



esra
2021

“The art itself is nature”:
Shakespeare’s Nature | Art | Politics

ESRA Virtual Conference 2021

3-6 June 2021

National and Kapodistrian University of Athens

www.esra2021.gr

ORGANISERS



Thursday, 3 June 2021 Eastern European Summer Time (EEST)

Hall 1		Hall 2	
12:00-12:30 Opening Ceremony			
Welcome Addresses Achilleas Chaldaiakis , <i>Dean of the School of Philosophy, National and Kapodistrian University of Athens</i> Aspasia Velissariou , <i>Chair of the Department of English Language and Literature, NKUA</i> Aikaterini (Kaiti) Diamantakou , <i>Assoc. Professor, Department of Theatre Studies, NKUA</i> Rui Carvalho Homem , <i>Chair of ESRA</i>			
12:30-13:30 Opening Keynote Lecture			
Chair: Rui Carvalho Homem Artifice and Animality in <i>The Tempest</i>: Imagining Caliban Andreas Höfele , <i>Professor Emeritus of English, University of Munich, Germany</i>			
13:30-14:00 Break			
14:00-16:00 Seminar Session 15: "An art that nature makes?": Nature and Shakespeare's Greece		14:00 - 16:00 Seminar Session 09a: Shakespeare and Central/Eastern Europe: The National and Global	
Convenors: Alison Findlay , Vassiliki Markidou "Such a woman!": Juliet and Cressida's Reconfigurations Fotini Antoniadi Shakespeare's <i>A Midsummer Night's Dream</i> and the British-Greek Forest Paula Baldwin Artemis, the Moon and You Francesco Dall'Olio "Roots" in <i>Timon of Athens</i> and Pythagoras's Vegetarianism Marie Honda "Thou art translated": Plants of Passage in <i>A Midsummer</i> Lisa Hopkins A Whole World Here? On Re-visiting <i>The Winter's Tale</i> John J. Joughin "Moving Grove" and "Hawthorn-Brake": Dionysian Rite in Shakespeare's <i>Macbeth</i> and <i>A Midsummer Night's Dream</i> Sélma Lejri		Convenors: Michelle Assay , David Fanning , Boris Gaydin Shakespeare in Turkey: The History of 'bizim Şekspir' İlker Özçelik Shakespeare in Romania Cristina-Elena Lascu A Romanian <i>Hamlet</i> Opera in the Midst of Debates about the National and the Universal in Music Valentina Sandu-Dediu "The play's the thing": A Farcical Re-writing of <i>Hamlet</i> as a Subversive Anti-Totalitarian Discourse Oana-Celia Gheorghiu "I must be cruel only to be kind": Serbian Productions of <i>Hamlet</i> as a Sign of Paradoxical National Identity and Disillusionment in Post-communist Eastern Europe Petra Bjelica Theater of Dolls and Shadows: Globalizing <i>Macbeth</i> in Albania Marinela Golemi	



16:00-16:15 Break

16:15-18:15 **Seminar Session 07a: Shakespeare and Music:**
“Where should this music be? I’ th’ air or th’ earth?”

Convenors: Michelle Assay, Alina Bottez, David Fanning

Introduction to Shakespeare and Music Study Group
Michelle Assay

Ernest Bloch’s *Macbeth* and Early Twentieth-Century Shakespearean Opera
Suddhaseel Sen

All Strings Attached: *Macbeth* as Puppet Opera in Iran

Mohammadreza Hassanzadeh Javanian

“I am Hamlet”: Hamlet as the Artist’s Alter-ego in Late-Soviet Songs

Michelle Assay, David Fanning

Sh-rock: Shakespeare’s Impact on Contemporary Popular Music

Boris N. Gaydin

“Of helicopters and Bon Jovi in conjunction”: An Examination of the Soundscapes in *A Midsummer Night’s Dream*

Roxana Radu

Shakes like Jagger: How the Rolling Stones Handled the Legacy of the Globe Theatre

Sae Kitamura

18:15-18:30 Break

18:30-19:00 **Mariangela Tempera Award**

Three Shakespearean productions of the National Theatre of Northern Greece are available for the Conference participants.
Login via the Conference platform for further details.



Friday, 4 June 2021 Eastern European Summer Time (EEST)

Hall 1		Hall 2	
11:00-12:30	Panel Session 03: Shakespeare and the Politics of Absence Panelists: Esther B. Schupak, Zsolt Almási, Reut Barzilai, Luis J. Conejero-Magro	11:00-12:30	Panel Session 04: Nature Methodized: Digital Shakespeare Across Europe Panelists: Anna Cetera-Włodarczyk, Jesús Tronch, Boris Gaydin, Vladimir Makarov
12:30-12:45	Break		
12:45-14:45	Seminar Session 12: Changing Policies in Media Ecology: The Case of East European Digital Shakespeare Convenors: Mădălina Nicolaescu, Vladimir Makarov, Oana-Alis Zaharia “Hell is empty and all the devils are here”: Russian TikTok Shakespeare Lyudmila Artemjeva Russian Shakespeare on the Internet: Main Trends and Challenges Boris N. Gaydin Hip-hop Bard: Shakespeare in Russian Actual Rap Music Konstantin Krylov Shakespeare, Disassembled: Shakespearean Quotes as Social Network Content Vladimir Makarov Shakespeare and the Digital Creative Industries in Romania Daniela Maria Marțole Field Struggles in Digitizing the Shakespearean Archive: Narratives of Value Adriana Mihai Romania, 2020. (Retro) Shakespeare Gone Digital Dana Monah Survival Horror and Colonialism: The Role of Caliban in <i>Silent Hill: Origins</i> Andrei Nae Teaching Shakespeare via ZOOM in Romania – Challenges, Opportunities, Dangers Mădălina Nicolaescu, Oana-Alis Zaharia Synchronous and Asynchronous Shakespeare: Teaching with Mediated Performance in The Online Classroom Irina Spătaru		
14:45-15:15	Break		



15:15-17:15 Seminar Session 01a: Moved by Shakespeare: ‘Natural’ Tempos, Movement and Physical Expression on the Ballet, Opera and Other Storied Musical Stages
Convenors: Adeline Chevrier-Bosseau, Nancy Isenberg

Session 01.a.i: Gender and Genre

He, She, and He Being She Being He: Shifting Genders in Shakespearean Noh and Kabuki
Patricia Beaman

Nature vs. Art: Transgendering *The Winter’s Tale*
Lynsey McCulloch

Kunqu Opera *Romeo and Juliet*
Zhiyan Zhang

Session 01.a.ii: Intermediality

Movement, Music, and Silence in Cheek by Jowl’s *Measure for Measure*, *The Winter’s Tale*, and *Périclès, Prince de Tyr*
Linda McJannet

“Dancing shoes with nimble soles”: Shakespeare and Dance in Musical Theatre Contexts
Elinor Parsons

Session 01.a.iii: Focus on specific works

Shanghai Ballet Company’s *Hamlet* (2014)
Eva Shan Chou

Shakespeare’s *Othello* and Modern Dance: José Limón’s *The Moor’s Pavana*
Mattia Mantellato

Expressing Tragedy through Dance: *Romeo and Juliet*
Julia Bührle

17:15-17:30 Break

17:30-18:30 Invited Keynote Lecture

Chair: Efterpi Mitsi, Xenia Georgopoulou

Caliban’s Dreams; Social Change and the Brave New World of Shakespeare Studies

Jyotsna Singh, Professor, Department of English, Michigan State University, United States

18:30-18:45 Break

15:15-17:15 Seminar Session 07b: Shakespeare and Music: “Where should this music be? I’ th’ air or th’ earth?”
Convenors: Michelle Assay, Alina Bottez, David Fanning

The Philosophy of Music in Shakespeare’s Drama
Nadezhda Prozorova

“Untune that string”: String Theory and the Music of the Spheres in Shakespeare
Kay Stanton

Prospero’s Island as an Auditory Maze in Shakespeare’s *The Tempest*
Antonio Arnieri

A Verona of the Mind: Shakespeare’s *Romeo and Juliet* Adapted Musically across Cultural Borders
Alina Bottez

Translating the Shakespearean Supernatural into Music in the Romantic Age: A Case Study
Gaëlle Loisel

“A fancy so felicitous”: The *Etude Music Magazine* Introduces Shakespeare to the Music Parlours of American Homes
Keith Heimann

“I am Shakespeare in the flesh”: When Rappers Cite Shakespeare
Ronan Hatfull



18:45-20:45 **Seminar Session 11: Fracking Shakespeare**

Convenors: Ronan Hatfull, Taarini Mookherjee

Shakespeare in Parts: The Other Indian Shakespeare Story

Koel Chatterjee

Abridgement and Adaptation: Margaret Atwood's *Hag-Seed*

Maria C. Versiani Galery

"Shakes-bergs": The Reduced Shakespeare Company's Pop-up Shakespeare

Sophie Hanson

"This is pantomime Shakespeare": Unsustainable Practices and Products of Shakespearean Parody

Ronan Hatfull

Parodic Shakespeare: "an Upstart Crow, beautified with Our feathers" (?)

Ana-Maria Iftimie

"You have to make it different/Make it your own.": Playing the Text for Ownership and Collaborative Care in Young People's Shakespeare Performances

Jennifer H-S Kitchen

From Parnassus to a Microdrama: Shakespeare Abridged by Kostas Ostrauskas

Alicja Kosim

***The Merchant of Venice* and *Noblemen*: Performance, Pedagogy and Adaptation**

Taarini Mookherjee

Brevity is the Soul of Fic: Shakespearean Abridgement in Online Fan Fiction

Jonathan H. Pope

Feminist Fracking: Adapting *Measure for Measure* for the #MeToo Moment

Sarah Reimers

18:45-20:45 **Seminar Session 09b: Shakespeare and Central/Eastern Europe: The National and Global**

Convenors: Michelle Assay, David Fanning, Boris Gaydin

The Inverted Initiation Rituals in Shakespeare with a Special Emphasis on *Hamlet*

Andrzej Wicher

Framing Polish-Jewish Relations through Shakespeare in Post-war Polish Theatre

Tomasz Kowalski

Textual Variants: What Happens to Them in Translation? Some Reflections on the Polish Critical Editions of Shakespeare's Plays

Mateusz Godlewski

In Search of a Perfect Libretto. The Role of Translation in the Musical Adaptation of *A Midsummer Night's Dream* by Leszek Moździerz

Agnieszka Romanowska

Czech Shakespeare Adaptations for Young Readers

Ivona Misterova

Imre Kertész and Shakespeare: Fatelessness and the "Old Mole" after Auschwitz

Richard Ashby

Grzegorz Jerzyna's Staging of 2020: *Burza* as a Response to Current Polish Political and Social Issues

Krystyna Kujawska



Saturday, 5 June 2021 Eastern European Summer Time (EEST)

Hall 1		Hall 2	
11:00-12:00 Invited Keynote Lecture Chair: Andrew Hiscock Versions of <i>Richard III</i>: From the Nature of the Text to the Politics of Historical Character Sonia Massai , <i>Professor of Shakespeare Studies, English Department, King's College London, United Kingdom</i>			
12:00-12:15 Break			
12:15-14:15 Seminar Session 02: Shakespeare's Festive Comedies on Screen: Nature, Art, Politics Convenors: Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin "A quick venue of wit": The Domestic Aesthetic of Lockdown <i>Love's Labour's Lost</i> Gemma K. Allred "All the men and women merely players": Reimagining Arden as/through Immersive Technology in <i>Black Mirror</i> and Lockdown Shakespeare Benjamin Broadribb "If this were played upon a stage now, I could condemn it as an improbable fiction" (<i>Twelfth Night</i> 3.4.128-9) – Nature and Artifice in Adam Smethurst's <i>Twelfth Night</i> (2018) Kinga Földváry "Then is there mirth in heaven / When earthly things made even / Atone together" (<i>As You Like It</i> 5:4): Reconciling Traditions of Film and Stage in Kenneth Branagh's 2006 film, for what End? Sally Goodspeed Festive Comedy Galore in Ben Elton's BBC Sitcom <i>Upstart Crow</i> David Livingstone Contemporary Global Adaptation and the Unqueering of <i>Twelfth Night</i> Maya Mathur The Inside and Outside of the Theatrum Mundi: Meanings of Play in <i>Love's Labour's Lost</i> Agnes Matuska "Hey, ho, the wind and the rain": Feste's Epilogue Song in <i>Fanny and Alexander</i> Inmaculada N. Sánchez-García		12:15-14:15 Seminar Session 01b: Moved by Shakespeare: 'Natural' Tempos, Movement and Physical Expression on the Ballet, Opera and Other Storied Musical Stages Convenors: Adeline Chevrier-Bosseau, Nancy Isenberg Session 01.b.i: The Sonnets Rocking Shakespeare – oh let me confess! James Hewison Shakespeare THE SONNETS: Chiaroscuro Staging of the Choreography of Shakespearean 'Natural' Regeneration Yuriko Takahashi Session 01.b.ii: Intermediality Imagining Stages and Staging Images Laura Levine Lords, Fools, and Fairies: Dancing and Music in Shakespearean Comedy Marcus Höhne Session 01.b.iii: Focus on specific works The 'Natural' Language of Guilt and Betrayal? Pina Bausch's Paraphrasing of <i>Macbeth</i> (1978/2019) Julia Hoydis Gestures of Loving: Mutual Self-recognition in Christian Spuck's <i>Romeo and Juliet</i> Jonas Kellermann "Speechless complainer": (Un)natural Violence in Dominic Walsh's <i>Titus Andronicus</i> Ilana Gilovich Artful Pas-de-Deux, (Natural) Gestures, and Subverted Ballet Conventions: Christopher Wheeldon Writing Back at Shakespeare's <i>The Winter's Tale</i> Maria Marcsek-Fuchs	



Twelfth Night on Soviet Screen: Translations and Songs

Mikhail Savchenko

14:15-14:45 Break

14:45-16:45 Seminar Session 03: Performing Horticultural Spaces: Shakespearean Gardens, Orchards, and Parks

Convenors: Roberta Zanoni, Guillaume Foulquie, Huimin Wang

Shakespeare’s Biophilic Garden: Nature, Aesthetics, Ecology

Alys Daroy

The Horticultural Landscape in *The Winter’s Tale* by Shakespeare: Plants Typology and Symbolism

Hanna Blondel

Art and Nature: The Garden in *Romeo and Juliet* and Peony Pavilion

Huimin Wang

Outdoor Spaces from the European Sources to *Romeo and Juliet*

Roberta Zanoni

The Fairy Forest on Film: Translating the Outdoors to the Silver Screen in *A Midsummer Night’s Dream*

Kaytlin Culliton

“All must be even in our government”: Gardening and Sovereignty in the performance of *Richard II*

Guillaume Foulquie

The Desire to Control Nature in Shakespeare

Neslihan Ekmekçioğlu

16:45-17:00 Break

17:00-18:30 Panel Session 01: “She is spread of late/ Into a goodly bulk”: Portrayals of Pregnancy in Shakespearean Drama (*The Winter’s Tale*, 2.1.19-20)

Panelists: Katarzyna Burzyńska, Shawna Guenther, Alicia Andrzejewski, Jennifer Hardy

18:30-18:45 Break

18:45-21:15 Seminar Session 06: *Macbeth* in European Culture

Convenors: Juan F. Cerdá, Paul Prescott

***Macbeth* Under the Spanish Dictatorship: Translation and (Self)Censorship**

Elena Bandín

14:45-16:45 Seminar Session 10: “Well Are You Welcome in the Open Air”: Shakespeare Staged Outdoors

Convenors: Daria Moskvitina, Oana Gheorghiu, Bohdan Korneliuk

Shakespeare under the Stars: Outdoor Shakespeare in Australia’s Far North

Claire Hansen

“The air bites shrewdly”: Shakespeare in the High Arctic

Irena R. Makaryk

Antic Disposition: Shakespearean Traditional Performance (a)Live in French Provinces

Estelle Rivier-Arnaud

“Here’s a marvelous convenient space for our rehearsals”: Staging Shakespeare at the Eco Logical Theatre Fest in Stromboli

Francesca Forlini

Shakespeare in the Classical Theatre Festival of Mérida: Memory and Site-Specificity in *Julius Caesar*, Adapted by José María Pemán and Directed by José Tamayo (1955 and 1964)

Victor Huertas-Martin

Shakespeare in the Forest of the Ukrainian Steppe: an Immersive Production of *A Midsummer Night’s Dream* in Kherson (2020)

Daria Moskvitina, Bohdan Korneliuk

Giorgio Strehler’s Reconstructed Elizabethanism and Intercultural Performance

Alessandro Simari

17:00-18:30 Panel Session 02: The Presence of Liminal Spaces: From Nature to Art to Politics

Panelists: Craig Dionne, Remedios Perni, Miguel Ramalhe Gomes, Evelyn Gajowski



***Macbeth* and the Catalan Independence Movement**

Laura Campillo Arnaiz

Post-Kott, Cold War *Macbeth*

William C. Carroll

Images of Lady Macbeth in Greece: The Translations of Dimitrios Vikelas (1882) and Vasilis Rotas (1962)

Dimitra V. Dalpanagioti

Eternal Cycle of Religious Violence: Jarzyna's 21st-century 2007: *Macbeth* and Duda-Gracz's Primeval *Makbet*

Jacek Fabiszak, Anna Wołosz-Sosnowska

Rupert Goold's Visceral *Macbeth* on the English Boards: Equivocation, Violence, and Vulnerability

Susan L. Fischer

Modernising Shakespeare in Greece: Giannis Houvarda's *Macbeth*

Constantina S. Georgiadi

Theater of Dolls and Shadows: Globalizing *Macbeth* in Albania

Marinela Golemi

***Macbeth* on the Dutch stage – National, European and Global**

Coen Heijes

Shakespeare's *Macbeth*: Constant Dialogue between Elizabethan Tragedy and Polish Patriotic Concerns

Krystyna Kujawinska-Courtney

Poster Theatre - Theatre Poster: Lady Macbeth in Marian Nowiński's Theatre of One Sign

Sabina Laskowska-Hinz

Maeterlinck's Mirror: a Catalan *Macbeth*

Vanessa Palomo Berjaga

Contemporary Noir Fiction Recycles *Macbeth*: Jo Nesbø

Antonella Piazza

The Heat of Oppressed Brains: On Rewriting *Macbeth* in the Polish People's Republic

Przemysław Pożar

"The Seeds of Time": Indivisibles in Early Modern Literature

Shankar Raman

"Th' usurper's cursèd head – *Macbeth*'s Decade on the Hungarian Stages"

Veronika Schandl

Cultural and Geo-political Contexts of Armenian-language Productions of *Macbeth*

Jasmine H. Seymour

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***Macbeth* in Russian: A Story of Love and
Misperception**

Natalia A. Shatalova

**Guarding our Enemies against Injustice: *Macbeth* and
Nuremberg**

Erica Sheen

**An Interpolated Narrative of *Macbeth* on the Turkish
Stage: *İkinci Katil (The Second Murderer)* by Serhat
Yiğit**

Kübra Vural Özbey



Sunday, 6 June 2021 Eastern European Summer Time (EEST)

Hall 1		Hall 2	
11:30-13:00	<p>Panel Session 05: Language, Politics and Shakespeare Translation in 20th-Century Eastern and Central Europe</p> <p>Panelists: Lily Kahn, Márta Minier, Anna Kowalcze-Pawlik, Marija Zlatnar Moe, Jana Wild</p>	11:30 - 13:00	<p>Panel Session 06: Prospero’s Art: Nature, Politics, Visuality in <i>The Tempest</i></p> <p>Panelists: Maddalena Pennacchia, Victoria Bladen, Calvi Lisanna, Keir Elam</p>
13:00-13:30	Break		
13:30-15:30	<p>Seminar Session 13a: Shakespeare and the Nature of Utopia/Utopian Nature</p> <p>Convenors: Delilah Bermudez Brataas, Magdalena Cieślak</p> <p>As You Like It or As You Don’t: Utopian Arden and Its Discontents Elizabeth Bloch</p> <p>“Yes, I have gained my experience”, or Why the Forest of Arden Is the Golden World Nataliya Torkut</p> <p>Utopian Trance in <i>A Midsummer Night’s Dream</i> Simran Dhingra</p> <p>The End of the Brave New World – Prospera’s Dystopian Island in Grzegorz Jarzyna’s <i>TR The Tempest</i> Magdalena Cieślak</p> <p>The “Right to the City” as 21st-Century Utopia: Christian Schiaretta’s <i>Coriolanus</i> Nicole Fayard</p> <p>A Shakespearean Island in a Dystopian Ocean Stratis Panourios</p> <p>“Nor doth this wood lacks worlds of company”: The American Performance of Shakespeare and the White-Washing of Political Geography J.M. Meyer</p>	13:30-15:30	<p>Seminar Session 08a: Re-mapping Shakespeare: Hybridity, Diversity and Adaptation</p> <p>Convenors: Carmen Levick, Márta Minier</p> <p>Barrie Kosky’s <i>King Lear</i> and Australia’s Decolonising Processes John Severn</p> <p>The Doomed Lovers of <i>Arshinagar (The Mirror City)</i>: Adapting Shakespeare in the Context of Communal Conflict Sonali Dutta Roy</p> <p>The “Mirror of Great Britain”, or “SHAKE-SPEARES Sonnets. Neuer before Imprinted.” On Mocking the Formal Genres of Late Elizabethan Symbolism Lajos Horvath</p> <p>The Prophetic Case of the Female Kent and the Female Fool in a Contemporary Budapest Staging of <i>King Lear</i> Gabriella Reuss</p> <p>Re-mapping Shakespeare: Hybridity, Diversity and Adaptation: Translating Shakespeare into another Genre: A Re-writing of <i>Othello</i> by Muktaram Vidyabagish Abhishek Chowdhury</p>
15:30-15:45	Break		
15:45-17:45	<p>Seminar Session 14: Shakespeare in Second and Foreign Language Learning</p> <p>Convenors: Delilah Bermudez Brataas, Anna Kowalcze-Pawlik</p> <p>Decolonial Shakespeare? Teaching English language and Literature in a Brazilian Public School Erika Coachman, Izabelle Fernandes</p>	15:45-17:45	<p>Seminar Session 08b: Re-mapping Shakespeare: Hybridity, Diversity and Adaptation</p> <p>Convenors: Carmen Levick, Márta Minier</p> <p>Original Pronunciation and the United States: The Case of <i>A Midsummer Night’s Dream</i> by Paul Meier Emiliana Russo</p>



Taming Foreignness in Shakespeare: Redefining Canonical Work for a Non-Academic Audience in Brazil

Juliana Luna Freire

Teaching Shakespeare in Colonial Kolkata: The Experience of Bengali-Speaking Students

Abhishek Sarkar

"I pray, can you read any thing you see?": Using Illustrations and Posters in Teaching Shakespeare within the Comparative Literature Framework

Darya Lazarenko

"A strange tongue makes my cause more strange" – Encouraging Deep Learning through an Interactive, Intercultural Approach to Shakespeare

Duncan Lees

"[I'll] learn my lessons as I please myself": Effective Classroom Approaches for Helping EFL Students to Understand, Enjoy and Own Shakespeare's Plays

Gwen Williams, Jean Hegland

From Struggling to Mastery: Creating Active Learning in the College Composition Classroom through Shakespeare and Young Adult Novels

Rachel L. Wood

"Shake the spirit of these mountains": Tricksters, Lovers, Folklore, and Dokkaebi

Clara Molina Blanco

Shakespeare as the Colonizer? The Notions of Subaltern and Hybridity in Grzegorz Jarzyna's 2020: *Burza (The Tempest)* as Weapons for Re-mapping Literary Supremacy

Mirvana Dimitrova

Ghosts of England's Colonial History: Intercultural Performances at New Zealand's Pop-up Globe

Elizabeth Moroney

Romeo, Romeo: *Romeo and Juliet* in Repetition

Carla Della Gatta

Greetings from the Edge/End of the Earth/ World: *Sekai No Hate Kara Konnichiwa* as Multipodal *Macbeth*

Christopher Joseph Staley

Historical Slippages and the Time-to-Be in Don C. Selwyn's Māori *Merchant of Venice*

Kirilka Stavreva

17:45-18:00 Break

18:00-20:00 Seminar Session 13b: Shakespeare and the Nature of Utopia/Utopian Nature

Convenors: Delilah Bermudez Brataas, Magdalena Cieślak

Utopianism in *Hamlet*: Raison or Déraison d'État

Amira Aloui

***Hamlet* and Dystopian Ethics**

Lisa Walters, Sean Gerard Ferrier

Disordered Justice in Kashmir: Bhardwaj's *Haider* and Utopian Nature

Anita Raychawdhuri

***The Rape of Lucrece* and the Birth of the Utopian Politicised Body**

Anna Louri

Glassy Glory and Burnish'd Steel: Specular Utopias in George Chapman's *Bussy D'Ambois*

Valentina Finger

The Role of Law in Shakespeare's Utopia and Dystopia

Attila Menyhárd

18:00-20:00 Seminar Session 16: Shakespeare the (Un)natural Shaper: Addressing, Transgressing, and Redressing the Natural-Cultural Balance

Convenors: Michela Compagnoni, Francesca Guidotti

"This creature, this woman, this elf, this sorceress, this forest sprite": Reconfiguring Motherhood in Maggie O'Farrell's *Hamnet* (2020)

Orlagh Woods

"Unnatural deeds / [d]o breed unnatural troubles": Monstrous Femininity in *Macbeth* and *Oresteia*

Katerina Siapatori

"Thy physic I will try": Art, Nature, and Female Healing in Shakespeare

Martina Zamparo

"Th'unaching scars which I should hide": The Monstrous War-machine in *Coriolanus*

Lianne Habinek

Detaching Deformity: Tónan Quito's Eco-critical *Richard III*

Francesca Clare Rayner

"My shape as true": Natural Illegitimacy / Unnatural Legitimacy and Gender-conscious Casting

Imke Lichterfeld

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**“To look through each other’s eyes for an instant”:
Shakespearean Arguments for Equality and Human
Rights**

Roberto Parra-Dorantes

**‘Release Me from My Bands’: *The Tempest* as
Shakespeare’s Utopian Horizon**

Mark LaRubio

20:00-20:10 Closing Remarks

20:10-21:10 ESRA General Assembly

**Nature as Divine, Shakespeare as Divine: Garrick’s
1769 Jubilee**

Emily Seitz



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