Spain’s outstanding theatrical tradition in the early modern period is often associated with names such as Lope de Vega, Calderón de la Barca, and Tirso de Molina. Yet, beyond these widely celebrated figures, there exists a multitude of women whose rich contributions both on the page and the stage shaped the Golden Age comedia. Female authors such as María de Zayas, and Ana Caro de Mallén, and Feliciana Enriquez de Guzmán not only created complex and original female characters that were then brought to life by eminent actresses but also, through their theoretical tracts, interrogated their roles as female dramatists in relation to the predominantly male proponents of the comedia nueva. The cross-board engagement of these women exemplifies the magnitude and variety of female participation in theatre as creators, performers, and literati.

The questions of gender, identity, and performance that these figures invite has inspired a surge in critical investigations of female playwrights and female characters in early modern Spain. Piloted by Melveena McKendrick’s renowned study of the mujer varonil, Women and Society in the Spanish Drama of the Golden Age: A Study of the Mujer Varonil (1974), Teresa Scott Soufas’ study of female authored plays, Women’s Acts: Plays by Women Dramatists of Spain’s Golden Age (1997), and female actresses (such as the infamous María Calderón), the study of women’s participation in theatre has experienced a critical renaissance in which a new cross-disciplinary approach is gaining popularity.

In spite of this, schools of criticism remain divided into discrete strands: performance, where scholars analyse the workings of the stage; and text, where the page—its characters, authors, and translations—takes precedence. This conference aims to bridge the critical gap between stage and page, performance and text by uniting scholars from a range of disciplines. We hope to create together a new, interdisciplinary and holistic approach to studying the performance and enactment of gender in Golden Age Spain. The committee welcomes submissions related but not limited to the following topics:

- Translation of Golden Age plays; how this impacts on meaning, performance and interpretation
- Performance studies of Golden Age works through the ages
- Actors, acting and stagecraft
- Explorations of writers and dramaturgs: how they operated, and how this impacted text and practice
- Text based approaches to Golden Age works, especially those by female writers
- Thematic or character analysis of canonical works and writers
- Theories of performance, gender, identity and writing

Call for Papers
To submit a proposal for a 20-minute paper, please send a title, an abstract (250 words), and a brief biographical statement (including any institutional affiliations) to enactgender2022@gmail.com by Monday, 29th November 2021 (12:00 GMT). Decisions will be communicated to all applicants on or before Monday, 13th December 2021. The conference will be held online via Zoom, and therefore presentations from anywhere in the world are warmly welcomed.

For more information, please visit: https://enactinggender2022.wixsite.com/conference