

Shakespeare's *The Tempest* and Beyond

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Abstract

To reflect on the role of the technical conditions of production and reception of artistic and literary works in the process of building meaning, and taking into consideration the transformations that have been occurring in social and cultural practices as well as in the forms of artistic and literary production, this text aims at approaching the relations between media and current cultural practices, highlighting the techniques used in the 16th and 17th Centuries and the appropriation and subversion of these techniques in the present.

To do so, I will use examples related to William Shakespeare's *The Tempest*, departing from the text of the play and its possible origins to the current performances in art galleries – in the form of installations, paintings, sculptures, and others -- on stages, on social media and on cinema, computers, and other screens. Considering the choices and operational procedures of the author(s) and the context of creation, we arrive at an understanding of the meaning of the product that is not always directly and visibly manifested in the materiality of the work.

Keywords

Materiality, Shakespeare's *The Tempest*, intermediality, crossing borders

Bio

Thaïs Flores Nogueira Diniz is an associate professor specializing in Comparative Literature at Universidade Federal de Minas Gerais, Brazil, where she received her PhD. She has published in journals in the Brazilian context and abroad. Her main interests are: Shakespeare films, intermediality, modern theatre and drama. She was a Fulbright scholar at Indiana University and has carried out research as a postdoctoral researcher at Queen Mary, University of London. Presently she coordinates a research group called Intermedia.

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