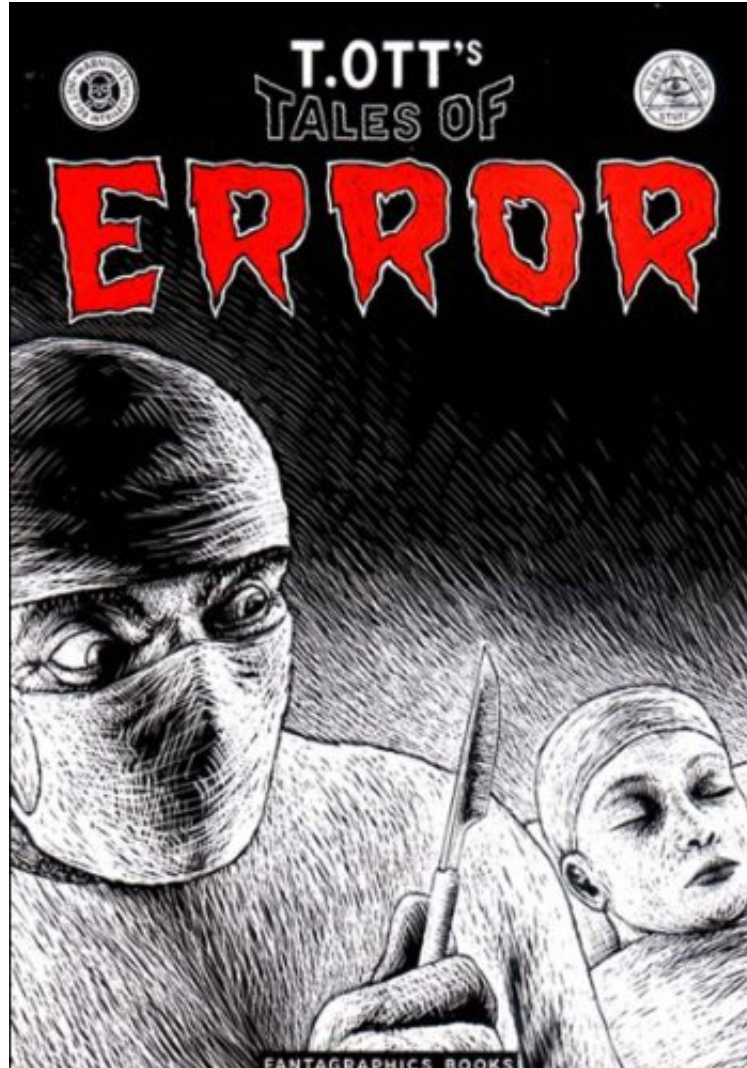


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T. Ott's Tales of Error

Thomas Ott

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Thomas Ott : T. Ott's Tales of Error before purchasing it in order to gage whether or not it would be worth my time, and all praised T. Ott's Tales of Error:

1 of 1 people found the following review helpful. Short and sour.By Robert BeveridgeThomas Ott, Tales of Error (Fantagraphics, 1989)Early work from horror artist Thomas Ott-- another forty-eight pages collected and released in the States by Fantagraphics. Ott's work, if you're not familiar with it, is usually wordless (some of these early tales do have narration, even bits of dialogue), and, in the words of Thomas Hobbes, "short, nasty, and brutish." It's the "short" part that continually bothers me about Ott's work; there are interesting stories to be had here, but Ott gives us, at the most, the bare bones of what's going on.Still, they're not horrible, and will take you very little time to peruse. Worth a

trip to the library, if you're into that sort of thing. ** 1 of 1 people found the following review helpful. Falls flat, but good art
By Customer
Thomas Ott is addicted to the noir/horror aspect of life, and he draws it very well. The scratchboard technique is a wonderful medium for his ideas, but his stories, heavy on the O'Henry/Twilight Zone plot twists, fall flat. A glance at the good pictures, and not much else there. His more recent book, *The Number*, on the other hand, is EXCELLENT! Maybe he needs to work in the longer format.

Europe's master of modern wordless horror returns with his third book. With *T. Ott's Tales of Error*, Ott directs a nod toward the classic horror formulas of EC Comics (*Tales from the Crypt*, *Shock SuspenStories*, *Weird Science*) and Rod Serling's *Twilight Zone*, with a decidedly contemporary spin. This collection contains six beautifully rendered and horrific stories. "Honeymoon," the opening story, depicts the love and happiness of Doris and Dave, to the shock of their friends. A final postcard of the couple's honeymoon reveals the happy duo to be literally joined at the hip: as Siamese twins. E.C. purists will surely appreciate Ott's skillful manipulation of images and text, seemingly directing readers in one narrative direction before leading to an unexpected but credible ending worthy of O. Henry. From the classic war story to unraveled romance, Ott puts his personal twist on several classic genres. Adding to his large European audience, particularly in France and Germany, Ott continues to build an American audience. His meticulous scratchboard style is unparalleled in its craftsmanship, provoking awe and admiration in the face of the repeated horrors portrayed; Ott is unequivocally one of the preeminent horror cartoonists being published today. 48 pages b/w illustrations.

From *Booklist*
Swiss artist Ott's third graphic-story album accorded U.S. publication in little more than a year (after *Greetings from Hellville* [BKL Je 1 15 02] and *Dead End* [BKL F 1 03]) showcases six 1980s stories, one of which employs written narrative, something Ott soon expunged from his pages. Ott's broad variation, from panel to panel, of point of view and specific subject; his intricate, scratchboardlike, chiaroscuro draftsmanship; and his taste for the morbid appear already fully developed in this early work. The pieces don't all involve violent death, however, and several bespeak a revulsion for sex and the body that isn't as prominent in the later books. The humor of disgust is everywhere, expressed directly in the surprise endings of "Honeymoon" (the one with the prose narrative, which is annoyingly misleading), "A Wrinkled Tragedy," and the already gory "Headbanger" and coursing beneath the antiromanticism of "The Hero." Absorbed in mere minutes, Ott's early stories, no less than his later ones, fix themselves permanently yet corrosively in one's memory. Ray Olson
Copyright American Library Association. All rights reserved
His strong atmospheric sense, always put in service of the narrative, carries on the tradition of the wordless graphic story... -- *Booklist*
Ott's composition is powerful and dramatic, and the form makes it look ageless, with masterful light and shadow effects. -- *Publishers Weekly*
About the Author
Thomas Ott is the lead singer of *The Playboys* and also works in animation. He lives in Switzerland. Other Ott books published in America include *Dead End* and *Greetings from Hellville*.