and the politics of war and memory at NYU. She continues as core faculty member at Harvard Law School's Institute for Global Law and Policy (IGLP); she has taught for six years in the IGLP summer and winter workshops in Cambridge, Doha and Capetown. She is one of the founding members of the Third World Approaches to International Law (TWAIL).

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**Tony Birch**

**in conversation with Nikos Papastergiadis**

***"We seen the end of the world and we don't accept it": Refusal, precarity, and climate justice***

Professor Tony Birch is a senior research fellow in the Moondani Academic Centre at Victoria University.

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Professor Nikos Papastergiadis, School of Culture and Communication, University of Melbourne.

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**Karen Crawley**

***Black Wombs Matter: The Post-Racial Dystopia of The Handmaid's Tale***

*The Handmaid's Tale* (1985), a work of speculative fiction and an iconic feminist text by Margaret Atwood, has lately felt especially timely – not least because of Hulu's 2017 television adaptation. In the tale's near-future, ecological disaster and pollution have led to mass sterility and birth defects, and a violent religious coup has turned the United States into Gilead, a fundamentalist theocracy which strips women of their jobs and property, sorting them into castes with the more fertile forced into childbearing, serving as 'handmaids' to the barren elite. Hulu's contemporary re-envisioning of Atwood's dystopia lands with renewed resonance in Trump's America with its brutal objectification of women, widespread suspension of civil rights, and an authoritarian state that fetishizes a return to 'traditional' or religious values. This dramatic cautionary tale of patriarchal power and the subjugation of women through their bodies appears as a perfect rejoinder to the election of a pussy-grabbing President, and intervenes in the contemporary feminist landscape of identity politics and intersectionality. The show's casting of actors of colour as handmaids, however, transforms Gilead from the white supremacist state of the book into a post-racial dystopia in which women of all races are equally oppressed because, in the words of the showrunner, 'fertility trumps everything.' The inclusion of non-white actors while ignoring race at the level of narrative reflects the limitations of a white liberal feminism that fails to think through how race operates in relation to power, history and subjectivity. At the same time, the show's diegetic failure is productive at the level of aesthetics, as the presence of women of colour in the filmic text makes possible a resistant reading that highlights a politics of race as inseparable from gender, fantasies of the nation, and women's reproductive bodies.

Dr Karen Crawley is a lecturer at the Griffith Law School and a Managing Editor of the *Australian Feminist Law Journal*. She researches at the intersections of law and aesthetics, drawing on literary theory, visual culture, and critical theory. She is a graduate of the University of Sydney, with Honours in English Literature and Law, and did her postgraduate study at McGill University, Canada. She serves on the board of the *Law, Literature and Humanities Association of Australasia*.

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## Launch

### **Law Text Culture Volume 21(2017) Launch – ‘Law As ... Minor Jurisprudence in Historical Key’ edited by Christopher Tomlins**

This collection of essays for *Law Text Culture* represents an extended critical examination of ‘minor jurisprudence’, a concept that made its appearance in the 1990s but which has since lain largely fallow. In 2016, ‘minor jurisprudence’ was chosen as the subject for the fourth ‘Law As ...’ symposium, held at the School of Law, University of California, Berkeley. Over two days in December eleven invited participants – ranging from the 1990s originators of the concept to current early career scholars – presented work that attempted to define, defend, utilize and/or criticize the concept. Those papers, fully revised, are presented here. Collectively, they represent the fullest and most complete examination of the interesting and potentially productive idea of minor jurisprudence ever undertaken.

**Law Text Culture** is a trans-continental peer reviewed journal. It publishes critical thinking and creative writing across a range of genres - from artwork and fiction to the traditional scholarly essay. Law Text Culture incites a dialogue crossing disciplines, exciting, in each, fresh perspectives along three axes of inquiry: Politics: engaging the relationship of force and resistance; Aesthetics: eliciting the relationship of judgment and expression; and Ethics: exploring the relationship of self and other.

## Penny Pether Prize

During the conference the Law, Literature and Humanities Association of Australasia will be awarding the third biennial Penny Pether Prize for Scholarship in law, literature and the humanities. Penny Pether (1957-2013) was an Australian scholar whose passionate life-long commitment to the field pervaded every aspect of her research, teaching and academic life. She helped convene the first conference of the *Law and Literature Association* and founded the interdisciplinary journal *Law Text Culture*. She was a mentor to younger academics and graduate students in the field. She held, demanded, and advocated the highest standards of interdisciplinary scholarly endeavour. The Penny Pether Prize reflects and honours her commitments.

The winner of the 2015 Penny Pether Prize was Professor Alison Young for *Street Art, Public City: Law, Crime and the Urban Imagination* (Routledge, 2014).

The winner of the 2013 Penny Pether Prize was Professor Bill MacNeil for *Novel Judgements: Legal Theory as Fiction* (Routledge-Cavendish, 2011).

## Uncle Bill Nicholson

Uncle Bill Nicholson is a Wurundjeri Elder and works as the Education Manager at the Wurundjeri Tribe Land Compensation and Cultural Heritage Council. Uncle Bill first started working for his community in 1995 as Wurundjeri cultural officer. The role of cultural officer included research and the presentation of Wurundjeri history and culture to the wider community. This role has led to Uncle Bill teaching cultural education with all types of community groups, all levels of schools, professional development and cross cultural training courses.

Uncle Bill has been involved in a multitude of community festivals in the Melbourne region and has also managed Wurundjeri dance group Jindi Worabak in the past. He was also lead supervisor at the Community Development Employment Program from 2001-2003 for the Toorong Aboriginal Corporation of Dandenong.

Uncle Bill was awarded the Churchill Scholarship in 2015 and as a result he has only recently returned back from a trip to New Zealand, Canada and America to promote cross cultural relations, and learn about the different approaches and programs used by other First Nation peoples.

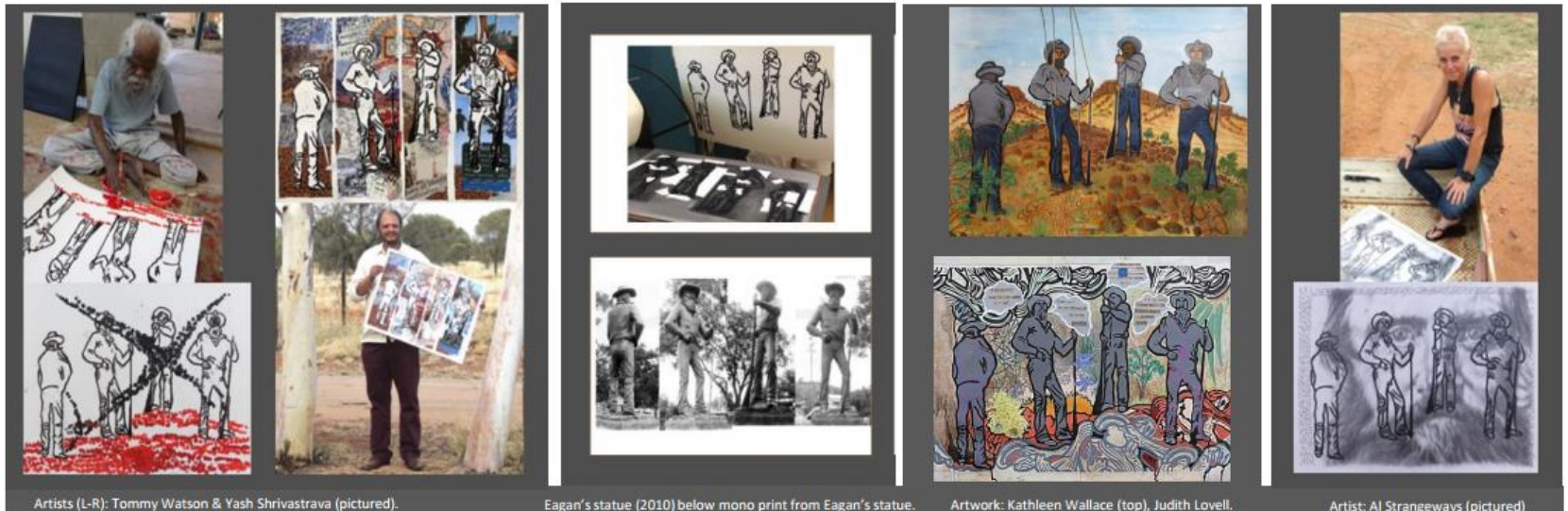


## Exhibition

### MONUMENTAL in a small-town way

Posters from Alice Springs form a public arts commentary in the *Public Arts, Public Law ?* stream of the Law, Literature and the Humanities Association of Australia conference, 2017.

The display posters are part of a public arts engagement of residents, artists and thinkers who were invited to respond to a public monument by Mark Eagan, sculptor. Commissioned and then gifted to the town of Alice Springs by the Freemasons in 2010, the monument, of the European explorer John McDouell Stuart is said to celebrate the explorers traverse of inland Australia in the 1870s.



Artists (L-R): Tommy Watson & Yash Shrivastava (pictured).

Eagan's statue (2010) below mono print from Eagan's statue.

Artwork: Kathleen Wallace (top), Judith Lovell.


Artist: Al Strangeways (pictured)

Public commentary is the subject of these posters. It was titled: 'John McDouall Stuart, audience – statue – man' and asked . . . how he is depicted . . . where it is placed . . . who gave it . . . and how was it given . . . what costs were met with public funds . . . were arts policy protocols followed . . . who was he . . . how relevant is a human statue as public art . . . who is the artist . . . what limits does the statue place on the complex reality . . . whose story is being told . . . who is the audience . . . who is this for? The invitation has over 20 respondents who are drawn from many publics and many audiences, and who practice many approaches to artistry, commentary and documentation of the past through public art.

Contact details: [judith.lovell@cdu.edu.au](mailto:judith.lovell@cdu.edu.au) and [al.strangeways@cdu.edu.au](mailto:al.strangeways@cdu.edu.au); Charles Darwin University, Alice Springs

## Public Art Walk



*Vault by Ron Robertson-Swann (1980)  
Now located outside Australian Centre for Contemporary Art, Southbank.  
Photograph by Avilasal, Flickr *

As part of the 'Public Art, Public Law?' conference stream we have organised a walking tour of public art through Melbourne's CBD to be led by Eddie Butler-Bowdon, Program Manager of the Art and Heritage Collection at the Melbourne City Council.

The tour will include some examples of historical public art as well as the latest commission by the Council situated near RMIT. We anticipate it will be an opportunity to get out of the University conference rooms and into the dynamic of the streets, giving our discussions some texture and movement.

Please note that due to the logistics of guiding a group through the CBD, numbers are very restricted and so unfortunately participation is limited to participants in the public art stream.

**\*With regret this is a closed event\***



## La Trobe University City Campus

La Trobe University City Campus is located at 360 Collins St in Melbourne's CBD (see map on this page).

All conference proceedings at this venue will be held on Level 2.

### Directions

City Campus can be accessed from all street level entrances, however we encourage visitors to use the new dedicated La Trobe University entrance that can be accessed via University Plaza, Lt Collins St (opposite 382 Little Collins St) (see map on next page).

If entering via the Collins St entrance, please proceed to Level 2 via the lift.

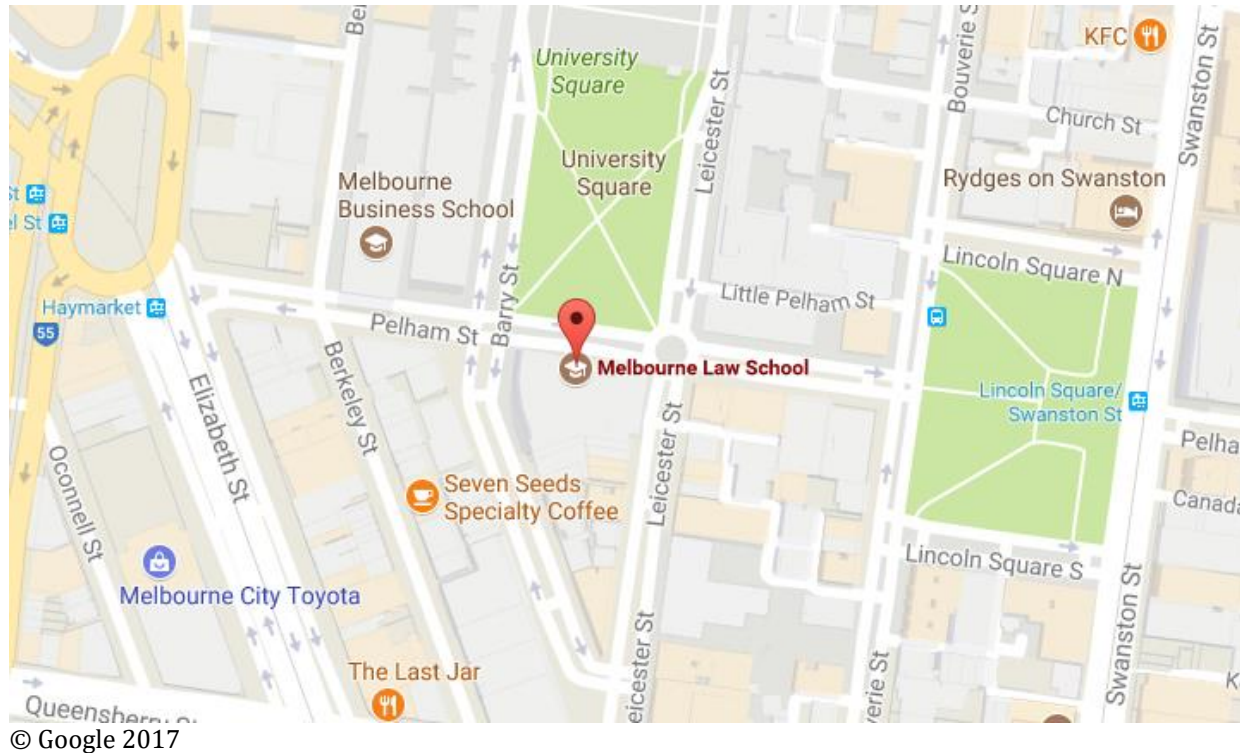
If at any time you have difficulty accessing the building please call the City Campus reception desk on (03) 9479 6797 for assistance.

Train: The closest City Loop train station is Flinders Street.





## Melbourne Law School



Melbourne Law School is located at 185 Pelham St, Carlton, at the University of Melbourne's Parkville campus.

This is a 15-20 minute walk north of Melbourne's CBD.

Registration at this venue will be held on Level 1.

### Directions via public transport:

Tram from the CBD: Catch the number 19 tram on Elizabeth Street and alight at Stop 14, or tram number 1, 3/3a, 5, 6, 16, 64, 67 or 72 on Swanston Street and alight at the accessible Lincoln Square tram stop.

Train: The closest City Loop station is Melbourne Central.

## Parking

Public parking is available at three locations within the Parkville campus. Each car park has variable charges and hours. Further details are available at: <http://about.unimelb.edu.au/campuses-and-facilities/transport-and-parking/parking>

## Wifi

Network: UniWireless

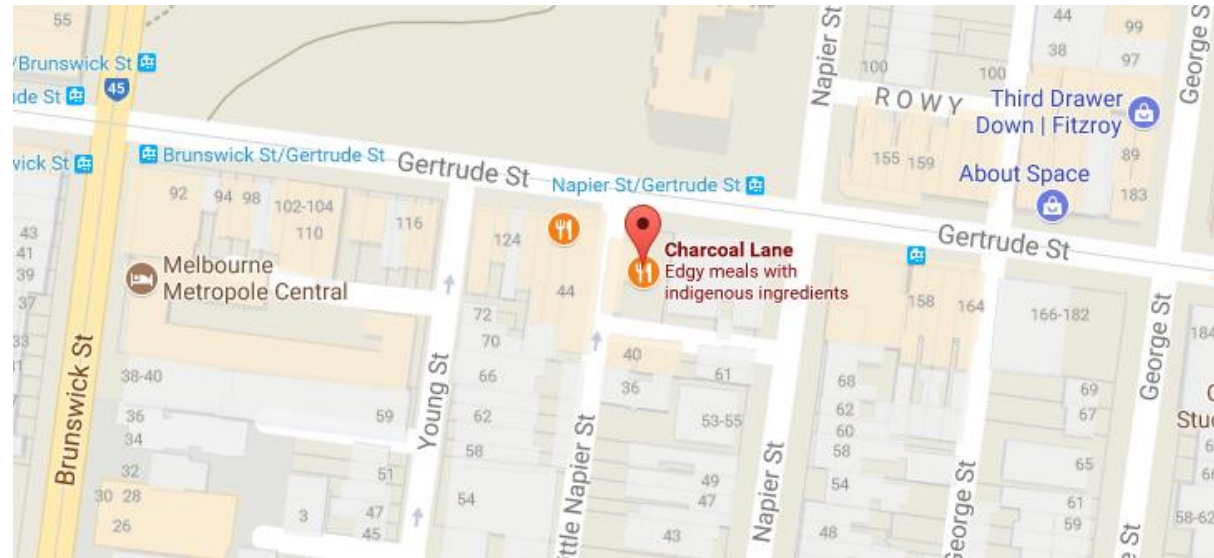
Username: law-lit-hum

Password: zWi@6H

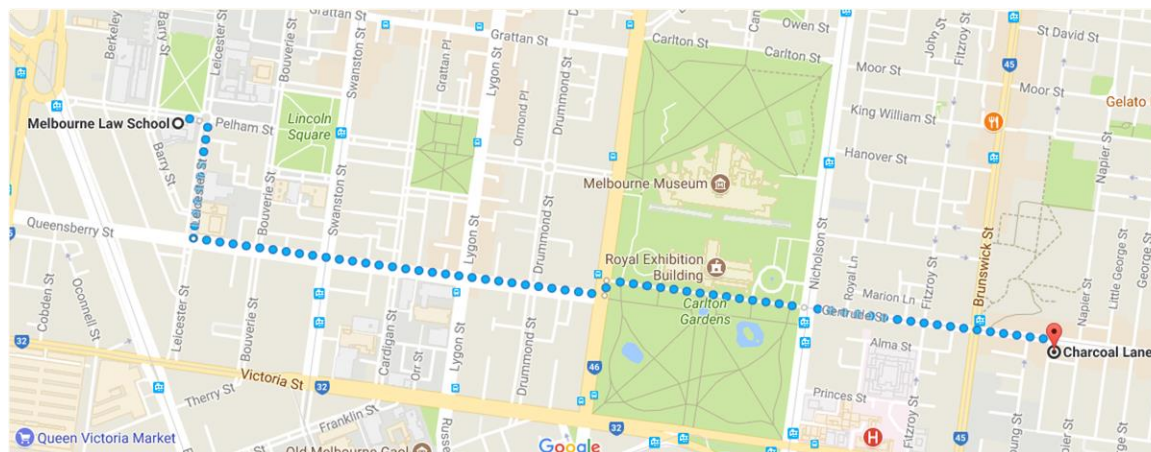
## Charcoal Lane

The conference dinner will be held at 7:30pm on Wednesday 13<sup>th</sup> December at Charcoal Lane ([www.charcoalane.com.au](http://www.charcoalane.com.au)) located at 136 Gertrude St, Fitzroy.

The map below shows the restaurant's location in relation to Melbourne Law School. Walking distance to the restaurant is 1.9km (approximately 26 minutes).



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## **Acknowledgements**

The organising committee gratefully acknowledge the many individuals and groups who have provided time, resources or other assistance to make this conference possible:

La Trobe Law School

Melbourne Law School

Institute for International Law and the Humanities

Uncle Bill Nicholson

Wurundjeri Tribal Council

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Student helpers and volunteers from Melbourne Law School and La Trobe Law School

Special thanks to mentors and other contributors to the Postgraduate Day





**Tom Nicholson, "Towards a Monument to Batman's Treaty" (2013)**

101 A0 printed sheets, pasted to the wall of the museum, and 3,520 bricks collected from citizens in and around Healesville.  
Exh.: Future memorials, TarraWarra Museum of Art, 19 October 2013 – 9 February 2014.  
Photograph Christian Capurro. Courtesy of the artist and Milani Gallery.