

Enchanted Community: Reflections on Art, the Humanities and Public Engagement

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Abstract

This article is a scholarly reflection on a collaborative art project entitled Enchanted Community which took place in Coventry and Leamington Spa, 1 May - 31 July 2017. The project was based on extensive research on the artist Frederick Cayley Robinson, who worked in the period 1880-1920. This artist explored distinctive ideas of spirituality and enchantment in his artworks. The project sought to communicate art historical scholarship to the wider community using art and craft activities combined with educational presentations and collaborative working. The article summarises the key aspects of the project: its events, outcomes, challenges and successes including outputs and feedback statements from attendees. The article is framed by a number of scholarly perspectives: I survey historical ideas of art and enchantment which inspired the project and consider academic debates concerning outreach, public engagement and community art activities. Enchanted Community provided the opportunity to reflect on areas of historical scholarship whilst developing outreach methods, pathways and contacts for further community activities. Feedback statements during the project revealed that many participants engaged positively with the artist's ideas of using art to re-enchant modern life.

Keywords: Outreach, enchantment community, public engagement, art history, education

Overview of the Enchanted Community Project

The *Enchanted Community* collaborative art project invited participants to attend events in order to think about paintings and the local community in new ways. The events and the exhibition were visited by 39,032 people (**Table 1**). The project comprised of a series of events inspired by the themes of art, enchantment and community and the paintings of Frederick Cayley Robinson (1862-1927) who, despite being popular and subject to critical reviews in his time, remains a ‘forgotten’ artist today. Cayley Robinson is explored in my current ongoing research and will be examined in detail in my forthcoming book. (**Eden, 2019**)

A central theme of Cayley Robinson’s paintings was enchantment. For the period 1907-1914, Cayley Robinson was connected with the London based Art Theosophical Circle, a group which sought forms of artistic enchantment in the modern world. The artist contributed illustrations for their published journal *Orpheus*. While not to be defined as a theosophical artist, this doctrine, particularly situated within its social and cultural contexts, was a key influence and can help viewers approach the many elusive clues, secrets and esoteric allusions in the paintings. Due to the spiritual aspects of his artworks and their Symbolism, similar to that of the ‘Spook School’ in Glasgow, contemporary reviewers of Cayley Robinson’s works cultivated an idea of the artist as mystical and a dreamer, removed from everyday life.

In 1904, Cayley Robinson became a founder member of the Society of Painters in Tempera and held his first solo show at the Baillie Gallery in London, followed by another in 1908 at the Carfax Gallery. These helped advance the mythology of the isolated romantic, encouraging experiences of his works as ‘haunted regions,’ in the words of art critic Martin Wood.ⁱ The paintings could incite special, reverential and unconscious effects through atmosphere when displayed all together. From the late 1890s, the artist had developed his own distinctive oeuvre of artistic expression which combined simple, quiet domesticity – the everyday - with hints of the occult, the mysterious, the wondrous. These images of interiors featured in the project as I gave talks to the public at Leamington Spa Art Gallery, in outreach sessions and to the group at the Women’s Centre.



Figure 1: Artwork created during outreach sessions. Children used many features from Frederick Cayley Robinson's artworks: here a blue bird, mysterious cabinets, doors and keys.



Figure 2: Children's artwork from the Enchanted Community exhibition, Coventry Central Library, July 2017, inspired by blue birds in Frederick Cayley Robinson's artworks.



Figure 3: One of the exhibition displays. Coventry Central Library.

In Cayley Robinson's dimly lit interiors, in the fading light of day, women stand silently around tables, thinking pensively and pouring milk for children. Firelight, traditional domestic activities and the quietness of these scenes suggest calm. Very soon, however, the viewer begins to notice the cramped nature of the rooms, the dungeon-like windows, the hooks on the walls, the towering cabinets with locked drawers. There are puzzling features such as circling birds outside the window, clustered objects in the corner, a tall Mackintosh chair and visual allusions to the artworks of Dante Gabriel Rossetti. Heightened stillness, the weighty looks on the faces of the figures, their isolation from one another and uncomfortable seating arrangements start to engender misgivings about the initial ordinariness of these scenes. The artist created many recurring images of women in psychologically charged interiors, painted from the 1890s until his death in 1927.ⁱⁱ In these paintings Cayley Robinson presented 'everyday subjects – groups of children by the fire,' providing a 'poetry of domesticity', which seemed to expound Coventry Patmore's ideal of the 'angel in the house,' as described in the artist's Obituary in *The Times*, 1927.ⁱⁱⁱ However, while the pictures superficially seemed to accord with the comforting features of the domestic genre, a familiar staple in Victorian painting, they served to challenge these forms.

In Cayley Robinson's interiors apparently reassuring forms were carefully made uncertain, unnerving and challenging. Notably, the female figures were not the simple, happy female figures, accompanied by delighted children, found in genre paintings of the period. Instead these were described in *The Times* in 1908 as 'strange, ascetic figures', intellectually removed and separated from one another.^{iv} Far from unthinkingly satisfied with domestic routines, women were presented as serious figures

with critical spiritual import and insight. While the paintings feature quotations from seemingly nostalgic Pre-Raphaelitism, they also connect with potent, modern forms of spirituality and feminism. These unsettling interiors challenged the certainty of humanity's material existence and laid the groundwork for a wider questioning of social structures and gender roles. These ideas demonstrate the influence of theosophy which experienced a surge in popularity from the late nineteenth century.

Inspired by my research the *Enchanted Community* project events were organised around intangible questions such as: How do you experience wonder, peace and enchantment in your everyday life and community? Would we benefit from re-enchantment in our modern lives today? During workshops and outreach sessions in schools, participants contributed towards a collaborative artwork. The project involved academics from the University of Warwick, students, local historians and members of the public, curators, librarians, educational professionals, and school children, with the aim of bringing the local community closer to the university's research, and in particular to the artworks of Frederick Cayley Robinson. This was effected through accessible scholarship that was communicated through fun, hands-on arts and crafts activities. All were welcome to come and view the results of the project in the Central Library, Coventry, July 2017 (figs 4-8). The project was conceived during my time as an Early Career Fellow at the Institute of Advanced Study, Warwick where we were encouraged to work collaboratively and across disciplines.

During the project myself, and local artist Holly Dawes ran two outreach sessions which contributed much of the artwork for the exhibition. At the start of these sessions I gave presentations to the children about Cayley Robinson's paintings of interiors with repetitive and unsettling imagery, showing PowerPoint images. We displayed art objects, 'props' and art materials when we delivered the sessions which the children could come and explore and touch. These included a cupboard with items half hidden inside, an art tree, on which we hung completed artworks. We displayed talismanic art objects which I had made from clay alongside collage and mixed media artworks. We provided laminated images of artworks to pass around and enable a closer examination of the symbolic elements. Following the opening presentation there was free discussion of the paintings with questions and comments from the children. Following this Holly gave various demonstrations: on how she created her artist's sketchbook, methods of binding and wrapping to create artworks, how to create a bird art object based on the paintings. After our presentations we interacted and supervised the children while they wrote notes, drew sketches and then created artworks in response to the paintings. I have explored these sessions in posts for PhD Life Blog such as:

<https://phdlife.warwick.ac.uk/2018/05/02/are-you-making-outreach-memories/>

The full list of project events are included as **Appendix 1** and may be found on the project website: <http://warwick.ac.uk/enchantedcommunity>. Project partners are detailed in **Appendix 2**. Throughout the project we welcomed participant feedback and provided a number of opportunities for this during both the workshops and the exhibition, which is explored in the next section.



Figure 4: Part of the Enchanted Community exhibition, 15 July 2017, the Central library, Coventry.



Figure 5: Artwork by Holly Dawes, a local artist who co-delivered sessions.

Project Outputs, Impact, Feedback and Reflections

Measures of assessment considered at the planning stage for Enchanted Community included attendee figures, audience participation and feedback. There were a number of project outputs that are discussed in this section including artworks, feedback statements, images, data, personal and critical reflections, contacts and directions for future collaborations. The latter are outlined in the conclusion and in Appendix 3. I have included a sample questionnaire as Appendix 4.

Attendance

Table 1 details attendance for the events and shows that it was visited by up to 39,032 people, exceeding estimates made during the planning stage. The project was able to reach many members of the public and particularly school children through the exhibition hosted by the Central Library, Coventry, July 2017. The attendance figures relate to the average monthly visitors to the library, which benefits from a central location and extended opening hours. We had estimated numbers for the outreach sessions as we knew roughly how many children we were presenting to. In addition the Art Cart session at Leamington Art Gallery was well-attended but in line with their usual events. However, the library attendance figures were a pleasant surprise as we hadn't particularly considered the high through-flow of people at the library. At the same time this does not necessarily mean a greater engagement than the sessions for smaller groups where we gained detailed feedback responses from attendees.

Events	Date in 2017	Attendee Numbers	Feedback Forms Collected	Number Likely to Attend Similar Future Events
Friday Focus Talk	12 th May	50	1	1
Family Art Cart	27 th May	37	8	8
Outreach Sessions	12 th & 19 th June	130	6	6
Women's Craft Workshop	23 rd June	15	6	6
Exhibition	4-31 th July	38,800*	0	0

Table 1: Attendance Figures for Enchanted Community Project Events.

*Estimated figure for the total visitors to the library for the month of July 2017. Provided by Julia Steventon, manager of the Central Library, Coventry, 8 December 2017

I believe the low numbers of feedback forms completed by visitors to the library, as shown in the table above, were because in the smaller sessions we specifically approached every person and asked them to complete the forms. However in the library we could only leave forms unattended. We provided signs asking people to complete them, but perhaps people did not think to do this. Conversely, we did have about twenty comments left in our comment book and on post-it notes near the display. These alternative feedback routes were likely chosen because they were quicker to complete. For example, there were some quite thoughtful questions on the form which would require more participant time to complete.

Artwork

Attendees of workshops contributed to collaborative artwork using imaginative ideas about art, the everyday and community. These engagements and the resulting art exhibition in the Central Library, Coventry, July 2017, formed an important output. Please see images below as well as further images included in Appendix 5.



Figure 6: The cat from the painting Childhood, 1926, as discussed in schools presentations. The painting also featured in educational panels in the exhibition.



Figure 7: Art being made and displayed on a decorative tree. The art tree became a performative aspect of creating enchanted art together during for example the art cart session at Leamington Spa Art Gallery, Saturday 27 May 2017.



Figure 8: Sign advertising the Art Cart event next to paintings by Frederick Cayley Robinson. Author's own collection, courtesy of Leamington Spa Art Gallery & Museum.

During outreach sessions children created artworks on a number of subjects including windows, cabinets, chairs, female figures, lights, all with an air of mystery and danger. Sketches of devotional groups of figures, (Figs 9, 10 and Appendix 5), show that the children understood the elements of awe and religiosity in the pictures. One child wrote that the pictures were 'Freeky (*sic*) half. Scary. Colourful and old-fashioned.' Notes

made by children in the classroom also developed ideas of spookiness, haunted or ghostly subjects. Some of these were developed into stories and poems as homework following our sessions.

Several images recurred in the children's work. One of these was the high-backed Mackintosh chair visible in for example *Childhood* (1926) (**Figs 11, 12 and Appendix 5**). During the school presentations we discussed chairs by Scottish architect and designer Charles Rennie Mackintosh and their spiritual qualities. Cayley Robinson had strong connections with the European Symbolist movement in art of which Mackintosh and other artists involved in a Celtic revival were central. Key aspects of the Symbolist movement were perceiving spiritual elements in the processes of making art and in art objects such as these well-known high-backed chairs.

In 1914 Cayley Robinson also took up a teaching professorship, at the Glasgow School of Art, which he held for ten years with the overarching support of progressive director Fra Newbery. A key influence, Newbery fostered a long-standing interest in mystical art and during this period it is very likely that Cayley Robinson met central figures in the 'Spook School' and the Celtic Revival: the Glasgow Four including Charles Rennie Mackintosh, John Duncan, who was a member of the Theosophical Society in Scotland, and female artists which have been called 'Glasgow Girls'. (**Burkhauser, 1993, 43-54**). Teaching at the Glasgow School of Art, a building Mackintosh designed, Cayley Robinson was surrounded by symbolic features in the furniture, fittings, lighting and architecture.

The artist drew closer to the occult with the inclusion of Mackintosh chairs in several works. These high-backed, spiritually endowed articles appeared in works such as *Winter Evening*, (1906) and *Childhood*, 1926. The Mackintosh chairs had resonance and talismanic effects for those who used them. Mackintosh chairs had provoked extreme, fearful responses due to their psychological effects. Regarding the 'Scottish Room' of the Vienna Secession Exhibition, 1900, Hermann Bahr and Frank Servaes described rooms as containing, 'prehistoric magic charms [and] furniture as fetishes.'^v Ludwig Hevesi, a prominent Viennese critic added, 'the artists would hardly spend their daily lives in such apartments, but they may perhaps have a haunted room in their house, a hobgoblin's closet or something like that.'^{vi}

A mystical, religious mood was projected through Mackintosh's mostly white interiors when displayed in exhibitions. In these rooms, his chairs stood out as thresholds or gateways, points where transfigurations or transgressions of normal laws of nature could take place. The subtle, spiritual aspects of Mackintosh's white rooms coincided with Cayley Robinson's aesthetic of austere gravity. Some Mackintosh chairs featured

talismanic motifs, such as abstracted forms of roses, which along with circles and organic forms recurred as a secret symbolic language across a range of artworks by the Glasgow Four.^{vii} Hermann Muthesius noted the use of ‘gem-like effects’ of small decorative areas in mostly white interiors.^{viii} Icons and talismans were of interest to Symbolists who sought in art transcendence of the physical world and who deployed religious iconography to evoke religious ecstasy. Cayley Robinson included these Mackintosh chairs as hints of the occult but managed their unsettling import with tempering elements of childhood, traditional femininity and fairy tale like features. Mackintosh consciously aimed to create art with spiritual effects, connecting him with key artworks by Edward Burne-Jones, John Everett Millais and Dante Gabriel Rossetti all of whom inspired Cayley Robinson.



Figure 9: ‘Devotional Group’ of figures sketched during outreach session



Figure 10: Another group of figures next to a high-backed chair.

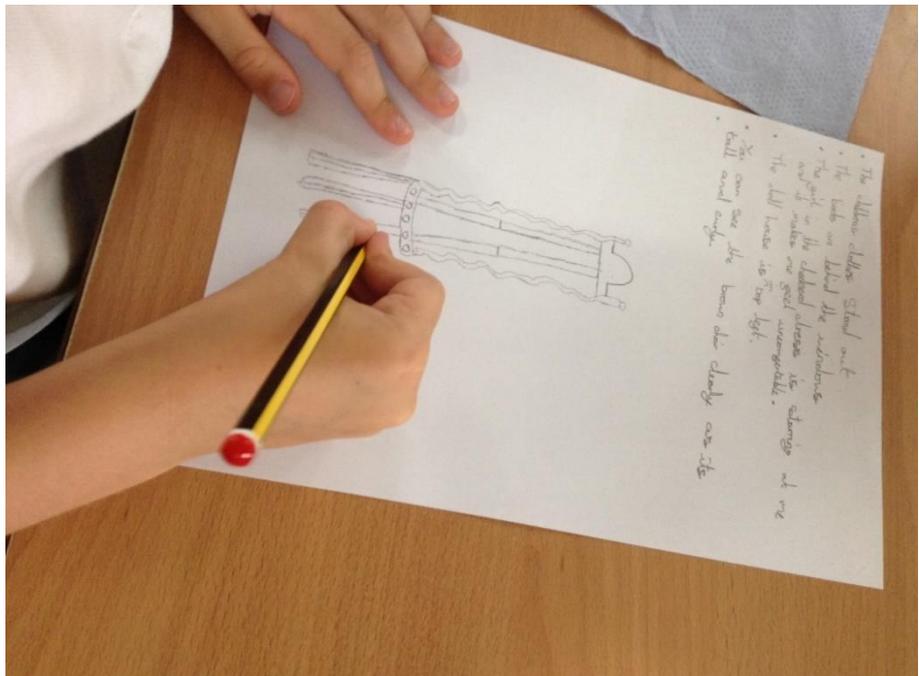


Figure 11: Sketching images from the paintings during an outreach session with St. Christopher's School, 19 June 2017. Shown, is a spiritual high-backed chair in the style of Charles Rennie Mackintosh as discussed in my presentation at the start of this session.



Figure 12: Chairs displayed at the exhibition, above.

Many blue birds also featured in the artworks made by children. During outreach sessions I discussed the connections to Maurice Maeterlinck's Symbolist play *The Blue Bird* published in London, 1911. This published edition had included unsettling illustrations by Frederick Cayley Robinson featuring circling birds. (Figs 1, 2, 13-15).



Figure 13: An artwork made by a 10 year old participant at the Art Cart and displayed at the exhibition, where another viewer has added a post-it comment, July 2017, Central Library.



Figure 14: St. Christopher School outreach session 19 June 2017. Notes about the 'scary' cat in the paintings are next to this child who is making a bluebird design.



Figure 15: The final design as shown in the exhibition, July 2017, Coventry Central Library.

The children's notes in the classroom suggested they were enthralled most by the incomplete and enigmatic aspects of the pictures. Children's choices of subject for sketches and artworks reflect how they engaged with the themes of the Cayley Robinson paintings. We could also witness

their enjoyment, wonder and spontaneous impressions in the classroom as discussed in sections 3 and 4 and in my blog post for PhD Life.^{ix} The making of art provided possibilities for bonding and wellbeing, as expressed in various feedback forms completed at FWT: The Women's Centre. Participants at the family event in Leamington Art Gallery found the experience pleasurable and informative for themselves as well as the children taking part. Some examples of feedback are considered below. Adult participants deployed elements of layering, concealed doorways and birds in their artworks.

Feedback

People like us really don't know what enchantment means!
(Participant in the Women's Craft Workshop, FWT, Coventry).

We provided a number of possibilities for written and verbal feedback during the course of the project. A three-dimensional feedback tree and a comment book was available during workshops and the exhibition. A variety of feedback questionnaires and forms were created. A sample questionnaire is included as Appendix 4. As discussed above, the feedback book left at the exhibition was not as successful as the questionnaires which we asked to be completed in person.

Though I could not give comprehensive academic papers, various insightful feedback comments indicated a deep engagement with the themes of the project. I gave a public talk at the art gallery, which was an academic talk for an informed audience which was well received. However we did not organise another lecture within the remit of the project as this had been conceived as focussed on the outreach and community aspects. Project aims included the fostering of new ways of thinking about art and everyday life and this aim was borne out in a number of feedback statements collected, including very thought-provoking insights gained from school children.

The supervised events involved about 140 children. In response to the question 'What was an aspect you liked most about the event and why?' educational professionals fed back in feedback forms: 'The interaction with the children and how interested they were from a few pictures' and 'Talking about the paintings and seeing the children enthusiastically discuss their thoughts and feelings. Some of them were fab!'; 'The interaction and discussion with the children about the paintings. Amazing how much they noticed.' (These statements are taken directly from completed feedback forms).

Adult participants were asked: 'Do you think efforts towards re-enchantment are needed today?' Answers included: 'Yes to emphasis (sic) creativity in the world. Especially in the spirituality of nature.' 'Yes, not

enough creativity especially in schools today.’ ‘Yes. Children too materialistic. They need to imagine and believe.’ Teachers responded in feedback forms: ‘Yes I think so. News reports, politics and social media often portray a tough world and sad world to exist in. As we get swept up in this, it is sometimes easy to forget to use our imaginations and remember the magic and beauty of our world.’ Another comment reads: ‘Most certainly. We live in a quite depressing and scary times with all the political activity and terrorism. Any opportunity to think creatively, imaginatively, magically etc. is extremely valuable.’ Conversations following presentations developed these themes further. Institutional partners involved in the project expressed interest in the imaginative element and encouraging creative responses from children. Professionals commented on related themes such as rationalisation in schools and museums and a need for enchantment in our current global socio-political climate. Parents and grandparents enjoyed seeing children being imaginative. When asked the question: ‘Did the workshop make you think differently about art and enchantment?’ One woman at the FWT centre wrote as her answer: ‘Yes, coz people like us really don’t know what enchantment means!’ Making art was described as ‘happy’, connected with thinking and learning about art and history, some comments included: ‘it takes me back to the olden days through the paintings’, ‘I enjoyed the lessons because I felt relaxed and happy of my work’ and the session ‘gave us some good thinking’. The session was conducted within the safe and supportive environment of the Women’s Centre.

The Women’s Centre is an award winning women only organisation in the Foleshill area of Coventry. As described on the website, they ‘offer a culturally sensitive and appropriate place for all women to access Education, Training, Healthcare and Employment Opportunities, and be empowered & enabled in MOVING FORWARD.’^x The centre runs Wellbeing Workshops for women every Friday. We provided added value to a pre-existing series of activities, which worked effectively. The website indicates how these Friday morning sessions encourage the building of confidence, bonding and making new friends. Varied Art and Craft activities feature regularly in this programme. The centre was chosen as part of the activities to bring University research closer to this community organisation and because the aims of the project, connecting art, enchantment and the everyday, seemed well-placed in the format of the Friday morning Wellbeing Workshops. See **Appendix 2** for further details of the centre.

These connections between community art, feminism and public engagement deserve consideration in far greater depth which was not completed within the scope of the project time frame. Some of these themes are revisited in the following sections.

Reflections

This section reflects on the methods we used, explores audience feedback and discusses outputs. We altered the shape and structure of events and outputs during the course of the project being mindful of feedback and responsive to comments. Reflection was an important component in our inter-disciplinary approach. Following the first project event we created a form to record our thoughts and best capture points of learning and development. That is to say, areas where we learnt from a previous session and adapted our approach. For instance working with children made us re-think our approach – how they might best learn and be flexible for the next session, practical decisions about timing of events or particular art activities.

In reviewing the project here I consider the most difficult and most satisfying parts of the endeavour, what I might change if I did a similar project in future and what can be learnt from this experience. Overall the most challenging parts of the project related to the communication and collaboration with five external partners and the time this took to achieve. The most satisfying elements for many involved were the children's responses to the artworks, through words, writing and art, and for me, the new insights these provided for my research. Some changes that were made during the project included the cancellation of the adult workshop in Leamington and my decision that a proposed booklet would take too much time, instead creating a variety of worksheets, handouts and laminated resources during the course of the events. The time taken to produce these teaching materials was far greater than predicted due to the varied nature of both the audiences and locations for the events. The idea of creating art postcards was replaced by the reproduction and dissemination of images via this publication, the website and other online platforms including the PhD Life Blog (see Endnotes ix and xiii) and Twitter.

There were also many specific, practical learning points that arose during this project. In future events it would be worth attempting to focus on a specific need or interest more directly related to the community. For example, work could be connected to a pre-existing community event. This would allow the community greater ownership of activities. More similar projects should be undertaken in order to ease the organisational and administrative burden. More frequent interactions could maintain a dialogue between different groups in the community. Voluntary projects could be undertaken over a longer period, building relationships and encouraging sensitive engagements with the subject. It would be wise to build on pre-existing routes, channels or relationships between the university and community institutions. The communications with external partners could be shared more effectively between organisers to reduce

time commitment for individuals and to allow more focussed interaction with each organisation.

There were also learning points relating to information dissemination and timing. An earlier visit to the school with a talk in assembly and then a return visit could have allowed teachers a greater understanding of the background context. Educational professionals may not have time to read the website and this would provide clearer expectations for the second visit. An exhibition event such as a live art-making activity would have been a good chance to gain more feedback as little was gained through the static exhibition. Although I am part of the local community as well as the University community, I felt an 'outsider' when visiting schools to deliver outreach sessions.

Communication methods and the interests of the project partners were very different to my own approaches. For example I only needed to give insights for 5-10 minutes focussed mainly on looking at powerpoint images and then involve the children. This is in contrast to an academic paper where the emphasis is on the written paper as well as images and attendees wait until the end for a formal Q&A. I did not complete my full presentation during outreach sessions, or impart the all ideas I had planned to. This was a very constructive learning point: to resist talking for longer and permit children to respond themselves. The actual responses from the children were greater than I anticipated.

However, it was precisely such differences which created a rich learning curve: the challenge of writing in different modes and media and interacting with a range of different audiences. Further, when engaging interactions took place with members of the community, they were very memorable and moving; participants could make strong impressions. The events made me reconsider my notions of art and enchantment and continue to have a positive impact on my scholarship as discussed specifically in sections 4 and 5. Linking scholarship and art methods was ambitious and challenging but an exciting part of the project. This should be attempted again in future events.

Critical and Scholarly Overview.

The project brought together several key inter-disciplinary areas of enquiry, as explored below.

Frederick Cayley Robinson: Spirituality, Feminism and 'Forgotten' British Art

This project was inspired by my academic research on the artist Frederick Cayley Robinson who remains a 'forgotten artist' today (**Eden, 2016; Eden, Forthcoming, 2019**). Although Cayley Robinson's works were exhibited and discussed when they were made, they have since vanished from the art historical record. Cayley Robinson's art betrays his distinctive ideas about art and enchantment. Although the artist was perceived as an isolated dreamer in his day, he was actually very much engaged with key features of his modern environment, notably experiences of the city and ideas about spirituality and feminism. The artist's paintings sought to juxtapose the real and unreal, the profound and the everyday. Symbolist art in Cayley Robinson's time was concerned, in similar ways, with thresholds or gateways to the ineffable, with confounding the ordinary, with finding meaningful spiritual connection in what seemed an increasingly materialistic present (**Facos, 2009**).

My research has a strong inter-disciplinary backbone that draws upon scholarship from the fields of History, Gender, Literary and Modernist Studies and the History of Art. Sarah Turner directed an important project at the University of York entitled *Enchanted Modernities: Theosophy, Modernism and the Arts, 1875-1960*. <https://www.york.ac.uk/history-of-art/enchanted-modernities/>. The Edwardian Culture Network also hosted a conference on the subject of Edwardian enchantment at which I gave a paper on Cayley Robinson (**Eden, 2015**). Cayley Robinsons' artworks are concerned with the themes of spirituality, modernity and everyday life. Historic ideas of the 'spiritual in art' (**Kandinsky, 1907**) have become a significant theme in 'the New Modernist Studies' (**Mao and Walkowitz, 2006**). Works such as (**Wilson, 2012**) have analysed the influence of spiritual or magical thinking upon artists, writers and musicians. A number of recent art exhibitions have broached these themes including *Enchanted Dreams: The Pre-Raphaelite Art of E. R. Hughes* at the Birmingham Museum and Art Gallery, 2017, that was based upon Victoria Osborne's thesis (**Osborne, 2009**). The upcoming exhibition *Annie Swynnerton: Painting Light and Hope*, Manchester Art Gallery from February 2018: <http://manchesterartgallery.org/exhibitions-and-events/exhibition/annie-swynnerton-painting-light-and-hope/> is further evidence of this thriving and growing area of research.

Other related research themes were explored in unpublished papers delivered at the Modernist Life Conference, University of Birmingham, 29 June-30 June 2017 which stressed compelling interactions between fictive and 'real' worlds, the material and immaterial in the twentieth century with reference to Modernist art and literature (**Masud, 2017**)^{xi}. These relationships were particularly significant for female artists who explored women's connections with cultures of the domestic, (**Berry, 2017**). A range of scholars are addressing this period of British art and some are applying lenses of gender and spirituality, including Zoe Thomas, Henrietta Ward and Laura MacCulloch. The inter-disciplinary journal *Modernist Cultures*, (Edinburgh University Press, <https://www.euppublishing.com/loi/mod>) examines modernist cultures in dynamic and inclusive ways.

Uses of Enchantment Today

The term 'enchantment' is used extensively across a range of scholarly fields and in varied cultural platforms today. Echoes of various cultural concerns evident in the Edwardian period may be found in works such as (**Martin, 2011**) who describes modernity as haunted by slippages in scientific rationality. Parallels with the earlier historical period may also be found in books about the possibilities of cultural re-enchantment, such as Landy and Saler (**2009**) and (**Partridge, 2005**). Stephen Jaeger, with reference to a range of sources from Homer to Woody Allen, has explored why enchanting or 'charismatic' art differs from art demonstrating an emphasis on mimesis. Rather than simply imitating or re-presenting the world to the viewer, enchanting art aims to elevate, remove or entrance the viewer. Such artworks can conceal reality, writes Jaeger, 'or at least [it] clothes it – in brilliance; it diminishes the reasoning faculty, speaks to the imagination, and exercises an "enthraling" effect on the reader or viewer.' (**Jaeger, 2012: 2**). These ideas are similar to those espoused by the European Symbolist movement from the late nineteenth century which sought magical effects through the making and viewing of artworks (**Facos, 2009**). For the shoulder period 1870-1930, constructs of the 'Victorian' and 'Modern' crossed over. In my thesis and forthcoming book I contribute to a range of ongoing scholarship which explores how yearnings of the spirit continued despite rationalisation and the cultural loss of faith. Oppenheim, (**1985**) and Owen, (**2004**) for example have written extensively on the place of the occult and esoteric in the cultural landscape in the late nineteenth and early twentieth century.

The concept of enchantment has been pertinent in philosophical discussions of the role of the arts in a twentieth century world dominated by science and materiality. For example Gordon Graham (**2007**) explored how art and religion have been considered as sources of spiritual meaning in a global culture which is materialistic and dominated by science.

Graham concluded that the aims of modern art to re-enchant the world ultimately failed (**Graham, 2007: 46**). The concept of enchantment and re-enchantment continue to be debated across a range of disciplines and linked with childhood, spiritual possibilities, storytelling, fairy tales and loss (**Del Nevo, 2011; Bettelheim, 1991; Zipes, ed, 1991**).

This rich scholarly context shaped all the project events, which examined enchantment and fantasy while they were enacted within everyday community platforms. However, the project sought to bring the areas such as the academic, esoteric and profound and the everyday, practical and ordinary – closer together. **Mackian (2012)** has related ideas of ‘enchantment’ with popular contemporary concepts and practises related to wellbeing and mindfulness. One of our feedback forms highlighted this connection. Answering the question: Do you think efforts towards re-enchantment are needed today? One teacher wrote the following after our outreach session:

I think that people need to take more time to appreciate the beauty /enchantment in things around them. It’s very easy to miss things (see them but not really look at the detail)...The trend toward ‘mindfulness’ is considered a form of spirituality in some respects, the need to slow down, consider and reflect. (**Anonymous feedback form completed after the outreach activity**)

The sessions, particularly at *FWT: The Women’s Centre, Coventry*, were founded in contemporary applications and relevance. Indeed, we found that constructs of ‘enchantment’ recur as a theme in a diverse range of cultural phenomena today: modern cultures of craft, alternatives or non-political responses to capitalism, new age spiritualities, community work, education, leisure. The ‘enchantment of making’ and the ‘aura’ of the handmade have been explored as responses to Western materialistic culture connected with ethical and emotional behaviours (**Luckman, 2015; Bennett, 2001, Mackian, 2012**). **Bennett (2001)** includes chapters on minor enchantments, the everyday, concerns to reuse and recycle, connecting scholarly ideas with practical activities and providing a contemporary overview of enchantment and everyday wonder today (**Bennett, 2001: 5-16**). Our project activities sought to reference these types of cultural discourses and contemporary applications including ideas of spiritual connection through making art and ideas of feminist solidarity through group craft activities.

In the session at the Women’s Centre we discussed Cayley Robinson with reference to specific artworks, the images and symbols therein and the artist’s methods. Then Holly Dawes gave a demonstration of spiritual approaches to making art, through creating bound paper pieces. These were incorporated into small artworks in homage to Cayley Robinson’s

images of small windows and smaller frames within frames. We provided a selection of printed and distressed images to frame – such as doorways of Cathedrals in Coventry and old walls – these were more features in Cayley Robinson artworks. These papers were layered with glue, glitter, gold leaf and further embellishments, lastly the bound features were added. The activities of layering, binding, placing, framing, collating images of old and new, dark and light, rough and smooth textures, were connected at the same time with thinking about notions of spiritual secrets in the everyday (as displayed in some of the feedback comments below). As I had introduced these ideas in Cayley Robinson's works, these were then discussed more broadly in informal conversation about mindfulness, group craft sessions and the ability to partake in these activities when you have to factor in work and childcare.

These themes and approaches are highly relevant to our current national and global socio-political climate and the next section considers the relationships between academic ideas and their impact through public engagement.

Public Engagement, the Arts, Community, Feminism

Ideas of enchantment and re-enchantment were explored alongside ideas about the value of public engagement and impact during the conception and delivery of the project. The effects of a broader historic shift towards neo-liberal values in the social and political realm may be seen both in schools and Higher Education in the UK. Examples include drives towards standards-driven education, rationalisation, quantification and emphasis on measurements of University 'impact'. Neoliberal values combine economics and political ideas and have become of increased interest since the world financial crisis and austerity policies implemented in the UK since 2008. Much related scholarship has considered the 'neo-liberal revolution' and the increased influence of ideas of the market in cultural discourse in the West since the Second World War (**Robison, 2006; Turner, 2008; Plant, 2010**). These values have been described as 'the defining orthodoxy of our times' (**Robison, 2006**). The rise of neo-liberalism to a position of cultural dominance has engendered debate about the appropriate role for the state in relation to the cultural sector, education and the arts in the UK and about the 'value' of arts and culture.

One result of these movements has been the increased desire across disciplines for Universities to provide measured or quantitative evidence of impact on local communities and the world. Impact may be gained through outreach or other public engagement activities (**Dolan, 2008; Swindells and Powell, 2014**). Consequently, public engagement has become a high priority in Higher Education policy, affecting funding, evident in the policies of research Councils and guidance for the Research

Excellence Framework (REF). Further, languages of impact are evident in the cultural and public sphere more broadly (**Swindells and Powell, 2014**). An upcoming conference at the time of writing, 'Thinking Big: New Ambitions for English and the Humanities' by The Institute of English Studies (IES), in partnership with the School of English, University of Newcastle, (18-19 January 2018) includes partnership working, public engagement and interdisciplinarity as three of five focus areas (**IES, 2018**).

There have been particular challenges relating to impact and public engagement projects in the arts concerning the determination of 'value'. These challenges were highlighted comprehensively in the Arts and Humanities Research Council's Report, *Understanding the Value of Arts & Culture* (**Crossick and Kaszynska, 2016**). Scholars such as Swindells and Powell have referred to an 'impact terrain', citing the difficulties of 'measuring the immeasurable' and encouraging a holistic approach to valuing culture (**Swindells and Powell, 2014: 63**). Work by Paul Benneworth and other scholars (**2016**) has emphasised similar issues. The value of the arts, writes Benneworth, is both self-evident and transparent:

If we take a walk in public spaces, a visit to museum, galleries or popular public art spaces then we are continually confronted with artefacts, with designs, with discourses, statues, memorials, where the knowledge generated by arts and humanities research has become encoded into the fabric of everyday life. (**Benneworth et al, 2016: 3**)

However, while this is the case, a new problem of 'robust empirical evidence' had arisen (**Benneworth et al., 2016: 3**). Benneworth defines the collaborative scholarly aims of the study: 'to better understand what really matters rather than what is easily measured' (**Benneworth et al, 2016: v**).

There has been much critique of neo-liberal ideological imperatives in higher education and policy reforms. Joseph Zajda and Val Rust (**2016**) for example presented chapters which 'highlight the inroads that neo-liberalism has made into policy making at higher education institutions', hegemonic shifts in ideological focus and the increased cultural authority of 'corporate values of efficiency, performance and managerialism' (**Zajda et al., 2016: 5-6**). Related scholarship has considered a wide range of subjects and approaches to these problems, exploring the role of researchers, and policymakers, methodologies, forms of assessment of quality and value in the arts and the distinctive contributions arts and humanities research in Universities makes to culture, society and the economy. A detailed bibliography is included in Crossick and Kaszynska, (**2016**). Debates continue today in relation to funding and public value of the arts and humanities research in a challenging, often hostile, political climate.

Within this context, perhaps working with the local community is a way forward - a way to bridge academia, the value of the arts and impact. Crossick and Kaszynska described this with reference to measuring impact, particularly since the 1990s: 'There was, however, another, in some ways competing discourse which emphasised human outcomes such as personal development, social cohesion and community empowerment' **(Crossick and Kaszynska, 2016: 6)**. A variety of inter-disciplinary studies have connected efforts towards University impact with work in communities. The AHRC report **(Crossick and Kaszynska, 2016)** included sections on communities and regeneration and considered adult participation in arts activities citing, for example, the report by the Arts Council England **(2010)** on *Adult Participatory Arts*. Creating and maintaining 'Sustainable Cities and Communities' is one of the United Nation's Sustainable Development Goals in 2018: <http://www.un.org/sustainabledevelopment/sustainable-development-goals/>

Positive work with communities, particularly in relation to the arts, has also been considered a way to counter the negative effects of neo-liberalism and the effects of austerity. The *Enchanted Community* project was devised within the uncertain context of Brexit and a growing atmosphere of unease and tension evident in the media, the national and global mood. The project focussed on unity and cohesion, in-keeping with Coventry's identification as a city of peace: <http://coventrycityofpeace.uk/>. The work was inspired by community projects such as the Coventry and Leamington Peace Festivals and bolstered by knowledge of ongoing research at Coventry University's Centre for Trust, Peace and Social Relations: <http://www.coventry.ac.uk/research/areas-of-research/trust-peace-social-relations/>

W. James Jacob and others edited a volume entitled *Community Engagement in Higher Education* **(2015)** which defined community engagement in higher education as:

Sustainable networks, partnerships, communication media and activities between HEIs (Higher Education Institutions) and communities at local, national, regional and international levels. Engagement activities between communities and higher education may be formal or informal. Example engagement instances include establishing relationships; collaboration initiatives; business ventures, co-sponsored meetings, conferences, sports events, research projects and a thousand other activities. **(Jacob et al., 2015: 1)**

The introduction to the above volume continues to note that while core Higher Education functions have centred on research, innovation and teaching, a third area now of central importance is the role HEIs play in community development. The authors 'suggest that HEIs should be intimately established within their local communities in order to have a sustainable impact on society' (Jacob *et al.*, 2015: 1). The authors imagine a porous border rather than a solid line to resemble this reciprocal relationship. Outreach programmes are described as bridges, an effort to strengthen relationships and partnership opportunities, building a context for further positive engagements. The authors also note that Universities have digital media which enable them to share information with communities, such as *Exchanges* open access publication (Jacob *et al.*, 2015: 1).

Other scholarship in this area has explored case studies from a range of perspectives: inclusivity, empowerment, gender and women's groups, community learning and inter-generational solidarity, funding cuts and the survival of community groups, evaluating university impact and public engagement in the arts (Dawes, in Coutts and Jokela (eds.), 2008: 65-77; Mayo *et al.*, 2013). Mayo (2013) concludes that: 'support for community-engaged research needs to form part of future policy agendas, along with support for community engagement and community development for social justice more widely' (Mayo *et al.*, 2013: 245).

The idea of connecting scholarship with community activities has become more relevant in the recent global political climate. For example, the nexus of female activism, community, solidarity and resistance to the effects of austerity displays affective connections between scholarship and activism. This was evident in a recent symposium delivered at Warwick on the subject of 'Community, Solidarity – Resistance,' Friday 1 December 2017.^{xii} Similarly, the History Acts forum at Birkbeck University, builds closer connections between scholarship, political activism and community impact and is also evidence of this trend: <http://www.historyacts.org/>

Thus the aims of the *Enchanted Community* project were consciously profound: events should consider how community solidarity and belonging may be fostered through art and public engagement. Simultaneously, the aims were also practical and involved specific activities, talks, materials and pictures which imparted information. Such combinations, of the profound and the everyday were critical to the artworks concerned. In an article in 1922, Cecil French, a patron of Frederick Cayley Robinson, noted a combination of epic and universal themes that elevated and removed the viewer from the everyday, whilst at the same time engaging them through simple features of the ordinary: women and children around tables, feeding children, pouring milk, gazing

into the fire. As French described: 'The problem of Cayley Robinson is how to combine the opposing attitudes – the synthetic with the intimate' (**French, 1922: 298**). This tension may be traced through the *Enchanted Community* project.

Academic Outputs and Future Collaborations

During the *Enchanted Community* project I held an Early Career Fellowship within the Institute of Advanced Study, (IAS), University of Warwick. This article reflects conversations within an inter-disciplinary cohort and a research culture that emphasised innovation. The project activities contributed to the aims of the Institute towards inclusivity, inter-disciplinary research practise and collaboration. I wrote an article for the April, 2017 edition of *Exchanges* in which I reviewed the IAS funded 'Artists and Academics' exhibition, Fargo Village, Coventry, November, 2016, organised by Dr. Emma Parfitt (**Eden, 2017**). This article develops themes considered in the previous publication concerning the theoretical, sociological and emotional aspects of community and art, and reflects on method and process in the context of a broader movement towards concerns for impact in the arts and humanities.

The *Enchanted Community* project continues to have impact in its afterlife. The *Exchanges* link will be disseminated to the original participants in the project and disseminated on Twitter. Peer review, tweets and comments on this article will provide further feedback.^{xiii}

The experience of the project and methods deployed continues to shape my postdoctoral research and future academic events. I continue to develop academic connections at Warwick, through for example the PhD Life Blog, the Research Exchange, the Library, the Centre for the Study of Women and Gender, the Sociology Department, the Feminist Reading Group and the History Department. Externally, contacts are being developed through FWT: A Centre for Women, Coventry Feminists, Birkbeck University, the Fawcett Society and FiLia. I am in conversation with Leamington Spa Art Gallery with regard to an exhibition and related catalogue publication on Frederick Cayley Robinson. The exhibition catalogue will connect with my forthcoming book (**Eden, 2019**). I am also organising a conference on the theme of 'Forgotten Artists'/Inclusive Modernities with contacts at the Paul Mellon Centre, Leamington Spa Art Gallery, the Edwardian Culture Network, Warwick, York, Bristol, Birmingham University, Birmingham Museum and Art Gallery and the Tate Gallery, London. Academic collaborations as well as outreach and public engagement activities with schools and libraries are planned in relation to the exhibition, building on contacts made during the *Enchanted Community* project. A proposed interdisciplinary event inspired by this project has generated interest from Alison Smith, Tate Gallery, Victoria

Osborne, Birmingham Museum and Art Gallery, Chloe Johnson, Leamington Spa Art Gallery as well as other artists, academics and professionals.

We were invited back to both schools and to FWT: A Centre for Women, Coventry. Another school in Stoke Heath approached us to run an event there. There was much interest amongst the friends of Leamington Spa Art Gallery. Other collaborations could include Artyfolk and the Weavers Workshop, Coventry. The Central Library hosted the display of the artwork for free. The Library Manager, Paula C. Kennedy, described this as a 'wonderful project.' (personal email) Please see **Appendix 3** for a list of websites and contacts for future collaborations.

Enchantment/Disenchantment Today

The *Enchanted Community* events have informed my scholarship and inspired me to reconsider Cayley Robinson's interest in child-like and fairy imagery as well as the artist's deferential view of the Universe. The events reminded me that children often look closely, with fresh eyes, while adults can forget to do so. This was a suggestion evident in many Cayley Robinson pictures that rewarded sustained 'looking', via their clues, riddles, hints and mysteries. Paintings hinted at the treasures of the Universe, the secrets of nature that adults may miss in our haste and the speed of modern life. Indeed, when asked the question 'How do you find enchantment and wonder in your everyday life?' One adult participant response noted that 'People are probably starting to feel more about their spirituality as modern life is so hectic.' Other comments about where we can find wonder and enchantment in our everyday lives included nature, flowers, snow, rain, the joy of children. These ideas of wonder and enchantment were a significant cultural force in Edwardian Britain (**Edwardian Culture Network, 2015; Turner, 2009**).

The *Enchanted Community* project sought to connect ideas of spiritual art with culture more broadly. With Cayley Robinson as a starting point, the project considered why the idea of enchantment is important today. Questionnaires asked about current needs for re-enchantment. The resulting insights were one of the most rewarding parts of the project and will inform future events, teaching methods and research (**Eden, 2017; Eden, 2019; Christian, 1989**). The events raised questions about how scholars can consider intangible processes such as enchantment and capture current or historical emotional responses or magical interactions with artworks (**Wilson, 2012; Bourke, 2005; Segal, 2017; Jacobi, 2016; Eden, 2017**). Methods from literary, performance and modernist studies relating to affect, the history of emotion and material culture, as well as oral history and qualitative sociological methods may enrich future

scholarship on these subjects and shape my postdoctoral scholarly practice.

Participants' comments supported the connections I have been making in my research between the period of modernity of the early twentieth century and the cultural climate today. The sentiments expressed in feedback forms and during the project echo the imagery of the fabled door to fairyland closing. This was a metaphorical cultural event declared repeatedly from the late nineteenth century and into the twentieth, assuaging feelings of a loss of innocence as Britain moved into the modern century (**Bown *et al.*, 2004: 1**). Edwardian nostalgia, enchantment and forms of spirituality informed this project and remain central to my research. These were concerns in the 1900s and recur in many varied ways in global cultures today. Despite the more disheartening political and cultural developments of recent years, global cultures evidence swift advances in technology and online communication, whilst also revelling in fantasy, nostalgia and revivalism.

Acknowledgements

The project arose as a result of my Early Career Fellowship at the Institute of Advanced Study, University of Warwick. I would like to thank the IAS staff for their support and generous funding. I would also like to thank Michael Hatt (PI on the project), Julia Brown and Louise Bourdua in the History of Art Department, Warwick and Claire Nicholls who have been very supportive throughout the project and beyond. I would like to thank all project partners for their support and involvement: Chloe Johnson, Leamington Spa Art Gallery, Paula Kennedy, James and Julia Steventon, Libraries, Coventry, Mrs C. Robinson, Miss A. Henry, Mr R. Nagra, Mr K. Tarn as well as teaching assistant at St. Christopher Primary School, Mr P. Tuffin, Mr G. Rogers, Mrs S. Boyd and teaching assistants (Tracy and Kadija) at Southfield Primary School, Christine McNaught and colleagues at FWT: A Centre for Women, Coventry. I thank all participants and those who contributed very useful feedback during the course of the project. I hope this article will be of interest to participants and that further comments will be made online.

Lastly, I would like to give the most thanks to Ms Holly Dawes who worked tenaciously alongside me during the project, with the hard work and various ups and downs.

List of Illustrations

All photographs from author's own collection. Images reproduced with appropriate permissions from participants and rights holders where appropriate.

1. Artwork created during outreach sessions. Children used many features from Frederick Cayley Robinson's artworks: here a blue bird, mysterious cabinets, doors and keys.
2. Children's artwork from the Enchanted Community exhibition, Coventry Central Library, July 2017. Inspired by blue birds in Frederick Cayley Robinson's artworks.
3. One of the exhibition displays. Coventry Central Library.
4. Part of the Enchanted Community exhibition, 15 July 2017, the Central library, Coventry.
5. Artwork by Holly Dawes who collaboratively delivered sessions.
6. The cat from the painting *Childhood*, 1926 discussed in schools presentations. The painting also featured in educational panels in the exhibition.
7. Art being made and displayed on a decorative tree. Art Cart event, Leamington Spa Art Gallery, Saturday 27 May 2017.
8. Sign advertising the Art Cart event, below paintings by Frederick Cayley Robinson, Leamington Spa Art Gallery, 27 May 2017. Author's own collection, courtesy of Leamington Spa Art Gallery & Museum
9. 'Devotional group' of figures sketched by children during outreach session
10. Another group of figures next to a high-backed chair
11. Sketching images from the paintings during St. Christopher school outreach, 19 June 2017. Here a spiritual high-backed chair in the style of Charles Rennie Mackintosh as discussed in my presentation at the start of the session.
12. Chairs displayed at the exhibition, above.
13. An artwork made by 10 year old participant at the Art Cart and displayed at the exhibition, where another viewer has added a post-it comment nearby, July 2017, Central Library.
14. St. Christopher Schools outreach session 19 June 2017. Notes about the 'scary' cat in the paintings are next to this child who is making a blue bird design.
15. The final design from above in the exhibition, July 2017, Coventry Central Library.
16. Sketch made during Enchanted Community, Schools outreach sessions.

17. An educational panel from the exhibition featuring the painting Childhood by Frederick Cayley Robinson, (1926, Liverpool Museum) which was discussed during all project events.
18. More of the exhibition featuring the children's artworks. 15 July 2017, the Central library, Coventry.
19. Images from the art events included many blue birds.
20. Enchanted pine cone.
21. Keys on display in the Central Library.
22. From the workshop at FWT: A Centre for Women, 23 June 2017.
23. Artworks being made by women, 23 June 2017.
24. A finished artwork, FWT: A Centre for Women.
25. Untitled Artwork by Holly Dawes who delivered presentations at events.
26. Untitled Artwork by Holly Dawes who collaboratively delivered sessions.
27. Picture from Schools outreach session, Southfields, 12 June 2017.

Appendices List

1. List of Enchanted Community Project Events
2. Project Partners
3. List of Websites and Contacts
4. Sample Feedback Form
5. Images

Appendix 1: List of Enchanted Community project events

Frederick Cayley Robinson: Modern Enchantments, Friday Focus Talk, Leamington Spa Art Gallery, Dr. Alice Eden, University of Warwick, Friday 12 May 2017, 1-1.25pm

Enchanted Community: Family Art Cart with Dr. Alice Eden, Leamington Spa Art Gallery, Saturday 27 May, 10am-12pm

Enchanted Community: Outreach Session, Southfields Primary School, Coventry, 12 June, 1.30-3pm

Enchanted Community: Outreach Session, St. Christopher Primary School, Coventry, 19 June, 1.30-3pm

Enchanted Community: Wellbeing Session with Craft, FWT: A Centre for Women, Friday 23 June, 2017, 10am-12pm

Exhibition of Collaborative Artwork, The Central Library, Coventry, 4 – 31 July 2017

Appendix 2: Project Partners

The Central Library, Coventry

The library space is used by many local community organisations for display and events. Parents take children to the library to engage in 'rhymetime' and other family and educational activities.

FWT: A Centre for Women

An 'award winning women only organisation with 27 years' experience of removing barriers facing women from Coventry and the surrounding areas.' (<http://www.fwt.org.uk/>) The centre attracts a diverse audience, many from the local area of Foleshill and cites aims of empowering women through education and vocational provision, support for new mothers, health and wellbeing sessions.

Leamington Spa Art Gallery

Added-value was provided by locating some activities alongside the exhibition of artworks and the rest of the art gallery and museum, its facilities and room for children.

Southfields Primary School

Located in a central area of Coventry with high levels of deprivation, Southfields has been praised by Mr Nick Barker, Schools Outreach Programme, Warwick, as significant in outreach activities.

St. Christopher Primary School

A community primary school with 450 pupils, serving families in Allesley and bordering areas.

Appendix 3: Websites and Contacts list

Arty Folks, Coventry: <http://arty-folks.co.uk/wp/>

Feminism in London. FiLia: <https://filia.org.uk/>

Friends of Leamington Spa Art Gallery:
[Julia Steventon Coventry Libraries: \[Julia.Steventon@coventry.gov.uk\]\(mailto:Julia.Steventon@coventry.gov.uk\);
<http://www.coventry.gov.uk/libraries>](https://www.warwickdc.gov.uk/royalpumprooms/info/26/friends_of_leamington_art_gallery>Contact Dr Chloe Johnson</p></div><div data-bbox=)

Southfields Primary School, Mr Paul Tuffin:
<http://www.southfieldsprimary.com/index.php>

St. Christopher Primary School, Mrs Clair Robinson: <http://st-christopher.coventry.sch.uk/>

Stoke Heath Primary School:

<http://www.stokeheath.coventry.sch.uk/learning/key-stage-1/>

Weavers Workshop, Spon End, Coventry:

<http://www.theweaversworkshop.org/about-us/>

Appendix 4: Sample Feedback Form

FEEDBACK QUESTIONNAIRE

ART AND ENCHANTMENT TODAY

St. Christopher Primary School, Outreach Session 19th June, 2017

Dr. Alice Eden, University of Warwick. A.a.eden@warwick.ac.uk ; Ms Holly Dawes

It would be very helpful for my ongoing research on art and enchantment to have feedback about this event, part of the *Enchanted Community* collaborative art project. Please find out more on our website: <http://warwick.ac.uk/enchantedcommunity>

How do you find enchantment and wonder in your everyday life, local area or community? (Please give examples)

The artist Frederick Cayley Robinson and many others at the time felt that the modern world was emphasising the wrong values and forgetting the spiritual. His answer was to encourage a re-enchantment through art.

Do you think efforts toward re-enchantment are needed today?
Why?

What was an aspect you liked most about this event and why?

What did you find least useful about this event?

Would you be interested in attending or taking part in related or future events related to art and enchantment? (Yes/No)

Did this event make you think differently about art and enchantment? If so, how?

Any additional comments?

I very much appreciate your help with my research.

Thank you very much!

Appendix 5: Additional Images



Figure 16: Sketch made during Enchanted Community, Schools outreach sessions.



Figure 17: An educational panel from the exhibition featuring the painting *Childhood* by Frederick Cayley Robinson, (1926, Liverpool Museum) which was discussed during all project events.



Figure 18: More of the exhibition featuring the children's artworks, which included 'spiritual' chairs from the paintings and the 'knowing' cat which the child holds in Frederick Cayley Robinson's Childhood, 1926. Other symbols include birds, keys, doorways, closed wardrobes. Images were used in paintings to denote secret knowledge and spiritual forms in the everyday. 15th July, the Central Library, Coventry.



Figure 19: Images from the art events included many blue birds.



Figure 20: Enchanted pine cone.

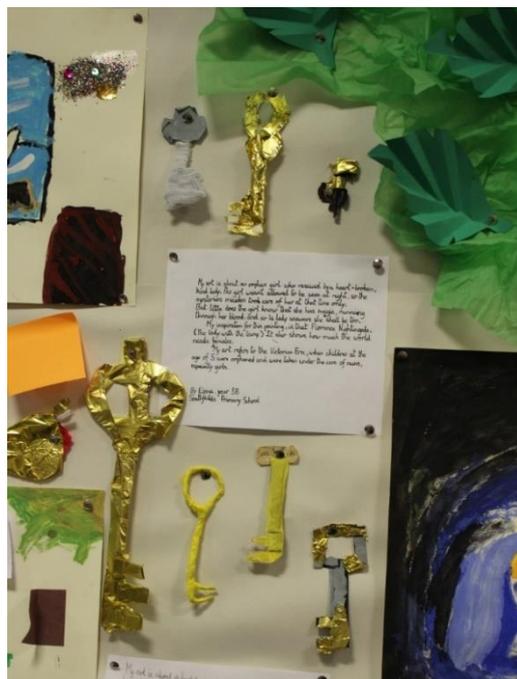


Figure 21: Keys on display in the Central Library.



Figure 22: From the workshop at FWT: A Centre for Women, 23 June 2017.

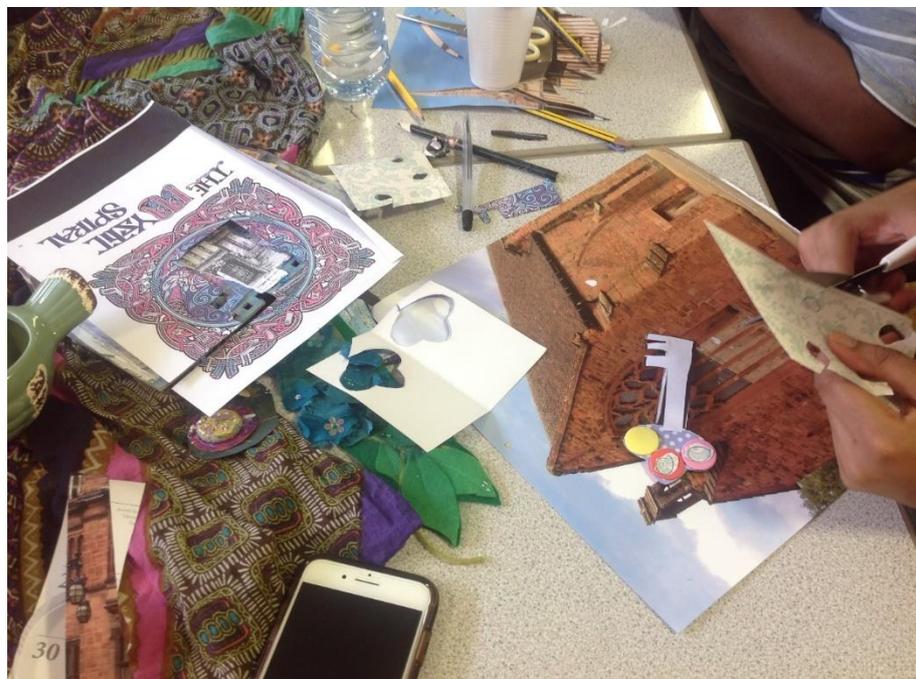


Figure 23: Artworks being made by women, 23 June 2017.



Figure 24: A finished artwork, FWT: A Centre for Women.



Figure 25: Untitled Artwork by Holly Dawes who delivered presentations at events.



Figure 26: *Untitled Artwork by Holly Dawes, who delivered presentations at events who co-delivered sessions.*

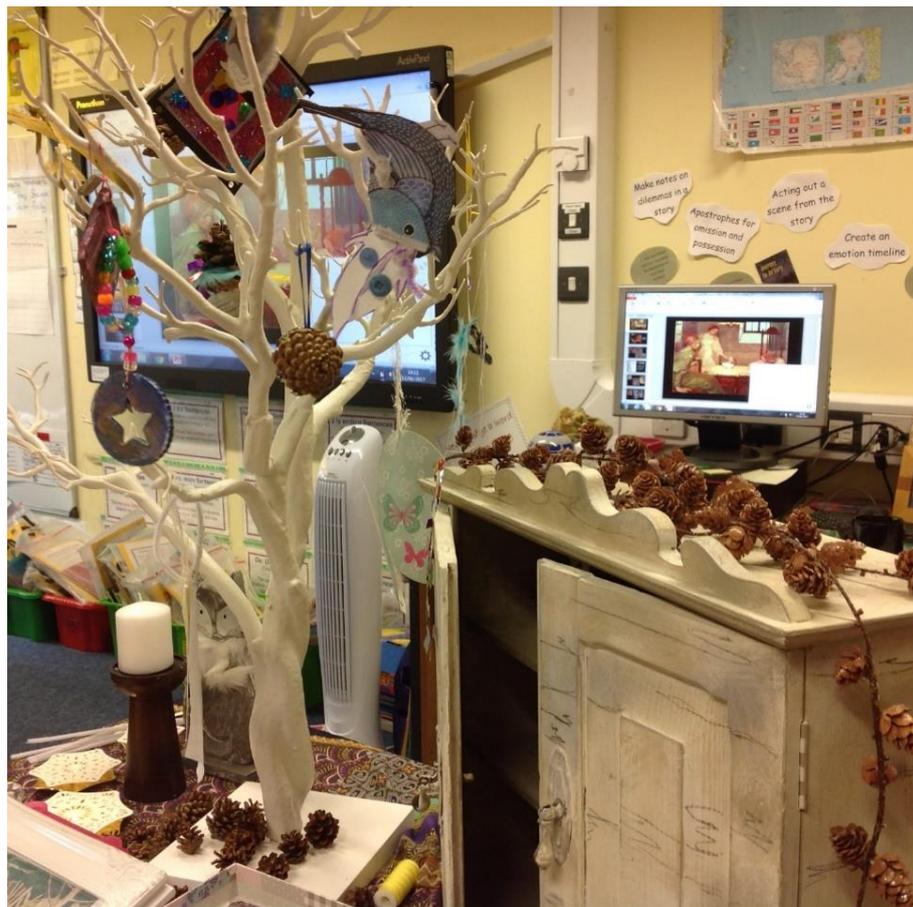


Figure 27: *Picture from school outreach session, Southfields, 12 June 2017.*

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Endnotes

i Wood, T. Martin, 'Mr. Robert Anning Bell's Work as a Painter', *The Studio*, Vol. 49, (1910), pp.255-262, (p.204)

ii It was noted upon his death that Robinson had deployed 'frequent reiteration of detail, pictorial setting, and sameness of expression.' James Greig, 'Frederick Cayley Robinson, A.R.A' *Old Watercolour Society's Club, 5th Annual Volume*, (London: The Club, 1927-8), pp. 61-71, (p.66)

iii 'Mr F. Cayley Robinson: Obituary,' *The Times*, (6th January, 1927), p.12

iv 'Art Exhibitions', *The Times*, (5th December, 1908), p.10

v Werner J. Schweiger, *Wiener Werkstätte: Design in Vienna, 1903-1932*, (London and New York, Abbeville Press, 1984), pp.246-7, n.72; Eduard Sekler, 'Mackintosh and Vienna', in Nikolaus Pevsner and J. M. Richards, (eds), *The Anti-Rationalists*, (London and New York, 1973), pp.136-42, (p.136), in Crawford, (1995), p.79

vi Sekler, (1973), p.136; Horst-Herbert Kossatz, 'The Vienna Secession and its early relations with Great Britain,' *Studio International*, vol. 181, (1971), pp.9-19, (p.16), in Crawford, Alan, Charles Rennie Mackintosh, (London: Thames and Hudson World of Art, 1995), p.79. and Crawford also notes that Bahr, Servaes and Hevesi rather than conservative, were 'three of Vienna's most progressive critics and champions of the Secession in the daily press,' p.79.

vii The symbolic imagery of the Glasgow Four was explored in detail in Neat, Timothy, *Part Seen Part Imagined: meaning and symbolism in the works of Charles Rennie Mackintosh*, (Edinburgh: Canongate Press, 1994)

viii Hermann Muthesius, 'Die Glasgower Kunstbewegung: Charles R. Mackintosh und Margaret Macdonald-Mackintosh,' *Dekorative Kunst*, vol. 9, 1902, pp.193-221, (p.217), in Crawford, (1995), p.94

ix <https://phdlife.warwick.ac.uk/2018/05/02/are-you-making-outreach-memories/> [Accessed 21 Oct 2018]

* Quote is from the FWT website: <http://www.fwt.org.uk/>

xi See full conference programme <https://bams2017.files.wordpress.com/2016/11/bams-final-pdf.pdf> [Accessed 21 Oct 2018]

xii The symposium was organised by Maria do Mar Pereira, The Centre for the Study of Women and Gender, University of Warwick and examined these themes from feminist and intersectional perspectives.

xiii I am a blogger for the PhD Life Blog, University of Warwick: <https://phdlife.warwick.ac.uk/> The blog had 142,035 views in 2017 with the top 5 readers coming from the UK, US, Australia, India and Canada. I have written several blog posts with insights into the project, public engagement and life post-PhD (eg <https://phdlife.warwick.ac.uk/2018/02/21/everything-you-need-to-know-about-public-engagement/>). I will add a link to this article, as well as to the project website, in future posts. I was also asked to write a piece for the Times Higher Education Blog about this public engagement project after the post was seen on PhD Life: <https://www.timeshighereducation.com/blog/how-build-employability-toolbox-through-public-engagement>

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