

Naz Baquiran  
"Wicked Encounter."

Annie Holley  
"Two Blushing Pilgrims."

Boglárka Littner  
"Nostalgia."

Edouard Lekston  
"Harry and Jack": King Henry IV,  
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"SHAKESPEARE Comic Strips"

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3)"

Rokkakkei  
"Vastitas Venefica"

Angela Chan  
"When Romeo Met Juliet"

Graphic  
Shakespeare  
Competition 2020

the Third Conference of Asian Shakespeare Association

THE COLLECTED WORKS OF

# GRAPHIC SHAKESPEARE

COMPETITION 3  
(2020)

## GROUP 2

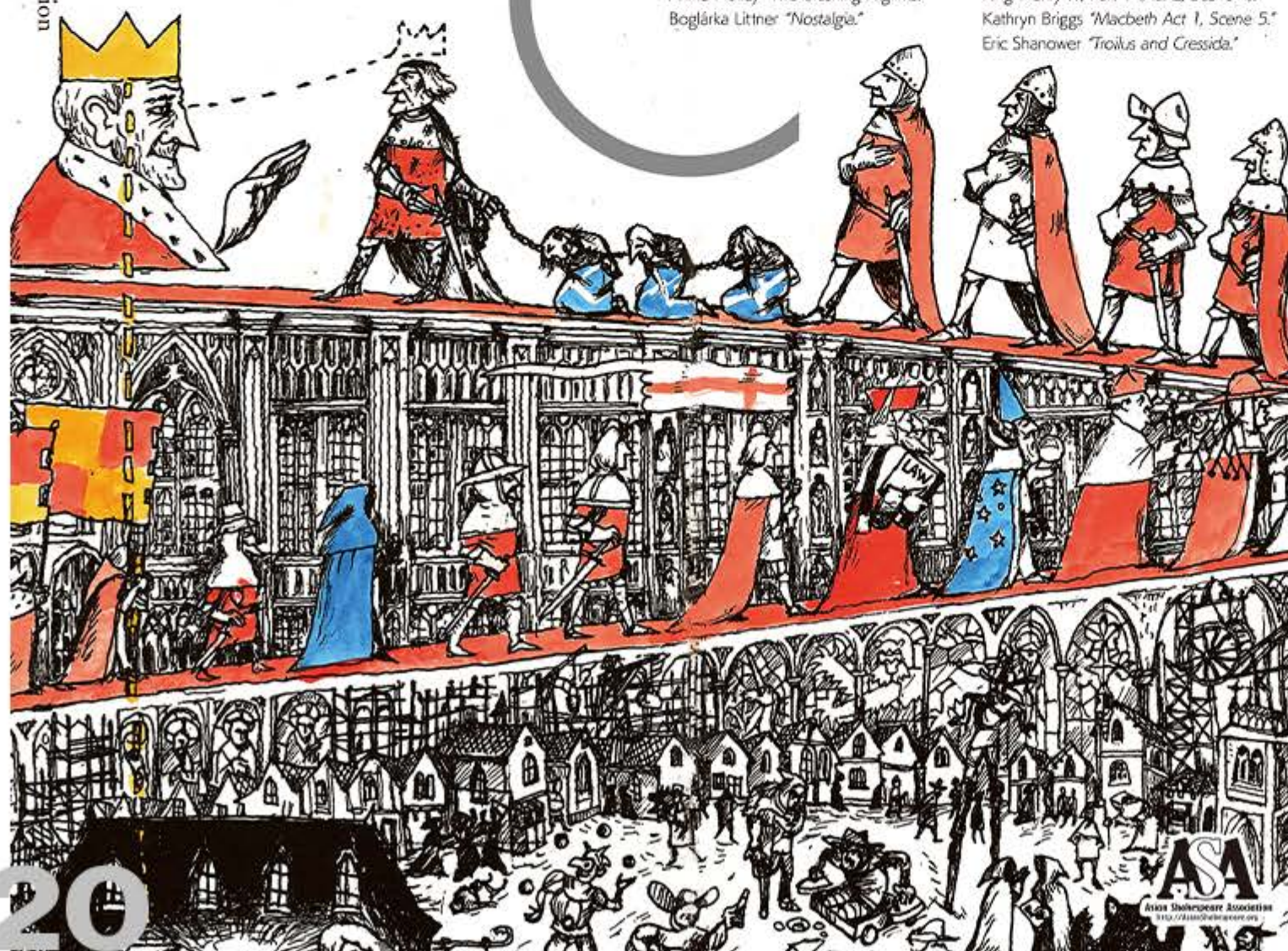
(BETWEEN 15 AND 24 YEARS OLD)

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(OVER 25 YEARS OLD)

Edouard Lekston "Harry and Jack":  
King Henry IV, Part 1 (Act 2, Scene 4)."  
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Eric Shanower "Troilus and Cressida."



# THE COLLECTED WORKS OF GRAPHIC SHAKESPEARE COMPETITION 3(2020)

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Graphic Shakespeare Competition  
<https://www.facebook.com/groups/1015421885177194>

The Graphic Shakespeare Competition 1 was held in 2016, the Graphic Shakespeare Competition 2 in 2018. The Graphic Shakespeare Competition 4 is planned in 2022. [graphicshakespearecompetition@gmail.com](mailto:graphicshakespearecompetition@gmail.com)

GSC ASA  
Asian Shakespeare Association  
GSCBOOKLET-003



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# GROU P 2

(BETWEEN 15 AND 24 YEARS OLD)

## Winner



## Naz Baquiran

**"Wicked Encounter."**

Naz Baquiran's Instagram account  
"@nahazuno" where he post his  
artworks.

**INSTAGRAM**

<https://www.instagram.com/nahazuno/>

**PORTFOLIO WEBSITE**

<https://nazarenobaquiran.wixsite.com/nahazuno>

# author's commentary

The inspiration came to me from the works of Moebius, as his avant-garde settings and distinct characters proved to make the world he illustrates more lived-in with the prior history that came before the story you see unfolding on the page. I had hoped that I may accomplish such a feeling with the everyman detectives treating the world with a mundane

sense of normality and acceptance towards the events happening before them. Such a story as Macbeth proved to depict the foreboding atmosphere intended for the introduction to such a murky setting as the forest. Thus, if this play were to adapt to a contemporary context, the characteristics of the witches would feel far more outlandish if encountered by regular detectives.



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# WICKED ENCOUNTER

MACBETH  
 ACT I  
 SCENE III BY NAZ BAQUIRAN



Group 2 (between 15 and 24 years old) : Winner - Naz Baquiran *"Wicked Encounter."*



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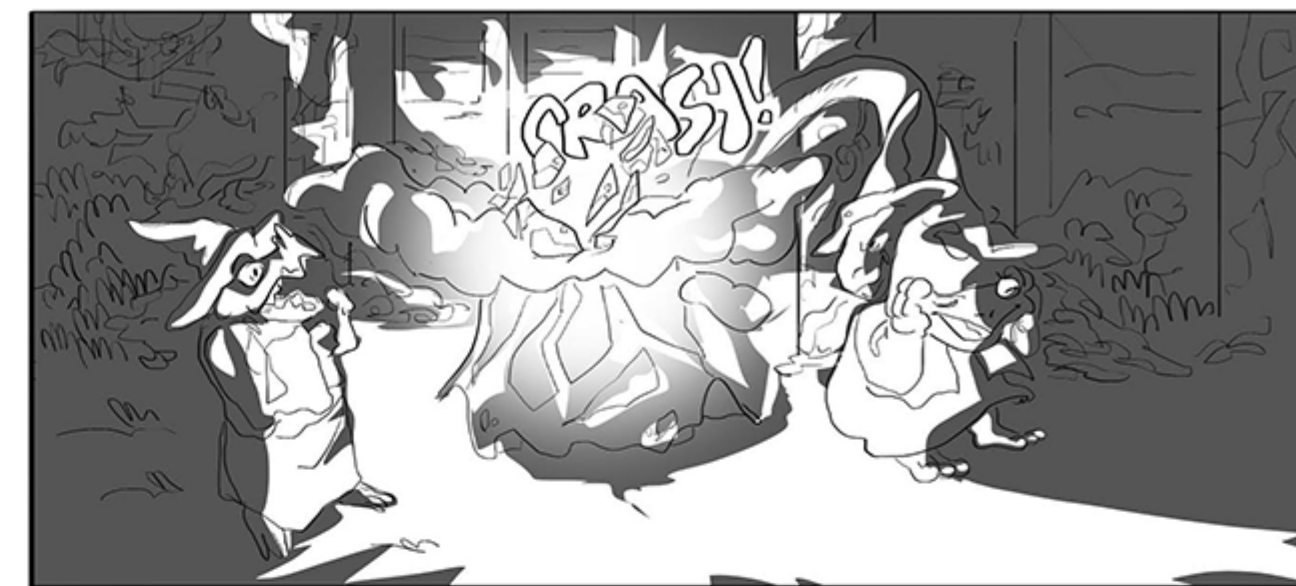
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## Runner-up

**Annie Holley**

**"Two Blushing Pilgrims."**

Annie is a 17 years old American art student who lives in California and goes to San Diego School of Creative and Performing Arts. She hopes to study art and illustration in college.



author's  
commentary

I made this comic, *Two Blushing Pilgrims*, about the blurred line between reality and fiction. I connected Shakespeare's story ideas to his subconscious and his inner feelings, hoping to give the story a dream-like mood. I made this comic about the personal connection between our art and the stories we tell.



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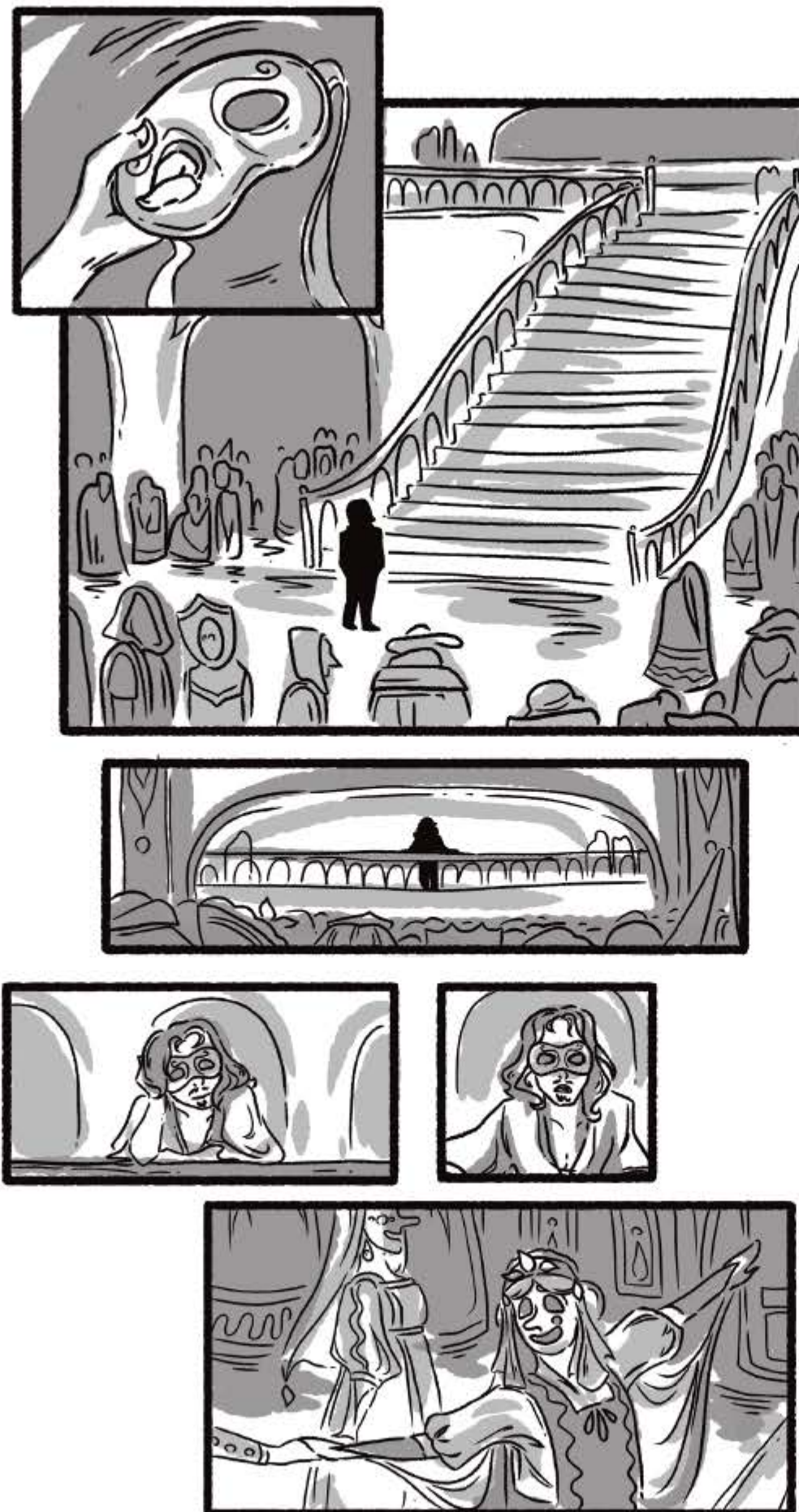
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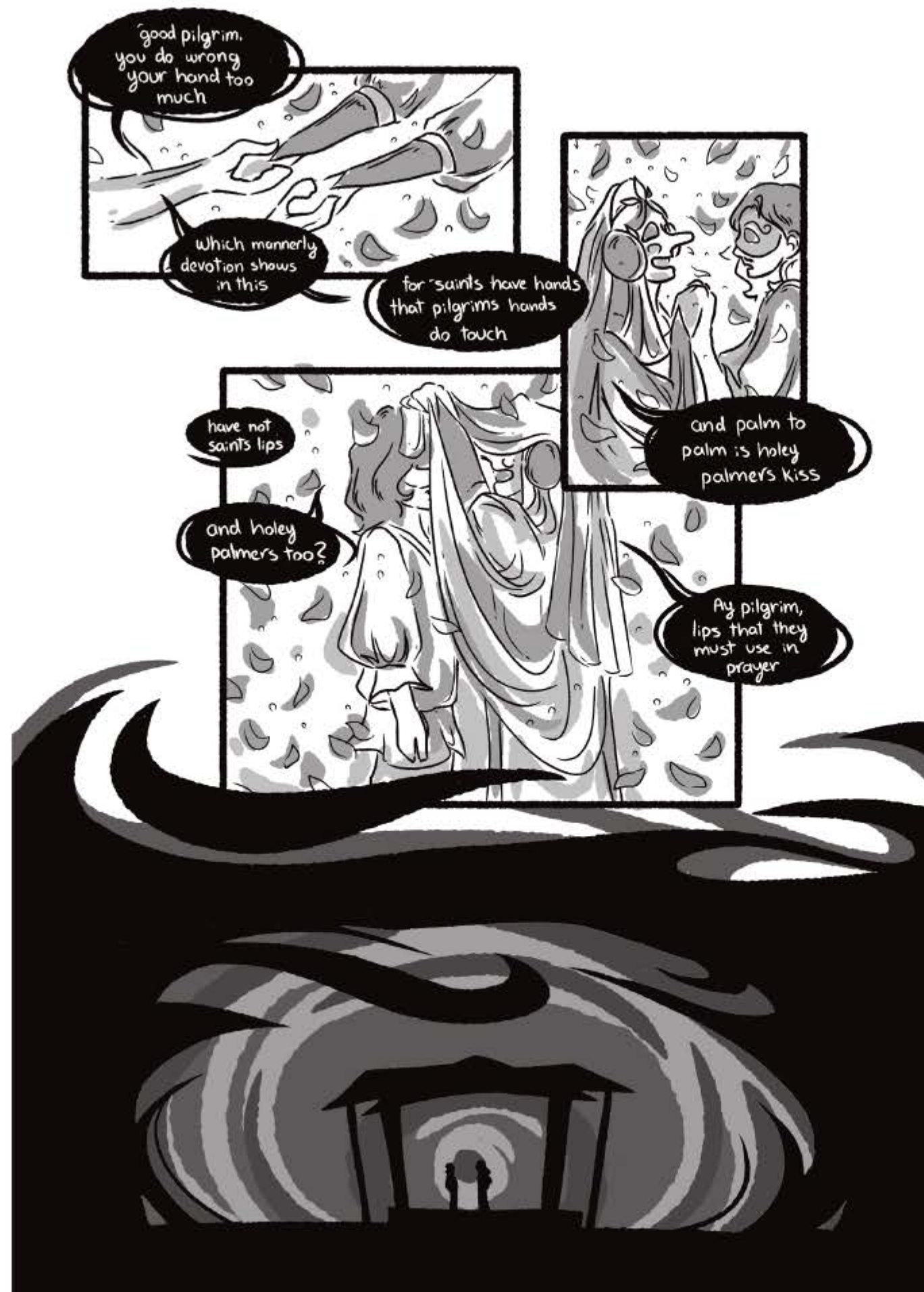
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# GROUP 2

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## Runner-up

**Boglárka Littner**

**"Nostalgia."**

Bogi is a Hungarian high school student interested in comic-making and illustration. She aspires to create her own comics in the future.



In Act 2 Scene 1 of *A Midsummer Night's Dream*, Oberon and Titania quarrel over the custody of a child, whose mother was Titania's friend.

In this adaptation, I aimed to focus on Titania's side of the conflict by emphasising her feelings about her deceased friend. The comic experiments with various compositions to merge the two places, India and the forest together, especially by contrasting their different vegetations. This happens in order to show the process of how Titania remembers and gets deeply immersed in her memories.

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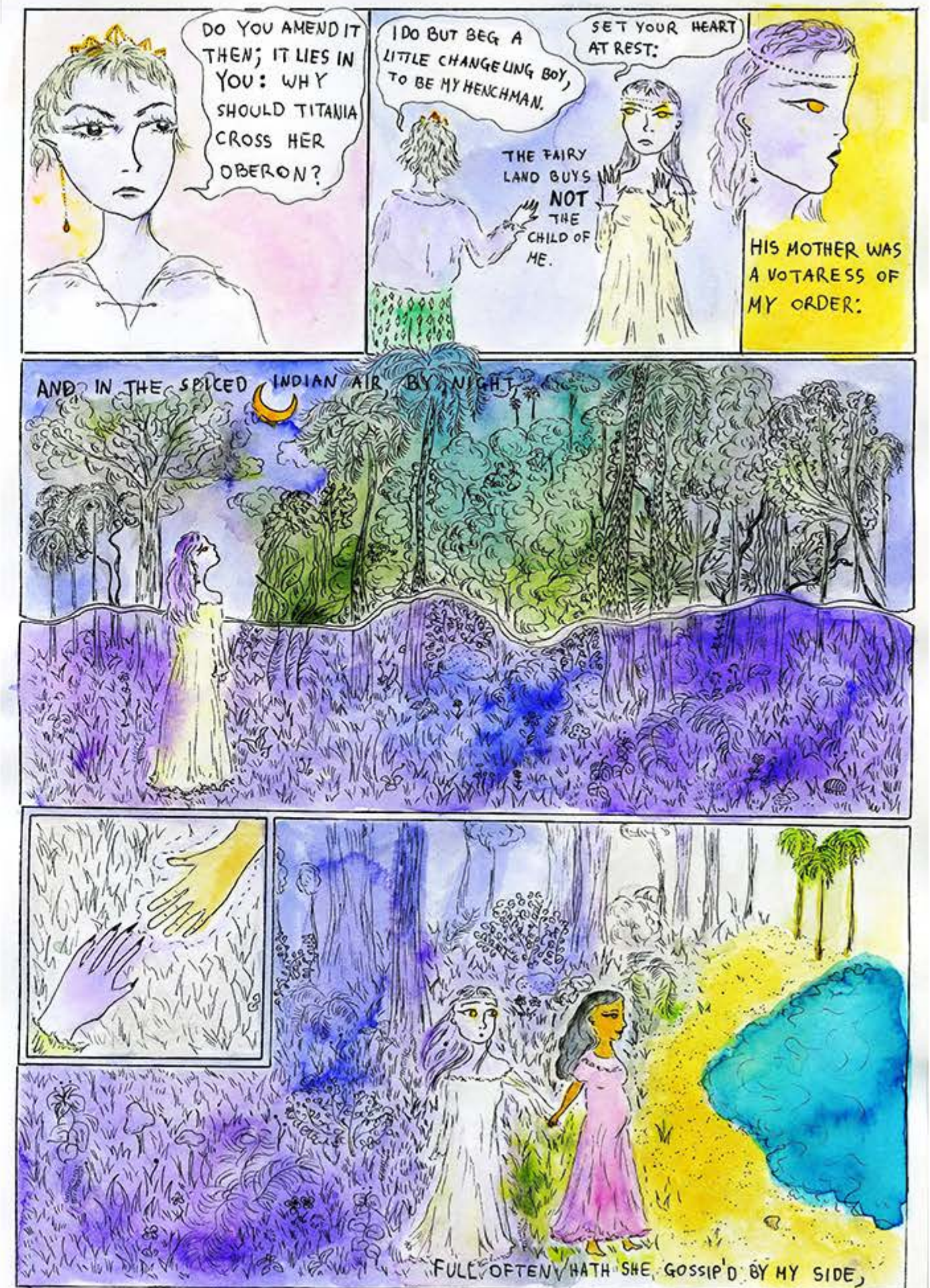
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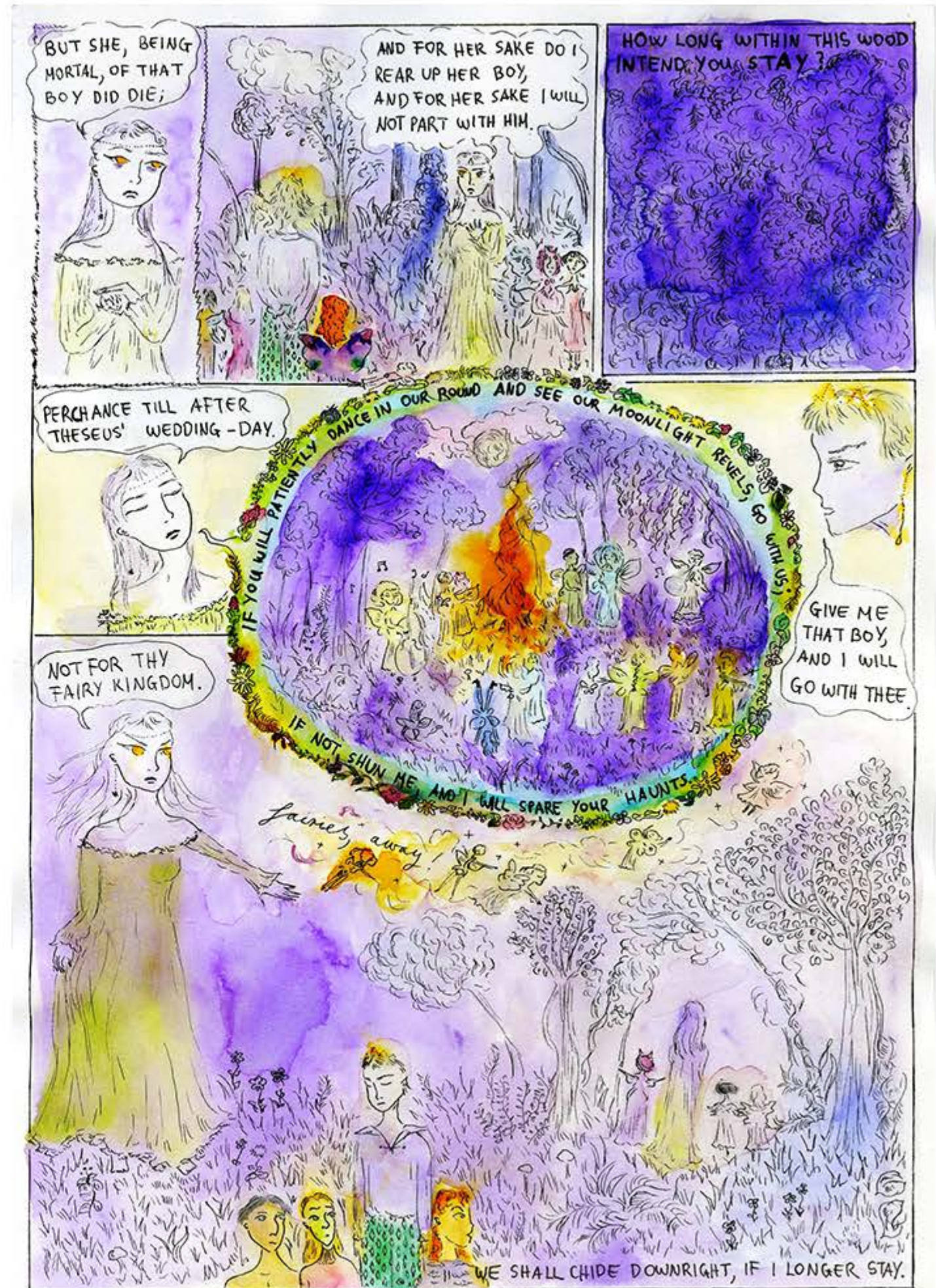
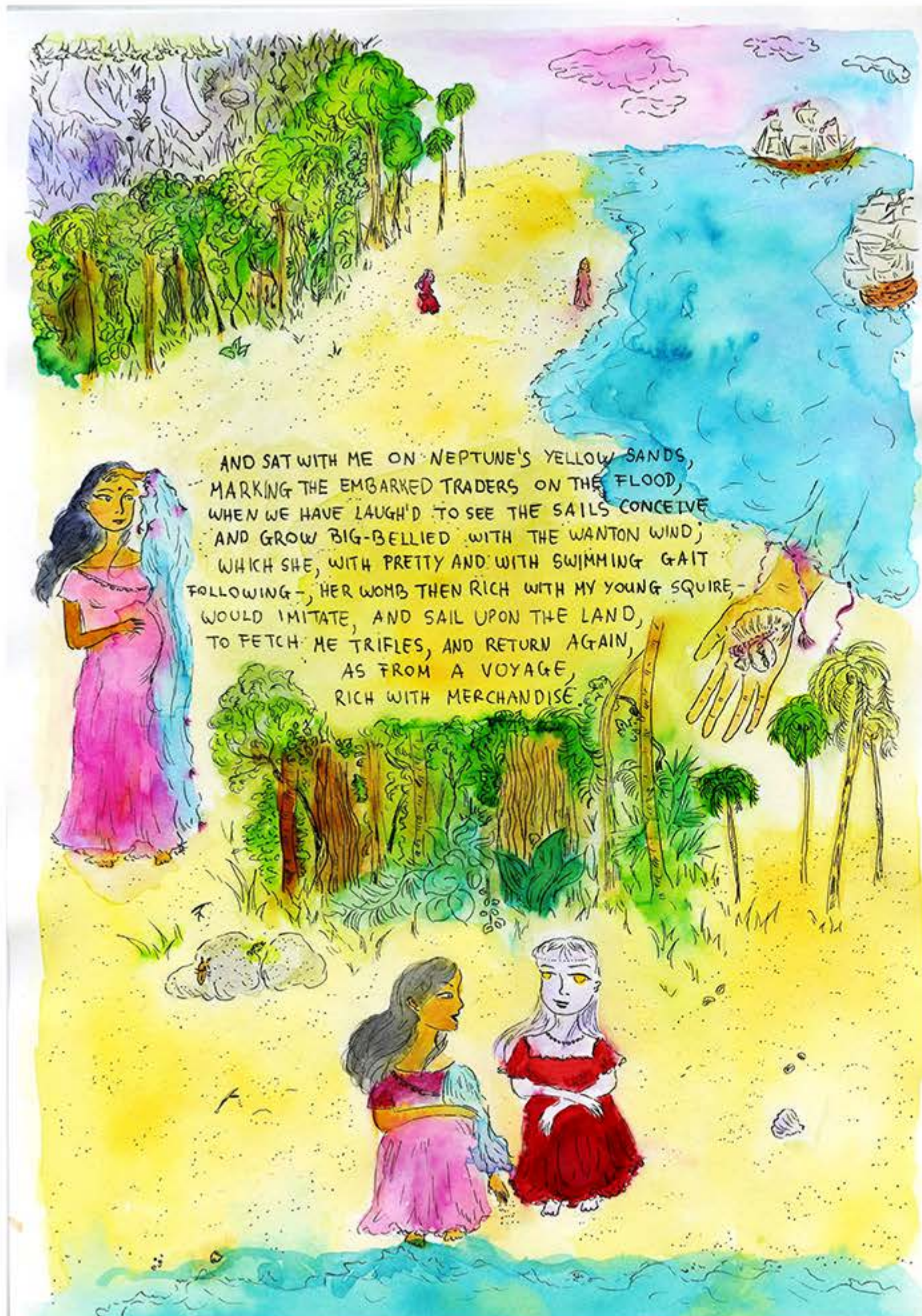
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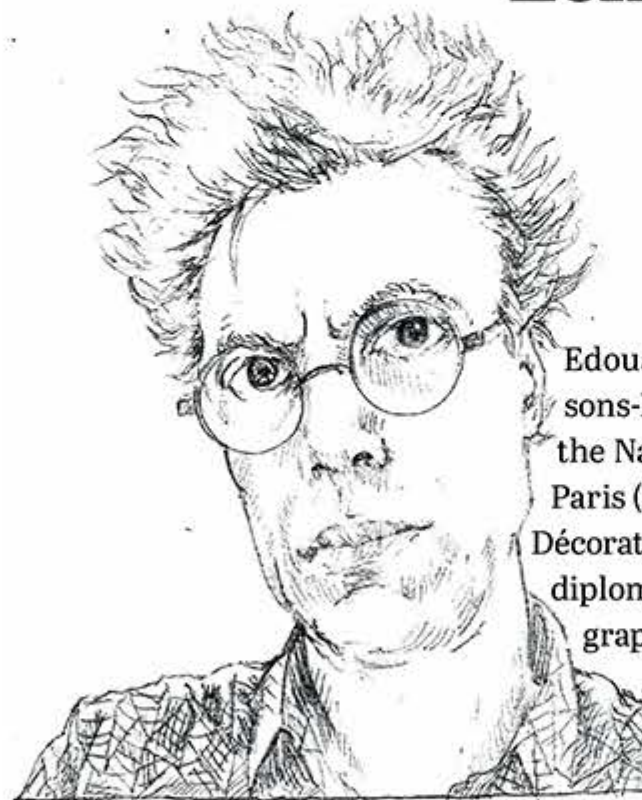
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# GROUP 3 (OVER 25 YEARS OLD) Winner

**Edouard  
Lekston**

**"Harry and Jack":  
King Henry IV,  
Part 1 (Act 2, Scene 4)."**



EdouardLekston lives and works in Maisons-Laffite (France). He graduated from the National School of Decorative Arts in Paris (Ecole Nationale Supérieure des Arts Décoratifs de Paris). There, for his final year diploma, he presented a collection of serigraphs entitled My Friend William (Mon Ami William), which was devoted to three major tragedies by Shakespeare – Hamlet, Macbeth, Le Roi Lear.

**blogs & mail**

<http://lekston-shakespeare.blogspot.com/>  
<http://edlekgarden.blogspot.com/>  
[edylek@gmail.com](mailto:edylek@gmail.com)

In addition to his illustration work for young people and the press, he has since produced several graphic works on Shakespeare's history plays: *Richard II (Le Basculement)* (2006), *Family Gathering ou la danse macabre de RIII* (2008), *Harry & Jack* (2015).

He has published several interviews on his graphic work, from "Le Basculement (Richard II): du texte à l'illustration" (P. Drouet, dir., Shakespeare au XXème siècle: mises en scène, mises en perspective de King

Richard II, PUR, 2007) until "Un avant-goût de Harry & Jack: Entretien avec ÉdouardLekston" (Shakespeare en devenir - Les Cahiers de La Licorne - Shakespeare en devenir | N°7 - 2013 | Varia) and "Four legs and two voices: An Interview with EdouardLekston" (S.A. Brown, R.I. Lublin, L. McCulloch, eds, Reinventing the Renaissance, Palgrave Macmillan, 2013).



In 2019, he did some graphic work on *Dante's Hell* (from *The Divine Comedy*). The same year, he released *Festernacht*, a "mechano-astrono-festive" almanac, published by Apeiron publishing house. For several years now, he has been working on an adaptation of Shakespeare's *The Tempest* in comic strip.

"For these images from Harry & Jack, as for many of my illustrations, my work is inspired and nourished by old and contemporary engravings. For example, for some of these images, I used the iconography of old playing cards and their joker figures, hence their stenciled tint. This is a way of highlighting the idea of the game (acting; stage acting; drawing game). For most of my work on Shakespeare, since it is about the destinies of kings, I often rely on the iconography of the Tarots."

**AUTHOR'S  
COMMENTARY**

I particularly like this scene 4 of Act II: it is rich; alive; funny and touching too. These illustrations belong to a collection that I named Harry and Jack. It deals with the relations between Falstaff and the young Prince Hal (Harry, future Henry V).

The illustrations are made with pen and ink, then printed in laser

printing and colored with the technique of stencil in yellow, red and blue, as for old playing cards. Falstaff's anatomy is a "bonus image". The nomenclature of this anatomy (framed in French at the bottom of the image) is composed of the remarks and insults given to Falstaff that can be found in the text.







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II

King Henry IV, Part 1 (Act 2, Scene 4)  
Prince Hal and Falstaff at the Boar's Head Tavern in Eastcheap



FALSTAFF ... Give me a cup of sack: I am a rogue if I drunk today.  
PRINCE O villain! Thy lips are scare wiped since thou drunk'st last.  
Falstaff All is one for that. (He drinketh.) A plague of all cowards, still say I.  
PRINCE What's the matter?

FALSTAFF What's the matter? There be four of us here have ta'en a thousand pound  
this day morning.  
PRINCE Where is it, Jack, where is it?  
FALSTAFF Where is it? Taken from us it is: a hundred upon poor four of us.

(2.4.149-60)<sup>1</sup>

Group 3 (over 25 years old) : Winner - Edouard Lekston "Harry and Jack": King Henry IV, Part 1 (Act 2, Scene 4)."



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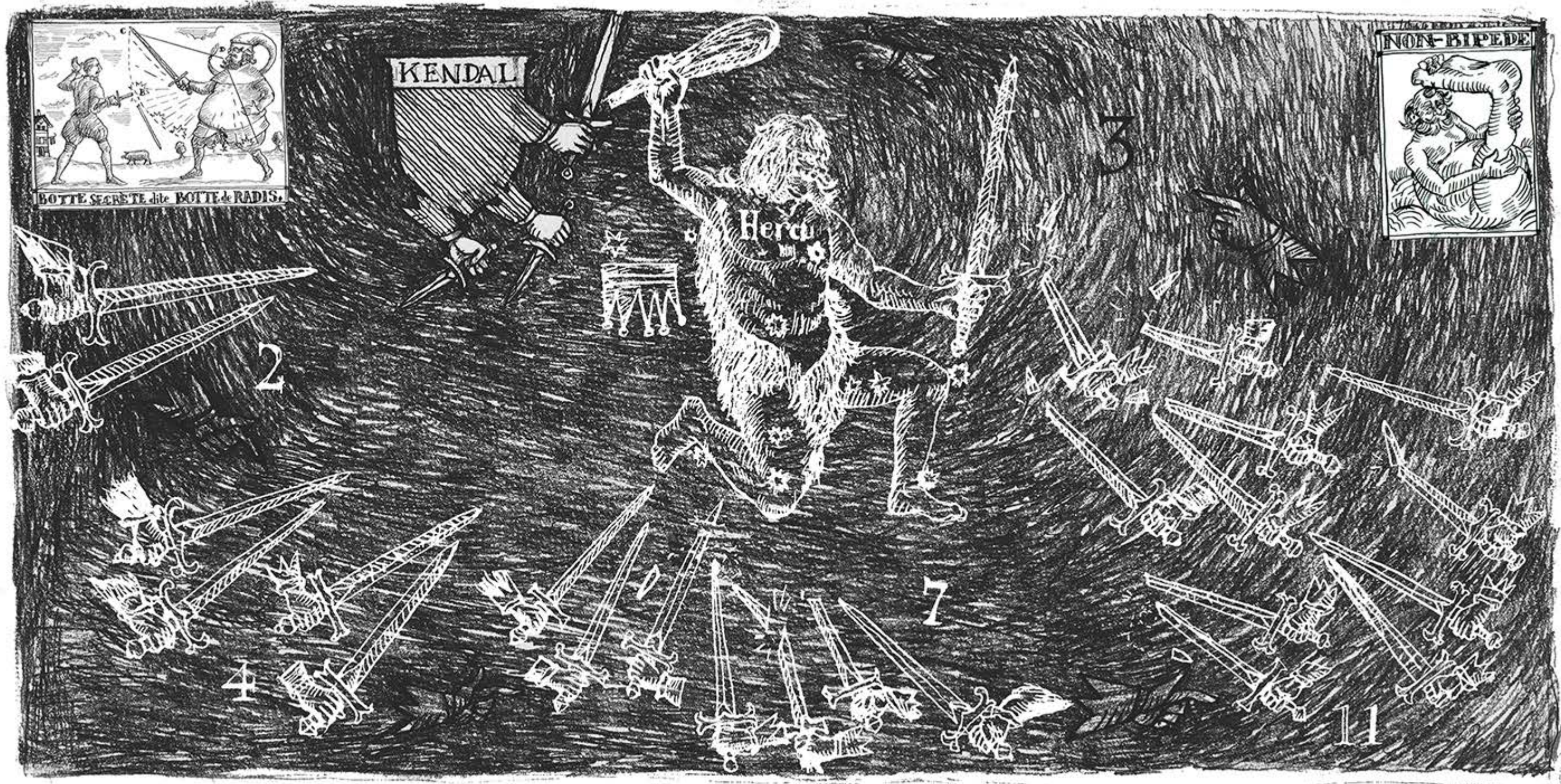
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III

King Henry IV, Part 1 (Act 2, Scene 4)  
"Eleven buckram men grown out of two!" (2.4.214-25)



PRINCE What, fought you with them all?

FALSTAFF All? I know not what you call all, but if I fought not with fifty of them I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

(2.4.181-5)



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**Graphic  
Shakespeare  
Competition 2020**

IV

King Henry IV, Part 1 (Act 2, Scene 4)  
"A play extempore" (2.4.276), part 1



FALSTAFF Well, thou wilt be horribly chid tomorrow when thou comest to thy father; if thou love me, practise an answer.  
PRINCE Do thou stand for my father and examine me upon the particulars of my life.

FALSTAFF Shall I? Content! This chair shall be my state, this dagger my sceptre, and this cushion my crown.

(2.4.367-74)

Group 3 (over 25 years old) : Winner - Edouard Lekston "Harry and Jack": King Henry IV, Part 1 (Act 2, Scene 4)."



Naz Baquiran  
"Wicked Encounter."

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"Two Blushing Pilgrims."

Boglárka Littner  
"Nostalgia."

**EDOUARD LEKSTON**  
"HARRY AND JACK": KING HENRY  
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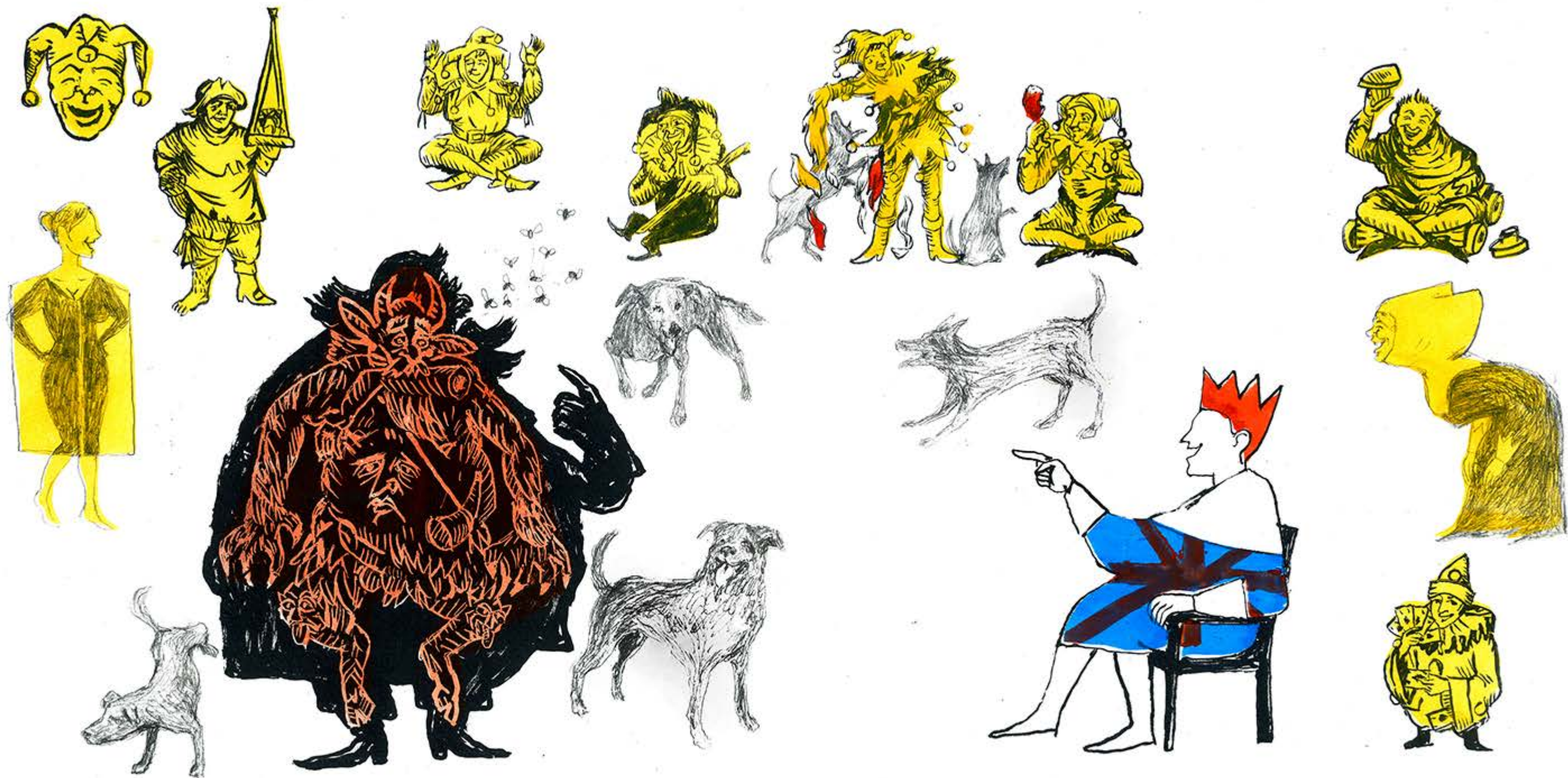
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King Henry IV, Part 1 (Act 2, Scene 4)  
"A play extempore" (2.4.276), part 2

V



PRINCE Dost thou speak like a king? Do thou stand for me,  
and I'll play my father.  
FALSTAFF Depose me? If thou dost it half so gravely, somajestically,  
both in word and matter, hang me up by the heels for a rabbit-sucker,  
or a poulter's hare.

PRINCE Swearst thou, ungracious boy? Henceforth ne'er lookon me. Thou art  
violently carried away from grace, there is a devil haunts thee in the likeness of  
an old fat man, a tun of man is thy companion.

(2.4.427-42)

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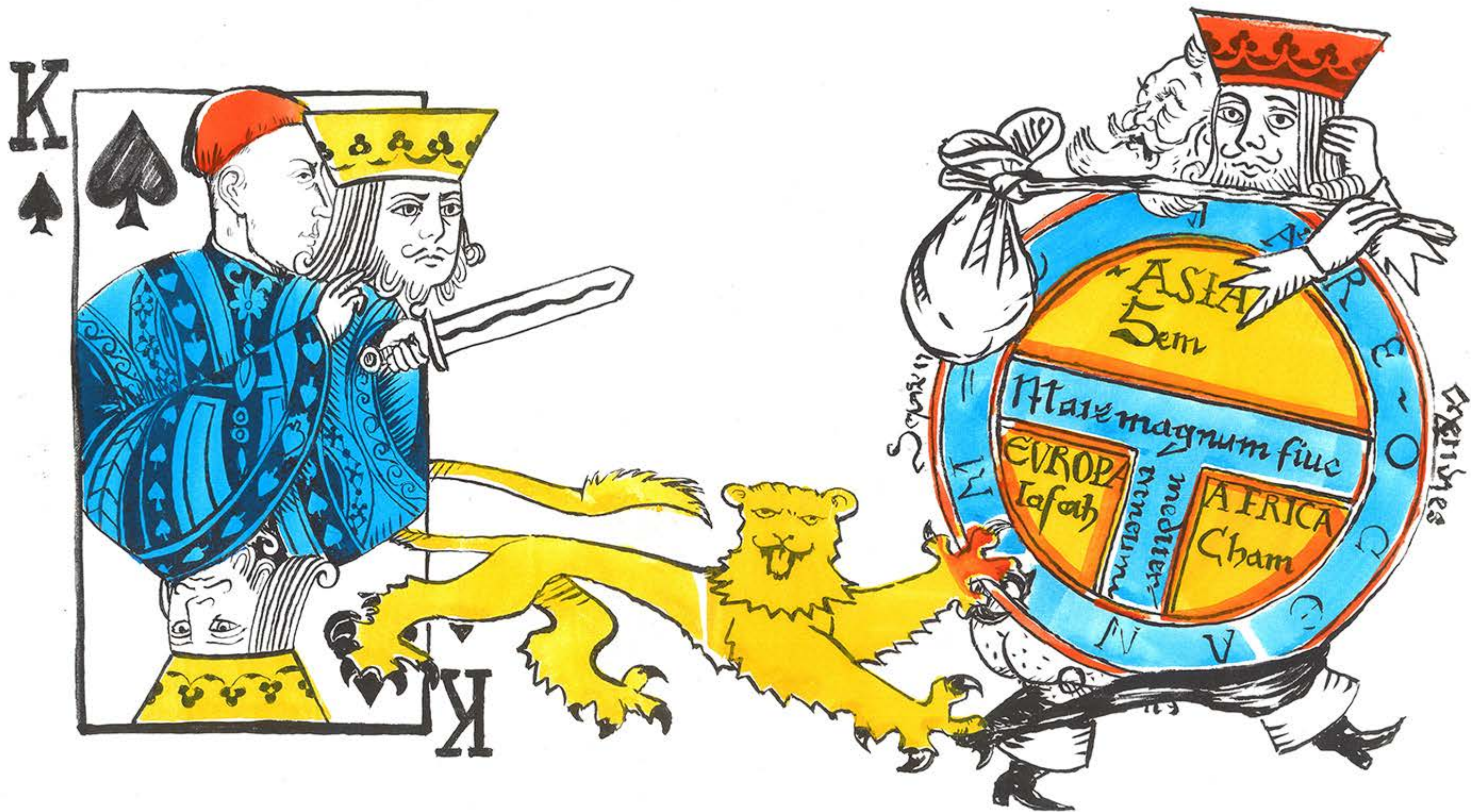
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Competition 2020**

VI

King Henry IV, Part 1 (Act 2, Scene 4)  
"Banish plump Jack, and banish all the world" (2.4.473-4)



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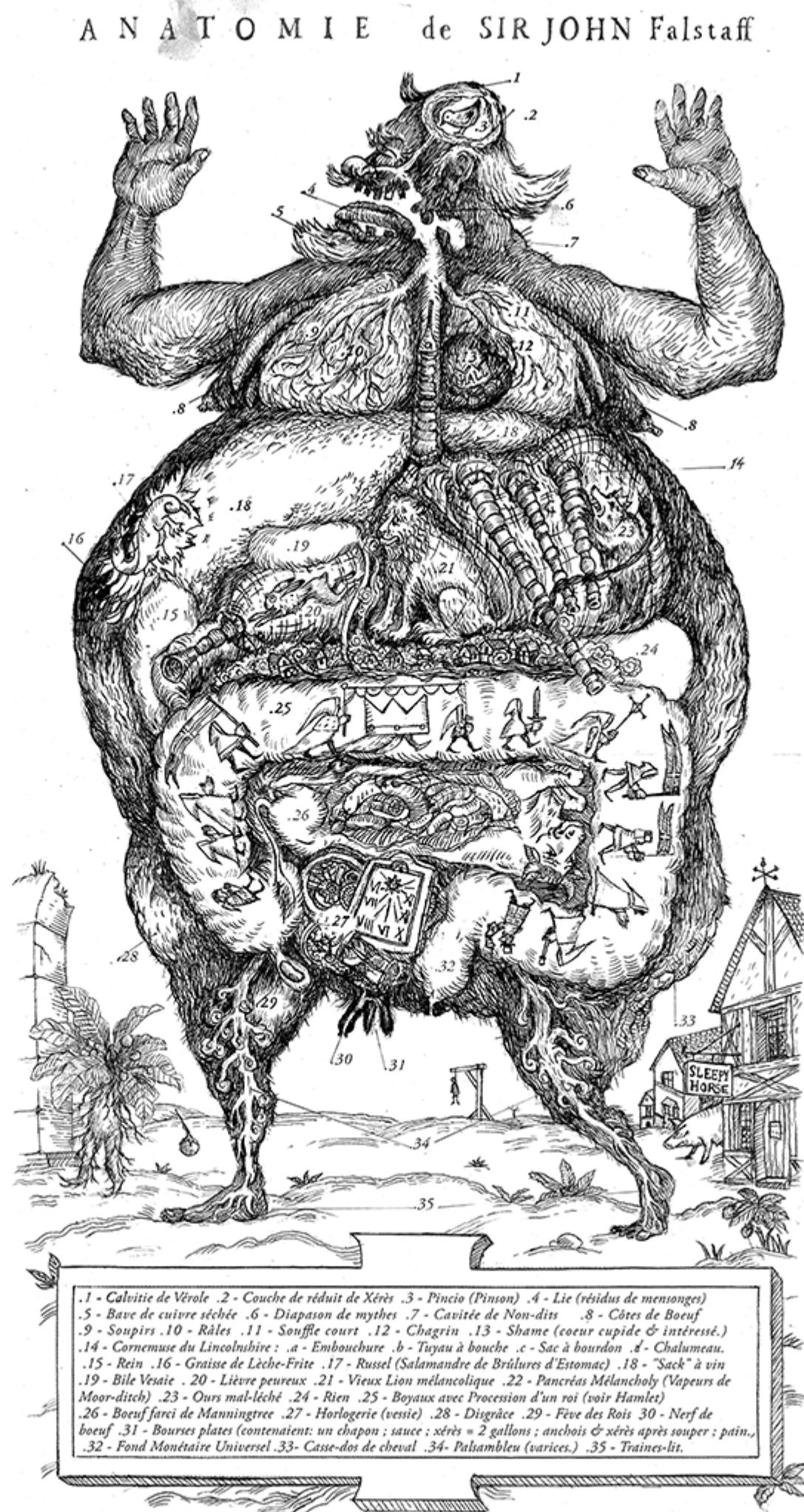
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(i) William Shakespeare, King Henry IV, Part 1, ed. A.R. Humphrys, The Arden Shakespeare (London/New York: Routledge, 1993).



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# GROUP 3 (OVER 25 YEARS OLD) Runner-up



Photo by Roxyanne Young

## Eric Shanower "Troilus and Cressida."

Eric Shanower is the award-winning cartoonist of the graphic novel series *Age of Bronze* (Image Comics), retelling the story of the Trojan War. With cartoonist Skottie Young, he adapted six of L. Frank Baum's Oz books to a series of *New York Times* best-selling graphic novels (Marvel Comics). He wrote the Eisner Award-winning comics series *Little Nemo: Return to Slumberland* (IDW) with art by Gabriel Rodriguez, based on the classic comic strip *Little Nemo in Slumberland* by Winsor McCay. Shanower's past comics work includes his own Oz graphic novel series, available as *Adventures in Oz* (IDW), the story "Happily Ever After" included in the Lambda Literary Award finalist *How Beautiful the Ordinary* (HarperCollins), and art for *An Accidental*

*Death* by Ed Brubaker (Fantagraphics Books), *The Elsewhere Prince* by Moebius and R-JM Lofficier (Marvel), and *Harlan Ellison's Dream Corridor* (Dark Horse Comics).

## AUTHOR'S COMMENTARY

Shanower has illustrated for television, stage, magazines, and children's books, two of which he wrote himself. In 1994 he co-founded—and through 2002 was co-publisher of—Hungry Tiger Press,

which specializes in books and CDs reprinting and continuing the works of Oz-creator L. Frank Baum. He lives in Portland, Oregon, with his husband, David Maxine. [www.age-of-bronze.com](http://www.age-of-bronze.com)

I conceived my comics art version of the story of the Trojan War, *Age of Bronze*, to include every version of the story I could find. I am combining them into one long story-line while reconciling contradictions and visualizing the result in the correct historical period, the 13th century

BCE. Of course, William Shakespeare's *Troilus and Cressida*, probably written in 1602, has its place in Trojan War literature as one of the major iterations of that branch of the story.

Homer's *Iliad*, which deals with a part of the story late in the war, first mentions Troilus as one of Priam's dead sons. Cressida originates (under a slightly different name) in Benoit de Sainte-Maure's *Roman de Troie*. The Troilus and Cressida story's major developments prior to Shakespeare's treatment occur in *Il Filostrato* by Boccaccio, which introduces Pandarus, and *Troilus and Criseyde* by Geoffrey Chaucer. Later major tellings include stage versions by John Dryden and William Walton. I used all of these sources and more in my version.

The episode I find most interesting in Shakespeare's *Troilus and Cressida* is the scene of Cressida's arrival in the Greek (Achaean) camp. The leaders of the army besieging Troy take turns kissing her. The scene is unique to Shakespeare. Although many commentators have interpreted Shakespeare's Cressida as a bawd, this interpretation doesn't fit cleanly with

other representations of Cressida. A careful reading of the play reveals that the role, especially in this kissing scene, is open to various interpretations. I chose to make my version of Cressida not a bawd, but a fearful woman, more in keeping with the Cressida presented by Chaucer. This decision dictated my interpretation of the kissing scene.



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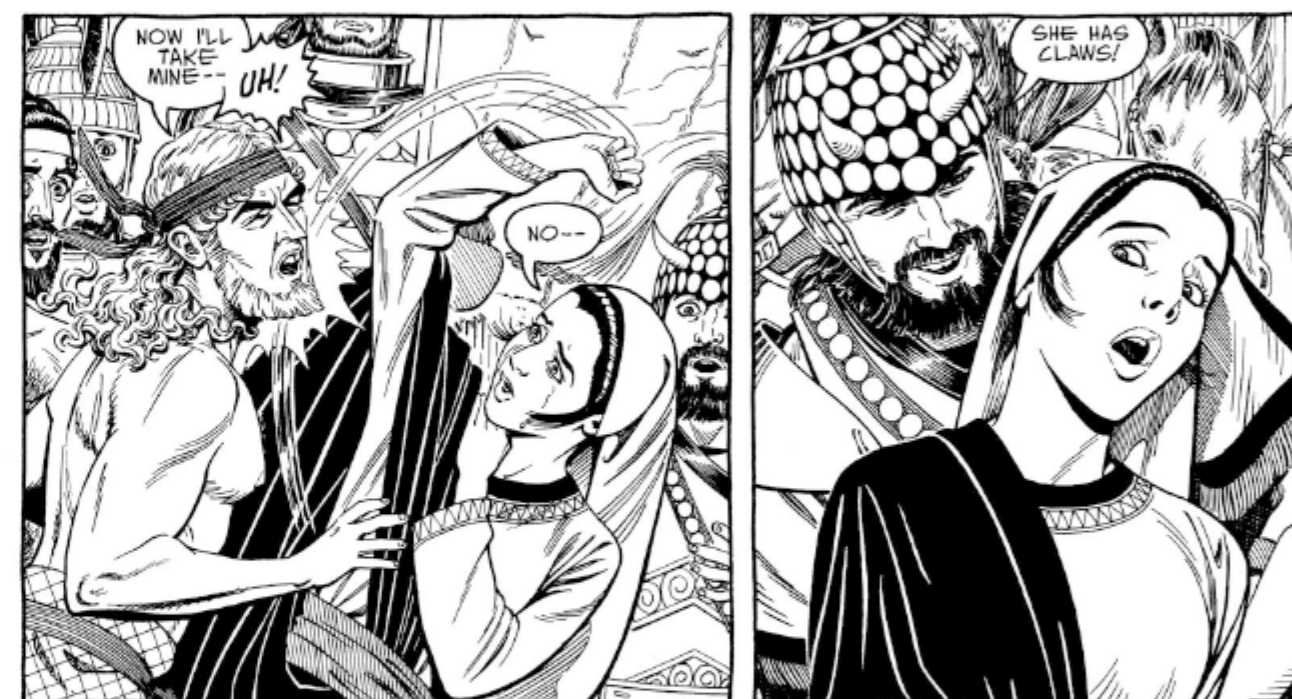
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A loose adaptation by Eric Shanower of material from  
Troilus and Cressida by William Shakespeare, Act IV, Scenes 2-5.  
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# GROUP 3 (OVER 25 YEARS OLD) Runner-up

## Kathryn Briggs

### "Macbeth Act 1, Scene 5."

Kathryn Briggs is an internationally recognized, award winning graphic novelist and arts educator. She began her comic-making career while pursuing her Masters at Duncan of Jordanstone College of Art with a feminist re-imagining of the archetypal Hero Story, (cycle)". Kathryn launched her

independent small press Ess Publications with this ground-breaking comic. Her adaptation of "Macbeth, Act 1, Scene 1" won the inaugural Elsinore Award for Graphic Shakespeare in 2016. A fixture of the Scottish Independent Comic scene, Kathryn founded and ran the Ex Libris Book Fair, Dundee's only independent book fair. Her short comics have

been featured in UK comics anthologies such as Treehouse Comic, Dirty Rotten Comics, Meanwhile..., and Sliced Quarterly. She served on the committee of GENERATOR projects, an artist-led gallery and community space, during 2014. Her work has been exhibited in both art galleries and colleges in Sweden, Scotland, Japan, and the United States.



author's  
**COMMENTARY**

I am grateful to be a part of the Graphic Shakespeare Competition again; continuing my work on *Macbeth* is extremely rewarding and fun. In 2015 I submitted *Act 1, Scene 1* and for this year's competition I dove into *Act 1, Scene 5*.

**Website:** kathrynebriggs.com  
**Twitter:** @withryn  
**Facebook:** @KathrynBriggsComics  
**Instagram:** @kathrynbriggscomics

As a teenager, I always wanted to play Lady Macbeth on stage. To fulfill my dream, I decided to cast myself as her in my comic - these are all self portraits, although, the hair is wild exaggeration. And my partner makes an appearance as Macbeth.

I drew from my time in Scotland, where I worked at a history and art museum, to find inspiration for the design elements. I also love to use animal symbolism in my work; this scene features a vulture, unicorn, crow, and an adder. In this scene, Lady Macbeth's imagination is running wild, so I let myself feel free from the confines of reality when composing her surroundings.



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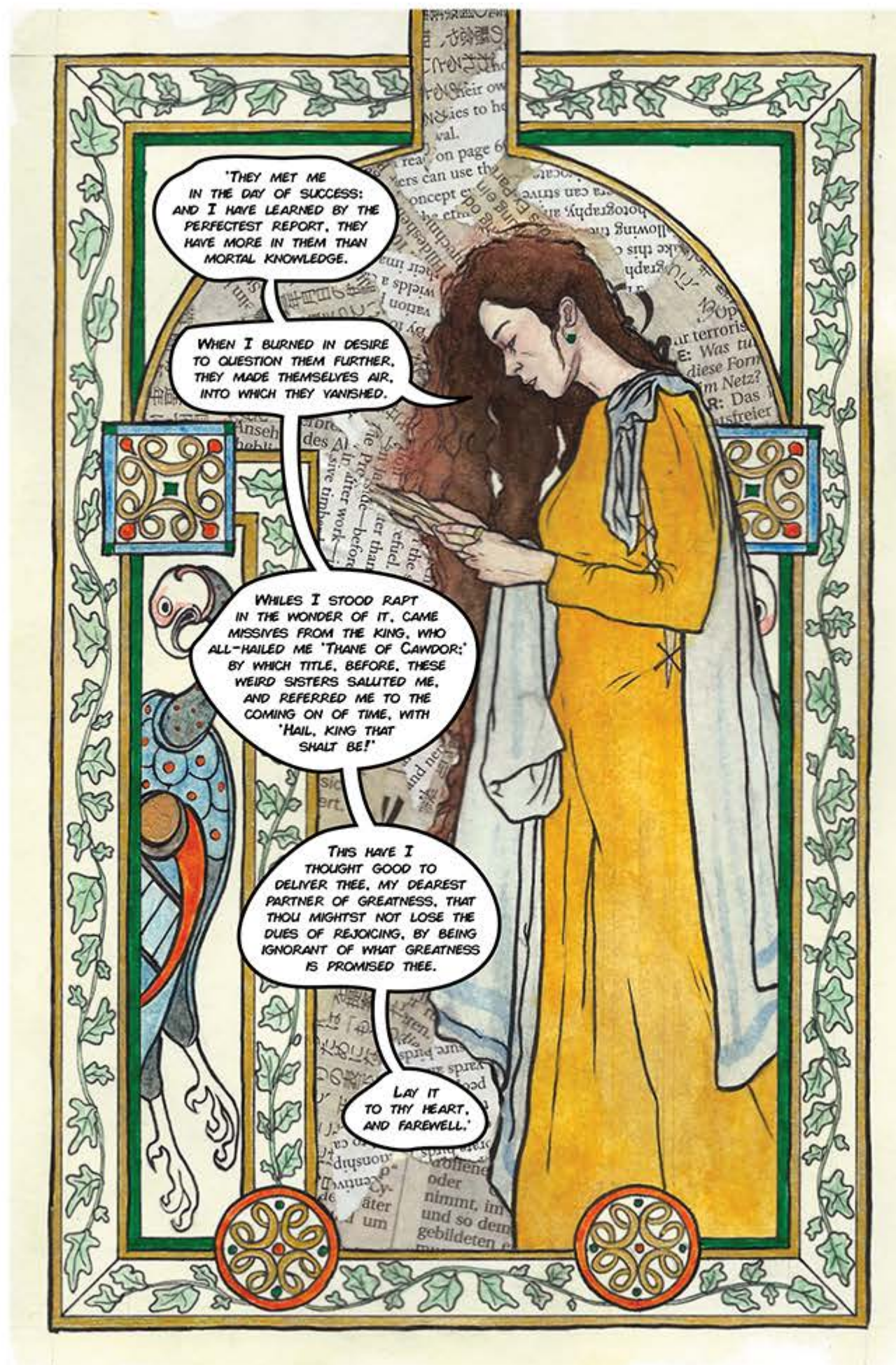
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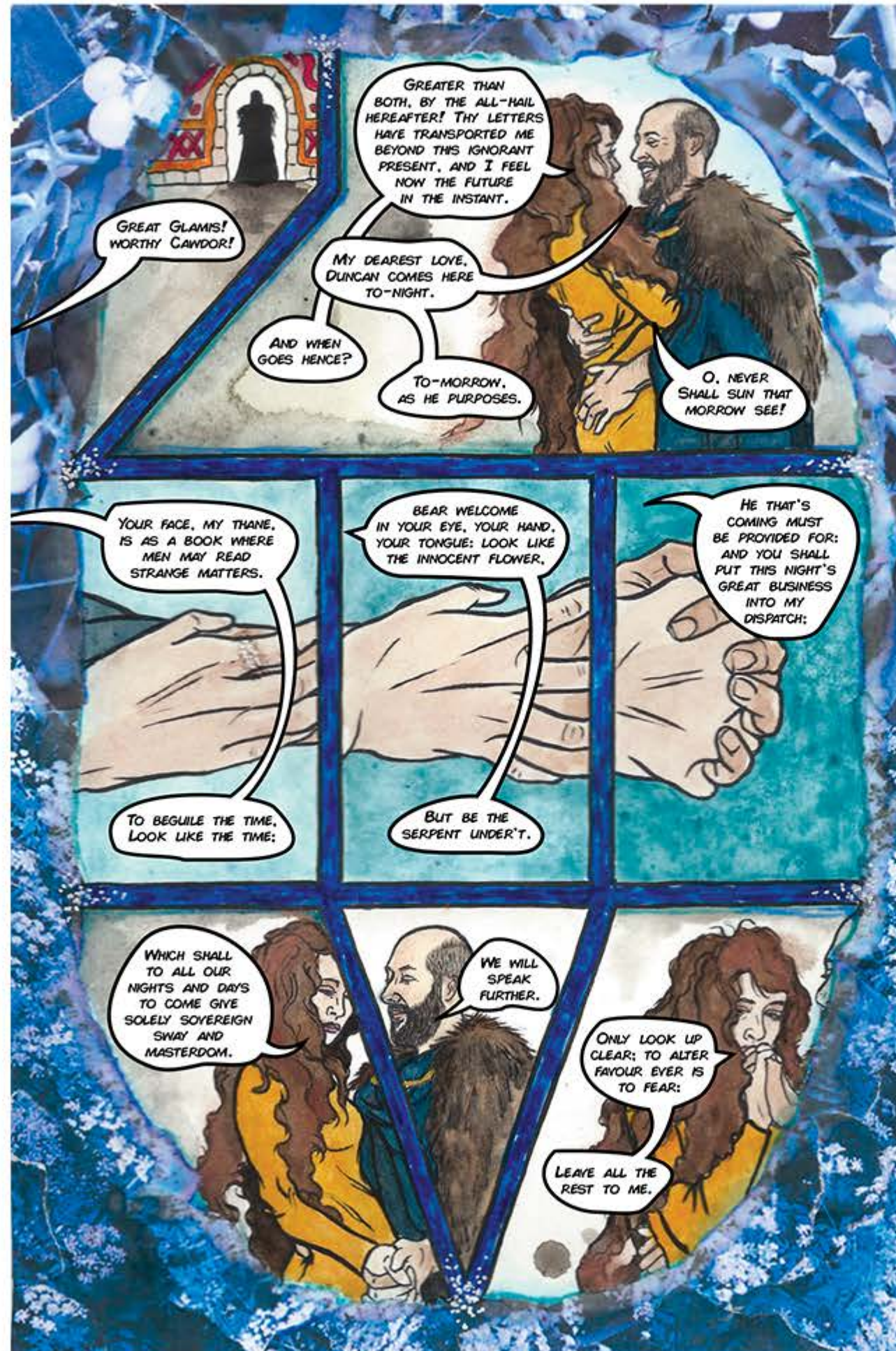
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Competition 2020**



# Extra 1

## GRAPHIC SHAKESPEARE COMPETITION

Winner Work

**Kathryn Briggs**

**"Macbeth  
Act 1, Scene 1."**

Group 3 (over 25 years old) : Runner up - Kathryn Briggs "Macbeth Act 1, Scene 5.."



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Graphic Shakespeare Competition 1; Winner Work - Kathryn Briggs "Macbeth Act 1, Scene 1.."



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Graphic Shakespeare Competition 1; Winner Work - Kathryn Briggs "Macbeth Act 1, Scene 1.."



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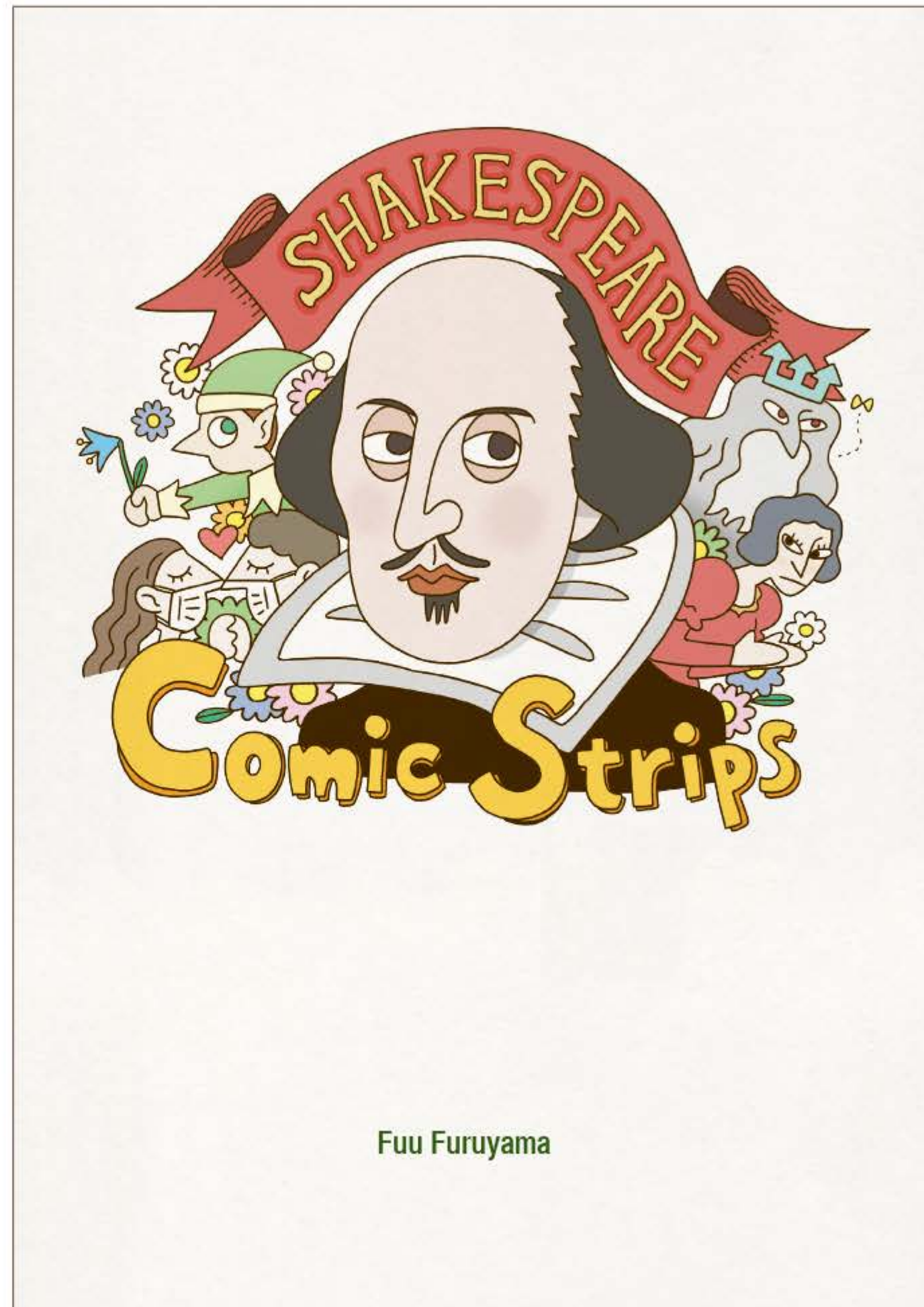
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**Fuu Furuyama**

Group 3 (over 25 years old) : Fuu Furuyama *"SHAKESPEARE Comic Strips"*



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### Macbeth 2020



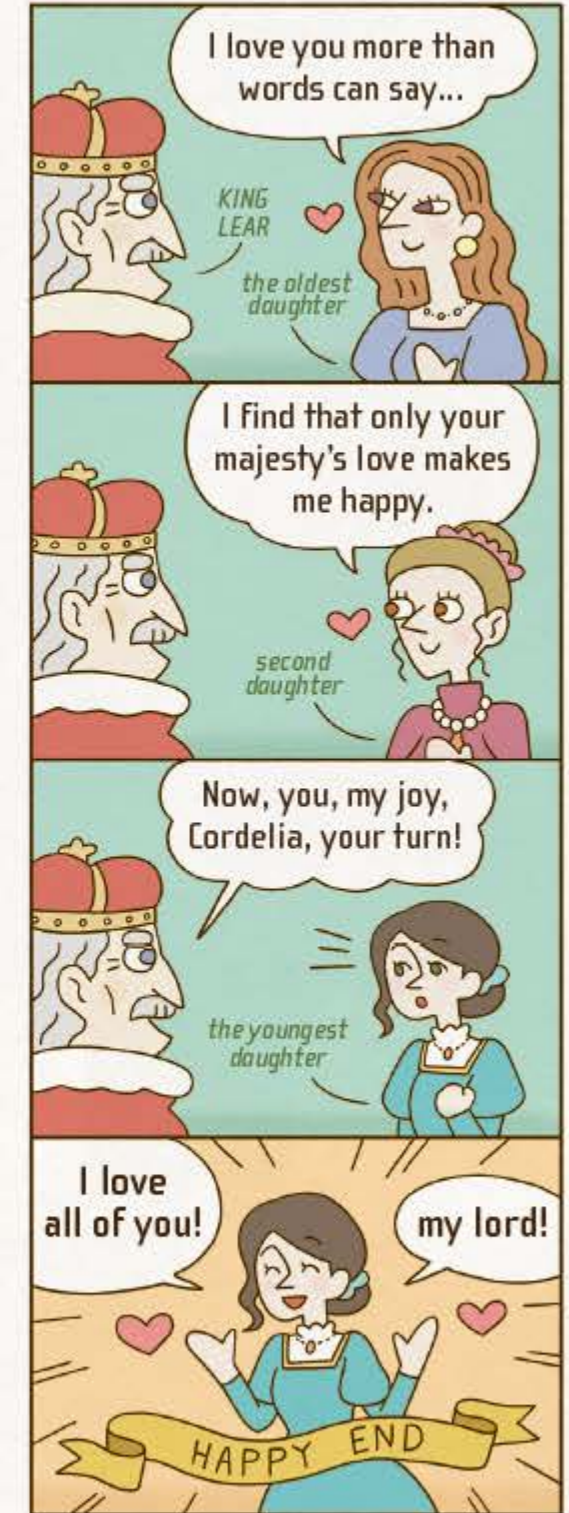
### Romeo and Juliet



### Romeo and Juliet 2020



### Happy Lear





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### Puck's mistakes I



### Puck's mistakes II



### Puck's mistakes III



### The Crisis of Friar John



text from "spark notes" : <https://www.sparknotes.com/shakespeare/>



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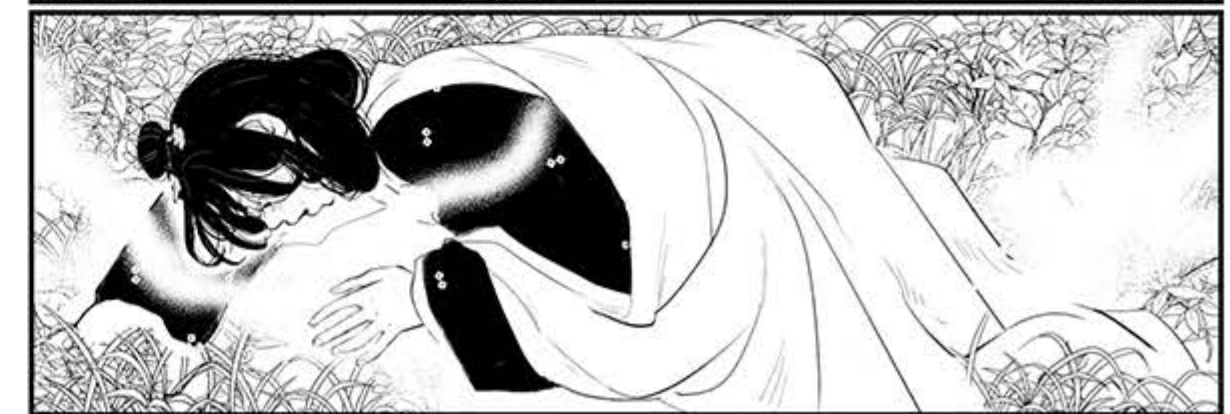
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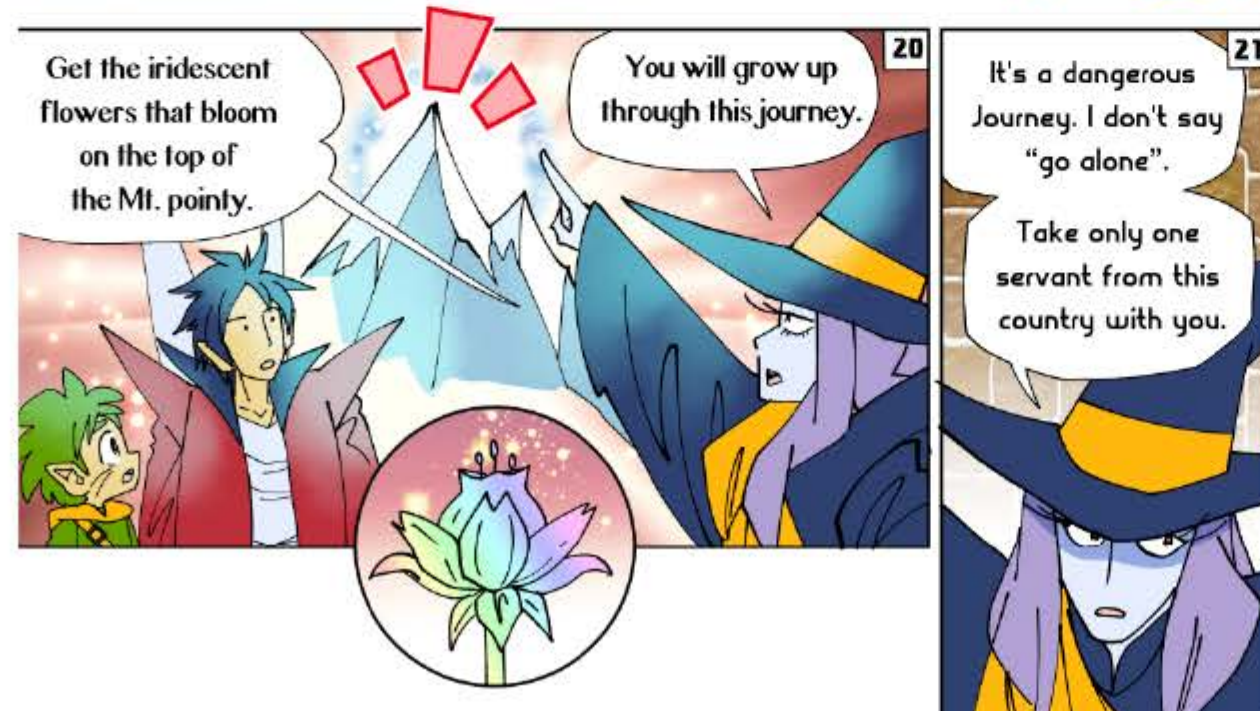
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# Graphic Shakespeare Competition 2020



Group 3 (over 25 years old) : Sanpo Yokoi *"Before the Midsummer"*



*"Wicked Encounter."*

*"Two Blushing Pilgrims."*

*"Nostalgia."*

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*"Before the Midsummer"*

**"TITUS ANDRONICUS (ACT 5,  
SCENE 3)"**

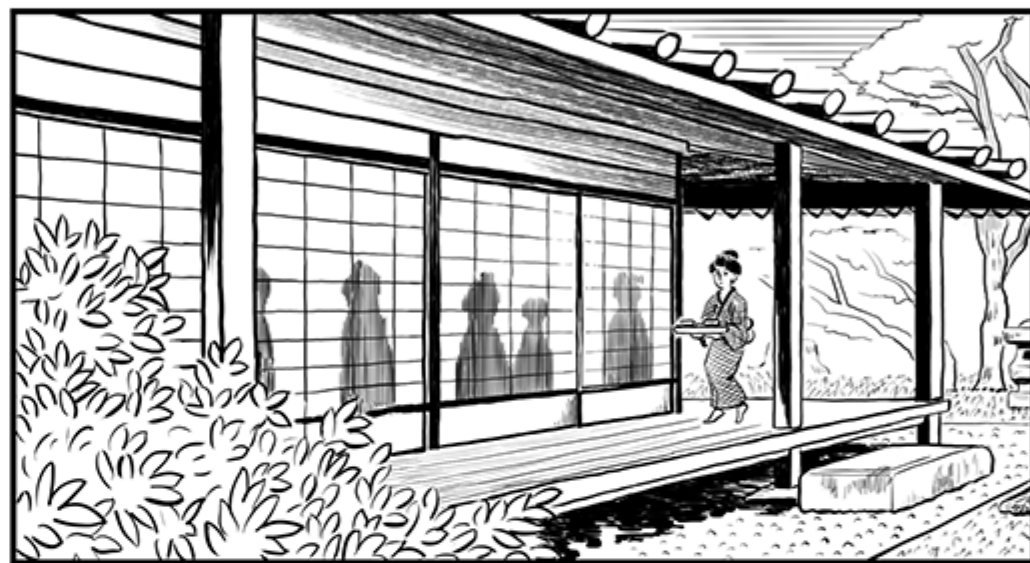
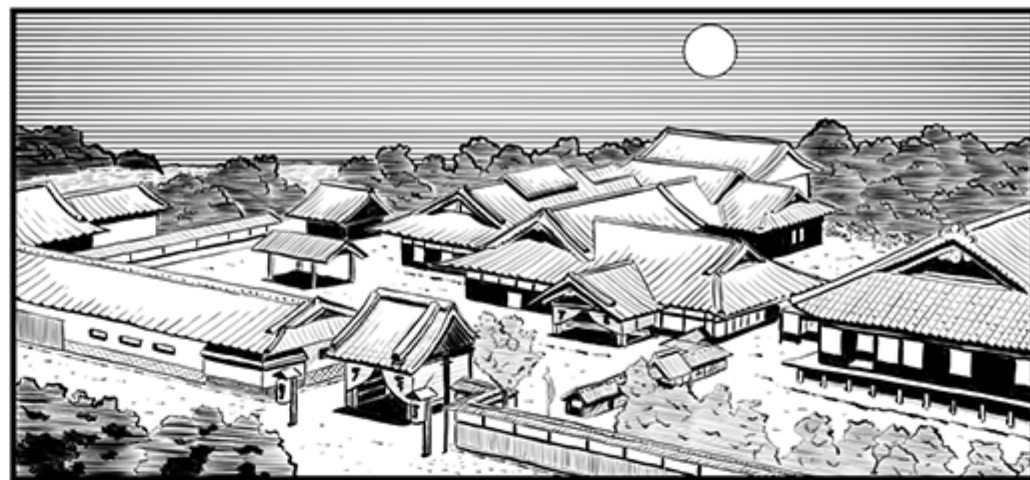
*"Vastitas Venefica"*

*"When Romeo Met Juliet"*

# Graphic Shakespeare Competition



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※日本語の台詞は『タイタス・アンドロニカス シェイクスピア全集12』(松岡和子訳:ちくま文庫)を参考にしました。

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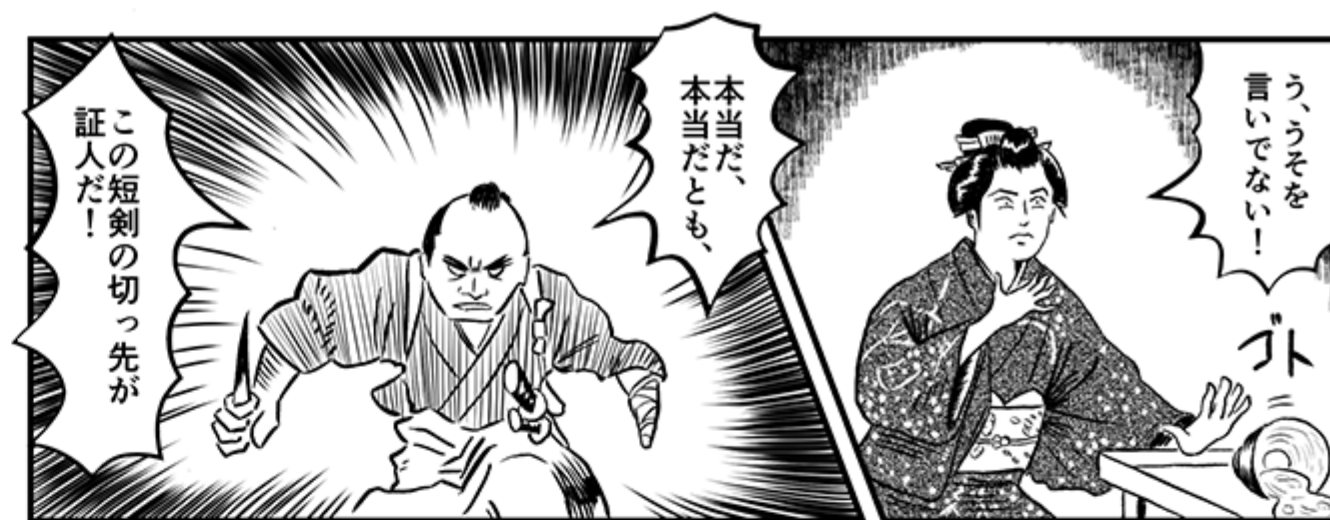
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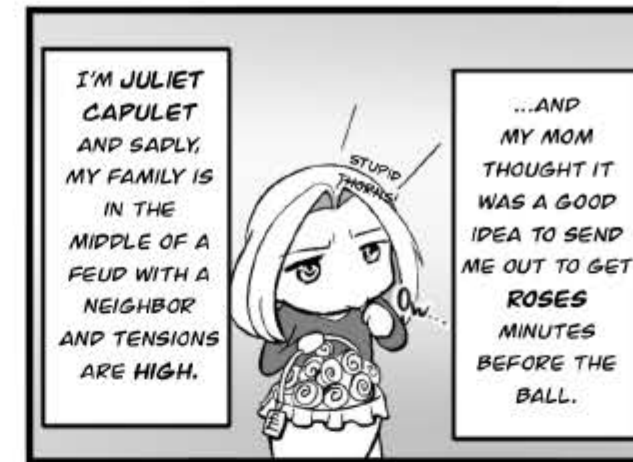
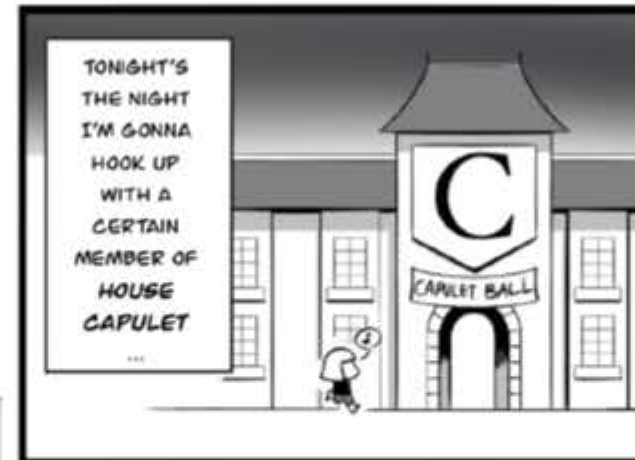
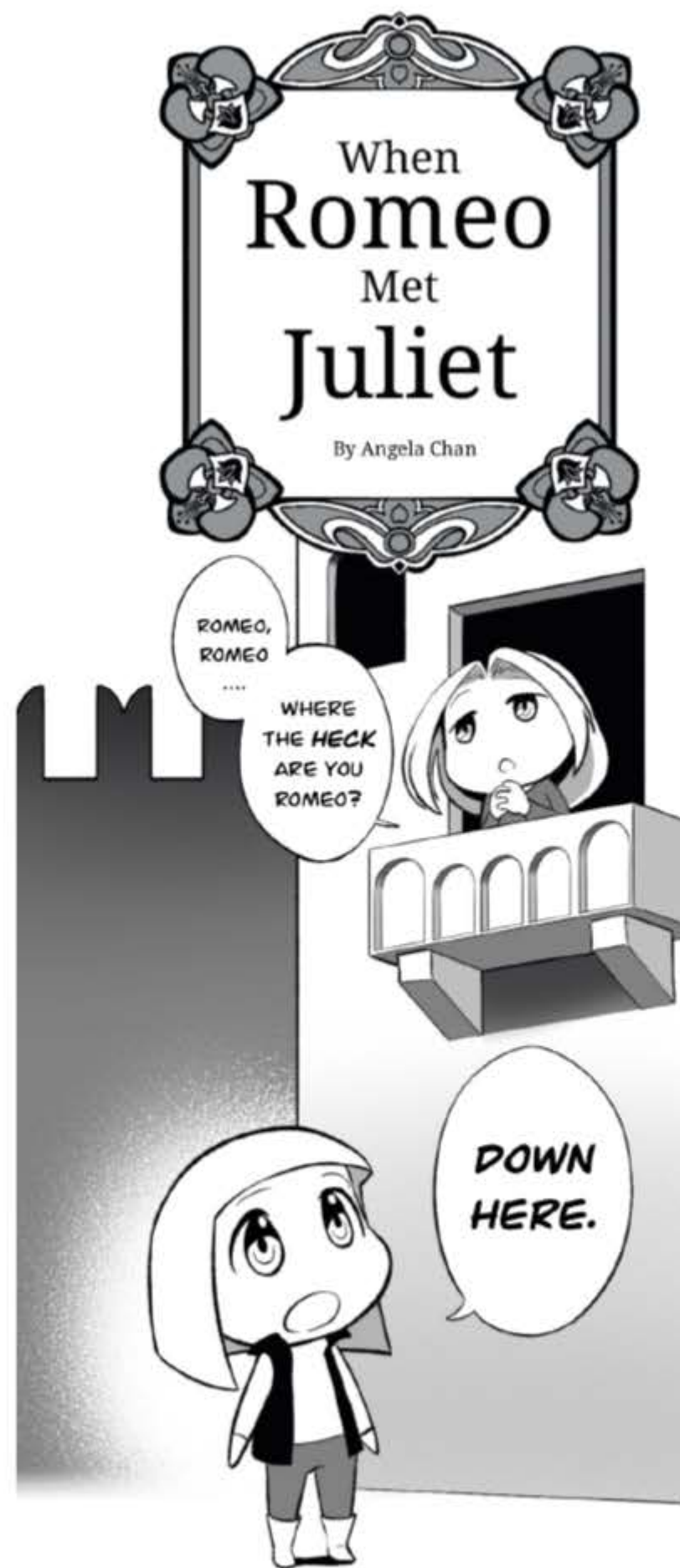
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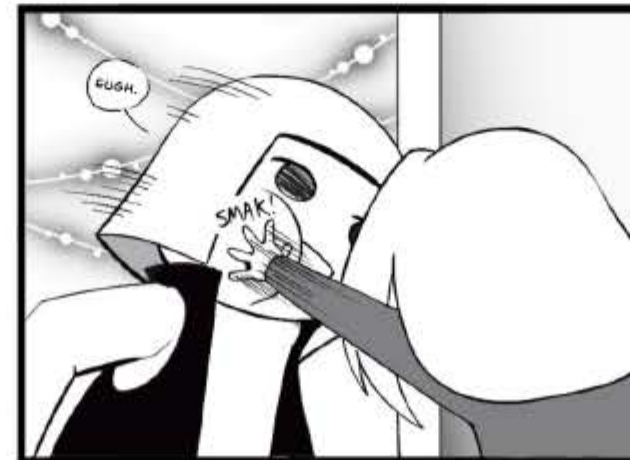
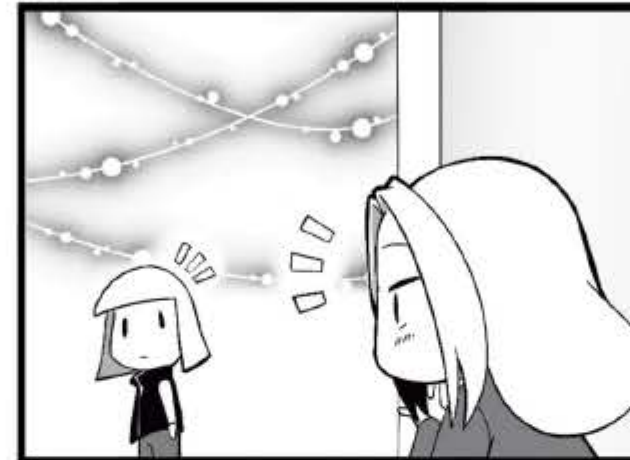
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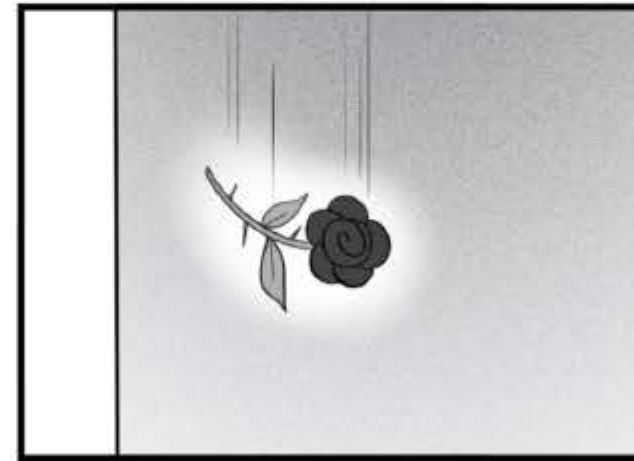
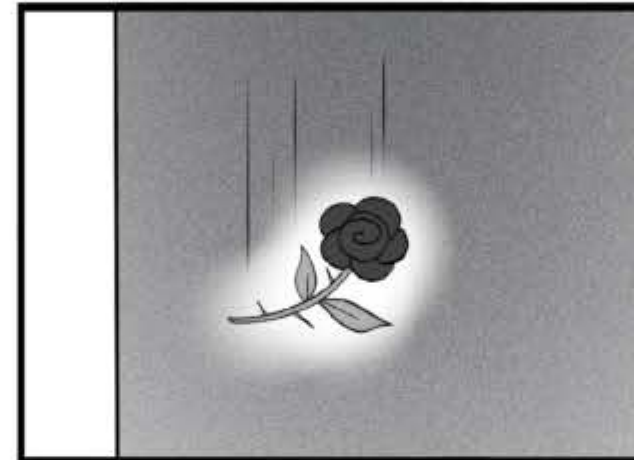
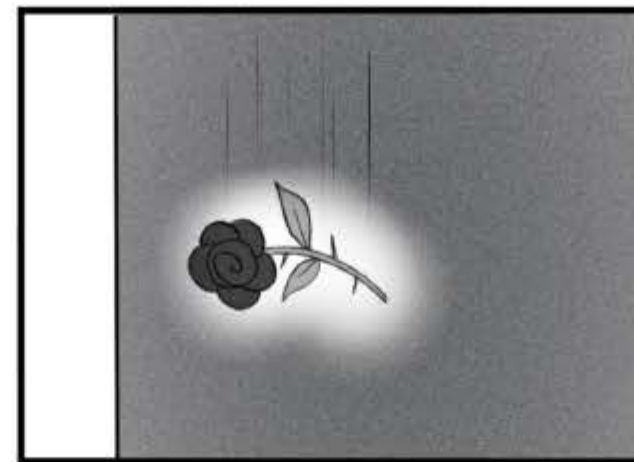
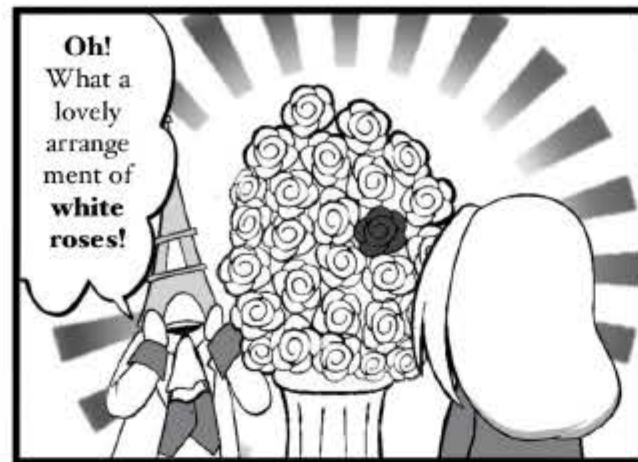
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# Staff Profiles

## Paul Gravett



**Official Web Site**  
[www.paulgravett.com](http://www.paulgravett.com)

## Fionnuala Doran

Paul Gravett is a London-based writer, curator, critic and lecturer specialising in international comics. His books include *Manga: Sixty Years of Japanese Comics* (2004), *Graphic Novels: Stories To Change Your Life* (2005), *Great British Comics* (2006), *Incredibly Strange Comics* (2008), *Comics Art* (2013) and *Mangasia: The Definitive Guide to Asian Comics* (2017). He also edited *1001 Comics You Must Read Before You Die* (2011). He has curated exhibitions of Charles Schulz, Jack Kirby, Tove Jansson and Posy Simmonds and co-curated *Comics Unmasked: Art and Anarchy in the UK* for The British Library. In 2017, he curated *Mangasia: Wonderlands of Asian Comics*, which The Barbican Centre is currently touring worldwide. His latest projects include teaching an online course about Japanese manga and art for CIEE Kyoto and developing a website with The Barbican about Asian comics for Google Arts and Culture. He writes for the *Times Literary Supplement*, *Guardian*, *Independent*, *Bookseller*, *ArtReview* and many others.

Fionnuala Doran is an Irish artist, living and working in Scotland. She graduated with an MA in Visual Communication from the Royal College of Art in 2015 and lectures in Illustration at the Edinburgh College of Art. Winner of the 2014 Comics Unmasked competition at the British Library, she has worked between fine art and comics, acting as a director of Catalyst Arts, Belfast's foremost artist-led gallery, and as co-editor of *Modern Times*, Britain's first magazine of graphic journalism since the 19th Century. She has participated in residencies with the Banff Centre, Canada, the European Exchange Academy, Turkey and the Atlantic Centre for the Arts, Florida. She came down with a bad case of comic-fever in 1990 and has never recovered.

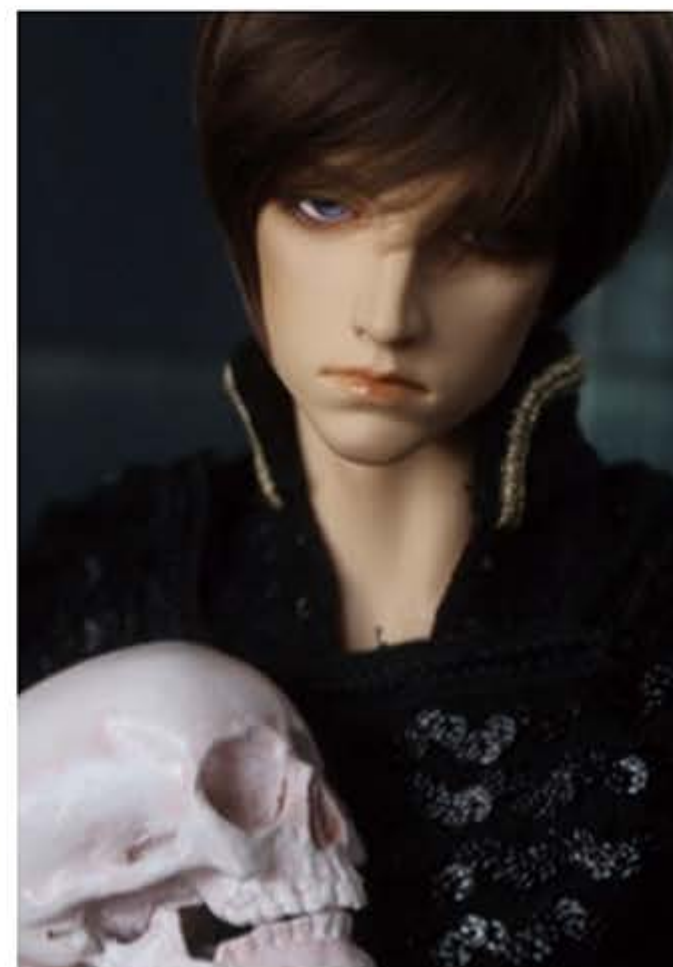
<https://www.thetrialofrogcasement.com/about>

## Harumo Sanazaki

Harumo SANAZAKI made her debut as a manga artist in 1981 with *Ai Wo Kibô Shimasu*. Since her beginning and up to now, she tackled many different genres, such as mystery, romance, and other original works. Her major manga works include *Angel Wars*, *Maihime Shichihenge*, *Tenshi no Ryôriban*, *Abe no Seimei*, and *Asakusa Young Yôhinten*.

She's also been involved in international exchanges since 1997, giving manga masterclasses in China (Beijing, Shanghai, Chengdu), Taiwan (Taipei), Korea (Seoul), France (Paris, Toulon), the US (Los Angeles) and in Belgium (Ghent).

She is a judge of the first Graphic Shakespeare Competition (2016), the third GSC (2020) and a special advisor of the second GSC (2014). She gave manga workshops at the international conference, Elsinore 2016 William Shakespeare: the Next 400 years (Kronborg Castle, Denmark) which was convened by Ronan Paterson, at the second conference of Asian Shakespeare Association in New Delhi (India, 2016) and at the third conference of Asian Shakespeare Association in Manila (the Philippines, 2018).



Hamlet : A Reinvention of the Tragedy with Puppets,  
Directed by Yuichi Abe, Produced by Harumo Sanazaki(2016)

She produced a puppet film *Hamlet* in which the characters are "performed" by puppets and voiced by fabulous voice actors. Her *Hamlet* was world-premiered at the conference, Elsinore 2016 William Shakespeare: the Next 400 years (Kronborg Castle, Denmark) <https://asadelhi2016.wordpress.com/2016/11/13/film-screening-hamlet-a-reinvention-of-the-tragedy-with-puppets-yuichi-abe-and-harumo-sanazaki/>

She has adapted Shakespeare's works from the viewpoints of the marginalized and the silenced in the original works: Her *Macbeth* is shown from Lady Macbeth's point of view and *Romeo and Juliet* from the viewpoint of Juliet's mother.



Naz Baquiran  
"Wicked Encounter."

Annie Holley  
"Two Blushing Pilgrims."

Boglárka Littner  
"Nostalgia."

Edouard Lekston  
"Harry and Jack": King Henry IV,  
Part 1 (Act 2, Scene 4)."

Eric Shanower  
"Troilus and Cressida."

Kathryn Briggs  
"Macbeth Act 1, Scene 5."

Fuu Furuyama  
"SHAKESPEARE Comic Strips"

Inko  
"Love Is Blind"

Chie Kutsuwada  
"A Midsummer Night's Dream"

Sanpo Yokoi  
"Before the Midsummer"

Norihiko Nakajima  
"Titus Andronicus (Act 5, Scene  
3)"

Rokkakkei  
"Vastitas Venefica"

Angela Chan  
"When Romeo Met Juliet"

# Graphic Shakespeare Competition 2020

## Hu Rong



Hu Rong was born in China, is a manga artist living in Japan and CEO of No-Wall Co. Ltd., a company with its philosophy, "manga has no borders" (<https://nonwall.com/>). Her 《倩女幽魂》, combining Chinese traditional sequential drawings (Lianhuan-hua) with manga, won a special award at East Asia Manga Summit (1996), making her the first manga artist from Mainland China who won an international prize. She was a special lecturer at Beijing Film Academy and a special editor-in-chief *Supercomic* 《尚漫》 (manga division of Posts & Telecom Press, China). Her company in China, 《華之漫》, in collaboration with *Supercomic*, has supported to develop numerous manga talents.

### WIKI

[https://zh.wikipedia.org/wiki/%E8%83%A1%E8%93%89\\_\(%E6%B-C%AB%E7%94%BB%E5%AE%B6\)](https://zh.wikipedia.org/wiki/%E8%83%A1%E8%93%89_(%E6%B-C%AB%E7%94%BB%E5%AE%B6))

### BAIDU

<https://baike.baidu.com/item/胡蓉>

## Jang Hyun Nam

Ma in Renaissance Literature at University of Sussex  
PhD in English Literature at Korea University  
A member of the Shakespeare Association of Korea  
A professor at Inha Technical College



# Judges



## Ronan Paterson

Ronan Paterson has been a professional actor and director for many years, and has acted in or directed Shakespeare productions shown in ten countries. He moved into teaching, initially in the training of actors, then subsequently in lecturing in Universities. He has taught in a range of universities, colleges and conservatoires in the UK and elsewhere, and run workshops and professional masterclasses for groups ranging from inmates in a prison to professional training for producers and directors at China Central TV. He has published widely on Shakespeare in Performance, Shakespeare in Film and Shakespeare in Comics. He has a particular interest in illustrations of Shakespeare's plays, and last year mounted an exhibition *Picturing Shakespeare: Shakespeare and the Visual Imagination* in the Constantine Gallery in Middlesbrough, England. He is passionate about Shakespeare comics of the 50s, 60s and 70s, which is where he acquired his own lifelong enthusiasm for Shakespeare. He has been involved with the Graphic Shakespeare competition since its inception.



## Sanpo Yokoi

Sanpo Yokoi is a Manga creator, illustrator, designer, writer and sometimes teacher at vocational schools of Creative. He got two special awards, at Graphic Shakespeare Competition 2016 and 2018. After graduated university, he started to make comic stories as a professional artist. His first short story *The BEROLIEN* got the publisher's prize for new comers. This work was printed on publisher's magazine ("Gekkan Shonen Magazine", Kodansha, 2004). He has created many collaborated comics works with videogames.



## Yukari Yoshihara

Yukari Yoshihara is a convenor of the Graphic Shakespeare Competition, a secretary of the Asian Shakespeare Association and an associate professor at the University of Tsukuba (Japan). Her publications include "Toward 'Reciprocal Legitimation' between Shakespeare's Works and Manga" in M. Toku and H.T. Dollase eds., *MANGA! : Visual Pop Culture in ARTS Education* (2020) [https://www.insea.org/docs/inseapublications/MANGA-VPC-in-ARTS-Education-Toku\\_Dollase-2020.pdf](https://www.insea.org/docs/inseapublications/MANGA-VPC-in-ARTS-Education-Toku_Dollase-2020.pdf), "Ophelia and Her Magical Daughters: the Afterlives of Ophelia in Japanese Pop Culture" in V. Bladen and Y. Brailowsky eds., *Shakespeare and the Supernatural* (2020) and "Manga and Shakespeare" in F. Ogi et al. eds., *Women's Manga in Asia and Beyond* (2019) (2020 Eisner Awards, Manga Studies Nominee).



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Graphic  
Shakespeare  
Competition 2020

In  
cooperation with  
Asian Shakespeare  
Association

## Bi-qi Beatrice Lei

Bi-qi Beatrice Lei is Founding Chair of the Asian Shakespeare Association, a scholarly organization dedicated to enhancing inter-Asian exchange and collaboration in the study and performance of Shakespeare and to promoting communication between Asia and the rest of the world. The two volumes she co-edited, *Shakespeare in Culture* (National Taiwan University Press, 2012) and *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (Routledge, 2017), offer fresh perspectives on Asian Shakespeare and intercultural performances. Lei received her Ph.D. in English from New York University, and has published on Sidney, Shakespeare, early

modern culture, intercultural theater, films, television, and popular culture. She has taught at National Tsing Hua University and National Taiwan University, and is Founding Director of the Taiwan Shakespeare Database, an open-access online performance archive hosted by NTU's Research Center for Digital Humanities. Lei serves as Trustee of the International Shakespeare Association and Assistant Director of the Shakespeare Association of America, and is co-organizing, with Yong Li Lan, the 2021 World Shakespeare Congress in Singapore.

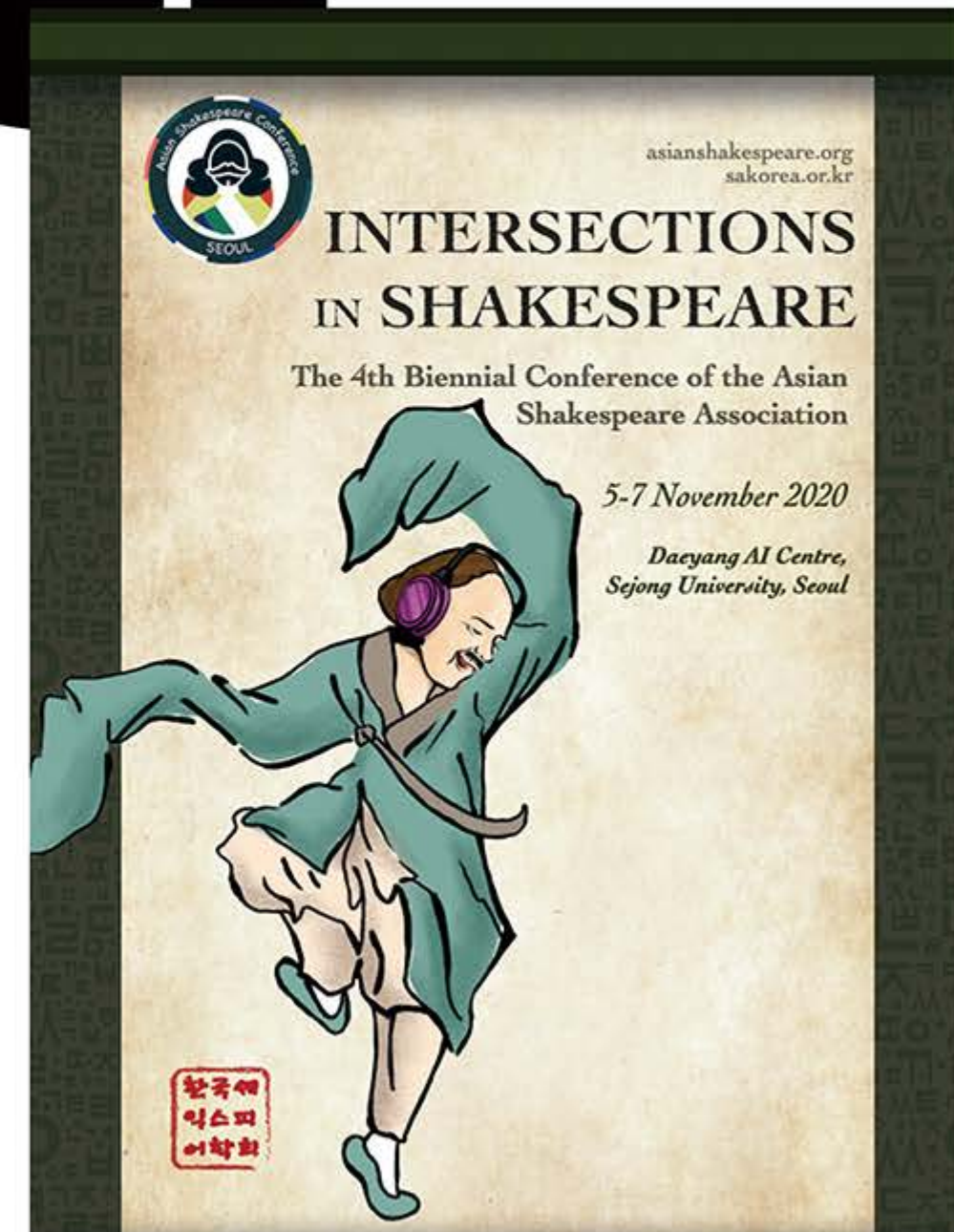


illustration by Harumo Sanazaki

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

5-7 November 2020,  
Sejong University, Seoul  
**ASC3 EXHIBITION**

The chosen works of GSC 3 entries are to be exhibited at the international conference, Intersections in Shakespeare: The 4th Biennial Conference of the Asian Shakespeare Association.



Official Web Site  
<http://sakorea.or.kr/asc2020/welcome.php#>