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## **The Tempest by William Shakespeare Exhibition and new published edition Call for submissions**

*Be not afeard, the isle is full of noises,  
Sound and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That if I then had waked after long sleep,  
Will make me sleep again; and then in dreaming,  
The clouds methought would open, and show riches  
Ready to drop upon me, that when I waked,  
I cried to dream again.*

It was not for nothing that Danny Boyle chose Caliban's words from The Tempest's story of shipwreck and magic as inspiration in the opening ceremony at the Olympics in 2012. Written in around 1610 The Tempest is among Shakespeare's greatest works – dealing with themes as diverse as sexual control, the supernatural and colonialism, it has inspired producers, writers and artists alike over the years due to the beauty of its language and the depth of its ideas.

### **Invitation**

Following the success of our publication in 2015 of a new edition of Samuel Taylor Coleridge's the Rime of the Ancient Mariner, we are delighted to offer a new opportunity to artists to contribute to the second publication in what we hope will be a ongoing series (watch this space for news of 2017's choice). This project has been made possible with financial support from the National Lottery through Arts Council England and the Fairfield Charitable Trust.

As before we invite artists to submit, initially electronically, works inspired by the words of the play. Submission guidelines are below. Selected works will be exhibited at the Contains Art gallery in a specially curated exhibition (dates TBC but likely late June 2015), which will be accompanied by the publication of a beautiful, high-quality, new version of The Tempest, akin to the edition of the Rime of the Ancient Mariner produced last year. The selected works will also be reproduced as plates in this book, in hopes of contemporizing the play for today's audience. Profits from the sale of the book will be re-invested in Contains Art; helping to support the sustainability and resilience of this nascent, imaginative, not-for-profit arts venture.



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Please note, due to waiting for funding decisions, the timetable is fairly tight, due to the need to photograph works for inclusion in the publication.

## **Creativity**

As with the last publication also, our interest at Contains Art is not simply in literal depictions of the text. We have chosen this play, of the very many great contenders amongst Shakespeare's works, both for the visual scope of its imagery (the coastal, seascapes, exotic scenery, magic, illusion, theatre, fairytale), but also for the relevance of so many of the themes in the work to the present day. A key part of our intent is to explore how great works can be interpreted in ways that are relevant to contemporary art practice and to the interests of contemporary audiences, to provoke discussion, interest and ideas beyond simply the visual presentation of an historic text.

The Tempest is a rich source. The elemental forces and supernatural entities called up by Prospero lend themselves to a range of abstract and innovative technical approaches, or to interpretations related to current environmental and ecological debates about mankind's relationship to nature – from fracking to flooding. Prospero's banishment and the shipwreck that opens the play have contemporary resonance, in the context of the current refugee crisis, arguably created by Western interventionism. The role of Miranda invites enquiry into current feminist narratives about societal control and the subjugation of women and into the depiction of women in the art canon and the media. The play deals with personal themes of betrayal, love, redemption but also of global themes – exile, integration, multiculturalism, of mutiny and collaboration as ways to find safety in the world. And of course its central consideration is on the very nature of man – a theme as relevant now as at any time. It seeks to explore what it means to be human – with that conflict portrayed in the human complexity of Prospero (portrayed via his alter egos Caliban and Ariel), tied into questions about divinity and the supernatural.

In all this richness of imagery and ideas we hope you will find the inspiration from which to create works worthy of the great artists who have responded to The Tempest in the past - 18<sup>th</sup>-century paintings by William Hogarth and Henry Fuseli to 20<sup>th</sup>-century work by Jackson Pollock, Victorian book illustrations by Edmund Dulac and Arthur Rackham to film interpretations by Derek Jarman, amongst others.

## **Schedule**

18 March 2016	Submission Deadline
25 March 2016	Selected artists notified



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2 – 9 April 2016 (Details TBC) Delivery of artworks for photography and framing

22 June (TBC) 2016 Private View

23 June – 17 July Exhibition runs (again TBC)

## Guidelines

Artists and their works will be selected through an open submission process. The key criteria will be relevance - the intention is to highlight the contemporary relevance of the poem for today's audience using imagery as a counterpoint to words. Underlying 'relevance' will be a keen focus on artistic quality - taking into account that works must 'work' in both exhibition and print.

Please submit entries by emailing a photograph of the work to:

[jess@containsart.co.uk](mailto:jess@containsart.co.uk).

Please include with your submission:

- Contact details (phone and email);
- Title of the work, if any;
- Materials (e.g. mixed media on board, digital print, ink on paper);
- Please note if the work is one of an edition (i.e. print run of 10);
- Dimensions;
- Sale price (assume £30 - £50 for framing)
- A short paragraph (max 50 words) about your inspiration, including a note if it responds to a particular passage; and
- A short paragraph (max 50 words) about yourself in the third person.

Example:

*Formerly Dean of Design at the University of Arts London; Mike exhibited at Tate Britain in 'Drawing from Turner' (2007) and has work in both public and private collections. He now lives and works at his studio, Three Springs, in Stogursey, maintaining his own eclectic and curious approach to creative practice.*

The 20-24 selected works will be reproduced in an A5 portrait-orientated, limited edition (500) publication. These works will be photographed and framed for the exhibition, therein agreeing to copyright permission with regard to reproduction.

Artists may submit up to three works, but it is very unlikely that more than one by any one artist will be included in the exhibition/publication.

Maximum image size guide: 20" x 24". If you wish to submit 3D works please discuss with us first.

Unfortunately, we are not able to offer a fee for selected works, but the works may be offered for sale during the exhibition if desired, with a max 20% (+2.75% credit card machine) commission taken.

Framing costs will be covered by Contains Art. Artists will receive the full purchase price of sold work – framing will not be deducted. Unsold work will be returned with the frame. Unframed prints from editions, if sold/ordered during the period of the exhibition, will be subject to commission as above.

Artists will need to be able to arrange to drop off or otherwise deliver works to Contains Art in early April if selected.

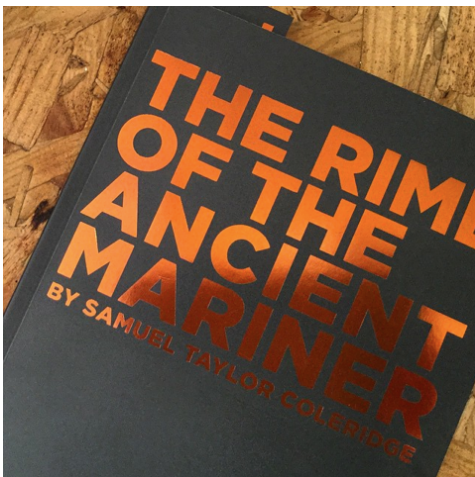
Selected artists will be given a complimentary copy of the book.

Selected artists may be asked to invigilate one day of the exhibition, where possible.

It would be helpful if you could let us know by email if you intend to submit, though this is not a requirement.

## Contact Details

For further information please contact Jess Prendergrast on 07799 260854  
[jess@containsart.co.uk](mailto:jess@containsart.co.uk).



The Rime of the Ancient Mariner  
Samuel Taylor Coleridge  
Published by Contains Art  
2015