

About the Author and Artist Nathalie Tierce

In her career as a professional artist, Ms. Tierce has worked on projects as diverse as productions for Shel Silverstein, Andrew Lloyd-Webber, The Rolling Stones, period dramas for The BBC, feature films such as Martin Scorsese's *Shutter Island*, Tim Burton's *Alice in Wonderland*, and painting murals for Disney.

Her relationship with theater and film nurtured her desire to connect to people through story-telling in her visual allegories.

Born and raised in New York City, Nathalie received her formal training at Pratt Institute in New York and The Ecole Nationale Supérieure des Beaux-Arts in Paris. She then spent ten years in Europe refining her craft as a painter.

She maintains a studio in Glendale, CA, where she lives with her sculptor husband, Chris Towle, their son Joshua, and two cats, Rosie and Bruce.



Nathalie Tierce contact information:

ntierce1@gmail.com

www.nathalietierce.com

Media Kit is available here:

<https://nathalietierce.com/press-kit-1>



Book Press Release

CHRONICLES of FEAR



Created by
Nathalie Tierce

CHRONICLES OF FEAR TALES OF WOE

In *Chronicles of Fear - Tales of Woe*, Nathalie Tierce's follow-up book to *Pulling Weeds from a Cactus Garden - Life is full of Pricks*, (2021, Indigo Raven Publishing), Tierce bravely expresses her own worries, in this collection of 27 nightmare/storybook illustrations, illuminating our concerns in the process. Each is accompanied by a brief, occasionally mysterious, and frequently humorous note from the artist.

The imagery is vivid and fascinating. It was executed in a manner that can only be described as fantastic. What appears to be a collection of fairy tales for kids transports the reader to the unconscious. Arresting and visually stunning.

Los Angeles Review of Books, Jessica McCort - "Tierce participates in the Goreyque tradition of destroying readers' expectations for the work they have picked up — in this case, the picture book."

R.Crumb - In a personal letter to Nathalie Tierce, wrote: "You are a genuine visionary artist with a direct line to your subconscious."

Comics Review U.K. - "The marriage of image and text...can simultaneously tickle like a feather, cut like a scalpel and hit like a steam-hammer."

John Cuneo - "I really like the rawness in these images. It feels like [she] actually resisted 'polishing' things up, both paint and imagery-wise. It feels closer to the Id: direct, unvarnished, and unsettling. It's personal, and tortured and disturbing - I'm a sucker for that sort of thing."

Chronicles of Fear is published by Indigo Raven Publishing and available on Amazon and Kindle

\$15.00 Paperback ISBN 978-1-7341874-5-8

\$2.99 Ebook (Kindle) 978-1-7341874-6-5

Nathalie Tierce - *Chronicles of Fear*
Suggested Interview Questions:

What made you create this book?

I'm fascinated by the way people move through this world. To get through the day, everyone has their obstacle course. Some humans develop wings, while others fight through or go underground.

You can crash or soar flying, survive or die fighting, and get through to the other side, tunneling or being crushed. Either way, these struggles are inherently poetic for me whether or not these attempts to manage them are successful.

How is this book different from other graphic novels?

Well, to begin with, it is non-sequential. In two-page spreads, the flow from one event to the next has more to do with emotional temperature than cause and effect. Although one character's struggle might lend itself to the predicament of the following character's situation, there is no rational reason they happen in the order they occur.

Who inspires these characters?

In these vignettes, characters represent various forms of fear. Fear of squandering opportunities, the future, the past, what one will never get back, losing what inspires us, or never fully possessing it.

And finally, of never realizing one's ambitions, whether it be love or some other personal passion to be discovered.

There is also the unnerving potential of what might happen if the protagonist is guided by their anxieties. Fear can paralyze us, make us forget our principles, or even form them, pushing us to look for answers in unusual places.

What inspires the imagery? How do you prepare for them?

That's the funny thing about these pieces; I don't plan them. I spend a lot of time figuring out what they are trying to be. I go through the ritual of preparing a piece, which puts my mind in a trance that allows the things "hitting a nerve" to emerge. I start by making random paintbrush marks and build them up that way. After a certain point, I try to find the figures within the smudges and shadows.

For more information, Contact Nathalie Tierce @ ntierce1@gmail.com or 818 4827046

So you never know what will happen in a painting when you start?

No, working in this method, I don't do preparatory sketches or plan the composition. Initially, I was more perplexed than anyone at why some things showed up in my work. I'm crawling in the dark, asking, "Who is this? What do they want?" trying to piece the story together. In saying that, the exceptions are a new variation on this theme for two works (in the book, "Barfly" and "Alice in Waitingland").

For these two pieces I began by listing things that seem like they belong together but don't; for example - a pregnant fairy tale character, a restaurant setting, and vintage toys (as in the case of "Alice in Waitingland." I find pictures for these things and combine them differently in Photoshop. When I hit that combination of sadness and irony or a chuckle, I paint that combination of things.

What authors influence you?

The authors that have and still do inspire me are the authors that write and illustrate their work.

Will Eisner was a genius in plot, character development, and expression. His graphic novel, *The Contract with God Trilogy* is a masterpiece.

Aline Kolminsky Crumb, who sadly passed away not long ago, pioneered in ruthless, raw autobiographical honesty. Her ability to share tragedy, in particular from the standpoint of a woman, and make it accessible, even humorous, was a gift.

Edward Gorey's ability to create suspense using pen and ink and combine it with the cadence of his words is unparalleled. When I was eleven years old, I began reading his books. Jessica McCort of The Los Angeles Review of Books compared my work to Edward Gorey's, which delighted me.

Maurice Sendak's expressive images and visceral emotion have always stuck with me. Heinrich Hoffman's *Struwwelpeter* strikes a deep chord with how brutal, while effective, a fairy tale can be at its most dramatic. Interestingly, Maurice Sendak thought it was one of the most beautiful books in the world.

When I was younger, I would devour any Robert Crumb's *Weirdo* issue. His work, in particular, was so sharp in finding awkward boundaries to push.

Likewise, finding French cartoonist Claire Bretecher when I was younger was huge for me, most notably because she was a woman and was disgusting, vulgar, and hilarious at the same time.

For more information, Contact Nathalie Tierce @ ntierce1@gmail.com or 818 4827046

Is it political or social events that provoke a piece of work, or is it more personal?

It's both. Day-to-day living hits me with many questions about who we are as a collective society. Who is vulnerable and why. It makes me ask myself what part I play in this mess.

What about the book surprised you the most?

As I began to share the work, I noticed that individuals related to it as something they remembered from a dream or an emotional experience. Finally, it occurred to me that my concerns and anxieties were manifesting themselves in a way that was likely influenced by collective consciousness.

What does the title mean?

Initially, the working title of this book was *Chronicles of Despair*, thinking that despair was at the heart of tough choices; later, I decided that fear was even more profound than despair.

Do you see yourself in any of the characters?

As a woman, I most certainly can identify with all the females in many images. I feel their predicaments living within the myths, realities, and puzzles of femininity.

What do you hope readers take away from this book?

I hope these images and writing help people look at the darker side of desire, feelings, and humanity and laugh momentarily. Seeing it through the hyper-colored lens of a surreal landscape makes living in this world more manageable.

When did myths, fairy tales, and fables start to seep into your work?

Working for decades as a scenic artist in film and stage taught me the value of using visuals to take the audience to another world. After my son was born, I began rereading fairy tales of all kinds, from Aesop's to modern tales, to observe how the lessons inside them varied through time and within communities, which still fascinates me to this day.

For more information, Contact Nathalie Tierce @ ntierce1@gmail.com or 818 4827046

