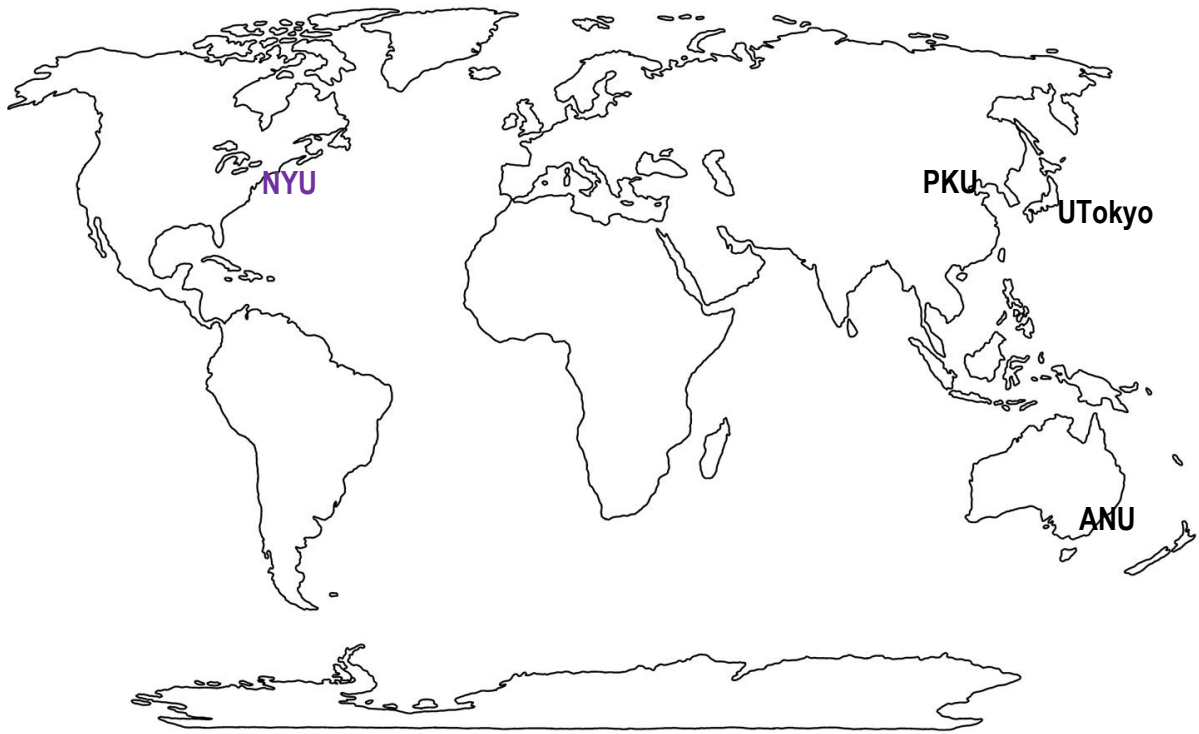


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NYU



Beyond Identity Politics:
Global Challenges & Humanistic Responses

Winter Institute 2020

Contents

January 6-10, 2020
New York University
International Center for Critical Theory

Organizing Committee:
Takahiro Nakajima, University of Tokyo
Paul Pickering, The Australian National University
Xudong Zhang, New York University

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Introduction

The organizers of the NYU Winter Institute 2020 seek to critically examine our current global cultural-political situation by characterizing it as a dilemma vis-à-vis the presumed stable, foundational Subject: On the one hand, one witnesses the continued and progressive development of identitarian politics played out along the lines of demands for equal rights, recognition, and respect by minorities vis-à-vis the social-cultural mainstream of advanced, cosmopolitan civil society. The demand for inclusion, while taking the presumed universal values to task by demanding substantive rather than rhetorical fair distribution of wealth, material or symbolic, sometimes ends up driving ever smaller divisions of human groups and subgroups and, along the way, essentializing some emergent identities while deconstructing other previously held, more general, identities. On the other hand, the entire world as a whole now also seems to be rapidly engulfed in and realigned along resurging "group politics" of racial, class, religious, tribal or "civilizational" varieties.

Faced with this challenge, we are interested in exploring an intellectual and discursive path out of this dilemma by striving to think "beyond identity politics"—not by escaping from it, but by confronting the deeper-seated issues for which the rubric of "identity politics" often proves to be intellectually and practically inadequate, and which tends to slip into ideological impasses and discursive dead-ends. We would like to call on colleagues and students to participate in a week-long discussion this January at NYU's Washington Square Campus, an event made possible by the international and multi-disciplinary platform of the Winter Institute consortium. We hope to bring together different perspectives, voices and concerns resulting from different experiences, expertise, and institutional frames to converge on a sustained critical reflection on identity and identity politics as a cultural, representational, and ideological complex of realities and symptoms. Our shared common points of departure are humanistic in nature, referring not only to the central disciplines in the humanities that have been undergoing intensified attack or marginalization; but also to the

very concept of the human as it is rooted in different social norms, cultural imaginations, and collective experiences. The latter inevitably informs and demands a necessarily critical and antagonistic stance toward the status quo and its rhetorical reinforcements often found in the main players in the global ideological arena, such as liberalism, nationalism, conservatism, radicalism, religious fundamentalism, and so forth. We may all agree that the underpinning questions and challenges posed to us as humanists at this juncture appear to be global and political in nature, having to do with the twin forces of the capitalist market and the persistent nation-state, both of which proclaim to safeguard but, in actuality, trap culture—as ideas and socialized human activities—to render them divided and imprisoned more or less along national lines. It appears sensible to us to start with reexamining the logic of the intensity of human groupings and divisions around the more particular phenomenon of identity formation as we embark on rethinking and reformulating the question of "what it is to be human" vis-a-vis new planetary conditions of possibility.

The theme for this Winter Institute will be elaborated along the five topics around which the keynote lectures, faculty papers and graduate student presentations are to be organized:

- A. Identities and Their Discontents: Rethinking Political Ontology of Human Groupings in the Post-Globalization Era
- B. Necessities and Limits of Minorian Identities vis-a-vis National and Global Trends
- C. Language, Translation and Literary Humanities in the Shaping of Emergent Identities
- D. Universalism as Utopia and Ideology
- E. Geopolitics and Cultural Politics in Critical Asian/Area Studies

Program Schedule

Monday, January 6

The Grand Hall

NYU Global Center for Academic & Spiritual Life, 5th Floor

Identities and Their Discontents: Rethinking Political Ontologies of the Human

10:00-10:50 Welcoming remarks; Position Statements from Delegations followed by an Initial General Discussion, Moderated by Ulrich Baer (NYU)

10:50-11:00 Coffee Break

11:00-12:30 Winter Institute 2020 Keynote Speech:
Hent de Vries (NYU), "On Inexistence"
Introduced by Xudong Zhang
Discussant: Takahiro Nakajima (UTokyo)

12:30-2:00 Lunch

2:00-3:10 Delegation Keynote Speech-ANU: Paul Pickering and Shirley Leitch
"Constructing the Alt-Right: The Identitarian Politics of the Global
Movement against Globalization"
Discussants: Thomas Looser (NYU) and Mark Kenny (ANU)

3:10-3:20 Coffee Break

3:20--4:30 Delegation Keynote Speech-NYU: Markus Gabriel (Univ. of Bonn)
"A Neo-Existentialist Account of Human Nature and Social Identity"
Discussant: Xudong Zhang (NYU)

5:30-6:30 Public Reception

7:00-9:00 Dinner for Winter Institute 2020 Participants

Tuesday, January 7

The Colloquium Room

NYU Global Center for Academic & Spiritual Life, 5th Floor

- 10-10:35 Takahiro Nakajima (UTokyo), "Okinawa in the Eyes of Ōta Masahide"
Discussant: Annmaria Shimabuku (NYU)
- 10:35-11:10 Nathan Emmerich (ANU), "Expertise and the Claims of Lived Experience"
Discussant: Zakir Paul (NYU)
- 11:10-11:20 Coffee Break
- 11:20-11:55 Yoon Jeong Oh (NYU), "Cosmopolitan Dilemmas and/of Diasporic
Subjects in Younghill Kang's *East Goes West*"
Discussant: Qin Wang (UTokyo)
- 11:55-12:30 Masaaki Takeda (UTokyo), "Kicking Away the Gold Coins: Ōtsuka Hisao's
Reading of Robinson Crusoe and the Human Archetype of Post-War
Japan"
Discussant: John Y. Zou (PKU/Chongqing University)
- 12:30-2:00 Lunch

2:00-5:00

Symposium

**World Literature as Japanese Literature:
How Novelists, Critics, and Translators Adapted Western Ideas**

Co-Chaired by

Catharine Stimpson, Dean (Emerita) of the Graduate School of Arts and Science (NYU)
Masaaki Takeda (U Tokyo)

- 2:00-2:10 Introduction by Catharine Stimpson (NYU) and Masaaki Takeda (U Tokyo)
- 2:10-2:30 Akihiro Kubo (Kwansei Gakuin University), "Subjectivity in Description:
How Japanese Writers Adapted Naturalism"

Program Schedule

- 2:30-2:50 Masatsugu Ono (Waseda University), “Fiction Writing and Translation: The Need for Foreignness in the Modern Japanese Novel”
- 2:50-3:10 Koji Toko (Waseda University), “Translating Translation: Rendering Junot Díaz’s *The Brief Wondrous Life of Oscar Wao* into Japanese”
- 3:10-3:20 Coffee Break
- 3:20-3:40 Kohei Kuwada (UTokyo), “On the Concept of Surface: A Short Remark on Japanese Postmodernism in Literary Criticism”
- 3:40-4:00 Masaaki Takeda (UTokyo), “ ‘I know not what to call this’: Looking for Crusonian Moments in Modern Japanese Literature”
- 4-4:40 General Discussion
Discussants: Robyn Creswell (Yale), Nina Coryetz (NYU), Zakir Paul (NYU), Sonia Werner (NYU), and Yoon Jeong Oh (NYU)

Wednesday, January 8
The Great Room
19 University Place, First Floor

- 10-10:35 Annmaria Shimabuku (NYU), "The Female Voice as Trace: The Intertextual Odyssey of the 18th Century Ryukyuan Poetess Onna Nabe throughout the Chinese, Yamato, and American Worlds"
Discussant: Mark Kenny (ANU)
- 10:35-11:10 Carolyn Strange (ANU), "Identifying Victims of Violence by Gender: Historical Constructions and Future Considerations"
Discussant: Ulrich Baer (NYU)
- 11:10-11:20 Coffee Break
- 11:20-11:55 Cheng Xing (Zhejiang Univ./ ICCT-PKU), "The Inevitable Failure of the Xiake Dream of the Literati: The Political Allegories in Chinese Martial Arts Fiction"
Discussant: Todd Foley (NYU)
- 11:55-12:30 John Y. Zou (ICCT-PKU/Chongqing Univ.), "Richard's Proverbial Horselessness: The Person of State and Politico-Cultural Transformation on the Shakespearean Stage"
Discussant: Avital Ronell (NYU)
- 12:30 Lunch
- Afternoon free* (optional excursions to the MET, MoMA, Brooklyn Bridge, 911 Memorial, etc.)

Thursday, January 9

The Grand Hall

NYU Global Center for Academic & Spiritual Life, 5th Floor

10:00-10:35 Sakura Yahata (UTokyo), “Created Conflict and the Possibility of Dialog by Art: from Aichi Triennale 2019”
Discussant: Thomas Looser (NYU)

10:35-11:10 Peter Alwast (ANU), “Contemporary Positions on Aesthetics and Politics beyond Identity and Representation”
Discussant: Sonia Werner (NYU)

11:10-11:20 Coffee Break

11:20-11:55 Qin Wang (UTokyo), “The Rhetoric of Carl Schmitt’s “Forward” to *The Nomos of the Earth*”
Discussant: Markus Gabriel (Univ. of Bonn)

11:55-12:30 Terhi Nurmikko-Fuller (ANU), “On Machine-Readable Ontologies and the Representation of Human Groupings”
Discussant: Leif Weatherby (NYU)

12:30-2:00 Lunch

2:00-3:15 **Graduate Student Workshop #1**
(25 minutes allocated to each participant for presentation and discussion)

Katie Cox (ANU), “Insecure identities: Reading Identity Politics through the Affect and Logic of National Security”

Juntao Lin (PKU), “Window, Border and Body: Aesthetics and Politics in the Cinematic Representation of Shenzhen”

Ryohei Tatebe (UTokyo), “Maruyama Masao’s Fukuzawa Yukichi, Takeuchi Yoshimi’s Lu Xun: Different Styles of Enlightenments in Modern Japan and China”

Moderator: Honey Watson (NYU)

3:15-3:25 Coffee Break

3:25-4:40 **Graduate Student Workshop #2**

Yue Qi (PKU), “Mapping as Method”

James Mortensen (ANU), “The ‘Unacknowledged Consensus’: The Forgotten Identity of Security”

Wan-Chun Huang (NYU), “Chinese Identities Split and Questioned in Su Tong’s *Riverbank*”

Moderator: Alyssa Yue Pu (NYU)

Friday, January 10
The Silver Board Room
NYU Kimmel Center, 9th Floor, room 914

9:40-11:20 **Graduate Student Workshop #3**
(25 minutes allocated to each participant for presentation and discussion)

Lee-Anne Sim (ANU), “Influencing the Social Impact of Financial Systems –
Alternative Strategies”

Shuang Wu (PKU), “Sun Yat-sen’s Xun Zheng and Contemporary United States’
Domestic Politics”

Kathrin Witter (Princeton) & Haziran Zeller (Technische Universität Berlin), “Non-
Identity, Singularity and Adorno’s Critical Theory”

Zijian Tan (NYU), “Rereading Lu Xun’s *Wild Grass*: Language, Translation, and
Literary Humanities in the Shaping of Emergent Identities”

Moderator: Todd Foley (NYU)

11:20-11:30 Coffee Break

11:30-12:30 Concluding Roundtable
Moderated by: Mariano Siskind (Harvard)

12:30 Lunch

List of Participants

University of Tokyo

NAKAJIMA Takahiro (Professor), Delegation keynote speaker

TAKEDA Masaaki (Professor), faculty paper

YAHATA Sakura (Assistant Professor), faculty paper

WANG Qin (Lecturer), faculty paper

Ryohei Tatebe (Graduate student), student paper

“World Literature as Japanese Literature,” organized by Takeda Masaaki

ONO Masatsugu, Waseda University

TOKO Koji, Waseda University

KUBO Akihiro, Kansei-Gakuin University

KUWADA Kohei, University of Tokyo

Peking University delegation

John. Y. Zou, Center for Literary Studies, Chongqing Univ., faculty paper

XING Cheng, Dept. of Chinese Language & Literature, Zhejiang University, faculty paper

LIN Juntao, PhD student, Dept. of Chinese Language and Literature, student paper

QI Yue, PhD candidate, Dept. of Chinese Language and Literature, student paper

WU Shuang, PhD candidate, School of Law, student paper

Australian National University delegation

Paul Pickering, Director, Australian Studies Institute & Director, Research School in the Humanities and Social Sciences

Shirley Leitch, Professorial Fellow, Australian Studies Institute, faculty commentator

Mark Kenny, Senior Fellow, Australian Studies Institute, faculty commentator

Peter Alwast, School of Art and Design, delegation keynoter speaker

Carolyn Strange, School of History, faculty paper

Nathan Emmerich, Bioethics, College of Health and Medicine, faculty paper

Terhi Nurmikko-Fuller, Centre for Digital Humanities Research, faculty paper

Katherine Cox, PhD Candidate, School of Literature, Languages and Linguistics, student paper

James Mortensen, PhD Candidate in National Security College, student paper

Lee-Anne Sim, PhD Candidate in College of Law, student paper

New York University Home Team

Hent de Vries, German Dept. & Director of School of Criticism & Theory at Cornell University, Winter Institute keynote speaker

Markus Gabriel, German Dept./University of Bonn, NYU delegation keynote speaker

Catharine Stimpson, Dean Emerita, Graduate School of Arts and Science

Thomas Looser, East Asian Studies, general commentator

Ulrich Baer, Comparative Literature & German; Director, NYU Humanities Center

Nina Cornyetz, Gallatin School of Individualized Studies

Robyn Creswell, Yale/NYU alum

Todd Foley, Comparative Literature & East Asian Studies

Amy Wan-Chun Huang, PhD student in East Asian Studies

Yoon Jeong Oh, East Asian Studies

Zakir Paul, Comparative Literature; Director of Poetics & Theory

Alyssa Yue Pu, PhD student in Comparative Literature

Avital Ronell, Comparative Literature & German

Annmaria Shimabuku, East Asian Studies

Mariano Siskind, Harvard/NYU alum

Stefan Zijian Tan, M.A. student in East Asian Studies

Honey Watson, PhD student in Comparative Literature

Leif Weatherby, German

Sonia Werner, Gallatin School of Individualized Studies

Kathrin Witter, PhD student in German at Princeton University

Haziran Zeller, PhD student in Technische Universität Berlin

Xudong Zhang, Comparative Literature & East Asian Studies

Local organizing committee

Xudong Zhang

Todd Foley

Shiqi Liao

Stefan Tan

Monday Keynotes



Hent de Vries

Professor of German, Religious Studies, Comparative Literature, and Affiliated Professor of Philosophy (NYU)

“On Inexistence”

Recent philosophical discourses have insisted that it is time to revisit as well as develop new conceptions of "inexistence" -- perhaps, even including ideas of the "infinite" -- that might guide and, indeed, reorient our more urgent inquiries in the humanities and social sciences, but that are, interestingly, not without analogies and resonances with motifs in the sciences and in literary fiction either. Paradoxically, almost all of these proposals borrow heavily from theological, mystical, and metaphysical traditions that now function as apparent resources and repositories for a sophisticated critical, theoretical no less than pragmatic, agenda that had, at least in origin, sought to overcome or displace them. This lecture offers a brief account and summary assessment of the stakes involved in this resolutely speculative turn to "inexistence," its use of "divine inexistence" as a model, addressing the perspectives it opens and the questions it raises.

Hent de Vries is Paulette Goddard Professor of the Humanities. He received his BA/MA in Judaica and Hellenistic Thought (Theology), Public Finance and Political Economy (Law), at Leiden University, and obtained his PhD there in Philosophy of Religion, with a study on Theodor W. Adorno and Emmanuel Levinas, Jürgen Habermas and Jacques Derrida, entitled Theologie im pianissimo. Zwischen Rationalität und Dekonstruktion.

Before joining NYU, de Vries directed The Humanities Center at Johns Hopkins University, holding the Russ Family Chair in the Humanities with a joint appointment in Philosophy. He also taught in the Philosophy departments of Loyola University in Chicago and the University of Amsterdam, where he long held the Chair of Metaphysics and its History and co-founded and directed the Amsterdam School for Cultural Analysis. He received visiting positions and fellowships at Harvard, Chicago, Princeton, Brown, Columbia, the Paris Collège International de Philosophie, the Université Saint Louis in Brussels, the Hebrew University of Jerusalem, and the Université de Paris, Panthéon-Sorbonne.

Hent de Vries is currently serving his second term as Director of the summer School of Criticism and Theory at Cornell University (SCT), Ithaca. In 2018, he was the Titulaire of the Chaire de Métaphysique Étienne Gilson at the Institut Catholique, Paris. He is the editor of the book series "Cultural Memory in the Present," published by Stanford University Press.



Shirley Leitch

Professorial Fellow, Australian Studies Institute (ANU)



Paul Pickering

Director, Australian Studies Institute;
Director, Research School of Humanities and the Arts (ANU)

“Constructing the Alt-Right: The Identitarian Politics of the Global Movement against Globalization”

On March 15, 2019, Facebook livestreamed a massacre. A single gunman, toting semi-automatic weapons, killed 51 people and wounded 49 others in an act of alt-right terrorism targeting Muslims. Two mosques in Christchurch, New Zealand, were the physical location of the massacre but the attack itself was intended for a global audience. In preparation for the massacre, the terrorist posted an 87-page ‘Great Replacement’ manifesto on 8Chan and emailed a personal copy to the New Zealand Prime Minister. Drawing on the Christchurch massacre as a case study, in this paper we examine the identitarian politics espoused by the radical alt-right. Our focus is on the three roles played by social media in: (1) shaping an Alt-Right imaginary in which the ‘White Races’ face extinction; (2) forging a global brotherhood espousing real-world, violent action; and (3) providing a global forum within which such atrocities may be planned, distributed, and

consumed. Our analysis is situated within its broader economic and political context, including, the mainstream political discourses associated with populist politics and the monopoly position enjoyed by a small number of major social media companies.

*Professor **Shirley Leitch** is a Professorial Fellow in the Australian Studies Institute at the Australian National University, where she was formerly Deputy Vice-Chancellor (Global Engagement) and Dean of the College of Business and Economics. Her research is focused on public discourse and change, including science-society engagement in relation to controversial science and technology, such as Genetically Modified Organisms. Shirley and her research teams have received more than \$5m in national competitive grants. For an overview of publications, see <https://researchers.anu.edu.au/researchers/leitch-sr>*

*Professor **Paul Pickering** is Director of the Research School of Humanities and the Arts, and the Australian Studies Institute at the Australian National University, where he was formerly Dean of the College of Arts and Social Sciences. He is a Fellow of the Royal Historical Society. His recent books include: *Sounds of Liberty: Music, Radicalism and Reform in the Anglophone World, 1790-1914*, (2017) (with Kate Bowan); *Historical Reenactment: From Realism to the Affective Turn* (2010); *Feergus O'Connor: A Political Life* (2008); and *Unrespectable Radicals? Popular Politics in the Age of Reform* (2007). For an overview of publications, see <https://researchers.anu.edu.au/researchers/pickering-pa>*



Markus Gabriel

Eberhard Berent Goethe Professor (NYU)

University Professor and Chair in
Epistemology, Modern and Contemporary
Philosophy (University of Bonn)

“A Neo-Existentialist Account of Human Nature and Social Identity”

Recently, in *Identity. The Demand for Dignity and the Politics of Resentment* Francis Fukuyama has argued social identity is irreducible plural and local. Similarly, Martha Nussbaum in her *The Cosmopolitan Tradition. A Noble but Flawed Ideal* offers a genealogy of cosmopolitanism which questions the universalist assumption that there could be a universal form of social identity. Against this trend, I will argue that there is a universal form of humanity realized in the human capacity to act in light of a conception of the human being. This notion of a universal form of human being draws on a re-reading of the existentialist tradition in order to counter-balance the idea of insurmountable socio-cultural otherness which only captures a part of a more adequate, neo-existentialist picture of the human being.

The paper has two parts. In the first, negative part I reconstruct the shortcomings of Fukuyama’s and Nussbaum’s particularist worries concerning the cosmopolitan tradition. In the second, positive part, I develop the concept of neo-existentialism and present some (dialectical) difficulties relating to the fact that authenticity is not sufficient to ground an adequate form of human self-consciousness (as philosophers of social identity such as Nietzsche, Heidegger, and Sartre thought). We need to replace the norm of authenticity by a stronger conception of the human being which considers that our self-consciousness (and, therefore, the origin of social identity) essentially involves human animality. Yet, the universal form of human universality does not suffice to justify a cosmopolitan conception of human nature as long as we do not second it by a full recognition of historical, diachronic and synchronic variation in the human self-portrait.

Markus Gabriel (Dr. phil. and Habilitation, University of Heidelberg) currently holds the Eberhard Berent Goethe chair at NYU (Fall 2019). He also holds the chair in epistemology, modern and contemporary philosophy at the University of Bonn where he is the director of the International Center for Philosophy and the multidisciplinary Center for Science and Thought. With Jocelyn Benoist he co-directs the Bonn-Paris Center for Research on New Realisms. His work focuses on epistemological and ontological issues in contemporary philosophy in an attempt to spell out the consequences of recent philosophical trends in a conversation with the humanities. He just finished a book called *Fictions* which deals with foundational topics at the intersection of philosophy, literary studies and sociology. His recent books include *Why the World does not Exist* (Polity 2013); *I am not Brain* (Polity 2019) and *Neo-Existentialism* (Polity 2019).

Tuesday Presentations

Okinawa in the Eyes of Ōta Masahide

Takahiro Nakajima

Abstract:

In Japanese history, Okinawa is a place where political violence is deeply embedded. My paper discusses some prominent historians' scholarship on this issue, with a particular focus on Ōta Masahide. Ōta served as governor of Okinawa between 1990 and 1998, devoting himself to a lawsuit over the forced leasing of land for U.S. bases in his prefecture. During his term, he sought to re-conceptualize Okinawa's past, present and future states from a historical perspective. Ōta previously taught as a professor at University of the Ryukyus, and maintained his investigations into Okinawa history even after becoming a politician. This paper aims to clarify how Ōta understood the meaning of Okinawa in his dual roles as a historian and a politician.

Bio:

Professor of Chinese Philosophy and Comparative Philosophy at Institute for Advanced Studies on Asia, the University of Tokyo. After graduating from graduate school of Humanities, University of Tokyo, he worked for the University of Tokyo (1991-1996), Ritsumeikan University (1996-2000), and the University of Tokyo (2000-). He is an editor in chief of International Journal of Asian Studies (Cambridge University Press). His main fields of research are the circulation of philosophical concepts in East and West and East Asian discourses of food.

His publications include *Language qua Thought* (Iwanami, 2017), *Zhuangzi and the Happy Fish* (Eds. Roger T. Ames and Takahiro Nakajima, University of Hawai'i Press, 2015), *Philosophy of the Evil* (Chikuma-shobo, 2012), *Praxis of Co-existence: State and Religion* (University of Tokyo Press, 2011), *The Zhuangzi*, (Iwanami, 2009), *Philosophy in Humanities* (Iwanami, 2009), *The Reverberation of Chinese Philosophy: Language and Politics*, (University of Tokyo Press, 2007), etc.

Identifying Victims of Violence by Gender: Historical Constructions and Future Considerations

Carolyn Strange

Abstract:

Interpersonal violence is overwhelmingly an intra-gender phenomenon. Across time and cultures, males have greatly outnumbered females as perpetrators and victims of violence. The laws of war and civil society have authorised and venerated violence committed by men, and it was not until the late eighteenth century that male violence against women was subjected to critique. Early exponents of ‘woman’s rights’ identified inter-gender male violence as a form of tyranny, since husbands were legally permitted to discipline their wives (as well as their children and servants) through physical force. Consequently, early feminists likened men’s conjugal authority to the slaveholder’s. They called out marital violence and ‘wife bashing’ as cruelty, and they dehumanised its male authors as brutes. In contrast, wives who suffered did not acquire an identity in public discourse prior to 1970s, when a wave of feminist-inspired activism thrust the problem of domestic violence in to the realm of public policy. Campaigners’ focus turned away from male ‘bashers’ and toward female victims. Even women who responded with lethal violence to abuse were depicted as victims in feminist critiques of gender disparities and legal constructions of self-defence. However, the victims’ rights movement in the late-twentieth century fostered new identities. Women who left abusive partners were encouraged to identify as survivors – rights-bearing subjects who required services, not pity. This paper examines textual and visual evidence from the past two centuries in Australia to track this shift and to project its implications for the analysis of gender-based violence in a projected future of proliferating, non-binary gender identities.

Bio:

Carolyn Strange is a professor in the School of History, ANU. She has published for over thirty years on the history of gender and violence. She has published in the fields of criminology, law, women’s studies and cross-cultural studies. Her work has appeared in leading historical journals (the *Journal of Social History*, *History Workshop*, *History and Memory*), plus the *British Journal of Criminology*, *Crime, Media and Culture*, and *Law and Society Review*. Her latest book, published by NYU Press, is *Discretionary Justice: Pardon and Parole in New York, from the Revolution to the Depression* (2016).

Cosmopolitan Dilemmas and/of Diasporic Subjects in Younghill Kang's *East Goes West*

Yoon Jeong Oh

Abstract:

This paper examines the transpacific critique of the cosmopolitan subject which renders colonial diasporic issues illegible. Younghill Kang's *East Goes West*, an autobiographical story of a hero who escapes colonial Korea and immigrates in the United States via Canada in 1920s, provides a compelling account of the cosmopolitan challenges faced by the colonial diaspora. Kang displays cosmopolitan aspirations throughout the novel while encountering various struggles with respect to race, class, gender, ethnicity, nationality, and language. His discursive positionality is constantly in transit in an eccentric travelogue that relates multiple spaces and times between East and West. Ultimately, Kang's diasporic writing recounts a cosmopolitan multiplicity superimposed on the liminality of colonial diaspora and thus addresses cosmopolitan dilemmas in terms of the nation-state, issues of political sovereignty, and questions of universal humanity. If the law of cosmopolitanism is restricted to the conditions of universal hospitality, as Kant supposes, colonial migrants and diasporic subjects in *East Goes West* illustrate how these conditions are institutionalized within the national border, state sovereignty, and public/political space. Via close analyses of oriental *guests* to universal hospitality in Kang's text, this paper will argue that it is *an Other*, epitomized by the colonial diaspora as a transitory figure, that conditions a cosmopolitan idea. A new cosmo-politics, then, must simultaneously invent new forms of solidarity that can be allied to an essential Other and recognize these limiting conditions.

Bio:

Yoon Jeong Oh is Assistant Professor of Korean Studies in the Department of East Asian Studies at New York University. Her research interests include modern Korean and World literatures, translation theories, postcolonial diasporas, urban studies, and psychoanalysis. She is currently working on her book manuscript, *Translingual Interventions: Literatures of Migration from Post/Colonial Korea*, which engages with colonial and postcolonial literatures and translation theories to investigate the notion of singularity in translingual and transmedial practices of Korean diasporic writers.

Kicking Away the Gold Coins:
Ōtsuka Hisao's Reading of *Robinson Crusoe* and the Human
Archetype of Post-War Japan

Masaaki Takeda

Abstract:

Ōtsuka Hisao (1907-96), an economic historian and leading theorist in the democratic movement of post-war Japan, frequently mentioned Daniel Defoe's *Robinson Crusoe* (1719) as a story embodying the archetype of modern capitalism. Also, he recommended the autonomous and individualistic character of Robinson Crusoe as the "Human archetype" that should be imitated by defeated Japanese, who were in need of establishing democracy for themselves rather than under foreign pressure. However, Ōtsuka's analyses of *Robinson Crusoe* are not always faithful to Defoe's original. This paper traces the source of Ōtsuka's misinterpretation back to eighteenth-century Germany and France. By so doing, it shows that Ōtsuka's purification of the original text was not a digression but a continuation of the history of the misrepresentation of Robinson Crusoe (the character) and that, in his idealisation of Robinson Crusoe, Ōtsuka fell into the same contradiction and danger as his predecessors (e.g. Jean-Jacques Rousseau and Joahim Heinrich Campe) did: namely, to justify coercion under the name of democracy. Then, this paper examines whether Japanese post-war democracy neglected this contradiction for the sake of the national economic growth. It is noteworthy in this context that Ōtsuka considered the sound development of the national economy more important than the acquisition of profits through entrepôt trade. His political idea (of establishing democracy through Robinsonising Japanese) and his economic idea (of restoring Japan through developing the national economy) seem to be inseparable. If this is true, it can be said that the stereotypical image of Japan as monoethnic and monolithic nation is an invention that has served to obliterate the contradiction stated above. This paper finally suggests that the burst of Ōtsuka's (and probably Japan's) illusion might have brought about or restored the problems Japan had neglected, such as the right of minorities and the inspection of pre-war imperialism.

Bio:

Masaaki Takeda is an associate professor at Graduate School of Arts and Sciences, University of Tokyo. He published many articles on Daniel Defoe, Jonathan Swift and other eighteenth-century British writers as well as on modern Japanese literature. His recent articles are included in *Comprehensive Annotations to Gulliver's Travels* (co-written with Noriyuki Harada and Noriyuki Hattori, 2013), *The Eight Famous*

Tuesday, Jan. 7

Literary Awards in the World (edited by Koji Toko, 2016), *Ken'ichi Yoshida Revisited* (edited by Nao Kawamoto, et al., 2019), and *British Literature and Film* (edited by Kunio Shin, et al., 2019). He also translated Daniel Defoe's *Robinson Crusoe* and *The Journal of the Plague Year* into Japanese. His new book, *Nominal Desire: The Generation of the Novel in Eighteenth-Century Britain* is to be published in 2020. He currently works on the projects called "Anthropological Readings of Modern British Novels" and "Robinsonades in Modern Japanese Economics."

Symposium

World Literature as Japanese Literature How Novelists, Critics, and Translators Adapted Western Ideas

Co-chaired by Catharine Stimpson
& Masaaki Takeda

Introduction

Consciously or unconsciously, Japanese writers since the Meiji Restoration (1868) have adapted what they discovered in foreign, especially Western literature to their own environments. Thus, most of the ideas they imported were translated into something else: the interest in Western Naturalism for example resulted in the rise of the I-novel, a style of fiction peculiar to modern Japanese literature. So the history of modern Japanese literature can be described neither as a linear, indigenous development nor as a list of the superficial copies of exotic vogues. It has been formed and transformed through perpetual negotiations with world literature. This symposium aims at delineating such a subtle process of alterations, distortions, and inventions through the analyses of texts that illustrate how modern Japan encountered or failed to encounter Western ideas. Revealing differences in apparent similarities, however, we would also like to consider the common ground and methodology that enable us to surpass the restrictions of national literature, whether it is Oriental or Occidental.

Subjectivity in Description: How Japanese Writers Adapted Naturalism

Akihiro Kubo

Abstract:

Naturalism, which was imported from the West into Japan at the beginning of the twentieth century, played a major role in the history of modern Japanese literature. Mitsuo Nakamura, a prominent literary critic, wrote that Japanese Naturalism has formed “the techniques of realism peculiar to Japan and the concept of *literature* itself”. However, this literary movement not only produced the works which aim to grasp the world by means of objective observations and scientific methods, but also gave rise to the I-novel, that is,

a kind of fictionalized autobiography. For those writers who were seeking to establish “the techniques of realism”, *byosha* (description or “painting” in Japanese) was one of the important topics. Katai Tayama presented his theory of the “flat painting” in his “Byosha-ron (On Description)” (1911) and other writings, Shusei Tokuda has underlined the difficulty of description in his *Jinbutsu Byosha Hou* (How to describe the characters) (1912) which is a handbook for writing and Homei Iwano proposed his ideas on the “monistic description” in several writings and criticized Katai’s conception of description. In this paper, I will examine these theoretical writings in the light of western literary theories in order to understand the peculiarities of modern Japanese literature.

Bio:

Akihiro Kubo is a professor at School of Humanities, Kwansai Gakuin University. His research focuses on the literary theory and French literature in the twentieth century. He has published various books and articles on the theory of fiction as well as on literary modernism in France and in Japan. He also translated Jean-Marie Schaeffer’s *Pourquoi la fiction? (Why Fiction?)* and Raymond Queneau’s *Zazie dans le métro (Zazie in the Metro)* and *Le Chiendent (The Bark Tree)* into Japanese.

Fiction Writing and Translation: The Need for Foreignness in the Modern Japanese Novel

Masatsugu Ono

Abstract:

Modern Japanese literature was born in the second half of the nineteenth century, through encounters with Western literature. Though Japanese readers were accustomed to traditional popular narrative forms, the notion of the Western “novel” was completely new to them at that time. The reading of foreign literature either in the original or in translation played a decisive role in the literary self-formation of Japanese writers from the giants in the Meiji era (1868-1912) such as Ogai Mori and Soseki Natsume to the major names in the twentieth century literature such as Junichiro Tanizaki, Ryunosuke Akutagawa, Yasunari Kawabata, Yukio Mishima, and Kenzaburo Oe, and to contemporary novelists like Haruki Murakami. For instance, Ogai and Soseki could not have become writers without their study abroad experience (the former in Germany, the latter in the UK).

Now that the novel form has become an integral part of Japanese culture, however, contemporary Japanese writers do not seem to be aware of the *foreignness* that exists in

the very origin of modern Japanese literature. Haruki Murakami's example is a significant point in case. One of the most popular Japanese writers in the global literary market, Haruki is appreciated in Japan as a great novelist as well as a great *translator* of Anglo-American literature. He is also known to have created his own prose style, in his years of literary apprenticeship, by *translating* the text he had written *in English* into Japanese. In this paper, I will try to show how the experience of the "foreign" made it possible for him to *become a novelist*, and to trace the major transformation that the rise of Haruki Murakami brought to the contemporary Japanese literary scene.

Bio:

Masatsugu Ono is an author, translator and a professor at Waseda University's School of Culture, Media, and Society. He has won numerous awards for his fiction including the Asahi New Writers Award, Mishima Award, and Akutagawa Prize. English translations of his work include *At the Edge of the Woods* (Strangers Press, 2017) *Lion Cross Point* (Two Lines Press, 2018) and *Echo on the Bay* (forthcoming from Two Lines Press in 2020). He is also a translator of both fiction and non-fiction from French and English into Japanese—including works by Édouard Glissant, Marie NDiaye, and Akhil Sharma.

Translating Translation: Rendering Junot Díaz's *The Brief Wondrous Life of Oscar Wao* into Japanese

Koji Toko

Abstract:

Translating Junot Díaz's *The Brief Wondrous Life of Oscar Wao* into Japanese was really a tough experience to me, because this fictional chronicle of a Dominican American family, written both in English and Spanish, is marked with the lingual as well as cultural hybridity that challenges the very concept of translation. Díaz came to the US when he was six years old, and was raised in a Dominican immigrant community in New Jersey. Code switching between the two languages was a quotidian experience for him: he spoke Spanish with his family members and neighbors, was taught in English in the educational system of the US, and read in the two languages.

Based on such experiences, there appear many types of "translation" in this work. Sometimes, even the failure in code switching could be interpreted as creative. For example, the name Oscar Wao is a transcription of "Oscar Wilde" pronounced by a Spanish character. Through this mistake of enunciation, Oscar Wao, the protagonist of

this book, was named, and then this person grew up to be an otaku guy who struggles alone with the Dominican despotic state.

Nevertheless, this kind of failure in code switching is hard to translate into Japanese. Confronted with this difficulty, I decided to use the hybridity of Japanese language. In the fifth century, Japanese people decided to import Chinese characters to write down their own language. As Chinese characters are ideograms, Japanese at that time combined Chinese sounds and meanings with proper Japanese sounds and built up a complicated writing system, in which the same Chinese character is pronounced in various ways, depending on the context.

As the phonetic sign, Japanese often put small phonetic alphabets next to Chinese characters, which are called “rubi.” In my translation, I extended this “rubi” sign system. I wrote down the meaning in Japanese main lines, and showed English or Spanish sounds in “rubi.” In some cases, I also utilized “rubi” to show puns and connotations in the original text. By using this polyphonic strategy, I attempted to draw readers’ attention to the hybridity of Japanese language, which might revitalize their recognition in their own hybridity, though Japanese are generally regard themselves as a monolingual, monoethnic nation.

This kind of hybridity has been changing the course of Japanese literature in the twenty-first century. After reading the Japanese translation of Sandra Cisneros’ *The House on the Mango Street*, which also is filled with both English and Spanish, On Yujyu, a Taiwanese immigrant writer, thought up her debut novel *The House of Happiness* (来福の家), written in Japanese, Chinese and Taiwanese. Akira Higashiyama, who is also a Taiwanese immigrant, wrote *Stream* (流), which uses the hybridity of Japanese as well.

Bio:

Koji Toko is a professor at Faculty of Letters, Arts, and Sciences, Waseda University. He is a translator and American literary scholar. His published works include *The Birth of Pseudo-American Literature* (Suiseisha), *Towards a Planetary Reading of 30 Books in the 21st Century* (Shinchosha), *Being Planetary for Survival:24 Books in the 21st Century* (Shinchosha), and *The Rapturous Reader* (Editorial Republica); he has also translated *The Brief Wondrous Life of Oscar Wao* and *This Is How You Lose Her* by Junot Díaz (translated with Naomi Kubo, Shinchosha), Don DeLillo’s *The Angel Esmerelda* (translated with Motoyuki Shibata, et al., Shinchosha), *Factotum* by Charles Bukowski (Kawade Shobo Shinsha), and more.

On the Concept of Surface: A Short Remark on Japanese Postmodernism in Literary Criticism

Kohei Kuwada

Abstract:

The hypothesis proposed in this presentation is as follows: Japan was—and maybe still is—one of the world's leading laboratories for postmodernism. Furthermore, Japan, which was compelled to implement rapid modernization, ought to have resulted in a unique postmodernism. To examine this hypothesis, I will focus on Japanese literary criticism in the late 1960s and early 1970s that incubated unique ideas on the concept of "surface" in the process of appropriating the so-called "French theory". Atsushi Miyakawa, art critic and translator of André Breton, Georges Bataille, Yves Bonnefoy and others, denied "a true or real world of essence" to be found outside appearances so as to consider modern art and culture as affirmation of a world without a beyond. Under the considerable influence of the contemporary French theory, Miyakawa refined his thoughts on the concept of "surface". This affirmation or even admiration of the surface seems to have had a continual impact, whether explicitly or implicitly, on subsequent Japanese criticism and literary works. To clarify a singular aspect of Japanese postmodernism, we will try to show some examples of this impact: for example, film analyses by Shigehiko Hasumi, which appreciate the movement of images rather than the plot construction; critical essays by Casio Abe on the importance of metonymy in Japanese contemporary poetry; and some novels about everyday life devoid of drama or distress.

Bio:

Kohei Kuwada is an associate professor at Graduate School of Arts and Sciences, University of Tokyo. His research interests are focused on modern and contemporary French literature and art as well as on modern Japanese poetry. He published a book on Roland Barthes (*Roland Barthes —A Look at the Incidents*, 2011) and many articles on Pascal Quignard, Gérard Macé, Yves Bonnefoy, Pierre Reverdy, Alberto Giacometti, Auguste Rodin, Balthus and other contemporary writers and artists. He also wrote essays on Japanese poets such as Kiwao Nomura, Taro Kitamura and Hiroshi Iwata. His recent articles are included in *The Eight Famous Literary Awards in the World* (edited by Koji Toko, 2016), *Réceptions de la culture japonaise en France depuis 1945 : Paris-Tokyo-Paris* (edited by Fabien Arribert-Narce, et al., 2016), and *Les mondes de Gérard Macé*

(edited by Ridha Boulaâbi, et al., 2018). He translated François Cusset's *French Theory*, Pascal Quignard's *Les Ombres Errantes*, Gérard Macé's *Pensées Simples*, and some art exhibition catalogues.

“I know not what to call this”: Looking for Crusonian Moments in Modern Japanese Literature

Masaaki Takeda

Abstract:

Daniel Defoe's *Robinson Crusoe* (1719) is often regarded as the work that inaugurated the rise of the modern, realistic novel in England and then in Europe. Since its first translation in the mid-nineteenth century, Robinson's adventure has been popular in Japan, too. Japanese writers in the early modern period completely neglected the novelty of its literary style, however, probably because of the large gap between the year of publication and that of translation. Sōseki Natsume even doubted the literary value of Defoe's fiction in *Literary Criticism* (1909), a book based on his lectures on eighteenth-century British literature at the Tokyo Imperial University. This paper first shows what is missed out in Sōseki's criticism on Defoe's realistic style through the analyses of both Sōseki's and Defoe's texts. With all his insensibilities to the merit of Defoe's writings, however, Sōseki seems to have adopted the style of *Robinson Crusoe* without realising it in *Kokoro* (*Heart*, 1914), his most popular work. Then, this paper traces what could be called “Crusonian moments” in modern Japanese literature from Ōgai Mori's historical stories, through Ryūnosuke Akutagawa's late, autobiographical stories, to Hideo Kobayashi's critical essays. By so doing, it tries to imagine a possible, if virtually lost, genealogy in pre-war Japanese literature that illustrates the conditions of the modern novel irrespective of country.

Wednesday Presentations

The Female Voice as Trace: The Intertextual Odyssey of the 18th Century Ryukyuan Poetess Onna Nabe throughout the Chinese, Yamato, and American Worlds

Annamaria Shimabuku

Abstract:

Onna Nabe was an early 18th century poetess from an agrarian village in the Ryukyus. While classical Japanese literature boasts of *écriture féminine* of the likes of Murasaki Shikibu and Seishōnagon, the Ryukyus are largely absent of women's writing. One exception is Onna Nabe, whose poems were sung in the open air and caught the attention of the King and his entourage as they toured the northern territories of the Ryukyus. From there her poems became legendary by way of an intertextual odyssey of translations that occurred by word of mouth, music, song-dance *kumiodori* dramas, and the contemporary literature of another female author, Sakiyama Tami. This paper examines these translations as acts of transposition into disparate systems that converge into the space of the Ryukyus/Okinawa, or what the U.S. military has called the "Keystone of the Pacific." After 1609, the formerly independent Ryukyu Kingdom was secretly subjugated to the Satsuma clan of the Tokugawa *bakufu* unbeknownst to Ming/Qing China, just as Okinawa Prefecture is subjugated to the Japanese state under the sanctioned ignorance of the U.S. today. Although many have taken this ambiguity as an opportunity to debate whether the Ryukyus are more Chinese or Japanese, this paper is not interested in pinpointing an original and authentic "Okinawa"; in parallel, it is not interested in tracing the "true voice" of this poetess. Rather, it positions the otherness, opacity, unintelligibility, and aleatory element—the "thing-in-itself," or the x— as a trace that provides the animating force of transposition to another system of signification, to another world. Inspired by Derrida's statement that "one plus one makes at least three" and W.E.B. Dubois's notion of "double consciousness," it follows this x or trace with binocular (double) parallax vision. In this way, it argues that the structure of ambivalence in the *movement* between positions is the dreamwork to build another world in the Pacific deadlocked by competing Chinese/Japanese capitalism and a U.S. military basing project. It is precisely in this movement that Onna Nabe's poetry finds its most contemporary expression in the novella *Swaying, Swinging* by Sakiyama Tami.

Bio:

Annamaria Shimabuku is Associate Professor of East Asian, Japanese, and Okinawan Studies in the Department of East Asian Studies at NYU. Her research lies at the crossroads of postcolonial and trans-Pacific studies, with a particular interest in Japanophone (minor) literatures, U.S. militarization, Marxism, and critical theory. Her book, *Alegal: Biopolitics and the Unintelligibility of Okinawan Life* was recently published from Fordham University Press in 2019. She is currently working on two monographs on the “father of Okinawan studies,” Ifa Fuyū, and modern Okinawan literature in comparison with African/Asian American thought and literature.

Expertise and the Claims of Lived Experience

Nathan Emmerich

Abstract:

Over the past decade or so it has become relatively commonplace for individuals to make knowledge claims based on their identity or, perhaps more accurately, their lived experience. Insofar as such claims represent a challenge to traditional or established epistemic authorities, the notion that lived experience as an epistemic warrant or foundation can be related to the so-called ‘crisis of expertise’ (Eyal 2019). However, it is arguably the case that lived experience can itself be understood as a form of expertise and, furthermore, that more traditional forms of expertise are themselves based on (or developed in relation to) certain kinds of ‘lived experience.’ Drawing on Collins and Evans (2007), this paper will set out to give substance to the idea that lived experience can be understood as a form of expertise and how more traditional forms of expertise can be seen as being embedded in (a certain kind) of lived experience. I will then turn to what is, perhaps, the more pertinent issue; how these different kinds of expertise and lived experience can be placed in a mutually productive, rather than mutually antagonistic, relation.

Suggested Reading:

Collins, H.M., and R. Evans. 2007. *Rethinking Expertise*. Chicago, USA: University of Chicago Press.

Eyal, G. 2019. *The Crisis of Expertise*. London, UK. Polity.

Bio:

Dr Nathan Emmerich is a research fellow in the ANU Medical School. He leads the medical ethics curriculum in years one and two of the medical degree and teaches bioethics to various students in the College of Health and Medicine and the College of Science. His intellectual background is in philosophy, STS and the social theory of Pierre Bourdieu and he has previously published work on bioethics and expertise. <https://orcid.org/0000-0001-8199-4673>

The Inevitable Failure of the Xiake Dream of the Literati: The Political Allegories in Chinese Martial Arts Fiction

Cheng Xing

Abstract:

Louis Cha (Jin Yong, 1924-2018), whose most prominent works were produced from the 1950s to the 1970s in Hong Kong, challenges the literary boundaries set by the tradition of the New or Modern Literature in China with tremendous popularity among a mass audience.

This essay examines what is “modern” in Jin Yong’s fiction by focusing on the changes of vocational and political identities of the personages; and by arguing that an allegorical reading helps make explicit the distinction between the academic and political spheres as they interfere with each other.

In his early works, Jin Yong’s protagonists take martial arts (武学) as their vocation, the most heroic of whom commit themselves to politics, taking crucial parts in the conflicts between nations or dynasties in a manner that is both tragic and replete with the sublime. Such an imagination of “xiake”(侠客), on the one hand, is a symbolized transformation of the traditional Confucian scholar-officials (士大夫) who are supposed not merely to accomplish the academic achievement, but also to devote themselves to political affairs. On the other hand, however, writing in the colonial Hong Kong in mid-20th century, Jin Yong suggests a much more complicated attitude toward the identities of the literati, which is believed to reflect the plight of his own and, furthermore, the plight of the last generation of the old fogies who survived the transition of modern China. In his last fiction which was completed in 1972, he created a slippery ignoramus who dramatically succeeds in dealing with political issues, and declared an end to his writing career with a profound gesture: turning his eyes from the sublime to the trivial. I argue that this reversal

pronounces the failure of the *xiake* dream of the literati, which in turn symbolizes a final curtain call of the traditional Confucian scholar-officials.

Bio:

Xing Cheng is an assistant professor of the Chinese department at Zhejiang University. She majors in modern Chinese literature, especially the studies on Brothers Zhou. The title of her dissertation is *Remembrance and Construction: A Study of Lu Xun's Self Narration*. Her published works appear in several core journals in China, including *Modern Chinese Literature Studies* and *Literary Reviews*.

Richard's Proverbial Horselessness: The Person of State and Politico-Cultural Transformation on the Shakespearean Stage

John Y. Zou

Abstract:

At the end of *Richard III*, the Shakespeare's desperate tyrant limps and cries: "A horse, a horse, my kingdom for a horse." The utterance is extensively noted among readers, but the horse-kingdom connection has yet to generate adequate analysis regarding the play's structure and late Elizabethan social discourse. This essay argues that it brings into focus cultural and political transitions in early modern England: whereas the exchange of horse for kingdom may work for their comparable service to a medieval prince in realizing his political purpose qua existence, under Tudor monarchy where Shakespeare finds voice, this instrument-end ratio is at a point of reversal. I submit that it is by his contrarian evocation of the two interlocked political rationales of divine monarchy and popular sovereignty that King Richard's crook-backed, horseless persona poignantly registers the significant though drastically unstable figure of "the person of state" in early modern English society, and sustains his enormous attraction for contemporary and later audiences.

Bio:

John Zou teaches literature and theater at the Institute for Advanced Studies in Humanities and Social Sciences at Chongqing University, China. His research interests include comparative theater, cultural modernity and western sinology.

Thursday Presentations

Created Conflict and the Possibility of Dialog by Art: from Aichi Triennale 2019

Sakura Yahata

Abstract:

In recent years, many art festivals have been held in Japan, in order to revitalize regions. On the one hand, art is seen as a helpful tool for communication between different generations, countries and cultures, etc. On the other hand, art sometimes makes a new conflict between citizens. I deal with the case of an international art festival in Japan, 'Aichi Triennale' in autumn 2019. A small exhibition in this festival titled 'After "Freedom of Expression?"' was radically criticized by different mediums (mainly twitter, internet news and another social networking service) and canceled. Most of the artworks in the exhibition had also been canceled in the past because of their serious political subjects, for example, 'comfort women' statue and the emperor of Japan. It created a conflict between the right wing and the defenders of "freedom of expression" including artists. As a result, the subsidies were not granted by the Agency for Cultural Affairs of Japan. These problems remain under discussion and continues after the festival. We are facing now the danger of development of contemporary art. The series of this movements could show us the risk of art festival and the difficulty to curate contemporary arts which dealt with complexed political topics. Through the case study, I will shed light on the today's problem of art festival and argue the possibility of dialog by art to overcome the conflict in our society.

Bio:

Sakura Yahata is project assistant professor in the East Asia Academy for New Liberal Arts (EAA) at the University of Tokyo. In 2014, she got her Ph.D. at Kobe University, Japan. Her main book *The Imagination in the Philosophy of Art by Schelling* was published in 2017 and won The 13th Award for Early Career Scholars from Schelling-Gesellschaft Japan. Her main research field is Schelling's philosophy of art, Kantian aesthetics, German Idealism, Romanticism and today's art festivals in Japan.

Contemporary Positions on Aesthetics and Politics beyond Identity and Representation

Peter Alwast

Abstract:

This presentation will survey recent artistic and theoretical positions that move beyond conventional understandings of aesthetics and politics in contemporary art. Artworks from Australia and the United States shall be discussed which have capacity to confound conventions of intelligibility associated with identity driven art. Although it is impossible to either completely affirm or deny the validity of identity politics in contemporary art, this paper will seek to outline possible alternatives to its usual representational logic.

The critical potential of art will be viewed through the lens of Jean-Luc Nancy's and Jacques Rancière's aesthetic philosophy. In both accounts the aesthetic experience of the artwork is treated as a disruption of the so called 'natural' or representational correspondence between words, images, sounds, language and human actions. For Nancy, the artwork's sensory effects have the capacity to dispel with prefigured significations and therefore disrupt what is conventionally deemed intelligible within a given cultural grouping or social context. Similarly, for Rancière the political potential of the artwork is registered through the unbinding of hierarchical classifications. In both cases the artwork's aesthetic effect is analogous to a re-ordering that potentially spurs the opening of unexpected and unscripted avenues of meaning, inherent to the ethos of equality in radical democratic politics.

Bio:

Dr Peter Alwast is an artist and academic at The Australian National University, School of Art and Design. In 1997 he received his Bachelor of Visual Art at The Queensland University of Technology in Brisbane, Australia, in 2001 he completed his Master of Fine Arts in Painting at Parsons School of Design in New York and in 2018 he was awarded a PhD from The University of New South Wales, Sydney. Alwast's studio practice employs a range of media including painting, video, computer graphics and drawing. He has held over 17 solo exhibitions and has been shown in group exhibitions at the Tate Modern (London), Museum of Old and New Art (Tasmania), the Greater Taipei Biennial, the Australian Centre for Photography (Sydney), and the Gallery of Modern Art, Brisbane, among others. Alwast's paintings, prints and videos are held in numerous public and private collections in Australia and the United States.

The Rhetoric of Carl Schmitt's "Forward" to *The Nomos of the Earth*

Qin Wang

Abstract:

As the intensification of politico-economic conflicts between nation-states over the past few years increasingly draws the attention of scholars from political theories and international relationships towards geopolitics, Carl Schmitt's 1950 book *The Nomos of the Earth* has been frequently mentioned as an important reference to the possibility of achieving a balance of political powers and an inter-state stability against the backdrop of globalization in which the order resulted by, or so does Schmitt believe, *jus publican Europaeum* before the end of the nineteenth-century has given way to politico-economic homogenization dominated by the United States. Schmitt seems to be appealing to a new balance between the element of land and the element of sea that once determined the *nomos* of the earth. But through a close reading of the rhetoric of the brief "forward" of the work, this article argues that what Schmitt implies by the "nomos" of the earth is not such a balanced relationship between terrestrial powers and maritime powers in an era of globalization so much as a not yet existing terrestrial power which would establish new political orders for the land *and* the sea. It is this positionality of the land that leads Schmitt from discussions of "nomos" to a radical, seemingly self-stultifying appreciation of the revolutionary partisan.

Bio:

Qin Wang received his Ph.D. in comparative literature from New York University. He is currently a lecturer in East Asian Academy for New Liberal Arts at the University of Tokyo. He is the author of *Configurations of the Individual in Modern Chinese Literature* (Palgrave Macmillan, 2020) and the translator of the Chinese edition of Jacques Derrida's *Donner la mort* among others.

On Machine-Readable Ontologies and the Representation of Human Groupings

Terhi Nurmikko-Fuller

Abstract:

On July 5, 1993, Peter Steiner published a cartoon about Internet anonymity in *The New Yorker*. This now cult status meme's two canine protagonists commented on the ability of users to be anonymous online, bringing up the issues of privacy and trust that have been a challenge for the users, abusers, and developers of the online world since its inception.

Kaamran Hafeez revisited the motif in 2015. Fears of the public are no longer of the unidentifiable boogie man lurking among the pixels – the new Big Bad are online oligopolies (Google, Facebook), who thrive by converting our readily disclosed data into financial gain through targeted marketing and profiling.

Even when aware of the threat to privacy, billions of users across the globe opt to share their data, choosing convenience, or for fear of missing out. Personal data (whether voluntarily given away as postings, photos, and video; or covertly collected through observed and recorded behavior, such as time spent on a page, or as consumer choices; or deliberately accumulated as medical, financial, employment or other records by the State), amalgamates to create a comprehensive and complete picture of an individual. Many have called for data sovereignty, but complex challenges remain to its large-scale and comprehensive implementation.

In this digital space of the Information Society and the Data Economy, where there is nowhere to hide, how are we to strive for control over our data? In this paper, I will argue that it is not a fight for control for data or the reinstatement of privacy that needs to be (or that can be) fought – the best we can strive for is a more accurate and truthful capture of the richness and diversity with which our species views itself, diversifying information categories, resisting traditional groupings, and opposing historically biased and reductionist approaches to data science.

Bio:

Dr Terhi Nurmikko-Fuller is a Senior Lecturer in the Centre for Digital Humanities Research at the Australian National University. Her research examines how digital technologies can be used in the Humanities, Arts, and Social Sciences (HASS). She publishes in three areas: the use of Linked Data and Semantic Web technologies in HASS; on 3D digital models in GLAM (galleries, libraries, archives, and museums), and Web Science, examining the Web from both social and technical perspectives. She is a

member of the Australian Government Linked Data Working Group; a Fellow of the Software Sustainability Institute, UK; an eResearch South Australia (eRSA) HASS DEVL (Humanities Arts and Social Sciences Data Enhanced Virtual Laboratory) Champion; an iSchool Research Fellow at the University of Illinois at Urbana-Champaign, USA (2019 - 2021), and a British Library Researcher in Residence (Collections), UK.

Graduate Student Workshop 1

Insecure Identities: Reading Identity Politics through the Affect and Logic of National Security

Katie Cox

Abstract:

Identity politics are deeply intertwined with the logic and practices of national security; the global surge in alt-right populism, anti-immigration sentiment and anti-refugee policies demonstrates the ascendance of a political imaginary in which national identities are perceived to be always under threat. This paper explores the affective relationship between identity politics and the exceptional logic of national security, through an analysis of Marvel's *Iron Man* films. In these films, national identity is always emergent – shaped through the text's mediation of crises that threaten the continuity and legitimacy of the identity in question – and consequently always insecure.

Drawing on the work of Lauren Berlant, especially her theory of 'cruel optimism', I will argue that because the *Iron Man* films use the metaphor of the cyborg to embed security logic into the American identity they imagine, they illuminate how the 'ideological impasses and discursive dead-ends' of identity and security politics are *experienced*, affectively and narratively. For *Iron Man*, security logic is both a means of surviving in the face of persistent threat and a pillar of the identity he builds for himself. Therefore, although the films present partial critiques of American security policy post-9/11, they are ultimately unable to relinquish exceptional security logic, no matter how destructive it proves, as it offers the 'conditions of possibility' for America to preserve *and* legitimate an exceptionalist national identity.

As such, I argue that the *Iron Man* films not only imagine the way in which exceptional security politics have become entangled with American identity, but highlight the difficulty of imagining a viable future in which the two can be separated. To move

beyond identity politics, I propose, we will need to examine the cruelly optimistic interdependency between identity and national security.

Bio:

Katie Cox is a current PhD candidate in Literature at the Australian National University, specialising in contemporary speculative fiction, popular film, American cultural studies, and political theory. Her doctoral research brings affect theory into conversation with critical security studies to examine the consequences of post-9/11 national security logic through the lens of popular superhero films. Her research has been featured on local and international radio, and in 2018 she won the People's Choice Award for the ANU 3 Minute Thesis Grand Final.

Window, Border and Body: Aesthetics and Politics in the Cinematic Representation of Shenzhen

Juntao Lin

Abstract:

Regarded as the "future" of China's Socialism, Shenzhen and its representation illustrate the multiple faces of the cultural politics of contemporary China. While current scholarship usually centers on questions like bottom narrative and immigrant identities, this essay wishes to reframe the aesthetic discourse for Shenzhen from a broader perspective by examining the recent cinematic representation of Shenzhen including *World* (Jia Zhangke, 2004), *Walking Past the Future* (Li Ruijun, 2017), and *The Crossing* (Bai Xue, 2019). In particular, this essay analyzes three aesthetic images in order to reveal different layers of Shenzhen as a cultural-political question. The first image is "border," which presents Shenzhen serving as the geopolitical frontier of "socialism," in which multiple encounters between globalization and locality, urban and rural, the market economy and state governance take place. The second image, "window," indicates the postsocialist landscape changes and the material spatial reconfigurations. Finally, the image of "body" demonstrates how the transforming urban organism represents its aesthetic complexities, such that it presents a new understanding of the bio-politics individuals in contemporary China. Through the examination of these cinematic representations of Shenzhen, this essay also seeks to grasp the fundamental features of (post)socialist modernity in contemporary China.

Bio:

Juntao Lin is currently a Ph.D. student in modern and contemporary Chinese literature at Peking University. His research concerns various literary and cultural forms, and intellectual discourses in contemporary China.

Maruyama Masao's Fukuzawa Yukichi, Takeuchi Yoshimi's Lu Xun: Different Styles of Enlightenments in Modern Japan and China

Ryohei Tatebe

Abstract:

Maruyama Masao (1914-1996) and Takeuchi Yoshimi (1910-1977) were representative intellectuals in post-war Japan. Both were close to the age and were intellectuals who experienced the catastrophic path of Japan which was ended up in the cessation of WWII. Because of they faced the such kind of “mistake”, their main missions after the WWII were rethinking the modern and modernization in Japan and East Asia. Maruyama thought that the “mistake” of modern Japan was resulted in the lack of political subjectivity in Japanese society and individual. The reason why Maruyama deeply encouraged by Fukuzawa Yukichi was the point that Fukuzawa's notion about freedom, subjectivity, autonomous namely his project of enlightenment. The one of the most important attempts of Maruyama was to refocus the soul of Fukuzawa's enlightenment which had been forgotten in later history. Takeuchi, on the other hand, thought the possibility that the history of modern Japan which started from Fukuzawa, itself had serious fallacy. Therefore, he focused on modern China, which had been considered the “uncivilized” nation before the end of WWII, through the literature and resistance of Lu Xun. Takeuchi trying to think that there was a true enlightenment in Lu Xun's literature. About 40 years have passed since Takeuchi died, and 20 years have passed since Maruyama died. What does the argument between the two mean for us? In this paper, by analyzing several texts of Maruyama Masao and Takeuchi Yoshimi, who are representative intellectuals after the war, especially the texts talking about Fukuzawa Yukichi and Lu Xun, to describe the two different styles of enlightenments in modern Japan and China, and also, to think about the future of the East Asia and the world.

Bio:

Ryohei Tatebe is a first- year PhD student of philosophy, Department of Area Studies at the University of Tokyo. His research field include Confucianism in Qing Dynasty and philosophy in modern and early modern East Asia. In the master course, he researched the interpretation of *Mencius* in Qing Dynasty, especially the scholars Dai Zhen and Jiao Xun.

Graduate Student Workshop 2

Mapping as Method

Yue Qi

Abstract:

Considering how to carry out critical thinking and explore more potential imaginations of the existing East Asian research framework, this paper attempts to propose a spatial perspective, that is, taking *border* as the method to rethink and reconfigure the multicultural phenomena of East Asia. The idea will be embodied in the following three aspects, combined with the analysis of concrete examples, from *Crossing Lines, Constructing Home: Displacement and Belonging in Contemporary Art*, the special exhibition being held at Harvard Art Museums.

First of all, the concept of *border* provides a space, making contradictions, overlaps, and heterogeneous factors between different discourse constructions (the conceptualized academic unit such as nation-states and area studies), possible to resurface. In such a hybrid space, we can capture the inadequacy, failure, and paradox of single perspective structures more specifically.

Second, the method prompts us to take *border* as a changing process and an autonomous subject, rather than a fixed subordinate and passive object, like an island continually modifying the coastline during the interaction. Thus, we can identify these perpetual movements: dividing and crossing, absorbing and exiling, folding and releasing, hiding and recalling, negotiating and resisting, recognizing and ignoring, in the wide range of cultural and political contexts. The ever-lasting processes that cannot be fixed, located, and represented on the map, too often ignored by scientific stereotypes, however, are precisely the rich texts with tension and broad spaces for theoretical exploration.

Finally, by acknowledging that *border* is an "intermediate state" between A and non-A, which cannot be reduced to either side of the boundary, we can trace more complex realities and inseparable transitions that could only be possible to happen here. What unique transformations and distortions have occurred after the entering of people with different backgrounds, meanwhile considering the ever-changing situation itself, is still an essential question about the reproduction, reconfiguration, and representation of geopolitics and cultural politics.

Bio:

Yue Qi is a Ph.D. candidate in the Department of Chinese Language and Literature, Peking University, majoring in Chinese Contemporary Literature. Now she is the visiting fellow at the Department of East Asian Languages and Civilizations, Harvard University (2019-2020), and interested in the theory of space and landscape, as well as the borderland studies of China.

The “Unacknowledged Consensus”: The forgotten identity of security

James Mortensen

Abstract:

The analysis of politics on the basis of identity problematizes the assumption of core, foundational political concepts – if perspective and experience creates political realities, then any political technology must have an origin in expressions of identity. Beginning from this position, this talk will examine ‘security’ on this basis. As a political concept, security must emerge from the circumstance, context and identity of a political group; despite this, political and philosophical treatments of security have been prosecuted with the assumption that security simply is - that security is a given necessity within political considerations, rather than a concept that emerged from a specific cultural group and as a result of concrete circumstance.

This talk will seek to explain how this oversight has occurred, its ramifications, and how scholarship may benefit from a more identity-driven definition of security. It will first detail the dominant positions within security scholarship, then move to give an overview of the historical, cultural and philosophical inheritances that culminated in ‘security’. Through such analysis, security ceases to be a political ‘reality’ and instead becomes a subject to compare across identities; it is no longer an enforced category by which other

identities can be judged, but rather an experience of a particular identity that may or may not hold value across contexts. This should build a greater appreciation of security on its own terms, but also demonstrate the utility of similar reclamations of identity in words that would otherwise remain reified.

Bio:

James Mortensen is a doctoral candidate of the National Security College at the Australian National University, having previously attained First class Honours (Religious Studies) from the University of Newcastle, Australia. His research interests include the philosophical underpinnings of security and political theory, the role of belief systems in political action, and the role of technology in politics and society.

Chinese Identities Split and Questioned in Su Tong's *Riverbank*

Wan-Chun Huang

Abstract:

This paper analyzes how Su Tong's novel *Riverbank* (河岸) (2009) represents a case of rebelliousness that challenges Chinese literature tradition which sees rivers as the origin of the Chinese ethnics and brings up a humanistic concern of identity issues in contemporary China. As one of experimental fiction writers of Post-Mao China, Su Tong's rebellion demonstrates on his choices of topics, narrative voice, and aesthetics. In *Riverbank*, Su Tong chooses to tell the story of a boat of people exiled from the land to explore a topic that is unseen in Chinese literature. The journey of the "exiled"—the unwanted people—who swayed between the boat and the land demonstrate a continuous searching of Chinese people for who they are, from where they are, and where they are heading. This paper argues that the continuous questioning of the purpose of the journey not only problematizes the protagonist's identity—whether he belongs to the boat or the land—but also the subjectivity of making a choice on the river that eventually leads to the same end of an ocean. *River*, which was published twenty years after China's economic reforms in 1989, shows Su Tong's humanistic concern of China's future that is swaying on the river to the unknown end. To deal with the identity issues concerning to the uncertain future, Su Tong employs a young protagonist point of view—someone who is able to jump back and forth between the boat and the land, yet never truly belongs to both. While river has been symbolized as the origins of Chinese ethnics in Chinese literature, Su Tong provides us a different case that is able to rethink "Chinese" identity in

contemporary history when China wavers its options of path between capitalism and socialism, the market and the party. After ten years of *Riverbank*'s publication, this paper revisits *Riverbank* and argues that river symbolism as aesthetics is Su Tong's authorial technique to not only rebel against an orthodox "literature" tradition but also evoke readers to sympathize with the post-Mao China, when China pilots its future as a boat to an unknown destiny.

Bio:

Wan-Chun Huang received her B.A. in Chinese Literature in National Chengchi University, Taiwan, and a Master degree in East Asian Studies at the University of Pittsburgh. Currently, she is a second-year PhD student of East Asian Studies at New York University. Her research interest focuses on China's literature and media, and how they are shaping a post-socialist culture in contemporary China.

Friday Presentations

Graduate Student Workshop 3

Influencing the Social Impact of Financial Systems – Alternative Strategies

Lee-Anne Sim

Abstract:

The social impact of the 2007-2009 global financial crisis turned public and academic attention towards global and domestic financial systems. While over the last ten years, governments have introduced a range of regulatory reforms, there are still low levels of public trust in financial sectors, and academics continue to express their concerns about financial systems and their desire for more influence. This is particularly the case for scholars of the humanities who are interested in financial systems.

As popularized in the Occupy Wall Street protests, the 'identity politics' version of the financial systems debate pits the '99 per cent' against the '1 per cent' – the 1 per cent being the echelons of the financial, political and bureaucratic classes. While my paper was not originally framed in terms of 'identity politics', it describes an existing approach to financial systems reform which reflects this divisiveness. This limits the longevity of reforms in favour of the socioeconomically vulnerable – and explains the ongoing public and academic dissatisfaction.

My paper offers an alternative approach to reform that sidesteps this 'identity politics dilemma'. It argues for the consideration of strategies aimed at making allies of financial sectors and regulators in influencing change. The main advantage of these alliance strategies is that they address key constraints to influence, as identified in existing scholarship, which are difficult to relax because they are tied to features inherent in financial systems. By addressing these constraints, alliance strategies could increase the likelihood that financial system outcomes more closely align with their preferred social values. However, to successfully execute these strategies, scholars must reconsider how they characterise financial sectors. This approach to recharacterization could have broader implications for how the humanities approaches other global challenges that are the subject of the 'identity politics dilemma'.

Bio:

Lee Anne Sim is a current PhD candidate in the College of Law at the Australian National University. An admitted lawyer with post graduate qualifications in economics, and ten years professional experience in finance tax and regulation, and fiscal policy, her research interests are focused on considering how the financial system can facilitate more sustainably inclusive global and national economies.

This paper will be published in the journal, *International Affairs*, in 2020. She wishes to thank the editor, Professor Andrew Dorman, for his support and the two anonymous reviewers for their comments.

Sun Yat-sen's Xun Zheng and Contemporary United States' Domestic Politics

Shuang Wu

Abstract:

Most of the existing studies on Sun Yat-sen's Xun Zheng (political tutelage) presuppose a dichotomy and a linear progressive view of history. The dichotomy presupposes a despotic, pre-modern China and a democratic, republic and modern West. The linear progressive view of history further asserts that this pre-modern China should and will transform into a semblance of the modern West politically, economically and ideologically. Starting from these presuppositions, Sun Yat-sen's Xun Zheng is widely regarded as a uniquely Chinese phenomenon which stems from China's own tradition. These arguments, however, highly simplify and even distort both China and West. Throughout his life, Sun Yat-sen regards the western powers as the most outstanding representation of modern civilization. As a result, he draws considerable resources from western powers' domestic politics and the discourses thus produced to justify his idea of Xun Zheng. In particular, contemporary United States' domestic politics, among others, plays a major part in Sun Yat-sen's justification of Xun Zheng.

Bio:

Shuang Wu is a Ph.D. candidate at the Law School of Peking University. His research interests include legal theory and history.

Non-Identity, Singularity and Adorno's Critical Theory

Kathrin Witter & Haiziran Zeller

Abstract:

In his broadly discussed study *Gesellschaft der Singularitäten*, of which an English translation will appear with Polity Press, Andreas Reckwitz has described what he would call the replacement of the logic of the universal with the logic of the particular in western late-capitalist societies, in which striving for individuality and particularity are not only individual intention but social expectation. This is the cultural set-up we all know so well by now and which is the ideal soil for the blooming of identity politics. Reckwitz's sociological analysis of this present-day cultural logic, which in philosophical terms must be characterized as implying a "metaphysics of finitude" (Alenka Zupančič), provides us with a broad and kaleidoscopic picture of it. Yet one remains to wonder about the inner fiber of these processes and how we may be able to grasp it. To find this, the most obvious move is to turn to the philosophy of Theodor Adorno, who may be understood as the last thinker of totality before the postmodern turn of fragmentary thinking kicked in. With Adorno we may understand the two tasks thinking has to master today: historicizing the contemporary and understanding what is at its core, and defending reason against the irrationalism that neoliberalism has meant since Hayek.

Bios:

Kathrin Witter is a PhD student in Princeton's German Department after studying cultural studies, philosophy and antisemitism research in Munich and Berlin. She is writing her dissertation about discussions on "Anschaulichkeit" and the representation of truth between Goethe and Hegel as well as Benjamin and Adorno. She is currently editing the anthology *Kritische Theorie und Metaphysik*.

Haziran Zeller studied philosophy in Bonn, Frankfurt and Berlin and is a PhD student in Technical University of Berlin's Philosophy Department. He is writing his dissertation about "Adorno's system" or Frankfurt School's Critical Theory as metaphysics in the tradition of Kant, Hegel and Marx.

Rereading Lu Xun's *Wild Grass*: Language, Translation, and Literary Humanities in the Shaping of Emergent Identities

Zijian Tan

Abstract:

Wild Grass is the poeticized crystallization of Lu Xun's philosophy which began to take shape as early as 1910s around which he wrote several essays on civilization and history, ethics and poetics, and began his arduous translation of Western works of literature and philosophy. The central thematic concern of *Wild Grass* is founded on its close relation with his early years' reading of Nietzsche, which, on the most conspicuous level, contributed to many of the dark yet intriguing images and symbols in the work. Lu Xun in fact confessed that around the years of *The Wild Grass's* creation he often found in his mind traces of toxic and ghostly content that gave him so much mental suffer and caused his inexplicable agony and solitude. I attempt in this paper to address the origin of Lu Xun's intellectual solitude and argue that his solitude bears profound philosophical significance as it requires the shattering of the foundation of subjectivity in the act of writing. The first section reveals how Lu Xun imagined the solitary figure of the overman through a reading of "Vengeance I" along with "Zarathustra's Prologue". The second section and the third section address, based on Maurice Blanchot's reading of Nietzsche, the dangerous knowledge of affirming the eternal return and how this knowledge demands a new relation of thought which transforms the subject into a neutralized non-subject in its relation with the unknown other, through a reading of "The Passer-By" and "The Shadow's Leave-Taking".

Bio:

Zijian Tan received his BA from NYU Shanghai and is currently completing his MA in East Asian Studies at NYU. His research interests include 20th-century Chinese literature as well as Western literary criticism of the 19th and 20th centuries, with a special focus on community and solitude, the origins of language and of morality, minor literature, and lyrical poetry and poetics.

Practical Info

NYU Wifi: Network: nyuguest

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Hotel: Washington Square Hotel

103 Waverly Pl.

New York, NY 10011

+1 212 777 9515

reservations@wshotel.com

Airport transit:

Transportation to and from the airport will be reimbursed for participants upon the submission of transit receipts.

From La Guardia, Kennedy, or Newark Airport, take the airport shuttle bus to Port Authority Bus Terminal or Grand Central Station. From Port Authority, take the A or E subway downtown to West Fourth Street-Washington Square Station, or from Grand Central, take the Lexington Avenue subway (No. 6 train) downtown to Astor Place Station. Cabs and car services are available at the airport and, even though they cost more, they are your best bet if you have a lot of luggage. Plan on spending at least \$25 to \$40 depending on the airport and time of day.

Around the Neighborhood:

Walking north from Washington Square Park will bring you to Union Square, a useful transit hub and concentration of big, “mainstream” shops and restaurants.

Walking west will take you to the West Village, with lots of high-end boutiques and sophisticated cafes.

Walking east (beyond Broadway, and eventually past 1st Ave) will take you to Alphabet City and the East Village, with quirkier attractions and more reasonably priced drinks.

Walking South will lead to Bleeker Street, filled with restaurants and bars frequented by NYU students. SoHo is a few blocks further south (across Houston).

Bobst Library:

Winter Institute guests will be able to gain access to Bobst Library (located by the Kimmel Center on the SE corner of Washington Sq. Park) by going to the library privileges counter and providing a form of photo ID. A list of names has been provided to the library for approved entry (without borrowing privileges), so participants should inform the person at the desk that they are listed on a group sponsored access form.

NEW YORK UNIVERSITY



This campus map is the gift of
JEFFREY S. GOULD, WSC '79
 Updated Spring, 2018

64 404 Fitness (B-2)
404 Lafayette Street

55 Academic Resource Center (B-2)
18 Washington Place

83 Admissions Office (C-3)
383 Lafayette Street

27 Africa House (B-2)
44 Washington Mews

18 Alumni Hall (C-2)
33 3rd Avenue

62 Alumni Relations (B-2)
25 West 4th Street

59 Arthur L Carter Hall (B-2)
10 Washington Place

19 Barney Building (C-2)
34 Stuyvesant Street

75 Bobst Library (B-3)
70 Washington Square South

62 Bonomi Family NYU Admissions Center (B-2)
27 West 4th Street

50 Bookstore and Computer Store (B-2)
726 Broadway

16 Brittany Hall (B-2)
55 East 10th Street

15 Bronfman Center (B-2)
7 East 10th Street

Broome Street Residence (not on map)
400 Broome Street

40 Brown Building (B-2)
29 Washington Place

32 Cantor Film Center (B-2)
36 East 8th Street

46 Card Center (B-2)
7 Washington Place

2 Carlyle Court (B-1)
25 Union Square West

10 Casa Italiana Zerilli-Marimò (A-1)
24 West 12th Street

42 Center for Genomics and Systems Biology (B-2)
12-16 Waverly Place

38 College of Arts and Science (B-2)
100 Washington Square East

College of Dentistry (not on map)
345 East 24th Street

92 College of Global Public Health (B-3)
665 Broadway

89 Copy Central (B-3)
547 LaGuardia Place

3 Coral Towers (C-1)
129 3rd Avenue

80 Courant Institute of Mathematical Sciences (B-3)
251 Mercer Street

85 D'Agostino Hall (A-3)
110 West 3rd Street

28 Deutsches Haus (B-2)
42 Washington Mews

55 East Building (B-2)
239 Greene Street

57 Education Building (B-2)
35 West 4th Street

24 Faculty of Arts and Science (B-2)
5 Washington Square North

12 Founders Hall (C-1)
120 East 12th Street

72 Furman Hall (A-3)
245 Sullivan Street

49 Gallatin School of Individualized Study (B-2)
1 Washington Place, 715 Broadway

73 Global Center for Academic and Spiritual Life (B-3)
238 Thompson Street

61 Global Inclusion, Diversity, and Strategic Innovation Office (B-3)
240 Greene Street

50 Global Liberal Studies (B-2)
726 Broadway

83 Global Programs (C-3)
383 Lafayette Street

83 Global Services (C-3)
383 Lafayette Street

22 Glucksman Ireland House (B-2)
1 Washington Mews

56 Goddard Hall (B-2)
79 Washington Square East

78 Gould Plaza (B-3)

23 Graduate School of Arts and Science (B-2)
1/2 5th Avenue

Gramercy Green (not on map)
310 3rd Avenue

Greenwich Hotel (not on map)
636 Greenwich Street


38 Grey Art Gallery (B-2)
100 Washington Square East

91 Hayden Hall (B-3)
240 Mercer Street

Institute for the Study of the Ancient World (not on map)
15 East 84th Street

Institute of Fine Arts (not on map)
1 East 78th Street

26 Institute of French Studies (B-2)
15 Washington Mews

77 Jeffrey S. Gould Welcome Center (B-3) 
50 West 4th Street

29 John W. Draper Program (B-2)
14 University Place

53 Joseph & Violet Pless Building (B-2)
82 Washington Square East

77 Kaufman Management Center (B-3)
44 West 4th Street

70 Kevorkian Center (A-3)
50 Washington Square South

41 Kimball Hall (B-2)
246 Greene Street

74 Kimmel Center for University Life (B-3)
60 Washington Square South

71 King Juan Carlos I of Spain Center (A-3)
53 Washington Square South

26 La Maison Française (B-2)
16 Washington Mews

Lafayette Residence Hall (not on map)
80 Lafayette Street

50 Liberal Studies (B-2)
726 Broadway

17 Lillian Vernon Center (A-2)
58 West 10th Street

67 Lipton Hall (A-2)
33 Washington Square West

57 Loewe Theater (B-2)
35 West 4th Street

89 Mail Services (B-3)
547 LaGuardia Place

81 Mercer Plaza (B-3)

63 Meyer Hall (B-2)
4 Washington Place

50 Moses Center for Students with Disabilities (B-2)
726 Broadway

6 Palladium Athletic Facility (C-1)
140 East 14th Street

6 Palladium Hall (C-1)
140 East 14th Street

47 Philosophy Building (B-2)
5 Washington Place

54 Pless Annex (B-2)
26 Washington Place

68 Provincetown Playhouse (A-3)
133 MacDougal Street

63 Psychology Building (B-2)
6 Washington Place

46 Public Safety (B-2)
7 Washington Place

97 Puck Building (C-3)
295 Lafayette Street

50 Residential Life and Housing Services (B-2)
726 Broadway

Rory Meyers College of Nursing (not on map)
433 1st Avenue

14 Rubin Hall (B-2)
35 5th Avenue

34 Rufus D. Smith Hall (B-2)
25 Waverly Place

8 School of Professional Studies (SPS) (B-1)
7 East 12th Street

SPS Midtown Center (not on map)
11 West 42nd Street

SPS Woolworth Building (not on map)
15 Barclay Street

69 School of Law (A-3)
40 Washington Square South

76 Schwartz Plaza (B-3)

93 Second Street Residence (C-3)
1 East 2nd Street

36 Seventh Street Residence (C-2)
40 East 7th Street

77 Shimkin Hall (B-3)
50 West 4th Street

38 Silver Center for Arts and Science (B-2)
100 Washington Square East

25 Silver School of Social Work (B-2)
1 Washington Square North

94 Silver Towers (B-3)
100 & 110 Bleecker Street

74 Skirball Center for the Performing Arts (B-3)
566 LaGuardia Place

71 Skirball Department (A-3)
53 Washington Square South

53 Steinhart School of Culture, Education and Human Development (B-2)
82 Washington Square East

77 Stern School of Business, Graduate Program (B-3)
44 West 4th Street

79 Stern School of Business, Undergraduate College (B-3)
40 West 4th Street

83 StudentLink Center Consolidated Services for Bursar, Financial Aid, Registrar, Global Programs, and Global Services (C-3)
383 Lafayette Street

50 Student Health Center (B-2)
726 Broadway

74 Student Resource Center (B-3)
60 Washington Square South

13 Third Avenue North Residence (C-1)
75 3rd Avenue

4 Thirteenth Street Residence (A-1)
47 West 13th Street

79 Tisch Hall (B-3)
40 West 4th Street

48 Tisch School of the Arts (B-2)
721 Broadway

41 Torch Club (B-2)
18 Waverly Place

5 University Hall (B-1)
110 East 14th Street

69 Vanderbilt Hall (A-3)
40 Washington Square South

53 Virginia and Muriel Pless Building (B-2)
82 Washington Square East

97 Wagner Graduate School of Public Service (C-3)
295 Lafayette Street

80 Warren Weaver Hall (B-3)
251 Mercer Street

6 Wasserman Center for Career Development (C-1)
140 East 14th Street

56 Washington Square East Galleries (B-2)
80 Washington Square East

90 Washington Square Village (B-3)
1-4 Washington Square Village

53 Washington Square Windows (B-2)
80 Washington Square East

39 Waverly Building (B-2)
24 Waverly Place

33 Weinstein Hall (B-2)
11 University Place

68 Wilf Hall (A-3)
139 MacDougal Street

35 10 Astor Place (B-2)

92 665 Broadway (B-3)

50 726 Broadway (B-2)

9 838 Broadway (B-1)

52 20 Cooper Square (C-2)

82 14 East 4th Street (NYU Shanghai) (B-3)

1 105 East 17th Street (B-1)

7 60 Fifth Avenue (B-1)

44 244 Greene Street (B-2)

51 411 Lafayette Street (C-2)

86 130 MacDougal Street (A-3)

96 194-196 Mercer Street, 627 Broadway (B-3)

43 285 Mercer Street (B-2)

37 111-113 Second Avenue (C-2)

31 13-19 University Place (B-2)

21 19 Washington Square North (NYUAD) (A-2)

20 22 Washington Square North (A-2)

60 19 West 4th Street (B-2)

62 25 West 4th Street (B-2)



New York City Subway

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To show service more clearly, geography on this map has been modified.

This map shows weekday service. On weekends and late nights, these routes change:

Weekends

B No service	M 96 St-2 Av Metropolitan Av	N Local in Manhattan via Manhattan Bridge	W No service	5 Dye Ave-Bowling Green
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Late nights (ending to 6am, daily)

A Local, 207 St-Far Rockaway, East 116th-Lafayette, Bus Shuttle	C No service	E Local service	B No service	D Local in Brooklyn	M Myrtle Av-Metropolitan Av Shuttle	S No service
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N Local, 148 St-Financial District	Q Local service	R 148 St-95 St	W No service	2 Local service	3 148 St-Times Sq/42 St	4 Local, Woodlawn-New Lots Av-Sheeps Head St	6 Dye Ave-1790 St Shuttle
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October 2019

