

TĚMPEST ARTWORK

In the film, Miranda is a successful artist whose work is shown at exclusive galleries. At least, in one world. In the other world, she's a frustrated artist who has given up her dream. The artwork in TĚMPEST was a crucial part of the telling of this story, especially in the two contrasting art gallery scenes.

Marcy Fischer Nessel, owner of the Fischer Galleries in Ridgeland, Mississippi, generously allowed the production to use her gallery for the film. Her generosity – and her knowledge about the best ways to install and exhibit artwork in the gallery – made an immeasurable contribution.

There are, of course, two identical art galleries in TĚMPEST. In the first, Miranda looks at the breathtaking art on display and feels inadequate. The production needed some incredible work, and, with the help of the Fischer Galleries, we found several artists who were more than capable of supplying it. Joseph Adolph, Charlie Bluett, Doyle Gertjeansen, Cathy S. Hegman, and Rod Moorehead all agreed to let us use their work in our film. Without their contributions, the scene simply would not have worked.

The other world of TĚMPEST presented an even greater challenge. In that world, Miranda is a successful artist, holding a show at the gallery. We needed a large number of pieces for this show, but we had some very specific requirements:

- 1) Miranda is a world-class artist. We needed artwork that was positively stunning.
- 2) Miranda works with found objects, especially natural objects like shells. She could work with other media too, but we needed a lot of found object pieces.
- 3) Miranda is a very specific character. We had to find an artist whose real-world works fit the aesthetic that we believed Miranda would work within.

The producers of TĚMPEST performed an intensive search, contacting galleries, museums, and art schools throughout Mississippi and Louisiana. We sent e-mails, made phone calls, and scoured the internet. Finally, after several weeks of searching, we found the perfect artist.

Tamara Robertson, of Shreveport, Louisiana, fit the bill perfectly. An established artist, whose work has been commissioned and/or purchased by major hotel chains, banks, and private collections, Tamara's work isn't just awe-inspiring – it's also closely aligned with the sort of work we envisioned that Miranda would create.

Tamara thrives upon the influence of her surroundings. Thus, many of her materials have come from sojourns across the southern United States and the environment surrounding her studio on the shores of Caddo Lake and the encircling cypress woods. She responds to this stimulation, constantly inventing new techniques, acquiring new skills and making each new work innovative.

Several of the pieces used in the film are shown on the next page.



Calculated Chaos



Ode to Mondrian



Cosmic Cactus



Light Magic #43



Light Magic #40

This is just the tip of the iceberg for Tamara! To see more of her work, just visit her website:
<https://tamararobertsonart.com/>