

CALL FOR PAPERS

SHAKESPEAREAN COLLABORATIONS

October 22-23rd 2015

Centro de Estudos Humanísticos, Universidade do Minho, Guimarães, Portugal.

Recent years have seen a decisive shift away from the notion of Shakespeare as an exceptional individual and Shakespearean texts as fixed, stable entities towards a Shakespeare located within the practices of collaborative authorship and the plays as intertextual, globalized products. However, in the area of Shakespearean performance, the individual focus has proved to be more resistant. This can be seen most clearly in the continuing stress on the renowned director's interpretation of the play or the great actor or actress' performance of the major Shakespearean roles.

This conference aims to move the focus in performance studies of Shakespeare more clearly onto performance as a collaborative process, where the work of contemporary directors, performers, set designers, dramaturgs or musicians combines either harmoniously or disastrously in performances of the plays, or where translators or adapters work with and against the texts in contemporary refashionings of the plays' themes. As Diana Henderson (2006:8) has observed "collaboration focuses attention on the connections among individuals, allowing artistic credit and responsibility, but at the same time refusing to separate them from their social location and the work of others," and such an approach both challenges and enriches a focus on the individual by stressing the interpersonal and social nature of performance practices and choices.

The conference welcomes papers in the following areas:

1 The politics and practices of collaborative authorship

How have performances of Shakespeare negotiated the question of collaborative authorship of the plays? What have been the relationships between Shakespearean texts and translations, adaptations and rewritings of the plays? What are the practical implications for performance of choosing particular forms and genres in which to rewrite or translate Shakespeare? Do such rewritings recast Shakespearean cultural capital or reinforce its appeal?

2 Staging dramatic partnerships

How have relationships between dramatic characters, from Romeo and Juliet to Othello and Iago or the citizens in *Coriolanus* been staged in contemporary performances of the plays? How might offstage personal relationships between practitioners impact on performances onstage? How does interaction between performers and audiences create or deconstruct meaning in performance?

3 Performance collaborations and critical practice

How have relationships between designers and directors or actors and actresses been dealt with in contemporary Shakespeare criticism? Whose views of performance have been

privileged in writing about Shakespearean performance and how might it be possible to develop new forms of critical practice which can engage with the question of collaboration in performance?

Please send an abstract of 250 words to frayner@ilch.uminho.pt. The deadline for submissions is February 27th, 2015.