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In search of peace

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In Search of Peace:
Public Humanities and the Face in Creative Arts
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Through this paper I will consider the roles that the humanities can play in interpreting and interacting with the arts. To investigate this topic I will use several international examples. These are situated in Cannes, Edinburgh and London, though directly connect with countries such as South Africa and Mozambique. The world's best known film festival (Cannes) and the world's largest theatre and arts festival (Edinburgh), alongside the world's first national public museum (the British Museum in London), provide the contexts in which my argument develops. In each of these spaces one can be confronted by a myriad of human faces, presented publically in innumerable ways. Film posters, stand-up comedy adverts and exhibition fliers commonly employ the human face to attract, to intrigue and to entice audiences towards their spectacle. The humanities can both interact with and critically analyse these uses of faces. The human faces in these diverse and dynamic settings provoke questions which the public humanities can address, as they interrogate celebrity, analyse portrayals of suffering and in the shadows of dangerous memories, even help to create materials to inspire peace.

Cannes: Interrogating the Public Faces of Celebrity

One image in particular dominated the official publicity for the 68th International Film Festival in Cannes (May, 2015): the face of Swedish actress Ingrid Bergman (1915-1982).[1] On a white background, David Seymour's Magnum photograph captures her simple, graceful and open visage. This black and white picture was reproduced on every official programme and was emblazoned on two huge bill-boards above the red carpets leading up into the *Palais Des Festivals*.[2] It was hard to miss her watching benevolently over the crowds, even when dashing up into the next competition screening. Her daughter, Isabella Rossellini, Chair of the 2015 *Un Certain Regard* jury, described in an awards ceremony how her mother was looking down over everyone like the festival's 'guardian angel'.

This natural, fresh image stands in sharp contrast to a series of faces that adorned a nearby, iconic hotel throughout the festival. Several of the lead

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[1] This section adapts, updates and expands upon the author's early essay on 'The Many Faces of Cannes' http://www.inter-film.org/artikel/many-faces-cannes/3679 (16 August 2015). This illustrated essay provides a number of images relevant to this article.

[2] Given her film, television and theatre work, her ability to perform in five different languages, her Academy Awards and her international appeal it is not surprising that her biographer Donald Spoto claims she was 'arguably the most international star in the history of entertainment'. Donald Spoto, *Notorious: The Life of Ingrid Bergman* (Cambridge, MA: Da Capo Press, 2011), pp.99-100.

actors' faces from *Mad Max: Fury Road* (2015) were emblazoned on posters nearly half the height of the Carlton. They almost burst out onto the *Promenade de la Croisette.* One face particularly stood out, even though it was half-obscured by a metallic teeth-bearing mask. Only the eyes, nose and wild hair were fully visible. The picture speaks, or rather shouts, about furious violence. The celebrity here is less the actor himself, Hugh Keays-Byrne who plays Immortan [sic] Joe in the latest incarnation of the *Mad Max* franchise, but more what this distorted countenance is pointing towards: a striking adrenaline-inciting action movie directed by George Miller, who was also the director of the original (1979, 1981 and 1985) *Mad Max* series. There is, however, something incongruous in walking alongside the Mediterranean, looking out over sparkling white sand and designer restaurants that reach out towards a shimmering blue sea, while this disturbing face stares out unforgivingly at you and other passers-by.

Juxtapose these two faces, one from the Golden Age of Hollywood the other from a dystopian cinematic future, and it would be possible to simplify them into icons of smiling art and rapacious capitalism. This is, of course, too simplistic. Faces reveal different kinds of celebrity, and the interesting thing is to consider how they can be put to different artistic and commercial uses by film-makers, festival organizers and journalists. Dozens of photographers in their bow ties flank the staircase, jostling for the best shot of celebrities who ascend the red-carpeted steps (*la montée des marches*) in the late afternoon and each evening during the festival. The more well-known the face, the more valuable the shot. Many people move past these photographers, utterly ignored, as their faces are deemed 'worth-less'. With over 30,000 people now coming each year to Cannes for the film festival, photographers inevitably have to be selective. Revealing or enticing evening-wear also becomes a magnet for the photographer's gaze. Strangers become known and then shown. Certain faces and bodies attract more attention than others, and will be circulated digitally, collected and commented upon.

Few, if any, scholars of the public humanities would find themselves hailed by these digital image collectors to turn around or pose for their picture. Few would be given the highest kind of accreditation, the prized white badge or pink badge with a golden dot. A chosen few, such as film-stars, international press and jury members have this honour bestowed upon them, giving them access to vast cinemas before they are filled to the gunnels. It is hard to imagine scholars such as Stefan Collini being beseeched by the phalanx of international photographers at Cannes to stop, pause for a moment to have his photo taken or asked at the ensuing press conference to explain what universities are for?[3] While such overlooking is not evidence of a 'culture war', it does underline the chasms between different kinds of interpreters, describers and portrayers of the public sphere.[4] Nevertheless, high-heeled or

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[3] See Stefan Collini, *What are Universities For?* (London: Penguin, 2012).

[4] This would certainly be a different kind of cultural interaction than either Collini or C.P. Snow imagined. See Stefan Collini's introduction to C.P.Snow's *Two Cultures* (1993).

smart -shoed anonymity is probably a blessing in disguise,[5] especially for those who wish to analyse, to scrutinize and to interrogate the dramas and the cult of celebrity that is played out night by night in Cannes and then circulated instantly onto digital screens around the world.

In this and other celebrity obsessed settings, some faces appear to matter more than others. By contrast, scholars in the humanities and beyond are suspicious of certain kinds of uses and representations of the face. French philosopher Emmanuel Levinas (1906-1995), for example, suggests that the face makes demands on its viewers.[6] Naked and yet mysterious, some visages speak of violence, some of peace, while others are beautiful, seductive or even ugly. Levinas resisted the reductive use of representations of the face to comprehend another person's personality. Instead of using the representation of a face as a way of reducing another person to little more than external appearance or one's own self-centred understanding of their world, for Levinas it could become the catalyst for a face-to-face encounter, almost like an 'epiphany of the face', that underlines the responsibility that one has for the other.[7] This could be understood as an interruption of certain kinds of looking upon others, shocked through a surprisingly named 'radical passivity' that certain kinds of gazing engenders.[8] Moreover, this encounter encourages us to look beyond and beneath striking photogenic physiognomy or mere surface appearances.

Critical, and even prophetic interrogation of the faces and bodies offered to audiences is an obvious pursuit for scholars of the humanities, and so too is understanding and critical evaluation of international film festivals. In *Film Festivals: From European Geopolotics to Global Cinephilia* Marijke de Valck suggests that Cannes both 'counters and complements' Hollywood.[9] It provides a forum for an 'alternative' cinema network, films that have nothing to do with Hollywood, and it offers European film-makers a venue to promote their cinematic wares. De Valck argues that film festivals originated in Europe as 'showcases for national cinema and developed into an international film circuit'.[10] These media events have enabled the development of alternative models of distribution and circulation. Cannes (and other festivals such as Berlin, Venice and more recently Toronto) have become highly competitive communicative environments, where major

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[5] While high heels is a comparative rarity among most humanities scholars, they were controversially required for all women (film-stars and less well known critics, commentators and academics) walking on the red carpet, ascending *la montée des marches.*

[6] See, for example, E. Levinas, *Totality and Infinity* (The Hague: M. Nijhoff, Kluwer Academic Publishers, 1979 [1961]), pp. 79-81 and pp. 187-203.

[7] Ibid., p. 168 and p. 194. See also E. Levinas, 'Is Ontology Fundamental?' (1951), in Levinas, E. (1998). *Entres Nous. On Thinking-of-the-Other* (London: The Athlone Press, pp. 1-11), where provocatively asks: 'Can things take on a face? Isn't art an activity that gives things a face?', p.10.

[8] E. Levinas, *Collected Philosophical Papers,* trans. Alphonso Lingis (Dordrecht: Martinus Nijhoff Publishers, 1987), pp.20-21.

[9] Marijke de Valck, *Film Festivals: From European Geopolotics to Global Cinephilia* (Amsterdam University Press, 2007), p.87.

[10] Marijke de Valck, *Film Festivals*, especially chapter 2, pp.85-122.

studios and independent film-makers compete to have their faces and films both seen and celebrated. This can include art house 'frescoes', 'kleenex dramas' and even blockbuster action movies, as well as more experimental works. In 2015 over 1500 films from over 100 countries competed for around 19 prized spaces in the main competition, another 19 in *Un Certain Regard* and several more to be screened out of competition. Whose humanity is screened, whose faces are seen and whose facial features are enlarged many times over, is controlled by a selection committee who watch all the different films submitted.[11] Cannes, like the other major film festivals, invests considerable power in their own gate-keepers, who help to control whose face will be included and whose will be excluded.

The Icelandic film *Rams* (Icelandic: *Hrútar,* 2015) directed by Grímur Hákonarson offered viewers some of the most surprising cinematic faces in 2015 Cannes.[12] Two farmer brothers who have not spoken for several decades each desire praise and prizes for their carefully nurtured rams. Winner of the *Un Certain Regard* section, this film was also been selected as the Icelandic entry for the Best Foreign Language Film at the 88th Academy Awards in 2016. These bearded brothers appear to hate each other. Their facial expressions speak of jealousy, rage and loathing. The film first explores familial division and then how far reconciliation might be possible, and does so in a simple and understated fashion. Unlike *Inside Out* (directed by Pete Docter and Ronnie del Carmen, 2015) Pixar's out of competition and widely praised offering, which takes viewers inside the head of an 11 year girl and celebrates the emotions of both joy and sadness, *Rams* leaves it up to the viewers to try to imagine themselves behind these memorable Icelandic faces, and to search for new emotions that might whisper the wisdom of working for peace. Aspects of the film festival at Cannes can also be seen as part of that peace-building process. Going beneath the faces of films takes time and is perhaps most creatively done when reflecting with friends or colleagues on how a film invites us to come face to face with new worlds and more peaceful ways of living.

Like the faces of Icelandic farmers, the faces of academics will largely and understandably be on the periphery at film festivals such as Cannes. Some academics do pop up as reviewers, journalists or even screen-writers, or on film juries. Generally the competition and the film market (*le marché du film*) have little, if any room for universities. Some colleges do take Study Abroad Programmes abroad to analyse aspects of what is arguably the most

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[11] Set criteria include reflection on whether the film fits with: 'The spirit of the Festival de Cannes is one of friendship and universal cooperation. Its aim is to reveal and focus attention on works of quality in order to contribute to the evolution of motion picture arts and encourage the development of the film industry throughout the world.' See http://www.festival-cannes.fr/en/festivalServices/officialSelectionRules.html (accessed 29 May 2015).

[12] This paragraph is adapted from Jolyon Mitchell '*The Many Faces of Cannes'*, *http://www.inter-film.org/artikel/many-faces-cannes/3679* (accessed 26 January 2016).

important film festival in the world.[13] More realistic is the practice of scholarly communities hosting screenings on their own territory with panel discussions, which bring together film-makers, academics and the wider public. In this way cinematic aesthetics, screen ethics, audience receptions and film history can be brought into critical dialogue.

Interrogations of cultures dominated by the glare of celebrity can all too easily become a jeremiad, overlooking their complex histories. The Cannes film festival we know today emerged early in the short-lived Fourth French republic (1946-1958) and in a Europe still fractured by war. The founding of the festival is widely attributed to Jean Zay (1904-1944), a French left-wing politician committed to both education and film. He is still remembered reverently. In the May 2015 Cannes' closing ceremony Zay's was one of the first faces that was displayed. The host for the evening bowed to him, paying momentary tribute to his memory. Applause followed.

Jean Zay was Minister for National Education and Fine Arts when, with the encouragement of colleagues, he attempted to establish a cinematic festival in Cannes in the late 1930s that would compete with the Venice Film Festival (established in 1932). This was, however, more than national rivalry. It was partly rooted in a belief that Venice had become too closely aligned with state ideology. In 1938 the then leading prize entitled the 'Mussolini Cup' (*Coppa Mussolini*) was not awarded as some expected to the French director Jean Renoir's *La Grande Illusion* (1937).

The prize was jointly awarded instead to an Italian film and a German film. One was Leni Riefenstahl's two-part *Olympia* (commissioned by Joseph Goebbels to mark the 1936 German Olympic triumphs in Berlin) and an Italian film about a First World War veteran, *Luciano Serra, Pilota* (1938, directed by Goffredo Alessandrini), which was supervised by Mussolini's own son.[14] This joint award underlines how by 1938: 'the Venice Film Festival had become a vehicle for Fascist and Nazi propaganda, with Benito Mussolini's Italy and Adolf Hitler's Germany dictating the choices of films and sharing the prizes among themselves.'[15] Compare the faces and bodies offered in Riefenstahl's and Renoir's films. One reveals graceful, natural and beautiful Olympic determination on the athletes' faces and bodies, while the other goes behind the illusion of war and shows incarcerated melancholy, pensiveness and even agony marking several of the protagonists.

Cannes was initially intended to provide an escape from ideologies that promoted the triumph of nationalistic will and violence. Nevertheless, Cannes's September 1939 opening was postponed because of the rapidly

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[13] See, for example, University of Georgia, Grady College, Cannes Film Festival Study Abroad Program.

[14] See Stephen Gundle, *Mussolini's Dream Factory: Film Stardom in Fascist Italy*. Oxford and New York: Berghahn Books, 2013.

[15] http://www.history.com/this-day-in-history/first-cannes-film-festival/print (accessed 30 May 2015).

encroaching storm clouds of war (Hitler invaded Poland on the day that it was to begin). It was not until 1946 that Cannes' first international film festival was launched. By then Jean Zay had been assassinated, in 1944 by members of the Vichy France militia (the *Milice française*) and the French government and local authorities were seeking ways of bringing new international faces and visitors back to the *Cote D'Azur* (or as it is sometimes described, the French Riviera)*.*

Nevertheless, the early policy documents imply that nurturing the art of creating film was envisaged as, or at least hoped also to be, a catalyst for collaboration between communities who had passed through six years of conflict: 'The aim of the Festival is to encourage the development of the art of filmmaking in all its forms, while fostering and maintaining a spirit of collaboration among all filmmaking countries'.[16] At least twenty-one countries participated in the 1946 festival, which highlights the extensive international reach of both film-making and the neophyte festival, even then, which is of course still found today in Cannes.[17] It is possible that the establishment of Cannes both marks the post-war peace and contributed to the building of peace through cultural circulation.

Behind this discussion is a claim that the public humanities can be involved in questioning the celebrity culture which certain arts attract and amplify. The public humanities do this by visual analysis, social observation and critique as well as by historical investigation. The arts can be involved in these and related analytic practices. The final film in the main competition at Cannes in 2015 was a dark and bloody adaptation of William Shakespeare's *Macbeth* (Justin Kurzel), commonly known by actors as 'the Scottish play'. Early in the film, close-ups of the actors' faces heighten the drama and sense of foreboding that murder is afoot. The very last line of the first act confirms that Macbeth has been persuaded by his wife to kill King Duncan as the best way to obtain the crown for himself: 'False face must hide what the false heart doth know'. (Act 1, Scene 1, line 95) False face is a recurring motif in the play and raises questions about the face as something that can be used as a mask to hide behind.

Following convention it is in the soliloquies of many Shakespeare tragedies that the truth is revealed and masks are taken off. After he hears news of Lady Macbeth's death we hear Macbeth reflect bleakly on 'dusty death' and how 'life's but a walking shadow'. For Macbeth life is now little more than 'a poor player that struts and frets his hour upon the stage and then is heard no more'. Unmasked, his face in the film is torn by heart-break as he describes the performance of life as no more than 'a tale told by an idiot, full of sound and fury, signifying nothing'. (Act 5, Scene 5, lines 17-28)

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[16] Extract taken from the Festival policy, 1948. Cited in http://www.festival-cannes.fr/en/about/aboutFestivalHistory.html (accessed 1 June 2015).
[17] For 1946 twenty one nations is a surprisingly high figure given the United States was already beginning to dominate international distribution.

These famous lines put a question mark over Macbeth's entire ambitious project and his attempt to scale and then hold onto the throne of power. Watching this film at Cannes it is possible to see in these brief lines an implicit critique of the whole project that is sometimes known as the building of a celebrity's face. The point here is that embedded within the festival itself, in one of its nineteen selected films, is a defacement or powerful critique of the yearning for one's face to be known, for significance, recognition and applause.[18] A further role of the humanities is to highlight and even to improvise with those narratives that already provoke questions about what is to be valued.

Edinburgh: Displaying and Framing Faces as Story Tellers

The sheer scale of the Edinburgh Festivals makes it easy even for celebrities' faces to vanish among the multitudes of productions, performances and publicity. In 2015, however, representations of faces were everywhere in Edinburgh in the lead up to and during the festival month of August. For example, it was hard to miss the beautiful, striking photographic *Festival Portraits* by Gavin Evans. These black and white photographs of the faces of a range of Edinburgh International Festival performers were used on the 2015 programme,[19] on billboards and on the sides of buses all over the city.[20] Multiple images of faces were use also used to celebrate fifty years of the Festival Chorus.[21] The outside of the Usher Hall, one of Edinburgh's largest concert venues, as part of the *Harmonium* project, also became the backdrop for projection of multiple performers' faces.[22] These faces are but the tip of an artistic and cultural iceberg. What has become the 'world's largest arts festival', was established soon after the Second World War, in 1947. One of the Edinburgh Festival's original aims was to bring together cultures and artists from different sides of the conflict that had claimed over 60 million lives. In 1952 the Festival was even considered for the Nobel Peace Price.

Nevertheless, as Angela Bartie has demonstrated in her recent book on *The Edinburgh Festivals* (2013), the International Festival and the Fringe that it inspired 'has been the hub for numerous "culture wars" ' over the last sixty years.[23] Bearing in mind these conflicts around the arts and her nuanced historical account, it is useful to consider a festival photographic exhibition

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[18] This was also to be seen in a new film version of Antoine de Saint-Exupery's 1943 tale, *Le Petit Prince*, where one character ,'a conceited man', is stopped in his tracks whenever people applaud him.

[19] *Festival Portraits* included the faces of leading performers such as: Juliette Binoche (*Antigone)*, Simon McBurney (*Encounter*), Robert LePage (*887, Ex Machina*) and the violinist Anne-Sophie Mutter (*Four Seasons*).

[20] http://www.eif.co.uk/festival-portraits#.V4N6r46Xk7A (accessed 1 July 2016).

[21] http://www.eif.co.uk/blog/2015/celebrating-50-years-edinburgh-festival-chorus (accessed 1 July 2016).

[22] http://www.eif.co.uk/blog/2015/creating-harmonium-project#.VwOBpEavybM (accessed 1 July 2016).

[23] Angela Bartie, *The Edinburgh Festivals*: *Culture and Society in Post-War Britain* (Edinburgh: The University of Edinburgh, 2013).

that the University of Edinburgh hosted entitled 'In Sight of Peace'. The photographs bore witness to faces which showed a wide range of emotions including suffering, fear, anger, desperation, anguish, grief, hope and joy. Each emotive face masked different stories, narrative hinterlands, hidden hurts and even hopeful dreams.

How photographs of faces and bodies in the midst of turmoil are portrayed and displayed is worthy of careful scrutiny. It is more complex than first meets the eye. Susan Sontag famously described the photograph as 'a trace', 'a footprint' and even 'a death mask'.[24] The complexity of faces (and their bodies) as storytellers can be explored productively by considering the work of the photographer at the centre of our festival exhibition: Ian Berry, renowned Magnum photographer. Berry joined the prestigious co-operative in 1962 following an invitation from Henri Cartier-Bresson. In 1952, at the age of 17 and in search of adventure, Berry had moved from Britain to South Africa where he became an apprentice to a photographer. He then worked with the *Daily Mail*, a publication of the Sunday Times Group in Johannesburg with a predominantly white readership. When London-based magazine *Picture Post* began editing an African magazine called *Drum*, Berry moved to work for them, capturing some of the most important moments in the life of apartheid South Africa. It was only after this move that Berry began to grasp what was actually happening in the non-white communities of South Africa and the effect of apartheid legislation. Up until then he had moved in circles in the white community, gaining only a one-sided view of the political reality. He admits to having been a 'hunter of suffering' while also being 'pretty apolitical but it was a whole awakening.'[25] Although he moved to London in 1964, Berry returned to South Africa many times, eventually recording the collapse of apartheid in the early 1990s and the 1994 democratic elections in which Nelson Mandela was elected president.

It was before he left South Africa, however, that Berry made a name for himself within the international photography community. Berry was the only photographer to be present to record one of the most infamous atrocities of Apartheid, the Sharpeville Massacre on 21 March 1960, when police opened fire on a peaceful crowd, killing 69 and wounding many more. These photographs, as the only documentary evidence of the massacre, were later used at the official inquiry to determine whether the crowd was good tempered, or aggressive as the police officers had claimed.[26] During the ensuing years, the photographs were widely published, first abroad and only later in South Africa. But it is not because of the photographs that the event achieved significance. Berry himself claims that few of the photographs can

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[24] Susan Sontag, *On Photography* (Harmondsworth: Penguin, 1977) p.154 and p.22.
[25] Laura Davis, 'Photographer Ian Berry on his new exhibition Living Apart photographs of apartheid at the International Slavery Museum', *Liverpool Daily Post*, 6 April 2011, <http://www.liverpooldailypost.co.uk/culture/arts/photographer-ian-berry-new-exhibition-5453512> (accessed early May 2015, appears to be no longer available).

[26] Tom Lodge, *Sharpeville: An Apartheid Massacre and its Consequences*, (Oxford: Oxford University Press, 2011), pp.99-100

actually be considered good. They are, he suggests, non-photographs. Darren Newbury argues that Sharpeville's 'place in the landscape of memory was not dependent on the presence of a photographer to witness and capture the atrocity, even if one must acknowledge that the availability of images contributed to its international prominence.'[27] Newbury suggests that the sequence of the photographs is important, and they need to be used to better understand the event that took the lives of 69 people on an ordinary day in an ordinary township in South Africa: 'we should resist the urge to make icons of them'.[28]

In the photographs leading up to the shooting, everything appears peaceful. The people are standing around talking; some of the men dressed for work, others more smartly dressed, women are seen carrying umbrellas for shade. Several members of the police are carrying rifles or *sjamboks* (whips made from animal hide) yet there is no visible hostility or anger. Nonetheless, a protest march against the carrying of passbooks would have been perceived in its essence to be hostile by the authorities, undermining the apartheid system and threatening the stability of a white minority government controlling the much larger black, coloured and Indian population. In the investigation that followed the shooting, one of the white police officers described what happened as a defence of the Afrikaner community against black liberation: 'If we did not act … the blacks would have killed us and then gone on to slaughter our women and children.'[29]

The photographs themselves, however, suggest a different story at odds with that perceived threat of violence. Berry captured about a dozen images as the crowd fled the scene after the police opened fire, dispersing across the surrounding fields. The abrupt transformation of a non-violent mass protest into a scene of fear and panic is captured on the faces of the people photographed by Berry, who was himself lying on the ground by this time. He did not stay to photograph the carnage left behind, but he had captured an 'ordinary atrocity' on film, offering documents which register the violent and tragic outworking of the fear instilled by apartheid ideology.

Not only did Berry bear witness to events and atrocities of the apartheid regime; but he also captured people going about their everyday lives, exposing their emotions to the world. He captures faces, and these faces connect with their viewers. He 'attempted to show the feelings between different races -- the relationships not just between black and white, but between English-speaking and Afrikaans-speaking whites, between mixed

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[27] Darren Newbury, 'Picturing an 'Ordinary Atrocity': The Sharpeville Massacre' in *Picturing Atrocity. Photography in Crisis*, ed. Geoffrey Batchen, et al. (London: Reaktion Books Ltd, 2012), p.213.
[28] Ibid., p.213. For a detailed consideration of the question of iconic photographs, see Robert Hariman and John Louis Lucaites, *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (Chicago: University of Chicago Press, 2007).
[29] Quotes in ibid. p.215.

race people and Africans and also the African-Indian relationship'.[30] One photograph in his *Living Apart* collection shows a young black nanny, barely more than a girl herself, sitting on the back seat of a car with her charge, a white toddler.[31] She is leaning out of the car window. Her face is still. What thoughts hide behind her sad eyes are left to the viewer's imagination. Another picture, taken almost 30 years later, shows a young white girl resting her head on the shoulder of black nanny at a National Party meeting in 1994: the resigned expression on the nanny's face perhaps suggests the experience of years as a second-class citizen. The image is not mute, but neither is it dogmatic. As Susan Sontag suggests, it poses questions. What is happening beyond the frame? What circumstances, before and beyond the photograph, have led her to the meeting of a predominantly white political party? What does her presence there say about her employers, about their ideology, about the future they want?

Berry's photography shows a changing South Africa -- he captured some of the worst devastation of Apartheid, he caught on film faces full of joy and hope in the new democracy, and his more recent photographs bear witness to the different faces of fear, poverty and violence. Behind each photograph is of course a complex web of stories, political policies and human decisions. The Sharpeville photographs, for example, do not tell why the killings took place, but they can prompt viewers to ask why they happened and remind them that they should not have occurred.[32] The significance or value ascribed to a particular image can be influenced by the photographer, by the editor, and perhaps later by the awards it receives and the breadth of circulation it achieves. But it is not only the immortalized image that is important; the world beyond the image gestured at by photography is worthy of careful consideration by humanities scholars or perhaps better in this case: scholars of humanity.

This photographic exhibition was co-hosted by IASH (the Institute for Advanced Studies in the Humanities,[33] and CTPI (the Centre for Theology and Public Issues, both at the University of Edinburgh) during the 2013 festival.[34] So here were two academic humanities centres setting up a rich interaction with the Arts around the theme of justice, history, peacebuilding, by co-creating an exhibition. The University of Edinburgh has become increasingly involved in different aspects of the festivals that take place every August and throughout the entire year.[35] This has evolved over the last decade. The team mounting this play found that there were many unexpected complexities involved in staging an exhibition (largely focused

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[30] Davis, 'Photographer Ian Berry on his new exhibition', *Liverpool Daily Post*.
[31] This is a collection of Ian Berry's apartheid photographs belonging to Magnum Photos.
[32] Newbury, *Picturing an 'Ordinary Atrocity*, p.222-223.
[33] For more on IASH and more recent events and work with festivals see: http://www.iash.ed.ac.uk/
[34] The Binks Trust generously sponsored the *Peacebuilding through the Arts* project which co-sponsored this photographic exhibition.
[35] See 'University at the Festivals: Our Highlights' at
http://www.ed.ac.uk/news/events/festivals/highlights (accessed 17 January 2016).

on South Africa) in a highly competitive and contested communicative environment. Our main partners for the exhibition were the Magnum photographic agency who licensed and supplied the photographs, and the JUST Festival, a month-long programme of international events, who provided the venue at St John's Episcopal Church at the West End of one of Edinburgh's busiest streets: Princes Street. Putting on a photographic exhibition also raises important questions about 'engaged learning' beyond regional frames, collective and dangerous memories, the visual 'combing of history' and the public humanities' roles in the visual representations of conflict and peace.

The exhibition was accompanied by a private view and press reception, an illustrated talk from the photographer Ian Berry himself, and a panel discussion on 'The Role of Photojournalism in Peacebuilding', in which Ian Berry joined a conversation with other academics. The impact and reach of the exhibition was broad. In the peak hours of the day we were seeing 30 to 40 visitors per hour, and so our estimate for the total exhibition period was between 2000 and 2500; added to these should be some of the 2000 people who attended other JUST Festival events in the same hall where the exhibit was held. This is a mere drop in the ocean of the 500,000 people who come to Edinburgh every year for the festivals. Nevertheless, the visitors' book was rich with comments and we also invited people to respond more creatively by filling in a small card with words or drawings; these were then displayed. Responses were playful, emotional and insightful. As humanities scholars or organisers of humanities centres what is and should be our role here? We found the discussions around individual photographic faces to be generative and thought-provoking especially when reflecting upon the challenges raised by being confronted by graphic visual memories of distant suffering.

Each of the photographs was mounted and carefully framed, before being affixed to the wall. The dark frames surrounding each of the photographs drew viewers' eyes towards the faces and the narratives that they enclosed. Using frames more broadly helps journalists 'to process large amounts of information quickly and routinely', and then 'package the information for efficient relay to their audiences.' [36] The metaphor of framing is regularly used as a tool for understanding journalist practices, and it is useful here for reflecting on how some faces are given greater significance. 'Framing essentially involves *selection* and *salience',* according to Robert Entman: 'To frame is to *select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem, definition, causal interpretation, moral evaluation, and/or treatment recommendation'.*[37] Frames therefore select, highlight and have the potential to direct attention to

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[36] T. Giltin, *The whole world is watching: Mass media in the making and unmaking of the new left* (Berkeley, CA: University of California Press, 1980), p.7.
[37] *Italics* as in Robert M. Entman, 'Framing: Toward Clarification of a Fractured Paradigm', *Journal of Communication* 43:4 (1993), 52. See also Entman's, 'Framing USA Coverage of International News: Contrasts in Narratives of the KAL and Iran Air Incidents', *Journal of Communication* 41:4 (1991), 6-27.

particular faces or events, making them 'more noticeable, meaningful, or memorable to audiences.'[38] Framing can not only select and emphasise a particular face, it can also exclude, as it necessarily leaves many faces outside the frame.

Some of the insights from hosting this exhibition were then transferred both into a TEDx talk on 'Arms into Art' and a 2015 Fringe festival show,[39] in the *Cabaret of Dangerous Ideas* (CODI),[40] entitled *Swords into Ploughshares*. The *Cabaret of Dangerous Ideas* is designed as an 'informal platform for academics and researchers' to engage with the wider public on a broad range of topics. Its rationale bears quoting at length:

> Renowned for its extravagant displays and outlandish performances the Fringe provides the ideal setting to discuss hidden and controversial research with an entirely different group who may not usually come into contact with it. The concept of the shows is simple; to get research out to the masses, beyond the university walls. Academics from different universities and organisations come together to create, write and perform individual shows, in which they try to make their expertise more accessible in a different context by discussing provocative and 'dangerous' topics. The academics are put through a series of 'Boot camps' to ensure they are ready to brave the 'PUBLIC'… just kidding. The Boot camps are designed to ensure that the shows presented are engaging in the most effective way, steering away from the Lecture Style and towards audience participation. 60 mins with 50% of time for audience interaction. (In 2014 Presenters spoke on average for 10 mins before getting the audience involved). No slideshows or videos. Lots of props! Cabaret *compère* Comedienne Susan Morrison who ensures the audience never go quiet…[41]

Taking place in a giant Yurt in St Andrew's Square, Edinburgh, as one of CODI's hour long shows we used memory games and an empty frame to explore with the audience why some faces and certain kinds of stories regularly recur in news frames and why others are commonly excluded. The *compère* and local comedian Susan Morrison mimed a series of actions within the wooden frame using almost every muscle in her face to re-enact some of the news stories about violence remembered and shouted out by the audience. It may sound farcical and chaotic, but this interactive show (with the author and Dr Lesley Riddle) aimed to bring to life complex research and provocative ideas about how viewers engage with the faces and stories that are framed through photography, news reports and broadcasts. A lively

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[38] Ibid., p.53.

[39] Jolyon Mitchell, 'Swords into Plougshares, Arms into Art', TEDx Edinburgh, 21 February 2014, https://www.youtube.com/watch?v=YMRqWLL0LDI (accessed 1 May 2016).

[40] See: http://www.beltanenetwork.org/event/cabaret-of-dangerous-ideas-2015-the-shows-at-the-edinburgh-fringe/ (accessed 1 May 2016).

[41] See 'Cabaret of Dangerous Ideas 2015', http://www.ed.ac.uk/news/events/festivals/highlights/all-events/2015/codi-2015 (accessed 17 January 2016).

debate followed. Moreover, this Fringe performance at the Cabaret of Dangerous Ideas, bringing together academic research with the wider public, highlighted the difference between the *frames* constructed by journalists, editors or photographers, and the different *frames of reference* that every member of the audience brings with them as they study another's face.

London: The Ambiguous Face of Transformed Loss

The discussion moves on from photography to a final example focusing on a single piece of Mozambican art, which includes a hidden face, and is now to be found at the British Museum in London. *Throne of Weapons* was created out of decommissioned weapons, originally used during the Mozambican Civil War (1977-1992).[42] At a distance it looks like a conventional chair. Move closer and it becomes obvious that the chair would offer little comfort. It is made not of wood but of weapons. These decommissioned guns are no longer used for their original purpose. Armaments have been turned into art.

The *Throne of Weapons* is by no means unique. For instance, the *Tree of Life* (2005),[43] which along with an explanatory film, is currently displayed near the *Throne* in the British Museum. Online there are many pictures, not only of the *Throne,* but also of numerous other weapons that have been transformed, several which turn weapons into faces smiling. In the museum, although the chair is encased in protective glass, you can see even more clearly than you do online, that the back of the throne is made up of two aging brown and grey rifles. Some viewers say these rifles resemble gothic arches, others say they resemble sentries, their rifle butts like triangular faces. Both rifle butts have two small screw holes reminiscent of eyes, and one also has a gap for the strap, reminiscent of a mouth. Here is a face, hidden and made out of material originally designed to disfigure faces.

What does the artist say? Kester (Cristóvão Estavão Canhavato), the Mozambican artist who created the *Throne*, chose guns that had the 'most expression' and he says the guns 'are smiling at each other as if to say, "Now we are free".'[44] By contrast, the Curator of the African Galleries at the British Museum, Chris Spring, sees them like 'two faces crying in pain'.[45] There is ambiguity in this artistic memorial. Kester himself had relatives who lost limbs during the sixteen years of conflict that claimed over one million lives. While their smiles and tears are not entirely obvious the two 'antiquated'

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[42] This final section is adapted from a more detailed discussion to be found in Jolyon Mitchell, *Promoting Peace, Inciting Violence: The Role of Religion and Media* (London and New York: Routledge, 2012), pp.1-8 and conclusion.

[43] The *Tree of Life* was created by four Mozambican artists, Adelino Serafim Maté, Hilario Nhatugueja, Fiel dos Santos, and the creator of the *Throne of Weapons*, Cristóvão Canhavato (Kester). See 'Tree of Life', *British Museum*. Online. HTTP: <www.britishmuseum.org/explore/highlights/highlight_objects/aoa/t/tree_of_life.aspx>

[44] N. MacGregor, *A History of the World in 100 Objects* (London: Allen Lane an imprint of Penguin Books, 2010), p. 645.

[45] C. Spring, 'Tree of Life', unpublished draft 2005, adapted for use in British Museum Publication.

Portuguese G3 rifles at the back of the chair bear witness to the violent legacy of European colonialism in Africa.

These weapons point towards several hundred years of Portuguese rule in Mozambique, which was overturned in 1975 by the Soviet backed resistance movement FRELIMO.[46] The remainder of the chair is made up of weapons created behind the Iron Curtain, from Russia, Poland, Czechoslovakia, and even from North Korea. None were made in Mozambique or Africa. The many different kinds of weapons making up this throne illustrates how it was not only Soviet AK47s which were used in the civil war against the South African and Rhodesian backed opposition forces of RENAMO, but guns from all over the world.

The chair known as the *Throne of Weapons* has become well known through being housed in the British Museum in London, touring all over the UK and becoming one of the items discussed by Neil MacGregor in the BBC's radio series *A History of the World in 100 Objects* (2010). Like increasing numbers of radio programmes this series now has an afterlife, following its original broadcast, no longer in cumbersome cassettes but in easily downloadable podcasts from the BBC's iPlayer. Ephemeral radio broadcasts are increasingly being transformed into artifacts that, like the *Throne of Weapons*, can leave a more permanent legacy. Several years after it was first broadcast it is still possible to hear the programme again, to read the transcript and to learn how a few years after the end of the Mozambican Civil War in 1992 decommissioned guns were transformed into works of art.

Seeing it in the museum, then online and then in the accompanying book help bring Neil MacGregor's script for the fourteen minute radio programme further to life. The multiple reproductions of this work of art, rather than diminishing, add to its aura.[47] In 2005-6 it was exhibited all over the UK, including in nine schools, ten museums and other settings, each with their own local histories of violence such as the Ulster Museum in Belfast, Pentonville prison in London and Coventry Cathedral on Remembrance Sunday. Over 100,000 people saw the *Throne*, many responding through music, poetry and prose. Others participated in discussions, workshops and debates. As audiences interacted with it creatively or critically the *Throne* took on new layers of meaning.[48]

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[46] N. MacGregor, 'Throne of Weapons', *BBC A History of the World*, episode 98.

[47] This is contra Walter Benjamin's claim in his essay on, 'The work of art in the age of mechanical reproduction', in G. Mast, M. Cohen, and L. Braudy (eds) *Film Theory and Criticism*, 4th edn, (Oxford: Oxford University Press, 1992), pp. 665-81. For a more detailed critique of Benjamin's thesis see D. Morgan, *Protestants and Pictures: Religion, Visual Culture and the Age of American Mass Production*, (Oxford: Oxford University Press, 1999), especially the conclusion on 'The Return of Aura', pp. 339-48. [NB – *Aura* discussion in other papers for public humanities.]

[48] N. MacGregor, 'Director's Foreword', in J. Holden et al (eds) *Throne of Weapons: A British Museum Tour*, (London: British Museum, 2006), p.5. Online PDF. HTTP: <www.britishmuseum.org/explore/highlights/highlight_objects/aoa/t/throne_of_weapons .aspx> (accessed 18 May 2015).

The *Throne of Weapons* emerged out of the 'Transforming Arms into Tools' project (*Transformacao de Armas em Enxadas* or TAE). 'The project is an attempt to eliminate the threat presented by the hidden weapons. Mozambicans are encouraged to hand them over in exchange for items like ploughs, bicycles and sewing machines. In one case a whole village gave up its weapons in exchange for a tractor.'[49] Children can even exchange old bullets for pencils. Over 600,000 weapons have been handed over and disabled since the project began in 1995, with many simply being melted down. Some weapons are transformed into objects such as chairs, animals and birds of peace. In a country where some one million people lost their lives through the civil war these silent though eloquent sculptures have contributed to an emerging culture of peace.

'Transforming Arms into Tools' was founded in 1995 by a local Anglican Bishop, Dinis Sengulane, who was first troubled by the huge caches of left-over weaponry in Mozambique from the civil war. People buried their weapons, to have them to hand in case of need in the future. Bishop Sengulane was inspired by the words of Isaiah 2:4 'They shall beat their swords into ploughshares, and their spears into pruning hooks'. He regularly says to people that 'sleeping with a gun in your bedroom is like sleeping with a snake – one day it will turn round and bite you'.[50] Bishop Sengulane was the driving force behind the TAE project that was organized by the Christian Council of Mozambique and supported by Christian Aid. For Sengulane: 'The purpose of the project is to disarm the minds of people, and to disarm the hands of people'. He was shocked by the amount of money that 'can be made available, almost instantly, for armament purposes' in contrast to the resources made available for medicines or other kinds of peace building. Observing how many artistic monuments glorify war, Sengulane approached local artists and asked: 'What about using your skills to glorify peace? We have got these guns – could you see whether you could convey a message of peace by using the bits and pieces of these guns?'[51]

This final example raises questions about the ways in which scholars, centres or institutions of the public humanities can (or should) encourage or even employ the material arts with the aim of countering downward spirals of violence, encouraging conflict transformation and building peace. Not only photographs of faces but also material objects reminiscent of faces can be and are used by humanities scholars, religious leaders and museum creators as an artistic form of symbolic capital both to interrogate memories of violence

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[49] 'Tree of Life', *British Museum*. Online. HTTP: <www.britishmuseum.org/explore/highlights/highlight_objects/aoa/t/tree_of_life.aspx> (accessed 18 May 2015).
[50] Cited in several locations including Amy Schwartzott's article on, 'Transforming arms into ploughshares: weapons that destroy and heal in Mozambican urban art', in L. Bisschoff and S. Van de Peer (eds) *Art and Trauma in Africa: Representations of Reconciliation in Film, Art, Music and Literature* (London: I.B. Tauris, 2012).
[51] N. MacGregor, *A History of the World in 100 Objects* (London: Penguin, 2010), p. 644.

and to promote imaginaries of peace. The practice of transforming weapons of war into memorable signs of peace has the potential to become a catalyst for creating more public engagement events as well as reflecting further on the creative roles of the public humanities.[52]

Conclusion

In the film festival at Cannes, the Edinburgh festivals and at the British Museum in London the human face appears again and again: sometimes smiling, sometimes grieving, sometimes quizzical. And these cinematic, photographic and material faces are making a demand on audiences, viewers and passers-by. This is reminiscent of the philosopher Emmanuel Levinas's reflections on 'face-to-face' ethics, which begins with the naked face making a simple command: 'do not kill me'.[53] In contrast with the complex and busy spaces in which these faces emerge there is a simplicity to this demand.

Cannes is, of course, not pure, altruistic celebration of the craft on the silver screen, it is also about selling films, about creating images and using famous faces to help promote movies. What is the role of the humanities in relation to such major international film festivals? It may seem simpler to build partnerships, as several universities do, with Edinburgh's International Book Festival, Science Festival, Art Festival, Storytelling Festival, and the Festival of Politics,[54] than to forge connections with a film festival. Nevertheless, emerging from this discussion is the awareness that scholars working in the public humanities can engage critically, historically and creatively to critique and to enrich aspects of a film festival. Given the average budgets for producing widely released films the core business can be a hard creative process to break into, although interestingly the University of Edinburgh is seeking to develop further partnerships with Edinburgh's International Film Festival. For example, the University of Edinburgh's Old College quadrangle has been transformed (both in 2014 and 2015) into an open-air cinema during the Fringe for a series of film screenings. Seminars, panel discussions and art displays have all been used in an attempt to bring academic faces into conversation with those who produce the films and the faces that they enlarge many times over. Involvement in the cinematic and creative worlds can enrich research and teaching in the humanities. Multiple publics can meet in new venues. This enables academics to go beyond the practices of interrogating and interpreting, to displaying and exhibiting as well as creating and transforming academic spaces into cross-over locations where faces from outside the university can meet those working to extend, produce and communicate new knowledge within the university.

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[52] See Jolyon Mitchell, *Swords into Ploughshares: Arms into Art* (Edinburgh: TEDx, 2015) https://www.youtube.com/watch?v=YMRqWLL0LD (accessed 17 January 2015).

[53] See, for example, his conversation with Philippe Nemo on the 'face' in *Ethics and Infinity*, Pittsburgh: Duquesne University Press, 1985 [1982], pp. 85-92. See also footnote 1 of this essay and Robert Bernasconi's chapter 'Globalization and World Hunger', in Peter Atterton and Matthew Calarco (eds) *Radicalizing Levinas* (Albany: SUNY, 2010).

[54] http://www.ed.ac.uk/news/events/festivals/highlights (accessed 17 January 2016).

Through this essay I have attempted both to describe and to discern some of the roles that the humanities can play in tracing the public faces of the arts. Many of these examples emerged or represented different kinds of conflict. Beginning with interrogation and questioning of celebrity culture in Cannes, I moved on to consider the narratives behind photographic displays in Edinburgh, which in their turn can lead to critical conversation and dialogue. This move to describe and interpret creative arts can be seen in the discussion of a material memorial to be found in the African section of the British Museum. Inspired by this transformative object, several different humanities centres are now attempting to commission local artists to create their own pieces that reflect some kind of humanitarian vision commonly in search of peace. In this discussion I have aimed to show how the public humanities can take on a wide range of engagement with the creative arts, which no doubt would be further enhanced by intergenerational, interdisciplinary and inter-institutional resources and insights. Scholars in the public humanities can thoughtfully encounter the fragile face, creatively, critically and imaginatively through different arts, in a way that can lay the foundations for building peace. This is more than a playful or theoretical academic exercise, and has the potential, for example, to contribute to the enhancement of the moral imagination, which itself can help to build peace.[55]

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[55] See John Paul Lederach, *The Art and Soul of Building Peace* (Oxford: Oxford University Press, 2004).