



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

Asian Shakespeare Newsletter

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FROM THE CHAIR

According to Gallup's annual Global Emotions Reports, the Philippines is among countries that score highest to "Positive Experience Index Questions." In May 2018, ASA members got to experience its positive vibes first-hand! Co-organized by Judy Celine Ick and Ricardo G. Abad and co-hosted by the Ateneo de Manila University and the University of the Philippines Diliman, our third biennial conference "Shakespeare, Traffics, Tropics" was a huge success and the biggest ever, with participants coming from all over the world. All raved about the academic, theatrical, and social events the conference presented, and the warmest hospitality they received.

ASA conferences engender cutting-edge scholarship. We are happy to announce that *Asian Interventions in Global Shakespeare: "All the World's His Stage,"* a collection of essays originated in our 2016 New Delhi conference, will be published by Routledge. Selected papers presented at the Manila conference will materialize as a special issue of *Kritika Kultura*, a refereed online journal based at the Ateneo de Manila University.

Stay tuned for the calls for papers for our fourth conference to be held in Seoul, 2020, and for the 2021 World Shakespeare Congress in Singapore. It is very exciting to welcome the WSC's first return to Asia since the Tokyo congress in 1991, and I hope to see you all there!

A handwritten signature in black ink, appearing to read 'Bi-qi'.

Report on the 3rd ASA Biennial Conference

“Shakespeare, Traffics, Tropics”

Manila, 28–30 May 2018

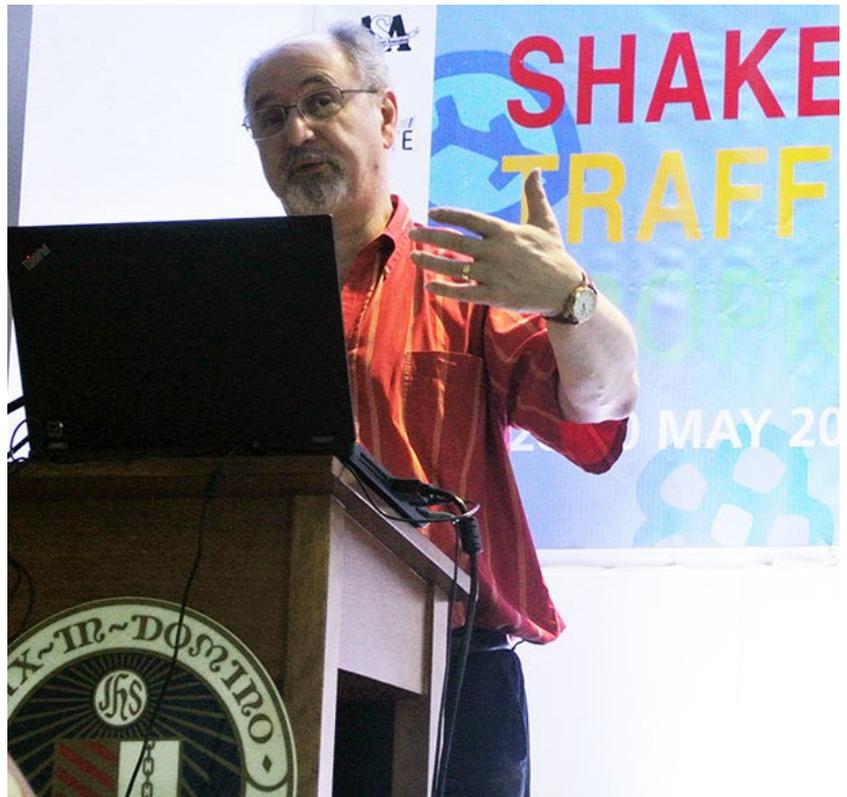
One hundred seventy people – delegates, guests, observers, performers – gathered for the third biennial conference of the Asian Shakespeare Association held from May 28-30, 2018 in both the Ateneo de Manila University and the University of the Philippines. Together or in groups, these Shakespeare enthusiasts 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)



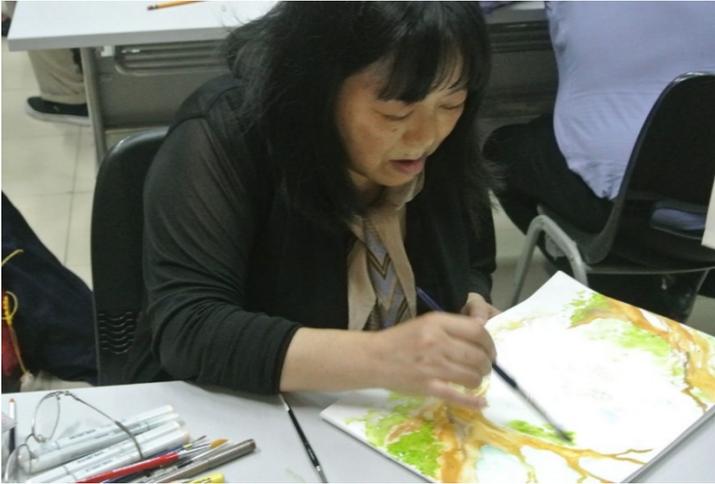
Seminar on Translations Led by Ted Motohashi (Japan)



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.



CALLS FOR PAPERS

Looking Before and After: Shakespeare Studies, Pedagogy, and Performances in Asia

Taipei, Taiwan

4 May 2019

Deadline 6 January 2019

Taiwan Shakespeare Association is delighted to announce its 2019 international and interdisciplinary conference, which seeks to address the manifold challenges and potentials of Shakespeare in Asia from both retrospective and forward-looking perspectives. We encourage individuals as well as pre-formed panels to submit abstracts (300-500 words, including a title and five keywords) and short CVs to the [organizing committee](#).

7th Annual Shakespeare and Renaissance Literature Conference - Othello's Island 2019

Nicosia, Cyprus

Deadline 31 January 2019

“Desdemona's Island” is a gathering of researchers from all over the world, interested in the work of Shakespeare and other writers from the renaissance and early modern periods and their legacies. Staged as part of the wider annual Othello's Island Conference on Medieval, Renaissance and Early Modern Studies, the event is an opportunity to hear and discuss interesting new research by academics and research students. To be considered for presentation, please send an abstract and a brief CV to [Michael Paraskos](#) with the subject line Desdemona 2019. More information is [here](#).

2019 Shakespearean Theatre Conference: Festival and Festivity

Stratford, Canada

10-11 June 2019

Deadline 1 February 2019

The conference invites proposals for 20-minute papers, full sessions, and workshops. The conference is a joint venture of the University of Waterloo and the Stratford Festival, and will bring together scholars and practitioners to talk about how performance influences scholarship and vice versa. Paper sessions will be held at the University of Waterloo's Stratford campus, with plays and special events hosted by the Stratford Festival. Send proposals and inquiry to shakespeare@uwaterloo.ca.

Shakespeare Nations: The 43rd Annual Ohio Valley Shakespeare Conference

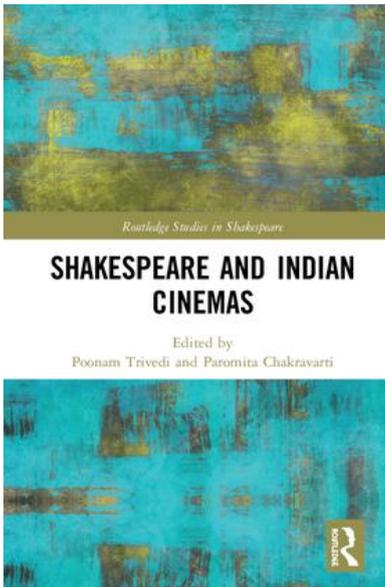
Marietta, USA

28-30 June 2019

Deadline 26 April 2019

The conference welcomes abstracts for papers, panels, and roundtables that examine Shakespeare's representations of group(s) as well as proposals that examine how Shakespeare's works have animated groups over time. We hope to see proposals that come to these issues from a broad range of perspectives and approaches. Send abstracts of 250-500 words to [Joseph Sullivan](#). Early acceptance deadline for abstracts is Friday, March 1. The final deadline is Friday, April 26. For more information email [J. F. Bernard](#).

LATEST PUBLICATIONS



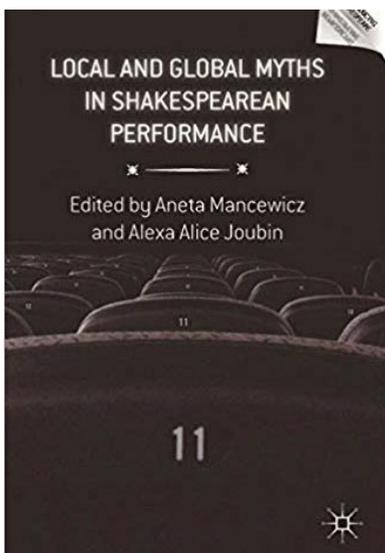
Shakespeare and Indian Cinemas: "Local Habitations"

Eds. Poonam Trivedi, Paromita Chakravarti

Routledge

ISBN 9781138946927

This book explores the rich archive of Shakespeare in Indian cinemas, including less familiar, Indian language cinemas to contribute to the assessment of the expanding repertoire of Shakespeare films worldwide. Essays cover mainstream and regional Indian cinemas such as the better known Tamil and Kannada, as well as the less familiar regions of the North Eastern states. The discussion extends from the content of the plays to the modes of their cinematic and intermedial translations.



Local and Global Myths in Shakespearean Performance

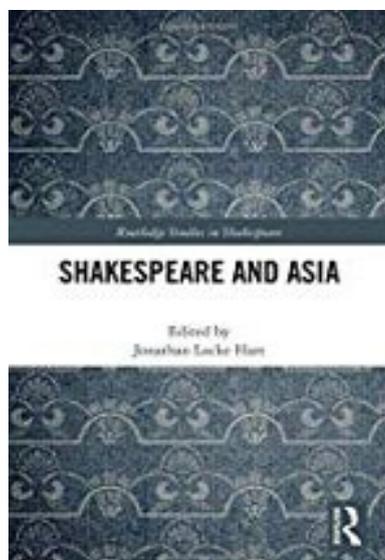
Eds. Aneta Mancewicz Alexa Alice Joubin

Palgrave Macmillan

ISBN:

978-3319898506

This collection of scholarly essays offers a new understanding of local and global myths that have been constructed around Shakespeare in theatre, cinema, and television from the nineteenth century to the present. Drawing on a definition of myth as a powerful ideological narrative, the book examines historical, political, and cultural conditions of Shakespearean performances in Europe, Asia, and North and South America.



Shakespeare and Asia

Ed. Jonathan Locke Hart

Routledge

ISBN:

978-0367077846

This collection of essays brings together innovative scholars from Asia or with Asian connections to explore these matters of East-West and global contexts then and now. The collection ranges from interpretations of Shakespeare's plays and his relations with other authors through Shakespeare and history and ecology to studies of film, opera or scholarship in Japan, Russia, India, Pakistan, Singapore, Taiwan and mainland China.