

# Romancing Shakespeare:

## The Bard in the Imagination of the Romance Cultures

– an international conference | 5-7 December 2016

Sala de Reuniões, Faculdade de Letras da Universidade do Porto

### Monday, 5 December

10.30 – Opening remarks

<b>Panel 1</b>	<b>Reloaded, Reshuffled: Shakespeare's 'Infinite Variety'</b> Chair: Miguel Ramalhete Gomes
10.45-12.45	<b>Nicoleta Cinpoes (University of Worcester):</b> “Romeo and Juliet – The East Side Story: A Romanian Note”  <b>Francesca Rayner (CEHUM, Universidade do Minho):</b> “Performance and Cultural Memory: Tiago Rodrigues’ recreations of Shakespeare”  <b>Remedios Perni (University of Murcia / University Isabel I):</b> “‘Will is deaf’: The Shakespearean appropriations of Angélica Liddell”  <b>Maurizio Calbi (University of Salerno):</b> “Questioning ‘Prison Shakespeare’ as Romance: Armando Punzo’s Shakespearean productions, 2000-2016”

12.45-14.30 – break

14.30 – Keynote session: Douglas Lanier (University of New Hampshire) (title tbc)

15.30 – break

<b>Panel 2</b>	<b>Rewriting Shakespeare in Spanish Performance</b> Chair: Ángel-Luis Pujante
15.45-17.15	<b>Juan F. Cerdá (University of Murcia):</b> “Preservation, Revision, Omission: Shakespeare’s Text on the Contemporary Spanish Stage”  <b>Keith Gregor (University of Murcia):</b> “A ‘Milesian’ fable for late-Francoist Spain? León Felipe’s <i>No es cordero...que es cordera</i> and the limits of interpretation”  <b>Ángel-Luis Pujante (University of Murcia):</b> “Spanish Stagings of Shakespeare. Cultural and Legal Implications”

17.15 – coffee break

<b>Panel 3</b>	<b>Romance elsewhere: cultural and medial diversity</b> Chair: Rui Carvalho Homem
17.45-19.15	<b>Sandra Pietrini (University of Trento):</b> “From Words to Images: The Transposition of Shakespearean Plays in Romantic Painting”  <b>Mark Hutchings (University of Reading):</b> “Edward Bond’s <i>Bingo</i> : ‘Dramatizing the Analysis’”  <b>Saksham Sharda (TEEME – Text and Event in Early Modern Europe):</b> “Reclaiming Shakespeare: Bollywood, Pop Culture, and the Shakespeare Canon”

## Tuesday, 6 December

<b>Panel 4</b>	<b>Staging around: a world of theatre cultures</b> Chair: Florence March
9.30-11.00	<b>Alfredo Michel Modenessi (Universidad Nacional Autónoma de México – King’s College London):</b> “Edging on Shakespeare: Testimonies from Latin America”  <b>Rogério Miguel Puga (CETAPS, FCSH-Nova University):</b> “Reimagining Shakespeare ‘for’ the Younger Theatregoer (on Stage): Rangel de Lima Júnior’s Comedy for Children <i>Otelozito</i> (1890)”  <b>Jennifer Ruiz-Morgan (University of Murcia):</b> “The Tragedy becomes a Comedy: José María Pemán’s <i>Julietta</i> y <i>Romeo</i> (1935) and ‘Tono’s’ <i>Romeo y Julieta Martínez</i> (1946)”

11.00 – coffee break

11.30 – keynote session: Jean-Michel Déprats (Université Paris X – Nanterre):  
“Shakespeare’s dramatic use of the double lexical structure of English: The interplay between the Saxon foundation and the Latin basis”

12.30-14.00 – break

<b>Panel 5</b>	<b>Screening him: Shakespeare, film and television</b> Chair: Janice Valls-Russell
14.00-15.30	<b>Clara Calvo and Sofía Virgili (University of Murcia):</b> “Narrating the life: Shakespeare’s biography in Spanish TV documentaries”  <b>Inmaculada N. Sánchez-García (Northumbria University):</b> “It is not words that shakes me thus”: Docufiction, Storytelling and Subjectivity in <i>Otel.lo</i> ”  <b>Nathalie Vienne-Guerrin (IRCL, Université Paul-Valéry Montpellier 3):</b> “1964: Adapting Shakespeare for French Television”

15.30 – break

15.45 – keynote session: José Carlos Somoza (novelist and playwright): “Alas, poor ghost!, or how I fell in love with Shakespeare and how he helped me to write”

16.45 – coffee break

<b>Panel 6</b>	<b>Crisis, Revision: contexts and stagings</b> Chair: Francesca Rayner
17.15-18.45	<b>Simonetta de Filippis (Università degli studi di Napoli “L’Orientale”):</b> “Italian readings of Shakespeare’s theatre world”  <b>Susan L. Fischer (Bucknell University / Harvard University):</b> “Staging <i>The Merchant of Venice</i> in Spain (2015): Felicitous ‘Romancing’ in an Economic Context?”  <b>Miguel Ramalhete Gomes (Universidade do Porto / CETAPS / ESE-IPP):</b> “From Austerity to Occupation: A Portuguese <i>Coriolanus</i> and the Economy of Space”

### Wednesday, 7 December

<b>Panel 7</b>	<b>Trans-genre Shakespeare: fictional offshoots</b> Chair: Fátima Vieira
9.30-11.00	<b>Jorge Bastos da Silva (Universidade do Porto):</b> “Novelizations of <i>Romeo and Juliet</i> in Portugal”  <b>Berta Cano Echevarría (University of Valladolid):</b> “Will Shakespaw: a British tourist in Spain”  <b>Janice Valls-Russell (IRCL, Université Paul-Valéry Montpellier 3):</b> “Lear, the Styx and a Beretta: resourcing the poetics of crime fiction in Marie Cosnay’s <i>Cordelia la guerre</i> (2015)”

11.00 – coffee break

<b>Panel 8</b>	<b>Cities, theatres, bowers</b> Chair: Keith Gregor
11.30-13.00	<b>Andrew Hiscock (Bangor University / IRCL, Université Paul Valéry, Montpellier):</b> “‘Shakspeare, s’avançant’: a bard, the nineteenth century and a tale of two cities’ theatres”  <b>Florence March (IRCL, Université Paul-Valéry Montpellier 3):</b> “On the Shakespearean origins of the Avignon Festival”  <b>Maria Zulmira Castanheira (Universidade Nova de Lisboa):</b> “Shakespeare goes for a stroll in the park: Palco 13’s open-air production of <i>A Midsummer Night’s Dream</i> (Cascais, Portugal, 2012)”

13.00-14.30 – break

<b>Panel 9</b>	<b>Affinities and Transits – Genres, Languages</b> Chair: Gualter Cunha
14.30-16.00	<b>Maria de Jesus Crespo Candeias Velez Relvas (Universidade Aberta; CEAUL/ULICES):</b> “ <i>Inventio</i> and <i>Eloquentia</i> in Renaissance Lyric Poetry: Shakespeare and Camões”  <b>Luis J. Conejero Magro (Universidad de Extremadura):</b> “The Reception of Shakespeare in Spanish Culture: An Attempt to Translate Cultural Identity”  <b>Maria João da Rocha Afonso (CETAPS; FCSH-UNL):</b> “From Verona to Oporto in eight cantos and one addenda: Patrocínio da Costa’s heroic poem <i>Romeo and Juliet</i> ”

16.00 – break

16.15 – keynote session: Ana Luísa Amaral (writer and critic) (title tbc)

17.15 – closing words