



STATE LIBRARY
NEW SOUTH WALES



THE UNIVERSITY OF
SYDNEY



Conference Program

7-9 December 2023

Start Times: 9:30 Thursday & Friday (registration from 9:00), 9:00 Saturday (registration from 8:45)

Locations

Thursday 7 December (Day 1)	State Library of NSW (Shakespeare Place, Sydney CBD, Mitchell Library entrance)
Friday 8 December (Day 2)	University of Sydney (Social Sciences Building, Science Rd) Performance of <i>Salt Waves Fresh</i> between Education Building and Sydney College of Arts Dinner at Gillespie Hall, St Andrew's College
Saturday 9 December (Day 3)	University of Sydney (Social Science Building, Science Rd) Rex Cramphorn Studio (John Woolley Building, Manning Road)

Contact: anna.kamaralli@sydney.edu.au (+61) 043535 4416

ANZSA 2023

Day 1: Celebrating 400 Years of the First Folio (and other bookish topics)

Thursday 7 December at the State Library of New South Wales, Mitchell Library entrance

9.00-9.30	Registration Dixson Room, Mitchell Library	
9.30-10.00	Welcome to Country Welcome to the State Library of NSW and Day 1 of ANZSA 2023 Welcome from Prof. Laurie Johnson President of ANZSA	
10.00-11.15	Shakespeare Folios as Institutional Treasures Maggie Patton, 'Our great and valuable literary treasure' Karen Attar, 'From Barbican to Bloomsbury via the World: The University of London's First Folios' Helen Hopkins, 'Shakespeare, the First Folio, and the Cultural Heritage Institution'	
11.15-11.45	Morning Tea	
11.45-1.00	The Folio and Genre Brett Greatley-Hirsch, 'Shakespearean genre within and beyond the First Folio' Mark Houlahan, ' <i>King Lear</i> beyond Genre: or What does Lear really, really want?' David McInnis, 'The extremity of both ends: <i>Timon of Athens</i> beyond all limits of genre'	
1.00-2.00	Lunch	
2.00-3.15	Textual Afterlives: Public, Private, Performed Susannah Helman, 'Shakespeare and the National Library of Australia's Rare Books Collection' Liam Semler, "My old treasure": Shakespeare's 2 nd Folio (1632) held by the State Library of NSW' Kate Flaherty, 'Between the Actor and the Book: New Ventures across the Fault-line'	
3.15-3.30	Afternoon Tea	
3.30-5.00	Higher Degree Research Student and Early Career Researcher Masterclass with Prof. Ewan Fernie. Macquarie Room <i>This is for research degree students and early career researchers only.</i>	Shrinking, Fragmenting and Forgetting the Folio Paul Salzman, 'Shrinking the First Folio' Huw Griffiths and Liam Semler, 'Shakespeare in Fragments: the University of Sydney Folio Loose Leaves' Hannah August, 'Forget about the Folio – traces of affective reading in two early modern play quartos'
5-6	Break	
6-7	'A Tale of Two Folios' Public Lecture by Professor Ewan Fernie Library Auditorium, LG1, Macquarie Building	

ANZSA 2023

Day 2: Shakespeare Beyond All Limits

Friday 8 December at the University of Sydney Social Sciences Building, Science Rd

9.00-9.30	Registration (for those who haven't registered yet)				
9.30-10.45	Keynote (Lecture Theatre 200) Richard Madelaine Memorial Lecture Associate Professor Urvashi Chakravarty Chair: Huw Griffiths				
10.45-11.15	Morning Tea				
11.15-12.30	<p>Moral Frameworks</p> <p>Peter Richard, 'Charity, Liberality and the Imprint of Virtue in <i>Timon of Athens</i>'</p> <p>Simon Haines, '<i>The Merchant of Venice</i>: liberal sadness and the quality of mercy'</p> <p>Sam Milch, 'Towards a taxonomy of history-defying claims about Shakespeare'</p>	<p>Shakespeare's Fellows</p> <p>Mark Bradbeer, 'Thomas Nashe and Robert Greene on "the skirts of this wild wood" of <i>As You Like It</i>'</p> <p>Judy Hefferan, "'Out, damned spot": The preternatural activities of Blood.'</p> <p>Kylie Teoh, 'Surveillant Sensescapes in <i>The Changeling</i>: An ecological approach to decoding the logic of anxious masculinities'</p>	<p>Magical Valencies Among Early Modernists</p> <p>Darryl Chalk, "'The uttermost that magic can perform": Conjuring Manuscripts and <i>The Devil's Charter</i>'</p> <p>Kenneth Crowther, 'The Devil Beneath the Skull Beneath the Skin: Rejecting modern limitations on Webster'</p> <p>Kyu-Won Kim and Anna Stewart-Yates, "'A strange perfection": Exploring the theatricality of the witches in <i>The Witch</i> and <i>Macbeth</i>'</p>	<p>Understanding <i>Hamlet</i> Afresh</p> <p><i>This panel extends to 12.45</i></p> <p>Kishore Saval, 'The Observed Observer: Echo, Narcissus, <i>Hamlet</i>.'</p> <p>Nicholas Luke, 'Not To Be - To Be: <i>Hamlet</i>, Kierkegaard, and the Eternal In Time'</p> <p>Nicola Kelly, 'Elsinore and the Limits of Revenge'</p> <p>Kerrie Roberts, '<i>Hamlet's</i> Hereditary Queen: Transcending Constraints on the Portrayal of Gertrude'</p>	
12.30-1.30	Lunch				
1.30-2.45	<p>Future Shakespeare Now</p> <p>Victoria Bladen, 'Shakespeare for the Posthuman Future'</p> <p>Hannes Rall and Emma Harper, 'Contemporary</p>	<p>Riffing and Burlesquing</p> <p>Jennifer Clement, 'Middlebrow Shakespeare: <i>No Bed for Bacon</i>, Tradition, and Parody'</p>	<p>Beyond Words</p> <p><i>This panel extends to 3.00</i></p> <p>Julian Lamb, 'Dissolving Felicity: Performatives in <i>Antony and Cleopatra</i>'</p>	<p>Traditions of Song and Dance</p> <p>Kathryn Roberts Parker, 'Representation of Morris Dancing in</p>	<p>Storms and Passions</p> <p>Kirk Dodd, 'The invention of Leontes' "Affection" in <i>The Winter's Tale</i>'</p>

	<p>approaches to old problems: re-interrogating works of Shakespeare for the demands of immersive media'</p> <p>Reto Winckler, 'Computational Shakespeare – Shakespeare's Language as Computer Code in the Shakespeare Programming Language'</p>	<p>Melissa Merchant and Sarah Courtis, "There's a double meaning in that": Bogan Shakespeare and Double Access Audiences'</p> <p>Laurie Johnson and Anne-Maree Wicks, 'Neil Gaiman's "Weird" Walking-canon: "Shakespeare" in <i>Midsummer</i>'</p>	<p>Peter Groves, 'Beyond limits: Shakespeare's Transformation of the Drumming Decasyllabon'</p> <p>Tessa Morrison, 'Bejewelling Shakespeare's Women'</p> <p>Anna Kamaralli, 'Looking Inside the Silenus in Shakespeare'</p>	<p>Early Modern Playhouses'</p> <p>Yeeyon Im, 'Shakespeare, Tradition and Transculturality in Changgeuk <i>Lear</i>'</p> <p>Qian Chen, <i>Hamlet</i> in Chinese Traditional Opera</p>	<p>Barbara Taylor, 'Humming water, murky dens: Sea-room and Purgatory in <i>Pericles</i> and <i>The Tempest</i>'</p> <p>Jonathan Gill, 'Disintegration and Delimitation: Lear's Strife with the Storm'</p>
2.45-3.15	Afternoon Tea				
3.15-4.30	<p>Performance Today</p> <p>Jo Bloom and Charles Mayer, 'Shakespeare, reclaiming magic by Come you Spirits'</p> <p>Lucy Boon, 'Beyond fidelity: a study of creative process when queering early modern drama'</p> <p>Caitlin West, 'Clearing out the archive: contemporary Australian performances of Shakespeare'</p>	<p>Testing the Limits of the Text-Performance Relationship</p> <p>Elissa Wolf, 'Shakespeare's Asides'</p> <p>Rebekah Bale, 'The Urgency of Theatre: Shakespeare, Sony Labou Tansi and Pushing the Boundaries of Performance'</p> <p>Ruth Lunney, 'What does a soliloquy? <i>Hamlet</i> and the limits of definition'</p>	<p>Remaking expectations</p> <p>Lucy Eyre, 'Is adaptation a process of reimagining the limits of Shakespeare, or reclaiming his sense of justice and diversity?'</p> <p>Roberta Kwan, 'Beyond boredom: Shakespeare, attentiveness, neighbourliness, and social justice'</p> <p>Robert Lublin, 'Shakespeare is Dangerous'</p>	<p>Film for Finding New Audiences</p> <p>Cathryn Flores, <i>Ricardo/Richard II</i>: Film Scoring Bilingual Shakespeare</p> <p>Jessica Paterson, 'Atmosphere in Coen's <i>Macbeth</i>'</p> <p>Wai Fong Cheang and Su-Jen Lai, 'Horses, the Wooden O and Film: Shakespeare's Animals in <i>1 Henry IV</i>'</p>	<p>Queering (Re)visions</p> <p>John Severn, "Damnable both-sides rogue!": Parolles, classical microsources and queer dramatic textures in <i>All's Well That Ends Well</i>'</p> <p>Anthony Patricia "I lay with Cassio lately...": Interpretation of Iago's Dream'</p> <p>Huw Griffiths, 'The Afterlives of a Queer Pirate: Reading Antonio through Early Modernity'</p>
4.30-5.00	<i>Move to the outdoor venue for the performed reading</i>				
5.00-6.30	Performed Reading of <i>Salt Waves Fresh</i>				
7.00	Conference Dinner Gillespie Hall, St Andrew's College, University of Sydney				

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Day 3: Shakespeare and Education (and more)

Saturday 9 December at the University of Sydney Social Sciences Building, Science Rd

8.45-9.00	Registration (for Saturday Education day tickets)				
9.00-10.15	<p>New to Shakespeare</p> <p>Sarah Barnard, 'Teaching Shakespeare in the Primary School'</p> <p>Kath Lathouras, 'Shakespeare wrote sonnets too!'</p> <p>Kate Murphy, 'Differentiating Shakespeare: Classroom activities for diverse learners'</p>	<p>Dreaming Beyond Limits</p> <p>Bríd Phillips, Sessina Figueiredo, Bahareh Afsharnejad and Sonya Girdler, 'Re-Imagining <i>A Midsummer Night's Dream</i> through a non-Ableist Lens'</p> <p>Roweena Yip, 'Teaching <i>A Midsummer Night's Dream</i> as a Global Narrative'</p> <p>Philip Tarvainen and Marinela Golemi, 'Shakespeare in Colour: Fluorescent Ecologies in <i>A Midsummer Night's Dream</i>'</p>	<p>University Shakespeare</p> <p>Melissa Merchant, Rahul Gairola and Alys Daroy, 'Negotiated Assessment in University Shakespeare'</p> <p>Elizabeth Offer, 'Much Ado About Accessibility: Making Shakespeare's Language Accessible to a Tertiary Student Audience'</p> <p>Sarah Armstrong, 'The [W]ill is Infinite': Emotional Empathy and the Place of Shakespeare in Medical Education'</p>	<p>Performance now</p> <p>Julia Richards, "We must have you dance": Reimagining Dance in Bell Shakespeare's <i>Romeo and Juliet</i>'</p> <p>Sean O'Riordan, 'Shakespeare is Good for You'</p> <p>Gretchen Minton, <i>Salt Waves Fresh</i> Q&A</p>	<p>Workshop</p> <p>Laura Turchi and Kimiko Warner-Turner, 'Teaching <i>Romeo and Juliet</i> and Promoting Social Justice'</p>
10.15-10.45	Morning Tea				
10.45-12.15	<p>Workshop: Shakespeare Adaptation Without Limits (Rex Cramphorn Studio) Bell Shakespeare Come you Spirits</p>				
12.15-1.45	<p>Lunch and AGM for ANZSA Members. AGM will begin at 12.45 in Lecture Theatre 200 Lunch will be provided for everyone on this day</p>				
1.45-3.00	<p>Keynote (Lecture Theatre 200) 'Volumes that I Prize Above My Dukedom': Shakespeare Libraries, Shakespeare Scholarship and a Vocation Beyond Limits Prof. Ewan Fernie Chair: Liam Semler</p>				
3.00-3.30	<p>Afternoon Tea Announcement of Lloyd Davis prize</p>				

3.30-4.45	<p><i>Global Romeo and Juliet</i></p> <p>Laura Turchi, '<i>Romeo and Juliet</i> and the Limits of La Frontera'</p> <p>Gaurav Mathur 'Aristotelian exemplars or Rasa spin-offs- a cross-cultural tale of <i>Romeo & Juliet</i> in Sairat & Qayamat se Qayamat Tak'</p> <p>Claire Hansen and Florence Boulard, '<i>Shakespeare in Oceania: Adapting Romeo and Juliet</i> in Kanaky-New Caledonia'</p>	<p>Reaching everyone</p> <p>Cheryl Taylor and Kezia Perry, 'A Shakespeare Pressbook'</p> <p>Kohei Uchimaru, 'Anthologising 'Shakespeare for Children' in Secondary-School EFL Textbooks in Modern Japan'</p> <p>Lauren Weber, 'Reading time and space through Shakespeare criticism'</p>	<p>Drama in class</p> <p>Joanna Erskine, 'To unpath'd waters, undream'd shores – Bell Shakespeare in remote Australian schools'</p> <p>Jennifer Nicholson, "I would prefer not to": Facilitating critique of ugly feelings in secondary Shakespeare lessons'</p> <p>Adrian Howe, 'Blocking/unblocking a Theatre in Education Project - Beyond all Limits?'</p>	<p>Workshop</p> <p>Time out of Joint Steve Rowland</p>	<p>Workshop</p> <p>Patrice Honnef, 'Let them speak – Reimagining, reinventing and reconceiving representations.'</p>
4.45-5.30	Thank you and close of conference (Seminar Room 650)				