

## WRITING PERFORMATIVE SHAKESPEARES

This innovative study offers a genuinely groundbreaking approach to Shakespeare in performance. Six chapters work like case studies, each highly creative in terms of visual form and structure – including puzzles, comics and pinboards – inviting the reader into playful engagement with the performative dimensions of Shakespearean production. The case studies include discussion of training and rehearsal processes; the materiality of the performance event and its various embodiments; the intertextual citations through which productions make meaning; and, in response to all of this, the multiplicity and variety of audience perspectives and interpretations. Conkie's production choices range from original practices to politicised adaptations, small-scale workshops to multi-media spectacles, offering inventive analyses of what Shakespeare might mean, or can be made to mean, at particular times and in specific places, at the start of the twenty-first century.

ROB CONKIE is Senior Lecturer of Theatre and Drama at La Trobe University, Melbourne. His research integrates practical and theoretical approaches to Shakespeare in performance. He is the author of *The Globe Theatre Project: Shakespeare and Authenticity* (2006) and has published articles in journals including *Shakespeare*, *Shakespeare Bulletin* and *Shakespeare Survey*.

Cambridge University Press

978-1-107-07299-2 - Writing Performative Shakespeares: New Forms for Performance Criticism

Rob Conkie

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-07299-2 - Writing Performative Shakespeares: New Forms for Performance Criticism

Rob Conkie

Frontmatter

[More information](#)

---

# WRITING PERFORMATIVE SHAKESPEARES

*New Forms for Performance Criticism*

ROB CONKIE



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press

978-1-107-07299-2 - Writing Performative Shakespeares: New Forms for Performance Criticism

Rob Conkie

Frontmatter

[More information](#)

## CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

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

Information on this title: [www.cambridge.org/9781107072992](http://www.cambridge.org/9781107072992)

© Rob Conkie 2016

Chapter 4 © Rob Conkie and Bernard Caleo 2016

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2016

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Names: Conkie, Rob, author.

Title: Writing performative Shakespeares : new forms for performance criticism / Rob Conkie.

Description: New York : Cambridge University Press, 2016. | Includes bibliographical references and index.

Identifiers: LCCN 2015049381 | ISBN 9781107072992 (Hardback)

Subjects: LCSH: Shakespeare, William, 1564–1616—Dramatic production. |

BISAC: LITERARY CRITICISM / European / English, Irish, Scottish, Welsh.

Classification: LCC PR3091 .W75 2016 | DDC 792.9/5—dc23 LC record available at <http://lcn.loc.gov/2015049381>

ISBN 978-1-107-07299-2 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

The authors and publishers acknowledge the sources of copyright for third party material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all the material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting and in the next update to the digital edition, as applicable.

## *Contents*

<i>Acknowledgements</i>	<i>Page</i> vi
Introduction	1
1 Materialising Shakespeare	25
2 Sudoku Shakespeare	49
3 Red Button Shakespeare	69
4 Graphic Shakespeare <i>with Bernard Caleo</i>	91
5 Engaging Shakespeare	111
6 Ghosting Shakespeare	133
Conclusion	153
<i>Bibliography</i>	156
<i>Index</i>	163

## *Acknowledgements*

I am very grateful to all of the people who have helped me with this book. It all started when I was working at The University of Winchester. I am grateful for the research grants I received whilst in Winchester and for discussions and interactions with many dear colleagues, including: Synne Behrndt, June Boyce-Tillman, Jude Davies, Tony Dean, Helen Grime, Stephen Hall, Mick Jardine, Eve Jeffrey, Nick Joseph, Annie McKean, Ronan Paterson, Charlotte Purkis, Geoff Ridden, Nick Rowe, Marianne Sharp and Carol Smith. At La Trobe University, my current workplace, I have been extremely fortunate with both collegial and financial support. Much of the work in this book has been supported by either the Centre for Creative Arts (thanks especially to Norie Neumark, Hugh Davies and Jan Brueggemeier) or, under the inspirational and generous leadership of Sue Thomas, the Disciplinary Research Program for English and Theatre and Drama. This support aided me with a research assistant and Peita Collard has been invaluable on the home stretch. My departmental colleagues have contributed in big ways and small to this book and they include: Julie Andrews, Angie Black, Owen Dalton, Alexis Harley, Sue Martin, Tegan Marshall, Mike Nolan, Alison Ravenscroft, Hannah Schurholz, Terrie Waddell and Becca Waese. And my Theatre colleagues have been supportive and inspirational: Kim Baston, Christine Burns, Kim Durban, Emily Dutton, Saumya Liyanage, Damien Millar, the late, great Geoffrey Milne, Julian Meyrick, Meredith Rogers and Peta Tait. A special mention is reserved for my unbelievably supportive friend and colleague, Loretta Calverley, who always kept an eye on the book and me, too.

Colleagues from other institutions, of course, have also shaped and supported this book (or me) and I think, hoping not to forget too many of them, of: Pascale Aebischer, Susan Bennett, Jim Bulman, Maurizio Calbi, Christie Carson, Ralph Alan Cohen, Bill Dunstone, Carla Della Gatta, Alison Findlay, Kate Flaherty, Penny Gay, Stuart Hampton-Reeves, Diana Henderson, Barbara Hodgdon, Romana Huk, Scott Maisano, Rob Ormsby, Joan Pope, John Ray Proctor, Peter Reynolds, Elizabeth Schafer, Robert Shaughnessy, Joanne Tompkins, Don Weingust and my regular collaborator, Penelope Woods. I am especially grateful to those scholars who agreed to gather round the discussion table (on p. 103): Christian Billing, Bridget Escolme, Pete Kirwan, Steve Purcell, Sarah K. Scott and Sarah Werner. And Carol Chillington Rutter offered the idyllic surrounds of Camp Crimsote for a summer sabbatical: without her I may never have finished my introduction.

I owe a great deal of thanks to the various theatrical companies and institutions that have assisted in the production of the book (and some of the theatre that features in it). At the Victorian College of the Arts I am extremely grateful to Tanya Gerstle and Bagryana Popov (also a colleague) for allowing me into their rehearsal rooms and for making suggestions about Chapter 1. I am also very much indebted to Ann Reid for offering me access to VCA archives and for help with follow-up enquiries. At the Globe, Farah Karim-Cooper has always pointed me in the right direction and the research library staff – Jordan Landes, Victoria Northwood and, more recently, Ruth Frendo – have been immensely helpful. At Toneelgroep Amsterdam, Loes de Graf and Marlene Kenens were kind enough to assist with performance texts and at the University of Western Australia, Bob White, Erika von Kaschke and Pam Bond have been enormously supportive: indeed, the work of Chapter 5 of this book would not have been possible without the support of the Australian Research Council Centre of Excellence for the Study of the History of Emotions, 1100–1800.

At CUP, Sarah Stanton and Rosemary Crawley have been patience sat upon monuments, and I am also thankful to the three anonymous readers of the book at proposal stage: it is very much improved for their input.

The creative practitioners who are the subjects of this book are listed in appendices at the end of each chapter but I am especially thankful to Oliver Coleman, Sam Duncan, Rachel Perks and Rani Pramesti, all of whom

*Acknowledgements*

vii

agreed both to be interviewed and to provide me with access to their rehearsal journals. My Winchester colleagues and collaborators, Richard Cuming, Alexandra Hoare, Sian Radinger and Olu Taiwo, were fabulous to work with, as are my current company, Nothing but Roaring: Tom Considine, Tom Davies, George Lingard, Bob Pavlich and Chris White.

I still can't quite believe my luck in having met Bernard Caleo, my co-author on Chapter 4. That collaboration was truly rewarding from start to finish and I look forward to further adventures. I'm also grateful to Arj Barker, Jeff Busby, Michael Ray Charles, Currency Press, Remi D'Agostin, Olivia Glynn and Leah King-Smith for their kind permission to reproduce their respective texts and images.

I have mentors spread across the globe and I owe them more than most. Peter Holland has supported me from my days as a postgraduate student and is always unfailingly generous and inspirational. Paul Salzman has nurtured me back me in Melbourne and put up with my ungenerous assessments of performances he has quite liked. And Stevie Simkin, PhD supervisor, movie-going and, almost as important, heart-to-heart buddy, continues to read and shape my work. To all of you, thank you very, very much.

Of my nearest and dearest, thanks to my long-suffering parents and to Stuart, Julieanne, Jamen and Madeleine, who endured significant radio silence when I lived overseas but have never seemed to resent it. And finally, thanks to my little family. Una Clemens, who introduced me to my favourite performative text, *The 13-Storey Treehouse*. And Rachel Hughes, with whom many a productive study date has been enjoyed, and much more besides.

Chapters 2 (Sudoku Shakespeare) and 3 (Red Button Shakespeare) of this book had previous lives, respectively: 'Sudokothellophobia: Writing Hypertextually, Performatively', *Shakespeare Survey* 60 (2007), 154–69, and 'Red Button Shakespeare', *Shakespeare Survey* 62 (2009), 123–40. And I am thankful to Elizabeth Schafer for permitting 'Remember Me', *Australian Studies* 4 (2013), 1–21, to evolve into chapter 6 (Ghosting Shakespeare) of this book.

The authors and publishers acknowledge the sources of copyright for third party material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all the material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting and in the next update to the digital edition, as applicable.