From the Shadows of History
Archives, Educational Research, and Imaginative Possibilities

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> Our imagination is the most important faculty we possess. It is through our imagination that we discern possibilities and options. Yet imagination is no mere blank slate on which we simply inscribe our will. Rather, imagination is the deepest voice of the soul and can be heard clearly only through cultivation and careful attention. A relationship with our imagination is a relationship with our deepest self. (Allen, 1995, p. 27)

SCHOLARS WHO ANALYZE POWER, and those that have followed in the wake of Michel Foucault, deliver news that is rarely positive about our cultural and social terrain. As Thrift (2000) humorously proclaims, "in Foucault country, it always seems to be raining" (p. 269). Although taken in jest, his comments speak volumes about our inability to seek out and understand possibilities of resistance and transformation available in everyday life through an autonomous engagement with power, space, geography, and time (Pickerill & Chatterton, 2006). This lack of viable and active discourses of resistance, however, is complicated by other issues like the corporate control of the media, the reproductive nature of social institutions, and ideological hegemony. But, radical scholars' inability to convince the broader public that other alternatives do indeed exist is a challenge in the face of impending economic, social, and environmental collapse, driven by neoliberal capitalism (Barker, 2008; Coté, Day, & de Peuter, 2007; Duncombe, 2007).

Although rifts exist between activists and scholars in universities, there is an interesting synergy that exists when social struggles are co-created and the tensions that exist for radicals being located in a hierarchical and coercive institution like a corporate university (Shannon, 2009). Despite the presence of radical and critical scholarship in fields like education, the fact remains that not much has changed in the discursive or manifested construction of "school" or how we think about curriculum (Darder, Baltodano, & Torres, 2009; McLaren & Kincheloe, 2007; Rossatto, Allen, & Pruyn, 2006). This paper seeks not to add yet another critique to an already impressive list of contributions, but is instead an exploration of the possibilities that arise from the imagination of one particular critical scholar situated in one archive, analyzing historical documents that point to an expression of the *multitude's imaginal machine* (Hardt & Negri,

2004; Shukaitis, 2009a, 2009b). Imaginal machines are comprised of ideologies, ways of knowing, the imagination and praxis of a given society, allowing discourses of alternative possibilities to arise in the depths and cracks of a highly diffused, hegemonic, and symbolic Empire (Hardt & Negri, 2004: Shukaitis, 2009b). Discourses of alternative possibilities can allow us to create reflective, spontaneously created spaces and reifies other ways of knowing, allowing scholars to rethink boundaries that contain our work that also keep marginalized and *Other* bodies excluded (Mercieca & Mercieca, 2010). Resisting forms of biopower that control and contain bodies lies at the heart of resistance in the historical conjuncture in which we are located (Foucault, 2010).

Most scholarship that is located within Western institutions has been critiqued as another manifestation of how colonization has adapted itself to contemporary realities (Tuhiwai-Smith, 1999). Linked to this, most widely published educational research is dressed as positivist quantitative "science," or positivism "light," as qualitative researchers (*who may even feel their work is emancipatory*) feel the pressure to produce results in line with its own internal logics (Kincheloe & McLaren, 2005; Mercieca & Mercieca, 2010). This seems to position education precariously, speaking from one side of our collective mouths that we want equal educational opportunities and direct our research to this end (one current buzzword in schools of education today is, notably, "social justice"), while at the same time still privileging Western systems of knowing that are mired in dominant and historically oppressive frameworks (Rains, Archibald, & Deyhle, 2000). Systemic critiques have arisen from critical research, and particularly in education (McLaren, 2006), demonstrating the need to re-imagine and resist institutional boundaries.

It is within this spirit of resistance that this article addresses two lines of inquiry. The first will be to trace alternative possibilities that exist for ways to produce knowledge that transcend borders, resisting and rethinking current boundaries mired in hegemonic economic, political and cultural realities and its implications for how we think about curriculum. For illustrative purposes, archival research will be explored as a way in which to build alternative ways of knowing by engaging a historical moment that would not normally be connected with the concerns of educational researchers. This demonstrates how alternative sites of knowledge can better inform our own research while forcing us to think outside current parameters. Scholarly production will be the primary focus because that is the position from which these ideas emerge, but it should be stressed that this needs to occur in other social realms, such as activist circles, imaginative work, or teacher support groups. My experiences are scholarly so I am best suited for focusing upon scholarly production.

Theory and research that forces us to rethink current paradigms allow for new possibilities to be discussed in the academy and can be part of a larger project that seeks to change self and its relationship to its broader history; work that is much needed in today's current academic climate of research production, corporate infiltration of higher education, the high-stakes testing model, and the various discourses of "reform" (Bosquet, 2008; Gabbard, 2008). Linked to this are the curricular models that emerge from oppressive realities that discourage imaginative work and contain a business approach to education (Pinar, 2004). Unfortunately, educational discourse is bound with the "reality" of teaching; i.e., technicist approaches to teacher education that stress delivering material in a narrow way, preparing students for high-stakes testing and other procedural ways in which to acculturate teachers into the machine of public schooling (De Lissovoy, 2010; Giroux, 1988). Archives emerge from the shadows of historical scholarship and should concern educational researchers because it demonstrates the need to examine a broader historical, social, and cultural context, as other work in the humanities has demonstrated (Ramsey, Sharer, L'Eplattenier, & Mastrangelo, 2010).

The second line of inquiry will be to illuminate ideas and notions of how the imagination can be utilized in building resistance to a hegemonic and diffused social order. Acting as instigators, infiltrators and insurgents, scholars (in their research *and* teaching identities) can and should explore their imaginations as sites of knowledge production, following the burgeoning tradition offered by narrative inquiry and autoethnography in their exploration of personal experience and lived reality (DeLeon, 2010; Denzin, 2005; Ellis, 1997, 2004; Holt, 2003; Jewett, 2008; Spry, 2001, 2008, 2009). Arts-based educational inquiry has also been instrumental in trying to think outside strict knowledge parameters and has pushed educational scholars and theorists towards incorporating interdisciplinary inquiry not based within the logics of Western science (Piantanida, McMahon, & Garman, 2003). As scholars and teachers we should push toward a wild, diffused and nomadic imaginative existence, writing and linking with others in circles of cultural, artistic and scholarly production towards a rigorous exploration of self and our relationship to the *Other* through autoethnography, autobiography, or artistic production (Ambrosio, 2008; Besley & Peters, 2007; Pinar, 2004). This exploration of self through writing is a form of *becoming*, and is inspired by the work of Deleuze and Guattari's (1987) own *becoming* (p. 240); discourses and subjectivities that sit outside contemporary notions of reality and normality (Lawlor, 2008).

Imagination and its possibilities will be explored through an interdisciplinary lens, in conversation with my research conducted at the University of Texas at San Antonio's Institute of Texan Cultures that holds the largest repository of papers concerning HemisFair'68. This paper will not be a historical overview (see, Holmesly, 2003; Keller, 2006; Palmer, 1990; Rydell, 2000). Instead, the focus will be towards analyzing a particular manifestation that arose from HemisFair'68: Project Y and imaginal, utopian spaces created to transcend everyday life. These instantiations can be spontaneous and arise in the most unlikely of places, forcing scholars to expand research into the depths and cracks of history. The imaginal machine that emerged contradicted an imperialist, colonizing and market-based World's Fair context (Porfilio & Watz, 2010; Rydell, 1987). This problematic and contradictory existence mirrors the same types of positionalities that radical, insurgent scholars must also take (Zaslove, 2007). This paper is not a celebration of this event or to romanticize a particular project, rather, it points to the *possibilities* of Project Y. Historical documents must be examined for their biases and omissions, but the concerns of this particular inquiry will be analyzing the *ideas* that emerged, specifically how the imagination was called forth during HemisFair'68. This frees the analysis from worrying about intent, moving towards examining this particular imaginal conjuncture and providing links to our past struggles that can be explored to shed light on contemporary social, political, environmental, and economic realities.

Dusting Off the Pages of History and Event:
Archival Traces and Educational Research

This particular archive speaks to me. Its "voice" emerges through personal letters, official correspondence, architectural plans, and other documents surrounding HemisFair'68. My own past, however, also shapes my analysis of the musky, yellowed documents that share stories, insights and give clues into dominant ideologies of the mid-20th century in the United States, and in particular, Southwest Texas. But, what does the archive tell me? Is there a form of "truth" that can be gleamed from the pages of documents this particular archive contains? The narrative

posture I assume in this piece corresponds heavily to the tradition of narrative autoethnography, especially the one conducted by BRE (2007) that situates knowledge as a lived *and* theoretical experience, a rhizomatic representation of contemporary life (Honan, 2007). I self-identify with indigenous subjectivities, also being located in the "middle ground" of cultural and social experiences in the contemporary United States (DeLeon, 2010). My history must be brought forth because, as Lerner (2010) reflects, the sense of isolation of doing work in the archive may be the reality for that particular moment but, "the social forces that shape archival research are many, from a researcher's experiences and expectations, to contemporary events, to the choices made by those who have donated papers to an archive" (p. 195). Our collective pasts and experiences are in a reflective stance with archives and their traces.

For Ricoeur (1988), "traces" emerged during a process of building historical knowledge that archival research calls forth (p. 116). "If we examine the thought process that begins with the notion of archives, moves on to that of a document (and, among documents, eyewitness testimony), and then reaches its final epistemological presupposition: the trace" (p. 116). Although often constructed as linear bound by the sequential passing of time, the archive must also be envisioned the way in which it has been constructed in cultural studies: diffused and interdisciplinary, crossing knowledge boundaries and discursive terrain (Barker, 2008). Kirsch & Rohan (2008) also argue that archival work should include knowledge outside of what is contained in the archive, especially, "how our family, social and cultural history is intertwined with more traditional notions of history and culture" (p. 3). This means that knowledge is formulated and reproduced along a wide variety of continuums, such as academic work, local beliefs, personal experiences, popular culture to even the morality of a given society. This spans knowledge registers from the *savoir* of a society (practices, policies, procedures, beliefs, morality, and everyday life) to its *connaissance* (the formal statements that comprise a discipline) (Scheurich & McKenzie, 2005, p. 847). This implicates societal systems in how knowledge is (re)produced, diffused through archival traces, normalized bodies (Adams & Holman Jones, 2008; Plummer, 2005), regimes of truth (Besley & Peters, 2007; Marsh, 2010), relationships of power (Foucault, 2000) to the depths of Empire (Hardt & Negri, 2000).

"Traces" also emerge from archives that span the popular to the obscure. No matter where archives emerge or are located, they add their own traces, encountered by a scholar that is situated and positioned that brings forth the historical voices and perspectives that they contain. For example, Wikileaks, the online archive that has released classified U.S. documents about issues such as the War in Afghanistan and other State secrets across the globe, is an example of how space and an archive connect (the world wide web being the location of *everywhere* and *nowhere* at the same time) but also how they can be manifested at key conjunctures. Archival work is thus a political affair, preserving some voices over others (Hutchens, 2007). This also brings forth an important tension that must be acknowledged: the privileged space and existence of archival material. Often only available to academics or those studying formally, the voices contained in archives often go unnoticed, limiting their radical potential. Archives have also been historically connected to imperialism and colonization, preserving official State logics and justifications (Dirks, 2002). This has greatly impacted how the past is constructed and remembered. This last point cannot be underestimated because researchers will encounter problematic assumptions and frameworks in their archival work, privileged and socially accepted positions and lost voices who did not have the visibility or social standing to have their own stories preserved.

For example, there were several instances where urban areas were described as "ghettos," or people that lived in the housing project across the street from the site were referred to as "hoods" in the HemisFair'68 archive. In a confidential memo sent to all HemisFair'68 employees, an executive committee member wanted to help demonstrate a new modular building style that would encompass some of the building at the grounds of HemisFair'68. He urged employees to stage a building demonstration. "Pick out a few (planted if necessary) *hoods* or anybody who happens to be walking by at the time off the street" (n.p.; emphasis added). This was done for not only the media spectacle, but also to show "people who are poor" how easy it was to become involved.

> If hoods have not gone back to the housing project across the street yet, put them to work. TV cameras big here [sic]. To show easy and fun it is to stack sacks. Plant someone to start *them* singing "Whistle While you Work." (n.p.; emphasis added)

These types of representations were typical of this particular era that was in the midst of a struggle for Civil Rights (Ogbar, 2005). Archives thus construct a very particular history of State and imperial power (Stoler, 2009). As Stoler (2009) explores, the archive and its depositories of statements, laws, decrees, wills, propositions, and declarations contains "affective forces" or, "unquiet movements in a field of force…as spaces in which the senses and the affective course through the seeming abstractions of political rationalities" (Stoler, 2009, p. 33).

Foucault (1972) explored the archive not just as a political formation, but also a discursive one, "the system that governs the appearance of statements as unique events, grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities" (p. 129). Archives are not only specifically chosen and preserved, but are also grouped with specific logical regularities that are bound with the same relationships of power found in the larger society in which archives exist. They construct and preserve specific societal memories that allow certain statements to appear or disappear into historical oblivion. Archives are implicated within relationships of power, determining the "normal," "abnormal" and those events deemed important enough or "true" to catalogue (Foucault, 1972, 2000).

Derrida (1996) argues that archives are concerned with historical events, but he is more interested in the event rather than how it is regarded as a historical moment worthy of "memory." "The archive has always been a pledge, and like every pledge, a token of the future. To put it more trivially: what is no longer archived in the same way is no longer lived in the same way" (Derrida, 1996, p. 18). When he spoke of a pledge, he referred to that supposedly solemn promise that archives gives us: factual historical accounts and memory. Relying heavily on Freud for his analysis, Derrida argues that archives actually help to create reality, signifying some historical events with importance while others are tossed in the bin of historical obscurity. For Derrida, this is a political process of how authority is (re)constituted.

> To engage in an ethnography of the archive entails going well beyond seeing it as an assemblage of texts, a depository of and for history. The archive is a discursive formation in the totalizing sense that it reflects the categories and operations of the state itself. (Dirks, 2002, p. 58)

The archive cannot be separated from its political and cultural implications, simply constructed as a "space…free of context, argument, ideology—indeed history itself" (Dirks, 2002, p. 48). They exist to assert State authority. But, this again, brings the ominous rain clouds glooming overhead. If the archive is implicated within a regime of power, what can be said about its possibilities for alternative histories to arise?

Archives thus remain, "a myriad of instantations of power and authority whereby lived memories are transformed into documentation, and where the public/private distinction is superimposed upon the free play of memory" (Hutchens, 2007, p. 38). For Hutchens, the archive is not only the space where ideologies and power converge in the historical preservation of some memories over others, but is also a place of epistemic violence, "a violence it bears within itself in the form of preservation of cultural memories eradicated from culture itself, and the articulation of an authority established precisely by such eradication." (Hutchens, 2007, p. 38). Epistemic violence played a key role in colonization and was at the heart of omitting certain historical events over others (Marker, 2003). This anarchist-inspired reading of the roles archives serve in hierarchical and coercive systems further demonstrates how power is inscribed in what seem to be neutral cultural sites. However, archives also construct historical memory because there are possibilities for alternative interpretations that arise when power and domination converge together at a specific historical moment in time through archives or public monuments (Savage, 1999). If we link this to curriculum and how it has been historically constructed, we see immediately the implications of archival research for rethinking how we conceive of curriculum historically and through innovative ways that try to establish alternative lines of flight through knowledge production (Reynolds & Webber, 2004). Like archives, historically situated curriculum can be a tool to raise important questions about access, forms of knowledge that have been validated, and the role (or lack thereof) of the imagination in knowledge production.

This critical literature on the archive and in particular, the implications for archival research, helped to shape my own interaction with the HemisFair'68 archive and needs to be situated in its larger historical context. The Institute of Texan Cultures carries the largest repository of documents on the Fair itself, which makes this particular archive a central site for memory and omission concerning a World's Fair, a relatively important event in the history of the United States. If we look at this archive of Fair material in the larger context of World Fairs, it becomes an integral component of colonial, imperial, and economic hegemony and the role World Fairs have played historically for education, social theory, and our broader society in general (Porfilio & Watz, 2010). Although there has been scholarship on World Fairs (Jackson, 2008; Mattie, 1998; Rydell, 1987, 2000; Wilson, 1992), imaginal possibilities at these important historical events is sorely lacking in the scholarly research.

Project Y, and its location within HemisFair'68, is an ideal example of a spontaneous emergence of the multitude's imaginal machine, a utopian space created within a larger framework of imperialism, colonialism and corporatization. These larger ideologies not only shaped the history of World Fairs and HemisFair'68, it also displaced downtown residents, relegated menial labor to Latinos and illustrated the economic disparity simmering underneath the façade of an anticipating Fair public (Keller, 2006). Despite these realities, the imagination was sparked, generating a moment of resistance spoken through archival documents and opened possibilities to think differently about space, artistic production, and the imaginal machines that call these possibilities into being. Although HemisFair'68 was marketed to, "Anglo middle class tourists" (Keller, 2006, p. 30) and steeped in the ideologies and discourses of colonization of a World's Fair context (Rydell, 1987, 2000), the archival traces of HemisFair'68 that remain can be reclaimed

and put to use in a different era that may have potentialities unimagined during its initial inception.

Imaginal Machines and Co-opted
Spaces: Project Y and Discourses of Possibility

Project Y is a testament to the national spirit that embraced segments of the U.S. population during the 1960s, as well as inspired by events in places like Paris during the uprisings of 1968 (Hambourg, 2006; Ross, 2004). The War in Vietnam, which galvanized an active anti-war resistance in the United States, colored the political aspirations of many of those emerging from this lively and exciting time period (Anderson, 1996). This spirit was clearly reflected in Project Y, a dedicated space and incantation of HemisFair'68 that would include art, movement, music, film and other performative and creative endeavors. In a private letter from the director of Project Y to solicit corporate sponsorship from *Reader's Digest*, David Bowen (n.d.) claims that, "HemisFair'68 is putting a part of its resources into the creation of a special place where young people can come together to exercise their creativity with materials and ideas, to share their enthusiasms, their talent, their opinions" (para. 1). As this example demonstrates, Project Y was formulated under the auspices of creating a space that was specifically for young people to explore creativity and knowledge.

The documents of my analysis spanned official reports, correspondence between key figures of the Fair and the public at large, corporate sponsorship information, position and justification statements for the existence of Project Y, personal rehearsal notes about potential performers, travel itineraries, and newspaper clippings. Architectural drawings were also referenced and studied, so as to immerse myself completely in the event, a historically and displaced observer desperately trying to find my way through the mazes of documents and time-specific cultural codes. However, despite this difficulty, there were discursive "traces" that this particular archive left behind that hint towards an interesting construction of space and its possibilities. It is important to note that this analysis was not interested in individual authors although my bibliography references them explicitly. This study is less concerned with personality rather than how particular ideologies are articulated and expressed, aligning with critical discourse studies and its discursive focus (van Dijk, 2008).

Project Y was imbued with the spirit of the 1960s, and of the imaginal possibilities that could be harnessed with the key convergence of ideas, space, movement, and participation. In a position paper titled "Project Y – A place for activity," it proclaims that Project Y represents a strikingly new way to organize space and the bodies of youth that would fill it with activity, movement and ideas.

> 'Project Y', a 110,000 square foot area, represents a new idea for a world's fair: a place where young people from many countries can meet and share their enthusiasms, their talents, their concerns. Its simple and open spaces are designed so that visitors can not only watch but also take part in a variety of activities. Project Y is not an exhibit…but an environment for activity. The key ingredient is the creative energies of the people who come to it, both professionals and amateurs. (para. 1)

Project Y was positioned not only as a space that was integral in encouraging activity and participation, but also a necessity in making sure that "creative energies" are nurtured for the people that will attend Project Y, "an area devoted entirely to the energies, talents, and concerns of America's youth" ("Fair Summer," para. 3). This was also going to be a space for an international contingency of youth to participate in Project Y.

> It represents a new idea for a world's fair: a place where young people from many countries can meet and share their enthusiasms, their talents, their concerns. Its simple structure and open spaces are designed so that visitors can not only watch but also take part in a variety of activities: music, sports, discussion of public issues, working with art materials. (Bowen, February 21, 1968, para. 1)

Those in charge of Project Y saw potential in the space and activities that they were going to provide, because,

> Project Y confronts head-on the restlessness of American youth and the need to offer them the experience of creativity. It is designed to encourage visitors to meet and mingle, to create their own Fair experience out of an environment of color, form and ideas. ("Fair Summer," para. 1)

The focus on movement and creation lends itself to look at what was created through imagination in rethinking boundaries and barriers to our current reality.

Project Y was born out of the idea of the main theme of HemisFair'68, the "confluence of civilizations and cultures" (HemisFair 1968, para. 1). This supposed confluence of cultures and the Fair's focus on movement lent it to creating an environment that stressed the vital links between performance, movement, ideas, and creation. Fair-goers were provided opportunities to "observe, investigate and experiment with the use of tools and materials in the expression of ideas" ("Fair Summer," para. 8.). This meant producing art that was displayed for the public, listening to music from selected talent and debating current events and politics that were in vogue during the late 1960s. These links made by the fair designers demonstrate a deep understanding of the importance that creativity plays for humanity, an outlet to explore possibilities that may not always be readily available or apparent. Creativity was at the heart of Project Y. As Bowen (1968) claims to Leo Kramer,

> our basic premise is that every person has something to contribute to the world that is taking shape around him. Our basic concern is creativity, the talent for seeing and responding, without which our open society cannot survive. In 'Project Y' we want to channel the energy, the restlessness and the imagination of young people to creative purpose, and make it a platform for lifetime education. (para. 1)

Educational experiences have the potential to match this and teachers can design meaningful experiences for their students, resisting *No Child Left Behind* and the accountability craze that have swept educational debates in the United States over the past decade (Hursh, 2008). This also has direct implications for curriculum studies because of the possibilities that emerge for bodies when their imaginations are activated: imagination as a potential starting point for refor-

mulating curriculum along an alternative continuum of the possibilities that can emerge from alternative social arrangements and historical trajectories.

Project Y was free from the discourses of accountability that haunt us in education today and education was positioned as key in engaging youth in a relatively autonomous and creative space. Space was a central feature of Project Y, and those in the community understood this facet as well.

> We understand that the Project Y area will be used, during the run of HemisFair, as a 'place for events'—for varied, spontaneous yet educational activities by participants of all ages. HemisFair planners emphasize that the buildings sheltering these activities must link rather than separate them, and be easily adjustable to their different spatial require-ments. (Revere, September 1, 1967)

This recognition of the importance of space also transcended the youth that would participate in Project Y, but was also recognized as important for those producing and developing these spaces for use. In an anonymous position letter concerning Project Y and its producers, the author concludes that,

> each producer may find himself operating in any of the spaces, and working closely with other producers. Each visitor—whether he is a passive spectator at one event or takes part in several—should feel the excitement of the whole and come away with the suspicion, if not the conviction, that he too has something to contribute to the world that is taking shape around him. (para. 4)

These spaces created during Project Y have direct implications for educational practice and research, as educators struggle for ways in which to engage students and allow active discussions surrounding politics, culture and everyday life (North, 2009). This fits with a curriculum that is interdisciplinary and is situated historically, allowing students to understand the links between historical knowledge and the spaces in which these conversations occur. Similar to the relation-ships of power that situated Project Y and its conception, curricula also, "have complex connec-tions to differential relations of power" (Sung & Apple, 2003, p. 177). The question of curriculum and tying it to historical research is an important endeavor, demonstrating that new ideas and possibilities can arise out of lost histories and the importance of critical scholarship in bringing these stories and ideas forth.

The Fair also provided attendees "things that no one man would otherwise be able to see: arts and products from the distant past, the immediate future, and from faraway places" (HemisFair, 1968, para. 2). This would occur precisely at Project Y because it provided "a showcase and meeting place of these cultural resources" ("What is Project Y?," para. 1). As an educational scholar, it was also interesting to witness the importance that the Fair creators placed on educa-tion. The creative activities and experiences that Project Y would offer spectators would also mirror the same type of creative processes found in successful classrooms. "Not only do the teachers and the children have the benefit of creating together and learning from each other, but visitors to the fair are able to see a living demonstration of the exciting possibilities for creative growth through exchange and cooperation among the various countries" ("What is Project Y?," para. 3). These creative processes that the Fair would provide could aid in creating a new experi-ence for the youth of America because "the creative participation area provides an educational

celebration dedicated to the creative potential of children" ("What is Project Y?," para. 8). This also demonstrates how disparate spaces intersect (such as education and a World's Fair context), invested in reproducing a particular vision of the world, despite seemingly being unrelated (Foucault, 1994).

Project Y also provided an intellectual space because it was continually argued throughout the archive that intellectual questioning was central in transforming students and the spaces. Through interdisciplinary inquiry, music was connected to topics like sociology. "Therefore, the Cabaret will not only present musical entertainment, but will also provide opportunities for discussing the sociological implications of music, relating to daily living" ("A description of each area in Project Y," p. 3). This would occur through, "a wide variety of seminars, talks, debates, and briefings in which the HemisFair visitors will be actual participants" ("A description of each area in Project Y," p. 4). These were also envisioned to create lively and reflective debate by discussing, "controversial issues such as riot control, foreign policy and contemporary religious experience" ("A description of each area in Project Y," p. 4).

Teachers that seek to create classrooms or curriculum that allows students to "get out, move through the middle, without roads, remaining undefined" (Reynolds & Weber, 2004, p. 17), can add to our repertoire of practice, aimed at engaging students with ways of talking about difficult and controversial social issues. Although schools have been slow in recognizing this pressing curricular need, the HemisFair'68 creators realized the importance of creating a "forum" that "promised to serve as a national dialogue that will perhaps alleviate some of these tensions" ("A description of each area in Project Y," p. 4). Taken together, (movement, imagination, artistic production, dialogue, and current events) Project Y and its spaces created an environment and a space that sits outside of the current realities that schools and teachers find themselves in today. This possibility would not have occurred if the imagination remained dormant. Instead, the HemisFair'68 creators called forth an imaginal machine that tested the limits and parameters of space, time, movement and artistic performance that emerged in a fair that was also commercial, capitalist and colonizing. Despite this contradiction, the imagination still thrived.

Discourses of Possibility: Towards an Awakening of the Imagination

In this final section, the posture of instigator and infiltrator will be called forth to explore an interdisciplinary inquiry into imagination and its inherent possibilities. To Terry Eagleton (1999), the following will be a grievous academic, theoretical, and scholarly crime that demonstrates how scholars in the United States are closely intertwined with a new manifestation of the colonial machine (Trotter, 1990).

> If an abrupt leaping from *Jane Eyre* to the Asiatic Mode of Production challenges the staider compositional notions of white male scholars, it also has more than a smack of good old American eclecticism about it. In this gaudy, all-licensed supermarket of the mind, any idea can apparently be permutated with any other. The line between post-colonial hybridity and Post-Modern anything-goes-ism is embarrassingly thin (Eagleton, 1999, p. 4).

Eagleton levels a serious critique against postcolonial scholarship and those positions informed by the emergence of "post" social theories. Eagleton argues that a result of a lack of a viable and

direct political project has created superfluous and inaccessible scholarship, rising from a directionless bed of Left politics and a cult of personality that trumps academic substance (Eagleton, 1999, p. 4). Eagleton, himself a Marxist, appears to resent the interconnected nature of knowledge that many scholars put forth in their work that is informed by postmodern theory (Sim, 2004). An understanding that knowledge is interconnected demonstrates the nexus between knowledge and power, space and place, subjectivity and discipline to the diffused nature of the current social order (Barker, 2008). In fact, Foucault (1994) argued that space is invested with various types of political, economic and social ideologies and discourses, even if these seem to have little relationship to each other, such as medical and social space, making the lines between knowledge and power very porous (p. 31). This network of social control, discipline, power and knowledge emerges through a wide variety of forms, institutions, beliefs, values, morals, mental models, and ways of knowing.

This nexus allows for ideologies to be spread over a diffused cultural realm and transported locally, nationally, and globally. Eagleton acknowledges the ways in which disparate forms of knowledge are linked (market economics and scholarship production for example) in a web of discursive and social practices. However, collective and social imagination (nurtured by postmodern notions of play *and* resistance) is what allows us to escape current boundaries, turning knowledge into a free-flowing form that focuses on connections rather than finite and discrete phenomenon (Lyotard, 1984). Although anarchists have employed imagination extensively in both their scholarly and activist work (see www.allpowertotheimagination.com for an example of this), academia still relegates imagination to the realm of fiction, more befitting of J. R. R. Tolkien than serious scholarly pursuit.

Despite this view, Panayotidis argues that knowledge and the imagination cannot be separated and best emerges through what she calls the "interdisciplinary imagination." Through this specific incantation of a collective form of imagination, Panayotidis (2011) argued this allowed her and her students, "glimpses not only of integrative curricula and pedagogy, but more significantly of who we were, who were in relation to the other, what we believed and valued, and who we might become as artist-teachers and life-long learners" (p. 49). A curriculum that spans disciplinary traditions and links itself to historical work (like archival research) demonstrates the importance that imagination can serve in rethinking curriculum outside of its traditional boundaries. Also linked to anarchist thought, the imagination fills a vital need in imagining a new society and in the various political projects that are created to resist hegemonic social structures and experiences (Graeber, 2007). Imagination, it seems, is a neglected facet of everyday life, despite having to, "work out what to do by thinking through the possibilities in ways that are simultaneously imaginative and realistic" (Williamson, 2010, p. 2). Imagination and its possibilities have to be nurtured through collective work, amidst the impending requirements of a society that is obsessed with standardization and accountability.

Imagination, like other forms knowledge and ways of knowing, is historically situated, arising out of certain economic and political conditions. As Shukaitis (2009a) argues,

> imagination is not ahistorical, derived from nothing, but an ongoing relationship and material capacity constituted by social interactions between bodies. Imagination as a composite of our capacities to affect and be affected by the world, to develop movements toward new forms of autonomous sociality and collective self-determination. (p. 10)

The imagination is a rich site of exploration that helps reveal our own limitations in creating new conditions out of the ashes of the old, while at the same time, creating discourses of possibility that challenge socially accepted ways of thinking and being. But the imagination has to play a vital role in new conditions of possibility. Project Y and its spaces created an "unsettling of spatial and social relations" that was an "alternative representation of spatial and social relations" that existed in the 1960s in South Texas (Hetherington, 1997, p. 8). The key to this re-imagining that most social theory seems to ignore, is the role that imagination can play in radical politics.

Imagination and its role in creating new forms of space could be a potential that would be rich for educational inquiry because of the spatial implications of school and pedagogy (Morgan, 2000). Imagination is key to social transformation, allowing us to escape current confines and would be essential in rethinking how less coercive and oppressive schooling could operate. Space, of course, is central to this concern in rethinking how our lives are ordered and the possibilities that it holds for radical politics. Project Y could indeed be constructed as an archive of utopian thinking that spontaneously emerged from a hotbed of 1960 era politics. Utopias imagine, "a better place, a place in which the problems that beset our current condition are transcended or resolved…a place imagined but not realized" (Noble, 2009, p. 12). Project Y was embedded in the imagination, a space that would include movement, creation, performance, and scholarship; a way that young people could transcend the limitations placed upon them outside of the Fair walls. The performative aspect of utopia cannot be underscored, as it provides "a place where people come together…to share experiences of meaning making and imagination that can describe or capture fleeting intimations of a better world" (Dolan, 2005, p. 2). A utopian space was able to flourish despite being located in the context of a World's Fair that was a commercial failure (Keller, 2006), still embedded within larger discourses of modernity (Morton, 2000), spaces of modernity (Hetherington, 1997), colonization (Burris, 2001), and U.S. corporate culture that occurred post World War II (Milward, 1979).

Despite this reality, the ideas that emerged from Project Y were able to flourish, preserved for a new era to ponder and theorize. Although many of these ideas of Project Y occurred in the realm of writing, it appears to be an "experiment, an audition, always only another place to practice what might be an unreachable goal that's imperative to imagine nonetheless" (Dolan, 2005, p. 168). The utopian imagination must be employed if we are serious about other possibilities to our current conditions; a necessary practice in imagining something different, rethinking spaces that sit outside our notions of contemporary reality. In this way, as Dolan (2005) also argues, performance and writing create the "condition" of action that could be a potential to spark the utopian imaginary to be called forth at a given historical moment (p. 170). Although Project Y was embedded within a framework that was hegemonic, there were ideas borne that could be put to use towards emancipatory ends, even "if the space was not a utopia in itself, not a space of the good and ordered life, it did at least have utopian pretensions" (Hetherington, 1997, p. 11). These utopian pretensions demonstrate the need to explore different possibilities, giving us the discourses and spaces to find alternative ways in which to think about society and our daily lives. "No society has to be organized in the way it is, there is always another way, and that the choice is not purely one of fate or historical circumstance, but can always be activated by thinking differently" (Buchanan, 2000, p. 119). Despite being created under less than ideal ideological and discursive conditions, Project Y provides us with the potential that our collective imaginations possess.

Towards a New Ordering for Our Lives:
Thoughts on the Process of Imagination

In this article, I attempted to analyze two lines of theoretical and philosophical inquiry tied to the imagination: Making the case for why education should be concerned with archival research and the possibilities that emerge from this type of project and exploring the notion of imagination and what it holds for educational theory and research. Through interdisciplinary research projects, scholars can explore critical questions and alternative possibilities, such as rethinking schools and the ways in which they are structured (Gruenewald & Smith, 2007), exploring anarchist educational projects and theory (Suissa, 2010), or other ways in which education has been re-imagined (Kahn, 2010). These can allow for a synergy to emerge that spans knowledge registers. Archival research and the traces that emerge from it allow a broader discourse to materialize that is more historically aware of past logics and potentials already conceived. This not only seems to be a pragmatic exercise (Why spend precious time and resources rethinking ideas already worked through?), but also exposes us to alternative realities and ideas that may not be explored in our own academic field. Traces emerge in the most unlikely of places and grounding our research and praxis within this type of framework allows us to be in a pseudo-conversation with this past. Being located within a "society of control" that has various modes of "invisible power" (Buchanan, 2000, p. 157) forces us to become savvy, finding ways to re-imagine the current social order we find ourselves located within. Project Y, and its focus on movement, performance, creativity and scholarship, puts forth a radical new way to think of space and how we order our lives.

Educational theory and curriculum studies need to be situated within alternative discourses of possibility that push our work and thinking in new directions, stepping outside boundaries that can contain our work and thinking. The imagination is a fertile ground for exploration, exposing the imaginal machines that have been created to deal with hegemonic social reality. This can be done through artistic performance and creation, the literary imagination, activism and praxis, or through our scholarly work. The ways in which this expressed is minor compared to what a discourse of the imagination offers us for our praxis and research. Without this type of possibility, we find ourselves locked in a struggle that might be challenged or rethought with new ideas, frameworks and mental models to pull from. Releasing our imagination from the current oppressive regime of "reality" may be a political project worth attempting, rethinking and imagining the boundaries that structure and order our daily lives.

About the Author

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