

ET MON DROIT PANEL SPEAKERS – EXTENDED BIOGRAPHIES FOLLOW.

Professor Costas Douzinas, Professor of Law and Director of the Birkbeck Institute for the Humanities, visiting Professor at the Institute of Social Justice, Sydney.

Dr Joan Kee, Art Critic, Attorney, and Associate Professor in the History of Art at the University of Michigan

Jason File, *Et Mon Droit* exhibited Artist, Lecturer in Fine Art, and War Crimes Prosecutor, The Hague.

Dr Jo Melvin, Reader in Archives and Special Collections, University of the Arts London.

Daniel McClean, Lawyer, writer, independent curator and Head of the Art and Law group at London law firm Howard Kennedy (LLP)

Dr Nina Power, Art Critic and member of Roehampton University's Philosophy faculty and of the Royal College of Art's School of Humanities faculty, fellow of the Royal Society of Arts.

Carey Young, *Et Mon Droit* exhibited Artist, Honorary Research Fellow in the School of Law at Birkbeck, University of London

Chaired by *Et Mon Droit* curator William Lunn the discussion will centre around consideration of the ways in which contemporary artists are using law and legal convention as medium, which is the focus of the current exhibition:

ET MON DROIT / Weekly Wed - Sat, 12 - 6pm until 11th July 2015

David Birkin, Etienne Chambaud, Jason File, Marco Godoy, Jill Magid, Carey Young.

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EXTENDED BIOGRAPHIES:

Professor Costas Douzinas, LLB (Athens), LLM and PhD (London), is a Professor of Law and Director of the Birkbeck Institute for the Humanities and a visiting Professor at the Institute of Social Justice, Sydney, and has held visiting posts at the Universities of Paris, Rio de Janeiro, EUI- Florence, Beijing and Prague. He was awarded the 2014 James Boyd White Award for lifelong contribution to scholarship in the interdisciplinary study of law, culture and the humanities. A prolific writer of books, chapters in edited works, and articles, some of his books include *What are Human Rights* (Bloomsbury, 2015), *Philosophy and Resistance in the Crisis* (Polity Press, 2013), *Human Rights and Empire* (Routledge 2007) and *Nomos and Aesthetics* (Papazissis 2006). His books have been translated into fourteen languages.

Jason File is an artist, university lecturer in fine art, and war crimes prosecutor who lives and works in The Hague, Netherlands. He holds degrees in fine art from the Chelsea College of Arts, London, and the Royal Academy of Art, Netherlands (2013), where he currently teaches. He also holds degrees in the humanities, social sciences, and law from Yale (1998), Oxford (2000) and Yale Law School (2004). File's work has been recognized through collections and awards, including the Future Map Prize (2014), the Mead Fellowship, University of the Arts London (2014), and selection as ArtPrize Juried Grand Prize Finalist (USA, 2014, selected by Hrag Vartanian) and Celeste Prize selected artist (Italy, 2014, selected by Andrew Hunt). Solo and two-person exhibitions and projects include *The Ryder Projects*, London (2015), *Stroom*, The Hague (2015), *Ovalhouse*, London (2014), and *X Marks the Bökship*, London (2011). Group exhibitions include: *Copperfield*, London (2015), *Grand Rapids Art Museum*, USA (2014); *International Print Biennale*, Hatton Gallery, Newcastle (2014); *SPACE Studios*, London (2014); *Atelierhaus der Akademie der bildenden Künste Wien*, Vienna (2014).

Dr Joan Kee, BA (Yale) JD (Harvard) PhD (New York), is an Associate Professor in the History of Art at the University of Michigan and a former attorney based in New York and Hong Kong. She is a frequent contributor to *Artforum*, and her work has been published in *Art Bulletin*, *Art History*, *Oxford Art Journal*, *Third Text* and the *Journal of Law, Culture and the Humanities* addressing such topics as the use of courtroom evidence in video art and the possibility of implementing connoisseurship theory in adjudicating intellectual property cases. Her current book project explores how the production and circulation of visual artworks in the U.S. from roughly the mid-1970s to the late 1990s intersect, collide, parallel or provoke the various doctrines, rituals, structures, and apparatus collectively referred to as the law.

Daniel McClean, PPE (Oxford), is Head of Art and Cultural Property, at the London law firm, Howard Kennedy (LLP) and specialises in art and cultural property law working with different sectors of the art market. He advises clients on a range of contentious and non-contentious issues from disputes involving the ownership, export and authenticity of artworks and antiques. He also specialises in intellectual property law and regularly advises artists and photographers on intellectual property agreements and disputes. He is the commissioning editor of 'Dear Images: Art, Copyright and Culture' (2002) and 'The Trials of Art' (2007). He co-wrote 'Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists', with Louisa Buck and published by Thames & Hudson (Autumn 2012). He writes a regular column for *Art Review* on art legal issues, teaches Art Law at the Sotheby's Institute of Art (London) and is a member of the Art Law Committee of the International Bar Association.

Dr Jo Melvin, PhD (Slade), is a member of the University of the Arts' Fine Art faculty. She has been investigating the interconnections between the archives of artists', critics, museums, galleries and magazines from the 1960s to the present day. She is currently working on the catalogue raisonné of sculptor Barry Flanagan to be published by Modern Art Press, Yale. She co-curated an exhibition of Flanagan's work at Tate Britain in 2011, a sculpture exhibition called Five Issues of Studio International at Raven Row, London in 2015 as well as well as an exhibition called Palindromes at Flat Time House (the studio home of the late John Latham) also in 2015. Her next project is an exhibition of Christine Kozlov to be held at the Henry Moore Institute, which will open in December 2015 and which will have an accompanying publication. She also is working with Art & Language on various forthcoming projects.

Dr Nina Power, BA and MA in Philosophy (Warwick), PhD in Philosophy (Middlesex University), has a wide range of interests, including philosophy, film, art, feminism and politics. She is the author of *One-Dimensional Woman* (Zero, 2009) and writes for a variety of different publications and journals, which include *frieze*, *Wire*, *Radical Philosophy*, the *Guardian*, *Cabinet*, *Film Quarterly*, *Icon*, *The Philosophers' Magazine*, in a variety of genres and on topics which include music, critical theory, film, policing and protests. Nina is currently working on two book-length projects – one on the topic of work and the other on the history of the collective political subject. She is also working on a number of more experimental collaborations with artists and writers. She is currently a member of Roehampton University's Philosophy faculty and of the Royal College of Art's School of Humanities faculty, a fellow of the Royal Society of Arts and a member of the British Philosophical Association.

Carey Young is a visual artist based in London whose work centres on the relationships between the body, language, rhetoric and systems of power. Since 2003 she has developed a number of artistic works that are also functional legal instruments. Whilst generally concerned with ideas of jurisprudence and the real, and taking diverse forms including video, sculpture, photography, text and installation, these works have explored diverse areas of legal knowledge and practice such as contracts, intellectual property and legal frameworks relating to outer space. Carey's 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 Centre Georges Pompidou, Paris (2015), Tate Liverpool (2014-15), San Francisco Museum of Modern Art (2012) and Tate Britain (2009–10) amongst others. She is currently an Honorary Research Fellow in the School of Law at Birkbeck, University of London. She is represented by Paula Cooper Gallery, New York, which will stage a solo show of her work in November and December 2015.