

IMPACT

IMAGINING TOGETHER

PLATFORM FOR ARTS, CULTURE AND
CONFLICT TRANSFORMATION

Imagining Together / Acting Together Virtual Learning Exchange Summary

Re-enchantment Discussion Board | April 22, 2020
Summary and Reflections by ___Dijana Milošević___

Co-conveners for this exchange



Partners for this exchange:



IMPACT - the [Imagining Together Platform for Arts, Culture and Conflict Transformation](#) - is a worldwide, values-driven collaboration to design and activate strategies to strengthen the *arts, culture and conflict transformation ecosystem (acct)*.

IMPACT Learning Exchanges are virtual conversations designed to offer unique spaces for sharing ideas, professional learning, and reflection on topics important to the growth and sustainability of the Art, Culture and Conflict Transformation (ACCT) ecosystem.

The Imagining Together / Acting Together Learning Exchange explored key concepts in the ecosystem: **resistance, re-humanization, reconciliation** (drawn from resources of the [Acting Together on the World Stage](#) multimedia educational initiative), and **re-enchantment** - alongside current events like **coronavirus** and **the power of the acct ecosystem**. The conversation took place in both Spanish and English, with each language having its own space. Click here to read the Spanish-language summaries.

This document is a summary of the **Re-enchantment Discussion Board**. Here are links to summaries of the other discussion boards:

<u>Resistance</u>	<u>Re-humanization</u>	<u>ACCT Connections and Reflections: Coronavirus</u>
<u>Reconciliation</u>	<u>Re-enchantment</u>	
<u>The Power of the ACCT Ecosystem</u>	<u>Creative Spaces</u>	

Participants and discussions by the numbers

Number of participants: 51		Number of comments: 202	
Participant Countries		Number and names of the Facilitators: 12	
Philippines	Spain	Cindy Cohen	Ameer Shaheed
Argentina	UK	Erica Rose Jeffrey	Rosanna Lewis
Switzerland	Holland	Dagmar Reichert	Emily Forsyth Queen
USA	Armenia	Toni Shapiro PhimT	Ruth Margraff
Serbia	Tasmania	Jasmina Ibrahimovic	Mary Ann Hunter
Cyprus	France	Ellada Evangelou	Georg Engeli
Syria		Armine Avetisyan	

Participant Affiliations (when reported*)

Director of the Mindanao Peacebuilding Institute (MPI), Philippines
Assistant professor at the University of Nicosia, Cyprus
Professor at TAI University in Madrid
Parish councillor for Lynemouth, Northumberland, England
General Secretary Acholi Religious Leaders Peace Initiative
Community theatre director, programmer of the International Community Arts Festival (ICAF)
Rotterdam, Holland
Co-founder of Indie Peace
Project Manager of IMPACT
President of the Fundación Cambio Democrático. Member of the Consejo Asesor de Crear Vale La Pena.
British Council EU Affairs Manager.
Independent writing and learning consultant who works with IMPACT
Professor at the School of the Art Institute of Chicago
Director, Program in Peacebuilding and the Arts, Brandeis University
Managing Director artasfoundation

**participants were asked to write an optional biography; this information is drawn from how participants in this discussion described themselves*

Questions that guided the discussion [copy from the discussion board]

The concept of “Re-enchantment” does not appear in the Acting Together film. Nor is it standard in conflict transformation literature. But when the co-conveners of this Learning Exchange virtually met to discuss the content of the exchange, Inés Sanguinetti of Crear Vale la Pena informed us that in her work in art and social transformation throughout Latin America, she and others are trying to overcome the word ‘resistance’. They are trying to transform the idea of life being a fight into life being about the love and the enjoyment that brings having the power to create. Inés proposes that a more complete cycle of ACCT work should be Resistance/Rehumanization/Reconciliation/Re-enchantment.

Art and Social Transformation contest by Fondo Nacional de las Artes

- Where have you seen conflict transformation processes that focus on being enchanted with community life culture?
- What examples of arts- and culture-based initiatives toward Re-enchantment can we turn to for understanding and inspiration?
- Have creativity and enjoyment determined experiences of empowerment in social movements and networks? When, where and how?

- What do you see as the possibilities and the risks of framing work in this way?
- In the context of the Corona virus pandemic, artists and cultural workers are lifting people's spirits through acts of beauty, togetherness, connectivity, and deep local and global resonance. How might the concept of 're-enchantment' support us in these times?

Suggestions and questions for moving forward

Please note: Italicized quotations indicate quotes from the discussion board. Names of respondents have been removed for the sake of anonymity.

Changing the narrative- *Changing the language of the narrative of the pandemic from war imagery to something else*

The need for innocent gaze *-To look for the first time without the burden of prejudice and projections that we apply to things.*

The joy of creating with others in the context of despair.

Art does not have to be re-enchanting always *-Sometimes, we also need powerful artworks that help us see the pain of the other and cry together realizing that the pain is shared.*

What helps tune-up capacities for creating spaces for re-enchantment that's as deeply empathic as it is life-affirming?

What are the innovative theoretical / artistic / pedagogical models related to re-enchantment in this context?

A need to shift the attention from art as product to art as process/A need to shift from criticism to action.

Using the metaphor by Ali Cambel as a way to engage with re-enchantment-
 'in the belly of the whale' and 'soaring above like an eagle' -- reminding us to be in the wonderment and able to get perspective on it.

Finding the support of the cultural on political level.

Through re-enchantment one can shift the perspective of the victim.

It is a glimpse, not a place to rest or even to aim for.

Enchantment consists of full forgiveness and transformation

How do we reach re-enchantment, if we cannot reach a level where we feel that we have reached 'enough' already?

Places of re-enchantment- inner and outer

What can be done to keep places of enchantment alive in the face of those who don't get it...?

The need for an “ethical compass”.

Creative resources mentioned [add cells as needed]

(Language of the resource) A short descriptive phrase or sentence hyperlink to the url (Example: (English) [Call for collaboration in mobilizing the arts for COVID-19 communication and coping](#))

ARTICLES AND BOOKS

'Dance performances in post-genocide Rwanda: remaking identity, reconnecting present and past' by Carine Plancke

<https://www.tandfonline.com/doi/abs/10.1080/17531055.2017.1302694>

"What the World Needs now is Art, Sweet Art" by Bill McKibben on climate change.

<https://grist.org/article/mckibben-imagine>

John Paul Lederach's on moral imagination

<https://www.beyondintractability.org/bksum/lederach-imagination>

“Paper Canoe” by theatre director Eugenio Barba-book on theatre anthropology

https://www.goodreads.com/book/show/992631.The_Paper_Canoe

"My Body the Buddhist"and "Lamb at the Altar" by Deborah Hay- the work of choreographer Deborah Hay. "It's not a technique that can be mastered; it's elusive and focuses on organizing the body, without artifice or self-censorship, in the moment;a continuity of discontinuity is kind of where I am now."

<https://www.nytimes.com/2016/04/25/arts/dance/review-deborah-hay-choreographer-and-disrupter.html>

ARTISTIC WORKS AND ACTIONS

'Anti-monument' action- the transformation of weapons into the floor of an art gallery.

<https://www.npr.org/2018/11/06/663473304/in-colombia-artist-renders-tons-of-rebel-guns-into-floor-tiles>

Action in Armenia-transforming the weapon into the jewelry

<https://jam-news.net/if-you-make-jewelry-from-a-weapon-it-will-change-its-energy/>

Artist Apo Torosyan uses bread both as symbol and as a material in his art exploring its dual symbolism for life and death.

<https://www.youtube.com/watch?v=xXizBK9X31w&feature=youtu.be>

Artist Ai Weiwei 'work "sunflower flower seeds".-Artist' Sunflower Seeds is made up of millions of small works, each apparently identical, but actually unique. However realistic they may seem, these life-sized sunflower seed husks are in fact intricately hand-crafted in porcelain.

<https://www.youtube.com/watch?v=PueYywpkJW8>

Casa Grande, a literary organization in Chile on their action of Berlin poetry bombing in 2010

<https://youtu.be/5BLslme-AFY>

Opera Mirror Butterfly with Afro Yaqui Music Collective

<http://afroyaquimusiccollective.com/mirror-butterfly>

"The Thing", poem by Ellen Bass

"Yes, I will take you

I will love you, again"

"Call me by My True Name" , collected poems by Thich Nhat Hanh

Take my hand.

We will walk.

We will only walk.

We will enjoy our walk

without thinking of arriving anywhere.

Walk peacefully.

Walk happily.

Our walk is a peace walk.

Our walk is a happiness walk.

Then we learn

that there is no peace walk;

that peace is the walk;

that there is no happiness walk;

that happiness is the walk.

We walk for ourselves.

We walk for everyone

always hand in hand.

Walk and touch peace every moment.

Walk and touch happiness every moment.

Each step brings a fresh breeze.

Each step makes a flower bloom under our feet.

Kiss the Earth with your feet.
Print on Earth your Love and happiness.
Earth will be safe
when we feel in us enough safety.

https://www.innova.mu/sites/default/files/album/files/azize_1.jpg

INITIATIVES

A platform for people around the world to share stories of “The World from My Window”

<https://theworldfrommywindow.com/>

EVENTS

The annual 9/11 dance tribute at Lincoln Centre

<https://www.newsweek.com/watch-live-stunning-911-dance-tribute-lincoln-center-497172>

The Streets Ahead Festival in Manchester, UK-an outdoor festival

<http://www.streetsahead.org.uk/archive/our-history/streets-ahead-years-19952000/>

<http://www.streetsahead.org.uk>

George Stoker’ group for encouragement and support of anyone working on the ground with communities

<https://www.linkedin.com/in/george-stoker-b90024141/>

Venue in Cyprus -”The Home for Cooperation is a unique community centre located in the heart of Nicosia. It is the embodiment of intercommunal cooperation, contributing to the collective efforts of civil society in their engagement with peacebuilding and intercultural dialogue. Using its sources it encourages people to cooperate with each other beyond constraints and dividing lines.”

<http://www.home4cooperation.info/>

Themes

The meaning of the term”re-enchantment “ in different languages

-the verb "to enchant" in English may carry this meaning more than "encantar" in Spanish.

-in German, the translation for "enchantment" probably would be "Bezauberung", kind of "being fascinated by something", "stopping to observe".

-In Russian "волшебство" "magic" is in the power of art to touch the nerve.

Importance to be in touch with our “darkness” through art- *Sometimes, we also need powerful artworks that help us see the pain of the other and cry together realizing that the pain is shared.*

Different definitions/ideas of re-enchantment:

- it kind of rejuvenated and revitalises a sense of community wellbeing and an enlarged ecological perspective.

-might re-enchantment (in English) also refer to the countering of disillusionment and hopelessness, as well as a re-introduction or re-ignition of wonderment, trust in a future of promise and re-connection with the land, other people and communities.

- a way to connect us

- a way to re-create new possibilities. to ask 'what if'?

- it moves into flow instead of being a block. Redirect energies... away from mistrust and greed, to the awareness of the connectedness of one's body and nature, and to benefits of the commons and mutual-aid.

-transformation-- to recapture our sense of wonder, beauty, imagination - perhaps from a therapeutic perspective it's a stage in 'transformation' or 'reconnecting'

A possible overlapping of re-enchantment and reconciliation.

Re-enchantment in the context of covid-19

-While we are not able to hold our classes in person, there is a real sense of wonder and joy when we have managed to support participants to get online and join in a group video conference - a re-enchantment with dance and connecting with each other even within the current context

- sensory element of re-enchantment is a very important one (especially now that we are not aloud to touch each other due to the pandemic)

4 r's: re-introduction, re-ignition, re-connection, re-enchantment *-Love as a radical and political act, to Love oneself even when so much has taught you to not, to Love others even when they have hurt you.*

Re-enchantment and climate change *-Have we fallen out of love with the planet and need to be re-encharnted on a massive scale to finally make the right choices?*

"When is it the right time for re-enchantment?"

Critical caution about enchantment/re-enchantment

Concerns

Re-enchantment as a deception or diversion tactic

-Contemporary consumer capitalism is full of enchanting spectacles and wondrous experiences...

-Disney world...

-The 'magic cloak' of ourselves in role as artist delivering gifts of joy, wonder, enthusiasm can be a little seductive and render our interventions sometimes mired underneath that veil of wonder and aesthetics as a kind of 'dope'

Enchantment can also disconnect us.

Art and entertainment industry thrives on exploiting our ability to be enchanted

Appendix: Summarized Discussion Thread

This is a summary of the key points in the discussion, in their original chronological order.

[Here each person would add a 2-3 page brief with bullet points for each discussion point, chronologically. When a conversation takes place with a few points of view, we can summarize them all in one bullet point. Not included are: 1) non-substantial comments (greetings, what the weather is like, etc.) 2) repetitions of previously mentioned points, unless they add something.

- Changing the narrative -from war imaginary to something transformational
- Art does not have to be re-enchanting always
- The need for innovative theoretical / artistic / pedagogical models related to re-enchantment in this context
- Places of re-enchantment are not solid spaces, they could be inner and outer , they could be the possibility rather than static , solid structure.
- Term”re-enchantment “ in different languages adds to its complex meaning.
- Ideas of re-enchantment could be also very different, depending on context, but together they create a kind of full , complex meaning.
- Critical caution about enchantment/re-enchantment- not necessarily positive idea