



**SHAKESPEARE
SPRING
450**

SHAKESPEARE'S
450th BIRTHDAY
21-27 APRIL 2014
IN PARIS

shakespeareanniversary.org/shake450

*“This lecture aims to understand why Shakespeare is still so powerfully with us, despite the four centuries’ distance, and today’s meagre knowledge of literary history. My answer, based on my reading of **Hamlet** but also of other plays, especially **Antony and Cleopatra** and **The Winter’s Tale**, is that Shakespeare’s sensibility to the poetic potentials of the dramatic medium gave him access to a mode of thought where being is constantly threatened with amnesia if not actual censorship, particularly where relationships between man and woman are involved.”*

Yves Bonnefoy (Collège de France, member of PS !

Press " fficer# \$athalie %asser
&' ' ()* *+) (,)- [gasser.nathalie.presse/ gmail.com](mailto:gasser.nathalie.presse@gmail.com)

The O),G project, TShakes eare! "ne assion fran#aise\$, has its so2rce in the poet's rising infl2ence on Priters and artists in France from the , +0)s. A Pee9long international conference, Shakes eare 450 Pill gather some fo2r h2ndred foreign participants, many Porld?renoPned scholars among them, Pho Pill N2estion the meaning and impact of his Por9s in their oPn c2lt2re. " 7er si=ty panels, seminars and Por9shops Pill confront st2dies and theories in this most acti7e field of academic research. Et Pill also bring in closer relation academic research centres and c2lt2ral instit2tions in7ol7ed in the Sha9espeare GI) programme thro2gh theatrical and operatic prod2ctions, e=hibitions, readings, and the Porld premiere of a film in concert (see C2lt2ral 37ents section!. We also e=pect a large n2mber of Ph< st2dents, some of Phom Pill act as hosts and g2ides d2ring the conference. Also 2nder Pay, a programme designed for schoolchildren in partnership Pith higher ed2cation administrators Pill in7ite classes to de7ise a theme of st2dy, recreation, reading, performance or e=change Pith foreign correspondents centred on Sha9espeare's plays.

%0&4 ' onferen(e of the *So(i)t* *ran#aise Shakes eare

The conference, e=ceptionally this year, Pill spread o7er a Phole Pee9, 0, ?0* April O),G, alternating 9eynote lect2res, seminars, panels, Por9shops and ro2ndtables Pith 7isits to the 7ario2s places Phere special e=hibitions and performances Pill be held in hono2r of this momento2s anni7ersary.

A m2ltiling2al Pepsite dedicated to past and f2t2re celebrations 9eeps and 2pdates the agenda of e7ents aro2nd the Porld#

[htt !++, , , -shakes eareanniversary-or.](http://www.shakespeareanniversary.org)

A/ot the *So(i)t* *ran#aise Shakes eare

<http://www.societe-francaise-shakespeare.org>

The *Société Française Shakespeare* (SFS) is a non-profit professional organization created in 1971 by a group of academics gathered by Jean MacN2ot, the founder of musicology and theatre studies at the CNRS (the largest research institution in France). The SFS brings together academics and theatre professionals, including directors, actors, scenographers, authors and translators from around the world, to discuss Shakespeare's work during an annual conference. Since the creation of the SFS, many directors have attended these conferences, including Guy 54tor4, Antoine 54tor4, Peter Brook, Terry Hands, Robert Hossein, Roger Planchon, Gabriel 54tor4, Marcel Maréchal, Giorgio Strehler, Lis PasN2al, Daniel Barenboim, Denis 54tor4, Jean-Marie 54tor4

' "0t" ra0 Pro. ra1 1 e

%& APR23! *OTHE330*

%% APR23! *2356' ON' ERT! *HAMLET*, D2R- S7END 8ADE AND HE2N9 S' HA33

(Germany, , ,)', , H0, , silent film!

Ori. in a s(ore /y Ro/in Harris



Deutsches Filminstitut, Frankfurt. *Hamlet* by Stendhale and Heinrich Schall

For: premiere of the original (reproduction) of the film, (original issue: by the
Society) *ran#aise Shakespeare, for 1 e: , with 3a"ra Anstee

The film will be introduced by Prof. Judith Chanan (University of Vor9!

Auditorium Saint-Germain
4 rue Félibien, 75006 Paris

Conference participants are invited to the premiere. Event open to the public, with prior booking. To book tickets:
<http://PPP.shakespeareanniversary.org-shakespeare-2012-events-hamlet?purchase=tickets->

%4 APR23! 2 ' AP=3ET2 E 2 5ONTE' ' H2, BY 7- BE332N2 AND *- RO5AN2

An opera by >incenLo @ellini in tPo acts. ibretto by Felice 5omani.



Br"no ' a1 ane00a Cond2ctor
Ro/ert ' arsen Stage director
5i(hae0 3evine Sets and cost2mes
Davy ' "nnin. ha1 ighting
Alessan: ro : i Stefano Chor2s master

Pa"0 8ay Capellio
Ekaterina Si"rina %i2lietta
Karine Deshayes 5omeo
' har0es ' astronovo Tebaldo
Nah"e0 : i Pierro 0renLo
Paris O era Or(hestra an: ' hor"s



When he adapted *Romeo and Juliet*, the librettist Felice 5omani chose to go bac9 in time past Sha9espeare, to the Etalian origins of the legend. He tightened the storyline, editing o2t 1erc2tio, the n2rse, the moonlight and the nightingaleR The drama becomes more somber, the N2arrel betPeen the tPo families a 7eritable fe2d. The m2sic of the tPo lo7ers, Phose li7es are crossed and intertPined, o7erPhelms the so2l and ill2minates the Porld. 6nder the baton of @r2no Campanella, 39aterina Si2rina and Jarine <eshayes lend their 7oices to the lo7ers, themsel7es embraced by @ellini's intensely dramatic m2sic.

Dates: April 24, 2014 (o enin. ni. ht erfor 1 an(e) and April 26, 2014 at 19:30.

%4 APR23! 5A' BETH, D2R- AR2ANE 5NO=' HK2NE

En French.



Directed by Ariane Mnouchkine
12sic by Jean-Claude Escoffier

Theatre : " Soleil
Cartoucherie de Vincennes
PPP.theatre2soleil.fr

Thérèse stands behind the door. You can hear it scream. Macbeth should never had thought of opening the door. Too late strikes like lightning.
The Paroled We think Pe should never allow the Macbeths to open the door. Thérèse is ready, lying in wait for the first such a moment. The Paroled Thérèse knows no stop. Are you prepared?
Herbert Marcuse, February 1968, G

Dates: 24 and 26 April at 1974. (Premiere on 23 April.)
Cartoucherie de Vincennes, Route du Champ de Manœuvre, 75012 Paris

5 APR 23! 3ES EN*ANTS D= PARAD2S, D2R- 5AR' E3 ' ARND

(France, , H)', , HGI, Pith 3nglish s2btitles!

Special film screening at the historic o2=or cinema, designed in , H0, by architect Henri Qipcy and recently reopened to the p2blic. The cinema feat2res a neo?3gyptian fa8ade Pith a mosaic by decorator Am4d4e Tiberti.

En *Children of Paradise*, Sha9espeare's *Othello* is performed on a stage of the *Boulevard du crime*R



Le Louxor

170 Boulevard de Magenta, 75010 Paris

E APR 23! OTHE33O, D2R- 3DON2E S25A8A

En French.

3)onie Si 1 a. a <irector
' ast of the ' o1): ie6*ran#aise

Th)Atre : " 7ie"C6' olo1 /ier



FolloPing st2dies in literat2re and political science, eonie Simaga trained at the \$ational Conser7atory of <ramatic Art. En 0))I, she Soined the Com4die?Fran8aise, becoming its I0)th member in 0),). Her performances incl2de the title role in Jleist's *Penthesilea* directed by Aean iermier, Polly Peach2m in @recht's *Threepenny Opera* directed by a2rent Pelly, Hermione in 5acine's *Andromache* directed by 12riel 1ayette?HoltL and Sil7ia in 1ari7a2=s's *Game of Love and Chance* directed by %alin Stoe7. At the Com4die?Fran8aise, she has directed \$athalie Sarra2te's *Over Nothing at All* and presented a carte blanche e7ent based on 1arg2erite Vo2rcenar's *Memoirs of Hadrian*. @eyond the themes of Sealo2sy and g2llibility, she 7iePs *Othello* as a meditation on this 2n\$2stified and permanent hatred of a ci7ililLation for indi7id2als condemned to fight their entire li7es in order to escape the defamatory label of Tnegro\.

5 "se" 1 s

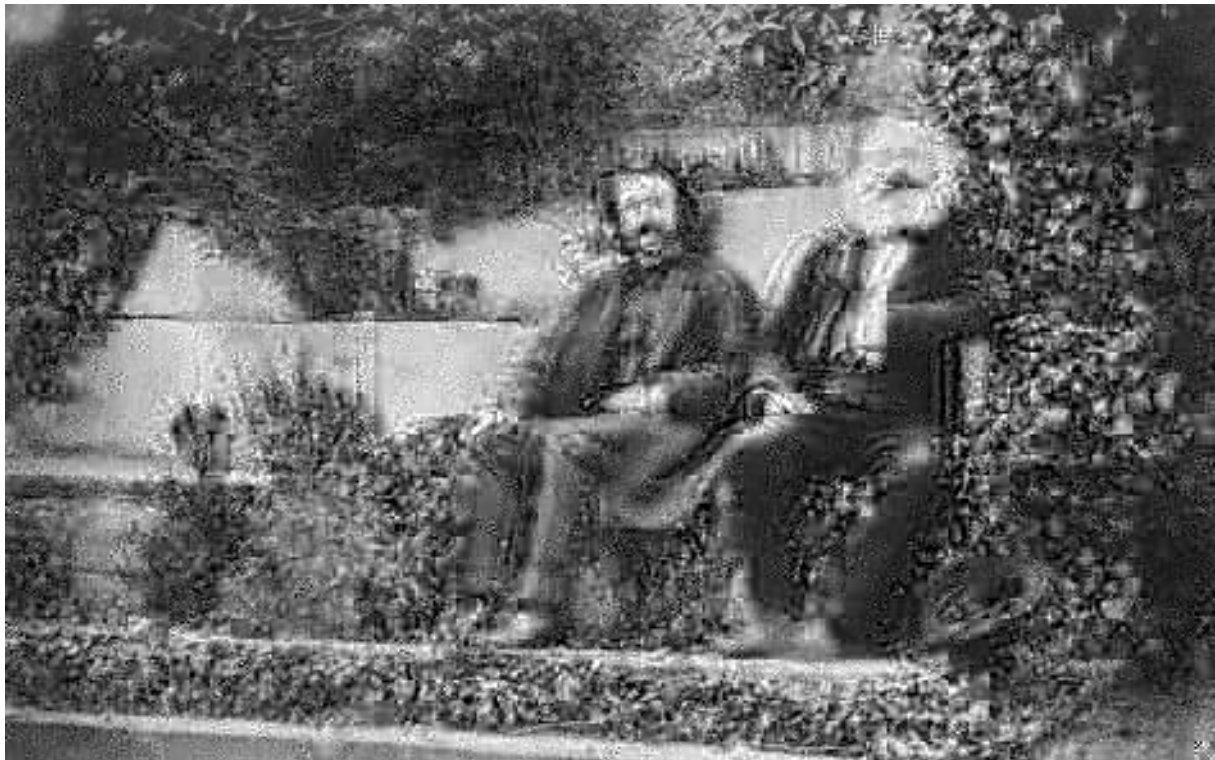
Registered participants are invited to visit several exhibitions dedicated to Shakespeare during the anniversary year.

5 = SDE 72' TOR H=80

6 place des Vosges, 75004 Paris

H=80, *ATHER AND SON

Exhibit open February 18 – June 15



Y Photography by T.@. H2ton

>ictor H2go lived on the second floor of the H]tel de 5ohan?%24m4n4e from , +' 0 to , +G+. He wrote some of his major works there: *Marie Tudor*, *Ruy Blas*, *Les Burgraves*, *Les Chants du crépuscule*, *Les Voix intérieures*, a large part of *Les Misérables*, and was visited by *Amantine*, *Victor*, *Clémence* and *Adèle*. The visit of the apartment illustrates the three main stages of his life (before, during and after exile) through the display of his furniture, different memorabilia and some astonishing interior decoration carried out during his exile in Guernesey.

The museum is celebrating the 61th anniversary of Shakespeare's birth with an exhibition on François de La Harpe, one of Shakespeare's best-known French translators. The life and work of La Harpe's youngest son will be illustrated by paintings, drawings, pictures, as well as by a wealth of manuscript sources and rare books and documents from the museum's archives. François de La Harpe's prefaces to his translations published by Michel Le Tellier then by Pagnerre, from 1751 with the *Sonnets* and from 1764 to 1766 for the plays also constitute an important contribution to Shakespeare studies. François de La Harpe's work, which comes on the heels of the rediscovery of Shakespeare by the Romantics, supported by his father's passion for the Bard, was to be prefaced by La Harpe's *William Shakespeare*. The exhibition will give visitors a glimpse in the life of his son, François de La Harpe.

By invitation of the Museum. Scheduled visits for conference delegates.

MUSEE NATIONAL DES ARTS ET METIERS

6 rue de Furstenberg, 75006 Paris

www.musee-laharpe.fr



MUSEE NATIONAL DES ARTS ET METIERS, HÔTEL DE CLUGNY, 101 rue de Clugny, Paris

April 1-June 30

Exhibition around Shakespeare's work from the collection of the 32nd century Delacroix museum



Y 12s4e Delacroix, *La mort d'Hamlet après le duel (The Death of Hamlet after the duel)*, lithograph, 1827, Grand Palais (12s4e d2 027re!, 5en4?gabriel " 4da

32nd century Delacroix (1798-1825) was a learned artist. An avid reader, he loved music and often went to the theatre. In the 1820s and 1830s, he eagerly followed the changes in French theatrical practice. He was attracted by new notions on play-acting, notably those coming from England, as well as from the posthumous publication of Denis Diderot's *Paradox of Acting*, which drew him to compare the abilities and artifices used by actors with the painter's. In his *Journal*, an entry of January 1827 reads: 'A painter must always improve when he paints, and this is the crucial difference with the actor's task.'

William Shakespeare and his work hold a special place in Delacroix's paintings, drawings and engravings. The painter often mentions the English playwright in his *Journal*, observing how deeply Shakespeare had helped shape English culture. The English are all Shakespeare. He has made them what they are in everything (April 6, 1827). He also attended a performance of *Hamlet* in 1827 at the Théâtre de l'Odéon featuring Harriet Smithson, the famous English actress who so impressed Parisian audiences in the part of Ophelia. Delacroix was fascinated with Hamlet, the sensitive and tormented prince. As early as 1801, when he was only 3, he painted the scene of *Hamlet and his father's ghost* (Cracop, 12Le2m 6ni7ersytet2

Aguiellons9iego!. En the early , +')s, he 2ndertoo9 a series of lithographs on *Hamlet*, in the same 7ein as his series to ill2strate the French translation of %oethe's *Faustus*, in , +0*. En , +G', <elacroi= himself paid for the p2blication of thirteen of his si=teen draPings. The <elacroi= m2se2m is fort2nate eno2gh to ha7e all si=teen lithographic stones he 2sed.

" n the occasion of the GI)th anni7ersary of Sha9espeare's birth celebrated in Paris, the 32gène <elacroi= m2se2m, located in the painter's last home, Phere he li7ed from , +1 * 2ntil his death in , +(' , Pill shoP pieces from its collection, incl2ding the rarely?shoPn lithographic stones, as Pell as printed lithographs. " ther Sha9espeare?related Por9s Pill also be e=hibited, s2ch as the mo7ing *Romeo and Juliet at the tomb of the Capulets*.

Registered conference participants will be invited to visit the museum free of charge.

B2B32OTHFI =E NAT2ONA3E DE *RAN' E

Quai François-Mauriac, 75706 Paris Cedex 13

{ BnF

EChi/ition on the S" 1 1 er of &J&4

By invitation of the BnF. Scheduled visits for conference delegates.

The e=hibit disc2sses in great detail the e7ents from A2ly 0' to A2g2st G, , H, G, and the series of diplomatic, political, and military decisions that lead to the o2tbrea9 of World War E.

Perfor1 in. Arts De art1 ent

A department that preser7es and adds to the memory of all forms of performing arts (theatre, circ2s, mime, dance, etc.!

The department endea7o2rs to store all types of materials prod2ced before, d2ring and after performances# scripts of plays, man2scripts, moc9?2ps, sets, cost2mes and ob2jects, photographs, a2dio7is2al materials, posters, draPings and prints, programs and press c2ttings, etc., as Pell as boo9s and re7iePs. 37ery e=pression of li7e performance is represented in its collections# theatre, circ2s, dance, p2ppetry, street, etc., as Pell as cinema, tele7ision, and radio. The department also holds a large n2mber of archi7e collections and collections from personalities and instit2tions (theatres, festi7als, companies, etc.!).

' O5DD2E6 *RANKA2SE

Place du Palais-Royal, 75001 Paris



The Com4die?Fran8aise Pas born in the cent2ry of o2is _E> ^ the S2n J ing ^ from the centralising passion of a r2ler 9noPn for his 2nP a7ering commitment to the performing arts.

Strengthened by its achie7ements, its battles and setbac9s, armed Pith its traditions and its boldness, s2pported by its great actors, g2ided by its administrators, the three?cent2ries old Com4die?Fran8aise is more than e7er passionately committed to li7e performance and ready to face the perils of the stage.

Backstage visit of the Comédie-Française for conference participants.

Y Cosimo 1 irco 1 agliocca, coll. Com4die?Fran8aise

BAS232' A O * SA2NT6 DEN2S

1 rue de la Légion d'Honneur, 93200 Saint-Denis



2ntro: " (tion /y Ser. e Santos, hea: a: 1 inistrator of the Basilî(a

>isit of the tombs of Clo7is, Charlemagne, Catherine de' 1 edici, Henri E>, o2is _EEE, o2is _E>, or Henrietta 1 aria (Pife of Charles E!, among many others.

*o00o, e: /y HRoyal 21 a. ery\$, a performance by ' hanta0 S(hLtM and Yan Brai0o, sky, accompanied by *ran#ois Bonnet (l2te! in the Apse of the @asilica

Other Shakes eare 450 events

2n a : : ition to the , eek : e: i(ate: to the A ri0 (onferen(e, other events are art of *Shakes eare 450*: "rin. %0&4

E GH2B2T2ONS, *235S, READ2N8S, ' ON*EREN' ES

5"(h A: o a/o"t Nothin., a film by Aoss Whedon, released in France on >an"ary %J Pith some tPenty post?film disc2ssions organiLed by members of the *Société Française Shakespeare*

HShakes eare, 1 o: e : le1 loi\$, a grad2ate seminar by 1 arc Por4e 0 the 3\$S, e7ery Th2rsday from 0 to Gpm, starting *e/r"ary &0

HShakes eare et llo)ra ro 1 anti?"e\$, 9eynote speech by <amien Colas, at the St2dio @astille de l'" p4ra, 5ar(h %P

Othe00o, by Orson 4e00es, in a neP remastered edition, Carlotta Films, release on A ri0 %0

HShakes eare : ans 0latelier ro 1 anes?"e\$, fo2r readings organiLed by the @ibliothèN2es de l'" d4on, and hosted by <ominiN2e %oy?@lanN2et, Florence \$a2grette and <aniel oayLa, reading by AacN2es @onnaff4 and <ominiN2e Parent, A ri0 %JQ00 an: 5ay EQP

HShy0o(k, s()0)rat o" vi(ti 1 e R 3e(t"res : " 5ar(han: : e 7enise\$, ro2nd table at the *Musée d'Art et d'Histoire du Judaïsme*, hosted by <ominiN2e %oy?@lanN2et and %isèle >enet Pith St4phane @ra2nschPeig, Aean?1ichel <4prats, and readings by %4rard <esarthe and Alice >annier, 5ay &%

HShakes eare, 00)toffe : " 1 on: e\$- Des rives : e la Ta 1 ise S (e00e : e 00A00ier ! Shakes eare a" ' N' S, e=hibition at the *Centre National du Costume de Scène (C\$CS!*, in 1 o2lins, c2rated by Catherine Treilho2?@ala2d4 and Fran8oise >erdier, scenography by <elphine ebo7ici, >"ne &4 Q >an"ary 5

*HShakes eare a" *estival : 0Avi. non\$,* e=hibition at the 1 aison Aean >ilar Pith the E5C - C\$5S, from 1 ontpellier (Florence 1 arch!, thro2gh >"0y

HShakes eare : ans le s?"are\$, Sha9espeare readings and performance of *Macbeth* organiLed by the Sha9espeare and Company boo9shop, sN2are >i7iani, *I))I Paris, >"0y %00%P

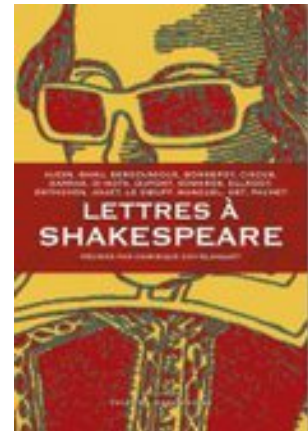
HShakes eare : evant ses ro(hes\$, conference organiLed by V7es @onnefoy at the Collège de France, Fondation H2got, Nove 1 /er E6P

HRen(ontres a"to"r : e la s()no.ra hie et : " (ost" 1 e : ans la 1 ise en s(Bne (onte1 oraine : e Shakes eare en E"ro e), organiLed by Catherine Treilho2?@ala2d4, Christian @iet and <ominiN2e %oy @lanN2et, at the C\$CS, De(e1 /er 46E

Books

Lettres à Shakespeare, edited by Gérald Gauthier, forthcoming from Éditions Thierry Marchais (1 arch) (!

Letters from Michèle Aadin, Georges An, Pierre Ergonio, Vies Onnefoy, Hélène Cios, AacNes <arras, <a7id <i \$ota, Florence <2pont, Michael dPards, Robert Illrodt, Saphal Anthoen, AacNes Ao2et, Michèle e <a2ff, Alberto Lang2el, François " st, Pierre Pachet.



What is Shakespeare's place today in the realm of imagination and creative writing? We asked a number of writers to pledge a strong personal involvement with Shakespeare's works to celebrate the 410th anniversary of his birth by addressing a letter to him, as a way of expressing what they owe to him, what they hold against him, what they envy him for. This collective correspondence, alternating joy, erudition, intimacy, levity and violence, opens with the fevered history of this French passion and closes with an unexpected twist, which suggests that Hamlet's father is finally able to cease haunting us in the near future.

SHOOS

An *été, innis* project, in partnership with the French Centre for Pedagogical Resources

This program aims to offer schools an international exchange space around Shakespearean roles. It is currently being developed with the Paris Centre for Pedagogical Resources (C5CPI), the school inspectorates for English and French literature. Plans proposed include study guides, creative projects, readings, performances and cross-cultural exchanges around Shakespeare's works.

Call for applications

Shakespeare has the ability to speak to people of all ages and degrees of knowledge, with songs, political action, farces, tales full of scenes both tender and cruel, bawdy and comic, violent or meditative and dreamy. With a single word, a brief scene can become tragic, oratory contests can turn into bloody battles, inner worlds can open up to infinite perspectives. He constantly displays invention and playfulness.

The *Shakespeare 450* project represents an invitation to read, to act or to play with him by giving free rein to new ideas with your pupils. Who will update Hamlet or Ophelia's Facebook page? Who pants to plot against Egeus, Angelo or Shylock on trial for attempted murder, to prosecute Lear for abandonment of power, or Falstaff for drunken driving? Who would like to change endings, to make Cordelia victorious, to organize a meeting between Hamlet and Desdemona in England? Or to get Othello to rewrite *A Midsummer Night's Dream*, or to cogitate on the rescript *All's Well?* To explore the Elizabethan planisphere with Antipholus, Pericles, Perdita, Fortinbras? To compose new sonnets? Or to assign Coriolanus to comment on recent news? Shakespeare as you like it!

7en" es

O enin. : ay#

O:)on, Th)Atre : e 0NE"ro e Place de l'" d4on, *I))(Paris

P0enaries!

Sor/onne , * r2e de la Sorbonne, *I))I Paris

D(ole Nor 1 ale S")rie"re GI r2e d'6lm, *I))I Paris

D(ole : es 5ines, 5ines ParisTe(h () bo2le7ard Saint?1ichel, *I))(Paris

Re. istration : esk#

2nstit"t : " 5on: e An. 0o hone, I r2e de l'3cole de m4decine, *I))(Paris

From April 00?0(, the registration des9 Pill be at the Ccole des 1ines.

Shakes eare 450 1 a (incl2des details on all 7en2es!#

http#--goo.gl-maps-Heid*



Re. istration an: ro. ra1 1 e

Re. istration!

[http#--PPP.sha9espeareanni7ersary.org-sha9eGI\)-registration-](http#--PPP.sha9espeareanni7ersary.org-sha9eGI)-registration-)

On0line ro. ra1 1 e (incl2des f2ll lists of participants, abstracts, etc.!#

[http#--PPP.sha9espeareanni7ersary.org-sha9eGI\)-programme-](http#--PPP.sha9espeareanni7ersary.org-sha9eGI)-programme-)

Conference Schedule

FRIDAY 11 APR 2014

10h Registration at the Institut de la Francophonie, Paris, rue de l'École de la Décennie

THEATRE DE L'ODÉON

(simultaneous interpretation into English will be provided throughout the opening day)

10h Enactment of the plays by the company of the Institut de la Francophonie [c
11h Andreas Hofele (12th) and the company of the Institut de la Francophonie
12h 50 minutes, with stage directors of the Institut de la Francophonie, with the company of the Institut de la Francophonie
13h 50 minutes, with stage directors of the Institut de la Francophonie, with the company of the Institut de la Francophonie
14h 15 minutes, chaired by the Institut de la Francophonie and the Institut de la Francophonie
15h 15 minutes, with the company of the Institut de la Francophonie, with the company of the Institut de la Francophonie

THEATRE DE L'ODÉON

10h *Othello* by Orson Welles (newly digitally remastered print)

FRIDAY 11 APR 2014

THEATRE DE L'ODÉON

10h

Panel A Shakespeare's legacies on three continents (Africa, Asia and Europe)
Panel * Telling Tales of Shakespeare from the East
Panel O) Shakespeare's Approaches in Choreographing Shakespeare
Panel OG Shakespeare's World in Africa, Asia and Europe

11h

Panel @ Shakespeare's legacies on three continents (Africa, Asia and Europe)
Panel , * Shakespeare and the Popular Culture in the Asia-Pacific Region
Panel O* Speaking Shakespeare in the 21st century and comparisons of it [Figural speech made literal in Shakespeare's drama - page and stage
Panel O+ A Shakespearean festivals and anniversaries in Cold War Europe, Africa, Asia and Latin America

12h

Ton Hoenselaars (6th) 'The War Shakespeare' in France

13h

Seminar ' The many faces of William Shakespeare: Collaboration, Biography and Authorship
Seminar (Global Shakespeare as a methodology
Seminar , (The Celebrated Shakespeare: public commemoration and biography
Seminar O) 'The web of our life is of a mingled yarn, good and ill together' The Shakespearean Studies
Workshop G Shakespeare Theatre Seeds Francophone Actors

THEATRE DE L'ODÉON

14h

* 16th (concert) *Hamlet* by Sven Ege-Ori. Inauguration of the Festival

4 EDNESDAY %0 APR 23

D' O3E DES 52NES

Jh6&0h00

- Panel , ' A Pop2lar Sha9espeares in 3ast Asia# ocal and %lobal <issemination
- Panel , I A Celebrating Sha9espeare# Commemoration and C2lt2ral 1 emory
- Panel 0+ @ Sha9espearean festi7als and anni7ersaries in Cold War 32rope , HG*?, H++

&&h6&0h

- Seminar H egal Perspecti7es on Sha9espearean Theatre
- Seminar , 0 M%reen' or 3cocritical Sha9espeare# non?h2man nat2re as a character in his plays
- Seminar , ' The Sha9espeare Circle
- Seminar , I Sha9espeare in French Film-France in Sha9espearean Film

&4h Peter Holland (\$otre <ame, 6SA!# Commemorating Sha9espeare# From Westminster Abbey to Stratford?2pon?A7on and beyond

&Eh6&Ph00

- Panel , , MThe 6ndisco7ered Co2ntry F the F2t2re'# Sha9espeare in Science Fiction
- Panel , I @ Celebrating Sha9espeare# Commemoration and C2lt2ral 1 emory
- Panel , ' Translations of *Hamlet* in 1 inority C2lt2res- 1 inor ang2ages
- Wor9shop ' Te=t2al and 7erse analysis in relation to performance# a Por9shop to read Sha9espeare from the performer's 7iePpoint

SORBONNE 6 A5PH2THDVTRE 3O=2S 32ARD

Open to the public

&&h6&0h an: &56&Uh

AO' I H2thPohl (@nF Arts d2 Spectacle!# TSha9espeare dans les collections d2 d4partements des Arts d2 Spectacle de la @nF\

1 ichèle Willems (5o2en!# TA7ec o2 Msans m2selière'[es trad2ctions de Sha9espeare, de >oltaire 0 Fran8ois?>ictor H2go\

Enter7iePs Pith Christian Schiaretti and St2art Seide, hosted by Aean?1 ichel <4prats

Enter7ieP Pith Angela Antonini and Paola Tra7erso on their performance of %iordano @r2no's *Candelaio*

T H = RSDAY %4 APR 23

D' O3E DES 52NES

Jh6&0h00

- Panel + Sha9espeare and Mh'intertrafiN2e' of French and 3nglish Te=ts and 1 anners
- Panel , ' @ Pop2lar Sha9espeares in 3ast Asia# ocal and %lobal <issemination
- Panel 0, <iplomacy, Enternational 5elations and The @ard in the Pre? and Post?Westphalian Worlds
- Panel 0(Sha9espeare in French Theory

&&h6&%h00

- Panel , Sha9espeare in @raLilian Pop2lar C2lt2re
- Panel , + TAs yo2 li9e it\ a psychanalyse 0 la rencontre de Sha9espeare
- Panel , G A Sha9espeare and e7inas
- Panel , (Sha9espeare and Architect2re

&4h 1 ichèle e <a2ff (C\$5S!# TComme il no2s plaira\

&5h00&Ph00

Seminar 0 @iology thro2gh Sha9espeare

Seminar * MEn this distracted globe'[# Cogniti7e Sha9espeare

Seminar , H Sha9espeare and %lobal %irlhood

Seminar 0, Sha9espeare Festi7als in the 0, st Cent2ry

Wor9shop , Web lin9 Pith the Argentina Sha9espeare Association conference

OPDRA BAST233E

&Jh00 2 ' a "letti e i 5onte((hi /y Be00ini

and

THDVTRE D= SO3E23 Q ' ARTO=' HER2E

&Jh00 5a(/eth : ire(te: /y Ariane 5no" (hkine

(Note: both performances are also scheduled on Saturday 26 April)

* R2DAY %5 APR23

D' O3E DES 52NES

Jh6&0h00

Panel 0 A Sha9espeare et la science

Panel H @a9htinian Forays into Sha9espeare

Panel , H MThis 3arth'

Panel 00 Sha9espeare and 1 arloPe

&&h6&%h00

Panel 0 @ Sha9espeare and Science

Panel G Sec2lar Sha9espeares

Panel , 0 Crossroads# 0, st cent2ry perspecti7es on Sha9espeare's Classical 1 ythology

Panel , G @ Sha9espeare and e7inas

&4h <ominiN2e de Font?54a2l= (1 2s4e <elacroi=!# T es origines th4:trales de la photographie\

&5h Fran8ois arON2e (Paris?EEE!# The plag2e of c2stom'. Sha9espeare's ambi7alent anthropology

&Eh6&Uh

Seminar , Sha9espeare on Film# The 5omances

Seminar G 3arly Sha9espeare

Seminar + a fabriN2e d2 personnage sha9espearien

Seminar , * Sha9espeare and <enotement

Wor9shop 0 MSha9espeare# Wherefore Art Tho2 [' The places in his plays and the places that he 9neP

' 2ND5A 3E 3O=GOR

&Jh00 3es Enfants : " ara: is, /y 5ar(e0 ' arn) (Pith 3nglish s2btitles!

SAT=RDAY %E APR23

D' O3E DES 52NES

Jh&0h00

Panel I A @orn before and after Sha9espeare

Panel ,) A Sha9espeare and \$at2ral History

Panel 0' Sha9espeare, Satire and MEnn Ao9es'

Panel 0I Sha9espeare et les romans hispano?am4ricains

&&h6&%h00

Panel I @espea before and after Sha9espeare

Or. anisation <ominiN2e %oy?@lanN2et, Chantal SchetL, Van @railoPs9y
 A(a: e 1 i(3iaison ine Cottegnies, Fran8ois aroN2e
 Theatre 3iaison Aean?1 ichel <4prats
 Press Offi(er \$athalie %asser
 8ra hi(Desi. ner %2illa2me @lanN2et

2nternational steerin. (o1 1 ittee

The Soci4t4 Fran8aise Sha9espeare has set 2p an international steering committee to collect information on past TSha9espeare Anni7ersaries\ aro2nd the World and to prepare f2t2re celebrations. A dedicated Pepsite has been created to post the information online.

- 3lisabeth Angel?Perel (Paris?E>!
- %eorges @an2 (Paris?EEE!
- 1 arcel @enabo2 (" 2 iPo!
- Christian @iet (Enstit2t 6ni7ersitaire de France!
- Van @railoPs9y (Soci4t4 Fran8aise Sha9espeare!
- Clara Cal7o (1 2rcia, S3<35E!
- 5oger Chartier (Collège de France!
- Aennifer Clement (1 e=ico!
- Charlotte Coffin (Soci4t4 Fran8aise Sha9espeare!
- ine Cottegnies (Paris?EEE!
- Aean?1 ichel <4prats (Paris " 2est \$anterre a <4fense!
- 1 ichael <obson (@irmingham and Sha9espeare Enstit2te, Stratford!
- Tobias <dring (1 2nich, <e2tsche Sha9espeare?%esellschaft!
- 5oy 3ri9sen (J ristiansand!
- <ominiN2e %oy?@lanN2et (Soci4t4 Fran8aise Sha9espeare!
- Sarah Hatch2el (e Ha7re!
- Andreas Hdfele (1 2nich!
- Ton Hoenselaars (6trecht!
- Peter Holland (\$otre <ame!
- Eoana Eeronim (@2cares!
- <ennis Jennedy (<2blin!
- <o2glas anier (\$eP Hampshire!
- Fran8ois aroN2e (Paris?EEE!
- AerLy imon (%dans9!
- <eclan 1 cCa7ana (Ccole PolytechniN2e!
- %arth 1 cCa7ana (Har7ard!
- Florence 1 arch (A7ignon!
- 1 artin Proch0L9a (Prag2e!
- Paola P2gliatti (Florence!
- Aimara da C2nha 5esende (1 inas %erais, @raLi!
- Carol 52tter (WarPic9!
- Chantal SchetL (Soci4t4 Fran8aise Sha9espeare!
- Patric9 Sommier (1 CH' @obigny!
- \$athalie >ienne?%2errin (1 ontpellier - E5C !

PS3 , , , -" niv6 s0-fr

Paris Sciences et ettres (PS ! is a neP research 2ni7ersity comprised of the Ccole normale s2p4rie2re, the Collège de France, 1 E\$3S ParisTech, 3SPCE ParisTech, Chimie ParisTech, the " bser7atoire de Paris, the 6ni7ersit4 Paris?<a2phine and the Enstit2t C2rie. These fo2nding instit2tions ha7e been recently 5oined by the Conser7atoire national s2p4rie2r de m2sin2e et de danse de Paris, the Conser7atoire national s2p4rie2r d'Art dramatiN2e, the Ccole nationale s2p4rie2re des bea2=?arts, the Ccole nationale s2p4rie2re des Arts <4coratifs, a f4mis, the yc4e Henri?E>, the Pierre?%illes de %ennes Fo2ndation, the o2is?@achelier Enstit2te and the E@PC Fondation 3dmond de 5othschild. Paris Sciences et ettres endorses a shared instit2tional ambition, a research strategy that encompasses the Phole spectr2m of academic disciplines and a common teaching strategy thro2gh the aParding of PS degrees and shared initiati7es to promote and disseminate 9noPledge.

SHAKE SPENRE 450

