



Asian Shakespeare Newsletter

ASA Membership Updates

As of 1 June 2014, 125 ASA members have paid the 2014-2015 membership dues—about one-third of all registered members. Although the conference is over, the online registration and payment feature will continue to be open through the end of June. Please take this opportunity to pay your membership dues of 600 TWD (approximately \$20 USD) in three easy steps. (1) Log into the ASA website. (2) Under “Conferences” select “Register.” Check “Waived” for registration fee but do not check “I have paid the membership dues.” (3) Skip hotel, excursion, and workshop booking to go to the payment page. In the end you will be charged 600 TWD. All major credit and debit cards are accepted.

The ASA now has a Facebook page at <https://www.facebook.com/AsianShakespeareAssociation>. In addition to photos taken at the conference, there is also a photo album for members. If you do not see your picture and want to participate, please send in a photo of yours.



Report on the Inaugural Conference Taipei, 15-18 May 2014

Workshops

The first ASA conference started with three exciting workshops in the afternoon of 15 May: the Hakka Opera Workshop, the Igal Workshop, and the Workshop in the Sonnets. In the evening, *Shakespeare Must Die* was screened. In the Hakka Opera Workshop, delegates learned hand gestures and foot movement, and how to maneuver silk sleeve extensions. In Igal: Dance of the South Seas, Matthew Santamaria demonstrated various dance moves to the beat of live music. In the Workshop in the Sonnets, Dennis Kennedy inspired participants to read the sonnets dramatically.



Keynote Speeches

The ASA conference featured six keynote speeches over three days, showcasing the rich meanings of “Shakespearean Journeys,” the conference’s theme. Peter Holbrook spoke on Shakespeare and the idea of motion—fluidity, dynamism, passing. Lena Cowen Orlin reinvestigated Shakespeare’s marital bond and his journey from Stratford to London, challenging previous assumptions about the Bard’s personal

life. Dennis Kennedy exposed the inherent confusion and conflict of the magnanimous Globe-to-Globe Festival in London. Kawachi Yoshiko, Shen Lin, and Perng Ching-Hsi perused Shakespeare’s varied presence and transmutation—his afterlife and his new life—in Japan, China, and Taiwan, attesting to the Bard’s strong influence in Asia.



Plenary Sessions

The first plenary session, with Bi-qi Beatrice Lei, Judy Celine Ick, and Ted Motohashi, reflected upon the concepts of Asia and “Asian Shakespeare.” After his introductory remarks, Rustom Bharucha, chair of the session, was surprised with a cake with a question mark candle lit on top. The whole room joined the conference staff in singing happy birthday.

The second plenary session revolved around Ing K’s controversial feature film *Shakespeare Must Die* and the documentary *Censor Must Die*, both screened at the conference, generating heated discussion.



Seminars

In the afternoon of the second day, eight eighty-minute-long seminars were held on NTNU campus, covering a wide range of subjects. Seminar leaders started to work with seminar participants last year, forming paper groups and assigning respondents. Auditors were also welcome to join the discussion. For many local students, this experience to work closely with established scholars was truly invaluable.



Paper Sessions

On the third day of the conference, eight eighty-minute-long parallel paper sessions were held, with twenty papers exploring different aspects of the conference theme, from physical to psychological journeys, and to moral and spiritual ones as well.



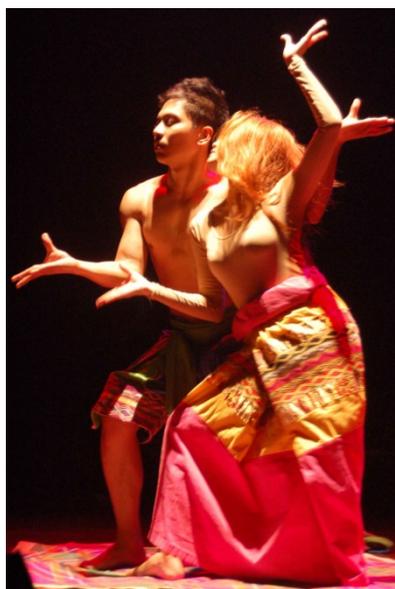
In particular, Shakespeare's journey to Asia was a well-attended subject, with papers analyzing translation and transformation of the texts, and transnational, cross-cultural and cross-media adaptations, in China, India, Japan, Korea, and Taiwan.



Live Performances

Three full-scale productions, in three languages, theatrical genres, and performance styles, with a total of five performances, were presented at the conference, showcasing the multiple faces of Asian Shakespeare. *Nomad Lear* by Korea's Nomad Theater with only two characters—King Lear and the Fool—was infused with Eastern philosophy. *Sintang Dalisay* (Pure Love) by Tanghalang Ateneo from the Philippines, a creative retelling of *Romeo and Juliet* employing

traditional music and dance from Southeast Asia, was full of energy and passion. *Betrayal*, a Hakka opera inspired by Stephen Greenblatt and Charles Mee's *Cardenio*, was elegant and spectacular. The directors, playwrights, and performing artists also held post-performance Q&A sessions. In addition, two Shakespearean sonnets set to operatic music were performed at the reception banquet.



Social Moments

Outside the lecture halls and conference rooms, over coffee, food, and wine and beer, delegates from nineteen countries warmly socialized, meeting old friends and making new ones.

The conference's finale took place in a night club, where delegates celebrated the success of the ASA's inaugural conference with drinking, dancing, and karaokeing.

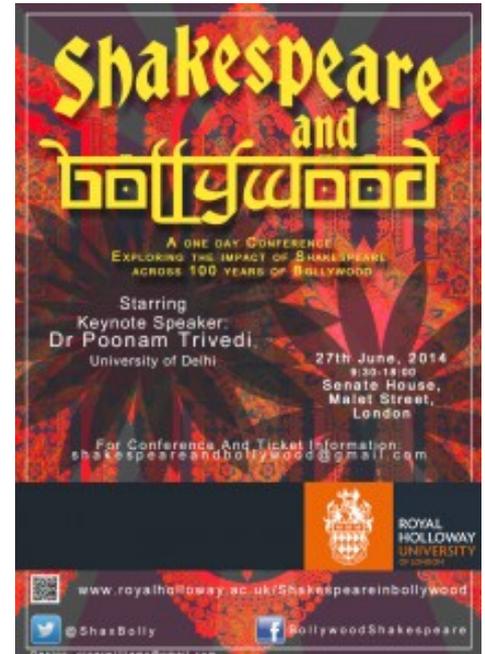


Forthcoming Conferences

Shakespeare and Bollywood Conference

London, UK, 27 June 2014

Royal Holloway, University of London and the Shakespeare Institute of the University of Birmingham will host a one-day graduate conference, with Poonam Trivedi of Delhi University as keynote speaker. This conference will be the first of a series of events on Shakespeare and Indian Cinema culminating on a larger-scale conference and film festival in 2016. For conference details please visit www.royalholloway.ac.uk/Shakespeareinbollywood.



43rd Annual Meeting of the Shakespeare Association of America

Vancouver, Canada, 1-4 April 2015

Seminar and workshop registrations are now open. Membership is required for registration. See the June 2014 SAA Bulletin for a full list of seminars and workshops: <http://www.shakespeareassociation.org/wp-content/uploads/2014/06/June-2014-Bulletin.pdf>.

Calls for Papers

Creating and Re-creating Shakespeare: 10th World Shakespeare Congress

London and Stratford-upon-Avon, UK

31 July to 6 August 2016

Submission Deadline 30 September 2014

The Congress organizers welcome proposals for papers, panels, workshops, and other events (including performances and other creative responses) relating to any aspect of Shakespeare's work, life, and continuing legacy.

Proposals of 500 words for seminars, panels, and workshops may be submitted to wsc2016@contacts.bham.ac.uk. Co-hosting with at least one other delegate is required for workshops and seminars, and collaboration across national borders is strongly encouraged. Those submitting proposals should ensure that their membership of the ISA is current. See <http://www.shakespeare.org.uk/geisha/assets/files/WSC%202016%20CFP.pdf> for more information.

Shakespearean Perceptions: 12th Biennial International Conference of the Australian and New Zealand Shakespeare Association (ANZSA)

Toowoomba, Australia, 2-4 October 2014

Submission Deadline 27 June 2014

The conference will be held at the University of Southern Queensland, in conjunction with the Shakespeare-in-the-Park Festival. Keynote speakers include Peter Holbrook, Graham Holderness, Helen Ostovich, and Garrett Sullivan. Proposals (250 words or less) for papers (20 min), panels (90 min), and workshops (90 min) should be sent to Shakespeare.Symposiums@usq.edu.au. For more conference information, please visit <http://conference.anzsa.org/>.

1st International Conference in Iran on Shakespeare Studies (ICISS)

Tehran, Iran, 26-27 November 2014

Submission Deadline 30 August 2014

The first International Conference in Iran on Shakespeare Studies will be held by the University of Tehran. Prospective authors are invited to submit their abstracts by 30 August 2014 to bardiniran@gmail.com, on the following streams: Shakespeare and Political Discourse, Shakespeare under the Eastern Eye, Shakespeare and Adaptation, Radical Shakespeare, Shakespeare and Mysticism, Shakespeare and Popular Culture, and Shakespeare in Education. Selected essays will be published by the University of Tehran. For more information, visit official conference website at <http://iciss.ut.ac.ir/>

Communicative, Rhetorical, Aesthetic: 7th International Conference on Language in Shakespeare

Rohtak, India, 8-10 October 2014

Submission Deadline 30 June 2014

Organized by Maharshi Dayanand University's English Department, the conference welcomes abstracts in 300 words. More information is at <http://shaksper.net/archive/2014/326-march/299-88-cfp-local-and-global-myths-in-shakespearean-performance>.

Shakespeare - Adaptation, Reception, Translation: 4th Shakespeare Conference

London, UK, 14-15 November 2014

Submission Deadline 1 July 2014

Co-organized by the International Shakespeare Centre and the Interdisciplinary Centre for Gender Studies, West University Timișoara, Romania, the conference welcomes presentations (20 min) and workshops/panels (60 min). For more information please see http://www.genderstudies.uvt.ro/pdf/2014_CFP_Shakespeare_Conf.pdf.

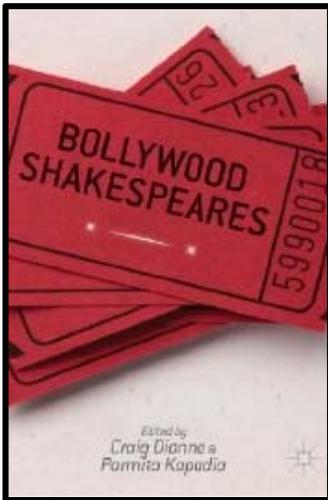
Shakespeare Readings 2014: International Conference on Shakespeare in Intercultural Exchange

Moscow, Russian, 14-18 September 2014

Submission Deadline 15 June 2014

The conference is to be hosted by the Shakespeare Committee, Russian Academy of Sciences. It now welcomes 250/300-word abstracts for papers of up to 25 minutes. Submit abstracts by email to nikoltine@yandex.ru or russhake@gmail.com.

Latest Publications

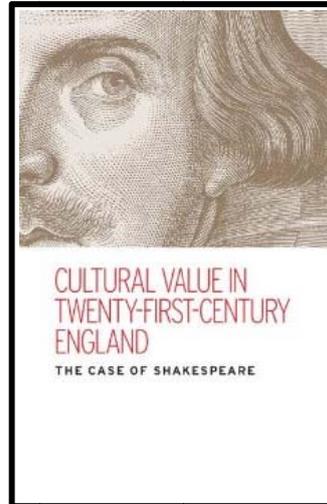


Bollywood Shakespeares

Eds. Craig Dionne
Parmita Kapadia

A collection of essays on how world cinema and theatre responds to the representation of the Bard from Bollywood.

Palgrave Macmillan (2014); ISBN: 1137386126

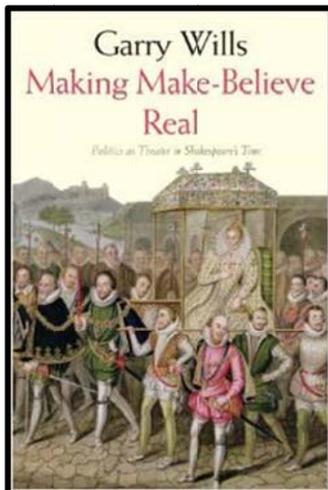


Cultural Value: The Case of Shakespeare

Kathleen McLuskie
Kate Rumbold

A detailed discussion of Shakespeare's role in contemporary culture.

Manchester University Press (2014); ISBN: 0719089840

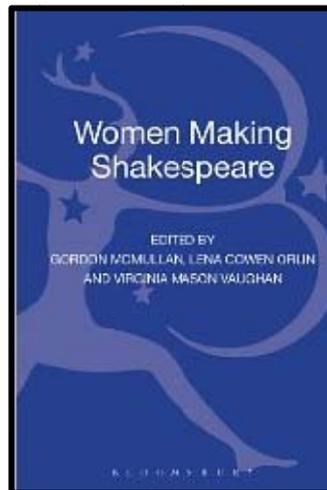


Making Make-Believe Real: Politics as Theater in Shakespeare's Time

Gary Wills

The book presents a fascinating study of political stagecraft in the Elizabethan era.

Yale University Press (2014); ISBN: 0300197535

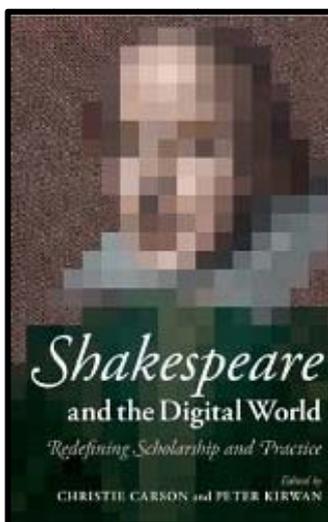


Women Making Shakespeare: Text, Reception and Performance

Eds. Gordon
McMullan, Lena
Cowen Orlin,
Virginia Vaughan

A series of 20-25 short essays.

Bloomsbury Academic (2014); ISBN: 1408185334



Shakespeare and the Digital World: Redefining Scholarship and Practice

Eds. Christie Carson
Peter Kirwan

A study of the impact of the digital revolution on Shakespeare studies.

Cambridge University Press (2014); ISBN: 1107064368



Staging England in the Elizabethan History Play: Performing National Identity

Ralf Hertel

A study of the role theatre played in the rise of English national identity around 1600.

Ashgate (2014); ISBN: 1472420497