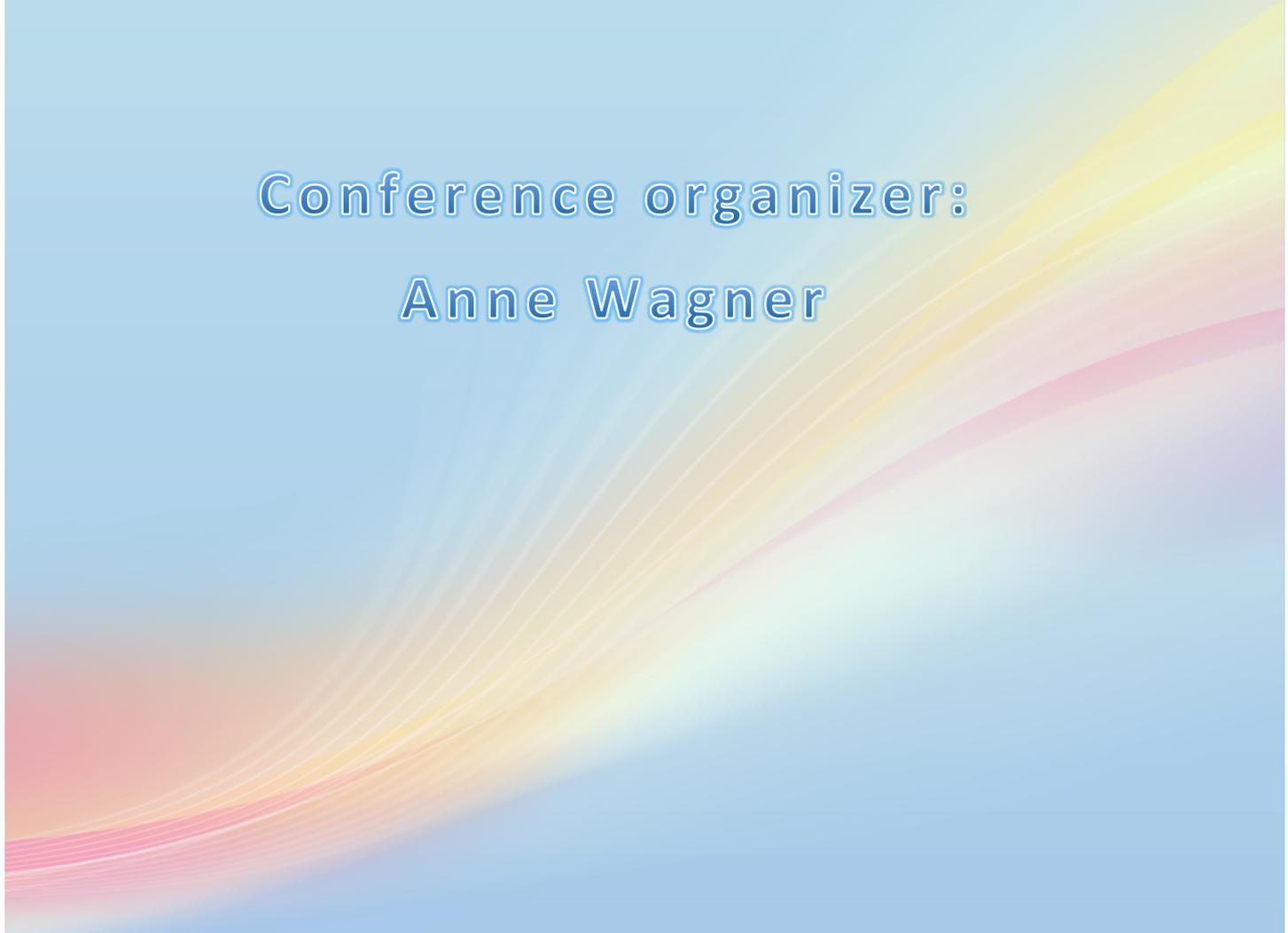


FLAGS, IDENTITY, MEMORY :

Critiquing the Public Narrative through Color

7 – 9 February 2018

Conference organizer:
Anne Wagner



Research Project

In our project, the identification of “identity” employs culturally specific color codes and images that conceal assumptions about members of a people comprising a nation, or a people within a nation. Flags narrate constructions of belonging that become tethered to negotiations for power and resistance over time and throughout a people’s history. Bennet (2005) defines identity as “the imagined sameness of a person or social group at all times and in all circumstances”. While such likeness may be imagined or even perpetuated, the idea of sameness may be socially, politically, culturally, and historically contested to reveal competing pasts and presents. Visually evocative and ideologically representative, flags are recognized symbols fusing color with meaning that prescribe a story of unity. Yet, through semiotic confrontation, there may be different paths leading to different truths and applications of significance.

Knowing this and their function, we should investigate these transmitted values over time and space. Indeed, flags may have evolved in key historical periods, but contemporaneously transpire in a variety of ways. We should therefore investigate these transmitted values:

- Which values are being transmitted?
 - Have their colors evolved through space and time? Is there a shift in cultural and/or collective meaning from one space to another?
 - What are their sources?
 - What is the relationship between law and flags in their visual representations?
 - What is the shared collective and/or cultural memory beyond this visual representation?
- Considering the complexity and diversity in the building of a common memory with flags, we would suggest our contributors interrogate the complex color-coded sign system of particular flags and their meanings attentive to a complex configuration of historical, social and cultural conditions that shift over time.

Our international conference is a preliminary step towards a more global research project, which is carried out in close collaboration with Sarah Marusek, my collaborator at the University of Hawai’i Hilo (USA).

Publication project

Editors: Anne Wagner and Sarah Marusek (eds)

Chapters: 30 to 35 chapters

Publisher: Routledge, Taylor & Francis Group Year of Publication: 2019

Series: Law, Language and Communication (<https://www.routledge.com/Law-Language-and-Communication/book-series/LAWLANGCOMM>)

ABSTRACTS

Otun Ismaila Rasheed ADEDOYIN – PostDoctoral Researcher, University of Lagos -Nigeria & University of Louisville - USA. **Semiotic Notions of Development and the National Flag: A Case Study of “Our National Flag”.**

The Nigerian National Flag is green white green. Like all national flags, it is expected to incorporate the beliefs, aspirations and yearnings of the Nigerian people. It is expected to stir patriotic zeal, command the respect and admiration of the Nigerian people. And it is expected to be complaints with the challenges of the 21st century Nigeria. Yet, the exact green white green colours of the Nigerian National Flag remains shrouded in mystery. Contemporary Nigerians do not even know the exact colours of the national flag just as its custodians parade different shades of green white and green. Government institutions, ministries and agents like the Police and the armed forces have different shades of green white green badges and flags. At this juncture, it may be apt to ask; What does a nation’s national flag has to do with the nation’s development? Are there correlations between the national flag and the notion of national development? Must a nation’s national flag say something about the topography and direction of development of a nation? *Our National Flag* is a dramatic work that explores the absurd style with only two fictitious characters and minimal technical requirements to engage the notion of development. Among other issues, it queries the relevance of the flag, its symbolic meanings and significance in contemporary socio-economic political issues in Nigeria. The paper is exploratory, qualitative and doctrinal.

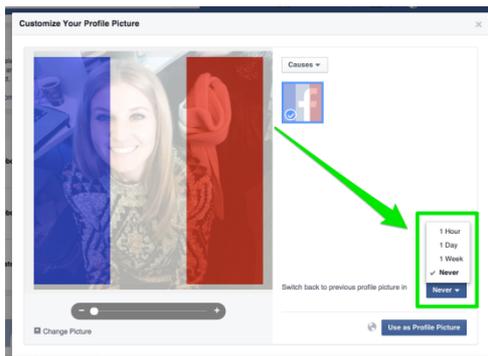
Keywords: Flag, National Flag, Semiotics, Development, Drama, Nigeria

Johnny ALAM, Artist and Researcher, Montreal, Canada. **National Flags, Transnational Identity, and the Past/Future of the Nation-State.**

In memory of the victims of the November 2015 terrorist attacks in Paris, individuals around the globe chose to overlay the French flag – an ultimate national symbol – on top of their Facebook profile picture – an image of the self (fig.1). Soon after, countries around the world projected the *Tricolore* on their national monuments (fig.2). My paper delves into the underpinnings of such oxymoronic transnational-patriotic ephemeral commemorative gestures, which bind culturally diverse individuals to imagined communities in a “duty of memory” (*devoir de mémoire*) expressed through mediums of visual culture and circulated through mass and social media. How do such cultural mediations of identity and collective memory shape the past, present and the future of the nation-state?

My paper will answer these questions through a series of case studies featuring the *Tricolore*. Beyond examining the aforementioned Facebook *Tricolore* phenomena, the paper will build on Roland Barthes’ passage on the *Tricolore* and national French identity in *Mythologies* (1957) (fig.3), to examine transnational identifications with this national symbol in the pre-colonial past (through a discussion of Jean-Adolphe Beaucé’s painting of the 1860 French Intervention in Mount Lebanon (fig.4)) and the post-colonial present (the current Lebanese flag (fig.5) which was based on the French flag and modified during a parliamentary constitution session during Lebanon’s strife for independence in 1943 (fig.6)).

Illustrations:



(fig.1) Facebook's French flag application.



(fig.2) The projection of the *Tricolore* on national monuments of other countries.



(fig.3) The salute to the *Tricolore* discussed by Roland Barthes in *Mythologies* (1957)



(fig.4) The *Tricolore* at the center of Jean-Adolphe Beaucé's depiction of the 1860 French humanitarian expedition to Mount Lebanon.



(fig.5) The current flag of the Republic of Lebanon.



(fig.6) The flag of the State of Greater Lebanon during the French mandate (1920–1943).

José Manuel AROSO LINHARES, Professor, Faculdade de Direito da Universidade de Coimbra, Portugal. **Flag Regimes, Nationality Types and Law's « Place »: The exemplum of the current Portuguese Flag.**

Aggravating the feeling of *orphanhood* (or absence of *origin*), which has been *wounding* legal thinking for decades (at least since the first major signs of crisis affecting 19th century' *normativism* or *formalism*), our present circumstances submit juridical discursive practices to permanent hetero-referential demands. This paper endeavours exploring our time of «*Law &...*» (and its stimulating boundary disputes) from the perspective which *national flags narratives* — and their plausible typifying *regimes*, associated to plausible models or

paradigms of *nation* - allow us to experience, whilst projected in Law's (or a certain Law's) identifying narratives: as if we were crossing, comparing and overlapping different manifestations of the European Text. Even though concentrated on a specific exemplum —the one which has to do with the current Portuguese flag (emerging from the successful Republican revolution of 1910) —, the propose is less however justifying a new interdisciplinary plausible trend (involving *ethno-symbolic studies*), than considering the «Law's place» in our present practical-cultural context, whilst reflecting on the possibilities and limits of hetero-references in general and "*Law &... movements*" in particular.

Jan M. BROEKMAN, Emeritus Law Professor, Penn State Dickinson School of Law, USA. **Colors Like Words : From Seme to Digit.**

The essay explores philosophical and semiotic considerations pertaining to the parallel between word and color and its social effects in four steps.

1. Flag. A *first* step concerns the *flag* as a social symbol made by fixed varieties of colors. Its colors refer to social patterns, which are not neutral but for instance in Occidental culture formatted along the classical theory of social contract and its individualistic, mechanistic and rationalistic features. Real flagging is indeed not solely in the hands that carry and move the flag. Beyond its socio-philosophical implications, it tells about the bewildering combination of displacement and togetherness. That shows how the story of colors is deeply engraved in the mind of the flagging individual(s), a mind often at far distance from any specific flag-event.

2. Colors. The *second* step is on colors and the slogan 'colors like words'. The central question regards the words, which should serve as a parallel to colors. If a color depends on a linguistic expression, then the basis of that expression is important for color and color-experience. The color research from Goethe to Wittgenstein shows a firm continuity in maintaining the slogan 'colors like words'. Can semioticians agree with these catchwords? The latter are still dominant in contemporary research in colors, as the work of Caivano, Darrodi and others demonstrates, so that the presuppositions of the slogan need philosophical reconsideration.

3. Speech. The *third* paragraph emphasizes the study of the word by means of considering 'speech'. Basic is what De Saussure around 1915 famously marked as the difference between *langue* and *parole*. A central thesis of this essay comes to the fore: 'word' understood as *langue* functions in the slogan 'colors like words' whereas 'word' understood as *parole* is neglected. 'Speech' as the context for 'word' is therefore in this paragraph researched as a source of word-color semantics. One remembers that the Ancient Greek qualified togetherness in words amidst of their social actions through 'speech'. This makes us recognize how to appreciate the ties between colors as elements of speech. They seem a millennia old foundation for society, its public debate and critical narrative beyond the repeatedly proclaimed observation that the *seme* was precursor of the *sign*. Flags are words on the street – words that are speech, not components of a grammar or syntax on pamphlets, on pieces of carton or textile like colors on flags.

4. Digits. Changes in linguistic context influence our notions and social experiences of colors. 'From *langue* to *parole*' is not a single static path amidst differing contexts. Recent mutations concern *digital* language as a future context in global dimensions. Are flags able to represent and reinforce feelings of identity, activism or social criticism with digital means? They could, but solely as flags of a digital world which develops under our eyes and often beyond our awareness. This essay studies four components of the issue: (a) *names* play a new and different role in digital language structures, as the Internet and its multiple use of *names* and

passwords daily demonstrates; (b) *codes*, in particular color codes, often function like words and texts, as the website ‘electronic color code’ suggests; (c) *communication* unfolds in the digital world beyond the limits of human will and attention possibilities; and (d) the *other*, the most vital component of human life and communication, does not remained unchanged in a life with digits. AI and its inherent virtual assistant will replace our smart phone. ‘Siri’ in that phone and ‘Alexa’ in Amazon Echo are soon replaced and perfected. Continuous conversation with our virtual assistant might replace our flags and prescribe the uses of colors. Identity in digital language might be more than a name.

Laura ERVO, Professor, The Örebro University, Sweden. **Between Sweden and Russia – the history of the Finnish Blue Cross Flag from the legal and political perspective.**

Finland celebrated its 100th Independence Day on 6 December 2017. Before independence, Finland was part of Russia as an autonomous Grand Duchy for 108 years. Finland became a Nordic society during 600 years of Swedish rule. The “Blue Cross Flag” was adopted as the official flag of Finland in May 1918 by the Finnish parliament. Straight after the independence there was a civil war in Finland in 1918 where the nation was divided into two groups, the Whites who were politically rightists and the Reds who were leftists. However, the Act on the Finnish Flag was accepted in the parliament in May 1918 straight after the civil war. A majority of the parliament felt that the lion flag, which had red as its background colour, was not suitable for a Finnish state flag. During the civil war, the Whites had flown both the lion flag and different blue-and-white flags in parades and funerals. In areas controlled by the Reds, red flags were flown. Therefore the political leftists didn’t like the Blue Cross Flag at all. The Finnish Social Democratic Party softened its position in the 1920s and accepted, that the flag should be flown on Independence Day on 6 December. The communists in independent Finland were absolutely against the Blue Cross Flag. Already before the independence, at 1860’s, the Fennomans, who advocated for the strengthening of the position of the Finnish language, committed themselves politically to the blue and white colours. Later on, when the Blue Cross Flag already was the official symbol of the independent Finland, the flag was made more known as it was decoratively used in various advertisements and packagings. Finally, the war years (1939 – 1945) changed Finns’ attitudes towards the Blue Cross Flag. At funerals of fallen soldiers, the coffin was covered with the national flag, linking together the fatherland and the sacrifice made for it. After the war, even the communists marched behind the Blue Cross Flag in their May Day marches. The idea of the nation and what it encompassed was being redefined.

The history of the Finnish Blue Cross Flag is interesting both politically and legally because the symbols in it has been used to strengthen not only political but even legal aims and even before the accepting the Blue Cross Flag officially. In my paper, I will discuss on how the Blue Cross Flag and symbols in it have been used for political and legal purposes.

Frances GUERIN, Kent School of Arts, UK. The Politics and **History of Grey: Jasper Johns’s American Flags.**

In this paper, I argue that Jasper Johns’s repeated return to his famous American flags by adding a layer of grey encaustic historicizes and politicizes works that have been seen and understood as abstract. Throughout his career, (in 1957, 1959, 1965, 1971, 1994), Johns returns to the object of the American flag as the figure in otherwise abstract paintings.

Moreover, on these occasions, he repaints the flags in grey encaustic. In some instances, Johns paints the flag anew in grey, in others he covers an existing flag in grey paint. In still other examples, Johns paints over one of two orange, green and black flags on a single canvas.

In these various paintings and re-paintings, Johns uses the colour grey to engage in a contradictory practice that both upholds the iconicity and symbolism of the American flag as well as critiques the values mis-guidedly projected onto it. On the one hand, the covering in grey encaustic embalms the flag underneath, and thus preserves it for a future posterity. On the other hand, grey functions as a cancelling out or desecration of the stars and stripes that, by definition, must be coloured red white and blue. Accordingly, Johns uses grey paint to challenge, neutralize, and devalue the meaning of, and simultaneously, to stymie all possible attachment to and identification with the American flag.

Johns's critics have often claimed that his inclusion of the American flag is that of just another object made abstract on the canvas. Accordingly, they believe that the artistic comment on the flag is—like that on Johns's bullseyes, numbers and the artist's frequent representation of his body—one of a critique of popular culture, the loss of truth through proliferation, and the paintings' tension between figuration and abstraction. While this may be the case, I argue that once the flag is covered in grey, the symbolism of identity, nationhood, pride, power and politics, memory that are imputed to the flag are actually brought to the fore. I make this argument through a two-pronged approach: first, I discuss the flags through the lens of the ways that Johns uses grey paint in his other paintings to engage with the history of art, and second, the (fictional) narrative of identity, belonging and hope bestowed on the flag as icon of American values.

Rini HURKMANS, visual artist, The Netherlands. **Flag of Compassion**

Flag of Compassion is an ongoing conceptual artwork, initiated in 2002. It explores how an artwork can activate ethical questions in society as well as within the field of the arts. The Flag is a symbol of the notion of compassion and thereby it has a universal value. The artwork consists out of various elements: the word 'compassion,' an instrument 'the Flag,' a Manifesto, a foundation managing the artwork (the Unda Foundation), a distribution network and a website.

The Flag is produced in a large edition. Over the last years, many individuals and international organizations have deployed the Flag of Compassion worldwide, using it to represent their position on ethical issues¹. Further documentation of the Flag's international presentations is to be found on www.flagofcompassion.com.

The Flag of Compassion shows an undulating golden yellow horizontal bar centrally placed on a white field. The colour white symbolizes purity, non-violence and peace. The colour golden yellow symbolizes the energy of life, (human) warmth and compassion, and the emanation of the positive forces of the human being. This is not the symbol of a nation, institution, society, political party or religious conviction but expresses an abstract concept of a universal human value. It is a means for every individual to express compassion. Crucial to this process is the fact that the artwork harbours an important paradox: a flag, a tool used to distinguish oneself from others, and the notion compassion, the capacity to feel a deep sense

¹ Among others, the Dalai Lama, the Dutch former queen Beatrix and the President of the International Criminal Court, HE Judge Sang-Hyun Song, have received and lauded the Flag of Compassion. The Flag is also used for several special occasions, for example in demonstrations or to support a person that lives in a compassionate way according to the person that hands it over as a gift.

of equality. This tension between differentiation and equality that seems irreconcilable is the conceptual core of the artwork.

In the **presentation** I will explain the Flag according to the *Atlas Flag of Compassion*. What kind of artwork is it, what is its intention, and how does it function? I will emphasize how this artwork functions outside the conventions of normal flags and how a common memory is built with a flag that is an appeal for personal definitions. Bennet (2005) defines identity as "the imagined sameness of a person or social group at all times and in all circumstances". I will question this statement because this artwork wants to create space in which different voices and positions are seen and accepted. It is an art form that makes heterogeneity not only visible but also effective. It is effective because it reveals not only the different ways in which people interpret the concept of compassion, but also what they have in common. The Flag functions as an interruption of assumptions and challenges to (re)define positions that have been taken.

In its operational setup, as well as its symbolic and conceptual underpinning, *Flag of Compassion* makes a claim for a greater understanding of different positions. During a **roundtable talk** I would like to activate a dialogue specifically about 'a flag' that makes visible differences in a shared space. *Flag of Compassion* initiates a critical dialogue about shaping the world around us by asking questions about ethics. The intention of the artwork is *not* to confirm identities but it wants to create a space where new ideas about heterogeneity may emerge. To start with the discussion, I would like to ask the participants: "What would you do with the Flag of Compassion?" This question creates a discussion, an autonomous 'play' that is formed by (individual) emotion, backgrounds, convictions and rituals that can lead to action.

Miklos KONCZOL, Associate Professor, Pázmány Péter Catholic University, Department of Legal Philosophy, and Hungarian Academy of Sciences, Institute for Legal Studies, Hungary. **Flags in Hungary: A Natural History.**

While the secular use and development of flags in Hungary has been a relatively late phenomenon, the recent Hungarian history of national and quasi-national flags certainly deserves a closer look. The paper comprises five case studies, dealing with (1) the (current) national colours, (2) the so-called 'Árpád stripes', (3) the flag of Szeklerland, used by a group of ethnic Hungarians in Transylvania, Romania, (4) the flag of Budapest, the capital of Hungary, and finally (4) the flag of the European Union. Historical and contemporary interpretations of these flags, and related controversies will be discussed, as they offer important insights into the relation between the semantics and the pragmatics of such symbols.

Pierre-André LECOCQ, Professeur émérite, CRDP – Université de Lille, France. **Le drapeau dans l'histoire constitutionnelle française.**

Tous les États ont un drapeau, symbole matériel de leur souveraineté. Mais en droit, le statut de ce drapeau diffère d'un pays à l'autre: certains l'intègrent dans leur Constitution (la France), d'autres non (USA, Grande Bretagne), et la protection contre les outrages diffère d'un pays à l'autre. Le régime juridique du drapeau français a varié au cours d'une histoire mouvementée, mais aujourd'hui la reconnaissance constitutionnelle du symbole et sa

protection légale permettent la représentation forte de la souveraineté française et des droits auxquels la Nation est attachée. Cependant, le drapeau de l'Union Européenne vient en concurrence avec le drapeau français. Ces problèmes seront étudiés en deux parties :

- . 1- les balbutiements constitutionnels de la Révolution à la troisième République.
 - a. L'émergence des symboles,
 - b. La bataille des drapeaux.
- . 2- La reconnaissance constitutionnelle :
 - a. Les textes constitutionnels,
 - b. La rigueur de la protection légale contre l'outrage.

En conclusion, le drapeau est à la fois sacralisé et concurrencé, comme l'hymne national qui bénéficie en France de cette protection constitutionnelle.

Hee Sook LEE-NIINIOJA, Ph.D., Independent scholar, Helsinki, Finland. **Our Divided-Shared Semiotic Colour Emotions on the Flags of South Korea, North Korea, and Korea Unification**

The South Korean flag has three parts: a white rectangle, a red-blue Taeguk symbolizing balance, and four black trigrams. As peace and purity, white is a traditional colour in Korean culture. The circle in the middle is the yin-yang philosophy in the cosmos. The red half is positive forces; the blue half negative ones. The Choseon King Kojong instructed a circle which combines the red (king), blue (officer) and white (people) in 1882.

The flag of North Korea consists of a central red panel, bordered above and below by a narrow white stripe and a broad blue stripe. The red panel bears a five-pointed red star within a white circle. The red star is a symbol of communism and socialism. Moreover, the red stripe expresses revolutionary traditions; the blue stripes for sovereignty, peace and friendship. The white stripes symbolize purity.

The Unification Flag is designed to represent a united Korea (North and South) as one single team in sporting events. The background is white. In the centre, there is a blue silhouette of the Korean peninsula.

The BBC news (17.1.2018) of "Koreas to match under single 'united' flag in Olympic Games" raises semiotic emotions on these flags. Goleman (1995) argues that emotion is a neural impulse due to its psycho-physiological state, which moves an organism to action. It may be characterized from other affective phenomena by temporal duration. Colours produce different emotions, caused by cultural, political-historical, religious-mythical and linguistic associations. My paper discusses ephemeral, emotional colours of the Korean flags.

Massimo LEONE – Professor, University of Turin, Italy. **Religious Flags: Genesis, Myth, Ideology, and Controversy.**

In the passage of the *Course in General Linguistics* where Ferdinand de Saussure first foresaw the necessity to develop a new discipline called “semiology”, “nautical flags” are prominently listed among its objects of inquiry. Flags, indeed, are naturally interesting objects for semiotics, not only because they signify through a systematic display of forms and colors, but also because of the specific pragmatics of such display. A flag can be thought of abstractedly, as an array of symbols, but it features also a specific materiality, wherein two elements particularly stand out: 1) the flag is generally a textile; 2) this textile is meant to interact with a natural element, the wind. Flags are so symbolically important also because they seem to acquire an individual agency when they wave in the wind, and therefore to confer this autonomous agency to the cultural ideas which they stand for. When we see the flag of Italy waving in the wind, for instance, we see the idea of Italy coming alive on its own. The paper will investigate this particular semiotics in relation to a specific class of flags, those meant to signify a religious identity and to express belonging to it.

James MACLEAN, Associate Professor, University of Southampton, UK. **Scotland and the Saltire: Symbol of a nation carved in the clouds.**

Scotland is to the United Kingdom what the Saltire is to the Union Flag. What it means to be Scottish, what form Scottish identity takes, and how the narratives of Scottish identity and belonging have been constructed and have evolved over time is a story woven into the relationship between these two flags. One a symbol of national identity and the other the symbol of a much larger intranational unity, the history of their coming together is one of negotiated settlement, legal and political compromise, a balancing of competing claims for legitimacy and control over the historical discourse. This paper explores the origin of the Saltire as the national flag of Scotland, its emergence in symbolic representation of resistance to English power and domination, and the struggle between these two nations that is mirrored in the eventual configuration of the Union Flag. Utilising a process relational theoretical model, and with recourse to gestalt theory of visual perception, the paper traces the shifting contours of the social, cultural, and political landscape of Scotland to demonstrate how the contemporary debate over self determination is symbolised in the complex colour coded representations of these two flags.

Aleksandra MATULEWSKA, Professor, Adam Mickiewicz University, Poland. **Historically conditioned identity protection in Poland.**

Identity and identity protection due to historical turmoils experienced by Poland and its nation has always played an important role in public and private lives of citizens. Due to the course of history Poland also served as an exile and home for many minorities both religious and ethnic. The country, which is located between two powerful nations: Germany and Russia has always been forced to fight for independence and national identity. In the course of history the country disappeared from maps of Europe for about 123 years as a result of partition of its

territories between Prussia, Austria and Russia. The invading countries occupying the annexed territory forbade the usage of the Polish language in numerous areas of life. Practising Polish customs and traditions was also limited. Poland regained independence after numerous attempts in 1918 to lose it again in 1939 and finally get it back in 1945. But the period from 1918 till 1939 was marked with numerous activities aiming at restoration of national identity. The main aim of this presentation is to provide some insight into the importance of national identity as well as cultural, ethnic and religious diversity of Poland as a historically conditioned phenomenon. The language protection policy will be also elaborated on.

Claudius MESSNER, Professore Associato, Università del Salento, Dipartimento di Scienze Giuridiche, Italy. **Depicting the colour of the wind. Notes on symbols and fetishes that represent our heritage and hope.**

Red sun, black sand. The memories of our fathers and the the key of dreams When we see flags waving in these days, the source is often an identitarian longing for boundaries and clear positions and, more often than not, the escape from processes of mourning for the losses we experience in the globalising world. The «work of mourning» would require a search for alternatives based on the willingness to give up continuity for the benefit of radical new, albeit risky beginnings. The symbolic functioning of flags is related to many large topics in philosophy and in social sciences. These include questions of sign/object relationships; of truth and beauty; of reality and appearance; of form and content; of identity and citizenship; of hegemony and the nation-state; of material culture and structures of media output. My interest here is in the dialectics of how flags mean. Flags are visually evocative and ideologically representative, polysemic and ambiguous, a kind of symbolic nodes grouping several layers of signification such as the national dimension and the ideas of nation-state, nationality and national identity and the civic dimension and the ideas of freedom, patriotism, laicism and citizenship. But flags are not images. Flags are objects made to be used not contemplated. Flags are outcomes of practical activities, finished high-quality products. As things they are part of material culture. When used in events, flags may contribute to perform timelessness grounding nation in history, symbolising community and legitimising authority. By inscribing history in space, people are anchored at places. Once raised, flags may talk. As functional units, they may denote equality, solidarity, unity. But they also refer to concrete needs and contingent conditions. Symbolic properties invoke differences of imagination and memory. So, what flags mean when talking depends upon the modes of use and of remembering, official and informal, institutional and social, collective and individual. In general, what is marked is the tension between past and present, tradition and modernity. Law tends to efface real tensions by artfully putting colours side by side and by establishing certain subjects as legal principles to be (not reflected upon but) applied thereby declaring its own colour-blindness. Thus, the dialectic process of meaning-making of flags can be seen in that flags, as finished products, mark commencing. As symbols, they embody stable values, deep social values, common historical faith and theological creed. Raised on the flagpole, they show solidity representing the walls and castles of hegemony. They insist on existing frameworks of sight cutting off different frameworks. But flags are mobile objects. Waving flags, in opening and closing, do account for the winds of history and geography and testify the permeability of the stuff they are made of. Whatever national identity they represent, they make reference, at the same time, to a cosmopolitan orientation, to aesthetic openness and the search for different colours. Once there, flags are signs of their own context. What they

promote is not unity but differences. In contradistinction to symbols as expressions of abstract thought as well as to iconic and spectacular modes, colours may be described as unreflective forms of seeing the world and of dwelling within space. Eyes, the gaze of the observer, make that colours are able to be seen. Colour is appearance. That appearance is not in contrast to the perception of reality, but makes real a specific version of the world within a given context. Perception of colours is in sharp contrast with any canonical world view, with any predominant paradigm of lived experience of the world.

Wayne MORRISSON, Law Professor, Queen Mary University of London, UK. **Bangladesh: the flag, its colours, national identity and the dialectics of struggle and protest**



‘A red disc is on top of the green field, offset slightly toward the hoist so that it appears centred when the flag is flying. The red disc represents the sun rising over Bengal, and also the blood of those who died for the independence of Bangladesh. The green field stands for the lushness of the land of Bangladesh. The red disc is a socialist symbol of the rising Sun of independence after the dark night of a blood-drenched struggle against Pakistan.’

The flag of Bangladesh was born in protest against the actions of the West Pakistan (then ‘government’ of the whole of Pakistan) Military authorities in the face of the language and autonomy movement of the late 1960s early 1970’s. In the historical narrative of Bangladesh’s creation it was designed by students at Dacca University and then adopted in the liberation struggle. The mainstream narrative holds that in the face of ‘attempted genocide’ it stands as the symbol of survival and triumph, a symbolic binding for a new country and a new beginning. But since its birth Bangladesh has been racked by violence and the dashing of the dreams of a tolerant, secular and diverse society. In the light of the Awami League Government’s move since 2010 to hold trials for suspected ‘war criminals’ and collaborators political violence has intensified and a new struggle for the soul and future of Bangladesh is ongoing. Those on trial have mainly been members of the opposition Islamic parties and in the face of international criticism several have been executed, in ensuring demonstrations the opposition boycotted the 2014 elections Many fear Bangladesh could fall to extremism, while others claim the Awami Government is moving to an effective one party neo-dictatorship.

In this paper/presentation images of the flag and its colours are presented and analysed; this is a work of ‘fragments’, of inter-perspectivity. The task of making co-herece is that of imposing narrative structure and normative visibility. It can only be undertaken aware of the continual distance between the mainstream, official narratives and social reality, as when official ‘law’ is countered by the preforming law of the street, hartels (violent strikes), disappearances, ‘cross fire’ deaths, violent and peaceful protests, artistic exhibitions, photo displays of different colours, of flowers, vegetables and pollution and of bodies that carry in their display of colour testament to the fragility of the human.

Some examples follow:



Caption: Bangladeshi cricket fans, their faces painted in the national colours and wearing bandanas of the national flag, wait for play to start in the Cricket World Cup tournament match between Bangladesh and West Indies at the Sher-e Bangla National Stadium in Dhaka on March 4, 2011. The playing field is surrounded by a strong iron fence, its utility to prevent fans invading the pitch; for others it symbolises Bangladesh as a prison. (Photo: Getty Images/AP)



The International Crimes Tribunal is housed in the old High Court building. In the middle the flag flies and below it in green is a map of the country. The first version of the flag had an image of the country within the red circle. This double image at the Tribunal aids the claim that the Court tells the authoritative story of the founding of Bangladesh and upholds the narrative of Bangladeshi identity.



February 3, 2013: People observe a sit-in protest around a national flag of Bangladesh with a map of the country on it, made by flowers, as they attend a mass demonstration at tens of thousands at Shahbagh intersection in central Dhaka. Demonstrators camped in Shahbag Square for weeks to demand the execution of several Jamaat-e-Islami leaders accused of involvement in murder and other atrocities during country's liberation war in 1971.



His body painted in the colours of the flag and holding a flag a youth chants a slogan before a mass funeral as the body of Rajib Haider, an architect and social media activist who was a key figure in organising demonstrations,

arrives at Shahbag intersection. More than 100,000 Bangladeshi protesters, angered by the killing of one of their leaders, poured back onto the streets of the capital after Haider was attacked outside his home on the night of February 15, 2013. The Government first calls him a martyr to the spirit of 1971 but on realising he has another secular bog, warned they would prosecute all those who wrote against Islam. The facebook pages of the activists unintentionally draw US advertisements pleading for a world without Islam. Mass counter-demonstrations are organised by Islamic Groups leading to at least 60 deaths on March 5.



Activists place National Flags on mock coffins of secular bloggers and writers to protest against the continued killing by extreme Islamic groups, November 5, 2015



Arrangement and photograph by Nizam Akanjee, many present the flag in living form, partly as critique against the corruption of Bangladesh, but also as a testament to the purity of spirit of young Bangladeshi's who seek the fulfilment of the promise of its birth.



Bangladesh's Environment Conservation Rule of 1997 stipulates that every industrial unit should have its own effluent treatment plant, without which it will not get electricity or gas connections. There is little enforcement: here photpgrapher Daniel Lanteigne (image: Creative Commons) reveals the ponds of Hazaribagh district of Dhaka, the capital, red from the effluent of some of the 200 leather

tanneries. While some use modest technology and machinery, most operate as they did decades ago and release untreated toxic chemical waste near residential areas. Along with the stench the tanneries discharge 22,000 cubic meters of untreated liquid toxic waste daily into the rivers, gutters and canals that run alongside in the roads of Hazaribagh.

Ida PETRETTA, doctoral researcher, Southampton Law School, University of Southampton – UK. **Belonging-together: Thinking Togetherness.**

What do we mean by a belonging together of kind? Benedict Anderson put his finger on the strange truth that we have nationalities as parts of us like hands or feet. For Anderson the sense of belonging might be an imagined community.² Others have criticized the notion of imagined communities for failing to recognize the extent to which identities have become institutionalized and codified through the law, it is the State system that identifies/defines and enforces who belongs and who does not.³ Questions of identity and difference to some extent torment us. It is these questions that properly understood are questions of comparison. Comparison appears to be important for recognition between and within communities. Comparison makes its presence felt in our political sphere, where intra-national, inter-national and, many other groups are demanding recognition from various communities. Yet we do not ask what is it precisely that grounds these demands within and between groups? What is sameness and difference? What makes up the identity of each group? It was James Tully that first coined the term a ‘strange multiplicity’.⁴ Inspired by Tully’s aspectival-games, we explore the play of aspects in comparison. How are we to properly understand belonging-together? What kind of belonging is there under (through) the flag? Perhaps, in asking these questions of togetherness we can begin to think *belonging*.

Helen PRINGLE, Associate Professor, University of New South Wales, Sydney – Australia. **Under the Black Flag: Piracy in the Construction of Nations.**

Certain values of the international community are considered so fundamental that they are taken to be *jus cogens*, or norms that bind all states in all circumstances, and allow no exceptions. Examples of such norms usually include prohibitions on piracy, slavery, torture and genocide. These norms characterise the genocidaire, like the slavetrader and the pirate before him, as *hostis humani generis*, an enemy of the human race, one whose actions shock the conscience of mankind. This paper is concerned specifically with pirates and the significance of the black flag, or Skull & Crossbones, under which they sailed for the construction of modern nations and conceptions of nationhood. I argue that pre-modern pirates were less (romantic) rebels against the state than they are often portrayed, and more often were players in disputes between the rulers of early modern states, which helped consolidate the formation of borders. At the same time, the black flag paradoxically served to place pirates outside of the protection of bordered states and their rulers, allowing the emergence of a conception of a humanity to which they were an enemy.

Teresa RETZER, student, University of Vienna, Austria. **“Rechte Räume” – Right-wing activism in Germany building up its own collective memory beginning with the occupation of architecture.**

² Benedict Anderson, *Imagined Communities* (2nd edn, Verso 2006)

³ John Torpey, *The Invention of the Passport* (Cambridge University Press 2000),13

⁴ James Tully, *Strange Multiplicity Constitutionalism in an age of diversity* (Cambridge University Press 1995)

I am interested in talking about the research project “ *Rechte Räume* ” initiated by Prof. Stephen Trüby. In the future I will be involved in the project due to Studio Miessen, a think tank that is participating in the project. This research program deals with rightist groups, who are about to build up their own national identity. These people at the margin of society often create their own flags, and collective memories.

With the rise of right wing policy in Germany, architecture has too been occupied by right - wing - activists. To people with immigrant backgrounds or those who visibly identify with a non - christian religion, whole urban districts, have become ‘no - go - areas’. At first these areas were mostly found in small German villages, but now even large cities such as Berlin and Munich find urban districts transformed into places where rightist thinking prevails. *Rechte Räume* is being discussed by scholars of different disciplines and backgrounds demonstrating that right - wing activism has become an encompassing problem not only in Germany but all over Europe. ‘Never ever again’ is a well - known German phrase accounting for their national heritage of shame. However instead of hoping for its affirmation, we need to face the problem of ideology - driven collective memories as a real danger taking place in the present and confront rather than avoid spaces already occupied by neo - nazis.

Pascale RIHOUE, Senior Lecturer, Rhode Island School of Design, USA. **Flags and their Public Life in Medieval and Renaissance Italy (Law, Art, and Ritual).**

This paper draws on material originally gathered for my dissertation and only partially included in my forthcoming book “Art Moves. The Material Culture of Processions in Renaissance Perugia” (Brepols, 2018)

Flags and their Public Life in Medieval and Renaissance Italy (law, art, and ritual)

This paper explores the ritual use of flags in civic, military, or religious contexts in medieval and renaissance Italy, with Perugia as a case-study. Flags were marks of authority, they honored an individual or a community, and urged feelings of pride. I highlight their meanings in the Perugian conjuncture, with its communal (“republican”) regime headed by ten Priors elected from the guilds but also part of the Papal States. My sources include legal prescriptions in city, confraternity, or guild statutes; Bartolo da Sassoferrato’s influential *De insignis* (1348; printed from 1472); chronicles as a counterpoint to official history; and paintings in official records or churches.

To understand the past perception of (non-extant) civic flags, I reconstruct their physical appearance that required the intervention of different craftsmen, like a tailor for the silk, a professional painter, and a blacksmith for the shaft. Gold and silver pigments were typically applied and the cost of the finished product was significant (up to 25 florins). Materiality is important because it contributed to the respect and awe that these elaborate signs of identity conjured in their public life. Perugian standards (a white rampant griffon on a red field) were the centerpiece of ceremonies such as the appointment of a militia leader, an end-of-term award to the *podesta* and *capitano* (chief justices), or the execution of criminals. When the griffon insignia was paraded along with the arms of a new lord (like Giangaleazzo Visconti in 1400, Braccio da Montone in 1416, or the pope thereafter), flags visually marked a change of leadership while preserving the integrity of the Commune.

In terms of territorial conflict, the number and type of flags taken from the enemies or by them were recorded. As war booty, they would hang from the upper windows of the Priors’

palace in in the very center of the city. They would be carefully stored and shown to visitors of rank.

Handling flags was strictly regulated. The city statutes, from the 14th to the 16th century, punished with death penalty anyone who displayed a heraldic flag without permission because it meant a show of authority. The use of civic imagery on flags was also forbidden, whether for funerals or other occasions. Local laws specified when and in what circumstances the city standards were used.

In processions, carrying a flag was an honor, which is evident in chronicles because the names of the *gonfalonieri* (flag-bearers) are cited along with the kind of flag they held. The proper handling mattered too. When raised, *vexilla* were important signifiers of rank and rule and a means to “pay the greatest honors” to a single person. When lowered, they had other meanings. For example, in the case of military conquest, the victors would drag the enemy’s flags on the ground in sign of humiliation. On the contrary, this practice could signify homage when a high-ranking nobleman died: the heraldic standards of his house were thus paraded through the city by knights on sumptuously arrayed horses. Such heraldic flags were then hung above the tomb of the deceased, attracting vituperative responses from preachers because these objects were large, colorful signs of secular power in sacred spaces. Franciscan Roberto da Lecce succeeded in having them removed from Perugian churches in March 1448. Throughout my study, visual representations help to recreate the look of flags and the impressions they made on viewers. For the designs billowing on various *vexilla*, I use illuminations of the Perugian silver griffon, heraldry, guild emblems, etc... The patron saint (Ercolano) may be holding a heraldically wrong civic flag (if one follows Bartolo’s advice). In scenes of the Crucifixion, the march to Calvary, or local history, flags point at the malevolent or benevolent intentions of their characters. A critical analysis of such iconography is necessary to show how artists could manipulate the imagery and symbolism of flags in their works.

Terry ROYCE, Associate Professor, University of Technology Sydney, Australia. **What’s in a flag? A Visual Rhetorical Analysis of Islamic State’s Use of the Shahada.**

Throughout history flags have been important national ‘trademarks’, and a tool for identificational ‘othering’. They have not only been utilized as stand-alone symbols, but also in association with other visual symbols or objects for more complex purposes. This paper addresses the ways that the traditional Islamic ‘*Shahadah*’ has been utilized by the Islamic State of Iraq and Syria (ISIS) in the photographic images it has produced to further its agenda of recruitment, recognition, and/or provocation, and its role as a ‘logo’. It is argued that *Shahadah*-embedded ISIS image meanings do not simply arise from a collection of isolated, separated representations gathered together within the confines of a visual frame; rather they are in fact the outcome of a synergy between the depicted elements, where these elements work together to present a powerful rhetorical visual message to anticipated viewer(s). Drawing upon a database within the Counter-Terrorism and Special Tactics (CT&ST) Command within the New South Wales Police Force in Sydney, Australia, a set of 50 randomly selected ISIS photographic images are analyzed. Multimodal visual analysis is used to analyse the corpus, the results of which point to the *Shahadah* being a synergistic representation of depicted actors, actions, characteristics, objects, and physical circumstances, all of which are the result of the conscious choices of those who have taken the photograph. The end result of this process is the unpacking of how the *Shahadah*, along with a range of

other 'branding' elements, is used and thus acts as a primary vehicle for ISIS to project its brand.

Mirosław M. SADOWSKI, LL.M student, University of Wrocław, Poland. **Flags – The Agents of the Past in the 21st Century: Law, Identity, Collective Memory.**

When the average man sees the flag, he feels fraternity.

Brian Reynolds Myers

The person who holds the flag determines what is written on it.

Ivan Sukhov

As we advance into the 21st century, more and more of what would have once been crucial to the functioning of a society, slide into oblivion. However, certain agents of the past, carriers of social memory, prevail. One such an agent is the flag. More than just a mere symbol, the flag bears a non-opulent amount of meaning, sometimes accumulated over the centuries, at other times acquired overnight, evoking either love and pride, fear and contempt, or just indifference. The purpose of this paper is to analyse flags as carriers of collective memories and of local and national identity, and to compare various legal provisions controlling and protecting them. In the first part of the paper, Mirosław M. Sadowski introduces the terms of identity and collective memory, and ventures to establish what a flag actually is. The second part of the paper is devoted to the analysis of flags as carriers of the past in the present. The author first explains why flags are so potent agents of social memory, and then shows on a number of mini-case studies (Poland, Portugal, Catalonia, US – including the Confederate flag, Cuba, Canada, Hong Kong, Macau, Taiwan, Australia and New Zealand) how different attitudes towards flags have evolved in various societies and how, even in a digital society we currently live in, such a material thing as a flag is vital in the creation of a group's identity, and can still evoke deep and often completely conflicting feelings. In the third, final part of the article, M. M. Sadowski focuses on the legal regulations regarding the flag in aforementioned countries. He first compares and contrasts them, and then, using the analysis from the previous chapter, tries to establish a common rationale behind the legal protection of the flag in different countries.

Christine VIAL KAYSER, French art historian, Associate researcher with CREOPS (Paris IV – Sorbonne) and Hicsa (Paris 1) and Museum curator. **The *Large Glass* by Marcel Duchamp as an allegory of the French Flag during WWI and the dominance of the colour of mud.**

The Bride in *The Large Glass* is made of a hanged figure and the Milkyway that floats at its right like a veil, or a flag. It will be argued that they constitute a parody of the Marseillaise on

the battlefield as shown in the posters calling for financial support for the war, or on postcards of WWI.

The comparison stems from the similarities between the shapes, and the position of the Bride above the Bachelors. It is also supported by the prominence of the colour brown-gray in the *Glass*, to which the only exception is the reddish colour of the bachelors.

The former is in my view an index of the prevalence of mud on the battlefields of WWI, a prevalence that has become a marker of its iconology. It can be found in most pictures on the field, on the memorials built after it, as well as in a series of prints by Max Ernst made in the 1930s also related to the war (*Une semaine de bonté*) which first chapter is called "mud".

The reddish colour of the bachelors might be related to the red trousers of French soldiers in 1914, which made them so vulnerable, a vulnerability which, according to several authors, was a concern for Marcel Duchamp.

Comparisons with other feminine allegories of nations during WWI show the specific allure of a bride, or a fiancée, in the French allegories.

SHORT BIOGRAPHIES

Ismaila Rasheed Adedoyin Ph.D, professionally known as, **Otun Rasheed** lectures at the Department of Creative Arts, Faculty of Arts, University of Lagos, Lagos, Nigeria. His areas of interest include Dramaturgy, Playwriting, Traditional and Contemporary African Drama. He won the 2000 **Bode Osanyin Award for the Best Graduating Student in Playwriting**. In 1999, his play, *The Third World War* was commissioned by the **Lagos State Government** and performed for all secondary schools in the state. In 2008, *Arugba Osun* was commissioned as the **2008 University of Lagos Convocation Play** and was staged at the Main Auditorium, University of Lagos. The same play was also performed at the **Nigerian High Commission in Ghana** to mark the 48th independence anniversary of Nigeria. His plays continue to enjoy attention in higher institutions in Nigeria and abroad. His other works include, *Wait Today*, *Our National Flag*, *Jungle Justice*, and *Ssshhhhhh*. His play, *The Gods Are Still Not To Blame* was selected for staged reading at the 36th **Comparative Drama Conference at Stevenson University, Baltimore, Maryland, U.S.A.** His play, *From Idi-Araba To Akoka* (A Chronicle of the 50 Years Existence of the University of Lagos, Lagos, Nigeria.) was performed as part of the activities marking the fifty years anniversary of the institution. He latest play, *You Must Be Mad! Yes, You!* Have toured several institutions and recently selected as part of the 2017 British Council/Lagos Theatre Festival. Some of his stage plays are now in films. He was a Visiting Scholar at the Department of Theatre and Film Studies, University of Georgia, Athens, US from October 2012 to April, 2013. He is currently, a Postdoctoral Research Scholar at the Department of Theatre Arts, University of Louisville, Louisville, Kentucky, USA.

Johnny Alam is a Canadian artist, curator and scholar based in Montreal. He holds a Ph.D. in Visual Culture, a Masters in Art History, a Masters in Fine Arts, a Bachelor in Fine Arts, and a Bachelor in History. Alam's research examines relations between art, memory, technology, and representation. His work has won several awards including the *Barb and Walter McCormick Artist Award*, the *First Exhibition in a Public Art Gallery Award*, and the *Migration and Diaspora Studies Fellowship*. Alam is currently working on a number of artworks and publications that focus on transnational tokens in contemporary art and photography.

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2012), *Law's Cultural Project and the Claim to Universality or the Equivocalities of a Familiar Debate* (2012), *Law in/as Literature as an Alternative Humanistic Discourse* (2013), *Phronésis und Tertialität: Die Behandlung des Neuen als Kern des "geworfenen Entwurfs" des Rechts* (2013), *In Defense of a Non-Positivist Separation Thesis Between Law and Morality* (2016).

Kristian Bankov (1970) is a professor of semiotics at New Bulgarian University and Department Chair of the Southeast European Center for Semiotic Studies. His interest in semiotics dates back to the early 90s when, as a student in Bologna he attended the courses of Prof. Ugo Volli and Prof. Umberto Eco. Bankov graduated in 1995 and has since taught semiotics at NBU. In 2000 he defended a doctoral thesis at Helsinki University under the guidance of Prof. Eero Tarasti. In March 2006 he was awarded the academic title "associate professor in semiotics" and in 2011 he became full professor of semiotics. Currently Professor Bankov is the Secretary General of the International Association for Semiotic Studies. The scientific interests of Prof. Bankov were initially in the field of continental philosophy of language, philosophy of Bergson and existential semiotics. He then focused his research on sociosemiotics and issues of identity. Since 2005 he has been exploring consumer culture, while recently his interest has been directed to the new media and digital culture. Kristian Bankov is the author of four books and numerous articles in Bulgarian, English and Italian. He has been engaged in international activities and since 2006 he has been the chief organizer of the annual international Early Fall School of Semiotics (EFSS).

Jan M. Broekman is Dean Emeritus and Professor Philosophy of Law and Legal Theory at the Law Faculty, Professor Contemporary Philosophy at the HIW at the KULeuven (Belgium) and Distinguished Visiting Scholar at the Penn State Dickinson Schools of Law (USA). He studied Law and Social Sciences in The Netherlands and Philosophy in Germany. Major publications are on Phenomenology, Structuralism, Marxism, on Legal Theory, Medicine and Legal Semiotics. In the second decade of the 21st century, he authored and edited seven book publications on the Semiotics of Law, his last being the 2017 Springer Brief "Legal Signs Fascinate; Kevelson's Research on Semiotics".

Laura Ervo, Professor, Dr, has worked at Örebro University since 2010. In 2011, she was awarded the title excellent teacher under the university's excellent teacher scheme. Her experience spans 30 years of working at a number of universities in the Nordic countries. She is also an adjunct professor (docent) in procedural law at University of Turku, University of Helsinki and University of Eastern Finland and continues to be involved in various collaboration projects with these universities. Her field of special interest is procedural law, and she is specialising in human and basic rights within the field of procedural law. Her most recent interests include even teaching and learning in higher education as well as forensic linguistics. Her research output includes some 160 publications as a writer and editor, such as monographs, course books, articles, book reviews and court case studies.

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Frances Guerin teaches Film at the University of Kent. She is the author of *A Culture of Light: Cinema and Modernity in 1920s Germany* (University of Minnesota Press, 2005); *Through Amateur Eyes: Film and Photography in Nazi Germany* (University of Minnesota Press, 2011); and *The Truth is Always Grey: A History of Modernist Painting* (University of Minnesota Press, 2018). She is the co-editor of *The Image and the Witness: Trauma, Memory and Visual Culture* (Columbia University Press, 2007) and editor of *On Not Looking: The Paradox of Contemporary Visual Culture* (Routledge, 2015) and *European Photography Today* (Special Issue of *Journal of European Studies*, Volume 47, Issue 4, December 2017). She is currently working on a project on the role of art in the transformation from industrial to post-industrial landscapes in Europe, and a forthcoming book, *Cinematic Portrait Painting: (Not) About Gerhard Richter*.

Rini Hurkmans is a Dutch visual artist whose work deals with the notion of loss, ethics and politics. In her work she makes use of film, photography, sculpture, text and installations. Her work has been exhibited in numerous galleries, museums and exhibitions in The Netherlands and abroad, including Lumen Travo Gallery, Amsterdam; Stedelijk Museum Amsterdam; The Merchant House, Amsterdam; Het Noordbrabants Museum, 's-Hertogenbosch; Museum Catharijneconvent, Utrecht; Stedelijk Museum, Schiedam; Outdoor projects in the Tuileries gardens, Musée du Louvre, Paris; Peter Freeman Gallery, Paris; *Sonsbeek 2008: Grandeur*, Arnhem; *Femme(s)*, Art of the World, Geneva; Huis Marseille, Amsterdam; Museum of Latin American Art, La Plata, Argentina; Holly Solomon Gallery, New York; Snug Harbor Cultural Center, Staten Island, New York; Gallery M&R Fricke, Düsseldorf; P.S. 1 Museum, New York. She also realized important public commissions in The Netherlands and abroad. She is the initiator of the conceptual artwork *Flag of Compassion* and of the publication *Compassion, A Paradox in Art and Society*, Valiz, Amsterdam, 2017.

Miklós Könczöl (PhD in Classics, Durham University) is an Associate Professor in Jurisprudence at Pázmány Péter Catholic University (Budapest), Faculty of Law, and a Research Fellow at the Institute for Legal Studies of the Hungarian Academy of Sciences, Centre for Social Sciences. His research focus is on judicial rhetoric and legal argumentation, with further areas of interest in political theory and environmental ethics. He currently participates in the research project 'Taking Age Discrimination Seriously' at the Institute for State and Law of the Czech Academy of Sciences. His latest publications include 'Dealing with the Past in and around the Fundamental Law of Hungary' (a chapter in *Law and Memory: Towards Legal Governance of History*, ed. by Uladzislau Belavusau and Aleksandra Gliszczyńska-Grabias, Cambridge UP, 2017), and a Hungarian translation of Milton's *Areopagitica*.

Pierre-André Lecocq, avocat puis professeur agrégé de droit public et de science politique, est professeur émérite à l'Université de Lille où il a enseigné plus de cinquante ans. Auteur d'une centaine d'ouvrages, manuels, articles, communications, dont une vingtaine en droit constitutionnel. Ancien premier vice-président de l'Université, directeur d'institut de recherches, expert pour la Commission européenne, président de la Société des sciences et des arts de Lille, ancien membre élu du Conseil National des Universités.

Dr Hee Sook Lee-Niinioja is scholar/journalist/artist/designer. Being a pioneer student in Scandinavia (1975), she has degrees (journalism: South Korea, art-design: Norway, visual communication: USA, architecture: PhD/UK). She has published books and journal articles, besides exhibitions on Goethe, conference papers, reviews, and teaching at universities/institutes/NGOs across the globe. Her specialisations are 'comparison of Hindu-Buddhist/Christian/Islamic architecture, 'intangible cultural heritage', and 'texts-images', hoping to enhance dialogues through the commonness. Her contributions to bridging Scandinavia with South Korea and international humanitarian work brought her awards/appreciation, including the Civil Merit Medal from the President of South Korea. She is engaged in International Press Center(Finland), ICOMOS(ICICH).

Massimo Leone is Professor of Semiotics, Cultural Semiotics, and Visual Semiotics at the Department of Philosophy, University of Turin, Italy. He graduated in Communication Studies from the University of Siena, and holds a DEA in History and Semiotics of Texts and Documents from Paris VII, an MPhil in Word and Image Studies from Trinity College Dublin, a PhD in Religious Studies from the Sorbonne, and a PhD in Art History from the University of Fribourg (CH). He was visiting scholar at the CNRS in Paris, at the CSIC in Madrid, Fulbright Research Visiting Professor at the Graduate Theological Union, Berkeley, Endeavour Research Award Visiting Professor at the School of English, Performance, and Communication Studies at Monash University, Melbourne, Faculty Research Grant Visiting Professor at the University of Toronto, "Mairie de Paris" Visiting Professor at the Sorbonne, DAAD Visiting Professor at the University of Potsdam, Visiting Professor at the École Normale Supérieure of Lyon (Collegium de Lyon), Visiting Professor at the Center for Advanced Studies at the University of Munich, Visiting Professor at the University of Kyoto, Visiting Professor at the Institute of Advanced Study, Durham University, Visiting Professor at The Research Institute of the University of Bucharest, Eadington Fellow at the Center for Gaming Research, University of Nevada, Las Vegas, Fellow of the Käte Hamburger Kolleg „Dynamics in the History of Religions Between Asia and Europe“ (Bochum, Germany), Visiting Senior Professor at the Internationales Forschungszentrum Kulturwissenschaften, Vienna, and High-End Foreign Expert and Visiting Professor at the University of Shanghai, China. His work focuses on the role of religion in modern and contemporary cultures. Massimo Leone has single-authored seven books, *Religious Conversion and Identity: The Semiotic Analysis of Texts* (London and New York: Routledge, 2004; 242 pp.), *Saints and Signs: A Semiotic Reading of Conversion in Early Modern Catholicism* (Berlin and New York: Walter de Gruyter, 2010; 656 pp.), *Sémiotique de l'âme*, 3 vols (Berlin et al.: Presses Académiques Francophones, 2012), *Annunciazioni: percorsi di semiotica della religione*, 2 vols (Rome: Aracne, 2014, 1000 pp.), *Spiritualità digitale: il senso religioso nell'era della smaterializzazione* (Udine: Mimesis, 2014), *Sémiotique du fondamentalisme : messages, rhétorique, force persuasive* (Paris: l'Harmattan, 2014; translated into Arabic in 2015), and *Signatim: Profili di semiotica della cultura* (Rome: Aracne, 2015, 800 pp.), edited thirty collective volumes, and published more than four hundred articles in semiotics and religious studies. He has lectured in Africa, Asia, Australia, Europe, and the Americas. He is the chief editor of *Lexia*, the Semiotic Journal of the Center for Interdisciplinary Research on Communication, University of Turin, Italy, and editor of the book series "I Saggi di Lexia"

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James MacLean is Associate Professor at Southampton Law School, UK. A former military chaplain, with operational experience in the Gulf War, Northern Ireland and the Former Republic of Yugoslavia, Jamie has also served as an elected member of local government in Scotland and on a number of local, regional and national committees. Jamie’s research engages a process- relational approach to law and has two main strands: the first is mainly socio-political and ethical and examines the interrelations of state, society and citizens in international criminal law, transitional justice and miscarriages of justice; the second is more socio-legal and looks at institutional architecture, exploring not only its instrumental use as a place for the public gathering or housing of a particular type of historic and living community but also its symbolic value as a place where power is situated and represented.

Claudius Messner is Associate Professor of the Philosophy of Law at the University of Salento in Lecce, Italy. He studied psychology, philosophy and jurisprudence at the Universities of Saarbrücken (Germany) and Brno (Czech Republic) and took a PhD in philosophy in Saarbrücken and in law in Brno. Before moving to Lecce in 2001, he was a lecturer in philosophy of law and criminology at the universities of Saarbrücken and Berne, Switzerland. His research interests originally included penal law, sociology of law and criminology as well as problems of juvenile criminal justice. Latterly his research interests have focused also on the imaginary of justice, law and order, as expressed in late modern theoretical and literary texts. This leading him to study the relationship of theory, art and law in more detail, he is currently working on issues of the emergence of forms in law and music, the broader field being that of an aesthetics of law.

Wayne Morrison is Professor of law, Queen Mary, University of London and was Director of the University of London’s external programmes for Law (1999-2009). His research and publications span criminological and legal theory. Recently he has worked towards a more global criminology that includes topics traditionally excluded from the canon, such as genocide and methods of representation and remembrance. His most recent book in criminology is *Criminology, Civilisation and the New World Order* (Routledge, 2006, Spanish ed. 2013). Since 2012 he has published several articles/book chapters on the Bangladesh War Crimes trials and the political and social contexts and impacts of the trials.

Ida Petretta is a doctoral researcher at Southampton Law School, University of Southampton. Her PhD project: ‘*Asking comparison with Heidegger*’ investigates the neglect of comparison in our everydayness, showing how it still needs to be asked.

Helen Pringle is a Senior Lecturer at the School of Social Sciences, Faculty of Arts and Social Sciences, UNSW.

Helen’s research interests are in human rights and justice (with a focus on questions of sex and gender), and in political theory (with a focus on 17th and 19th centuries). She is working on a project concerning the place of pornography within considerations of free speech,

entitled ‘Practising Pornography’, and on a project concerning the regulation of religious speech. Helen is also involved in an international research project on ethnography, including a consideration of sexual slavery in early 20th century Queensland.

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She is the co-editor with Richard K. Sherwin of the reference book *Law, Culture and Visual Studies* (Springer: <http://www.springer.com/us/book/9789048193219>) with 46 chapters. This reference book provides the only available comprehensive theoretical and analytical overview of legal visual semiotics.

She is the initiator of several international projects investigating *Visual Studies* with a close connection to visual semiotics and the way empty spaces, shapes, colors, films can either subjugate or disrupt the public sphere and lead to memory, identity, disobedience, incivilities and crimes: 1st project with Sarah Marusek (Hawai'i Hilo University): *Flags, Identity, Memory: Critiquing the Public Narrative through Color*; 2nd project: *Cities as ill bodies in Films and Series*, 3rd project with Laura Ervo (Örebro University – Sweden): *Law and Arts in Crime Settings*.