

# WINTER TEMPEST

Selections from the Permanent Collection



From Nicolas Rowe's 1709 edition of Shakespeare's *The Tempest*

Serena Bocchino  
Mei Savage Brady  
Perry Burns  
Nade Haley  
Eleanor Honig  
Jane Martin  
Michael Rosch  
Ann Shore  
Frank Wimberley  
Richard Ziello

## Such Stuff as Dreams

William Shakespeare's last play was *The Tempest*, written in 1611. It is a beguiling, lush and poetic work that combines themes of turmoil and rage, survival and loss, love and ambiguity. As such, *The Tempest* has been a seductive muse inviting a bevy of remixes throughout the ages and adaptations have been made in every form, most recently, perhaps, by Julie Taymor, the famed American director of theater, opera and film.

One of the most fruitful and bewitching aspects of this late work is its magical turmoil and the meandering way in which it moves through issues that range from politics to love to moral decay. It easily conjures the sort of watery turbulence that is so identified with the work (as seen in the above illustration from Nicolas Rowe's 1709 edition of Shakespeare's works), but also humor and alchemy, romance and tragedy and the dreamy emotional landscape of exile, betrayal and survival. Each of the works included in ***Winter Tempest, Selections from the Permanent Collection*** were selected for the ways in which they, too, examine aspects of visual tumult, illusion and the emotive surge that seems to weave in and out of Shakespeare's final drama.



L-R: details of Mei Savage Brady, Michael Rosch, *Hornet*, Ann Shore

The story appears to advance further at the hand of Michael Rosch, whose swirling sculpture, *Hornet*, could be the mid-air tracings of Prospero's, the protagonist, magic staff. Likewise, Frank Wimberley's furtive charcoal drawings from *The Black Chalk Series* evoke wonder and illusion, a flip side of Shakespeare's sense of theatrical spectacle. Richard Ziello's *52,000 Nails* could be the dark arm of Caliban, as he conspires to murder Prospero.



Jane Martin, *Skatedance I*

Rushing, roiling waters and winds strong enough to shipwreck the crew are visible in the tumult of Ann Shore's *Aspects of Nature #2*, Serena Bocchino's *Herder Gold*, and Eleanor Honig's *Origins II*. Water runs deep in Nade Haley's 2003 work, *Untitled*, as the sea retreats into calm rivulets etched on to glass, but the sense of solitude is shallow here, as hidden dangers are revealed below a rippling surface.

Mei Savage Brady's, *Styphalian* (which won the Parrish Art Museum's 1980 Sole award; juror, Henry Geldzahler), exudes a pastoral calm as if verdant waters had been stilled to a hush.



Nade Haley, *Untitled*

Yet, for all its drama and moral ambiguity, the resolution of *The Tempest* is one of its great surprises. It ends well – happily, even – with a spirited *je ne sais quoi* that has been debated for centuries. In *E Print Series #3*, Perry Burns might be examining that very lightness of being, as bulbs of color cascade downward like watery pools. In the end Prospero renounces magic, finding in himself the mercy and compassion to be ultimately humanized. In Jane Martin's *Skatedance I*, the hand is fleeting – dreamlike – as if Prospero has found an inner quietude.

**Janet Goleas, Curator**

## **Winter Tempest, Selections from the Permanent Collection**

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**Islip Art Museum**  
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East Islip, New York 11730

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