



# PRESS RELEASE

Shakespeare's Globe announces programme for new festival, 'Women & Power', featuring Clean Break, Winsom Pinnock, Sarah Frankcom and Donna Zuckerberg

16 April 2019

Shakespeare's Globe is delighted to announce the programme for 'Women & Power', a new festival of events opening on **Sunday 12 May 2018**. With performances, panel discussions, and a scholarly symposium, the festival will celebrate the work and voices of women of all backgrounds and will explore how the work of Shakespeare speaks to the current gender revolution, and how women can use Shakespearean performance to tell their own stories of oppression.

**Dr Farah Karim Cooper**, Head of Research at Shakespeare's Globe and curator of the festival, commented:

"We live in a time when it is essential to interrogate the relationship women have to power and leadership in the arts, politics and education. If we ask the question are women in a position to lead? The answer is a resounding yes! If we ask the question, are there enough opportunities for women to lead in these sectors? The answer is, not really. At this festival we intend to ask why, and seek to find ways to obliterate the structures and mindsets that get in the way".

Opening the festival on Sunday 12 May will be a **celebration of Virginia Woolf's seminal works, *A Room of One's Own* and *Three Guineas***, both of which will be read in candlelight in the Sam Wanamaker Playhouse. A rallying cry to begin the festival, both texts powerfully articulate Woman's right to intellectual and financial independence.

On Monday 13 May, **Professor Clare McManus** and **Professor Lucy Munro** will lead a one-off workshop, **Engendering the Stage**, in the Sam Wanamaker Playhouse. Part of the Globe's Research in Action series of workshops, in which actors and academics uncover the practices of the Shakespearean stage, this workshop will explore the history of gendered performance on the Renaissance stage and will illuminate the practice of playing with gender on stages across Europe.

**Professor Clare McManus** works on English and European Renaissance drama at the University of Roehampton, focusing on gender in the writing and performance of Shakespeare and his contemporaries, and Renaissance women's performance. She is also an editor of Renaissance plays. **Professor Lucy Munro** is a scholar and teacher of early modern literature at King's College London. She is interested in presenting old texts to new audiences, and the dynamic relationship between old and new in literary cultures and their afterlives.

A panel event entitled **Women & Power: Directing Theatre in the 21<sup>st</sup> Century** will follow on Tuesday 14 May, with panellists including **Sarah Frankcom**, Artistic Director of the Royal Exchange Theatre in Manchester, and Globe Associate Artist **Athena Stevens**. Sarah and Athena have both directed plays by Shakespeare or his contemporaries, as well as directing or creating new feminist writing. They will discuss how female directors can shape the future of theatre, interrogate the place for feminism in classical theatre, and expand upon the opportunities and challenges a director's gender presents.

**Sarah Frankcom** joined the Royal Exchange Theatre as Literary Manager in 2000, and has been its Artistic Director since 2008. With Royal Exchange Theatre credits including *Orpheus Descending*, *Miss Julie*, *A View from the Bridge*, *Who's Afraid of Virginia Woolf* and *Kes*, Sarah's career has also seen her working with the Lyric Hammersmith, the Crucible Theatre, the National Theatre and the Young Vic. **Athena Stevens** is an actor, writer, director and spokesperson for the Women's Equality Party. She is a writer on attachment at the Finborough Theatre and recently wrote a female response to *Doctor Faustus* for the Dark Night of the Soul festival at Shakespeare's Globe. She is also the Artistic Director of Aegis Productions Ltd in Elephant & Castle.

On Wednesday 15 May, theatre company **Clean Break** will join not-for-profit **Southall Black Sisters** as both celebrate 40 years of activism. **Clean Break & Southall Black Sisters @ 40: Activism, Women and Power** will bring together a selection of speakers from each organisation to discuss how we can either become activists or support activism in the fight for equality and human rights.

**Clean Break** was set up in 1979 by two women prisoners who believed that theatre could bring hidden stories of imprisoned women to a wider audience. The only women's theatre company of its kind, Clean Break continues to inspire playwrights and captivate audiences with groundbreaking plays on the theme of women and crime. Founded in the same year, **Southall Black Sisters** aims to highlight and challenge all forms of gender-related violence against women, empower them to gain more control over their lives, and live without fear of violence. They are at the forefront of challenging domestic and gender-related violence locally and nationally, and have campaigned for the provision of proper and accountable support services to enable women and their children to escape violent relationships and live in dignity.

**Bang Rome: Why Pickup Artists Read Ovid and Why It Matters** is on Thursday 16 May. Classicist **Donna Zuckerberg** will take to the Playhouse to discuss her seminal book *Not All Dead White Men: Classics and Misogyny in the Digital Age*, an exposé of how today's alt-right men's groups are turning disturbingly to ancient sources to promote an ideal vision of masculine life and, in some cases, to justify ignoring women's boundaries. Donna Zuckerberg received her PhD from Princeton University in 2014 and is the founder and Editor-in-Chief of *Eidolon*, an award-winning online publication for informal Classics scholarship.

At the end of the week, **Women and Leadership: A Symposium** will delve into the myriad challenges women in leadership roles face in politics, the arts, culture and academia. The day will consist of three panel discussions: **Women, Culture and Art**; **Women and Politics**; and **Women, Education and Academia**.

**Winsome Pinnock, Morgan Lloyd Malcolm, Claire van Kampen** and **Stella Kanu** will appear on the **Women, Culture and Art** panel. Playwright **Winsome Pinnock** won the prestigious Alfred Fagon Award in 2018. Most recently, a revival of her 1987 play *Leave Taking* played at the Bush Theatre to critical and commercial success. Her award-winning plays include *The Wind of Change* (Half Moon Theatre), *Picture Palace* (Women's Theatre Group) and *A Hero's Welcome* (Women's Playhouse Trust at the Royal Court Theatre Upstairs). **Morgan Lloyd Malcolm** was commissioned by The Globe to write *Emilia*, which became a sell out production in summer 2018 and is now playing in the West End. It has since been optioned as a film. Morgan's other critically acclaimed plays include *Belongings* and *The Wasp* (Hampstead/Trafalgar Studios). **Claire van Kampen** is a composer, playwright and a director. She served as Artistic Associate at the Globe from 1996-2006, and has continued to be the Globe Associate for early Modern Music since 2007. Claire's playwriting debut was *Farinelli and the King* (Sam Wanamaker Playhouse/Broadway) and her directorial debut was *Nice Fish* (Guthrie Theatre). Claire directed *Othello* at the Globe last summer. **Stella Kanu** is currently Executive Producer at Ovalhouse, overseeing the artistic activities of the company as they build a new theatre and merge with the artistic and local community of Brixton. As a creative writer and performer, Stella created Africa Centre's first Children's Literature Festival; A List Performing Arts Festival and Southampton Live Street Arts Festival.

**Baroness Kingsmill CBE** and **Rachel Reeves** will appear on the **Women and Politics** panel, chaired by **Dr Will Tosh**. **Baroness Kingsmill** has enjoyed a diverse and varied career spanning fashion, law, business, the arts and politics. She qualified as a solicitor of the Supreme Court, and, after a 20 year legal career, was appointed Deputy Chair of the Competition Commission. In 2000 Baroness Kingsmill was awarded a CBE, and in June 2006 she was appointed to the House of Lords as a Life Peer. **Rachel Reeves** is Labour MP for Leeds West and former Shadow Minister for Work and Pensions. Prior to her parliamentary career, she worked as an economist. She is the author of *Alice in Westminster: The Political Life of Alice Bacon* and *Women of Westminster: The MPs who changed politics*. **Dr Will Tosh** is Lecturer and Research Fellow at Shakespeare's Globe. He led the Indoor Performance Practice Project (2014-16), which examined playing in the candle-lit Sam Wanamaker Playhouse, and coordinates the Globe's ongoing Research in Action series of public workshops. He is the author of *Male Friendship and Testimonies of Love in Shakespeare's England* and *Playing Indoors: Staging Early Modern Drama in the Sam Wanamaker Playhouse*.

**Professor Liz Schafer** and **Dr Sumi Madhok** will appear on the **Women, Education and Academia** panel, chaired by **Dr Gillian Woods**. **Professor Liz Schafer** is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her publications include *MsDirecting Shakespeare: Women Direct Shakespeare*, performance histories of *The Taming of the Shrew* and *Twelfth Night* and a biography of *Lilian Baylis*. **Dr Sumi Madhok** is Associate Professor at the Department of Gender Studies, LSE. She is the author of *Rethinking Agency: Developmentalism, Gender and Rights*; the co-editor of *Gender, Agency and Coercion*; and of the *Sage Handbook of Feminist Theory*. **Dr Gillian Woods'** research concentrates on early modern drama in its cultural and historical contexts, with a particular focus on early modern stage practice, post-Reformation religion, visual arts, nostalgia, and the representations of space.

**Deep Throat Choir** will take to the stage on Saturday 18 May to close the festival. The all-female singing collective will present an intimate one-off concert celebrating the power of women's voices. Formed by Luisa Gerstein, composer of the West End transfer of the Globe's hit production *Emilia*, the choir are renowned for stripping music-making to the simple components of vocals and percussion.

**Finis.**

## EDITOR'S NOTES

### WOMEN & POWER

#### The Lecture of Virginia Woolf: A Room of One's Own

12 May, 3.00pm

Sam Wanamaker Playhouse

#### The Lectures of Virginia Woolf: Three Guineas

12 May, 6.00pm

Sam Wanamaker Playhouse

#### Research in Action: Engendering the Stage

13 May, 6.00pm

Nancy Knowles Lecture Theatre

#### Directing Theatre in the 21<sup>st</sup> Century

14 May, 6.00pm

Sam Wanamaker Playhouse

#### Clean Break & Southall Black Sisters @ 40: Activism, Women and Power

15 May, 6.00pm

Sam Wanamaker Playhouse

#### Bang Rome: Why Pickup Artists Read Ovid, and Why It Matters

16 May, 6.00pm

Sam Wanamaker Playhouse

#### Women and Leadership: A Symposium

17 May, 10.30am

Nancy Knowles Lecture Theatre

#### Deep Throat Choir

18 May, 7.30pm

Sam Wanamaker Playhouse

### FOR MORE INFORMATION PLEASE CONTACT:

Claudia Conway

[claudia@draperconway.com](mailto:claudia@draperconway.com)

Lucy Butterfield

020 7902 1468

[lucy.b@shakespearesglobe.com](mailto:lucy.b@shakespearesglobe.com)

### BOOKING

#### BY PHONE

020 7401 9919

#### ONLINE

[SHAKESPEARESGLOBE.COM](http://SHAKESPEARESGLOBE.COM)

(£2.50 transaction fee applies)

#### IN PERSON

Shakespeare's Globe, 21 New Globe Walk, London, SE1 9DT

Please refer to prices for individual events where listed throughout the brochure. For the winter theatre season, prices as follows:

#### Sam Wanamaker Playhouse

Standing tickets (fixed position): £10. Seated tickets: £20-£48.

Premium tickets also available (max £62).

Patrons who are members of the [free access scheme](#) are eligible for adjusted ticket prices.

### Principal partner



### MERIAN GLOBAL INVESTORS

Merian Global Investors is a leading, independent, global asset management firm. The company as it is now known was formed in June 2018 when its management team, together with funds operated by the global growth private equity firm, TA Associates, acquired the "single-strategy" investment capabilities of Old Mutual Global Investors.

It is focused on delivering strong investment performance and customer-focused investment solutions that result in positive long-term outcomes. The business has no house view or CIO, allowing its fund managers the freedom to follow their own proven strategies.

### SHAKESPEARE'S GLOBE

#### Our Cause

We celebrate Shakespeare's transformative impact on the world by conducting a radical theatrical experiment. Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

**'And let us ...on your imaginary forces work' Henry V, Prologue**

Performance and education take place throughout the year inspired and informed by the Globe Theatre and Sam Wanamaker Playhouse. In addition, there is an exhibition and tour, as well as retail, catering and events spaces. A registered charity (No. 266916), the Shakespeare's Globe Trust does not receive regular public subsidy. Three quarters of income comes from over one million visitors annually who buy tickets to performances, events, exhibition and tours, and educational activities. Revenue is also generated by on-site retail and catering. Vital support comes from the Globe's family of Friends and Patrons. These include a range of Members' schemes at varying levels, corporate supporters, trusts, individual gifts and legacies.

### GLOBE THEATRE

Following an absence of 400 years, the present Globe Theatre stands a few hundred metres from the original site. The rebuilding of the iconic building was led by the pioneering actor and director Sam Wanamaker who spent 23 years fundraising, advancing research into the appearance of the original Globe and planning the reconstruction with architect Theo Crosby. Sam Wanamaker died in 1993, three and a half years before the theatre was completed.

Performances, tours, and educational work take place all year with the theatre season running from April to October. The theatre is an important space for research led by in-house scholars, and is central to undergraduate and post graduate programmes, as well as activities for school students of all ages. Each year in early spring, *Playing Shakespeare with Deutsche Bank*, a Shakespeare production created for young people and families, gives 20,000 free tickets to state secondary schools in London and Birmingham.

## EDITOR'S NOTES

### **SAM WANAMAKER PLAYHOUSE**

The Sam Wanamaker Playhouse, opened in January 2014. The intimate, 340-seat candle-lit space is a beautiful archetype of the indoor playhouses of Jacobean London. Also open all year, the Playhouse's principal theatre season runs from October to April. In addition, it hosts panel discussions, lectures, and musical events. It is also an essential space for original research, rehearsed readings, family storytelling and workshops for school students and teachers.

### **BANKSIDE AND BEYOND**

Overlooking the river on Bankside, Shakespeare's Globe is proud to be in Southwark and has a range of community projects: Globe Elders Company, Southwark Youth Theatre, *A Concert for Winter*, *Our Theatre* schools performance project and a work experience programme for 14-18 year olds. Shakespeare's Globe has a rich tradition of touring nationally and internationally with award-winning productions transferring to both the West End and Broadway. *Globe on Screen* also takes highlights from the theatre season to cinemas worldwide and *Globe Player* makes Shakespeare's Globe productions available to all.

**For more information, images for press, details about what's on and how to book:**  
[www.shakespearesglobe.com](http://www.shakespearesglobe.com).