

Draft One of "Loose Ends" OVSC 2010 Program

Important Reminder: We allow twenty minutes for each paper. Panel chairs are devising interesting ways to "conclude" papers.

I still need short, personal biographies to give to panel chairs, who will introduce you. Please e-mail them to me if you have not already done so.

All sessions of the conference will be held in the Owens Center for Performing Arts. Three rooms used for the conference sessions are fully equipped with computer, audiovisual equipment, and overhead capacity.

To get to the Owens Center for Performing Arts from the Baymont Inn, "take the back way." Turn right at the hotel exit and travel to the first traffic light. Turn right at the light onto Wales Road and drive to the Tracy Road intersection and turn right again. Drive about one mile to the entrance to the college, just past the railroad tracks and turn right again. The CFPA is on your right about .2 mile. Parking is on the left.

If you would like to register and pay online, here is our payment link:

https://quikpayasp.com/owens/commerce_manager/payer.do?orderType=OhioValleyShakespeareConf

You will also be able to register at the conference site.

I am attaching a parking pass for you to place in the windshield of your car. If you forget yours, I have extras at the registration desk.

Plenary Venue has changed. Instead of using the 550 seat main-stage theater, we will be using the large room next door. That should accommodate our group very well and provide better opportunities for feedback.

Some of you will note that I have stricken the words "wine and cheese" from the Thursday evening reception. We have a new catering service at Owens, and they have not yet obtained a liquor license. If they get it in time . . .

Thursday, October 14th

1:00 Registration, continuous

2:00-3:15

1. **Sexual Indeterminacies: Room 133:** Chair, Laurie Fathe

Victor Kulinski, University of Windsor "Hermaphroditism vs Androgyny: The Function of Cross-dressing in Shakespeare's *As You Like It*"

Maria Bastien, University of Windsor, "Mixing Metaphors: Horses, Riders and Hermaphrodites in *The Taming of the Shrew*"

Katherine Donovan, University of Windsor, "*Twelfth Night*: A Close Reading of the Plato-Ovidian Characters"

2. **Inwardness and Character: Room 135:** Chair, Russ Bodi

Charles Conaway, University of Southern Indiana, "Othello's Other Visage"

Donald Cleary, University of the West Indies, Mona, "The Fair Black Woman: The Politics of Beauty in *Shakespeare's Sonnets*"

Andrew Hartke, Owens College, "Emelia: Iago's Marionette or Fellow Puppeteer"

3:30-4:45

3. **Staging and Editing: Room 133:** Chair, Gabriel Rieger

Matthew Vadnais, The Ohio State University, "Shakespeare's Stage Directions"

Hsiang-chun Chu, National Changhua University of Education, "From Man to Wolf: On Lycanthropic Ferdinand and Illicit Desire"

Byron Bailey, University of Cincinnati, "'Hold thy stumps to heaven': Should Lavinia Carry Titus' Hand in Her Arms"

4. **Interiority and Landscape: Room 135:** Chair, Shelby Pierce

Amy Horvat, Marietta College, "Playwright as Gardener: Planting Metaphors in *The Winter's Tale*"

Rachel Zlatkin, University of Cincinnati, "The Bear by Sea, by Land, by Sky"

Robert Pierce, Oberlin College, "The Gaps in Shakespeare's Marlovian Imitation"

5:00-7:00 Dinner on your own: Tony Packo's anyone?

**7:00 *A Merry Regiment of Women*, Toledo Repertory Players,
Performing Arts Center Room 111**

Reception following

Friday, October 15th

8:00 a.m. Registration, continuous

8:30-9:45

5. **"He Never Blotted Out a Line!" : Room 133:** Chair, Eva McManus

Mira Assaf, The Ohio State University, "Caroline Shakespeare: A Reassessment of the Second Quarto of *Othello* (1630)

Andrea Crow, The Ohio State University, "Reassessing Q1 *Romeo and Juliet's* Stage Directions"

Colleen Kennedy, The Ohio State University, "*A/The Taming of the Shrew*: Shakespeare's Source and Revision"

6. **"A Scholarly Conversation Concerning the Composition of the Shakespearean Corpus: Twentieth Century Theatrical Practice Versus Conventional Literary Assumptions" : Room 135:** Chair, Robert Pierce

Norbert Wethington, Oberlin College

Mark Wethington, University of Nebraska/Kearney

Kristin Distel, Ashland University

10:00-11:15 a.m.

7. **Omissions and Potentialities: Room 133:** Chair, David George

William L. Godshalk, University of Cincinnati, "*Troilus and Cressida*: No Sense of an Ending"

Peter Byrne, Kent State University, Trumbull Campus "'I am dumb' Comic Murders"

Jim Lewin, Shepherd University, "Who Needs Shylock"

8. **Gaps and Indeterminacies: Room 135:** Chair, Joe Sullivan

Robert Dugan, Keystone College in La Plume, Pennsylvania "The Distances Between Fathers and Daughters In Shakespeare's Comedies, Tragedies, and Romances"

David George, Urbana University, "Political Backgrounds"

Sandra Logan, Michigan State University, "Ten Plays in Search of Coherence"

11:15-12:15

Plenary Session: (Main-stage Theater) Matthew Wikander

“This is not the man’: Falstaff and Martrydom”

12:15-2:00 Lunch, on your own

1:00-2:00 Special acting workshop for scenes from *Twelfth Night*. Room 137 (Acting Studio):
Chair, Jeremy Meyer

2:00-3:15 p.m.

9. Identity: Room 133: Chair, Tim Francisco

Steven Culbertson, Owens College, “*Our British Cousin: Shakespeare in the American Stage and Imagination, 1860-1865*”

Joy Ellen Parker, Owens College, “*Matthew Weiner’s Mad Men, Shakespeare’s Mad Men and the Undecidability of Identity*”

Emily Sloan-Pace, University of California at Santa Cruz “*Banishing Plump Jack: A Reconsideration of Falstaff and Mistress Quickly*”

10. Loose Ends and Film Adaptations: Room 135: Chair, Hillary Nunn

Emily Detmer-Goebel, Northern Kentucky University, “*Lavinia as Loose End*”

Stephannie S. Gearhart, Bowling Green State University, “*For Every Generation There is a Gap’: Youth-Elder Conflict in Baz Luhrmann’s Romeo + Juliet and Michael Almereyda’s Hamlet*”

Curtis Bright, University of Pittsburgh, “*Whatever Happened to Lady Anne?: Some Cinematic Renditions of the Queen’s Disappearance*”

11. Key Roles: Room 138: Chair, Sandra Logan

Michael Mackey, University of Akron, “*‘I do but keep the peace’: Benvolio’s Dramatic Revealed*”

Geoffrey A. Johns, Michigan State University, “*‘The smallest monstrous mouse’: A Midsummer Night’s Dream and the Renaissance Theatrical Debate*”

Amrita Sen, Michigan State University, "Gaps, Indian Boy, and Changelings: Staging India in *A Midsummer Night's Dream*"

3:30-4:45

12. History and the Histories: Room 133: Chair, Steven Culbertson

Jennifer Whalen, Northern Kentucky University, "Repressed Conscience and Unsought Redemption: Uncovering the Tragic Protagonist in *Richard III*"

Wai Fong Cheang, Chang Gung University, Taiwan "Between Lion and Pupil: Gaps in Shakespeare's *Richard II*"

Kirstin Bone, Southern Utah University, "The Forgotten Fool: Geoffrey Chaucer"

13. Music and other Ornaments: Room 135: Chair, Susan Oldrieve

Katherine Steele Brokaw, University of Michigan, "Shakespearean Musical Theater: *The Winter's Tale*"

Byron Nelson, West Virginia University, "'When I have required some heavenly music': Marina's Missing Song in *Pericles*"

Carol Mejia Laperle, Wright State University, "William Shakespeare's *Antony and Cleopatra* and the Ornaments of Opacity"

14. Refiguring Comedy: Room 138, Chair, Joe Sullivan

Jon Kamholtz, University of Cincinnati, "The Traffic in Men: The Problems in Comic Closure in *All's Well that Ends Well*"

Tony Tambasco, Mary Baldwin College, "Textual Necromancy: Conjuring a Fringe Festival Performance from the Corrupt and Contradictory Text of *The Merry Devil of Edmonton*"

Gabriel Rieger, Concord University, "The Revenger's Comedy: Feste, Malvolio and the Politics of Melancholy"

4:45-7:00 Dinner, on your own

7:00 p.m. Concert of Renaissance Music by Tapestry, Center for Performing Arts Atrium

7:30 p.m. National Players in *A Midsummer Night's Dream*

Saturday, October 16th

8:00 a.m. Registration, continuous

8:30-9:45

15. Gaps and Authority: Room 133: Chair, Tim Francisco

Megan D. (Urlage) Kessler, Northern Kentucky University, "Three Women in Elizabeth Cary's *The Tragedy of Mariam*"

Kathleen Davies, University of Pittsburgh, "Illegitimate Constructions: Bastardy, Authority, and Identity in Shakespeare's *King John*"

James Wells, Muskingum University, "Tantalizing Prospects in Shakespeare's *Hamlet*"

16. Gender Issues: Room 135: Chair, Eva McManus

Andrea Leslie, Cincinnati State Community College, "Melancholy, Gender, and Violence in 'The Rape of Lucrece'"

Mary Towers, University of Windsor, "Anxious Intuitions and Invisible Women: A Sociopolitical Reading of *As You Like It* and *Twelfth Night*"

Kelly Park, Marietta College, "A Loosening of Vows, Bands and Beds: The Unresolved Idea of Marriage in *Measure for Measure* and *All's Well That Ends Well*"

17. Reconsidering Gender Roles: Room 138: Chair, Susan Oldrieve

Megan M. Inbody, Michigan State University, "Gender Controversy in England"

Kate Hargreaves, University of Windsor "Under Layers of Maiden Weeds': Revealing Female-Female Desire in William Shakespeare's *Twelfth Night*"

Cathrine Bonham, Owens College Graduate, "Lord Petruchio: Shakespeare's Use of Meta Theater and Why Christopher Is Not the Star if *The Shrew*"

10:00-11:15

18. Edition: Room 133, Chair, David George

Leslie Anderson, Ohio University, "Illustrating Editorial Change: Gower and Pericles in the 1902 Chiswick Shakespeare Edition"

Richard Dutton, Ohio State University, "A Jacobean *Merry Wives of Windsor*"

Jonathan Holmes, Ohio University, "The Indeterminacy of Determinacy in Alexander Pope's Edition of *The Taming of the Shrew*"

19. **Staging the Unusual: Room 135:** Chair, Robert Pierce

Peggy Russo, Pennsylvania State University, "Hamlet the Dame: Actresses Who Presume Too Much?"

Joseph Sullivan, Marietta College, "'Spell it Wrong to Read it Right': Ariel as Surrogate Daughter/Wife in *The Tempest*"

Amanda Devlin Knowlton, Mary Baldwin College, "Sweet Remembrancer: The Absence of Banquo's Ghost in *Macbeth*"

11:15-12:15 Plenary Session: (Main-stage Theater) Katharine Maus

"The Properties of Friendship in *The Merchant of Venice*"

12:15-1:30 Luncheon in the Center for Performing Arts Grand Hallway

1:30-2:45

20. **Comedy in Theory: Room 133:** Chair, Richard Dutton

James H. Forse, Bowling Green State University, "The Consistency of Inconsistency in the 'Falstaff Trilogy'"

Peter Kanelos, Loyola University Chicago, "What Should That Alphabetical Position Portend?: Language and Will in *Twelfth Night*"

Jean-Francois Bernard, University of Montreal, "The Last Laugh: Shakespeare's Comic Ambiguity"

21. **Gender and Interiority: Room 135:** Chair, Joy Parker

Lauren Shook, University of North Carolina-Greensboro, "*Julius Caesar* and the Limitations of Feminist Politics"

Hillary Nunn, University of Akron, "Barbary and Botany: Domesticating Desdemona's Willow Song"

Predrag Rogan, University of Windsor, "*The Merchant of Venice* and Jewish Identity: The Case of the Traded Ring"

On display at the Walter Terhune Art Gallery: the work of two artists:

Arturo Rodriguez

I make paintings, prints, and mixed media works that are rooted in my experience as someone who finds it difficult to identify with a cultural group. In my more recent works I question the idea of being in exile. I like to take images from paintings that one might find on the walls of an “average American home”, and combine them with some of my earliest visual memories about America: cartoons. For me this way of working is akin to culture in Cuba itself and to a lesser degree Cuban- American life in Miami. My culture has historically undergone a process of appropriation connected with a long tradition of attempts to integrate imported influences with the surrounding reality. From the Afro-Cuban component of its history, to the Spanish-Catholic heritage, and finally the incredible influence of it’s closest neighbor the US. Cuba has undergone the process of appropriation in a particularly powerful way.

In working with this disparate visual imagery, I become aware of compositional problems that are inherent when working with two distinct visual realities. As a result my aim is to “morph” the compositions into a symbiotic whole. Scarcity and imported imagery are part of the motivation in the work. For me this way of working constitutes an accurate metaphor for Cuban aesthetics.

Marina Terauds

Latvian artist Marina Terauds has dedicated her work to printmaking (etching, mezzotint, aquatint, drypoint) after receiving her Master degree in printmaking (Latvian Academy of Arts) and in art pedagogy (Latvian State University).

Although the stylistic elements in her art have varied, there always was love for the unique, spiritual alchemy, searching for a combination of beauty and the mystery of nature. Her works, although in point are not the naturalistic reflection of the world around, but charm the spectator by the thorough knowledge of the subject shown.

All of Marina's prints are hand printed on the premises using traditional printing methods unchanged in over 400 years.

