

Acknowledgments

IT'S TRUE WHAT THEY SAY about infrastructure, that it's impossible to acknowledge or properly appreciate all the ways a person is supported. This hits close to home right now, as I seek to give an account of all those who have sustained me in the decade it has taken to write this book. I will try.

Morgan Wadsworth-Boyle read every single word of *The Arts of Logistics*, in wooly draft form no less, while in a van couriering an artwork from England to Germany. That's hardly an ounce of all that she has added to this book and scarcely an inch of how far she has gone out of her way to help me write it. For this and for everything, thank you Morgan.

I wrote this book while working in the School of English and Drama at Queen Mary University of London. My colleagues here have endured years of me talking about shipping containers and shipwrecks, topics that seem to have nothing to do with either English or drama, yet I am fortunate to work with people who are too kind to tell me to stop. For their goodwill and especially their patience, my deepest thanks go to Faisal Abul, Mojisola Adebayo, Swati Arora, Sita Balani, Jaswinder Blackwell-Pal, Jonathan Boffey, Andrea Brady, Bridget Escolme, Lara Fothergill, Eszter Gillay, Patricia Hamilton, Jen Harvie, Dominic Johnson, Caoimhe McAvinchey, Sam McBean, Scott McCracken, Michael McKinnie, Aoife Monks, Martin O'Brien, Nicholas Ridout, Beverley Stewart, Martin Welton, and Tessa Whitehouse. Catherine Silverstone was there with this project from the very start, and remains so. While researching, writing, and revising, I had the privilege of learning astonishing things from the following people as they researched, wrote, and revised their

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I shared research that became parts of this book in talks at Leeds University, Queen Mary University of London, the Royal Central School of Speech and Drama, the University of Glasgow, the University of Roehampton London, York St John University, and also at annual conferences of the American Society for Theatre Research, Historical Materialism London, and Performance Studies international. I am appreciative for each of these opportunities and invitations—the hospitality of both Eirini Nedelkopoulou and Tom Six was especially warm. A turning point for this book came in 2016, when, with ally walsh, I convened the conference “The Arts of Logistics” at Queen Mary University of London. The conversations and excitement of those two days are the cornerstone of this book. Thanks especially to Deborah Cowen and Alberto Toscano for their keynotes. This book has its roots in Oakland. It's been a minute, but to all my friends from those heady days, I wrote much of this with you on my mind: Mattie Armstrong-Price, Cooper Bethea, Matt Bonal, Brandon Chalk, Joshua Clover, Mandy Cohen, Alex Dubilet, Joe Engelke, Amy Hale, Bernhard Haux, Jessie Hock, Zachary Levenson, Jessica Smith, and Jessica Taal—I'll have to stop there.

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This book is for Lyle. The rumors that his first words were “shipping container” are false, though not far from the truth. Lyle: may you salvage the most brilliant things from the wreckages of this world.

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