

Love Poem with Ectoplasmic Materializations  
Alice Dailey

This photo essay grew out of my scholarly work on historical drama and Victorian spiritualist photography and from the formal word-and-image experiments that shaped my autotheoretical memoir. It began as a photography project with no clear goal beyond staging, taking, and developing analog pictures. I wanted to understand pre-digital forms of photographic production, particularly those used to create fraudulent ectoplasm photos, by learning and practicing them. As the photographic work progressed, it became clear to me that my early modernist mind was running in the background to shape the images in dialogue with Shakespeare.

Shakespeare and/as Speculative Fiction  
Jane Hwang Degenhardt

My paper explores a critical reading practice for Shakespeare's plays that is informed by my reading of twentieth- and twenty-first-century speculative fiction by authors such as Octavia Butler, Ursula K. Le Guin, and Ruth Ozeki. I am interested in how these writers – predominantly women writers of color – compel us to read Shakespeare differently. More particularly, I am interested in how these writers – by virtue of their perspectives, their techniques, their commitment to the improbable and even the impossible – oblige us to return to Shakespeare to see new things in his plays and to ask new questions of them. I am especially interested in how Shakespeare shares with present-day speculative fiction writers an investment in fiction's ability to question the world's knowability – an orientation that is antithetical to the objectives of science or history, which seek to pursue and produce bodies of knowledge. My paper considers how such theoretical commitments might enlist new kinds of reading and critical practices that are attuned to the methods by which Shakespeare's plays employ fiction to see beyond what is generally taken to be real or true or possible, and to imagine new worlds.

You Need More Than You Need  
Doug Eskew

My contribution is the opening of a book introduction. The book project works from Lear's injunction to "reason not the need" to consider how the language of need does the work of dehumanization; the introduction uses a mixture of personal narrative, readings of Shakespeare, and engagements with theoretical texts to describe ruptures in ideological structures and then to dwell in those ruptures where meaning exceeds the boundaries of reason. This portion of the introduction describes a personal encounter with the doctrine of *felix culpa* as a paradigm case of a rupture that is officially taught but remains, for practically everyone, unthinkable. The book's project, introduced here, is to dwell in those ruptures not by replacing one set of categories with another, but by inhabiting the in-between spaces where human meaning exceeds the structures of reason.

Seasons of Humiliation: Notes on the Renaissance Dead  
Joseph Hirzer Kidney

This text is the beginning of an attempt to write something longer (though how long, I am not sure) about the Renaissance dead: corpses, funerals, tombs, burials, disinterment, etc. It takes the form of short sketches, varying in genre from academic note to prose fable to poetry, meant to build an accumulating archive of meditations all circling around what is called at one point “the vanishing point of thought.” The discrete parts can be thought of in various ways: as prose poems or as compartments in an ossuary or as short essays. In what has so far been written there are various entertained subjects: the correction of “renaissance” to “exhumation,” the act of reading as a form of contact between the living and the dead which also resembles a method of torture, the comparison of tomb architecture to the sonnet form, the tension between tragic drama and the actor who can only ever play dead, and more.

Arthur L. Little, Jr.  
“Shakespeare, Listen”

“Shakespeare, Listen” is a group of poems from a working draft poetry collection, *Fire Sale (and Sometimes Water)*, even though there’s a very good chance that these poems will be pulled from this collection and become part of another. While Shakespeare runs throughout the collection in various ways, I see these poems are putting forward a more deliberately explicit engagement with Shakespeare as I try to break through *and* break free from the overdeterminedly formal conscription so often demanded by what I would call a self-fashioned “imagined community” of Shakespeare scholars. What does it mean to encounter Shakespeare as “me”? With an allusion to a Richard Wright text, I’ve titled this group of poems to signal my championing my voice over, dare I say, Shakespeare’s own.

Calming Tempests  
Thomas J. Moretti

In a blend of personal anecdote and poetry spun from encounters with *The Tempest*, this writing calls upon creative, self-critical investigations of literature to serve as a balm for psychological and spiritual turmoil. It reserves the literature classroom as a space to practice creative-critical inquiry to work through one's troubles, to cultivate an inner life, and to build community. How might we let our minds wander into and out of a literary text as we attend to our affect and our memories? What can we discover about ourselves when we layer provocative moments in *The Tempest*—Prospero's last command to Caliban, Prospero's reaction to Ariel's call for freedom, Caliban and Ferdinand's wood-gathering—over our own memories, whether of pain or of peace? What might others learn from what we gather from such creative-critical inquiries, and what might we learn from them?

Confine/Confined  
Jennifer Waldron



This book art project springs from my scholarly work on maps and scale in *The Tempest*: Who has access to the god's-eye view of the events of the play? Which characters are stuck inside a smaller space, seeing the part but not the whole? Most importantly, who controls transit between and among the various scales of the fictional island and/or the theater, from the more "local" to the more "global"? This piece explores these questions with snippets from Shakespeare's language of confinement from a range of plays, including *The Tempest*, as well as the framing device of the box/rectangle as it structures museum displays, inset images on maps, and shaped poems. The continuous surface of the accordion-style book allows some images and words to cross freely from one page to the next (or to the other side), while others are confined to a single page or to box-like shapes within that page.