Notes on contributors

Kevin Boniface is a postman, artist and blogger. For the last eight years he has been writing succinct descriptions of events and incidents that have taken place while out and about on his postal round, his daily route taking him from the main sorting office to the streets and outlying neighbourhoods above the town. In these commentaries and records nothing seems to be typical. Engaged and disconnected conversations, the observed and the overheard are all part of the everyday activity of life on the move. These observations form the basis of Kevin’s most recent book, Round About Town (Uniformbooks, 2018).

Oliver Bray is Director of Arts at Leeds Beckett University. He is a practising Live Artist and has performed his work widely in international contexts. His current research focuses on practical investigations of constraint in performance and the various implications of a theatrical Oulipo (Ouvroir de Littérature Potentielle or Workshop of Potential Literature). Oliver’s well-respected professional practice has toured nationally and internationally to venues and festivals including Sibiu International Theatre Festival, Romania; In between Time, Bristol; and the National Review of Live Art, Glasgow. His performance work seeks always to be genuinely innovative and edgy, while remaining unapologetically inclusive, eminently watchable and often quite a bit funny.

Julia Dobson is professor in French film and performance at the University of Sheffield. Her research across film and performance centres on the construction and representation of alterity. She has published widely on film including work on Kieslowski, first-person documentary, Jacques Audiard and a study of the interactions between gender, genre and auteurism in her book Negotiating the Auteur (Manchester University Press, 2012). She is currently working on a series of projects on object-based theatre, including a book Performing Objects: Puppets and Beyond in Contemporary French Performance (Liverpool University Press) and a study of adolescence in French cinema.
Charles Forsdick is James Barrow professor of French at the University of Liverpool and Arts and Humanities Research Council theme leadership fellow for ‘Translating Cultures’. He has published on travel writing, colonial history, post-colonial literature and the cultures of slavery. He is also a specialist on Haiti and the Haitian Revolution, and has written widely about representations of Toussaint Louverture. His publications include Victor Segalen and the Aesthetics of Diversity (Oxford University Press, 2000) and Travel in Twentieth-Century French and Francophone Cultures (Oxford University Press, 2005).

Christopher Hall is senior lecturer at Sheffield Hallam University. As well as gaining over 100 broadcast television editing credits, he directed the English-language theatrical premières of Perec’s ‘The Machine’ and The Raise, as part of Third Angel (a theatre company).

Amanda Crawley Jackson is a senior lecturer in French and Francophone Studies at the University of Sheffield and faculty director for Impact and External Engagement for Arts and Humanities. Her research focuses on the ways in which space is represented in literature, philosophy and visual arts from the French-speaking world. She has published widely on modern French literature and contemporary art from France and Algeria.

Andrew Leak is professor of French and Francophone Studies at UCL. His research includes three books and numerous articles on Jean-Paul Sartre – in particular on the relationship between his brand of phenomenology and Freudian or post-Freudian psychoanalysis. His current research focuses on literature and politics in Haiti in the contemporary period. But another abiding concern has been the work of Georges Perec. He has published several articles on Perec over the last 25 years and is one of Perec’s English translators (A Man Asleep [1990] and Lieux [2001]). In addition to the above, he has written a short study of the critical theorist Roland Barthes and edited a volume of essays on literary representation of the Holocaust.

Joanne Lee is an artist, writer and publisher of the Pam Flett Press, a serial publication essaying everyday life, issue 4 of which focused on actual and conceptual terrains vagues. Her research on place has been presented in Art of the Edgelands, University of Exeter, and Species of Spaces: A Transdisciplinary Conference on the Work of Georges Perec, Teesside University, resulting in an article for the journal Literary Geographies. It has
also featured in exhibitions including *Green and Pleasant Land?* Harris Museum and Art Gallery, Preston, and *re-turning*, AirSpace Gallery, Stoke-on-Trent. She is senior lecturer in graphic design at Sheffield Hallam University.

**Daryl Martin** is senior lecturer in sociology at the University of York, where he also co-directs the Centre for Urban Research (CURB). He has teaching and research interests in the areas of architectural theory, cultural geography and urban studies. He has been involved in a series of recent Research Councils UK projects exploring the intersections of architecture, ageing and health. Literature was his first degree and he still draws on literary works to understand contemporary urban cultures and wider questions of place.


**Anna-Louise Milne** lives and writes in the north-east of Paris. She is director of graduate studies and research at the University of London Institute in Paris where she is currently developing the Paris Centre for Migrant Writing and Expression. Notable publications are a book on Jean Paulhan, an edited collection, *May 68. Rethinking France’s Last Revolution* (AIAA, 2011) and *The Cambridge Companion to the Literature of Paris* (Cambridge University Press, 2013). Her latest book entitled 75 was published this spring (2019) by Gallimard in the Collection Blanche. It is her first full book in French, an experiment in urban poetics and trans-lingual writing.

**Alasdair Pettinger** is the editor of *Always Elsewhere: Travels of the Black Atlantic* (Continuum International Publishing Group Ltd, 1998), and has published a number of essays reflecting his (overlapping) interests in travel literature, the cultures of slavery and abolitionism, and representations of Haiti. His latest book is *Frederick Douglass and Scotland, 1846* (Edinburgh University Press, 2018) and he is currently working on a history of the word ‘voodoo’. He works as an archivist at the Scottish Music Centre.

**Richard Phillips** is the author and editor of a number of books on cultural geography, postcolonial criticism, and creative and experimental
fieldwork. These books include *Mapping Men and Empire: A Geography of Adventure* (Routledge, 1997), *Sex, Politics and Empire* (Manchester University Press, 2006); *Muslim Spaces of Hope: Geographies of Possibility in Britain and the West* (Zed, 2008); *Liverpool '81: Remembering the Riots* (Liverpool University Press, 2011), *Fieldwork for Human Geography* (Sage, 2012). He is professor of human geography at the University of Sheffield.

Leslie Satin, a choreographer/dancer and dance writer, is on the Arts Faculty of the Gallatin School of New York University. She has taught or been a guest artist at Bard College, Alvin Ailey American Dance Center/Fordham University, Princeton University, Centro Coreográfico (Brazil), State University of New York, University of Chichester, Hamidrasha (Israel) and elsewhere. Satin co-edited the Performing Autobiography issue of *Women & Performance: A Journal of Feminist Theory*; her performance texts and writing on dance’s intersections with space, memory, autobiography, site-based performance, and the work of Georges Perec appear in numerous journals and edited collections.

Derek Schilling is professor of French at Johns Hopkins University. He is the author of *Mémoires du quotidien: les lieux de Perec* (Presses universitaires du Septentrion, 2006), which explores Perec’s sociology of everydayness in relation to the rhetoric of the memory place and various site-bound observational practices. His forthcoming study *Banlieues de mémoire: géopoétique du roman de l’entre-deux-guerres* examines the emergence of the Paris suburb in French novels published at the turn of the 1930s, by the likes of Simenon, Céline, Queneau and Dabit.

Douglas Smith is senior lecturer in French and Francophone Studies at University College Dublin, where he teaches literature, cinema and theory. In 2006, he organised the symposium ‘Exploring Supermodernity: Marc Augé in Context(s)’ (*Irish Journal of French Studies*, 2009) and in 2007 co-organised the international conference ‘Defining Space’. Both of these were under the auspices of the Humanities Institute of Ireland. Recent publications include the edited special numbers ‘Empire and Culture Now’ (*Modern and Contemporary France*, 2010) and ‘Revisiting André Bazin’ (*Paragraph*, 2013), as well as contributions to *A Companion to Godard* (eds. Tom Conley and T. Jefferson Kline; John Wiley & Sons, 2014) and *Architecture and Culture* (John Wiley & Sons, 2015).
Ian Trowell gained his doctorate at the University of Sheffield School of Architecture in 2018, researching the travelling fair and its relationship to heritage practices. He has published widely on the British fairground, examining sound, noise, music, voice, spatial practices and visual cultures. He also researches and writes on British music subcultures and is a regular contributor to the journal Punk & Post-Punk.