

Institution: University College London		
Unit of Assessment: 32: Art and Design: History, Practice and Theory		
Title of case study: Shaping public and professional understandings of law through fine art practice		
Period when the underpinning research was undertaken: 2013-2017		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Carey Young	Role(s) (e.g. job title): Associate Professor, Fine Art (2011-present) Lecturer in Fine Art (2011-18)	Period(s) employed by submitting HEI: 2011- present
Period when the claimed impact occurred: September 2017- October 2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words)		
<p>Carey Young's works <i>Declared Void II</i> (2013) and <i>Palais de Justice</i> (2017) give fresh insights into the workings of legal contracts, immigration and citizenship law, law's patriarchal structures, jurisprudence and related discourses. Informed by collaboration with judges, lawyers, and academics, these artworks have enabled critique and understanding of law, jurisprudence and legal methods for gallery visitors, art world professionals, e.g. curators, and museum staff. <i>Declared Void II</i> stimulated and shaped conversations about citizenship and immigration through a series of events at Walker Art Center (Minneapolis). Screenings of <i>Palais de Justice</i> to legal professionals in Belgium and Holland (2019-20) informed and changed the ways that judges and lawyers thought about their practice and the systems within which they work. Academics have used both artworks to underpin innovative university-level teaching for law students in the UK, Europe, and Australia. The works have also provided new perspectives for teaching architecture, authority and behaviour.</p>		
2. Underpinning research (indicative maximum 500 words)		
<p>Since 2002, visual artist Carey Young has developed a number of artworks that operate as experimental legal instruments. She collaborates with legal advisors (lawyers and legal researchers) to make installations, videos, and other media. Experimenting with ideas of language, individual agency, performance and site, Young proposes law as a separate kind of 'reality', one with its own inherent subjectivities, performative potential and points of breakdown. Her artworks conceptualise and explore law as an artistic medium – a concept that she devised – and which was taken up within academic conferences and publications as early as 2002. Her artworks [R1, R2] were discussed at the international conferences 'The Synaesthesia of Law' (2016), Princeton University and 'Law and Poetics', University of Cambridge (2018), both attended by leading academics in the fields of law's intersections with critical race theory, feminism, political theory, English Literature and theatre.</p> <p><i>Declared Void II</i> (2013) [R1] reworks themes explored in <i>Declared Void I</i> (2005) to address the law and citizenship and consists of a large-scale text in black vinyl installed next to a 3x3m wall drawing of the outline of a cube, delineating the corner of a gallery. The text states 'By entering the zone created by this drawing, and for the period you remain there, you declare and agree that you are a U.S. citizen.' Whilst clearly a fictional proposition, <i>Declared Void II</i> outlines a contractually-valid offer by the artist, in which the viewer can enter and share the artist's hallucinatory proposition. The work interrogates and demonstrates how contracts operate, and how citizenship demonstrates a performative fiction – legal and otherwise. To produce <i>Declared Void II</i>, Young developed her ongoing research in contract theory with research into extra-territoriality, in which states delineate territories with unclear political and legal status and lessened human rights obligations. Young also incorporated guidance from commercial contract lawyer Robert Lands (partner, Howard Kennedy LLC) and Dr. Ralph Wilde (UCL Laws). The work highlights how space (as public or private land, and as nation states) is framed, divided and regulated through legal means. The installation was first exhibited in Young's solo show <i>Legal Fictions</i> at Migros Museum für Gegenwartskunst, Zurich, (2013), and subsequently in group shows at CA2M, Madrid (2014) and the Walker Art Center, Minneapolis (2017-2020).</p>		

In related recent projects, Young created artworks exploring courthouse architecture and the female judiciary in relation to ideas of gender, representation, performance, power and the cinematic. Legal academic specialists with cross-disciplinary expertise in these fields fed into Young's research, while conversations with lawyers and jurists informed her understanding of legal specificities. Such dialogues underpinned the development of *Palais de Justice* (2017) [B], a video installation by Young that was filmed at the Palais de Justice in Brussels, Belgium's main law court – a vast 19th century courthouse designed to envision law in terms of the sublime. Young depicts female judges and lawyers at court, spied through circular windows in the courthouse doors. The piece builds a counter-narrative to patriarchal norms: a legal system seemingly centred on, and perhaps controlled by, women. The windows and the camera's lens are suggested as an interwoven series of oculi, in which justice is portrayed as performance and viewers are implicated as witnesses and voyeurs. The piece considers the complex relations between lenses, surveillance and ideas of framing or being framed, and develops Young's research addressing fiction, performativity, aesthetics and law. The piece was first exhibited in Young's solo exhibition 'The New Architecture' at Dallas Museum of Art, Texas (2017), and subsequently in solo exhibitions at Paula Cooper Gallery, New York (2017) Towner Gallery Eastbourne (2019) and at La Loge, Brussels (2019). In 2018, it was acquired by Dallas Museum of Art for their permanent collection and for a significant private collection.

3. References to the research (indicative maximum of six references)

- R1.** Carey Young, *Declared Void II*, 2013, Artwork, Installation. [Solo exhibition], Migros Museum für Gegenwartskunst, Zurich, (2013).
- R2.** Carey Young, *Palais de Justice*, 2017, Artwork: video installation with quadraphonic sound. Duration: 17 mins 58 secs. [Solo exhibition], *inter alia* Dallas Museum of Art, Texas; Paula Cooper Gallery, New York; Towner Art Gallery, Eastbourne; La Loge, Brussels. Acquired by Dallas Museum of Art for its permanent collection.

4. Details of the impact (indicative maximum 750 words)

Law structures society and individual lives, but publics not familiar with the legal procedures are typically alienated from the legal system, while legal professionals often struggle to view the systems within which they work from an outsider's perspective. Young's works *Declared Void II* [R1] and *Palais de Justice* [R2] have enabled critique and understanding of law, jurisprudence and legal methods for visitors to Young's exhibitions and talks, art world professionals, the staff of museums exhibiting Young's work, and a wide public audience (via traditional and social media). Topical legal propositions have been made tangible through her artistic methodologies, facilitating public debate in the USA and Europe. Young's works have also fostered conversations between legal professionals about their practice and have been used by law and architecture academics to encourage learning and debate in university teaching contexts.

Shaping public programming at the Walker Art Center, Minneapolis, and stimulating and influencing conversations about immigration and citizenship

Young's *Declared Void II* [R1] shaped public programming at an art gallery, engaged visitors in questions of citizenship and immigration and facilitated civic engagement. *Declared Void II* was exhibited in the Walker Art Center (Minneapolis, Minnesota) as part of the exhibition 'I Am You, You Are Too', from 7 September 2017- 1 March 2020, where it was seen by 309,965 people. During the exhibition run, the DACA (Deferred Action for Childhood Arrivals) immigration policy was amended and Executive Order 13769 was signed by President Trump (banning travel to the United States from a number of predominantly Muslim countries), provoking widespread public debate in the USA around issues of citizenship. *Declared Void II* was the inspiration for an innovative public programme of events at the Walker, 'Citizenship Series: Filling the Void'. The Walker's Manager of Public Programs confirmed that the 'basis and title of this program series refer specifically to Young's artwork *Declared Void II*' (A). The Walker perceived 'a great opportunity to host dialogue around Young's piece' which 'spoke to issues of immigration and the moving target of "citizen" as defined by US immigration law' (A). The series comprised four events, run in 2018-2019, which 'aimed to engage artists and audiences on the topic of immigration [...] using *Declared Void II* as the framework and literal stage for a series of live programs' in which

local artists were invited to 'fill the void' of Young's artwork (A), by using its cuboid form as a 'platform' for performances. At each event, short introductions from attorneys from a range of immigration rights organizations 'gave an overview of the current political state, particularly in relation to DACA policy that was being discussed in Congress at the time, and explained how immigration law functioned in a Minnesota context' (A). For the Walker, 'It is a conversation that needs to be presented here' given that Minnesota has the highest number of refugees per capita in the USA, including the largest Somali diaspora outside of East Africa (A). In total, 400 people attended and 15 different artists participated in these four events. *Declared Void II* served as the central reference point for discussion, providing a creative interpretation of law for the audience and opening up debates around immigration and citizenship. The Walker confirmed that 'Audience and participant feedback was positive and reflective, indicating that the events facilitated local civic engagement' (A). For instance, 'One attendee mentioned in a post-program survey that they realized that they had been taking their citizenship for granted and had not been aware of the complex system of applying for citizenship' (A). One participating artist, Peng Wu, sought to 'demonstrate love and unity across the borderline' by having non-US citizens stand outside the artwork and US citizens inside it, hugging. Said Wu, these participants 'collectively confronted and will continuously confront the power of the dividing borderline with our love and relationships' (B). The Walker's Manager of Public Programs attests that the attorneys benefitted by 'seeing the impact of the issues they deal with on a daily basis in a completely different context' (A). At the first event on 5 April 2018, at which Young participated as discussant via Skype, the audience of about 50 people gained a deeper understanding of immigration and citizenship, per their comments: 'Good to know these works are out there to educate challenge and inform' and 'My husband is currently in the naturalization process [...] it was good for him to see this' (A). (AAM-US). The series shaped the Walker's programming strategy. The Walker's Manager of Public Programs confirmed that 'it developed a public programming model at the Walker that encourages discourse around current events. It has created a structure that will continue to engage artists and audiences in the future through a commitment to co-creation, where participants drive the content and the Walker serves as a platform for community voices' (A).

Declared Void II's ability to stimulate and shape conversations about citizenship and immigration was evident in visitors' interactions with the piece. One film posted on Instagram by a visitor, showing a child playing on the line of *Declared Void II*, had received 23,373 views as of 13 August 2020; accounts with a combined following of 568,900 have shared images of it. As The Walker's MPP commented, '*Declared Void II* really asks to be responded to. Little kids jump in while older couples are more reserved and can give it wide berth' (B). To date, over 85 images of *Declared Void II* have been posted on Instagram and more than 9,000 users have liked these posts (C). Posts often show visitors engaging with Young's contract and the idea of citizenship by straddling the boundaries of the piece. The debate generated and the artwork's resonance with contemporary US policies is indicated by captions such as: 'I dip my feet into a country I call home, but I can't fully dive in. [...] But how do I describe residing in the only place I know to be home when they say we don't belong? This is how I decided to take part in this specific piece at the @walkerartcenter' (B). Visitors connected *Declared Void II* to contemporary US politics and described the conversations it inspired: 'I thought it was about disagreeing w [sic] the current political climate and a commentary on institutional racism', while another visitor 'thought it was about America isolationism. Half in half out' (B). This accompanied a photo of the author straddling the line of the artwork.

Changing the way legal professionals, academics and public audiences think about law

Palais de Justice [R2] was seen by 57,000 visitors to Young's exhibition at the Dallas Museum of Art, 42,763 visitors to Young's exhibition at Towner Art Gallery, Eastbourne, and 686 visitors to La Loge, Brussels (C). It was screened for two groups of legal professionals, once at La Loge and once at the Hague (February 2020), and it was the subject of a series of papers in the journal *Law and Humanities*. *Palais de Justice* enabled legal professionals to view their profession from a new perspective. Annick Mottet, the lawyer who advised Young during the making of *Palais de Justice*, described the impacts on her professional practice: '*Palais de Justice* has made me, and other law professionals, see the courtroom differently. It has made me notice the things beside my work as a professional lawyer. I'm not just focusing on my paper and pencil – it's opened my eyes to the environment around me' (D). Mottet organised two screenings of *Palais de Justice* in Brussels

in 2019. At the Centre Pompidou Brussels, on International Women's Day, Carey Young gave an invitation-only talk and screening of *Palais de Justice* for 58 people: clients of Lydian (Mottet's law firm) and several senior judges, including one from the Belgian Supreme Court. At La Loge, Brussels, on the occasion of Young's solo show, Lydian sponsored a talk by Young about *Palais de Justice*, which was attended by about 50 legal professionals including the chiefs of the French- and Dutch-speaking Bars. Mottet organised these events 'to allow *Palais de Justice* to be seen by as many women working in law as possible' (D). The events emphasised the relevance of *Palais de Justice* to the legal profession, including those in Belgium, prompting attendees to reflect on aspects of their professional practice as well as the intersections of gender, architecture and law. A senior judge from The Hague found that *Palais de Justice* gave her a new perspective on her profession, commenting that it reminded her that 'when you are inside a practice it is very difficult to understand how others experience that very practice. Yet that is exactly what legal professionals should try to do' (E). At the screenings, legal professionals were struck by the work's emphasis on the rendering visible of justice: 'I realise that I have forgotten the importance of seeing us work' (E). *Palais de Justice* renders that work evident: it 'Has made possible for me to see the court and its actors like the public, and now how I perceive this on a daily basis at work' (E). Watching *Palais de Justice* 'gave the confirmation that practicing law is a creative activity' (E). Screenings of Young's work also raised issues of gender parity: Mottet explains 'It has also helped me reflect on the changing position of women in courts because as women reach higher positions in the court these jobs have become less well respected. *Palais de Justice* should be seen by as many women working in law as possible to stimulate debate about the future of the profession' (D). One judge who viewed the work at the Hague commented that it raised their 'awareness that it's quite normal for us in Holland to have lots of women in court! And that this a probably not normal everywhere... ', while another viewer attested that in future they would 'pay attention to gender of the judge/court' (E). For Philippe Sands, QC, [R2] is itself a form of advocacy (E). Mottet notes that the success of the events 'show[s] the considerable potential of, and interest in Carey's artistic work amongst the legal and judicial profession at all levels' (D). Notably, *Palais de Justice* has changed the attitude of the Palais itself to the importance of art in relation to law: as Mottet confirms, 'Carey's project has also opened the minds of those working in the Palais de Justice to supporting other creative projects' (D).

Palais de Justice prompts viewers to reconsider their assumptions about legal frameworks. In 2018 *Law and Humanities* dedicated the symposium of Volume 12 Issue 2 to *Palais de Justice*, which was praised for its 'seemingly inexhaustible capacity to generate intellectual and instinctual responses'. The six respondents, all legal professionals and/or academics, included Linda Mulcahy (Prof. Socio-Legal Studies and Director of the Centre for Socio-Legal Studies, Oxford University) and Ruth Herz (Visiting Prof., Birkbeck School of Law; former judge in Germany). Mulcahy stated that *Palais de Justice* 'is undoubtedly an important contribution to the burgeoning literature on the jurisprudence of the senses and will be of particular interest to socio-legal and critical scholars interested in understanding how law is experienced from the bottom up' (F). Herz observed 'Young's extraordinary gaze is as significant to the public at large, few of whom ever personally experience the court, whose perceptions are therefore shaped mostly by media reporting and by fictional depiction'. *Palais de Justice* counters claims that mass media effectively translates legal proceedings to make 'the court more accessible and interesting to the public', instead, Herz says, film and TV present skewed versions 'challenging, if not substituting, the judiciary' (F). Media reviews of [R2] also demonstrated a new understanding of legal frameworks, bringing that to a wide public audience. *Vice* described how [R2] highlights 'the ways in which Western juridical settings structure the power dynamics between those who come before the law and those who stand behind it' and *ArtReview* focused on how '*Palais de Justice* carries a more ambiguous subtext about the nature of authority and submission to it' (G). In the *London Review of Books* (4 April 2019, circulation 78,000), Brian Dillon said 'Young quickly takes us (...) into the heart of the legal process and its delicate performance' and in the *New York Times* (20 September 2017, print and digital readership 3,500,000 in 2017) [R2] was art critic Jason Farago's pick of the week. He observed 'You may briefly fantasize that Ms. Young has found some alternate Brussels where women are in charge.' (G). In February 2020 [R2] was screened at the Smithsonian American Art Museum (SAAM), Washington D.C., as part of its Women Filmmakers Festival. SAAM commented that [R2] 'show[s] how little needs to change for our current reality to give us a glimpse of an alternate future'.

Providing new perspectives on law and architecture for academics and students

[R2] has been used in university courses teaching law and architecture (respectively) from the UK (Birkbeck, SOAS, University of Warwick) to Europe (Delft Uni. Of Tech, Holland) and Uni. of Lucerne, Switzerland) and Australia (ANU College of Law). Her research is valued in these contexts because it provides new ways of thinking about law and its relations to power and culture, enabling universities to teach law or architecture in innovative ways. Herz emphasises the importance of *Palais de Justice* in this context: '[Young's] exposition is so important, for law students who are usually introduced to the judicial process through the law books and academia, but are scarcely exposed to the workings, intricacies and physicality of the courts in their day to day realities' (F). In 2019, the Director, Centre for Law Arts and the Humanities at ANU College of Law (Canberra), screened Young's *Palais de Justice* to 80 law students to 'open up the discussion in more ambitious directions'. He attests, the artworks 'provide[d] insights into different ways of experiencing and responding to the law', 'invite new ways of connecting ideas', and 'provide emotional and experiential understanding of alternative worldviews and life paths'. He emphasised how 'This empathetic engagement is of pivotal importance in contemporary legal training [...] Young's *Palais de Justice* is an excellent example of these attributes. Her art offered students new insights and perspectives that would not otherwise have been so readily accessible or so viscerally compelling'. Notably, this course ('Law and Literature') was more successful than typical ANU modules: 'the course received exceptionally strong student evaluations and scores of 4.7 and 4.8 / 5 (mean is around 4.1)'. He attests further, 'Without art such as the innovative and theoretically sophisticated work of Carey Young, we would not truly understand what it means to speak of 'law' in the 21st century' (H). For a Professor of Law at Warwick, 'The artwork has, in me, produced a challenging and productive shift of critical gaze when engaging with spaces that were traditionally made by men for men. It is a gaze that I have communicated through my writing on the artwork and in the classes I deliver on Advocacy' (H). In a subsequent statement, he added 'Ms Young has a profound artistic insight that she brings to the supposedly familiar domain of law. The supreme achievement of her work is that it always offers, and prompts, new perspectives on materials that as lawyers and legal scholars we handle all the time and might think we already have a feel for and a secure grasp of' (H). Young's work has also fed into university-level architecture curricula at (Delft Uni. Of Tech, Holland). An Assistant Professor in Architecture observes that 'Architecture's capacities to render systems of power concrete were conveyed very clearly in *Declared Void II*, and most eloquently in *Palais de Justice*'. He uses Young's works in his teaching because 'Architecture, as it is taught, rarely attends to how it acts as an agent of authority [...] Carey Young's work suggests possibilities for freedoms and agency within the most obdurate institutional environments, and this is of great value to students and teachers of architecture alike' (H).

5. Sources to corroborate the impact (indicative maximum of 10 references)

- A. Testimonial from the Walker Art Centre; visitor feedback (including event questionnaire, 13/9/18); article in AAM-US.
- B. Social media engagement.
- C. Visitor numbers recorded by Dallas Museum of Art, Dallas, Towner Art Gallery, Eastbourne and La Loge, Brussels.
- D. Testimonial statement from legal professional: Annick Mottet [Available on request]
- E. Event feedback from *Palais de Justice* screenings –The Hague (a) and La Loge (b). Philippe Sands quoted in Stella Bruzzi *Approximation: Documentary, History and the Staging of Reality* (c) [Available on request]
- F. Jeanne Gaakeer, Ruth Herz, Joan Kee, Linda Mulcahy, Jeremy Pilcher, Gary Watt & Carey Young (2018) Carey Young's *Palais de Justice*, Law and Humanities, 12:2, 278-310, DOI: [10.1080/17521483.2018.1525863](https://doi.org/10.1080/17521483.2018.1525863)
- G. Reviews of and responses to *Palais de Justice*: New York Times, London Review of Books, VICE, ArtReview, SAAM.
- H. Testimonials on using Young's work in university teaching.