

# Art & Reconciliation Proposal: Beyond Dos Worlds

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# Art & Reconciliation Proposal

## *Beyond Dos Worlds*

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### Introduction

**The goal of this proposal is to provide a vehicle of communication for those who have been kept on the periphery of society; those who have been consistently marginalized to the point of being “invisible”.**

*(Dos Worlds: A Reading took place on September 25<sup>th</sup> 2017; Full production took place in 2018 through Trinity Church Wall Street's Congregational Arts Committee, produced by Karla Chee-a-tow)*

**The aim is to create an ongoing opportunity for the marginalized to be represented, seen, heard and considered within our collective consciousness through the use of the creative arts.**

### Objective

- I. \_\_\_ To create an inclusive world through performance and other forms of creative arts, where those who are marginalized because of, but not limited to, physical, emotional and economic circumstances (stemming from but not limited to: sex, race, injury, wars, history, prejudice, disability, trauma and beyond) are integrated and represented through creative works of art currently existing or yet to be created.
- II. \_\_\_ Following the presentation of an artistic piece, a series of workshops will be hosted as a means for the participants to:
  - a. \_\_\_ recognize themselves, or the work in which they are involved within the story and to explore it further through self-expression
- III. \_\_\_ The workshops will be developed to assist in healing the trauma or personal loss rather than reopening a wound.
- IV. \_\_\_ An example of a presentation is the piece ***Dos Worlds*** where workshops, based on the themes of the production would focus on the disabled and those who have experienced sexual assault.

- a. No one will be made to tell “their” story but participants will be given the opportunity to express themselves through the workshop program which will lead to a group performance piece or a creative exhibit at the end to friends and family.

## 12 Month Series

We propose that the selected performance and other creative arts be developed into recurring performances and workshops or ongoing exhibit series.

The series plan would be developed to cover a 12-month period. It would focus on topics that fall within the parameters of Justice & Reconciliation work and supporting partnerships of both faith based and secular organizations and whose work include the following:

### **Task Force Against Racism**

Addressing issues of diversity and racial justice in both institutions of faith and society through education, service, and contemplation. That provides a forum for dialog and activities to encourage all people to live in unity and harmony.

### **Prison Ministry**

Supporting prisoners and their loved ones through education, advocacy, re-entry, and work that prevents future incarceration. Engagement includes visits to prisons; writing to prisoners; and partnering with other organizations to advocate for prison reform, and humane legislation.

### **Community Outreach Groups**

Community Outreach supporting locally focused issues such as asylum seekers, homelessness, food insecurity, Gun Control, and Housing.

As furtherance of Justice & Reconciliation work the 12-month series would be used as a vehicle to develop ongoing **Residencies with Partner Institutions** in which the work with marginalized groups through performances and workshops are geared towards expanding the Partner Institutions community service through art modalities that address Justice & Reconciliation.

## Residencies

Curated by the responsible appointed staff for Justice & Reconciliation we will work with groups and institutions whose work are in line with the goals of the Office of the Anglican Communion Permanent Representative to the United Nations.

### **Healing Within & Without**

A residency will assist in providing long-term opportunities for both the artists and the community to share their work of healing, inspiration and spirit creating a platform for further dialogue development and ultimately reconciliation on the local, national and international level. We would use established methodologies for this work.

**“Ultimately, sharing one’s story and truth is a key factor not only in recovery, but also in the realization of personal strength and efficacy. Art expression is one way to communicate narratives without words; in many cases, it becomes the opportunity to tell one’s story without the parameters, restrictions and judgments of language. It is this core experience found in creative endeavors that tells us art’s purpose is not merely to exemplify internal conflicts, but is actually to provide a way to continuously reinforce our own self-empowering, life-affirming capacity for resilience.”**

Cathy Malchiodi, PhD, LPCC, LPAT, ATR-BC, REAT

<https://www.psychologytoday.com/blog/arts-and-health/201508/art-is-about-resilience-it-always-has-been>

### **Towards a Humane and Just Society**

We will use Performing Arts and other Creative Art Forms to explore and suggest new approaches to the important civic issues of our time with the belief we can work together to create a more humane and just society.

**“Peacebuilding scholars and practitioners increasingly recognize that sustainable peace requires more than cognitive, rational engagement. In the conflicts that plague our world today, violence too often insinuates itself into the psyches and spirits, the bodies and souls of children and adults. These conflicts are not amenable to transformation through rational processes alone. They require**

**modes of expression that embrace paradox and give voice to thoughts and feelings that defy words. Cultural work and the arts offer resources for waging conflicts nonviolently, transforming relationships in the aftermath of violence and building the capacities required for peace.**

### **The Contributions of Arts and Culture**

**In conflict regions throughout the world, artists and cultural workers are creating works and facilitating processes that foster the capacities required for peace: receptivity, creativity, imagination, compassion, and the ability to embrace paradox. In times of destruction and war, artists assert the power of creativity and counteract the demonization of the enemy. They bear witness to suffering and draw the world's attention to those whose rights have been abused.**

**In the aftermath of violence, cultural workers adapt traditional rituals to help communities grieve losses. Musicians create opportunities for wordless collaborations across differences, and visual artists construct physical spaces where the histories and cultures of opposing groups can be validated and shared. Improvisational theater helps people from communities in conflict develop more nuanced understandings of their own and each other's narratives. These are just a very few examples of the many ways in which artists and cultural workers contribute to peacebuilding efforts.”**

*Peacebuilding & The Arts – Brandeis University - <https://www.brandeis.edu/peacebuilding-arts/why-creative.html>*

### **“Artist Residencies are:**

- **Enablers of the creative process**
- **Reflective of their lexical meaning as ‘an act of dwelling in a place’**
- **Based on clear mutual responsibility, experimentation, exchange and dialogue**
- **Engaged with context by connecting the local to the global**

- **Crucial to the arts ecosystem**
- **Bridging mechanisms between different arts disciplines and non-arts sectors**
- **Tools for inter-cultural understanding and capacity building**
- **Essential professional and personal development opportunities**
- **Catalysts for global mobility**
- **Encounters with the unknown**
- **Profile-raising with immediate and ongoing artistic, social and economic impact**
- **Important contributors to cultural policy and cultural diplomacy”**

Courtesy of Res Artis - <http://www.resartis.org/en/>

### **Local, National and International Dialogue and Service**

An objective of the workshop series/residency is to eventually become part of the community service functions. Combining service and growth for all involved; physically, mentally & spiritually on a local, national and international level.

In developing performance and other creative art and workshop opportunities to support healing, social, spiritual growth and personal awareness through the access of individual and collective artistic expression; where art is used as a tool of communication and understanding; workshops and residencies would continue to provide a vehicle for the ongoing need for the utilization of artistic modalities to inform and creating space for understanding, communication and ultimately reconciliation.

The opportunity to participate in Performance Art, and the creative arts in general are often not easily accessible to adults or those going through trauma, especially those who have or are living amidst war, displacement or in poverty.

## **Conclusion**

By creating space for workshops and residencies with partner institutions and organizations as an ongoing forum for community support and healing, we will be providing an important but often missing element within community service work and community healing. Art workshops and residencies will provide those in need with an opportunity for self expression on their own terms by utilizing Performance Arts and other Creative Art Forms to help manage and heal from life's challenges. It will also give communities, institutions and organizations opportunities to connect with a variety of people and groups on more intimate levels, thus aiding in developing deeper lines of communication, leading to deeper understanding and creating space to ultimately reach a place of reconciliation.



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## **Attachment A**

### **Biography**

**Karla Chee-a-tow**



## Karla Chee-a-tow Biography

Karla Chee-a-tow's creative background started in the performing arts. She began working in marketing for the Royal Shakespeare Company, led by artistic director Adrian Noble and principle associate director Michael Attenborough on world renowned plays including, Macbeth, As You Like It, The Herbal Bed and A Midsummer Night's Dream, with the seasons cast that included Joseph Fiennes, David Tennant and the late Corin Redgrave.

She went on to work at the ad agency the Eliran, Murphy Group in New York City representing Broadway and Off- Broadway productions, such as Roundabout Theatre's Cabaret, as well as places of historical reference, of which include the Mashantucket Pequot Museum in Connecticut.

She then went on to create and become the Director of the Lifestyle Marketing Department at V2 Records, part of the Virgin Group, creating cross-promotions, strategic alliances and partnerships with magazine companies such as Elle, Vanity Fair, and Spin as well as fashion designers and companies including Carmen Marc Valvo, Todd Oldham, Diesel, Levi's, Urban Outfitters to name a few.

She developed, implemented and executed lifestyle marketing opportunities for artists including Moby, Stereophonics, Elbow, Alex Gopher & Grandaddy. She has been an artist / product manager for artists that include Luke Goss, Billy Crawford, Aphrodite, Afu-Ra, Tragedy Kadafi and Pete Francis Heimbold of Dispatch. She now works with various musicians and artists including being producer to the multimedia artist Maya Milenovic Workman and Double Bass jazz legend Reggie Workman (USA).

She worked with the production company Sodium Entertainment in marketing the release of the film Last Dispatch. She worked with Sundance Film and Berlin International Film festival awards recipient director Heather Lyn MacDonald on the premier of the film Been Rich All My Life and worked on post-production for the film Honeydripper from Oscar nominated director John Sayles and producer Maggie Renzi.

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In addition she has worked for Universal Buzz Entertainment Marketing Company, AM Only Booking Agency (now part of Paradigm Talent Agency) for music artists that included Tiesto, Carl Cox and DJ Dan. She acted as a consultant to Bulldog Communications, UK, a Broadband Service provider, creating a grassroots marketing campaign for the launch of the consumer service. She has also worked as a Paralegal at the international law firm Skadden, Arps, Slate, Meagher & Flom.

More recently as the Arts Committee Chairperson for Trinity Church Wall Street she has been responsible for curating and developing relevant and captivating programming on both the local and international stage with local and high-profile guests and artists, including Reggie Workman, Tim Ries, Urban Bush Women, Makoto Fujimura and Thandeka Tutu-Gxashe to name a few for the local, national and international Trinity Community. She was responsible for client signing to Gallo Records (South Africa) and produced the Maya Milenovic play Dos Worlds in association with Trinity Church Wall Street (USA); devised and implemented the Cultural Outreach campaign for Dreamscape Theatre's WWI theatrical production In Fields Where They Lay and was the U.S. Representative for Clouds Hill Recordings recording studio in Hamburg (Germany). She has worked with Musée de las Castre (France), GCA Entertainment (Taiwan) and SM Entertainment (S. Korea) on international music projects.

She has a B.A. (Hons) in Arts Management & Performing Arts from De Montfort University (UK), an M.A. in Music Business from New York University, an M.S. in Law with a Specialty in Intellectual Property from Champlain College (USA) and is a graduate of the British Record Industry Trust (BRIT) School for Performing Arts and Technology (UK). She is a Congregational Council member of Trinity Church Wall Street; is the Chair of the Congregational Arts Committee and is a Volunteer Youth Leader.