



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

# Asian Shakespeare Newsletter

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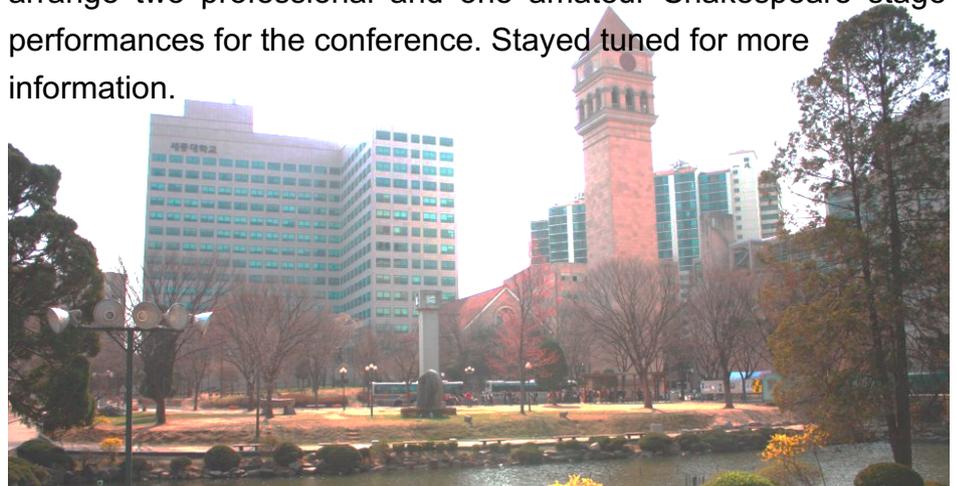
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## Announcing ASA's 4th Conference Seoul, 29-31 October 2020

The ASA is very happy to announce that Shakespeare Association of Korea and [Sejong University](#) will co-host the 2020 Conference of Asian Shakespeare Association in Seoul from October 29 to October 31. Late October in Korea is a really beautiful season with nice and cool weather and colorful landscapes. Seoul has numerous wonderful sightseeing places from traditional palaces and mansions to enormous shopping centers. However, the most impressive site for the conference members must be Daehakro Street where more than 100 small theatres and several big theatres cluster together. In this area, you can enjoy interesting shows every night and also try nice and various food and drinks at a great variety of restaurants. Shakespeare is very popular in Korean theatre. About 50 Shakespearean productions would be performed in Korea every year. During your stay in Seoul, you may meet several Shakespearean productions. Especially, Shakespeare Association of Korea and Sejong University are planning to arrange two professional and one amateur Shakespeare stage performances for the conference. Stayed tuned for more information.



# Asia Welcomes World Shakespeare Congress

**Singapore, 18–24 July 2020**

**Extended Deadline: 15 September 2019**

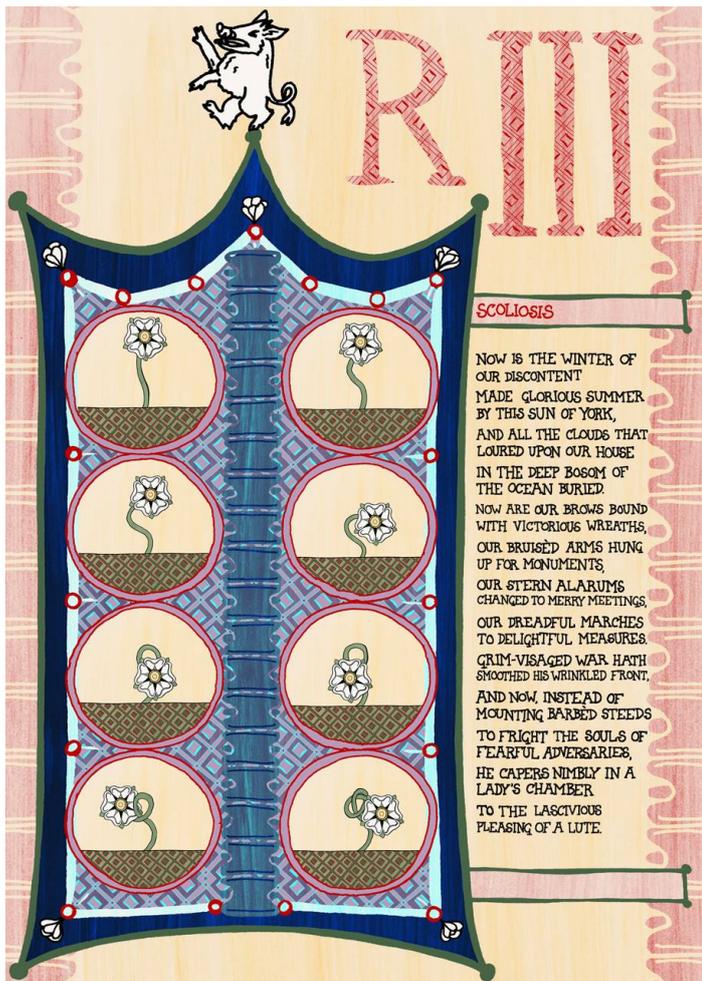


Every five years, the World Shakespeare Congress regenerates understandings of Shakespeare across the world, bringing together scholars whose geo-cultural vantage points for working with Shakespeare both overlap and differ. A historical nodal point in global economies for Shakespeare, Singapore offers an ideal meeting point for the international aims of the Congress and for emerging cross-border practices and perspectives. The eleventh World Shakespeare Congress will be held at the National University of Singapore. It will feature keynote speeches, panel sessions, seminars, workshops, performances, screenings, exhibits and social events.

The deadline for proposing a seminar or a workshop has been extended to 15 September 2019. In recognition of the international character of the conference, the committee encourages proposals led by or involving participants from diverse national or regional backgrounds, languages, or cultural traditions. Participants are encouraged with their proposals to respond to the conference theme of “Shakespeare Circuits.” More information is available at <http://wsc2021.org>.



# 3rd International Graphic Shakespeare Competition



Entries are divided into separate groups:

1. under 15 years old
2. between 15 and 24 years old
3. over 25 years old
4. I do not draw but I want to make an adaptation of Shakespeare's story, using simple storyboard style.

Please write to Yukari Yoshihara at [graphicshakespearecompetition@gmail.com](mailto:graphicshakespearecompetition@gmail.com) if you have any questions.

## Schedule

1. May 31, 2020: submission deadline
2. July, 2020: results to be announced
3. October 30, 2020: award ceremony at the Third Conference of Asian Shakespeare Association (Sejong University, Seoul)

Entrants are to choose the work/scenes on your own. Please draw/adapt them in 1 to 8 pages. Please indicate on which work/scenes your work is based on. 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 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 colors, in A4 size. Please submit your work either a jpg or a pdf 300 dpi—one page (A5) in 1748px x 2480 px, 2 page spread (A4) in 3496px x 2480.

Entrants will be judged on the following criteria:

- the artwork
- their ability to tell a story through images
- their creative originality to tell the story that can move the readers

## Report from the Taiwan Shakespeare Association

The 2019 Taiwan Shakespeare Association (TSA) International Conference, “Looking Before and After’: Shakespeare Studies, Pedagogy, and Performances,” was held on 4 May 2019 at National Taiwan Normal University. The conference sought to address the manifold challenges and potentials of Shakespeare in Asia from both retrospective and forward-looking perspectives. It particularly aimed at stimulating ongoing dialogues between Shakespearean communities in different regions of Asia. The conference brought together twenty-four papers presenters, nine moderators, and auditors from both within and outside the academia, totaling around forty participants from seven countries. The conference also took pride in providing platforms for MA and PhD presenters as well as junior Shakespearean scholars new to the field.

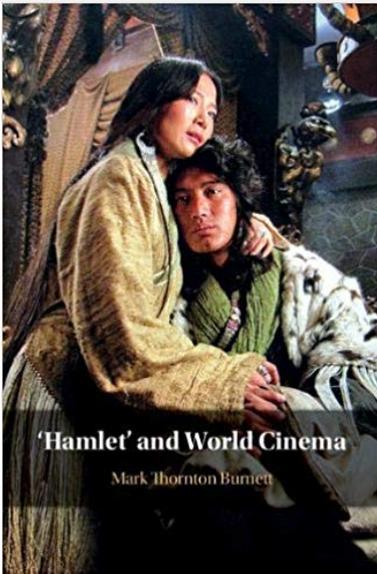
In conformance with the overall conference theme, papers had clustered under the following categories: “Teaching Shakespeare in Asia,” “Shakespeare Performances and Studies,” “Shakespeare’s Language and Translation,” “Interpreting Shakespeare,” and “Contemporary Shakespeare.” Particularly frequented subareas

of interest included Shakespeare’s intercultural performances, East-West encounters, digital technology in classrooms, Shakespeare’s early receptions, and the histories and origins of Shakespeare studies in Asia.

This conference hosted three keynote speakers: Professor I-Chun Wang (National Sun Yat-sen University and Kaohsiung Medical University), who presented on “Exploring Shakespeare: Maps, Geopolitics and Contesting Identities in *The First Part of Henry VI*”; Professor Hyon-u Lee (Soonchunhyang University, Korea), who spoke about “Korean Shakespeare Renaissance”; Professor Yukari Yoshihara (University of Tsukuba, Japan), who traced the “History of Anglophone Literature Education in Taihoku Imperial University in Taipei under Japanese Colonization.” [A full conference program](#) can be downloaded. The conference was made possible by generous financial supports from the Ministry of Science and Technology, Taiwan, R.O.C., and from National Taiwan Normal University. The TSA wishes to express our sincerest gratitude. (Report by Hsu Yi-Hsin)



## LATEST PUBLICATIONS



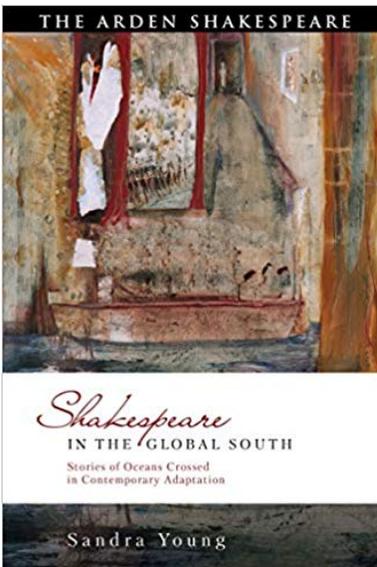
### ***“Hamlet” and World Cinema***

**Mark Thornton  
Burnett**

**Cambridge  
University Press**

**ISBN: 9781107135505**

The book reveals a rich history of cinematic production extending across the globe. Making a case for *Hamlet* as the world's most frequently filmed text, and using specially commissioned interviews with cast, directors and screenwriters, it discusses films from Africa, Asia, Europe, Latin America and the Middle East. The book argues that the play has been taken up by filmmakers world-wide to allegorize the energies, instabilities, traumas and expectations that have defined the twentieth and twenty-first centuries.



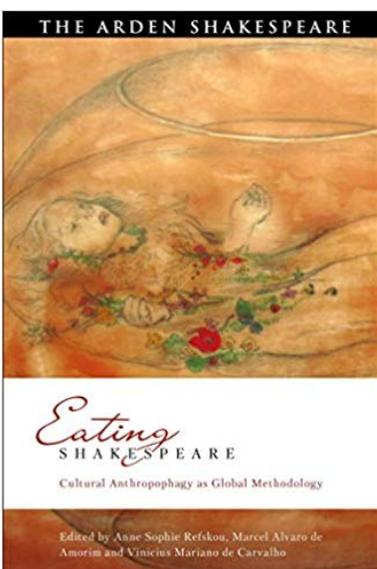
### ***Shakespeare in the Global South: Stories of Oceans Crossed in Contemporary Adaptation***

**Sandra Young**

**Arden Shakespeare**

**ISBN: 9781350035744**

Contemporary adaptations of Shakespeare's plays have brought into sharp focus the legacies of slavery, racism and colonial dispossession that still haunt the global South. Looking sideways across the Atlantic and Indian Oceans to nontraditional centers of Shakespeare practice, the book explores the solidarities generated by contemporary adaptations and their stories of displacement and survival. Shakespeare's presence in the global South invites us to go beyond familiar orthodoxies and to recognize the surprising affinities felt across time and space.



### ***Eating Shakespeare: Cultural Anthropophagy as Global Methodology***

**Eds. Anne Sophie  
Refskou et al.**

**Arden Shakespeare**

**ISBN: 9781350035706**

The book provides a constructive critical analysis of the issue of Shakespeare and globalization and revisits understandings of interculturalism, otherness, hybridity and cultural (in)authenticity. Featuring scholarly essays and interviews and conversation pieces with creatives, it offers a timely and fruitful discourse between global Shakespearean theory and practice through a broad range of examples drawn from theatre, film and education.