



Asian Shakespeare Association
<http://AsianShakespeare.org>

Asian Shakespeare Newsletter

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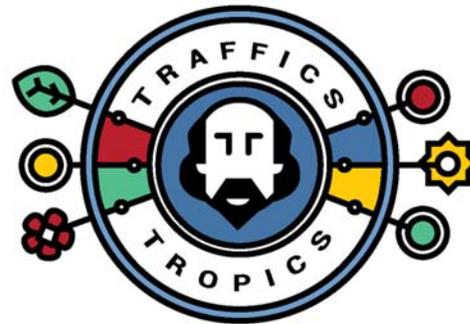
2018 CONFERENCE PREVIEW

“Shakespeare, Traffics, Tropics” is the third biennial conference of the Asian Shakespeare Association jointly hosted by the Ateneo de Manila University and the University of the Philippines Diliman. It features leading Shakespearean scholars and theatre practitioners from around the globe with a keen interest in Shakespeare as produced in and by Asia and a mini-festival of Shakespearean performances from Japan, Malaysia, and the Philippines.

The conference is scheduled on May 28-30, 2018 at the Areté, the new creative hub of the Ateneo de Manila University and at the College of Arts and Letters of UP Diliman.

The conference will include plenary, panel, and seminar sessions on several aspects of Shakespearean pedagogy, publication, translation, adaptation, and theatrical histories in various Asian locations.

Selected papers will be published in *Kritika Kultura*, as a special issue dedicated to the 2018 ASA Conference.



ASIAN SHAKESPEARE ASSOCIATION
MANILA 2018

SHAKESPEARE, TRAFFICS, TROPICS

Keynote Speaker: Peter Holland

Professor Peter Holland is Chairman of the International Shakespeare Association and a central figure in performance-oriented Shakespeare criticism. Currently teaching at the University of Notre Dame, where he holds the McMeel Family Chair in Shakespeare Studies and is Associate Dean for the Arts, Holland has also served as the Judith E. Wilson Reader in Drama and Theatre at the University of Cambridge, as Director of the Shakespeare Institute at Stratford-upon-Avon, and as Professor of Shakespeare Studies at the University of Birmingham. He was elected an honorary fellow of the Shakespeare Institute and of Trinity Hall, University of Cambridge, and served as President of the Shakespeare Association of America from 2007-2008.



His first book, *The Ornament of Action*, was a study of Restoration comedy in performance. Subsequent work has concentrated on Shakespeare in performance and on editing Shakespeare's plays, including a five-volume series of essays, *Rethinking British Theatre History* (2007). He is also editor of *Shakespeare Survey*, general editor with Stanley Wells of the Oxford Shakespeare Topics series, and, with Adrian Poole, of the 18-volume series *Great Shakespeareans*. Apart from publishing work on a wide range of topics in Shakespeare studies, Holland has also written on David Garrick, English pantomime, Chekov, farce, Peter Brook, and many other aspects of drama and performance.

Conference Location

Spread out over 7, 641 tropical islands speaking 78 languages, the Philippines has a rich history combining Asian, European, and American influences. It is no stranger to traffic, in various forms, and negotiating this vibrant, colorful, and sometimes chaotic mix, often entails giving in to an easygoing way of life and enjoying oneself along the way. Quezon City, the conference site, is the most populous city of Metropolitan Manila that acts as the country's political, social, economic, cultural, and educational center. The adjacent university campuses of the Ateneo and UP are sprawling green spaces that offer a respite from the flurry of life in one of the world's largest cities. Take a peek at the main conference venue, [the Areté](#), the new creativity and innovation hub of the Ateneo de Manila University.



College of Arts and Letters

Call for Seminar Papers

In addition to plenary and parallel panel presentations, we are pleased to announce that the Conference will also hold four seminars around four broad topics to invite wider discussions.

- ♦ **Shakespeare and Education**

Seminar Leader: Isabel Pefianco-Martin, Ateneo de Manila University

This seminar features theoretical and historical discussions of Shakespeare in/as education as well as practical pedagogical strategies across cultures.

- ♦ **Shakespearean Translations**

Seminar Leader: Ted Motohashi, Tokyo Kezai University

This seminar revolves around cross-linguistic and cross-cultural versions of Shakespeare in print and performance.

- ♦ **Shakespearean Transactions**

Seminar Leader: Richard Burt, University of Florida

This seminar involves a broad range of negotiations and exchanges of Shakespearean origin -- between and within (but not limited to) ideologies, texts, discursive fields, and markets.

- ♦ **Shakespearean Transformations**

Seminar Leaders: Yukari Yoshihara, University of Tsukuba and Yilin Chen, Providence University

This seminar features Shakespeare across media, platforms, and other cultural forms.

Abstracts of no more than 250 words (accompanied by a brief author bio note) are invited for consideration for any of the seminars. Please specify your preferred seminar on the abstract.

After verification and vetting by the Screening Committee, abstracts will be passed on to appropriate seminar leaders for final approval.

Deadline for Submission is 20 December 2017. Results will be announced in January 2018. Please send your submissions and queries to admin@AsianShakespeare.org and asa2018@ateneo.edu.

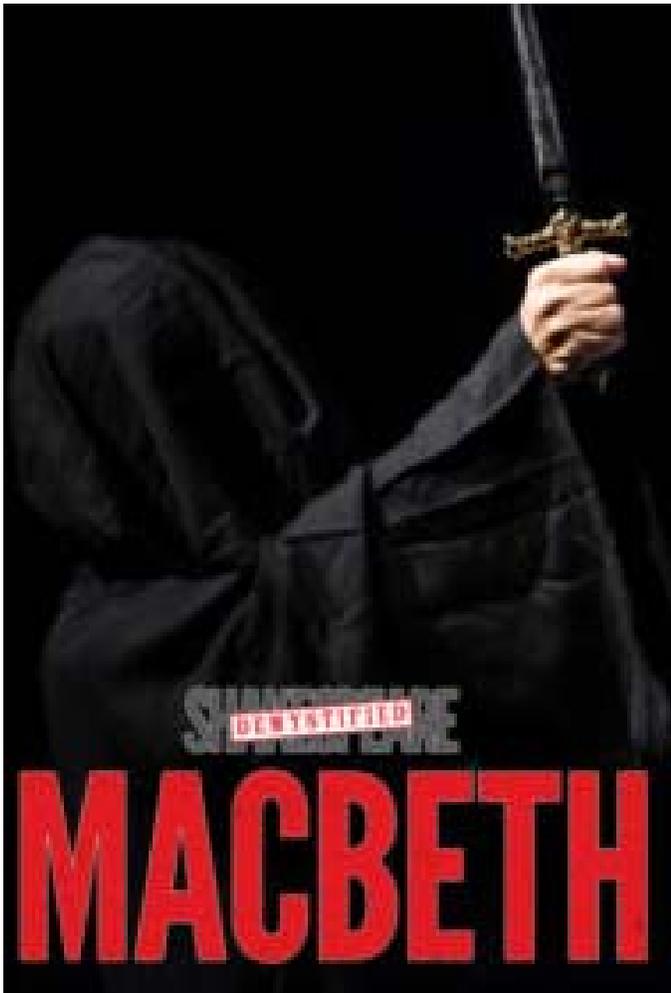
For conference updates, please visit the ASA website AsianShakespeare.org or visit the 2018 ASA Manila conference website at asianshakespeare2018.com.



Performances

The conference will present four live performances by international and local theater groups, showcasing a wide range of concerns and a variety of performance styles.

- ♦ **Macbeth** directed by Soon Heng Lim and performed by the KL Shakespeare Players from Malaysia



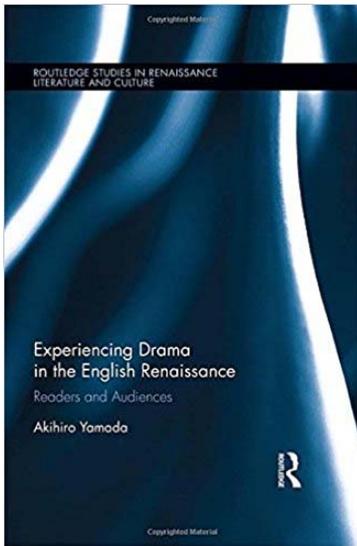
- ♦ **The Tempest** performed by the Yamanote Jijōsha Company of Japan
- ♦ **The Squaddies' Shrew**, and adaptation of *The Taming of the Shrew* directed by Ian MacLennan and performed by Tanghalang Ateneo



- ♦ **RD3RD**, a contemporary Philippine take on Shakespeare's *Richard III*, co-directed by Anton Juan and Ricardo Abad.



LATEST PUBLICATIONS



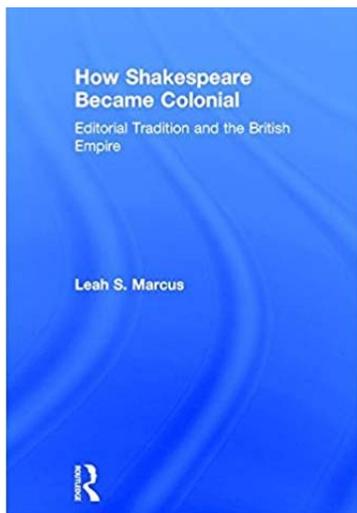
***Experiencing Drama
in the English
Renaissance:
Readers and
Audiences***

Yamada Akihiro

Routledge

ISBN: 978-1138719132

This book investigates the complex interactions, through experiencing drama, of readers and audiences in the English Renaissance. Parts I and II of this book discuss these topics in numerical terms as much as possible and Part III discusses some monumental characteristics of contemporary readers of Chapman, Ford, Marston and Shakespeare.



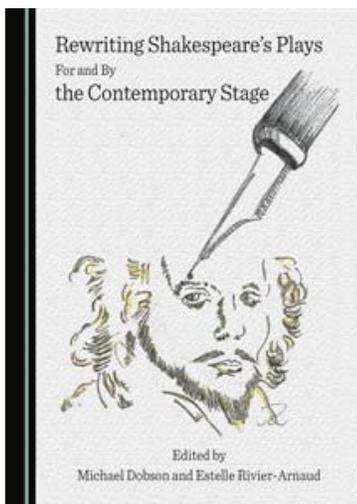
***How Shakespeare
Became Colonial:
Editorial Tradition
and the British
Empire***

Leah S. Marcus

Routledge

ISBN: 978-1138238084

Marcus argues that the colonial context in which Shakespeare was edited and disseminated during the heyday of the British Empire has left a mark on Shakespeare's texts to the present day. Marcus traces important ways in which the colonial enterprise of setting forth the best possible Shakespeare for world consumption has continued to be visible in the recent treatment of his playtexts today.



***Rewriting
Shakespeare's Plays
for and by the
Contemporary Stage***

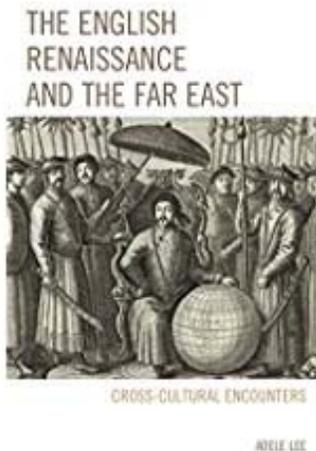
**Eds. Michael Dobson
Estelle Rivier-Arnaud**

**Cambridge Scholars
Publishing**

ISBN: 978-14438-82804

Across the world, new writers have questioned the political implications and the cultural stakes of repeating Shakespeare with and without a difference, finding inspiration in their own national experiences and in the different ordeals they have undergone. The essays examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints.

LATEST PUBLICATIONS (continued)



The English Renaissance and the Far East: Cross- Cultural Encounters

Adele Lee

Fairleigh Dickinson
University Press

ISBN-13: 978-1611475159

The book examines cultural encounters between Britain, China, and Japan in both the early modern and postmodern periods. It challenges Anglocentric models of East-West relations and offers a radical reconceptualization of the English Renaissance, suggesting it was not so different from current developments in an increasingly Sinocentric world.

INTERNATIONAL GRAPHIC SHAKESPEARE COMPETITION

We are calling all artists, art students, designers, and comic creators to join. You can give your work in Shakespeare's original English, modernized version, or any language you choose (in this case, please provide simple explanation in English), or you can do without words so far as your images can tell the story. All ages and abilities can enter the competition from professional artists to newcomers.

The style could be in graphic novel style, American comics style, manga, four panel, bande dessinée, or illustration, as you choose. The team of judges consists of renowned comics/manga specialists, including: Paul Gravett, Paolo Fabregas, and Yukari Shiina. Entrants will be judged on the following criteria: the artwork, and their ability to tell a story through images.

Winners will be awarded during the ASA Conference. There are plans to exhibit entries during the Conference.

Submission Guidelines

Entrants are free to choose any Shakespearean title and scene(s) on your own. Please draw or adapt them in 1 to 8 pages. Please indicate on which work/scenes your work is based on. The entries should be submitted digitally — you can create your work on paper first and then scan it, or you can create your work digitally. The entries can be either in black-and-white or in color. Please submit your work either as a jpg or pdf file, at 300 dpi, in either size:

- ♦ one page (A5) in 1748 px × 2480 px
- ♦ 2-page spread (A4) in 3496 px × 2480 px.

Submission Deadline: 31 Dec 2017
Results to be announced by the February 2018.

Submissions and queries should be sent to Yukari Yoshihara at
graphicshakespearecompetition@gmail.com.