

CONTRIBUTORS

Emily Apter is Julius Silver Professor of French and Comparative Literature and Chair of Comparative Literature at New York University. Her books include *Unexceptional Politics: On Obstruction, Impasse and the Impolitic* (Verso, 2018); *Against World Literature: On The Politics of Untranslatability* (2013); *Dictionary of Untranslatables: A Philosophical Lexicon* (2014); and *The Translation Zone: A New Comparative Literature* (2006). She is currently working on a book titled *What Is Just Translation?* Her essays have appeared in *Political Concepts*, *October*, *PMLA*, *Comparative Literature*, *Art Journal*, *Third Text*, *Paragraph*, *Boundary 2*, *Artforum*, and *Critical Inquiry*. In spring 2019 she was a Fellow at the American Academy in Berlin. In 2017–18 she served as President of the American Comparative Literature Association and spent fall 2014 as a Humanities Council Fellow at Princeton University. In 2003–2004 she was a Guggenheim Fellowship recipient.

Lindsay Caplan is a Postdoctoral Research Associate in Modern and Contemporary Art at Brown University. Her writing has appeared in *Grey Room*, *The Scholar & Feminist Online*, and *e-flux Journal*, as well as edited collections and exhibition catalogs. She is currently preparing a book manuscript on computation and control in Italian art of the 1960s.

Angela Harutyunyan is Associate Professor of Art History at the American University of Beirut. She is editor of the *ARTMargins* peer-reviewed journal (MIT Press). Her research interests include post-socialist art of Eastern Europe and the former Soviet Union, Socialist Realism and Stalinism, contemporary art in the Middle East, and methods and theories of exhibitions, among other topics. She has been a curator of several exhibitions, including *This Is the Time: This Is the Record of the Time* (with Nat Muller), at SMBA in Amsterdam

and the AUB Art Galleries in Beirut (2014 and 2015). Her monograph *The Political Aesthetics of the Armenian Avant-Garde: The Journey of the "Painterly Real"* was published by Manchester University Press in 2017 and 2019.

Hiba Kalache is an interdisciplinary artist born in Beirut whose practice spans installation, drawing, painting, and sculpture. In 2005, Kalache received a Masters of Fine Arts from California College of the Arts (CCA) in San Francisco. In 2017, she taught fine arts at the Lebanese American University. In 2018, she had a solo show in Beirut at Saleh Barakat Gallery.

Katarzyna Pieprzak is Professor of French and Comparative Literature at Williams College. She is the author of *Imagined Museums: Art and Modernity in Contemporary Morocco* (University of Minnesota Press, 2010), and co-editor of *Land and Landscape in Francographic Literature* and of a special issue of *Critical Interventions* titled *Africanity and North Africa*. Her current book in progress, *Elements of Environment and the Traveling Bidonville*, explores the relationship between aesthetics, urban housing, and political constitution in shantytowns in North Africa and France.

Freya Schiwy is Associate Professor of Media and Cultural Studies at the University of California, Riverside. She teaches in the Media and Cultural Studies Department and in the Hispanic Studies Department. She is the author of *Indianizing Film: Decolonization, the Andes, and the Question of Technology* (Rutgers University Press, 2009) and of *The Open Invitation: Activist Video, Mexico, and the Politics of Affect* (University of Pittsburgh Press, 2019). Together with Byrrt Wammack Weber, she recently co-edited *Adjusting the Lens: Collaborative and Community Video in Mexico* (University of Pittsburgh Press, 2017).