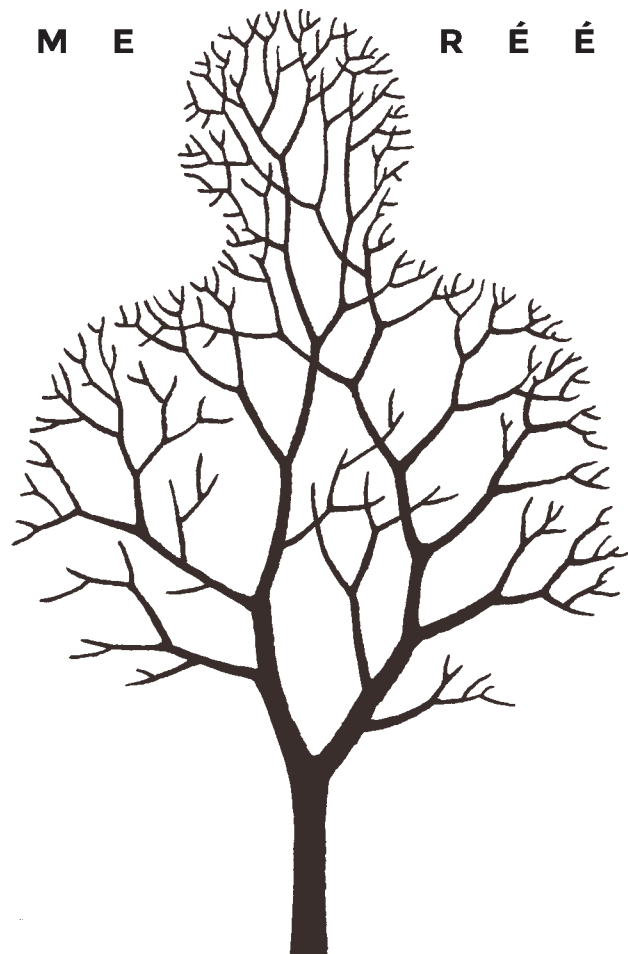


MARC-ANTOINE MATHIEU

O T T O

L ' H O M M E R É É C R I T



ÉDITIONS DELCOURT

**MATURE
CONTENT**

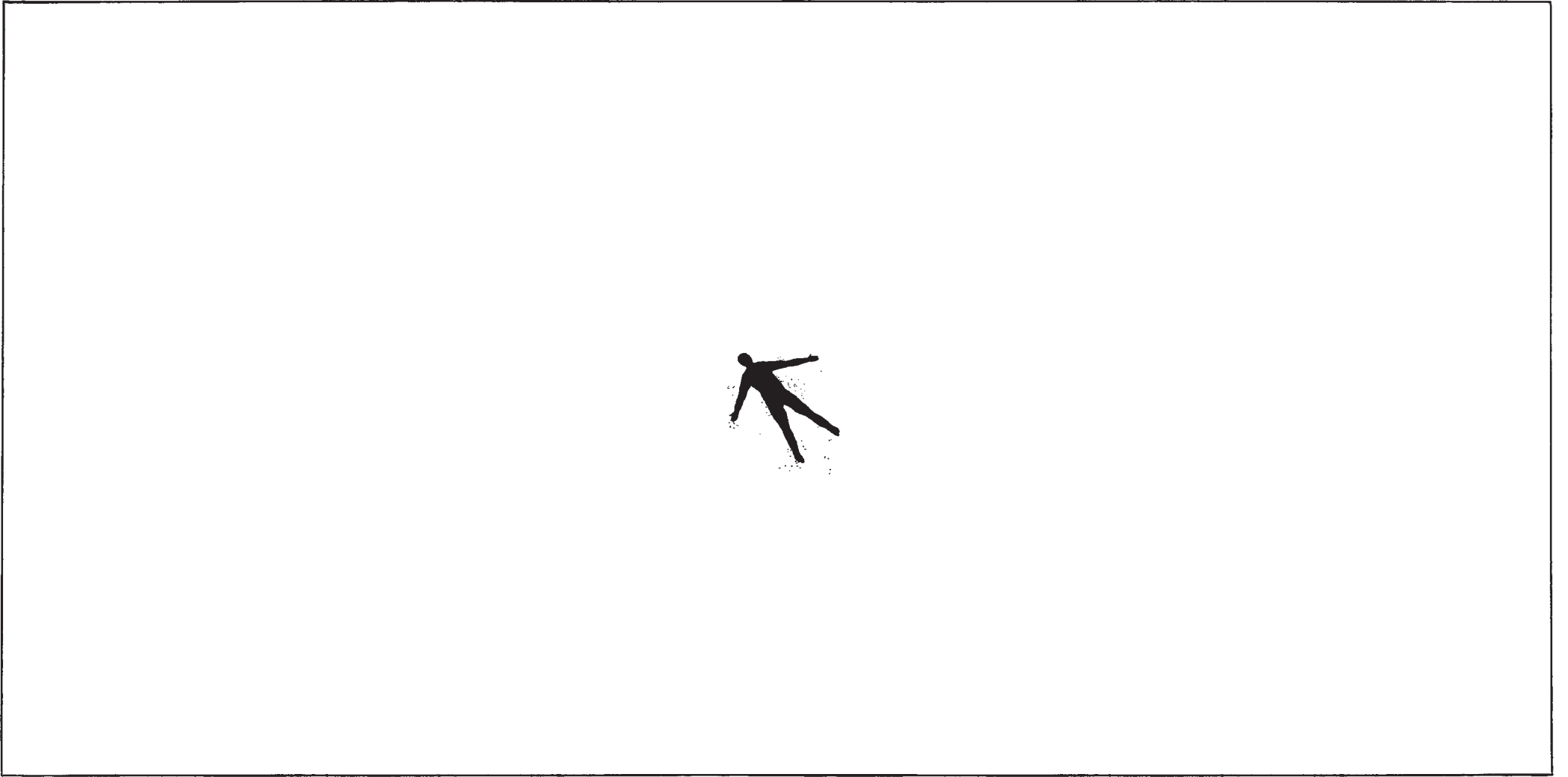
MARC-ANTOINE MATHIEU

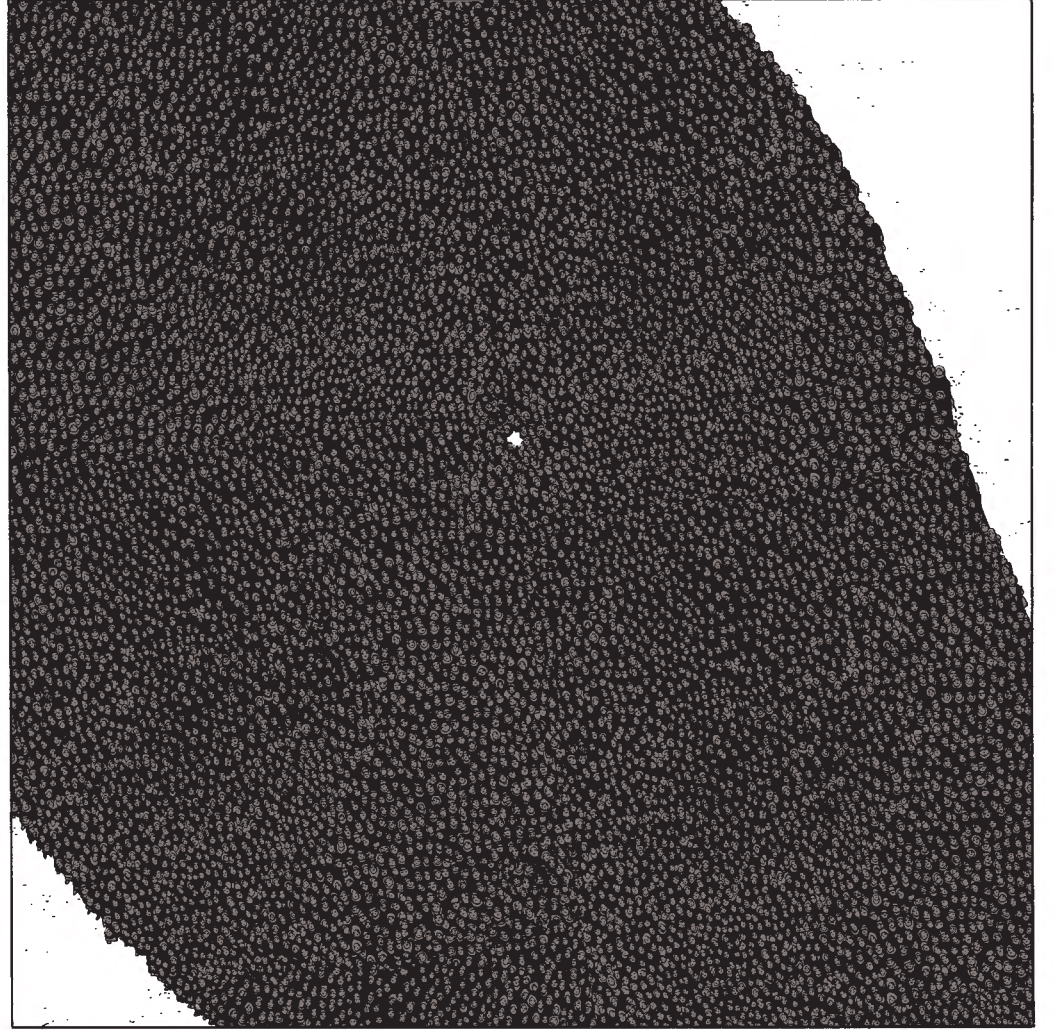
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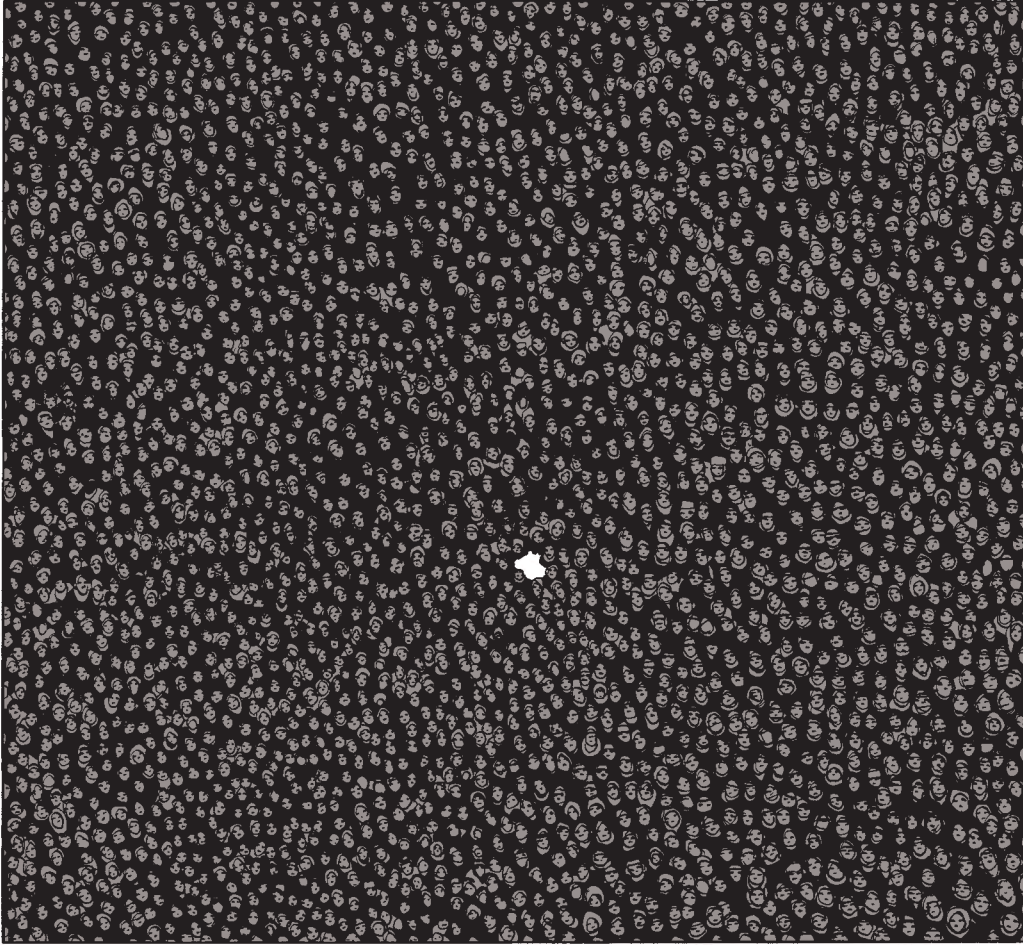
L'HOMME RÉÉCRIT



ÉDITIONS DELCOURT







THAT NIGHT, IN THE CROWD GATHERED ON A FROZEN LAKE ABOVE THE ARCTIC CIRCLE, IF SOMEONE COULD HAVE LOOKED SOMEWHERE OTHER THAN TOWARDS THE SKY, THEY WOULD HAVE BEEN SURPRISED TO SEE A STRANGE EMPTY SPACE.



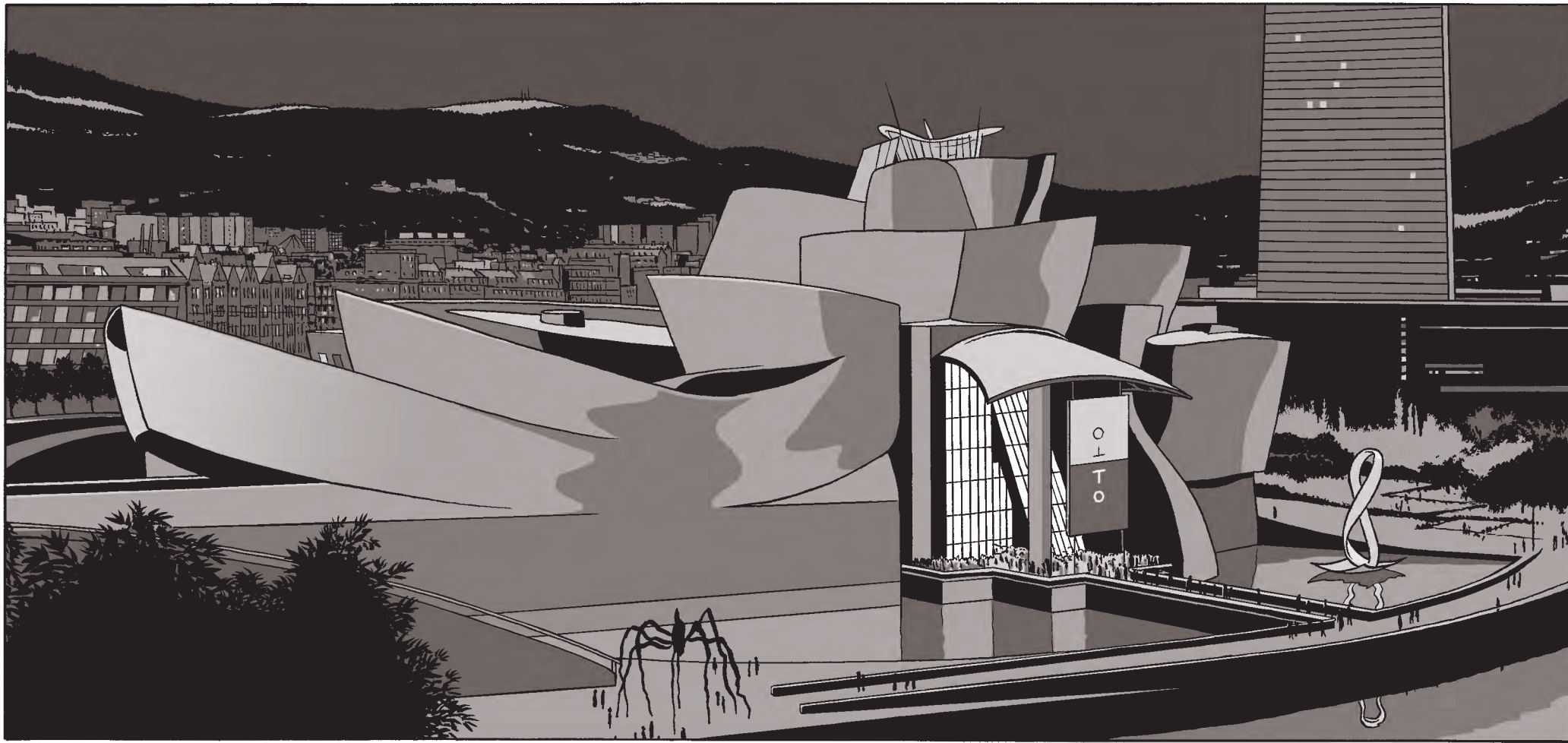
THAT SPACE COINCIDED WITH THE EXACT POSITION OF A MAN. BUT THAT NIGHT, NO ONE NOTICED HIM.



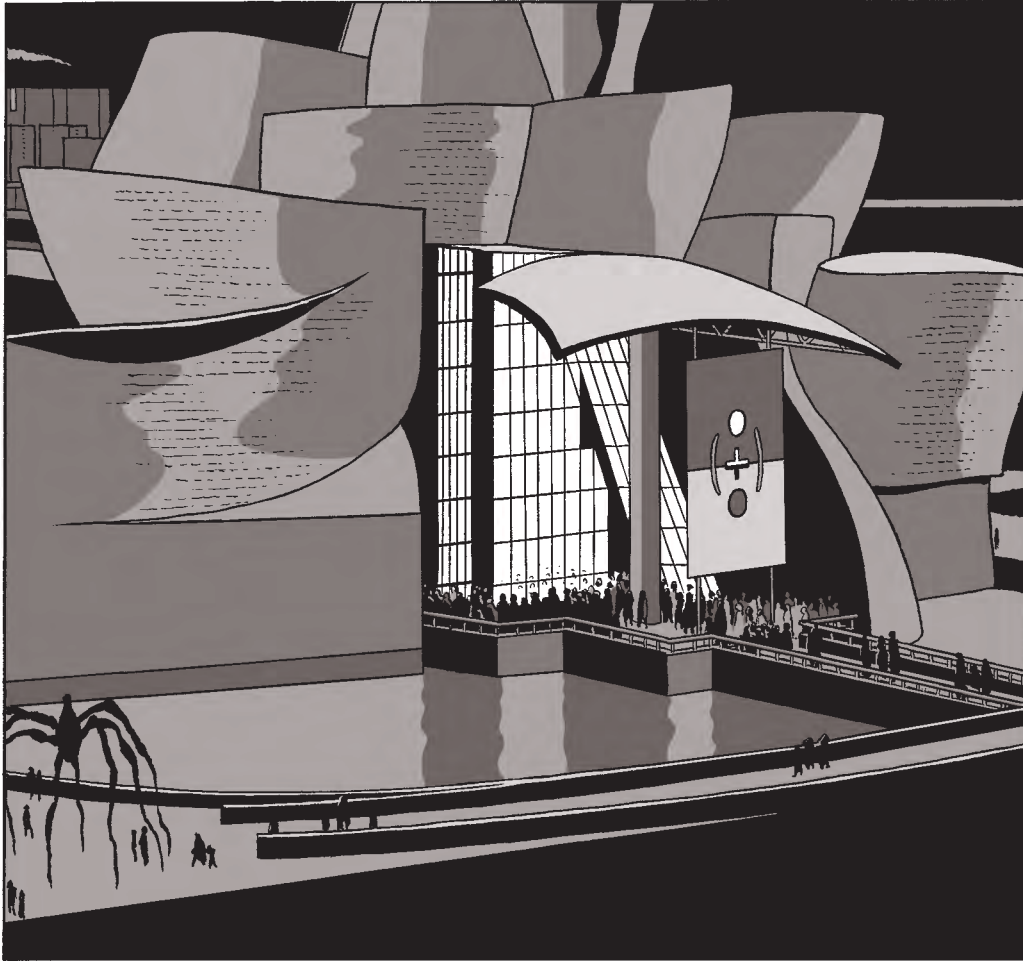
BY BEING SLIGHTLY ELEVATED, YOU COULD HAVE SEEN HIM. AND YOU'D NEED TO HAVE KNOWN THE STORY OF THAT HOLE TO UNDERSTAND THAT IN REALITY, IT WASN'T ONE.



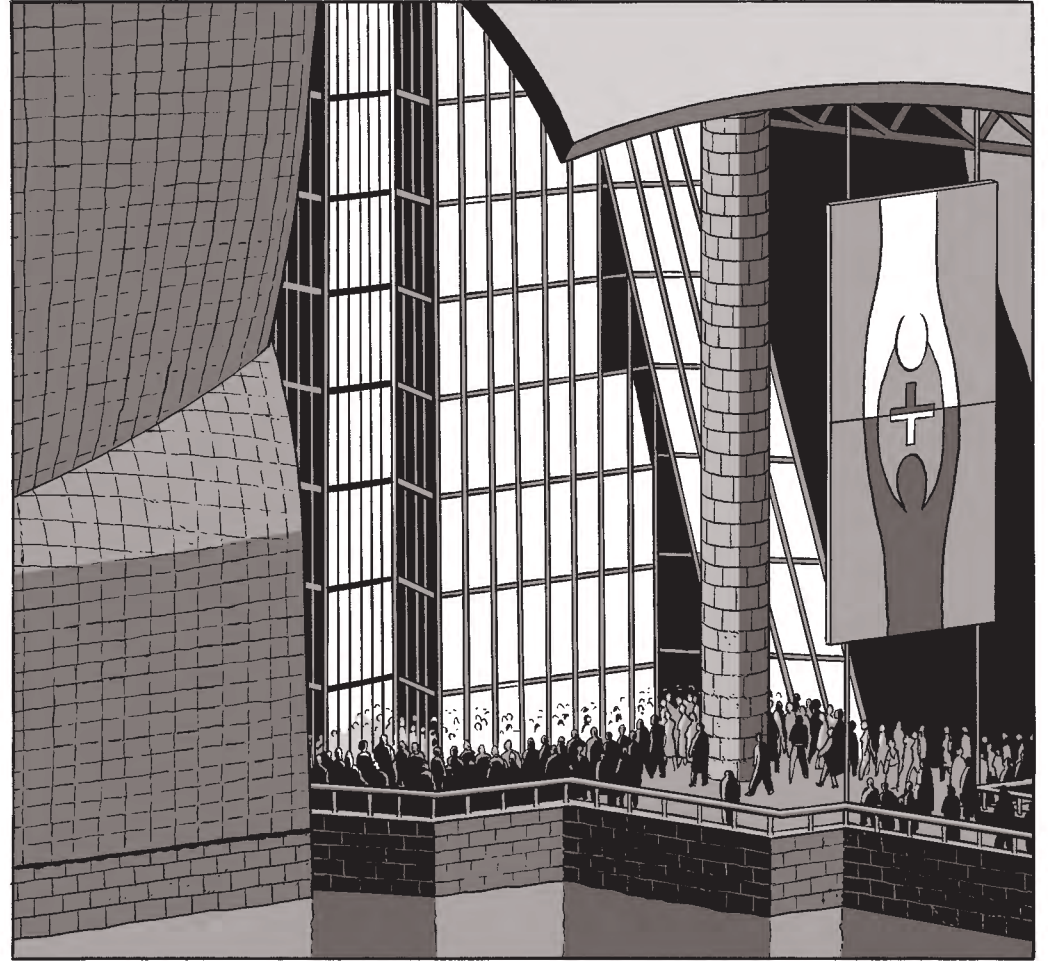
THIS EMPTY SPACE WAS THAT OF A MAN; A MAN WHOSE ENIGMA WAS HIS OWN SELF, AND HE WANTED TO SOLVE IT.



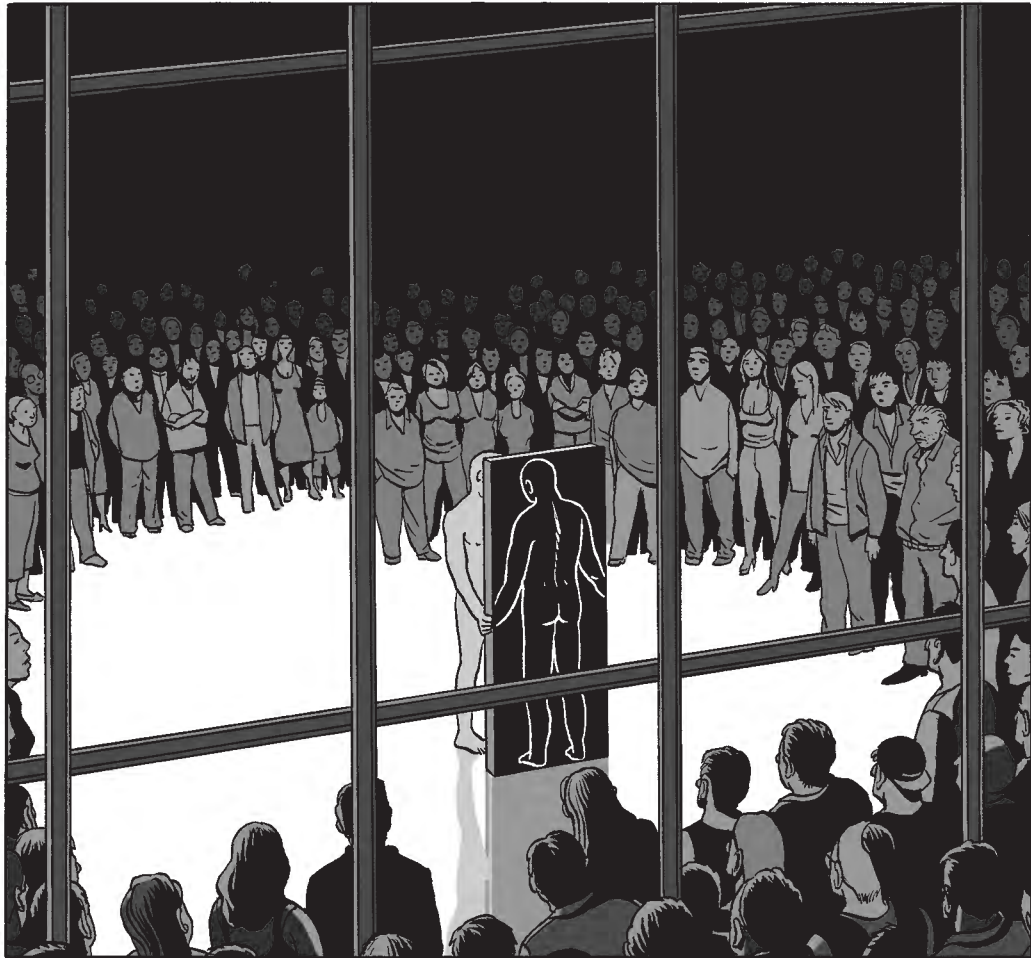
EVERYTHING STARTED YEARS EARLIER, IN THE MIRROR MUSEUM OF BILBAO.



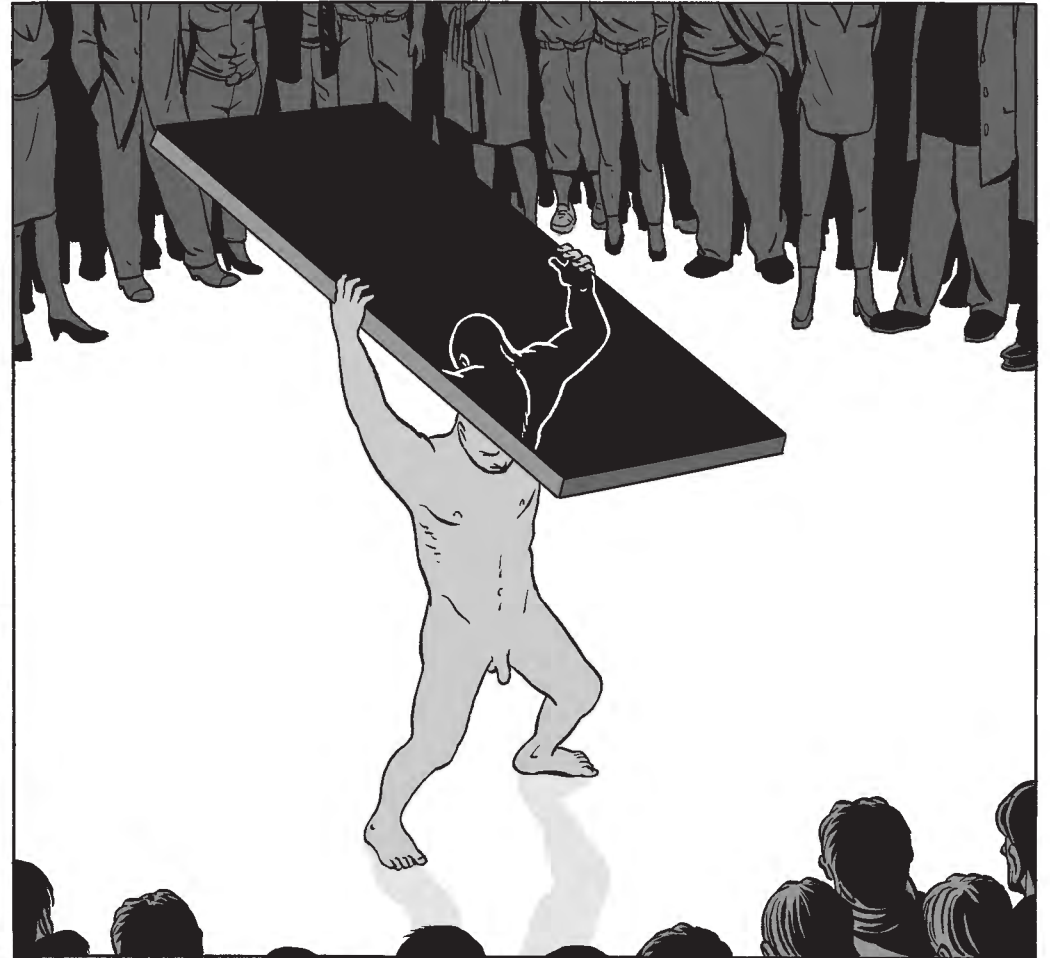
DURING HIS WORLD TOUR, OTTO, AN ARTIST OF RENOWNED GENIUS, WAS GIVING A SERIES OF PERFORMANCES WITH HIS LATEST WORK...



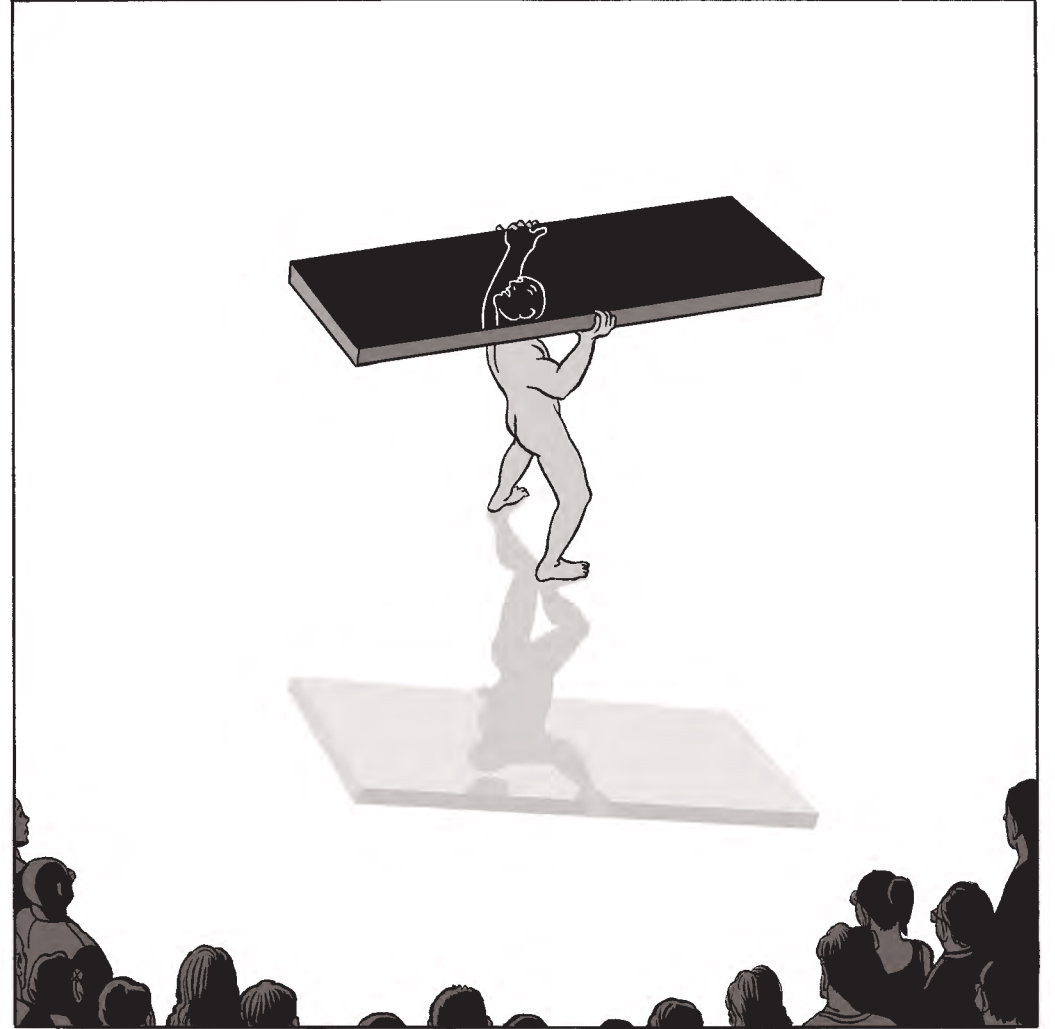
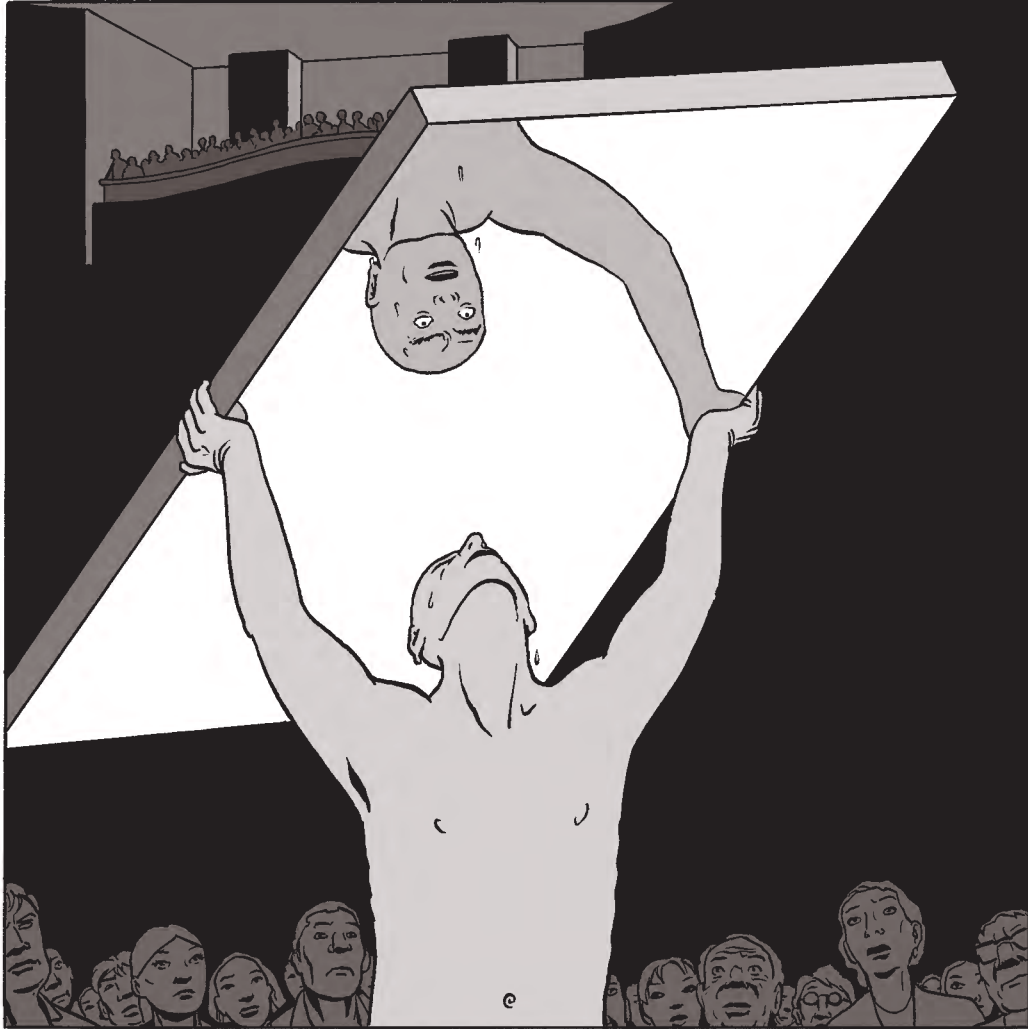
FOR TWENTY YEARS, OTTO HAD CRAFTED A PROLIFIC AND FASCINATING BODY OF WORK AROUND WHAT ARTIPEDIA CALLED "THE METAPHYSICS OF COPIES".



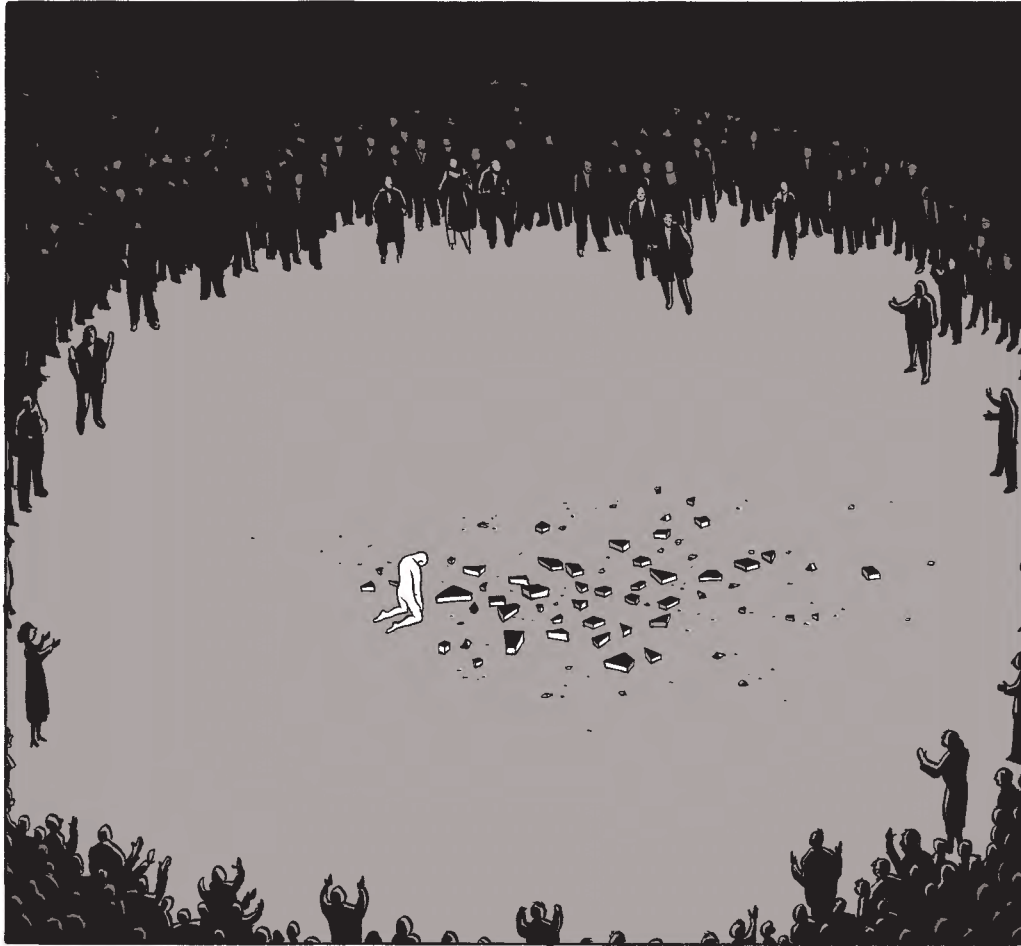
THE MYSTERY OR THE CRUELTY OF BEING WAS DISPLAYED IN A SPECTACULAR FASHION, ON LIVING, EPHEMERAL TABLEAUS.



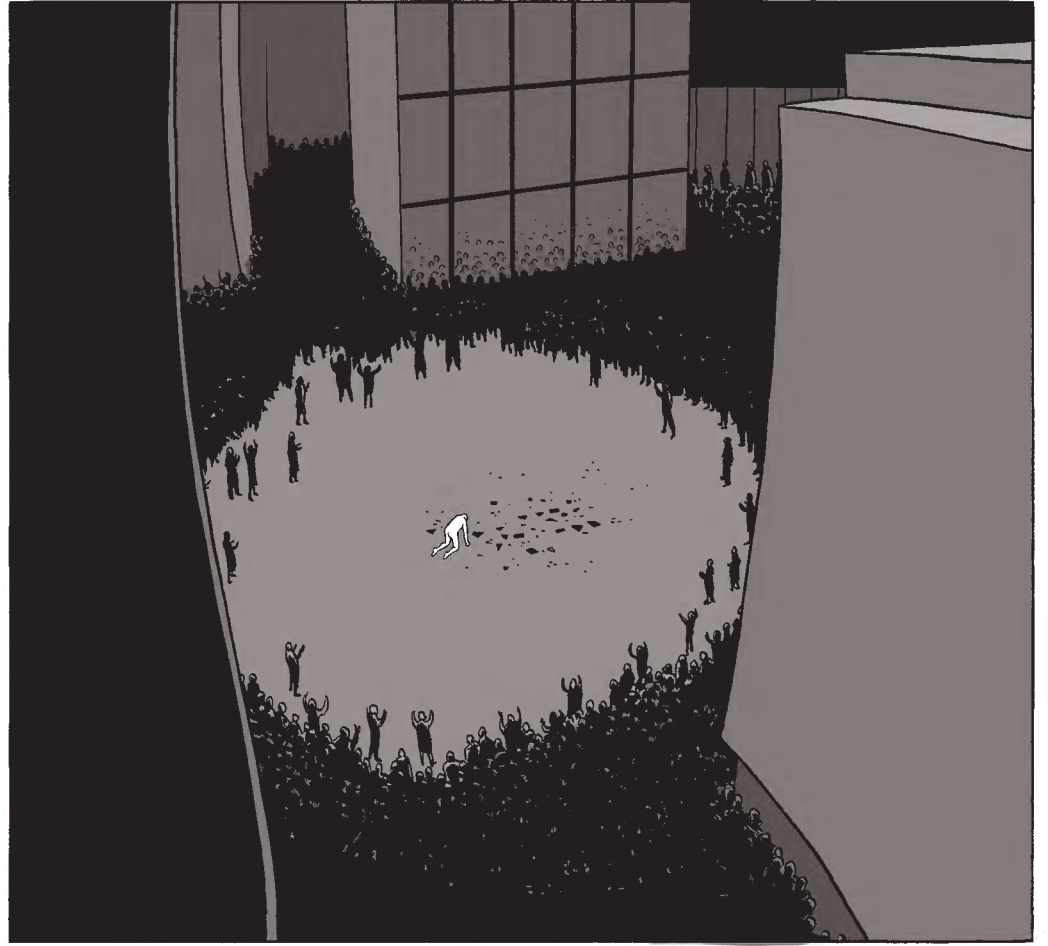
"THE ECHO-MIRROR", "THE REAL-IDEAL", "THE PSYCHO-PSYCHE": HIS CONCEPTS EMBODIED IN HIS OWN BODY, THAT HE PUT ON DISPLAY IN CHOSEN PLACES...







WHILE THE APPLAUSE STREAMED FORTH, OTTO FELT AN EMPTINESS INSIDE OF HIM... IT GENTLY DUG ITS WAY THROUGH HIM, THEN BECAME IMMENSE, AS LARGE AS HE; THEN EVER VASTER: BOTTOMLESS, BORDERLESS...



OTTO HAD NEVER LIVED WITH SUCH DIZZYING VERTIGO. THE CLAMOR OF THE PUBLIC INCREASED AND INTENSIFIED HIS CONFUSION. HE LAID THERE PROSTRATE, FOR A LONG TIME.

OTTO, L'HOMME RÉÉCRIT

Script & Art MARC-ANTOINE MATHIEU

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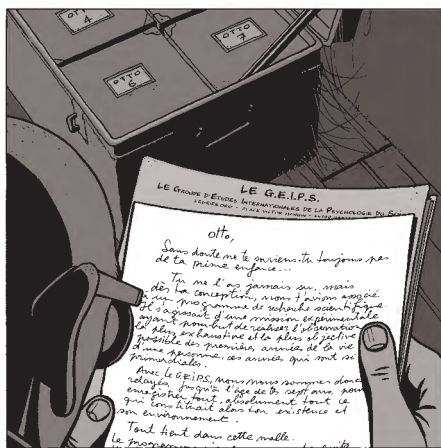
Why are we who we are? Marc-Antoine Mathieu gives us some unexpected answers to this question in a modern fable, the tale of a man discovering himself.

Otto Spiegel, a well-known performing artist who is losing his marks, discovers upon the death of his parents that he was used as a scientific experiment in his youth. He finds in a chest in the attic of the family home some notebooks, recordings and video tapes that will give him the unique chance of learning the details of his life from his conception until the age of 7.

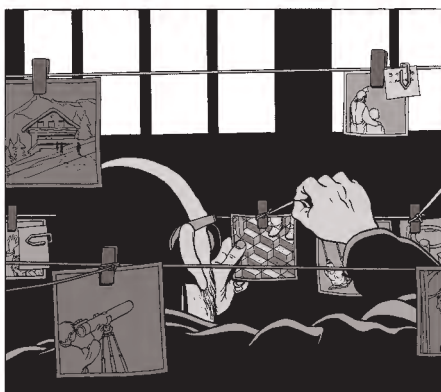
Then follows a dizzying plunge into the process that generates a man's individuality. In this erudite and troubling tale, Marc-Antoine Mathieu questions by reason our deepest beliefs.

MARC-ANTOINE MATHIEU IS THE AUTHOR OF *DIEU EN PERSONNE* (GRAND PRIX DE LA CRITIQUE AWARD IN 2010), *3 SECONDES*, *LE DESSIN*, THE SERIES *JULIUS CORENTIN ACQUEFAQUES* (PRIX COUP DE CŒUR & PRIX DU MEILLEUR SCENARIO AWARDS, ANGOULÊME 1991 AND 1994), *L'ASCENSION ET AUTRES RÉCITS*, *MÉMOIRE MORTE* AND *S.E.N.S.*

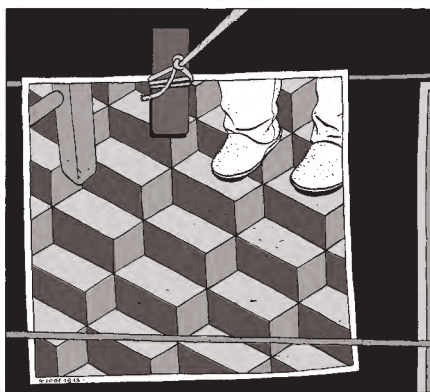
Complete story



LA MALLE CONTENAIT DES CAHIERS, DES NOTES, DES DESSINS, DES DOCUMENTS
PHOTO, AUDIO ET VIDÉO. IL Y AVAIT LA LES SEPT PREMIÈRES ANNÉES DE SA VIE.
CHACUN JOUR, CHAQUE HEURE DE SON ENFANCE AVAIT ÉTÉ SCRITÉE, ENREGISTRÉE
EN TEMPS RÉEL À SON INSU. PAS UNE SECONDE NE MANQUAIT. TOUT ÉTAIT DÉCRIT,
CLASSÉ, RÉPERTORIÉ AVEC LA PLUS GRANDE RIGUEUR SCIENTIFIQUE...



LE TEMPS PASSANT, OTTO DÉVELOPPA LA FACILITÉ NOUVELLE DE LIRE DANS LES FAITS
LES PLUS INFIMES LES SÉPÉRATIONS RIURES QU'ILS AVAIENT ENCONTRÉS.
AINSI LE CABINET AU-DESSUS DE LA TOUJOURS LA MÊME LA TOUJOURS LA MÊME...
AUSI, IL DÉBUTA D'ÊTRE PRÉVENANT SON AVERSION POUR LES GEOMETRIES
RADIQUES. LA RAVANT TOUJOURS, LES CAUSES ÉTAIENT QUELQUES-UNES.



TOUT TENAIT À PEU DE CHOSE.
EN PRÉCIPITANT LA CONTINGENCE, OTTO RÉALISAIT QU'ELLE RÉSISTAIT PARTOUT. DES FAITS
COTÉRIÈMENT ANODINS, IL AVAIENT TRANSPOSÉ DE MANIÈRE IRREVERSIBLE TANDIS
QUE D'AUTRES FAITS APPAREMMENT DÉCISIFS AVAIENT LAISSÉ PEU DE TRACES.
"TOUT NOUS ÉCHAPPE", PÉNSA-T-IL.