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DANSE MACABRE

The visual arts offer refreshing and novel resources through which to understand the representation, power, ideology, and critique of law. This vibrantly interdisciplinary book brings the burgeoning field to a new maturity through extended close readings of major works by artists from Pieter Bruegel and Gustav Klimt to Gordon Bennett and Rafael Cauduro. At each point, the author puts these works of art into a complex dance with legal and social history, and with recent developments in legal and art theory. Manderson uses the idea of time and temporality as a focal point through which to explore how the work of art engages with and constitutes law and human lives. In the symmetries and asymmetries caused by the vibrating harmonic resonances of these triple forces – time, law, art – lies a way of not only understanding the world, but also transforming it.

Desmond Manderson is a Fellow of the Royal Society of Canada and Fellow of the Australian Academy of Law, Professor in the ANU College of Law and the ANU College of Arts and Social Sciences at the Australian National University. He is the author of several books including *Songs without Music* (2000), *Kangaroo Courts and the Rule of Law* (2012), and *Law and the Visual: Representations, Technologies and Critique* (2018).

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TEMPORALITIES OF LAW IN THE VISUAL ARTS

DESMOND MANDERSON

Australian National University



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To Laurence Grace Adcock Manderson and to Jackie

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‘Images, not stories, are the ruins of history’
Walter Benjamin

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Over the course of the fellowship that funded this research, and after it came to an end, I have been grateful for the support of the Humanities Research Centre, the ANU College of Humanities and Social Sciences, and above all the ANU College of Law, all of which have been and continue, to different degrees, to be my institutional homes. I continue to depend on the Australian National University's professional staff, its many high-quality students, and above all my many dear friends and colleagues, without whose practical and moral support I would soon founder.

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In the course of developing this book, various aspects have appeared in other guises. An early version of Chapter 1 was published as 'Blindness Visible', in Desmond Manderson, ed., *Law and the Visual: Representations, Technologies and Critique* (Toronto: University of Toronto Press, 2018). An aspect of Chapter 2 was published in a different form as Desmond Manderson and Cristina Martinez, 'Justice and Art – Face to Face' (2016) 28 *Yale Journal of Law and the Humanities* 241; in this book I have omitted those aspects which rightly reflect our collaborative work, and substantially changed the rest. Earlier versions of Chapter 3 have appeared as 'Not Yet: Aboriginal People and the Rule of Law' (2008) 29 *Arena* 219, and following a conference on law and the visual held at New York Law School, as 'The Law of the Image and the Image of the Law' (2012–13) 57 *New York Law School Law Review* 153. An earlier version of Chapter 4 was published as 'Bodies in the Water' (2015) 27 *Law and Literature* 279. A different version of Chapter 5 was published as 'Klimt's Jurisprudence – Sovereign Violence and the Rule of Law' (2015) 35 *Oxford Journal of Legal Studies* 515. Of course, for this book, all work has been rewritten, revised, and expanded. The feedback I received as a result of these publications is gratefully appreciated.

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the diligent and kindly research assistance of Zelig Appel, thanks to additional funding provided by the ANU College of Law. Leanne Bennett has been exceptionally generous with her time and expertise in helping me assemble the images of Gordon's work that form the spine of Chapter 6. I regret the fact that I never met him before his death in 2014. In the publication process, the support of John Berger, commissioning editor for law at Cambridge University Press New York, was indispensable. Catherine Smith has helped steer the path to publication with care, respect, and competence, and provided assistance that at times went above and beyond the call of duty. I am immensely grateful to them all.

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