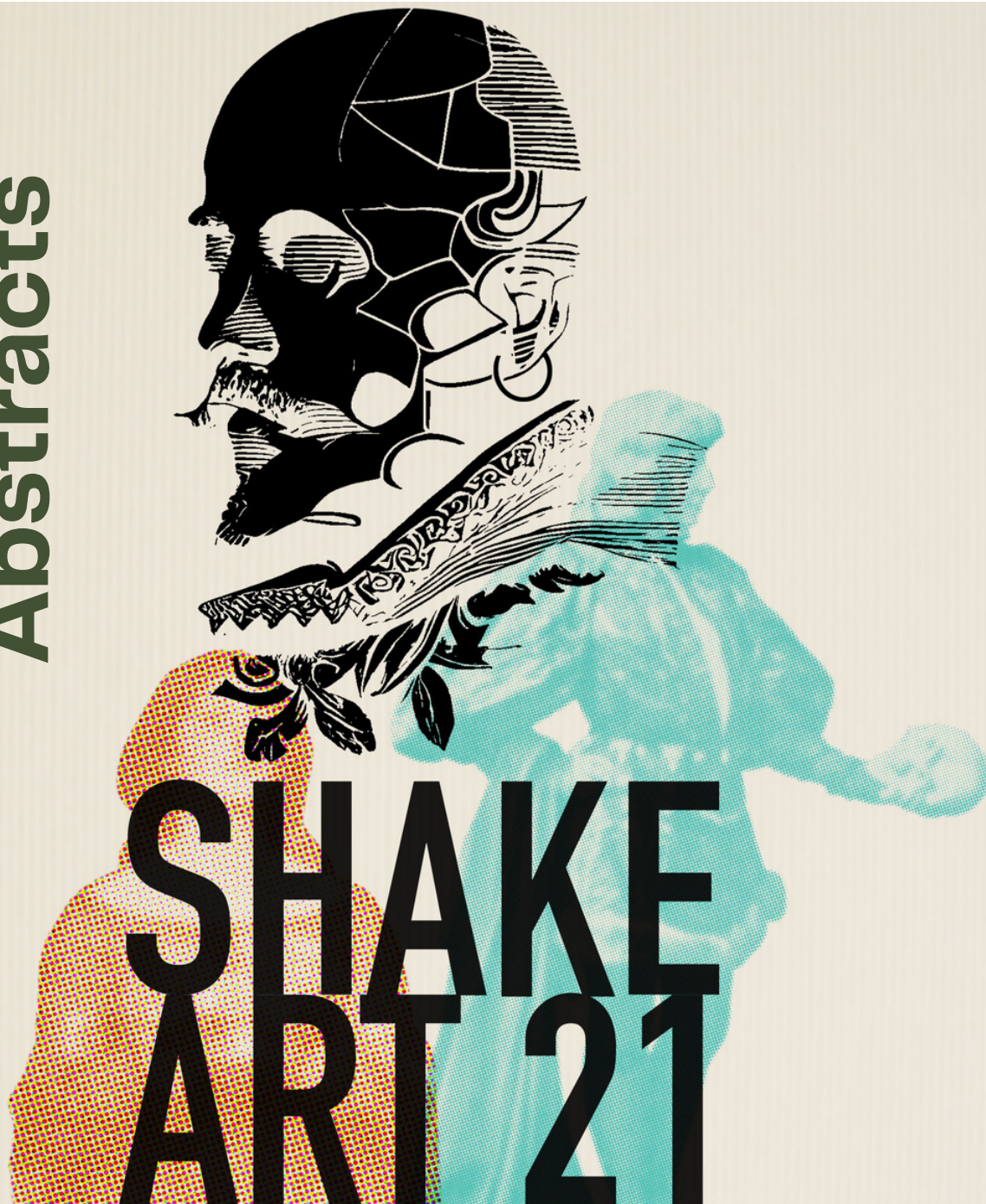


Book of  
Abstracts



14-16 May 2025

**Shakespeare,  
Activism and the  
Arts in the 21<sup>st</sup>  
Century  
Conference**

Aula Magna de l'Edifici Guillem Cifre de Colonya  
Facultat d'Educació // Universitat de les Illes Balears // Ctra. De Valldemossa km 7, 5 // 07122 Palma



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PID 2022-137873NA-100

# **Book of Abstracts**

## **Shakespeare, Activism and the Arts in the 21st Century Conference**

14, 15 and 16 May

Facultat d'Educació

Universitat de les Illes Balears

## **Conference Chairs:**

Noemy Berbel

Juanjo Bermúdez de Castro

Reme Perni

## **Collaborators:**

Lorena Amorós

Katherine Brokaw

Evelyn Gajowski

Coloma Más Martínez

Miguel Ramalhte Gomes

Víctor Huertas–Martín

Nurudeen Lawal

Verónica Rodríguez

Inma Sánchez–García

## **Artwork:**

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Reme Perni

# ACKNOWLEDGMENTS

We would like to express our heartfelt thanks to the following institutions and people for their invaluable support:

To the Ministerio de Ciencia, Innovación y Universidades, and the Agencia Estatal de Investigación, with co-funding from the European Union, for supporting the research project “Shakespeare, Activism and the Arts in the 21st Century (SHAKE-ART 21)” (PID2022-137873NA-I00); and to the the Research Support Office of the University of the Balearic Islands (OSR-UIB), the Faculty of Arts and Humanities (UIB), the Faculty of Education (UIB), the Institute for Educational Research of the UIB (IRIE-UIB), the Vice-Rectorate for International Relations (UIB), and the Vice-Rectorate for Culture (UIB).

On a personal note, our deepest thanks to Dr. Joana Petrus, Dean of the Faculty of Arts and Humanities, for her extraordinary support—providing four grants, advising us on how to approach each request, and offering key guidance on drafting each application to ensure its approval by the Faculty Board. We are also extremely grateful to the Secretary Service of English Philology at the University of Alicante, especially Esperanza and Rosa, for their unwavering and generous assistance throughout.

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# PROGRAMME

| WEDNESDAY MAY 14 (morning) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9:00                       | Guillem Cifre Building (Main Entrance)<br><b>REGISTRATION</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 9:30                       | Aula Magna<br><b>OFFICIAL OPENING</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 10:00<br>11:00             | Aula Magna<br><b>Keynote Lecture</b><br><b>NICOLETA CINPOES (Univ. of Worcester)</b><br><i>From the Vanishing Point: The Story Thus Far</i><br>Chair: Reme Perni                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| 11:00:<br>11:30            | Aula Magna (First Floor Lobby)<br><b>Coffee Break</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| 11:30<br>13:00             | <div> <p><b>Room A6</b><br/><b>(INTERSECTIONAL) FEMINISM</b><br/><b>Kay Stanton (California State Univ.)</b> Henry V, 'mighty men,' and the Difficulties of Resistance 'Which oft our stage hath shown'</p> <p><b>Susan C. Frye (Univ. Wyoming)</b> #Metoo: Sexual Predation in the Archives and Shakespeare</p> <p><b>Melissa Croteau (California Baptist Univ.)</b> Undemonizing the Disabled: Looking for a New Richard</p> <p><b>Verónica Rodríguez (Univ. of Alicante)</b> Riotous Bodies: Replicant Iterations and Displaced In(capacities) in Contemporary Feminist Appropriations of 'Shakespeare's Women'</p> <p>Chair: Evelyn Gajowski</p> </div> <div> <p><b>Room A7</b><br/><b>POLITICAL SHAKESPEARE ON SCREEN</b><br/><b>Víctor Huertas-Martín (Univ. Valencia)</b> From Record-Keeping to (An)Archival Memory: A Reflection on the Spanish Shakespeare Films at the Turn of the Twenty-First Century</p> <p><b>Inma Sánchez-García (Univ. Edinburgh)</b> Queer Shakespeare in Kenya: <i>Rafiki</i> (Wanuri Kahiu, 2018) as a radical film adaptation of <i>Romeo and Juliet</i></p> <p><b>Zahra Nazemi.</b> Shakespeare's Tragedies Amidst a Coup d'état. An Analysis of Shahrzad Series</p> <p><b>Alicia Fernández Viña (Univ. of Oviedo)</b> Shakespearean Whispers in the Land of the Rising Sun. Akira Kurosawa's <i>Throne of Blood</i> and the Adaptation of the Bard to a Non-Western Context</p> <p>Chair: Miguel Ramalhete Gomes</p> </div> |
| 13:00                      | <b>LUNCH BREAK</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

| WEDNESDAY 14 MAY (afternoon) |                                                                                                                                                                                                                                                                 |
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| 14:30<br>15:30               | <p><b>Room A7</b><br/><b>LIVE READING</b><br/><b>Marisa Hopwood &amp; Farah M. Narkedien Fleitas (Univ. Edinburgh)</b><br/><i>Unheard, Unforgotten, Unearthed: Revisiting the Legacy of Violence Against Women in Othello, Titus Andronicus, and Hamlet</i></p> |
| 15:30<br>16:30               | <p><b>Aula Magna</b><br/><b>PERFORMANCE</b><br/><b>Curt L. Tofteland (Shakespeare Behind Bars) &amp; Michelle Bombe (Hope College)</b><br/><i>Starting Over 2nd Chances in Shakespeare</i></p>                                                                  |
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# Nicoleta Cinpoes

## Plenary Lecture: From the Vanishing Point: The Story Thus Far

From the Vanishing Point: The Story Thus Far will explore how festivals of Shakespeare – in particular – are more than a model of reparative festivity and benevolent cultural exchange. It argues that they function as spaces of safety, survival strategies and guardians of heritage, by sharing, from the point of view of a witness, the story of the Ukrainian Shakespeare Festival thus far.

### Bionote

Professor Nicoleta Cinpoes is Professor of Shakespeare Studies at the University of Worcester, where she also serves as Head of English, Media & Culture and co-director of the Early Modern Research Group. Since joining the university in 2007, she has taught Renaissance literature and Shakespeare, with a particular focus on performance, adaptation, and translation.

Her research explores Shakespeare across various media and cultural contexts, including stage, screen, classroom, and digital platforms. She is the author of Shakespeare's Hamlet in Romania: 1778–2008, a study of translation and cultural appropriation, and editor of Doing Kyd: Essays on The Spanish Tragedy. She has also contributed to a new Romanian translation of Shakespeare's complete works, writing introductions to several plays.

Beyond academia, Professor Cinpoes is actively involved in theatre as a dramaturge, translator, and consultant. She is a founding organiser of the "Shakespeare in Performance" series at the International Shakespeare Festival in Craiova, Romania, and serves on the boards of the European Shakespeare Research Association (ESRA) and the International Shakespeare Association (ISA).

## (Intersectional) Feminism

# Kay Staton

### Paper: Henry V, 'mighty men,' and the Difficulties of Resistance 'Which oft our stage hath shown'

In our time, when several countries' discerning people, roughly half of their populace, suffer leadership by a 'strong man,' whom they despise but the other half loves, resistance may seem inadequate and futile. We of that discerning half might take artistic inspiration, however, from a seemingly unlikely Shakespeare play: Henry V.

In 1817, Hazlitt called Shakespeare's King Henry an amoral bully rather than a glorious conqueror, so insightful critics could so see him, but productions typically played to 'patriotic' interpretations well into the twentieth century. The two contradictory views were insightfully analyzed in Norman Rabkin's 1977 article, discussing the character as like the rabbit-duck optical illusion: individual people may see either figure but cannot mentally process both simultaneously. That, this paper argues, is our contemporary problem with what the play's Chorus, pluralizing figures like King Henry, calls 'mighty men.' James Loehlin, in his book studying the play's performance history, notes that even when a production attempts the critical view of this King, it rarely makes the intended impact, because of audiences' predispositions.

Contemporary productions could highlight, not cut or trim, the play's resisting characters: Bates and especially Williams, plus Katharine, but particularly the Chorus, who evolves from championing the King to downgrading him at play's end to one whose actions ultimately 'made his England bleed' in civil war, 'Which oft our stage hath shown.' The Chorus can be interpreted as artistically training the audience into resistance by recognizing that a seeming 'cipher' 'may / Attest in little place a million.'

#### Bionote

Kay Stanton is a Professor of English at California State University at Fullerton, specialized in Shakespeare studies. She has presented over 120 professional conference papers, in 14 countries (including 22 American states), and has published over 36 scholarly articles, on Shakespeare, Milton, and Arthur Miller. Her book Shakespeare's 'Whores': Erotics, Politics, and Poetics was published by Palgrave-Macmillan, and she is currently at work on a book on Shakespeare and quantum physics.

Papers

## (Intersectional) Feminism

# Susan C. Frye

### Paper: #Metoo: Sexual Predation in the Archives and Shakespeare

I write about early modern history and Shakespeare as a form of academic activism that combines feminism with post-imperial analysis. In this paper, I begin by examining the fourteen-year-old Elizabeth Tudor's experience with what we now call #Metoo, as she lived in an atmosphere of sexual harassment and visual rape, in the home of her step-mother, Katherine Parr, and Parr's new husband, Thomas Seymour. The #Metoo moments present in the archives became confused and weighted with salacious assumptions beginning in 1548, when they occurred, and have continued to be misinterpreted ever since, as historians and biographers have used Elizabeth's experiences to weigh in on her supposed enjoyment of Seymour's attentions.

Such archival moments at mid-sixteenth century are largely indistinguishable from #Metoo scenes in Shakespeare's *Rape of Lucrece* and *Cymbeline* written fifty or sixty years later, which also dramatize descriptions of a sexual predator visually raping an innocent woman in her bedroom in terms that suggest her complicity. Shakespeare's language of #Metoo confuses the poem in which Tarquin actually rapes Lucrece, and *Cymbeline*, in which the contemporary Italian Giacomo violates Innogen's bed chamber while comparing himself to both Tereus and Tarquin. Giacomo commits a visual rape at the same time that the play seeks to perform the scene as sexually humorous, as the means to raise as well as to deny imperial Roman rape. The performance history of Giacomo's visual rape of Innogen includes a nineteenth-century illustration of Giacomo in full Roman regalia, a Tarquin who recalls Thomas Seymour's challenge to Elizabeth's sovereignty.

#### Bionote

Susan Frye is Professor Emerita of English at the University of Wyoming. She is the author of *Elizabeth I: The Competition for Representation* (Oxford University Press, 1993, 1997); co-editor of *Maids and Mistresses, Cousins and Queens: Women's Alliances in Early Modern England* (Oxford University Press, 2000), author of *Pens and Needles: Women's Textualities in Early Modern England* (University of Pennsylvania Press, 2010), and *Archives and Empires: Mary Queen of Scots and Elizabeth I* (forthcoming University of Pennsylvania Press). Recent Shakespeare Association paper: "The 'She Said' That Unlocks #Metoo: The Female Sexuality and Female Sovereignty of Elizabeth I and Mary Queen of Scots." Earlier work on rape includes "Of Chastity and Violence: Elizabeth I and Edmund Spenser in the House of Busirane," *Signs* (1994:20), 49-78.

Papers

## (Intersectional) Feminism

# Melissa Croteau

### Paper: Undemonizing the Disabled: Looking for a New Richard

Before the skeleton of Britain's King Richard III (1452–1485) was unearthed in a carpark in Leicester in 2012, the debate about whether Richard had been disabled had raged for many years. Richard's remains proved that the monarch Shakespeare depicted as a crafty, unadulterated villain—whose deformed body reflected his degenerate mind—had suffered from scoliosis, causing a curvature in his spine that could make him appear to be a “hunchback.” Richard's bones were discovered as a result of the passionate work of then-amateur (now professional) historian Philippa Langley, who had been struggling with chronic fatigue syndrome and felt a connection to Richard via their shared experience of being differently abled. Shakespeare studies has begun to incorporate disability studies only in the last twenty years, as seen in, for instance, the volume edited by Sujata Iyengar, *Disability, Health, and Happiness in the Shakespearean Body* (Routledge, 2015). Disability studies has much more recently been brought to bear on cinematic adaptations of Shakespeare with Grace McCarthy's monograph *Shakespearean Drama, Disability, and the Filmic Stare* (Routledge, 2021) and in Pamela Bickley and Jenny Stevens' *Studying Shakespeare in Adaptation* (Arden, 2021). This paper will start by looking at Shakespeare from the perspective of disability studies and then specifically from the vantage point of Philippa Langley and the character of Philippa Langley, played by the inimitable Sally Hawkins, in director Stephen Frears' celebrated biographical film *The Lost King* (2022). Like Langley, the film directly questions Shakespeare's depiction of Richard III and demands that we reassess stage performances and film adaptations of Shakespeare's “history” play. The paper will then turn to new examinations of the famous Richard III film adaptations of Laurence Olivier (1955) and Richard Loncraine (1995) through the lenses of disability studies and corporeal empathy. What can we learn about disability and/in our histories and cultures of the past seventy years from these Richard IIIs?

#### Bionote

Melissa Croteau is Professor of Film Studies and Literature at California Baptist University, where she founded the Film Program and served as its Chair for fourteen years. Her research, teaching, and publications center on global cinema (mainly East Asia and India), intermedial adaptation, film theory and aesthetics, ecocinema, and early modern British literature. She has published work in numerous journals and edited volumes. Her books include *Transcendence and Spirituality in Japanese Cinema* (Routledge, 2023) and *Re-forming Shakespeare: Adaptations and Appropriations of the Bard in Millennial Film and Popular Culture* (2013) and a co-edited volume *Apocalyptic Shakespeare: Essays on Chaos and Revelation in Recent Film Adaptations* (2009). She is currently writing the monograph *Shakespeare and Film Theory* for Arden's *Shakespeare and Theory* series.

Papers

## (Intersectional) Feminism

# Verónica Rodríguez

### **Paper: Riotous Bodies: Replicant Iterations and Displaced In(capacities) in Contemporary Feminist Appropriations of 'Shakespeare's Women'**

This paper draws on feminist scholarship that has engaged with gender criticism in Shakespeare's work, including, Marianne Novy's *Women's Revisions of Shakespeare* (1990), Novy's *Transforming Shakespeare: Contemporary Women's Revisions in Literature and Performance* (2000), Julie Sanders' *Novel Shakespeares* (2001) and Jo Eldridge Carney's *Women Talk Back to Shakespeare: Contemporary Adaptations and Appropriations* (2021), to mention but a few. While also acknowledging women practitioners challenging gender constructions in Shakespeare's work, this paper looks at contemporary creative responses to Shakespeare written by women. Exploring typical strategies such as all-female casts or revisionist portrayals of female characters and underexplored aspects such as role replication, the paper focuses on the appropriation of fictional and/or real women connected to Shakespeare's life and work. By methodologically drawing on theatre and performance studies, adaptation studies, Shakespeare studies and feminist disability studies, the paper will analyse the iterative bodies of women characters on stage and how they engage with in(capacity). Examples of the kind of activist art that simultaneously 'shakes' and draws on Shakespeare discussed in this paper include the triple Olivier Award-winning Morgan Lloyd Malcolm's *Emilia* (2018), Storme Toolis' *Redifining Juliet* (2015) and Zinnie Harris' *Macbeth (An Undoing)* (2023). Understanding 'replicant' in a threefold manner (to duplicate, to repeat and to reply), the paper will finally offer the notion of riotous bodies to define the feminist activist embodiments suggested by these plays.

#### **Bionote**

Dr Verónica Rodríguez is Lecturer in the Department of English Studies at University of Alicante (Spain). Verónica is a teacher, academic, writer, workshop facilitator, women's health coach and health advocate. Her main areas of research are contemporary British theatre, Shakespeare Studies and the Medical & Health Humanities through feminist and gender lenses. Participation in research projects includes: "Shakespeare in Spain in the Frame of His European Reception" (FFI-2008-01969/FILO); "Gender, Affect and Care in Twenty-First Century British Theatre" (PID2021-126448NA-I00) and "Shakespeare, Arts and Activism in the 21st Century" (PID2022-137873NA-I00). Her most recent publications feature in Routledge and Bloomsbury Methuen Drama.

Papers

## Political Shakespeare on Screen

# Víctor Huertas-Martín

### **Paper: From Record-Keeping to (An)Archival Memory: A Reflection on the Spanish Shakespeare Films at the Turn of the Twenty-First Century**

In this paper, I intend to offer an overview on Shakespeare in the Spanish cinema through an archival lens. I will be identifying three issues concerning Spanish Shakespeare films. While challenging, such issues constitute the means to tackle Shakespeare's legacy in the Spanish film. Firstly, what is exactly "Shakespeare" in a cinematic tradition where many Shakespearean adaptations are already based on highly non-canonical Shakespearean adaptations? Though this is not damaging in contemporary popular culture, what are its consequences given the dearth of Spanish screen adaptations of early modern plays? If Shakespeare outstands amongst contemporaries in the Spanish cinema, the price to pay is relative obscurity. Secondly, if in its most traditional sense the archive is concerned with the proper registering of the historical record, Shakespeare's history in the Spanish film is still unwritten. And though the archives are reasonably accessible, we may presumably think already of some important losses. But (thirdly), despite its incompleteness, the Spanish Shakespeare film archive has repercussions in the Spanish contemporary popular culture. A series of commemorative events on the Shakespearean legacy in the Spanish cinema, articulated through analytical and creative re-fashionings of the concept of archive—both as anarchivism (using Andrés Maximiliano Tello's terminology), i.e. a tool for articulating collective memory and, following recent research, as a creative practice—seem to be indicating a way to move forward both in Shakespearean criticism and adaptive practice in the Spanish territory.

#### **Bionote**

Víctor Huertas-Martín's research has been focused on stage-to-screen Shakespearean adaptations in the British public television as well as in Shakespeare in contemporary American TV appropriations of Shakespeare. Having published a number of articles in prestige journals like *Sederi*, *Atlantis*, *Literature/Film Quarterly*, etc., he is also coeditor of *Television Series as Literature* (2021). He is the author of the first annotated bilingual Spanish edition of Elizabeth Cary's *The Tragedy of Mariam*. Likewise, he is Principal Investigator of the Research Group "CIRCE: Early Modern Theatre on Screen (Cinema, Television and Multimedia)" (University of Valencia).

Papers

## Political Shakespeare on Screen

# Inma Sánchez-García

### **Paper: Queer Shakespeare in Kenya: Rafiki (Wanuri Kahiu, 2018) as a radical film adaptation of Romeo and Juliet**

In 2018, the lesbian film *Rafiki* was banned by the Kenya Film Classification Board. After its success in the Cannes Film Festival, the Kenyan government temporarily allowed its screening in Nairobi for a week, with the purpose of enabling its potential submission as the Kenyan representative to the Oscars. While it was eventually not elected, it instantly became one of the most popular films in Kenya, with screenings sold-out in local cinemas. This paper examines *Rafiki* as a radical adaptation of *Romeo and Juliet* that repurposes the play within a queer activist context. In telling the story of two girls from opposing families who fall in love, the film combines Shakespeare's play with Monica Arac de Nyeko's short story "Jambula Tree" as source texts, queering the star-crossed lovers and changing the ending of both narratives to foreground resistance and queer joy. While both the play and the short story focus on the burden of the past and the limitations of the present, the film engages with what Lindsey B. Green-Simms has called "Afri-queer fugitivity", which captures how societal constraints can be surpassed through acts of creative expression and of vulnerability in resistance

#### **Bionote**

Inma Sánchez García is Teaching Fellow in Intermediality Studies at the University of Edinburgh, where she convenes and delivers courses on Shakespeare, film adaptation, and intermediality. She holds a PhD in Shakespeare Studies from Northumbria University, UK. Her book, *Shakespeare in European Cinema: Borders, Thresholds, Connections* is contracted and forthcoming with Palgrave Macmillan. It examines Shakespeare's role as a politically engaged marker of transnational identity across European filmic cultures. Her research has been published in several peer-reviewed journals, such as *SEDERI*, *Cahiers Élisabéthains*, and *Shakespeare Jahrbuch*. Her research has also appeared in collaboratives volumes, as she's a contributor to *Teaching Shakespeare in Film and the Arts Today* (ed. Jorge L. Bueno Alonso, 2024), the *Palgrave Encyclopaedia of Global Shakespeare* (ed. Alexa Joubin, 2022) and the *International Encyclopaedia of Gender, Media and Communication* (ed. Karen Ross, 2020). She is part of the international research project 'Shakespeare, Activism and the Arts in the 21st Century Shakespeare' funded by the Spanish Ministry of Science and Innovation, and her current research focuses on Shakespeare's afterlives on contemporary queer cinema.

Papers

## Political Shakespeare on Screen

# Zahra Nazemi

### Paper: Shakespeare's Tragedies Amidst a Coup d'état: An Analysis of Shahrzad Series

Shahrzad series is a dramatic narrative set against the backdrop of the 1953 coup d'état during the Pahlavi dynasty in Iran. Produced after the 1979 Revolution, the series intertwines themes from the Shah-era monarchy with post-revolutionary cultural and cinematic norms. In its first season, a subplot centers on a couple staging Shakespeare's plays, particularly Hamlet and Othello, in a politically charged theatrical setting. This subplot delves into the interplay between personal romantic narratives and the sociopolitical realities of the time. It also examines the perception, adaptation, and censorship of Shakespeare's works under the Shah's regime, analyzing their verbal and visual representations. The present study investigates the challenges faced by the characters as they navigate these constraints to bring Shakespeare's plays to the stage. By examining the Iranian reception and adaptation of Shakespeare's works, this study explores their role in expressing themes of freedom, resistance, and sociopolitical critique within Iranian society. The series aligns with Linda Hutcheon's assertion in *A Theory of Adaptation* (2006) that adaptations reflect shifts in gender and political dynamics, embodying the contexts of both their production and reception. Through its portrayal of a Western literary icon in an Iranian context, Shahrzad illuminates the historical, cultural, and political complexities of the period.

#### Bionote

Zahra Nazemi holds a PhD with international distinction, completed under a co-supervision agreement between the University of Córdoba, Spain, and Razi University, Iran. She is currently serving as a substitute professor at the University of the Balearic Islands. Her primary research interests include modern drama, its influence from the classical tradition, and its intercultural adaptations.

Papers

## Political Shakespeare on Screen

# Alicia Fernández Viña

**Paper: Shakespearian Whispers in the Land of the Rising Sun. Akira Kurosawa's Throne of Blood and the adaptation of the Bard to a non-Western context**

What happens when Shakespeare's Macbeth is engulfed by the misty fog of Mount Fuji and ambition is embodied by the cold and inscrutable eyes of a new Lady Macbeth? In Akira Kurosawa's Throne of Blood, Shakespeare's tale of powerful ambition is reborn in a new setting, where evil spirits whisper about the corrupted fate of men. When Kurosawa decided to adapt Macbeth, he shed the play of his Shakespearean skin and transmuted it towards the austere medieval Japan. In the midst of this transformation, Lady Asaji –Kurosawa's reimagined Lady Macbeth– stands at the core of the film's narrative, incarnating a truly Machiavellian mind, even more coldly calculating than her Western counterpart. Hiding behind the mask of Noh theatre, Lady Asaji proves to have an even more unyielding ambition than Lady Macbeth: her silence as piercing as the hostess's soliloquy, her unwavering composure the perfect veil for her evil machinations. Nonetheless, it is the fateful tragedy of her miscarriage –absent in Shakespeare– that settles her destiny. Losing the only heir who could ensure the permanence of her legacy, Lady Asaji descends into chaos as she becomes a slave to her passions. Thus, through Kurosawa's lens, Shakespeare's Macbeth is reimagined, becoming a global text, a narrative that is reshaped by the shadows of a different culture that would welcome the play into its new home. Throne of Blood is not a mere adaptation but a dialogue between authors, cultures and continents which proves that Shakespeare can overpower any kind of cultural barrier.

### Bionote

Alicia Fernández Viña finished her Degree in English Studies in 2023 at the University of Oviedo and completed her Master's in Advanced English Studies: Languages and Cultures in Contact at the University of Salamanca last June. She is currently working on her PhD at the University of Oviedo, where she works on the representations of female passions and evil in English literature. Moreover, she is part of the organizing team of 'Voces Prohibidas: Representación de Tabúes en Literatura Escrita por Mujeres', a project aimed at representing literary feminine voices.

Papers

## Live Reading

# Farah Narkedien Fleitas & Marisa Hopwood

**Unheard, Unforgotten, Unearthed: Revisiting the Legacy of  
Violence Against Women in Othello, Titus Andronicus, and Hamlet**

Women are no strangers to being victims of violence at the hands of men. Statistically, 30% of women experience gender-based violence in their lifetime. (UN) 38% of women killed annually are killed by intimate partners. (WHO) In 2020, roughly 47,000 women and girls were killed by close relations, averaging one killed every 11 minutes (UN). Drawing on various creative works such as Margaret Atwood's "Gertrude and Ophelia," Toni Morrison's "Desdemona," and theoretical works including Bayley Goldsberry's article "Shakespeare, Female Sexuality, and Consent," this live reading aims to use Shakespeare's works to explore the commonality of gender-based violence in our current socio-political climate. This will be accomplished through the examples of Desdemona, Lavinia, and Ophelia from Shakespeare's Othello, Titus Andronicus, and Hamlet, respectively. Their stories will serve as parallels to the real lived experiences of victims of gender-based violence. By combining the stories of these three female characters with modern-day statistics of gender-based violence, the play will establish a connection between the fictional violence experienced by these women and the sobering reality of what women today and throughout history have faced. The play endeavors to make salient the experience of living as a woman in a world where even the heinous violence of fiction is commonplace and explore the complex emotional impact of that reality. In doing this, the play identifies an example of how Shakespeare's works maintain relevance today.

### Bionotes

Marisa Hopwood is a writer, filmmaker, and postgraduate student at the University of Edinburgh studying Intermediality: Literature, Film, and the Arts in Dialogue. She is particularly interested in Shakespeare, mythology, and fairytales with a focus on how these stories can be used to make meaning in a modern-day context.

Farah M. Narkedien Fleitas is a South African theatre practitioner and postgraduate student at the University of Edinburgh, completing a master's in Intermediality. Empathetic storytelling and impactful meaning-making have been at the heart of her academic and creative careers. She is passionate about making academia and theatre accessible to younger generations.

Live Reading

## Performance

# Curt L. Tofteland & Michelle Bombe

## (Shakespeare Behind Bars)

### Starting Over 2nd Chances in Shakespeare

Shakespeare's characters often desire a do-over. While the comedies and romances explore human damage that is repairable, the tragedies and histories explore irreparable harm. Characters like Prospero, Leontes, Henry V, Angelo, Caliban, and Cymbeline are granted an opportunity for a second chance, while Hamlet, Richard II, Othello, Julius Caesar, Lady Macbeth, and Tamara are not. Then there are unredeemable characters who are offered a second chance but reject it.

**Macbeth:** Lay on, MacDuff, And damned be him that first cries 'Hold, enough!'

**Malvolio:** I'll be revenged on the whole pack of you.

Aaron: If one good deed in all my life I did,  
I do repent it from my very soul.

**Jacques:** I am for other dancing measures.  
To see no pastimes I. What you would have  
I'll stay to know at your abandon'd cave.

From Macbeth's unrelenting rage to Malvolio's revenge to Aaron's contempt for the world to Jacques' disabling melancholy, this performance-based session will examine in these and other characters the theme of second chances in Shakespeare.

Similarly, we will explore Shakespeare Behind Bars participants who are deeply engaged in personal liberation and remaking their lives as they seek redemption by redefining themselves through reflection, responsibility, reparations, restoration, and restarting their 2nd act of life.

I will be wise hereafter, and seek for grace.

—Caliban, V.1

Performance

### **Bionotes**

Curt L. Tofteland (MFA) has spent 33 years as a social justice arts activist working as a prison arts practitioner with marginalized communities. He is the founder of the internationally acclaimed Shakespeare Behind Bars program. SBB is the subject of a multiple award-winning documentary by Philomath Films. During his 40+ year tenure as a professional director, and Equity actor, he has 200+ professional productions to his credit and has presented 400+ performances of his one person play Shakespeare's Clownes: A Foole's Guide to Shakespeare. He has produced, directed, or acted in 80+ Shakespeare productions, including 15 all male prison productions.

[www.shakespearebehindbars.org](http://www.shakespearebehindbars.org)

Michelle Bombe (MFA) is Professor of Theatre, Chair of the Theatre Department, and Executive Artistic Director of Hope Repertory Theatre at Hope College. She is the former National Chair of the Kennedy Center American College Theatre Festival (KCACTF) where she has received the prestigious KCACTF Gold Medallion for Excellence in Theatre Education in 2016 and 2023. She has designed costumes for 175+ productions for professional and academic theatre, including 11 all male prison productions for Shakespeare Behind Bars. Michelle has toured the US and abroad with her husband, Curt L. Tofteland, to share the transformative power of Shakespeare Behind Bars.

## Workshop

# Sarah Olive

### Diverse Children's Illustrated Shakespeare

The proposal is for a short talk that introduces a project on Diverse Children's Illustrated Shakespeare. It addresses the questions of why diverse ethnic and racial representation in children's illustrated Shakespeare matters; how diverse representation is measured; the affordances and limitations of current methods for auditing this. It will briefly present the status quo in children's illustrated Shakespeare publishing, highlighting a disparity between it and diversity in theatre and film productions of Shakespeare in the UK and US, that children might encounter. Diversity – and gaps in it – in children's illustrated Shakespeare in English will be contextualised with reference to recent research on the Anglophone children's publishing industry as a whole, showing where it out-performs and under-performs against the sector. We will then move into the workshop element of the session, which focuses on a freely available, online booklet developed out of the project to support teachers, librarians, booksellers and parents to identify diverse children's illustrated Shakespeare in English to read, teach and recommend to the children around them. Participants will receive hard copies of the professionally-designed and printed booklet (as well as links to the online PDF), be encouraged to engage with and feedback on its contents in small groups, and to share insights in terms of the following: How familiar or new to them are the contents covered in the talk and booklet? What texts would they add to it? What is available in relation to diverse children's Shakespeare in their own context, cultural and linguistic? How might change best be achieved, in terms of the production and circulation of these texts by stakeholders?

### Bionote

Dr Sarah Olive is a senior lecturer in English, Languages, and Applied Linguistics at Aston University (Birmingham, UK). She researches at the intersections of children's and Young Adult literature and education. She is the Lead Editor of *Jeunesse: Young People, Texts, Cultures* (UTP) and the Founding Editor of the British Shakespeare Association's Teaching Shakespeare magazine. Her latest article, "Teaching Literatures in Secondary Schools in Wales: Diversity in Welsh, English and International Languages" is co-authored with Mary Davies (Aston) and Gwawr Maelor (Bangor) in *Wales Journal of Education*, vol.26, no.1. In addition to those listed above, publishers, authors, illustrators and activists are likely to be interested.

Workshop

| Thursday 15 MAY (morning) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|---------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9:30<br>10:45             | <p><b>Room A6</b><br/><b>CONNECTING TRADITIONS</b><br/><b>Miguel Ramallete Gomes (Univ. of Lisbon)</b><br/>Undoing an Activist Shakespeare, from Wyndham Lewis to T. S. Eliot</p> <p><b>Lucía Andreu Bleda (Univ. of Alicante)</b> "Voodoo" <i>Macbeth</i> or How to Connect Traditions</p> <p><b>Adrián Sánchez (Univ. of Alicante)</b> "You don't have to do this": Tracing <i>Macbeth's</i> Shadows in the Coen Brothers' <i>No Country for Old Men</i></p> <p><b>Chair: Víctor Huertas-Martín</b></p> | <p><b>Room A7</b><br/><b>ARTE, EDUCACIÓN Y ACTIVISMO</b><br/><b>Rey Montesino Castillo (Universidad Rey Juan Carlos) y Aurora Larrosa Martínez (Universidad Rey Juan Carlos)</b> Del texto shakesperiano a la fisicalidad en "Amor, sueño y confusión en una noche de verano"</p> <p><b>Lorena Amorós (Univ. Murcia)</b> Lengua, piel, silencio. Lavinia y los restos del habla desde la práctica artística</p> <p><b>Noemy Berbel (UIB)</b> El aula como escenario: Shakespeare, música y haikus por la justicia social</p> <p><b>Chair: Inma Sánchez-García</b></p> |
|                           | <p><b>11:00</b><br/><b>12:30</b></p> <p><b>Aula Magna</b><br/><b>THEATRE PLAY (Catalan &amp; Spanish)</b><br/><i>Un Habitatge Digne</i><br/>(UIB Theatre Company)<br/>Dir. Juanjo Bermúdez de Castro</p>                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|                           | <p><b>13:00</b></p> <p><b>LUNCH BREAK (First Floor Lobby)</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

| Thursday 15 MAY (afternoon) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                      |
|-----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 14:30<br>15:45              | <p><b>Aula Magna</b><br/><b>Jonathan Dollimore</b><br/>(Author of <i>Radical Tragedy, Political Shakespeare, Sexual Dissidence</i> and <i>Desire: A Memoir</i>)<br/>&amp; <b>Evelyn Gajowski (Univ. of Nevada, Las Vegas)</b> in Conversation<br/><b>Chair: Juanjo Bermúdez de Castro</b></p>                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                                      |
| 15:45<br>17:00              | <p><b>Room A6</b><br/><b>DECONSTRUCTING THE TEMPEST</b><br/><b>David Río (Univ. of País Vasco)</b> A Different West: Deconstructing Frontier Mythology Through <i>The Tempest</i></p> <p><b>Nurudeen Lawal (Osun State Univ. Nigeria)</b> Bringing William Shakespeare to Literary Justice: Patriarchal Imperialism, Violence and Subalternity in Esiaba Irobi's <i>Sycorax</i></p> <p><b>Sedney Suárez Gordon (Univ. of California, Merced)</b> <i>Nou Ah kyan Taak</i>, Shakespeare in the Caribbean. A creole translation of <i>The Tempest</i></p> <p><b>Chair: Miguel Ramallete Gomes</b></p> | <p><b>Room A7</b><br/><b>HAMLET IN ADAPTATION</b><br/><b>Gisela Rovira Gay (Univ. de Vic)</b> Death in Maggie O'Farrell's <i>Hamnet</i>: Parents' Grief and a Son's Eternal Life</p> <p><b>Adriana Kiczowski (UNED, Madrid)</b> <i>Glocal Hamlet</i>. A Reading of Isabella Hammad's <i>Enter Ghost</i></p> <p><b>Chair: Inma Sánchez-García</b></p> |
| 17:00<br>18:00              | <p><b>Aula Magna</b><br/><b>PERFORMANCE (in Spanish)</b><br/><b>Marcelo Giacaman Zaror (Univ. Complutense de Madrid)</b><br/><i>Escapando de la depresión, un cruce entre Shakespeare y salud mental</i></p>                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                      |

## Connecting Traditions

# Miguel Ramalhete Gomes

**Paper: Undoing an Activist Shakespeare, from Wyndham Lewis to T.S. Eliot**

This paper proposes a return to one of the great contributions to modernist Shakespeare criticism, *The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare* (1927), by Wyndham Lewis, in order to argue that Lewis proposed a contradictory and presentist view of Shakespeare as a “bolshhevik” activist unexpectedly opposed to political action. This piece of modernist bluster initially opposed an “anarchic” to a “conservative” Shakespeare, only to repress the action which might challenge conservativeness. This ultimately vorticist Shakespeare then had his briefly threatened “activism” even further undone by T. S. Eliot’s treatment of Lewis’s book in “Shakespeare and the Stoicism of Seneca” (1927). In it, Eliot argued that Lewis’s Shakespeare as “a positive nihilist” simply does not exist, to be replaced with a Shakespeare that, in Eliot’s use of these terms, does not think and whose plays do not have a “meaning”, so that action is equally out of the question. After the disappearance of Lewis’s book from even most historical accounts of Shakespeare in modernism, it is Eliot’s response to Lewis’s raising the (negated) possibility of activism that has helped sediment the view of an author too occupied with turning actions into poetry to interest himself in action. In short, in the year following the 1926 general strike, from Lewis to Eliot, Shakespeare seemed to be not only opposed to activism but also opposed to activism. This paper aims to follow the main moments of that “transformation” and consider some of its consequences.

### Bionote

Miguel Ramalhete Gomes is senior associate professor at the University of Lisbon and researcher at ULICES (University of Lisbon Centre for English Studies). He is the author of *Texts Waiting for History: William Shakespeare Re-Imagined* by Heiner Müller (Rodopi, 2014). He has published on early modern drama, with a focus on adaptations and the reception of Shakespeare, Utopian Studies, and comics. He is currently working on a book on the uses of Shakespeare during the years of austerity in Portugal and has translated *Henry VI, Part 3* into Portuguese.

Papers

## Connecting Traditions

# Lucía Andreu Bleda

### Paper: "Voodoo" Macbeth or How to Connect Traditions

The Harlem Renaissance represented a cultural revolution and the creative flowering of the African American community throughout the United States, indeed an African American Gesamtkunstwerk born in Harlem, New York City. The movement sought to find an image that could be representative of African Americans and that could alter the old conceptions and ideals, on analogy with the shift of values that the European Renaissance represented in Europe.

I contend that the 1936 theatre production "Voodoo" Macbeth constitutes a reinterpretation of Macbeth with a change of scenery and perspective. When analysing the production many questions arise, the first of them being how a renaissance that shook the art scene in the 16th century can be integrated into a renaissance taking place in Harlem in the 1930s. The play is set in 19th-century Haiti, switching witches for vodou priestesses, so that the epitome of the Anglo World and whiteness, the figure of high arts, is incorporated into Black folk, popular arts and imaginary.

This paper examines the role of Shakespeare and classical theatre as a reconciliation element, the democratisation of culture and, ultimately, the notion of renaissance itself. In parallel, the importance of vodou and its revolutionary character in this Macbeth reinterpretation will be analysed in relation to cross-culturality, interculturality and Welles' Pan-American dream. Additionally, the connection between Shakespeare and the Harlem Renaissance will be addressed on the basis of studies on "Voodoo" Macbeth by researchers such as Benjamin Hilb, Robert Sawyer or Susan McCloskey.

### Bionote

Lucía Andreu Bleda is currently studying the last year of the BA in Translation and Interpreting (English, German, Russian) at the University of Alicante. She has also taken several courses at Vytautas Magnus University (Kaunas, Lithuania) on critical heritage, modernity, cold war and visual culture. Her final degree project focuses on the Harlem Renaissance and women authors, as well as the translation of dialect and slang on the basis of language as a speech act and as a tool for expressing identity.

Papers

## Connecting Traditions

# Adrián Sánchez

**Paper: "You don't have to do this": Tracing Macbeth's Shadows in the Coen Brothers' No Country for Old Men**

Macbeth tells the tragedy of a kingdom immersed in violence and tyranny during the rule of the corrupt King Macbeth, who got the crown by murdering the previous king, Duncan. It is a story of ambition and violence which still resonates in today's cultural expressions. It comes as no surprise that such universal concerns could be reflected again in 2005 by the North American writer Cormac McCarthy with his novel No Country for Old Men. A story which revolves around Llewelyn Moss, who takes a satchel full of drug-money and starts to be chased by a psychopathic murderer. Two years later, the acclaimed directors known as the Coen brothers brought this story to the big screen. Joel Coen's latest film in 2021 was an adaptation of Macbeth with which Joel was said to be taking a different direction from what he had previously done with his brother Ethan. However, in this thesis we will try to show that Macbeth was already present in the Coens' filmography, focusing on what is considered one of their masterpieces. In a nutshell, the purpose of this dissertation is to detect Shakespeare in the Coen's No Country for Old Men, studying it through the lenses of Macbeth. We will explore the motivations of the characters and how they can relate to each other, conducting an analysis of the following themes with hegemonic masculinity as the common thread: ambition and violence, the exploration of evil, and the debate of fate or free choice within the characters.

### Bionote

Adrián Sánchez Martínez is a postgraduate student of the Master's in Advanced English Studies at the University of Alicante. The work he is presenting in this conference is a project that combines two disciplines that are very significant to him: literature and cinema. Given his strong interest in the topic, his previous experiences as a volunteer at university conferences, and his professional experience as an academy teacher, he thought this conference was an excellent opportunity to share the work he is developing with an audience.

Papers

## Arte, Educación y Activismo

# Rey Montesinos Castillo

**Paper: Shakespeare y el Poder entre clases. Amor, sueño y confusión en una noche de verano**

La obra de W. Shakespeare siempre ha sido uno de los leitmotivos mássocorridos en los procesos de enseñanza e investigación escénica en las aulas universitarias. El autor ejemplar de obras teatrales clásicas se convierte en el generador de estructuras y constructo con la efectiva intención de llegar a todos los estratos sociales desde antaño. Esta funcionalidad no ha dejado de estar presente en tiempos recientes. En muchos procesos de formación profesional actoral e incluso, en otros de carácter sencillamente académico, la obra shakespeariana se comporta como una herramienta útil, indispensable para el juego y acercamiento al ejercicio creativo, pero también como pábulo para abrir canales al conocimiento sobre mito, relato, rito, fiestas y el ser humano, sus comportamientos. En este sentido, nos centramos en el poder como arma de dominación entre los diferentes estratos sociales y la psicología, el deseo, la bondad, la maldad, el amor y sus desmanes. La obra Sueño en una noche de verano, se convierte en un mapa completo y sencillo en lectura para la comunidad, especialmente la universitaria. Una obra maestra para abordar todos estos temas desde sus posibilitadores elementos de fisicalidad para la resolución escénica. Esta cuestión ha valido para la estructuración de una puesta en escena transdisciplinar de carácter juvenil, pero sin perder un ápice de la naturaleza académica, investigadora y analítica en cuanto a lo temático, epistemológico, deontológico y sociológico.

### Bionote

Este trabajo nace con la intención de convertir en memoria como transferencia de lo experimentado, aquellos elementos de valor pertenecientes a un proceso de creación entre profesorado y alumnado en artes escénicas, ambos investigadores. El resumen de una investigación teórica sobre la praxis creadora. Esta Ponencia contará además de la comunicación oral, con la proyección de un corto documento de entrevistas a parte del equipo de intérpretes que participaron en las distintas fases del proceso de investigación y creación. También proponemos un taller práctico sobre la fisicalidad en el texto shakespeariano. La construcción de partitura física. Del texto a la experiencia de adoptar la corporalidad del personaje.

Papers

# Lorena Amorós

**Paper: Shakespeare y el Poder entre clases. Amor, sueño y confusión en una noche de verano**

Este artículo propone una relectura feminista de la figura de Lavinia en Tito Andrónico de William Shakespeare desde la práctica artística, teniendo en cuenta los estudios de género y la estética de lo abyecto. A partir de la mutilación física y simbólica del personaje, se reflexiona sobre el cuerpo femenino silenciado como un territorio político que puede ser reactivado desde el arte contemporáneo. Para ello, se plantea la realización de obras performáticas y audiovisuales en las que poéticamente el lenguaje es interrogado desde su pérdida, el cuerpo desde su desbordamiento y la piel como umbral simbólico de lo animal, lo otro y lo informe. Más allá de una ilustración literal de la tragedia, la propuesta artística invoca una reapropiación crítica del silencio de Lavinia, entendiendo la animalidad no como degradación, sino como fractura del orden normativo y posibilidad de disidencia.

## Bionote

Lorena Amorós es Doctora en Bellas Artes por la Universidad Politécnica de Valencia (2004). Fue galardonada con el Primer Premio Tesis Doctoral por el Instituto de Cultura Juan Gil-Albert de Alicante (2004). Ha sido Profesora Titular en la Universidad de Salamanca (2019–2022) y, en la actualidad, continúa como Profesora Catedrática en la Universidad de Murcia. Su obra artística se combina con la reflexión teórica a través de ensayos publicados en diversos medios especializados como Revista de Occidente, Aisthesis o Asparkia, y su libro Abismos de la mirada. La experiencia límite en el autorretrato último (GENDEAC, 2005). Igualmente, habría que mencionar otros ensayos teóricos publicados en diferentes monografías nacionales e internacionales como “Cuerpos mórbidos, cuerpos supurados. Retóricas fílmicas en torno a la enfermedad” en Retrato y Visualidad (Fontamara, México D.F., 2014), “Narciso Herido” en Ficciones del Cuerpo (La Cifra, México D.F., 2015) o “Contra los espacios opresivos. Sensualidad e ironías femeninas” en El cuerpo. Temas selectos. (La Cifra, México D.F., 2017). Ha desarrollado una importante labor académica y de investigación para instituciones culturales en las que ha coordinado y dirigido encuentros, seminarios y cursos en torno a los aspectos que articulan su perfil artístico y ensayístico. También ha sido ponente en congresos internacionales entre los que puede destacarse su participación como invitada especial junto a Jean-Luc Nancy en la Universidad Autónoma de Querétaro (México). Desde 1997, su labor como artista ha tenido presencia en múltiples exposiciones de carácter individual y colectivo como las recientes Lo eterno animal en el Centro Conde Duque de Madrid (2025) y Deseo Futuro en el CAB de Burgos (2024).

Papers

# Noemy Berbel

## **Paper: El aula como escenario: Shakespeare, música y haikús por la justicia social**

El proyecto interdisciplinar titulado “Shakespeare, justicia social y música: el haikú como escaparate” tiene como objetivo fomentar las competencias comunicativas, artísticas y didácticas del alumnado universitario mediante propuestas creativas basadas en obras de Shakespeare, abordadas desde perspectivas activistas como la justicia social, el medioambiente, la igualdad de género y la inclusión. Se plantean las siguientes preguntas: ¿Cómo pueden las artes escénicas y musicales inspiradas en Shakespeare visibilizar cuestiones de justicia social? ¿Puede el trabajo colaborativo entre universidad y escuela primaria favorecer la creación de propuestas educativas relevantes? ¿Qué percepción tiene el alumnado universitario sobre la aplicabilidad de estas experiencias en su futura práctica docente? Participaron estudiantes del Grado en Educación Primaria y de la Doble Titulación en Educación Infantil y Primaria de la Universidad de las Islas Baleares (UIB), junto con alumnado de 5º y 6º de Primaria del CEIP Pintor Joan Miró (Palma). La metodología incluyó talleres sobre Shakespeare y justicia social, experimentación vocal, análisis de textos teatrales, creación de haikús, piezas musicales performativas, relatos y propuestas didácticas. El proceso fue documentado mediante dossiers, materiales audiovisuales y reflexiones escritas, y evaluado mediante rúbricas, coevaluación y autoevaluación, aplicándose un análisis cualitativo. Entre los resultados, se generaron haikús, partituras contemporáneas, glosas y sonetos interpretados en el Aula Magna de la UIB. La experiencia permitió al alumnado universitario participar en un proyecto artístico con impacto educativo y al alumnado de primaria reflexionar sobre temas sociales relevantes. La performance se consolidó como herramienta pedagógica que integra dimensiones estéticas, éticas y sociales.

### **Bionote**

Noemy Berbel-Gómez is Associate Professor at the University of the Balearic Islands, Spain. PhD in Educational Research and Innovation in this University. Her research interests focus on music education, creativity and interdisciplinarity, social inclusion and community projects. She is the Principal Investigator of the ‘Research Group in Arts and Education’ (GRAiE) and the ‘Music and Art Laboratory’ (Mus&Art LAB) at the University of the Balearic Islands and the Institute for Educational Research and Innovation (IRIE).

Papers

## Conversation

# Jonathan Dollimore & Evelyn Gajowski

### Jonathan Dollimore

Jonathan G Dollimore is a British philosopher and critic in the fields of Renaissance literature (especially drama), gender studies, queer theory (queer studies), history of ideas, death studies, decadence, and cultural theory. His books include *Death, Desire, and Loss in Western Culture*; *Sex, Literature, and Censorship*; and *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. With Alan Sinfield he was the co-editor of and key contributor to *Political Shakespeare: Essays in Cultural Materialism* and the co-originator of the critical practice known as cultural materialism. Dollimore is credited with making major interventions in debates on sexuality and desire, Renaissance literary culture, art and censorship, and cultural theory. He is an essential figure of inspiration for those committed to Shakespearean activism.

### Evelyn Gajowski

Professor Gajowski has published 5 books & many chapters & articles on Shakespeare: *The Arden Research Handbook of Contemporary Shakespeare Criticism* (Arden/Bloomsbury, 2021); *The Merry Wives of Windsor: New Critical Essays*, with Phyllis Rackin (Routledge, 2015); *Presentism, Gender, & Sexuality in Shakespeare* (Palgrave Macmillan, 2009); *Re-Visions of Shakespeare: Essays in Honor of Robert Ornstein* (Delaware, 2004); & *The Art of Loving: Female Subjectivity & Male Discursive Traditions in Shakespeare's Tragedies* (Delaware, 1992). She serves as Series Editor of the *Arden Shakespeare & Theory Series* for Bloomsbury, which has published 13 titles since 2015. She is currently writing her book, *Shakespeare & Presentist Theory*, for the Series. She is Professor of English Emerita & Barrick Distinguished Scholar at the University of Nevada, Las Vegas, USA, where she taught Shakespeare & related subjects for nearly 30 years, having directed 27 doctoral dissertations and masters' theses & having served on a total of 95 graduate student advisory committees. Before that, she taught at the University of California, Santa Cruz. She still actively publishes books, chapters, & articles & delivers conference papers in a global context. She is an environmental activist, currently serving as President of a local non-profit group, Project GREEN: Friends of Pittman Wash. The group's mission is to preserve & protect the wildlife & wildlife habitat of Pittman Wash, a major tributary of the Colorado River in the southwestern US, from human development. To this end, the group organizes volunteer days, leads educational nature walks, & advocates on behalf of the Wash with governmental administrators & elected officials. As stewards of the Wash, group members & hundreds of volunteers have built several miles of trails, trailheads, interpretive signs, directional signs, educational kiosks, rest areas, & pet waste stations. She also served for many years on the Board of Trustees of the Desert Wetlands Conservancy, another local environmental non-profit group.

Conversation

## Deconstructing the Tempest

# David Rio

### A Different West: Deconstructing Frontier Mythology Through The Tempest

The present paper explores the didactic implications and opportunities of the use of Shakespeare's *The Tempest* to teach western American literature and culture. In recent decades increasing attention is being paid to the transnational and hybrid condition of western American narratives, in particular, in connection to settler colonialism because they "function locally within larger narrative constellations that represent the settler experience" (Conway, Paryz, and Rio, *The Western in the Global Literary Imagination* 2022: 4). In this particular context of deterritorialization of western American literature and culture, *The Tempest* becomes a useful tool to critically examine the role of different minority groups in conventional frontier mythology. Teaching *The Tempest* is viewed as an insightful strategy to address issues such as social justice, race, oppression, immigration, assimilation, and power structures that also shape the way we engage with conventional frontier mythology in western American tales. Particular attention is paid to the potential pedagogical possibilities of *The Tempest* to challenge archetypal western stories, emphasizing instead the untold stories of marginalized communities in the American West, such as Native-Americans, Asian-Americans, and Latinxs (it should be noted that in 2012 this play was temporarily removed from the curriculum in Arizona high schools after the dismantling of Tucson High School's Mexican-American Studies Program). Besides, it is also argued that *The Tempest* may become a rewarding instrument to discuss issues such as morality, heroism, and justice in conventional frontier mythology, as shown in the film *The Yellow Sky* (1948), a remarkable example of the appropriation of Shakespeare in classical western tales.

#### Bionote

David Río is Professor of American Literature at the University of the Basque Country (UPV/EHU). He coordinates an international research group (REWEST) specialized in the literature and culture of the American West. He has co-edited six volumes on the literature of the American West and he is the author of *Robert Laxalt: The Voice of the Basques in American Literature* (2007) and *New Literary Portraits of the American West: Contemporary Nevada Fiction* (2014). He has also lectured on drama in English-speaking countries during the last three decades and he has supervised the Ph.D. dissertation "The challenge of the contemporary theatre director bringing *King Lear* to stage" (Sandra López de Maturana, UPV/EHU, 2020).

Papers

## Deconstructing the Tempest

# Nurudeen Lawal

**Paper: Bringing William Shakespeare to Literary Justice:  
Patriarchal Imperialism, Violence and Subalternity in Esiaba  
Irobi's Sycorax**

This study examines Esiaba Irobi's *Sycorax*—a revisionist adaptation of William Shakespeare's *The Tempest*—with a view to explicating how the Nigerian playwright, Irobi, deploys elements of character, plot, language and indigenous dramatic resources to interrogate Shakespeare's distorted identities and histories of subalternised people of Africa and Afro-Caribbean. Using Edward Said's ideas of culture and imperialism, Gayatri Spivak's notion of subalternity and Oyeronke Oyewunmi's concept of motherity as the theoretical lens, the article contends that, although *Sycorax*'s intertextual dialogue with *The Tempest* reveals the mutual complementarities that exist between the White, and the African and Afro-Caribbean people, *Sycorax* shows that *The Tempest*'s depictions of Black people are implicitly steeped in imperial violence. By killing Sycorax, the Black woman(hood), and burying her long before *The Tempest* opens, Irobi, in *Sycorax*, reveals that Shakespeare and his imaginative engagements with inter-gendered and inter-racial discourses in *The Tempest* privilege patriarchal imperialism that silences non-White women. Irobi indicts Shakespeare as anti-subaltern imperial patriarchal hegemon. By resurrecting Shakespeare and bringing him to account for mis/representing non-White women, Irobi canvasses gendered and racial justice for Black women and their descendants. The article concludes that Irobi's dialogue, in *Sycorax*, with Shakespeare on racial and gendered issues is a significant critique that deconstructs patriarchal imperialism and its attendant violence that undermine the Black people, their identities and histories.

### Bionote

Nurudeen Adeshina Lawal got a B. A. (English Education) with a Second-class Upper from the University of Uyo, Akwa-Ibom State, Nigeria. He earned an M.A (Literature in English) and a Ph.D. (Literature in English) from Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria. Nurudeen is a Fellow, Ife Institute of Advanced Studies and a Fellow, UNIOSUN-UNESCO-IFOD. Since January 2019, he has been working as a full-time lecturer in the Department of English and Literary Studies, the College of Humanities and Culture, Osun State University, Osogbo, Nigeria. His areas of research interest include: dramatic literature, postcolonial African literature, literature and political violence, literary theory & criticism, creative writing, popular arts/culture and the new media. His scholarly articles have appeared in academic journals such as: *Anafora: Journal of Literary Studies*, *Revista Alicantina de Estudios Ingleses*, *African Studies Monographs*, *Uniosun Journal of Foreign Language Studies*, *Ife Studies in English and Literature*, *Ibadan Journal of Theatre Arts*, *Dutsin-Ma Journal of English and Literature*, *Interdisciplinary Literary Criticism and Popular Culture Review*.

Papers

## Deconstructing the Tempest

# Sedney Suárez Gordon

**Paper: Nou Ah kyan Taak, Shakespeare in the Caribbean.  
A creole translation of The Tempest**

The Tempest by William Shakespeare, with its spectacular adaptations, and multilayered characters that created the space for multiple essays and literary variations, has been at the center of the Caribbean anti-colonial and post-colonial cultural efforts. This tradition with its questions and its kaleidoscopic answers can recall the names of famous authors such as Aimé Césaire, Derek Walcott, and Sylvia Winter among a bright constellation. In this work, I present the context and excerpts of the project Nou Ah kyan Taak, translating The Tempest to the San Andres Kriol, the language of an afro Caribbean Creole ethnic group that inhabits the archipelago of San Andrés, Providencia, and Santa Catalina in the Caribbean sea of Colombia. Here I will situate this effort in the Caribbean literary tradition and showcase how this new translation engages with contemporary anticolonial discourse. This work also hopes to offer an initial interdisciplinary analysis of this translation as an early site of an ecocritical derive in the Caribbean literary tradition.

### Bionote

Sedney Suarez Gordon is a PhD. Graduate student of Interdisciplinary Humanities at The University of California, Merced where he investigates the parallelism and intersection of Caribbean studies and contemporary Philosophy of Mathematics. He has served as the associate director of Shakespeare in Yosemite, among other roles such as writer and translator of performance and theater in Colombia.

Papers

## Hamlet in Adaptation

# Gisela Rovira Gay

### Death in Maggie O'Farrell's *Hamnet*: Parents' Grief and a Son's Life Eternal

Maggie O'Farrell's *Hamnet* (2020) is a historical novel about death and grief. The author recreates the short life of Hamnet, William Shakespeare's son, who died at eleven. This study lays bare how William Shakespeare and Agnes Hathaway deal with Hamnet's death. Attention is paid to the character of Agnes and how she blames herself for not being able to save her son's life. The maternal grief is regarded all along with the five stages of the realisation of mortality and bereavement: denial, anger, bargaining, depression, and acceptance. This paper, thus, analyses how a mother and a father try to overcome a son's death. The main aim of this study, then, is to analyse the grief the main characters have to go through to understand Hamnet's death. All these aspects will be studied through the works of Elizabeth Kübler-Ross and David Kessler, and Thomas Fuchs, among others. This paper addresses the following questions: How are grief and death developed by Hamnet's family? How do they preserve Hamnet's life? O'Farrell has the ability to portray all these while linking Hamnet's death to one of Shakespeare's most famous plays, *Hamlet* (1599).

#### Bionote

PhD candidate on Translation, Gender, and Cultural Studies from Universitat de Vic–Universitat Central de Catalunya. I have an MA in Advanced English Studies from Universitat Autònoma de Barcelona and an MA in Compulsory Secondary Education and High School Teaching, Specializing in Foreign Languages (English) from Universidad Internacional de la Rioja. My PhD thesis focuses on Maggie O'Farrell's *The Vanishing Act of Esme Lennox* (2006), *The Hand that First Held Mine* (2009), *Instructions for a Heatwave* (2013), and *Hamnet* (2020). My research field is based on feminism and women's studies: women's identity, motherhood and mothering, pregnancy loss, depression, and madness. Through my PhD period I have attended several conferences and seminars, like the Predoctoral Seminar on English Studies: "Research Across Genres, Media and Modes" held by Universidad de Salamanca in 2020, the II International Seminar in English Literature and Linguistics at Universidad de Granada in 2022, the Interdisciplinary Seminar on Gender Studies: International Women's Day 2023 organised by Universidad Complutense de Madrid, and the 9th ASYRAS Conference: On Routes and Beginnings that took place in Universidad de Salamanca in 2024. Next April, I will be attending the conference titled "Somewhere in Between Borders and Borderlands" hosted in University of London.

Papers

## Hamlet in Adaptation

# Adriana Kiczkowski

**Paper: Enter Ghost by Isabella Hammad. How to stage Hamlet at the center of the Israeli-Palestinian conflict**

Isabella Hammad's *Enter Ghost* reimagines Shakespeare's *Hamlet* for exploring the political landscape of the West Bank in Palestine. Drawing on Edward Said's ideas about exile, resistance, and the role of culture in colonial contexts, I aim to examine how Hammad employs *Hamlet* as a literary and theatrical framework to interrogate power dynamics and the ethics of resistance under occupation. Said's notion of "contrapuntal reading" offers a compelling method for understanding Isabella Hammad's juxtaposition of individual and collective narratives, in which personal identity is intertwined with the Palestinian Israeli conflict. The themes of grief, indecision, and justice in *Hamlet* resonate deeply with experiences of displacement and resistance, demonstrating how art can serve as a site of contestation and hope. The incorporation of Shakespeare's *Hamlet* situates *Enter Ghost* within a global literary tradition. Thus, the author engages with the global reach of Shakespeare, whose works have been adapted and reinterpreted in diverse contexts. Moreover, the novel is deeply embedded in the realities of life under occupation in the West Bank. Through its characters and setting, the author paints a vivid picture of Palestinian resilience, cultural identity, and the daily challenges of living under systemic oppression. Hammad uses the production of *Hamlet* as a vehicle to discuss themes of resistance and survival, drawing on local histories and cultural traditions, such as the strong connection between Palestinian theater and activism. This exploration coincides with Edward Said's advocacy of literature as a means of cultural and political reflection, which Hammad explicitly cites in his Said memorial lecture, "Recognizing the Stranger." Engaging with Said's critique of imperial narratives, *Enter Ghost* affirms Shakespeare's enduring relevance while affirming the power of narrative to amplify marginalized voices and imagine pathways toward decolonization.

### Bionote

Adriana Kiczkowski is an Associate Professor at the National University of Distance University (UNED). One of her lines of research is related to the literary representations of Terrorism and Globalization, with special attention to "post-9/11" literature, the results of which have been reflected in articles, book chapters and various conferences, in addition to her PhD thesis. Some of the latest articles on the subject: "Los límites de la literatura y la política: Leaving the Atocha Station de Ben Lerner, RFULL 2019, "Diasporic Identities and Motherhood in Jumpha Lahiri The Lowland", PUZ 2018, "Glocalization in Post-9/11 literature. Burnt Shadows by Kamila Shamsie. JES 2017, "Glocal Fiction, Markets and Terrorism in Netherland by J. O'Neill, The Reluctant Fundamentalist by M. Hamid and Kapitoil by T. Wayne." SKASE 2022, "The Environmental Paradox of Robotics: A Reading of Klara and the Sun by Kazuo Ishiguro", 2025.

Papers

## Performance

# Marcelo Giacamán

### Escapando de la depresión, un cruce entre Shakespeare y salud mental

En su escritura dramática, Shakespeare incluyó de manera frecuente alusiones a problemas de salud mental, identificando trastornos y llevándolos a escena. La conexión entre el cuerpo y la mente eran parte de una ecuación constante en su devenir teatral. La somatización de tales problemas y la expresión de ellos sensorialmente es un campo de estudio fértil y ubérrimo, aún no tan abordado. El doctor Kenneth Heaton, del Departamento de Medicina de la Universidad de Bristol, en su artículo *Body-conscious Shakespeare: sensory disturbances in troubled characters* (2011)[1] aborda 42 obras del bardo inglés para asociar sus dilemas mentales a manifestaciones sensibles, clasificando diferentes síntomas corporales con trastornos psicológicos.

La siguiente propuesta de comunicación performática es un cruce entre los problemas de salud mental acaecidos por el comunicante entre finales del 2023 y principios de 2024, producto de una vivencia de acoso laboral, y la obra de William Shakespeare. A partir de la investigación de los síntomas psicósomáticos planteados por Heaton y del estudio de López-Valdés et. al (2018)[2], de elementos autobiográficos puestos a disposición de la escena y de la autoficción performativa como herramienta de construcción dramática se construye una acción teatral que conjuga la temática de salud mental arraigada en vivencias personales con la ficcionalidad de los personajes de Shakespeare.

[1] <https://mh.bmj.com/content/37/2/97.short>

[2] López-Valdés, J. C., Miranda-Hernández, A., Medina-Medina, J. A. (2018). Implicaciones psiquiátricas y neurológicas en la literatura shakespeariana. Breve análisis. *Gaceta Médica de México*, 154, 613-616.

### Bionote

Actualmente está finalizando sus estudios del Máster de Teatro de la Universidad Complutense de Madrid. En el ámbito académico científico ha realizado proyectos como investigador principal, destacando su reciente participación en diferentes eventos internacionales como el III Congreso de Arte, Investigación y Educación (TAI, Noviembre 2024) con la comunicación "El teatro como herramienta pedagógica en la educación inclusiva", o el IX CIJIIET – II TEATRALES (Universidad de Alicante, Noviembre 2024) con la comunicación "Las artes escénicas y su aporte a la enseñanza integral en personas con Síndrome de Down". En el ámbito artístico, es director y actor de teatro, participando en diferentes producciones tanto en España como en Chile y fundador de la Compañía Rejas de Libertad (2014).

Performance

| FRIDAY 16 MAY (morning) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                         | <b>Room A6</b><br><b>ECO-SHAKESTPEARE &amp; LIVE PERFORMANCE</b><br><b>Simona Laghi (Sapienza University, Roma)</b><br>Dress, Nature, and Law: The Anthropocene in <i>The Tempest</i><br><br><b>Martí Alós López (UB)</b> "Parking Shakespeare"<br>Shakespeare in Barcelona Parks<br><br><b>Javier Otero (Univ. Rey Juan Carlos)</b> Del instituto a Verona Beach: Shakespeare juvenil y conciencia social en <i>Romeo + Juliet</i> , <i>O y 10 Things I Hate About You</i><br><br>Chair: Verónica Rodríguez | <b>Room A7</b><br><b>SUBVERTING ROMEO &amp; JULIET</b><br><b>Paloma Fresno (UIB):</b> "That doesn't sound like Shakespeare": Comic Subversion and Reparative Love in Pasifika Adaptations of <i>Romeo and Juliet</i><br><br><b>Irene Pérez (Univ. Oviedo)</b> Malorie Blackman's <i>Nought and Crosses</i> and its Intertextual Fabric: <i>Romeo and Juliet</i> Revised for a Contemporary Stage<br><br><b>Miquel Pomar (UIB)</b> "I don't want a Romeo and Juliet story. I want an ordinary life": The Pursuit of a Happy Ending despite Family Sanction in <i>Burns Road Kay Romeo Juliet</i> (2024)<br><br>Chair: Nurudeen Lawal |
| 9:30<br>10:45           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| 11:00<br>12:30          | Aula Magna<br><b>THEATRE PLAY (English)</b><br><i>Shakespeare Scenes in the 21st Century</i><br>(4th Year English Studies, UIB)                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| 13:00                   | <b>LUNCH BREAK (First Floor Lobby)</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

| Friday 16 May (afternoon) |                                                                                                                                                                                                   |
|---------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 14:30<br>15:30            | Aula Magna<br><b>WORKSHOP</b><br>Ada Francoy (UIB, Menorca)<br><i>Shakespeare, Puppetry, and Education: Reimagining Macbeth for the Classroom</i>                                                 |
| 15:30<br>16:30            | Aula Magna<br><b>WORKSHOP</b><br>Dan J. Decker (Carolina Shakespeare)<br><i>Adapting Shakespeare: How to Make Shakespeare Understandable to Young People Without Changing the Words (Othello)</i> |
| 16:30<br>17:00            | Aula Magna<br><b>CLOSING REMARKS</b>                                                                                                                                                              |
| 20:30                     | <b>CONFERENCE DINNER</b><br><i>S'Angel Restaurant</i><br>Plaça de la Porta de Santa Catalina 7A, Palma                                                                                            |

## Eco-Shakespeare and Live Performance

# Simona Laghi

### Paper: Dress, Nature, and Law: The Anthropocene in The Tempest

In recent years, the commitment to sustainable development has significantly increased, mainly due to the widespread promotion of the UN Agenda 2030 Goals across communities, educational institutions, and academia as a plan of action that addresses both human rights and environmental protection. The growing interest in sustainability has intersected with Shakespearean studies, as scholars are increasingly adopting an ecocritical lens in their analysis, and theatre productions are addressing the audience with social and ecological questions. In our current era, often referred to as the Anthropocene, it is timely to examine how early modern plays, such as *The Tempest*, anticipated questions regarding the relationship between human beings and the natural world. This issue extends beyond *The Tempest*'s island to encompass the entire Earth and is central to the twenty-first-century political discourse. Therefore, this paper aims to explore how the island's natural environment and Ariel, who embodies the spirit of nature, respond to human encounters. The focus is on the references to clothes in the play, which are not merely superficial layers that cover the human body but artificial markers of societal roles and rules. These garments serve also as metaphors for the discourse concerning natural law and positive law that is embedded in the play. Finally, this paper examines how contemporary adaptations of *The Tempest* address environmental sustainability, engaging audiences with critical questions surrounding ecological protection and activism.

#### Bionote

Simona Laghi earned her PhD in English Language and Literature with the European Label in 2018 at the University of Roma Tre. During her doctoral studies, she was a visiting PhD student at the University of Warwick. She is currently an adjunct professor at Sapienza University of Rome. Her research interests lie at the intersections of English literature and law, particularly focusing on Shakespeare, dress, and law, as well as the relationships between literature and human rights. Her project, which was submitted to Marie Skłodowska-Curie Action 2024, was awarded the Seal of Excellence

Papers

## Eco-Shakespeare and Live Performance

# Martí Alós López

### “Parking Shakespeare”: Shakespeare in Barcelona Parks

Parking Shakespeare ha esdevingut un clàssic en els estius de la ciutat de Barcelona des de la seva creació l'any 2009. El projecte buscava dur a la ciutat el model anglosaxó de representar obres del dramaturg anglès en un parc públic i va trobar en el Parc de l'Estació del Nord, al barri del Fort Pienc, la seva seu. Buscaven obrir el teatre a tothom, acostar-lo també a qui no se'l pot permetre, generant comunitat entre el seu públic. D'aquesta manera, i inicialment només representant comèdies, l'estructura de la companyia i la forma de treball del grup (amb un equip d'actors consolidat però sense una persona encarregada de la direcció i l'adaptació de manera fixa), han vist com els seus muntatges comptaven amb la direcció de grans noms del panorama català com Marc Rosich, en diverses ocasions, Israel Solà, Carla Rovira o Marta Aran.

Buscarem introduir la tasca d'aquesta companyia centrant-nos, principalment, en dos elements. Per una banda en la seva filosofia i en la forma com, en els darrers anys, el contingut polític i reivindicatiu ha anat creixent amb adaptacions més personals del dramaturg britànic. Apuntarem, per l'altra, a la relació que han anat establint amb el seu públic, el seu entorn i la resposta de les institucions davant del seu model de difícil encaix.

En definitiva, veure com aquesta aposta pel teatre de Shakespeare i pel teatre de carrer ha aconseguit fer-se un espai en els estius de la ciutat i esdevenir una cita imperdible per als seus espectadors.

#### Bionote

Doctorand del programa de doctorat Societat i Cultura: Història, Antropologia, Art i Patrimoni de la Universitat de Barcelona. Graduat amb el màster en Història Contemporània i Món Actual a la Universitat de Barcelona i el Grau d'Història a la mateixa universitat. Guanyador del Premi Teresa Cunillé 2023 a la recerca sobre el teatre català organitzat pel Teatre Romea i l'Institut del Teatre de Barcelona. Comissari de l'exposició Una explosió teatral en temps de canvi al Museu de les Arts Escèniques de l'Institut del Teatre. Ha publicat recentment a la revista indexada Cercles d'història cultural amb un article sobre el Grec-76.

Papers

## Eco-Shakespeare and Live Performance

# Javier Otero

### Shakespeare juvenile y conciencia social en *Romeo + Juliet*, *O y 10 Things I Hate About You*

En esta ponencia se analizan tres adaptaciones cinematográficas de Shakespeare que sitúan las tramas originales en contextos adolescentes y culturas pop contemporáneas. *Romeo + Juliet* (Baz Luhrmann, 1996) traslada la rivalidad de las familias Montesco y Capuleto a un entorno urbano violento, con un Mercucio afrodescendiente y la estética del videoclip noventero; *O* (Tim Blake Nelson, 2001) reinterpreta *Othello* a través de la competición en un instituto de élite, subrayando el racismo y la manipulación que sufren sus protagonistas; mientras que *10 Things I Hate About You* (Gil Junger, 1999) traduce la comedia *The Taming of the Shrew* al ámbito de la “teen movie”, cuestionando los roles de género. Estas películas, concebidas en clave de entretenimiento, evidencian debates contemporáneos — discriminación racial, violencia juvenil, autonomía femenina— y muestran el potencial de Shakespeare para abordar problemáticas sociales desde la mirada de la juventud, conectando así con movimientos activistas actuales y la reflexión sobre la transformación cultural.

#### Bionote

PhD Cum Laude in Performing Arts through the STOOMP project. He is currently the Academic Director of Culture at the Rey Juan Carlos University, where he also serves as a tenured professor. He directs the Master's Degree in Musical Creation, Performance, and Research. As a stage director, he has written, directed, and/or choreographed various works, including theatre, dance, musical theatre, physical theatre, and immersive theatre. Notable among his works are his stage adaptation of Jesús Ruiz Mantilla's novel *La Cáscara Amarga* and his original piece *La Mujer de la Fuerza*, a dramaturgy based on texts by various authors, including his own, with a special emphasis on the work of Angélica Liddell.

He served as co-artistic director of the Gala for Diversity at the Segovia en Danza Festival in 2018 and 2019, which hosts the Diverso competition, culminating in a major final gala held in front of the Segovia Aqueduct. His curiosity for exploring new creative paths has led him to venture into filmmaking, training with renowned directors such as Asghar Farhadi, Isabel Coixet, and Oliver Laxe, and receiving awards for his first short films.

Papers

## Subverting Romeo & Juliet

# Paloma Fresno

### **“That doesn’t sound like Shakespeare”: Comic Subversion and Reparative Love in Pasifika Adaptations of Romeo and Juliet**

My paper focuses on contemporary reworkings of Shakespeare’s Romeo and Juliet produced by New Zealand-based Pasifika authors and performers and illustrative of the dynamic Aotearoa New Zealand theatre scene. My first example is the comedy Romeo and Tusi, co-written by two members of the Pacific Underground theatre group, Oscar Kightley and Erolia Ifopo, and repeatedly staged around the country since its first performance in 1996. The play is a comic reworking of Shakespeare’s tragedy which narrates the love story of a Māori boy and a Samoan girl. The second example is the episode “Morningside Story”, from the successful animated series bro’Town (2004– 2009), featuring five Polynesian boys living in contemporary Auckland and modelled after the creators of the series, the comic ensemble The Naked Samoans (which includes Oscar Kightley). Both examples employ the conventions of the play-within-the play, with the characters involved in the production of school versions of Romeo and Juliet and West Side Story respectively, to engage with discussions of racial prejudice in contemporary New Zealand; both discard the tragic ending of the original play in favour of an optimistic outcome which speaks of the reparative value of love, friendship and inter-ethnic cooperation; and both employ humour (combining contemporary and traditional comedic forms) to satirise and condemn the evils of racism and intolerance. I will argue that these examples add to the long list of postcolonial adaptations of Shakespeare’s Romeo and Juliet which invert its tragic endings for subversive effect (Wallace 2007; García-Perlago 2016) and explore the political uses of interracial romance through a comic format which is accessible and familiar to its local audiences.

#### **Bionote**

Paloma Fresno-Calleja is Professor of English at the University of the Balearic Islands (Spain). Her research focuses on New Zealand and Pacific literatures, on which she has published numerous book chapters and articles. She has co-edited (with Hsu-Ming Teo) Conflict and Colonialism in 21st Century Romantic Historical Fiction: Repairing the Past, Repurposing History (Routledge, 2024) and Travel and Colonialism in 21st Century Romantic Historical Fiction: Exotic Journeys, Reparative Histories? (Routledge, 2025).

Papers

## Subverting Romeo & Juliet

# Irene Pérez

### Malorie Blackman's *Nought and Crosses* and its Intertextual Fabric: *Romeo and Juliet* Revised for a Contemporary Stage

The acclaimed *Noughts and Crosses* series by Black British writer Malorie Blackman explores the insidious consequences of racial division, gender inequalities and mental struggles. These Young Adult novels, set in an unspecified time and a context of racial segregation and systematic oppression of white people, known as “noughts”, by black people, known as “Crosses”, revolve around a transgressive love between a black girl, Sephy, and white boy, Callum. This central love story has prompted descriptions of the series as a “modern-day version of Shakespeare play *Romeo and Juliet* in that it tells of a forbidden relationship” (Carter 25) or as “*Romeo and Juliet*-style romance” (Rustin n. p.). Indeed, the first novel, *Noughts and Crosses*, from which the series takes its title, has been adapted for the stage twice: by Dominic Cooke for the Royal Shakespeare Company, in 2007, and by Sabrina Mahfouz for Pilot Theatre, in 2020. This journey of adaptations from the original play to the novels and back to the stage underscores the dialogic relationship between Blackman's series and Shakespeare's original play, which was itself an adaptation of the narrative poem by Arthur Brooke. In this paper, I shall explore Mahfouz's adaptation of Blackman's rewriting of Shakespeare's original play as an exercise of socio-political activism that addresses division, racism and the cultural underpinnings of ongoing practises of discrimination and oppression. My contention is that the play encourages audiences/readers to reflect upon the power of love, empathy and kindness to foster connections and promote messages of tolerance and solidarity.

#### Bionote

Irene Pérez-Fernández is Associate Professor of English at the University of Oviedo (Spain). Her research focuses on contemporary British literature with a special interest in the works of Black British Women Writers. She has published extensively on the fiction of Andrea Levy, Zadie Smith, Diana Evans and Malorie Blackman, among many others, and has co-edited *Romantic Escapes: Post-Millennial Trends in Contemporary Popular Romance Fiction* (2021).

Papers

## Subverting Romeo & Juliet

# Miquel Pomar

### Malorie Blackman's *Nought and Crosses* and its Intertextual Fabric: *Romeo and Juliet* Revised for a Contemporary Stage

Set in Karachi's famous food street, Burns Road Kay Romeo Juliet (Siddiqui, 2024) tells the love story between Farhaad and Freeya: he is the son of a Punjabi working-class family which runs a typical catering business; she is the spoilt daughter of a wealthy Memon family. As in many other contemporary audiovisual adaptations, Burns Road Kay Romeo Juliet also challenges Shakespeare's characterisation of the two families as "alike in dignity" (Prologue) to contextualise their feud along class and ethnic lines. In the Pakistani context this is paramount because "heterosexual cross-class romance should be read not only as an act of social transgression, but also specifically, as transgression against the institution of the family" (Mirza 2016, 66). Despite their families' sanction, Farhaad and Freya elope and get married. Yet, they struggle with married life until their families approve of their relationship. I will argue that even if Burns Road Kay Romeo Juliet is rather formulaic in its narrative, its happy ending enables a progressive perspective on two relevant social concerns in the context of Pakistan. Firstly, the transgressive nature of love marriage is minimized and presented as an acceptable option by contrasting it to the ill-fated arranged marriage of Farhaad's sister, who is a victim of domestic violence. Secondly, the series concludes with a family meal that epitomizes Pakistan's ethnic diversity and social cohesion as Memon and Punjabi food is served. As one of the characters states, "since our stomachs have become one, our hearts will become one soon".

#### Bionote

Miquel Pomar Amer is Associate Professor of English at the University of the Balearic Islands (Spain). He completed his PhD at the University of Manchester with a dissertation that compared a selection of novels and autobiographical works written by British-Pakistani and Catalan-Moroccan authors. His research interests include the representation of identity in literature, especially in postcolonial contexts of migration and diaspora, on which he has published several articles and book chapters.

## Workshop

# Ada Francoy

### **Paper: Shakespeare, Puppetry, and Education: Reimagining Macbeth for the Classroom**

This paper explores the artistic and educational potential of two puppet adaptations of Macbeth. The first, *Macbeth Muet* by Marie-Hélène Bélanger Dumas and Jon Lachlan Stewart, draws from silent film aesthetics, presenting a wordless, visceral retelling of the tragedy. Through puppetry and physicality, the performance delves into themes of ambition, power, and betrayal. The second, a glove-puppet version by Gigio Brunello and Gyula Molnár, adapts Macbeth employing puppet theater traditions to highlight the fragility and violence at the heart of the play. This contribution examines how both adaptations provide unique opportunities for educational engagement. Puppetry, with its sensory and immersive qualities, offers an innovative way to introduce Macbeth in the classroom, inviting students to explore complex themes such as power dynamics and social consequences. With recent changes in educational policies, these adaptations are timely, offering creative and inclusive approaches to Shakespeare's work. They present opportunities to foster critical thinking, empathy, and dialogue, particularly in light of new curricular shifts that encourage artistic and interdisciplinary methods. I will explore how these puppet adaptations can serve as effective pedagogical tools, reimagining Shakespeare for contemporary students. By combining performance, creativity, and critical reflection, these works offer a powerful means of engaging diverse learners and revitalizing traditional approaches to Shakespeare in education.

#### **Bionote**

Ada Francoy Barreiro es actriz, escritora y doctora en Educación, especializada en literatura infantil y representación de la diversidad. Con más de veinte años de experiencia como narradora oral, en 2021 fundó su propia compañía, La Nena Teatro, con la que desarrolla propuestas escénicas que combinan el lenguaje de los objetos y el clown, explorando tradiciones teatrales multiculturales y los límites de la igualdad sin comprometer la calidad artística. Como escritora, ha sido galardonada con el Premio Gloria Fuertes por uno de sus cuentos y ha publicado dos cuentos adicionales, una novela gráfica y un libro didáctico centrado en la aliteración y el uso creativo del lenguaje. Su experiencia educativa abarca más de diez años trabajando con la infancia en contextos plurilingües y multiculturales en Reino Unido, Emiratos Árabes, Myanmar y España.

Workshop

## Workshop

# DAN J. DECKER

### **Adapting Shakespeare: How to Make Shakespeare Understandable to Young People Without Changing the Words**

Adapting Shakespeare. Using “Othello” as a case study, the Workshop shows how to apply the techniques of modern visual storytelling to the classic text to modify the narrative flow of the play to better engage the young audience and emphasize the contemporary social issues of the play.

SHAKESPEARE: The weight of social history and the evolution of visual storytelling must inform our modern productions. The Workshop demonstrates how to apply modern storytelling technique, pulling heavily from cinematic styles, that draw young people into the world of the play without changing any of the original language. Once the young people understand the context, they understand the words.

SOCIAL ACTIVISM: Shakespeare knew racism is a pernicious, dark creation of the mind. He also understood the self-destructiveness of jealousy and hatred, and the language of spousal abuse. The Workshop shows how to bring these themes into sharp focus through use of strategic, subtle changes in narrative flow, casting, and staging to challenge the frame of whiteness in which the play is normally presented and instead challenge the audience to see it framed in Humanness.

THE ARTS: We know that the themes of racism and domestic violence in “Othello” are, sadly, all too familiar to young people today. Multidimensional works of Art such as “Othello” can invite young people to engage difficult issues head-on, if we know how to do it. This Workshop shows step-by-step how to do it. In May of 2025, the adaptation of “Othello” presented in this workshop will be performed on tour in the American South.

#### **Bionote**

Dan Decker, USA, is Artistic Director of Carolina Shakespeare, and formerly Artistic Director of The Las Vegas Shakespeare Company. He is the author of the popular book on American screenwriting, “Anatomy of a Screenplay,” and taught writing workshops for 12 years. He published the essay “The Two Roses,” a speculative biography of Shakespeare, along with Steve Denning, in the peer-reviewed New England Theatre Journal. He recently presented the paper “Adapting Shakespeare” at the Southeast Renaissance Conference in the US.

Workshop

## Theatre Play

# Juanjo Bermúdez De Castro

### Une Habitatge Digne

The UIB Theatre Company (15 students) wants to represent the theatre project that it has developed this academic year 2024–25: a free, musical and LGBTI adaptation of Shakespeare's comedy "As You Like It". The play addresses several themes, including: the housing crisis, theatre as a social leveller, the spells of love, sibling rivalry, free will, sorority and especially homelessness, so all profits from ticket sales will go entirely to the Zaqueo Association, a soup kitchen that has been offering food to those in need in the centre of Palma for over 25 years. The theatre project has been invited to participate in the National Festival of University Theatre that will take place in Toledo from the 22nd to the 24th of May, 2025. Moreover, the theatre project has also been invited to participate in the LGTBI Pride of Formentera Island as part of the activities planned for that weekend.

### Bionote

Dr. Juanjo Bermúdez de Castro is Tenure Contract Senior Lecturer at the University of the Balearic Islands and the founder and director of the UIB Theatre Company (2017–). He teaches courses on modern and contemporary US literature, cinema and culture; history of social movements, feminisms, the fight of the LGBTIQ+ community and the civil rights movement; new methodologies of English learning; and theatre history, theory and practice in the theatre company of the UIB.

After completing studies in Mathematical Sciences, Dramatic Art, English Philology and Hispanic Philology, he completed an MA in European and Comparative Literature, an MA in English Teaching Training, and an MA in American Studies at New York University (NYU), after completing a research stay on Shakespeare Studies at the Royal Holloway University of London (RHUL). He worked as editor of the literary journal of Princeton University and as director of the theatre company de Cervantes Institute in New York. He is the author of "Rewriting Terror: The 9/11 Terrorists in American Fiction" (2012), "El asesinato de John F. Kennedy: La construcción mediática y cultural de un mito" (2013), "Arte y Terrorismo: De la transgresión y sus mecenas discursivos" (2014), co-author of "The Alphabet Travel Guide" (2019), and "Vides de Barri: New University Documentary Theatre" (2021).

Play

## Theatre Play

# Juanjo Bermúdez De Castro

### UIB Shakespeare Scenes in the 21st Century

The academic activities for fourth-year students taking the subject 21828 'English Literature IV: From the Origins to Shakespeare' on the Degree in English Studies at the UIB, in the 2024-2025 academic year, include selecting a 21st-century activist approach to perform scenes from Shakespeare as part of their 'participation' mark. The audience will get to see the result of all the hard work the students have put in (i.e. selecting scenes; devising the most suitable activist approach; adapting, learning and rehearsing scenes, etc.). So please, "But release me from my bands / With the help of your good hands / Gentle breath of yours my sails / Must fill, or else my project fails, / Which was to please. Now I want / Spirits to enforce, art to enchant. / And my ending is despair, / Unless I be relieved by prayer, / Which pierces so that it assaults / Mercy itself, and frees all faults. / As you from crimes would pardoned be, / Let your indulgence set me free" (The Tempest. Epilogue.9-20).

### Bionote

Dr. Juanjo Bermúdez de Castro is Tenure Contract Senior Lecturer at the University of the Balearic Islands and the founder and director of the UIB Theatre Company (2017-). He teaches courses on modern and contemporary US literature, cinema and culture; history of social movements, feminisms, the fight of the LGBTIQ+ community and the civil rights movement; new methodologies of English learning; and theatre history, theory and practice in the theatre company of the UIB.

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Play





**Universitat**  
de les Illes Balears

**Companyia  
de Teatre de  
la UIB 2025**

**Un habitatge digne**

Dirigida per  
**Juanjo Bermúdez de Castro**

Ajudant de direcció  
**Coloma Mas Martínez**

Adaptació lliure de l'obra *Al vostre gust*, de **W. Shakespeare**,  
per visibilitzar la crisi de l'habitatge i el sensellarisme a Mallorca.

Donatiu voluntari: 5 euros. Benefici íntegre per  
a la **Fundació Zaqueo**, un menjador social a Palma  
que prepara menjar per a persones amb pocs recursos.

**Dijous 15 de maig**, a les 11 h  
Aula Magna de l'edifici Guillem  
Cifre de Colonya, UIB

**Dissabte 17 de maig**, a les 20 h  
Casal de Cultura d'Inca  
C. de Can Dureta, 5

**Diumenge 18 de maig**, a les 20 h  
Teatre Sa Teulera, Andratx  
C. del Metge Gaspar Pujol, 68

**Dissabte 25 de maig**, a les 13.30 h  
Centre Cívic Padilla, Toledo  
C. Garcilaso de la Vega, s/n  
X Festival Nacional de Teatre  
Universitari

**Dimecres 28 de maig**, a les 20 h  
Fundació Sa Nostra, Palma  
C. de Can Tàpera, 5

**Divendres 30 de maig**, a les 20 h  
Teatre Municipal Mar i Terra, Palma  
C. de Sant Magí, 89

**Dimarts 3 de juny**, a les 20 h  
Pel·lícula **Un habitatge digne**  
CineCiutat, Palma  
C. de l'Emperadriu Eugènia, 68

**Dissabte 21 de juny**, a les 20 h  
Casal de Cultura, Formentera  
C. de Pius Tur Mayans, 14. Sant Francesc

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