



World Shakespeare
Congress Singapore



11th World Shakespeare Congress, Singapore:
Shakespeare Circuits
18 – 24 July 2021



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World Shakespeare Congress 2021

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Welcome

When I think back over the previous WSCs I have attended, I recall great experiences and wonderful programmes – but never a Congress quite as ambitious as this one. Thanks to the extraordinary work of our Local Organising Committee, Singapore is bringing the Congress to the world, ensuring that this is a global event for scholarship and theatre on an unprecedented scale in its entirely virtual format, not least in the extraordinary riches of the Digital Asian Shakespeare Festival.

Across the many sessions of the 2021 WSC we will share our thoughts and discoveries, our research and creativity, our achievements past and our future plans. We do so always discovering yet again that Shakespeare, even as we so profoundly seek to rethink his place in the history of cultures of oppression across the world, can still be a source of joy in our research, of the pleasures of our work – for what is our gathering if not a time of sharing what drives us and delights us?

Of course, we cannot but be aware of the shadow of the pandemic. In the early days of its emergence, the newspapers were full of pieces by Shakespeareans about his having written *King Lear* while plague kept the theatres closed and similar attempts to parallel plague and pandemic. The parallels were never quite convincing enough. If it has done nothing else, the pandemic has made us differently conscious of our world. When I turn to the news, as I do many times a day, and I see what is happening elsewhere, I think of Shakespeare scholars across the world who live in countries where the daily death toll is still horrifically high, where the precious vaccines are virtually unobtainable, where the stress and distress of living in these times are taking their own uncounted toll. And I think of Shakespeare scholars we have lost to the virus.

Our times have made us newly aware of the world and newly aware of Shakespeare's place within it. And it has spawned new Shakespeare industries. I enjoyed wearing Shakespeare facemasks I found online. No, they weren't of the highest protective quality but I was cheered by one that read 'A plague on neither of your houses!' or another that encouraged my interlocutors to 'Prithee, stand further off' or one that reminded those who looked at me that 'False heart doth hide what the false heart doth know' – and it pleased the scholar in me that each identified the play from which the quotation or misquotation came. Perhaps those facemasks will prove to be another of the myriad Shakespeare circuits that WSC 2021 is devoted to exploring, another channel through which his works move across times and place, across cultures and nations, across media and differing presences.

So welcome to WSC 2021. And, as we begin to enjoy the feast of the Congress program, my profound thanks to all those who made this possible, especially the core group of the Local Organising Committee without whom none of this could ever have been possible.

– Peter HOLLAND

Chair,
International Shakespeare Association

World Shakespeare, Online from Singapore

We are excited and proud to welcome you to the first online World Shakespeare Congress. This is the first Congress where communities of Shakespeare scholars, teachers and practitioners in over 40 countries will gather and interact while remaining each in our own locations, time zones, climates, and cultures for Shakespeare. Even as it appears that the global technology of video conferencing and recordings flatten our differences, we are in fact even more situated, diverse and 'local' than we would be on site together as visitors in one city. By meeting online, we bring together all the places where we are. It is therefore with a remarkable effort of imagination, faith and joint purpose that we gather our ideas and interests in Shakespeare to record and listen to papers in our own homes, and share online presence. Making time out of our normal schedules for a few hours, will, we hope, bring our lives more closely into the circuits by which Shakespeare still travels around the world.

The Congress Programme Committee of Lena ORLIN, Ton HOENSELAARS and Tom BISHOP have worked with us on an outstanding programme that explores the questions, new directions and fresh connections that are growing in Shakespeare studies. The Digital Asian Shakespeare Festival directors LEE Hyon-u and Alvin Eng Hui LIM have curated ten performances by renowned and emerging directors across East, South and Southeast Asia, (subtitled) performance recordings of which will be online from 5 – 27 July 2021. Watch parties and In-Conversation sessions with the directors provide a special opportunity to understand how and why Asian practitioners bring Shakespeare onto their own stages.

Instead of cramming as much as we can into a week, we have re-drawn the timeframe of the Congress for the online medium across time-zones. There is a pre-Congress period (1 – 17 July) where video-recordings of panel papers and performances will be online for viewing, and where we will also host watch parties with the directors of the performances. The main Congress period (18 – 24 July) will bring us together live for the plenary sessions of keynotes, roundtables and conversations with directors, as well as Q&A sessions for the panels. The post-Congress period (25 July – June 2022) will continue to provide access to the paper and session recordings.

While of course we regret not being able to welcome everyone into Singapore, we are able to present many more performances than we could stage live, and delegates who would not have been able to make the trip here can now join our community. We send you tea from Singapore, commissioned for WSC 2021 with the theme of the Clipper Route's global passage, and invite you to share a cup of tea together as we meet online.

– YONG Li Lan and Bi-qi Beatrice LEI

Co-Chairs,

Local Organising Committee of the 2021 WSC

Welcome to the Digital Asian Shakespeare Festival!

This virtual Festival celebrates the setting of this year's World Shakespeare Congress in Singapore by bringing together screenings of Asian performances, curated watch parties, dialogue sessions with practitioners, and a digital tour, *Shakespeare & Singapore, 1840-2000*. The performances will encompass a wide range of representative Asian Shakespeare works from the traditional to the most innovative. Selected as windows into Asian aesthetics, the performances will illustrate how diverse, creative, and unique Shakespearean interpretations can emerge from aesthetic practices that remain deeply rooted in Asian religious rituals, traditional culture, and philosophy. The directors of the performances, including WU Hsing-kuo (Taiwan), TANG Shu-wing (Hong Kong), Annette LEDAY (France), Nelson CHIA (Singapore), and YANG Jung-Ung (South Korea) will also meet with delegates in interactive online sessions. The Digital Asian Shakespeare Festival will offer rare opportunities for delegates to enjoy the diversity and the depth of Asian Shakespeare while breaking through the barrier of the COVID pandemic.

- LEE Hyon-u

Festival Director,

Local Organising Committee of the 2021 WSC

About the ISA

The International Shakespeare Association (ISA) was created in 1974 as an umbrella organisation to connect Shakespearians and Shakespeare societies across the globe. With its headquarters at the Shakespeare Birthplace Trust, a small committee of prominent Shakespearians, including John Russell BROWN, O. B. HARRISON, George HIBBARD, and Levi FOX, helped shape the association's original objectives, including advising on the initiation and planning of World Shakespeare Congresses. The original executive committee, like all committees since, was made up of representatives from around the world.

The first ISA World Shakespeare Congress took place in Washington in 1976 as part of the American bicentennial celebrations. Since the Washington meeting, the ISA has continued to stage World Congresses at five-year intervals: 'Shakespeare, Man of the Theatre' (Stratford-upon-Avon, 1981); 'Images of Shakespeare' (Berlin, 1986); 'Shakespeare and Cultural Traditions' (Tokyo, 1991); 'Shakespeare and the Twentieth Century' (Los Angeles, 1996); 'Shakespeare and the Mediterranean' (Valencia, 2001); 'Shakespeare's World/World Shakespeares' (Brisbane, 2006); 'Renaissance Shakespeare: Shakespeare Renaissances' (Prague, 2011); and 'Creating and Recreating Shakespeare' (Stratford-upon-Avon/London, 2016).

The International Shakespeare Association



The ISA offers an opportunity for individuals and institutions to join together to further the knowledge of Shakespeare throughout the world. In 2015, the Association was formally registered as a Charitable Incorporated Organisation in Great Britain. The ISA's central commitments are to advance the education of the public by furthering the study of Shakespeare's life and work, including by:

- Organising, holding and promoting participation in the World Shakespeare Congress and disseminating the learning from the event;
- Offering advice and assisting in the establishment of national or regional Shakespeare associations.

Officers of the International Shakespeare Association

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About the Host

A leading global university centred in Asia, the National University of Singapore (NUS) is Singapore's flagship university which offers a global approach to education and research with a focus on Asian perspectives and expertise. NUS enrolls 38,000 students from more than 100 countries across 17 faculties and three campuses, and forges partnerships around the world. The National University of Singapore aspires to be a vital community of academics, researchers, staff, students and alumni working together in a spirit of innovation and enterprise for a better world.



Sponsors

Singapore Tourism Board

The Singapore Exhibition & Convention Bureau (SECB) is a group of the Singapore Tourism Board that champions the business events industry in Singapore. As the lead government agency for this industry, SECB aims to establish Singapore as a dynamic business events destination where an ecosystem of ideas, people, and technology draws on vibrant knowledge and an extensive network.



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SCAN ME

Programme

Thursday 1 July - Saturday 17 July 2021

Pre-Congress with On-Demand Videos

Circuits of Transmission: Networks of Intercultural Practices and Dramatic Relations in Jacobean England

Organiser: José Manuel GONZÁLEZ (University of Alicante, Spain)

Chair: Monica MATEI-CHESNOIU (Ovidius University of Constanta, Romania)

Presenters:

José Manuel GONZÁLEZ (University of Alicante, Spain)

Munday, Shakespeare and Cervantes: Networks of Dramatic Relations

Eric J. GRIFFIN (Millsaps College, USA)

After *Cardenio*: John Fletcher's Cervantine Spaniards

Circulating Hamlet / Hamletian Performances

Organiser: Mark Thornton BURNETT (Queen's University Belfast, UK)

Chair: Kinga FÖLDVÁRY (Pázmány Péter Catholic University, Hungary)

Presenters:

Mark Thornton BURNETT (Queen's University Belfast, UK)

Hamlet: Cinematic Circuits

Adele LEE (Emerson College, USA)

'One China, Two Hamlets': Shakespeare and the Duality of the People's Republic of China

Sandra YOUNG (University of Cape Town, South Africa)

The Transformative Impact of Hamlet's Travels

Circulating Shakespeare Performances within the Digital Realm

Organiser: SUEMATSU Michiko (Gunma University, Japan)

Chair: Erin SULLIVAN (Shakespeare Institute, UK)

Presenters:

HAMANA Emi (University of Tsukuba, Japan)

Live Shakespeare Performance Online during the Pandemic with a Focus on British Theatre Groups and a Japanese Born-Digital-Theatre Company

Eleine NG-GAGNEUX (National University of Singapore, Singapore)

Digital Performance Archives: Rerouting the Global Shakespeares Circuit in the Classroom

SUEMATSU Michiko (Gunma University, Japan)

Shifting Landscape of Global Shakespeare Audience in the Age of Digital Circulation

Greg WATKINS (Stanford University, USA)

What a Digital Shakespeare Content Creator Has Learned about Performance, Literature, and Global Shakespeare

Ecologies of Media and History

Organiser: Sophie CHIARI (Clermont Auvergne University, France)

Chair: Tobias DÖRING (Ludwig Maximilian University, Germany)

Presenters:

Dympna CALLAGHAN (Syracuse University, USA)

Shakespeare, Media Ecology, and the American Civil War

Sophie CHIARI (Clermont Auvergne University, France)

Early Modern Sandscapes: Poetics of Materiality in Shakespeare and his Contemporaries

Ewan FERNIE (Shakespeare Institute, UK)

Shakespeare's Flowers

Global Shakespeare Publics

Organiser: Elizabeth RIVLIN (Clemson University, USA)

Chair: Alexa Alice JOUBIN (George Washington University, USA)

Presenters:

Zoltán MÁRKUS (Vassar College, USA)

Shakespeare Sent Him Abroad: John Dover Wilson on the Lecture Circuit in the Third Reich

Shormishtha PANJA (University of Delhi, India)

A New Audience for Shakespeare in India: Vishal Bhardwaj's Trilogy

Elizabeth RIVLIN (Clemson University, USA)

'To Thine Own Self Be True': A Women's Shakespearean Public at Chautauqua

Let Hands Do What Lips Do:

Creating Sign Language Adaptations and Translations of Shakespeare's Works

Organiser: K. Crom SAUNDERS (Columbia College Chicago, USA)

Chair: Jill BRADBURY (Rochester Institute of Technology, USA)

Presenters:

Monique HOLT (Towson University, USA)

Translating from Shakespearean Text into ASL Using Cognitive Approach

K. Crom SAUNDERS (Columbia College Chicago, USA)

The Dogberry Conundrum: Expressing Malapropisms in Sign Language

Olivier SCHETRIT (School for Advanced Studies in the Social Sciences, France)

Transladapation: Translating Shakespeare's Work into French Sign Language

Media Circulations of Shakespeare's Works

Organiser: Aneta MANCEWICZ (Royal Holloway, University of London, UK)

Chair: Hannes RALL (Nanyang Technological University, Singapore)

Presenters:

Daniel Keith JERNIGAN (Nanyang Technological University, Singapore) and Tissina GEORGE (Nanyang Technological University, Singapore)

Experiential Storytelling: Adapting Shakespeare for Virtual Reality

Andy LAVENDER (Guildhall School of Music & Drama, UK)

Remediating Shakespeare's Sonnets: Structures of Desire and Realisation

Aneta MANCEWICZ (Royal Holloway, University of London, UK)

Shakespeare in Mixed Reality: Challenges and Creative Choices

Hannes RALL (Nanyang Technological University, Singapore)

Visualizing Shakespeare's Worlds for Virtual Reality

Reading the Indian Shakespeare Film: A New Genre?

Organiser: Poonam TRIVEDI (University of Delhi, India)

Chair: Mark Thornton BURNETT (Queen's University Belfast, UK)

Presenters:

Kinga FÖLDEVÁRY (Pázmány Péter Catholic University, Hungary)

Eastern Shakespearean Melodrama – A New Genre, or a Local Variation?

Diana E. HENDERSON (Massachusetts Institute of Technology, USA)

Performance Transformed in Digital SpaceTime: Cross-Cultural Possibilities and Pedagogies

Poonam TRIVEDI (University of Delhi, India)

Criticae Ficus Indica, or a Banyan Tree View of Shakespeare Film and Indian Cinematic Adaptation

Shakespeare and the Political Circuits of Asia

Organiser: KOK Su Mei (University of Malaya, Malaysia)

Chair: MINAMI Ryuta (Tokyo Keizai University, Japan)

Presenters:

Diana ANSAREY (University of Malaya, Malaysia)

The Evolution of Political Shakespeare in Bangladesh, 1980-2020

CHOI Young-joo (Korean National University of Arts, South Korea)

Political *Hamlets* in Korea

KOK Su Mei (University of Malaya, Malaysia)

Shakespeare in Malaysia's 2018 General Election

Sonnet Circuits: Desire, Memory, Translations

Organiser and Chair: Paul EDMONDSON (Shakespeare Birthplace Trust, UK)

Presenters:

Paul EDMONDSON (Shakespeare Birthplace Trust, UK)

Sonnet-Circuits of Sexuality

John S. GARRISON (Grinnell College, USA)

The Sonnet as a Body of Memory

Zorica Bečanović NIKOLIĆ (University of Belgrade, Serbia)

Serbian Sonnet Circuits

Stratford in Asia, Asia in Stratford

Organiser and Chair: Michael DOBSON (Shakespeare Institute, UK)

Presenters:

CONG Cong (Nanjing University, China)

The Shakespeare Centre, China: Towards a Better Shakespeare and a Better China?

FUYUKI Hiromi (Waseda University, Japan)

Ninagawa in Stratford: Reconsidering His Productions of *King Lear* and *Titus Andronicus*

Nicola WATSON (Open University, UK)

Stratford in China, China in Stratford

WENG Shihui (Royal Shakespeare Company, UK)

The RSC Goes Mandarin: Re-uniting Translation and Performance

To Southeast Asia and Back: Trade, War, and Early Modern Drama

Organiser: NG Su Fang (Virginia Tech, USA)

Chair: Amrita SEN (University of Calcutta, India)

Presenters:

Walter Swee Huat LIM (National University of Singapore, Singapore)

English Colonial Desire in John Fletcher's *The Island Princess* (1621) and John Dryden's *Amboyna* (1673)

NG Su Fang (Virginia Tech, USA)

The Restoration Tempest and Anglo-Bantanese Diplomatic Exchange

Carmen NOCENTELLI (University of New Mexico, USA)

England and the Portuguese Black Legend

Daniel VITKUS (University of California, San Diego, USA)

News from the Moluccas: The Amboyna Massacre, Jonson's *Staple of News*, and Dryden's *Amboyna*

Transformative Circuits from Graeco-Roman Historiography and Poetry to Shakespeare: Gender, Festivity, and Politics in the Roman Plays

Organiser: Silvia BIGLIAZZI (Verona University, Italy)

Chair: Eric NICHOLSON (New York and Syracuse Universities, Italy)

Presenters:

Silvia BIGLIAZZI (Verona University, Italy)

Social Confusion in Shakespeare's Republican Rome: the People's Case in Graeco-Roman and Vernacular Translative Circuits

Susanne WOFFORD (New York University, USA)

'This Holy Chase' in Shakespeare's *Julius Caesar*: the Circuits of Festivity and the Ritual Politics of the Lupercalia

Travelling Knowledge and Trans*textuality: African Re*Sources in Shakespearean Drama

Organiser: Susan ARNDT (University of Bayreuth, Germany)

Chair: Susan ARNDT (University of Bayreuth, Germany)

Presenters:

Ifeoluwa ABOLUWADE (University of Bayreuth, Germany)

Transcultural Encounters: West African Pre-texts and Epistemes in Shakespeare's *Hamlet* and *Macbeth*

Susan ARNDT (University of Bayreuth, Germany)

Trans*textuality in William Shakespeare's *Othello*: Italian, West African, and English Encounters

Taghrid ELHANAFY (University of Bayreuth, Germany)

The Trans*textuality of the Book of *Alf Layla wa Layla* and Shakespeare's Drama

Michael STEPPAT (Shanghai International Studies University, China)

Transformative Cultural Transfer and African Presences

Performances

Monday 5 July - Tuesday 27 July 2021

*Digital Asian Shakespeare Festival with Performance Videos and
Curated Watch Parties*

Theatre

Henry V (2019)

Royal Shakespeare Company (UK) and the Shanghai Dramatic Arts Center (China)
Dir. Owen HORSLEY (UK)



*Courtesy of the Royal Shakespeare Company


This was the first Chinese language Shakespeare play performed from the Royal Shakespeare Company's (RSC) Folio Translation Project. Produced by the Shanghai Dramatic Arts Centre, this was the first time that *Henry V* had ever been staged professionally in China. It played in Shanghai from 11–27 November 2016, and moved the traditional 15th-century setting in England to

contemporary China. Eight male and eight female actors performed in the play, with LAN Haimeng taking on the title role.

During the development of the translation, Nick YU Rongjun, who edited the translated script, spent time in the RSC rehearsal room to see how actors, directors and voice practitioners approach Shakespeare's text. After the first draft was completed, we tested the new translation through a series of workshops with the actors before going into rehearsals. The featured video is a recording of the 2019 re-staging.

Watch Party

 Saturday 10 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

Director:

Owen HORSLEY

Host:

Michael DOBSON

(Shakespeare Institute, UK)



Director Owen HORSLEY trained at Drama Centre London and is an Associate Director of Cheek By Jowl. In 2016 he created Bard City, which offers Shakespeare training in New York and London as well as presenting innovative versions of his work. Directing credits include *Maydays* by David Edgar (RSC), *Salome* by Oscar Wilde (RSC) *The Famous Victories of Henry V* (RSC), *A Midsummer Night's Dream* (Garsington Opera), *Henry V* (Shanghai Dramatic Arts Centre) and *The Picture of Dorian Gray* (Watermill Theatre).

Kathakali-King Lear (2019)

The Annette Leday/Keli Company (France)

Dir. Annette LEDAY (France) and David McRUVIE (Australia)





*Courtesy of AxeSud

French dancer and choreographer Annette LEDAY and Australian playwright David McRUVIE transposed *King Lear* into Kathakali, an Indian dance and theatre tradition. The central themes of kinship, love, renunciation of the world and war are magnified by the colourful storytelling, the makeup and the huge headdresses of the dancers who move the stage through the harmony of their gestures and the intensity of their emotions. The play has become a reference in the field of intercultural performance since its premiere in 1989. This film is of the 2019 performance.



Watch Party

 Tuesday 13 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

Director:

Annette LEDAY (The Annette Leday/Keli Company, France)

Host:

Emily SOON (Singapore Management University, Singapore)

For Annette LEDAY's bio, see p. 35.

Lear Is Dead (2018)

Nine Years Theatre (Singapore)

Dir. Nelson CHIA (Singapore)



*Courtesy of Nine Years Theatre


Lear is dead, the entire country mourns.

The Fools Society presents *Lear Is Dead*—a performance that tells the story of Lear. Based on Shakespeare's play, Nine Years Theatre presents a re-imagined reality through the play-within-a-play, *Lear Is Dead*. When power is gained, wisdom is lost. When history is learnt, the present becomes clear. Why should the jesters replay their national memory, and how will the citizens move on without Lear?



Watch Party

 Thursday 15 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

Director:

Nelson CHIA (Nine Years Theatre, Singapore)

Host:

Alvin Eng Hui LIM

(National University of Singapore, Singapore)

For Nelson CHIA's bio, see p. 32.

Mak Yong Titis Sakti (2009)

The Actors Studio (Malaysia)

Dir. Norzizi ZULKIFLI (Malaysia)




*Courtesy of Kelab Shashin Fotografi KL

Mak Yong Titis Sakti was presented in 2009 as part of the Seni Teater Rakyat programme by The Actors Studio, produced by Dato Faridah MERICAN and performed at the Kuala Lumpur Performing Arts Centre (klpac), Pentas 2. Norzizi ZULKIFLI and Nan MEGAT created *Titis Sakti* (Drops of Magic) based on Shakespeare's *A Midsummer Night's Dream*, around the love stories of three couples—perfect love (Pak Yong & Mak Yong), forbidden love (Hermia & Lysander) and unrequited love

(Helena & Demetrius). The love stories have been adapted to the structure of the ancient *Mak Yong* form, with songs, live music and the central role of two *Peran* (Clowns). The characters were given *Mak Yong* names and the new text uses the dialect of Kelantan (where the *Mak Yong* form originated) while retaining some of Shakespeare's dialogue in translation. The re-staging of this production in 2018 featured the addition of English lines spoken by two characters, while the others performed in Malay.

Watch Party

 Friday 9 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

Director:

Norzizi ZULKIFLI (Universiti Teknologi Mara, Malaysia)

Host:

Roweena YIP (National University of Singapore, Singapore)



Norzizi ZULKIFLI began her career as an actor in theatre, film and radio dramas. Her directorial work includes *The Glass Menagerie*, *Di Bawah Lindungan Kaabah*, *Mak Yong Anak Raja Gondang*, *Mak Yong Raja Tangkai Hati* and *Aladdin: A Children's Musical in Istana Budaya* (National Theatre), *Mak Yong Titis Sakti*, *Medea*, *Throne of Thorns* (an adaptation of *The Tempest*), *Oedipus* and *Usikan Rebab*. She was awarded Best Director in the Cameronian 10th BOH Arts Award (2013) and Best Actor in a Supporting Role in the 15th BOH Arts Award (2018). *Oedipus* was awarded Best Group Performance in the 17th BOH Arts Award (2020). Norzizi is currently Head of the Theatre Program, Universiti Teknologi MARA.

Miyagi Noh Othello ~Phantom Love~ (2018)

Shizuoka Performing Arts Centre (Japan)

Dir. MIYAGI Satoshi (Japan)





*Courtesy of Japan Digital Theatre Archives

MIYAGI Satoshi depicts Shakespeare's tragedy in the form of 'Mugen-Noh' and from the perspective of Desdemona, sublimating it as a painful love story. The method of separating words and actions, thus having a 'mover' and 'speaker' together play one role, has been in development since the beginning of the Ku Na'uka Theatre Company in 1990. The play premiered at the Japanese Garden in the Tokyo National Museum in 2005. The live performance of percussive instruments by

the actors will powerfully produce the festive atmosphere unique to Miyagi. We invite you to watch the moment when 'Mugen-Noh' is reborn as 'Miyagi-Noh' on an unorthodox Noh stage at the Shizuoka Performing Arts Center.

Watch Party

 Sunday 11 July 2021

 9:00 - 10:00 p.m.

Singapore Time (UTC+08)

Director:

MIYAGI Satoshi (Shizuoka Performing Arts Centre, Japan)

Host:

Mika EGLINTON (Kobe City University of Foreign Studies, Japan)



*Photograph © Takashi Kato

MIYAGI Satoshi is the Artistic Director of Shizuoka Performing Arts Center (SPAC) Japan, prior to which he founded and led the Ku Na'uka Theatre Company in 1990. His work is internationally recognised for striking interpretations of classic plays fused with physical techniques and patterns of Asian theatre. His SPAC works presented abroad include *Medea*, *Peer Gynt*, and *Mahabharata*, which was staged in the Carrière de Boubon at the Avignon Festival 2014 to great acclaim. His *Antigone* was the first Asian play to inaugurate the festival in 2017. As part of his vision of making theatre 'a window to the world', Miyagi has presented overseas performances at SPAC, and started a SPAC-based project for youth in Shizuoka. Among the many awards Miyagi's work has received, in 2018, he received the Art Encouragement Prize of Drama by Japan's Ministry of Education, Culture, Sports, Science and Technology. In the same year, he received the 'Chevalier de l'Ordre des Arts et des Lettres' from the Ministry of Culture in France.

Ophelia (2016)

Cake Theatrical Productions in collaboration with Esplanade–Theatres on the Bay (Singapore)
Dir. Natalie HENNEDIGE (Singapore)





*Courtesy of Cake Theatrical, © Tucky's Photography

She captures the imagination with her madness, her drowning. A tragic character set eternally in a pool of water, eyes dead, and full of secrets. So little is known about Ophelia. What does she tell us beyond the limits she faced in her short life? Inspired by Shakespeare's character, this work delves into the workings of a mind, intricate and complex, encompassing the landscape of a soul inextricably linked to that of a prominent other, Hamlet. Beyond the politics of sex and

gender and the cycles of oppression that pervade history, *Ophelia* reflects too on the grey areas of our humanity; the deep-seated desires, motives and actions that account for the tragedies that keep the human race in a constant state of drowning.

Watch Party

 Monday 12 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

Director:

Natalie HENNEDIGE (Cake Theatrical Productions, Singapore)

Host:

Emily SOON (Singapore Management University, Singapore)



Natalie HENNEDIGE is the founder and Artistic Director of Cake, a performance company now in its fifteenth year of presenting progressive new works at the intersection of performance and a variety of other disciplines. Her direction and writing are known for a singular artistic language and creative vision exploring contemporary issues through highly constructed, heightened worlds with collaborators from diverse artistic disciplines and cultural backgrounds. At Cake, she created the *Decimal Points* series and *Running with Strippers* platform, an exploratory space driven by engagement and dialogue with other artists. Her work has been presented in national and international venues. She is a recipient of the National Arts Council Young Artist Award (2007) and JCCI Singapore Foundation Culture Award (2010).

Pericles (2016)

The Yohangza Theatre Company (South Korea)

Dir. YANG Jung-Ung (South Korea)



*Courtesy of Yohangza Theatre Company

Director YANG Jung-Ung of the Yohangza Theatre Company chooses to emphasise contemporaneity in his take on *Pericles*, last presented in 2016. Cosmopolitan costumes, music, and dance are set atop a sand-covered stage, meant to create the image of sea and island. The presence of the goddess Diana is represented by a gigantic statue of her head, laid on its side to express a sense of precariousness. The huge images of a compass and a moon, which are alternately

projected on the back screen of the stage, give a proper background to *Pericles*, who wanders from place to place. Gower, who leads the whole play as a narrator, is transformed into old *Pericles*. It is the old tale of *Pericles*, told as it has never been told before.



Watch Party

📅 Saturday 17 July 2021

🕒 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

For YANG Jung-Ung's bio, see p. 36.

Director:

YANG Jung-Ung

Host:

LEE Hyon-u (Soonchunhyang University, South Korea)

KO Yu Jin (Wellesley College, USA)

The Tempest (2004)

Contemporary Legend Theatre (Taiwan)

Dir. WU Hsing-kuo (Taiwan) and TSUI Hark (Hong Kong)



*Courtesy of the Taiwan Shakespeare Database

The Tempest is the brainchild of WU Hsing-kuo, a pioneer in intercultural theatre, and TSUI Hark, a renowned film director, with costume and scene design by Oscar-winning Tim YIP. The play incorporates traditional Chinese theatre *jingju* (Beijing Opera) and *kunqu* (Kun Opera) and Taiwan's aboriginal music and dance. Beneath the marvelous spectacle and enchanting music, the play also explores the issues of identity, patriarchy, colonisation, and strong man politics, topics acutely relevant to modern Taiwan and Asia.

The Tragedy of Macbeth (2019)

Tang Shu-wing Theatre Studio (Hong Kong)

Dir. TANG Shu-wing (Hong Kong)



*Courtesy of Tang Shu-wing Theatre Studio


A modern couple makes a dream in which they enter into the universe of *Macbeth* in a buried past of ancient China, assuming the roles of Macbeth and Lady Macbeth and encountering the different characters in the play. Awakening from the dream in which the dark side of humanity was experienced, the couple begins to contemplate their possible place in this contemporary realm of turbulence. Inspired by the tradition of Asian physical theatre, this version of *Macbeth* transmits the spirit of the

play through a succession of stylised images, where body expression, physical movements and live accompaniment expose the characters' relationship as well as the director's vision of time and space.



Watch Party

 Friday 16 July 2021

 9:00 – 10:00 p.m.

Singapore Time (UTC+08)

For TANG Shu-wing's bio, see p. 40.

Director:

TANG Shu-wing (Tang Shu-wing Theatre Studio, Hong Kong)

Host:

YONG Li Lan (National University of Singapore, Singapore)

Animation

As You Like It (2020)

Dir. Hannes RALL (Nanyang Technological University, Singapore)



An award-winning animated adaptation of the famous play by William Shakespeare, this animation of *As You Like It* transposes the play's setting to a Southeast-Asian environment. The style combines influences from local shadow puppet play traditions with inspiration by the German animation pioneer Lotte Reiniger. Created in close collaboration with the Shakespeare Institute in Stratford-upon-Avon.



Hannes RALL is Associate Chair (Research) and a tenured Associate Professor at the School of Art, Design and Media at the Nanyang Technological University, Singapore. He is also a successful director of independent animated short films; his works have been selected for 642 international festivals and won 70 awards. His books *Animation: From Concept to Production* (2017) and *Adaptation for Animation: Transforming Literature Frame by Frame* (2019) were published by CRC Press.

Digital Tour

Shakespeare & Singapore, 1840–2000

Alvin Eng Hui LIM (National University of Singapore, Singapore)

Emily SOON (Singapore Management University, Singapore)

How has Shakespeare featured in Singapore's history? Who brought Shakespeare's works to this port-city, and how did Singapore's diverse ethnic communities rework these plays? This digital tour traces how people in Singapore engaged with Shakespeare as this island transitioned from being a British colony to an independent Southeast Asian state.

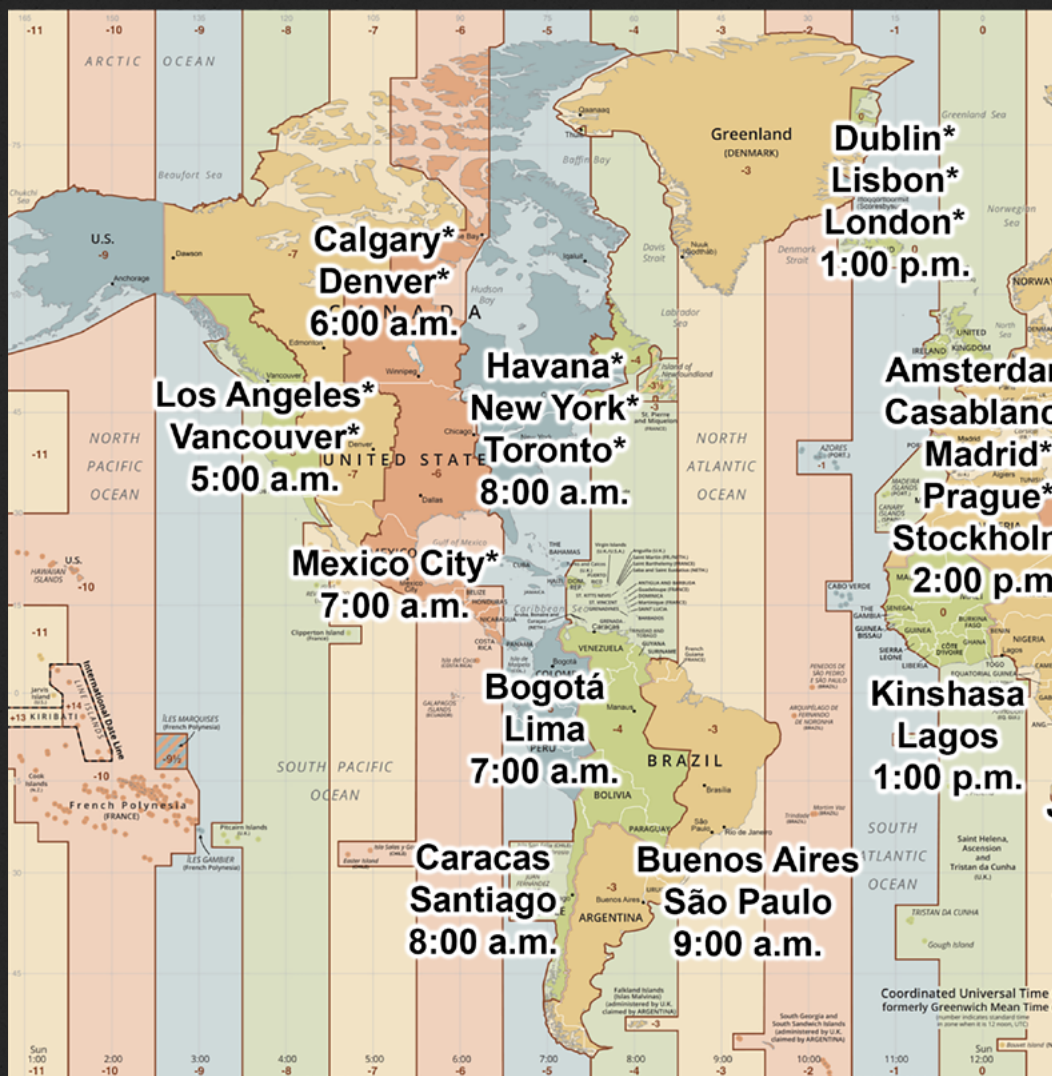
Congress

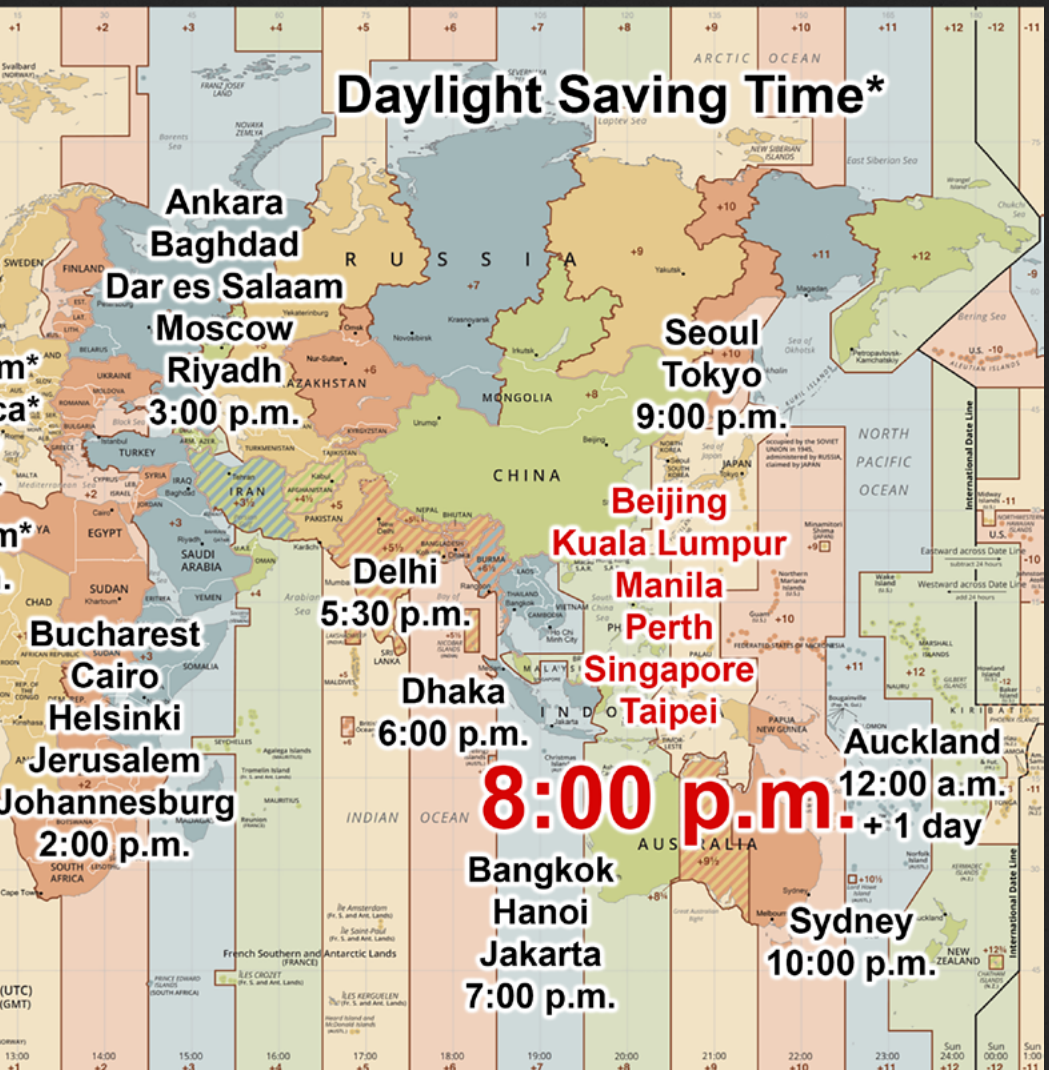
Sunday 18 July – Saturday 24 July 2021

EVERYDAY	Sunday 7/18	Monday 7/19	Tuesday 7/20					
8:00 p.m.-12:00 a.m.	8:00-8:45 p.m.	8:00-8:45 p.m.	8:00-8:45 p.m.					
Open Time with Exhibits, Tearooms, and informal socialising	Open	Open	Open					
	8:45-9:15 p.m.	8:45-9:30 p.m.	8:45-9:15 p.m.					
	OPENING	DIRECTOR IN CONVERSATION Nelson CHIA	PANEL Q&A Media Circulations of Shakespeare's Works	PANEL Q&A Shakespeare and the Political Circuits of Asia	PANEL Q&A Stratford in Asia, Asia in Stratford			
	9:15-9:20 p.m.		9:15-9:20 p.m.					
	Break		Break					
	9:20-10:20 p.m.		9:20-10:20 p.m.					
	KEYNOTE Dennis KENNEDY, Shakespeare's Refugees		9:30-9:35 p.m.	KEYNOTE ONG Keng Sen, TBA				
			Break					
			9:35-11:05 PM					
	10:20-10:25 p.m.		ROUNDTABLE Gender and Sexuality: The State of the Fields	10:20-10:25 p.m.				
	Break	Break						
	10:25-11:10 p.m.	10:25-11:10 PM						
	DIRECTOR IN CONVERSATION WU Hsing-kuo	DIRECTOR IN CONVERSATION Annette LEDAY						
					11:05-11:10 p.m.	11:10-11:15 p.m.		
					Break	Break		
	11:10 p.m.-12:00 a.m.	11:10-11:40 p.m.		11:15-11:45 p.m.				
	RECEPTION	PANEL Q&A Circuits of Transmission: Networks of Intercultural Practices and Dramatic Relations in Jacobean England	PANEL Q&A Circulating Hamlet / Hamletian Performances	PANEL Q&A Circulating Shakespeare Performances within the Digital Realm	PANEL Q&A Ecologies of Media and History	PANEL Q&A Global Shakespeare Publics	PANEL Q&A Let Hands Do What Lips Do: Creating Sign Language Adaptations and Translations of Shakespeare's Works	
		11:40 p.m.-12:00 a.m.			11:45 p.m.-12:00 a.m.			
		Open			Open			

Wednesday 7/21			Thursday 7/22		Friday 7/23	Saturday 7/24
8:00-8:45 p.m.			8:00-8:45 p.m.		8:00-8:45 p.m.	8:00-8:45 p.m.
Open			Open		Open	Open
8:45-9:30 p.m.			8:45-9:15 p.m.		8:45-10:15 p.m.	8:45-9:30 p.m.
DIRECTOR IN CONVERSATION YANG Jung Ung			PANEL Q&A Transformative Circuits from Graeco-Roman Historiography and Poetry to Shakespeare: Gender, Festivity, and Politics in the Roman Plays	PANEL Q&A Travelling Knowledge and Trans*textuality: African Re*Sources in Shakespearean Drama	ROUNDTABLE Translation: The State of the Field	MEETING Annual General Meeting of the International Shakespeare Association
			9:15-9:20 p.m.			
			Break			
			9:20-10:50 p.m.			
9:30-9:35 p.m.			ROUNDTABLE Race and Postcoloniality: The State of the Fields		10:15-10:20 p.m.	KEYNOTE TANG Shu-wing, Shakespeare as a Source of Dramaturgical Reconstruction
Break					Break	
9:35-11:05 PM					10:20-11:20 p.m.	
ROUNDTABLE Globalization and Ecology: The State of the Fields					KEYNOTE Preti TANEJA, The Thing Itself, and the Image of That Horror: Fictions, Fascisms and <i>We That Are Young</i>	
11:05-11:10 p.m.			CLOSING CEREMONY & FAREWELL PARTY			
Break						
11:10-11:40 p.m.						
PANEL Q&A Reading the Indian Shakespeare Film: A New Genre?	PANEL Q&A Sonnet Circuits: Desire, Memory, Translations	PANEL Q&A To Southeast Asia and Back: Trade, War, and Early Modern Drama				
MEETING The Arden Shakespeare Book Series Launch				MEETING The New Variorum Shakespeare at Texas A&M University		
11:40 p.m.-12:00 a.m.				11:20 p.m.-12:00 a.m.		
11:40 p.m.-12:00 a.m.				11:40 p.m.-12:00 a.m.	Open	
Open				Open		

All times in the Congress Programme are in Singapore Time (SGT), UTC+08





Exhibits and Tearooms

📅 Daily 18–24 July 2021
 ⌚ 8:00 p.m. – 12:00 a.m.
 Singapore Time (UTC+08)

Opening Ceremony

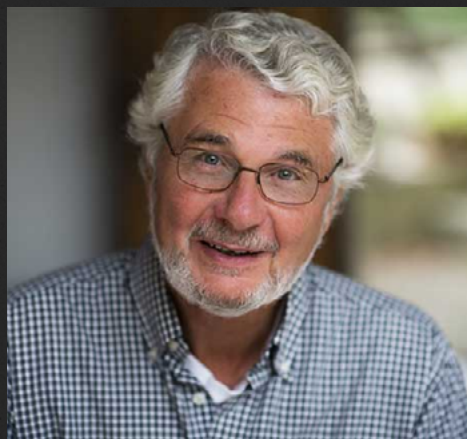
📅 Sunday 18 July 2021
 ⌚ 8:45 – 9:15 p.m.
 Singapore Time (UTC+08)

Keynote Speech

📅 Sunday 18 July 2021
 ⌚ 9:20 – 10:20 p.m.
 Singapore Time (UTC+08)

SHAKESPEARE'S REFUGEES

More than half of Shakespeare's plays involve the exile of a major character, through expulsion, abduction, shipwreck, or self-expatriation. Most examples raise questions about the nature of home, the meaning of nation, and the relationship of memory to identity – issues that resonate with the mass migrations and displacements that have occurred in the world in the twentieth and twenty-first centuries. This talk investigates the idea of exile in Shakespeare using two extraordinary productions, Stein's *As You Like It* and Ninagawa's *The Tempest*. By looking at how the sense of banishment was conveyed to spectators, I suggest that there are productive gaps in Shakespeare's treatment of exile, especially over the predicament of the exile's return.



DENNIS KENNEDY

Dennis KENNEDY is Emeritus Professor and Fellow at Trinity College Dublin, where he held the Samuel Beckett Chair of Drama and Theatre. He authored and edited many award-winning books, including *The Spectator and the Spectacle*, *Looking at Shakespeare*, *Foreign Shakespeare*, *Shakespeare in Asia* (with YONG Li Lan), *The Oxford Encyclopedia of Theatre and Performance*, and *The Oxford Companion to Theatre and Performance*. A member of the Royal Irish Academy and Academia Europaea, he teaches around the world and has frequently worked as a playwright, director and dramaturg internationally. His short stories have appeared in a number of literary magazines.

Host:

Michael DOBSON (Shakespeare Institute, UK)

Director in Conversation

📅 Sunday 18 July 2021

🕒 10:25 – 11:10 p.m.

Singapore Time (UTC+08)



Interlocutor:

Bi-qi Beatrice LEI (National Taiwan University, Taiwan)

WU HSING-KUO

WU Hsing-kuo is Founding Artistic Director of the Contemporary Legend Theatre (CLT), and a multi-talented artist across traditional Chinese theatre, modern theatre, dance, film, and television. Wu reinvigorates *xiqu* (traditional Chinese opera) with thematic and aesthetic innovation, and is keen to explore new theatrical forms. Ranging from traditional *xiqu* titles, original plays, and adaptations of Western classics, his theatre works have frequented international festivals and toured in more than 20 countries. In Shakespeare circles, Wu is best known for his re-imaginings of Macbeth, Lear, and Prospero, and he is currently working on *Julius Caesar*. Among the honours he has received are Taiwan's National Award for Arts (2010), the French Ordre des Arts et des Lettres-Chevalier (2011), and the Hong Kong Film Award (1996).

Reception

📅 Sunday 18 July 2021

🕒 11:10 p.m. – 12:00 a.m.

Singapore Time (UTC+08)

Director in Conversation

📅 Monday 19 July 2021

🕒 8:45 – 9:30 p.m.

Singapore Time (UTC+08)



Interlocutor:

Alvin Eng Hui LIM (National University of Singapore, Singapore)


NELSON CHIA


Nelson CHIA is an actor, director, writer and theatre educator. He is the co-founder and artistic director of Nine Years Theatre (NYT). He was the first local artist to be commissioned for a consecutive three years to present works at the Esplanade's Huayi Festival, twice received Best Actor Awards (2011 and 2013) and four times Best Director Awards (2014, 2015, 2018 and 2019) at the ST Life! Theatre Awards. In 2017, he was commissioned by the Singapore International Festival of Arts to open the festival with *Art Studio*, a stage adaptation of the novel by local award-winning author YENG Pway Ng.

Roundtable

GENDER AND SEXUALITY: THE STATE OF THE FIELDS

This roundtable highlights some of the approaches currently animating studies of gender and sexuality in Shakespeare: theatre and film performance, new philologies, trans theory, and queer theory. Traversing their manifestation in India, Japan, the Philippines, Britain, and the U.S., we will examine both the possibilities and limits of these approaches.

 Monday 19 July 2021

 9:35 – 11:05 p.m.

Singapore Time (UTC+08)

Organiser and Chair:

Valerie TRAUB (University of Michigan, USA)

Presenters:

Kumiko HILBERDINK-SAKAMOTO (Nihon University, Japan)

Judy Celine ICK (University of the Philippines Diliman, Philippines)


Alexa Alice JOUBIN (George Washington University, USA)

Madhavi MENON (Ashoka University, India)

Marjorie RUBRIGHT (University of Massachusetts Amherst, USA)

Panel Q&A

 Monday 19 July 2021

 11:10 – 11:40 p.m.

Singapore Time (UTC+08)

Circuits of Transmission: Networks of Intercultural Practices and Dramatic Relations in Jacobean England

José Manuel GONZÁLEZ (University of Alicante, Spain)

Eric J. GRIFFIN (Millsaps College, USA)

Monica MATEI-CHESNOIU (Ovidius University of Constanta, Romania)

Circulating Hamlet / Hamletian Performances

Mark Thornton BURNETT (Queen's University Belfast, UK)

Kinga FÖLDVÁRY (Pázmány Péter Catholic University, Hungary)

Adele LEE (Emerson College, USA)

Sandra YOUNG (University of Cape Town, South Africa)

Circulating Shakespeare Performances within the Digital Realm

HAMANA Emi (University of Tsukuba, Japan)

Eleine NG-GAGNEUX (National University of Singapore, Singapore)


SUEMATSU Michiko (Gunma University, Japan)

Erin SULLIVAN (Shakespeare Institute, UK)

Greg WATKINS (Stanford University, USA)

Panel Q&A

 Tuesday 20 July 2021

 8:45 – 9:15 p.m.

Singapore Time (UTC+08)

Media Circulations of Shakespeare's Works

Tissina GEORGE (Nanyang Technological University, Singapore)

Daniel Keith JERNIGAN (Nanyang Technological University, Singapore)

Andy LAVENDER (Guildhall School of Music & Drama, UK)

Aneta MANCEWICZ (Royal Holloway, University of London, UK)

Hannes RALL (Nanyang Technological University, Singapore)

Shakespeare and the Political Circuits of Asia

Diana ANSAREY (University of Malaya, Malaysia)

CHOI Young-joo (Korean National University of Arts, South Korea)

KOK Su Mei (University of Malaya, Malaysia)

MINAMI Ryuta (Tokyo Keizai University, Japan)

Stratford in Asia, Asia in Stratford

CONG Cong (Nanjing University, China)

Michael DOBSON (Shakespeare Institute, UK)


FUYUKI Hiromi (Waseda University, Japan)

Nicola WATSON (Open University, UK)

WENG Shihui (Royal Shakespeare Company, UK)

Keynote Speech

 Tuesday 20 July 2021

 9:20 – 10:20 p.m.

Singapore Time (UTC+08)



Host:

YONG Li Lan (National University of Singapore, Singapore)

ONG KENG SEN

ONG Keng Sen holds a PhD in Performance Studies from New York University, and is Artistic Director of TheatreWorks. His productions have been presented at major international arts festivals around the world. Ong founded the Arts Network Asia, a peer organization, and the Curators Academy. His seminal work was the nomadic Flying Circus Project with traveling international artists through Asia sharing their contexts amongst themselves and young people in the local sites. Ong is Founding Festival Director of the Singapore International Festival of Arts (SIFA) and was awarded the Fukuoka Asian Arts and Culture Prize in 2010.

Director in Conversation



Interlocutor:

Ananda LAL (Jadavpur University, India)

📅 Tuesday 20 July 2021

🕒 10:25 – 11:10 p.m.

Singapore Time (UTC+o8)

ANNETTE LEDAY

Dancer and choreographer Annette LEDAY has developed a unique approach to intercultural contemporary creation, focusing on the dance and theatre traditions of India and France. A graduate of the Institut des Langues Orientales in Paris, Leday discovered the dance theatre Kathakali in the mid-1970s. It was love at first sight as her three passions were melted in this form: India, theatre and dance! She decided to study there. In 1978 she settled in a village in Kerala and studied at the Sadanam and Kalamandalam institutions with a scholarship from the Indian government. After about ten years she created the Annette Leday/Keli company. In 1988 the company produced *Kathakali-King Lear*, an adaptation of Shakespeare's play into Kathakali. Since then Leday has directed many productions involving French and Indian performers.

Panel Q&A

📅 Tuesday 20 July 2021

🕒 11:15 – 11:45 p.m.

Singapore Time (UTC+o8)

Ecologies of Media and History

Dympna CALLAGHAN (Syracuse University, USA)

Sophie CHIARI (Clermont Auvergne University, France)

Tobias DÖRING (Ludwig Maximilian University, Germany)

Ewan FERNIE (Shakespeare Institute, UK)

Global Shakespeare Publics

Alexa Alice JOUBIN (George Washington University, USA)

Zoltán MÁRKUS (Vassar College, USA)

Shormishtha PANJA (University of Delhi, India)

Elizabeth RIVLIN (Clemson University, USA)

Let Hands Do What Lips Do: Creating Sign Language Adaptations and Translations of Shakespeare's Works

Jill BRADBURY (Rochester Institute of Technology, USA)

Monique HOLT (Towson University, USA)

K. Crom SAUNDERS (Columbia College Chicago, USA)

Olivier SCHETRIT (School for Advanced Studies in the Social Sciences, France)

Director in Conversation



Interlocutors:

LEE Hyon-u (Soonchunhyang University, South Korea)

KO Yu Jin (Wellesley College, USA)

📅 Wednesday 21 July 2021

🕒 8:45 – 9:30 p.m.

Singapore Time (UTC+08)

YANG JUNG-UNG

YANG Jung-Ung founded the Yohangza Theatre Company in 1997. His aesthetic philosophy has been the creation of images that are produced through harmony among the lighting, sound and bodily movements. He has expanded the horizon of dramatic language with his direction that relies on harmonizing Eastern philosophy with the aesthetics of images and space. He received the Grand Prix for *Karma* (2003) at the 15th Cairo International Experimental Drama Festival. The company was the first Korean company to perform at the Barbican (2006) and Shakespeare's Globe (2012) in London. *A Midsummer Night's Dream* went on to receive the Grand Prix and Audience Award at the 10th Gdansk Shakespeare Festival. In 2018, he was appointed the director of the PyeongChang 2018 Winter Olympics ceremony.

Roundtable

GLOBALIZATION AND ECOLOGY: THE STATE OF THE FIELDS

This plenary considers problems of scale posed by the return of macrocosmic categories—world, globe, planet—in the age of Shakespeare. Can early modern thought clarify or even resolve recent tensions between globalization and ecology, between local and universal, between the inclusivity of the planetary and the aggrandizing ambitions of empire?

📅 Wednesday 21 July 2021

🕒 9:35 – 11:05 p.m.

Singapore Time (UTC+08)

Organisers and Chairs:

Joseph CAMPANA (Rice University, USA) and Ayesha RAMACHANDRAN (Yale University, USA)

Presenters:

Jane Hwang DEGENHARDT (University of Massachusetts Amherst, USA)


Beth HARPER (University of Hong Kong, Hong Kong)


Jonathan Gil HARRIS (Ashoka University, India)

Andrew HUI (Yale-NUS College, Singapore)

Henry TURNER (Rutgers University, USA)

Panel Q&A

 Wednesday 21 July 2021

 11:10 – 11:40 p.m.

Singapore Time (UTC+08)

Reading the Indian Shakespeare Film: A New Genre?

Mark Thornton BURNETT (Queen's University Belfast, UK)

Kinga FÖLDVÁRY (Pázmány Péter Catholic University, Hungary)

Diana E. HENDERSON (Massachusetts Institute of Technology, USA)

Poonam TRIVEDI (University of Delhi, India)

Sonnet Circuits: Desire, Memory, Translations

Paul EDMONDSON (Shakespeare Birthplace Trust, UK)

John S. GARRISON (Grinnell College, USA)

Zorica Bečanović NIKOLIĆ (University of Belgrade, Serbia)

To Southeast Asia and Back: Trade, War, and Early Modern Drama

Walter Swee Huat LIM (National University of Singapore, Singapore)


NG Su Fang (Virginia Tech, USA)


Carmen NOCENTELLI (University of New Mexico, USA)

Amrita SEN (University of Calcutta, India)

Daniel VITKUS (University of California, San Diego, USA)

Panel Q&A

 Thursday 22 July 2021

 8:45 – 9:15 p.m.

Singapore Time (UTC+08)

Transformative Circuits from Graeco-Roman Historiography and Poetry to Shakespeare: Gender, Festivity, and Politics in the Roman Plays

Silvia BIGLIAZZI (Verona University, Italy)

Eric NICHOLSON (New York and Syracuse Universities, Italy)

Susanne WOFFORD (New York University, USA)

Travelling Knowledge and Trans*textuality: African Re*Sources in Shakespearean Drama

Ifeoluwa ABOLUWADE (University of Bayreuth, Germany)


Susan ARNDT (University of Bayreuth, Germany)

Taghrid ELHANAFY (University of Bayreuth, Germany)

Michael STEPPAT (Shanghai International Studies University, China)

Roundtable

 Thursday 22 July 2021

 9:20 – 10:50 p.m.

Singapore Time (UTC+08)

RACE AND POSTCOLONIALITY: THE STATE OF THE FIELDS

'Global Shakespeares' are no longer considered a part of a parochial, monolingual sub-discipline. In fact, this global 'turn' in Shakespeare studies has led many scholars to re-examine colonial and postcolonial contexts, while deploying 'race' as a critical lens through which to reappraise those histories. Our roundtable will explore how the vocabularies of pre-modern critical race and postcolonial theories can productively intersect, while expanding our understanding of the productions of hierarchy and difference within Europe and in the Global South.

Organiser and Chair:

Jyotsna SINGH (Michigan State University, USA)

Presenters:

Jessica CHIBA (Shakespeare Institute, UK)

Amrita DHAR (Ohio State University, USA)

Ato QUAYSON (Stanford University, USA)

Christopher THURMAN (University of the Witwatersrand, Johannesburg, South Africa)

Meetings



Thursday 22 July 2021



10:55 – 11:40 p.m..

Singapore Time (UTC+08)

The Arden Shakespeare Book Series Launch

Join us for a launch event for the Arden Shakespeare Intersections series, hosted by series editors Gordon McMullan and Sonia Massai (London Shakespeare Centre, King's College London, UK) and featuring presentations about the new research being published in the series. All are welcome.

The New Variorum Shakespeare at Texas A&M University

The Modern Language Association awarded Texas A&M's Center of Digital Humanities Research (CoDHR) a grant to publish *The New Variorum Shakespeare* (NVS) as an open access, interactive web application which will be demonstrated live at the 11th World Shakespeare Congress.

Roundtable



Friday 23 July 2021



8:45 – 10:15 p.m.

Singapore Time (UTC+08)

TRANSLATION: THE STATE OF THE FIELD

Translators of Shakespeare must be editors with the expertise of textual studies, in order to construe the text faithfully. Translators must also be creators, who can adroitly render the original meanings in their own languages. Translators thus must be both precise and creative, faithful and adaptive, firm and flexible.

Organiser and Chair:

KAWAI Shoichiro (University of Tokyo, Japan)

Presenters:

Timothy BILLINGS (Middlebury College, USA)

Jean-Michel DÉPRATS (University of Paris-Nanterre, France)

KIM Tai-Won (Sogang University, South Korea)

SHEN Lin (Central Academy of Drama, China)

Keynote Speech

📅 Friday 23 July 2021

🕒 10:20 – 11:20 p.m.

Singapore Time (UTC+08)

THE THING ITSELF, AND THE IMAGE OF THAT HORROR: FICTIONS, FASCISMS AND *WE THAT ARE YOUNG*

We That Are Young, my novel which translates Shakespeare's *King Lear* to contemporary India to examine its linked crises of patriarchy, religious fascism, neo-liberal capitalism and settler colonialism in Kashmir, was published in 2018 into a climate of relative disbelief that its worst imaginings could only be considered non-realist. As times are tragically proving far otherwise, and the question of how we take care of the most vulnerable in our global society made ever more pressing by the Covid pandemic, I consider the dilemma that haunts Shakespeare's play, my novel and our political moment: *who is Edgar, as our contemporary?* I want to think through this about the purpose and potential, if any, of reading Shakespeare against certain particular moments that have marked the hardening of fascist politics and economics – or carceral capitalism – in the USA, UK and India, where the use of performance and rhetoric sets out to appropriate and so corrupt the revolutionary ideal of equality embraced by movements for gender and racial justice. As the next generation come of age in the world writers and artists might imagine for them, I move away from a traditional academic essay to a more hybrid form of writing to wonder what the function of political fiction is now, and what, if anything, it can offer when it draws on a Shakespeare that might either now be redundant, or indeed more important to 'see better' with than ever.



PRETI TANEJA

Preti TANEJA teaches creative writing in prisons and at Newcastle University. Her novel *We That Are Young* translates Shakespeare's *King Lear* to contemporary India. It won the 2018 Desmond Elliot Prize for the UK's best debut of the year, and was listed for awards including the Folio Prize and the Prix Jan Michalski. It was a book of the year in *The Guardian*, *The Sunday Times* and *The Spectator*, achieved starred reviews in *Kirkus* and *Publisher's Weekly*, and was a top 10 Book of the Decade in India's *The Hindu* newspaper. It has been translated around the world.

Host:

Margo HENDRICKS (University of California, Santa Cruz, USA)

Meeting

📅 Saturday 24 July 2021

🕒 8:45 – 9:30 p.m.

Singapore Time (UTC+08)

ANNUAL GENERAL MEETING OF THE INTERNATIONAL SHAKESPEARE ASSOCIATION

This session is open to all members of the Association, whether delegates at the 11th WSC or not. Its agenda will include, among other items, a report from the Local Organising Committee of the 11th Congress, discussion of the process for nominating new ISA Trustees, and procedures for proposing locations for the 12th World Shakespeare Congress in 2026. All members are very welcome!

Keynote Speech

📅 Saturday 24 July 2021

🕒 9:35 – 10:35 p.m.

Singapore Time (UTC+08)

SHAKESPEARE AS A SOURCE OF DRAMATURGICAL RECONSTRUCTION

Shakespeare's works are a vast source of inspiration for theatre makers to inject their personal ideas and methods of story-telling for their own purposes. His texts can be seen as meditative platforms, constantly driving people to reflect on themselves and the society in which they live. Each adaptation represents the encounter of the individual souls of the artists and the text of the Bard in question. The more intense the encounter is, the more profound the creativity may become. Using *Titus Andronicus* and *Macbeth* as examples, this speech tends to expose the thoughts and the creative process of TANG Shu-wing in directing Shakespeare.



TANG SHU-WING

Hailed as 'one of the most talented theater directors in Hong Kong,' TANG Shu-wing studied theatre at the University of New Sorbonne in Paris. His interest in physical theatre, dance, visual arts and spiritual practice have led him to a minimalist aesthetics driven by the body. Tang has created more than 60 works, including *Titus Andronicus*, *Titus Andronicus 2.0*, *Macbeth*, *Detention* and *Thunderstorm* which have been staged in many international arts festivals. He taught at The Hong Kong Academy for Performing Arts (2004 – 2011), and established the Professional Physical Theatre Youth Training Programme in 2014. Tang has won numerous awards for his direction and contribution to the arts in Hong Kong.

Host:

Julia R. LUPTON (University of California, Irvine, USA)

Closing Ceremony and Farewell Party

📅 Saturday 24 July 2021

🕒 10:35 p.m. – 12:00 a.m.

Singapore Time (UTC+08)

Seminars and Workshops

Titles are in alphabetical order

Seminar

Book History: New Discoveries, New Directions

Convenors:

Helen SMITH (University of York, UK) and Valerie WAYNE (University of Hawaii, USA)

Participants:

Brandi K. ADAMS (Massachusetts Institute of Technology, USA)

Douglas ARRELL (University of Winnipeg, Canada)

Clara K. BIESEL (University of Minnesota, USA)

Charles CATHCART (Open University, UK)

Peter GIORDANO (Berkshire School, USA)

Miles P. GRIER (Queens College, City University of New York, USA)

IGARASHI Hirohisa (Toyo University, Japan)

Sujata IYENGAR (University of Georgia, USA)

Janelle JENSTAD (University of Victoria, Canada)

Lori NEWCOMB (University of Illinois, USA)

Subham PATAR (University of Burdwan, India)

Nathaniel Amos ROTHSCCHILD (St. Thomas Aquinas College, USA)

Anna Melinda TESTA-DE OCAMPO (University of the Philippines Diliman, Philippines)

Christina WOLF (University of Leicester, UK)

Seminar

Carnival in Shakespeare

Convenors:

Márton BÁRSONY (Károli Gáspár University of the Reformed Church, Hungary) and Halyna PASTUSHUK (Ukrainian Catholic University, Ukraine)

Participants:

James BARONE (College of Staten Island, CUNY, USA)

András Gábor BERNÁTH (University of Szeged, Hungary)

Russell J. BODI (Owens Community College, USA)

Lajos HORVÁTH (Independent, Hungary)

John MAUNE (Hokusei Gakuen University, Japan)

John M. MUCCIOLO (Independent Scholar, USA)

Seminar

Circuits of Disease and Caregiving in Shakespeare's Changing World

Convenors:

Darryl CHALK (University of Southern Queensland, Australia) and Rebecca TOTARO (Florida Gulf Coast University, USA)

Participants:

Katarzyna BURZYŃSKA (Adam Mickiewicz University, Poland)
 Jennifer FORSYTH (Kutztown University of Pennsylvania, USA)
 Scott OLDENBURG (Tulane University, USA)
 Brid Mary PHILLIPS (University of Western Australia, Australia)
 Eileen SPERRY (Independent Scholar, USA)
 Molly ZIEGLER (Open University, UK)

Seminar

Circuits of Female Performance

Convenors:

Sophie TOMLINSON (University of Auckland, New Zealand) and Deanne WILLIAMS (York University, Canada)

Participants:

Ariane Marie BALIZET (Texas Christian University, USA)
 Tom Geoffrey BISHOP (University of Auckland, New Zealand)
 Eleanor BLOOMFIELD (Independent, UK)
 Karen BRITLAND (University of Wisconsin-Madison, USA)
 Jennifer P. FLAHERTY (Georgia College, USA)
 Beth FLANAGAN (Shakespeare Institute, University of Birmingham, UK)
 Elizabeth Zeman KOLKOVICH (Ohio State University, USA)
 Lori LEIGH (Victoria University of Wellington, New Zealand)
 Bernice M. NEAL (York University, Canada)
 Eric NICHOLSON (New York and Syracuse Universities, Italy)
 Stephen ORGEL (Stanford University, USA)
 Elena PELLONE (Shakespeare Institute, UK)
 Artemis PREESHL (Ripe Figs, LLC, USA)
 Sarah ROSS (Victoria University of Wellington, New Zealand)
 Katherine SCHEIL (University of Minnesota, USA)
 Christina WALD (University of Konstanz, Germany)
 Amanda Eubanks WINKLER (Syracuse University, USA)

Workshop

Creating Shakespearean Connections for Specialized Communities

Convenors:

Sheila T. CAVANAGH (Emory University, USA), Scott JACKSON (Shakespeare at Notre Dame, USA), and Rowan MACKENZIE (Shakespeare Institute, UK)

Participants:

Jean HOWARD (Columbia University, USA)

HWANG Ha Young (Korea National University of Arts, South Korea)

Victoria Sophie JACKSON (Shakespeare Institute, UK)

Kate RUMBOLD (University of Birmingham, UK)

Workshop

Digital Humanities and Shakespeare Adaptations

Convenors:

HWANG Ha Young (Korea National University of Arts, South Korea) and Miguel Escobar VARELA (National University of Singapore, Singapore)

Participants:

Anne Nichole B. ARELLANO (Ateneo de Manila University, Philippines)

Shahnaz PARVIN (Premier University, Chittagong, Bangladesh)

Niyanta SANGAL (GGDSD College, Panjab University, India)

Jesús TRONCH PÉREZ (University of Valencia, Spain)

Renee Andrea Beduya VILLEGAS (Ateneo de Manila University, Philippines)

Emily YATES (Michigan State University, USA)

Seminar

Does Shakespeare Matter in Today's World?

Convenors:

Coen HEIJES (University of Groningen, Netherlands) and David RUITER (University of California, San Diego, USA)

Participants:

Amy L. BOLIS (St. Olaf College, USA)

Cristiane BUSATO SMITH (Osher Institute, USA)

Marc JUBERG (University of Minnesota, USA)

KAWACHI Yoshiko (Kyorin University, Japan)

Rowan MACKENZIE (Shakespeare Institute, UK)

Sarah OLIVE (University of York, UK)

Charles C. WHITNEY (University of Nevada, Las Vegas, USA)

Seminar

Global Shakespeare and Cultural Diplomacy

Convenors:

Nathalie Rivere DE CARLES (University of Toulouse-Jean Jaurès, France), Anne Sophie REFSKOU (University of Surrey, UK), and SHIMAZU Naoko (Yale-NUS College, Singapore)

Participants:

Shubham DUTTA (Gokhale Memorial Girls' College, India)

Marinela GOLEMI (Arizona State University, USA)

Helen Alexandra HOPKINS (Birmingham City University, UK)

Donna C. WOODFORD-GORMLEY (New Mexico Highlands University, USA)

Seminar

Hamlet's Wiring

Convenors:

Paromita CHAKRAVARTI (Jadavpur University, India) and

John Joseph JOUGHIN (Independent Scholar, UK)

Participants:

Zorica Lola JELIC (Faculty of Contemporary Arts, University of Belgrade, Serbia)

Marianne KIMURA (Kyoto Women's University, Japan)

Patrick LONERGAN (National University of Ireland, Galway, Ireland)

Ramji YADAV (B. M. University, Rohtak, India)

Seminar

New Developments in Psychoanalytic Shakespeare Studies

Convenors:

Christian SMITH (Independent Scholar, Germany) and James W. STONE (American University, USA)

Participants:

Janine Ilona BRACHT (University of Cologne, Germany)

John FLETCHER (University of Warwick, UK)

Hatice GÜR (Karabuk University, Turkey)

KWON Hyukhee (St. John's College, USA)

PARK Unyoung (Seoul National University of Science and Technology, South Korea)

Jessica TOOKER (Indiana University, Bloomington, USA)

Seminar

Non-English-Language Shakespeares

Convenors:

Jim CASEY (Arcadia University, USA) and Amrita SEN (University of Calcutta, India)

Participants:

Durba BASU (Swarnamoyee Jogendranath Mahavidyalaya, India)

Paulo DA SILVA GREGÓRIO (Universidade Federal do ABC, Brazil)

Asijit DATTA (The Heritage College, India)

Amrita DHAR (Ohio State University, USA)

Alexa Alice JOUBIN (George Washington University, USA)

Maya MATHUR (University of Mary Washington, USA)

Alfredo Michel MODENESSI (Universidad Nacional Autónoma de México, Mexico)

Nishi PULUGURTHA (Brahmananda Keshab Chandra College, India)

Jan RYBICKI (Uniwersytet Jagielloński, Poland)

Suddhaseel SEN (IIT Bombay, India)

Seminar

The Origins of Shakespeare Studies

Convenors:

Mark BAYER (University of Texas at San Antonio, USA) and Jeanne MATHIEU (University of Toulouse, France)

Participants:

Sukanta CHAUDHURI (Jadavpur University, India)

Raj DAS (Maheshtala College, India)

Carla DELLA GATTA (Florida State University, USA)

Yvette KHOURY (Blackfriars Hall, University of Oxford, UK)

Maggie NERIO (UTSA, USA)

Workshop

Performing and Opening Circuits of Self and the Other in *Antony and Cleopatra*

Convenors:

Eric NICHOLSON (New York and Syracuse Universities, Italy) and Elena PELLONE (Shakespeare Institute, UK)

Participants:

Silvia BIGLIAZZI (Verona University, Italy)

Karen HARKER (Shakespeare Institute, UK)

Ivan RYBKO (Russian State University for the Humanities, Russia)

Seminar

Posthuman Identity Circuits

Convenors:

Todd BORLIK (University of Huddersfield, UK), Ari FRIEDLANDER (University of Mississippi, USA), and Karen RABER (University of Mississippi, USA)

Participants:

Sarah Annes BROWN (Anglia Ruskin University, UK)

Arnab CHAKRABORTY (Independent Researcher, India)

CHOI Boram (Kwang Woon University, South Korea)

Magdalena CIEŚLAK (University of Lodz, Poland)

Julia HOYDIS (University of Graz, Austria)

Erika HUGHES (University of Portsmouth, UK)

Shannon KELLEY (Fairfield University, USA)

Catherine Irene LISAK (University Bordeaux Montaigne, France)

Victoria Louise MCMAHON (University of Birmingham, UK)

Steven SWARBRICK (Baruch College, City University of New York, USA)

Reto WINCKLER (South China Normal University, China)

Seminar

Religion and Shakespeare's Afterlives

Convenors:

Olivia COULOMB (Aix-Marseille University, France) and Marta Cerezo MORENO (National Distance Education University, Spain)

Participants:

Marta BERNABEU (University of Salamanca, Spain)
 Luis Javier CONEJERO-MAGRO (Universidad de Extremadura, Spain)
 Paul S. FIDDES (University of Oxford, UK)
 Graham HOLDERNESS (University of Hertfordshire, UK)
 HWANG Seunghyun (Incheon National University, South Korea)
 Mary Jo KIETZMAN (University of Michigan-Flint, USA)
 Per SIVEFORS (Linnaeus University, Sweden)
 Lisa S. STARKS (University of South Florida, USA)
 Marguerite TASSI (University of Nebraska-Kearney, USA)
 Jenny WONG (University of Birmingham, UK)

Seminar

Remembering War through Shakespeare

Convenors:

SEO Dong Ha (Korea Military Academy, South Korea) and UCHIMARU Kohei (Osaka City University, Japan)

Participants:

Ananya DUTTA GUPTA (Department of English, Visva-Bharati, Santiniketan, India)
 Katharine GOODLAND (College of Staten Island, CUNY, USA)
 OSHIMA Hisao (Kyushu University, Japan)
 Kay STANTON (California State University, Fullerton, USA)

Seminar

Revisiting South Asian Adaptations

Convenors:

Thea BUCKLEY (Queen's University Belfast, UK) and Rosa Garcia PERIAGO (University of Murcia, Spain)

Participants:

Paromita CHAKRAVARTI (Jadavpur University, India)
 KIM Mikyong (Baeksok University, South Korea)
 Ishrat LINDBLAD (Stockholm University, Sweden)
 Mehreen ODHO (Queen's University Belfast, UK)
 Rup K. SHRESTHA (Shakespeare Institute, UK)
 Gregory THOMPSON (University College London, UK)

Seminar-Workshop

Shakespeare and Dance: From the Globe to the Global

Convenors:

Workshop: Nona MONAHIN (Mount Holyoke College, USA) and Emily WINEROCK (Shakespeare and Dance Project / University of Pittsburgh, USA)

Seminar: KO Yu Jin (Wellesley College, USA), KUWAYAMA Tomonari (Kyoto University, Japan), and Linda MCJANNET (Bentley University, USA)

Participants:

Terri BOURUS (Florida State University, USA)

Alexa ERBACH (American Conservatory Theater, USA)

Marcus HÖHNE (University of Kansas, USA)

Anh P. LE (College of Staten Island, CUNY, USA)

Chloé MANZ (University of Bern, Institute for Theatre and Dance Studies, Switzerland)

Maria MARCSEK-FUCHS (Technische Universität Braunschweig, Germany)

Lynsey MCCULLOCH (Coventry University, UK)

Seminar

Shakespeare and Disability

Convenors:

Susan ANDERSON (Sheffield Hallam University, UK) and Sonya Freeman LOFTIS (Morehouse College, USA)

Participants:

Jill BRADBURY (Rochester Institute of Technology, USA)

CHUN Yoojung (University of Cambridge, UK)

Rachel EVANS (Shakespeare Institute, UK)

John GULLEDGE (Emory University, USA)

Lenora Belle JONES-PIERCE (Middle Tennessee State University, USA)

Mardy PHILIPPIAN (Lewis University, USA)

Kelsey RIDGE (Independent Scholar, USA)

Lindsey ROW-HEYVELD (Luther College, USA)

Seminar

Shakespeare and Ideology on Page and Stage

Convenors:

Krystyna Kujawinska COURTNEY (University of Lodz, Poland) and Bryan REYNOLDS (University of California Irvine, USA)

Participants:

Ziad ABUSHALHA (University of Szeged, Hungary)
 Vikram CHOPRA (University of Delhi, India)
 Paul INNES (United Arab Emirates University, UAE)
 KIM Eunhye (Ewha Womans University, South Korea)
 Anna KOWALCZE-PAWLIK (University of Lodz, Poland)
 David LIVINGSTONE (Palacky University, Czech Republic)
 Pablo Rodríguez MANGAS (UNED, Spain)
 Monica Letitia MATEI-CHESNOIU (Ovidius University of Constanta, Romania)
 Lauren B. MCCONNELL (American University of Central Asia, Kyrgyzstan)
 MINAMI Hikaru (Sophia University, Japan)
 Stan Reiner VAN ZON (Utrecht University, Netherlands)
 William WORTHEN (Barnard College, Columbia University, USA)
 Laurence WRIGHT (North-West University, South Africa)

Seminar

Shakespeare and/as Value

Convenors:

Simon HAINES (Ramsay Centre, Australia) and Julian LAMB (Chinese University of Hong Kong, Hong Kong)

Participants:

David MACARTHUR (University of Sydney, Australia)
 Talia MORAG (University of Wollongong, Australia)
 P. Kishore SAVAL (Australian Catholic University, Australia)
 James Michael TINK (Tohoku University, Japan)
 WANG Chutong (Tsinghua University, China)

Seminar

Shakespeare Cometh to Asia (1816 to 1964)

Convenors:

HSU Yi-Hsin (National Taiwan University, Taiwan), LEE Hyon-u (Soonchunhyang University, South Korea), and YOSHIHARA Yukari (University of Tsukuba, Japan)

Participants:

Mika EGLINTON (Kobe City University of Foreign Studies, Japan)
 Marie HONDA (Meijigakuin University, Japan)
 MA Yujing (Soka University, Japan)
 MORI Yukiko (Tokyo University of Agriculture and Technology, Japan)
 YOSHIDA Kimiko (Kyoritsu Women's University, Japan)

Seminar

Shakespeare, Eastern Europe, and Cultural Influence

Convenors:

Natalia KHOMENKO (York University, Canada) and Vladimir MAKAROV (St. Tikhon's Orthodox University, Russia)

Participants:

Zsolt ALMÁSI (Pázmány Péter Catholic University, Hungary)

Sabina Zhomartovna AMANBAYEVA (Oklahoma City University, USA)

Lyudmila ARTEMJEVA (Kozma Minin Nizhny Novgorod State Pedagogical University, Russia)

Michelle ASSAY (University of Huddersfield, UK)

Boris N. GAYDIN (Moscow University for the Humanities, St. Tikhon's Orthodox University, Russia)

Katherine HENNESSEY (American University of Kuwait, Kuwait)

Bohdan KORNELIUK (Khortytsia National Academy, Ukraine)

Ivona MISTEROVA (University of West Bohemia, Czech Republic)

Daria MOSKVITINA (Zaporizhzhia State Medical University, Ukraine)

Victoria MUSVIK (University of Oxford, European Humanities University Vilnius, Lithuania)

Madalina NICOLAESCU (University of Bucharest, Romania)

Przemysław POŻAR (University of Warsaw, Poland)

Mikhail SAVCHENKO (Independent Researcher, France)

Asmik Jasmine SEYMOUR (Armenian Shakespeare Association, Armenia)

Oana Alis ZAHARIA (University of Bucharest, Romania)

Guna ZELTINA (Free-lance Researcher, Latvia)

Seminar

Shakespeare in-between Translation and Adaptation

Convenors:

Roberta ZANONI (University of Verona, Italy) and ZHANG Chong (Fudan University, China)

Participants:

Monica ALCANTAR (Shizuoka Bunka Geijutsu Daigaku, Mexico)

Guillaume FOULQUIÉ (University of Worcester, UK)

Graham Keith GREGOR (University of Murcia, Spain)

Michael Anthony INGHAM (Chinese University of Hong Kong, Hong Kong)

KITAMURA Sae (Musashi University, Japan)

Valentina ROSSI (eCampus University of Novedrate, Italy)

Adele SEEFF (University of Maryland, College Park, USA)

WANG Huimin (University of Southampton, China)

Seminar

Shakespeare on Television

Convenors:

Victor Huertas MARTIN (University of Valencia, Spain) and Reto WINCKLER (South China Normal University, China)

Participants:

Elena BANDÍN (University of León, Spain)

Sylvaine BATAILLE (University of Rouen Normandy, France)

Elisabeth Eve BRONFEN (University of Zurich, Switzerland)

Laura CAMPILLO ARNAIZ (University of Murcia, Spain)

Austin CARPENTIERI (SUNY New Paltz, USA)

Kinga FÖLDVÁRY (Pázmány Péter Catholic University, Hungary)

María Consuelo FORÉS ROSSELL (National Distance Education University - EIDUNED, Spain)

Katherine HIPKISS (Bath Spa University, UK)

Ana-Maria IFTIMIE (Alexandru Ioan Cuza University of Iasi and Dunărea de Jos University of Galati, Romania)

Charlene C. KELLOGG (Bath Spa University, UK)

MATSUYAMA Kyoko (Komazawa Women's University, Japan)

Freia M. TITLAND (SUNY Rockland College, USA)

Jeffrey R. WILSON (Harvard University, USA)

Seminar

Shakespeare Translation as Mediation

Convenors:

Daniel GALLIMORE (Kwansei Gakuin University, Japan) and Vasso GIANNAKOPOULOU (University of Cyprus, Cyprus)

Participants:

Anna CETERA-WŁODARCZYK (University of Warsaw, Poland)

Lipika DAS (IIIT Bhubaneswar, India)

Dirk DELABASTITA (University of Namur, Belgium)

Stephanie Louisa MERCIER (Independent Scholar, France)

Elizabeth Santos RAMOS (Universidade Federal da Bahia, Brazil)

Nidhi VERMA (Lingaya's Vidyapeeth, India)

Seminar

Shakespearean Drama, Religious Identity, and the Reformation

Convenors:

Peter GROVES (Monash University, Australia) and Lieke STELLING
(Utrecht University, Netherlands)

Participants:

Kerri ALLEN (Dalton State College, USA)
Margie BURNS (University of Maryland, Baltimore County, USA)
Giacomo FERRARI (University of Florence, Italy)
Leah R. INGRAM (Monash University, Australia)
Roberta KWAN (Macquarie University, Australia)
Mark LARUBIO (Arizona State University, USA)
Caroline LION (Rogue Community College, USA)
Andrew D. MCCARTHY (UT-Chattanooga, USA)
Holly PICKETT (Washington and Lee University, USA)
Angela SCHUMANN (Monash University, Australia)
Emily SOON (Singapore Management University, Singapore)

Seminar

Shakespearean Traces

Convenors:

Supriya CHAUDHURI (Jadavpur University, India) and Subha MUKHERJI
(University of Cambridge, UK)

Participants:

Susan ARNDT (University of Bayreuth, Germany)
Reut BARZILAI (University of Haifa, Israel)
Anupam BASU (Washington University at St Louis, USA)
Subhankar BHATTACHARYA (Techno Main College, West Bengal University
of Technology, Kolkata, India)
Koel CHATTERJEE (Trinity Laban Conservatoire, UK)
Charles CONAWAY (University of Southern Indiana, USA)
Natalya DIN-KARIUKI (Warwick University, UK)
Swati GANGULY (Visva Bharati University, Santiniketan, India)
Vighnesh Jayanth HAMPAPURA (Ashoka University, India, India)
Charlotte SCOTT (Goldsmiths, University of London, UK)
Stephen SPIESS (Babson College, USA)

Jitka STOLLOVA (Trinity College, University of Cambridge, UK)
Scott WARREN (University of Cambridge, UK)
Ana WEINBERG (De Montfort University, UK)
Paul YACHNIN (McGill University, Canada)
Adam ZUCKER (University of Massachusetts Amherst, USA)

Workshop

Short Circuits: New Digital Pedagogies

Convenors:

Liam SEMLER (University of Sydney, Australia) and Laura TURCHI (University of Houston, USA)

Participants:

Kristen BENNETT (Framingham State University, USA)
Gina BLOOM (University of California, Davis, USA)
Brooke Allan CARLSON (Colorado Mesa University, USA)
Fiona Miranda HALLENAN-BARKER (University of New England, Australia)
Claire HANSEN (James Cook University, Townsville, Australia)
Douglas J. KING (Gannon University, USA)
Jason Eng Hun LEE (Hong Kong Baptist University, Hong Kong)

Seminar

Trust and Risk in Shakespeare and His Contemporaries

Convenors:

Joseph STERRETT (Aarhus University, Denmark) and Helen WILCOX (Bangor University, UK)

Participants:

Ari J. ADIPURWAWIDJANA (Universitas Padjadjaran, Indonesia)
Rita BANERJEE (Jawaharlal Nehru University, India)
Ellen C. CALDWELL (Clarkson University, USA)
Vicki KAY PRICE (Bangor University, UK)
Joseph M. SULLIVAN (Marietta College, USA)

Seminar

Twelfth Night Revisited

Convenors:

Mark HOULAHAN (University of Waikato, New Zealand) and Elizabeth PENTLAND (York University, Canada)

Participants:

Stephen M. BUHLER (University of Nebraska-Lincoln, USA)

Kathy FARRIS (Independent Scholar, USA)

Constantina GEORGIADI (Institute for Mediterranean Studies of the Foundation for Research and Technology, Greece)

JEON Ja Young (Graduate Center, CUNY, USA)

Sarah Medea WELLS (University of Southern Queensland, Australia)

Seminar

Wiring the Circuits of Global Shakespeares

Convenors:

Heidi CRAIG (Texas A&M University, USA), Eric JOHNSON (Folger Shakespeare Library, USA), and Jesús TRONCH PÉREZ (University of Valencia, Spain)

Participants:

Hannah AUGUST (Massey University, New Zealand)

CHO Seong-Kwan (Kyung Hee University, South Korea)

Varsha PANJWANI (NYU London, UK)

Moé SAKAI (University of the Sacred Heart, Japan)

Erin SULLIVAN (University of Birmingham, UK)

Katayoun TORABI (Texas A&M University, USA)

Seminar

Women and the 'Feminine' in Shakespearean Screen and Visual Media

Convenors:

Victoria BLADEN (University of Queensland, Australia), Melissa CROTEAU (California Baptist University, USA), and Remedios PERNI (University of Alicante, Spain)

Participants:

Hanita Hanım ISMAIL (Faculty of Education, Universiti Kebangsaan Malaysia, Malaysia)

Allison KELLAR (Wingate University, USA)

Sabina Żyta LASKOWSKA-HINZ (University of Warsaw, Poland)

Lestari MANGGONG (Universitas Padjadjaran, Indonesia)

PI Yuqing (University of Tsukuba, Japan)

Amy SCOTT-DOUGLASS (Marymount University, USA)

Alexandra STEIN (CUNY, USA)

Iris H. TUAN (National Yang Ming Chiao Tung University, Taiwan)

Kajol VERMA (Indira Gandhi National Open University IGNOU, India)

Virtual Exhibits

Digital Exhibits

GRAPHIC SHAKESPEARE

The exhibit is the occasion to see how—now globalised—manga/anime (Japanese comics/animation) are giving new afterlife to Shakespeare. It shows principal works of the Graphic Shakespeare Competition by artists from all over the world and feminist adaptations of Shakespeare's works by a leading manga artist, SANAZAKI Harumo, in manga and puppet play.

Exhibitor:

YOSHIHARA Yukari (University of Tsukuba, Japan)

THE NEW VARIORUM SHAKESPEARE AT TEXAS A&M UNIVERSITY

The Modern Language Association awarded Texas A&M's Center of Digital Humanities Research (CoDHR) a grant to publish *The New Variorum Shakespeare* (NVS) as an open access, interactive web application which will be demonstrated live at the 11th World Shakespeare Congress.

Exhibitors:

Laura MANDELL (Texas A&M University, USA)

Katayoun TORABI (Texas A&M University, USA)

Bryan TARPLEY (Texas A&M University, USA)

Book Exhibits



EDINBURGH
University Press

INGRAM Academic
Services

OXFORD
UNIVERSITY PRESS

*The
Scholar's
Choice*



THE UNIVERSITY
OF CHICAGO PRESS

Practical information

PARTICIPATE IN THE WSC 2021

Access the full World Shakespeare Congress 2021 programme, both live and recorded sessions, on the Virtual Event Platform: <http://wsc2021.eventengage.app>

Please email eventsecretariat@wsc2021.org if you face any problems accessing the platform during the pre-Congress and main Congress period, 1-24 July 2021.

The Virtual Event Platform with all academic content will remain accessible till June 2022 with your Congress ID and password.

THINGS TO DO

Tearooms: Join a tearoom for video-chat conversations with other delegates, and invite them to join you (up to 12 people).

Meetings: Zoom meetings for formal discussion and larger groups can be reserved through the secretariat email: secretariat@wsc2021.org

My Profile: Add or update your personal profile information and create your own business card, which you can send to other delegates. You can leave messages for other delegates and receive messages using the Chat function.

My Saved Items: Save and view documents and videos here. You will be able to download saved document files using this feature.

Congress Desk: Access the Delegate User Guide (PDF) [here](#). Live chat support will be available during the main Congress period, 18-24 July 2021.

Website: <http://wsc2021.org/>

Facebook: <https://www.facebook.com/WSCSG2021>

Twitter: https://twitter.com/WSC_2021

