



Venice International University
Summer School
Global Shakespeare: Othello's Venice in the World

Venice International University
July 3-8, 2023

Monday, July 3

9:30 Registration and Welcome

Seminar:

Introduction: Why *Othello*? Why Global? Why Performance?
Kevin Curran (University of Lausanne, Switzerland)

This session is intended to welcome students and staff, to get everyone talking together, and to initiate some basic preliminary discussions about *Othello*, the global, and the importance of performance as a form of applied critical thinking. In the course of the session, students will be introduced to key concepts that underpin the entirety of the summer school.

12:30 *Lunch*

14:00 Rehearsal Lab:

Casting *Othello*

David Carr (Royal Shakespeare Company, National Theatre, Old Vic)
with actors from the Venice Shakespeare Company

17:00 *End of day*

Tuesday, July 4

9:30 Seminar:

Uncomfortable *Othello*

Pascale Aebischer (University of Exeter, UK)

This session will take to heart Keith Hamilton Cobb's note to his audience, in the paratext of *American Moor*, that "It is not intended that this process leave [the audience] in comfort." We will look at the works of three theatre makers of colour, Cobb (*American Moor*, 2017), Caridad Svich (*Desdemona's*

Child (a blood cry), 2019) and Phoebe Boswell (*Dear Mister Shakespeare*, 2016) and will consider how *Othello* is repositioned by these artists as an uncomfortable play both for communities of colour and for white audiences. We will think about the productive and progressive power of discomfort and will consider how and whether this play can still be staged in the twenty-first century.



12:30 *Lunch*

13:30 Rehearsal Lab:
Iago and “motiveless malice”
Hunter Perske (Venice Shakespeare Company)
with actors from the Venice Shakespeare Company

17:00 *End of day*

Wednesday, July 5

9:30 Seminar:
The Globalization of Fears toward Women and Moors in ‘Othello’
Rocco Coronato (University of Padua, Italy)

Othello is a network of overlapping, polarized forms of hatred toward outsiders in terms of ethnicity (Othello) and gender (women). This session will offer a survey of these two discourses in order to elicit how Iago reworks both ethnic and misogynistic commonplaces. The principles of construction of the discourses will be then compared with a small archive made up of selections from contemporary laws, conduct books, misogynist works and defences penned by Venetian and English women.

12:30 *Lunch*

14:00 Rehearsal Lab:
Othello and Misogyny
Monica Garavello (Venice Shakespeare Company) and Elena Pellone (Venice Shakespeare Company)
with actors from the Venice Shakespeare Company

17:00 *End of day*

Thursday, July 6

9:30 Seminar:
Shakespeare and Music: *Othello* and Melodrama
Alessandra Petrina (Università degli Studi di Padova, Italy)

Using the tools provided by adaptation theory and focusing in particular on opera, this session will explore how *Othello* has been translated into music. We consider the exciting possibility that in an opera (in its original meaning of *dramma per musica*) music may no longer be an accompaniment for the words expressing the progress of the action, but may itself express the action, the characters’ feeling, the sentimental or ethical dilemmas animating the work. Works considered will include segments of Verdi’s *Othello* in the interpretations of Carlos Kleiber (1976), Antonio Pappano (2015) and Kirill Petrenko (2019).



12:30 Lunch

14:00 Rehearsal Lab:
Staging *Othello*
Enrico Zagni (Venice Shakespeare Company) and Anthony Renshaw (Royal Academy of Dramatic Art)
with actors from the Venice Shakespeare Company

17:00 End of day

Friday, July 7

9:30 Seminar:
Othello and Global Cinema
David Schalkwyk (Queen Mary University of London, UK)

This session will discuss the spread of Shakespeare across the world, focussing on the theory and central concepts of Global Shakespeare. We will discuss in some detail Pier Paolo Pasolini's short adaptation of *Othello*, "Che cosa sono le nuvole" (1967) and the South African production of *Othello* (1989), with John Kani as Othello, directed by Janet Suzman.

12:30 Lunch

14:00 Rehearsal Lab:
Othello and Commedia dell'arte
Bettyna Andriolo (Venice Shakespeare Company) and Michele Guidi (Venice Shakespeare Company)
with other actors from the Venice Shakespeare Company

17:00 End of day

Saturday, July 8

12:30 Lunch

14:00 Closing Group Reflection:
Questions, Conclusions, and Thinking through Performance

This final, collaborative session will allow everyone – students and staff – to reflect on the discussions that have taken place over the course of the week. We will revisit recurring questions and problems and share the insights we've arrived at. As part of this reflection, we will also be treated to a series of scenes from *Othello* acted by the artistic collaborators who have run the week's rehearsal labs. Students and staff will have the opportunity to discuss and interrogate the performance decisions made as a further component of our final reckoning with the play.

17:00 End of day