



Asian Shakespeare Newsletter

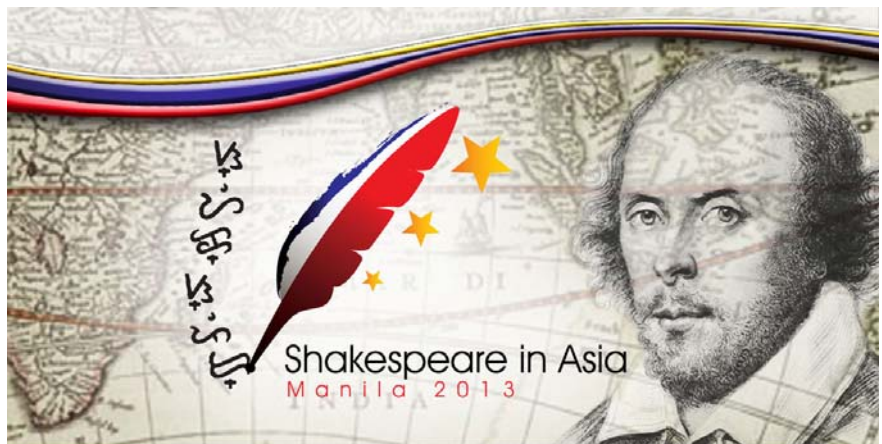
Table of Contents

- ◆ News from the Executive Committee
- ◆ ASA Conference Information
 1. Overview
 2. Speakers
 3. Performances
 4. Films
 5. Workshops
 6. Excursions
 7. Registration and Fees
 8. Guidelines for Speakers
 9. Accommodation
 10. Directions and Maps
 11. Information for Overseas Travelers
- ◆ Report from the Shakespeare Association of Korea
- ◆ Report from the Taiwan Shakespeare Association
- ◆ CFPs
- ◆ Latest Publications
- ◆ ASA Conference Program

Online registration opens on 1 January 2014. Book now to take advantage of the early bird rates.

Celebrating the Establishment of the ASA Headquarters in the Philippines

Through the help of the ASA Vice Chairperson Judy Celine Ick, the ASA is now officially registered as a non-stock, non-profit association in the Philippines. The ASA's principal office is established at the Department of English and Comparative Literature, College of Arts and Letters of the University of the Philippines, Diliman, Quezon City. Six Executive Committee Members attended the inauguration ceremony. The ASA would like to thank the generous support of the University's administrators, in particular the department chair Lily Rose R. Tope and the dean Flora Elena R. Mirano. In conjunction with the launch of the ASA was "Shakespeare in Asia," the First University of the Philippines International Shakespeare Conference, featuring scholars and theatre artists from India, Japan, Korea, the Philippines, Taiwan, and the USA. There was also an ingenious theatre production *Have Thy Will* inspired by Shakespeare's *Sonnets*.



Shakespearean Journeys:

Inaugural Conference of the
Asian Shakespeare Association

Taipei, 15-18 May 2014

OVERVIEW

By land or sea, across city and country, journeys comprise an important motif in Shakespeare's works, be they smooth or perilous, round trip or to an undiscovered country from whose bourne no travelers return. The journeys undertaken can be physical, emotional, spiritual, or a combination. Though not in person, Shakespeare also journeys extensively, crossing not only time and space but also language, culture, and media. A most versatile and protean voyager, Shakespeare sometimes travels light and does as the locals do, yet sometimes carries heavy baggage and remains a stranger in a foreign land. "Shakespearean Journeys" aims to explore all aspects of this theme.

Taipei, home of this conference, is a charming Asian city fusing modernity and traditional flair, with a global vision and distinct local flavor. All conference events take place on the main campuses of National Taiwan University (NTU) and National Taiwan Normal University (NTNU), which are centrally located in downtown, adjacent to public transportation, restaurants, stores, and services. Join the pre-conference excursions to discover more of Taipei and its vicinity—museums, temples, mountains, ocean, and gourmet food.



Organizers: Asian Shakespeare Association, Taiwan Shakespeare Association, National Taiwan University, National Taiwan Normal University

Partners: Fu Jen Catholic University, National Chengchi University, National Cheng Kung University, National Chiao Tung University, National Chi Nan University, National Hsinchu University of Education, National Tsing Hua University, National Taitung University

Sponsors: National Science Council, Ministry of Culture, Ministry of Foreign Affairs, Ministry of Education

Organizing Committee:

Chair: Bi-qi Beatrice Lei

Scholarly Subcommittee: Chiu Chin-Jung (coordinator), Yanwing Leung, Lin Ying-Nang, T. J. Sellari, Jiang Tsui-Fen, Cecilia H. C. Liu, Chou Shu-hua, Su Tsu-Chung

International Subcommittee: Su Tsu-Chung (coordinator), Luisa Shu-Ying Chang, Chen Jo-shui, Lia Wen-Ching Liang, Iris Hsin-Chun Tuan, Ho I-fan, Kien Ket Lim, Joan Chang, Yang Cheng-shu, Xavier Lin, Chen Shu-fen, Yang Che-ming, Michael Loncar

Performance Subcommittee: Perng Ching-Hsi (coordinator), Ho Kang-kuo, Chen Fang, Susan Shu-cheng Lin, Lin Ho-yi, Vivian Ching-Mei Chu, Shen Tung, Theresa Der-Lan Yeh, Fu Yuhui

SPEAKERS

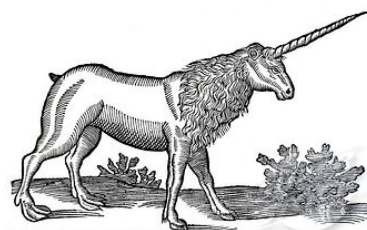
Rustom Bharucha is Professor of Theatre and Performance Studies in the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. Theatre director, dramaturg, cultural critic, and activist, he is the author of several influential books including *Another Asia: Rabindranath Tagore and Okakura Tenshin* (Oxford, 2006), *The Politics of Cultural Practice: Thinking through Theatre in an Age of Globalization* (Wesleyan University Press, 2000), and *Theatre and the World: Performance and the Politics of Culture* (Routledge, 1993).

Peter Holbrook is Professor of Shakespeare and English Renaissance Literature, University of Queensland, Australia, and Director, UQ Node of the Australian Research Council Centre of Excellence for the History of Emotions (Europe 1100-1800). He is President of the International Shakespeare Association and is on the Editorial Board of *The Shakespearean International Yearbook*. He is author of *Shakespeare's Individualism* (Cambridge, 2010) and *Literature and Degree in Renaissance England: Nashe, Bourgeois Tragedy Shakespeare* (University of Delaware Press, 1994).

Ing K(anjanavanit) was educated in Thailand where she was born and in England, where as a 15 year old she first met Macbeth. In 1980 she dropped out of an English art school to volunteer in a UN refugee camp on the Thai-Cambodian border, eventually becoming a journalist and writer. As a filmmaker she has made five documentaries: *Thailand for Sale*; *Green Menace: The Untold Story of Golf*; *Casino Cambodia*; *Citizen Juling*; *Censor Must Die*, and two narrative features: *My Teacher Eats Biscuits* and *Shakespeare Must Die*, both of which are banned by the Thai government censors.

Kawachi Yoshiko obtained her PhD from Keio University and taught at the Graduate School of Kyorin University, Tokyo. She has been a member of the International Shakespeare Association since 1974 and an invited member of the International Shakespeare Conference since 1981. Her scholarly contributions include *Shakespeare Worldwide: Translation and Adaptation* (editor-in-chief), *International Studies in Shakespeare and His Contemporaries* (editorial board), *Japanese Studies in Shakespeare and His Contemporaries* (editor), *Multicultural Shakespeare: Translation, Appropriation and Performance* (coeditor), *Calendar of English Renaissance Drama 1558-1642* (author, Garland, 1986), and many translations.

Dennis Kennedy is Emeritus Professor and Fellow in Trinity College Dublin, where he held the Samuel Beckett Chair of Drama from 1994 to 2006. His latest books are *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity* (2009), *Shakespeare in Asia: Contemporary Performance* (edited with Yong Li Lan, 2010), and *The Oxford Companion to Theatre and Performance* (2010). He has twice been a fellow of the National Endowment for the Humanities in the USA and is a member of the Royal Irish Academy and the Academia Europaea. He also works as a playwright, dramaturg, and professional director.



SPEAKERS (Continued)

Lena Cowen Orlin is Professor of English at Georgetown University and Executive Director of the Shakespeare Association of America. Her major awards include the Mellon Foundation Fellowship at the Folger Shakespeare Library, the Guggenheim Memorial Foundation Fellowship, and the National Endowment for the Humanities Senior Fellowship. Her publications include *Locating Privacy in Tudor London* (Oxford, 2007), *Private Matters and Public Culture in Post-Reformation England* (Cornell, 1994), *A Sourcebook for English Studies: The Renaissance* (Palgrave Macmillan, 2009), and *The Bedford Shakespeare* (co-edited with Russ McDonald).

Ching-Hsi Perng is Distinguished Professor Emeritus of English and Drama at National Taiwan University, Visiting Professor of Fu Jen Catholic University, and President of Taipei International PEN. He is author of some thirty books, including *Dialogue with Soliloquy* (2009), *In Search of the Historical Scene* (2008), *Perusing Shakespeare* (2004), and the Chinese translations of *Hamlet*, *The Merchant of Venice*, *Measure for Measure*, and *Cardenio*. He is co-playwright of *Bond*, *Measure, Measure!*, and *Betrayal*.

Nehad Selaiha is theater critic and professor of criticism and drama at the High Institute for Art Criticism, the Academy of Arts, Egypt. She obtained her PhD from the University of Exeter, and helped establish the movement for independent theater troupes through organizing the first festival for independent theater in Egypt. She was recognized by various theatre festivals including the Damascus Theater Festival, the Cairo International Experimental Theater Festival, the Sharjah Festival, the Gulf Cooperation Council Festival, the Carthage Festival, and the Amman International Theater Festival. She won the State Award for Superior Achievement in Literary Studies in 2003.

Shen Lin is Professor and Head of the Research Institute in the Central Academy of Drama, China, and Executive Editor-in-Chief of *The Drama Journal*. He obtained his PhD from the Shakespeare Institute, University of Birmingham, UK, and has held visiting teaching and research positions in Austria, USA, Canada, Denmark, Germany, Czech, Georgia, and Spain. His publications include essays in English and Chinese on intercultural theatre, drama translation, Shakespeare and contemporary Chinese theatre.



PERFORMANCES

Betrayal



Inspired by *Cardenio* written by Stephen Greenblatt and Charles Mee, *Betrayal* is written by Ching-Hsi Perng and Chen Fang. The love story is set to the exquisite music and dance of Hakka opera, a subgenre of traditional Chinese theatre. The play is performed by Rom Shing Hakka Opera Troupe from Taiwan and directed by Chen Le.

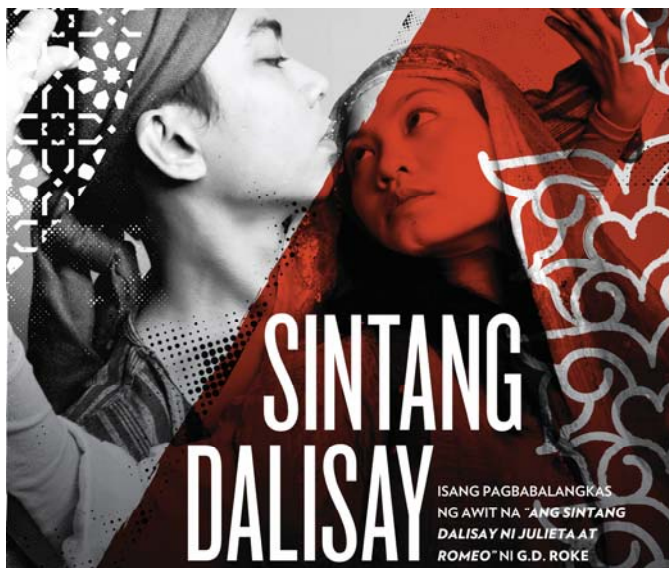
14:00-16:10, Sunday 18 May (100-minute performance plus 30-minute post-performance discussion)

Directed by Son Jeung-woo, twice Winner of Seoul Theatre Festival Best Director Award, and performed by the Nomad Theater, *King Lear* is in modern dress with rock music on an open stage with audiences on both sides.

Designated Performance: 20:00-22:00, Friday 16 May (90-minute performance plus 30-minute discussion). Priority will be given to conference presenters and early registrants.

Overflow Performance: 13:30-15:00, Saturday 17 May (in parallel with other conference activities, without post-performance discussion)

King Lear



Sintang Dalisay (Pure Love)

A highly inventive adaptation of *Romeo and Juliet* in traditional music and dance by Tanghalang Ateneo from the Philippines, *Sintang Dalisay* (*Pure Love*) is directed by Ricardo Abad, and has won Best Production and Best Director of the 2012 Aliw Awards and toured the country extensively.

16:00-18:00, Saturday 17 May (90-minute performance plus 30-minute post-performance discussion)

FILMS

Shakespeare Must Die

Directed by Ing K, *Shakespeare Must Die* tells the story of a dictator who suppresses a local staging of *Macbeth*. A politically charged film, with real footage taken from a military crackdown on antigovernment protests, it was banned by Thailand's Ministry of Culture because it "has content that causes divisiveness among the people of the nation." The film has recently won Best Picture and NETPAC Best Asian Feature at the Tripoli International Film Festival.

Screening:

18:30-21:30 Thursday 15 May

19:00-22:00 Friday 16 May (in parallel with other conference activities)

Open Dialogue between Ing K and Rustom Bharucha

09:00-10:20 Sunday 18 May

Censors Must Die

Directed by Ing K and Manit Sriwanichpoom, the documentary was made in response to the banning of *Shakespeare Must Die*. The documentary follows K and Manit's exhausting attempts to appeal the ruling and find help from human rights organizations, and their decision to sue the censorship board for financial damages in a local administrative court.

Screening:

13:00-14:30 Saturday 17 May (in parallel with other conference activities)



WORKSHOPS

The 3 workshops are offered in the afternoon of Thursday 15 May. Space is limited and reservation is required.

Hakka Opera

Hakka opera originated as a simple folk entertainment for tea farmers, featuring fixed stories with one clown and two female roles, performed on outdoor stages. Absorbing elements from other theatrical forms, Hakka opera gradually developed into a grand opera. Aside from the traditional “nine tones and eighteen tunes,” modern Hakka opera offers a variety of folk tunes and performance styles.

Time: 12:30-14:00 Thursday 15 May

Seminar Leader: Actors of Rom Hsing Opera Troupe (Taiwan)

Igal: Dance of the Southern Seas

Igal is the traditional dance genre of the Sama peoples of maritime Southeast Asia. It is characterized by distinct postures and fluid transitional gestures that are said to resemble that of Classical Thai, Khmer and Balinese dances. In this 90-minute dance workshop, Dr. MCM Santamaria will: a) introduce the basic movement vocabulary of the genre to the participants, b) demonstrate a series of exercises for using this vocabulary; and, c) teach a most basic form of igal choreography that the participants may use in presentations.

Time: 14:10-15:40 Thursday 15 May

Seminar Leader: Matthew Santamaria (Professor of Asian and Philippine Studies at the Asian Center, University of the Philippines, Diliman)

Workshop in the Sonnets

This workshop, appropriate for both actors and non-actors, will investigate using the Shakespeare sonnets as a practical method of understanding the speaking of verse. Each participant should prepare one of the following sonnets; the poem should be memorized, but we will always have someone on book to prompt, just in case. The sonnet should be delivered as if it were a soliloquy, choosing a character point of view and performing it in order to make sense of the poem. It may be spoken to another (imagined) character, or directly to the audience, or as an interior monologue.

The sonnets:

- 19: Devouring Time, blunt thou the lion's paws
- 29: When in disgrace with fortune and men's eyes
- 30: When to the sessions of sweet silent thought
- 55: Not marble, nor the gilded monuments
- 65: Since brass, nor stone, nor earth, nor boundless sea
- 87: Farewell, thou art too dear for my possessing
- 97: How like a winter hath my absence been
- 130: My mistress' eyes are nothing like the sun

Time: 15:50-17:30 Thursday 15 May

Seminar Leader: Dennis Kennedy (Emeritus Professor and Fellow, Trinity College Dublin, Ireland)

EXCURSIONS

Make reservation for the excursions as you register. For both the Nature Tour and the Culture Tour, a minimum of 5 signups is required or the trips will be cancelled.

Nature Tour

Time: 9:00-20:00 Wednesday 14 May

Attractions: Yangmingshan National Park, Juming Museum, Dharma Drum Mountain, Northeast Coast

Cash payment will be collected by the tour guide at hotel pickup. For the Farewell Party, cash payment will be collected at the conference registration desk.

Fee: 3000 TWD, which covers transportation, admission tickets, English tour guide, Buddhist vegetarian lunch, and seafood dinner



Yangmingshan
National Park



Juming Museum



Dharma Drum Mountain



Northeast Coast



Northeast Coast



Seafood Dinner

EXCURSIONS (CONTINUED)

Culture Tour

Time: 9:00-18:00, Thursday 15 May

Attractions: National Palace Museum, Chiang Kai-shek Memorial Hall, Longshan Temple, Shung Yi Museum of Formosan Aborigines, Ding Tai Fong (lunch), Shilin Market (dinner)

Fee: 2500 TWD, which covers transportation, admission tickets, English tour guide, and lunch. Dinner at Shilin Market is not included.



National Palace Museum



Chiang Kai-shek Memorial Hall



Longshan Temple



Shung Yi Museum of
Formosan Aborigines



Ding Tai Fong (lunch)



Shilin Market

Farewell Party

Time: 21:30-24:00 Sunday 18 May

Fee: 600 TWD, with unlimited non-alcoholic and alcoholic beverages



Dance



Karaoke



drinks

REGISTRATION AND FEES

Online registration opens on 1 January at <http://AsianShakespeare.org>. Early bird rates apply through 28 February.

All conference participants must be registered members of the ASA and must remit the membership dues. Major credit cards are accepted for online payment. No refunds will be given for cancellation.

ASA Membership Dues:

600 TWD for two years (2014-2015)

Conference Registration Fee:

Remittance of the conference registration fee is required unless a need-based waiver has been granted in writing. The conference will serve boxed/light lunch and dinner banquets, as well as coffee, tea and refreshment, on 16, 17, and 18 of May. All three theatre performances, two films, and transportation between conference venues are also included in the registration fee. Companion tickets to banquets and performances can be purchased separately.

| Early Bird Registration (1 January through 28 February 2014) | | Late Registration (after 1 March 2014) | |
|---|-----------|---|-----------|
| ♦ Regular Members | 2,700 TWD | ♦ Regular Members | 3,600 TWD |
| ♦ Students | 1,800 TWD | ♦ Students | 2,400 TWD |
| ♦ Taiwan Shakespeare Association Members | 1,500 TWD | ♦ Taiwan Shakespeare Association Members | 2,000 TWD |

GUIDELINES FOR SPEAKERS

Changes in Bios, Titles, and Abstracts:

1 March 2014 is the deadline for submitting any updates or changes in bios, paper titles, or abstracts. Changes made after this date may not be reflected in the conference program.

Multimedia:

All conference rooms are equipped with a Windows computer, a projector, and live Internet. You are advised to test your multimedia materials before your scheduled presentation. If you have special requests, please inform conference organizers in advance.

Presentation Time:

To facilitate discussion, a keynote address should not exceed 35 minutes, and presentation at a paper session should not exceed 20 minutes.

Seminars:

Seminar should be dedicated exclusively to discussion and not the reading of papers. Seminar participants should conform to the deadlines set by the seminar leader(s). Failure to submit complete papers by 1 March 2014 will cause removal of name from the conference program.

ACCOMMODATION

The 3 conference hotels are within walking distance to the conference sites and/or are easily accessible by the Metropolitan Rapid Transit (MRT) and buses.

Request a hotel room when you register. You will receive an email when room availability is confirmed.



Just Sleep (Designated Conference Hotel)

- ♦ Price (breakfast included): Singles 2,700 / Doubles 2,900
- ♦ Address: No. 83, Sec. 4, Roosevelt Rd.
- ♦ Telephone: +886-2-7736-5088
- ♦ Features: Located right off NTU campus and an MRT station, Just Sleep offers nice rooms and a fine restaurant. It is adjacent to many restaurants, a 24-hour convenience store, and a night market.
- ♦ Directions: Take MRT Red-Green (Tamsui-Xindian) Line to Gongguan (Exit 2)
- ♦ Website: <http://www.justsleep.com.tw/NTU/en/indexex>



Howard Civil Service International House (Overflow Hotel)

Price (breakfast included): Singles 2,100 / Doubles 3,650

- ♦ Address: No. 30, Sec. 3, Xincheng S. Rd.
- ♦ Telephone: +886-2-7712-2323
- ♦ Features: Across from Daan Park, Howard International has 2 restaurants, a fitness center and an indoor swimming pool.
- ♦ Directions: Take MRT Red-Green (Tamsui-Xindian) Line to Taipower Building (Exit 2). Turn left and walk down Xinhai Rd. to the crossroad of Xincheng S. Rd. The hotel is on your left. The walk to NTU and to the MRT Taipower Building is about 10-15 minutes. The walk to NTNU is about 15-20 minutes.
- ♦ Website: http://ntudorm.prince.com.tw/Institute_List.aspx



Hsiu-Chi House (Overflow Hotel, limited availability)

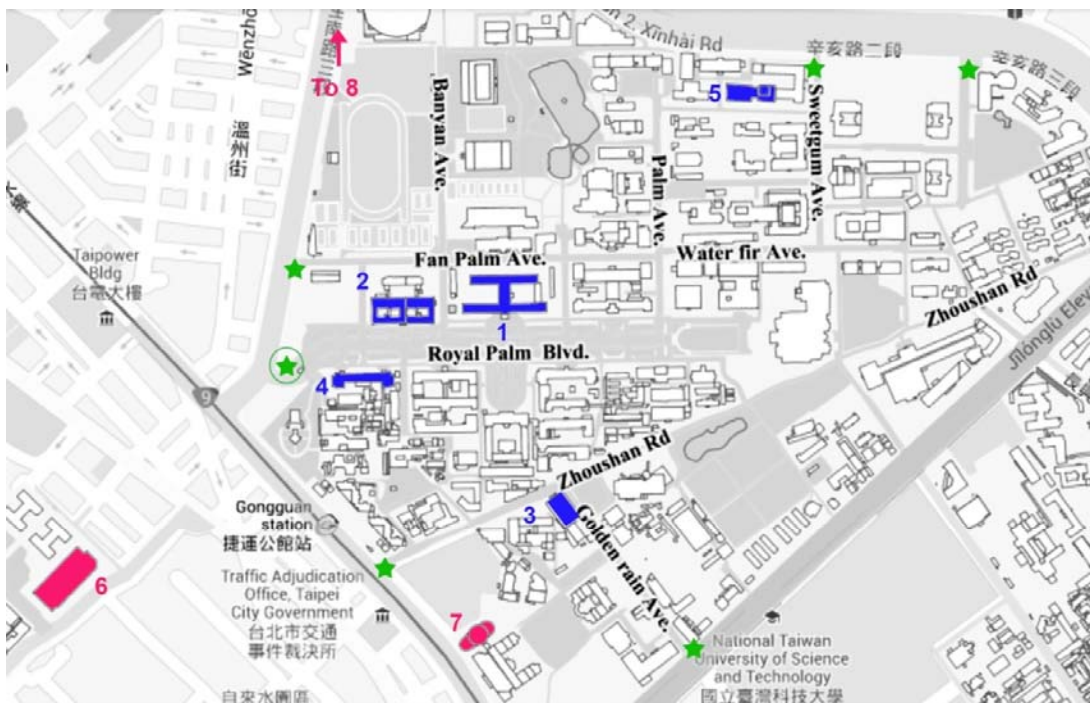
- ♦ Price: Single 1,320 / Doubles 1,540-2,200
- ♦ Address: No. 16-1, Siyuan St.
- ♦ Telephone: +886-2-2363-1066
- ♦ Features: Hsiu-Chi House is at a convenient place in the student residential area, with many shops and restaurants nearby.
- ♦ Directions: Take MRT Red-Green (Tamsui-Xindian) Line to Gongguan (Exit 4). Walk north and turn left onto Lane 24 to get to Tingzhou Rd. Walk north, cross Tingzhou Rd, and turn left to Siyuan Rd. Hsiu-Chi House is in the multi-building university dormitory complex on your right hand side. The walk to NTU and to the MRT is about 10 minutes.
- ♦ Website: http://ntudorm.prince.com.tw/Institute_List.aspx

DIRECTIONS AND MAPS

General Map



National Taiwan University Map



★ NTU Entrances

- 1 College of Liberal Arts (Registration and Book Exhibit, Opening and Closing Ceremonies, General Meetings, Keynotes and Plenary Sessions, Parallel Paper Sessions, Films, Pre-Conference Sessions)
- 2 Gallery of University History / Old Main Library (Parallel Paper Sessions, Board Meetings)
- 3 University Theatre (*Betrayal*)

- 4 Department of Drama and Theatre (Workshops)

- 5 Audio-Visual Theatre, Foreign Language Teaching and Resource Center (*Sintang Dalisay*)

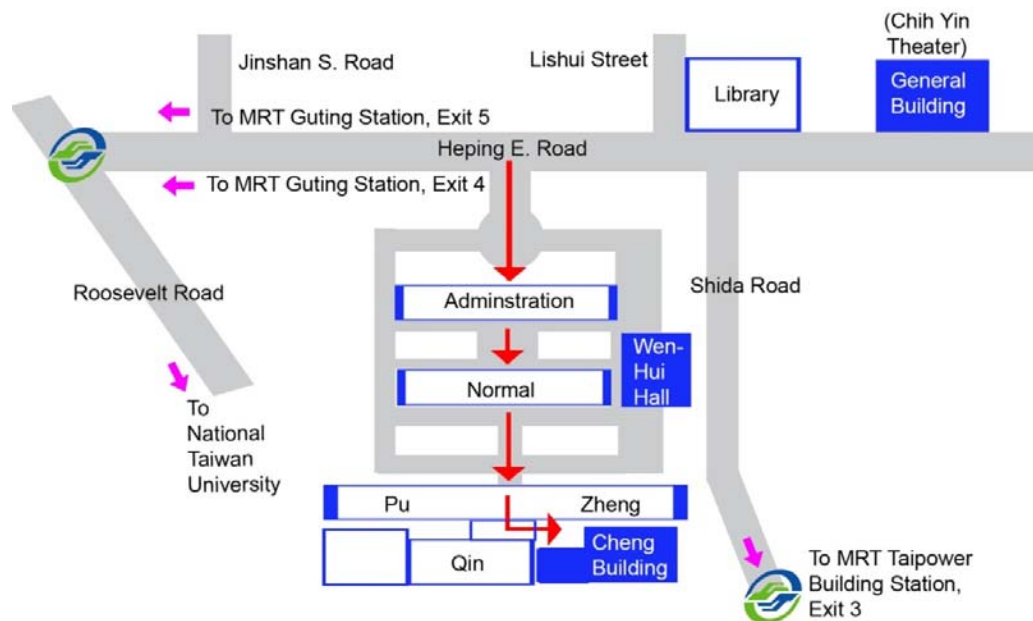
- 6 Hsiu Chi House (Overflow Hotel)

- 7 Just Sleep / Just Italian (Designated Conference Hotel, Farewell Banquet)

- 8 Howard Civil Service International House (Overflow Hotel)

DIRECTIONS AND MAPS (Continued)

National Taiwan Normal University Map



Useful Links:

- ♦ MRT Map: <http://english.trtc.com.tw/ct.asp?xItem=1056373&CtNode=49780&mp=122032>
- ♦ NTU Online Map: <http://www.ntu.edu.tw/english/about/location.html>
- ♦ NTU Transportation: <http://www.ntu.edu.tw/english/about/transportation.html>
- ♦ NTNU Maps: <http://www.ntnu.edu.tw/ga/map/map.html>

INFORMATION FOR OVERSEAS TRAVELERS

30-Day Visa-Exempt Entry:

Eligible for citizens of Austria, Belgium, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Israel, Italy, Japan, Republic of Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Monaco, the Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland, U.K., U.S.A. and Vatican City State.

Requirements: a passport with validity of at least 6 months upon entry, and a confirmed return ticket.

Visitor Visa for Attending Conference:

Citizens of all other countries require a visitor's visa to enter Taiwan.

For more information see <http://www.boca.gov.tw/ct.asp?xItem=1443&ctNode=779&mp=2>.

Requirements: applicants for a visitor visa need to bring a completed and signed application form, available at https://visawebapp.boca.gov.tw/BOCA_MRWeb/subroot/MRVWeb0_form.jsp, passport-size photos in color within six months, passport valid for at least six months (original and photocopy), documents proving purposes of visit, a confirmed outbound ticket, and the applicant's ID. Fees may apply. For more information please visit <http://www.boca.gov.tw/content.asp?Cultem=1906>.

INFORMATION FOR OVERSEAS TRAVELERS (Continued)

Weather:

22°C - 30°C in May, with good chances of rain

Currency:

Taiwan Dollar (TWD) is the official currency. Exchange booths can be found at the airport. Most ATMs accept Cirrus- or Plus-affiliated cards, and credit cards are widely accepted by hotels, restaurants, and stores.

Electricity:

Taiwan uses electric current of 110 volts at 60 cycles.



Airport Information:

Flights from a number of Asian cities use Songshan Airport (TSA), which is located right in Taipei City. For all other departure cities, please use the Taiwan Taoyuan International Airport (TPE).

Public Transportation in Greater Taipei:

The MRT (Metropolitan Rapid Transit) is the fastest and easiest way to get around Taipei, and buses are also frequent and convenient. Instead of buying a single-trip ticket for every MRT ride or using exact change on the bus, you may use a “touch and go” Easy Card, available at MRT stations and rechargeable at convenience stores.

Taxis:

Yellow taxis are very available and very affordable. A late night surcharge may apply. No tipping is required.

Useful Links:

- ♦ Taipei Travel Net (<http://www.taipeitravel.net/en/>)
- ♦ Lonely Planet Taipei (<http://www.lonelyplanet.com/taiwan/taipei>)
- ♦ Wikitravel Taipei (<http://wikitravel.org/en/Taipei>)

Ground Transportation from TSA to NTU:

- ♦ By Taxi: Airport taxis can be found outside the terminal. The fare (by meter) is approximately 200 TWD.
- ♦ By Bus: Bus 214, 254, and Dunhua Line, to Gongguan MRT Station. The fare is 15 TWD, by cash or Easy Card.

Ground Transportation from TPE to NTU:

- ♦ By Taxi (Fare: approx. 1,300 TWD / Time: 60 minutes): Taxi queues are outside the arrival hall of both Terminals 1 and 2. Services are available 24 hours a day. Taxi fare is by meter. A surcharge applies between 11 pm and 6 am.
- ♦ By Bus & Taxi (Fare: approx. 300 TWD / Time: 80 minutes): Bus ticket counters are located in the arrival hall of both Terminals (southeastern side of Terminal 1 / northeastern side of Terminal 2). There is no direct airport bus to Gongguan but many take you to downtown Taipei, which is a short taxi ride from NTU. The following buses are the closest.
 - * Bus 1819 to MRT Taipei Main Station
 - * Bus 1968 to Qizhang Station
 - * Bus 1960 to Far East Hotel
- ♦ By Bus & MRT (Fare: approx. 180 TWD / Time: 100 minutes): Bus ticket counters are located in the arrival hall of both Terminals (southeastern side of Terminal 1 / northeastern side of Terminal 2). Take bus 1819 to MRT Taipei Main Station, or take bus 1968 to Qizhang Station. Then take the MRT Red-Green (Tamsui-Xindian) Lines to Gongguan Station.

Report from the Shakespeare Association of Korea

The Shakespeare Association of Korea celebrated its fiftieth anniversary at Seoul National University on 1-2 November with the International Shakespeare Conference at Seoul 2013, entitled "Shakespeare in Global/Local Contexts."



This conference brought together a range of Korean and international scholars, students, and theatre artists to share their ideas and experiences regarding how Shakespeare has been and will be adapted and appropriated both globally and locally in

different areas of academy, stage, culture industries, or publishing circles. In addition to Michael Dobson, the keynote speaker, scholars from Australia, China, Hong Kong, Italy, Japan, Malaysia, Singapore, Taiwan, Thailand, the UK, and the USA participated in this auspicious event.

Report from the Taiwan Shakespeare Association

The Taiwan Shakespeare Database (<http://www.Shakespeare.tw>), a new open-access electronic archive of Shakespearean productions from Taiwan, was launched at National Taiwan University (NTU) on 20 December. The Database casts theatre works in historical and cultural context, aiming to be both comprehensive and in-depth, and presenting not only streaming video of performances but also a wide range of related materials. With its bilingual interface and annotations, and its browse and search features, the Database constitutes a useful tool for researchers, teachers, and students alike. The Database is an ongoing project, and application tools for teaching and research are also being developed. It is also building mutual links to MIT's Global



Shakespeares Video and Performance Archive. Peter S. Donaldson of MIT's Global Shakespeares visited Taipei to sign a memorandum of collaboration with Bi-qi Beatrice Lei of NTU's Taiwan Shakespeare Database.

CALLS FOR PAPERS



Shakespearean Perceptions: 12th ANZSA Conference (Toowoomba, 2-4 October 2014)

The 12th Biennial International Conference of the Australian and New Zealand Shakespeare Association (ANZSA) will be held at the University of Southern Queensland, 2-4 October 2014, in conjunction with the 11th annual Shakespeare-in-the-Park Festival. Confirmed keynote speakers include Peter Holbrook, Helen Ostovich, and Garrett Sullivan. For more information please visit <http://conference.anzsa.org/>. Submit 250-word proposals for paper presentations (20 minutes), panels (90 minutes), and workshops (90 minutes) by 29 April 2014 to Laurie Johnson or to Darryl Chalk at Shakespeare.Symposiums@usq.edu.au.

International Shakespeare: Translation, Adaptation, & Performance (Amherst, 8-9 March 2014)

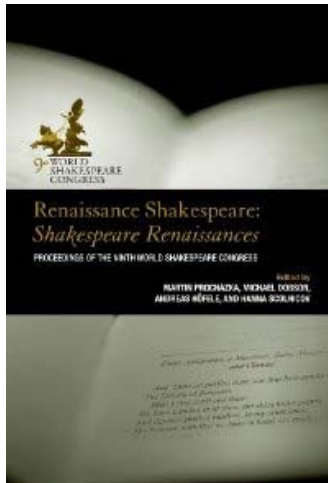
The Translation Center, in partnership with the Massachusetts Center for Interdisciplinary Renaissance Studies, co-sponsored by the English Department and the Comparative Literature Program at the University of Massachusetts Amherst invite scholars to its first annual conference. For more information about the conference please visit <http://internationalshakespeare.wordpress.com/>. Abstracts of 250-500 words should be submitted to Marie Roche (rochemarie23@gmail.com) and/or Edwin Gentzler (gentzler@complit.umass.edu) by 15 January 2014.

Shakespeare & Bollywood (London, 27 June 2014)

Featuring Poonam Trivedi as keynote speaker, this conference held at Royal Holloway, University of London seeks to gather graduate and early career researchers and practitioners together to discuss the relationship between Shakespeare and Hindi Cinema/Bollywood. Proposals for 20-minute papers on any aspect of Shakespeare and Bollywood are welcome. Submit 300-word abstracts and a brief bio to shakespeareandbollywood@rhul.ac.uk by 3 March 2014.



Latest Publications

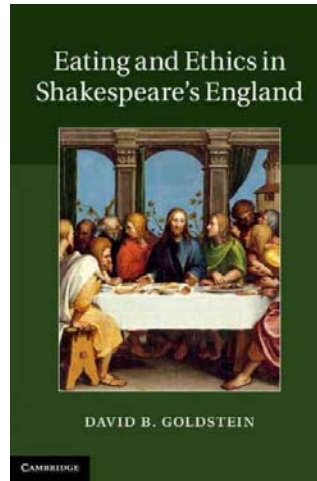


Renaissance Shakespeare: Shakespeare Renaissance

Michael Dobson et al.

The conference proceedings of the 9th World Shakespeare Congress (Prague, 2011).

University of Delaware Press (2013); ISBN: 1611494605

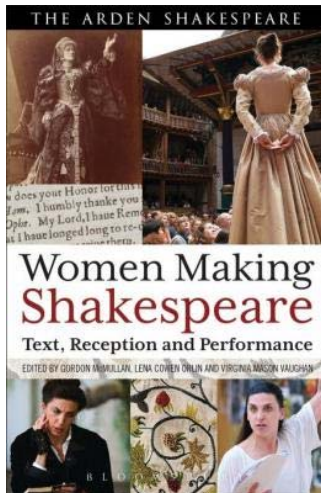


Eating and Ethics in Shakespeare's England

David B. Goldstein

A new understanding of England from the perspective of communal eating.

Cambridge University Press (2013); ISBN: 1107039061

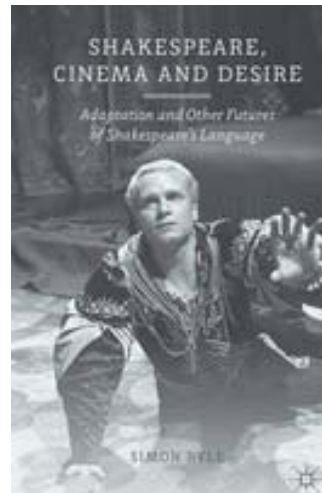


Women Making Shakespeare: Text, Reception & Performance

Gordon McMullan et al.

Collected short essays on the place of women in the Shakespearean text and reception.

Bloomsbury Academic (2013); ISBN: 1408185334



Shakespeare, Cinema & Desire: Adaptation & Other Futures of Shakespeare's Language

Simon Ryle

An analysis of the relation of the Bard's language to film form.

Palgrave Macmillan (2013); ISBN: 1137332050



Conference Program

Events are listed in the order of starting time.

An asterisk (*) next to the event time indicates parallel events in session.

Thursday 15 May | NATIONAL TAIWAN UNIVERSITY

- 12:20-13:20* **Taiwan Shakespeare Association Executive Committee Meeting** | *Conference Room, Gallery of University History / Old Main Library*
- 12:30-14:00* **Workshop 1** | *Department of Drama and Theatre*
Hakka Opera Singing and Movement
Workshop Leaders: Actors and Musicians of Rom Shing Hakka Opera Troupe (Taiwan)
- 13:30-15:00* **Asian Shakespeare Association Executive Committee Meeting** | *Conference Room, Gallery of University History / Old Main Library*
- 14:20-15:50* **Pre-Conference Session 1** | *Conference Room, College of Liberal Arts*
- 14:10-15:40* **Workshop 2** | *Department of Drama and Theatre*
Igal: Dance of the Southern Seas
Workshop Leader: MATTHEW SANTAMARIA (University of the Philippines Diliman, Philippines)
- 16:00-17:30* **Pre-Conference Session 2** | *Conference Room, College of Liberal Arts*
- 15:50-17:20* **Workshop 3** | *Department of Drama and Theatre*
Workshop in the Sonnets
Workshop Leader: DENNIS KENNEDY (Trinity College Dublin, Ireland)
- 18:30-21:30 **Film Screening 1 (first screening)** | *Auditorium, College of Liberal Arts*
Shakespeare Must Die (Thailand)

Friday 16 May | NATIONAL TAIWAN UNIVERSITY

- 09:00-09:30 **Opening Ceremony** | *Auditorium, College of Liberal Arts*
CHEN JOSHUI (Dean, College of Liberal Arts)
LUISA SHU-YING CHANG (Dean, Office of International Affairs)
BI-QI BEATRICE LEI (Chairperson, Asian Shakespeare Association)
- 09:30-10:20 **Keynote Speech 1** | *Auditorium, College of Liberal Arts*
PETER HOLBROOK (University of Queensland, Australia)
“Shakespeare and the Idea of Motion”
Moderator: CHING-HSI PERNG (National Taiwan University and Fu Jen Catholic University, Taiwan)
- 10:20-10:40 **Coffee Break** | *College of Liberal Arts*

Friday 16 May | NATIONAL TAIWAN UNIVERSITY

10:40-12:00 **Plenary Session 1** | *Auditorium, College of Liberal Arts*

Shakespeare and Asia

1. TED MOTOHASHI (Tokyo University of Economics, Japan)
“Two households, both alike in dignity”: Omar Porras’s *Romeo and Juliet* and Translation Theory”
2. JUDY CELINE ICK (University of the Philippines Diliman, Philippines)
“Shakespeare sans Surtitles: Travelling Troupes, Asian Shakespeare, and Archipelagic Performance”
3. BI-QI BEATRICE LEI (National Taiwan University, Taiwan)
“Asia’s Shakespearean Journey and Its Discontents”

Moderator: RUSTOM BHARUCHA (Jawaharlal Nehru University, India)

12:00-13:30 **Lunch and Coach Transportation to National Taiwan Normal University** | *College of Liberal Arts*

Friday 16 May | NATIONAL TAIWAN NORMAL UNIVERSITY

13:30-13:40 **Welcome Speech** | *Room 101, Cheng Building*

WU CHAU-RON (Dean, Office of Research and Development)

13:40-14:30 **Keynote Speech 2** | *Room 101, Cheng Building*

DENNIS KENNEDY (Trinity College Dublin, Ireland)
“Shakespeare on the Move: Travel, Tourism and Contemporary Performance”

Moderator: SU TSU-CHUNG (National Taiwan Normal University, Taiwan)

14:30-14:50 **Coffee Break** | *Cheng Building*

Friday 16 May | NATIONAL TAIWAN NORMAL UNIVERSITY

14:50-16:10* **Parallel Seminars 1-4**

- (1) “Translating the “Untranslatable”: Trans-Cultural and Trans-Media Migration of Shakespeare” | *Room 106, Cheng Building*

Seminar Leader: MIMANI RYUTA (Shirayuri College, Japan)

- (2) “The Journey: Scene of and Metaphor for Transformation” | *Room 107, Cheng Building*

Seminar Leader: T. J. SELLARI (National Chengchi University, Taiwan)

- (3) “Shakespeare across Media” | *Room 108, Cheng Building*

Seminar Leader: YOSHIHARA YUKARI (University of Tsukuba, Japan)

- (4) “Cross-Cultural Performativity of Shakespearean Plays” | *Room 109, Cheng Building*

Seminar Leader: KATRINE K. WONG (University of Macau, Macau)

Friday 16 May | NATIONAL TAIWAN NORMAL UNIVERSITY

16:20-17:40* Parallel Seminars 5, 6, 7, 8

- (5) “Crossing Gender and Cultural Boundaries in Shakespeare: Cross-dressing in Plays, Adaptations, and Popular Culture” | *Room 106, Cheng Building*

Seminar Leaders: CHEN YILIN (Providence University, Taiwan);
IAN MACLENNAN (Laurentian University, Canada)

- (6) “Politics of Asian Shakespeare” | *Room 107, Cheng Building*

Seminar Leader: YONG LI LAN (National University of Singapore, Singapore)

- (7) “Travel and Identity: Renegotiating the Self in and through Shakespeare” | *Room 108, Cheng Building*

Seminar Leader: PAROMITA CHAKRAVARTI (Jadavpur University, India)

- (8) “Nature, Human Nature, the Supernatural” | *Room 109, Cheng Building*

Seminar Leader: LIM KIEN KET (National Chiao Tung University, Taiwan)

18:00-19:30* Reception Banquet | Wen-Hui Hall

19:00-22:00* Film Screening 1 (second screening) | Room 101, Cheng Building

Shakespeare Must Die (Thailand)

19:50-20:00* Introductory Speech | Zhi-Yin Theater

HO KANG-KUO (Director, Graduate Institute of Performing Art)

20:00-21:30* Performance 1 (first performance) | Zhi-Yin Theater

King Lear (Nomad Theater, Korea)

21:30-22:00* Post-Performance Discussion 1 | Zhi-Yin Theater

SON JEUNG-WOO (Director, Nomad Theater, Korea)

Moderator: KIM KANG (Honam University, Korea)

22:00- Coach Transportation to Hotels

Saturday 17 May | NATIONAL TAIWAN UNIVERSITY

09:00-10:20* Parallel Paper Sessions 1-4

- (1) Traveling Tales | *Auditorium, College of Liberal Arts*

1. MARK HOULAHAN (University of Waikato, New Zealand)
“How Chances It That They Travel? Shakespeare’s Book Goes South”
2. DAVID MCINNIS (University of Melbourne, Australia)
“Travelling by the Book in Dekker’s *Old Fortunatus*”
3. HELEN OSTOVICH (McMaster University, Canada)
“The Travelling Rape Fantasy in *Cymbeline*”

***Saturday 17 May* | NATIONAL TAIWAN UNIVERSITY**

09:00-10:20* (2) Moral and Spiritual Journeys | *Conference Room, College of Liberal Arts*

1. MIKE INGHAM (Lingnan University, Hong Kong)
KAORU NAKAO (Osaka University, Japan)
“‘To Heaven or to Hell?': *Macbeth* in Japanese Classical Noh Theatre, the Spiritual-Metaphorical Journey”
2. HANNA SCOLNICOV (Tel-Aviv University, Israel)
“From the Dramatic Journey to the Journey of Life: A Phenomenological Metaphor”
3. LAURIE WOLF (College of William and Mary, USA)
“Natural Law and Unnatural Women: Isabella's Journey to Morality Through Rhetorical Transgression”

(3) Journey back Home | *Room 20, College of Liberal Arts*

1. ABDULLA AL-DABBAGH (United Arab Emirates University, United Arab Emirates)
“Shakespearean Tragic Journeys of Self-Discovery”
2. ADELE LEE (University of Greenwich, UK)
“Beyond Orientalism?: ‘Chinese Shakespeare’ at the Globe-to-Globe Festival”
3. WALTER S. H. LIM (National University of Singapore, Singapore)
“In my end is my beginning”: Homecoming in *The Tempest* and *The Winter's Tale*”

(4) Journey to Asia | *Conference Room, Gallery of University History / Old Main Library*

1. KOBAYASHI KAORI (Nagoya City University, Japan)
“‘The actors come hither’: Shakespearean Productions by Travelling Companies in Asia”
2. POONAM TRIVEDI (University of Delhi, India)
“‘The Very Form and Body’ of His Thought: Hamletian Journeys via India”
3. HSIEH HSIAO-MEI (National Taiwan University, Taiwan)
“Strategies of Adapting Shakespeare in Traditional Theatre in Taiwan”

10:20-10:40 **Coffee Break** | *College of Liberal Arts*

10:40-12:00* **Parallel Paper Sessions 5-8**

(5) Translation and Transformation | *Auditorium, College of Liberal Arts*

1. CHRIS BERCILD (Indiana State University, USA)
“From London to Tokyo: Transforming Shakespearean Space and Place in a Japanese Context”
2. SARBANI CHAUDHURY (University of Kalyani, India)
“Cannibalising Shakespeare, Enriching Sakshapir: Translation and Performance in Indian Academia”
3. RICHARD BURT (University of Florida, USA)
“Reading Madness: Shakespeare's Cu(n)t and Archival Delusions”

Saturday 17 May | NATIONAL TAIWAN UNIVERSITY

- 10:40-12:00* (6) Early Modern Journeys | *Conference Room, College of Liberal Arts*
1. JASON GLECKMAN (Chinese University of Hong Kong, Hong Kong)
“Journeying with Falstaff in *Henry IV, Part One*”
 2. RUPENDRA GUHA-MAJUMDAR (University of Delhi, India)
“Shakespeare’s Peripatetic Homecoming: From Roman back to English Paradigms in *Julius Caesar*, *Antony and Cleopatra* and *Cymbeline*”
 3. CHEANG WAI FONG (Chang Gung University, Taiwan)
“Sea Travel and Medicine in *Pericles, Prince of Tyre*”
- (7) Foreign Shakespeare? | *Room 20, College of Liberal Arts*
1. BROOKE CARLSON (Chaminade University, USA)
“A Journeying Shakespeare, or Adjourning Shakespeare: Making (Foreign) Shakespeare in Seoul”
 2. SUEMATSU MICHICO (Gunma University, Japan)
“From Bourn to Bourn’: Journeys of Ninagawa Shakespeare”
 3. KIARA PIPINO (Grand Valley State University, USA)
“An International Approach to *The Tempest*”
- (8) Relocating Shakespeare | *Conference Room, Gallery of University History / Old Main Library*
1. LI JUN (University of International Business and Economics, China)
“The Bard’s Journey to the ‘Small Time’ in Mainland China”
 2. OSHIMA HISAO (Kyushu University, Japan)
“Japanese Stage Representations of Travels in Shakespeare’s Plays in the Romance Tradition”
 3. PILLAI MURALITHARAN (University of Malaysia, Malaysia)
“Shakespeare’s *A Midsummer Night’s Dream* as Interpreted by the Temple of Fine Arts International: A Vedic Perspective”
- 12:00-13:00* **Lunch** | *College of Liberal Arts*
- 12:00-13:00* **Coach Transportation to National Taiwan Normal University** (for ticket holders to *King Lear* only)
- 13:00-14:30* **Taiwan Shakespeare Association General Meeting** | *Conference Room, College of Liberal Arts*
- 13:00-14:30* **Film Screening 2** | *Auditorium, College of Liberal Arts*
Censor Must Die (Thailand)
- 13:00-14:30* **Performance 1 (second performance)** | *Zhi Yin Theater, NTHU*
King Lear (Nomad Theater, Korea)
- 15:00-15:50 **Keynote Speech 3** | *Auditorium, College of Liberal Arts*
- KAWACHI YOSHIKO (Kyorin University, Japan)
“Shakespeare’s Long Journey to Japan and His Presence in Asia”
- Moderator: LIA WEN-CHING LIANG (National Tsing Hua University, Taiwan)

Saturday 17 May | NATIONAL TAIWAN UNIVERSITY

- 16:10-16:30 **Coffee Break** | *Foreign Language Teaching and Resource Center*
- 16:30-18:00 **Performance 2** | *Audio-Visual Theatre, Foreign Language Teaching and Resource Center*
Sintang Dalisay (Tanghalang Ateneo, Philippines)
- 18:00-18:30 **Post-Performance Discussion 2** | *Audio-Visual Theatre, Foreign Language Teaching and Resource Center*
1. RICARDO ABAD (Ateneo de Manila University, Philippines)
 2. MATTHEW SANTAMARIA (University of the Philippines Diliman, Philippines)
- Moderator: JUDY CELINE ICK (University of the Philippines Diliman, Philippines)
- 18:30-19:00 **Transportation to Dinner**
- 19:00-21:00 **Hot Pot Banquet** | *TBA*

Sunday 18 May | NATIONAL TAIWAN UNIVERSITY

- 09:00-10:20 **Plenary Session 2** | *Auditorium, College of Liberal Arts*
Must Shakespeare Die?
1. RUSTOM BHARUCHA (Jawaharlal Nehru University, India)
 2. ING K (Thailand)
 3. NEHAD SELAIHA (Academy of Arts, Egypt)
- Moderator: RICHARD BURT (University of Florida, USA)
- 10:20-10:40 **Coffee Break** | *College of Liberal Arts*
- 10:40-11:30 **Keynote Speech 4** | *Auditorium, College of Liberal Arts*
LENA COWEN ORLIN (Georgetown University, USA)
“Shakespeare’s Journey from Stratford to London”
Moderator: HO I-FAN (National Hsinchu University of Education, Taiwan)
- 11:30-12:20 **Keynote Speech 5** | *Auditorium, College of Liberal Arts*
SHEN LIN (Central Academy of Drama, China)
“Triumph of White Guards and Demise of Red Songs: *Coriolanus* in Beijing and Edinburgh 2007-2013”
Moderator: IRIS HSIN-CHUN TUAN (National Chiao Tung University, Taiwan)
- 12:30-13:30 **Lunch** | *College of Liberal Arts*
- 14:00-15:40 **Performance 3** | *University Theatre*
Betrayal (Rom Shing Hakka Opera Troupe, Taiwan)

***Sunday 18 May* | NATIONAL TAIWAN UNIVERSITY**

15:40-16:10 **Post-Performance Discussion 3** | *University Theatre*

1. CHEN LE (Director, China)
2. CHING-HSI PERNG (Playwright, National Taiwan University and Fu Jen Catholic University, Taiwan)
3. CHEN FANG (Playwright, National Taiwan Normal University, Taiwan)

Moderator: HSIEH HSIAO-MEI (National Taiwan University, Taiwan)

16:10-16:40 **Coffee Break** | *College of Liberal Arts*

16:40-17:30 **Asian Shakespeare Association General Meeting** | *Auditorium, College of Liberal Arts*

17:40-18:10 **Keynote Speech 6** | *Auditorium, College of Liberal Arts*

CHING-HSI PERNG (National Taiwan University and Fu Jen Catholic University, Taiwan)
“Counterfeiting Shakespeare”

Moderator: CHIU CHIN-JUNG (National Taiwan University, Taiwan)

18:10-18:30 **Closing Remarks** | *Auditorium, College of Liberal Arts*

BI-QI BEATRICE LEI (National Taiwan University, Taiwan)

19:00-21:00 **Farewell Banquet** | *Just Italian*

21:30-24:00 **Farewell Party** | *TBA*

