

# Contributors

**Emily Apter** is Professor of French, English, and Comparative Literature at New York University. She is the author of *Continental Drift: From National Characters to Virtual Subjects* (Chicago University Press, 1999) and editor of a book series, “Translation/Transnation,” published by Princeton University Press. Her most recent book is *The Translation Zone: A New Comparative Literature* (Princeton University Press, 2005).

**Yve-Alain Bois**, who taught at Johns Hopkins and Harvard, recently joined the Institute for Advanced Study in Princeton. A collection of his essays, *Painting as Model*, was published by MIT Press in 1990. He coorganized the 1994–95 retrospective of Piet Mondrian in The Hague, Washington, and New York. In 1996 he curated the exhibition “L’informe, mode d’emploi” with Rosalind Krauss at the Centre Georges Pompidou in Paris (the catalogue has been translated into English under the title *Formless: A User’s Guide* [Zone, 1997]). In 1998 he published the catalogue *Matisse and Picasso* (Flammarion) for an exhibition he curated at the Kimbell Museum of Art in Fort Worth, Texas. Bois is one of the editors of *October* and a contributing editor of *Artforum*. Among other projects, he is currently working on a study of Barnett Newman’s paintings.

**Eduardo Cadava** teaches in the English Department at Princeton University. His publications include *Words of Light: Theses on the Photography of History* (1998), *Emerson and the Climates of History* (1997), *Who Comes After the Subject?* (1991) (coedited with Jean-Luc Nancy and Peter Connor), and *Cities Without Citizens* (2004) (coedited with Aaron Levy). He is currently finishing a collection of essays on the ethics and politics of mourning entitled *Of Mourning*.

**Phyllis Lambert** FRAIC, Hon. FRIBA, Hon. FAIA, architect, is Founding Director and Chair of the Board of Trustees of the Canadian Centre for Architecture in Montreal (CCA). Lambert first made architectural history as the Director of Planning of the Seagram Building (1954–58). She has been responsible for and has contributed major essays to *Court House: A Photographic Document* (1978), *Photography and Architecture* (1982), *Canadian Centre for Architecture: Buildings and Gardens* (1989), *Opening the Gates of Eighteenth-Century Montreal* (1992), *Fortifications and the Synagogue: The Fortress of Babylon and the Ben Ezra Synagogue, Cairo* (1994), and *Mies in America* (2001).

**Akira Mizuta Lippit** is Professor of Critical Studies in the School of Cinema-Television at the University of Southern California, where he is also Professor of Comparative Literature and East Asian Languages and Cultures in the College of Letters, Arts and Sciences. He is the author of *Atomic Light (Shadow Optics)* (2005) and *Electric Animal: Toward a Rhetoric of Wildlife* (2000).

**Detlef Mertins** is Professor and Chair of the Architecture Department at the University of Pennsylvania. He is editor of *The Presence of Mies and Walter Curt Behrendt, The Victory of the New Building Style*. His book *Mies: In and Against the World* is forthcoming.

**Spyros Papapetros** teaches at the School of Architecture at Princeton University. He has published articles on architecture and surrealism and on the historiography of Aby Warburg. He is currently completing a book titled *Animation: Art, Architecture, History*. In 2006 he will be a visiting scholar at the Getty Research Institute.

**Gayatri Chakravorty Spivak**, Avalon Foundation Professor in the Humanities and Director of the Center for Comparative Literature and Society at Columbia University, teaches English and the Politics of Culture. She was educated at the University of Calcutta, and came to Cornell University in 1961 to finish doctoral work. Her books are *Myself Must I Remake* (1974), *In Other Worlds* (1987), *The Post-Colonial Critic* (1988), *Outside in the Teaching Machine* (1993), *A Critique of Postcolonial Reason* (1999), and *Death of a Discipline* (2003). *Red Thread* is in press. She has translated Jacques Derrida's *Of Grammatology* (1976) and several books by Mahasweta Devi.

**Samuel Weber** is Avalon Professor of Humanities at Northwestern University and Director of the Paris Program in Critical Theory. His most recent books are *Theatricality as Medium* and *Targets of Opportunity: On the Militarization of Thinking*, both published in 2005 by Fordham University Press.

Author(s): Emily Apter. Source: *Critical Inquiry*, Vol. 29, No. 2 (Winter 2003), pp. 253-281 Published by: The University of Chicago Press  
Stable URL: <http://www.jstor.org/stable/10.1086/374027> . Accessed: 10/03/2011 12:16. Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at . <http://www.jstor.org/page/info/about/policies/terms.jsp>. 253 254

Emily Apter / The "Invention" of Comparative Literature especially the local literature. If comparative literature is not this, it's nothing. Anyone who has worked in comparative literature can appreciate Mor- etti's emphasis on antinationalism. Emily Apter is a professor of French at New York University. She is the author. About the Author. Emily Apter is Professor of Comparative Literature and French at New York University. Her published works include *The Translation Zone: A New Comparative Literature and Continental Drift: From National Characters to Subjects*. Start reading *Against World Literature* on your Kindle in under a minute. Don't have a Kindle? Emily Apter is Professor of French and Comparative Literature and Chair of Comparative Literature at New York University. She is coeditor of *Fetishism as Cultural Discourse: Psychoanalysis and Narrative Obsession in Turn-Of-The-Century France*, also from Cornell University Press, and the author of *Against World Literature: On The Politics of Untranslatability*, *The Translation Zone: A New Comparative Literature*, and *Continental Drift: From National Characters to Virtual Subjects*. Emily Apter is a professor of French at New York University. She is the author of *Continental Drift* (1999), *Feminizing the Fetish* (1987), and coeditor with William Pietz of *Fetishism as Cultural Discourse* (1991). A book near completion is titled *The Transla... Tu"lay Atak*, whose discovery and translation of Spitzer's "Learning Turkish" article proved indispensable. The interview with Su"yehla Bayrav was arranged by Tulay and her friends. Thanks. are also due to Fredric Jameson, who put me in touch with Sibel Irz"ek and her colleagues at the Bosphorus University. Gayatri Chakravorty Spivak, Andreas Huyssen, and David Damrosch offered invaluable suggestions when a version of this essay was presented at Columbia University. Hans. She rose from her seat in the front row and adjusted a standing microphone that had been placed in the center of the room. "I probably offend all of you," she began. Rather than kowtowing to criticism, Williams said, "maybe we should start defending our discipline." She protested that it was imperative to stand up for the classics as the political, literary and philosophical foundation of European and American culture: "It's Western civilization. It matters because it's the West." Hadn't classics given us the concepts of liberty, equality and democracy?