



RENEWAL ARTS

'Transforming the way things are'

Caux, Switzerland, July 24 - July 31, 2004





explore the arts as a catalyst for spiritual renewal...

TRANSFORMING THE WAY THINGS ARE

- REPORT ON RENEWAL ARTS FORUM -

July 24 - 31 2004 Caux, Switzerland

The invitation to explore the concept of transforming the way things are was sent to artists and lovers of art in many parts of the world. Several questions were posed as a starting point for the conversation:

- *What do we mean by transformation?*
- *Is transformation possible?*
- *Is it always a good thing? Does it last?*
- *Can artists respond to the needs of the world while remaining true to their inner vision?*

Gathered in Mountain House*, Caux, inspired by the magnificence of the surroundings and the special atmosphere of a world family, which is the particular essence of Caux, were 400 people of all ages and from every continent, including:

- representatives of a boy's choir from Shillong, North East India
- a dance troupe of Plains Indians from Canada
- a group from South Africa including a black jazz musician and an Afrikaaner documentary film-maker
- a Nigerian drummer based in Germany
- an African American actress
- a Malaysian painter
- a Polish poet and journalist now living in Australia, honorary tribal member of the Walpiri people

* the Initiatives of Change international conference centre

"I understand how Caux works - it is like a great big Maori marae [meeting house] where everyone helps each other and shares the work"

*Aroha Crowchild,
New Zealand and Canada*

A girl in the audience



- CREATING THE COMMUNITY -

The essence of Caux is the creation of a community. Part of the experience is for all the participants to share in the process of caring for each other through cooking and serving the meals and doing the daily housekeeping.

Everyone was divided into community groups which worked together and met periodically for discussion. The enthusiasm for conversation was such that there was a demand for more time to talk than had been allowed.

- A VIEW OF THE WEEK -

The forum opened with a joint speech from Hugh and Dell Williams, founding members of Renewal Arts who have both been involved with the arts in Moral Rearmament/Initiatives of Change for many years. The combination of philosophy and stories set the tone for the rest of the forum. An edited version of the speech is reprinted at the end of this report.

The interactive workshops varied in style and content. For many, these were the high point of the week. An unexpected success was the last minute addition of a workshop on origami and chigiri-e which drew in many children as well as adults. Often the children were the assistant teachers to the very gracious and generous Japanese who allowed the participants to spend all day working at their art, using every scrap of paper they had brought.

As well as the pre-planned programme there were a number of special events which included a panel discussion by three members of the International Communications Forum, Senator Jara Mose-rova, Bill Porter and Bernard Margueritte; a group from Sweden, Commedia Gillet, who gave a wonderful performance with masks, *Melkiades*, outside at tea-time; a coming together of musicians from very different disciplines and cultures to give a performance of a new work in progress, *Sohlyngngem*.

Comments from participants:

"I have learned about unconditional love"

"the week gave me hope that the world can be changed for the better"

"there was so much giving and sharing and some of us have already made connections to work together"

"Maintenant je dois me retrouver dans le calme pour engranger la moisson d'idées"

"I will no longer switch off the radio when modern music is played"

"it was like attending a great banquet and not being able to sample all that was on the table"

Many participants made suggestions and comments about the forum and we will take them into consideration when planning the next one

THE PROGRAMME

- MEDITATIONS -

Everyone was invited to join one of the meditation groups, which usually met before breakfast, to have a time of quietness and reflection. Several different religious groups and styles of meditation were offered to meet the varied needs of people.

Christian Meditation

with the Reverend Rob Gillion

Buddhist Chants

with Ben and Shari Schwendener

Walking Meditation

with Jack Lynch

Meditation

music and song with Margaret Rizza

Music by Bach

Nicola Baxter, cello

"it is good to be with like-minded people..."

at home I often have to stand alone in my views of life and morality and here I am reassured I am on the right lines"

Nicolette Corcoran, music student, UK

Red Thunder dancer, Canada



- INTERACTIVE WORKSHOPS -

Clown Techniques led by
Augusto Cabrera, Peru & Sweden

"Find your own clown' - participants each built a clown character with themselves as a point of departure"

Stretch, strengthen and dance
led by Shari Schwendener, USA

"Designed to help dancers - and non-dancers - understand where movements originate from and thereby to develop their physical abilities"

All musician ensemble
led by Ben Schwendener, USA

"For anyone who had ever played a musical instrument. Music was created by Ben through improvisation with the resultant ensemble"

Healing and reconciliation through the arts led by Susan Koscis, USA

"Examined the ways that film has contributed to peace building efforts in a variety of countries"

Transformation création
led by Véronique Gigand, France

"The aim was to awaken the senses for creation and draw on the discovery of the magnificent works of art in Mountain House, and the contemplation of nature"

Music of the heart
led by Margaret Rizza, UK

"An adventure in vocal and instrumental music-making - both the performer and listener experienced how the spirit of music can lift up the body and soul"

Story telling, movement and clay
led by Bev Simms and Shirley Tooke,
Canada

"An exploration of story-telling through movement, improvisation and sound. Participants made small 'peace bowls' symbolising in abstract design their own stories, one to keep, one to give away"

"I have been inspired and renewed by the colour, light, life and movement. I appreciated the depth of faith that was expressed and respected by many of the artists from many different religions. It is rare to find that in the performing world, that vulnerability, but it is so important and very moving"

Miriam Bond, dancer, Australia



Clown Techniques
workshop;
Verena Gautschi,
Switzerland

Images and messages

led by Yousef Khanfar, Palestine & USA

"The philosophy of photography, composition and building a powerful body of work. Suggestions were given about how to make more informed decisions on how to proceed with individual imagery and personal transformation"

African drumming

led by Paul Agbih, Nigeria & Germany

"Life is rhythm. In nature there is rhythm, there is rhythm in walking and talking, in eating and sleeping"

Stanislavski's method and physical theatre led by Slava Dolgachov and Airat Abouchakhmamov, Russia

"A discovery of the basis of the acting theory created at the beginning of the 20th century which outstripped discoveries by psychologists. How we communicate our emotions, actions and reactions with our bodies was explored"

Introduction to origami and chigiri-e

led by Marianne Wada, Japan

"Beautifully crafted coloured paper was used to create an enchanting paper box and a crane [bird]. Chigiri-e is the art of tearing paper and pasting it on a board for display, related to the four seasons"

Colour our feelings

led by Michele Angelo Petrone, UK & Italy

"Painting as a way of expressing the issues and emotions in our lives around living, caring or working with serious life issues such as illness and dying"

Flower arranging and card making

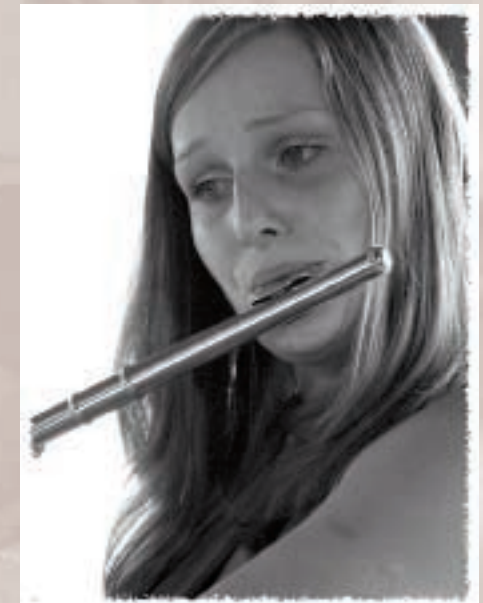
led by Elizabeth Loyd, UK

"Flower arranging involved working creatively with flowers and foliage; cards were made using Encaustri Art with wax and a hot iron"

"the music was great and I have enjoyed the food all week, especially the chocolate ice cream and the pizza!"

Laura Noble, age 11, UK

Anna Wigan, UK



- CONVERSATIONS -

Every morning the whole forum was invited into the Great Hall to share in a conversation exploring aspects of the theme “Transforming the way things are”. The conversations started in a variety of ways: interviews with artists, short presentations or panel discussions, enhanced by a range of musical interludes. These were followed by discussion and questions from all the participants.

The stories people told varied from Phuong Nguyen’s experience of escaping in a boat from Vietnam, aged 16, to Yousef Khanfar describing how his parents were expelled from Palestine; from Miho Sanou describing her privileged upbringing in Japan to Pauline Warjri’s history of the loss of traditional culture and how it has affected her people in India. Through all of these experiences learning an art became a gateway to survival and a new way of living. Stories of how art and the rediscovery of culture have restored a sense of self-worth and purpose to indigenous people came from Canada, NE India, South Africa and Australia.

Sharing hopes and dreams - introduced by Gunnar Söderlund (Sweden) followed by group conversations

Interview by Alan George and Lucy Russell of the Fitzwilliam String Quartet (UK) with

Phuong Nguyen, accordionist (Vietnam) and Miho Sanou, pianist (Japan)

Panel discussion examining the meaning of transformation in the arts, with Rudolf Novak, Austrian Cultural Attaché to Switzerland, Sharifah Zuriah Aljeffri, painter (Malaysia), Stephen Broadbent, sculptor (UK) and Susan Koscis, director of Common Ground film festival (USA)

Presentations on the experience of working as an artist in challenging political situations by Yousef Khanfar, photographer (Palestine & USA) and Slava Dolgachev, theatre director (Russia)

Panel discussion focussing on the significance of the arts for indigenous people with Aroha Crowchild, director and choreographer (New Zealand & Canada); Margo Birnberg, poet, journalist and photographer (Poland & Australia); Pauline Warjri, composer and music teacher (North East India) and Jan Horn, documentary film-maker (South Africa)

From the heart - discussion groups met to share their experiences during the forum followed by **Music for the Road**, a variety of musical items reprising the events of the week and adding a few new ones

“it is essential for an artist to have a passion and a vision in order for their art to take flight”

“if photography is my language, then light is my alphabet”

Yousef Khanfar, photographer, Palestine and USA



Yousef Khanfar

- ARTS A LA CARTE -

In the afternoon there was a choice of at least four performances and seminars. Several were repeated to give people more opportunities to see them.

Flute and Piano Recital - by Anna and Sally Wigan (UK)

Alan, Lucy, Jonathan and Nicky: ordinary people, extraordinary music
- lecture recital by the Fitzwilliam String Quartet (UK)

Paintings - Bosnia series (water colour and Chinese brush) and Arabic calligraphy on the attributes of God and Nature.
Power point presentation by the artist Sharifah Zuriah Aljeffri (Malaysia)

George Russell's Chromatic Concept of Tonal Organisation - seminar with Ben Schwendener (USA) and Uwe Steinmetz (Germany)

Harpichord Recital and Talk
- by Svetlana Stojanovic and her daughter Maja Kutlaca (Serbia)

Experimental Music - a mixture of improvised, contemporary and original pieces by Nicolette Corcoran (UK), vocals, and Murray Weeks (Canada), guitar

Such a Nice Boy - one-woman play by Senator Jara Moserova (Czech Republic), performed by Christine Channer (UK), directed by Jack Lynch (USA), followed by a question and answer session with the author

Triptyque de la Paix - illustrated talk about his paintings by Franco Ghiringhelli (Italy)

Piano and Saxophone Recital
- by Pauline Warjri (India) and Uwe Steinmetz

Sculpture - powerpoint presentation of some of his sculptures by Stephen Broadbent (UK)

Moving Sounds - intuitive and composed music with Tara Bouman (The Netherlands), bass and tenor clarinets, and Markus Stockhausen (Germany), trumpet

Point of Departure - documentary film made by Jan and Jeanette Horn (South Africa) about the death of one of their sons

Schumann Piano Quintet in E^b Op. 44
- performed by Gabriela Ungureanu (Romania) with the Fitzwilliam String Quartet

"hearing the inspiring stories of other peoples' lives is like treading on holy ground"

Margaret Rizza, musician, UK

Svetlana Stojanovic and Maja Kutlaca, Serbia





...to enable individuals and society to experience arts transforming power



er, to encourage artists through a network of those who share this vision...

"I felt connected to so many people – it was like a home-coming. A rapport with artists who have been so gracious and a rapport with those who appreciate the arts. This two-way street must never end"

*Pauline Warjri,
composer and music teacher, India*

Performance of *Genesis*



- ARTS A LA CARTE - continued...

The Visit - one-man multimedia play from a short story by Adrian Plass, performed by Rob Gillion (UK)

Pottery and sculpture - power point presentation of some of her work by Bev Simms (Canada)

Genesis - the story behind the writing of the musical composition (which received its world premiere at the forum) by Uwe Steinmetz, jazz musician and composer

Masks on Stage

- by actor and clown Augusto Cabrera (Peru and Sweden)

Piano Recital

- by Gabriela Ungureanu (Romania)

Australian Aboriginal Artists' Quest for Identity - Illustrated talk by Margo Birnberg (Poland & Australia), honorary tribal member of the Walpiri people of Central Australia

Powerful, hopeful, beautiful: the emotional journey of illness and dying

- through paintings and words by artist Michele Angelo Petrone (Italy & UK), director of MAP Foundation

- EVENING EVENTS -

The evening programme usually consisted of two events followed by two films. This meant that it was possible to have some performances twice and permitted more people to see all that was on offer

Muriel: The World Walked Into Her Heart

- a musical play about the life of Muriel Smith, internationally renowned African American actress and singer, written by Adam Wayne Nixon, performed by Shalimar Hickman Jones with Tracy Schimmel at the piano, directed by Bev Appleton (all from USA)

"the play gives an insight into the life and work of this amazing woman, both outstanding performer and passionate campaigner for justice"

Red Thunder Native Dancers

"People of the Plains" from Alberta, Canada

"the colour, rhythm and exuberance of the Friendship Dance in which people of all races were swept into several circuits of the theatre auditorium underlined the overall dynamism of Red Thunder's performance. The dances carried a message from their traditional culture: the importance of looking after Mother Earth; the circle of life where everything is equal; the stories of hunting and healing that are passed on from generation to generation"

Shillong Choir from North East India

- a mixed programme of classical European songs, Khasi folk music and new compositions by their conductor, Neil Nongkynrih

"an awesome evening - the young boys were so professional and the quality of their voices outstanding"

Classical and contemporary music for accordion and piano - played by Phuong Nguyen and Miho Sanou (Vietnam & Japan)

"a dramatic concert including music by Chopin, Cesar Franck and Astor Piazzola. Its variety, colour and verve is still with me months later"

12 Angry Men - a play, by Reginald Rose, performed by New Moscow Theatre, directed by Slava Dolgachev (Russia)

"As a choreographer, Dolgachev moved twelve large Russian actors around a small stage in a constant flow, only interrupted by stunning tableaux which underscored the opposing views as different groups of jurors took sides and the argument raged"

Sohlyngngem: a Khasi Opera - an experimental musical event involving the Shillong Choir, Fitzwilliam String Quartet (UK), Uwe Steinmetz (Germany), saxophone, and Paul Agbih (Nigeria), African drums, based on a new composition by Neil Nongkynrih

"a remarkable and unique experience, a fascinating combination of musicians of different cultures who met for the first time during the Forum - and it worked!"

Fitzwilliam String Quartet - a concert of Purcell, Shostakovich, Dvorak and Janacek

"with sublime skill, this world class ensemble unfolded for its listeners a rich tapestry of moods and textures. Here were four friends scaling the heights of technical and emotional expression for sheer enjoyment on an idyllic summer evening"

Genesis - a new composition for jazz trio, string quartet and readers by Uwe Steinmetz, inspired by the woodcut engravings of Herman Fechenbach. Performed by Uwe Steinmetz, saxophone, Marcus Stockhausen, trumpet and flugelhorn, Tara Bouman, tenor and bass clarinets, and the Fitzwilliam String Quartet with readings from the Koran, the Torah, the Old and New Testaments and the Bhagavad Gita

"Musically, Steinmetz's writing incorporates cells with restricted pitches, improvised sections and hymn tunes. Next to the players we watched projections of the wood engravings that originally inspired Steinmetz - engravings of God creating Noah, Moses..."

Within - 'a human journey beneath the surface, beyond the spoken word' - mime dance for two performers, Moa Sjögren and Nik Dahlström, with Torbjörn Nilsson, cello, Erika Givell, set design and Augusto Cabrera, director and mask design (all from Sweden)

"This beautifully executed dance was a moving portrayal of the challenges and creativity in human relationships, which can produce new life and hope for the future"

"behind each symbol there is a message; behind each picture there is an empty space; behind each sound there is a silence, behind each word there is a feeling; behind each mask there is a face"

Moa Sjögren, actress, Sweden

Performance of *Within*





Hugh and Dell Williams

- Transforming the way things are -

Opening speech by Hugh Williams

“Art for Art’s sake” was an idea that arose out of the Aesthetic Movement of the late nineteenth century. It is a notion that has a lot to commend it - especially when compared with attempts to use art for social engineering or political propaganda. But like many good ideas it became distorted. It was used by some artists to claim that they and their creations were only to be judged on their own terms. The normal criteria of morality, social responsibility and common sense did not apply to them. This view was seriously and memorably challenged by Professor Jacques Barzun of Columbia University, New York, in his book *The Use and Abuse of Art*. He contested the popular view that the arts, by definition, were always beneficial. He maintained that in the twentieth century the arts had often been a negative and destructive force. He foresaw a time, if this trend continued, when artists would contribute to the corruption and eventual destruction of the culture itself. Art would end up by destroying art.

Artists are special, they are different. They have been endowed with exceptional gifts and talents, with heightened imagination and technical skill. But they are also members of the human race, with the same needs - to love and be loved - the same hopes and fears, the same temptations and failings.

A sense of meaning

Let us consider the mission statement of Renewal Arts:

To explore the arts as a catalyst for spiritual renewal

To enable individuals and society to experience art’s transforming power

What exactly is art’s transforming power? And how do the arts act as a catalyst for spiritual renewal?

Here I must insert a personal note. I am British and a believing and practising Christian and so my references and illustrations tend inevitably to be drawn from the English-speaking world and from the Judeo-Christian experience. But what we are talking about here is not the exclusive preserve of Britons or Christians, but of all those who look further than the self, the material, the measurable, to something beyond - to the other - what Vaclav Havel has described as “that which lies beyond the horizons of our being”. So when I use the word “God” please accept it as a form of shorthand.

In a published speech *Beyond Boundaries - the arts after the events of 2001* the Chief Executive of the Arts Council of England,

“I remember sitting in the dress circle in a theatre in Essen, transfixed as I always am by theatre when it is well done. Towards the end of the show one of the characters sang about his vision of ‘fulfilling the hunger and hope of mankind’. I was young, I was idealistic and something deep inside me said, ‘yes, that’s what I want to do with my life’.”

Hugh Williams, UK

Peter Hewitt, referring to the aftermath of the 11 September attacks on New York and Washington, writes: "People seemed shocked into realising they wanted more in their lives than working and shopping, enjoyable and satisfying though both may be. They wanted a sense of meaning, explored in spaces protected from the intrusions and distractions of the 'always on' consumer culture. And I believe that in an increasingly secular Western world, art has a vital role to play to connect us to that sense of deeper meaning. Poems are a modern form of prayer. Art provides the setting for modern communion. It is no cliché to see Tate Modern, the Lowry and the Baltic (Britain's latest arts centres) as the new cathedrals."

In Britain, Anthony Gormley, one of our best known sculptors, has said of his art that "the work comes from the same source as the need for religion: wanting to face existence and discover meaning, attempting by starting with a real body in real time to face space and eternity". One is reminded of the poet William Blake:

*"To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour"*

So in a way we are faced with a paradox: western society in pursuit of materialism, consumerism, hedonism, shunning formal religious practice - and yet at the same time aware of the spiritual and of one's need of the spiritual.

The gift of artistic talent

Some fifteen years ago now, in his book *Real Presences*, George Steiner, a Cambridge philosopher, confronted with the phenomenon of artistic creativity and examining its source, developed what he called his "wager on God". "This essay argues a wager on transcendence," he wrote. "It argues that there is in the art act and in its reception, that there is in the experience of meaningful form, a presumption of presence." And by "presence" he makes it clear that he means a divine presence.

And he also makes it clear that he does not just mean some art, i.e. "religious" art, he means all art.



*"think-
ing back
to my own
early lack
of confidence and
desperate need for
encouragement, one of the
things I really hope we can
achieve is that we artists can
encourage one another to be the best
we can be, accept the hard work and
discipline involved and then to follow
our calling determinedly and joyfully
as artists to transform the way things
are"*

Dell Williams, UK

"If you believe - as I do - that every time someone takes an initiative that brings about a positive transformation, however small, the world is changed for the better then it seems more possible to have hope and to do something to create a more just, kind and generous society"

Elisabeth Tooms, theatre director, UK



Paul Agbih,
Nigeria

Steiner continues: "I know that this formulation will be unacceptable not only to most of those who will read a book such as this, but also to the prevailing climate of thought and feeling in our culture." And, as if to make his position abundantly clear, he makes a similar statement from the negative aspect, or the flip side, if you like. "What I affirm is the intuition that where God's presence is no longer a tenable supposition and where His absence is no longer a felt, indeed overwhelming weight, certain dimensions of thought and creativity are no longer attainable."

God, or the Transcendent, for Steiner, is a sine qua non of the work of the artist and the appreciation of the art-lover. And I suppose there is a certain logic behind this view. If we speak of artistic talent as a "gift", then one might reasonably ask - who is the giver?

In the Judeo-Christian tradition we can go right back to the beginning - to the creation story in the Book of Genesis. This is not history, still less is it science.

It is myth in the deepest and truest meaning of that term, indeed you might call it one of Jung's "archetypal myths". It looks behind history, beyond science, to reveal a profound truth by telling a story. God creates the universe, the world, the creatures, and then finally He creates men and women "in his own image". To my simple mind it follows that if the creator God made us in his own image, then he created us to be creative.

The creative imperative

Now that may answer, in a simplistic fashion, the question of why human beings create and communicate. But, I believe, it is only part of the answer. To find a more complete answer we have to take it one step further back and ask why does God create? Why does He communicate? After all, He doesn't have to. Or does He? Is there, at the very heart of the universe a creative imperative? If there is such a phenomenon as this "the creative imperative" - and I believe there is - what is its property, what is its root?

I think we can only answer that question with one word - one poor, misused word - but in English it is the only word we have - love. It is the compulsion of love that made God create.

Throughout the creation story, when God created anything - light, sea, earth, the animals - "he saw that it was good". He loved his creation and enjoyed it.

A few years ago Dell and I went to see a production of *The Creation* - the first part of the medieval play cycle *The Mysteries* at Stratford-on-Avon. The scene opened with the actor who was playing God lying face down on the stage floor, obviously peering down at what was going on beneath him, and chuckling and laughing to himself as if he were fit to burst, rolling over onto his back and kicking his legs in the air in sheer delight. It was a revelation to me just how much God must enjoy creating, how he delights in it, how he loves it. Such are the insights that art can bring us when we are least expecting them.

At Caux two years ago I had the privilege of interviewing the sculptor Stephen Broadbent. In reply to one of my questions, Stephen referred to his mentor, the larger-than-life Merseyside sculptor, Arthur Dooley. "When art is a gift to another person - I think that is what Arthur taught me, that the art work should be a gift - there needs to be a love of the material that you use - that's fundamental - a love of the idea, the concept, the truth - and a love of the person that you are working for."

I would like to suggest that love is the creative imperative. Love is the secret of art's transforming power.

Subverters of a soulless culture

We can all think of moments when listening to music, reading a poem, looking at a painting or sitting in a theatre, we have had a life-giving, life-enriching experience. Here we find another clue to understanding our Mission Statement. For love and art are both life-giving. The love that is inherent in the creative process finds expression in serving people by helping them become truly alive, more whole, more human. Artists are people servers and life-givers. The problem with materialism, consumerism and self-centredness is that they deaden. The role of the artist - the act of love of the artist - is to make us more alive.

The poet Peter Abbs, who is also Professor of Creative Writing at the University of Sussex, writes: "Poets and artists should be shocking people, not with unmade beds and vacuous conceptualism, but with questions and insights that 'slip the bounds of earth'. Their role is to be both Shamans, or prophet-healers, and subverters of the dominant, soulless culture..."

"how much power art gives to people"

*Margo Birnberg, poet,
Poland and Australia*

Dancing in the Caux Café



"The enduring thoughts and impression that I came away with is transcendence. Some of the films shown at our workshop were tough to stomach. The brutality and cruelty that exist on the planet were too much for some people, especially for those coming from countries where accidental death, poverty and disease are not the everyday news.

Yet for me our ability to transcend that base barbarism in the human psyche is what makes us so profoundly human. It is Bonhoeffer, Frankl and Ghandi. It is also so many ordinary people who have managed to transcend the dark side of our souls.

Renewal Arts at Caux is like the mountain peak. I like climbing high mountains.

I like the rarefied air and the fact that I am in a realm where there are very few reworked thoughts pouring out of used brains. I like the original air. But then in between the few and far between high mountains are the valleys, packed with people vying for a living. They are crammed with second hand thought and thrice breathed air. But that is where I live. And then I go up the high mountain and breathe the air of Renewal Arts and everything washes clean inside and out and I feel renewed"

*Jan Horn,
documentary
film-maker,
South Africa*



Here is another facet of the artist's transforming role - subverters of the soulless culture. The subversion of a Hamlet: "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." It is the subversion the composer James Macmillan finds in music: "What is music after all?" he writes. "You can't see it, you can't touch it, you can't eat it. But its palpable presence always makes itself felt: not just in a physical way, but in a way that reaches down into the crevices of our souls... Music is fundamentally immaterial and cannot be consumed in the sense of being bought and owned. It is this numinous quality of music that issues such a direct counter-challenge to the values of our age."

So there are three ways in which the artist works to renew and to transform - loving, life-giving and subverting. Where Renewal Arts comes in is to recall artists and art-lovers to this high calling to transform a heartless, soulless culture of materialism, consumerism and hedonism.

It is a very great responsibility.

Hugh Williams is a playwright, producer and director

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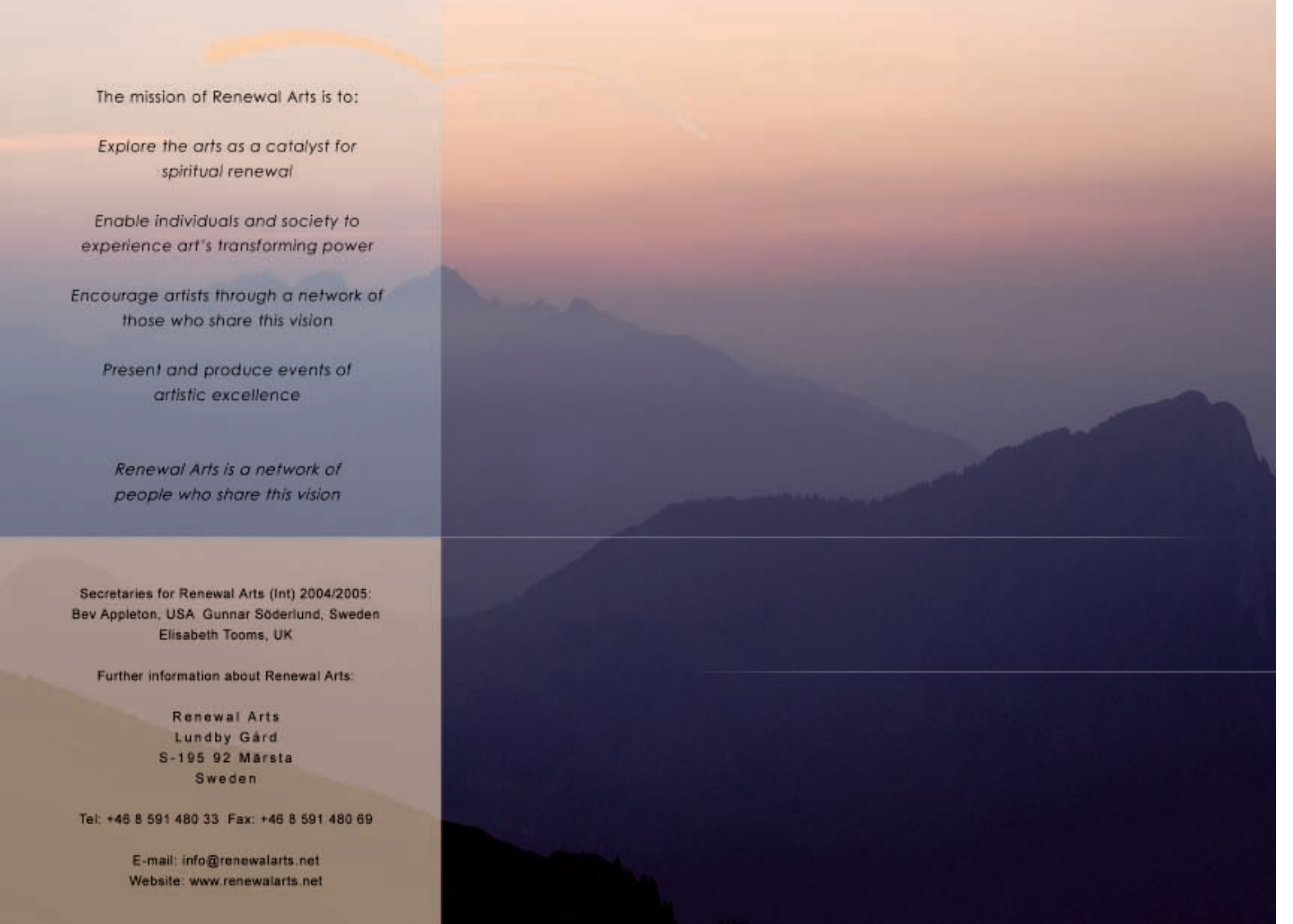
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*We also wish to thank
all the individual people, too many to name,
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an unforgettable experience.*



...to present and produce events of artistic excellence



The mission of Renewal Arts is to:

*Explore the arts as a catalyst for
spiritual renewal*

*Enable individuals and society to
experience art's transforming power*

*Encourage artists through a network of
those who share this vision*

*Present and produce events of
artistic excellence*

*Renewal Arts is a network of
people who share this vision*

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