Contributors


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.


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.
What is the hypothesis of continental drift? Once all continents had been joined to form a single supercontinent. List the evidence that supported the hypothesis of continental drift? Matching Fossils Rock Types Ancient Climates Continental Puzzle. Why did scientists reject Wegener's continental drift hypothesis? Wegener could not describe a mechanism capable of moving the continents. What was Pangaea? It was a supercontinent made of other continents joined together. How does the occurrence of the same plant fossils in South America and Africa support continental drift? In Continental Drift, Emily Apter deftly analyzes the French colonial and postcolonial experience as a case study in the erosion of belief in national destiny and the emergence of technologically mediated citizenship.