

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

# Asian Shakespeare Newsletter

## Table of Contents

- ◆ 5<sup>th</sup> ASA Conference Call for Papers
- ◆ Membership and Registration
- ◆ 4<sup>th</sup> Graphic Shakespeare Competition

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## CALL for PAPERS

### Unmasking Shakespeare: The 5<sup>th</sup> Biennial Conference of the Asian Shakespeare Association

**Online, 10–12 November 2022**

Face masks that block droplets and aerosols are ubiquitous under the pandemic of Covid-19. Beyond offering protection against the coronavirus, masks have also become a platform for political statements and an arena for power struggle. Indeed, masks have served various practical and symbolic purposes since prehistorical time. Made of wood, metal, leather, cloth, latex, or synthetic materials, masks intervene to defend and disguise the wearer, shield or adorn the face. At religious ceremonies, festival celebrations, or theatrical performances, masks conceal, obliterate, transform, or create identities. On stage, they are adopted as a plot device or surprise mechanism. Not all masks or personae, however, are easily discernible or even separable from what lies underneath. The moment of unmasking amounts to an epiphany, revelation of truth or reconciliation between appearance and reality.

As we slowly take off our masks and move to post-Covid normality, let us examine their use, implications, and meanings in Shakespeare and Shakespeare studies, in his and in our times. We invite proposals to join the three types of open session: the panel, the symposium, and the workshop.

# Program Proposals

## Panel

There are limited spots for panel presentations. Papers should be around 15-minute delivery time. Topics may include, but are not limited to:

- disguise, impersonation, cross-dressing, and role-playing in Shakespeare and Shakespearean adaptations;
- imposture, deception, lies in Shakespeare and Shakespearean adaptations;
- Renaissance self-fashioning;
- the use of masks on stage and in films;
- puzzles, riddles, and topical allegory in Shakespeare and Shakespearean adaptations;
- researching, teaching, and performing Shakespeare during and after the pandemic.

Your proposal to join a panel session should consist of (a) the title of your presentation and an abstract of no more than 250 words, and (b) a short bio.

## Symposium

The symposiums consist of short (up to 6 minutes) presentations of original research in specific areas. We invite proposals that extend the meaning of (un)masking in these directions:

(1) (Dis)Covering—disguise, roleplay, hidden agendas, and secret meanings in Shakespeare and Shakespearean adaptations; metaphor and allegory; puns; riddles and puzzles.

(2) Identity as Mask—exploration of racial, ethnic, national, gender, sexual, religious, social, political, linguistic, and cultural identities in Shakespeare and Shakespearean adaptations; feminism and antifeminism; queer studies; critical race studies; xenophobia; antisemitism.

(3) A New Visage—Shakespeare's contemporary meanings; Shakespeare and current affairs; social and political commentaries; Cold War; globalization; geopolitics; populism.

Proposal to join a symposium session should consist of (a) the group you want to join, (b) the title of your presentation and an abstract of no more than 250 words, and (c) a short bio.

## Workshop

The workshops offer a platform for us to share our experience during the pandemic or post-Covid time, to identify the challenges and to brainstorm together for solutions, in the following areas. Participants will circulate written responses to the assigned questions before the conference and the meeting time will be dedicated to discussion.

(1) Teaching Shakespeare—web-based remote teaching; asynchronous teaching; online platforms and resources.

(2) Performing Shakespeare—Zoom virtual theatre; rehearsing; directing; filming; reception.

(3) Mediating Shakespeare—film; manga and animation; online archives and databases; games; podcast; apps.

Proposal to join a workshop session should consist of (a) the group you want to join, (b) one or more questions you want the group to discuss, and (c) a short bio.

**Proposals and questions should be sent to [admin@asianshakespeare.org](mailto:admin@asianshakespeare.org). You will receive an email confirmation.**

**The deadline for submission is 15 September 2022.**

## Plenary Sessions

### Keynote Speaker: Alfredo Michel Modenessi



Alfredo Michel Modenessi is Professor of Theatre Studies and Translation at the National University of Mexico (UNAM), as well as a stage translator and dramaturg. He has published and lectured extensively on Shakespeare, drama, theatre, translation, and film in Cambridge, Oxford, Arden, Routledge, the UK, the USA, Argentina, Cuba, Chile, Brazil, Spain, France, Italy, Germany, and Mexico, among others. He serves on several advisory boards, including MIT, Cambridge University Press, and the University of Barcelona. He has translated over forty-five plays, most of them staged, including seventeen by Shakespeare—such as *Macbeth*, *Othello*, *Julius Caesar*, *Love's Labour's Lost*, *Measure for Measure*, *The Tempest*, *Henry VI* parts 2 and 3, *Richard III*, *Henry IV* part 1 (staged at The Globe in

2012), and *Romeo and Juliet* (adapted for a bilingual production by the New York Public Theater, 2021) – plus Marlowe's *Edward II*, the anonymous *Arden of Faversham*, and modern dramatists like August Wilson, Lanford Wilson, Tom Stoppard, Paula Vogel, Jean-Paul Sartre, Athol Fugard, John Osborn, Nina Raine, Tennessee Williams, Sam Shepard, Jez Butterworth, and Andrew Bovell. He is currently writing a book on Shakespeare on Mexican film and translating the Sonnets in Spanish verse.

### Roundtable: New Directions in Asian Shakespeare

Organized and chaired by Judy Celine Ick (University of the Philippines Diliman), this plenary roundtable features some of the most exciting “next generation” Asian Shakespeare scholars in conversation about Shakespeare and/in Asia—raising questions about its well-trodden paths and uncharted territories, suggesting new possibilities for research, and discussing what unmasking Shakespeare might truly mean in an Asian context. Speakers include Thea Buckley (Queen's University Belfast), Jessica Chiba (Shakespeare Institute, University of Birmingham), Im Yeeyon (Yonsei University), Kok Su Mei (University of Malaya), Marcus Cheng Chye Tan (Nanyang Technological University).

## ASA Membership & Conference Registration

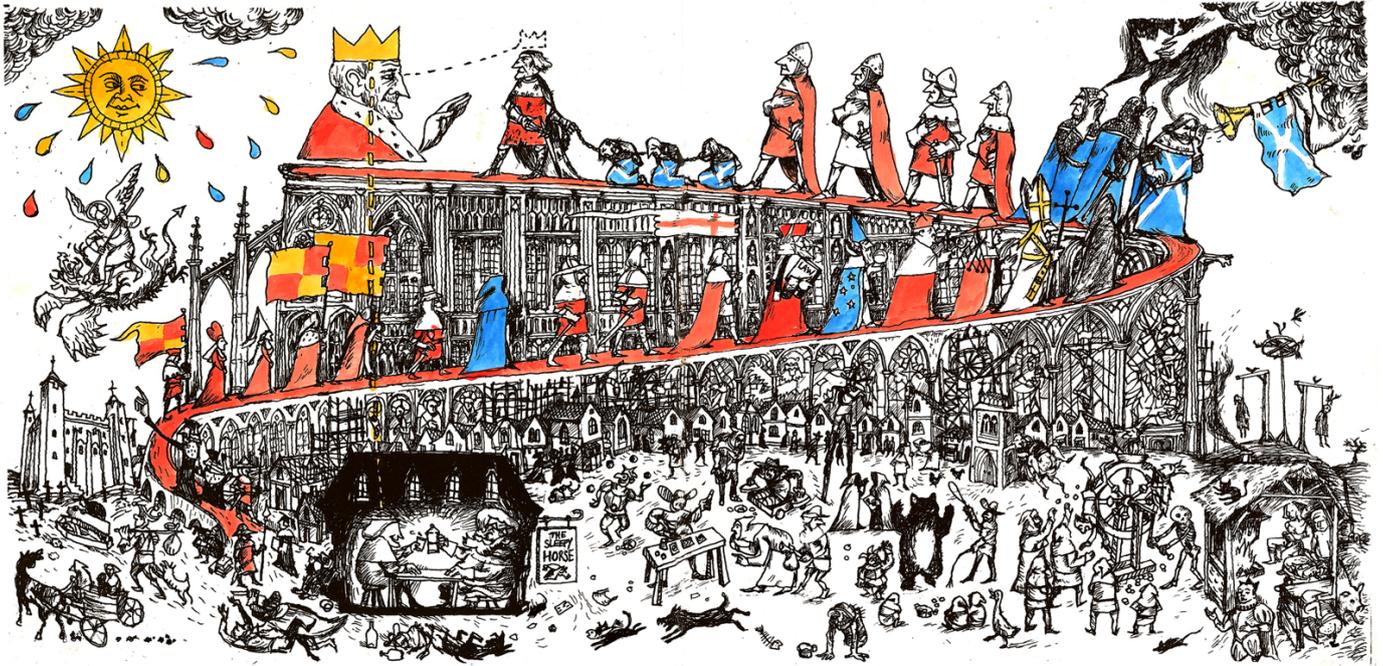
The membership dues for the 2022-2023 years are \$25 USD for regular members and \$15 USD for students, retirees, independent scholars, and contingent faculty.

Participation at the 5<sup>th</sup> ASA Conference is free of charge for all active ASA members. Registration for the conference will open on 1 October 2022. You will be asked to pay your membership dues online to access the conference platform. For any questions, contact [admin@asianshakespeare.org](mailto:admin@asianshakespeare.org).

# Call for Participation: 4th International Graphic Shakespeare Competition

We have new divisions—the script group and the cosplay group—in addition to the graphic group.

**Submission Deadline: 15 September 2022**



Edouard Lekston, “Harry and Jack”: *King Henry IV*, Part 1 (Act 2, Scene 4)

winner of the 3rd GSC (Graphic Shakespeare Competition)

For entries at GSC 1, 2, 3 please visit <https://www.facebook.com/groups/1015421885177194/>

We are delighted to announce the 4th International Graphic Shakespeare Competition and are calling all artists, illustrators, art student, and designers to participate.

## Competition Schedule

- Friday, 15 September 2022: submission deadline
- Mid-October: results to be announced
- 10-12 November 2022: award ceremony at the Fifth ASA Conference (Online)

Groups	Age Subdivisions		
Graphic Group	a. under 15 years old	b. 15-24 years old	c. over 25 years old
Script Group (creating the script, without graphic images)	a. under 15 years old	b. 15-24 years old	c. over 25 years old
Cosplay Group (cosplaying or costume playing Shakespearean characters/scenes)	a. under 15 years old	b. 15-24 years old	c. over 25 years old

## Graphic group

- Page numbers: 1 to 8 pages.
- Please indicate on which work/scenes your work is based on.
- You can give your work in Shakespeare's original English, modernized version, or any language you choose (in this case, please provide simple explanation in English), or you can do without words so far as your images can tell the story.
- The style could be in graphic novel style, American comics style, manga, four-panel, bande dessinée, or illustration, as you choose.
- The entries should be submitted digitally—you can create your work on paper first and then scan it, or you can create your work digitally.
- The entries can be either in black-and-white or in colours.
- Paper size—A4
- Please submit your work either a jpg or a pdf 300 dpi—one page (A5) in 1748 px × 2480 px, 2-page spread (A4) in 3496px×2480.

## NEW!!!! Script Group

- Word counts: 3,000 words in English or equivalent in other languages.
- Please indicate on which work / scenes your work is based on.
- You can give your work in Shakespeare's original English, modernized version, or any language you choose (in this case, please provide simple explanation in English).

## NEW!!!! Cosplay group

- Please send us the pictures of you cosplaying/costume playing Shakespearean characters/ scenes in up to 8 images.
- You can wear bought OR made costumes.
- You can design your own costumes (it must be clear from your images who are dressed as) or cosplay from a film, stage, or anime/manga of any Shakespeare production.
- Think about telling a story with your images- rather than 8 fashion images, can you show a scene or act out a story?

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