

Report on the 3rd ASA Biennial Conference

“Shakespeare, Traffics, Tropics”

Manila, 28–30 May 2018

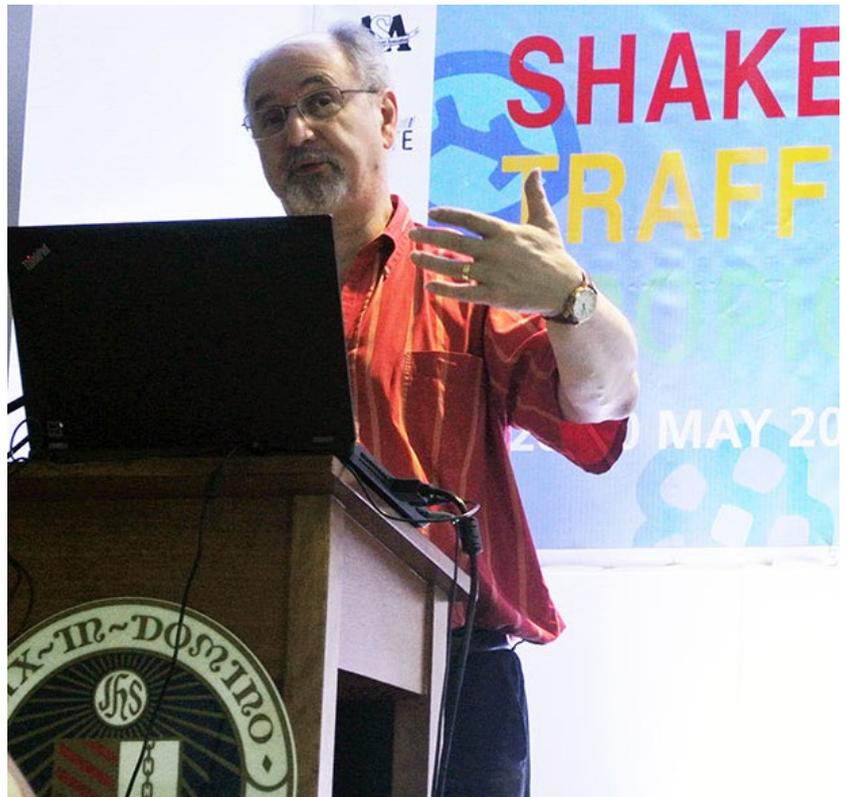
One hundred seventy people – delegates, guests, observers, performers – gathered for the third biennial conference of the Asian Shakespeare Association held from May 28-30, 2018 in both the Ateneo de Manila University and the University of the Philippines. Together or in groups, these Shakespeare enthusiasts listened to a keynote address, presented panel and seminar papers, participated in roundtable discussions, attended workshops, joined a city tour, and watched four Shakespearean

performances that included a film showing and three stage productions—all in the service of the conference theme, *Shakespeare, Traffics, Tropics*, which alludes to the movement of Shakespearean scholarship and productions across sea and land. The overall reception to the conference was one of elation, with high points given to the keynote address, the overall quality of the papers presented, the performances, and the efficient and caring management of conference logistics.



Like our previous conferences, this conference embodied the ASA's commitment to communication, exchange and collaboration between Asian countries, and between Asia and the rest of the world. We thus especially welcomed Professor Peter Holland, Chair of the International Shakespeare Association, to join us, as the ISA and the ASA share a similar agenda, of crossing borders, building bridges, and making connections. In addition to participants coming from Southeast, South, and East Asia and the Middle East, we also gathered with ASA members from Australia, Canada, Italy, Germany, Mexico, Poland, Spain, the UK, and the USA. It was a truly international event.

Professor Holland gave a brilliant keynote address, entitled "On the Shakespeare Trail," which explored the ways movie trailers on Shakespeare films reveal the uneasy relationship between Shakespeare and the film industry. The eleven plenary and parallel panel sessions, each consisting of three or four papers, approached Shakespeare from various historical, theoretical, cultural, and aesthetic perspectives. We examined Shakespeare in all media and forms, in print and in popular culture, on stage and on screen, translated, adapted, and transformed.



Keynote Speech by Peter Holland (USA)



Plenary Session on Asian Shakespeare:
Poonam Trivedi (India), Yong Li Lan (Singapore),
Bi-qi Beatrice Lei (Taiwan)



Panel on Strolling Players:
Sradha Nag (India), Ronan Paterson (UK),
Alan Ying-nan Lin (Taiwan), Minami Ryuta (Japan)



Panel on Shakespeare's Sex Trade:
Matsuo Etsuko (Japan), Mark LaRubio (USA),
Jonathan Shelley (USA)



Panel on Visual Traffics:
Roweena Yip (Singapore), Mike Ingham (Hong Kong),
Yu Jin Ko (USA)



Panel on Island Shakespeare:
Liza C. Magtoto (Philippines), T. J. Sellari (Taiwan),
José Manuel González (Spain)



Panel on Trafficking Images:
Emil Francis M. Flores (Pilippines),
Paromita Chakravarti (India)



Panel on Intercultural Traffic:
Majid Sarnayzede (Iran), Ana Micaela Chua Manansala
(Philippines), Mateusz Kucab (Poland)



Panel on Selling Shakespeare:
Oshima Hisao (Japan), Artemis Preeshl (USA),
Mori Yukiko (Japan), Lim Soon Heng (Malaysia)

In particular, Shakespeare's multiple faces in Asia attracted enormous critical attention. We learned about China's first Shakespearean boy actor, and what role Shakespeare is playing against the rise of China in the twenty-first century. We witnessed how the Bard was ingeniously transformed in Polish and Indian novels; we discussed Shakespearean productions and adaptations in Noh, *bangsawan*, and television *anime*, as well as in realist and experimental theaters, in musicals, at international arts festivals, and in film.



Panel on Mobilizing Shakespeare: Reto Winckler (Hong Kong), Adele Lee (USA), Mika Eglinton (Japan)

Beyond studying Shakespeare's life and time, we manifested the Renaissance playwright's contemporary relevance around the globe. With the conference theme's attention to geography and geopolitics, we investigated his meanings amidst the contemporary crises of climate change, refugees, and isolationist closed-door policies.



Panel on Trading Shakespeare: James Tink (Japan), Katherine Schaap Williams (UAE), Bruce G. Shapiro (USA)



Ted Motohashi (Japan) Raising a Question for Speakers



Seminar on Transformations Led by Yoshihara Yukari (Japan), Chen Yilin (Taiwan)

The six seminars involved in-depth discussion among participants who circulated their works prior to the conference. In addition to linguistic and cultural translation of Shakespeare, Shakespeare in/as education is a topic that was visited and revisited, with discussion covering ten-minute programs, high- and low-tech teaching strategies, EFL, secondary education, and student productions.



Seminar on Education Led by DM Reyes (Philippines)



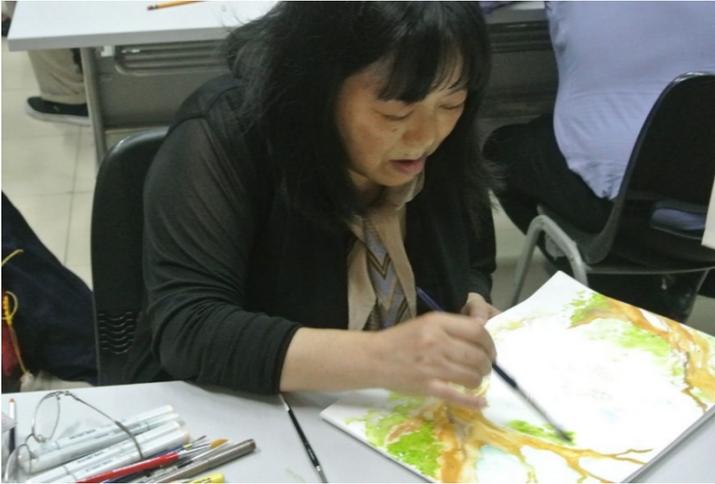
Seminar on Translations Led by Ted Motohashi (Japan)



Seminar on Transactions Led by Harish Trivedi (India)



Seminar on Translations Led by Corazon D. Villareal (Philippines)



Manga artist Sanazaki Harumo (Japan) came back to the ASA after the vehement reception of her workshop in our New Delhi conference. Binah Quiogue (Philippines) and Hansel Dimapilis (Philippines), the two winners of the “under 25-year-old” category of the Second Graphic Shakespeare Competition also received their awards from her. All winning works were on display during the conference.

Yasuda Masahiro, Artistic Director of Japan's Yamanote Jijiosa, brought a recording of its acclaimed *The Tempest* and ran a Q&A session. He also led a rigorous workshop on the performing style named "Yojo-han," which means expressing modern selves by restricted bodies and motions in a narrow space.



The conference boasted three live performances. Directed by Ian McLennan, *The Squaddies Shrew* presented by the local group Tanghalang Ateneo set *The Taming of the Shrew* in a military garrison, and uses a *commedia dell'arte* style to highlight the ludicrousness of misogyny.

Coming from Malaysia, the education-oriented KL Shakespeare Players staged an energetic *Shakespeare Demystified: Macbeth*, directed by Lim Kien Lee and featuring Lim Soon Heng as the title character. With simple and symbolic costumes changed on stage, the six actors adopted multiple roles. The production demonstrated how Shakespeare can be accessible to students of all ages, and can be portable.

RD3RD, the last day's and crowning performance co-directed by the award-winning Anton Juan and Ricardo Abad and featuring Teroy Guzman and Judy Celine Ick, was based on *Richard III* and painted a living hell of violence and terror. The powerful play unsettled the entire audience packed in a small black-box theater, making them tremble, sweat, and weep. It showed us that today Shakespeare is not only relevant, but even urgent. Maria Lourdes Sereno, the recently ousted Chief Justice, also attended the show.



Conference participants also enjoyed gourmet lunch and dinner banquets, an old-city cultural tour, live ethnic music and karaoke, and the warmest hospitality. We truly appreciate our generous sponsors and hardworking staff members. Thanks are especially due to: Dr. Maria Luz Vilches, Vice-President of Loyola Schools; Dr. Jonathan Chua, Dean, School of Humanities, Loyola Schools; Dr. Lily Rose Tope, Chairperson of the Department of English and Comparative Literature, College of Arts and

Letters, University of the Philippines Diliman; Ms. Yael Buencamino, Executive Director of the Areté, Ateneo de Manila University; Office of Institutional Linkages under the Office of the Vice President for Academic Affairs, University of the Philippines; Office for Initiatives in Culture and the Arts, University of the Philippines Diliman; Office of the Chancellor, University of the Philippines Diliman; Japan Foundation Manila; Metrobank Foundation, Inc.; Smart Communications, Inc.

