

5th International Samuel Beckett Society Conference

*International conference
University of Almería, Spain
9-11 May 2019*

Samuel Beckett and Translation

Confirmed keynote speakers: Erika Tophoven and Marek Kedzierski

Although Samuel Beckett's literary career started in the late 1920s, he only really achieved international acclaim with *En attendant Godot* (1952), which he soon translated into English, beginning a pattern that would be repeated for the rest of his life. He also translated into French most of his writings in English, becoming, in the words of Nixon and Feldman (2009), the premier bilingual writer of the 20th Century. Very often he supervised the translation of his work done by others and it was frequent the consultation with the author by translators of his texts into a third language. At the same time, translation played a crucial part in his training as a writer; his translation of the "Anna Livia Plurabelle" section of Joyce's *Work in Progress*, his work with Nancy Cunard's *Negro* anthology, or his versions of surrealist poems in the early 1930s enabled him to develop the necessary skills to resolve the intricacies of linguistic expression that he would put into practice in his mature period. In times of necessity he even turned to translation to increase his income, as happened with the *Anthology of Mexican Poetry* in the early 1950s. However much he loathed translation, he never stopped translating, and it is the aim of this conference to raise questions about the role of translation in his literary production: What are the differences between the English and the French originals written and translated by Beckett? How does a Beckett text change when rendered into a third language? What strategies do translators employ to maintain the precision sought by the author in the original version? How does a text written by Beckett sound in other languages? We would like to create a forum of debate in order to find answers to these and other questions related to this emerging field of research in Beckett Studies.

Topics for papers may include:

- Beckett's translations of other authors.
- Beckett's self-translations into English or French: differences, losses and gains.
- Beckett's collaboration with translators of his work into a third language.
- Beckett's poetics of translation.
- Study of individual cases of Beckett's translations into any language.
- Problems (and solutions) encountered by translators of Beckett's work.

Please, send abstracts (**300 words**), including title and short bio (**100 words**) to sb-conf@ual.es by **31 December 2018**. The official language of the conference is English, but a reduced number of papers in French and Spanish will also be accepted.

This conference is part of the research project SB-ST (code FFI2016-76477-P) funded by the Spanish Ministerio de Ciencia, Innovación y Universidades and AEI/FEDER. Organizing committee chaired by José Francisco Fernández, University of Almería.

For more information: <http://www2.ual.es/sb-st/>

Transdisciplinary Beckett

*4th Samuel Beckett Society annual conference
Mexico City, November 7-10, 2018*

The Fourth Beckett Society Conference will take place in Mexico City, on 7-10 November 2018. 'Transdisciplinary Beckett' is especially interested in recognising the role that radio, television, theatre, music, the arts, sciences and technologies play in Beckett Studies.

Samuel Beckett is a precursor in the creation of transdisciplinary works. He travelled between languages [English-French-German], genres [narrative, poetry, theatre, essay], and media [radio, television, cinema]. His work has been studied and applied across different perspectives and disciplines, ranging from literature, philosophy, and media, to political sciences, music, and contemporary art practices. Carrying out a transdisciplinary approach allows us to re-conceptualize Beckett as an author who found in different technologies and electronic languages new ways to think about our present time.

This conference will open up a space for specialists [humanities, arts and sciences] to present their research findings, as well as new ground in which we visualize Beckett as an author that can, and should be studied beyond the confines of a single discipline.

TOPICS

We encourage submissions focused on, but not limited to, the following topics:

1 SAMUEL BECKETT AND LANGUAGE

[writings, texts, code, expanded literatures]

2 SAMUEL BECKETT AND CONTEMPORARY ART PRACTICES

[hybrids, digital arts, music and sound practices]

3 SAMUEL BECKETT AND POLITICS

[history, sovereignty, state of exception, liberties, democracy vs totalitarian regimes, gender politics].

4 SAMUEL BECKETT AND THE BODY

[biology, neurosciences, medicine, illness, disability, sexuality]

5 SAMUEL BECKETT AND MEDIA

[analogue and digital: radio, television, film]

6 SAMUEL BECKETT AND TECHNOLOGIES

[machines, Artificial Intelligence, prosthetic technologies, the post-human body]

7 SAMUEL BECKETT AND THEORY

[philosophy, theory: digital humanities, media archaeology]

8 SAMUEL BECKETT [IN] MEXICO AND LATIN AMERICA

[practitioners, actors, producers, artists in general that have produced Beckett's work in Mexico and Latin America]

There is no fee for attending this conference. English and Spanish are the official languages of the conference. All abstracts and papers should be sent in English or Spanish. There will be simultaneous translation into English and Spanish only.

PROPOSAL SUBMISSIONS

'Transdisciplinary Beckett' 4th Samuel Beckett Society annual conference welcomes the following submissions:

ACADEMIC: papers, panels and round tables for double blind peer review.

PRESENTATIONS AND DIALOGUES: in the form of artist or practitioner talks and conversation sessions.

Proposals should be sent in two files, one should include author's name, institutional affiliation (if any), email address, together with a paper title, **abstract of 300 words** and short **biographical information of 100 words**. Since proposals will be double-blind peer-reviewed, we kindly ask you to remove any author name and identifying information from the second file.

Proposals should be sent by **March 25** to beckett_conf@correo.ler.uam.mx.

Inquiries can be made at the same e-mail address.

Proposals should be formatted according to the APA journal style.

KEY DATES

Deadline for proposals March 25, 2018.

Notification of acceptance by April 30, 2018.

Full papers to be sent by September 30, 2018. This is essential to the process of simultaneous translation.

SCIENTIFIC COMMITTEE

Daniela Caselli [The University of Manchester]

Nicholas Johnson [Trinity College Dublin]

Lucas Magarit [Universidad de Buenos Aires]

Luz María Sánchez Cardona [Universidad Autónoma Metropolitana, L]

The conference is organized by the Department of Arts and Humanities, Universidad Autónoma Metropolitana (UAM), Lerma campus. With the support of Coordinación General de Difusión Universidad Autónoma Metropolitana (UAM) and Coordinación de Difusión Cultural of the Universidad Nacional Autónoma de México (UNAM).

ABOUT THE SAMUEL BECKETT SOCIETY

The Samuel Beckett Society is an international organization of scholars, students, directors, actors and others who share an interest in the work of Samuel Beckett. Honorary Trustees are Edward Beckett, John Calder, J. M. Coetzee, Martha Dow Fehsenfeld, Lois More Overbeck, John Fletcher and James Knowlson.

The Samuel Beckett Society holds an annual conference, which aims at exploring different perspectives from which the Beckett oeuvre can be analysed and forging new critical and creative ways to engage with his work. The Society makes it its priority to offer, whenever possible, postgraduate travel bursaries to Early Career Researchers. This scheme will be advertised at the beginning of March.

CONTACT E-Mail: beckett_conf@correo.ler.uam.mx

Beckett & Technology

*Faculty of Arts
Charles University, Prague
13-15 September 2018*

In April 1981, having devoted considerable time to resolving the technicalities that surrounded his TV play *Quad*, Samuel Beckett confessed to Ruby Cohn: "Not long back from Stuttgart. Unsatisfactory. Television is beyond me." Frustrating as it may have been at times, technology held its fascination for Beckett and often became enmeshed with his work. It remained central for him, as it continues to be for researchers and practitioners engaging with his work today.

The conference will explore the manifold intersections of technology with Beckett's oeuvre throughout the years, and will consider their future trajectories. This includes the development of modern technologies in the fields of communication, broadcasting, medicine, and transportation in the beginning of the 20th century and their influence on Beckett's early writing; his employment of new media such as film, radio, and television; and contemporary uses of digital, medical, and other technologies in new approaches to staging, performing, and interpreting Beckett's work in various genres and fields.

We also welcome theoretical discussions of the interplay between writing, media, and technology in the context of Beckett's work, as well as reflections on the advent of the post-human, hypermedia, and cyber spaces in the 21st century.

Confirmed keynote speakers: Jonathan Bignell (University of Reading), Sarah Kenderdine (École polytechnique fédérale de Lausanne), Laura Salisbury (University of Exeter)

Special screening and discussion: Nicholas Johnson (Trinity College Dublin)

We encourage submissions focused on, but not limited to, the following subjects:

- Technology in Beckett's work
- The influence of technologies on Beckett's formal and thematic innovations
- Political and military technologies in Beckett's work
- Performance technologies and institutional relations
- Beckett in the cyber age, post-humanism, hypermedia
- Digital Beckett – digital humanities and Beckett in digital media
- Beckett and technē – philosophical and theoretical approaches

Abstracts up to **300 words** and a **short biography** should be sent to beckettprague2018@gmail.com by **15 January 2018**. Inquiries can be made at the same e-mail address.

The conference venue is fully accessible and we will make our best efforts to accommodate special requests. If you have any questions regarding accessibility at the conference and in Prague in general, please contact us.

Organising Committee: Einat Adar, Galina Kiryushina, Mark Nixon, Ondřej Pilný

The conference is hosted by the Centre for Irish Studies, Charles University, Prague.

Corresponding with Beckett

*A London Beckett Seminar conference at the Institute of English Studies
School of Advanced Study, University of London
1-2 June 2018*

Keynote

Lois More Overbeck, Emory University
Director, Letters of Samuel Beckett Project

What does it mean to correspond with Beckett? How does Beckett's correspondence give us insight into the work? In what ways are critical reading and writing a form of correspondence with an author? What would it mean to perform the epistolary? The publication of the fourth and final volume of *The Letters of Samuel Beckett* marks an appropriate moment to take stock of the role of autobiography in research, and the importance of the epistolary in literary studies. A recent review by Cal Revely-Calder cautions that letters "are not propositions, manifestos, or statements of intent", but rather "rough forays, conducted in private". Corresponding with Beckett raises issues around the development of the "grey canon" (S.E. Gontarski), the use of digital resources, translation, visual metadata, and the role of corollary correspondence.

Given Beckett's hesitation to render the personal public, the conference will address how we negotiate issues of privacy, permissions, and copyright. The conference will generate new thinking on the letter as artefact, the textual and stylistic aspects of the epistolary, and will explore the legacy of a correspondence project and how the research that underpins it can be deployed for further research. Using literary correspondence and related materials raises older literary questions on authorial intention and reading methodologies that continue to inform literary analysis. In the age of Snapchat and WhatsApp, correspondence is primarily digital: the conference will question the longevity of contemporary digital correspondence, and explore strategies for future engagement with the epistolary in literary research.

Topics to be addressed include, but are not limited to:

- The epistolary
- The legacy of the archive
- Digital correspondence
- Privacy and copyright
- Translation
- The "grey canon"
- Corollary correspondences
- Visual metadata
- Location registers
- Ethics and the epistolary
- Authorial intentionality
- Literary criticism as correspondence
- Performing letters

Proposals for **20 min papers** should be sent to londonbeckettseminar@gmail.com by **1 March 2018**, and should include: Title of the presentation, abstract of approximately **300 words**, biographical statement of approximately **100 words**, details of audio-visual requirements, indication of any enhanced access requirements.

Organisers

Stefano Rosignoli, Trinity College Dublin, the University of Dublin.
Dr Derval Tubridy, Goldsmiths, University of London.

Beckett's Faces

*Beckett Research Group in Gdańsk
The University of Gdańsk, Poland
Sopot, 16-17 May 2018*

Organised in collaboration with the University of Goiás (Brazil) under the honorary patronage of the Irish Embassy in Poland, the University of Gdańsk Samuel Beckett Seminar is part of the Between.Pomiędzy Festival which is held in the city of Sopot/Gdańsk between 14 and 20 May 2018. The festival includes:

- the world premiere of SE Gontarski's laboratory film production of ...but the clouds...,
- presentation and discussion of performances, including:
 - o Teatr ZAR production of Krapp's Last Tape (dir. Jarosław Fret),
 - o Maskara Theatre productions of What Where and Company,
- laboratory/workshop by SE Gontarski (Florida State University, USA),
- laboratory/workshop on Company by Robson Correa de Camargo (University of Goiás, Brazil),
- Mapping Beckett, a workshop with the Samuel Beckett Laboratory run by Nicholas Johnson (Trinity College Dublin, Ireland) and Dr Jonathan Heron (University of Warwick, UK),
- meetings with major writers and poets, including Monika Sznajderman, Michael Edwards, Paweł Potoroczyn and Andrzej Stasiuk,
- concerts, film presentations and exhibitions.

CALL FOR PAPERS

Beckett-poet, Beckett-novelist, Beckett-short story writer, Beckett-filmmaker, Beckett-playwright, Beckett-director: Samuel Beckett's oeuvre comprises an impressive array of works of various forms, conventions and genres. Throughout his career he even experimented with writing for radio and television. Clearly, he was not exactly Janus-faced but always exploring, incessantly experimenting, inexhaustibly creative. Likewise, his readers were obliged to match Beckett's artistic heterogeneity with interpretive skills of equal variety and potency: Beckett-modernist, Beckett-postmodernist, Beckett-postcolonialist, Beckett-satirist, Beckett-feminist, and so on, and so forth.

The main theme for the 2018 seminar is Beckett's Faces: the multifariousness of his artistic, semantic and critical legacy confronted with the specificities of the 21st century humanities, especially literary and theatre studies, arts, and philosophy around the world. The seminar provides ground for discussing

Beckett as faced with other artists and thinkers. We are open to proposals that confront Beckett with his contemporaries, or pursue those who are inspired by his work. Tracing the masters of the past that are reflected in his work is yet another option.

The form of the seminar should enable us not only to explore similarities and differences between individuals but also to depict broader historical and geographical perspectives. We are particularly interested in unusual frameworks that may contribute to the present understanding of how to contextualize Beckett.

The seminar will take place from 16 to 17 May 2018 in Sopot/Gdańsk, Poland. We would like to invite both scholars and artists who wish to approach the theme in their own ways to join us. The key-note speakers include Professor S. E. GONTARSKI, and Professor OLGA KUBIŃSKA. There will be, moreover, a conversation with ANDRZEJ STASIUK, and a round-table-discussions on: Beckett and Leopardi, Beckett and Gombrowicz and Beckett and Różewicz. Professor OCTAVIAN SAIU will talk to JAROSŁAW FRET on his work on Krapp's Last Tape.

For participation in the 2018 seminar, please send **250-word** abstracts of papers by **14 March 2018** to beckett@ug.edu.pl. The conference registration fee is 100 euros (accommodation not included).

For information on previous seminars see: www.between.org.pl.

Organisers:

Dr hab. Tomasz Wiśniewski (UG)
Dr Bartosz Lutostański (UWM in Olsztyn)
Aleksandra Wachacz, MA (UG)
Rafał Borkowski, MA (UG)

The University of Gdańsk Samuel Beckett Seminars have been organized every year since 2010. They have been attended by scholars and artists from various parts of the world and have resulted in several publications. Guest speakers have included: Marcello Magni (Theatre de Complicite), Douglas Rintoul (Transport Theatre), Professor Enoch Brater (USA), Professor H. Porter Abbott (USA), Professor Derek Attridge (United Kingdom), Professor Nadia Kamel (Egypt), Dr Mark Nixon (Beckett International Foundation), Dr Nicholas Johnson (Trinity College Dublin), Professor Robson Correa de Camargo (Brazil) and Patricio Orozco (Argentina). Professor S.E. Gontarski is the honorary patron of the research group.

Samuel Beckett: Literature and Translation

University of Extremadura, Cáceres (Spain)
Faculty of Letters, Department of English
12-13 April 2018

Samuel Beckett's importance for both Irish and Universal literature is unquestionable. He has actually reached the level of cultural icon in recent years. Beckett's international recognition was established with *Waiting for Godot* (1953), a work originally written in French which he immediately rendered into English, a model he would repeatedly use all through the rest of his life. In fact, he translated into French most of the works he wrote in English, becoming the most important 20th bilingual writer. Bilingualism in Beckett could be said to have reached aesthetic status: when Beckett seemed to "fail again" without being able to advance any more, bilingualism offered him the possibility to progress. As a matter of fact, writing in another language seemed the only possible way to further develop for a type of literature that was self locked up. As a result of this process, by the end of his life, as Sinead Mooney points out, Beckett had created an unstable and complex canon in which, from the end of World War II onwards, a consistent difference between original and translation becomes more difficult. Beckett was conscious of the enormous importance bilingualism and self-translation had in his literary production and he is known to have helped many translators of his works, showing a keen interest in the way in which his novels and plays were translated into other languages.

However, despite the international recognition provided by the 1969 Nobel Prize in Literature, unfortunately his works still remain somewhat unknown in Spain. The aim of this conference is to analyse Beckett's presence in the Spanish cultural life during the last sixty years with special attention to the Spanish renditions of his works. Although almost all his novels, dramatic works and prose and poetic texts have been translated into Spanish, the quality of those versions greatly varies. Apart from that, many of Beckett's emblematic texts are

now out of print and others are found in very limited editions. This conference intends to provide a forum for debate about the translations of Beckett's works into Spanish, so that the conclusions of the studies presented here may contribute to future research and reception of his works.

Interdisciplinary proposals, either in Spanish, French or English, on the following topics (but not exclusively) are welcome:

- Samuel Beckett and bilingualism in his works
- Translations of Samuel Beckett's works into Spanish and other peninsular languages: An analysis of particular cases and the state of the arts
- Samuel Beckett's reception in Spain
- Censorship of Samuel Beckett's works in Spain
- Beckett and self-translation into English and French
- Critical trends in the interpretation of Samuel Beckett's works
- Samuel Beckett's philosophical thought
- Beckett's exploration of other artistic forms
- An analysis of Samuel Beckett's works

Proposals should be sent by e-mail to the following address: samuel_beckett@unex.es, before **30th September 2017**, and should include title, name, institutional affiliation, e-mail address and a **200-300-word abstract**.

International Beckett

*American Comparative Literature Association (ACLA)
Utrecht University, The Netherlands
6-9 July 2017*

The seminar, organized by Neil Doshi (University of Pittsburgh) and James McNaughton (University of Alabama) will comprise 8-12 participants, meeting for 2 hours on each of the conference's 3 days. You will present a 20 minute paper, and then have an opportunity to discuss your work with likeminded scholars and enthusiasts.

Building on the body of criticism that evaluates the translation, international reception, and political aesthetic of Samuel Beckett's work, this seminar proposes to revisit questions about Beckett's global reach. We will take a two-pronged approach. Beyond questions of translation, adaptation, and dissemination, we wish to discuss how Beckett's oeuvre has shaped literary movements, conceptions of committed art, and avant-garde aesthetics internationally. Second, we seek papers that freshly attend to how Beckett's writing itself formally engages political-aesthetic debates.

Questions that inspire this seminar include:

- Are the formal attributes of Beckett’s work—its focus on ignorance and impotence, doubt and erasure—counter-hegemonic cultural forms or not? Have Beckett’s aesthetic forms provided valid models of resistance for other writers?
- Is there a relationship between the transnational aspects of Beckett’s writing and its political aesthetic?
- How have conceptions of Beckett’s “style” impacted discussions about literary form and aesthetics in non-European settings, particularly those marked by colonial history?
- Beckett translated his own and others’ work. How can we better understand the consequences of moving between source text and translation?
- How do international translators into a third language contend with the challenge of being able to draw from two source texts, in French and in English, for many of his works?
- Can Beckett be rightly thought of as a post-colonial writer? If so, how so? If not, why not?
- When we consider Beckett in the pantheon of “world literature,” how does it shape our understanding of what world literature might be? What in Beckett’s work might the representation of borders and what Peter Baxall calls the “apprehension of totality” – the availability of a global perspective post-WWII—tell us about prevailing notions of the world and the global?

The deadline for submissions is **23 September 2016**.

Submission portal: <http://www.acla.org/international-beckett>

Samuel Beckett's Bodies of Water

Tennessee Philological Association Conference
Johnson City, Tennessee
23-25 February 2017

In Samuel Beckett’s canon, water is a recurring image. In his radio play, *Embers*, the protagonist Henry tells us that he is sitting by the ocean, in his stage play *Endgame* Nagg and Nell remember nearly drowning in Lake Como, and in his tour de force stage and later television play, *Not I* Mouth refers to the narrative gushing from her mouth as a “steady stream.” Water in these and other works by the Nobel Prize winning author is both a location and a metaphor; it is aligned with happy memories and danger, with transition and stasis, with the beginning and the end.

Professor Katherine Weiss is seeking scholars interested in exploring the images of bodies of water in Beckett’s canon to be considered for a panel proposal to the 2017 Tennessee Philological Association Conference to be held in Johnson City, TN during 23-25 February 2017. For more about TPA, visit their [website](#).

Abstracts should be no more than **250 words**. To submit, please email Professor [Katherine Weiss](#) with your abstract by **7 November 2016**.

Beckett Influencing/Influencing Beckett

*Samuel Beckett Working Group: Call for Papers
'Beckett Influencing/Influencing Beckett'
Károli Gáspár University of the Reformed Church in Hungary
Budapest, Hungary
Under the Auspices of the International Federation for Theatre Research
15-17 June, 2017*

Writers are influenced in many ways, directly and indirectly, by their predecessors and contemporaries. Samuel Beckett is no exception. It is possible to cite innumerable playwrights, novelists, philosophers, artists, composers, performers, film makers, and critical thinkers whose writings and creative life stimulated and inspired Beckett and echo through his writing. In a similar way, Beckett, too, has had a profound impact on his contemporaries and those who have followed him.

This SBWG looks in two directions: back to those whose creative output, forms, ideas, and subject matter resonant in Beckett's oeuvre; forward to those who have found and continue to find inspiration in Beckett's works, particularly theatre.

Possible paper topics

- A playwright, writer, philosopher, artist, composer, performer, director, or filmmaker whose works may have influenced Beckett's work;
- A specific writer, philosopher, artist, composer, performer, director, or film-maker influenced by Beckett, and the nature and result of this influence;
- A particular play, performance, novel, painting, composition, or film that influenced Beckett, and that Beckett influenced;
- A specific social, cultural, or political event which had an impact on Beckett's work, and which Beckett's works may have influenced;
- Histories and legacies of Beckett in various countries and cultures;
- Possibilities and forms of Beckett's influences in the future

Working Group Format

- Participants in relevant disciplines may give papers or audit;
- Abstracts (**250-300 words**) due by **February 1**, acceptances February 15;
- Papers (maximum **5,000 words**) distributed a month before meeting;
- At seminar participants give oral summaries of paper (**10-15 minutes**), followed by group discussion (30-40 minutes depending on number of presentations).

For More Information please contact

- Professor Mariko Hori Tanaka (junsetsuan@orange.plala.or.jp)
- Professor emeriti Linda Ben-Zvi (lindabz@post.tau.ac.il)
- Dr. Anita Rákóczy (rakoczy.anita@gmail.com).

Beckett Beyond 'the Normal'

*Beckett Studies beyond 'the normal'
3rd Annual Conference of the Samuel Beckett Society
Saint Mary's University*

Halifax, Nova Scotia
July 27-29, 2017

How might we account for the enduring oddness of Samuel Beckett's work: its eccentric relationship to the normal? What can queer theory or disability theory, to take only two examples, bring to our ongoing re-evaluations of Beckett's achievements? Are we still witnessing what Peter Boxall, in 2004, termed 'an extraordinary instance of mass denial' in relation to the queerness, the sustained homoerotic charge, of Beckett's work? Given the extraordinary debility of Beckett's post-War characters, what might we learn from the recent theoretical work of scholars like Ato Quayson, Robert McRuer and Eli Clare, on representations of disability? Is there a normative reading of Beckett from which such emphases have been occluded? And is the relative absence of such interest in Beckett Studies to be explained by a preference for Western philosophical frameworks: a post-Cartesian abdication of corporeality and its discontents per se? Might a biopolitical Beckett be retrieved from such a tradition, i.e. might we read the queerness of Beckett's vision as conceived in relation to the State, or Agamben's states of exception? Why has there been no sustained examination of Beckett in relation to the work of Michel Foucault, for example? In this context, might Beckett's experiences of the State project in postcolonial Ireland—where the 'normal' and the 'national' were deemed synonymous—be relevant? And how might all of this have changed, or been exasperated, in the light of Beckett's experiences during World War II: his experience of Vichy France, the Holocaust, and its aftermath? What about Beckett and social norms: his relentless assault on the categories of decency, property and propriety? Might this have informed his refusal of the norms of literary expression—in terms of style, grammar, form, plot?

Submissions

Papers are invited that address all aspects of this theme, broadly conceived, including (but not limited to):

- Queer Beckett/normative Beckett
- 'I can't go on. I'll go on': Beckett, disability and debility
- Beckett and biopolitics
- Beckett, revolts of conduct and the politics of transgression
- Beckett, racialisation and the (ab)normal
- 'it is the shape that matters': Beckett, style and the norms of form

Intersectional readings of these and other tropes in Beckett's work are especially welcome. Abstracts of **300 words** to be sent to sean.kennedy@smu.ca by **20 December 2016**. There will be a small number of **bursaries** for graduate students and the unwaged. Please indicate your interest at time of submission.

Short Forms in Beckett. Fragments

Beckett Research Group in Gdańsk 2017
The University of Gdańsk, Sopot, Poland
16-17 May 2017

Samuel Beckett's prose and drama can pose many difficulties for a reader unfamiliar with their idiosyncrasies. Fragmentariness, or various fragmentary structures, narrative and dramatic alike, can be considered as one tenet of Beckett's oeuvre, especially of his later works. However, what do we mean when we describe his works in this fashion? What is, for example, the fragmentary narrative of *The Unnamable* or *The Lost Ones*? Can we even speak of narrative in the first place, or do we, perhaps, need a redefinition of narrative?

In theory, fragmentariness can encompass two distinct terms: minimal narrative or micro-narrative. The former refers to the bare minimum required for an event sequence to be recognised as a narrative. Some major problems arising in the context of Beckett's fiction and drama (e.g. *How It Is* or *Not I*) include story/plot

distinction, causality and sequentiality, and these have been frequently addressed, for example, by S.E. Gontarski (2004) or Rubin Rabinovitz (1999). The latter term, as used for instance by H. Porter Abbott, relates to size. The overarching questions are how long or how short a fiction must be before it ceases to be a story, short story, novella, novel or a sentence. In his introduction to *Anti-Story*, Philip Stevick enumerates eight types of “reaction against ‘story-ness’”; two of those “againsts” involve event and scale (xv-xxii), relevant in an analysis of, say, *Worstward Ho* or *Come and Go*. Intriguingly, micro-narratives can be found embedded within a “macro-narrative” (such as a novel) and the quality of their combining and sequencing can generate an investigation into what we might call “macro-narrativity”, a/an (in)coherent connection between particular micro-narratives.

Other ways of looking at fragmentariness in Beckett might include but are not limited to: thematic fragmentariness (as in Malone’s inventory) and conceptual fragmentariness (as Molloy’s “no things but nameless things, no names but thingless names”).

The seminar will take place from **16 to 17 May 2017** in Sopot/Gdańsk, Poland. We would like to invite both scholars and artists who wish to approach the theme in their own ways to join us. While inviting papers on this subject, we also take the opportunity to announce that **Professor S. E. GONTARSKI**, has already accepted our invitation to take part in the seminar. There will be, moreover, a special presentation of a theatrical experiment entitled *Sam* by Polish theatre-maker Przemysław Wasilkowski and the presentation of the film *Back to the Beckett Text. Beckett na plaży* directed by Joanna Cichocka-Gula.

The seminar will be part of the BETWEEN.POMIĘDZY festival of literature and theatre held in Sopot, Gdańsk, and Gdynia from 15 to 21 May 2017. This is the eighth annual festival organized by BETWEEN.POMIĘDZY. For participation in the 2017 seminar, please send **250-word abstracts** of papers by **1 March 2017** to beckett@ug.edu.pl. The conference registration fee is **100 euros** (accommodation not included). For information on previous festivals, see www.between.org.pl.

Organisers:

- Dr Bartosz Lutostański
- Aleksandra Wachacz, MA
- Dr Tomasz Wiśniewski

The University of Gdańsk Samuel Beckett Seminars have been organized every year since 2010. They have been attended by scholars and artists from various parts of the world and have resulted in several publications. Guest speakers have included: Antoni Libera, Irena Jun, Marcello Magni (Theatre de Complicite), Douglas Rintoul (Transport Theatre), Professor S.E. Gontarski (USA), Professor Enoch Brater (USA), Professor H. Porter Abbott (USA), Professor Derek Attridge (United Kingdom), and Dr Mark Nixon (Beckett International Foundation). Professor S.E. Gontarski is the honorary patron of the research group.

Samuel Beckett Working Group: Into the Open

Samuel Beckett Working Group
São Paulo, Brazil
10-14 July 2017

The Samuel Beckett Working Group will be meeting at the **FIRT/IFTR International Federation for Theatre Research Annual Conference**.

Papers to be presented at the Working Group are distributed and read by all the participants ahead of the meeting. At the Working Group sessions presenters give short résumés of their work, followed by a lengthy

discussion period (each presenter has **30 to 45 minutes** in all, depending on the number of presenters). This is an extremely effective method, which allows ideas to be discussed, debated and evaluated, with participants suggesting directions for the presenters' work-in-progress. It is the Working Group's aim to make good papers great!

There is limited space for presenters; there will also be a limited space for auditors, who would also be sent the papers to read, and be encouraged to engage in the discussions during the sessions.

The Working Group topic will be '**Samuel Beckett: Into the Open.**' This topic covers the following areas but is not limited to it:

- Adaptations of his work in different cultural contexts
- New experiments in the theatre, film, and radio
- Beckett's artistic process
- The interplay of mind, psyche and body in his work
- Historicizing Beckett
- Beckett and film, visual art, and music
- New critical approaches to the interpretation of his work
- Cross-adaptations from one medium to another

If you are interested in joining the Working Group in São Paulo, please do get in touch. Abstracts should be submitted through the IFTR's online system, managed by Cambridge Journals. Details will be posted on the IFTR website

(<http://www.firt-iftr.org/>). You need to send a title and a **short abstract** by **15 February 2017**.

For more information please contact the convenors Dr. Nicholas Johnson (johnson@tcd.ie) or Matthias Korn (ennozorn@web.de). Papers (length **5,000 words**) are to be **distributed by 01 June 2017**.

For information about the general conference, fees, and housing, check the IFTR website also check the [Samuel Beckett Working Group page](#).

We greatly look forward to seeing you in São Paulo!

Beckett and the End of Literature

*University of Reading
3 November 2017*

About the Conference

In all prominent figures of modern literature, the 'space of literature' and the idea of the novel seems to be a context for revealing ways of escape from limitations of expressing the self. In Beckett, this desire is reversed, and instead of an attempt to spread the self so that its emancipatory power will not be paralyzed by anxiety and despair, we have a move to terminate all illusionary freedom, and return to the most radical impotence and non-expressive writing and bareness of being. So how it would be possible for future writers to formulate the future of literature and literary 'expression' after Beckett's literary revolution? If Beckett introduces a kind of writing that attempts to suspend all talking, all imagination in literary language which opens up literary inventiveness, and at the same time offering an 'obligation to write', how we can even think about the possibility of modern literature in the post-Beckett era? The dilemma of writing after him is the dilemma of overcoming the strong desire toward expressive aspects in writing, whilst at the same time accepting that the necessity of literature will be of the nature of any literary creation after Beckett. This conference will ask what is means to write 'after the end' of writing, in Beckett'.

Keynote Speaker(s)

Professor Andrew Gibson (Royal Holloway, University of London), "bending over me in my old dying-bed": Beckett, the Phantasms of Modernity and the End of Literature

Professor Shane Weller (University of Kent), 'Towards a Literature of the Unword: Late Modernism in Europe'

Call for Papers

"Beckett and the End of Literature" will be held on November 3rd 2017 as part of the 'Beckett Week' at the University of Reading organized by the Samuel Beckett Research Centre and the Beckett International Foundation. Scholars, students, creative writers and practitioners who wish to discuss the question of literature after Beckett are invited to submit proposals for 15-20 minute presentations. Multi-disciplinary approaches are particularly welcome. Presentations and papers are invited on topics and questions that might include, but not limited to:

- How can we think of literary expression and the possibility of fiction after Beckett?
- What do the concepts of 'Beyond' and 'End' mean here?
- In what ways can we understand Beckett's work as an impasse for literature?
- What might it mean to rethink, or even call an end, to what we call literature?
- What does Beckett's legacy mean for practitioners (authors, directors, teachers etc.)?
- What has been the impact or role of theoretical engagements with Beckett? How might new approaches to Beckett and poststructuralist or postmodernist theorists help us to formulate this notion of 'End'?
- ...

For participation in the seminar please submit your **300-500 word** abstract along with a **short bio** by **July 10, 2017** to Farhad Mehrabi: F.Mehrabi@pgr.reading.ac.uk

More information about the conference and 'Beckett Week' to be announced in due course.

Beckett and Politics

*University of Reading, Minghella Building
3-4 November, 2016*

Confirmed Keynote Speakers

Daniela Caselli (University of Manchester)

Matthew Feldman (Teesside University)

Elizabeth Barry (University of Warwick)

Call for Papers

Samuel Beckett is often hailed as the epitome of the ahistorical and apolitical writer. His work has been characterised by a poetics of 'impotence and ignorance' that makes use of *aporia*, silence, indifference, resistance to narrative and a disconnection from contextual time and space. However, to what extent has the political nature of Beckett's aesthetic been overlooked?

Throughout his life and career, Beckett encountered an exceptional range of extreme political ideologies in Twentieth Century Europe. His background as an Anglo-Irish Protestant in the Irish *Saorstát*, his documented wandering through Nazi Germany in 1936-37, his decision to leave neutral Ireland during World War Two and subsequent role in the French Resistance, his encounters with Irish and British censorship throughout his career, and his support of political causes throughout his writing life such as anti-apartheid in South Africa and the imprisonment of Václav Havel all suggest that the politics of Beckett's biography and writing is a ripe area for discussion. The various modernisms that emerged in Ireland, Britain, France and Germany also heavily

influenced Beckett as a young writer, however, the political aspects of artistic movements in the Twentieth Century have yet to be wholly accounted for in terms of Beckett's works.

Given that Beckett resisted the 'neatness' of political and historical identification, to what extent has scholarship been influenced by Beckett's own statements? Following on from Peter Boxall's call to reassess the limits imposed upon Beckett's work by the 'overemphasis of his political neutrality' (2002), the political context and value of Beckett's works has become an important question in Beckett scholarship. However, this is an area that has yet to be fully explored. Scholarship such as Séan Kennedy's edited volume *Beckett and Ireland* (2010) and the *Historicising Modernism* series has shown the value of combining conceptual and contextual approaches as well as indicating the necessity for further consideration of the methodologies used in Beckett criticism.

Beckett's aesthetic representation of disabled figures, failure, violence, gender, poverty and voicelessness all suggest the possibilities of a fruitful engagement with many strands of current political and critical theory. In connection, Beckett's appropriation into advertising promotions and protest theatre also raises specifically contemporary political problems, as does the role of government and institutional funding in the study of Beckett's work. How then might we begin to consider Beckett's work to be political and what problems are brought up by the possible rejection of the political in his work? Is literature always in some sense political and in relation to this is interpretation always political? How can we read the nuances of the political and critical difficulties present in Beckett's work? How do such considerations contribute to wider inter-disciplinary studies of Politics and Art?

The Beckett at Reading Postgraduate and Early Career (BARP) group are pleased to announce their second international conference hosted at the University of Reading. The conference will address the theme of 'Beckett and Politics' with the aim of exploring and exchanging new scholarship in this understudied area of Beckett's life and writing. The conference will be a part of the 'Beckett Week', organised by *Beckett at Reading* and the *Beckett International Foundation*, with public talks, an event commemorating Mary Bryden and a Billie Whitelaw exhibition.

The conference committee welcome submissions from scholars from all disciplines, with a particular emphasis on encouraging the participation of postgraduate and early career researchers. Papers on topics related to Beckett's work may include, but are not limited to, such areas as:

- The rise of extreme political ideologies in the Twentieth Century
- Location, nation and nationalism
- Ireland and the Irish Free State
- Political references and allusion in Beckett's texts
- Art, writing and interpretation as political statement
- Writer as figure in (political) exile
- Censorship
- Politics of performance
- Performance, prose and poetry as testimony
- The politics of Modernism, Late Modernism and Postmodernism
- (Post)colonialism/Eurocentrism
- The body politic
- Gender and/or Sexuality
- Beckett and Capitalism
- Manuscripts, archives and methodologies
- The politics of criticism
- Institutions and government policy
- Beckett as non-political, apolitical or possibly anti-political

Please send **anonymised abstracts** of no more than **300 words** and a **separate biography** of no more than **150 words** (.pdf or .docx), and any informal inquiries, to barpconference@gmail.com by the **4th July, 2016**.

Organised by the Beckett at Reading Postgraduate Group (<https://barpgroup.wordpress.com/>)

Samuel Beckett: Performance / Art / Writing

Samuel Beckett: Performance/Art/Writing (26-28 May 2016)
Institute of English Studies, School of Advanced Study, University of London

The provisional programme and registration to Samuel Beckett: Performance/Art/Writing, the closing conference of the London Beckett Seminar 2015-16, are now both available (<http://www.ies.sas.ac.uk/Beckett-Performance-Art-Writing>). The conference explores the intersections between performance, art, and writing in Samuel Beckett's prose, theatre, poetry, film, and television. Drawing on recent developments in genetic criticism, digital humanities, performance studies, and literary and philosophical analysis, the conference will examine key strands of Beckett's work in a range of media in the context of their interrelationship with current artistic, literary and performance practice.

The programme includes a one-day masterclass held by Dr Mark Nixon and Prof Dirk Van Hulle (26 May), which has received financial support by AHRC CHASE and will be free of charge: we kindly ask you to fill in the on-line form only. The masterclass will be followed by two days of parallel panels and keynote speeches by Prof Andrew Gibson and Prof Anna McMullan (27-28 May). We have also scheduled a wide range of evening events, including a screening of *Castro*, by Alejo Mogueillansky, a pre-theatre conference dinner, and a series of events at the Print Room at the Coronet Theatre, with high reductions on standard ticket prices.

Early-bird rates on conference registration will be valid until Sunday, 15th May.

Academic organisers:

Derval Tubridy, Goldsmiths, University of London
Stefano Rosignoli, Trinity College Dublin, University of Dublin

Contact: londonbeckettseminar@gmail.com

Chaos and Form: Echoes of Beckett in Literature, Theatre and the Arts

Chaos and Form: Echoes of Beckett in Literature, Theatre and the Arts
Academic Conference Center, Husova 4a, Prague
April 11-13 2016

The colloquium, commemorating Samuel Beckett's 110th anniversary, will focus on a topic which played a crucial role both in Beckett's work and in his published reflections: the function of form in art. It can serve to expose the chaotic nature of the world we live in or to construe an artificial order and impose it on (our picture of) the world. According to Beckett, the latter is typical for great literary manipulators and „masters of their material“, while the former equals resigning upon any „mastery“ of this kind and engaging in a never-ending search for a form that would not serve as tool of artistic engineering.

Speakers:

- Einat Adar (Charles University, Prague)
- Peter Alward (University of Saskatchewan)

- Marco Carracciolo (Albert-Ludwigs-Universität, Freiburg)
- Josep Corbí (University of Valencia)
- Stanley E. Gontarski (Florida State University) – the keynote speaker
- James Hamilton (Kansas State University)
- Claude Imbert (École normale supérieure)
- Tomáš Koblížek (The Academy of Sciences of the Czech Republic)
- Petr Kořátko (The Academy of Sciences of the Czech Republic)
- Jerrold Levinson (University of Maryland)
- Martin Ondriska (Academy of Performing Arts, Bratislava)
- Anders Pettersson (Umea University)
- Göran Rossholm (Stockholm University)
- Fredrik Stjernberg (Linköping University)
- Karel Thein (The Academy of Sciences of the Czech Republic)

Organized by the Department of Analytic Philosophy (Institute of Philosophy, The Czech Academy of Sciences) and The Theatre Faculty of the Academy of Performing Arts in Prague.

For more information see the conference website: <http://komunikaceav21.cz/beckett2016/>

Samuel Beckett Summer School 2016

Samuel Beckett Summer School 2016
 7-13 August 2016
 Trinity College Dublin

Lectures & Roundtable

- Rónán McDonald, 'Beckett and Critique'
- Angela Moorjani, 'Beckett's Containers or What the Archive Tells Us about Beckett and Buddhism'
- Matthew Feldman, "'...suggesting pursuit of knowledge at some period": On preparing Samuel Beckett's Philosophy Notes for publication'
- David Pattie, 'Other Archives'
- Nadia Louar, 'Beckett's Hauntologies: I say it as I hear it'
- Catherine Laws, "'Headaches Among the Overtones": Music in the work of Samuel Beckett'
- Beckett, Politics, the Political, a roundtable chaired by Sam Slote

Seminars

- Bilingual Beckett: Nadia Louar (French helpful but not required)
- Beckett and Music: Catherine Laws
- Performance Workshop: Nicholas Johnson & Jonathan Heron
- Beckett's Manuscripts: Mark Nixon & Dirk Van Hulle
- Reading Group: Nohow On: Sam Slote

Performances & Activities

- The internationally acclaimed theatre company Pan Pan will present a new work
- A reading by Olwen Fouéré.
- A tour of the Beckett Country led by Feargal Whelan
- Beckett pub quiz, led by Mark Nixon

For registration form, please email: info@beckettsummerschool.com

For more news and updates: <http://beckettsummerschool.wordpress.com>

Beckett, Badiou and Adorno

Modernist Studies Association Conference
Pasadena, California
17-20 November 2016

The Annual Modernist Studies Association (MSA) conference in Pasadena California will host a panel on Beckett, Badiou and Adorno. Papers on the following topics are invited:

- 1) To present new readings of Beckett through the lens of Adorno and/or Badiou
- 2) To juxtapose Adorno and Badiou's reading of Beckett in order to show how each illuminates ethical and political shortcomings in the other

Please send a **250-500 word** abstract to charlessumner@hotmail.com by **April 1**.

Pinter/Beckett: Blurring Boundaries

MLA Conference
Philadelphia
5-8 January 2017

The International Harold Pinter Society invites papers on Pinter and Samuel Beckett under the theme 'Blurring Boundaries'. Submissions can explore their work, their personal relationship, and their affinities to others. Send a **250-500 word abstract** with **contact info** and a **title** to halla@ohiodominican.edu by **15 March 2016**.

Samuel Beckett and World Literature

University of Kent
4-6 May 2016
Keynotes: Stanley E. Gontarski, Fábio de Souza Andrade

Almost unknown before the première of *En attendant Godot* in 1953, the immediate success of the play led to Samuel Beckett very quickly acquiring an international reputation. Since then, his works have been translated into numerous languages, and have exerted a considerable influence upon art and literature across the world. The award of the Nobel Prize in Literature in 1969 confirmed Beckett's status as a major figure in world literature.

However, while there is no doubt that his oeuvre lends itself to translation and adaptation, Beckett's concern with directorial and verbal precision cautions against misappropriation, notwithstanding the seemingly

decontextualised nature of his postwar writings. Moreover, in light of his global dissemination, Beckett's commitment to 'impotence', 'ignorance', and 'impoverishment' takes on a new meaning. Despite the prevailing tendency to consider Beckett as an absurdist, his works resist being circumscribed by any literary and aesthetic category, and perhaps for this very reason have flourished in cultures very different from the one in which they originated.

So what is it in his writings that enables this global circulation? In what ways is Beckett culturally reciprocated and refracted? How do nation and nationality figure in his writings? These are some of the many questions that arise when considering Beckett as amongst the foremost figures of world literature today.

This international conference is designed to address the questions of Beckett as a figure of world literature and world literature as figured in Beckett. We would like to invite papers, presentations, and performances from students, academics, artists and fellow enthusiasts on the following topics, although participants should not consider themselves restricted by these:

- Beckett's influence, reception and circulation across disciplines
- Rethinking global modernism in the light of his works
- Beckett as a self-translator and studies of Beckett in translation
- Cinematographic and theatrical adaptations of Beckett's plays
- The intercultural, sociological, and political dissemination of Beckett's work
- Beckett and global contemporary criticism and theory
- Reappraising Beckettian motifs through appropriations and relocations
- Teaching Beckett as part of international French and English curriculums
- Beckett and the literary field
- Retracing publication and translation trajectories
- Beckett's circulation in the digital world

Abstracts and proposals of no more than **300 words** are invited by **15 February 2016**. Please e-mail submissions to beckettworldlit@kent.ac.uk. Please also use this email address if you wish to contact the organisers with any queries. Additionally, please visit our website and add us on Facebook for latest updates.

Registration fees: to be confirmed

Experimental Beckett

*Samuel Beckett Research Group Gdańsk
17 - 18 May 2016
University of Gdańsk*

The main theme of the University of Gdańsk Samuel Beckett Seminar in 2016 is:

EXPERIMENTAL BECKETT

The seminar will take place from **17 to 18 May 2016 in Sopot/Gdańsk, Poland**. We would like to invite both scholars and artists who wish to approach the theme in their own ways to join us. Discussions will concern prose, drama and poetry, with special emphasis laid on shifts in the status of the experimental Beckett throughout the years. What was innovative in the 1950s is not necessarily seen as such at present. For this reason our seminar is open to a discussion of how innovative solutions proposed by Beckett have been re-adapted in various parts of the globe after his death. We are particularly interested in less known – one may perhaps say marginal – examples.

Our annual round-table discussion will concentrate on *Breath*.

There will be a special session in which we will discuss aesthetic analogies and discrepancies between the work of Samuel Beckett and that of **TADEUSZ KANTOR**. We feel that despite obvious visual and conceptual parallels between these giants of the 20th-century theatre, their work needs further academic investigation from a comparative perspective. When inviting papers on this subject, we take the opportunity to announce that the theatre director, David Gothard, who brought both Beckett and Kantor to work in the Riverside Studios in London in the 1980s, has already accepted our invitation to take part in our seminar.

Guest speakers for 2016 include: **S. E. GONTARSKI** and **DAVID GOTHARD**. Besides, there will be a special panel in which noted Polish poets, including **OLGA KUBIŃSKA**, **JACEK GUTOROW** and **KRZYSZTOF KUCZKOWSKI**, will discuss Beckett's work.

The seminar will be part of the BETWEEN.POMIĘDZY festival of literature and theatre held in Sopot, Gdańsk, and Gdynia from 16 to 22 May 2016. This is the seventh annual festival organized by BETWEEN.POMIĘDZY. For information on previous festivals, see www.between.org.pl

Please send **250-word abstracts** for papers by **1 March 2016** to beckett@ug.edu.pl

The conference fee is 100 euros (accommodation not included).

For further information, please contact us at beckett@ug.edu.pl.

The University of Gdańsk Samuel Beckett Seminars have been organized every year since 2010. They have been attended by scholars and artists from various parts of the world and have resulted in several publications. Guest speakers have included: Antoni Libera, Irena Jun, Marcello Magni (Theatre de Complicite), Douglas Rintoul (Transport Theatre), Professor S.E. Gontarski (USA), Professor Enoch Brater (USA), Professor H. Porter Abbott (USA), Professor Derek Attridge (United Kingdom), and Dr Mark Nixon (*Beckett International Foundation*). Professor S.E. Gontarski is the honorary patron of the research group.

Samuel Beckett Working Group

*Samuel Beckett Working Group
Stockholm University
13-17 June, 2016*

The Samuel Beckett Working Group (SBWG) will be meeting at the FIRT/IFTR International Federation for Theatre Research World Conference

Building on the discussions during the past few years, which dealt with various performances of Samuel Beckett produced in different cultures and locations, the working group will continue to address how we can bridge productions of Beckett's theatre in the past to the present, and how we can situate the staging of Beckett's work in different cultural contexts. In other words, we are interested in the question as to how we can historicise the legacies of productions of Beckett's theatre, including adaptations of his text.

The working group topic will focus on the following theme: **'International Performances of Samuel Beckett: Past and Present'**

Some ideas on how to approach the topic:

- Intercultural performances of Beckett's text

- Critical analyses of certain adaptations / appropriations of Beckett's texts for performance
- Comparisons of Beckett performances in different cultures
- The connection between Beckett and other live art
- The reception of international touring productions in various countries
- The histories and legacies of Beckett performances in various cultural contexts
- Possibilities for Beckett performance in the future

We are interested in hearing from both academics and practitioners who are interested in the theme. We are also exploring the possibility of setting up a general session open to all conference participants. If you think your proposal might be appropriate for it, please note that in your application. We welcome both current and new members, from graduate students to senior scholars, to submit proposals or to participate as discussants.

Abstracts should be **250-300 words** in English and are due no later than **31 January 2016**. Please note that for those members who wish to be considered for an IFTR bursary, the deadline is 1 December 2015. Abstracts should be submitted through the IFTR's online system, managed by Cambridge Journals. Details will shortly be posted on the IFTR website (<http://www.firt-iftr.org/>).

The accepted abstracts will be published in the Congress's Abstracts Book. **Papers** (length **5,000 words**) to be presented at the SBWG are distributed and read by all the participants (and auditors as well, if they let us know their presence) **a month ahead of the meeting**. At the SBWG session, presenters give **short resumes** of their work (**10-15 minutes**), followed by a **lengthy discussion** period (each presenter has **30-45 minutes** in all). This is an extremely effective method, which allows ideas to be discussed, debated and evaluated, with participants suggesting directions for presenters' works-in-progress.

After the submission of your abstracts and proposals, those who are accepted as participants will receive a notice from the IFTR to enroll. The convenors of the SBWG (Linda Ben-Zvi and Mariko Hori Tanaka) and the secretary (Anna Sigg) will contact participants with regard to the distribution of papers and the details of the SBWG sessions, etc.

If you have any questions, please contact Mariko Hori Tanaka (junsetsuan@orange.plala.or.jp).

Draff

5th–6th August,

2016 Trinity College Dublin

Keynote speakers: Mark Nixon (University of Reading), Dirk Van Hulle (University of Antwerp)

'I don't suppose many people know what "Draff" is, but if they look it up, they will be put off.' Charles Prentice to Samuel Beckett (25th September, 1933)

As suggested by his original title for *More Pricks Than Kicks* (1934), and proved by the pochades, roughs, foirades, and (un)abandoned works of his mature oeuvre, works often presented by their author as being no more than the run-off from the creative process, Beckett was anything but put off by draff. The same can surely be said of the scholars who have long devoted themselves to studying Beckett's aesthetic engagement with the seemingly worthless.

In recent decades, however, Beckett Studies' fascination with the residual has taken a much more literal meaning as the field, as well as its perception of Beckett and his art, has been reshaped by unprecedented access to the refuse, dregs, and lees of a voluminous archive, as well as the blackened pages of forgotten diaries and private correspondence. Despite, or perhaps because of, this flood of fresh effluvia, however,

particular aspects of, and questions pertaining to, Beckett's canon have been left unexamined, understudied, or wholly ignored.

Call for Papers

Taking place next year in Trinity College Dublin, two decades after *Damned to Fame* (1996) opened a new chapter in Beckett scholarship, this bilingual conference invites proposals for **20-minute papers**, in English or French, from prospective delegates who, sharing Beckett's conviction in the value of what is left behind, are keen to pick through the ends and odds of Beckett Studies:

- Why, for instance, does Beckett's poetry continue to attract so little critical attention?
- The nature of Beckett's relation to Joyce and Proust has provoked much debate, but what are we to make of Beckett's lesser-studied literary influences (e.g. Burton, Camus, Dostoevsky, and Hölderlin)?
- What are the correspondences between Beckett's writing and the lesser-studied cultural and political spaces in which he lived and worked, such as France during the Franco-Algerian war?
- As we deepen our awareness of the role played by the visual arts in Beckett's work, what might that same work have owed to his keen ear for music and his love of certain composers (e.g. Beethoven's pauses, Schubert's Lieder)?
- At a time of increasing interest in the bilingual Beckett, what was the role of Beckett's lesser-known languages (e.g. German, Latin, Spanish) and, as we come to a better knowledge of Beckett's own work as a translator, what might there be to gain in examining how Beckett's art has been reimagined by those translators – and performers – who have made his words heard in languages he himself did not speak (e.g. Chinese, Dutch, Polish)?
- With the approaching publication of the German Diaries and the final volume of Beckett's letters, to what uses can and should scholars put the inestimable trove of material represented by the biographic archive?
- How might the publication of such (auto)biographic material affect our appreciation of Beckett's canons – the published, the 'grey', and the emerging? Where within this continuum should we situate the work he consigned to the wastepaper basket or, indeed, the 'old shit' he allowed to be republished?

Abstracts of no more than **300 words**, in **English or French**, as well as a **short bio** of no more than **150 words**, should be sent to conference organisers Stephen Stacey and James Little at draff2016@gmail.com no later than **15th November 2015**.

Whilst prospective delegates are encouraged to consider those topics outlined above, proposals for papers addressing any heretofore under-analysed aspect of Beckett's 'literary waste' are warmly welcomed for this two-day conference, during which both Beckett's and Beckett Studies' disjecta membra will be dragged into the 'pestiferous sunlight' of scholarly discourse.

For further information and conference updates, please consult the conference website: draff2016.wordpress.com.

There you will also find information on the association between this conference and the Samuel Beckett Summer School (www.beckettsummerschool.com), taking place in Trinity College Dublin from 8th–12th August, 2016.

Beckett and Modernism

*2nd Conference of the Samuel Beckett Society
27 - 30 April 2016, University of Antwerp
Keynote speakers: James Knowlson and John Pilling*

The year 2016 will mark the 40th anniversary of the Journal of Beckett Studies (JOBS), founded in 1976 by James Knowlson and John Pilling. To celebrate this occasion, we are proud to announce both of them as keynote speakers at the second conference of the Samuel Beckett Society, dedicated to Beckett and Modernism. Sometimes referred to as 'The Last Modernist', Beckett has also been situated within the postmodern canon. After a long critical debate, the term 'modernism' has recently been reframed by a vibrant field of what is sometimes called the 'new modernist studies', and the term 'Late Modernism' seems to be gaining currency in Beckett studies.

At the same time, several critics have called into question not only the criteria underlying these labels but also the act of categorization itself, the danger being in 'the neatness of identifications', as Beckett warned his readers from the start. Therefore, with this second conference of the Samuel Beckett Society, we would like to move beyond the point of labelling and examine the different ways in which Beckett interacted with the broad intellectual and artistic climate commonly referred to as 'modernism', taking Susan Stanford Friedman's 'definitional excursions' into account: 'Modernism requires tradition to "make it new". Tradition comes into being only as it is rebelled against. Definitional excursions into the meanings of modern, modernity, and modernism begin and end in reading the specificities of these contradictions.'

Call for Papers

Beckett's formative years coincided with the first publications of several modernist masterpieces. While the importance of Joyce and Proust for Beckett's work has been widely recognized, his dislike of T. S. Eliot has perhaps been taken too much at face value. One aspect of Eliot's poetics that Beckett would have agreed with is the importance of the literary tradition for modern writing. As his lectures on 'The Modern Novel' at TCD, his early essays and the hundreds of books in his personal library confirm, authors from the previous centuries were central to his twentieth-century poetics. One question to ask is how Beckett used that literary tradition to 'make it new', not only in his novels, but also in his plays and poems. Even though Virginia Woolf is entirely absent from his work, he did share her interest in the mind. How different is Beckett's approach from Woolf's attempt to 'look within', and how does his own exploration of the mind relate to the 'inward turn' generally associated with Modernism, and to the recent revision of this concept by David Herman (2011)?

That Beckett was fascinated by the material traces of cognitive processes is shown by his careful preservation of drafts, notebooks or marginalia, and we are still learning how these reading and writing traces in turn continued to shape his own thinking. Beckett was not only interested in the mind and the self, as his psychology notes confirm, but also in the nature of representation. While his familiarity with Mauthner's *Beiträge* has received much attention, the influence of Sartre, Bergson, Husserl, Heidegger, Frege, Russell and Wittgenstein on Beckett's notion of linguistic skepticism and phenomenology still deserves more attention. His work is also informed by his familiarity with numerous other cultural aspects: for instance, his knowledge of the visual arts, both modern and classical, acquired especially during his German trip in the late 1930s and through his friendship with Duthuit and his work on transition; the importance of early cinema, attested by Beckett's reading of Rudolf Arnheim's *Film* in 1936, cannot be ignored; the non-visual medium of radio is another modern artform that he explored, around the same time when he listened to dodecaphonic music with Avigdor Arikha.

Like many of the Modernists, Beckett asked himself what it meant to write in a modern sense, as a young TCD lecturer in 1930. He pondered the question for the next sixty years in his writing, and this conference aims to distill answers from the rich body of work he left behind.

The CFP for the second conference of the Samuel Beckett Society invites abstracts that could focus on, but do not need to be limited to, topics such as:

- Modernist Minds
- Phenomenology and representation (Husserl, Heidegger, Sartre, ...);
- Analytic philosophy and language (Frege, Russell, Wittgenstein, ...);
- Psychology and the self (psychoanalysis, Gestalt psychology, ...).
- Modernist Poetics

- Beckett's Manuscripts
- Linguistic scepticism
- Beckett and the 'Modernists' (Joyce, Proust, Woolf, Eliot, Flann O'Brien, ...)
- The modern novel
- Modernism and Literary Tradition
- Intertextuality
- Beckett's reading traces (library, notebooks, etc.)
- 'Make It New'
- Modern Art
- Early cinema, radio broadcasting, technological revolution
- Painting and sculpture
- Experimental music
- Theatrical innovation
- Modern Times, Modern Spaces
- Beckett and politics
- Cosmopolitan/metropolitan Beckett

Abstracts (max. **300 words**) should be sent to olga.beloborodova@uantwerpen.be

Les contributions en français peuvent être proposées en envoyant un résumé en français (300 mots max.)

Deadline 15 September 2015. Notification of decisions by 30 October 2015.

For more information about the conference contact dirk.vanhulle@uantwerpen.be

Official website: <http://uahost.uantwerpen.be/BeckettAndModernism/>

[Download CFP \(.docx - 176kb\)](#)

Beckett and Vice

*Harrah's Resort Southern California
San Diego County, CA
Feb. 21-24, 2016
Keynote Speaker: S. E. Gontarski*

Beckett and Vice welcomes abstracts on the theme of "vice" in Samuel Beckett's work. What is vice? Where does vice appear in Beckett's poems, plays, fiction, or other art forms? Possible ideas for exploration:

- Vice as a moral/ethical term
- Vice as a tool/instrument
- Vice as second-in-line
- Religious and philosophical implications
- Images of decadence vs. indigence
- Hedonism vs. asceticism

Beckett and Vice will take place at Harrah's Resort Southern California in beautiful San Diego County, CA. We will make an afternoon journey to the Temecula wine region for a wine tasting, and we will indulge in a decadent chocolate social hour. Famed Beckett scholar S.E. Gontarski will deliver a keynote address.

Please submit **250-word abstracts** or inquiries to Dr. Paul Shields, Associate Professor of English, Assumption College, beckettandvice@gmail.com.

Deadline: May 15, 2015.

[Visit the official conference website.](#)

Beckett's Bodies: Affect, Disability, Performance

*The Samuel Beckett Society, Affiliated Session
Conference of the South Atlantic Modern Language Association (SAMLA)
Durham, North Carolina, 13-15 November 2015
Chair/contact: Michelle Rada, Brown University*

Beckett's Bodies: Affect, Disability, Performance

This panel seeks to explore the ways in which bodies are figured and disfigured in Beckett's work. On their own constituting an expansive "body of work," Beckett's prose texts, poems, plays, radio, television, and film works posit human, non-human, and inhuman bodies in different and often surprising forms. What kinds of bodies are incorporated, disembodied, or stripped bare in Beckett's work? How can we trace the life, vulnerability, and survival of the body in single texts and across works? Are Beckettian physical and textual bodies susceptible to or immune from affect? Which bodies, metaphorical or otherwise, are excluded from consideration and care in a quite prolific archive of Beckett criticism? How does the body function and dysfunction across genre and media, prose and performance? The purpose of this panel is to provide a multidisciplinary platform for thinking about the body in Beckett's work through emerging reading practices, which could engender new connections and ideas for such an extensively critiqued range of texts. In keeping with SAMLA's theme for the 2015 conference, "In Concert: Literature and the Other Arts," emphasis placed on thinking across genre, media, and theoretical approaches is encouraged, and will be a significant part of our conversation at this panel.

Possible approaches and topics may include, but are not limited to:

Queer bodies in Beckett's work
Beckett and disability studies
Bodily capacity and its limits in performance
Affect and its embodied forms
Gendered bodies and feminist approaches to Beckett
Abject and aging bodies, dead bodies, and animal bodies
Material bodies and the life of the object
Beckett's body of work and its sustained life in/through/as Beckett criticism
The precarious body, vulnerability, and the pains of survival
Ill-sensing: perception and the phenomenological body in Beckett
Food studies, consuming bodies, oral fixations, sucking stones
Sex and reproduction in Beckett
Adaptations of Beckett and the political, gendered, and racialized body
Dance, stage directions, choreography, and demands on the performing body

Please send a 250-300 word abstract, a brief bio, and any questions to: michelle_rada@brown.edu by June 1st, 2015.

Beckett and Europe: Postgraduate and Early Careers Conference

28th - 29th October 2015 - MERL, University of Reading

Abstract Deadline: 8th June 2015

Keynote Speaker: Dr David Tucker (Chester University)

The Beckett at Reading Postgraduate group is pleased to announce a new postgraduate and Early Careers two-day conference with the theme of Beckett and Europe. We will be hosting two on-site archival workshops on manuscripts and performance during the conference. There will also be a public lecture on Happy Days by Professor James Knowlson. This will be followed by the Beckett International Foundation Seminar on the 30th of October.

Call for Papers

We invite postgraduates and Early Career Researchers to submit abstracts under the general theme of 'Beckett and Europe'. The aim of the conference is to engage postgraduates and ECRs in research exchange with an interdisciplinary and cross-media focus. Born in Ireland in 1906, Beckett wrote in English, French and German and directed his own theatrical work in London, Berlin and Paris. The span and influence of Beckett's work in 20th Century Europe is essential to many questions that inform Beckett scholarship: How do we frame Beckett nationally/internationally and has this changed? What influence did Beckett have on European artists, writers and thinkers? How has Beckett's work entered the European tradition?

All disciplines are welcome including philosophy, linguistics, theatre and performance, archival research, art, science, cultural studies, politics, history, music, theology and literature. We also invite submissions that contest and interrogate a Eurocentric focus on Beckett. Issues to consider may include, but are not limited to, the following:

Beckett, History and the Politics of Europe
Beckett and World War II
Beckett's European Legacy
Beckett and the City
Beckett and European Theatre: Performance and Practice
Beckett and the Archive
Beckett, Nation and Translation
Beckett and Culture: E.g. Music, Art, Architecture
Beckett and European Philosophy
Beckett and Traditions: Prose, Poetry, Drama
Different modes of Beckett criticism in the various European traditions

Please send abstracts, in English, of 300–500 words to barpconference@gmail.com with a short bio of no more than 150 words before 8 June 2015.

Beckett at Reading Postgraduates (BARP): <https://barpgroup.wordpress.com/>

Programme Details Beckett Summer School (2015)

*Registration is still open for the 2015 Samuel Beckett Summer School
9-14 August, Trinity College Dublin*

Confirmed Lecturers and Events:

- C. J. Ackerley: 'Beckett and Physics'
- Amanda Dennis: 'Beckett, Sensation and Agency'
- Lois Oppenheim: 'fMRI in Prose: Beckett and Neuroscience'
- Paul Stewart: "'as innocent as the sperm unspent": Sex and Power in Beckett's Works'
- Derval Tubridy: "'The unthought and the harrowing": Samuel Beckett's Necessary Art
- David Wheatley: "'Aspermatid Days and Nights": Samuel Beckett and an Anti-Genealogy of Contemporary Irish Poetry
- 'The loutishness of learning': a roundtable on teaching Beckett, chaired by Jonathan Heron
- A tour of the Beckett country, led by Feargal Whelan

Seminars:

- Beckett and the Visual Arts, Derval Tubridy
- Beckett and Poetry, David Wheatley
- Beckett's Manuscripts, Mark Nixon & Dirk Van Hulle
- Performance Workshop, Jonathan Heron & Nicholas Johnson
- Reading Group, Sam Slote

Details of the performance schedule to be announced shortly

Deadlines and Registration:

The deadline for bursary applicants is **13 March**.

The deadline for registration is **4 May**.

For a registration form please email: sbss@usit.ie

For more information: <http://beckettsummerschool.com>

The Endlessness of Ending: Samuel Beckett and the Mind

6-8 July 2015

University of Western Sydney

Samuel Beckett's work across the genres has always shown a keen interest in both the topography and the function of the mind. The experience of interiority in Beckett is complex and it is often on the brink of its own collapse. Beckett undertook a comprehensive self-education of the mind, primarily from the disciplines of philosophy and psychoanalysis, to understand this interiority which he would render poetically. If Beckett is interested in a physics and even a geometry of the psychic space, the recurrent image of the skullscape—from *The Trilogy* and *Endgame* to *Worstward Ho*—is also replete with the minimal and yet necessary possibilities of thinking.

Confirmed Keynote Speakers

Laura Salisbury (University of Exeter) **Dirk Van Hulle** (University of Antwerp) and **Daniel Katz** (University of Warwick)

Call for papers

Beckett's manifold portrayal of the mind is biographically grounded in his interest in psychology in the so-called Psychology Notes as well as his own psychoanalysis with Wilfred Bion. In addition to Bion, Beckett's

emphasis on the mind has been variously approached through psychoanalytic doctrines of Sigmund Freud, Melanie Klein and Jacques Lacan. If the psychoanalytic readings of Beckett approach the mental question from the perspective of the unconscious, the recent neuro-scientific and cognitivist forays into Beckett have opened up the debate about the proximities of identification between the mind and the brain. Beckett's work is becoming increasingly important in understanding the subtleties of brain damage. Neurobiologist Antonio Damasio's reference to Beckett's Winnie as an illustration of a specific neurological condition is a case in point. Catherine Malabou's Deleuzian re-reading of Beckettian exhaustion has pushed this further into a 'literary form of neuropathology' where it inhabits a critical space between psychoanalysis and the neuro-sciences.

Read the full conceptual background to the conference.

In this context, we invite contributions engaging with but not restricted to the following topics:

- Beckett, mind and embodiment
- Beckett and Psychoanalysis
- Beckett, mind and the process of meaning making
- Neurosciences and Beckett
- Mind and Spatiality in Beckett
- Beckett and the philosophy of the mind
- Emotions and sensations in the mind and Beckett
- Beckett and the apprehension of madness
- Mind and Mathematics in Beckett
- Beckett and a phenomenology of the mind
- Mental function and nihilism in Beckett
- Beckett and the aesthetics of the mental image
- The relation between vestigial mind and storytelling in Beckett
- Beckett and the inter-generic and inter-medial minds
- Spectrality, mind and Beckett
- The extended mind thesis and Beckett
- Beckett, technology and the mind
- The mind and the human in Beckett
- Beckett, mind and trauma
- Temporality and the mind in Beckett

Please email a 300 word abstract of your paper to Arka Chattopadhyay: a.chattopadhyay@uws.edu.au please also CC your email to arkaless@gmail.com

Deadline 20 February 2015. Decisions will be advised by 30 March 2015.

Visit the CFP's official website.

Séminaire Samuel Beckett et la culture française

Le prochain séminaire Samuel Beckett et la culture française, organisé avec le soutien de la JSPS, aura lieu à Tokyo le samedi 10 janvier 2015, dans les locaux de l'université du Tohoku. Il donnera lieu à une conférence, en français, du Professeur Thomas Hunkeler, vice-président de l'université de Fribourg :

« Des mots qu'à l'air je jette ». Samuel Beckett et la poésie française, de Ronsard à Rimbaud

Il est possible d'accueillir après cette conférence une ou deux communications en français. Elles doivent porter sur les relations qu'entretient l'œuvre de Beckett avec la culture française ou sur celles qu'entretient la France

avec l'œuvre de Beckett. La durée de ces communications (entre 20 et 40 minutes environ) peut varier selon le sujet. Les doctorants peuvent, bien sûr, présenter une communication.

Les propositions de communication (une demi-page environ, précédée d'un titre au moins provisoire) peuvent être envoyées jusqu'au 19 octobre à l'adresse suivante: yann.mevel@yahoo.fr

Une réponse sera donnée aux propositions à la fin du mois d'octobre.

Une publication des textes est prévue dans le cadre de la Série Beckett que dirige Llewellyn Brown aux éditions Minard / Garnier.

Lors du séminaire un résumé, en anglais ou en japonais, de la conférence et des communications sera distribué aux participants.

Pour participer au séminaire il est nécessaire de s'inscrire d'ici le 7 décembre. L'accès aux locaux ne sera possible qu'aux inscrits.

Les frais sont à la charge des participants.

Responsable du séminaire:

Yann MEVEL, maître de conférences en littérature française, Université du Tohoku

[Download CFP \(.docx - 27kb\)](#)

Working with Beckett

Monday 3 March 2014, at 18:30
Trinity Long Room Hub
Trinity College Dublin

A lecture by [Prof Stanley E Gontarski](#) (Florida State University), organised by the [Trinity College Library](#), the [School of English](#) and the [School of Drama, Film and Music](#), TCD.

Professor Stanley E Gontarski, whose letters, papers and books relating to Samuel Beckett have been acquired recently by Trinity College Library Dublin, will discuss his working relationship with the playwright.

This began on 30 March 1973, when Beckett wrote to draw Gontarski's attention to the director's notebook that he kept for *Glückliche Tage*, the *Happy Days* production he directed in German in 1971 at the Werkstatt of Berlin's famed Schiller-Theater. In May 1980, Gontarski, invited to watch Beckett direct in London, persuaded him to write a new play expressly for a conference he was organizing the following year at The Ohio State University to celebrate Beckett's 75th year. This became first 'The Ohio project' and then *Ohio Impromptu*, the only work in Beckett's *oeuvre* with a geographical reference. During extended stays in Paris in 1985-86, Gontarski worked on theatrical productions with Beckett, particularly an adaptation of Beckett's novella, *Company*, and a re-adaptation of what would become Beckett's final completed work for theatre, *What Where*.

Gontarski directed the English-language premieres of these works: *Company* in Los Angeles at the Los Angeles Actors' Theatre in 1985, and *What Where*, part of an evening called 'The Beckett Vision', at San Francisco's Magic Theater in 1986, the latter filmed by Global Village in 1987 as part of a DVD collection, 'Peephole Art: Beckett for Television' and released commercially in 1995. The production became a central part of the

documentary *Waiting for Beckett*, a YouTube clip of which features Beckett's discussing this production. Film versions of both productions were shown in Dublin in 1991 during the Dublin Theatre Festival. Finally, Gontarski worked closely with Beckett while editing *The Theatrical Notebooks of Samuel Beckett: Endgame*; during this process, Beckett made final revisions to the play, not long before he passed away.

To register for this event, please contact mscripts@tcd.ie

[Visit the official website.](#)

Samuel Beckett Summer School 2014

August 10th – 16th August 2014.

Applications now available from [our website](#).

Preliminary list of speakers for the 2014 Samuel Beckett Summer School:

- Elizabeth Barry
- Gerald Dawe
- Lois More Overbeck
- Laura Salisbury
- Anthony Uhlmann
- Dirk Van Hulle

A Roundtable discussion, 'Beckett beyond the Humanities', chaired by Jonathan Heron

Seminars:

- Samuel Beckett's Letters (Lois More Overbeck)
- Beckett and Brain Science (Elizabeth Barry & Laura Salisbury)
- Beckett's Manuscripts (Mark Nixon & Dirk Van Hulle)
- Performance Workshop/Samuel Beckett Laboratory (Jonathan Heron & Nick Johnson)
- Reading Group (Sam Slote)

Full list of speakers, provisional schedule, and details of performances will be posted on our website shortly: <http://beckettsummerschool.wordpress.com>.

Samuel Beckett Working Group

28 July – 1 August, 2014

University of Warwick

The Samuel Beckett Working Group (SBWG) will be meeting at the FIRT/IFTR International Federation for Theatre Research World Congress

Papers to be presented at the SBWG are distributed and read by all the participants ahead of the meeting. At the SBWG session presenters give short resumes of their work, followed by a lengthy discussion period (each presenter has 45 minutes in all). This is an extremely effective method, which allows ideas to be discussed, debated and evaluated, with participants suggesting directions for presenters' works-in-progress. There is

limited space for presenters, so do get in touch as soon as possible to guarantee a place; there will also be a limited space for auditors, who would also be sent the papers to read and encouraged to engage in the discussions during the sessions.

The Working Group topic will be:

'Levels of Imagery (audio and/or visual) in Samuel Beckett's Drama.'

Some ideas on how to approach the topic:

Levels of interpretation and/or levels of audience response to performance images; Levels of conformity with or deviation from stage directions; Images that respond to pre-existing performances, such as those in earlier productions of Beckett's drama, to other theatre genres, to other playwright's work or to other mediums (e.g. from adaptations from page or radio to the stage).

Do get in touch with Julie Campbell if you have any questions.

If you are interested in joining the Working Group you need to upload your abstract to the Cambridge Journals Online pages where you will also be prompted to join or renew your membership of IFTR. This has to be done by 15th January 2014, otherwise their paper cannot be accepted for the conference. For more information: <http://iftr2014warwick.org/>

Warwick will send acceptance emails by 21st February. The reason for the early deadline is:

1. So that all delegates have a fair chance of getting their preferred accommodation on campus which opens (along with registration) on 1st March 2014
2. To ensure there is adequate time for delegates to apply for Visas, as the UK Visa system can take several months for these to be processed.

Papers (length 5,000 words) are to be distributed **by the end of May, 2013.**

I look forward to seeing you in Warwick!