



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

Asian Shakespeare Newsletter

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Shakespeare Between Worlds: Portals and Pathways

Hong Kong, 12-14 June 2026

Shakespeare today exists across and between multiple worlds. After centuries of circulation in Asia, his works inhabit diverse locales and cultural formations in constantly shifting forms, fully embedded yet never contained. Neither wholly virtual nor strictly embodied, historically distant yet urgently present, Shakespeare continues to thrive through performance, pedagogy, and critical thought. Asian Shakespeare scholarship has both interrogated and celebrated this transnational vitality, foregrounding new constellations of artistic practice, collaboration, and cultural exchange.

Yet what once seemed self-evident can no longer be taken for granted. The portals Shakespeare has opened—linking geographies, cultures, politics, artistic practices, and media—are increasingly fragile in the face of contemporary challenges. In this context, the Asian Shakespeare Association invites scholars to Hong Kong to reflect on both recent developments and enduring questions in Shakespeare studies in Asia and beyond, and to reaffirm the importance of sustained dialogue.

Organized in conjunction with the Tang Shu Wing Theatre Studio's Hong Kong International Shakespeare Festival, the 7th ASA conference will bring together scholars, students, and practitioners for an event that integrates rigorous scholarly exchange with the opportunity to experience outstanding international Asian Shakespeare performances.



Conference Program

Wednesday, 10 June 2026

Performances

- ◆ *Othello*, Tang Shu-wing Theatre Studio, Hong Kong
- ◆ *Macbeth Solo*, Paul Goodwin (The Shakespeare Edit), UK

Thursday, 11 June 2026

Performances

- ◆ *Macbeth Solo*

Friday, 12 June 2026

Keynote Speech

- ◆ Sujata Iyengar, University of Georgia, USA

Panel 1: Shakespeare in the Digital Era

- ◆ Tanya Kempston, University of Hong Kong, Hong Kong
- ◆ Hannes Rall, National University of Singapore, Singapore
- ◆ Alice Osinska, National University of Singapore, Singapore
- ◆ Danica Stojanovic-Schaffrath, University of Graz, Austria
- ◆ Emily Rose Nicholls, King's College London, UK

Panel 2: Shakespeare in Classroom and Community

- ◆ Tom Gorman, Coventry University, UK
- ◆ Nahum Welang, Nord University, Norway
- ◆ Alan Thompson, Gifu Shotoku Gakuen University, Japan
- ◆ Kok Su Mei, University of Malaya, Malaysia

Panel 3: Popular Shakespeare

- ◆ Ma Yujing, Soka University, Japan
- ◆ Koizumi Yuto, Institute of Science Tokyo, Japan
- ◆ Akhya Shankar, University of Delhi, India
- ◆ Chen Shuying, Shanghai University, China

Panel 4: Remaking *Hamlet*

- ◆ Sushmita Sircar, Gettysburg College, USA
- ◆ Xiao Xinyao, Chongqing University, China
- ◆ Chen Shuangting, University of Warwick, UK
- ◆ Katherine Hennessey, Wenzhou-Kean University, China

Panel 5: Shakespeare on Screen

- ◆ Kakali Adhikary, Boitalic Centre for Cultural Arts and Nrittayan Centre for Performing Arts, Sweden
- ◆ Rosa García-Periago, University of Murcia, Spain
- ◆ Xelestine Gabriel C. Payte, University of Asia and The Pacific, Philippines

Panel 6: Economy, Politics, and Law

- ◆ Ian Harvey A. Claros, Ateneo de Manila University, Philippines
- ◆ Matthew C. Stephenson, Harvard Law School, USA
- ◆ Ng Su Fang, Virginia Tech, USA

Panel 7: Posthuman Portals and Pathways in the Anthropocenic Shakespeares

- ◆ Hirono Masaki, Aichi University, Japan
- ◆ Ted Motohashi, Tokyo University of Economics, Japan
- ◆ Sakamoto Kohei, Kyoto University, Japan



Panel 8: National(ist) Shakespeares

- ◆ Scott Sheperd, Chongshin University, South Korea
- ◆ Alice Gong, University of Edinburgh, UK
- ◆ Andronicus Aden, University of Calcutta, India

Symposium 1: Cinematic, Digital, and AI Shakespeare

- ◆ Chan Sumie, Chinese University of Hong Kong, Hong Kong
- ◆ Sagnika Das, St. Xavier's University, India
- ◆ Sreyasi Dey, St. Xavier's University, India
- ◆ He Hsu Heng Louie, China Medical University, China
- ◆ He Pei-rong Haley, National Sun Yat-sen University, China
- ◆ Lee Hyon-u, Soon Chun Hyang University, South Korea
- ◆ Anson M. C. Sinn, Independent Scholar, Hong Kong
- ◆ Yuanni Zhang, Guangzhou University, China

Symposium 2: Referencing Shakespeare

- ◆ Andrew Barker, Independent, Hong Kong
- ◆ Neal Amandus Gellaco, University of the Philippines Diliman, Philippines
- ◆ Jorlin Jose, Indian Institute of Space Science and Technology, India
- ◆ Ashley Lim, National Gallery Singapore, Singapore
- ◆ Tang Jinli, Guangzhou University, China
- ◆ Xiao Yifu, Guangzhou University, China

Symposium 3: Shakespeare and Popular Culture

- ◆ Nayoung Bishoff, George Washington University, USA

- ◆ Juliana Maria Odoño, University of Asia & the Pacific, Philippines
- ◆ Gino Pinga, University of Asia and the Pacific, Philippines
- ◆ Joan Mary Flordeliz L. Rayos, University of the Philippines Diliman, Philippines
- ◆ Brittany Tang, Independent, China
- ◆ Yin Yuanwei, Queen's University Belfast, UK
- ◆ Yang Tiantong, Shandong University, China

Reception

Performances

- ◆ *Hamlet*, Tibet Autonomous Region Drama Troupe, China
- ◆ *Shakespeare Dance Theatre*
 - *Emotional Sketches*, China
 - *We Are Not Romeo and Juliet*, Hong Kong and China

Saturday, 13 June 2026

Graphic Shakespeare Competition

Keynote Speech

- ◆ Shen Lin, Central Academy of Drama, China

Panel 9: Unsex Me Here

- ◆ Zhu Ning, Central Academy of Drama, China
- ◆ Mori Yukiko, Tokyo University of Agriculture and Technology, Japan
- ◆ Ankita Das, Bennett University, Greater Noida, India
- ◆ Sanjana Santra, Bennett University, Greater Noida, India
- ◆ Bruce G. Shapiro, Queensland University of Technology, Australia



Panel 10: Genres

- ◆ Li Jun David, University of International Business and Economics, Beijing, China
- ◆ Jolie Lum, Chinese University of Hong Kong, Hong Kong
- ◆ Kay Malte Bischof, University of Jerusalem, Israel
- ◆ Iris H. Tuan, National Yang Ming Chiao Tung University, Taiwan

Panel 11: Cross-Cultural Adaptations

- ◆ Jasmine Niu, University of York, UK
- ◆ Kim Kang, Honam University, South Korea
- ◆ Santanu Das, Rabindra Bharati University, India
- ◆ Feng Wei, Shandong University, China

Panel 12: Rewriting Shakespeare, Shakespearean Rewriting

- ◆ Zhu Ying (Julia), Macao Polytechnic University, Macao
- ◆ Tianhu Hao, Zhejiang University, China
- ◆ Rebekah Bale, Hong Kong Shue Yan University, Hong Kong
- ◆ Jonathan Hui, City University of Hong Kong, Hong Kong

Panel 13: Language and Rhetoric

- ◆ Julian Lamb, University of Wollongong, Australia
- ◆ David Nee, Louisiana State University, USA
- ◆ Laura Iseppi De Filippis, Xi'an International Studies University, China
- ◆ Jason Gleckman, Chinese University of Hong Kong, Hong Kong

Panel 14: Positioning Shakespeare

- ◆ Ko Yu Jin, Wellesley College, USA
- ◆ Daphne P. Lei, University of California, Irvine, USA
- ◆ Yang Ming, Beijing Foreign Studies University, China
- ◆ Mark Thornton Burnett, Queen's University Belfast, UK

Panel 15: Staging Shakespeare

- ◆ Monalisa Das, Kazi Nazrul University, India
- ◆ Santanu Das, Rabindra Bharati University, India
- ◆ Natallia Zeliazinskaya, Belarusian State University, Belarus
- ◆ Poonam Trivedi, University of Delhi, India
- ◆ David Booth, Hong Kong Chu Hai College, Hong Kong

Panel 16: Developing Collaborative and Comparative Research in Asian Shakespeare

- ◆ Xu Caifang, National University of Singapore, Singapore
- ◆ Jessica Chiba, Shakespeare Institute, University of Birmingham, UK
- ◆ Ha Young Hwang, Korea National University of Arts, South Korea
- ◆ Roweena Yip, National University of Singapore, Singapore



Symposium 4: Translating and Teaching Shakespeare

- ◆ Jaime Benitez, University of Asia and the Pacific, Philippines
- ◆ Dai Danni, Wuhan University, China
- ◆ Hanita Hanim Ismail, Universiti Kebangsaan Malaysia, Malaysia
- ◆ Mafarhanatul Akmal Ahmad Kamal, Universiti Teknologi Mara, Malaysia
- ◆ Mohd Fadhli Shah Khaidzir, Universiti Kebangsaan Malaysia, Malaysia
- ◆ Miyake Yuriko, Kwansai Gakuin University, Japan
- ◆ Joachim Emilio B. Antonio, University of Asia and the Pacific, Philippines
- ◆ Anandi Rao, SOAS, University of London, UK
- ◆ Su Tsu-Chung, National Taiwan Normal University, Taiwan
- ◆ Kumagai Yuriko, National Institute of Technology, Gunma College, Japan
- ◆ Wang Rui, Northwestern Polytechnical University, China

Symposium 5: Women / Gender

- ◆ Irene Chan, National Chengchi University, Taiwan
- ◆ Mika Eglinton, Kobe University of Foreign Studies, Japan
- ◆ Ananya Dutta Gupta, Visva-Bharati University, India
- ◆ Liu Meilin, Hong Kong Baptist University, Hong Kong
- ◆ Miyamoto Maira, University of Tsukuba, Japan
- ◆ John Mucciolo, Independent Scholar, USA
- ◆ Majid Sarnayzadeh, Independent Scholar, Iran



Symposium 6: Intercultural Shakespeare

- ◆ Diana Ansarey, International Islamic University, Malaysia
- ◆ Kim Hee-Young, Seoul National University, South Korea
- ◆ Amir Khan, Hunan Normal University, China
- ◆ Kibria Nasir, Shakespeare Institute, UK
- ◆ Okuyama Atsuko, Nagoya University, Japan
- ◆ Rochana Jayasinghe, University of Peradeniya, Sri Lanka
- ◆ Li Weifang, Henan University, China
- ◆ Liu Qingru, Shanghai International Studies University, China
- ◆ Arpita Mitra, Tilka Manjhi Bhagalpur University, India
- ◆ Yi Jung-Jin, Hallym University, South Korea

Symposium 7: Interpreting Shakespeare

- ◆ Huang Qingyi, Zhejiang University, China
- ◆ Sun Eunsun, Ewha Womans University, South Korea
- ◆ Yuval Lubin, Hebrew University of Jerusalem, Israel
- ◆ Utsav Rajgor, Krantiguru Shyamji Krishna Verma Kachchh University, India
- ◆ Mala Renganathan, North-Eastern Hill University, Shillong, India
- ◆ Yan Yuhong, Shakespeare Institute, UK
- ◆ Wu Yarong, Anhui University, China
- ◆ Zu Tianqi, Communication University of China, China

Performances

- ◆ *Hamlet*
- ◆ *Shakespeare Dance Theatre*
- ◆ *Ophelia, An Object Study*, directed by Ewa Kaczmarek, Poland

Sunday, 14 June 2026

AI, Acting, and Education Workshops

Keynote Speech

- ◆ Tang Shu-wing, Tang Shu-wing Theatre Studio, Hong Kong

General Meeting

Cultural and Social Events

Performances

- ◆ *Ophelia, An Object Study*
- ◆ *Shakespeare Dance Theatre*

Conference Information

ASA Membership

An active membership is required for all conference participants.

- ◆ **Regular Membership** (for faculty and professional members): 1,500 PHP (approximately \$25 USD)
- ◆ **Concession Membership** (for students, independent scholars, and contingent and retired faculty): 900 PHP (approximately \$15 USD)

Conference Registration

The conference registration package includes 3 tickets for the Hong Kong International Shakespeare Festival, coffee breaks, lunches, receptions, and transportation from the conference site to performance venues. It does not include optional cultural and social events.

- ◆ **Regular Conference Registration**
For faculty and professional members: 9,000 PHP (approximately \$150 USD)
- ◆ **Concession Conference Registration**
For students, independent scholars, and contingent and retired faculty: 6,000 PHP (approximately \$100 USD)
- ◆ **Registration Fee Waivers**
A limited number of need-based fee waivers are available. To apply, please submit a brief application letter explaining the significance of the conference to your research and outlining your financial circumstances. Applications should be sent to admin@asianshakespeare.org by 31 March for consideration.

Make a Donation

The ASA is committed to keeping its biennial conferences accessible to scholars and students from Asia's developing economies. Registration fees do not fully cover the costs of organizing the event, and we therefore welcome donations in any amount. You can add a donation when you register for the conference.

Visa

Citizens from over 170 countries can enter Hong Kong visa-free for tourism or business for periods ranging from 7 to 180 days (usually 90 days for US/Canada, 180 for UK). A valid passport (at least 1 month validity), proof of return/onward tickets, and sufficient funds are required. [Click here for details.](#)

Venues

The academic sessions during the day will take place on the campus of City University of Hong Kong, near the Kowloon Tong MTR Station. The performances in the evenings will be held in West Kowloon, near the Kowloon MTR Station.

Hotels

- ◆ CityUHK Lodge (on City University of Hong Kong campus), cutoff date 30 April
- ◆ Budget hotels at Prince Edward (2 MTR stops away) and Mong Kok (3 MTR stops away)
- ◆ Premium hotels across Kowloon and Hong Kong Island
- ◆ Consult the [Hong Kong Visitor Guide](#) for a list of hotels.

Payment Portal

The online portal for accepting membership dues and conference registration fees will open soon. Conference delegates will receive an email notice. Please stay tuned.

