Shakespeare et la danse

9 ET 10 NOVEMBRE 2023 | CAMPUS DES CORDELIERS
15, RUE DE L’ÉCOLE DE MÉDECINE 75005 PARIS
AMPHITHEÂTRE BILSKY-PASQUIER, SALLE DES THÈSES, SALLE MARIE CURIE

Organisation : VALE - UFR d'études anglophones
Contact : adeline.chevrier-bosseau@sorbonne-universite.fr
DAY 1 – NOV. 09

9am    Conference opening
       Amphithéâtre Bilsky-Pasquier

9.30-11 2 panels, salle des thèses, salle Marie Curie

Panel 1 – Early Modern dance: context, history and performance
Chair : Nancy Isenberg
   Emily Winerock (Point Park University)
   “From Chamber and Churchyard to Stage and Page: Translocation, Adaptation, and Shakespeare’s Staged Dances”
   Raghav Verma (University of Tübingen)
   “Shakespearean Dance and Performance Politics in Early Modern England”
   Ann Hinchliffe (Independent Scholar)
   “How would Shakespeare’s own company have danced in the plays?”

Panel 2 – “Ladies that have their toes”: Romeo and Juliet Panel 1
Chair : Eva Chou
   Leigh Witchel (Independent Scholar)
   “Whose ‘Romeo’ Is It Anyway?”
   Mattia Mantellato (University of Udine)
   “Petr Zuska’s Romeo and Juliet. Reworking love through Queen Mab and Friar Lawrence’s dance battles and desires”

Coffee break

11.30-1pm  Roundtable
            Amphithéâtre Bilsky-Pasquier
            Lunch – salle Club

2.30-4    Keynote : Mark Franko (Temple University)
            “The Cultural Significance of Dance in Early Modern Europe”
            Amphithéâtre Bilsky-Pasquier

Coffee break

4.30-6    2 panels, salle des thèses, salle Marie Curie

Panel “Never had so sweet a changeling”: Dancing A Midsummer Night’s Dream
Chair : Mattia Mantellato
   Azadeh Mehrpouyan (Velayat University, Iranshahr)
   “Contemporary Choreographic Transposition of A Midsummer Night’s Dream: Atmosphere, Settings, Characters, Action, and Ballet Music And Dance”
   James Hewison (Edge Hill University)
   “A Good ‘Night’s Out: participatory dancing in A Midsummer Night’s Dream”
   Sara Jamina Gardt (Johannes Gutenberg Universität Mainz)
   “Dancing through Shakespeare’s plays: The Significance of Dance in The Tempest and A Midsummer Night’s Dream”

Panel 4 – “Give room! and foot it, girls!”: Dancing Romeo and Juliet Panel 2
Chair : Julie Vatain-Corfdir
   Henri Garric (Université de Bourgogne)
   ‘La danse paume contre paume du bal des Capulet’
   Max Riviera (University College London)
   “O, sweet my mother, cast me not away’ – Lady Capulet on the ballet stage”

6.30    Welcome reception, Club Sorbonne (more information on the last page)

DAY 2 – NOV. 10

9.30-11 2 panels, salle des thèses, salle Marie Curie

Panel 5 – “As a stranger give it welcome”: The function of dance in Shakespeare adaptions
Chair : Tom Allen
Indrė Višinskaitė & Jadvyga Krūminienė (Vilnius University)
“Deconstructive Function of Dance in Grigori Kozintsev’s Cinematic Adaptation of Shakespeare’s Hamlet”

Ioana Petcu (Researcher at Al. I Cuza University of Iași, George Enescu National University of Arts, Iași)
“Un élisabéthain parmi les Est-Européens. Les transpositions du texte shakespearien dans les chorégraphies théâtrales sous le signe de la spécificité culturelle”

Amy Rodgers (Mount Holyoke College)
“Danced Shakespeare and Revenant History: Alternatives to Understanding the Past”

Panel 6 – “A girdle round about the earth”: Dancing Transnational Shakespeares
Chair: Gaëlle Loisel
Eva Chou (Baruch College, City University of New York)
“A Romeo and Juliet for Hong Kong”
Patricia Beaman (Wesleyan University)
“Tradition, Deviation, and Interculturalism in Yoshihiro Kurita’s Hamlet”
Julia Bührle (Independent Scholar)
“Venice with a touch of Verona: John Neumeier’s Othello”

Coffee break
11.30-1pm
Keynote: Pascale Drouet (Université de Poitiers)
“‘No, to the death, we will not move a foot’: To dance or not to dance with Shakespeare and Branagh”
Amphithéâtre Bilsky-Pasquier

Lunch – salle Club

2.30-4
2 panels, salle des thèses, salle Marie Curie
Panel 7 – “How will this fadge?”: Feminism and the Queering of Shakespeare with dance
Chair: Adeline Chevrier-Bosseau
Nancy Isenberg (University of Roma Tre)
“Enter Lucy: How a bold, Black, female role challenges exclusion on the Shakespeare stage and racism in the US”
Carlos Pons Guerra (University of Leeds, Independent choreographer)
“Queer—Processing Shakespeare: Exploring the Potential of Queer Methodologies for Adaptation of Shakespeare into Dance”

Panel 8 – Corporeal words and literary bodies
Chair: Raghav Verma
David Maziashvili (Iv. Javakhishvili Tbilisi State University)
“Shakespeare’s Words as Music and Movement”
Sissi Baba (Sorbonne Université)
“Danser Shakespeare : Le passage d’une adaptation dansée à un vrai ballet”

Coffee break
4.30-6
1 panel, salle des thèses
Panel 9 – “Terrible dreams / that shake us nightly”: Dancing Macbeth
Chair: Aloysia Rousseau
Julian Yates (University of Delaware)
“Hover”
Andrew Hiscock (Bangor University)
‘you perform your antique round’: Critical Policing and taking the Measures of Macbeth
Ilana Gilovich-Wave (Columbia University)
‘Imperfect Speakers’: Speechless Shakespeare in Punchdrunk’s Sleep No More