States of Being at the Borders of Humanity

Responding to Crisis: Forced Migration and the Humanities in the Twenty-First Century

3rd International Workshop

#respondingtocrisis

6th September 2017
SPACE Gallery | 129-131 Mare Street | London E8 3RH
Responding to Crisis: Forced Migration and the Humanities in the Twenty-First Century

Our network, funded by the AHRC, aims to create ‘contact zones’ where artists, activists and academics can come together and formulate interventionist models of critical and creative work in response to the unfolding ‘crisis’ in contemporary forced migration. This is a crisis not only of geopolitics, but also of values. The arts and humanities have a vital role to play in shaping our responses to current levels of forced displacement. We look to the arts not only for an understanding of who we are and how we relate to others, but also for the kind of society we want to live in. What role do the arts and humanities play in this critical and all too deathly context? How do we interpret, represent and conceptualise forced migration in the twenty-first century, and how do criticism and the arts play an active role in political transformation? This is the last workshop of the series in which we aim to develop new methodological modes of collaborative response. In questioning ‘What does it mean to be human in the context of necropolitics?’, this session explores how contemporary ‘humanitarian’ discourses engage with these issues.
‘States of Being at the Borders of Humanity’

PROGRAMME

10.15-10.45 Welcome and Introductions
Paul McWhirter, AHRC - Strategy and Development Manager
Mariangela Palladino, Keele University

10.45- 11.45 Panel 1:
Chair Mariangela Palladino
Nina Murray  The European Network on Statelessness
Maggie O’Neill  Borders, Risk and Belonging women asylum seekers

11.45-12.15 Coffee Break

12.15-13.30 Panel 2:
Chair Laura Jeffery
Lyndsey Stonebridge and Yousif M Qasimiyeh  ‘Memory as Host: Poetry and History in Baddawi’
Nirmal Puwar  ‘Migrating Dreams and Nightmares’ Goldsmiths University
Ismail Einashe  ‘Interviewing migrants in South Italy’

13.30-14.30 Lunch

14.30-15.30 Panel 3:
Chair Maggie O’Neill
Parvati Nair  The Razor’s Edge: Image and Corpo-reality at Europe’s Borders
Jennifer Allsopp  “They go even before they arrive”: using artistic methods to theorise the idea of the migration project from young people’s point of view
Emma Cox  ‘Thermographic Visions of System Dysfunction’

15.30-16.00 Coffee Break

16.00-16.45 Panel 4
Chair Emma Cox
Christine Bacon  ‘Ice and Fire’
Kai Fischer  ‘Last Dream (on Earth)’

16.45-17.30 Exhibitions Opening
Kate Stanworth  Where we Are Now
Julien Fleurance  Narrating objects of Displacement in Morocco

17.30-18.30 Theatre Performance
Asylum Monologues by Actors for Human Rights

18.30 Drinks Reception
Thermographic Visions of System Dysfunction

Richard Mosse’s video installation, *Incoming*, presented at London’s Barbican at the start of 2017, and to be presented at Melbourne’s National Gallery of Victoria later this year, enters what the artist acknowledges is over-photographed terrain. The installation comprises slow motion cinematography and still photography linked to the ‘refugee crisis’ in Europe: sea rescues, ferry transportations, a forensic examination, and footage from camps. It also draws on a wider field, with images of a people smugglers’ transit hub in the Sahara, of military operations launched from a US aircraft carrier in the Persian Gulf, and of airstrikes in northern Syria, viewed from across the Turkish border. Mosse’s repurposed camera is a piece of military-grade thermographic technology. Instead of registering particles of matter on the visible light spectrum, the camera delineates heat signatures, representing people and objects in alarming close-up and from distances of over 30 kilometres. Monochromatic images register the temperature fluctuations of bodies and things, rendering waxy faces, bleached hair and blackened mouths. Beyond obvious references to refugee appearance (though not to having arrived), and to missile technology, the verb-form title, *Incoming*, is suggestive of transfers, processes and exchanges. And Mosse’s camera sees bodies as ‘doings’, before it sees them as ‘beings’ (in the sense of identity, political status, rights, or lack thereof). This distillation of people into metabolic signifiers alludes to the readiness with which unauthorised transit is collapsed into biological metaphors (of contamination, parasitism, or inoculation). But *Incoming* also attests to the reach of biometric modalities – which include Mosse’s own heat-sensitised images, but also retina scans, fingerprints, facial maps, and full-body scans – suggesting that biological and political systems are not merely analogous: they are interpenetrative. Together with the hypothermic and hyperthermic extremes of the military industrial and surveillance complexes that are shot through its videography, *Incoming* maps out a symptomology of system dysfunction.

PARTICIPANTS & ABSTRACTS

Ice and Fire

ice&fire theatre explores human rights stories through performance. Through active engagement with human rights themes they create high-quality work which responds to defining issues affecting our society and the world beyond. Since 2006, their Actors for Human Rights project has been collecting and disseminating first-hand accounts of asylum seekers and refugees living in the UK, working with more than 700 volunteer actors around the country to present verbatim testimonies from people who have experienced human rights abuses. They perform to thousands of people every year across the UK, telling stories from refugees and asylum seekers, people in poverty, undocumented migrants, women in Afghanistan and more.

Christine Bacon is Artistic Director of ice&fire, the only theatre company which places the human rights issues of the day at the core of its work. Before joining ice&fire, Christine was an actor and activist in Australia and then came to the UK to complete an MSc in Forced Migration at the Refugee Studies Centre at Oxford University. At ice&fire, she founded Actors for Human Rights, a national network made up of over 700 professional actors that tours rehearsed readings of testimony-based plays such as *Asylum Monologues* (chronicling the experience of individuals going through the UK’s asylum process) across the UK, with the aim of inspiring audiences to take personal action. Directly inspired by this work, a German Actors for Human Rights is now in operation (mentored by Christine), with over 200 German actors and musicians involved, touring their own version of *Asylum Monologues*. She has scripted over a dozen testimonial plays for ice&fire, as well as *On the Record* (Arcola 2011, with Noah Birksted-Breen) and *The Island Nation* (Arcola 2016). In 2016, she was Artist-in-Resident at Room to Heal, a therapeutic charity for refugees and asylum seekers and developed *Lost and Found* with Freedom from Torture.

Asylum Monologues synopsis:

‘This waiting for the Home Office to decide … it is a diplomatic form of torture.’

The first script created for our Actors for Human Rights project, Asylum Monologues is a first-hand account of the UK’s asylum system in the words of people who have experienced it. Launched at Amnesty International in June 2006, it has been touring the UK ever since and can be performed on request.

**Interviewing Migrants in South Italy**

Ismail has spent the past several years reporting on the migrant crisis on Europe’s borders. He will be speaking about his recent trip to the south of Italy, where he interviewed migrants from sub-Saharan Africa. Ismail’s talk will delve into the often-overlooked issue of what happens to migrants once they arrive on Europe’s shores. In this talk he will discuss the stories of young African migrants living in limbo in isolated poor towns in the south of Italy.

**Ismail Einashe** is a freelance journalist based in London. His work has appeared in numerous publications including *The Guardian, The New York Times, The Nation, Prospect Magazine, The National, NPR, Index on Censorship and The Atlantic*. He has worked for BBC Radio Current Affairs and has presented on BBC radio. He is currently a panellist on Dateline London on BBC News. Einashe is a 2017 Ochberg Fellow at the Dart Center for Journalism and Trauma at Columbia University and he is an associate at the Cambridge University Migration Research Network (CAMMIGRES). He tweets at @IsmailEinashe

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**Last Dream (on Earth)**

Kai will talk about the creation of *Last Dream (On Earth)*, a theatre production which tells two stories: The piece follows the events of the day of Juri Gagarin’s flight to become the first Human to reach Outer Space and recounts the attempt of a group of young people to reach Spain from a beach in Morocco with a toy rubber dinghy.

Kai’s talk will cover his experiences during the research for this project, which included extensive interviews and conversations in Malta and Morocco. He will also recount some of the processes and collaborations which shaped the final production.

**Kai Fischer** is a theatre designer and theatre maker based in Glasgow. His most recent projects as lead artist are *Entartet*, a performance and installation piece created in association with CCA Glasgow and Vanishing Point, and the theatre production *Last Dream (On Earth)*, produced in association with the National Theatre of Scotland and Tron Theatre Glasgow. *Last Dream (On Earth)* toured throughout Scotland in 2015 and 2016. It was presented at the Edinburgh Fringe and at the New Realities programme of the Europe Theatre Price 2016 in Craiova. As a set, lighting and video designer for live performance Kai has been collaborating with a wide range of companies including among others Vanishing Point, Scottish Opera, National Theatre of Scotland, Citizens Theatre Glasgow, Lyceum Edinburgh, Traverse Theatre Edinburgh, Citizens Theatre Glasgow, Theatre Babel, Unicorn London and Young Vic London. His design work has been seen in more than twenty countries in Europe, Africa, Asia and North and South America.

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**The European Network on Statelessness**

Nina will talk about the work of ENS, a growing civil society alliance of over 100 organisations in 40 countries working to strengthen the often-unheard voices of stateless people in Europe, and to advocate for full respect of their human rights through legal and policy development, awareness-raising and capacity building activities. She will touch on the causes and consequences of statelessness, and share some of the stories and experiences of those men, women and children ENS and its members work with in countries across Europe.

**Nina Murray** is Research and Policy Coordinator at the European Network on Statelessness (ENS). She previously worked at Scottish Refugee Council for
six years, and has extensive experience undertaking and leading research, policy development and advocacy with a focus on gender and refugee rights. She has also worked as a researcher at What Works Scotland, based at the University of Glasgow, and in a range of other professional and voluntary roles in the human rights field. Nina is also Convenor of the Board of Directors of Engender, Scotland’s leading third sector organisation working for women’s equality, and a trustee of the Ngbotima Charity Trust, supporting young people through education in Sierra Leone. She holds an MA in Migration Studies and a BA in Modern Iberian and Latin American Regional Studies.

Borders, Risk and Belonging: challenges for arts based research in understanding the lives of women asylum seekers and migrants ‘at the borders of humanity’

This paper shares the experiences of women seeking asylum in the North East and women with no recourse to public funds living in London (the latter as a member of the PASAR research team) to address the questions posed by the conference and argues both epistemologically and methodologically for the benefits of undertaking participatory arts based, ethno-mimetic and walking methods with women and communities to better understand, engage, transform women’s lives, build capacity, seek policy change as well as contribute to theorising necropolitics through praxis. Drawing upon research funded by the Leverhulme Trust on borders, risk and belonging and collaborative research with PASAR using theatre and walking methods the paper addresses the questions posed by the conference: how is statelessness experienced by women seeking asylum and mothers with no recourse to public funds? To what extent are their lived experiences marked by precarity, social and civil death? What does it mean to be a woman and a mother in these precarious times, ‘at the borders of humanity’? Where are the spaces for resistance and how might we as artists and researchers, across the Arts, Humanities and Social Sciences contribute and activate?

Maggie O’Neill is Chair in Sociology/Criminology at York University and has a long history of working in participatory and collaborative ways with artists and communities. A member of the walking artists network and PASAR research, her recent publications include Transgressive Imaginations (Palgrave), with Lizzie Seal and Asylum Migration and Community (Policy). Walking Biographies (Routledge) is due out in 2018 with Brian Roberts, Maggie co-chairs the University of York Migration Network with Simon Parker and the Sex Work Research Hub with Rosie Campbell and Teela Sanders.

Migrating Dreams and Nightmares

This paper will consider the notion of states of being at the borders of humanity through a discussion of John Berger and John Mohr’s photographs and texts in the classic book A Seventh Man. Journeys, hopes, administrative checks, work, leisure and return all feature in this study of migration from the 1970’s; conducted at at time when studies of migration were rare. I will discuss the ways in which the Methods Lab worked with the book for the exhibition ‘Migrating Dreams and Nightmares’ to enact a relationship between words, images and the walls of the academy against the grain of time in galleries as well as university corporate time which is increasing framing the rhythms of creative engagements.

Nirmal Puwar is a Reader in the Sociology Department of Goldsmith’s College, University of London, where she has lectured for over ten years. She has authored Space Invaders: race, gender and bodies out of place (2004). The concept of Space Invaders has been developed and discussed in a number of institutional sectors. Puwar has co-edited 17 Collections, including the themes: Post-colonial Bourdieu; Orientalism and Fashion; Intimacy in Research; Live Methods and, South Asian Women in the Diaspora. A number of her writings have been translated into different languages. She is the Co-Director of the Methods Lab which undertakes projects to re-think, stretch and connect the very walls of the academy beyond the academy. She takes a critical historical take on ‘public engagement’. A number of collaborative projects she has been engaged with have involved creative methods.
Ulrich Beck has argued that the ‘imagination of possible lives’ is a defining feature of globalization. Elaine Chase, meanwhile, has shown that being able to imagine a future of one’s own making is an important component of subjective wellbeing for unaccompanied young migrants and refugees. In this context, storytelling is a vital bridge between the subjective and structural; a sphere in which individualized passions and societal norms and regulations meet and are contested and renegotiated. In extreme cases, telling the right story can be a question of life or death. Drawing on the work of the ethnographer Michael Jackson, this presentation explores the politics of storytelling in the context of mixed-methods longitudinal research with 60 young migrants and refugees in Europe. It considers how they understand and make sense of events of their migration, arrival and futures. A range of participatory artistic methods of research and analysis are explored as a means of interrogating questions of truth and the role of stories in relation to forced migration. Storytelling, I argue, is not a neutral fact-checking exercise as the refugee regime, and much research in the field of forced migration, would have us believe. Stories are value-laden and change over time; they are at once subjective and collective; they are how we make sense of as well as live in the world. A relational methodology which recognizes that stories and knowledge are co-created is both a crucial determinant of the quality of the data that we gather and an ethical imperative of research.

Jennifer Allsopp is a DPhil student in comparative social policy at the University of Oxford funded by the Economic and Social Research Council (ESRC). She has conducted research at the universities of Exeter, Birmingham and Oxford and with the Centre for European Policy Studies (CEPS) including on asylum, gender, poverty, the criminalization of humanitarian assistance and EU migration policy. She has run People on the Move, openDemocracy 50.50’s migration, gender and social justice dialogue, since 2011.

Memory as Host: Poetry and History in Baddawi

Refugee memory is often associated with the lost national home, assumed, at least in imagination, to be stable. But today, over 80 years after Arendt recognized that statelessness had ushered in a new era of refugee history, the long history of displacement is connecting refugee experience across generations and regions. Baddawi refugee camp in Lebanon was created in 1955. Home to 40,000 ‘established’ Palestinian refugees, the camp has created communities and cultures and endured civil war and lawlessness. Since 2011, the people of Baddawi have also hosted tens of thousands of refugees fleeing the war in Syria (Fiddian-Qasmiyeh 2016), itself a country that owes its borders to the shifting refugee populations of twentieth-century colonial, mandate and postcolonial politics (Thomas White 2017).

Drawing on my collaborative work with the poet, Yousif M Qasmiyeh, and the Refugee Hosts project, this paper will discuss how new kinds of poetic memory are being forged in Baddawi and other refugee host communities in the region. This is a poetry of place and community as well as of violence and separation. At a moment when the brute politics of the nation state are shrinking the meanings of citizenship in the West, this refugee memory work connects today’s ‘refugee crises’ with the protracted history of displacement and belonging. Memory is host here to both a shared history of suffering, and to the history of the making, and frequent unmaking, of the novel and contingent forms of political community and collective citizenship that have existed outside and between nation states.

Lindsey Stonebridge is a professor of modern literature and history at the University of East Anglia in Norfolk, England. She writes on twentieth-century literature and history, human rights and refugee studies, and teaches courses on the history of human rights and literature and human rights. She is the lead for the Humanities in Human Rights network. (www.humanities-human-rights.ac.uk)

“They go even before they arrive”: using artistic methods to theorize the idea of the migration project from young people’s point of view

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The Razor’s Edge: Image and Corpo-Reality at Europe’s Borders

This paper focuses on a photo essay by the Spanish photojournalist Samuel Aranda to explore the ways in which photo essays can bring to light the unseen and ignored realities of migrant experience in ways that dramatic images of migrants in the media cannot. Aranda’s images are from Mount Gourougou in Morocco that overlooks the Spanish colonial city of Melilla. By focusing on these images that frame both the politics of the border and borderline existence, this chapter examines the ways in which engaged photodocumentary can frame life lived at the barest level of survival and so act as pathways for redressing the social inequalities and injustices that marginalise undocumented migrants. I bring to this analysis a theoretical framework on borders and borderline existence, together with the concept of corpo-reality, a politics of bodily resilience in the face of struggle.

Parvati Nair is the Founding Director of the United Nations University Institute on Globalization, Culture and Mobility (UNU-GCM), based in Barcelona. She is also Professor of Hispanic, Cultural and Migration Studies at Queen Mary, University of London, where she was formerly the Director of the Centre for the Study of Migration. Her research is in the field of Cultural Studies, with a particular interest in the geopolitical and cultural contexts of the Hispanic world. Her research focus is on the fields of community, migration, displacement, marginality, ethnicity, gender and cultural memory. Much of her work has focused on these issues as represented in photography, film and music. She is interested in studying questions of culture, identity, memory and narrative in terms of travel, translation and translocation. She has a keen interest in photography and music, especially with regard to the ways in which cultural and aesthetic representation provide inroads to knowledge and power for communities that are marginal, displaced or rendered migrant. She has published widely and authored and co-edited several books, the latest of which is A Different Light: The Photography of Sebastião Salgado (2011). She is also the founder and Principal Editor of the refereed journal Crossings: Journal of Migration and Culture.

Pebble Poetry

‘Pebble Poetry’ is the project’s own method to engage with participants through the materiality of stone. The model ‘pebble poetry’ was first introduced to gather participants’ feedback, they were invited to share their views on pebbles, to literally write their thoughts ‘in stone’. An extract from Matthew Arnold’s poem ‘Dover Beach’ (1851) reminds us of the power and significance of pebbles.

“Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in”.

A pebble installation was set up at Keele University, last October, where impromptu pebble poetry was realised by creative writing students and tweeted live, expanding the voice of participants further. In Naples, for our second workshop (April 2017), local, eclectic artist Ulderico created an installation with pebbles. Conceived as a work-in-progress and collective action, the installation prompted creative engagement with pebbles. A circle made of driftwood, evoking the Mediterranean, contained a heap of pebbles which were inscribed with words by people from the audience and then placed out of the circle. The installation prompted to rethink about naming
and border crossings. Pebbles carrying words, phrases and thoughts have travelled from Keele, to Naples to London, to call for places of sanctuary.

Building a shore to safety.
Escaping the tide, a message on the shore.
A welcome written in stone

**NARRATING OBJECTS OF DISPLACEMENT IN MOROCCO**

This exhibition is the result of a participatory Video-Photography Workshop which took place at the ‘Centre Culturel Agdal’ in Rabat (Morocco) in March 2017. The participants were 16 women and men, sub-Saharan migrants and refugees as well as Moroccan nationals, all with diverse familiarities with visual media. Organised by the “**Arts for Advocacy**” research team, and guided by visual artists Julien Fleurance and Amine Oulmakki, the Workshop ran over two weeks.

Under Moroccan skies, participants, researchers and artists from different horizons met to practice photography and video skills, share stories and meals together. We explored issues of togetherness, migration, displacement, loss, heritage and diversity through the creation of visual artefacts.

Participants focused their creative exploration on three ‘objects’: a cutting-object, a mobile-phone and a camera. They were involved in all stages of the process: filming, taking photographs, recording, script-writing, scenography, post-processing and editing; the texts below are also the result of collective efforts. Amine and Julien, two international artists, worked together to turn the project into this exhibition. The texts below were written with the participants.

**CUTTING OBJECT** (14 Photographs, fine art mat paper, foamex board)

The blade creates borders but can also shatter them. The blade marks identities onto the body, which can facilitate or prevent free movement. The blade identifies family, roots, cultures. The blade plunged in the fire marks the skin, so that we recognise and so that we differentiate. The blade creates beauty spots but can also destroy beauty. The blade creates riches for some but can also bar access for others. In the photos, we can see a mixing of signs on the skin, Amazigh signs, Adinkra symbols from Ghana. The lines on sub-Saharan cloths also trace identities, cults, social clans. Lines on the body delineate identities, blades of light and darkness play out on the folds of the skin to enhance and obscure features. These images were taken by participants using different devices (mobile phones, cameras). From the first exercise – with a focus on the body, its parts – to the stages rehearsal of identity making – these images speak of fluid encounters (but not without frictions) between people, places, cultures.

**AND TIME BREATHES** *(Video, 4’34’’)*

Through the camera we can store histories, lives. This is a story about a journey into time, lives which give and add more sense to another life. A story of motivation which prompts each of one of us to search for a better life, for adventure. Sometimes we have no choice but to look for a better life. Sometimes we have to leave our path despite our own will, but also to forge a new path and become somebody in life, in society. We must know what awaits us on the way. Sometimes integration allows us to inhabit a new society. Sometimes it costs dearly, its distances us from our origins. It entails sacrifice. This mix of cultures, religions and languages – Moroccan Arabic, Amazing, Bassa, Lingala, French – which tie my forefathers from different horizons all the way down to me. Their histories broke into my time when I was lost. And now, time breaths again, it exhales new meanings and new beginnings.

**Julien Fleurance** has roots in the Reunion Island and was born in 1985 in Ris Orangis in the Paris suburbs. His work focuses on the present moment, its inscription into the slump of time and its plastic transcription. Disciplinary plurality is a crucial and recurrent element in his work.

Julien is passionate about street arts and the freedom they entail; he has produced graphic works by combining a kind of heralding vocation to his drawing techniques. Julien works on canvas, paper, wood and various other recycled materials, mixing drawing, lettering and gluing. He has also focused his research on matter and the use of pigments.

Julien Fleurance works on the theme of memory – memory of a place, memory of a body, memory of an environment ... Sometimes from a societal perspective and sometimes with a contemporary approach. His photographs, installations and paintings are thus impregnated by these various artistic fields, both in terms of image’s aesthetics as well as in the timelessness the subject itself suggests. Julien is based in Hamburg (Germany).

**Arts for Advocacy: Creative Engagement with Forced Displacement in Morocco**

We are academic researchers using innovative, interdisciplinary, and participatory arts-based methods to facilitate creative engagement with forced displacement in Morocco. The team consists of researchers from

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across the humanities and social sciences with experiences in forced displacement, arts-based methods, and knowledge exchange. Our project partners include an NGO supporting forced migrants in Morocco (GADEM), a migrants’ association in Rabat (ALCEMA), an artists collective in Morocco (DABATEATR), and a UK-based refugee, asylum and migration network (GRAMnet). This project is funded by the ESRC and AHRC: PI Dr Laura Jeffery (The University of Edinburgh), Co-I Dr Mariangela Palladino (Keele University), Research Fellow; Sébastien Bachelet (The University of Edinburgh).

**Where We Are Now**

Documentary and portrait photographer Kate Stanworth presents nuanced personal narratives of migration, as an alternative to mainstream media depictions of migrants and refugees.

Over the past year the British photographer has created a series of documentary portraits of individuals who left their homes in Africa and the Middle East months or years previously to start new lives in Germany, Austria and Italy. She spent time listening to people’s stories as well as photographing their everyday lives, and where possible working with their own smart phone documentation of their journeys.

As well as portraying her protagonists in the new, often transitory spaces they now find themselves in, the project focuses on the psychological survival techniques migrants use: the re-framing and re-invention of their stories and the search for metaphors and narratives that help them find purpose through difficult and disorienting times.

*This exhibition was created as part of the Arts and Humanities Research Council-Funded Network: ‘Responding to Crisis: Forced Migration and the Humanities in the Twenty-First Century’*

**Kate Stanworth** is a London-based photographer specialising in documentary and portrait photography. She has undertaken commissions and personal projects in the UK, Europe, South America and Africa.

**Our Pebbles have travelled from Keele to ...**

Naples...
London.

Building a shore to safety.
Escaping the tide, a message on the shore.
A welcome written in stone.
#respondingtocrisis

Tell us what you think. Share your thoughts and experiences @

#respondingtocrisis

Responding to Crisis: Forced Migration and the Humanities

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