



## **Manet, War and the Spectator**

A Study Afternoon centred on  
*The Execution of Maximilian* by Edouard Manet  
supported by Santander Universities

**Wednesday 22 October 2014**

**2 – 6 pm**

**Helen Martin Studio, Warwick Arts Centre**

**£10 / £6.50**

This afternoon brings together a panel of distinguished academics for a cross-disciplinary discussion of one of the world's greatest paintings through art history, film and performance studies.

### **2 pm Introduction**

**Chair: Professor Seán Hand**

Professor Hand is currently the inaugural Head of Warwick's School of Modern Languages and Cultures. He was one of the reference group academics for the Warwick Commission on the Future of Cultural Value and led a Monash-Warwick research collaboration in genocide and 'aftermath' studies in 2012-13. His research examines radical writings in French of the past 100 years.

**2.15 - 2.45 pm**

**Dr Juliet Wilson-Bareau**

***Manet's Execution of Maximilian: a battle with probity, paint and politics***

Dr Wilson-Bareau is an independent scholar and long term student of the work of Goya and Manet. She curated the seminal exhibition *Manet. The Execution of Maximilian. Painting, Politics and Censorship* for the National Gallery in 1992 and has written and edited a number of books about Manet including the uncompromising artist's views in *Manet by himself*.

Dr Wilson-Bareau will examine Manet's response to the execution of Maximilian through three successive paintings on very large canvases. They chart his path from artistic imagination to factual reportage and led to a final version that never made it to the Paris Salon.

**2.50 – 3.20 pm**

**Professor Paul Smith**

***Routes Towards Visual Meaning in Manet***

Professor Smith has been Professor of History of Art at Warwick since 2005. He has also been a visiting professor at the University of California, Berkeley and a visiting scholar at the Getty

Research Institute. His research concerns nineteenth-century French painting and the theories that help explain it.

Professor Smith will discuss Manet's use of allegory, the 'spectator in the picture' composition and filmic 'zooming' and how these both adapt and transcend the conventional narrative and rhetorical devices used in painting.

**3.20 – 3.40 pm**

**Discussion**

**3.45 – 4 pm**

**Tea and break**

**4 – 4.30 pm**

**Dr Andrés David Montenegro Rosero**

**The Double(d) spectator of Edouard Manet's *The Execution of Maximilian* and Santiago Sierra's *Hiring and arrangement of 30 workers in relation to their skin colour*.**

Dr Montenegro Rosero teaches in the Department of History of Art at University College London. He completed his PhD at the University of Essex with a thesis entitled 'Politics and Aesthetics of the Uncanny: Francis Alÿs, Santiago Sierra & Tania Bruguera'.

This paper investigates the ideal spectator of Edouard Manet's and Santiago Sierra's works through a comparative approach. Focusing on three case studies, Manet's *The Execution of Maximilian* (1867-1868), Sierra's *Hiring and arrangement of 30 workers in relation to their skin colour* (2002) and *Veterans Facing the Corner* (2011-ongoing), it investigates how the viewer of these works oscillates between categorically exclusive positions of power: victim and executioner, master and slave.

**4.35 – 5.05 pm**

**Maria Estrada Fuentes**

**"Knock them into shape": on the discursive limits of the Child Soldier.**

Maria Estrada-Fuentes is a doctoral candidate in the School of Theatre and Performance Studies at the University of Warwick. She completed her undergraduate degree in Art History and Theory (Hons) at Los Andes University in Bogotá, Colombia (2002-2007) and her Master of Arts in International Performance Research (Distinction) at the University of Warwick and the University of Tampere, Finland (jointly awarded degree. 2009-2010).

By exploring various depictions of children's participation in warfare in relation to her work with ex-combatants, Maria Estrada Fuentes will examine the dialectic tensions between narratives of war and former Child Soldiers' lived realities.

**5.10 – 5.30 pm**

**Discussion**

**5.30 – 6 pm**

**Plenary session and drinks reception**

Participants may be interested in the evening film screening at 6:15 pm in the Arts Centre Cinema. ***A Wall of Silence (Un Muro de Silencio)*** of 1993 stars Vanessa Redgrave. The film examines the disappearance of many Argentinians during the National Reorganisation Process of the country and the responsibility of artists in engaging and interpreting human stories from this period of history. The film's director, Lita Stantic will answer questions at the end of the screening.