



ARTS NATURE & SOCIETY

FOREIGN RIGHTS:
JANUARY TO NOVEMBER 2022

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27.5 x 22.5 CM
204 PAGES
168 COLOR AND BLACK AND WHITE
ILLUSTRATIONS
SOFTBACK
JUNE 2022
RETAIL PRICE: 42 €

Ritual Inhabitual (RI), an artistic pluridisciplinary collective founded by Tito González García and Florencia Grisanti.

Adriana Paredes Pinda is a Mapuche-Huilliche poet.

Flora Pennec is an ethnobotanist working for the CNRS and Musée de l'Homme in Paris.

Jacob Rekedal is a doctor in ethnomusicology at the University of California.

Marien González Hidalgo is a specialist in environmental sciences at the Universidad Autónoma de Madrid.

Vincent Debaene is a lecturer and researcher at Université de Paris-Sorbonne.

The work is edited by **Sergio Valenzuela Escobedo**, an artist and independent curator and who holds a PhD in the theory and practice of photography from ENSP in Arles.

FORÊTS GÉOMÉTRIQUES

Luttes en territoire Mapuche

GEOMETRIC FORESTS

Struggles on Mapuche Land

Photographs by Ritual Inhabitual (Tito González García and Florencia Grisanti)

Texts by Adriana Paredes Pinda, Flora Pennec, Jacob Rekedal, Marien González Hidalgo, Vincent Debaene

Edited by Sergio Valenzuela Escobedo

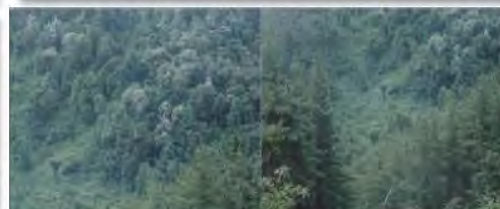
In the south of Chile, the forest has been the locus for several struggles for survival. Initially the indigenous Mapuche fought to preserve their territorial and cultural sovereignty in the face of Spanish imperialism. Now other forms of imperialism have taken over, eager to develop industrial forestry and destroy land. As intensive agroforestry exhausts soils and erodes the biodiversity of primary forests, it simultaneously eradicates the ancestral practices they host: native herbal pharmacopeia, traditional medicine and spiritual practices are closely connected with the plant life of these ancient lands. This work contains three photographic investigations into the destructive effects of the economic policies of overexploitation and the struggle of the Lafkenche people, who are part

of the Mapuche culture. From this encounter with the Lafkenche emerges a series of vibrant portraits in which healers, shamans, rappers, evangelists and also the plants themselves tell of the resistance and solidarity that holds the community together. To complement the portraits, there is a herbarium of medicinal plant species threatened by monocultures.

The book is closed off by a documentary series showing how paper forests of more than one million hectares are produced beneath the icy neon lights of a small biotech laboratory. To fully grasp the context, all three investigations feature extensive analyses combining Mapuche poetry, the economic and political history of the Chilean forest, and photography theory.

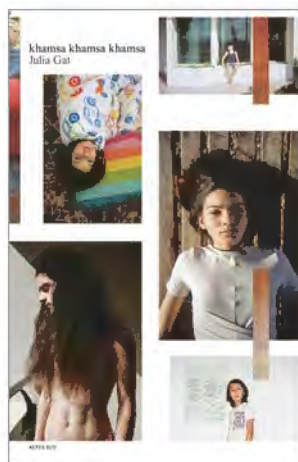
Ritual Inhabitual transgresses traditional codes of ethnographical photography to capture the struggle on Lafkenche land and its flagrant inequalities. Via multiple entrance points, the exploration of the south-Chilean forest demonstrates the importance of adopting a historical, transversal approach when advocating for biodiversity.

EVENT
Exhibition Les Rencontres d'Arles
2022



KHAMSA KHAMSA KHAMSA

Julia Gat



20 x 30 CM

48 PAGES

44 COLOR ILLUSTRATIONS

SOFTBACK

BILINGUAL FRENCH/ENGLISH

JUNE 2022

RETAIL PRICE: 22 €

Born in 1997, **Julia Gat** is a photographer based in Marseille. At the intersection between documentary and portraiture, her work explores human interaction in its purest form. Exhibited at the Netherland's Museum of Photography (2021-2022), *Khamssa khamssa khamssa* won the ISEM Young photographer prize (2020) and the visitor's Steenbergen Stipendium prize (2021).

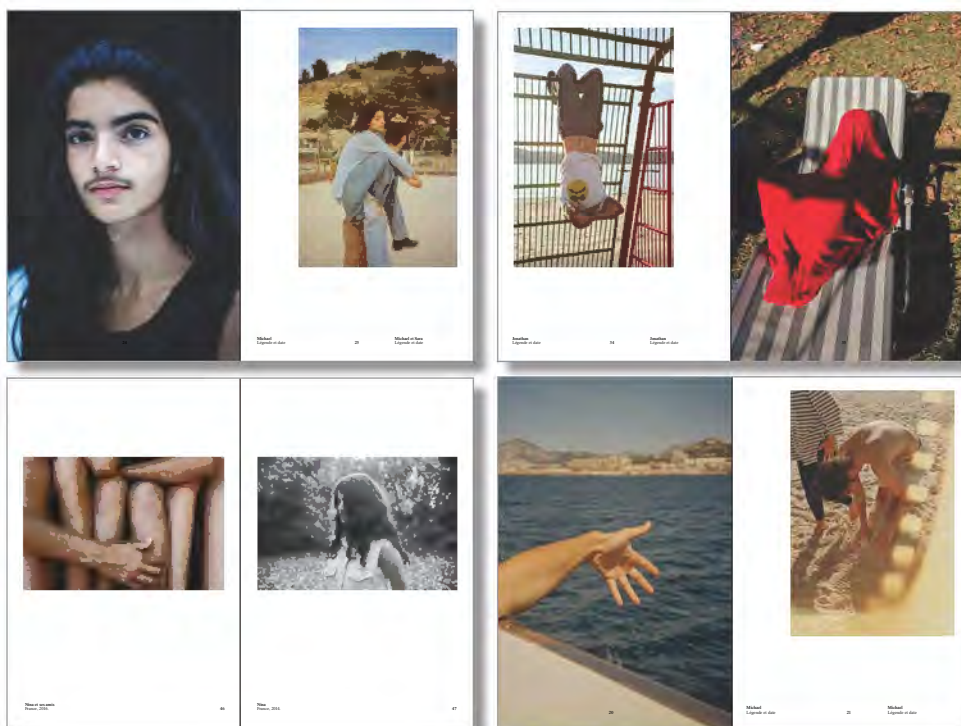
EVENT
Exhibition Les Rencontres d'Arles
2022

Khamssa, the number five in Arabic, is repeated three times as a protective mantra. This work is a visual autobiography in the form of a family archive. With its intermittent portraits of friends and domestic tableaux, the work focuses on five main protagonists: her sisters Sara and Nina, her brothers Michael and Jonathan, and Julia, the fifth sibling whose presence is projected on them from behind her lens.

Julia Gat tells the stories of childhood and teenage years growing up with her four brothers and sisters, schooled outside the education system via alternative teaching methods. Through images of what resembles a family album, the artist developed her own distinct photographic approach. As she observes the faces of friends and family around her, their changing bodies and the beautiful Mediterranean landscapes, Julia Gat tells her story.

For the artist, documenting her daily life created a breadcrumb trail via which, from the maturity of adulthood, she kept in touch with her inner child: "When I was 10, I promised myself I'd never forget how a child sees the world: everything is fresh and new, the imagination blurs with reality and the unknown is fascinating." "*Khamssa khamssa khamssa* is an invitation to bring a new sense of freedom to the process of learning, a blessing for which I am grateful."

At a time when home-schooling is increasingly restricted by government policies, Julia Gat's first publication is a tribute to a different form of education based on experimentation, allowing early artistic expression to flourish. The artist's work is a candid portrait of her upbringing and reveals a talent openly embracing the freedom to tell her own story.





10 x 19 CM
80 PAGES
SOFTBACK
JUNE 2022
RETAIL PRICE: 10 €

Born in Barcelona in 1955, **Joan Fontcuberta** is a multidisciplinary in the world of photography – a visual artist, theoretician, critic, historian and teacher. He has published a number of works in each domain. A graduate in information sciences, he lectured at the Pompeu Fabra University in Barcelona and at Harvard University. He has received the *doctor honoris causa* accolade from Université Paris-8.

POUR UN MANIFESTE POST-PHOTOGRAPHIQUE

L'excès et l'accès nous obligent à repenser notre relation à l'image

THE POST-PHOTOGRAPHY MANIFESTO

Excess and access and how they make us rethink our relationship to image

Joan Fontcuberta

Translated from Spanish by Émilie Fernandez

With his usual clear-headedness and irreverence, Joan Fontcuberta presents us with his post-photography manifesto in which he explains how we have become a new species, at once *homo photographicus* and *prossomateur* – consumers and producers of images. The combination of these two beings has created an ungraspable, infinite avalanche of images. Images no longer mediate with the world, they are amalgamated within it; they are its primary resource.

The author describes the emergence of what he calls “post-photography”, a new visual order characterized by three factors: the profusion and availability of images (digital images and photographic processing software like Photoshop); their dematerialization and transmissibility – *via* Internet; and their impact on the encyclopedization of knowledge and communication, via social networks. The approach makes us think about how we enact and interact with images, taking us on a philosophical journey through our experience of digitalized life and the need it engenders to seek out other approaches to the world.

Photography itself found success in a specific intellectual and spiritual context, a combination of techno-scientific culture, positivism and industrialization. Post-photo has emerged in a different context of globalization, virtual reality and hyper-modernity.

The profusion and accessibility of visual material in this new epoch have made us recast the laws that govern our relationship to images.

Joan Fontcuberta offers an up-to-date vision on issues relating to art, culture and communication as well as the human condition itself. This manifesto for new “post-photographers” encompasses the dematerialization of both images and creators and dissipates notions of originality, property, truth and memory.

EVENT
Exhibition Les rencontres d'Arles
2022



24 x 32 CM
104 PAGES
53 COLOR ILLUSTRATIONS
SOFTBACK
BILINGUAL EDITION FRENCH/ENGLISH
SEPTEMBER 2022
RETAIL PRICE: 32 €

Stéphan Gladieu is the author of the *North Korea* series (Actes Sud, 2020) exhibited at the Rencontres d'Arles 2021. He first started his career covering war and social issues throughout Europe, Central Asia and the Middle East. Currently, he continues to report for international magazines while mainly focusing on his personal work.

A multi-award-winning novelist, **Wilfried N'Sondé** recounts historical adventures, the experience of exile and otherness and, more recently, our relationship with the living world. He notably authored texts for *Borders*, a photobook by Jean-Michel André (Actes Sud, 2020), exhibited at the Rencontres d'Arles 2021.

HOMO DETRITUS

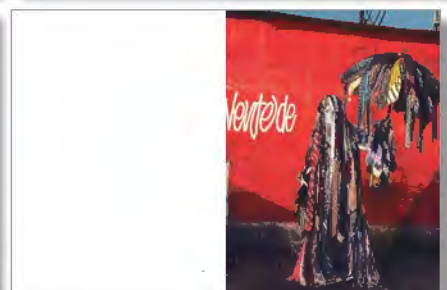
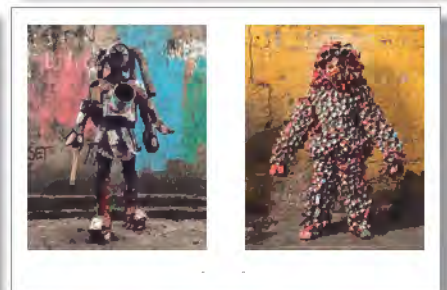
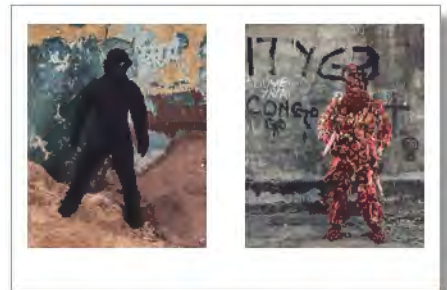
Photography by Stéphan Gladieu
Text by Wilfried N'Sondé

Today, waste management - of plastics especially - on a global scale is more worrying than ever. The Democratic Republic of Congo stands among countries most affected by the lack of accountability of manufacturers relocating and outsourcing huge landfills on its soil. Ranked as the 8th poorest population in the world despite their country's immense mineral wealth, the Congolese people is overrun by garbage left by goods produced with their own resources and labor yet designed for Western consumption.

A folk-art movement was born from the junkyards of Kinshasa. Dressed in masks and costumes made from rubbish, a generation of street children and artists from

Kinshasa's Academy of Fine Arts have come together to create "Ndaku ya la vie est belle". Founded in 2015 by visual artist Eddy Eketé, this art collective brings together 25 creators who draw their inspiration from ancestral clothing arts to stand against the ecological disaster their country suffers.

To amplify their struggle and celebrate their craft, Stéphan Gladieu creates a series of enthralling portraits. In a live studio set up on the streets of Kinshasa, he highlights the militant artists' surrealist silhouettes and vibrant creations. Introduced by novelist Wilfried N'Sondé, these portraits tell a story of creative talent passed on despite the attacks of consumerism.



EVENT
Exhibition Festival photo
La Gacilly 2022



22 x 29 CM
256 PAGES
154 COLOR ILLUSTRATIONS
SOFTBACK WITH FLAPS
OCTOBER 2022
RETAIL PRICE: 38 €

Born in Lausanne in 1952, **Magali Koenig** graduated from the Vevey School of Photography. A freelance photographer, she travels often to train, Malian, Pakistani and Rwandan photographers, in search of an idea or project or on the trail of traveler-writers Anton Tchekhov, Andreï Tarkovski, Blaise Cendrars, Olivier Rolin and Vassili Golovanov.

Born in Morges in 1978, **Blaise Hofmann** is the author of a dozen novels and travel accounts. In 2008, he was awarded the Nicolas-Bouvier prize in Saint-Malo for his narrative, *Estive*. A chronicler for various Swiss Roman media outlets, he also writes children's books and stageplays. In 2019, he was one of the two librettists at the Winegrowers Festival in Vevey. In 2021, he published *Deux petites maîtresses zen* (Zoé).

COURIR APRÈS LA PLUIE RUNNING AFTER THE RAIN

Photography by Magali Koenig
Poems by Blaise Hofmann

This work brings together photographs produced during the course of thirteen visits to Russia between 1988 and 2017. Enamored by the idea of discovering Moscow and its spirited people, the Swiss photographer set off on the trail of Anton Tchekhov or of an Andreï Tarkovski décor. She soaked up the beauty of each site she visited and was soothed by the gentle lethargy of the ancient tankers chugging their way down the Lena River. She stepped on a ship at Oust-Kout and went down river to Yakoutsk. From her travels, she brought back images that depict the beauty in the smallest details, the anticipation before festivities, and recollections of her unforgettable encounters.

In twenty-five poems, Blaise Hofmann tells his own story of a journey to Russia he took in 2002. His words enter into dialogue with the photography of Magali Koenig, and convey how small we sometimes feel at the other end of the world. They bring out that sense of surprise we feel in contact with another country and show how the simple act of sharing pirojkis and vodka can bring us together.

The photography-meets-poetry format offers two ways to convey the elasticity of time in the immensity of Russia.





24.5 x 33 CM
200 PAGES
125 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 39 €

Works previously published by **Olivier Christinat** include *Lumière cendrée* (Edizioni del Museo, 1995), *Photographies apocryphes* (Editions Marval, 2000), *Événements* (Musée de l'Élysée, 2002), *Nouveaux souvenirs* (Art&fiction, 2017), *Regards sur l'* (PPUR, 2019).

Julie Enckell Julliard is an art historian. She started her career as a member of the Swiss Institute, then worked for museums as a contemporary art curator, then as director of the Jenisch-Vevey Museum. In 2018, she joined the management team of Geneva's School of Art and Design as head off cultural development.

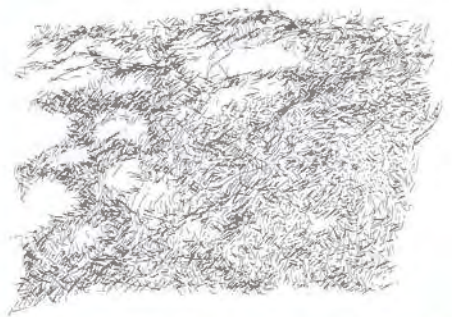
PAS UN JOUR SANS UNE NUIT NOT A DAY WITHOUT A NIGHT

Olivier Christinat
Text by Julie Enckell Julliard

In his photography Olivier Christinat observes urban and overpopulated areas as well as peripheral wastelands. But in a deeper sense he explores the territories of the undefined borders of imagery from which, sometimes, texts emerge. Writing often contaminates the images: the Old Testament in Hebrew, Virgil's *Aeneid* in Latin, Dante's *Divine Comedy* in Italian, Kafka's *Metamorphosis* in German are reproduced unabridged, but paradoxically almost invisible. They bring another level of reading - of images and textures. This new way of looking changes our perception of photographic images which then begin to reveal correspondences and relationships of incredible complexity. It is the hand of the artist that creates the connection, as the drawings between image and writing signpost, bringing the work together. The privileged site of this

encounter is the book. This book is like no other. Within it, the essential notion of composition takes on all its meaning. Ideally these pages could be read like a musical score or perused in the same way we watch time passing from a park bench. In 2021, Olivier Christinat's work won the second Alfred Latour prize, founded by the Alfred Latour Foundation in collaboration with Actes Sud. This biennial prize awards artists whose visual universe and mediums expand at least two of the disciplines practiced by Alfred Latour - painting, engraving, photography and graphic design.

Alfred Latour Prize 2021





20 x 26 CM
376 PAGES
400 COLOR ILLUSTRATIONS
HARDBACK
COEDITION PRIX ALFRED LATOUR/
ACTES SUD
OCTOBER 2020
RETAIL PRICE: 69 €

LE CŒUR ENTRE LES DENTS

Manifeste primitif

THE HEART BETWEEN THE TEETH

A primitive manifesto

Augustin Rebetez

Texts by Michela Alessandrini and Antoine Volodine

Rebetez's art is a powerful, immersive and moving practice, which fascinates and transports those intrigued by it. Like the figures of Louise Bourgeois' *Femme Maison* series, he presents sights that are somehow haunted, in naïve, almost childlike ways, their lines impulsive, direct and sincere. What most interests the artist is fashioning a language, a system of references and symbols dear to him. Crosses, tears, upside-down hearts, masks, totems and rituals are all elements that connect the artist with the broader family of creative and outsider thinkers, to quote the curator Harald Szeemann, who dreamed up a museum of obsessions to welcome in his desires and inspirations. Rebetez brings his obsessions to life and draws them to the surface of reality by arranging them audaciously without feeling encumbered by the sense of discomfort they might produce in the viewer's eye. Exposure to otherness contributes to the joy of being alive and drives us to search further with ever more curiosity and to be a part of a whole that surrounds us, like a spiked cocoon. When beauty becomes desperation, Rebetez finds the strangeness. His work may appear sad, colorless, and tinged with rage, but his work nourishes the hope of uprisings from underground, of total uprooting and of transgenic anarchy."

MICHELA ALESSANDRINI, ART HISTORIAN

Paintings, photography, videos, sculptures, installations, and mobiles are all modes of expression in Augustin Rebetez's broader vocabulary and take on different forms.

The universe that the artist develops is full of characters, chimera, peculiar machines that express his overflowing imagination. Inspired by outsider art as well as tribal art, Rebetez builds a protean work which cannot be encapsulated in categories. Rebetez's work seems to be inscribed in a secular tradition of legends and rites. Since 2009, he has exhibited his work on the international stage (Sydney Biennial, Shenzhen Animation Biennial, l'Élysée Museum, Rencontres d'Arles, etc.) and he has received a number of prizes (Images Vévey prize, Foam Talent, Swiss Art Award, etc.).

Alfred Latour (1888-1964) was a painter, engraver, designer and photographer, who was critically acclaimed throughout his career. He is the ambassador to the excellence of French graphic arts abroad.

In commemoration of his life, the Alfred Latour Foundation in collaboration with Actes Sud decided to launch a biennial prize to award artists whose visual universe and modes of expression expand the fields of exploration of at least two of Latour's discipline. Painting, engraving, photography and design are fields in constant evolution, mirrors of their epoch, of the contemporary world and its questions. The master, Alfred Latour, an artist who embraced freedom imbued himself with their techniques.

In June 2019, the Alfred Latour prize jury, composed of: its chair, Anne-Sylvie Bameule, the director of art, nature and society at Actes Sud; the artist, painter, sculptor, illustrator and ceramicist Miquel Barceló; François Hébel (director of the Henri Cartier-Bresson Foundation; the graphic artist Werner Jeker and the great couturier and designer Christian Lacroix, unanimously awarded the first Alfred Latour prize to Augustin Rebetez. It was the Swiss artist's coherent universe, his management of space on the page, his multiple talents and modes of expression that convinced the members of the jury of his candidacy. As well as the prize money of 20,000 Swiss francs, this book is also Rebetez's crowning glory, a tribute to a great young artist.

Alfred Latour Prize 2019

PHOTO POCHE

12.5 × 19 CM
144 PAGES
RETAIL PRICE: 13.90 €

Created in 1982 by Robert Delpire and acquired by Actes Sud in 2004, “Photo Poche” is an expanding series of pocket books offering an accessible outlook on the history of photography.

The first series of photography books in pocket format (12.5 × 19 cm) is made of easy to handle, affordable and carefully printed works (duotone, 4 or 5 colors). Through 144 pages, “Photo Poche” renders the work of a great name in photography, a school of thought or a social issue. Each volume includes an introduction written by a renowned expert, 65 to 70 selected photographs and a set regularly updated records (biography, bibliography, exhibition list).

With a list exceeding 170 titles, currently going for 6 to 8 new publications a year, “Photo Poche” first focused on icons such as Henri-Cartier Bresson, Man Ray, Robert Capa, Bill Brandt, Elliott Erwitt, Sebastiao Salgado, Helmut Newton, Walker Evans, Sarah Moon, Lewis Carroll and Don McCullin to lay the foundations of its history of photography, before turning to newer talents.

Thames & Hudson (Great Britain/USA), Contrasto editore (Italy), Braus im Watcher (Germany), Lunwerg editores (Spain), Sogensha (Japan), Apeiron (Greece), Cosanaiy (Brazil), Ediciones Tecolote (Mexico) are some of the prestigious publishers who contributed to the international fame and diffusion of the “Photo Poche” collection.

In 2022, to celebrate its 40th anniversary, “Photo Poche” unveils a new graphic identity that upkeeps its legacy while moving towards renewal.

A cover makeover

The black background turns white, framed with a hint of color; the title is asserted, and the image placement varies from one volume to the next. Inside the book, nothing changes but the font type, stripped down to elevate the timeless, didactic structure that upholds the quality of these reference books.

It is to perpetuate its success that “Photo Poche” is evolving with the times, still bringing the classics to life while making room for other cultures and new photographic writing. Therefore, Sophie Calle, Erwin Blumenfeld, Charlotte Perriand, Samuel Fosso and Klavdij Sluban will be this year’s newcomers.





Samuel
Fosso

PHOTO POCHE



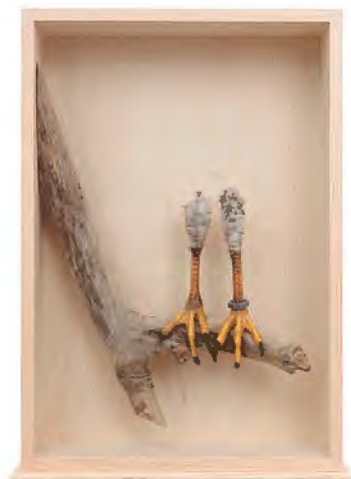
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Sluban

PHOTO POCHE

Frank
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PHOTO POCHE



Sophie
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PHOTO POCHE

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SAMUEL FOSSO

PHOTO POCHE

Introduction by Christine Barthe



12,5 x 19 CM

144 PAGES

77 BLACK AND WHITE AND COLOR
PHOTOGRAPHS

SOFTBACK

PHOTO POCHE N° 168

JUNE 2022

RETAIL PRICE: 13,90 €

Since 2004, **Christine Barthe** has been a chief photography and heritage curator at the Quai Branly Museum. She curated several exhibitions like *D'un regard l'autre*, the Photoquai biennial (since 2007) and more recently an exhibition devoted to contemporary photography, *À toi appartient le regard*, the catalogue of which was published by Actes Sud in 2020.

Born in 1962 in Cameroon, Samuel Fosso opened his first studio in Bangui at the age of 13. Its slogan: "With Studio National, you'll be beautiful, chic, delicate and easy to recognize". From the outset, he used whatever was left of his commercial reels to take photos of himself in iconoclastic poses and roles. His self-portraits of the *70s Lifestyle series*, initially intended for only his close entourage, were revealed in 1993 by the photographer Bernard Descamps who was looking for new talent to exhibit at the first Rencontres Photographiques festival in Bamako. There, Samuel Fosso won first prize and his artistic career took off. His work is primarily self-portraits and understanding it involves cross-referencing his biography and photographic language. But these two dimensions do not account for the complexity of the work developed over forty years by this unclassifiable artist. Fosso first set out to be a healer, then a shoemaker, before finally flying in the face of expectations to become a major figure of contemporary photography in the early 21st century.

This book offers a complete retrospective of Samuel Fosso's work, echoing the solo exhibition devoted to him at the Maison Européenne de la Photographie late 2021. The work presents his emblematic series of various imagined alter egos, sometimes playing on stereotypes (*Tati*, 1997), sometimes playing on history (*African Spirits*, 2008), often with a touch of satire (*Emperor of Africa*, 2013; *Black Pope*, 2017). We also discover his more intimate work, like *Mémoire d'un ami* (2000) examining grief, *Le Rêve de mon grand-père* (2003), in which he explores the childhood he never had, and *SIXSIXSIX* (2015), a major addition to his recent works inspired by the pillaging of his studio and its painful aftermath.

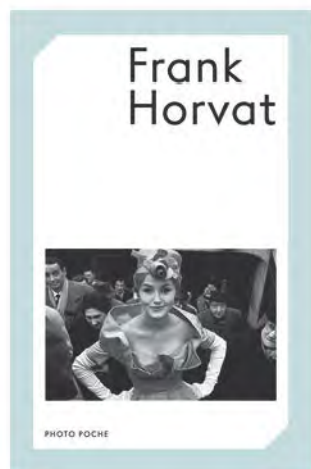


(© S. Fosso)

FRANK HORVAT

PHOTO POCHE

Introduction by Virginie Chardin



12,5 x 19 CM
144 PAGES
70 BLACK AND WHITE AND COLOR
PHOTOGRAPHS
SOFTBACK
PHOTO POCHE N° 88
JUNE 2022
RETAIL PRICE: 13,90 €

NEW REVISED EDITION

Virginie Chardin is a specialist in photography and imagery. She has curated a number of exhibitions including *Willy Ronis à Paris* (2005) and *Sabine Weiss* (2021).

She worked at the Chalon-sur-Saône image department (1998-2000), as award chief at the Rencontres d'Arles (2002-2003) and as artistic delegate for the Mois de la Photo in Paris (2004). She has written multiple books of the "Photo Poche" collection including *Sabine Weiss* (Actes Sud, 2021).

EVENT

Exhibition organized by Jeu de Paume at the Château de Tours from June 2022 which will then tour abroad.
Exhibition at Librairie du Méjan during the Rencontres d'Arles 2022.

The "Photo Poche" series pays tribute to Frank Horvat (who recently passed away at the age of 92) with a new revised edition. He is renowned for bringing a form of natural aesthetics derived from documentaries to 1950s to fashion photography. But his work was also revisited after his Boulogne-Billancourt studio archives were made available.

Born in Abbazia in Italy in 1928, Frank Horvat began his photography career in 1950. A journey of initiation to Pakistan and India from 1952-1954 was a turning point for him. It brought his work to the attention of the international press and his photography was included in the famous "The Family of Man" exhibition at New York's MOMA in 1955.

Having settled in Paris in 1956, he produced photo stories for *Réalités* and *Jours de France* and went on to report on prostitution and Paris by night, as well as an extensive personal exploration of the city.

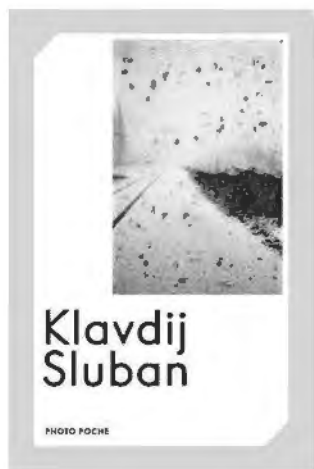
His grainy images of Paris drew the attention of Jacques Moutin, the artistic director of *Jardin des Modes*. Moutin suggested he replicate his gritty urban style in fashion photography. This fresh burst of spontaneity and humor transformed Frank Horvat into an international star who worked for the greatest fashion journals in the 1980s like *Vogue*, *Harper's Bazaar*, *Glamour*, *Queen* and *Stern*. He always sought to escape the stereotypes of photography whether producing documentary or fashion work. In 1962-63 he produced his first major photographic series which led him to twelve big cities around the world. There he was driven by his fascination for the night, a time when people finally let their hair down and reveal their true selves. In the early 1980s, he turned his attention to New York and sought out those abandoned by society, producing series of affectionate portraits which expressed his own personal reflections on passing time and his own presence in the world.



KLAVDIJ SLUBAN

PHOTO POCHE

Introduction by Željko Kozinc
Biography by Christine Delory-Momberger



12.5 x 19 CM

144 PAGES

68 BLACK AND WHITE PHOTOGRAPHS

SOFTBACK

PHOTO POCHE N° 169

JUNE 2022

RETAIL PRICE: 13,90 €

Klavdij Sluban has published a number of works, including *Entre parenthèses*, in the "Photo Poche Société" series (Actes Sud, 2005), *Transverses* (Maison européenne de la photographie, 2002), *Balkans-Transit* with François Maspero (Seuil, 1997) and *Transsibériades/ East to East* with Erri de Luca (Actes Sud, 2009). In 2013, the Niépce Museum devoted a retrospective to his works.

Željko Kozinc is a Slovenian poet, playwright and a screenplaywriter.

Christine Delory-Momberger is a lecturer in education sciences at Université Paris-13 Sorbonne Paris Cité. A specialist in biographical research, she is the author of the biography at the end of the work.

Abounding in literary references, the photography of Klavdij Sluban lies outside the instant and is remarkable for the distance it creates with its subject. The event is a pretext: it translates a moment which reflects both the reality encountered by the author and his own feelings. With the barest of equipment, Klavdij Sluban has traveled the world in search of the *dalni vostok*, the "Slav's own far-east". Born in Paris in 1963, and raised in Slovenia by his aunt, he moved to Paris with his parents at the age of 7. This double exile has founded his perception of the world. Traveling forever eastwards to the Balkans, ex-Yugoslavia, the Black Sea, the former USSR, China, Japan, and as far as the Caribbean, Central America and Antarctica, his work is composed of photographic cycles rather than series, because he was photographing over a long period of time, constantly returning to the same places.

Since 1995, Klavdij Sluban has been photographing teenagers in prison, with whom he has shared his passion through

initiation workshops. The long-term project began in France at the Fleury-Mérogis youth offenders' center and he pursued the initiative in Eastern European countries, then in Central America among *maras* gangs. Today, he has extended his work to South America, Brazil and Peru.

Confined spaces are a recurrent theme in the work of Klavdij Sluban. As though in search of a placeless elsewhere, his lens captures deserted, inhabitable spaces. His perspective is always imbued with deliberate artistic ethics, without compassion or complacency. The power of his images stems from their sense of habitation.

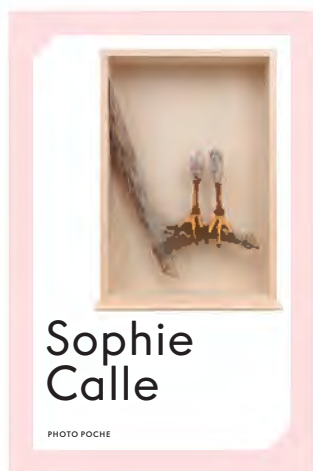
EVENT
To accompany the publication of the work, an exhibition is organized 4 July-25 September in Croisière during the Rencontres d'Arles 2022.



SOPHIE CALLE

PHOTO POCHÉ

Introduction by Clément Chéroux



12.5 x 19 CM
176 PAGES
117 BLACK AND WHITE
AND COLOR PHOTOGRAPHS
SOFTBACK
PHOTO POCHÉ N° 101
OCTOBER 2022
RETAIL PRICE: 15.90 €

Born in 1970, **Clément Chéroux** is a historian of photography and has been the chief curator at New York's MoMA since 2020, after holding the roles of head curator at the Paris' Centre Pompidou and the San Francisco Museum of Modern Art. His first book, *L'Expérience photographique d'August Strindberg: du naturalisme au surnaturalisme*, was published in 1994 by Actes Sud. He also wrote the introduction to Joan Fontcuberta's "Photo Poche" anthology.

Whether she is hiring private detectives to spy on her and report back her whereabouts, interviewing the blind about the last image they remember, or using small ads to trigger narrative, Sophie Calle loves stories, the ones she tells and the ones she collects. She invents her own meticulous protocols which often turns into rituals. Above all, she adores chance encounters, striking coincidences, and what, since Apollinaire and the Surrealists, has been called "the poetics of surprise". She sets up situations with no other goal than to create the unexpected. With her distinct taste for risk taking, the artist reveals lives as much as she unveils herself to spotlight the extraordinary within the apparently ordinary. In his introduction, curator Clément Chéroux describes her quest as a search for the "ultimate point" where oppositions like reality versus imagination, reflexes

versus control, presence versus absence, concealment versus revelation, play versus death cease to be antagonistic.

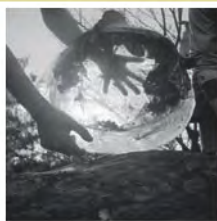
To celebrate her iconoclastic work and the 40th anniversary of "Photo Poche", Sophie Calle joins the series with an exceptional volume of 176 pages, numbered 101, which had been mysteriously omitted from the list until now.



CHARLOTTE PERRIAND

PHOTO POCHE

Texts by Damarice Amao and Emmanuelle Kouchner



Charlotte Perriand

PHOTO POCHE

12,5 x 19 CM

176 PAGES

69 BLACK AND WHITE PHOTOGRAPHS

SOFTBACK

PHOTO POCHE N° 170

OCTOBER 2022

RETAIL PRICE: 13,90 €

Damarice Amao holds a PhD in art history and is a specialist in photography. She works as a curatorial attaché at the photography department of the Centre Pompidou. Her research focuses especially on avant-garde photography and surrealism. In 2021, she curated the exhibition *Charlotte Perriand. Comment voulons-nous vivre? Politique du photomontage*, presented at the Rencontres d'Arles, the catalogue of which was published by Actes Sud.

A freelance artistic director and editor, **Emmanuelle Kouchner** teaches publishing at Paris 1 Panthéon-Sorbonne University. Of note, she has directed the work *Charlotte Perriand. Comment voulons-nous vivre? Politique du photomontage* (Actes Sud, 2021).

Although better known for her work as an architect, urban planner and designer, in her career, Charlotte Perriand developed her own “photographic parenthesis” from the late 1920s to the late 1940s. Throughout her travels, she constantly photographed the world she saw.

While her overall approach to photography should be considered in the context of the 1920s, when the avant-garde took hold of the medium to create a modern language, Charlotte Perriand developed a more intuitive practice, recording forms that grabbed her attention. It is this perspective on the world that led her to distance herself from the functionalist architecture of Le Corbusier to defend a more human form of modernism. To her, the human is the root of all reflection, which is what makes her work so unusual.

From 1933, Charlotte Perriand developed a passion for art brut. She photographed the cracks in wood, rocks with surprising shapes, and pieces of wood that she found. Nature is portrayed in all its primordial beauty, creating “objects of poetic reaction”, as Le Corbusier said.

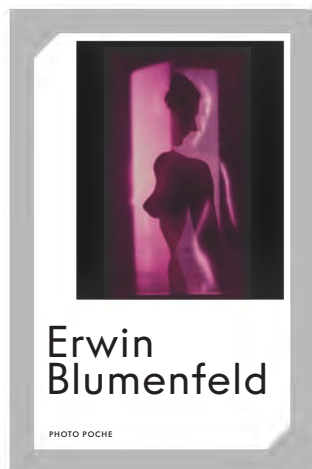
Charlotte Perriand’s humanism also drove her onto a different terrain: that of political commitment. She used her photography to support the socialist cause of the Popular Front and to denounce the poverty of the slums in Paris’s suburbs. In her hands, photography became a discursive weapon in a battle to improve her contemporaries’ quality of life. Focussing on the photographic work of Charlotte Perriand opens up new perspectives for the history of the medium in itself. She is one of those “non-photographers” who deploys imagery as a hegemonic and transversal language of communication.



ERWIN BLUMENFELD

PHOTO POCHE

Introduction by Emmanuelle de l'Écotois



12,5 x 19 CM
144 PAGES
68 BLACK AND WHITE
AND COLOR PHOTOGRAPHS
SOFTBACK
PHOTO POCHE N° 171
OCTOBER 2022
RETAIL PRICE: 13,90 €

Emmanuelle de l'Écotois holds a PhD in art history and specialises in Man Ray's work. In 2020, she created the Photo Days event in Paris, and became its artistic director. Since 2019, she has worked for the Photo Doc association, dedicated to new forms of documentary photography. She has previously worked as a curator at the Paris Modern Art museum from 2001 to 2018 and was head of the Man Ray collection at the Pompidou Center from 1994 to 1999. She has published a number of works, including *L'Esprit Dada* (Assouline, 1999), *Man Ray* (Taschen, 2000), and *Man Ray. Rayographies* (Léo Scheer, 2002).

Born in 1897 into a well-to-do Jewish family in Berlin, Erwin Blumenfeld only really took to photography in his forties. A tradesman like his father, he dutifully began working at the age of 16 after his father died. In his free time, he developed his own multi-faceted artistic practices. Now a young father living in Amsterdam in the 1920s, he was inspired by futurist Dadaism and created his first Dadaist photomontages. When he discovered a dark room upstairs of his leather goods shop, he turned to photography and began taking portraits of the customers to his store, experimenting in narrow framing and half-lit sets according to the principles of the New Vision. In the early 1930s, with Hitler's rise to power his work took on a darker tone and he would

superimpose portraits of himself or of the dictator with skulls and swastikas. When his business went bankrupt in 1935, he went to live in Paris and finally acknowledged that he was a photographer in his own right, a practitioner of art for art's sake. He frequented the Surrealists and his work was noticed by Cecil Beaton, who introduced him to the world of fashion so that he could feed it with his radically new vision of the world. Imprisoned several times, in France and in Morocco during the Second World War, he fled to New York with his family where he met with huge success.

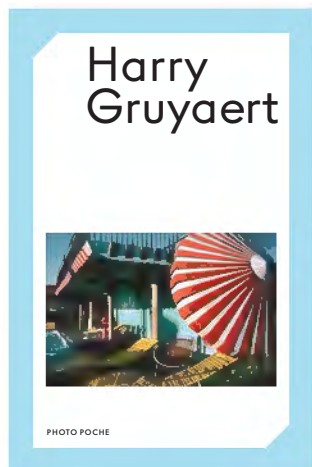
His modernist style combining fashion and art put his work on the front covers of *Harper's Bazaar* and *Vogue* for more than twenty years. His never-ending experimentation with exposure times and filters, his cut-out negative (derived from his passion for collage), his use of shadows and profile views - an artisanal prefigurement of Photoshop - produced avant-garde and remarkably contemporary images.

EVENT
Exhibition "Les Tribulations d'Erwin Blumenfeld" at the musée d'Art et d'Histoire du Judaïsme in Paris from October 2022 to March 2023.



HARRY GRUYAERT

Introduction by Brice Matthieussent



12,5 x 19 CM

144 PAGES

61 COLOR PHOTOGRAPHS

SOFTBACK

PHOTO POCHE N° 108

NOVEMBER 2022

RETAIL PRICE: 13,90 €

NEW REVISED EDITION

Brice Matthieussent is a French translator, writer and publisher. Since the late 1970s, he has translated a wide range of English language literature, especially contemporary American authors, such as John Fante and Jim Harrison. He is a lecturer in aesthetics at the École supérieure des beaux-arts in Marseille, has written a number of critical texts and has worked for various reviews, among which *Art Press*, *Le Magazine littéraire*, *La Revue d'esthétique* and *Les Épisodes*.

Color photography only developed late in the history of the medium. For a long time, black and white was de rigueur in the canons of photography. Harry Gruyaert went on to explore all its possibilities, setting out to understand the new problematics posed by color for both the viewer and the photographer. He himself said: "Color is a way of sculpting what I see. Color does not illustrate the subject or the scene I am photographing, it has value in itself. It is even the emotion of the photography."

A member of the Magnum agency, his frequent photo stories in Egypt, India, Morocco and the United States enabled him to perfect his techniques for cityscapes, seascapes and bucolic settings, producing images of startling beauty which took his mastery of composition and framing to a new level.

Harry Gruyaert's photography tunes in to the sometimes violent, sensual wavelengths of the viewer, unsettling and destabilizing the eyes. The way he captures the brutal irruption of radical otherness is amazing and enhances the awe inherent in all photography.

This new revised edition is augmented with reappraisals of his work since 2006 after a series of monographs and exhibitions, as well as his most recent work.





19.6 x 25.5 CM

144 PAGES

50 COLOR ILLUSTRATIONS

SOFTBACK

FEBRUARY 2022

RETAIL PRICE: 29 €

André Velter is a traveler, poet and essay writer. He has published a whole host of works including *L'Arbre-Seul* (Gallimard, 1990, 2001), *La Vie en dansant* (Gallimard, 2000), *Tant de soleils dans le sang* (Alphabet de l'Espace, 2008), *Avec un peu plus de ciel* (Gallimard, 2012) and *Jusqu'au bout de la route* (Gallimard, 2014). He also worked with Ernest Pignon-Ernest on *Tao du Tòreo* (Actes Sud, 2014), *Dans la lumière déchirante de la mer* (Actes Sud, 2015) and *Sur un nuage de terre ferme* (Actes Sud, 2020).

Ernest Pignon-Ernest is an artist who, from Naples to Soweto, from Charleville to Santiago and Palestine, has turned the street into his medium. His ephemeral art celebrates memory, events, revolutions and myths.

AU FEU DU DÉSIR MÊME IN THE FLAME OF DESIRE

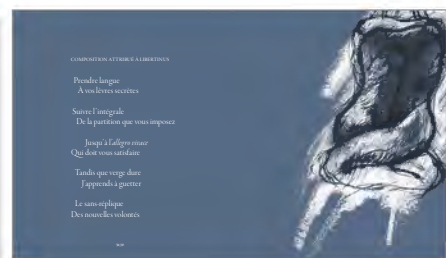
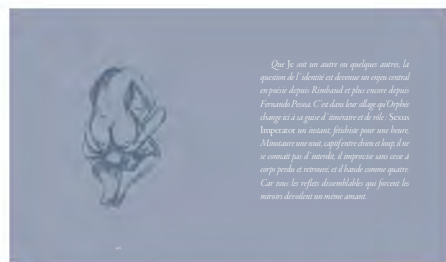
André Velter and Ernest Pignon-Ernest
Poems attributed to Guillaume de La Mercie

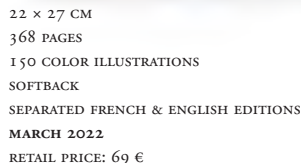
This work contains a series of poems attributed to Guillaume de La Mercie, a set of libertine variations seized upon by four poets in search of new sensations and who are much more than prête-noms. There is no literary subterfuge at work. The aim of the project was to recreate through poetry the sensual play of love.

"I am other or others": the issue of identity has been a central issue to poetry since Rimbaud and more specifically since Fernando Pessoa. In their wake, Orpheus changes both his role and journey: Sexus Imperator one minute, fetishist for an hour, Minotaur for a night, captive in twilight, he knows no taboos, and constantly improvises, throwing himself into life and rediscovering his forms.

The poetry is accompanied by freehand sketches, with sensual curves and touches, the fruit of passion from the personal sketchbooks of Ernest Pignon-Ernest, or loose papers archived and forgotten. Their lines do not illustrate but tell a different story to the poetry and celebrate the voluptuousness of desire.

The work could be classified as erotic and for good reason for it is a eulogy to the most profane of pleasures, both divine and demonical.





An archaeologist and prehistorian, **Jean-Paul Demoule** is an emeritus professor in European protohistory at Paris-I University (Panthéon-Sorbonne) and an honorary member of the Institut Universitaire de France. He specializes in this history of archaeology, its ideological constructions and its social role.

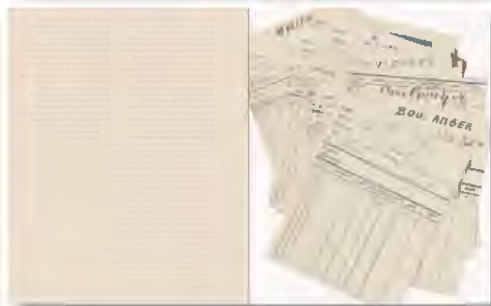
Sophie Calle with Jean-Paul Demoule

daily items which bring a forgotten past
back to life.

To provide commentary on her discoveries, Sophie Calle called upon the archaeologist Jean-Paul Demoule, who writes a series of texts combining fact and fiction.

All this evidence has been assembled together to create an objet d'art which resembles an investigation notebook.

A work designed by Philippe Millot.



© S. Calle



19.5 x 24.5 CM
164 PAGES
60 COLOR ILLUSTRATIONS
HARDBACK
MARCH 2022
RETAIL PRICE: 35 €

Louise Deschamps is a photographer, director and writer.

L'OBJET DE MON VIOL THE OBJECT OF MY RAPE

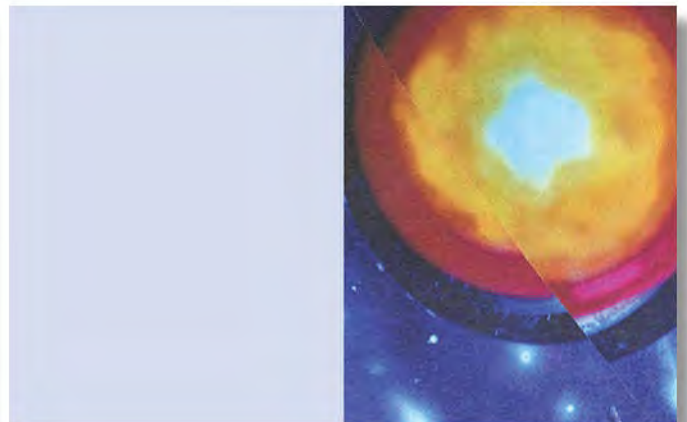
Louise Deschamps

“When loss is disappearance.
When disappearance creates obsession.
When obsession become subject.”

In the wake of exposure to extreme, obscene and very intimate violence, rape victims often feel alone, with their doubts, fears and failures. Louise Deschamps has patiently interviewed such victims and here relates their stories. Men and women - Dominique, Billie, Clivia, Geoffrey and others - reveal their experiences of shock, vast cruel intensity, then silence. Years later when confronting these traumatic events, one obsession returns time and time again, “the object of rape”, that part of them that they “leave behind, a

piece of the soul that was previously intact”. Aleather belt, a soft toy, a floral dress or wedding rings: whether in their adult or childhood years, an item, an object always has a role to play. Born into a family deeply involved in theatre (Deschamps-Makëïeff) and cinema (Jacques Tati), Louise Deschamps has a fondness for the issues surrounding our transition to adulthood. By shedding light on lives destroyed by rape, she manages to create a valuable treasury of testimonies that changes our perspectives of brave victims.

The result is a work of poetry of sorts, devoid of polemic, and beautifully illustrated by the author's photography of fragments of objects in the spring sunshine. With great respect for her interviewees, she stirs our worst nightmares while opening up a new, becalmed space in which she finds “the secret, the shame, the fear, and the grief but also the beauty of lost insouciance”. It is a book she would have liked to find in her own family library.





20 x 26 CM
256 PAGES
150 COLOR ILLUSTRATIONS
SOFTBACK WITH FLAPS
COEDITION MUCEM/ACTES SUD
JUNE 2022
RETAIL PRICE: 35 €

PHARAONS SUPERSTARS

SUPERSTAR PHARAONS

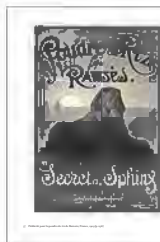
Edited by Guillemette Andreu-Lanoë and Frédéric Mougenot

To mark the special celebrations of Egyptology in 2022 - the centenary of the discovery of the tomb of Tutankhamen and the bicentenary of the Jean-François Champollion's deciphering the hieroglyph code, the Mucem is staging an exhibition about the pharaohs, their history and legend. The exhibition and this accompanying book follows the lives of a selection of pharaohs and queens and their posthumous destinies from Antiquity to the present day. From the late Neolithic age to the birth of the Roman Empire, more than 340 pharaohs ruled over Egypt.

The work is like a portrait gallery of vaguely familiar names - Sesostris and Hatshepsut, renowned unknowns - Psamtik and

Nactanebo, and international celebrities - Khufu, Tutankhamen, Akhenaton, Neferiti, Ramses and Cleopatra. The subtext of the narrative is a metaphor for the versatility of posterity and celebrity and for the often cruel ironies of history. Some pharaohs deserving of admiration and long commemorated by the Egyptians have fallen into oblivion, while others owe their posterity to the happenstance of excavations and conservation.

The originality of this work lies in its juxtaposition of a diverse range of artifacts from Antiquity, historical documents, ancient and modern works of art, and consumer items, all of which testify to the celebrity of the pharaohs today and to our unerring fascination for Ancient Egypt.





10 x 19 CM
96 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 20 €

Estelle Zhong Mengual has a doctorate in art history. She lectures at Sciences Po and Paris Beaux Arts where she holds the "Living the Landscape" chair. Author of three books, her first work for the "Mondes sauvages" collection with Actes Sud, the essay *Apprendre à voir. Le point de vue du vivant* was published in June 2021.

PEINDRE AU CORPS À CORPS

Les fleurs et Georgia O'Keeffe

FLOWERS OF CONCERN

What Georgia O'Keeffe saw

Estelle Zhong Mengual

Poppies, datura, irises, arum lilies and orchids - flowers are omnipresent in the work of Georgia O'Keeffe. The flowers however are often interpreted as human pudenda, despite the artist's insistence that the flowers "talk for themselves, not about me".

Why this insistence? For Estelle Zhong Mengual it is a symptom of the "crisis of sensibility toward life". The flowers only speak to us because they tell us about ourselves. Seeing flowers as symbols of human sexuality is one way of not seeing them. Georgia O'Keeffe's aim is to teach us to see flowers and to make them part of what we hold as important.

If we take the time to look at them and not immediately replace them with our own human projections, what do her flowers become? What does their unsettling, unusual presence tell us of the plant world, its immemorial history, its hidden dramas and of our relationships to flowers?

Following the same approach as in her last book, *Apprendre à voir*, the author invites us to change our perspective, not only of Georgia O'Keeffe's work, but also of flowers. In our heritage, flowers occupy a primarily ornamental place: they belong to a sentimental, almost mawkish imagination. The work brings us a very different perspective of flowers through and examination of these enigmatic, marvelous and alien paintings. For this perspective is one revealed to us by non-human beings who are nevertheless intimate with them. Georgia O'Keeffe paints like an other, other than human.

This short illustrated book is perfect for people wishing to deepen their understanding of Georgia O'Keeffe's work. It will also appeal to people who believe in the importance of flowers and understand their role as one of the hidden pillars of the world.

EVENT

The book is published to coincide with the Georgia O'Keeffe exhibition at Paris' Centre Pompidou, 8 September-6 December 2021 which will then transfer to the Beyeler Foundation in January 2022.





21 x 27 CM
240 PAGES
170 COLOR ILLUSTRATIONS
SOFTBACK WITH FLAPS
THREE DIFFERENT VERSIONS (FRENCH, ENGLISH AND DUTCH)
COEDITION ACTES SUD/FONDS MERCATOR/BOZAR/MUCEM
SEPTEMBER 2022
RETAIL PRICE: 35 €

ALEXANDRIE

Futurs antérieurs

ALEXANDRIA

Anterior futures

Edited by Arnaud Quertinmont

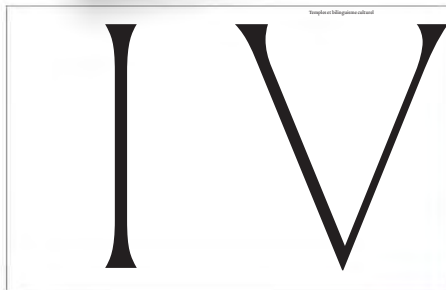
“Alexandria. Anterior futures” looks at the ancient megalopolis at the peak of its history, shedding light on its urban, political and religious organization, as well as the scientific innovations and philosophical thought that made it a world center of civilization. Playing on the temporal layers from Antiquity to the present day, the exhibition also echoes the dominant narratives of Alexandria, where civilizations and successive political formations of the past have thrown up visions of the future which still flourish in the material culture of the city and its architecture.

Two hundred works from the most important European museum collections offer a fresh perspective on Alexandria, focusing on places of power, knowledge and worship, on the life of its inhabitants and on its influence on the ancient from the 4th century BC to the 4th century AD. From the construction of Alexandria on the site of the Egyptian village of Rhakotis to the

history of the lighthouse and port, the city became an important Mediterranean center with multiple stakeholders. While the issue of power is indissociable from its Ptolemaic ancestry and their pharaonic inspirations, the Museum and Library provided an intersection for communities and knowledge. This principle of movement was also expressed in the syncretism of Greek, Roman and Egyptian religious traditions, thus creating new divinities with a universal character. The work also documents the essential sites of Alexandrian day-to-day life, like the Gymnasium or the necropolis. The work features more than twenty works of contemporary art - installations, paintings, photography, sculpture, archive material and videos) representing the port city as chimera and the allegory of “territory” as a subject of contested representation. Curated and designed to complement and question the exhibition’s historical artifacts, the art works offer critical and poetic food for thought.

EVENT

This book is published to coincide with the eponymous exhibition to be presented at Bozar in Brussels, 23 September 2022-8 January 2023, and at the Mucem in Marseille, 8 February-8 May 2023.





14 x 22,5 CM
304 PAGES
85 BLACK & WHITE ILLUSTRATIONS
16 PAGES FULL COLOR BOOKLET
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 32 €

Henri de Riedmatten is a lecturer at the Swiss Researcher Fund, part of the University of Geneva's art history unit. He directs the research project, "Restoration as revelation of origins. A material and political history of art in the Italian Renaissance."

LE SUICIDE DE LUCRÈCE

Éros et politique à la Renaissance

THE SUICIDE OF LUCRETIA

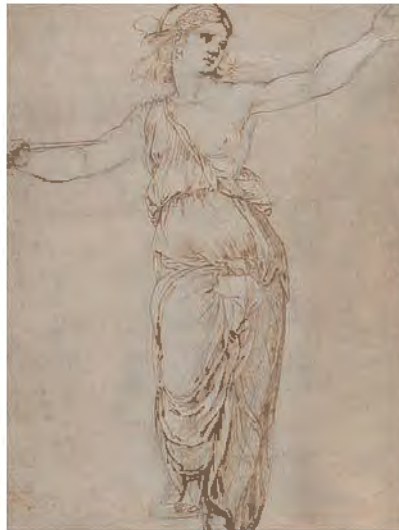
Eros and politics in the Renaissance

Henri de Riedmatten

This work looks at the representations of the suicide of Lucretia in Renaissance art, in the southern and northern Alps. The big issue of such representations in the period is how the artists dealt with the image of a living woman taking her own life, how beauty and virtue can destroy themselves.

The work explores the innovative experimentation of artists like Botticelli, Raphaël and Marcantonio Raimondi, Dürer and Lucas Cranach the Elder. It also allows us to pinpoint the multiple and porous, sometimes contradictory qualities, of a very ambiguous figure. The chapters follow the dominant features identified in literary sources from the era and three in particular: the political Lucretia, erotic Lucretia and religious Lucretia.

The author guides us through the political subtexts of the representation of Lucretia as an emblematic heroine of the Roman Republic, reveals the tendency of the period to eroticize nudes, and looks at the remarkable analogies with the image of the wounded Christ. To elucidate the popularity of this Roman figure in the Renaissance, the study draws naturally on the history of art as well as other disciplines: cultural and material history, literature and gender studies, political sciences and the sciences of Antiquity.





15 x 20,5 CM
272 PAGES
212 COLOR ILLUSTRATIONS
AND 69 NARRATIVES
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 28 €
ALL RIGHTS AVAILABLE
EXCEPT ENGLISH LANGUAGE

A graduate of the Berkeley School of Journalism, Stefania Rousselle is a journalist and independent film director who now lives in Paris. Of dual Franco-American nationality, for eight years she worked for the *New York Times*. In the United States and Europe she has produced hundreds of reports about terrorism, the rise of extremism, sex trafficking and immigration. An investigation into the Islamic State she produced with colleagues was nominated for the Pulitzer Prize. In 2015, she produced *La Chasse au Nègre* for France 5, a documentary on the brutality of slavery in French art.

AMOUR

LOVE

Narrative and photography by Stefania Rousselle

Journalist and photographer Stefania Rousselle had stopped believing in love. She had been at the heart of the coverage of a series of extremely tragic events from the terrorist attacks in November 2015 to the rise of the extreme right across Europe and the US. Her relationship had fallen apart and her faith in humanity was shaken to the core. She decided to set out alone on the highways of France to stay in strangers' houses and ask the question to which everyone is looking for an answer: what is love? From a baker in Normandy to a shepherd in the Pyrenees, from a fisherman in Martinique to a postwoman in the Alps. The work is a collection of deep and poignant testimonies accompanied by photography. From within these tales of love appear peoples' aspirations, their hopes, their disillusion, their reasons for living, or their despair with life – the very core of themselves. It is the simplicity of life, in its rawest, most touching and heart-breaking forms – the birth of a child that changes everything, the loss of a loved one, family conflicts, the desire to be free, manages a hundred of reports about terrorism, the rise of extremism, sex trafficking and immigration. An investigation into the Islamic State she produced with colleagues was nominated for the Pulitzer Prize. In 2015, she produced *La Chasse au Nègre* for France 5, a documentary on the brutality of slavery in French art.

This book tells the story of the old and young, the fortunate and unfortunate. It explores those who love several people at once, or enjoy exclusive love. It provides an inner vision of France in all its diversity, human wealth, abounding ideas and modes of existence. It is also a tribute to the spontaneity of oral expression, the spoken language today, the beauty of honesty.

A desire so strong, a desire shared by all. And within this maelstrom, we encounter ourselves, our desire to love and be loved. This book explores the passion of the love that does not last, heartbreak, love torn asunder, slow and gentle love, love that has grown ever stronger over the years, and the love that stalls never to reignite, the love recking, the love that burns forever. It is a book of love, loving and the loved. The love that makes us happy, the love that makes us sad, the love that always connects us with something profound in life.



BAISER



1. A woman in a dark dress is sitting on a bed, looking down at her hands. She is holding a small object in her hands. The room is dimly lit, with a lamp providing light. The woman has a sad expression on her face.



DRAPS

2. A woman in a dark dress is sitting on a bed, looking down at her hands. She is holding a small object in her hands. The room is dimly lit, with a lamp providing light. The woman has a sad expression on her face.



RENCONTRES



24 x 28 CM
288 PAGES
200 COLOR ILLUSTRATIONS
HARDBACK
COEDITION MUSÉE DU QUAI BRANLY/
ACTES SUD
OCTOBER 2022
RETAIL PRICE: 49 €

BLACK INDIANS

Edited by Steve Bourget

The carnival tradition of Black Indians is one of the highlights of the rich Afro-American performance heritage in New Orleans. Accompanied by the music of dozens of brass bands, the festival has a great federating power and affirms the importance and the presence of Afro-American communities in the city. Backed by Social Aid and Pleasure Clubs, these artistic performances are an expression of a broad range of social, spiritual and religious practices, during both funerals and marriages and the carnival season. These traditions are inscribed in the both painful and fecund process that leads from violence to resilience, depicting the life paths of Afro-Americans in the past and present in Louisiana.

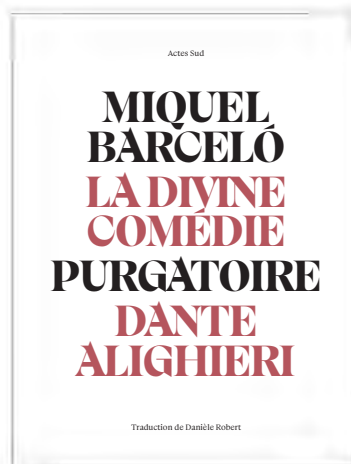
The catalogue of the exhibition is like an hourglass, sifting through the sands of the Amerindian world before the Europeans arrived. It tells the history of African religions and of slavery, the formation of the melting pot of cultures and crafts, as well as how the colors "Black" and "White"

combine when transformed into markers of identity.

Above all, the work is a celebration, a vibrant tribute to the rich and complex carnival tradition of African-Americans in New Orleans through which they express their joy of life, their political beliefs and their deep convictions. All this is to be found in the Baby Doll and Skull and Bone Gang parades, as well as in the flamboyant ceremonies of the Black Indian tribes some of which are inspired by African spiritualities.

EVENT
The work is the catalogue for the Black Indians exhibition to be held October 2022-15 January 2023 at the Quai Branly-Jacques Chirac Museum in Paris.





24 × 32 CM
176 PAGES
130 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 49 €

Miquel Barceló is one of the most important artists of our age. The artist, painter, sculptor and creator, deploys all forms of expression and is constantly enriching his work with fresh challenges. Actes Sud has already produced several publications dedicated to him: *Terramare* (2010), *Miquel Barceló, en chemin* (2013), *Terra Ignis* (2013), *Sol y sombra* (2016).

A writer, critic, literary translator and member of the French Dante Society, for Actes Sud, Danièle Robert has already translated Paul Auster's complete poetry works, Catullus and Ovid. His innovative translation of Dante Alighieri's *Divine Comedy* has been highly acclaimed by critics.

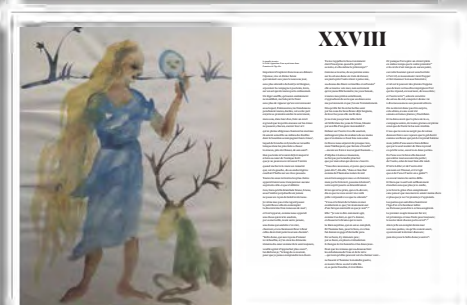
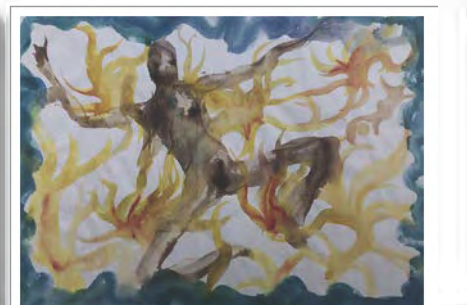
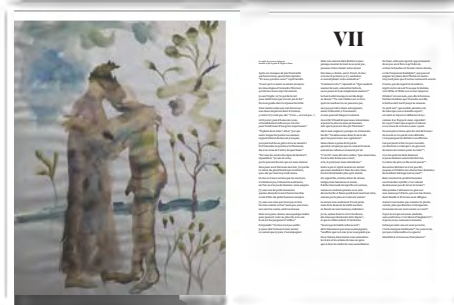
LA DIVINE COMÉDIE: PURGATOIRE THE DIVINE COMEDY: PURGATORY

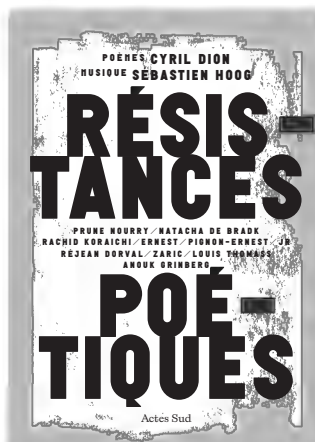
Dante Alighieri
Translated by Danièle Robert
Illustrations by Miquel Barceló

A connoisseur of the greatest monuments of literature, between 2000-2002, Miquel Barceló produced three-hundred watercolors to illustrate Dante's *Divine Comedy*. The paintings with their vibrant tones plunges us into an extraordinary world of myths and legends full of chimeric characters and figures in the course of which, using the matter and color of pigments, the artist explores the phenomenon of transmutation, which changes bodies into light.

The work's minimalist page layout draws out the fine details of the Catalan painter's remarkable watercolors. The work also features Danièle Robert's recent translation. Published by Actes Sud (Babel) in 2021, it audaciously respects the highly elaborate and poetic form of this universal masterpiece.

This three-volume edition to be published over the course of 2021-2023 is based on the structure of Dante Alighieri's text. The second canticle, devoted to *Purgatory*, is due to appear in autumn 2022, following the first volume devoted to *Hell* was published to celebrate the 700th anniversary of Dante's death.





16.8 x 24 CM
80 PAGES
35 COLOR ILLUSTRATIONS
SOFTBACK
CD INCLUDED
OCTOBER 2022
RETAIL PRICE: 25 €

Born in 1978, **Cyril Dion** is the cofounder of the Colibris movement alongside Pierre Rabhi. He is also the cofounder of the *Kaizen* journal. He published his first collection of poems *Assis sur le fil* in 2014 (Table ronde). In 2011 with Actes Sud he created the “Domaine du possible” collection for which he was editorial advisor. In 2015, alongside Mélanie Laurent, he wrote and coproduced the film *Demain*, which won the César for best documentary 2016. In 2017 with Actes Sud, he published *Petit manuel de résistance contemporaine*.

Born in 1973, **Sébastien Hoog** is a French guitarist, bassist and music producer. He co-composed the music for Cyril Dion's second film, *Animal*, and also created the stage production *Résistances poétiques* with him.

RÉSISTANCES POÉTIQUES POETIC RESISTANCE

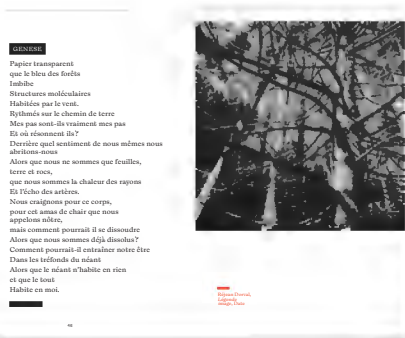
Cyril Dion and Sébastien Hoog

Wherever humans resist, you will find poetry, even in our darkest hours. In prisons and on battlefields, through pain and sickness, poetic resistance expresses a living force that refuses to lie down and die. Poetic resistance means bathing our souls in light while the world is bathed in darkness. As the climate collapses and war rages in the heart of Europe, more than ever we have a need for poetry. Each line of verse is a substance providing sustenance. Each poet calls us to revolt in the face of the inevitable and to summon the strength that others seek to deny us.

In its first version, *Résistances poétiques* was a performance created in 2019 bringing together the poetry of Cyril Dion and the music of Sébastien Hoog. There was also a CD produced of the words and the music with its rhythmical chant and cascading notes which bring incredible fullness to the images and text. “Poetry in the bones, human-sized, a beautiful but sad gaze upon the world [...] with his Fender electric guitar, Sébastien produces

saturated sounds of warmth. [...] Wine brings us together, unites us, renders us human. It brings sharing, and helps us feel less alone. In the same way Cyril's poetry and Sébastien's music brings us together. We feel less alone, and, my! how it fills the heart with joy,” writes Florent Marcher in his recent critique of the show.

Résistances poétiques has now been published as a book, which, alongside the disc and the poems, also contains contemporary works that shake up our vision of the world. Eight artists have been invited to add their power and passion to this work. Whether it is the image of the young Mexican leaning over the wall that Donald Trump wanted to build to keep out refugees (JR), the cow-woman who asks questions of her place in Indian society where cows are sacred and femicide the norm (Prune Nourry), the silhouette of Mahmoud Darwich on the wall that divides Jerusalem (Ernest Pignon-Ernest), or whether it is the work of Augustin Rebetez, Anouk Grinberg, Réjean Dorval, Zaric, or Rachid Koraïchi, each contributor provides vast poetic resistance, a veritable life force in our fight against the dynamics of death.





21 x 24 CM
280 PAGES
202 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 59 €

Clémence Imbert is a researcher in modern literature and a doctor in the aesthetics, sciences and technologies of the arts. Her research and publications look at the history of the graphic arts and modern art, at museology and at the theory and sociology of art.

LES COUVERTURES DE LIVRES

Une histoire graphique

BOOK COVERS

A graphic history

Clémence Imbert

Edited by Olivier Deloignon

IMPRIMERIE NATIONALE

Éditions

While we have learned to never judge a book by its cover whatever the work within, exterior book designs have their own history. From the middle ages to the present day, the packaging of books, whether made of wood, leather, metal, fabric, paper or cardboard, has enclosed the work and enticed the reader to what is within. The cover has at once a utilitarian and aesthetic function. Initially utilitarian, the book cover protected, but over time, it became a sign of identification and individualization in a competitive world driven by commercial and editorial policy. A book cover also provides an allegorical opening to the work itself and has become a privileged space for constantly innovating graphic creation, refreshing simplicity or a celebration of the book's content. It sometimes brings diversion to what is within, or is a rebellious aesthetic statement in itself. This valuable envelope creates our first impressions of reading, but whatever its influence on our imagination, let us not forget, the book cover is still a disguise, exposed to the judgments

of taste, but rarely atemporal. Book covers always somehow reflect the tastes of their time.

It is this graphic history, from the end of the nineteenth century to the present day that Clémence Imbert relates with rigor and illustrations. To best guide our eye over this publishing apparel that brings color to coffee tables and bookshelves, the work spans different continents and collections, different styles and genres, different publishing houses and different graphic studios. It follows the transformation of aesthetics which is sometimes governed more by evolutions in the graphic arts and publishing than by any attempts to create harmony with the book itself.

This work is a tribute to book covers and takes us into the world of their creation. It tells of the fecund dialogues between graphic artists, illustrators, typographers, photographers, iconographers, editors and, of course, readers and writers themselves. It invites us to look at our bookshelves and the creations that populate them with new open eyes.





20 x 30 CM
224 PAGES
256 COLOR ILLUSTRATIONS
SOFTBACK
COEDITION IMPRIMERIE NATIONALE/
L'ATELIER-MUSÉE DE L'IMPRIMERIE (AM1)
OCTOBER 2022
RETAIL PRICE: 39 €

Michel Wlassikoff is a historian specializing in the domains of graphic art and typography. Since the 1990s, he has taught in many of France's public and private art schools. He is the author of *Le Guide du graphisme et de la typographie* (Flammarion, 2022), *Histoire du graphisme en France* (Carré/musée des arts décoratifs, 2021), *Mai 68, l'affiche en héritage* (Alternatives/Gallimard, 2018), *Les Affiches qui ont marqué le monde* (Larousse, 2019).

MARCEL JACNO

Graphiste et typographe

MARCEL JACNO

Graphic artist and typographer

Michel Wlassikoff

Edited by Olivier Deloignon

With his distinctive, capital-lettered signature, the French graphic artist and typographer Jacno remains obscure. Jacno is still one of the more important graphic artists of the 20th century. Everybody knows at least one of his works such as the famous blue Gauloises packet, for which he became known as the man with 10 billion signatures, or the TNP posters during Jean Vilar's time. His name is indissociable with all the big theatrical adventures (TNP, Avignon festival, the Chaillot theatre, Comédie-Française, Bouffes du Nord, and more). He was responsible for much emblematic art in the press and he also worked for publishing (Club du livre, Hazan, Julliard, and *France-Soir* among others). His graphic art also stretched to cinematography for Gaumont and typography for Debernet et Peignot and Vox. He also worked for fashion companies and industry (Chanel, Guerlain, Seita, LIP, Alsthom, etc.) in the pre- and post-war periods. Since these major contributions to his discipline, his work has been overlooked and, unlike his alter egos, has never been the subject of a bibliographical celebration during his life time or posthumously. Self-taught and deeply modest, Jacno pushed himself to develop a popular form of graphic art without ever being condescending.

He was sometimes accused of being too eclectic, while to others he was not elitist enough. This work fills in this void, drawing on exceptionally informative sources.

Michel Wlassikoff's text sheds light on a figure with an exceptional life story. Before the war, Jacno set off to work and teach in the United States. During the war, he joined the French resistance. He was deported and liberated. He suffered a period of exhaustion, followed by a period of critical acclaim and adulation. Gradually his work fell into oblivion. The author shows how the disciplines of typography and graphic arts owe much to Jacno's vision today.

The work features previously unpublished iconography. We enter Marcel Jacno's workshop and look at his work in progress. We set our finger on the pulse of the master through his rises and falls in fortune throughout a long and eventful career. We follow his process of creation via experimentation, annotation, correction, constant revision, and reconfiguration without ever repeating himself. Special attention is paid to his typographical creations, which have never been properly explored and published together. A fascinating insight into the work of a major typographer and graphic artist.





15 x 20,5 CM
248 PAGES
250 COLOR ILLUSTRATIONS
SOFTBACK
FEBRUARY 2022
RETAIL PRICE: 32 €

NEW REVISED EDITION

RIGHTS SOLD TO:
GERMANY (SCHOTT MUSIC)

Mákhi Xenakis lives and works in Paris. She studied architecture with Paul Virilio and created decors and costumes for the theater, especially for Claude Régy. In 1987, she won the Villa Médicis Hors Les Murs prize and moved to New York to paint until 1989. She made a decisive encounter with Louise Bourgeois. Back in Paris, she divides her time between sculpture, drawing and writing. Her drawings and sculptures feature in public collections like the FNAC, Centre Pompidou, Sèvres National Manufactory, the French National Library (BNF), and the Municipal Fund of Contemporary Art. Her books have been published with Actes Sud.

IANNIS XENAKIS

Un père bouleversant

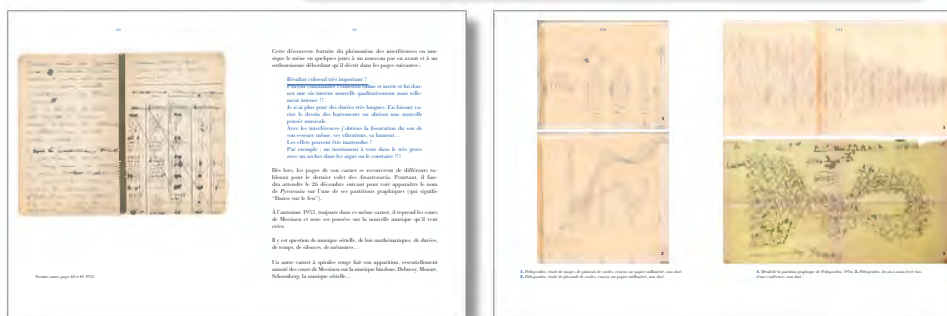
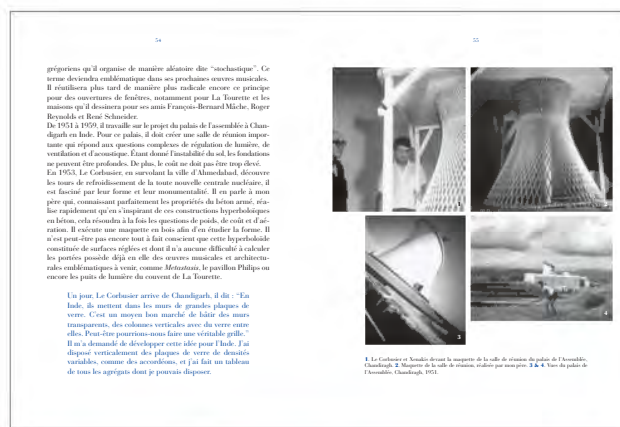
IANNIS XENAKIS

My overwhelming father

Mákhi Xenakis

An athlete in his youth, Iannis Xenakis was also a political leader of the Lord Byron resistance group. Having graduated from the Ecole Polytechnique in 1946 and fascinated by the sonic experience of war and its relationship to music, he started composing. The following year at the age of 26, he fled the civil war and arrived in Paris where he started working as an architect with Le Corbusier. He then enrolled at the Ecole normale de musique de Paris in 1949 where he became aware of the importance of mathematics and architecture in musical composition through the teaching of Olivier Messiaen. In 1953, Iannis Xenakis devised his first concerts to inaugurate avant-garde architectural projects. His music is characterized by its social ambitions and its release from the horrors of Greek concentration camps. Its

rhythmical organization is mathematical. Drawing on folk instruments and musical forms, he rigorously interweaves psychological time-spaces with sonic simplicity and primitivism to resist diversity, modern complexity and scholasticism. Through philosophy, the sciences and psychology, he arrives at the conclusion that music is capable of battling time and death. He is at the origin of the Philips Pavilion and other cutting-edge infrastructures to host musical events. His music can be defined as anti-conventional and he defines it as "primary savagery beyond fashions and styles". He draws his inspiration from omnipotence and natural beauty. For Mákhi Xenakis, his father is the Antagonism of modern times, a figure who was brave enough to take on the law alone in the name of creation.



BÉLA BARTÓK

Sur des chemins plus sauvages

BÉLA BARTÓK

On trails less traveled

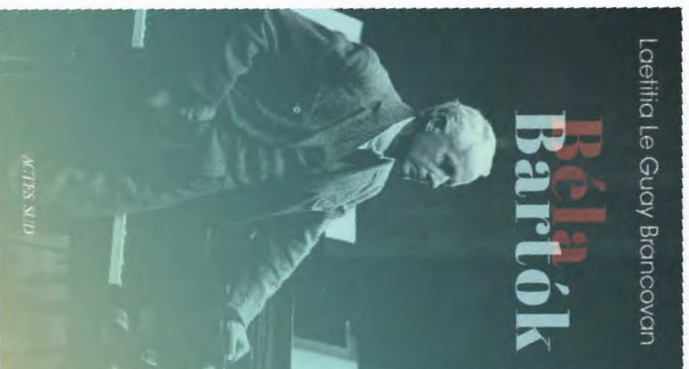
Laetitia Le Guay Brancovan

10 × 19 CM
200 PAGES
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 19 €

Laetitia Le Guay Brancovan is a lecturer at the University of Cergy-Paris and researcher at Eur'Orbem, studying Balkanic, Central and Eastern European cultures and societies. She is also the author of *Serge Prokofiev* (Actes Sud, 2012) and of documentaries for France Culture.

Like Debussy, Stravinsky and Schoenberg, the Hungarian composer Béla Bartók is one of the greatest modern composers of the early 20th century. A contemporary of the writer Stefan Zweig, rooted like him in Mitteleuropa, he had a revelation of his vocation when one day he heard a peasant woman sing. This book relates the adventure that began with that plaintive folkloric tune, how the young pianist, fresh from the Budapest conservatory, managed to elaborate a unique language, and how as a member of the Hungarian avant-garde, Bartók built up an oeuvre at first inspired by Debussy's *Pelléas et Mélisande* to finish with the expressionist violence of *Château de Barbe-Bleue*, *Prince de bois*.

This biography shows a different side of the man: the passionate musician behind the more formal images of him, an artist close to nature, a man of great imagination, who reached out to a number of artists, musicians, painters and writers of his time – Stravinsky, Klee, Janáček, Mann, Ravel and more. Bartók was a consummate letter writer and a loyal friend, a European whose life's journey also tells of the deep crises of our world and which constrained him to exile.



JOHN COLTRANE

Jean-Pierre Jackson

10 x 19 CM
160 PAGES
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 17 €

Jean-Pierre Jackson was born in 1947. A publisher, jazz drummer and member of the French jazz academy, he wrote a series of books about American serials, Jayne Mansfield, Mizoguchi, and Russ Meyer and has translated philosophers (Schopenhauer, Hume, Spinoza and Locke). He has collaborated with *Classica* and *Pianiste*. With Actes Sud he has published books about Charlie Parker, Miles Davis, Oscar Peterson, Benny Goodman, Keith Jarrett and a *Discothèque idéale du jazz*.

In many ways, the life of the legendary saxophonist John Coltrane reads like a novel of education. His career was forged by encounters, experiences and the acclaim of great musicians who played with him: Dizzy Gillespie, Miles Davis and Thelonius Monk. Having began his career with a quest for perfection in pre-existing musical forms – initially he admired and imitated the perfect Apollinian, Johnny Hodges – he went onto develop musical forms of Olympian dimensions.

Jean-Pierre Jackson has already written critically acclaimed biographies of Charlie

Parker and Keith Jarrett. His latest book takes us into the work of John Coltrane, telling how through musical trance and the abandonment of the self and pre-established musical forms, Coltrane gradually strove to connect with the profound, universal energy of the world. Appreciating the beauty of Coltrane's playing beyond his accomplishments means perceiving, at each stage of its existence, the mystery of creation at work. He was not driven by money or ambition; this was a quest for meaning, original oneness, of a love supreme which is musical at heart.





15,5 x 24 CM

266 PAGES

COLOR ILLUSTRATIONS

IN A SUPPLEMENT FEATURING

COEDITION INSTITUT LUMIÈRE/ACTES SUD

AUGUST 2022

RETAIL PRICE: 25 €

A press attaché for twenty years, **Corinne Bacharach** worked on the Festival d'Automne, the *Cahiers du cinéma*, the Festival Premiers Plans in Angers, the Fipa, the Théâtre Nanterre-Amandiers, and Christian Bourgois and Odile Jacob editions. Under the umbrella of her own communication agency CB/C, she collaborated with the Avignon Festival from 1989-1991 and participated in the inauguration of sites like the Entrepôt with Frédéric Mitterand, La Ferme du Buisson and the Carré d'Art in Nîmes. She managed communication for MAHJ and managed the program of its auditorium from 2000-2017.

(© Pierre Janet)



(© Archives Jérôme Diamant-Berger)



MARGOT CAPELIER, REINE DU CASTING

MARGOT CAPELIER, THE CASTING QUEEN

Corinne Bacharach

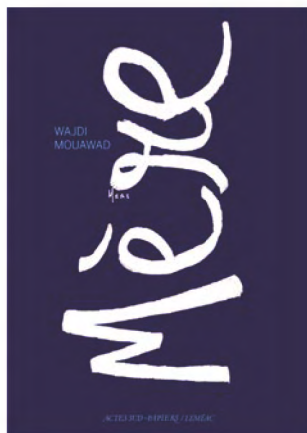
The author of this work, Corinne Bacharach, had the chance to meet Margot Capelier in her lifetime and went into carry out in-depth research and gather testimonies of artists to produce portraits of the artistic director, a figure of the shadows whose name has been forgotten. Thus the author overcomes this oversight in cinematic history by shedding light on the life of this icon of French cinema who worked as a casting director with the great filmmakers of her time Fred Zinnemann, Gérard Oury, Joseph Losey, Roman Polanski and Patrice Chéreau. In France, Margot Capelier was the first to turn casting direction into a recognized, respected profession in its own right. Such was her love of actors, she went to the theater every night and revealed a number of talents including Michael Lonsdale, Isabelle Huppert, Juliette Binoche and Lambert Wilson. Her art was to associate the reading of the text with actors' personalities. Her advice became indispensable to many, both to American directors when they were filming in France and to French and European filmmakers. Born Marguerite Leibowitch

in Paris in 1910 to Jewish parents from Odesa, she met Jacques Prévert in 1934, a life-changing encounter. Prévert introduced her to the Groupe Octobre, then hired her as an assistant during the Second World War, during which he protected her. In this book Margot Capelier appears an independent woman, a caring mother and a loyal friend who won over the hearts of her friends and family as well as several generations of artists thanks to her acute perspicacity, her passionate temperament and her vicious sense of humor.

"I have set out on the trail of an adventurer, a pioneering woman, a larger than life character whose public world mingled with her private existence. Without her, French cinema would probably not have the same color."

(© Archives familiales)





15 x 20,5 CM
80 PAGES
COLOR ILLUSTRATIONS
LEPORELLO
COEDITION LEMÉAC/ACTES SUD
SEPTEMBER 2022
RETAIL PRICE: 37 €

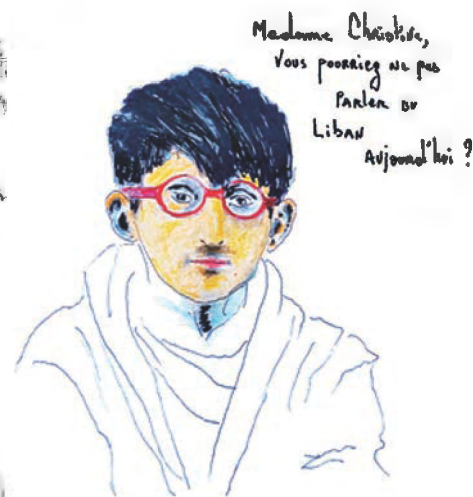
MÈRE MOTHER

Wajdi Mouawad

In *Seuls*, the son of a Lebanese family has to face his demons when he learns his father is in a coma and he grasps the symbolic meaning of the Rembrandt's work, *The Return of the Prodigal Son*. In *Sœurs*, the second volume of the Domestic cycle, a woman expresses the suffering caused by her family's exile and her difficulties of living a dual culture. In *Mother*, the third volume of the cycle, a mother leaves her country with her three children to escape the civil war and settles in Paris. Caught in his professional duties, her husband does not realize that he can join her abroad. The family embarks on an absurd period of their lives, devoured the fear of the war's inevitable destruction and saddened by the absence of a father which makes their normal life impossible.

Using a leporello form with Wajdi Mouawad's illustrations - sketches, recipes, and illustrated family photos, etc. - the reader is plunged into the family's private world and five years of painful waiting for a father before ultimately returning to the homeland. The format also features two modes of reading. The first follows the early years of exile and the family's problems adapting to French culture, and is read left to right. After this period, the book should be closed and turned 180° anti-clockwise to pursue the rest of the story, reading from right to left, a reminder of the author's Arabic mother tongue and culture which struggles to co-exist with life in France.

An actor, stage director and director of the Théâtre national de la Colline since 2016, Wajdi Mouawad is also the author of the epic quartets *Le Sang des promesses* (*Littoral*, *Incendies*, *Forêt*, *Ciel*) and of the novel *Anima*. Translated into several languages, his work has won a number of international awards.





16,5 x 22,5 CM
288 PAGES
200 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2022
RETAIL PRICE: 32 €

An honorary professor at Lorraine University, **Annik Schnitzler-Lenoble** has devoted her research to different aspect of forest ecology in temperate and tropical regions. Her work has especially looked at liana along the major rivers. She is also the author of more mainstream works, including *Forêts sauvages* (Glénat, 2020). A doctor in biology, **Claire Arnold** is a specialist in ecology and the genetics of populations. She first became interested in wild vines, then in cultivated vines, and finally set off around the forests of the world to better understand the role of liana in forest ecosystems.

ÉLOGE DES LIANES

Un monde méconnu

IN PRAISE OF LIANA

An unknown world

Annik Schnitzler-Lenoble and Claire Arnold

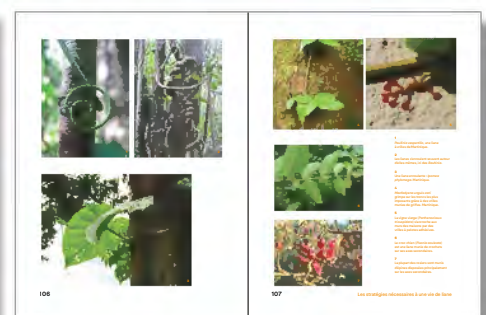
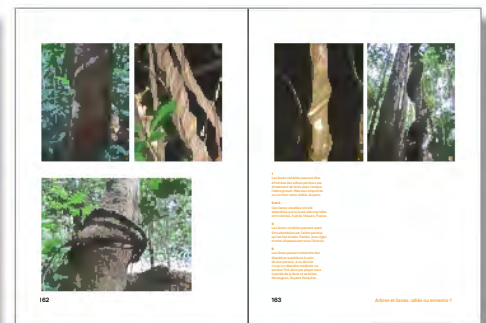
With contributions and illustrations by Francis Hallé and Sarah Cardinal

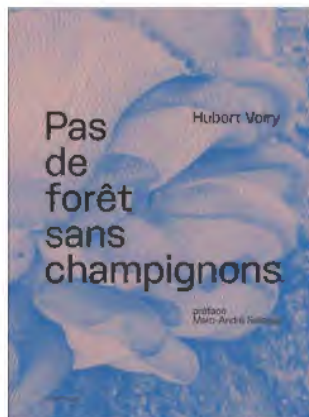
Some liana are very much part of our daily lives: vines, hops, kiwis, etc. But many still have an aura of mystery about them. Their great evolutionary innovation – the growth of a minimal trunk from which to grow abundant foliage – is one way of attaining enough sunlight while overcoming the problem of gravity. This absence of self-support brings its own problems to which liana have found their own solutions, albeit solutions of dependency with their natural props, the defensive reactions and resistance of which they have also had to evolve to cope with, as well as the appeal of their abundant foliage to herbivores. Hence they have developed morphologically, physiologically and biochemically. A positive retroaction of this has been the diversification of liana, spawning a whole host of species.

It was only toward the late 20th century that biologists really began to examine

the history of the plant. The authors' work sets out to offer plant lovers what they have gleaned from their own studies. The book retraces the presence of liana through geological periods, describes their habitats, their different strategies for adaptation to the biotopes they colonize, the multiform aspects of their reproduction, their wealth of active molecules and their resistance. It talks about the relationship of liana with trees as well as with the animals and human societies they have fed and treated since the dawn of time.

Today, the over abundance of certain invasive liana should not overshadow the disappearance of more vulnerable species. From the most modest to the most emblematic, liana still have much to teach us about the living world. This book is a manifesto for liana to promote better understanding for the species as well as greater respect.





16,5 x 22,5 cm
288 PAGES
90 COLOR PHOTOGRAPHS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 32 €

A forest engineer and passionate mycologist, **Hubert Voiry** became highly interested in the relationship between the forest and mushrooms. After a 25 years career at the National Forestry Office where he trained forest rangers in the importance of mushrooms in forest ecosystems, Voiry was appointed in 2017 as the office's attaché to the French Natural History Museum.

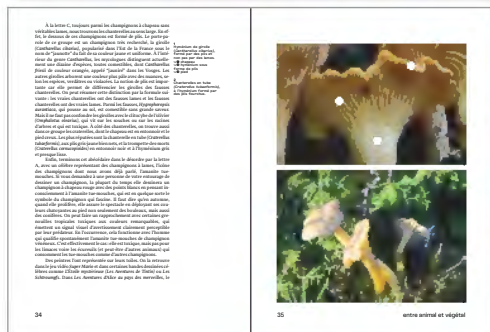
PAS DE FORÊT SANS CHAMPIGNONS NO FOREST WITHOUT MUSHROOMS

Hubert Voiry
Preface by Marc-André Seloisse

The mushrooms we gather in autumn are the "fruits" of organisms that form sometimes huge, underground networks. Because these networks are not visible, their connection to trees was often overlooked. However these networks are vital to forest life.

While some mushrooms may prove parasitic or pathogenic, many of them live in symbiosis with trees. Thanks to the mycorrhiza that result from these symbiotic relations, mushrooms supply trees with essential nutrition and connect trees together, enabling the exchange of information. In return, trees feed them with sugar. It is also this mushroom network that helps in the natural pruning of low-lying branches, a process that is indispensable for the solidity of trees. When trees die, the mushroom networks help decompose and recycle wood, releasing nutritional substances enabling the growth of a new generation of trees.

As climate change makes itself felt in forests around the world, it is the mushrooms that will help trees to resist drought and help make forest ecosystems more resilient. By slowing down the decomposition of wood, some types of mushroom play an important role in carbon storage. Through a number of examples, this extensively illustrated work reveals an unimaginable world in which we see mushrooms in a new light.





14 x 20,5 CM
272 PAGES
SOFTBACK
MAY 2022
RETAIL PRICE: 22 €

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Of Canadian origin, **Louisa Jones** has written a number of works on contemporary French and especially Mediterranean gardens. She has lived in the south of France since 1975, where she has never stopped gardening.

LE JARDIN ENSAUVAGÉ

Prendre part à la dynamique du vivant

REWILDING GARDENS

Experiencing the dynamics of the living world

Louisa Jones

Human beings have begun to reassess their place on Earth and their responsibilities in relation to the rest of the living world. In climate crisis debates focusing on the threat to nature and the need to rewild, people never mention gardens. In the western world however gardens account for more space than nature reserves: even the smallest garden counts. Why are they forgotten and how might they contribute to the future of life on Earth?

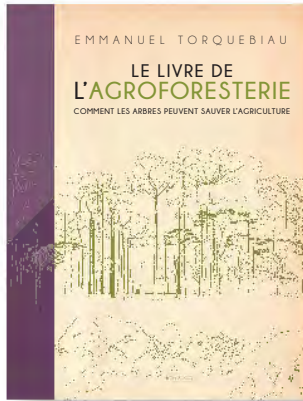
In this essay, Louisa Jones offers answers that are at once historical, philosophical and practical. She looks at the western heritage of “the wild” in its sometimes surprising relationship to gardens in the light of new philosophies of the living world: from the Paleolithic to the pastoral ages, from the American *wilderness* to British horticulture, up to recently developed forms of land art. She offers gardeners a wealth of testimonies, anecdotes and practical advice gleaned from specialists around the world. The “gardener of the wilderness” first observes existing ecosystems to then develop his own personal territory in which the human is neither dominant nor absent but an enriching influence building a mutually beneficial relationship between life and space.

Rewilding rejuvenates soils and fosters biodiversity. It offers the conditions for life and beauty to flourish in a sensual, creative and productive environment. It offers

wonderment on a daily basis constantly revitalized by the approach. A garden rewilded begins to resemble the forest-garden of permaculture, wild farms, and third spaces, as well as polycultural smallholdings and Mediterranean environments which are exceptional for their resilience and surprising biodiversity.

In our precarious, unsettled, damaged world, the rewilded garden becomes a site of resurgence similar to the mosaics, patches and clearings advocated by ecologists where new vital ways of living are being invented.

Rewilding gardens means participating in an immediate and personal way in the polyphony of life on Earth.



19,5 × 25,5 CM
272 PAGES
160 COLOR ILLUSTRATIONS
SOFTBACK
JUNE 2022
RETAIL PRICE: 39 €

LE LIVRE DE L'AGROFORESTERIE

Comment les arbres peuvent sauver l'agriculture

THE AGROFORESTRY MANUAL

How trees can save agriculture

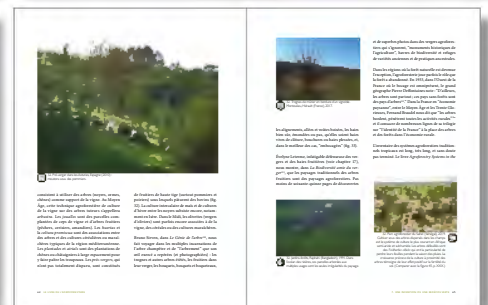
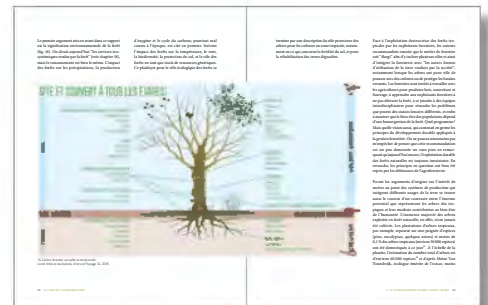
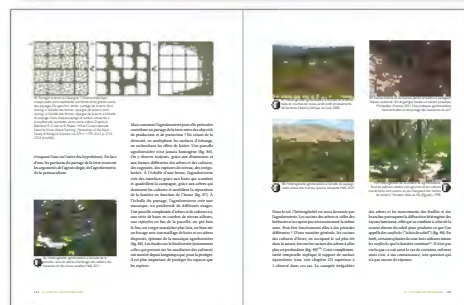
Emmanuel Torquebiau

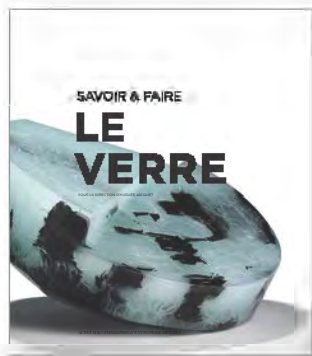
Agroforestry has become a buzzword in recent years and has emerged as the main rival to industrial agriculture which has shown its limits and damaging effects. Agroforestry is a hybrid approach bringing together trees, crops or livestock. Its main benefits are that it protects the soil, hydric resources and biodiversity and also could play a huge role in limiting the effects of climate change or adapting to it. It also creates fertile territory for multiple tree varieties providing wood, fruit, forage, condiments, medication, bark, tannins and resins, etc.

For the last twenty years, many farmers have adopted the agroforestry approach enabling researchers to study its advantages (and drawbacks). A considerable amount of scientific information is now available about it, much of which has been published in English, and until today, no comprehensive synthesis of literature has been created on the subject. This book fills that gap in the aim of encouraging an innovative but relatively unknown practice.

The author sets out to create a practical manual for all farmers, technicians, students and the broader public to promote the more widespread adoption of agroforestry. There is no single dogma to follow, for agroforestry incorporates a number of different approaches, but instead encourages new initiatives to bring about change. Using many concrete examples, the text is highly accessible and complemented by a wealth of images. There are also precise chapter summaries and a detailed index to aid readers in their discovery.

A specialist in agroforestry and tropical ecology, **Emmanuel Torquebiau** is a researcher at CIRAD and research director at Montpellier-3 University. Having worked extensively in the tropics (Kenya and Indonesia, especially), he has a wealth of field experience. He recently edited the work *Changement climatique et agricultures du monde* (Quae, 2015).





21 x 24 CM
384 PAGES
310 COLOR ILLUSTRATIONS
HARDBACK
COEDITION ACTES SUD/FONDATION
D'ENTREPRISE HERMÈS
SEPTEMBER 2022
RETAIL PRICE: 49 €

SAVOIR & FAIRE: LE VERRE

KNOWING AND DOING: GLASS

Collective work, edited by Hugues Jacquet

This fifth volume of the “Savoir & Faire” collection contains three chapters which look at the main domains for applying glass. It opens on the arts of glass, a history beginning more than six thousand years ago. After a synthesis of the technical and aesthetic evolutions of the material from its origins to the onset of industrialized manufacturing processes, it looks at the art of creating stained glass windows, crystal, mirrors as well as the place of glass in modern and contemporary art (including Art nouveau, Art deco, Studio Glass, and more), a reaction to the omnipresence of manufactured glass in our everyday lives.

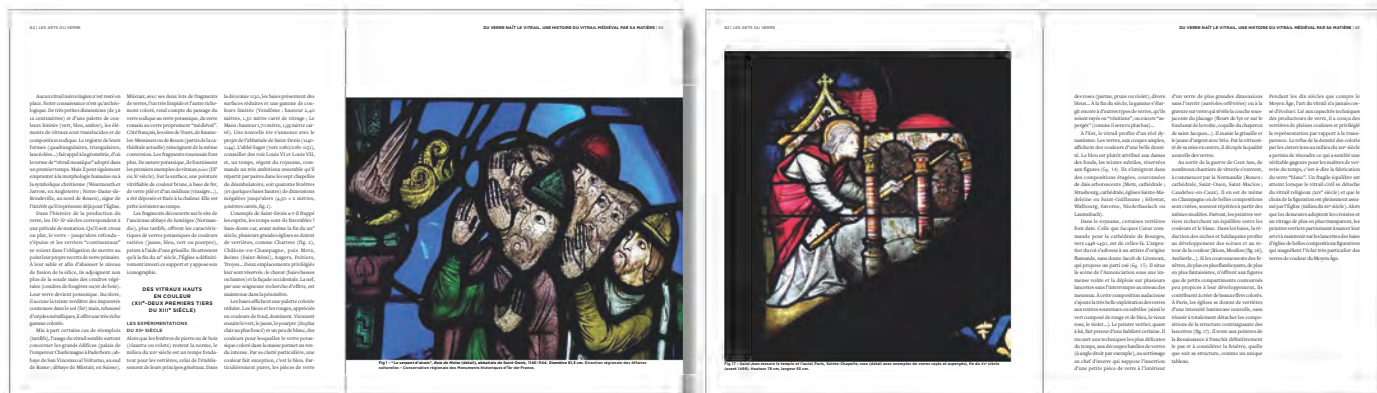
The second chapter examines the use of glass in architecture, which was only recently liberated from dimensional strictures in the 19th century. This chapter looks at the architecture of glass through both historical and technical, and aesthetic and philosophical prisms: the desire to construct with glass

originates in a quest for transparency and translucence, notions that are both physical and conceptual, and which have noticeably very different ideologies.

The final chapter begins with a historical overview of the various industrial revolutions that glass manufacture experienced, before examining how glass, engineering and economics meet. It looks at the role of glass in scientific instruments, optics and in other lesser known areas of application. Finally it puts into perspective the environmental impacts related to the industrial sector: the main problems concerning its production, but also the range of solutions it offers to make our modes of consumption and construction more sustainable.

Extensively illustrated, the work combines in depth articles by leading experts and historians with interviews with architects, designers, artists and artisans working with glass.

This work follows the fifth Academy of Expertise, “Glass”, organized by the Hermès Foundation.



PREVIOUSLY PUBLISHED:
SAVOIR & FAIRE: LE BOIS
(RIGHTS SOLD TO JAPAN)



LA SYNTHÈSE INCLUSIVE DE L'ÉVOLUTION

L'hérédité au-delà du gène égoïste

THE INCLUSIVE SYNTHESIS OF EVOLUTION

Inheritance beyond the selfish gene

Étienne Danchin

14 x 20.5 CM

384 PAGES

SUPPLEMENT FEATURING

MORE THAN THIRTY COLOR DIAGRAMS

SOFTBACK

SEPTEMBER 2022

RETAIL PRICE: 24 €

Emeritus research director at the CNRS, **Étienne Danchin** is a specialist in the social behavior sea birds. He has subsequently become an internationally recognized expert in the theories of evolution and non-genetic transmission, more precisely cultural and epigenetic heredity.

Life is capable of self-replication. Reproduction implies the passage of information between generations to ensure the construction of individuals. However, many areas of biology have shown that this information cannot be reduced to genetic information, i.e. the information encoded in a DNA sequence. What we are seeing is the emergence of “inclusive modern synthesis” which is taking over from the ideas of modern synthesis which arose in the mid-20th century when genetics and Darwinian evolution met.

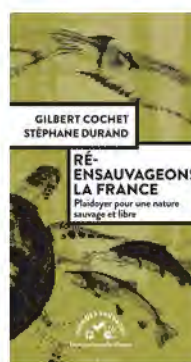
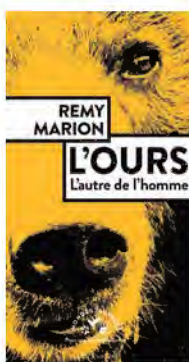
There are many forms of the transgenerational transmission of information and when extracted from other individuals, this can lead to what is called “cultural” transmission, derived from purely social processes. Thanks to several correction processes, such as conformism, the variation between individuals is thus passed in a reliable way between generations.

Using images and examples, **Étienne Danchin** offers a lively, accessible, yet detailed panorama of the development of the theory of evolution from its inception in the 19th century (Lamarck, Darwin) to the latest advances in the area. He offers surprising detailed examples of non-genetic transmission, examples that disprove the notion of absolute genetic determination and open up fresh possibilities in the areas of health and nature conservation.



MONDES SAUVAGES
Pour une nouvelle alliance

ACTES SUD



LIST OF TITLES:

- *Héliosphéra, fille des abysses. D'amour et de plancton*, Wilfried N'Sondé, 2022
- *Sangliers. Géographie d'un animal politique*. Raphaël Mathevet and Roméo Bondon, 2022
- *Au nom des requins*, François Sarano, 2022
- *Les Manchots de Mandela. Et autres récits océaniques*, David Grémillet, 2021
- *Apprendre à voir. Le point de vue du vivant*, Estelle Zhong Mengual, 2021
- *Parmi les arbres. Essai de vie commune*, Alexis Jenni, 2021
- *Être un chêne. Sous l'écorce de Quercus*, Laurent Tillon, 2021
- *La Vallée de l'abeille noire*, Yves Élie. Postface by Lionel Garnery, 2021
- *Autobiographie d'un poulpe. Et autres récits d'anticipation*, Vinciane Despret, 2021
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- *Ovibos, le survivant de l'Arctique*, Rémy Marion and Robert Gessain, 2020
- *L'Europe réensauvagée. Vers un monde nouveau*, Gilbert Cochet and Béatrice Kremer-Cochet. Preface by Baptiste Morizot, 2020
- *Manières d'être vivant*, Baptiste Morizot. Postface by Alain Damasio, 2020
- *Habiter en oiseau*, Vinciane Despret, 2019
- *Psychologie positive et écologie. Enquête sur notre relation émotionnelle à la nature*, Lisa Garnier, 2019.
- *Chimpanzés. Mes frères de la forêt*, Sabrina Krief, 2019.
- *Le Parrain. Au cœur d'un clan d'éléphants*, Caitlin O'Connell, 2019
- *Ré-ensauvageons la France. Plaidoyer pour une nature sauvage et libre*, Gilbert Cochet and Stéphane Durand, 2018
- *Sur la piste animale*, Baptiste Morizot. Preface by Vinciane Despret, 2018
- *L'OURS. L'autre de l'homme*, Remy Marion. Preface by Lambert Wilson, 2018
- *20 000 ans ou la Grande Histoire de la nature*, Stéphane Durand, 2018
- *Les Français et la Nature. Pourquoi si peu d'amour ?*, Valérie Chansigaud, 2017
- *Le Retour de Moby Dick, ou Ce que les cachalots nous enseignent sur les océans et les hommes*, François Sarano. Illustrations by Marion Sarano, 2017



11.5 x 21.7 CM
304 PAGES
SOFTBACK
FEBRUARY 2022
RETAIL PRICE: 21 €

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GERMANY (FOLIO VERLAG)

François Sarano is a doctor in oceanography, professional diver, and former expedition leader of the *Calypso*, the research director of the Deep Ocean Odyssey program and co-founder of the Longitude 181 association. He has written a number of books about oceans, especially *Le Retour de Moby Dick* in the "Mondes sauvages" collection (Actes Sud, 2017), and *Océans. Un film de Jacques Perrin et Jacques Cluzaud* (Seuil, 2009), adapted from the eponymous film for which he was the scientific advisor. A book has been published about his career, *François Sarano, réconcilier les hommes avec la vie sauvage*, composed of a series of interviews with Coralie Schaub (Actes Sud, "Domaine du possible", 2020).

AU NOM DES REQUINS IN THE NAME OF SHARKS

François Sarano
Illustrations by Marion Sarano
Preface by Sandra Bessudo

A diver and oceanographer, François Sarano has devoted his life to the ocean. Living in proximity with whales and other marine life, he has learned to know them and to love them. While diving alone and encountering a great white shark, Lady Mystery, during the shooting of the film, *Océans*, in 2006, he decided to become a spokesperson for the shark. Fifteen years later, this desire has produced this plea for a deeper understanding of sharks, a creature that terrorizes our collective imaginations. The animal's reputation is, in reality, unjustified. Sharks lived on Earth long before humans, 400 million years ago. Today, although 90% of sharks have disappeared in the last 50 years in relative indifference, cinema and the media still depict them as bloodthirsty monsters.

Ethology and neurobiology have proved however that sharks develop their own unique, individual identities and personalities.



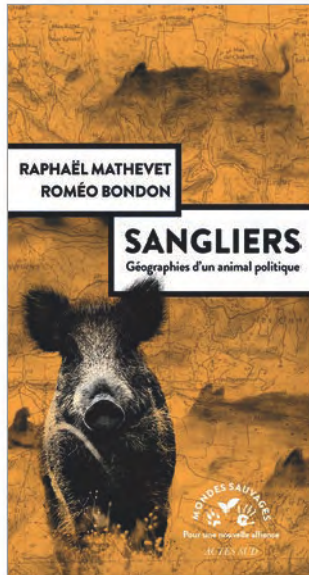
Sharks cannot speak for themselves, yet researchers who dive and study them can reveal their codes, the secrets of their hidden underwater life, so that we better understand and protect them.

More than a synthesis of shark-life, *Au nom des requins* draws on François Sarano's extensive experience in the field of cartilaginous fish and looks at their symbolic function in society. Sharks are a perfect representation of the otherness of wilderness that modern man seeks to exploit and dominate with irreparable destructive results. François Sarano highlights how we can only reconcile ourselves with nature, and sharks in particular, a creature that has been hunted and exterminated like so many others, if we abandon our prejudices and encounter them head-on. So that each living entity, human and non-human, can take their rightful place in the broader global ecosystem.



(© Marion Sarano)

MONDES SAUVAGES
Pour une nouvelle alliance



11,5 x 21,7 CM
160 PAGES
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 19 €

Raphaël Mathevet, an ecologist and geographer at the national research body and **Roméo Bondon**, an environmental geographer, are working on the concerted management of the territories of biodiversity and interactions between humans and wild fauna.

SANGLIERS

Géographies d'un animal politique

WILD BOARS

The geographies of a political animal

Raphaël Mathevet and Roméo Bondon



In the past, the wild boar has been a symbol of the wilderness, a dark beast of the forests, noble game. Today its populations are regulated. Hundreds of thousands are killed every year, because of the danger they present to road users and the damage they cause to farm land which costs public money, causes tragedies and affects society. Sometimes they are exterminated on a local basis because they make forays into residential areas or they carry viruses that threaten porcine husbandry. Boars have become a “major nuisance” so they are hunted down and killed. This is an animal that is said to have been sent by Greek goddesses, disappointed in the meager offering made by believers. Their history is one in which they are doomed to destruction. But do they have other roles to play today other than that of “public menace”?

Based on studies and experiences of the naturalist authors as well as on the latest ecological and cynegetic research, this work takes the reader into the literature and

science of the life of wild boars. Wild boars are not only game, not only a problem that requires management, they are an important part of our plains and forests.

Wild boars are here to stay whether we like it or not. They are a species that is characterized by its mobility, its biological spontaneity and its unpredictability. They resist domestication and domination so do not fit into our “civilizing” designs. Depending on the culture, across space and time, the species has had several statuses – wild animal, tamed beast, cynegetic entity or pest, this book looks at how wild boars help to fashion their landscapes, the role they have within them and at how human practices and decision making affects their behavior.

By looking at the daily lives of wild boars through the optic of our difficult relationship to nature, this book presents an animal-eye view of the potential ways we might cohabit with the living world, a world that all too often bypasses our comprehension.



11.5 x 21.7 CM
192 PAGES
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 20 €

Born in 1968 in Brazzaville, Wilfried N'Sondé is today based in Lyon after living for twenty five years in Berlin.

A multiprize winning novelist he has written six novels published by Actes Sud, notably *Le Cœur des enfants léopards* (2007), *Un océan deux mers trois continents* (2018) and *Femme du ciel et des tempêtes* (2021). In his novels he explores historical adventures, the experience of exile and otherness and more recently our relationship with the living world.

HÉLIOSPHERA, FILLE DES ABYSSES

D'amour et de plancton

HELIOSPHERA, DAUGHTER OF THE ABYSS

Of love and plankton

Wilfried N'Sondé

Heliosphera and Xanthelle are two miniscule beings among billions of others in the heart of the Pacific Ocean. Their role is to seek perfect symbiosis, the fusion between plant and animal. Ollanta, a young Franco-Chilean woman joins a scientific expedition to study plankton off the coast of South America. A red plastic ball crosses the oceans, disrupting marine ecosystems as it goes. These three destinies intertwine and become one in this lyrical narrative from the novelist Wilfried N'Sondé.

During the Covid-19 lockdown in spring 2021, Wilfried N'Sondé had the chance to step aboard the Tara schooner and sail for five weeks off the Chilean coast. Fascinated by the power of the elements, the abundance of life forms teeming in the depths of the Pacific Ocean and the

self-abnegation of the sailors and scientists, he returned from the expedition with this three-pronged history which turns living beings no more than a millimeter into heroes of tragedy. After reading this novel you will never look at plankton or think of the ocean in the same way again. By creating writing residences for established writers in the wilderness where they are completely immersed in environments with a distinctive heritage in the company of award winning seasoned scientists, the "Mondes sauvages" collection continues its desire to expand to all fields of expression open to the issues of our relationship to the living world.

This work was published in partnership with the French Institute and the Tara Océan Foundation.



EVENT
Launch evening at the
Institut français,
5 October 2022;
Wilfried N'Sondé, honored
guest at the celebration of
the schooner, Tara's, return in
Lorient, 15-16 October 2022;
Americas Writing Festival, in
Martinique, 14-20 November
2022; Celebration for the
20th anniversary of the Cité
de la mer in Cherbourg,
December 2022.

Voix de la Terre

NEW ANALYSES, FRESH NARRATIVES

A COLLECTION THAT RETHINKS OUR RELATIONSHIP TO THE LIVING WORLD

SERIES DIRECTED BY SABAH RAHMANI

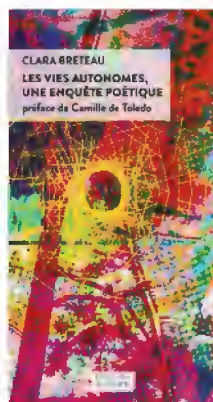
“Learning to be Earth, learning to be the self: this is the central precept of our cosmo-philosophy.”

These words of wisdom come from a Mapuche doctor and express the subtle vision of the vital bond between human beings and nature.

“*Voix de la Terre*” is a collection of *narratives of the art of living and being on Earth* from the multitude of perspectives provided by the *wondrous people of the planet*. It describes a humanity in touch with the living world, in a multiplicity of visible and invisible worlds, on our own doorsteps or at the farthest most reaches of the world. It is a world where women and men live in deep harmony with *water, soil, air, fire,*

minerality, plant life, animals, the cosmos, spirits, and ancestors, constantly engaging in fertile dialogues with all *living entities* whatever their essence. They know and they never forget that *our lives depend on this vast wealth of life* and have invaluable lessons to teach us about lifestyles which can open up to new horizons of awareness.

Our world has lost its sense of meaning and values, it is severed from its vital roots, exhausting its primary resources and is prey to the greed of egology to the detriment of ecology. There is hence *an urgency to give a voice with different visions* who can shed light on a journey where humanity reconnects with the source of its deeper nature as *Earth-being*.



LIST OF TITLES:

- *Yanomami, l'esprit de la forêt.*
Bruce Albert and Davi Kopenawa.
Preface by Emanuele Coccia, avril 2022
- *Kogis, le chemin des pierres qui parlent.*
Dialogue entre chamans et scientifiques.
Éric Julien. Preface by Pierre Richard,
avril 2022

- *Les Vies autonomes, une enquête poétique.*
Clara Breteau. Preface by Camille de Toledo.
Illustrations by Lauriane Miara, septembre 2022
- *Uyainim, mémoires d'une femme Jivaro,*
Hélène Collongues. Preface by Dominique Bourg,
septembre 2022.

YANOMAMI, L'ESPRIT DE LA FORÊT

YANOMAMI, THE SPIRIT OF THE FOREST

Bruce Albert and Davi Kopenawa
Preface by Emanuele Coccia

11.5 x 21.7 CM
256 PAGES
28 COLOR AND BLACK AND WHITE
ILLUSTRATIONS
SOFTBACK
COEDITION ACTES SUD/FONDATION CARTIER
APRIL 2022
RETAIL PRICE: 21 €

RIGHTS SOLD TO:
ITALY (NOTTETEMPO),
BRAZIL (COMPANHIA DAS LETRAS)

Bruce Albert is an anthropologist and research director at IRD. He has written several works dedicated to the Yanomami people of Brazil, with whom he has worked and lived regularly since 1975.

Davi Kopenawa is a Yanomami shaman and spokesperson for his community on issues of the protection of the Amazonian forest among international institutions. He has received several prizes and distinctions for his action and regularly collaborates with Bruce Albert and the Fondation Cartier on projects related to the Yanomami.

Since 2003, through several large-scale exhibitions, the Fondation Cartier has been nurturing a productive partnership with the French anthropologist Bruce Albert, specialist in Yanomami and Davi Kopenawa, an alternative Nobel Prize winner in 2019 and one of the most respected shaman of the peoples living in the vast forest territory in the upper Orinoco River in Brazil. Together they wrote a book, *La Chute du ciel*, in the famous "Terre humaine" collection (Plon, 2010) which created the eponymous event.



The authors have returned to offer an appraisal of their fifty-year friendship in this work that brings together their own voices, perspectives and sensibilities about animals, plants, forests, representations and images.

This rich and subtle universe also unfortunately bears the mark of the invader, the white colonizer, the gold rush, the ravages of the Anthropocene, and still today, the effects of Covid-19 and the harmful policies of Bolsonaro.

With the patronage of the Fondation Cartier, in seventeen chapters, the book retraces the stage of a long cycle of intellectual and aesthetic adventures. Over the years, between the Amazon and Paris, thoughts and dialogues have interwoven combining the observations of the French anthropologist and the shamanic perspective of the Yanomami inhabitants, including images and sounds of the forest. The work recounts the complexity of the region's biodiversity and the horrors of its destruction. The book is prefaced by Emanuele Coccia who argues in a potentially seminal text, that we are witnessing "the transformation of ecology into a new ethnography [...] which does not distinguish and can no longer distinguish between human populations and non-human populations."

KOGIS, LE CHEMIN DES PIERRES QUI PARLENT

Dialogue entre chamans et scientifiques

KOGIS, THE PATH OF SPEAKING STONES

Dialogues between shamans and researchers

Éric Julien

Preface by Pierre Richard

11.5 x 21.7 CM

304 PAGES

28 COLOR AND BLACK AND WHITE

ILLUSTRATIONS

SOFTBACK

APRIL 2022

RETAIL PRICE: 21.50 €

Éric Julien is a geographer and consultant in businesses. In 1985, when climbing the mountain range of the Sierra Nevada de Santa Marta in Columbia, he was saved from a pulmonary embolism by Kogi Indians (Kagabas). To thank them, he rallied to their cause and founded the Tchendukua association, Ici et Ailleurs, dedicated to supporting Kogi communities and to the transmission of their culture to promote a more harmonious and respectful relationship with the living world. He has written a number of works including *Les Indiens Kogis. La mémoire des possibles* (Actes Sud, 2009), a collection of essays that looks back at his journey.

Éric Julien is very familiar with Kogi communities who live in the Seirra Nevada of Santa Marta, the northern-most cordillera of Columbia, which overlooks the Caribbean Sea. The people are the last surviving heirs of pre-Columbian societies on the South-American continent. Three shamans, representatives of the Kogis, left their lands for the first time in September 2018, to appraise the health of a different territory, Haut-Diois in the Drôme region of France. There they were joined by more than twenty researchers from fields as diverse as history, naturalism, astrophysics, philosophy, geography, and medicine. The aim was to provide comparative perspectives on the same natural site. A dialogue began in which each participant accepted to discover the other and to discover the self, a condition for breaking out of belief systems and creating a new vision of the world. The diagnosis offered by the three shamans matched that of the researchers. Their combined approaches nurtured each other and they were able to provide a fuller appraisal of the site. The event was the first of its kind. Nobody had ever believed it was possible to bring the Kogis' knowledge and praxis of the world to bear on lands other their own. This book relates the experiment and tells the tales of those who took part in the adventure.

What if our future depended on our ability to “enter into new relationships” to rediscover the living and natural worlds and their place in our thinking while resituating humanity in the cosmos in relation to nature?



LES VIES AUTONOMES

Une enquête poétique

AUTONOMOUS LIVES

A poetic enquiry

Clara Breteau

Preface by Camille de Toledo

Illustrations by Lauriane Miara

11.5 x 21.7 CM
256 PAGES
33 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 22 €

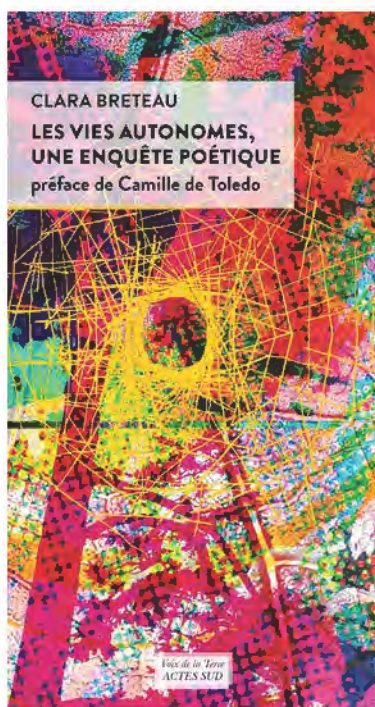
Clara Breteau is a lecturer in art and ecology at Paris-8 University. At the intersection of philosophy, geography and literary creation, in her investigations she deploys a method of poetic observation in which the gaze sits in the cracks between matter and signification, sense and sensibility, humans and non-humans.

This book features an ethnographical investigation, carried out on the fringes of towns and sometimes in the heart of major cities, which set out to look at new ways of inhabiting territories. The autonomous lifestyles that Clara Breteau studies, including Zones to Defend and eco-bases, show the existence of pockets of resistance to a world that is falling apart due to climate change, the loss of biodiversity, and the break-up of cultures and social bonds. The different approaches she discovered transform our way of signifying and making sense of the world. Travelling throughout France, the author observed the beginnings of new vernacular cultures which restore a language to habitat and have produced an emerging poetic matter. What new worlds of perception appear when we

build our own houses, when we grow our own food, when we make our own energy?

Ensnared in their natural environments, these discreet habitats mobilize autonomous and ecological modes of eating, accommodation, and heating. Long denigrated and filed away as disconnected cosmologies, these new autonomous cultures have much to teach us about the depth of our relationship to life in the past and present.

The author shows us how the imagination and culture can, like plants, grow within our habitats in a poetic style offering a fresh vision of the sensibilities and existential approaches to the ecological transformation of our lifestyles. It brings substance to the theory of “a poetic habitation of the world” with real examples.



UYAÏNIM, MÉMOIRES D'UNE FEMME JIVARO

UYAÏNIM, THE MEMOIRS OF A JIVARO WOMAN

Hélène Collongues
Preface by Dominique Bourg

11.5 x 21.7 CM
224 PAGES
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 21 €

In 1994, while working for a development project in the indigenous communities of the valley of Alto Mayo in Peru, **Hélène Collongues** met Albertina Nanchijam Tuwits (who died in 2013), an Awajun leader with whom she formed a long close friendship, from which these Memoirs were born. In 1997, with her husband the Peruvian essayist Carlos Palomino, she created the Ikamaperou association for the conservation of wildlife and the fight against trafficking.

“They couldn’t see the forests, the streams, the birds and fish, let alone us the natives here. All they could see was money,” says Albertina Nanchijam Tuwits, a representative of the awajun (jivaro) people in the Peruvian Amazonia.

This fascinating account of Jivaro life plunges us into two worlds, through the voice of a woman yearning for freedom. Ravaged by colonial history, discrimination, violence, land expropriation, the exploitation of local resources and invaders’ greed, the Awajun people have suffered the worst instincts of globalization. Amid this torment, Albertina resists. Even within her community where violence toward women is rife. Her approach is not that of the downtrodden martyr; she battles on every front with passion and determination. Her force comes from nature, from the heart of a living cosmology, engraved in memory and embodied in actions. For everything is life.

From a young age, Albertina chose to be Uyaïnim, a small palm tree with branches laden with fruit, because it never breaks: “I shall never snap. Even if they hurt me, I shall never let myself die.” From childhood to her adult years, from the personal to the social, from poetry to politics, from local to global, her path will constantly defend the living. A universal struggle in which everyone can find the fragments of life around them.



“ON Y SERA UN JOUR, MON GRAND”

Souvenirs et conseils d'un entraîneur champion du monde

“THAT'LL BE US ONE DAY”

Memories and advice from a world champion trainer

Jean-Maurice Bonneau

11.5 x 21.7 CM
400 PAGES
SOFTBACK
MARCH 2022
RETAIL PRICE: 23 €

Jean-Maurice Bonneau is team gold medal winner and individual silver medal winner at the 2002 World Championships and team silver medal winner at the European Championships. He is the sole French rider to have won a World Cup Final. He achieved two victories in the final of the Super League, won more than twenty Nations Cups, including Calgary, Rome, La Baule and Dublin with teams from France and Brazil, as a coach without two of the gold medal French show jumping team in Rio in 2016. Jean-Maurice Bonneau is one of the greatest show jumping coaches in the world.

In these Memoires Jean-Maurice Bonneau recounts his career and his beginnings in a humble farming family in the western Vendée region, via his professional diploma in painting and decorating, to his greatest victories.

Groom, then rider, teacher, national coach and coach to the greats, Jean-Maurice Bonneau takes the reader through half a century of the history of equestrian sports, from small country gymkhanas to the Olympic Games, from Jerez to London, and from Japan to Brazil. He takes the reader through a lively narrative that has all the page-turner qualities of a novel. He tells his inside story of the gold medals, takes us behind the scenes of team life, and introduces to the finest champions - Pessoa, Balanda, Navet, Diniz and Staut. He openly and modestly relates the highs and lows, sharing the tears of joy and sadness, the laughter. Not only are there the memories and anecdotes and the inimitable

portraits of the men, women and horses that have marked show jumping in recent decades, he also offers invaluable advice how to reach new levels of excellence, whatever the field and whatever level the rider is competing.

As a delectable counterpoint, there are afterwords from four Jerez gold medalists revealing a different vision of the man and their achievements together. We get to discover how the riders, Eric Levallois, Reynald Angot, Gilles Bertran de Balanda and Eric Navet, lived these great moments of French equestrian sporting history.

Throughout the pages the author gives us one special message: with a foundation based on solid values, a strategy, constant research and above all, a lot of work, it is possible to make dreams come true. Even your wildest.



MANIFESTE POUR L'ÉCOLOGIE HUMAINE

MANIFESTO FOR HUMAN ECOLOGY

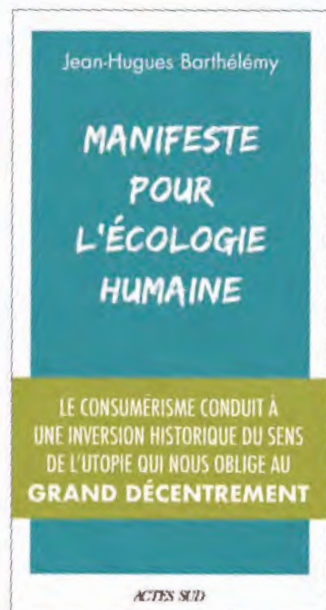
Jean-Hugues Barthélémy

10 x 19 CM
144 PAGES
SOFTBACK
FEBRUARY 2022
RETAIL PRICE: 11 €

Jean-Hugues Barthélémy is a philosopher and associate researcher at Paris-Nanterre University and a member of the Center for Ethics and Contemporary Philosophy at Tours University. He is the creator of a new philosophical approach he calls "human ecology", which aims to unify political ecology, the philosophy of law and political economics, by rooting them in a more fundamental notion of "the ecology of meaning".

The biggest lesson that the global climate crisis has taught us is how the meaning of utopia throughout history has inverted itself. Essentially a sociopolitical project that has no space (*topos*) in which to exist, utopia as a concept is now redundant because, today, the world itself, the very locus of space, is becoming impossible. The transformation of capitalism into hyper-productive consumerism has instigated levels of desire and ways of life in excess of the Earth's limited resources, leading to the inexorable destruction of the biosphere and its delicate balance. The "human ecology" project tackles human existence from an angle that Marxism did not: the foundations of law itself. These foundations need to be reinvented to herald in a new ecological age based on thought and political action. Consumerism had led to a historical inversion of the meaning of utopia; its repercussions call for decentralization on a major scale.

"As long as the human world is governed by market economics, themselves dominated by a creature capable of electing, and still supporting, Donald Trump, then 'human intelligence', a capacity of such fragile reflexivity that relapse is inevitable, will continue to imagine itself as the center of everything in such a way as to destroy the biosphere and with it our children's futures. This is why the political economy and the philosophy of law have to come together and reinvent themselves completely to create a new form of political ecology, a human ecology rooted in the ecology of meaning and crisis - the crisis of reflexivity."



UNE ÉCONOMIE À NOUS

Changer de regard pour redéfinir les règles du jeu

OUR VERY OWN ECONOMY

Rethinking the economy to build a new system

Eva Sadoun

10 x 19 CM

160 PAGES

SOFTBACK

FEBRUARY 2022

RETAIL PRICE: 12 €

Eva Sadoun is an entrepreneur and activist in social, ecological and feminist transition economic models and their leadership. She is the cofounder of two businesses: LITA.co - enabling people to invest directly in social and environmental projects; and the Rift application which analyses the social and ecological impact of financial products. She is also co-president of the Mouvement Impact France, which federates and represents businesses committed to social and ecological transition.

The economy is the backbone of our societies. It is the system that governs our material needs and through which we structure our social relationships. Etymologically, “economy” comes from the Greek *oikonomia* which means “household management”. From essentially a domestic concept, the idea turned into the system that has come to structure the world. Today it is hard to imagine, however, the economy as a space we can all inhabit. The ecological crisis and the exponential growth in wealth inequality reveal the bankruptcy of a system that benefits only a handful of people. To imagine a different, more resilient world founded on true social justice, we have to start with the economy. The founding myths and its ideologies need to be deconstructed to understand how it dysfunctions and suffocates any initiative for transition.

This book offers fresh perspectives on the economy to restore the concept to its rightful place and make it accessible again

to those excluded for so long. The work also looks at the deeper motivations and origins of today’s dominant narratives of the economy - from education to performance indicators. It also maps out how the economy has to change to create true ecological and social transition, such as changing the roles of share holders in the governance of enterprises and the way economic decision-making takes place among policy-makers. The book is a plea for a new form of economic leadership, to free people from patriarchal domination across the board.

This manifesto lays down the guidelines for “our very own economy”, founded on justice that works towards the common good and that is accessible to all citizens. In the context of the forthcoming French presidential elections in 2022, the French presidency of the European Union, the Covid-19 debates and the release of the 6th GIEC report, it sets out to instigate public debate and recast the question of the economy.



COMMUNE FRUGALE

La révolution du ménagement

FRUGAL COMMUNALITY

A revolution in organization

Mouvement pour une frugalité heureuse et créative

10 x 19 CM
128 PAGES
SOFTBACK
MARCH 2022
RETAIL PRICE: 11.50 €

The movement for happy and creative frugality was born from a manifesto published in January 2018 by the engineer Alain Bornarel, the researcher-architect Dominique Gauzin-Müller and the urban planner Philippe Madec. Metropolitan and ultramarine, the movement has become international and supported by thirteen thousand signatories and more than a dozen active local groups in France and abroad.

It is a well known fact that the generic construction and town planning practices that we have inherited from the 20th century waste natural resources and destroy human and non-human life, biodiversity and cultural diversity. In the process of planetary degradation, the building industry has a huge responsibility. The construction and functioning of buildings emits 40% of greenhouse gas emissions (UN climate report 2018).

The movement for happy and creative frugality sets out to give a direction to the aspirations of those who wish to live a better life on Earth. It focuses on regional planning and resource management. At the heart of the approach is the notion of the commune, the foundation of human community. The notion of communality bears within it the notions of sharing,

self-management and collective maintenance by a society. It is something accessible to all, which involves all, elected representatives and inhabitants alike. It operates at the level of public policy, urban planning and construction. In our simple daily lives, the notion gives us the possibility to act on the environment together. To achieve its aims, collective intelligence and solidarity are categorical imperatives, on all levels: within the commune, with other communes, and with surrounding territories and countries.

By mastering the concept of the use of space, civil society can open up new shared horizons. In order to spare the Earth and its resources, communes need to redefine needs, do better with less and organize instead of plan, rehabilitate instead of build, and root our human establishments in the heart of the magnificent wonder of the Earth's ecosystems.





10 x 19 CM
208 PAGES
SOFTBACK
MARCH 2022
RETAIL PRICE: 10 €

Alain Chouraqui is an emeritus research director at the CNRS, founder-chair of the Camp des Milles – Memory and Education Foundation, founder of the Unesco Citizen's Education, Humanities and Memory Convergence chair. He is the author of *Pour résister à l'engrenage des extrémismes, des racismes et de l'antisémitisme* (Cherche-Midi, 2015). He won the Seligmann prize for his work against injustice and intolerance.

LE VERTIGE IDENTITAIRE

Tirer les leçons de l'expérience collective: comment peut basculer une démocratie?

THE VERTIGO OF IDENTITY POLITICS

Drawing lessons from collective experience: how democracy can turn?

Alain Chouraqui

Institutions under attack, a loss in direction, constant violence and identity-based supremacist hatred: all these aspects are characteristic of a recurrent and decisive process that, historically, has led to the demise of democratic freedoms and horrific mass crimes. These societal traits seem as relevant to our own age as they have done to the past. In depth, interdisciplinary studies of genocidal histories provide the raw material for this study and have enabled us to discern the human mechanisms at work in all these tragedies. This research has brought invaluable keys for the comprehension of the most dangerous of society's processes. On the basis of this data, it has been possible to calculate that, since 1990, the risk to democracy in France has been multiplied by four.

These historically familiar mechanisms have been triggered once more, fostered by the many crises to have hit the western world as well as rampant nationalism and identity-based supremacism. As the present meets the lessons of the past, this essay expresses deep concerns that reach far back and is driven by a determination never to repeat the past. It echoes the warnings made by our parents' generation, by former deportees and by members of the many resistance movements of the past century. It is plain to see that the dynamics of extremism based on racial supremacy, anti-Semitism, Islamophobia, and sexism have permeated public debate with all their familiar anger and violence. Issues of identity are valid, but an obsession with it can be lethal.

But who to address the issue to? To the rookies in extremist political and religious movements who are fanning the flames of each others' wrath and holding our democracy hostage? There is another audience – the people who are quite simply dumbfounded by what they see, who can half-see the

mechanisms at work without being able to define them. Those whose moral conscience is beginning to open up a brave inner voice, inciting them to resistance and defiance.

This book is also an act of faith. Of faith in humankind and its ability to understand, learn and act. It expresses a faith in our youth, a faith in our individual and collective ability to build bridges between the past that feeds us, the present that troubles us and the future that we have to build together to confront more real social and environmental issues than community supremacy.

We know today that the unthinkable is possible, but also that the mechanisms that make it happen are resistible. Democracy is at a watershed. We must assimilate the hard learned lessons of the past, with a determination built on the avoidance yesterday's horrors and the refusal that others should suffer the same fate in the future. So that the tipping point is never reached and we do not succumb to the tragedies in store. So that love and beauty might triumph once again.



DOMAINE DU POSSIBLE

Human society is in deep crisis. Climate change, social exclusion, the unbridled exploitation of natural resources, the desperate dehumanizing drive for profits, and the gaping divide between rich and poor are at the heart of contemporary problems. All around the world, men and women are mobilizing to create innovative projects and offer fresh hope for the future. Solutions already exist, original initiatives have already been created around the world and, although often only small-scale, they contain the basis for a veritable transformation of society. “Domaine du possible” is a collection with a message. Its aim is to enlighten and motivate.





LIST OF TITLES:

AGRICULTURE AND FISHING

- *La Ferme du rail, Pour une ville écologique et solidaire*, Clara and Philippe Simay, 2022
- *Demain, une Europe agroécologique*, Pierre-Marie Aubert, Xavier Poux, in collaboration with Marielle Court, 2021
- *L'agroécologie peut nous sauver*, Marc Dufumier and Olivier Le Naire, 2019
- *Pour une révolution dans la mer. De la surpêche à la résilience*, Didier Gascuel, 2019
- *L'Agroécologie, une éthique de vie*, Pierre Rabhi, 2015
- *Changeons d'agriculture*, Jacques Caplat, 2014
- *Permaculture*, Perrine and Charles Hervé-Gruyer, 2014
- *Le Manuel des jardins agroécologiques*, preface by Pierre Rabhi, 2012
- *L'Agriculture biologique pour nourrir l'humanité*, Jacques Caplat, 2012

CIVIL SOCIETY INITIATIVES

- *2030 Glorieuses. Utopies vivantes*, Julien Vidal, 2022
- *Basculons !*, Cahier militant. Collective work, coordinated by Tanguy Descamps and Maxime Ollivier, 2022
- *Animal*, Cyril Dion, 2021
- *L'Avenir de Terre-Patrie. Cheminer avec Edgar Morin*, edited by Alfredo Pena-Vega, 2021
- *Vers la sobriété heureuse* (new edition), Pierre Rabhi. Preface by Mathieu Ricard, 2021
- *François Sarano. Réconcilier les hommes avec la vie sauvage*, Coralie Schaub. Preface by Pierre Rabhi, 2020
- *Imaginer le monde de demain. Le rôle positif des médias*, Gilles vanderpooten. Postface by Éric Fotorino. With Reporters d'espoirs, 2020
- *Les Médias, le monde et nous*, Anne-Sophie Novel, 2019
- *Manifeste pour la Terre et l'humanisme*, Pierre Rabhi, 2019
- *Paroles des peuples racines. Plaidoyer pour la terre*, Sabah Rahmani, 2019
- *Petit manuel de résistance contemporaine*, Cyril Dion, 2018
- *Le Cercle vertueux*, Vandana Shiva and Nicolas Hulot, 2018
- *Écologie et Solidarité*, Lionel Astruc, 2018
- *Le Chant des colibris*, Cyril and Fanny Dion, 2018
- *Demain. Un monde nouveau en marche*, Cyril Dion, 2015
- *Le Pouvoir d'agir ensemble, ici et maintenant*, Rob Hopkins and Lionel Astruc, 2015
- *Vandana Shiva. Pour une désobéissance créatrice*, Lionel Astruc, 2014
- *Pierre Rabhi sème d'espoirs*, Olivier Le Naire and Pierre Rabhi, 2013
- *(R)évolutions*, Lionel Astruc, 2012
- *Éloge du génie créateur de la société civile*, Pierre Rabhi, 2011

ECOLOGY AND BIODIVERSITY

- *Marseille, ville sauvage*, Baptiste Lanaspèze, 2020
- *Raviver les braises du vivant*, Baptiste Morizot, 2020
- *Océan plastique. Enquête sur une pollution globale*, Nelly Pons. Preface by François Sarano, 2020
- *Renaissance écologique. 24 chantiers pour le monde de demain*, Julien Dossier, 2019
- *Arne Næss*, Mathilde Ramadier, 2017
- *Earthforce*, Captain Paul Watson, 2015
- *La Biodiversité, une chance*, Sandrine Bélier and Gilles Luneau, 2013
- *Plaidoyer pour l'herboristerie*, Thierry Thévenin, 2013
- *Du bon usage des arbres*, Francis Hallé, 2011

ECONOMY, MANAGEMENT AND POLITIC

- *Algorcratie. Vivre libre à l'heure des algorithmes*, Arthur Grimonpont, 2022
- *La Ville stationnaire. Comment en finir avec l'étalement urbain ?*, Philippe Bihouix, Clémence de Selva and Sophie Jeantet, 2022
- *Libérer son entreprise*, Pierre-Yves Antras. Preface by Isaac Getz, 2021
- *Passage délicat. Penser et panser le territoire*, Pierre Leroy, 2021
- *Vers un numérique responsable. Reprenons notre dépendance aux technologies digitales*, Vincent Courboulay. Preface by Jacques-François Marchandise, 2021
- *Écologie 2, la transformation créatrice. 100 entreprises s'engagent*, Emmanuel Druon, 2020
- *À mon allure. Éthologie d'un entrepreneur*, William Kriegel, 2018
- *Le Maire qui aimait les arbres*, Jean Chalendas, 2017
- *Ces maires qui changent tout*, Mathieu Rivat, 2017
- *Le Revenu de base*, Olivier Le Naire and Clémentine Lebon, 2017
- *L'Économie symbiotique*, Isabelle Delannoy, 2017
- *Le Pouvoir de faire*, Jack Lang and Patrick Bouchain, 2016
- *Écologie. Entreprendre sans détruire*, Emmanuel Druon, 2016
- *Équicoaching. L'intelligence émotionnelle au cœur de l'entreprise*, Arnaud Camus, 2016
- *Le Syndrome du poisson lune*, Emmanuel Druon, 2015

EDUCATION

- *L'Enfant, l'École et le Cheval*, Lisa Paret and Alicia Vaisse, 2022
- *Dessine-moi un avenir. Plaidoyer pour faire entrer le 21^{ème} siècle dans l'école*, Rodrigo Arenas, Édouard Gaudot and Nathalie Laville. Preface by Philippe Meirieu, 2020
- *Guide du cerveau pour parents éclairés*, Stéphanie Brillant, 2019

- *Pourquoi j'ai créé une école où les enfants font ce qu'ils veulent*, Ramin Farhangi, 2018
- *La paix ça s'apprend !*, Thomas d'Ansembourg and David Van Reybrouck, 2016
- *L'École du Colibri*, Isabelle Peloux and Anne Lamy, 2014
- *Enseigner à vivre*, Edgar Morin, 2014
- *Ces écoles qui rendent nos enfants heureux*, Antonella Verdiani, 2012
- *La Ferme des enfants*, Sophie Bouquet-Rabhi, 2011

ENERGY

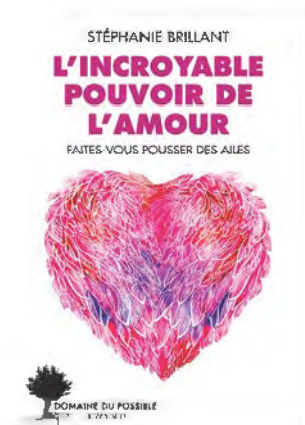
- *Dieselgate. Repenser la mobilité sans diesel*, Karima Delli and Xavier Manuel, 2019
- *Changeons d'énergies*, Marc Jedliczka and Thierry Salomon, 2013
- *Manifeste Négawatt*, Marc Jedliczka, Yves Marignac and Thierry Salomon, 2012

FOOD

- *À la recherche du blé vivant*, Jean-Philippe de Tonnac and Roland Feuillas, 2021
- *Ensemble pour mieux se nourrir. Enquête sur les projets solidaires et durables pour sortir de la précarité alimentaire*, Frédéric Denhez and Alexis Jenni, 2021
- *À la recherche du pain vivant*, Roland Feuillas and Jean-Philippe de Tonnac, 2017
- *Plaisirs cuisinés ou poisons cachés*, Gilles-Éric Séralini and Jérôme Douzelet, 2014
- *Le Manuel de cuisine alternative*, Gilles Daveau, 2014
- *Manger local*, Lionel Astruc and Cécile Cros, 2011

MEDECINE, PREGNANCY & BIRTH PREPARATION

- *L'Incroyable pouvoir de l'amour, Faites-vous pousser des ailes*, Stéphanie Brillant, 2022
- *Revivre. 12 étapes pour sortir de l'addiction*, Philippe Cavaroz and Michel Henry, 2022
- *L'Incroyable pouvoir du souffle. Prenez les commandes de votre vie*, Stéphanie Brillant, 2021
- *Le Pouvoir du lien. Quand hippothérapie et neuroscience cheminent ensemble*, Hélène Viruega-Bogros and Manuel Gaviria, 2020
- *Artemisia. Une plante accessible à tous pour éradiquer le paludisme*, Lucile Cornet-Vernet and Laurence Couquiaud, 2018
- *Bougez, faites confiance à votre dos*, Marc Picard, 2018
- *Pour une grossesse et une naissance heureuses*, Magali Dieux, Patrice Van Eersel, and Benoît Le Goëdec, 2015
- *Mère et père en devenir*, Esther Wiedmer, 2015



14 x 19 CM
224 PAGES
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 21 €

Journalist, director, TV presenter, producer and conference speaker, for five years, **Stéphanie Brillant** has devoted her work to themes related to alternative education. She directed the documentary *Le Cerveau des enfants, un potentiel infini* (2017) and has published two works with Actes Sud including *L'Incroyable Pouvoir du souffle* (2021) which was a bestseller.

L'INCROYABLE POUVOIR DE L'AMOUR

Faites-vous pousser des ailes

THE INCREDIBLE POWER OF LOVE

Let your wings grow

Stéphanie Brillant

We tend to classify love by type: the love of lovers, filial love, fraternal love and unconditional love. Love is not however an emotion, nor even a feeling, but it does create emotions and feelings because it is an energy. Love is one of the most powerful forces of nature and we are its catalysts. It is only in its passage through us that it transforms and acts.

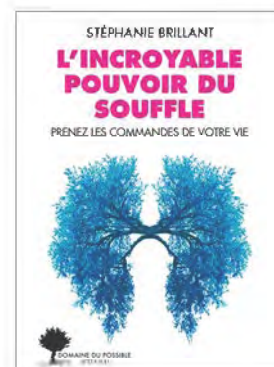
Scientific studies have shown that thanks to the energy of love, it is possible to transform DNA, modify the functioning of the human body, and heal illnesses. Studies also show that when the energy of love does not circulate, mental and physical issues arise. Loving, being loved and sharing love is one of our greatest resources for good health.

Love therefore influences our physiology, our brain and the functioning of our nervous system. But our ability to welcome love also conditions our behavior, our relationship to others and to life. It is love that unites beings. It is love that brings people together and the lack of love that tears them apart. Research shows that the best indicator of well-being is love and not happiness which is only a by-product of love.

We live in a world where fear and resentment often suffocate the forces of love because we are unaware of how it actually functions and we do not know how to alchemize it in our lives. Often our turpitude prevents us from letting love circulate within us, our relationships block and stem the flow of love.

The aim of this book is to offer a new vision of love, combining scientific research, experience and wisdom. The aim is to learn to liberate space to let love circulate within us so as to create oneness between our bodies, minds and souls and to live in harmony with the world around us.

PREVIOUSLY PUBLISHED
IN THE SAME COLLECTION:
*L'INCROYABLE POUVOIR
DU SOUFFLE* (2021)



25 000 COPIES SOLD



2030 GLORIEUSES

Utopies vivantes

2030 GLORIOUS YEARS

Living Utopias

Julien Vidal

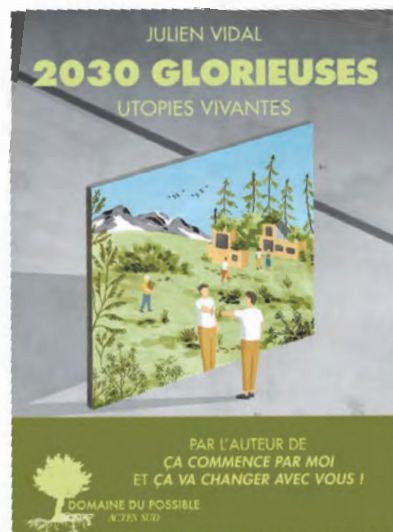
14 x 19 CM
272 PAGES
SOFTBACK
JANUARY 2022
RETAIL PRICE: 21 €

After working for international solidarity organizations, **Julien Vidal** launched the It Starts With Me movement and podcast, to promote awareness about the damage to ecosystems and viable sustainable alternatives. He has already published *Ça commence par moi* (Le Seuil, 2018; Point, 2019), *Ça va changer avec vous* (First, 2019; Pocket, 2020) and *Redonner du pouvoir à son argent* (Actes Sud, "Je passe à l'acte", 2020).

Have no fear of tomorrow, a wonderful future is on its way, even if we will have face up to climate chaos and the consequences of mankind's destruction of the environment over the years. Rather than pointlessly and nostalgically bury our heads in the sand in the hope of a return to the golden days, here and now we can begin to radically revolutionize our lives. By aiming to create a "new civilization", the challenges to come will offer us the chance to invent a sustainable and cooperative society.

Post-war France experienced "les Trente Glorieuses", thirty years of uninterrupted economic growth, characterized by overexploitation, accumulation and competition and the pillaging of our Earth's resources. It is possible however to project ourselves into our own 2030 Glorieuses, driven by mutuality, creativity, innovation, parsimony, empathy and an awareness of a shared destiny.

The 21st century can be a century of growth and regeneration during which social bonds can be strengthened and ecosystems rebalanced. Reconnection to ourselves is possible. Together we can share and find happiness. Faith in various forms of progress that serve everyone and not just the few can arise from the chaos.



This work develops ideas from the author's two previous works. Here we are invited to discover a utopian future, the seeds of which have already been sewn around us. The author appeals to a whole host of inspiring figures who explain how his 2030 Agenda is achievable and how we can create a regenerative and redistributive society in harmony with natural processes based on the concepts of circularity, sobriety, adaptation, and multifunctionality. Already thousands of people across Europe are showing that action is the best remedy to fatalism and that if we act with love and ambition, a glorious decade for 2030 awaits.

To help bring in this new era, join the movement and let us form the Republic of Life together.

REVIVRE

12 étapes pour sortir de l'addiction

BACK TO LIFE

The 12 step plan for breaking addiction

Philippe Cavaroz and Michel Henry



14 x 19 CM
224 PAGES
SOFTBACK
JANUARY 2022
RETAIL PRICE: 19 €

Born in 1958, **Philippe Cavaroz** worked as a trader in France and the United States before becoming a therapist and addiction consultant in 2004. He works in Paris, England and Switzerland. In 2015, he became a clinical psychologist.

Born in 1961, the journalist **Michel Henry** is deputy editor of the *XXI review*. He worked for thirty years at *Libération*, especially on society themes, including drugs. He has written several works notably *Drogues: pourquoi la légalisation est inévitable* (Denoël, 2011).

According to one estimate, 8-10% of the French population suffers from some kind of addiction, i.e. 5 million people. Addiction is destructive not just to the addict but also their entourage. Whether to alcohol, drugs or medications, dependency is a chronic illness from which those afflicted never totally recover. Instead the addict has to learn to live with and control their issues. Addiction can, however, be kept under control using the "Twelve-Step" method, a method developed by addicts for addicts, which is not as widespread in France as in Anglo-Saxon countries. This book presents the method in a clear, detailed accessible way. The psychologist Philippe Cavaroz has been using it with patients for years, in his private practice and his clinics in Switzerland and England. In simple, comprehensible terms he explains how the Twelve-Step rehabilitation program

works. Drawing on concrete examples of his own patients and an extensive range of Anglophone literature, the author explains the twelve-step process leading to recovery and abstinence.

Developed in the 1930s by its American founders, Alcoholics Anonymous, the method is no miracle cure. It is based on group expression and listening rather than the many one-shot detox methods often advocated in France.

In AA meetings, addicts express their issues in total freedom. Around them, others listen, comfort them and never judge or moralize. In the words of one of the founders, "The people at the heart of the problem can be at the heart of the solution."

Millions of addicts around the world have been cured of their addictions using the method. French hospitals and universities however remain reticent as to its effectiveness, often due to lack of information. This book fills in the gaps and dismantles the clichés and prejudice surrounding it to restore hope for all. Yes, there is a solution and it is free and open to all.





14 x 19 CM
208 PAGES
SOFTBACK
MARCH 2022
RETAIL PRICE: 20 €

Clara Simay is an architect, and co-director of Grand Huit, a cooperative of architects, landscape designers and urban researchers who design innovative, ecological and socially responsible living spaces. A specialist in urban ecology, she won the “Reinvent Paris” call for tender to design the Railtrack Farm in 2016.

Philippe Simay lectures in philosophy at the Paris-Belleville National School for Architecture. His research looks at urban ecology from the perspective of life experience, public policy, architecture and urban planning in relation to a circular, social, mutual economy. He has published *Habiter le monde* (Actes Sud, 2019), which was initially a series on the Franco-German TV station, Arte.

LA FERME DU RAIL

Pour une ville écologique et solidaire

THE RAILTRACK FARM

For a city based on solidarity and ecology

Clara and Philippe Simay
Preface by Baptiste Lanaspèze

Circumnavigating Paris is a disused peripheral railway, a remnant of the city’s industrial past. Nestling inside the city’s viciously polluting ringroad, it has long been a wasteland, home to dreamers and homeless alike. In a dense city starved of green spaces, how could this valuable swathe of track be transformed for the better? In the 19th arrondissement, a local citizens’ collective was formed led by the architect Clara Simay and her philosopher husband Philippe. In 2014, they won a call for tender by Paris City Hall for urban renewal projects, entitled “Reinventing Paris” and decided to transform the wasteland into a convivial urban space combining urban agriculture and social solidarity, a place open to everyone in the district. The Railtrack Farm is both a genuine agricultural business, complete with workshops, greenhouses, mushroom beds, vegetable patches, orchard, applying permaculture,

aquaponics, and agroforestry), and a restaurant (*Le Passage à niveau* [level-crossing]) offering affordable meals for local inhabitants, its slogan, “Eat well, live better. Local products grown with love”. The site also provides social housing for the people in positions of insecurity, who are also offered training and full-time employment possibilities. There are also 5 student residences. The beautifully designed buildings with their timber frames and straw insulation are made of local bio-sourced, recycled and recyclable materials.

An innovative social, agricultural, ecological and architectural project, the Railtrack Farm won the national union of French architects (UNSA) and French Culture Ministry’s Citizen Project Prize in 2020. The Railtrack Farm is an agri-urban space open to all, which prides itself on training the unemployed and disabled to give them long-term work prospects.





14 x 19 CM
208 PAGES
14 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 19 €

Arthur Grimonpont is an engineer, researcher and specialist consultant in ecological transition and crisis management. He cofounded the association *Les Greniers d'abondance*. His interest in social networks and their "attention economy" comes from questions he has asked on the conditions to create an ecological revolution.

ALGOCRATIE

Vivre libre à l'heure des algorithmes

ALGOCRACY

Freedom in the age of algorithms

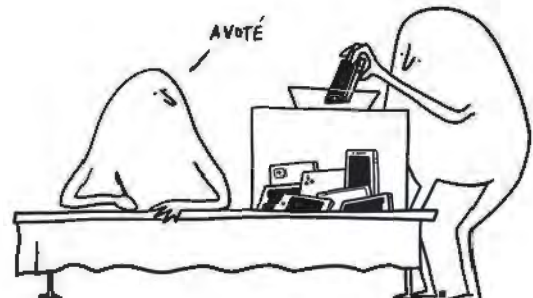
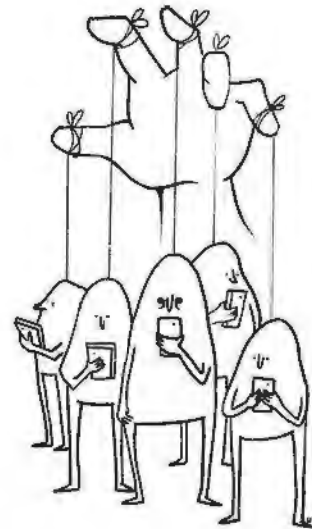
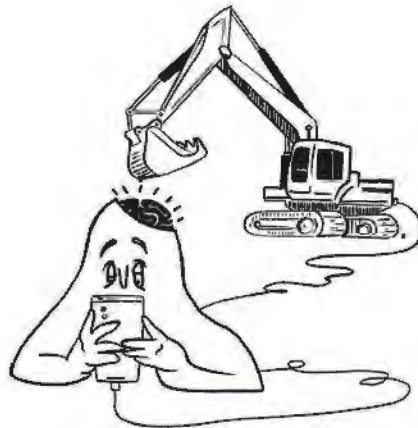
Arthur Grimonpont

Illustrations by Lou Herrmann

The circulation of information through education or other forms of social interaction determines how we perceive and interpret the world, how we act individually and how we organize ourselves collectively. The same applies to our disagreements, our ideological prejudices and our moral divergences. Given this central role, it is not surprising that political, economic, religious and cultural institutions strive to control the circulation of information to affect our ways of being and thinking in society. Today, a handful of artificial intelligences (AIs) managed by private interests play a primordial role in the way in which several million humans glean information. On social platforms, AI recommendation engines compete to attract and retain

our attention. They have a huge power over what we think, greater power than any government has ever had in history.

It is absolutely essential that we put social platforms' AIs at the service of people's real interests. This would help combat many problems in society, especially those created by their excessive use which fosters addiction, isolation and the radicalization of thought. It could also contribute to resolving the major challenges in the world today that require international cooperation: the protection of natural resources, the struggle against climate change and the reduction of inequality. This book charts the role that a true information democracy could play in the construction of a truly collective intelligence.



LA VILLE STATIONNAIRE

Comment en finir avec l'étalement urbain?

THE STATIONARY CITY

How to end urban sprawl?

Philippe Bihoux, Sophie Jeantet and Clémence de Selva



14 x 19 CM
352 PAGES
35 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 23 €

Philippe Bihoux has worked as an engineer in various industrial sectors before joining the interdisciplinary AREP architecture practice as director general. He is also the author of several works looking at the issues of new renewable resources and associated technologies.

Clémence de Selva is an architect and urban planner. She has worked as a prime contractor and project manager for fifteen years in France and abroad.

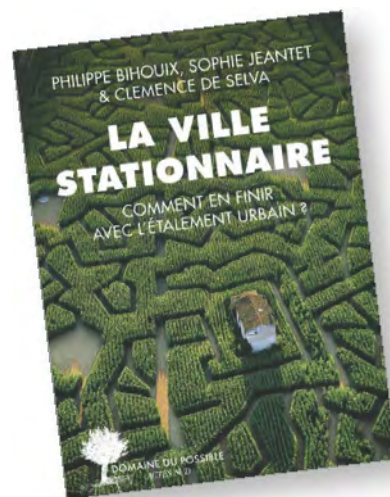
Sophie Jeantet is an architect and urban planner. For more than twenty years she has worked in several public urban planning organizations on large-scale rejuvenation and urban development projects.

Urban growth is unsustainable. Instead of bringing environmental benefits, the densification of cities has brought a reduction in natural, agricultural land, an increase in greenhouse gas emissions and an increased drain on resources. Highly concentrated populations make humans are highly vulnerable to both health and ecological crises. The promises of smart cities however are tenuous.

It is time to summon new visions of the city. Cities are not designed to expand forever. The sooner we implement a policy of “zero artificialization”, the greater our resilience will be. Cities have to become stationary: they have to live, thrive and grow ever more beautiful without devouring the space around them.

Above all, our approach to urban planning, population distribution, services and jobs has to be radically revised to foster the decentralization and revitalization of smaller towns and villages. Instead of freezing cities in their current state and halting construction, we need to exploit their current potential by rehabilitating buildings and struggling against the obsolescence of places to prepare them for the challenges to come. This project requires all actors to reconsider their roles, and to work out how to better exploit our vast, already existing heritage that so poorly serves its populations.

Reconstructing our cities is attainable within a generation. The project is reasonable, essential and stimulating. Its ultimate aim is to reconcile cities with their territories and their inhabitants with the ecosystem.



BASCULONS!

Dans un monde vi(v)able

TIME TO CHANGE!

In a viable livable world

15 x 21 CM
304 PAGES
COLOR ILLUSTRATIONS
SOFTBACK
APRIL 2022
RETAIL PRICE: 16.90 €

Maxime Ollivier is a young graduate of Sciences Po Toulouse. He created the citizen's movement La Bascule, which campaigns for the emergence of a new model of society based on the respect of nature and humanity, using collective intelligence, cooperation and existing experiences in all their diversity. He is currently working with the Popular Primary electoral initiative, responsible for mobilizing people.

A graduate of Sciences Po Bordeaux, **Tanguy Descamps** was coordinator for the Human Wealth section of La Bascule between 2019 and 2020. Passionate about techno music, he cowrote *Techno et politique. Étude sur le renouveau d'une scène engagée* with Louis Druet (L'Harmattan, 2017). He is currently manager of the food education project at Somme Sud-Ouest.

Collective work, coordinated by Tanguy Descamps and Maxime Ollivier
Illustrations by Romane Rostoll

Faced with the gravity of the ecological crisis and the widening equality gap, young people everywhere are rising up. They know that time is running out for:

- sitting back and watching our biodiversity disappear around us;
- our species, which seems intent on destroying itself;
- our own resignation and vain hopes that the next elections will solve everything.

This work shares stories of young people aged 18-30 whose life has changed. Through their tales, we discover how they became aware of the issues affecting them and the world, how they became committed and how the dreams of a generation are being suffocated by the crises in the world and the threat to the health of the planet.

Here this “changing generation” describes its rebellion. It relates what they refuse and what they hold dear. She stands against the unbearable march of our model of society to guarantee a liveable planet. It is born on by principles of material sobriety, sharing and empathy with the living world. Life is anger. The actors of these transitions share their perspectives on their own stands and positioning. In them are reflected their own lives and their own aspirations for the future.

Beneath the trees as they fall, these young shoots are part of a flourishing new forest that is crying out to grow and prosper. There is something of them in each of us.

In reading these words, you are sure to find a desire to change your own living world !



PREVIOUSLY PUBLISHED
IN THE SAME COLLECTION:
ANIMAL (2021)





The “Je passe à l’acte” series develops the theme of the movie *Demain* to bring scope for action to anyone who, after a movie, has a desire for action and change.

It provides an indispensable resource for initiating projects. Each work tackles the same issues – “Why?”, “Finding support”, “Building the right team”, “Starting out”, “Keeping going” and “What next?”

LIST OF TITLES:

- *S'habiller mieux en achetant moins*, Claire Sejourner. Illustrated by Emmanuelle Teyras, 2022
- *Cuisiner cru et vivant*, Le Sens du poil. Text by Charlotte Blondel. Illustrated by Anne-Laure and François-Étienne Marchand, 2022
- *(Re)devenir paysan*, Jacques Caplat. Illustrations by Mélaka, 2022
- *S'éveiller à la nature avec un enfant*, Emmanuelle Grundmann. Illustrated by Élodie Balandras, 2022
- *Déplastifier sa vie*, Nelly Pons. Illustrated by Pome Bernos, 2022
- *Procrastiner pour mieux créer*, Fleur Daugey. Illustrated by Marie de Monti, 2021
- *Devenir consomm'acteur : le gluten*, Angèle Ferreux-Maeght. Illustrated by Le Cil Vert, 2021
- *Montessori à la maison, 12-15 ans*, Nathalie Petit. Illustrated by Pauline Amelin, 2021
- *Changer l'école de l'intérieur*, Philippe Viard. Illustrated by Ivan Lonclé, 2021
- *Tendre vers la sobriété numérique*, Frédéric Bordage. Illustrated by Marie Morelle and TOAD, 2021
- *Brasser sa bière*, Charlotte Champoiseau and Claire Sejourner. Illustrated by Emmanuelle Teyras, 2021
- *Planter un arbre*, Ernst Zürcher. Illustrated by Caroline Attia, 2021
- *Montessori à la maison, 6-9 ans*, Nathalie Petit. Illustrated by Pauline Amelin, 2020
- *Engager son entreprise dans la transition*, Édouard Sellier. Illustrated by Matthieu Marty, 2020
- *Mettre de l'éthique dans ses cosmétiques*, Claire Sejourner. Illustrated by Emmanuelle Teyras, 2020
- *Redonner du pouvoir à son argent*, Julien Vidal. Illustrated by par Le Cil Vert, 2020
- *Cuisiner simple et bon*, Gilles Daveau and Bruno Couderc. Illustrated by Fanny Coutin, 2019
- *Montessori à la maison, 3-6 ans*, Nathalie Petit. Illustrated by Pauline Amelin, 2019
- *Oser prendre la parole*, Aurore Debierre. Illustrated by Lauranne Quentric, 2019
- *Comprendre les enfants pour mieux les éduquer*, Isabelle Peloux. Illustrated by Étienne Friess, 2019
- *Repenser nos rituels : le mariage*, Nelly Pons. Illustrated by Évelyne Mary, 2019
- *Faire connaissance avec les légumes*, Xavier Mathias. Illustrated by Cécilia Pepper, 2019
- *Faire progresser son potager en permaculture*, Xavier Mathias. Illustrated by Cécilia Pepper, 2018
- *Composer sa pharmacie naturelle maison*, Sylvie Hampikian. Illustrated by Valentina Principe, 2018
- *Devenir consomm'acteur. L'huile de palme*, Emmanuelle Grundmann. Illustrated by Adrienne Barman, 2018
- *Choisir des vacances solidaires*, Véronique Bury. Illustrated by Philomène Longchamp, 2018
- *Découvrir les vins bio et nature*, Olivier Le Naire. Illustrated by Zoé Thournon, 2018
- *Réenchâter la mort*, Youki Nattier. Illustrated by Marie Belorgey, 2018
- *Montessori à la maison, 9-12 ans*, Nathalie Petit. Illustrated by Pauline Amelin, 2018
- *Méditer puis agir*, Youki Vattier. Illustrated by Lisa Zordan, 2017
- *Débuter son potager en permaculture*, Nelly Pons. Illustrated by Pome Bernos, 2017
- *Montessori à la maison, 0-3 ans*, Nathalie Petit. Illustrated by Virginie Maillard, 2017
- *S'engager dans une*, Françoise Vernet and Marie-Noëlle Himbert. Illustrated by Cécilia Pepper, 2017
- *Faire la fête sans détruire la planète*, Emmanuelle Vibert. Illustrated by Le Cil Vert, 2017
- *Réparer nos objets ensemble*, Aude Raux and Marie-Noëlle Himbert. Illustrated by Jean-Jean Arnoux, 2017
- *Choisir de valentir*, Nelly Pons. Illustrated by Pome Bernos, 2017
- *Moins d'auto pour aller au boulot*, Corentin Le Martelot. Illustrated by Younn Locard, 2017
- *Manger moins (et mieux) de viande*, Gilles Daveau. Illustrated by Étienne Friess, 2017
- *Rénover une vieille bâtisse*, Agnès Galletier. Illustrated by Pome Bernos, 2017





14 x 19 CM
64 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2022
RETAIL PRICE: 10 €

(RE)DEVENIR PAYSAN REDISCOVERING YOUR INNER FARMER

Jacques Caplat
Illustrations by Mélaka



Jacques Caplat is an agronomist and ethnologist. He was agricultural advisor in the Chamber of Agriculture, then coordinator at the National Federation of Biological Agriculture. He has also written a number of works including *Une agriculture qui répare la planète*, cowritten with Vandana Shiva and André Leu (Actes Sud, "Domaine du possible", 2021).

Mélaka is a strip cartoon and graphic novel illustrator who works with authors and scriptwriters. She worked on the adaptation of the presidential candidate Jean-Luc Mélenchon's program, *L'Avenir en commun*, in 2017 and published *Sous les bouclettes* (Delcourt, 2018), a graphic novel dedicated to the life of her mother, the author Gudule, who died in 2015.

The phenomenon is more than a fad or fashion. In recent years, there has been a veritable urban exodus in the wake of the rural exodus of the post-war boom. People have demonstrated an urgent desire to get back to nature. Beyond their hopes of personal fulfillment and a sense of renaissance, neo-farmers with their brave, inventive approaches also offer a great chance for French agriculture. The exodus has enabled the maintenance of threatened rural services and activities and revival in farming practices based on agroecology.

Have you felt the urge to hit the sticks? To help start out, Jacques Caplat shares his own experiences and practices, inspired by his own career; the son of a farmer himself, he left home for the city then returned to rediscover his roots. He shows that if we

foster diversity at a human scale, far from the vast mechanized, destructive monocultures, agriculture can become a terrain for personal fulfillment while revitalizing territories and preserving biodiversity. In an age when work can be a source of isolation and discombobulation, returning to farm the land can help us reconnect with life, mobilizing the body and cooperation of a very real network on a daily basis.

"By becoming a farmer in an autonomous agroecological system, you get to seize back the earth. Creating a permanent relationship with all the strata of the living, back in touch with birdsong, the climate, the seasons, the topography, water, the soil that clings to your boots, you get to reconnect with yourself and your body. Every day, you get to experience your body in its own sensitive relationship with all the elements."





14 x 19 CM
64 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2022
RETAIL PRICE: 10 €

After setting out in search of orangutans in Borneo, **Emmanuelle Grundmann** discovered a tropical forest devoured by oil palms. She swapped her researchers' microscope to take up the pen, travel the world, and write about its threatened biodiversity. She has written a number of essays, documentaries and albums for younger children, including *Devenir consommateur: l'huile de palme* (Actes Sud, "Je passe à l'acte", 2018). Today she is a primary school teacher in the east of France.

Élodie Balandras is an author, illustrator and graphicist working in graphic novels and children's literature. She has published a number of albums including *Un nouveau printemps pour Pépé Ours* (Didier Jeunesse, 2020), which won the Chronos prize for youth literature in 2021.

S'ÉVEILLER À LA NATURE AVEC UN ENFANT

WAKING UP TO NATURE WITH A CHILD

Emmanuelle Grundmann
Illustrations by Élodie Balandras

Increasing numbers of studies reveal a "syndrome of nature loss" among city dwellers, which results in various pathologies: depression, anxiety, obesity, diabetes and other chronic illnesses. Among children, however, the ever increasing distance from natural environments manifests itself in an even more worrying, less tangible symptom: the gradual loss of wonderment and the active urge to learn and discover the world around them. In this guide, Emmanuelle Grundmann proposes to reawaken children's and adults' senses of wonderment by bringing the sensibility of the adult into contact with that of the child.

It is only by questioning our own relationship to nature that we can foster the curiosity of children around us. The work features scientific facts, concrete advice for nature excursions and activity ideas for all the seasons, designed for younger children and teenagers.

Behind our sensibility to nature lie other feelings we learn to appreciate once more, such as patience, boredom, our vulnerability faced with the immensity of the world and the freedom to experiment.

At the heart of this work is a desire to reconnect with the emotions that spark the miracles of nature, to help pass on a love of the natural world from one generation to another.





14 x 19 CM
64 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2022
RETAIL PRICE: 10 €

Nelly Pons began her career in creation, combining dance, writing and sound, then became involved in activist journalism, event organization and agroecology. She has already written *Océan plastique* (2020) and *Débuter son potager en permaculture* (2017) with Actes Sud as well as collaborating on the Cyril Dion's work *Animal* (2021). Her writing goes hand-in-hand with her commitment to the living world and offers a transformation of our relationship to society.

Pome Bernos is a graphic novelist, illustrator and graphicist. She has also written *Chroniques d'un pigeon parisien* (Emmanuel Proust, 2004) and cowritten *Les Winners, c'est juste des losers qui s'acharnent* with Aurore Debierre (Ratures, 2015). This work is her third collaboration with Nelly Pons for the "Je passe à l'acte" collection.

DÉPLASTIFIER SA VIE DEPLASTIFY YOUR LIFE

Nelly Pons
Illustrations by Pome Bernos

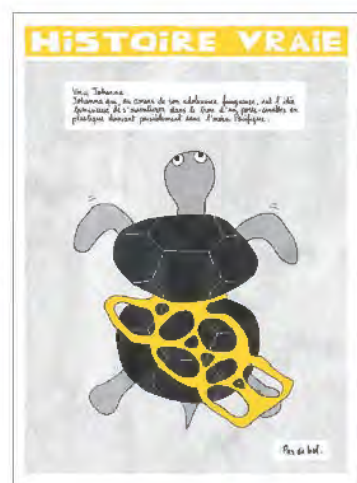
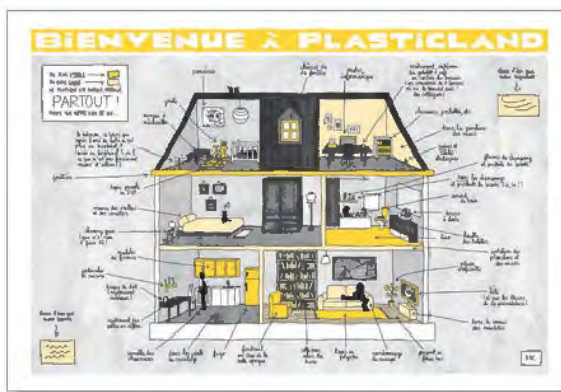
Nobody can pretend otherwise: plastic is not so fantastic. Depending on how you look at plastic it is also drastic and dramatic. As our ecosystems become increasingly polluted and as living organisms suffer, faced with this silent eco-cide unfurling continuously before our eyes, what can be done? We can start by deplasticifying our lives.

Deplastifying daily life isn't just a series of simple actions, it is also about reappropriating our ability to act and help the living planet.

It means developing a critical perspective on consumer society and a new philosophy. As we do, we learn to look at the world around us through new opened eyes and redefine our place in the world.

In her own personal way and always with tongue-in-cheek, Nelly Pons reveals several secrets to reduce our plastic footprint on the planet on a daily basis and on a collective scale.

The work is a practical guide to accompany her investigation into plastics in the ocean, *Océan plastique*, published in the "Domaine du possible" collection (Actes Sud, 2020). It is illustrated by the magical pen of Pome Bernos who impressively brings together a whole host of information to create a gold mine of life and insight. The pair are already icons of the "Je passe à l'acte" collection, and in this work declare war on the disposable, plastic world.





14 x 19 CM
64 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 10.80 €

Claire Sejournet is a journalist specializing in ethical and ecological lifestyles. In the collection “Je passe à l’acte”, she has already published *Mettre de l’éthique dans ses cosmétiques* (2020) and cowrote *Brasser sa bière* (2021).

Emmanuelle Teyras has illustrated several works for young people, comic strips as well as practical guides, including *Mettre de l’éthique dans ses cosmétiques* (2020) and cowrote *Brasser sa bière* (2021).

S'HABILLER MIEUX EN ACHETANT MOINS DRESS BETTER BY CONSUMING LESS

Claire Sejournet
Illustrations by Emmanuelle Teyras

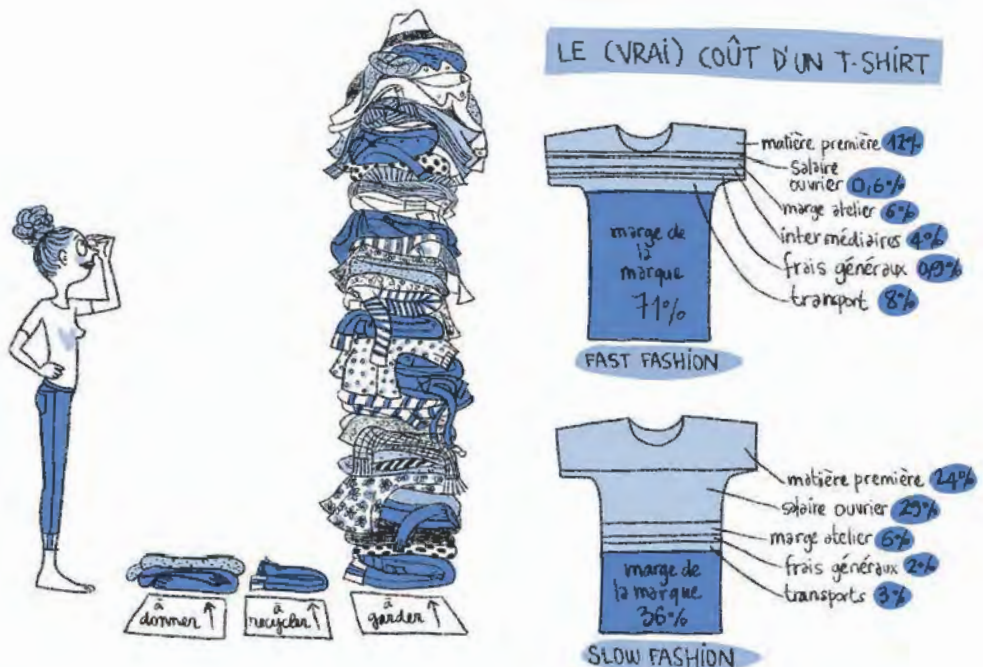


The social and ecological reality of fashion is far from the visions of glamour and beauty served up in the West. For several decades, fast fashion has become de rigueur reducing the clothing to a throw-away, sometimes single-use entity. Over-consumption however causes ecological, economic, social and even psychological harm. Often produced at the other end of the world in horrific, dangerous conditions, clothing is a significant source of pollution. What’s more, its fabrics are often impregnated with products that are toxic not only for workers but also for consumers. Our skin is in constant contact with fabrics. Is this what we really want to wear?

This guide invites readers to rethink their relationship to clothing and to appreciate it for its true value. Instead of quantity let us privilege quality, not only in the finish of items, but also in our choices when we purchase or recycle.

From the moment we make peace with our clothing choices we no longer need to fill our closets with new clothing we will never wear.

Consuming less but better does not mean austerity. Clothing allows us to express our personalities while making us happy. Only occasionally buying new clothing enables us to change our consumption habits and purchase fewer new clothes. This involves opting for ethical fashion brands or other forms of consumption such as clothing exchanges and second-hand stores. We can also take a DIY approach repairing holes or stitches to keep clothing in service longer, or by learning to make our own clothes, which may not be perfect but will be unique and be a truer reflection of ourselves. Clothing is not a superficial issue. It is an important subject which can make for joyous moments of festive exchange and offer concrete action to change our ways of consumption.





14 x 19 CM

64 PAGES

12 COLOR ILLUSTRATIONS

SOFTBACK

OCTOBER 2022

RETAIL PRICE: 10.80 €

The mission of the **Sens du Poil** collective is to produce clear, accessible and attractive content through publishing, graphic arts, and training.

Charlotte Blondel is a publisher who is sensitive to issues of ecology and well-being. She contributes to the Superbanane.fr blog. Trained at the CRUsine academy, she runs workshops to share her passion for living food and raw foods in particular.

Anne-Laure Marchand is a publisher interested in sustainable lifestyles and the mountainous landscapes. She has already illustrated product packaging and the book *Devenir un pro des mots*.

Her brother, **François-Étienne Marchand** is a graphic artist who graduated at Nantes' School of Fine Arts.

CUISINER CRU ET VIVANT COOKING RAW AND ALIVE

Le Sens du poil

Text by Charlotte Blondel

Illustrations by Anne-Laure and François-Étienne Marchand

Obesity, high blood pressure and diabetes: modern foodstuffs generate increasingly widespread health problems. What if we were to get back to basics? Eating more fruit and vegetables, concentrating on unprocessed products and focusing our attention on vitamins and minerals. This is what living nutrition is all about. But how do we go about eating raw vegetables while retaining a balanced diet, without going hungry or disrupting our social lives? This book shows us how to gently transition our food habits with a large dose of humor – because eating raw food does not mean only eating salad. The work instructs us how to make vegetable juice, sprout seeds, create vegetable milks, drinks and jars of fermented foodstuffs to care for our intestinal flora.

We discover how to use a dehydrator and how to choose the right blender. The

book also explores the wide variety of different tastes of raw cuisine: tasty raw patisseries, soft breads and crunchy crackers, warm soups that bring out the flavor of vegetables, delicious energy balls (with chocolate) that make the perfect on-the-go snack.

This book is not a collection of recipes but an invitation to reconnect with the beauty of natural raw ingredients and savor their benefits for our health. For eating living raw food can seriously improve our digestive well-being, reduce fatigue and reinforce our immune systems and energy. Far from dogmas and diktats, in this work we find practical suggestions for how to change our daily lives, because putting life back into our diets has a greater objective: to reconcile health and the pleasure of food, while rediscovering foods that promote our health, for the whole of our lives.

3 idées pour négocier avec son ado
qui veut manger McDo...

Un smoothie vert
épinards-ananas
(mixez directement
dans le blender)

Du chou comme
au resto de sushis
(massé avec un peu de sel et assaisonné
avec du tamari, du gingembre
et une pointe de sirop d'érable)

Une tartinade rose
(graines de tournesol, betterave,
jus de citron, cumin, ail, sel
et on mixe)



Les équipements de la crusine

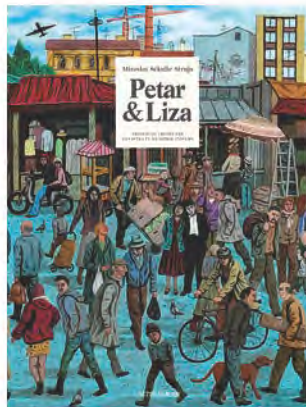
Sur les étagères en hauteur:
plein de bocaux et le kéfir
qui fermente

Sur le plan de travail:
le déshydrateur,
le germeur, l'extracteur
de jus, le robot lame S,
le blender

Dans les tiroirs:
une mandoline,
un spirailizer,
un presse-citron

Poubelle à compost
quelque part sous
le plan de travail





23 x 31 CM
176 PAGES
COLOR ILLUSTRATIONS
HARDBACK
FEBRUARY 2022
RETAIL PRICE: 28 €

Miroslav Sekulic-Struja was born in Rijeka in 1976. He is mainly a painter, but his curiosity has led him to other disciplines like comic books and animations. In 2010 he was shortlisted among 450 candidates for the Young Talents prize at the Angoulême comic book festival and ended up with the first prize for *L'Homme qui acheta un sourire*. His illustrations are very precise creating a highly poetic world. Every detail helps build the narrative. His technique especially the direct application of color and his sense of narration bring great potential to his very personal style. He is the author of *Pelote dans la fumée*. I. *L'été/L'automne* (Actes Sud, 2013) and *Pelote dans la fumée*. II. *L'hiver/Le printemps* (Actes Sud, 2016).



PETAR & LIZA

Miroslav Sekulic-Struja

Translation from Croat by Wladimir Anselme and Ana Setka

In the army, Petar would write love letters for his roommates to send to their loved ones. Then he lived a Bohemian life in the streets and in squats until he met Liza. A beautiful love affair between the vagabond poet and the young dancer began. But Petar's demons did not give him peace for long and Liza had to abandon him to his sorry destiny.

In the two volumes off *Pelote dans la fumée*, Miroslav Sekulic-Struja created a meticulous portrait using the finest of brushes of the fate of lost youth after the Balkan war. In this magnificent love story, Petar and Liza will have to reinvent themselves and find themselves afresh.

RIGHTS SOLD TO THE NETHERLANDS
AND USA (WORLD ENGLISH RIGHTS)





24 × 34 CM
48 PAGES
HARDBACK
FEBRUARY 2022
RETAIL PRICE: 24 €

Jean-Claude Golvin is the world's leading specialist in the reconstruction of the great sites of Antiquity. He has illustrated a large number of works, notably the Voyages series for Errance publications, as well as *Génie civil de l'armée romaine* (2018) and *Le Génie maritime romain* (2020).

A lecturer at Vauban University, Nîmes, Aude Gros de Beler is an Egyptologist specialized in the daily lives of the Ancient Egypt and has written a number of works in tandem with Jean-Claude Golvin: *Voyage en Égypte ancienne* (3th edition, 2021), *L'Antiquité retrouvée* (4th edition, 2020) and *Guide de l'Égypte ancienne* (2002).

PORTRAITS DE L'ÉGYPTE ANCIENNE PORTRAITS OF ANCIENT EGYPT

Errance
& Picard

Watercolors by Jean-Claude Golvin
Texts by Aude Gros de Beler

Reconstituting the architecture of ancient civilizations is a big challenge. With his talent as illustrator and his extensive archaeological knowledge, Jean-Claude Golvin pulls it off with aplomb.

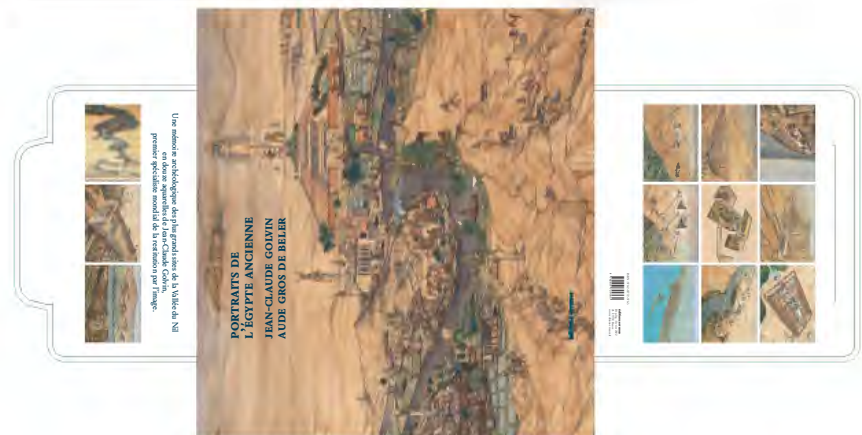
This work is composed of twelve separate pages which can be removed and framed so that the intimate finely detailed watercolors can be appreciated. Each work is a portrait of one of the most famous sites of ancient Egypt: the Nile from Philae to Abu Simbel, the temple of Horus in Edfu, the city

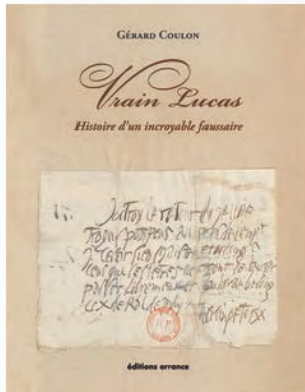
of Thebes, the temple of Luxor, the temple of Queen Hatshepsut in Deir el-Bahari, the temple of Ramses III in Medinet Habu, the craft village of Deir el-Medina, the tomb of Tutankhamen, the pyramid route, the site of Saqqara, the pyramids of Giza, and Alexandria. Each image comprises a vast synthesis of thousands of pieces of information contained in hundreds of research papers and reports, resulting from more than a century of excavations. The works enable us to appreciate a site in a single gaze, bringing an understanding of its history and functioning.

After *Portraits d'Arles*, this work is the second in a series which takes us on a journey through the Mediterranean into the heart of ancient civilizations. On one side of the large format watercolors (48 × 34 cm) is the portrait itself, on the other details information.



EVENT
2022 commemorations:
100th anniversary of the discovery
of the tomb of Tutankhamen
(1922); 200th anniversary of
the discovery of hieroglyphics by
Champollion (1822).





15 x 19 CM
192 PAGES
80 BLACK AND WHITE ILLUSTRATIONS
MARCH 2022
RETAIL PRICE: 26 €

NEW REVISED EDITION

Gérard Coulon is a chief heritage curator and former director of the Argentonmagus Museum (Indre), before becoming head of Departmental Monuments and Museum of La Touraine. With Errance, he has already published *Voyage en Gaule romaine* (2002, 2016), *Le Génie civil de l'armée romaine* (2018) and *Le Génie maritime* (2020).

VRAIN LUCAS

Histoire d'un incroyable faussaire

VRAIN LUCAS

The true story of an incredible forger

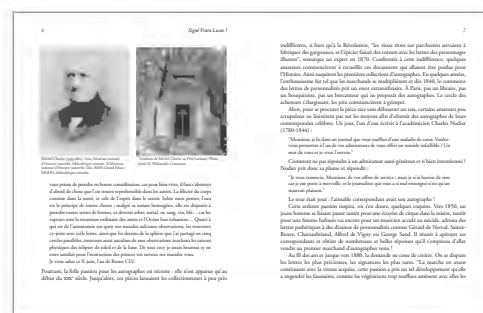
Gérard Coulon

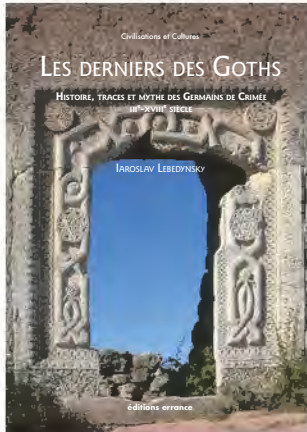
This work recounts the incredible, true story of a famous literary forger of the 19th century. Under France's Second Empire (1852-1870), the fraudster and his victim were splashed over the front pages of all newspapers to the great mirth of the French population. The genius felon managed to sell twenty seven thousand forged letters to the great mathematician Michel Chasles, one of the greatest scholars of his generation.

The content of the letters themselves was quite puerile and absurd and signed by historical figures as diverse as Caesar, Vergingétorix, Alexandra the Great, Cleopatra, Dagobert, Charlemagne, Joan of Arc, Louis XIV, Pascal, Newton and more besides; each was written in French and on paper.

The case hit the headlines in 1867 at the Académie des sciences, poisoned the climate of the scholarly assembly for more than two years, and sent shockwaves through academic milieus of France, England, Italy and Netherlands. Week-after-week, the revelations dented the intellectual probity of famous thinkers like Newton and Galileo. This incredible adventure in fraud came to a sad end, 9 September 1869, when Vrain Lucas was arrested after Michel Chasles brought charges against him. The fraudster was imprisoned in Mazas prison accused of forgery and abuse of trust. The trial again made the front pages. Lucas resumed his incorrigible ways, and was sent back to prison where he died. The first edition of this work appeared in 2015. This edition has been entirely reviewed, corrected and augmented with an extra chapter entitled "Vrain Lucas and Chasles, characters in fiction", in which we encounter Alphonse Daudet, Alphonse Allais, Tintin's Journal, Umberto Eco and even a TV movie in which Michel Piccoli plays Chasles. Illustrated and extensively documented, the work brings back to life this incredible tale with lively, humorous prose, among which the read will discover sixty of the most far-fetched among the correspondence.

Errance
& Picard





17 x 24 CM

192 PAGES

BLACK AND WHITE ILLUSTRATIONS

APRIL 2022

RETAIL PRICE: 29 €

Iaroslav Lebedynsky is a specialist of the peoples of the Steppes and Caucasia. He teaches the history of Ukraine at the National Institute of Eastern Languages and Civilizations in Paris. He has already published a number of books in the "Civilization and Cultures" collection with Errance, among which are *Les Tamgas*, *Les Indo-Européens*, *Les Amazones* and *Huns d'Europe*, *Huns d'Asie*.

LES DERNIERS DES GOTHES

Histoire, traces et mythe des Germains de Crimée
III^e-XVIII^e siècle

Errance
& Picard

THE LAST OF THE GOTHES

History, traces and mythology of the Germans of Crimea,
3rd-18th century

Iaroslav Lebedynsky

At the end of their long and tumultuous history, the Goths, the main eastern Germanic people, disappeared in the middle of the Middle Ages. However evidence from the following centuries reveals the constant presence of a population speaking a Germanic language generally identified as Goth in Crimea, in the southern peninsular of Ukraine. One important piece of evidence is a document written by Ogier de Busbecq, the Holy Empire's ambassador to Constantinople, who in 1560 created a collection of over hundred words and expressions of "Crimean Gothic". The last of these reports dates from the end of the 18th century. The precise identity of these Crimean Germans, and the reality of their long survival, has been discussed for centuries and has given rise to less "scientific" obsessions among the Swedes, Germans and the Russians. Many questions remain open. This critical study

looks at all available sources (historical, archaeological, linguistic) and examines the conclusions of recent research carried out since the fall of the Soviet Union.

The work begins with a reminder of the history of Goths in general, as well as an account of how Goths came to settle in the region and of the first centuries of Germanic presence in Crimea (mid-3rd-4th century). The following chapters examine evidence of their continued survival, from the Byzantine period to the 16th century and their place in the medieval principality of "Gothie" or "Theodoro", the rival of the Genoa in southern Crimea. There is a special place for analysis of de Busbecq's collection. The study then looks at the most recent evidence of Germanic presence in Ottoman then Russian Crimea. Finally two chapters are devoted to the various myths elaborated on the subject and to the Germanic language in Crimea. An annex includes an etymological lexicon.





19.6 x 25.5 CM

256 PAGES

BLACK AND WHITE ILLUSTRATIONS

APRIL 2022

RETAIL PRICE: 37 €

Gérard Réveillac is a photographer who worked for many years at the Franco-Egyptian Center in Karnac. He has already published *Trésors photographiques. Antonio Beato, photographe de la Haute-Égypte de 1859 à 1905* (Actes Sud, 2017).

A historian and art historian, **Nicole Tuccelli** specializes in the painting and architecture of the 19th and 20th centuries. She has a vocation to inform the public on cultural issues through the specialist press and radio. After living in Egypt for two years, she has also developed an interest in eastern literature and painting.

EVENT
Commemorations in 2022:
the 100th anniversary of
the discovery of the tomb of
Tutankhamun (1922); the 200th
anniversary of the discovery of
hieroglyphics by Champollion
(1822).

IMPRESSIONS D'ORIENT

Les voyageurs en Égypte au XIX^e siècle

IMPRESSIONS OF THE EAST

Travelers in Egypt in the 19th century

Gérard Réveillac and Nicole Tuccelli

“A journey through Egypt is merely a series of excursions beneath a constant blue sky, surrounded by forests of palm trees, amid populations with peculiar mores which adds spice to the trip...”

This tongue-in-cheek, dismissive description, written by Louis Pascal in 1861, is atypical of the main body of 19th century travel writings about Egypt as it does not express the reality or enthusiasm experienced by many visitors who ventured into the Land of the Pharaohs at the time. The texts collected here span from the end of the Napoleonic campaign to the early 20th century and are drawn from an abundant body of French literature devoted to travels to Egypt in the 19th century.

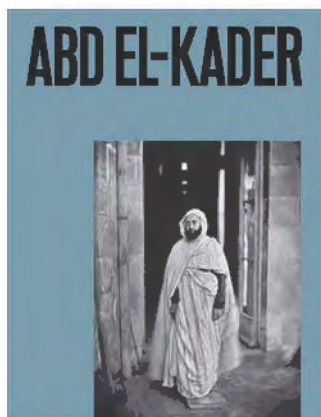
In the early 19th century, adventurers and tomb raiders left few accounts. But soon they were followed by scholars and writers, philosophers and historians, Egyptologists and archaeologists, painters and poets, eager to share their experiences. From the mid-19th century, photographers and the well-to-do arrived, eager to discover a country which had become part of a Grand Tour with Italy and Greece. All visitors had different motivations. Some were scholars and literary figures, like Constantin Volnay or Joseph Michaud, who were eager to gain a vision of the country's socioeconomic situation. The aficionados of ancient Egypt and those fulfilling a scientific mission like Nestor L'Hôte who accompanied Champollion were very different. Some were imbued with a feminist mission, such as the Saint-Simonienne Suzanne Voilquin. Scholars such as Gaston Maspero and Georges Legrain had a much more familiar approach to the country and its inhabitants.

These literary accounts are accompanied by extensive photography, from Antonio Beato to Francis Frith, via the Adli and

Gaddis collections already seen in our work, *Trésors photographiques* (Actes Sud, 2017). The title of this work was selected deliberately as each account is an individual impressionist brushstroke in a broader tableau. The various actors provide their own impressions on various themes such as geography, navigation up the Nile, encounters – good and bad – with local populations, entertainments, the pillage and the safeguard of sites, mummies and the antiquity trade, tourists, painters and photographers.



Errance
& Picard



17.8 x 25 CM
288 PAGES MAXIMUM
150 COLOR ILLUSTRATIONS
COEDITION MUCEM/ERRANCE
APRIL 2022
RETAIL PRICE: 34 €

EVENT
The catalogue accompanies the
exhibition Abd El-Kader at the
Mucem, 5 April-22 August
2022.

ABD EL-KADER

Edited by Camille Faucourt and Florence Hudowicz

Errance
& Picard

Emir of the resistance, holy warrior, founder of the Algerian State, vector of peace and tolerance, precursor of the codification of modern humanitarian law, Statesman, apostle: legion are the (often contradictory) epithets to describe the Emir Abd El-Kader. French writers were greatly inspired by him: Victor Hugo called him “the pensive, ferocious and gentle Emir”; Arthur Rimbaud called him the “grandson of Jugurtha” and the ever facetious Gustav Flaubert remarked, “Emir. Is not a work that can be used to describe Abd El-Kader”. But do we really know who Abd El-Kader Mahieddine was?

The Mucem exhibition in 2022 sheds fresh light on the Abd El-Kader to appreciate the richness of his life and his importance in history. Using recent research, new sources and unpublished collections, it provides a chronology of his life and explores the striking features of his personality and actions, while placing him in his historical and geographical context of the Mediterranean in the

19th century. Beyond the acclamations and criticisms with which great figures are always greeted, the fascination he continues to hold cannot help but draw us into his story and his experiences poised on the boundary of East and West. This story has so much to teach us today and future generations.

The catalogue of the exhibition reproduces a large part of the works exhibited and new archives. There are essays analyzing this important figure of history and politics, but also an assessment of his beliefs, still so relevant to the modern age. The contributions come from leading French and Algerian experts but also from a British specialist who looks at the Emir's role in the geopolitical struggles of the 19th century, especially the tussle for colonial domination between France and England. Another strong point of this work is the place given to photography. Abd El-Kader was one of the first celebrities to be photographed by the pioneers of this nascent art.



(© BnF)



L'ARMÉE ROMAINE SOUS LE BAS-EMPIRE

Errance
& Picard

THE ROMAN ARMY IN THE LATE EMPIRE

Yann Le Bohec

17 x 24 CM

256 PAGES

MAY 2022

RETAIL PRICE: 39 €

Yann Le Bohec is a researcher in history and French epigraphist born in 1943 in Carthage, Tunisia.

An emeritus professor at Paris-Sorbonne University, he is a specialist in Ancient Rome and especially its military history.

After its heavy losses during the crisis of the 3rd century, did the Roman army rediscover its dynamism or were its failures concealed by certain factors?

Little has been written about the Roman army of the 4th century and historians of the period have often focused on other themes, such as the renaissance of late Antiquity, the Christianization of States and minds, and the continued presence of Romanity. However the rise of barbarians at the borders, in particular the Mamans, the Goths and the Persians, represented a major phenomenon from the middle of the 4th century, marked by the disaster of Andrinople in 378, the Crossing of the Rhine River on the night of 31 December 406, and the double invasion

of Rome in 410. The Roman army of the 4th century, like its predecessors in the High Roman Empire should not however be neglected, as it has played a determining historical role. Not only did it try to defend the Empire, with varying degrees of success, but also by its very presence it changed the political landscape, how the economy functioned, social structures, and the course of religious developments. This book has been written using various sources - legal manuscripts, administrative compilations, fiscal documents, papyri, inscriptions and the vast wealth of archaeological discoveries that have often been overlooked. The result is this book which brings fresh solutions to old problems, offering audacious theories while highlighting the questions yet to be answered.





17 x 24 CM
240 PAGES
200 COLOR ILLUSTRATIONS
SOFTBACK
JUNE 2022
RETAIL PRICE: 34 €

LA GROTTE COSQUER THE COSQUER CAVE

Edited by Laurent Delbos, Geneviève Pinçon and Bastien Cornu

Errance
& Picard

The Cosquer Cave is one of the most important sites of Paleolithic cave art in Europe. Many groups of Homo sapiens frequented the cave and left their marks in flint, fire remains, charcoal and finger prints. The most remarkable are the drawings and engravings on the walls of one underground space, a cave frequented between 19,000 and 33,000 years ago. Isolated in the southeast of France, far from the established European cave art sites, the cave's paintings are exceptional for their representations of animals, notably those of penguins and seals. The Cosquer Cave is unique.

Today its conservation has become a major concern. The rise in water levels and seismic factors threaten the existence of this valuable heritage. Its entrance is 37 meters below sea level which makes it particularly vulnerable and the State and regional council have set in place emergency measures. The site is currently under intense study with a view to constructing a replica so that its wonders can be shared by all.

The replica project aims to reproduce the paintings and engravings as realistically as possible and the cave's reconstruction is set to be housed in the Villa Méditerranée on the esplanade of the Mucem in the heart of Marseille.

This book sets out to tell the story of the adventure, the reconstruction project and the research carried out by pre-historians to analyze the cave itself, a study that until now had never been carried out.

EVENT

The replica of the Cosquer Cave in the Villa Méditerranée (Mucem esplanade, Marseille) has opened its doors in June 2022.





27 X 18,5 CM
32 PAGES
32 ILLUSTRATIONS
JUNE 2022
RETAIL PRICE: 12 €

EXPÉDITION HATNOUB!

Des carrières d'albâtre aux pyramides d'Égypte

Errance
& Picard

THE HATNUB EXPEDITION!

From alabaster quarries to the pyramids of Egypt

Edited by Yannis Gourdon

EVENT

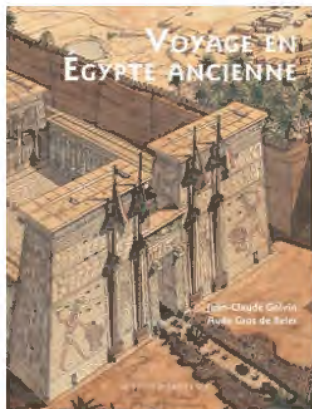
This work is published to coincide with an exhibition entitled: "Expeditions to Egypt. From the Hatnub quarries to the pyramids of Egypt" at the Gallo-Roman museum of Saint-Romain-en-Gal from 17 June-6 November 2022.

When Champollion deciphered hieroglyphics in 1822, it suddenly became possible to understand pharaonic history. Seventy years after his breakthrough, explorers discovered the Hatnub quarry in the Arabian desert, 220 miles south of Cairo, offering the burgeoning scientific community more than 60 royal and private inscriptions, the fruit of the various expeditions led to the site. It was not until 1980-1990 that Egyptologists became interested in the various structures built around the quarry.

The work accompanies an exhibition at the Gallo-Roman museum of Saint-Romain-en-Gal which presents the Hatnub excavations and the study of inscriptions in an alabaster quarry created in three thousand years BC, shedding light on the Giza plateau at the time the Great Pyramids were built.

It sets out to relay Egyptologists' discoveries and draws up an inventory of the epigraphy on the site, while explaining Ancient Egypt's technical prowess with alabaster extraction and stone cutting, and the tools they used. The exhibition is perfectly in tune with the museum's primary mission to focus on the history of techniques in Antiquity. To respond to the needs of its varied readership, the publication takes the form of a travel journal which, while remaining faithful to the spirit of the exhibition centered on excavations and their discoveries, also highlights the role of experimental archaeological programs developed at the museum for many years. This work and an alabaster cutting residency complement the exhibition.





21 x 28 CM
240 PAGES
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Jean-Claude Golvin is an architect and research director at the national research body, CNRS. For ten years he directed the Franco-Egyptian Center in Karnak. He has written a number of works especially the "Voyages" series with Errance.

Aude Gros de Beler is an Egyptologist, lecturing at Vauban University in Nîmes, Southern France, and an editor at Actes Sud. She has written over fifteen works on ancient Egypt.

Together, the pair wrote *Guide de l'Égypte ancienne* (Errance, 2002) and *L'Antiquité retrouvée* (Errance, 2020, 4th edition).

VOYAGE EN ÉGYPTE ANCIENNE A JOURNEY THROUGH ANCIENT EGYPT

Watercolors by Jean-Claude Golvin
Texts by Aude Gros de Beler

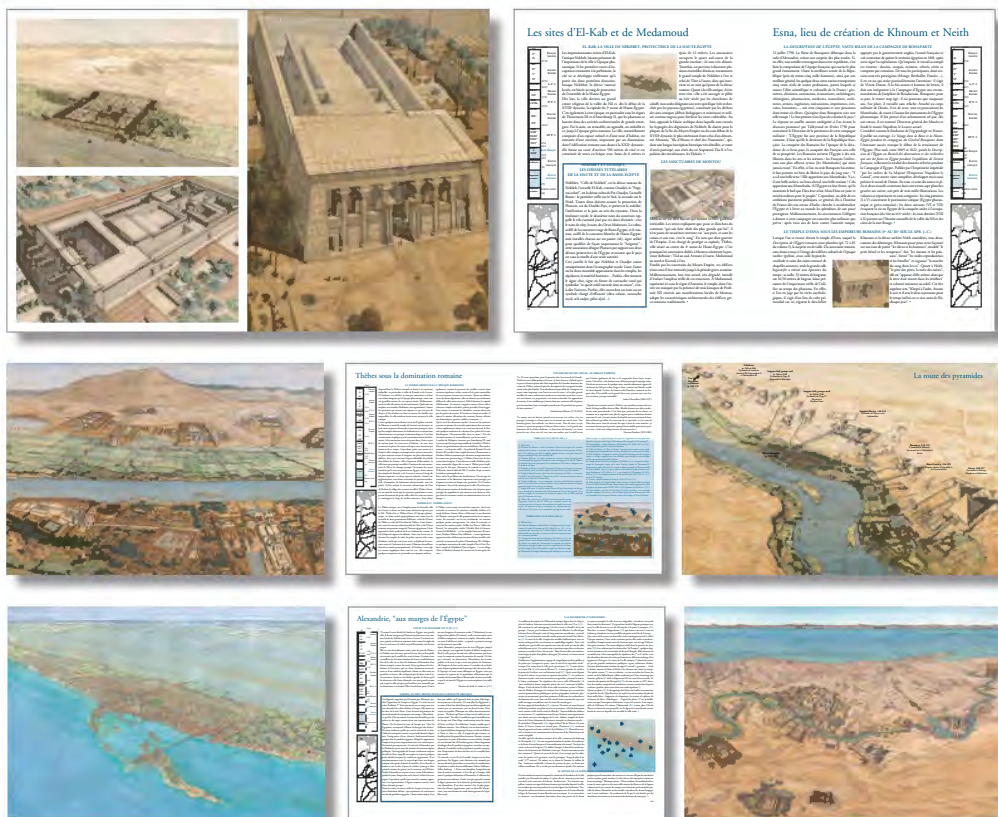
Errance
& Picard

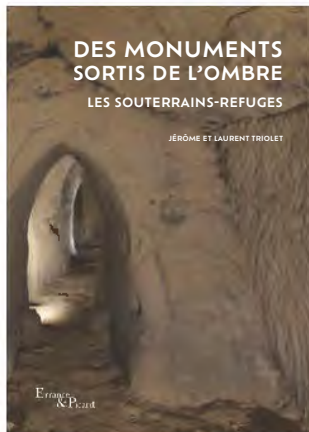
Traveling down the Nile from Abu Simbel to Alexandria, stopping at the oases on the way, is now visually within reach thanks to the superb talents of Jean-Claude Golvin, a leading world specialist in the restitution of the ancient world through images. Here, he gives us the chance to visit Giza at the time that Mykerinos had just finished his pyramid, and also Karnak during the reign of Ramses II, as well as the age of the Roman imperial expeditions to Mons Claudianus and Mons Porphyrites to mine stone and precious metals.

Scientific rigor and artistic talent come together to give us over one hundred tableaux, a collection of ancient imagery from Egypt of 2800 BC to 500 AD never previously published.

For the first time we get to see the splendor of Ancient Egypt. Beneath Golvin's brush the most grandiose sites and commonplace locations spring into life.

Each image is commented with architectural and archaeological information. There are also texts providing the mythological, political and historical background to the period, giving a global vision of each site. This new edition has been reviewed and corrected and augmented with a supplementary booklet.





17 X 24 CM
352 PAGES
250 COLOR ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 39 €

Jérôme Triolet is an engineer and doctor of chemistry. **Laurent Triolet** is a researcher in natural sciences. For more than forty years, together they have studied subterranean sites in France but also abroad - in Turkey, Spain, Vietnam and Benin. They have published a number of articles and over a dozen works on the subject, notably their first groundbreaking work published by Errance in 1995. They have also published *Les Villes souterraines de Cappadoce*, *Souterrains et croyances* and *La Guerre souterraine*. Their works in the area are a reference today.

DES MONUMENTS SORTIS DE L'OMBRE

Les souterrains-refuges

Errance & Picard

UNEARTHING MONUMENTS

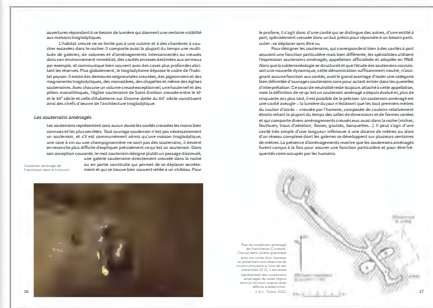
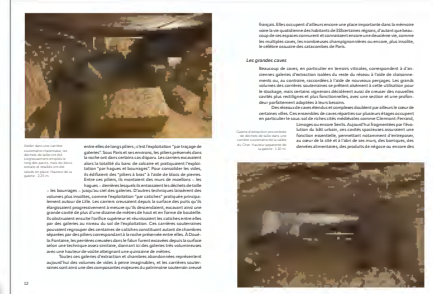
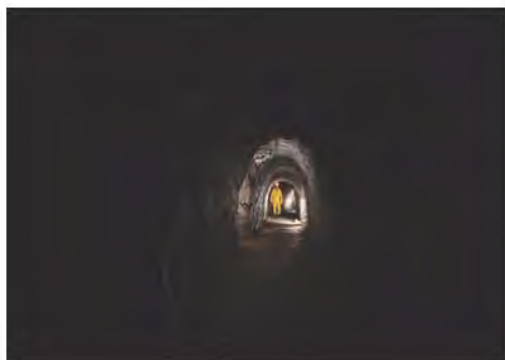
Tunnels and subterranean refuges

Jérôme and Laurent Triolet

In France, some regions are so riddled with historical tunnels that they have become part of daily life. Today 1,600 tunnels and subterranean refuges have been identified, but this does not account for those that have disappeared while many are yet to be discovered. Such tunnels generally only receive attention when they collapse, becoming a danger to public safety. They also however testify to a distant past.

In the middle of the 18th century, tunnels and subterranean refuges, which are very different structures to cellars and quarries, became the subject of scholarly curiosity. In the following century, researchers established that they had often been dug by rural population in times of crisis. Nineteenth century scholars were astounded by the quality of workmanship and the ingenuity of their builders. Almost 200 years later, the history of this underground world is still obscured as though hampered by the same need for secrecy that brought them into being. It was in the early 1980s that Laurent and Jérôme Triolet first discovered underground refuges. Fascinated by their construction, they have spent years studying them and comparing the treasures of each region with others abroad. In 1998, the brothers produced their first study. Since this work, literature about tunnels has expanded thanks to recently discovered ancient texts, regional documents,

monographs and excavation reports. The authors have also spent much time in discussion with other researchers in France and abroad. This work looks at underground shelters in France in greater depth, but through their new approach, they ask different questions of the tunnels to create a different overview of the phenomenon. The study of tunnels outside France has revised their view of the refuges and now they see them as a more international phenomenon, the fruit of different contexts and epochs. This work provides a re-evaluation of the sites' heritage value.



LE JARDIN EN PARTAGE THE SHARED GARDEN

Clara Delannoy

Errance
& Picard

11.5 x 21.7 CM
160 PAGES
SOFTBACK
SEPTEMBER 2022
RETAIL PRICE: 19 €

Clara Delannoy is graduate from the École du Louvre and the École nationale supérieure d'architecture de Versailles in historic gardens.

Under the Ancien Régime in France, the ornamental or pleasure garden was the preserve of only the elite. These gardens were fascinating works of ingenuity, status symbols that would feature rare works of art and botany to impress guests.

The political and social upheavals of the French Revolution changed the perception of public assets. The city space was part of this movement which protected the heritage of the past but also destroyed it as symbols of absolute power. Cities now belonged to their inhabitants who wanted to share in their riches. The opposition between secret, private gardens and public spaces took on a new form. A new urban space emerged and gradually took form: the public garden. Today however, private gardens still have their importance and have proved their use in the construction of networks of urban public parks, places for socializing

and festivities. Whether they are donated or purchased, transformed or expanded, private parks are opening up to new visitors and will also be part of public policies. What are the symbolic, formal, aesthetic and practical issues of the transition from "luxury garden" to a more public status?

To find out, we look at a number of characters: Thomas Blaikie, a French botanist who arrived in France in 1775, and who was missioned by several aristocrats to produce gardens in the English style; Citizen Vallée, the gardener of the Cassini Hotel, rue de Babylone, Paris, who turned the garden into an orchard to feed the Parisian population while retaining its ornamental dimension; and Albert Kahn who turned the garden of his mansion in Boulogne-Billancourt into a place for encounters between artists, writers, scientists and philosophers from all over the planet. This work offers a journey through gardens and the people who created them.





24 x 34 CM
48 PAGES
INDIVIDUALLY PRINTED SHEETS
OCTOBER 2022
RETAIL PRICE: 24 €

Jean-Claude Golvin is the world's leading specialist in the reconstruction of the great sites of Antiquity. He has illustrated a large number of works, notably the Voyages series for Errance publications, as well as *Génie civil de l'armée romaine* (2018) and *Le Génie maritime romain* (2020).

A lecturer at Vauban University, Nîmes, Aude Gros de Beler is an Egyptologist specialized in the daily lives of the Ancient Egypt and has written a number of works in tandem with Jean-Claude Golvin: *Voyage en Égypte ancienne* (3th edition, 2021), *L'Antiquité retrouvée* (4th edition, 2020) and *Guide de l'Égypte ancienne* (2002).

PORTRAITS DE NÎMES ANTIQUE PORTRAITS OF ANCIENT NÎMES

Watercolors by Jean-Claude Golvin
 Texts by Aude Gros de Beler

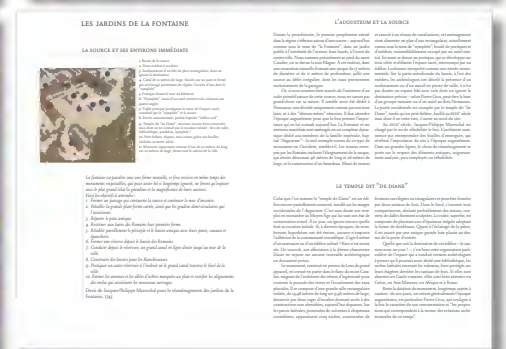
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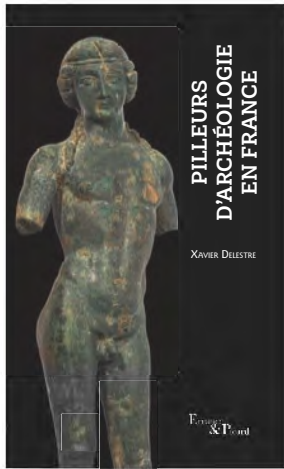
Discovering ancient architecture is a challenge to which Jean-Claude Golvin rises impeccably thanks to his archaeological and architectural knowledge allied with his talent as an illustrator.

This volume contains twelve independent frameable prints of watercolors which show in immense detail the most famous sites of the ancient city of Nîmes in the

Roman era. There are general overviews of the city but also the gardens of la Fontaine and the Augusteum, the Maison Carrée, the amphitheater (with two images especially created for the exhibition), the Castellum, and Via Roma, among others. Each image contains a vast synthesis of thousands of individual pieces of data gleaned from thousands of pages of research, often the result of centuries of excavation. In a single gaze, it is possible to take in a whole site, understand its history and the way it works.

After *Portraits d'Arles* and *Portraits de l'Égypte ancienne*, this work is the third in the series which takes us into the heart of ancient civilizations in the Mediterranean basin through large format 48 x 34 cm watercolors with detailed explanations on the flipside.





14,5 x 24 CM
176 PAGES
60 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 24 €

Xavier Delestre is the regional archaeological curator at the DRAC and researcher at the Centre Camille-Jullian (CNRS) where he specializes in Gallo-Roman archaeology.

PILLEURS D'ARCHÉOLOGIE EN FRANCE

LOOTING ARCHAEOLOGY IN FRANCE

Xavier Delestre

The fight against looting and the traffic of archaeological assets is a major problem which has mobilized a number of actors and institutions. The news regularly focuses public attention on the destruction and pillaging of sites in the Mediterranean basin, Latin America and elsewhere, these events are not what this book is about. Despite these highly mediatized tragedies, we should not forget that every day, hundreds of looters armed with metal detectors pillage France's archaeological heritage concealed beneath the soil and in the depths of the oceans. These localized crimes are not "news in brief", they are a major scourge of society. Looting leads to immense scientific losses and is at the origin of vast illegal trafficking networks. The affair of the Roman treasure of Lava (Corsica) dating from the third century has received extensive coverage. The resale

value of the collection is estimated at tens of millions of euros; some items could fetch 750,000 euros on the black market.

For centuries, clandestine excavations in search of hidden treasures have taken place on French territory, notably the treasure of the Knights Templar in the Aude. With the commercialization of metal detectors in recent decades, the problem has been exacerbated and has led to the destruction of many important archaeological sites. To extract a metallic object signaled by a detector, it is necessary to create deep incursions in the soil and thus destroy archaeological contexts. Archaeological artifacts are witnesses to our collective past and have to be protected for assembled together they enable us to tell the story of past societies and territories containing animal, vegetable or mineral evidence of life in bygone times.

EVENT

In October 2022, the Marseille History Museum is due to host an exhibition "Guilty Treasures" focusing on archaeological looting in the Mediterranean basin, as well as a conference on the subject.





14,5 x 24 CM
176 PAGES
80 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2022
RETAIL PRICE: 26 €

Alexandre Dumont-Castells is a doctor in archaeology at Aix-Marseille University. He devoted his thesis to archaeological pillaging in France. He is also a police officer.

PILLAGES ARCHÉOLOGIQUES ARCHAEOLOGICAL LOOTING

Alexandre Dumont-Castells

This volume contains a series of stories and investigations which sometimes start discreetly in the corner of a field or in a wood, where alone or in groups, people step slowly across the turf wearing headphones and carrying metal detectors. These detectorists scan the ground and as they go, picks and shovels in hand, they till the soil. For some it is a simple passion and all they seek is acceptance and recognition, but for others it is big business. This work follows the case of a clandestine detectorist and history-buff.

Aged 28, Pierre-Calixte Duretête is trying to pull the wool over the authorities' eyes. Hunched behind his computer screen he is writing a letter to his local council's archaeological service to flag up his "fortuitous" discovery. The detectorist claims to have made the discovery of the century. He has unearthed an antique artifact on his land where he was pulling up dead fruit trees to replace them. As he was digging, he says he noticed an object shining in the ground, and he would like the State

to purchase it from him. But was his find really fortuitous? A legal investigation begins into the detectorist's activities as the felon tries to use the wheels of justice to earn money from what is in reality an illegal discovery.

Pierre-Calixte Duretête is one detectorist among legions in France who, on a daily basis, go in search of the archaeological artifacts created by mankind since the inception of our species. The detectorists spirit away the artifact, damage the environment, and separate the article from its context, using it for personal gain. Their practices do not serve the common good and do not contribute to the restitution of our collective memory.

EVENT
In October 2022, the Marseille History Museum is due to host an exhibition "Guilty Treasures" focusing on archaeological looting in the Mediterranean basin, as well as a conference on the subject.





18 x 22 CM
176 PAGES
SOFTBACK
APRIL 2022
RETAIL PRICE: 22 €

CULTIVEZ VOS DÉCHETS

Faites repousser vos fruits et légumes

REGROWING WASTE

Make your fruit and vegetables regrow

Aurélia Murtin

ROUERGUE

Aurélia Murtin lives in Montpellier where she has cultivated her own nursery garden for several years using natural gardening techniques. She is also a teacher in permaculture and yoga.

Limiting kitchen waste and growing your own fruit and vegetables is possible thanks to the “regrowing” method. The idea is simple: save all lettuce stumps, beetroot tops, etc and soak them in water. Soon this waste comes to life, a new plant grows and harvesting will reap not only vegetables but also satisfaction. A practitioner of permaculture for many years in her kitchen garden in the south of France, Aurélia Murtin offers a detailed step-by-step explanation with photographs

to help us successfully regrow. Vegetables are particularly suitable for this method, but it is also possible to regrow aromatic herbs, soak fruit pips and kernels, and retrieve seeds for future growing. Whether you have a small or large kitchen, a window box, balcony or garden, whether you live a busy life or have time to spare, whether you're a beginner or a green thumb, this method is accessible to all. Watch out, you might not know when to stop!

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21 x 24 CM
176 PAGES
SOFTBACK
JUNE 2022
RETAIL PRICE: 25 €

In 1987 Marion Haas and Stéphane Cozon created the Baume Rousse farm, a biodynamic, polyculture and livestock farm in the hills of the Drôme region in France. After 35 years farming, they devoted their lives to teaching their art creating training courses, supporting farms and writing.

LA BIODYNAMIE POUR TOUS BIODYNAMIC AGRICULTURE FOR ALL

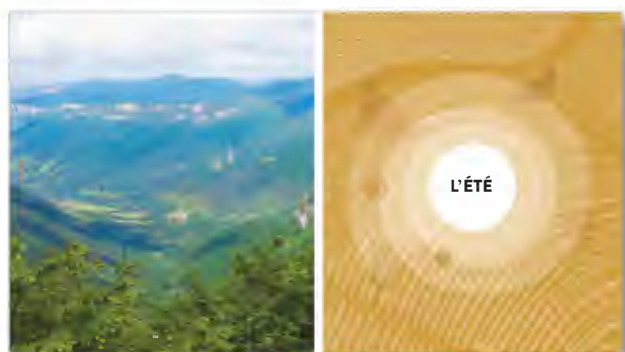
Marion Haas and Stéphane Cozon

Biodynamic agriculture is a method of growing crops and raising livestock that uses zero synthetic products. It is the basis of organic agriculture, but its principles go much further. Biodynamic agriculture is founded on a holistic, sensitive approach to the world where everything is connected, where soil is considered as a living entity with its own evolution. The cultivated area – the farm or garden – is also considered an autonomous entity, an ecosystem in its own right, where the diversity of the plants and soils within it have their own invaluable role to play, where domestic and wild animals meet, and where different spaces – shrubs, undergrowth, ponds and trees – are also integral to the system. Each element has its own place, is connected to the others and contributes to the balance of the place. Beyond certain basic processes – such as growing leguminous plants and creating green fertilizers, tilling the soil in

moderation and composting organic matter – some practices are unique to biodynamic agriculture and the technique has its own preparations with their own specific uses. Using medicinal plants, cow dung and quartz crystals, the preparations are added to the soil and compost to promote both the health of the plant and the quality of the final product.

The method takes into account the cycles of the sun, moon and plants and these calendars help guide certain interventions such as seeding, plantation, soil airing, pruning and harvesting. The authors, Marion Haas and Stéphane Cozon, have worked on biodynamic techniques for more than thirty years on their farm. In this book, they take us through the seasons and make all the biodynamic practices and processes accessible to all, with one objective: that everyone, consumer, gardener or farmer, can discover biodynamic agriculture, use it and implement it.

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