Featured section:

Narrating, Nation, Sovereignty and Territory

Quality, Resistance & Community: Editorial, Volume 6, Part 1

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The philosophers have only interpreted the world, in various ways. The point, however, is to change it. (**Marx, Eleven Theses on Feuerbach**)

Introduction

Welcome to the eleventh edition of *Exchanges: The Interdisciplinary Research Journal*. This issue is a little thinner than earlier issues, perhaps reflecting the fact that our last issue was only published back at the start of what became a the long hot summer. I'm happy to report we've lots of articles currently undergoing peer review and copyediting, which means I'm hopefully Vol 6(2) should be a bumper issue in the New Year. Nevertheless, I think you'll agree that quality trumps quantity on this occasion. My grateful thanks to all authors whose work appears in this issue.

During this summer I've been much concerned on the subject of peer review [1], not least of which has seem me wrestling with the challenges around keeping reviewers engaged with completing their assignments [2]. Nevertheless, here at Exchanges we've always been keen to embrace as high a level of quality assurance as possible for our title, in keeping with our longer term aspirations. It's the major reason why we've moved to expose all submissions to peer review. This will help ensure the continued quality bar for the work we publish, alongside allowing us to meet our mission to develop the scholarly voice of emerging or new authors who choose publish with us.

One way in which readers of Exchanges can help us maintain this quality, is by registering as one of our peer reviewing community [3]. The Editorial Board are keen to develop the range of peer reviewers we have registered with us, drawn as per our editorial policy from both established researchers and early career researchers. As an interdisciplinary journal we receive articles on a wide variety of themes and broad disciplinary spread, which means it is crucial that we have a diverse range of potential reviewers available. So, if you'd like to register or have colleagues who might be willing, then please do consider it. You'd be a great assistance in Exchanges' mission to further the impact and visibility of high quality early career interdisciplinary research.

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In the meantime, don't forget to stop by the editorial blog or follow our Twitter account for the latest news, developments and insights about Exchanges. Please do come and join in the conversation.

Conversations

Speaking of conversations, we open with two more of our highly popular series of interviews with key figures in various disciplinary fields. Firstly **Ruben Kremers** has the opportunity to speak with acclaimed social scientist *Professor Wendy Larner*. Originally from New Zealand, Larner gained her doctorate in Canada and currently works as Victoria, University of Wellington's Provost. An outspoken, as well as insightful and charismatic figure, Larner talks about the social sciences and her own research journey within them. In a particularly timely intervention, Kremers explores with Larner her current work which centres around the changing dynamics within around the university, especially with respect to their future configuration (1).

The second conversation in this issue is between **Jennifer Philippa Eggert** and *Professor Louse Richardson*. A political scientist, with an academic career encompassing St Andrews and Harvard, Richardson is currently the Vice-Chancellor at the University of Oxford. Eggert's interview stems from a visit to the University of Warwick to deliver a talk as part of the institution's 'Inspiring Women' series of lectures. The interview explores her thoughts around terrorism, political violence and contrasts between approaches to terrorism studies in America and Europe. In particular, she highlights the role interdisciplinary approaches play in this field, alongside her thoughts on delivering effective higher education (11).

Featured Section: Narrating, Nation, Sovereignty and Territory

> *Nation shall speak peace unto nation.* (**British Broadcasting Corporation motto**)

Our featured section this issue brings together a pair of articles stemming from a symposium held at the Durham University's Institute of Advanced Study. This event drew authors from disparate disciplines together to critically reflect on key-socio-spatial narratives and the roles they have played in shaping global politics.

The first article, *Interdisciplinary Research on Space and Power*, from **Michael Laiho** and **Thomas Spray** provides a powerful and coherent critical overview of the event, alongside postulating a number of crucial questions. Significantly, the authors examine the social constructions of space through a deconstruction of 'hegemonic narratives'. In particular, this article considers the manners in which research and scholars have

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'historicised cultural, political and geographical spaces', and the role this has played in spatial interpretations. The article also provides an invaluable introduction to a number of the papers delivered at the symposium, alongside providing the authors' unique analysis of the findings, insights and conclusions presented ([17](#)).

Note: Laiho and Spray's article references a number of pieces which are, regretfully at time of going to press, still undergoing authorial modifications and enhancements. The Editorial Board hopes to bring the remainder of these articles to you in a later edition of Exchanges. We hope this doesn't diminish from your scholarly enjoyment.

Nevertheless, one of the papers which Laiho and Spray refer to is **Jack Coopey's** *The Ethics of Resistance.* This deeply fascinating piece draws on Foucault's work around governmentality and biopolitics, and especially their role he saw they played in influencing sovereign states and modernity in the 18th Century. Coopey examines Foucault's efforts to 'practice a new form of ethics' to subvert sovereignty, and what this can teach us today in terms of configuring resistance to the neoliberalised bureaucratic regimes within which most of us toil ([29](#)).

Articles

Our final article this issue is a highly illustrated piece from **Alice Anne Eden** entitled *Enchanted Community*. In this article, Eden reflects on a collaborative art project which sought to engage the public in the UK's West-Midlands with art scholarship. This was attempted through a combination of methods including practical workshops, alongside educational interventions and collaborative efforts. The article provides an overview of the methods and methodological approaches, alongside crucially examining the outcomes of this work, especially with regards to developing further such public engagement endeavours ([44](#)).

Acknowledgements

As always, many thanks to our authors and reviewers for the vital and continued contribution of their intellectual labour in the creation of this latest issue. Without you, the ability to produce a quality, peer-reviewed, scholar-led publication such as this would, quite simply, not be possible. Thanks also to our reader community, who play a key role in developing the debates and insights raised in each issue. I hope you find this issue as stimulating, thought-provoking and perhaps challenging as previous volumes.

Particular thanks to James Amor, Andrew Taylor and Catherine Lester, outgoing members of the Editorial Board, for their input to this and proceeding volumes, and support for Exchanges over the years.

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Thanks also to Yvonne Budden and Rob Talbot from the University of Warwick's Library, for their continued advice, guidance and technological support for Exchanges.

Finally, my thanks to my Editorial Board, especially the newest members Kyung Hye Kim, Giannis Moutsinas, Andrew Stones, Magda Zajaczkowska, Marie Murphy and Jane Connory for their input and comments, along with their dedication, focus and commitment they each bring to producing a quality-assured, interdisciplinary research organ.

Next Issue

The theme for the Spring 2019 issue of Exchanges will be around the timely topics of Unification or Division, alongside our regular collection of articles. I also hope to be able to announce some exciting news concerning the increasing internationalisation of Exchanges.

Call for Papers

Exchanges: The Interdisciplinary Research Journal accepts submissions from researchers in any discipline, globally, 365 days a year. While we make periodic themed calls, we welcome direct submissions from scholars, especially from those who are currently early career researchers. We are happy to receive traditional research and review articles, but we also strongly support submissions of interviews with key scholars or critical reflections on important scholarly events, conferences or crucial new texts. Prospective authors are especially encouraged to consider how their work can address a broader, interdisciplinary audience or theme.

Exchanges is a Diamond Open Access [**4**], scholar-led journal, which means there are no author fees or subscription charges for readers. For more information about submitting to Exchanges, either contact a member of the Editorial Board or see our online guidelines.

> https://exchanges.warwick.ac.uk/about/submissions

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Conversation With…. Wendy Larner

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Abstract

Professor Wendy Larner is an internationally acclaimed social scientist whose research sits in the interdisciplinary fields of globalisation, governance and gender. She graduated from Carleton University in 1997 with a PhD in Political Economy and has since worked at the University of Auckland (1997-2005) and the University of Bristol, where she became Research Director, then Dean of the Faculty of Social Sciences and Law (2005-2015). In December 2015, Professor Larner assumed her current role as Provost of the Victoria University of Wellington. Professor Larner visited the University of Warwick in June 2017 at the Institute for Advanced Studies' invitation.

Keywords: Interdisciplinarity, Methodology, Feminism, Post-Colonialism, International Political Economy.

Introduction

Whether it be telecommunications, call-centres, the fashion industry, or the university – when Professor Larner addresses the theoretical dilemmas of the political economy she speaks to and through the very palpable realities of economic life. A distinct liveliness runs through her writing that I was immediately attracted to when reading her work. She once described her method as "weaving theory into the practical world". And indeed, there is a practical vitality to her research that provides for a kind of critical inquiry, which is not satisfied with simply 'thinking through' or 'urging caution', but wants to act, create space and effect change. Not surprisingly, then, that her recent work on the future of the university also serves as a reflection of its present opportunities: the push towards interdisciplinarity, for instance, or the increased recognition of key insights from feminist and post-colonial scholarship.

Larner's intellectual work has forged a path for 'splitters' as she calls them. Scholars like me, who do not feel comfortable with mammoth statements about capitalism, globalization, states, or markets, although they do not deny their necessity, validity, or importance; scholars, who want to build on the achievements of feminist and post-colonial scholarship and further

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complicate grand theory by seeking out its blind spots and silences; scholars, who wonder what critical work a focus on smaller worlds, on everyday rhythms and daily practices may accomplish. So, I was thrilled to hear about the opportunity to meet Professor Larner in person. I wanted to hear about her recent research, but I was also curious about her journey as an academic.

What follows is our interview, and an attempt to weave her academic insight and her personal experience into a conversation about the current challenges of academic life. The first section 'Opening doors in the Western academy' asks how we may built upon the current import of feminist and post-colonial methodologies into the mainstream of the social sciences. The second section 'Of clumpers and splitters' explores Larner's past and present experiences in pursuing these methodologies. The third section 'Turning the University Inside Out?' examines Larner's recent research on collaborative projects and interdisciplinarity. The final section 'Looking forward' outlines Larner's thoughts on how to respond to the challenges posed by recent advances in big data analytics, epigenetics, and climate change, and it gives a quick outlook on Larner's personal plans for the near future.

Opening doors in the Western academy

RK: I would like to begin our conversation with a discussion of what you have recently described as a distinct opportunity for social sciences today, namely the current momentum for collaborative research projects that seem to facilitate a mainstreaming of methodologies traditionally found in feminist and post-colonial research. You likened this momentum to the appearance of a number of half-open doors. So, what doors do you think are currently half-open and why do you think they are opening now?

WL: I think the answer to this question is necessarily contextual. It will look different in different places. As I think about this question from Aotearoa New Zealand, one of the obvious examples is the politics of indigeneity. Just this afternoon, I attended the lecture of a leading Maori scholar. This is a good example of the kinds of intellectual activity I would like to see more of in our universities. The lecture was located on the University marae and moved back and forth between Te Reo and English. What we call Mātauranga Māori, Maori knowledge, is becoming increasingly well-established within New Zealand universities. Elsewhere this discussion will take other forms; for example, the UK debates around de-coloniality. How will the politics of de-coloniality shape a more diverse academy in your country? What needs to be done differently and with whom?

My more general point is that such debates are much more visible than they were a generation ago. Indeed, it seems to me that the Western academy is having a deeply reflexive moment. Given that feminist and postcolonial researchers have been exploring these kinds of questions for much longer than many of their academic colleagues, I think it is no surprise that the kinds of thinking that we find in these research domains are becoming much more visible within our universities.

Of clumpers and splitters

RK: As a scholar, you have yourself been a protagonist in exploring these questions that are now entering into the staider traditions of political economic research. So, let us quickly revisit these earlier days. What inspired you to pursue these sets of questions in your early career?

WL: I have a Canadian PhD, and there are two things about my PhD experience that are worth reflecting on. First, I was a New Zealander who came out of New Zealand in the early 1990s and went off to Canada at a time when the so-called 'The New Zealand Experiment' was receiving quite a lot of international attention. You may or may not know the story: In 1984 New Zealand elected a Labour government that introduced a radical economic reform programme and a social reform programme at the same time. This meant that in the New Zealand context, deregulation, marketization and privatisation coincided with important progress in the Maori land claims process, the establishment of a Ministry for Women's Affairs, homosexual law reform and the country also went nuclear free. So, the 1980s was a very interesting mix of both economic and social liberalism. Now when I arrived in Canada, all sorts of people were talking about the economic reforms in New Zealand. But they were only seeing one side of the story. To them, New Zealand looked like Thatcher's Britain. I spent quite a lot of my first few months saying, 'no, that is not what is happening in New Zealand, it is more complicated than that.'

Second, this experience made me think much harder about the political-economic frameworks available at that time. Monolithic stories about homogeneous economic processes did not help me at all with the kind of work that I was trying to do. What I could see was a whole variety of world-shaping politics – including the interventions of feminists, Maori and social movements – that were either being made invisible or recast as 'more neoliberalism'. In my PhD thesis I looked for analytical tools that would help me think through these apparently contradictory processes, and the ways in which they articulated or came together in what we might now call an 'assemblage'. At the time, feminist and Foucauldian conceptual frameworks influenced me most. The debates on 'situated knowledges' were prominent, J.K. Gibson-Graham were beginning their early work on the diverse economy, and 'governmentality' was finding its way into the

Anglo-literature. Building on socialist feminist traditions I had been exposed to in my earlier degrees, I began to work with these different sets of theoretical tools, to make visible and engage with contradictory political-economic processes, actors, and ambitions.

RK: In developing these analytical tools, what were the practical challenges you faced?

WL: The coming together of political economy, governmentality and feminist theory is now taken for granted in the social sciences. But at the time this was not the case. During my PhD I was the only one who would go to the feminist reading group, the cultural studies reading group (because that was where governmentality was being discussed) AND the Marxist reading group because I wanted to work across all those terrains. To give you another example, my colleague William Walters and I regularly attending the International Studies Association conference during that time. But people at that conference did not know what to make of us when we suggested that governmentality might help international studies scholars think differently about the global. Even more heterodox accounts pre-supposed pre-existing actors positioned in pre-existing ways. We were much more interested in understanding how these actors (or subjects to use the language we preferred) came to be understood in particular ways, and encountered each other in particular spaces. To use a now well-known phrase, our aim was to 'make the familiar strange'. Political science and international studies remained wedded to pre-existing actors – states, markets, civil society – for longer than human geography which has always been a more heterodox discipline. But even within human geography, at that time I was an iconoclast. I insisted on naming what I was doing 'political economy' and the subtitle to my PhD thesis was 'towards a poststructuralist political economy'. Yet, I was departing from Marxism and neo-Marxism which were the taken-for-granted theoretical lenses of political economy.

That said, it is also important to note that I have remained in conversation with those scholars who work within these more conventional political-economic approaches. Human geography is a very collegial discipline, and the debate over the value of programmatic approaches versus the more situated analyses that I favour has become a bit of a disciplinary joke about the difference between 'clumpers' and 'splitters'. Clumpers tell big stories about powerful actors and monolithic processes. Splitters complicate those stories, always insisting there is more going on and that political-economic processes are more heterogeneous than clumpers acknowledge. This disciplinary conversation has been going on for a good 15 years or so, and both constituencies have shifted their perspectives because of it. So, it was important for us to have this debate. Indeed, the

fact that scholars of a variety of theoretical persuasions – feminists, neo-Marxists, post-colonial scholars - were often in the same room arguing respectfully and productively with each other is one of the reasons that I eventually found an intellectual home in human geography.

RK: Would you say that as a consequence of these conversations across the social sciences, it has become easier to work interdisciplinary for early career researchers?

WL: I do think that it is now easier to work in an interdisciplinary way, in part because universities are supporting and funding interdisciplinarity in a way that a couple of decades ago was not the case. So, it is easier in that regard. But the challenge with being interdisciplinary at an early point of your career is that it is harder to find an academic community. Disciplines provide you with that community. If you are a political scientist you hang out with political science colleagues, you go to political science conferences, and you can make your way up the political science academic ladder. Disciplines also provide important theoretical building blocks. It is a good old cliché, but when we are standing on the shoulders of giants we need to know who those giants are otherwise we risk reinventing the wheel (to mix metaphors!).

For example, during my last couple of years in Bristol I taught an interdisciplinary methodology course together with a complexity scientist who works on educational theory and a poverty researcher who ran randomised control trials. This was a great experience but what really struck me was that many of the graduate students in the course couldn't understand why we thought that interdisciplinarity was such a big deal. They often started from the premise they were somewhere in between disciplines, and were building their research projects accordingly. But this meant that sometimes I was listening to people talk thinking: 'You have never read Marx. It is quite clear that you have never read Marx. And Marx would have so much to say about this!' So, I do think finding the balance between understanding our intellectual legacies, and being able to ask new questions in new ways is the balancing act that we need for successful interdisciplinarity.

Turning the university inside out?

RK: Coming back to our earlier discussion of changes in the social sciences, I would like to move on to talk about your current research, which engages with the changing dynamics within and around the university. In June you were here at Warwick to present your recent work in a talk titled 'Turning the University Inside Out?'. What do you mean by this phrase?

WL: This phrase is taken from a workshop held as part of the ESRC research programme 'Productive Margins'(www.productivemargins.ac.uk), which is led by my friend Morag McDermont at the University of Bristol. My argument is that if we look at the literature on the contemporary university there is a lot of talk about the ways in which universities are increasingly industry and government facing, with a corresponding re-orientation towards applied knowledge. In particular, the critical literature often presupposes the rise of the so-called 'neoliberal university' and worries about questions such as 'Is this the end of the blue skies university? What happens to the university as critic and conscience?' (to use that wonderful phrase that is enshrined in the New Zealand education legislation). What I am arguing is, yes, universities are indeed increasingly industry and government facing. But we also need to pay attention to the other relationships being built within and through universities, such as relationships with NGOs, community organisations and social movements. These are also profoundly shaping our academic environment. For a long time, social movements and activists of many different political persuasions were very critical of the so-called 'ivory tower' university. Now there is a new generation in the university, many of whom have been or still are part of the activist world. What happens once we begin to explore the opportunities those relationships bring?

The Productive Margins programme is a terrific example of this. This programme brings together law, humanities and social science academics and seven community organisations. It aims to redesign regulatory frameworks for social inclusion, showing how people 'on the margins' can produce new ways of thinking about and performing regulation. Rather than re-supposing that the academics would control the research programme, consulting with the community organisations when we needed to, the programme was awarded over a million pounds for a research proposal premised on the principles of co-production. Our proposal basically said: 'Here is one small example of what these research projects might look like, we are going to co-create the rest of them between the academics and the community organisations, and experiment with various forums and formats.' In turn, this programme has had implications for funding models, institutional and personal relationships, the nature of research outputs, and modes of dissemination. My point is that the contemporary university is being reshaped through all sorts of relationships, for all sorts of political agendas. It is not just the growth of government and industry engagements. That is only one bit of the story.

RK: I can see a recurrent theme emerging here. More than ten years ago you wrote an article with Richard Le Heron in which you made a similar point. You wrote: "A greater appreciation of political possibilities, coupled

with a perceived need to consciously develop them, might allow academics to re-imagine the neo-liberalizing university in quite different ways." How far have we come since? Does it still make sense to talk of a neo-liberalising university?

In my opinion, we are at a very interesting moment in the long history of universities. It is important to remember that universities have reinvented themselves over and over again, and take different forms in different places. While there is currently a lot of talk about relevance, my view is that universities also need to hold open the spaces in which fundamental questions about the future of our economies, societies and environment can be asked. That is one reason why I am doing the job I am doing now. I am increasingly convinced that if universities cannot hold those spaces open, nobody can. For example, in my university we are having a very serious conversation about what it means to be a 'values based' university. How can we embed Mātauranga Māori in our teaching and research? What does it mean to be a health promoting university? Can restorative justice processes be used instead of more disciplinary approaches? What do we need to do differently to address social inequalities? How will we become carbon neutral? I know these conversations are alive in many universities today, and I want to see them furthered, deepened and broadened. But if we keep telling ourselves stories about the always exploitative neoliberal university, we will not see these conversations, and we will drive ourselves into a cul-de-sac from which it is very hard to return. So, yes, we must be critical, but what kind of political work are our critiques doing? Personally, I would rather focus on the kinds of critiques that open up new possibilities. So that is the very clear link between my analytical work, my political work and now my institutional work…

RK: …and yet, is it not difficult sometimes to uphold this critical commitment in your role as a Provost?

Well, I have chosen my university carefully (laughs)… Of course, you can't just do this by yourself. But in my experience many people are up for these conversations. Academics, professional staff, students, the people we engage with, they all care deeply about their universities, what our wider futures might look like, and the role universities might play in shaping those futures. So, I inhabit my role as Provost by consciously making space for the kinds of politics and possibilities that I am talking about. For example, one of the first things I did when I arrived at Victoria was create an early career academic programme, building on my experience with the Antipode Foundation (www.antipodefoundation.org). In both cases, the explicit intention is to build a network of early career scholars who can support each other, think collectively about how to make a difference in their universities, and who can work together to address overly

individualised processes. The Institute of Advanced Studies at Warwick is doing great work in that space, too, by the way. But you never work under the conditions of your own choosing, and universities are large complex organisations. That is the politics. It is about creating spaces where you can push things along and make a difference, while at the same time recognising that you will not always get your own way. You also need to learn how to work effectively in these spaces; for example, you can write good business cases for innovative early career academic programmes, and good grant applications for research programmes like Productive Margins.

Looking Forward

RK: I'd be interested to hear a bit more about your ideas regarding the role of the university in this era. In particular, I'd be interested to hear your take on discussions about the crisis of the social sciences in face of the expansive production and use of 'social' data outside the university. The risk of redundancy for inferential statistics in times of Big Data analytics for example.

WL: Let me be very clear. I am convinced we need to think very hard about the future of the social sciences, and there is no guarantee we will continue to occupy the spaces we do. Big Data is only one way in which the social sciences might be diminished in the future. The rise of epigenetics is another. If things like poverty have a genetic explanation, the taken for granted approaches and conceptual frameworks we use as social scientists to explain poverty will need to be re-worked. And then there are the debates about the relationships between the human and the non-human in an era of catastrophic climate change. Developments in these three areas – big data, epigenetics, climate change – all have potential to hollow out the traditional social sciences. And when the importance of social sciences is no longer taken for granted, we will need to have compelling answers for those who will question the value of what we offer.

We have some of these answers already. For example, our ability to think critically and conceptually, to make the familiar strange, and to problematise the questions being asked. Social scientists are very good at that. We excel at showing how social life is more complicated than others may presuppose. Moreover, if we go back to where we started this conversation, social scientists also understand ontology, epistemology, and reflexivity. We understand there is more than one way to understand the world, issues of ethics and processes of subjectification and so on. But it is also clear, we need to think harder about the kind of intellectual work we do in this changing terrain. I worry about the social sciences in terms of our ability to persuade others of the ongoing relevance of our

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disciplines. I do not think that we are going to be irrelevant, but I do think we will need to think differently in the future, and that providing robust answers to those sceptical of the social sciences is a profound challenge.

RK: In my last question I would like to address your personal plans for the near future. Are you planning any new research projects? Or will you be mainly occupied with your role as a Provost?

Yes, the latter. It will be mainly my Provost role. I am still examining PhD theses, because I care about early career academics and their work and it is a really nice way to stay on top of current debates. And every now and then, as with the Warwick invitation, I go and give a talk. I also recently co-edited a book that came out earlier this year titled 'Assembling Neoliberalism'. But I think that these more formal academic contributions will become more infrequent, at least in the near future. What I am trying to do now is bring my conceptual approach to bear on my engagements with the university. Treating the university as my empirical object if you like. This means I am reading much more of the literature on universities and new knowledge formations, and trying to use those to inform my day to day activities within the university. In this sense, I have not given up on my academic engagements, I am just using my intellectual and critical sensibilities in a different kind of way.

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Researching Terrorism and Political Violence – An Interview with Louise Richardson

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Abstract

Professor Louise Richardson is a political scientist focusing on terrorism and political violence. She became Vice-Chancellor of the University of Oxford in January 2016, having previously served at the Universities of St. Andrews and Harvard. She has written widely on international terrorism, British foreign and defence policy, security, and international relations. Professor Richardson holds a BA in History from Trinity College Dublin, an MA in Political Science from UCLA as well as an MA and PhD in Government from Harvard University. She visited the University of Warwick in November 2017 to deliver a talk on her career and being a female leader, as part of the University's 'Inspiring Women' series. In this interview, she speaks about research on terrorism and political violence; how approaches to terrorism studies differ between the US and Europe; how the discipline has changed since the 1970s; the importance of interdisciplinary approaches to the study of terrorism and political violence; whether terrorism studies are a distinct discipline; differences between terrorism and conflict studies; and what makes a good university teacher.

Keywords: Terrorism, political violence, interdisciplinary, political science, historical approaches

Introduction

Few topics have received as much attention as terrorism and political violence have since the terror attacks of 11 September 2001. What was previously a relatively neglected area of studies where only a few academics worked, all of a sudden received an exorbitant amount of attention. Terrorism turned into a new trend topic. This was reflected in the number of publications, study programmes and (sometimes self-proclaimed) experts on terrorism that mushroomed after September 2001 **(Gunning 2007: 363; Horgan and Boyle, 2008: 58)**. More than fifteen years after the attacks of 11 September 2001, terrorism studies have come a

long way. Theoretical, methodological, ontological and conceptual issues the area of studies has been plagued with in recent years are increasingly being addressed, even if numerous problems remain **(Dolnik, 2013)**.

Professor Louise Richardson from the University of Oxford is one of the few academics who were working on terrorism and political violence before it became a trend to do so. In addition to having forty years of experience working on terrorism and political violence, having studied and worked in the US, the UK and Ireland, Professor Richardson is familiar with academic approaches to the topic on both sides of the Atlantic. She has written widely on international terrorism, British foreign and defence policy, security, and international relations,[i] and holds a BA in History from Trinity College Dublin, an MA in Political Science from UCLA as well as an MA and PhD in Government from Harvard University. She became Vice-Chancellor of the University of Oxford in January 2016, having previously served at the Universities of St. Andrews and Harvard **(Warrell and Payton, 2015)**.

Professor Richardson visited the University of Warwick in November 2017 to deliver a talk in front of Warwick students and staff members on female leadership and her career, as part of Warwick's 'Inspiring Women' series, which features speakers from the Academy and the Administration. The talk was held as a conversation between Professor Richardson and Professor Christine Ennew, the Provost of the University of Warwick.[ii] Following the talk, Jennifer Philippa Eggert from the University of Warwick conducted the interview. The interview focuses on Professor Richardson's views on how academic approaches to the study of terrorism and political violence have changed since the 1970s; how approaches to terrorism studies differ between the US and Europe; the importance of interdisciplinary approaches to the study of terrorism and political violence; whether terrorism studies are a distinct discipline; and what makes a good teacher.

Interview

Jennifer Eggert (JE): Thank you so much for taking the time.

Louise Richardson (LR): My pleasure!

JE: The first question I have is regarding your area of expertise. You have focused on terrorism and political violence since the 1970s. You are actually one of the very few people who have been studying terrorism before it became fashionable to do so. Could you speak a little bit about what are some of the major differences between how we view terrorism now and how we did before, in the '70s, '80s, '90s…?

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LR: Well, if you go back to the late '60s and the '70s there was huge concern around terrorism around the world. In fact, more people were being killed by terrorism in Europe and America than now. In the '80s and '90s, on the other hand, people forgot about terrorism and it became marginalised. Post-9/11, the whole world changed – so I think it has gone in waves, depending on the incidences of violence. In the '70s, it was the social revolutionary movements in Europe, groups like the Red Brigades in Italy, the Bader Meinhof group in Germany, Action Direct in France, CCC [Communist Combatant Cells] in Belgium, and so on. I think these groups have a lot in common actually with some of the groups we see today, insofar as they are quite transformational in their aspirations. They wanted to overthrow capitalism – which is not too dissimilar from trying to overthrow secular law or introduce the caliphate. Throughout this period, we have had the consistency of nationalist movements, groups like the PLO, the ETA, the IRA and so on. They are a different kind of terrorist groups, and they differ in the nature of their aspirations – they have a defined political goal. In terms of how you counter them, there are also differences, because those goals are subject to negotiation … whereas the transformational one is not. So there was lots of interest in the '70s, lots of interest today, much less so in the late '70s, '80s and '90s.

JE: You started your academic career and training in Europe. You first studied in Ireland, then you went to the US, then you came back here, went back to the US, and then back to Europe again. Do you see any differences in how the topics of terrorism and political violence are being approached on both sides of the Atlantic?

LR: Oh yes, certainly. Post-9/11 the US, you had all the people who had worked on the Cold War and all the security experts who tended to be very conservative and quite militarist in their approach – they all then turned their attention to counterterrorism - whereas the European approach, which is essentially the approach I had, is a much broader, more political, more historical approach to terrorism, seeing it less as a military threat and more of a political issue. I think the dominant perspective in the US today is this much more militarist approach. The people who had spent their careers waging the Cold War against Russia simply then turned their attention to waging war against terrorism, which I think is a futile endeavour - whereas in Europe they were considered more "wet", more liberal… People like me who worked on terrorism before 9/11 in the US were severely scrutinised for not predicting 9/11, for being too "wet" as they say. So yes, there is this difference in perspective.

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JE: To a certain extent, there is also a divide on a methodological level, isn't there? In the US, people tend to take more quantitative approaches…

LR: Certainly, political science is much more quantitative there. My first degree was in history, and I have always taken a more historical approach to political science. The English School, the Hedley Bull School [of International Relations theory] – that was the school that has influenced me. My mentor was Stanley Hoffman[iii] who took a very historical approach. Today, political science in America is much more quantitative, much more similar to economic approaches – and it's not the approach with which I am most comfortable.

JE: That actually links quite nicely to the next question I was going to ask – and that's your interdisciplinary background. You have a Bachelor in history, later you studied politics. Do you think the fact that you approached the subject of terrorism and political violence from a different disciplinary perspective made you a better terrorism scholar?

LR: Well, I think so… but of course many people think it makes me a worse one! My approach to everything is to try to understand the other, and to do that you need history, anthropology and sociology. The counter approach, the more quantitative or military approach would be: 'we don't need to know that, we need to know what their capacities are, because we need to neutralise their capacity'. I am much more interested in understanding the underlying roots, because I see it essentially as a political rather than a military problem. Which came first – my orientation or my subject matter? I think… they are one and the same.

JE: Do you see terrorism studies as a distinct discipline? Do you see yourself as a terrorism researcher or as a political scientist first?

LR: I think one of the reasons terrorism studies was so marginalised was precisely because it was not at the cutting edge of any discipline. Of course, I do see myself as a political scientist – but in the historical tradition rather than the quantitative tradition. And I think that's been because terrorism studies for so long was not addressing any of the cutting edge disciplinary issues in sociology, in psychology, in political science. It tended to be marginalised. I think still there is not a disciplinary basis, but I don't see that as a problem. I think you bring in insights from different disciplines on a shared problem. It is necessarily interdisciplinary – why should that be a problem? It is more likely to be richer – I think there are so many areas in which you should identify the problem and then bring all the disciplines who can provide insight into it.

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JE: Speaking about interdisciplinary and methodological divides – I find quite striking that you have this very strong divide also between terrorism studies on the one hand and conflict studies on the other. So here in the UK, for example, we have the Conflict Research Society – but we also have a Society for Terrorism Research. I attend events organised by both, but I actually know a lot of people who don't. And even on the level of the literature – they often work on the same conflicts, the same non-state violent groups, but they do not actually quote each other. So there really seems to be this strong divide.

LR: That's really counterproductive. I'm all for breaking down these barriers and bringing, from every disciplinary background you have, to bear on the shared problem. I think it's a real shame if we divide ourselves up in a kind of sectarian way – it would be a real shame.

JE: I had one more question regarding teaching. During your time at Harvard you won several prestigious prizes for your commitment to teaching, including the Joseph R Levenson Memorial Teaching Prize. If you were to give advice to early career researchers like myself – what do you think makes a good teacher?

LR: You know, it is really hard. The problem starts with the TEF – how do you evaluate good teaching? For me, it is just all about human relations. If you are interested in your students – if you are in a place like Warwick or a place like Harvard, you got really smart students. They are in your class because they want to be. Just engage with them, and draw them out. Let them see how you really care about what you are doing and that you are interested in their ideas. That brings out the best in them and then it is really fun to engage with them.

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[i] Major publications of hers include Richardson, 1996, 2006a, 2006b, Richardson and Art, 2007.

[ii] A brief summary of the talk can be found at https://warwick.ac.uk/insite/news/intnews2/inspiring-women-lr/ (accessed 27 February 2018).

[iii] Stanley Hoffman (1928-2015) was a US-Austrian professor at Harvard University (Grimes, 2015).

Interdisciplinary Research on Space and Power: An Introduction and Critical Reflection.

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Abstract

In this introductory article, the authors discuss the topic of social constructions of space by deconstructing what are widely referred to in academic studies as hegemonic narratives. In order to introduce a collection of articles critically, however, the authors pay special attention to the ways in which academic studies have traditionally historicised cultural, political and geographical spaces and have therefore played a role in spatial interpretations of nationalism, sovereignty, and territory. References to research findings and observations presented by an interdisciplinary cohort of scholars during a symposium held at Durham University's Institute for Advanced Studies provide the context for this article. To this end, the authors expand the scope of three of these presentations - comprising a collection of articles exploring nationalism, sovereignty, and territory - and extract common research findings before proceeding to engage more critically with questions about how the various participating disciplines understand space in the context of knowledge and power. The authors conclude that hegemonic narratives relate to individual past, present, and future contexts, as well as to the ways in which academics, politicians, and the wider public interpret them. In conclusion, the authors demonstrate how the relationship between knowledge about space on one hand, and power to construct or interpret space(s) on the other, provides ample opportunity for discussion across disciplines.

Keywords: interdisciplinary research; narratives; space; power.

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Introduction

Academic studies focusing on a range of geographical spaces are typically contextualised within a specific timeframe, and to onlookers from various disciplines it became apparent over the course of 2016 that the year had the potential to prove significant for research seeking to re-establish critical questions concerning nationalism, sovereignty, and territory. Whether concerning the United Kingdom's European Union membership referendum (popularly referred to as 'Brexit') on 23rd June and Britain's subsequent changing relationship with the European Union, Americans' vote for a return to a 'greater' United States in the 8th November presidential election, or mass media's increasing role in depicting perceived notions of uncontrollable immigration from war-torn regions in the Middle East, it seemed almost impossible to predict the outcome of contested political issues. Much of this uncertainty could be usefully considered as an inter-societal re-evaluation of common terminology: what does it mean to be a nation; who should decide on matters of sovereignty; to what extent are current territorial boundaries variable?

In this context, contemporary history presents a unique opportunity for critical reflection on the past, present, and future meanings of key socio-spatial narratives and the role they have played in shaping global politics. In December of 2016 the authors organised an interdisciplinary research symposium at the Institute of Advanced Study (IAS), Durham University, in order to confront and critically examine the concepts of nationalism, sovereignty, and territory, within the context of a variety of specific geographical spaces and time periods. This symposium was open to and advertised across a broad range of disciplines, departments, and institutions from around the UK, with participants being asked to consider some or all of the chosen thematic strands from their own unique research perspectives. Key to this consideration was the aforementioned notion of a timely need to re-assess popular and academic boundaries and definitions.

The following three articles emerge from this academic discussion held at Durham's IAS. By their nature they should appeal to readers from across a wide range of disciplinary boundaries. Since all of the academic presentations raised slightly different sets of questions, the aim of this introductory article is less to detract from the academic rigour of the originals by providing sweeping generalisations across all disciplines, but rather to identify relevant outcomes from the symposium's discussion in order to illustrate ways in which key questions are framed by authors from different academic disciplines. To this end, the article also considers the research findings of all those involved in the symposium, and not just the research represented by the following articles.

Additionally, in order to properly explore historical and philosophical dimensions of nationalism, sovereignty and territory across disciplines, the chosen articles are selected because they investigate past, present, and future representations of space: Matthew Quallen's article explores cultural tension expressed via scientific discourse among a political elite at the height of American nation-building in France and the United States during the eighteenth century; Susan Shay's article explores the advent of modern technologies of communication that are used by indigenous groups to subvert the hegemony of American sovereignty in Hawai'i; whereas Jack Coopey's article explains, rather ironically, that future use of Michel Foucault's writing by academics will enact sovereign control over the late author's ideas. Essentially, each article illustrates the ways in which people have influenced hegemonic narratives about space differently, either as politicians, learned academics, or grass-roots activists. By documenting this process across a selection of time periods and as implemented by a selection of elite groups one can appreciate the commonalities and variabilities involved.

When one comes to deconstruct popular modern scientific narratives about the physical world it is often possible to uncover prescribed political motives. In recent years this trend of thinking has been apparent in a number of fields, with one such example being depictions of Arctic space created by European elites, in which geographical spaces of untapped hydrocarbon reserves have been historically negotiated within the context of other environmental narratives such as peak oil and the Anthropocene **(Laiho, 2016)**. Having the power to narrate the physical world through scientific paradigms and ideological tropes, such as 'sustainable development,' elites inadvertently humanise (or de-naturalise) space through government policies. In a less abstract sense of narration, one could regard the interests of elites as playing an influential role in how they organise their world, for instance in how others perceive the spatial extent of their sovereignty or their ongoing 'territorialisation' of space **(Elden, 2009)**. At the level of governance, hegemonic narratives bring about historical conditions from which sovereignty and territory can emerge, while elites work together to influence the ordering of future space.

On the level of the individual thinker, the terms 'nation,' 'sovereignty,' and 'territory' can assimilate connotations of personal importance and self-made definitions. Jack Coopey's **(2016)** presentation titled 'The Ethics of Resistance: Sovereignty and Territory in Foucault's College de France lectures (1970-1984)' draws on the philosophical work of French philosopher Michel Foucault, whose personal achievements as a critical theorist have been appropriated by an academic elite to further their research interests. Coopey's article follows this vein of thought to provide a critical evaluation of scholarly appropriation of Foucault's concept of

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'biopolitics,' for example. In doing so, he explores the limits of personal sovereignty in relation to hegemonic discourse of a epistemic elite, which demonstrates how scholars willingly and unwillingly participate in the governance of Foucault's ideas **(Foucault, 1997)**. Therefore, the construction, reception, and external modification of one's personal sovereignty, being a result of one's perception of the world in relation to the hegemonic narratives of others, provides opportunity for a range of critical psychoanalytical and philosophical studies exploring space that observe the spatial 'affect' of the knowledge-power relationship **(Thrift, 2007)**.

Narratives of popular belief and scientific discourse can have the tendency to become blurred, leading to the scientific label of truth being applied to popular conception or myth **(Barthes, 1973)**. A case study which demonstrates one such confusion of narratives is provided by Matthew Quallen in his article 'Buffon and a Bull Moose: Thomas Jefferson's Notes on the State of Virginia and America's Wild Founding.' Quallen **(2016)** examines Jefferson's list of superbly large fauna - a list compiled in order to exhibit and promote an international scientific recognition of positive traits of American identity - written as a response to the Comte du Buffon's highly-influential Histoire Naturelle, which had suggested that the fauna and people of America would slowly degenerate over time due to the adverse conditions found there **(Leclerc, 1749-1789)**. As Quallen explores, the repercussions of this creative process were wide reaching and at times deeply troubling, with the arguments and evidence for a scientific battle for genetic superiority spilling over into the such discussions as the rights of indigenous people and the validity of the slave trade. One could argue that in both cases of 'scientific treatise' in this instance the empirical truth of the research was of secondary importance to the affirmation or degradation of the perceived quality of America's territorial standing, and as such of the depiction of the nation as a whole. The perceived defining features of America's increasing sovereign territory were directly linked with salient genetic characteristics on a nationwide, cross-species level.

Whereas in Jefferson's time a scientific volume was the most effective method to counter potentially damaging foreign theories, in contemporary societies the challenges to hegemonic narratives about people and places are increasingly supported and contested through the development of modern science and technology. In Susan Shay's article on 'Indigenous Nationalism in the Age of the Internet,' the author analyses the historical significance of recent web developments within indigenous communities in Hawai'i as a means of challenging the 'foreign' sovereignty of the United States government. Through Shay's **(2016)** presentation, one recognises that a localised technological revolution has brought about dramatic changes to the way the islanders view themselves in the context

of their lived environment. The ability to converse with fellow Hawai'ians, governments and politically active networks sharing similar causes, as well as having access to unprecedented quantities of information via the web, has empowered indigenous communities in many ways. Historically, the internet has provided a digital space to form a collective union, which affords them both stronger protection from external governing pressures and the possibility to extend the influence of their indigenous identity far beyond the shores of their own land. Therefore, it would be recommendable to read Shay's contribution in the context of ongoing academic discussions regarding the potential of new social media to shape new hegemonic narratives **(Castells, 2009)**.

Although the three articles explore different historical and social contexts, the authors provide a number of useful general observations regarding the ordering of space through social practice. Most commonly, the will to know (space) seems an important feature in society, and this phenomenon provides the social context for the dis-/empowerment of different groups as they seek to influence hegemonic narratives, such as those of nationalism, sovereignty, and territory **(Li, 2007)**. In each of the authors' work, one notices similarities in their approach to unpacking the way nationalism, sovereignty and territory have been articulated by different elite groups over time. Very often, as the authors demonstrate, ideas and identities of an established elite group challenge or become challenged by opposing world views. In Shay's article this is demonstrated by the manner in which indigenous communities from around the world have been able to provide one another with a global context for their struggles against higher powers. In Quallen's article one can note this process across two separate elites, and the necessary adoption of a specific register and domain (in this case scientific discourse) in order to achieve this. The hypothetical 'red thread' connecting the articles is therefore an ambition to explore the relationship between knowledge about space in one instance and power to construct or interpret space(s) in another, which demonstrates a productive curiosity across academic disciplines. The next section of this article will focus more closely on similar convergences across disciplines by looking at the ways in which hegemonic narratives of nationalism, sovereignty, and territory relate to the past, present, and future societal contexts from which they emerge, as well as the ways in which academics, politicians and the wider public interpret them.

Deconstructing Nationalism, Sovereignty, and Territory: A Critical Reflection

As part of a process attempting to understand how geographical spaces are understood, communicated and politicised in our contemporary world, symposium participants were asked to present and reflect on the origins of narratives that have shaped and continue to influence politics, the arts, science, religion, and popular thought. In more recent studies on globalisation, scholarship from a variety of disciplines has shed light on the ways that global trends have affected the ways in which geographical spaces are understood, performed, and shape social relations, such as within political science **(Baylis, 2011)**, media studies **(Rantanen, 2005)**, literary theory **(Said, 2003)**, and human geography **(Massey, 2007)**. The 'global' is therefore one narrative among many which informs the way that elites (a group historically comprising monarchs, politicians, scholars, and other skilled members of the public) make sense of their world and attempt to influence it.

The central arguments posited by the various papers of the symposium were intriguing in that they could readily be organised into a number of cross-disciplinary strands of investigation. These lines of investigation were chiefly composed of: (1) the dichotomy of external and internal influences on narratives about nationalism, sovereignty, and territory; (2) the process by which media – particularly in the realm of the arts – is both shaped by and shapes hegemonic narratives; (3) contact between different social groups within a common geographical space as both a challenge to and an affirmation of the defining qualities of nationalism, sovereignty, and territory; (4) the definition and construction of nationalism, sovereignty or territory by a select group of elite individuals – often academics, politicians, or community leaders from the spheres of science or religion; and (5) concepts of nationhood, sovereignty, and territory being intrinsically assimilated into governmental practice and even into our everyday understanding of the world. What is strikingly apparent about these propositions is that they were each adopted and expanded during the course of the symposium by several speakers without prior collaboration or instruction. From the broader sub-category of the Arts and Humanities one can easily trace a process over the last fifty years in which these key questions and ideas have moved to the forefront of academic understanding of nations, sovereignty, and territory.

Indigenous identity and the identity of contested regions formed a central part of the symposium's discussion. Historical research on the role of British nationalism in the context of Australian citizenship, particularly during the 1950s-1970s when nationalism was being 're-defined' by political elites, suggested that this process was as much brought about by

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external political events as it was by Australian ones **(Mann, 2016)**. Moreover, a careful reading of the recent election results in the USA and Britain's EU referendum suggested that similar voting patterns could be seen in areas with lower proportions of immigrants, with regards to anti-immigration sentiments, when compared to areas which failed to support indigenous rights during Australian constitutional reform. As times of political crises, the disparity between the rights of indigenous' peoples and rights of immigrants reflects a skewed sense of national identity, whereby 'founding' settlers influence the rules of discourse that override other narratives **(Huntingdon, 2004)**. When exploring indigenous identity under hegemonic conditions of colonial power, one witnesses parallel sovereignties that emerge from distinct ethnic and gendered geographies. Due to the ways in which intermarriage between indigenous and non-indigenous people in Australia and Canada was viewed, namely as both a threat to sovereignty and a catalyst for its renegotiation, sovereignty was often informally established among different social groups **(McGrath, 2016)**. Conservative notions of sovereignty found in international relations scholarship, for instance, which were established on the premise of omnipotent rule by Kings or Queens, are increasingly challenged by narratives about race, gender or matrimonial relations because they undermine any homogenous conceptualisation of sovereignty **(**for a critical history of sovereignty compare **Hobbes, 2008**, with **Balfour, 1997)**. Hegemonic narratives of nationalism and sovereignty can ultimately become deconstructed by historical photos, letters, memoirs, and newspapers in order to highlight alternative histories, religions, and genders. That these divergent narratives appeared at times of social change could have either the effect of highlighting one particular issue or drowning it in a body of other concerns.

This concept is clearly related to another repeated theme of the symposium, which was the exploration of conflicting narratives about nationalism, narratives which have often led to the politicisation of sovereignty and territory during periods of civil or military unrest: a phenomenon highlighted, for example, by the recently-televised accounts of the violent nineteenth-century border disputes across northern Europe emerging from a mythology of the people, a literary construction informing foreign policy and internal identity politics **(Buk-Swienty, 2015)**. It follows that studies of cultural and literary narratives about national identity can shed light on how elites use language and literature to imagine sovereign territories **(Lönnroth, 1998**; a recent example is provided by **Lee and McLelland, 2012)**. The governmental techniques employed by elites can vary widely, which impacts the size of territorial space differently. At the height of the heyday of comparative philology in the nineteenth century, for example, a cultural elite largely made up of historians and

linguists could and did rewrite the perceived ownership of entire countries, counties, and regions, changing the nationality of populations with a single text **(Spray, 2016)**. Language communities on the one hand could find themselves at odds with territorial-based communities on the other, themselves at odds with communities defined by the bounds of 'ethnic-nationalism,' whilst all living within a combination of countries or states providing a common area of sovereign jurisdiction **(Evans and Marchal, 2015)**.

On a more localised but equally important level, the result of hegemonic narratives about sovereign power and legal jurisdiction over territorial spaces has in the past led to 'crazy quilt-like' urban areas such as those found in medieval Paris **(Low, 2016)**. Although it is common for academic engagement with such historical instances of strife to concentrate primarily on the variously-defined spectre of nationalism and its relation to the concept of nation, there is a clear necessity to view such historical case studies in the light of territorial concerns and sovereign identities as well. In many ways this approach can avoid some of the pitfalls of studying nationalism: a broader perspective would dispel the common misreading of Anderson's argument as an invitation to dismiss nationalist claims as mere creations of human willpower; and it also provides contextual evidence to challenge the opposing fallacy of the inherent historical validity of modern nation states **(**on the evolving definitions of nationalism see **Anderson, 1991; Gellner, 1987; Hobsbawm, 1990**; and for a more recent review and general rebuttal of these concepts **Hroch, 2015: 1-12)** .

Aside from these broader cross-disciplinary claims the symposium produced numerous hypotheses regarding the academic categorisation of nations, sovereignty, and territory in terms of the theoretical connotations of these terms. In the three concepts, there is a potential division of implications of a common shared past, present, or future. The construction and development of the nation (if we are to see, as has been popular since Benedict Anderson's **(1991)** Imagined Communities, the promotion of national characteristics as being unavoidably a process of modern conception of the past) is, on one hand, a method of defining oneself through a channelled appreciation of what has gone before. The notion of sovereignty, on the other hand, inescapably has an aspect of the present about it, being as it is an identity attached inseparably to one individual, family, or dynasty. This lends conversations of sovereign identity an immediacy in their own time and a specific time period from the point of view of academic research. Finally, as was demonstrated in the papers regarding the interest in and acquisition of territory, this last term is a key element of the process by which groups plan their own future expansion or consolidation within geographical space. The concept of 'territorialisation,' exploring power relations in the context of how social

processes spatially organise territories, has been used to this end as a method of deconstructing the sovereignty of the European Union **(Bialasiewicz et al, 2005)**. The further definition of territory as a construction in opposition to neighbouring entities – in line with Edward Said's **(2003)** notions of the characterisation of the West as an operation of creating an Other against which to draw social comparisons – allows the term a fluctuating identity dependent on 'other spaces' throughout the passage of time and through perceived future developments in these neighbouring constructed spaces **(Foucault, 1986)**.

When one considers the developments and trends in academic thought over the last fifty years, with the influential concepts posited by scholars such as Foucault, Said, and Anderson but also with broader schools of theoretical thought such as neo-historicism and the return of comparative philology, it is clear that one of these three categories cannot be appreciated fully in the absence of the context provided by the other two. In doing so, and in operating rigidly within a disciplinary context, scholars leave themselves open to pitfalls such as being unaware of broader theoretical contexts and overlooking developments in neighbouring fields. The combination of the following papers provides a detailed analysis which will hopefully in turn provide the stimulation for new research in each of the involved disciplines.

Conclusions

A symposium which failed to stimulate further thought would be a disappointment to say the least, and what will hopefully become apparent from these articles is that while the commonalities which exist across the various disciplines of academic thought cannot simply solve hitherto unexplained problems of nationality, sovereignty, or territory, they can certainly stimulate new and unpredictable lines of research for future collaboration projects. Investigations into how and why significant events come to pass benefit from cross-disciplinary input. It would take an overly-bold (or unusually brilliant) mind to reach an all-encompassing theory of the cultural performances of elite ideologies from one viewpoint and one school of methodological approach alone. Indeed, the benefits of the application of an interdisciplinary approach in order to understand contemporary political problems are numerous.

In testing the waters of interdisciplinary research, the objective has been to draw on a number of methodological techniques to uncover different ways elite groups have historically made sense of and ordered the world around them. The research projects outlined in the critical reflection each explored numerous social techniques that construct and order narratives depicting space. This reflects the potential of interdisciplinary studies to highlight differences and similarities across academic disciplines, while

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appreciating the value of such knowledge at different stages of its construction. In this sense, what has long been considered 'constructivism,' albeit ironically associated with disciplines like international relations **(Wendt, 1999)** or history **(Geary, 2002)**, could be something worth striving towards when presenting truly interdisciplinary results. The historical construction of space(s) seems beset by alternative narratives, after all, which render the possibility of any homogenous nation, sovereignty, or territory impossible.

This introductory article thus provides considerable scope for analysis of key socio-spatial themes in global politics. In particular, when looking at narratives of nationalism, sovereignty, or territory, it seems that space and time co-produce fertile narratives needed for global political change and order. These narratives themselves could be viewed as expressions of a wider social will, and are often promoted by elite members of a society in order to serve various political ends. Narrating the nation is often achieved with reference to historic tropes promoted by such an elite who wish to secure or disrupt the continuity of a specific group of people; in comparison, sovereignty emerges from an expressed willingness of an elite to secure the past, present, and future within the scope of world order. Narrating territory is as much about expressing the present order as it is about the future, while 'territoriality' exists as a spatial phenomenon through which knowledge and power affect change.

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The Ethics of Resistance: Sovereignty and Territory in Foucault's College de France lectures (1970-1984)

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Abstract *The issues of sovereignty and territory can be discussed through ethics. Foucault's* College de France lectures *(1970-1984) cover such concepts as governmentality and biopolitics that influenced sovereign states, especially in regards to modernity of the eighteenth century. Foucault performs analyses of how discourses through power-knowledge form structures that define an 'Other' in terms of madness, reason and sexuality. This paper shall argue that these 'molar' questions of states are underpinned by a 'molecular' question of ethics, in which Foucault attempts to practice a new form of ethics, thereby subverting the sovereignty in the lecture hall in which he lectured in, and the scholars writing years later. Foucault argues that modernity has changed the nature of sovereignty and territory. Therefore, these questions are not only a question of ethics, but one bound up by the question of modernity and how it has transformed the eighteenth-century conception. The idea that Foucault uses is the definition of ethics, and thus he uses this as an analogy to describe how sovereignties and territories interact. In conclusion, Foucault views sovereignty and territory as philosophical spaces instead of physical or geographical ones, and that a new ethics of resistance is needed to combat neo-liberal bureaucracy.*

Keywords: sovereignty; territory; Foucault; biopolitics

> *Only by deciphering the truth of self in this world, deciphering one-self with mistrust of oneself and the world, and in fear and trembling before God, will enable us to have access to the true life. [...] There you are, listen, I had things to say to you about the general framework of these analyses. But, well, it is too late. So, thank you*. **(Foucault, et al., 2011: 1)**

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Sovereignty and Territory

Foucault's last statement above concluded the last hour of his lectures that Foucault would give at the College de France lecture series, because he would die three months later on 25th June of that same year never to speak again, or perhaps to speak eternally to us. In death, Foucault rests but lives on in his writings and his speech in echoes. Within this exegesis many ideas can be expressed about what Foucault has said. A number of readings, interpretations and disciplines have been influenced, manipulated and employed through and by Foucault, and thus Foucault is useful for his work on sovereignty and territory. And perhaps, one is enacting an enculage or buggering of Foucault, or attempting to make Foucault who one wants, but perhaps not, because Foucault in the lectures quite explicitly analyses sovereignty and territory in the advent of modernity. Foucault pinpoints the changing of sovereignty and territory in the Enlightenment of the eighteenth century. However, a careful selection of material from the lectures is needed in order to understand what Foucault means by territory and the death of sovereignty in order to flesh out contemporary interpretations of the lectures. One shall attempt to outline in this paper Foucault's position on sovereignty and territory in the lectures in order to better illustrate how his later analyses in his last decade move towards biopolitics, or the new stage of sovereignty and territory he sees operating in modernity, and a return to an ancient form of ethics as the solution. Whilst one shall refer to Foucault's corpus such as *Discipline and Punish* **(1975)**, my focus in this paper are the lectures because of their shift to sovereignty and territory. However, given their three hundred to four hundred pages of the thirteen lectures, one shall have to scathe over some material by focusing on these two key concepts. In conclusion, Foucault sees sovereignty and territory as philosophical spaces instead of physical or geographical phenomena, this difference in argument lends itself to historicise differing conceptions of both these concepts in order to recognise the differences in modernity. Elden **(2016)**, Koopman **(2013)**, Fuggle **(2015)** are examples of literature examining these lectures.

This paper shall illustrate two fundamental positions of Foucault in regards to sovereignty and territory, firstly that sovereignty is a conceptual, metaphysical and philosophical space for Foucault, and that territory is not a strictly physical or geographical space, but a metaphysical terrain in knowledge and that Foucault is de-constructing sovereignty in the lectures. The two key lectures used for analysis are *On The Will to Know* **(1970-1971)** and *Psychiatric Power* (**1973-1974)**, which serve as the foundations for analysing the interactions between truth, knowledge, sovereignty, power and territory. Whilst one might argue that *Security, Territory, Population* **(1977-78)** and *The Birth of Biopolitics* **(1978-**

1979) might be the strongest claim to analysing the death of sovereignty and territory because of the explicit titles, this paper shall argue that Foucault's claims regarding these two notions cannot be understood without the groundwork laid in the earlier lectures. Additionally, Foucault's deconstruction of sovereignty and territory is operating not only discursively, but phenomenologically, in that Foucault is aware of the sovereignty and territory present when he is giving the lectures themselves.

Sovereignty

To summarise, Foucault's insight is that we can understand the present conditions of phenomena once we investigate a past so far remote from our own, and only then can we begin 'thinking' to solve the problems of today. They are no way similar to the problems of the past, but the passage to emancipation is illuminated by this perpetual return to the past whilst in the present to produce a future. One must study the past in order to understand the present and the future to come. To begin, *On The Will to Know* **(1970-1971)** lecture opens with an analysis of the structures of Greek logos which attempt to present reason as synonymous with being, **(Foucault, 2013)** , or how our understanding of the world must correlate to reality in order to make sense of things and construct arguments about the nature of things. These analyses are fundamental to Foucault's understanding of sovereignty because in this lecture he is re-examining his earlier works concerning power-knowledge, and drawing out how knowledge is made, and therefore who makes this 'judgement' of knowledge and then who is the 'master' of these knowledges. The master is she who can use reason to present a case whether through myth, poetry or philosophy to describe the world 'as it is', and that will bestow one with sovereignty through the establishment of truth. The definition of sovereignty through truth by Foucault runs against orthodox conceptions of sovereignty in politics and philosophy traditions, thus justifying not only Foucault's novelty in relation to the question of sovereignty, but also that by understanding the concept at a nation level one misses a vital insight and an abundance of conceptual depth which Foucault reveals in his views.

Evidently, these analyses possess a historical dimension in how sovereignty and territory have been transformed throughout time, and furthermore by investigating past forms of a similar phenomenon it helps Foucault to address a contemporary issue. However, unlike his previous analyses concerning 'whoever has power has knowledge', Foucault is attempting to deconstruct the Western metaphysical tradition in examining the presuppositions behind Greek thought in relation to knowledge and its metaphysical construction. In this regard Heidegger's

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influence can be seen most clearly in the understanding of how Greek thought not only founded Western thought about being but has continued to determine how we think and operate in the world as human beings **(Scott, 1990)**. It is now evident why such arguments as the death of sovereignty and biopolitics are grounded in these earlier lectures precisely because not only truth has become multiple, void, null and even become post-truth, but that as a consequence knowledge and the sovereign are displaced as a result. Therefore, it is apparent that in modernity in the eighteenth century, this triadic relation between truth, knowledge and sovereignty has become broken and torn asunder which then produces a death of sovereignty in the classical tradition and a new production of truths and knowledges that are multiple, pluralistic and at times void in absence of a sovereign to govern them. Foucault argues that because of modernity more truths are produced as society becomes more equalised, as a consequence sovereignty is pluralised because not one sovereign can control the knowledge that is produced, and therefore the classical definition of sovereignty is destroyed, between an emperor and his slaves, between a king and his subjects. In the scholarship of the lectures in the recent decade there has been major debates in whether one should take these lectures as separate to Foucault's published writings, and what if any, are the relations between the two new bodies of work **(Elden, 2016)**. In the argument, it is apparent that the question exposes a deeper engrained belief in intellectual history which needs to be questioned itself. Therefore, the lectures pose a problematic relationship to an author's 'command' of his ideas in writing, and a 'free' speech which flies free. The lectures further problematise how best to not only understand such ideas as sovereignty and territory within a given set of texts, but how one is to understand the lectures in regards to the rest of Foucault and his work. Should one regard these texts as a coherent continuation of his work? Foucault as a thinker prevents both types of reasoning in attempting to make a unity of his work between genealogy and archaeology. To conclude on this methodological point, one should use Foucault's own methodologies to analyse his own work, and that will produce a reading pertinent to the lectures.

However, within the first lecture from analysing the roots of Western knowledge apart from the evident usage of Foucault's examinations, it is my argument that whilst Foucault presents a new logos to understand sovereignty and territory, the ultimate praxis or mode of being which Foucault wishes to enact does not only concern the material itself, but himself. If we examine the fundamental investigative techniques Foucault himself is using in these lectures, it is a going over or revisiting of his previous forms of thought, to address his past self in the present, by doing so he therefore attempts to construct an 'aesthetic experience' of

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sovereignty itself. The meaning of this practice of philosophy on the self is not only Foucault's analyses of the gap between ancient philosophy and modern philosophy becoming detached from life, but that in the lectures and prior to that in his inaugural address Foucault demonstrates that he is fully aware of the discursive apparatus 'always-already' at work and play in the lecture recording itself.

Therefore, by announcing about the 'voices' that are apparent who will 'speak behind him' he is practising a new form of 'resistance' against the new 'death of sovereignty' which modernity has made, and this is the limit of knowledge by bringing it back into life itself, the lecture. Foucault in his inaugural lecture wishes to render visible the apparatus already acting upon his authorial self in allowing him to speak at his lectures and furthermore their coming interpretation which he seeks to also disrupt to keep authentic his aesthetic resistance in the hall which allows the space of the thinker, the philosopher to voice his own knowledge and authority. Furthermore, given that the lectures were recorded by the attendees and later published by Foucault's family against his death wish because the family deemed they were already public material, therefore they gave permission for their publication. My argument about the lectures is contra to the work of Stuart Elden for example who proposes a classical intellectual history position in attempting to maintain a cohesive and coherent narrative from Foucault's earlier works to the lectures. Whereas it has been said there are ideas which are similar and being re-visited it is not clear whether an intellectual history method can perhaps be employed to understand a figure such as Foucault. Additionally, whether one can possibly trace interlocutors, ideas and themes to their contexts and their employments in Foucault becomes ever murkier still in attempting to understand a lecture which is spoken, playing on the difference between speech and writing which Foucault himself is deliberately employing anticipating the very methods and the like by putting voices 'behind' him before he has spoken, and even when he is speaking, not just after he spoke his last words **(Elden, 2016)**.

The example being here that as we speak of Foucault in relation to sovereignty and territory one acknowledges the limit of representation and the methods in which one seeks to find its roots of truth in the lectures, knowing that Foucault did not just talk about those spheres of inquiry in the lectures, and should not perhaps be configured in that manner. However, it is the argument of this paper that Foucault is practising what is here called a new 'ethics of resistance' against this new form of sovereignty which modernity has brought with it which means to make philosophy related to life once more, in order to resist the technology and bureaucracy that is neo-liberalism which dominates our world and makes life inorganic, inauthentic. The final point of Foucault's

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deconstruction of sovereignty itself is that it is attempting to shake off the chains of orthodox history which attempts to exist in a 'frozen time' where the present is neglected. However, by playing with the speech-writing distinction in the lecture, Foucault leads us to reconsider how history is always present, even in the lecture theatre in which Foucault is speaking, and cascades forever into a spiralling eternity which seeks to capture those very moments of speech in the loss of presence which is writing itself. My argument that to understand the lectures and sovereignty as one theme within them, is to take Foucault's lesson to understand thinkers from 'outside', or to understand Foucault through Foucault himself.

To continue, in lecture five 27 January 1971, Foucault analyses the 'Sovereignty of the judge and wild sovereignty' in conjunction with the Homeric judgement, or the famous scene of 'Achilles' shield', **(Foucault, 2013)**. The analysis details the previous examination in 9 December 1970 of the 'desire to know from the sovereignty of knowledge itself' which shows Foucault's assertion that the sovereign is the one who possesses the 'knowledge' (*conaissance*). The focus on the subject of knowledge is key to Foucault's analysis because he wishes to understand that subjectivity is not only consolidated through formations of knowledge and power, but that there are figures within literature, discourse and reality that are the 'founders' of knowledge. Thus, it is Foucault's task to uncover within Homer the 'subjects' of knowledge who create these 'myths' of knowledge, or differing forms of knowledge, between myth and reality, the gods and mortals, poetry and philosophy. The sovereignty of the signifier-signified relationship in which the attainment of knowledge through the 'appearance of truth' is what Western philosophy 'possesses' in their 'historical development' according to Foucault.

Once more, the influence of Heidegger is apparent in Foucault's fleshing out of how these knowledge formations work in Ancient texts, and therefore Foucault sees how the logos or reason of human beings is made to create a 'semblance' with the being of the world, or the nature of things. In this regard, it is clear that Foucault here is attempting to say that the subjects which possessed the knowledge were the ones who could therefore depict reality through means of poetry, philosophy and other modes of reason, and whoever could construct the 'more fitting' interpretation between reason and the world, would therefore not only become the sovereign of knowledge, but enact a mode of knowledge which would then in turn become a form of sovereignty in itself.

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Knowledge-Power

The example which aids Foucault is Heidegger's argument that Western thought has forgotten the 'question of being' and therefore by re-examining the whole tradition and its roots can we therefore then 'begin to think' once more, precisely because in Foucault's argument in the first lecture these forms of knowledge have become sovereignties in and of themselves because they have become forgotten and not been questioned for millennia **(Rajchman, 1991)**. Essentially, in the lectures **(1970-1971)** Foucault's objective in defining sovereignty is not in terms of the nation, or physical sovereignty such as a king, or in terms of territory of a geographical kingdom, but the metaphysical and philosophical nature of sovereignty, such that, knowledge itself possesses a sovereignty in how we construct knowledge from Plato and Aristotle onwards. It is also in relation as to how and who possesses that construction of knowledge as an agency 'in' sovereignty, (imagine Foucault himself speaking in the lecture here). He acknowledges that by himself speaking in the famous lecture hall that he is, he has been chosen to become sovereign for the time there by an 'outside' sovereignty that permits his speech. Now, it is not that if Foucault questions some institution or political structure of the present historical context that he will be punished through torture or even killed. History teaches us as Foucault tells us in his previous *Discipline and Punish* **(1975)** that these practices have changed into a form of sovereignty that still exists, albeit invisible and silent.

Therefore, in the lecture setting, in order for the very phenomenon to exist, an exercise of sovereign and those who are ruled is required. Outside the walls of the lecture theatre, a sovereignty exists even for Foucault to be invited to give lectures at the premises. To continue, Foucault then outlines the relation between truth, knowledge and sovereignty in 27th January 1971 detailing sovereignty's classical roots in Homer, such that:*the truth is linked to an exercise of sovereignty; for it is insofar as he exercises authority that the judge demands the truth and imposes the sentence and its execution accordingly.* **(Foucault, 2013: 98)**

Here, one can see here, the seeds of Foucault's later analysis of biopolitics, in claiming that classical sovereignty is dead, meaning that the power-relations which kept king, state and government in check between classes and all types of people have now become null, a new form of sovereignty has taken place: biopolitics. One must pay attention to the manner in which Foucault describes these modes of subjectivities, in which the 'judge' is not at the centre of the structure which he is employing. The judge is a product of the truth which is related to sovereignty, he demands the truth and the execution of the sentence however he does not make the truth or the sentence, it is already

presupposed. It is Foucault's claim that the death of sovereignty, such that power and governmental control does not control through violence, or indirectly through voting anymore, but through a more biologically based extrapolation of bodily resources, libido, drives and desires are what neo-liberalism uses to control populations. The new current form of sovereignty and its 'global' territory permits narcissism in all forms to expunge people of their destructive libido, so that they use their desires and drives for self-creation rather than action against the all-pervasive political order. The implication of asserting 'truth' into the knowledge-power paradigm is again a moment of influence from Heidegger in its overtones of the importance of truth in the 'unconcealing' of being. Therefore, Foucault concretely links truth with sovereignty precisely as before in his previous analysis whilst analysing Aristotle that the semblance between the logos of reason and the world is 'truth'.

Territory

Now to governmentality, whereas sovereignty and its spatial territory could be seen in the polis or in the presence of a king and a political culture embodied in an aristocratic elite, the presence of democracy, liberal economy and other methods of equality have killed the king. But not 'beheaded' him in Foucault's terms; sovereignty has merely shifted from the sword, to the pen, to the hearts and bodies of its citizens. Thus, sovereignty and territory has not been eliminated but manifested in differing forms, which arguably are more violent. It can be seen in Foucault's earlier work and now in the lectures, that the subject is not a transcendental structure which exists in each historical moment of sovereignty, but one that operates precisely because of its function in discourse and sovereignty itself. Within this analysis, this is where Foucault derives his notion of 'governmentality' and the 'government of the self' which exists in modernity as a result of the death of sovereignty. In terms of a definition of these difficult concepts, it is conceived by Foucault that because there is no longer a historical 'need' for public executions and mass killings to keep people subdued, it is not that this violence simply vanishes from human society, it is merely transformed. Instead of killing outright individuals who are wrong, unjust and evil which is now deemed 'barbaric' because of moral and ethical reasons, mass incarceration and 'government of the mind' instead is employed. The presence of authority as the symptom of sovereignty is not initially required, the sovereignty of modernity is put into the minds of the people in ideas, notions and events so that they come to justify, believe and defend the political order without even knowing they are doing so or acting falsely. Foucault calls this phenomenon very poignantly, 'voluntary inservitude'. Therefore, even at the heart of Western civilization in the Greek polis, sovereignty is truth, as Foucault concludes: 'In pre-law,

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between the two adversaries who accept neither the sovereignty of one in relation to the other nor a sovereignty exercised over both, the test of truth appeals to an unlimited and wild sovereignty'. Foucault M., 2011; 78) Foucault then extends this to the space of sovereignty, where the one who speaks is made the sovereign temporarily, (just like this article, being read at this time, one who writes is the supposed sovereign, or keeper to the gates of knowledge around Foucault).

Concerning territory at this critical impasse in the lecture, Foucault attempts to bridge sovereignty to territory through the concept of metaphysical and philosophical space. The notion of parrhesia which is a major theme in the late lectures is the performance of truth-telling, in which the Platonic dialogue is allegorised so that truth is produced as sovereign in the course of the dialectic of the dialogue. Foucault's argument builds on the ancient democracy of Athens in which truth-telling was a fundamental practice of the aristocratic elite to govern themselves and others, and therefore the parallels of how controlling of the body in sexuality and other modes of being regulated the populace and mimicked the state and its laws a result. Foucault suggests that as time has progressed, the practice of truth-telling moved from the ancient democracy, to the tyrants, to the self in Christian confession and then now academic philosophers. Therefore, the crisis of today in our neo-liberal world is that because philosophy has become separated from life and everyday practice, it has become an ivory tower which can no longer provide a critique or even given insight into a solution.

To conclude on this aspect, Foucault in the lecture is practising this new style of existence to combat the new mode of sovereignty, by re-visiting his past self and deconstructing previous thoughts, expanding on old ideas and pushing them in new directions thereby disrupting scholarship and his professor status. Foucault's method in the beginning of his career was a Nietzschean genealogy, he then moved onto his method of archaeology, then in the last decade of his life, 'resistance' was the methodological concept for his analyses however in the lecture all of these methods are being critiqued and employed simultaneously, thereby possessing a new supplementary aesthetic experience of the self in the lectures by Foucault. In the Western tradition he concludes, that there are three elements which make up sovereignty or krinein, to sift or decide: 'memory of the identical and of its measure, (reason), disclosure of the truth, and exercise of sovereignty itself' within the nomos custom, rule or space of the polis or state. Territory in this first lecture is built into the 'territory of knowledge' which his ancient historical contexts offer, territory in Foucault's topography is purely conceptual, it has no physical nor geographical location except in regards to the place of Greece where logos was theorised. The only two examples of territory are in regards to

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goods and money in: 'Called upon to give a ruling on the goods and territory of Apollo, as far as possible I will judge the whole affair as according to truth', and 'If I take power in Corinth, I will give you its territory. [...] Once in power, he taxed the landowners at the rate of a tenth of their wealth,' such that Foucault sees territory not only bound up with goods, but with the knowledge which founds them within sovereignty. **(Foucault, 2013: 90)**

This ancient ethical practice of the relation of self to its self, like Foucault himself talking about his work in the lectures themselves is this example of a new kind of ethics of resistance. In the lectures *On the Government of the Living* (**1979-1980**), *Subjectivity and Truth* (**1980-1981**), *The Hermeneutics of the Subject* (**1981-1982**), *The Government of Self and Others I & II* (**1982-1984**) it is true that ethics is against biopolitics, to transform a new self through truth to resist and understand power. The next lecture is *Psychiatric Power* (**1973-1974**) in which Foucault attempts to analyse how the Greek origins of the sovereignty of knowledge then becomes manifest in power-knowledge relations, or how sovereignty is made corporeal in bodies. Additionally, it also builds into the problem Foucault had on the notion of sovereignty as one of reason, and whether self-consciousness is not only possible and fully cognoscente of itself, but if self-consciousness demonstrates a stable sovereignty of self.

On 14 November 1973 he outlines the 'macrophysics of sovereignty' and how sovereignty is disseminated in a territory of knowledge, rather than physical space. Psychiatry and his studies on madness here are the examples which Foucault has in mind, when supposed certain knowledges of illnesses held by those in power prove not actually to be truthful in relation to the world, but merely a ruse by which knowledge-power is maintained by a sovereign. For example, one of the many phenomena Foucault examines is female hysteria in the nineteenth century, which proves to be psychiatric falsity, but used by male psychiatrists as a domination of the female body and their precarious position in society as single, family-less women. Evidently, Foucault here being influenced by Heidegger sees language as the method of orientation, or the primary locus of how sovereignty and territory operate therefore it is obvious how Foucault's analysis does not correspond to the common discourse about territory and sovereignty. In this lecture, he attempts to analyse how sovereignty is a metaphysical structure that with or without a king present, still exists, as a sort of mould which the person can fill, but the mould remains if the person is removed. However, the key shift occurs here from the death of sovereignty to a new kind of power called 'disciplinary power', where the centrality of power is disseminated and lost, this is found:

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> *One type of power, that of sovereignty, is replaced by what could be called disciplinary power, and the effect of which is not at all to consecrate someone's power, to concentrate power in a visible and named individual*. **(Foucault, 2006: 22)**

The shift in how sovereignty is managed and takes place, changes in the pre-modern era, to where power changes its territory in which it takes place, from the king and its punishment of the peasant in his death, to how the peasant will be 'disciplined' not killed. To understand the changed nature of sovereignty and territory of knowledge, Foucault puts it much more clearly:

> *But here as well there is inversion and displacement: whereas the person who violates sovereignty, who throws stones and excrement over the king, would have been killed, hung and quartered according to English law, here instead, discipline, making its entrance in the form of the page*. **(Foucault, 2006: 25)**

Sovereignty is related to the possession and truth-telling of truth, in which the person who founds truth becomes the sovereign and enables certain knowledges to maintain her sovereignty. In the next lecture, 'Abnormal' **(1974-1975)**, he outlines how the modern form of sovereignty demarcates a grotesque territory, such as lepers outside the city wall, and various other forms of controlling space from a sovereign by placing limits of space. Therefore, the person who is deemed 'abnormal' is the limit of representation and is placed on the outside of the normal society, Foucault uses various groups of minorities to demonstrate this thesis. In the lecture 'Security, Territory, Population' **(1977-78)** Foucault explains how 'sovereignty is exercised within the borders of a territory **(Foucault, 2009: 25)** as we have discovered previously. This lecture also ties together the notion of population, which is Foucault's examination of how populations were maintained, which leads to his analysis of bio-politics. The next lecture 'The Birth of Biopolitics' **(1978-1979)** outlines the death of sovereignty in the form of population-control as one has said earlier in relation to the 'governmental regime called liberalism' as Foucault states. It is the 'problem of life' who decides who lives, and who decides who dies? This is the essence of Foucault's analysis of sovereignty and territory. It is a new form of governmental practice in liberalism, the control of populations.

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Conclusion

In conclusion, what now can one make of Foucault's last statement at the end of the last lecture? Trembling before God, will enable us to have access to the true life, is he invoking Heidegger's statement of 'only the gods will save us' in the sense that new thinking will aid us in our moment of crisis? Or by questioning his 'oneself' is he preparing himself for his death which he knew was coming soon? Perhaps these questions are best left unanswered, just as the lectures which are best left to the authenticity of the moment in which Foucault gave them. However, just as Foucault's death wish was betrayed, in such violence we have simultaneously gained a blessing in form of a vital insight into Foucault's wider work and his final thoughts on the world and himself. Nonetheless, Foucault has departed us with a final gift denoting the re-conceptualisation of sovereignty and territory as metaphysical and conceptual spaces as opposed to physical and geographical ones. This insight leading to the foundation of Foucault's argument of governmentality and biopolitics in which by historicising of sovereignty and territory we can see in the advent of the eighteenth century represented by Foucault as modernity, has in fact radically changed these definitions creating a pluralist, neo-liberal democracy where power and knowledge is widely disseminated and de-centralised. In order to combat this neo-liberal bureaucracy that occupies our time Foucault proposes a radical return to ancient ethics in a relation of self to self to breakdown the wider structures of post-sovereignty and global territory today.

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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

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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

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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:

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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.

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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	12th May	50	1	1
Family Art Cart	27th May	37	8	8
Outreach Sessions	12th & 19th June	130	6	6
Women's Craft Workshop	23rd June	15	6	6
Exhibition	4-31th 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

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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 compete.

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

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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

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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

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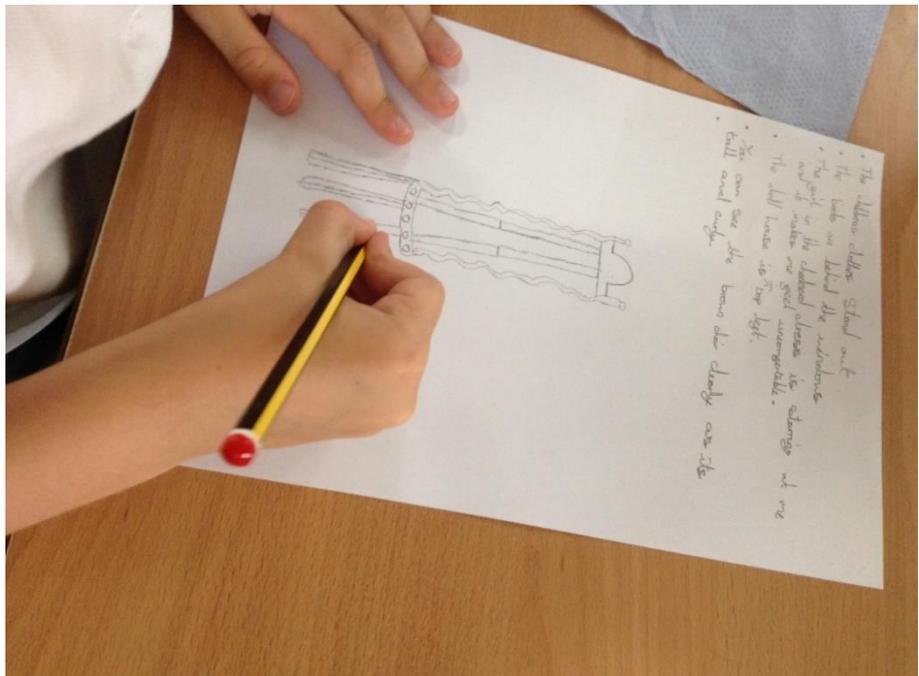*Figure 10: Another group of figures next to a high-backed chair.*

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).**

At the Family Art Cart, Stan made this 'Unibird' which is a bird with Unicorn horns.

I like the birds

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.

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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.

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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

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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.

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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 "enthralling" 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 asthe 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

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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 leafs 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

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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

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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.

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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: https://www.warwickdc.gov.uk/royalpumprooms/info/26/friends_of_leamington_art_gallery Contact Dr Chloe Johnson

Julia Steventon Coventry Libraries: Julia.Steventon@coventry.gov.uk; http://www.coventry.gov.uk/libraries

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/

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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/

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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

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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?

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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!

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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.

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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.

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Figure 20: Enchanted pine cone.

Figure 21: Keys on display in the Central Library.

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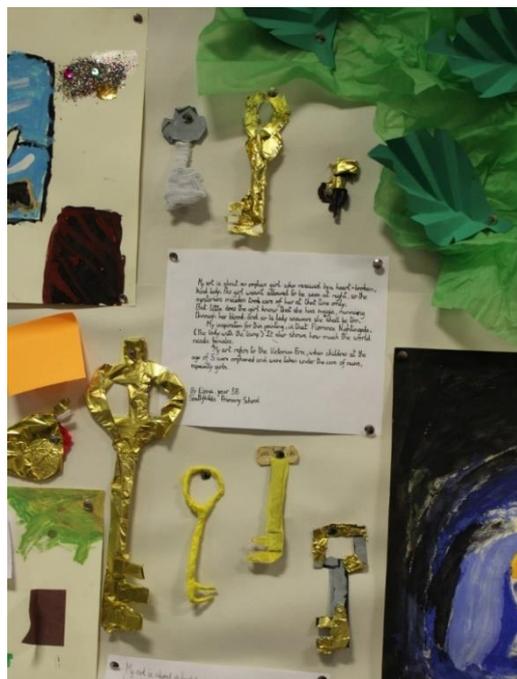
Figure 22: From the workshop at FWT: A Centre for Women, 23 June 2017.
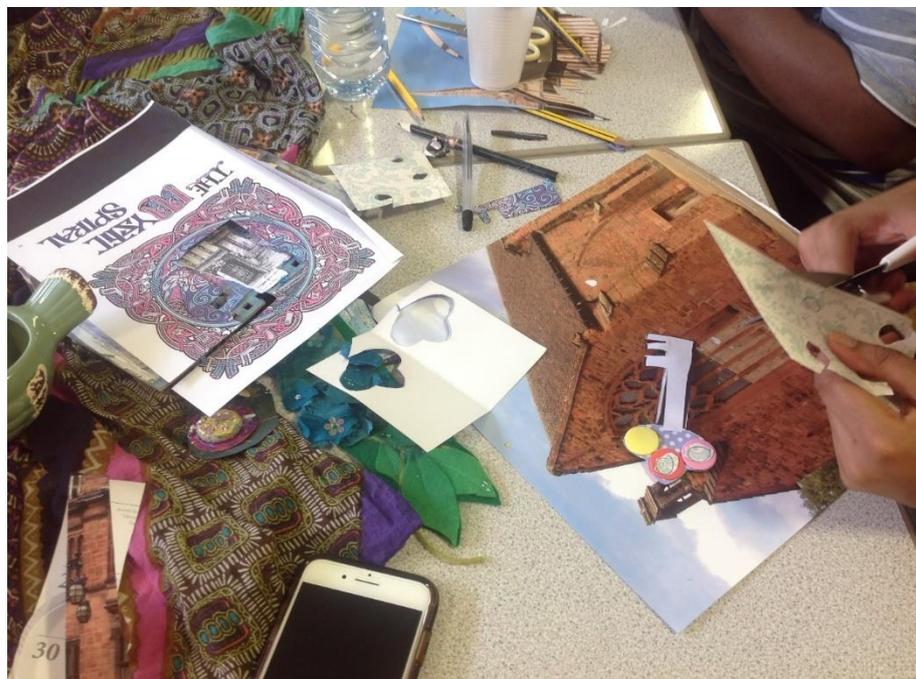

Figure 23: Artworks being made by women, 23 June 2017.

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

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

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Figure 26: Untitled Artwork by Holly Dawes, who delivered presentations at events who co-delivered sessions.
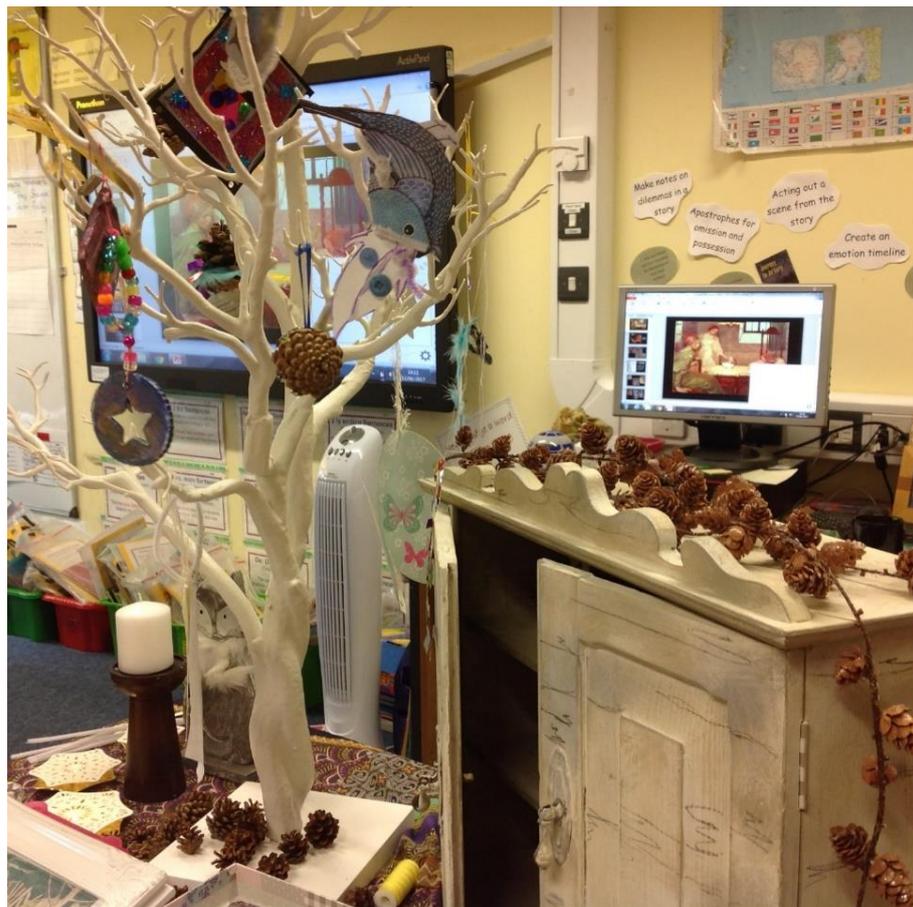
Figure 27: Picture from school outreach session, Southfields, 12 June 2017.

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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]

x 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