



ARTS & NATURE SOCIETY

FOREIGN RIGHTS:
OCTOBER 2019 TO NOVEMBER 2020

ACTES SUD

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19,6 x 25,5 CM
224 PAGES
80 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2020
RETAIL PRICE: 37 €

Born in 1967, **Yannick Haenel** edits the *Ligne de risque* journal. He has published a number of novels with Gallimard including *Cercle* (2007, winner of the Décembre prize) and *Tiens ferme ta couronne* (2017, winner of the Médicis prize), as well as *La Solitude Caravage* (2019, winner of the Méditerranée essay prize with Fayard publishers).



ADRIAN GHENIE

Déchaîner la peinture

ADRIAN GHENIE

Painting unleashed

Yannick Haenel

Born in 1977, Adrian Ghenie lives and works in Berlin. In the last ten years, his painting has become an extraordinary explosion of color. Situated somewhere between the figurative and the abstract, it invents new forms inspired by Francis Bacon and Gerhard Richter, to tackle issues of history and humanity's destiny in the face of genetic mutation.

This fascinating artistic investigation describes its own processes through analysis of its radiant figures.

Ghenie paints the figure of Göring as a fiendish collector who has literally confiscated western painting. In this light, his work can be understood as an attempt to save painting from abduction. In Ghenie's work, the figures of Hitler and Darwin

that haunt European history as the men who "biologised" the human species become masks of exorcism. His hallucinogenic reworkings of Van Gogh's portraits, regarded as the last hero of art, provide an untimely reminder of the power of faces and our need to look death in the face.

Broken down into a series of chapters, the book tells the story of the genesis of a contemporary artist's work that asks searching questions of our perception: Is it still possible to produce painting in an age saturated by images? Is it still possible to paint faces after a century of propaganda during which the portraits of tyrants have reinforced their domination? And what does it mean to be a radical artist today.





10 × 19 CM
190 PAGES
10 COLOR ILLUSTRATIONS
SOFTBACK
MARCH 2020
RETAIL PRICE: 19 €

Mákhi Xenakis was born and still lives and works in Paris. She divides her time between sculpture, drawing and writing. Between 1987 and 1989, during a Villa Médicis residency in New York, she met Louise Bourgeois, an encounter that changed her life, leading to the publication of her first book with Actes Sud.

LES FOLLES D'ENFER DE LA SALPÊTRIÈRE THE MADWOMEN OF LA SALPÊTRIÈRE HELL

Mákhi Xenakis

New edition

In 2004, Mákhi Xenakis was invited to exhibit sculptures in the Saint Louis Chapel of the Pitié-Salpêtrière hospital. Here she journeyed deep into its archives to get a sense of the place. What she discovered deeply shocked her. The manuscripts resonated with the screams of women incarcerated in the hospital-asylum between the reign of Louis XIV and the mid-19th century when the French neurologist Jean-Martin Charcot developed his own theses on female hysteria within its walls. She set to work transposing this cacophony into art, translating each desperate cry into cement, wire skeletons and pigments. It is as if the words themselves become the raw material with which she grapples, twisting and bending them to express the inexpressible of this forgotten prison. Beggars, criminals, the traumatized victims of others' crimes, orphans, the destitute, prostitutes and witches – any woman that frightened society and whose removal from it was deemed necessary on the pretext of saving her from the vice, sloth or impiety that destitution might incur.

The Sun King himself dispatched his own architect to construct a specially designed chapel composed of 8 naves arranged in a star formation with the chancel at its focal point. The different categories of destitute

were kept separate so that they might never meet: there only reason to be within in the chapel walls was worship and each day they assembled there at dawn to pray for the salvation of their souls.

Their existences are hard to imagine today. Forced to work and pray from morning till night, they were herded into insalubrious dormitories, raped, beaten, tied up, and treated like wild animals. On Sundays, the asylum became a grotesque freak show as promenading families jeered and goaded the women from behind the iron bars. The most recalcitrant were branded with branding irons. Others were forced to marry to populate the colonies, while many became the play things Paris society orgies hosted by the mother superiors.

Their experiences and treatment were rigorously consigned to the archives: the names, ages and conditions of this anonymous hoard. Some slipped through the net of anonymity such as Marie-Magdeleine Levieux, aged 14, who became the central character of the novel *Manon Lescaut*, written by a benevolent priest at the asylum, Abbé Prévost.

Beneath the surface of the pages of the manuscript resonate voices and snatches of conversation, visions from the edge of the precipice, strangled cries, and powerless screams of anger.





17 X 24 CM
80 PAGES
20 COLOR ILLUSTRATIONS
SOFTBACK
NOVEMBER 2019
RETAIL PRICE: 25 €

Michaël de Saint Cheron is a philosopher of religions responsible for heritage evaluation at the Paris region DRAC.

Matthieu Séguéla is a specialist of Japan, a lecturer in Tokyo and curator of the exhibition.

SOULAGES

D'une rive à l'autre

SOULAGES

Crossing the river

Michaël de Saint Cheron and Matthieu Séguéla

Art is so often the fruit of encounter. This book tells of Pierre Soulages' own encounters – between himself, archaeology and cave art, with the Abbey of Conques, with Roman art, alongside Georges Duby and Jacques Le Goff, and with abstraction during the Second World War, not forgetting his extraordinary encounter with Japan. It is also the tale of his great encounters of the 1950-1960s with Picabia, Hartung, Atlan, and Senghor all moments that produced some of the major works of his oeuvre.

Here, Michaël de Saint Cheron and Matthieu Séguéla create a golden triangle between the art of Soulages, Sub-Saharan Africa and the Land of the Rising Sun. The book focuses on Soulage's outrenoir (beyond black) through an innovative approach where 20th century history itself encounters its culture and artistic production.

Soulages's eighty years of creative output has its own unique relationship to the history and philosophy of art. His outrenoir is unique among the -isms, such as cubism, expressionism and surrealism, etc. It has no equivalent. Soulages's outrenoir is not simply another form of abstraction however. Through his dialogue with the major artists of the century, he constantly questions and analyses his own fascination with black.

Over the course of fifty years, Pierre Encrevé's studies of Soulages's work left an indelible mark on the way scholars approach the artist's oeuvre. Other perspectives however began to emerge in the 2000s, offering fresh approaches to the artist's polyphonic constructions which still annoy or fascinate specialists today. In this work the authors bring their own perspective to bear on the artist, who would have celebrated his 100th birthday in December 2019.





16 X 23 CM
96 PAGES
40 COLOR ILLUSTRATIONS
JAPANESE BINDING
NOVEMBER 2019
RETAIL PRICE: 29 €

Born in 1971 in Constantine, Algeria, **Adel Abdessemed** lives and works in Paris. He began his artistic production from 1986-1990 at Batna School of Fine Arts, before attending Algiers' School of Fine Art from 1990-1994. He went onto live and work in Lyon, Paris, New York, Berlin and London. With Actes Sud, he has published *Entretien avec Pier Luigi Tazzi* (2012) and *La Peur du chaos. Correspondances* (2015) with Adonis.

AU-DELÀ DU PRINCIPE DE PLAISIR

Complicité avec Jean Nouvel
Arrêts pour image, 13 stations

BEYOND THE PLEASURE PRINCIPLE

Affinity with Jean Nouvel.
Freeze frames, 13 stations

Adel Abdessemed

In 2018, Adel Abdessemed staged his "Beyond the Pleasure Principle" exhibition in Arles, composed of photography and sculpture. This work is a retrospective catalogue of an oeuvre in which the artist places himself center stage to express the tensions inherent at the inception of every work of creation and how they are retranscribed through the work.

Creative tension, that primal agony that resonates into the work itself is a transcendent and fictionalized form of pleasure. Art can always only ever be the end of pleasure.

The lion in the street, the burning clothes, the skeletons, all are true. Adel Abdessemed genuinely made them happen. Each work is a depiction of a real and specific situation, chosen for its symbolic and emotional charge. The street beside his Paris studio is the location for most of his photography. His subjects often feature the animal kingdom, considered diametrically opposed to the urban setting. They represent something that man once knew but has been forgotten, a relationship hidden within the oblivion of our memories.



16,3 × 19 CM
80 PAGES
50 COLOR ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2020
RETAIL PRICE: 26 €

SUR UN NUAGE DE TERRE FERME

José Tomas à Grenade le 22 juin 2019

ON A CLOUD OF TERRA FIRMA

José Tomas in Grenada, 22 June 2019

Ernest Pignon-Ernest and André Velter

Ernest Pignon-Ernest is a visual artist specializing in ephemeral street art celebrating events, revolts and myths. He has worked in streets across the world in Naples to Soweto, From Charleville to Santiago and Palestine. With Actes Sud he has already published *Tao du toreo* (2014), *Dans la lumière déchirante de la mer* (2015) and *Annoncer la couleur* (2019) with André Velter.

André Velter is a seasoned traveler, poet and essayist. He has published a number of books including *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).

Following his exceptional corrida, 16 September 2012, which was in a class of its own, José Tomas merely stated: "The gods of bullfighting were with us!" Nobody who witnessed his miracle in the arena of Nîmes that day believed it could ever happen again. The event was celebrated in Ernest Pignon-Ernest and André Velter's book *Tao du toreo* which celebrated what they believed was a once-in-a-lifetime experience. But perhaps the gods of bullfighting did have other plans after all, and had every desire to share with the mortal word another glimpse of divinity of which only they know the secret.

For indeed, quite out of the blue, lightning did strike twice, this time in Grenada, 22 June 2019 just after 5pm. The poet and visual artist were once more inspired to recreate the impossible, if only to prove that miracles can happen and happen twice.

The evanescent grace of duende, dazzling, astounding. The world stands still as though the slightest emotion could kill. Once again amid the sand and sky, like Don Quixote landing on the islands of Terra Firma, José Tomas danced across a cloud of Terra Firma to prove that anything is possible.





30 x 38 CM

43 PAGES

12 COLOR ILLUSTRATIONS

SOFTBACK

SEPTEMBER 2020

RETAIL PRICE: 29 €

Réjean Dorval was born in Quebec in 1966. He lives and works in Tournai in Belgium. The artist's work examines the states of the body in relation to the subjects he evokes, states that set the hand in motion and that are translated into lines and textures. During performances, the artist enters a highly receptive state and then sets his tools, accessories and materials to work to translate the language within.

LE TEMPS N'EXISTE PAS

TIME DOES NOT EXIST

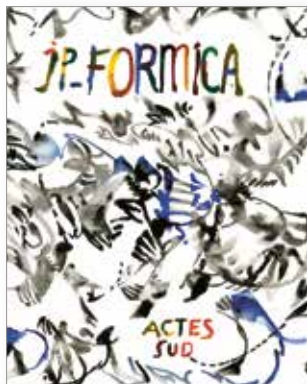
Texts by Emmanuel Druon and Réjean Dorval

“The black lake reflects the clear starlit night sky in midday? An anachronism? No. Time does not exist. It is both night and day. It is night midday and day in the middle of the night. Not a breath of wind disturbs the moment that does not begin. It stays within us and afterwards we know how to hold onto it. The regular rhythm of the rambler's footfall and the explorer's racing heart beat combine and, losing the notion of time, we free ourselves of any remaining trace of rationality.”

Réjean Dorval believes in the power of the transformation of poetic imagery and the way images help us reconnect with something essential within us and to the world in which we live. Words, images, movement, and body language all have intense, generous, wide-reaching messages to tell us. If we open our senses, art can become a powerful means of change and provide a solid foundation for the imagination.

Through his vast drawings, Réjean Dorval invites us on a journey of introspection, a meander into the deepest recesses of our sensibilities to reconnect with a hidden, even archaic part of us. His mountain landscapes and bodies present a potent, almost psychotropic experience encouraging the viewer to take root in the wild reality of nature while abandoning the self to the astounding immensity of the world.





23 x 30 CM
288 PAGES + 5 LEAFLETS
280 COLOR ILLUSTRATIONS
SOFTBACK, WITH ORIGINAL COVER DESIGN
BY THE ARTIST
OCTOBER 2020
RETAIL PRICE: 69 €

Born in 1946 in Uchaud in southern France, **Jean-Pierre Formica** divides his time between Paris and Arles. Having graduated from the Paris and Montpellier Schools of Fine Arts, he taught art at the Paris-Val de Seine National College of Architecture. With *Actes Sud*, he has already published a book of his *corrida* notebooks.

MONOGRAPHIE JEAN-PIERRE FORMICA

JEAN-PIERRE FORMICA – MONOGRAPH

Texts by Aymeric Mantoux and Olivier Kaeppelin

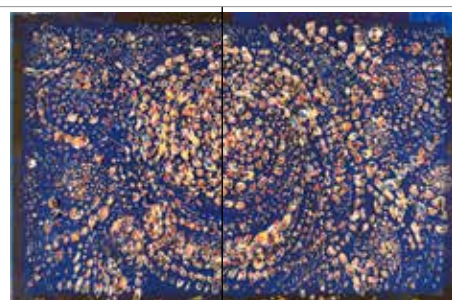
“Jean-Pierre Formica’s works are never conceived in isolation. They can never be thought of as separate entities. His paintings can never be reduced to the status of tableau. Painting instead is the act of painting and how it operates in space. His whole work is marked by this continuum, a mobility he obeys without anticipation. A painting is never a program but an act experienced as a sequence where the artist creates a scene drawn on his various lives, especially his lives as a painter, to which, unbeknownst to him, all paths lead. He is like a laborer following the movements of the action channeling into his stream of consciousness. He seeks out the spirit of shapes.”

OLIVIER KAEPLIN

“One has to dig deep into history, dare to see everything, paintings superimposed, one on top of the other, as they are created, show every painting lying beneath another.”

Pablo Picasso

Jean-Pierre Formica is both an illustrator and painter par excellence. He simplifies lines to their bare essence, paring back colors to deploy black as if it were a color in its own right. The artist plays with the instability of states of matter, creating statues from salt, ceramics, engraving, and paintings, always seeking some relationship to memory, time, traces of the past and other imprints of history. His work is often an act of contemporary archaeology effected with perfectionism and an impressive breadth of knowledge that constantly open us up to new horizons. This first monograph devoted to his work reveals this continuum between thought and action expressed via various supports and articulated into words in his discussions with Aymeric Mantoux and Olivier Kaeppelin.





18 x 23 CM
160 PAGES
80 COLOR PHOTOGRAPHS
HARDBACK
BILINGUAL FRENCH/ENGLISH EDITION
OCTOBER 2020
RETAIL PRICE: 35 €

Throughout his career, which began in 1989, **Stéphan Gladieu** took pictures of war and social issues, travelled through Europe, Asia and the Middle-East, created travel photography before specializing in portraits and worked for magazines, big companies or international institutions.

CORÉE DU NORD NORTH KOREA

Photography by Stéphan Gladieu
Conversation with Sam Stourdé

Fifty years after its foundation, North Korea is one of the most hated countries in the world, but one about which little is known. This strange paradox conceals a much more complex reality than the familiar media portrait of war famine and dissidence, nuclear programs and military parades. In a context of permanent political, diplomatic and military crisis, the dynastic, dictatorial regime deploys a particularly crushing form of propaganda which invisibilizes the population. The unusual deeply felt nationalism of its people is one of the cornerstones of the enigma. To understand its identity and its relation to the tragic destiny of the motherland, the propaganda machine is paramount and especially portraiture. In North Korea, individual portraits do not exist, iconography is only allowed in propaganda which comes in the form of painted or ceramic frescos representing iconic figures of the regime. Inside households people are forced to

display only the portraits of the regimes founder Kim Il-sung and his son Kim Jong-Il. Family photos are not allowed neither are personal portraits. The individual does not exist and has no reality in a society based on plural, collective and community values. Throughout his photographic investigation of North Korea, Stéphan Gladieu found himself constantly monitored, escorted and accompanied everywhere. Despite these constraints, he manages to invent a space of freedom. The very existence of these photographs was made possible by the photographer's relationship to his hosts. Gladieu opted for mirror-portraits, often full, which require a face-on pose and a direct gaze. This way, the Frenchman managed to create a form similar to propaganda imagery, which made his approach more comprehensible to the authorities. The series inevitably refers us back to our own forms of representation but also enables us to see North Koreans with our own eyes.





27,5 × 25 CM

152 PAGES

93 COLOR ILLUSTRATIONS

SOFTBACK

BILINGUAL FRENCH/ENGLISH EDITION

OCTOBER 2020

RETAIL PRICE: 39 €

Jean-Luc Bertini is born in 1969. His photographic work has centered on a handful of long-term studies in the US, Russia and the Balkans as well as his commissioned work as a portraitist. His work always questions the role of humankind in its territory. He has already published *Solovki, la bibliothèque perdue* (Le Bec en l'air, 2014) and *Amérique, des écrivains en liberté* (Albin Michel, 2016).

AMÉRICAINES SOLITUDES

AMERICAN SOLITUDES

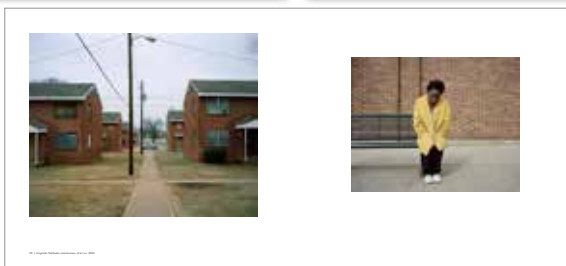
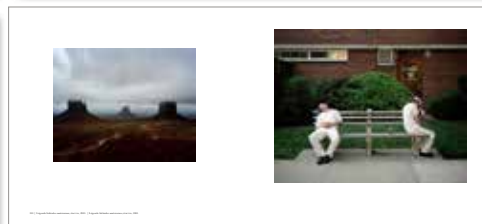
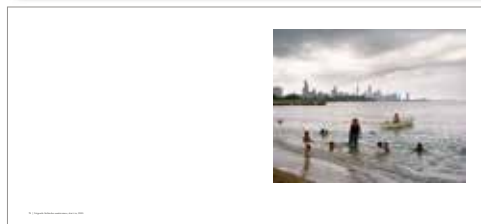
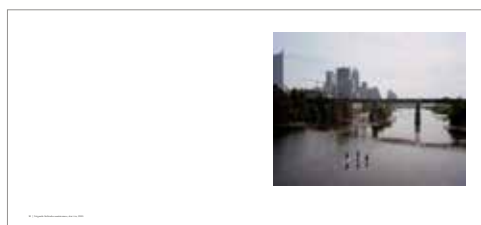
Photography by Jean-Luc Bertini

Texts by Gilles Mora and Jean-Luc Bertini

Preface by Richard Ford

For 10 years, Jean-Luc Bertini traveled the length and breadth of the United States and, when the desire seized him, took photographs. Due to the profusion of photographic studies of America, his work might seem to have little to add to the subject, but with *Américaines solitudes*, as he journeys the States, Jean-Luc Bertini questions the place of humanity in their vastness. He invents what Gilles Mora calls in his postface “a poetics of isolation” in which the contemporary photographer encounters America with a humanist approach inspired by the French tradition, and thus offers a fresh vision of the American expanses. In his preface, Richard Ford focuses on the physiognomies of solitude in the country.

“Looking at his photography, we may form an idea of the unique character of American solitude and through it we come to realize our own solitude belongs only to us.”





22 x 30 CM
256 PAGES
150 COLOR ILLUSTRATIONS
HARDBACK
OCTOBER 2020
TRILINGUAL FRENCH/ENGLISH/DUTCH
EDITION
RETAIL PRICE: 42 €

LAURENCE AËGERTER - ICI MIEUX QU'EN FACE

Textes de Fannie Escoulen, Taco Hidde Bakker, Susana Gallego, Léa Bismuth
Edited by Fannie Escoulen

In the fall 2020, at the invitation of Paris's Petit Palais, the artist Laurence Aëgterter will be inveigling her work into the permanent collections of the Musée des Beaux-Arts in Paris. In situ installations as well as new and existing works will mingle with the museum's regular exhibits, following a narrative thread that will lead the visitor on a journey rich in surprises and magic. The event offers the chance to bring together within this monograph several of Laurence Aëgterter's series.

The artist builds her narratives by revealing the flip-side of reality while re-appropriating and redeploying its protean objects such as dictionaries, history books, archive

imagery, pictures from the internet, objets d'art, museums even, and more. All these elements react with her imagination and open up the horizon of experience: photography, artist books, installations, tapestries, and collaborative projects with others. The other becomes her alter ego and plays a key role in the elaboration of her work.

The sections of the book are divided into the three main themes that run through her work: the elasticity of time introduced by Léa Bismuth; the hidden side of every space, with an introduction by Taco Hidde Bakker; and repairing lives, introduced by Susana Gallego Cuesta.

Born in 1972 in Marseille, **Laurence Aëgterter** studied art history then Fine Arts at the Gerrit Rietveld Academy, Amsterdam.

Since 2014, **Fannie Escoulen** has been an independent exhibition curator. She cofounded Le Bal in Paris and was head of Magnum exhibitions from 2004-2006.

Taco Hidde Bakker is a writer and photography critic.

Susana Gallego Cuesta was formerly chief curator at the Petit Palais and is now director of the photography department at Nancy's Fine Art museum.

Léa Bismuth is an author, art critic and curator.



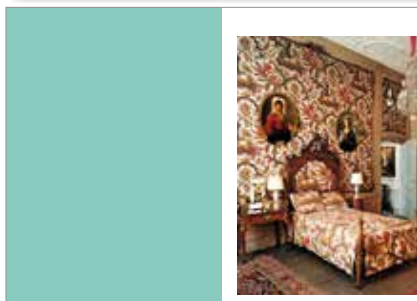
Laurence Aëgterter has already exhibited in a number of personal exhibitions at Forum für Fotografie in Cologne, Fries Museum in Leeuwarden, Museum Van Loon in Amsterdam, Mamac in Nice, and the Rencontre d'Arles among others. In 2018, her work *Photographic Treatment* won the Rencontre d'Arles photography book prize.



Chrysanthemum (detail)



Platanopsis amabilis (detail)



BOXSET
(7 HARDBACK VOLUMES)
ALSO SOLD SEPARATELY
DECEMBER 2019
RETAIL PRICE: 79 €

DOUBLES-JEUX

DOUBLE GAME

Sophie Calle

Sophie Calle is an author, narrator and the character of her own highly-autobiographical artistic stories and scenarios, which she photographs and documents. She first came to attention in the 1990s with the publication of several works with Actes Sud and following the release of her first film, *No Sex Last Night*. She went onto become a key figure of late 20th century art.

In his novel *Leviathan*, Paul Auster pays tribute to Sophie Calle for offering him the perfect opportunity to combine fiction and reality by taking certain episodes of the artist's life to create a fictional character, Maria, who subsequently leaves the main protagonist, also an artist, to pursue her own path.

Inspired by her alter ego, Sophie Calle decided to have her own fun with Paul Auster's novel and in turn intertwine reality with fiction.

In *Leviathan*, Auster's Maria follows the same rituals as the artist in her real life, but within his portrait of the character, Paul Auster slips in a series of different rituals of his own. In order to create a deeper connection with her fictional alter ego, Sophie Calle decided to follow these rules to the letter. As, in the novel, the author gives his character a daily diet composed of foods of only one color, so the artist resolved to adhere to the same diet. Where the author has his character live out entire days based on certain letters of the alphabet, Sophie Calle went on to do likewise.

In his fictional creation, the rituals that Paul Auster specifically borrowed from Sophie

Calle came from her already existing works, namely: *la suite vénitienne*, the closet, the striptease, the stalker, the hotel, the address book, and the birthday ritual. *Leviathan* thus offered the artist a chance to appropriate the projects that had so inspired the writer, something that both she and Maria now shared.

For *Leviathan*, Sophie Calle had been Paul Auster's source of inspiration. The artist decided to turn the tables and let Auster become the author of her own actions. In asking Paul Auster to create a character that resembled her, Sophie Calle effectively agreed to succumb to the author's will as she undertook to spend a year of her life living like the author's creation. The author agreed but was concerned that he might be somehow held responsible for anything that might happen if she obeyed the scenario he had created for her. So he came up with *Personal Instructions for SC on How to Improve Life in New York City (Because she asked...)*: a series of instructions for Calle to follow in her day-to-day routine while living in New York City. The resulting document is *Gotham Handbook*.





19,6 x 25,5 CM
192 PAGES
150 COLOR ILLUSTRATIONS
HARDBACK
COEDITION ACTES SUD/MUSÉE DU QUAI
BRANLY
JULY 2020
RETAIL PRICE: 42 €

The artists presented in this work are: Heba Amin, Brook Andrew, Alexander Apóstol, Sammy Baloji, Shiraz Bayjoo, Mariana Castillo Deball, Onejoon Che, José Luis Cuevas, Daniela Edburg, Samuel Fosso, Carlos Garaicoak, Mario García Torres, Katia Kameli, Lek Kiatsirikajorn, Dinh Q. Lê, Gosette Lubondo, Santu Mofokeng, Oscar Muñoz, Yoshua Okón, Jo Ractliffe, Rosângela Rennó, José Alejandro Restrepo, Rui An Ho, Dayanita Singh, Cynthia Soto, Guy Tillim.

À TOI APPARTIENT LE REGARD

Et (...) la liaison infinie entre les choses

THE GAZE BELONGS TO YOU

And (...) the infinite relationship between things

Edited by Christine Barthe

Is it possible to see the world through others' eyes? Just how can the visual experiences offered by artists take us? This work and the accompanying exhibition immerses us into a series of artistic worlds which bring together the practices of 26 artists from 18 different countries using photography, moving images, video and installation art they piece together narratives that question our relationship to images. Their works provide searching enquiries into the historical heritage of photography that reassess the notions of appropriation and visual reappropriation. The title of the work comes from Roland Recht's essay, *La Lettre de Humboldt: du jardin paysager au daguerreotype* (1989), who cites the writer Ludwig Hülsen as he describes his perceptive experience of the Rhine waterfalls while traveling in Switzerland in 1800. Hülsen's description demonstrates the "image-ing" faculty of the eye, its freedom and its ability to observe fragments of an unfamiliar landscape and rearrange them into a whole vision. Here that unfamiliar landscape of fragments is instead a

series of works we seldom have the chance to see gathered between the covers of the same book. In this context, Hülsen's entreaty is an invitation to let go of the gaze and savor the emotions our eyes may afford us. It is a reminder too that the meaning we glean from art also depends on the way we view it. This productive and yet anachronistic literary approach, in conjunction with the selection of contemporary works, invites the reader to free the gaze and draw on their intuition. The works presented encourage us to question our memories when faced with an absence or abundance of images. They tell of our relationship to the natural world and the visual and historical construction of territories as though photography and film become supports for the project of the self into external models.

In the work, each artist is introduced via an interview, focusing on their training, career and work – past and present – accompanied by photography of their works as presented in situ within the exhibition.

**L'IMAGE
EST-ELLE**

Christine Barthe, Jean-Philippe Bouchard, David Laubert, et al.

**UN COUP
D'ŒIL
ARRÊTÉ?**





ENGLISH VERSION
FOTOFIL BY THAMES AND HUDSON
ITALIAN VERSION
FOTONOTE BY CONTRASTO EDITORE

12.5 x 19 CM
144 PAGES
COVER: PAPER BOARD 250G WITH FLAPS
115 MM, GLOSS LAMINATING
BINDING: PAPERBACK, SEWN,
COATED-DOUBLE, SCARING JOINTS, GLUED
INSIDE PAPER: 135G PAPER COATED
COVER PAPER: GLOSSY
PHOTOGRAPHS: APPROXIMATELY
65 PRINTING DUOTONE
OR FIVE-COLOR
BINDING/COVER: PAPERBACK FORMAT –
ILLUSTRATED
COVER - BLACK COVER WITH FILLET
PREFACE/INTRODUCTION (APPROXIMATELY
20 TYPED PAGES)
NOTES: APPROXIMATELY 5 TYPED PAGES

PHOTO POCHE

A HISTORY OF PHOTOGRAPHY IN POCKET BOOKS

The Photo Poche series was created in 1982 by Robert Delpire. Containing more than 180 published titles, it has sold three million copies worldwide. It is both a publishing phenomenon and a major reference of photographic history. The monographs feature the most important artists of international photography as well as the most relevant themes, subjects or trends that have acted as landmarks in the history of the medium. Each title comprises 144 pages and includes an introduction by the best specialists, a selection of 65 emblematic photographs by the artist or on the subject treated, and a set of notes (biography, bibliography, exhibitions) regularly updated. Fabricated according to high quality standards (paper, engraving process, duotone or five color printing), Photo Poche publishes eight new titles per year and republishes a large part of its backlist with updates. Sold at an affordable price, the titles of the series target a wide readership and constitute the best initiation possible to the art of photography and its history. Published in Italian since 2004 (Fotonote) by Contrasto publishers and in English by Thames and Hudson (United Kingdom), the Photo Poche series can be adapted in different languages and represents a firstclass opportunity for any publisher willing to step into or confirm its presence in the photography book market.

LIST OF TITLES

1. Nadar
2. Henri Cartier-Bresson
3. Jacques Henri Lartigue
4. Amérique. Les années noires
5. Robert Doisneau
6. Camera Work
7. W. Eugene Smith
8. Nicéphore Niépce
9. L'Amérique au fil des jours
10. Robert Frank
11. Le Grand Œuvre
12. Duane Michals
13. Étienne-Jules Marey
14. Bruce Davidson
15. Josef Koudelka
16. Eugène Atget
17. André Kertész
18. L'Opéra de Paris
19. Mario Giacomelli
20. William Klein
21. Weegee
22. Autochromes
23. Alexandre Rodtchenko
24. Le nu
25. Werner Bischof
26. Helmut Newton
27. Du bon usage de la photographie
28. Brassäi
29. Lee Friedlander
30. Le temps des pionniers
31. Photomontages
32. Édouard Boubat
33. Man Ray
34. La photographie britannique
35. Elliott Erwitt
36. Robert Capa
37. Marc Riboud
38. De la photographie comme
un des beaux-arts
39. Étranges étrangers
40. 41. 42. Histoire de voir
- Boxset of three volumes - 1839/1880 -
1880/1939 - 1930/1970
43. Edward S. Curtis
44. Josef Sudek
45. Walker Evans
46. Willy Ronis
47. Images d'un autre monde.
La photographie scientifique
48. Norbert Ghisoland
49. Joel-Peter Witkin
50. Lewis W. Hine
51. Louis Faurel
52. Agustín V. Casasola
53. Don McCullin
54. Dieter Appelt
55. Sebastião Salgado
56. Edward Steichen
57. Felice Beato
58. L'Orientalisme
59. Izis
60. Bill Brandt
61. Berenice Abbott
62. Alain Fleischer
63. Seydou Keita
64. August Sander
65. Charles Marville
66. Umbo
67. Peter Beard
68. Eugene Richards
69. Magnum Photos
70. Dmitri Baltermants
71. Robert Demachy
72. Jacob A. Riis
73. Gilles Caron
74. Photogrammes
75. Lewis Carroll
76. Louis Stettner
77. László Moholy-Nagy
78. Sarah Moon
79. René Burri
80. La nature morte
81. Raymond Depardon
82. Albert Londe
83. L'homme transparent.
L'imagerie biomédicale contemporaine
84. Bruno Barbey
85. Claude Cahun
86. Araki
87. Ralph Eugene Meatyard
88. Frank Horvat
89. Renger Patzsch (not available)
90. Leonard Freed
91. Hippolyte Bayard
92. František Drtikol
93. Maurice Tabard
94. Alvin Langdon Coburn
95. Martín Chambi
96. Mary Ellen Mark
97. La photographie astronomique
98. Anders Petersen
99. La nature dans l'art
100. Je ne suis pas photographe...
101. (to be published)
102. Gianni Berengo Gardin
103. Pentti Sammallahti
104. Les Krims
105. Séeberger Frères
106. Christer Strömholm
107. Agence VU' galerie
108. Harry Gruyaert
109. Guy Bourdin
110. Michel Vanden Eeckhoudt
111. Martine Franck
112. Post mortem
113. Saul Leiter
114. Le sténopé
115. Ferdinando Scianna
116. La photographie surréaliste
117. Shoji Ueda
118. Stanley Greene
119. Autoportraits de photographes
120. Joan Fontcuberta
121. Patrick Zachmann
122. Mike Disfarmer
123. Georges Rousse
124. Julia Margaret Cameron
125. Jane Evelyn Atwood
126. La photographie sociale
127. Ernst Haas
128. Jean Gaumy
129. Paul Starosta
130. Paolo Pellegrin
131. Paul Strand
132. Tendance Floue
133. Paolo Roversi
134. L'objet photographique
135. La photographie mexicaine
136. Graciela Iturbide
137. Manuel Álvarez Bravo
138. David Seymour
139. Lucien Hervé
140. Roger Ballen
141. Daido Moriyama
142. Françoise Huguiet
143. Anon. Photographies anonymes
144. Ragnar Axelsson
145. Malick Sidibé
146. L'un par l'autre
147. Gordon Parks
148. Bruce Gilden
149. Henri Huet
150. Jean-Louis Courtinat
151. David Goldblatt
152. Gabriele Basilico
153. Roman Vishniac
154. Eikoh Hosoe

155. Flor Garduño
 156. Lucien Clergue
 157. Gilbert Garcin
 158. Richard Kalvar
 159. Affinités
 160. 161. 162. Femmes photographes :
 Boxset of three volumes - L'ouverture des
 possibles - L'envers de l'objectif - Les voies de
 la reconnaissance
 163. Gustave Le Gray
 164. Leon Levinstein

PHOTO POCHE HISTOIRE

H 1. Che Guevara.
 Photographs by René Burri,
 text by François Maspero
 H 2. La Commune. Paris 1871.
 Text by Bernard Noël
 H 3. Mao. Text by Caroline Puel
 H 4. J. F. Kennedy. Text by Jean Lacouture
 H 5. Gandhi. Text by Catherine Clément
 H 6. Jean Jaurès.
 Text by Jean-Noël Jeanneney
 H 7. Haines. Irlande, Balkans, Rwanda.
 Text and photographs by Gilles Peress
 H 8. Le Front populaire.
 Texts by Jean Lacouture
 H 9. François Arago.
 Texts by Monique Siccard

H 10. Sarajevo, ma ville, mon destin.
 Photographs by Milomir Kovačević,
 texts by François Maspero, Andrea Lešić
 and Milomir Kovačević
 H 11. La guerre 14-18.
 Texts by Christian Joschke
 H 12. Chiapas.
 Photographs by Mat Jacob, texts by Jérôme
 Baschet and Christopher Yggdre

PHOTO POCHE SOCIÉTÉ

S 1. "Mes Parisiens".
 Photographs by Robert Doisneau
 S 2. "Cette Afrique-là".
 Photographs by Roger Ballen
 S 3. "Extérieur nuit".
 Photographs by Jane Evelyn Atwood
 S 4. "Serra Pelada".
 Photographs by Sebastião Salgado
 S 5. "États d'enfances".
 Photographs by Francesco Zizola
 S 6. "Carnet de visite".
 Photographs by Hien Lam Duc
 S 7. "Place de la Réunion".
 Photographs by the Collectif de Mulhouse
 S 8. "Les noires vallées du repentir".
 Photographs by André Martin
 S 9. "Extrême Asie".
 Photographs by Philip Blenkinsop

S 10. "Les enfants du diable".
 Photographs by Jean-Louis Courinat
 S 11. "Aveuglement".
 Photographs by Gaël Turine
 S 12. "Entre parenthèses".
 Photographs by Klavdij Sluban
 S 13. "Un chameau pour le fils".
 Photographs by Fazal Sheikh
 S 14. "Les yeux brûlants".
 Photographs by Antoine Agoudjian
 S 15. "Aux marches de la Chine". Photographs
 by Wu Jialin
 S 16. "Mineurs en peines".
 Photographs by Lizzie Sadin
 S 17. "Sertão".
 Photographs by Tiago Santana
 S 18. "Droits de regards". 1961-2011 :
 Amnesty International et les photographes
 S 19. "Le mur et la peur".
 Photographs by Gaël Turine



12,5 × 19 CM
BOXSET OF 3 VOLUMES OF 144 PAGES
188 COLOR AND BLACK AND WHITE
PHOTOGRAPHS
SOFTBACK
PHOTO POCHE N° 160, 161 ET 162
OCTOBER 2020
RETAIL PRICE: 39 €

FEMMES PHOTOGRAPHES WOMEN PHOTOGRAPHERS

PHOTO POCHE

Preface, introductions and biographies by Clara Bouveresse
Iconographic selection by Sarah Moon, with Clara Bouveresse and Odile Pütz

The photography historian, **Clara Bouveresse** has also written a history of the Magnum agency, *Histoire de l'agence Magnum* (Flammarion, 2017). She co-curated the "Magnum Manifesto" exhibition at the International Center of Photography in New York (catalogue – Actes Sud/Thames & Hudson, 2017). She has also curated the exhibition "Eve Arnold, Abigail Heyman and Susan Meselas. Unretouched Women," at the Rencontres de la photographie d'Arles (catalogue Actes Sud, 2019).

Created in 1982 by its editor Robert Delpire, the "Photo Poche" collection now contains 159 works. While over one hundred focus on male photographers, only a dozen are devoted to women, not by any deliberate choice but due to a lack of recognition for female photographers among institutions and the photography market. The "big names" of mainstream exhibitions and publications are mainly men. However since the inception of photography, legions of women have been practicing the art. Only too aware of this shortfall, Robert Delpire sought to devote a box set of three volumes covering the history of photography

from its inception to the present day. Within its pages are contained female photographers from around the world. This modest reparation to women's absence within art history is a mere contribution and not an exhaustive inventory. It is an invitation to explore and discover.

The selection of images ultimately attests to the subjective tastes of its authors Sarah Moon and Clara Bouveresse, the works that stand out for them, surprise them or move them. It is only to be hoped that the works will also move the sensibilities of others and awaken the curiosity of photography lovers everywhere.



GUSTAVE LE GRAY

Introduction by Catherine Riboud



12,5 x 19 CM
144 PAGES
64 BLACK AND WHITE PHOTOGRAPHS
SOFTBACK
PHOTO POCHE N° 163
OCTOBER 2020
RETAIL PRICE: 13 €

Gustave Le Gray was one of the most prolific photographers of the 19th century. His work is a perfect example of the nobility of the photographic art. "It is my opinion that the photographer, instead of turning to industry and commerce should devote himself to art. This is his true vocation," he wrote in 1852.

Painter, photographer, teacher and inventor of techniques (especially collodion on glass), Gustave Le Gray was remarkably intransigent in his approach to the art. His trees in Fontainebleau forest, his views of military maneuvers at the Châlons-sur-Marne barracks, his portrayal of the Sicilian uprising, his views of the obelisk of Assouan, his nudes and portraits, all met with exceptional success in England and France in the early 2nd Empire.

In 1851, the Commission for Historical Monuments, governed by the writer Prosper Mérimée, appointed him as one of the five official photographers charged with creating an inventory of French monuments. In the

course of his peregrinations, he developed his famous series of French maritime portraits from Normandy to southern France considered as one of the masterpieces of photographic history. *Ships Leaving the Port of Le Havre*, 1856 was auctioned in 2011 for 900,000 euros, becoming the most expensive 19th century photograph ever. In the creation of his sublime seascapes with their scintillating light and movement at a time before the invention of the instant camera, he deployed a daring and complex technique, involving multiple focusing with innovative development techniques.

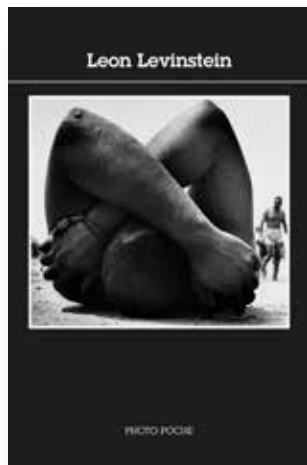
Gustave Le Gray's life changed in 1859. Heavily in debt, he sold his Parisian workshop and set sail for the east. He lived in Egypt until the end of his life where, during 20 years of exile, he continued his pioneering photography work. Despite being widely overlooked, Gustave Le Gray's work was an important inspiration in the Impressionist revolution.



LEON LEVINSTEIN

PHOTO POCHE

Introduction by Bob Shamis



12,5 x 19 CM
144 PAGES
82 BLACK AND WHITE PHOTOGRAPHS
SOFTBACK
PHOTO POCHE N° 164
OCTOBER 2020
RETAIL PRICE: 13 €

Bob Shamis is a photographer, consultant and independent exhibition curator. He has already written: *The Moment of Exposure: Leon Levinstein Photographs* (1995), *New York in Color* (2011) and *Leon Levinstein* (2014). With James Karales, he co-edited *Saul Leiter: Early Black and White* and *The Life and Work of Sid Grossman*.

After enjoying attention and critical acclaim in the early part of his career, Leon Levinstein (1910-1988) remained relatively unknown on the art scene before being rediscovered as a key figure of street photography in 1995 thanks to a major retrospective of his work in Canada followed by several large scale exhibitions in the United States and Europe.

Born in 1910 in Buckhannon, West Virginia, the son of a Jewish Lithuanian trader, Leon Levinstein began his career as a graphic artist in 1934 in Baltimore, a profession he pursued throughout his career. In 1942 he moved to New York to study at the New School for Social Research. In the late forties, New York became a major center for artistic creation, a crucible of influences and a crossroads for European and American artists. In this exciting artistic context, he signed up for photography classes with Alexey Brodovitch, an influential tutor who also taught Richard Avedon and Irving Penn. He also attended the workshop of Sid Grossman, another key

figure of the Photo League. It was here too that he met Lisette Model.

In many of his photographs, bodies and heads take on monumental dimensions, an effect achieved through audacious framing, using perspective or dynamic high-angle shots; hence Leon Levinstein achieves a unique synergy with his subjects. Photographing passers-by at point-blank range, he captures the faces, flesh, poses and movements of his fellow citizens: couples, children, beggars, prostitutes, families, society dames, bathers, among many others. He depicts the uncompromising harsh reality of the streets of New York, from Times Square and Lower East Side to Coney Island and Harlem.

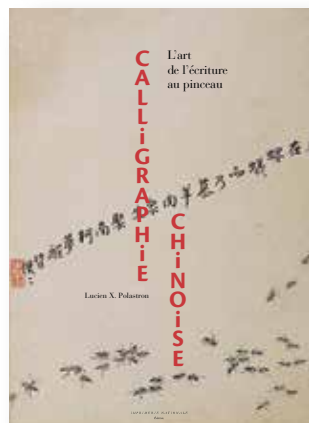
The very unique, sometimes brutal, character of Leon Levinstein's photography is in many respects the embodiment of the most powerful movement within American photography to emerge after the Second World War and opened up the way to William Klein and Daido Moryama.



27. Street, circa 1950.



79. Coney Island, New York, 1955.
80. Coney Island, New York, 1955.



23 x 32 CM
300 PAGES
148 COLOR ILLUSTRATIONS
28 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
MARCH 2020
RETAIL PRICE: 49 €

Lucien X. Polastron is an expert in the arts of bookmaking and calligraphy and is a specialist in the Far East. With Imprimerie nationale he has already published *Le Papier, 2 000 ans d'histoire et de découvertes* (1999) and *Le Trésor des lettrés* (2010). He is the author of several practical guides on Chinese and Japanese calligraphy (published by Fleurus and Dessain and Tolra) and a series of essays discussing book culture: *Livres en feu. Histoire de la destruction sans fin de bibliothèques* (Denoël, 2004; Folio essays, 2009, 2015), *La Grande Numérisation. Y a-t-il une pensée après le papier ?* (Denoël, 2006) and *Une brève histoire de tous les livres* (Actes Sud, 2014). His most recent work is *Philosophia naturalis, ou De l'intelligence du monde* (Klincksieck, 2018).

CALLIGRAPHIE CHINOISE

L'art de l'écriture au pinceau

CHINESE CALLIGRAPHY

The art of writing with a brush

Lucien X. Polastron

IMPRIMERIE NATIONALE
Éditions

New revised edition

Of all the original aspects within Chinese civilization, the most unique are probably the Chinese language, writing and painting, a holy trinity of forms interconnected in so many ways by their methods and their ends. Each serves the dual purpose to communicate with people as well as with the beyond. Each requires a mastery of brushstroke and detail and expresses the harmony of the body and mind. Each is an instrument of social success and power and each provides a hidden path to the fulfillment of the self. Chinese calligraphy was born over thirty million years ago. Since the practice of calligraphy has become so ingrained that its history mingles with the country's own history and beyond. It has been for many and is still today both an addiction and an expression of asceticism. The wonder of this

graphic, pictorial art form deserves closer attention to reveal its intricacies beyond the mere decorative function often accorded it. This richly illustrated work demonstrates the principles of the art, its tools, techniques and different styles. It discusses its spiritual dimension and historical and social context as well as the role that the great masters of calligraphy have played. It is complemented by a chronology, a bibliography, an index and an inventory of the archives throughout the world which conserve the rarest specimens. The book is aimed at those curious to discover the world of ideograms as well as people eager to develop their own knowledge and practices.





24.5 x 25.5 CM

268 PAGES

200 COLOR AND BLACK AND WHITE

ILLUSTRATIONS

SOFTBACK

DECEMBER 2019

RETAIL PRICE: 59 €

British of Bangladeshi origin, **Akram Khan** was born in 1974. He studied at Anne Teresa de Keersmaecker's P.A.R.T.S. School and founded his company in 2000. In 2003-2004, he gained international recognition with two plays, *Kaash* and *Ma*. Akram Khan Dance Company's most emblematic shows include *Until the Lions*, *Kaash*, *iTMOi*, *Desh*, *Vertical Road*, *Gnosis* and *Zero Degree*.

AKRAM KHAN COMPANY

La fureur du beau

AKRAM KHAN COMPANY

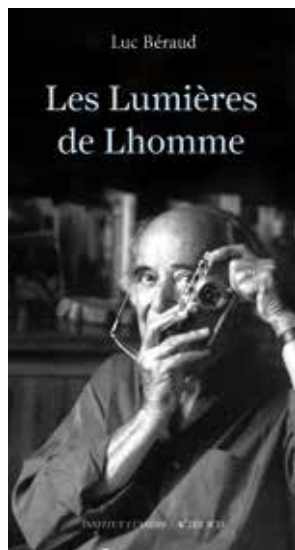
The fury of beauty

Collective work

Founded twenty years ago in London by the dancer and choreographer Akram Khan and the producer Farooq Chaudhry, the Akram Khan Dance Company has become one of the most dynamic troupes on the international contemporary dance scene. Having trained at the Kathak Dance School, Akram Khan created his own deeply innovative choreographic language fusing the vocabulary of traditional Indian dance with contemporary dance. His performances stand out especially due to contributions by creators from a vast array of horizons: sculptors, writers, musicians and dancers with whom Akram is in permanent dialogue. The exchange between art forms and the sharing of creative energies are one of the main principles of his work. He has thus collaborated with the dancer Sylvie Guillem, the actress Juliette Binoche, the artists Antony Gormley, Anish Kapoor, the choreographer and dancer Sidi Larbi Cherkaoui, Israël Galvan, and Kylie Minogue among others.

The company has always been driven by a desire to take risks and push out boundaries while constantly exploring new fields of creation with uncompromising artistic integrity. Whether performing in classic theaters such as Sadler's Wells in London where Akram Khan is an associate artist or in unlikely spaces such as the Olympic Stadium for the 2012 Olympic Games, whether involving groups, duos or solo artists, Akram Khan's choreographies always bring together myths and tropes from different cultures. The stories they tell draw on human and artistic sources with universal reach. This beautifully illustrated book is the first monograph devoted to one of the major choreographers of his generation and takes us into the heart of two decades of Akram Khan's ceaseless production. Within its pages we discover the twenty-four plays created by the Akram Khan Dance Company since its foundation. The text written by Akram Khan himself shares his inspirations, his creative drives and his vision of the world through the creative process.





11.5 x 21.7 CM
304 PAGES
SOFTBACK
COEDITION INSTITUT LUMIÈRE/ACTES SUD
SEPTEMBER 2020
RETAIL PRICE: 23 €

A passionate film buff, **Luc Béraud** began his career in cinema as an intern in 1965. He has gone on to direct short forms and feature films. Apart from the screenplays for his own movies, Luc Béraud has also written or co-written a large number of screenplays for cinema and television. He has directed twenty-three TV movies and directed for the stage. In 2017, he published *Au travail avec Eustache* (making of) (Institut Lumière/Actes Sud), which won the CNC cinema book prize and the 2017 Festival de Pessac cinematic history book prize.

LES LUMIÈRES DE LHOMME

LHOMME AND LIGHT

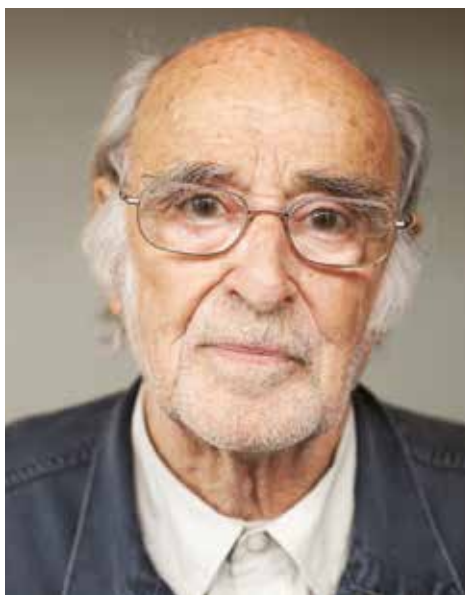
Luc Béraud

Pierre Lhomme was an emblematic French cinematographer, a magician of natural light who, from the 1960s onwards, worked with some of the greatest directors such as Alain Cavalier, Jean-Paul Rappeneau, Chris Marker, Claude Miller, James Ivory, Jacques Doillon, William Klein, Marguerite Duras and many more. In 1972, when Luc Béraud was the director Jean Eustache's first assistant, he met Pierre Lhomme on the set of *La Maman et la Putain*. "He worked out the image of the film and played a crucial role during the shoot and we became friends," he wrote. Ever since this moment, their paths crossed several times.

Although often interviewed, Pierre Lhomme never wrote memoirs or published a book of interviews. In the belief that evaluating Pierre Lhomme's career from a director's perspective, Luc Béraud decided to write this work to shed light on a very technical yet creative role that still commands an air of mystery. The book contains conversations, testimonies, publications, research from the Cinémathèque française library as well as personal archives to which Pierre Lhomme granted him access. The result

is a meander through the life of the great cinematographer peppered with digressions, asides and comments providing deeper insight into the cinematographer's work. Luc Béraud also adds his own notes and personal anecdotes as well as quotations gathered in the course of his research.

Initiated with Pierre Lhomme before his death in July 2019, the book pays tribute to the man, his work and the work of other cinematographers whose magic touch has managed to transform director's visions into images. *Les Lumières de Lhomme* is a book about an artist, a formidable testimony to cinema and the new generation of filmmakers to emerge from the upheavals of May 1968.



Pierre Lhomme (1930-2019) was director of photography for more than 70 films including:

Le Combat dans l'île (A. Cavalier, 1962),
Le Joli Mai (Chris Marker, 1962),
La Vie de château (J.-P. Rappeneau, 1966),
L'Armée des ombres (J.-P. Melville, 1969),
La Chair et l'Orchidée (Patrice Chéreau, 1975), *Quartet* (James Ivory, 1981),
Mortelle randonnée (Claude Miller, 1983),
Camille Claudel (Bruno Nuytten, 1988),
Cyrano de Bergerac (J.-P. Rappeneau, 1990),
Maurice (James Ivory, 1987)...



17 x 24 CM

608 PAGES

70 BLACK AND WHITE ILLUSTRATIONS

SOFTBACK

OCTOBER 2020

RETAIL PRICE: 49 €

Benoît Denis is a lecturer at Liège University where he directs the Centre d'études Georges-Simenon, the depositary of the writer's literary archives.

MICHEL AUDIARD - GEORGES SIMENON

Scénarios

MICHEL AUDIARD – GEORGES SIMENON

Screenplays

Edited by Benoît Denis

This year celebrates the 100th birthday of Michel Audiard. It is a little known fact that the author of *Tontons flingueurs* and *Mérodée en sous-sol* is also the filmmaker who has most adapted the work of the novelist Georges Simenon for cinema. Between 1956 and 1961, Audiard worked on no less than 6 movie adaptations of works by the Belgian novelist and creator of the illustrious detective Maigret. The filmmaker was a huge admirer of the writer whom he called the “the greatest living novelist”. This book features 3 scripts from the adaptation, written by Audiard: *Le Sang à la tête* (1956) directed by Gilles Grangier, *Maigret tend un piège* (1958) directed by Jean Delannoy and *Le Président* directed by Henri Verneuil (1961). All three movies saw Jean Gabin in the main role, during a period when Michel Audiard seemed to be the actor's official screenwriter. It ultimately became impossible to imagine Simenon on screen without Gabin.

The three screenplays take us on a thematic journey of rediscovery of these sometimes forgotten films. They contain all the ambience of Simenon, Audiard's delicious

language and the special aura of the age. Jean Gabin's masterful acting aside, it is above all a chance to savor Audiard's work as he took the spotlight of French cinema. That chunky, punchy style so characteristic of his dialogue is already very much in evidence, but one also senses a different source of inspiration to the great comedies for which he is so well known, such as *Un singe en hiver*, *Le cave se rebiffé*, *Les Barbouzes*, etc.

This book focuses on the relationship between the filmmaker and an exceptional novelist, as well as Audiard's work with Jean Gabin who came to define Simenon's world. It is a journey into a bygone age of French cinema where the name Jean Gabin was synonymous with cinema itself.



The aim of the work is to celebrate the author's work. The screenplays are the published version and sometimes feature striking divergences from the final cut. The works are annotated with commentary and each has a presentation looking at each project's conception from the choice of novel to the completed film. It is a chance to see how painstaking writing can be adapted to the reality of a film shoot and production. This anniversary edition is complemented by photography and extracts of newspaper articles from the period.

10 x 19 CM
240 PAGES
SOFTBACK
ISBN: 978-2-330-13603-1
SEPTEMBER 2020
RETAIL PRICE: 16 €

LE GROUPE DES SIX

Une histoire des Années folles

THE GROUP OF SIX

A history of the Crazy Years

Pierre Brévignon

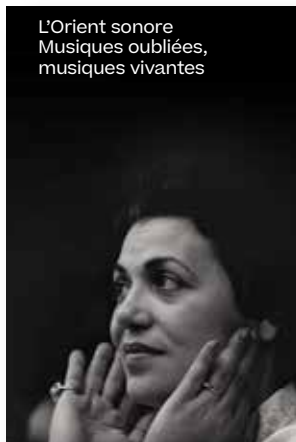
A writer, publisher, translator and music lover, **Pierre Brévignon** has written articles for the Opéra de Paris programs, Classica classical music magazine, as well as a variety of music internet sites. Among other books, he has written *Dictionnaire superflu de la musique classique* (with Olivier Philipponnat, Castor astral, 2015) and the first French biography devoted to Samuel Barber, a composer for whom he advocates in the Association Capricorn: *Samuel Barber, un nostalgique entre deux mondes* (Hermann publishers, 2012).

The Group of Six refers to the six musicians at the forefront of the Parisian artistic scene in the aftermath of the First World War. Guided by Erik Satie, the composer who was said to have been “born too young in a world too old” and whose work prefigured Dadaism, and supported by the novelist and filmmaker Jean Cocteau, who was both their impresario and their éminence grise, the Group of Six were the standard bearers of a new artistic wave traversing France. Some flirted with French neo-Classicism while others were pranksters who toyed with the gullibility of audiences and wrapped smug critics around their little fingers. All of them were key figures in this exciting time where everything seemed possible.

In alphabetical order, the Six were: Georges Auric (1899-1983), Louis Durey (1898-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), Francis Poulenc (1899-1963), Germaine Tailleferre (1892-1983).

For music-lovers they were like a flamboyant comet in a night sky and, like comets, they still hold an air of mystery. This lively book explores their history and world and in doing so also tells the story of an era.





L'Orient sonore
Musiques oubliées,
musiques vivantes

16 x 24 CM

176 PAGES

80 COLOR ILLUSTRATIONS

SOFTBACK WITH FLAPS

SEPTEMBER 2020

RETAIL PRICE: 30 €

Texts by:

Aurélien Dumont, Kamal
Kassar, Frédéric Lagrange,
Jean Lambert, Ali Jihad
Racy, Ahmad el Salhi,
Mustafa Said, Fadi Yeni Turk

ORIENT SONORE

Musique oubliée, musique vivante

THE SOUNDS OF THE EAST

Forgotten music and living music

Collective work.

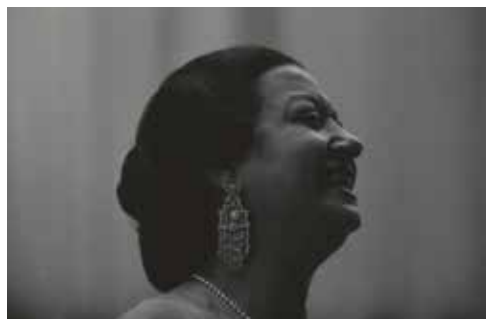
Edited by Fadi El Abdallah

In a context of military violence, revolutions and counter-revolutions, social and technological upheaval and radical demographic change, how can Arab music be qualified and who are its representatives? It is hard to speak of “Arab music” as a whole such is the irreducible proliferation of its forms. Within the Arabian perimeter there are also non-Arab and non-Islamic forms of music, even if Koranic recitation plays a huge role in “tarab” aesthetics, defined by the Nobel prize winning author Naguib Mahfouz as “the intoxication of ecstasy” experienced while listening to music or chant. This begs the question: With such shared maqamic foundations in musical forms throughout the east, how has such diversity within the “tarab” tradition been possible and how has it evolved? Twentieth century recording techniques meanwhile have been instrumental in preserving but also eroding the musical heritage of Cairo and Alep. The 21st century now offers new technologies that could help to

preserve minorities’ musical traditions, a huge number of which are threatened with extinction as the Arab world fractures. In these articles, the authors, among them experts, musicologists and famous musicians, set out to celebrate the diversity of Arab music and to give readers tools for understanding the technical foundations of various forms and their aesthetics.

Broadly Arab music has demonstrated a surprising continuity and cohesion within its forms despite the considerable breaks within its aesthetic approaches between the late 19th century and the contemporary age.

All these themes are analyzed in the context of the sociological and political upheavals within the Arab world that have directly affected the role of music in the construction of national identity across territories in those places where music has traditionally been played. Social changes have also affected its texture, its instruments and its modes of distribution as well as the types of production and reproduction.





10 x 19 CM
80 PAGES
SOFTBACK
FEBRUARY 2020
RETAIL PRICE: 13 €

Born in 1977 in Toulouse, **Sophie Nauleau** is a writer. A doctor in French literature and graduate of the Ecole du Louvre, she produced regular shows for France Culture before becoming the artistic director of Printemps des Poètes. She has written a number of anthologies of her poetry including *La Main d'oubliés* (Galilée), *La Vie cavalière* (Gallimard) and, with Actes Sud, *La Voie de l'écuyer, j'attends un poulain* as well as *La Poésie à l'épreuve de soi*.

ESPÈRE EN TON COURAGE TAKE HOPE IN YOUR COURAGE

Sophie Nauleau

To celebrate France's annual Spring Poetry festival dedicated to the theme of courage, Sophie Nauleau takes up her pen to offer her own personal assessment of the theme in literature.

"The words of poets make my eyes gleam like those of El Cid's betrothed, Jimena. I have adored poetry since my teenage years, an infatuation that has never left me.

"Sire, it is yet happiness to hope for more" says Rodrigo and the young girl I was took these words to heart and resolved to set out for Spain. I admired the clemency of the King of Castile and I would recite the final stanza like a prayer:

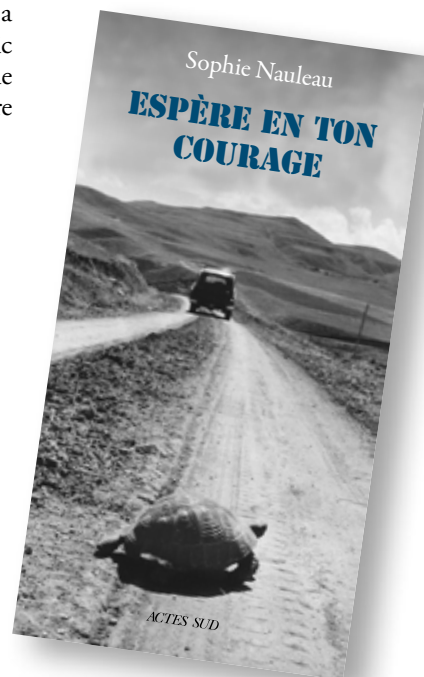
"Take hope then from courage, and my promise;
You now possess the heart of your mistress,
To meet this point of honor, yet arising,
Rely on time, your valor, and your king."

"In these lines I saw no bone of contention, I felt only gratitude to Corneille for penning such a magnificent mantra for life. I felt that to wager ones destiny on a handful of assonances and explosive poetic aphorisms required a brave heart: "The quest for the right word / Takes us where

none will dare / Days without mercy / Nights never-ending / Dawns that never come," wrote Paul Valet about solitude in *La Parole qui me porte*.

"The rigors of wilderness invade me when I write," Paul Valet again. Little is known of this secretive poet who was also a member of the French resistance, a painter, a pianist, a pioneer of homeopathy and a local doctor to the poor inhabitants of his local home town of Vitry-sur-Seine from where he vowed to take on the world.

Others enjoyed the blithe courage of knowledge emanating pure light and solar energy. Like Adonis the world's most translated contemporary poet: "Learn the courage of the lightning bug who on wings so small bears fire." A vibrant force of exorcism, Courage is the beacon of this year's Printemps des Poètes, following in the wake of Ardor and Beauty, the themes from the past two years.





26 x 21 CM

160 PAGES

170 COLOR ILLUSTRATIONS

SOFTBACK

SEPTEMBER 2020

RETAIL PRICE: 29 €

A graduate of Marseille's School of Fine Arts, **François Delaroziere** is the artistic director of the La Machine theater company. Since a young age he has had a fascination for carroussels and for the mechanisms that set objects in motion. An illustrator, an inventor, a constructor, scenographer and deviser of street theater, he has been designing and supervising the creation of vast show machines for over 15 years, including for the theater company Royal de Luxe. Among the most emblematic of his masterpieces of urban scenography are the Giant, the Rhinoceros, the Little Giant Boy, the Giraffes, the Little Giant Girl and the Great Elephant, among many others.

Philippe Dossal is a freelance journalist who has written for the daily newspapers *Libération*, *La Tribune* and *Le Point* in Nantes. Among his publications is the book *Jean Blaise, réenchanteur de ville* (Ateliers Henri Dougier, 2015).

MACHINES DE VILLE

MACHINES IN THE CITY

François Delaroziere

With the collaboration of Philippe Dossal

Preface by David Mangin

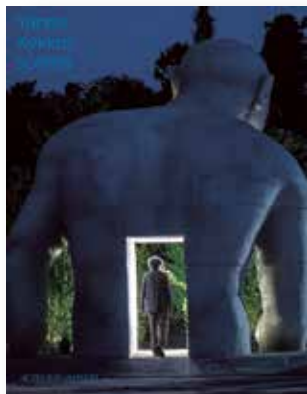
For many years now, the company La Machine has been creating shows featuring fascinating giant machines which delight vast audiences of young and old alike in the cities of France and around the world. Gradually some of this performing machinery has become permanent installations in cities around France, an integral and integrated feature of urban development. Through 4 emblematic projects in Nantes, La Roche-sur-Yon, Toulouse and Calais, François Delaroziere demonstrates how the elegant dynamics of this mechanical bestiary

relates to space and to human performers. He tells of the machines' creation and charts the daily lives of the company, its members, artists, technicians and artisans and how they undertake such visionary projects of mechanical urban architecture working in tandem with local authorities.

After the book *La Machine Spectacle*, here is *Machines de ville*, spotlighting the machines have slipped into people's daily lives, churning out dreams, sparking discussion, stirring emotions and reflecting us back to our own humanity by their mere presence in the city.



(© Jordi Bover)



19,6 x 25,5 CM
336 PAGES
120 COLOR ILLUSTRATIONS
SOFTBACK
NOVEMBER 2020
RETAIL PRICE: 39 €

Born in Athens, **Yannis Kokkos** has lived in France since 1963. From 1965, he began creating scenery and costumes for stage plays and operas. In 1987 he directed his first play, Rilke's *White Princess*. Ever since, he has worked non-stop on stage plays and operas. He has won a number of awards including the Gold Medal at the Prague Stagecraft Quadrennial and the Laurence Olivier award for *Clemenza di Tito* as well as the Syndicat de la Critique award for *Les Troyens* in 2005.

A lecturer in the history and aesthetics of theater at the Sorbonne Nouvelle university in Paris, **Catherine Treilhou-Balraud** is the co-curator of the Yannis Kokkos Stagecraft exhibition. Her own published work looks at theatrical adaptations of Shakespeare, from romanticism to the present day, as well as the heritage of stagecraft.

SCÈNES STAGES

Yannis Kokkos, Catherine Treilhou-Balraud

For nearly fifty years, Yannis Kokkos has worked on more than two hundred shows as a scenographer and costume creator working alongside such illustrious directors as Antoineitez and Jacques Lassalle, before himself becoming a director. His work as a stage director combines the full panoply of stage arts from the interpretation of works to its visual creation within a setting.

To coincide with an exhibition devoted to his work at the French National Stage Costume Center in November 2020, this work, written by the master himself, looks back at his career, sharing his memoirs, his upbringing, his early career, and his time in the limelight as an international stage director from La Scala in Milan to the Comédie-Française in Paris, via the National Center for Performing Arts in Beijing.

As well as this private journal of his life, the director also shares a vast array of drawings and photographs from his own personal archives.

The exhibition's curator Catherine Treilhou-Balraud analyzes the work and the director's unique artistic touch characterized by a subtle interplay of shadow and light which brings depth and meaning to each production.



(© Yannis Kokkos)



(© Yannis Kokkos)



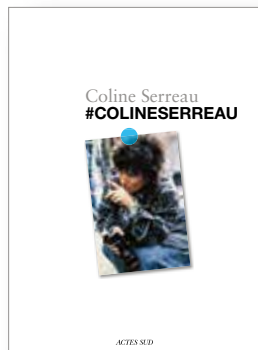
(© Yannis Kokkos)



(© Claude Brasseur)

#COLINESERREAU

Coline Serreau



15 x 20,5 CM

208 PAGES

60 COLOR ILLUSTRATIONS

SOFTBACK

OCTOBER 2019

RETAIL PRICE: 29 €

Coline Serreau was born into an artistic family. In her career she has been an organist, a trapeze artist at the Fratellini circus, an internee at the Comédie-Française before becoming an actress, an author and a stage and film director. Her work encompasses epic burlesque, hymns for tolerance and social satire: *Pourquoi pas !*, *Trois hommes et un couffin*, *La Belle Verte*, etc. A committed “total artist”, she has already published a number of works with Actes Sud.

“That day she was wearing a straw-yellow dress and a white muslin belt. From the wide-brimmed sunhat imprisoning her red hair fell a few gleaming locks. She stepped off the ferry from le Havre to Trouville.”

COLINE SERREAU

Coline Serreau set herself a challenge: to speak openly of the world, her life and commitments on stage. The result: *#COLINESERREAU*. The piece is a “life dialogue”, developing themes relating to the arts, daily struggles, the geniuses of history and her own career. Her goal is to say it all, each

performance different, accompanied by readings, images and music, in a surprise-packed interactive experience.

#COLINESERREAU, the book, provides an exhaustive examination of the ideas she develops on stage in six chapters: “My story”, “The professions that made my life”, “The giants who have borne me”, “Women and ecology”, “Jokes (because humor is more effective than kalachnikovs)” and “Philosophy and the big myths (thinking the future through ancient wisdom)”. The collection is also accompanied by sixty previously unpublished photo, illustrations and documents by the author.



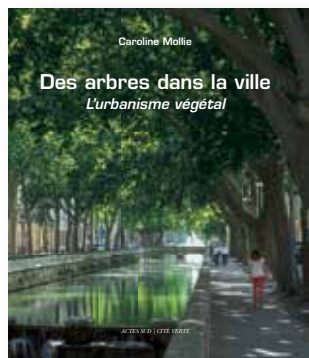
(© Coline Serreau)



(© Coline Serreau)



(© August Strindberg)



21 x 24 CM

256 PAGES

300 COLOR ILLUSTRATIONS

SOFTBACK

JUNE 2020

RETAIL PRICE: 36 €

A landscape architect and honorary member of the French Landscape Federation, at the French Environment Ministry, **Caroline Mollie** was charged with the decorative tree protection and rehabilitation program. She is a key figure in the work of urban landscapes and plantation.

DES ARBRES DANS LA VILLE

L'urbanisme végétal

TREES IN THE CITY

Plant life and urban planning

Caroline Mollie

Preface by Pierre Lieutaghi

New edition

In recent years plant life within a city context has become a crucial issue within urban planning. Due to climate change, trees in the city have taken on an even more essential role than ever but their future is very much in doubt and it is questionable whether generations to come will be able to enjoy the heritage we have inherited from ages past. Planting trees in cities has never been so important, argues the author, but great attention has to be paid to how we do it. Plant life is not simply decorative; plants are living entities. Trees have their own needs that must be respected and they should be planted in conditions that will ensure a flourishing future.

Using three hundred photographs, old manuscripts, plans and maps, *Des arbres*

dans la ville invites the reader on a tour of over 100 French towns. Amid the botanical explanations and landscape analysis mingle the language of wonderment and emotion to recount the history of urban plant life. The author provides readers with important concepts to understand and to develop practices that respect plant life within an urban environment. This work was first published in hardback in 2010 and, despite being much sought after, has long been out of print. Now that trees have become indispensable actors with the urban landscape, we deemed it essential to republish the work in soft back for the attention of curious readers and tree-lovers; the work however also has much to teach urban planners and city managers.





22 x 28 CM
256 PAGES
400 COLOR ILLUSTRATIONS
HARDBACK
JUNE 2020
RETAIL PRICE: 36 €

RIGHTS SOLD:
UK /WORLD (FILBERT PRESS)

Twenty years ago, near Sète in the Hérault region, **Olivier and Clara Filippi** created a nursery containing an exceptional collection of plants for dry gardens. For a number of years they have studied alternatives to grass lawns in dry climates. Their research has been nurtured by botanical explorations in regions of the world with Mediterranean climates complemented with their own observations of their experimental garden. Olivier Filippi has already written two other reference works, both published with Actes Sud: *Pour un jardin sans arrosage* (2007, prix Redouté 2007) and *La Méditerranée dans votre jardin* (2018, prix Redouté 2019).

ALTERNATIVES AU GAZON

TURF ALTERNATIVES

Olivier Filippi

When many gardeners dream of their ideal garden, they think of lawns. Turf is easy to install and in a matter of weeks becomes a lush oasis of greenery. In dry climates or in regions affected by climate change, maintaining a beautiful green carpet of grass is a constant struggle with often disappointing results. So how might grass lawns be replaced in gardens which have difficulty surviving, here Olivier Filippi offers ten low-maintenance, water-saving solutions depending on the garden's surface, soil and intended use: tropical grasses, plant or flower carpets, hybrid lawns, steppe flowers, gravel gardens, flowerbed ground-coverings, wild gardens and prairie flowers. He offers the advice necessary for planting and maintenance and describes some two hundred potential lawn plants in great detail. The book is illustrated by over four hundred photographs of ground coverings in situ in gardens or in their natural environment. The first edition of this book was published in 2011. This new format and layout inaugurates a new collection devoted to the gardens of the future and how they will need to be adapted to meet the challenge of global warming. We have

become so familiar with lawns that they have become commonplace in gardens and public spaces around the world. The act of replacing a lawn is in its own way a refusal of the uniformity of landscapes. The new stimulating solutions he offers are both exciting and innovative. Thanks to these alternatives to grass lawns, gardens once again become eco-friendly living spaces with their own unique character open to all possibilities.

New edition



14.5 × 24 CM
584 PAGES
SOFTBACK
NOVEMBER 2020
RETAIL PRICE: 32 €

DE LA LÉGÈRETÉ AVANT TOUTE CHOSE

Propos pertinents d'un homme de cheval impertinent

LIGHTNESS ABOVE ALL ELSE

Discourse of an impertinent horse rider

Jean-Claude Racinet

Texts chosen and presented by Jean-Louis Gouraud

After a brief but eventful military career which took him to Korea, Tunisia and Algeria, Jean-Claude Racinet left the army at the age of 35 with the grade of captain to devote himself entirely to horse riding as a teacher and as a writer. It was in this role that he soon acquired fame and esteem from many great riders including the legendary General Durand, director of the French National Riding School, the Cadre Noir de Saumur. At the age of fifty, he exported his knowledge to the United States where he became a standard-bearer of the French tradition, which he renamed "the lightness of riding". He continued riding and teaching until his death, probably the result an accident, on the eve of his 80th birthday.

Among the legions of authors of equestrian literature, treaties and instruction manuals from Xénophon to Oliveira, via La Guérinière, Baucher or Lhotte, Jean-Claude Racinet (1929-2009) is probably the last to consign the complex art of horse riding to writing. Among his works are some of the founding texts of French-style equestrian arts in which tradition is informed by contemporary practices such as osteopathy. It is also said that Racinet devised a form of "third road Baucherism". These essays however are only the tip of the iceberg of the author's work. Racinet was a prolific and talented writer. In the course of his long horse riding career, he produced a vast quantity of chronicles, letters, pamphlets, many of which remain unpublished. This work compiles some of the finest, and often most surprising. A fanatical horse rider, but also an accomplished musician and poet, Racinet was not an accommodating character, which is perhaps why he was so successful at taming recalcitrant steeds.

Published ten years after his death, this collection is not only a tribute to an exceptional horse rider, it also offers a glimpse into the vast wealth of his thought and teachings. The work will make the perfect bedtime read for anybody still fascinated by the mysteries of horse riding and the relationship between humans and horse.



10 x 19 CM
272 PAGES
10 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
FEBRUARY 2020
RETAIL PRICE: 23 €

LE CHEVAL BARBE THE BARB HORSE

Yassine Jamali

Yassine H. Jamali was born in 1967 in Beni Mellal to a Moroccan father and a French mother. He was brought up on the family farm in the Tadla region in the foothills of the Middle Atlas. He soon developed a passion for the Sloughi horse and especially the Barb horse, a breed endemic to the Maghreb. This passion for horses led him to discover veterinary medicine in Rabat and he devoted his thesis to equine reproduction in Morocco. He went onto join the NGO Vétérinaires sans frontières, in Mali where he traveled around on horseback. Today he is a horse breeder and farmer. He divides his time between Rabat and Marrakech and regularly publishes on various topical subjects in newspapers and magazines and on the internet.

Volumes have already been written the Barb or Berber horse, much of which is often erroneous.

Questions are raised but never properly answered: Was the Barb horse really the breed that Hannibal's Punic cavaliers took into war two centuries ago? Was this tiny North African horse the ancestor of the magnificent Hispanic breeds: the pure Spanish breed, the Lusitano, and the jennet? Was this calm, persistent creature the horse of choice for legendary riders such as Beudan? Despite its rustic character, did it really manage to win over Europe's finest academies? Or, in the course of history,

has it simply been deployed as a means of transport, or at best a breed only fit for fantasia?

Dr. Yassine H. Jamali has long worked as a veterinary surgeon for the Barb horse and here he answers these questions. He sifts through reality and legend and does not merely heap praise on a breed that has proved its worth over the course of a thousand years, but also looks at the mistreatment that the horse suffers today and which is threatening its very existence.

In this work, the author adopts a positive perspective and offers concrete solutions to save this irreplaceable genetic treasure.





Pour une nouvelle alliance

“Mondes sauvages”,
a new collection that
rethinks our relationship
to the natural world,
edited by Stéphane
Durand, the co-author
and scientific advisor
to Jacques Perrin’s epic
natural history movies.

In their tribal assemblies, the Iroquois began each utterance with the phrase “In the name of the wolf...” This new collection follows the Iroquois credo and creates a forum for expression for scientists, philosophers, poets and artists who look at the ways that animals and plants express themselves. It is a collection for interpreters of the nature, people who listen to the wild world and to its naturally existing, speech-less, non-human inhabitants and who try to make sense of its own communication strategies. Civilization meets the wilderness and tries to make sense of its subtle vocabulary.

The collection is aimed at a broad public, and brings together tales of exploration, discoveries in the natural sciences, and presents the mind-expanding world of animals so that we might all get along better through understanding.

LIST OF TITLES:

Penser comme un iceberg, Olivier Remaud, 2020

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 & Stéphane Durand, 2018

Sur la piste animale, Baptiste Morizot. Preface by Vinciane Despret, 2018

L'Ours. L'autre de l'homme, Rémy 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
 225 PAGES
 5 BLACK AND WHITE ILLUSTRATIONS
 SOFTBACK
 OCTOBER 2020
 RETAIL PRICE: 22 €

Olivier Remaud is a philosopher and study supervisor at the Ecole des hautes études en sciences sociales. His work focuses on the social fables and life forms of the world. He has published a number of works, including *Solitude volontaire* (Albin Michel, 2017) and *Errances* (Paulsen, 2019).

PENSER COMME UN ICEBERG THINKING LIKE AN ICEBERG

Olivier Remaud

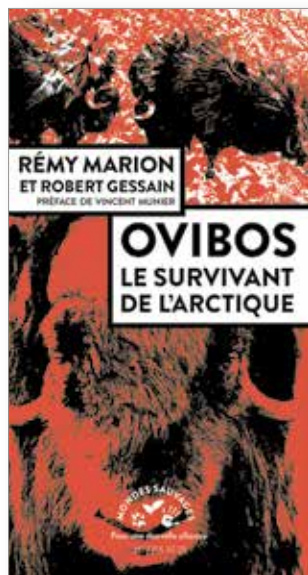
MONDES SAUVAGES
 Pour une nouvelle alliance

When we imagine icebergs and the Arctic tundra we see a world of motionless mountains of ice, trapped beneath a thick carpet of snow. Icebergs drift listlessly through the frozen waters, eternal solitary wanderers of the South amid total silence. All is ice. No soul alive. Nothing however could be further from the truth.

This work takes us into the secret world of the south and its frozen wilderness to consider it with new open eyes. Olivier Remaud takes us on a journey behind the cliché of immobility and lifelessness frozen in time to a place swarming with life. In his account, icebergs become essential actors in the food chain, biological Noah's arcs. The ice floes suddenly become alive with sound and their deafening roar returns. We also discover the inhabitants of these frozen masses as they solve the dilemmas of their glacial existences. Icebergs are living entities, not things but agents and partners in the social of species and ecosystems.

Confronted by the phenomenon of glacial melting all over the globe and the challenge of global warming, Olivier Remaud resituates the human being within the planet's ecosystems including those that might seem inert. He invites us to "think like an iceberg". Icebergs are an important emblem of wildlife, antidotes to our narcissism. They remind us that everywhere is teeming with life, even in the apparently most inhabitable climes, and he encourages us to exercise more discretion in order to coexist with the planet's swarming life forms.

This book is a voyage of initiation into fascinating secret worlds. We hear the crunch of the snow, the cracking of the ice floes and the whoosh of icebergs scything through the ocean. We are cast onto glacial mountainsides, plunged into frozen waters. The iceberg breathes through our every pore as its vast mass glides through our very beings. The iceberg is within us and among us.



11.5 x 21.7 CM
288 PAGES
35 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 22 €

Since the 1980s, **Rémy Marion** has been exploring northern territories. A lecturer, photographer, film director and writer, he is also a member of the French Geography Society and the French Explorers' Society. In the same collection, he has already published *L'Ours*, *l'autre de l'homme* (2018).

OVIBOS, LE SURVIVANT DE L'ARCTIQUE THE MUSKOX: THE ARCTIC SURVIVOR

Rémy Marion and Robert Gessain
Preface by Vincent Munier

MONDES SAUVAGES
Pour une nouvelle alliance

Little is known about the muskox. With its primitive allure, it resembles a distant survivor of prehistoric ages past. We do know that 400,000 years ago, the muskox inhabited the Pyrenees as hunting vestiges found in the Toutavel cave show. As the glaciers receded, it crossed the northern hemisphere and tribes followed its migration. In 1981, having studied the Inuits of the Ammassalik district in south-east Greenland, the anthropologist Robert Gessain published *Ovibos, la grande aventure des boeufs musqués et des hommes*. This seminal work charts the relationship between people and the animal and, with its sharp style, precise detail and numerous first-hand observations and testimonies, it is much more than an anthropological study. Robert Gessain died 8 April 1986, and the author Rémy Marion regrets never having a chance to meet him.

Rémy Marion meanwhile has spent three decades traveling the arctic. He has encountered the muskox on many occasions and has observed them across their territories, from the Isle of Ellesmere to the mountains of Dovrefjell in Norway, from Scoresby fjord on the east coast of Greenland to the Ungava Bay in Labrador.

This book is a posthumous dialogue between Robert Gessain and Rémy Marion, comparing anthropological research with recent observations. It is also a tribute to the muskox, a little known species, a beacon to life spanning time and territories.

Over time, the muskox has left its own characteristic mark on the contours of the history of the Arctic and that of its territory.



11.5 x 21.7 CM
336 PAGES
20 BLACK AND WHITE MAPS
SOFTBACK
JUNE 2020
RETAIL PRICE: 23 €

L'EUROPE RÉENSAUVAGÉE

Vers un nouveau monde

EUROPE WILD AGAIN

The Path to a New World

Gilbert Cochet and Béatrice Kremer-Cochet

Preface by Baptiste Morizot

MONDES SAUVAGES
Pour une nouvelle alliance

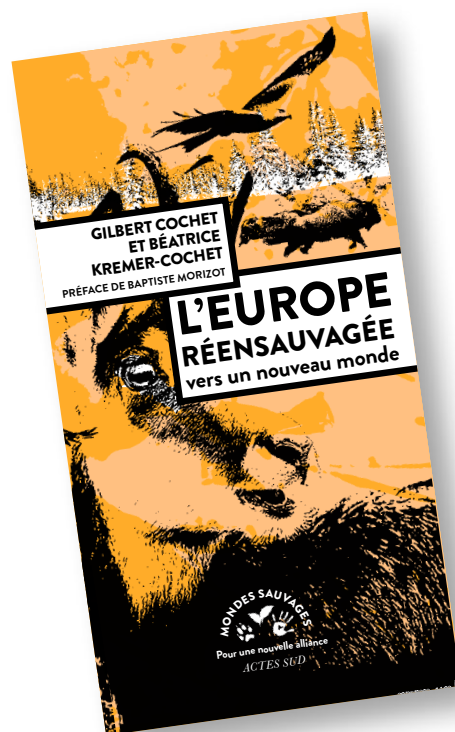
Researches in life and earth sciences, naturalists and photographers, **Gilbert Cochet** and **Béatrice Kremer-Cochet** have scoured France, Europe and the world in search of the best preserved wild ecosystems. In the same collection, alongside Stéphane Durand, **Gilbert Cochet** has already published *Ré-ensauvageons la France* (2018). He is also the author of *Fleuves et rivières sauvages au fil des réserves naturelles de France* (Delachaux et Niestlé publishers, 2010) and *Le Grand-Duc d'Europe* (Delachaux et Niestlé publishers, 2006).

Perhaps more than any other continent, Europe suffered the early effects of human civilization. Each glacial period had already seen deforestation on a massive scale. Then mankind took over the process. This huge transformation began nine-thousand years ago on Europe's eastern borders with the establishment of animal husbandry. Suddenly the continent was assailed by a fearsome, implacable trio: the goat, the sheep and the cow. In less than four thousand years, mankind and their domestic animals destroyed vast swathes of forest around Europe, replacing it with pasture.

It seemed that there would be no end to the process and that the natural wilderness of Europe would disappear completely. But nature is resilient. Where territories seemed lost to farming, nature has managed to fight back and re-conquer lost land. Forests revealed their own strategies to survive, creating refuges where young plants thrived ready to win back abandoned land.

The avid razer of land could not be everywhere at once and some territories proved unprofitable or too resistant to tame. These forsaken territories spontaneously rejuvenated themselves and took on life once more. The wild has an ability to

spring back at a surprising and very effective speed. In all environments, indigenous fauna has returned bringing welcome surprises: bison, bears, bearded vultures, elk, gray whales, loggerhead sea turtles and golden jackals are all back, in areas it was believed that they were lost forever. By 2030, across Europe, 30 million hectares of land will undergo rewilding, the equivalent of 30 Yellowstone National Parks. Europe's protected territories will soon be able to rival the network of the great American national parks. And the whole of the continent will benefit from the positive effects of rewilding.



11.5 x 21.7 CM
336 PAGES
SOFTBACK
FEBRUARY 2020
RETAIL PRICE: 22 €

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TAIWAN/ COMPLEX CHINESE
CHARACTERS (ACROPOLIS)

Baptiste Morizot is a writer and lecturer in philosophy at the University of Aix-Marseille. His work is devoted to the relationship between the human and living and is based on extensive fieldwork, especially in tracking wild animals. He has written *Diplomates. Cohabiter avec les loups sur une autre carte du vivant* (Wildproject, 2016) and *Sur la piste animale* (2018) for Actes Sud's "Mondes sauvages" collection.

MANIÈRES D'ÊTRE VIVANT

DIFFERENTS WAYS OF BEING ALIVE

Baptiste Morizot
Postface by Alain Damasio

After *Sur la piste animale*, Baptiste Morizot's second work in the "Mondes sauvages" collection expands his philosophical enquiry into the notion of tracking, not only tracking living creatures in their natural habitat but also our ideas of them in literature and thought. In this work we set out on the trail of a pack of wolves in the Vercors snow, investigating the mysterious meanings of nocturnal howling shared with them by night. This leads us to the trail of the very appearance of the notion of animality in the history of our own culture. We then trace our ancestors right back to sea sponges, before setting out on the mark left in our thought by our "inner-animals", the animal metaphors used to describe our feelings. Then we set out on the trail of the interdependencies inherent in a Provencal prairie ecosystem inhabited by sheep, shepherds and predators to imagine an alternative approach to life. Each trail brings us back the importance of our sensitivity to living creatures and how we have to learn to live side-by-side with them and consider them differently. The animal kingdom cannot be reduced to the stuff of children's tales or considered as inferior life-forms. We cohabit the Earth alongside them and we share

the same ascendancy, and thus the enigma of life itself. The mystery of living within a body, a body that has to interpret and negotiate its life is shared throughout animal- and human-kind: it is the vital universal condition, one which gives us the strongest sense of belonging. Here lies the paradox: through our shared ancestry, animals are both related to us yet foreign to us, because their different bodies suggest forms of existence incomprehensible to our minds. This book looks at animal-life in general, including that of humans, as "different ways of being alive".



MONDES SAUVAGES
Pour une nouvelle alliance

14 x 20,5 CM
256 PAGES
SOFTBACK
SEPTEMBER 2020
RETAIL PRICE: 22 €

LA SUREXPLICATION DU MONDE

OVER-EXPLAINING THE WORLD

Pierre Lieutaghi

“Rejecting perpetual movement implies apprehending it in all its murderous banality while acknowledging we have simply ‘had enough’. Nobody, in an individual capacity, is capable of having visible influence on the course of the world. Trusting the energy of trust however can support cooperative activities promoting well-being that are beneficial in themselves. Their transformational ability is a balm to the soul. The groundwork that they lay for a more peaceful existence is essential. Such action also helps reconcile us with something that, through our submission to consumerist obsessions, we experience as failure or defeat. Trust is the one thing we can share in the here-and-now to pave the path for change.”

PIERRE LIEUTAGHI

Pierre Lieutaghi is an ethnobotanist and writer who lives and works in Provence. With Actes Sud, he has already published *Le Livre des bonnes herbes* (1996), *Le Livre des arbres, arbustes et arbrisseaux* (2004), and *Une ethnobotanique méditerranéenne* (2017) as well as a novel *Elio* (2014).

Few are those today who are blind to the overwhelming ecological and social crisis facing the world. The facts are plain to see and explained to excess. However there is still a serious lack of landmark achievements to help us tackle the problems of the world and rethink the way that we use it. In this work, Pierre Lieutaghi does not draw up yet another inventory of how bad things have become, nor does he suggest magic solutions. Instead he privileges sources accessible to all and, in simple terms, shares sometimes complex ideas. In the process, he invites all of us to expand our own thinking of the world. Through seven themes relating to how we apprehend reality and how our apprehension is manipulated through seven themes: over-explanation and the confusion it creates, artificial intelligence and its image as a parody of humanity, and how scientific explanation of the origins of the universe has created new myths. He looks at our contemporary obsession with hygiene and how it masks the real pollutions and contaminations taking place. He examines the idea of nature, the truths, projections and falsehoods surrounding it. He examines global warming as an expression of our manic obsession to consume. Finally, he looks at the notion of trust in the early 21st century. Each of these themes is accompanied by insight into subjects as varied as the conception of the body in contemporary medicine, our ravenous hunger for images, the return of the wolf into its natural habitat

and how our relationship to food and pandemics has changed.

The author constantly questions our perspectives of reality through the optic of the philosopher, storyteller and as a free human being who refuses to be subjugated to others' destructive whims. He offers us a way into exploring and sharing new ideas. At the heart his thinking is the dynamic of trust, a discreet force capable of confronting our feelings of defeat, of bringing human beings together and of creating the conditions for their metamorphosis.



11.5 x 21.7 CM
192 PAGES
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 18 €

L'AFFAIRE SERALINI À LA LUMIÈRE DES MONSANTO PAPERS

THE SERALINI AFFAIR IN THE LIGHT OF THE MONSANTO PAPERS

Gilles-Éric Seralini and Jérôme Douzelet

The biologist, researcher and whistleblower **Gilles-Éric Seralini** has researched extensively into the toxicity of GM foods and pesticides. From 2011-2017 he has won seven defamation trials against the various lobbies who have tried to discredit his work.

Jérôme Douzelet is a chef working with organic produce and is an active member of the Committee for Independent Research and Information into Genetic Engineering (CRIIGEN).

Together, with Actes Sud, they have already published *Plaisirs cuisinés ou poisons cachés* (2014) and *Le Goût des pesticides dans le vin* (2018).

A specialist in GM foods and pesticides, for many years, the biologist Gilles-Éric Seralini has studied their toxicity and effects on people's health. In September 2012, for the first time in a major scientific journal, he published a study showing the effect on the liver and kidneys of two of Monsanto's flagship products: Roundup weed-killer and the GM foods created to absorb it. Their pictures of tumor-ridden rats fed with GM foods and Roundup went viral. The study was a PR disaster for Monsanto.

The multinational soon bounced back however and did everything in their power to cover up the study. They leant on the publishers to retract its findings and began a series of smear campaigns to discredit the researchers and intimidate their supporters, while pumping out their own collection of fake research findings and testimonies.

These practices were met with huge suspicion but there was no concrete evidence until, in 2017, Monsanto were ordered to publish tens of thousands of confidential documents in a class action lawsuit presented by hundreds of thousands of Roundup users afflicted with series illnesses. The "Monsanto Papers" they produced subsequently proved their cynical attempts at a cover-up and their fraudulent practices.

Gilles-Éric Seralini and Jérôme Douzelet delved into the documents and discovered how, in the pursuit of their own short term economic interests, a number of unscrupulous companies used sophisticated methods of deceit to bypass legislation devised to protect millions of people. They discovered how such companies managed to provide phony assessments to conceal the poisons their products contain, thus deceiving the public authorities and the scientific and medical communities.

The authors invite us in turn to delve into the Monsanto case in a gripping account of treachery and deceit worthy of Ian Fleming or John Le Carré. The only difference: the Monsanto story isn't fiction, but grim reality.



11.5 x 21.7 CM
224 PAGES
SOFTBACK
FEBRUARY 2020
RETAIL PRICE: 21 €

OTIUM

Art / Éducation / Démocratie

OTIUM

Art/Education/Democracy

Jean-Miguel Pire

Preface by Jean de Loisy

A sociologist, historian and researcher at the EPHE, a specialist in artistic education policies and the history of liberalism, **Jean-Miguel Pire** was also a general rapporteur for the French Art and Culture Education Council. He is the author of *Sociologie d'un volontarisme culturel fondateur. Guizot et le gouvernement des esprits* (L'Harmattan, 2002), *L'Art à l'école* (La Documentation française, 2012) and *Musée indiscipliné* (Mare et Martin, 2018).

Technology and market forces have invaded our lives. Transformed into “available brain time”, our thoughts are constrained by the requirements of utility and efficiency. Dreaming, disinterest, silence, meditation for the sake of meditation and boredom have no place in our rigorously calculated world. We are aware that this mercantile development has swallowed up a precious part of our humanity but we have difficulty naming it. The Roman word for commerce was *negotium* derived from *nec otium* – an obstacle to *otium*, or leisure time. This book sets out to analyze the Latin concept of *otium*, an abstract term, with a variety of meanings, including leisure time in which a person can enjoy eating, playing, resting, contemplation and academic endeavors – a concept that commerce negates. In Antiquity, *otium* was considered as one of the most desirable moments of existence. Liberated from vital tasks, prejudices, interests and beliefs, people could devote themselves to cultivating their inner selves, their tastes, their sense of judgment, a personal quest devoid of material interest for meaning, beauty, values and truth. *Otium* thus described the indispensable conditions for

become a “subject”. The central thesis of this book is that the part of humanity of which the loss we fear can be designated by the word *otium*. Through work of Montaigne, Budé, Condorcet, Guizot, Durkheim, Proust, Valéry, Arendt and Foucault, we see how this concept has always been intimately intertwined with the history of human emancipation. Rather than make us nostalgic for ancient times, the notion also puts us back in touch with those fundamental roots of freedom and creativity so compromised by the hegemony of the market. Furthermore it is important to highlight the role of democratic States in making this a liberating form of leisure activity available to all.





19.6 x 25.5 CM
276 PAGES
60 COLOR ILLUSTRATIONS
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 35 €

Nadia Sammut is the chef of the Auberge La Fenière restaurant and founder of the Cuisine libre institute and the Kom&Sal mill and bread-making workshop. She is the proud owner of one Michelin star. The *Michelin Guide* also included her in their list of their 50 most inspiring chefs in the world of sustainable gastronomy.

Paule Masson is a journalist and former reporter for *L'Humanité*. She went on to become a specialist in eco-gastronomy and sustainable eating.

Anne-Claire Héraud explored all facets of food before turning it into her profession as a culinary photo-reporter. Her work focuses on the daily lives of the actors of the sustainable culinary world to promote awareness about the gastronomical wonders of each territory.

NADIA SAMMUT

Construire un monde au goût meilleur

NADIA SAMMUT

Building a world that tastes better

Paule Masson

Photography by Anne-Claire Héraud

Nadia Sammut is the Michelin starred chef of the Auberge La Fenière in the Luberon in her native Provence region. Since 2013 her mission has been to create a world that tastes better. Her methods are sustainable local farming to create food with a future within her homeland.

To Nadia, happiness has its own unique flavor, a special savor marked by the certitude that what we take from the planet and give to our bodies is beautiful. In the past her health has often been fragile. As a celiac living with a number of food allergies, she has had to face challenges and overcome them. Her own life story is that of personal resilience which has driven her to create an inclusive form of gluten-free cuisine that also respects the planet. To Nadia Sammut, it is the responsibility of the world of gastronomy to provide the impetus to change the way we eat and find a collective diet that is good for the health, respects the planet and is fair to all. Today she is an ambassador in this mission, a mission she undertakes in various forms: with the Cuisine libre institute, she created an operational approach to eating; with the

Kom&Sal bakery chain, she has been able to provide quality gluten-free bread and pastries. She also runs her own foundation which supports any project with a positive impact on the planet. Finally her own restaurant, the Auberge La Fenière, is a beacon of change. The restaurant has its own organic garden; it hosts farmers' conferences; it provides training in agr cuisine and promotes green tourism.

The advice and recipes in this beautifully illustrated book provide positive visions for a different world. Through her culinary mission, she provides the keys to the gateway of freedom and taking control of what goes onto our plates.





“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.

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14 x 19 CM
208 PAGES
SOFTBACK
COEDITION WILDPROJECT/ACTES SUD
SEPTEMBER 2020
RETAIL PRICE: 20 €

RAVIVER LES BRAISES DU VIVANT REKINDLING THE EMBERS OF THE LIVING

Baptiste Morizot



Baptiste Morizot is a writer and lecturer at Aix-Marseille University. His work focuses on the relationship between humans and other life forms, based on field work. He has already written *Les Diplomates. Cohabiter avec les loups sur une autre carte du vivant* (2016) and, for Actes Sud, in the “Mondes sauvages” collection, *Sur la piste animale* (2018) and *Manières d’être vivant* (2020).

Despite everything we try, we seem powerless in the face of today’s ecological crisis. As life forms grow more fragile perhaps our problem is that we do not know how to protect them because we still misunderstand them. What if we were actually wrong about the “nature of nature”?

The biosphere cannot be compared to a monument left to ruin. Living forms, and all the eco-evolutionary processes, are a force for regeneration capable of perpetual creation. Living forms cannot be compared to a burning cathedral; they are the fire itself, a dying fire, yet a creative rather than destructive flame.

It is not a flame we control. It is not a flame we have ignited. It is instead the fire that created us, and even though it is more powerful than us, it has been diminished by our excesses. To survive, we must defend it. Defending fire does not mean building more pyres; we must instead rekindle what is already there. Considered as a living flame,

the biosphere can be revived if we recreate the conditions to encourage its propagation. How therefore might we kindle its embers? The author shows how the case study of a defense initiative for free-growing forests can be an important lever for ecological action on which thousands more could be based. We are not human beings confronted by nature; we are living entities among other living entities, fashioned each day by the dynamics of living processes and irrigated with life. As our shared world is eroded, we stand not face-to-face with the vital synergies of nature; we should instead be working side-by-side with it.

This is the crucial issue at stake: how can we “protect” nature when this sets us in opposition to nature and, in so doing, reveals that the protection we are trying to provide is a paternalist conception of our relationship to the environment. If we switch our approach and instead focus on kindling the embers of life, if we concentrate our efforts on revitalizing nature’s eco-evolutionary dynamics, we will allow living forms the chance to express themselves while defending our own specific ecosystems and their multifarious life forms. The protection of nature has been hijacked by experts and States. This works looks instead at initiatives behind a powerful movement deserving of widespread support: “reclaim the world”, where citizens themselves undertake the defense of living processes and take responsibility for them. We too are living entities who need to defend ourselves.



14 x 19 CM
224 PAGES
SOFTBACK
JANUARY 2020
RETAIL PRICE: 20 €

FRANÇOIS SARANO

Réconcilier les hommes avec la vie sauvage

FRANÇOIS SARANO

Reconciling humankind with the wild

Carolie Schaub

Preface by Pierre Rabhi



A doctor in oceanography and professional diver, the former scientific advisor for Commandant Cousteau and Jacques Perrin, **François Sarano** also founded the Longitude 181 association whose objective is to protect the ocean. He has also written and co-produced a dozen televised documentaries about the undersea world, notably *Retour de Moby Dick* (Actes Sud, 2017).

Coralie Schaub is a journalist at *Libération* specializing in environmental issues.

François Sarano started his career far from the oceans and the animal world, closer to rocks and men. The call of the wide-open sea and his love of deep-sea diving however proved too strong for him and he went to study for a doctorate in oceanography and became a professional diver. One day in 1985, his life changed when he met Jacques-Yves Cousteau. Suddenly he found himself on board Cousteau's *Calypso* as its scientific advisor and, over thirteen years, worked on over twenty missions with the renowned deep-sea explorer. In recent years, alongside his wife Véronique, he has been studying sperm whales off the coast of the Ile Maurice, diving into their *umwelt* to understand them and build relationships with their pods. In his work, wild life within the ocean depths becomes a source of wisdom, reflection, philosophy and harmony. The journalist Coralie Schaub asked him for an extensive interview about his life in the ocean depths, his thoughts and experiences, and he accepted.

It is François Sarano's deep belief that within the attempt to converse with a sperm whale or any animal lies the secret of communicating and sharing with people of different religions and cultures.

The quest to reconcile humanity with wild life is François Sarano's pole star. It is only in contact with wild life, nature untamed, that Homo will can finally become *Sapiens* and live in society in peace.



LE POUVOIR DU LIEN

Quand hippothérapie et neurosciences cheminent ensemble

THE POWER OF THE BOND

When hippotherapy and neurosciences go hand in hand

Hélène Viruega-Bogros and Manuel Gaviria



14 x 19 CM
128 PAGES
SOFTBACK
JULY 2020
RETAIL PRICE: 20 €

Alongside her husband, **Hélène Viruega-Bogros** created the Equiphoria Institute in 2012. Her experience and innovative vision in hippotherapy and its relationship to medicine, enabled her to devise a methodology to deal with patients. She has participated in the creation of several structures in Scotland, France and the US as well as organizing international events. In 2016 she was named "Ashoka Fellow" in 2016.

A doctor specializing in physiotherapy, rehabilitation and neurosciences, **Manuel Gaviria** has more than twenty-five years of experience in public and private research in relationship to nervous system repair strategies.

In 2013 he joined Equiphoria as scientific director.

How is possible that the relationship between people and horses can have a healing effect? This bond is no mystery for people who work with horses; they feel it intuitively. In this book the secret finally finds a scientific explanation through the dialogue between a health care professional and a disability specialist.

Hélène Viruega worked for over a decade with Amerindians, learning their ancestral medical care. With them she became an expert in horses. In 2012 after meeting a pastor cowboy and physiotherapist, she created the first Equiphoria institute, a private hippotherapy establishment, offering drug-free therapy with horses for people with disabilities.

Manuel Gaviria is a rehabilitation therapist and doctor in neurosciences. He spent the first thirty years of his professional life investigating the brain mechanisms

responsible for serious neurological illnesses. Primordial to him are therapeutic practices centered on people's different potentials awoken by drawing on their intrinsic resources to compensate for their temporary or permanent disabilities.

Hélène and Manuel's discussions led them gradually to ask questions about the physiological and neophysiological mechanisms involved in patients' therapy at the Equiphoria Institute. Of particular interest were patients with neurological problems following trauma to the brain or strokes, as well as those experienced by the autistic and those suffering from neurodegenerative and neuropsychiatric illnesses.

This close collaboration highlighted previously undefined connections between the benefits of the therapeutic use of horses and the world of the neurosciences.

Three key points became clear: the crucial role of the patient in their treatment plan and their brains' ability to reconstitute itself at all stages of life from early childhood to old age; the role of the therapist and when, how and why their intervention or withdrawal is necessary; and the crucial role of horses and their enhance multisensorial abilities, which help reveal the patient's physical, mental, spiritual and emotional states during the process of rehabilitation and reconstruction.



IMAGINER LE MONDE DE DEMAIN

Le rôle positif des médias

IMAGINING TOMORROW'S WORLD

The positive role of the media

Gilles Vanderpooten

Postface by Éric Fotorino

In association with Reporters d'espoirs



14 x 19 CM
176 PAGES
SOFTBACK
JULY 2020
RETAIL PRICE: 19,50 €

The journalist and social entrepreneur, **Gilles Vanderpooten** is head of the Reporters d'espoirs NGO. Among his handful of publications include the best-seller *Engagez-vous !* With Stéphane Hessel (L'Aube, 2011) and *La France des solutions* with Jean-Louis Étienne (Arthaud, 2017).

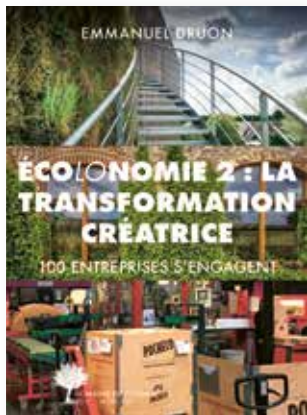
Every day sees the creation of new initiatives promoting the common good, driven by a desire to make a difference and “do something”. They involve everyday folk: individuals, groups of like-minded people or the hard-working heroes of daily life, people who seek fresh solutions to the economic, ecological and social crises assailing us. Unfortunately the media turns a blind eye to these stories of hope, preferring instead to highlight the horror of the world instilling fear at every turn in their quest for increased circulation and for dependency on their information.

All is not doom and gloom. “Constructive journalism” is on the rise, among journalists but also among a readership eager for different sides of the story. In the last fifteen years around the world, citizen-reporters, bloggers, new media outlets and groups of journalists have begun to recount new narratives to describe the world in all its complexity and incredible resilience. Their aim is to inspire and promote action.

Here Gilles Vanderpooten suggests a different approach to journalism, its history and its philosophy, focusing on its most emblematic cases, its successes and failures through the eyes of journalists, media experts, observers and citizens.

This book shows that the journalism of hope is possible. By combining a constructive approach to problems promoting solutions with which change-hungry citizens can engage with greater receptivity among journalists, the media can find fresh impetus and rediscover the flavor of change and freedom.





14 x 19 CM
192 PAGES
16 COLOR ILLUSTRATIONS
SOFTBACK
JUNE 2020
RETAIL PRICE: 20 €

Since 1997, **Emmanuel Druon** has been director at Pochecho, an envelope manufacturer in the north of France. Through his Ouvert consultancy practice, he has worked helped businesses in all sectors of activity implement their transition projects, with a goal to produce without destruction and without impact on the environment.

ÉCOLONOMIE 2 : LA TRANSFORMATION CRÉATRICE

100 entreprises s'engagent

ECOLONOMICS 2

100 businesses around the world and their creative transformations

Emmanuel Druon

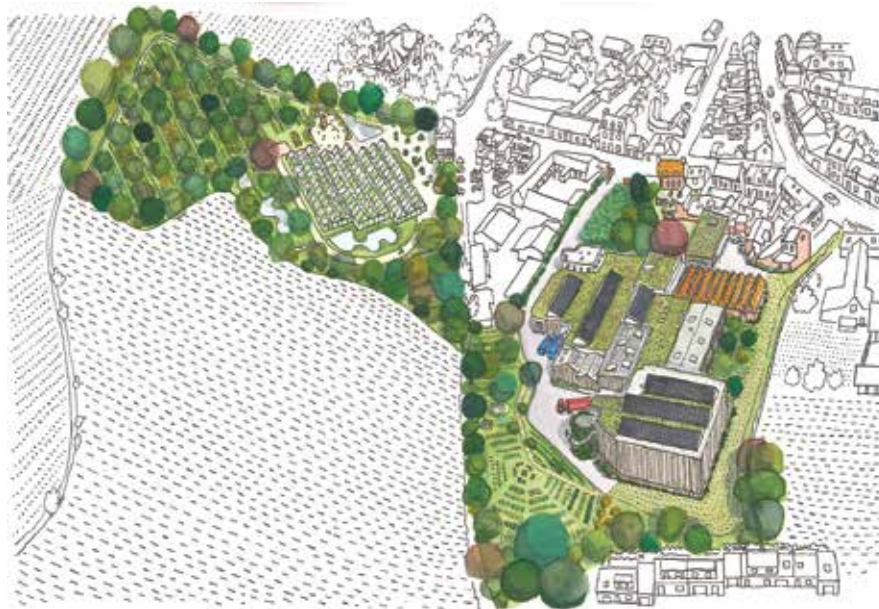


Pochecho, an envelope manufacturer in the north of France, has been practicing ecologonomics for 22 years now. In the face of climate change and in light of the IPCC's latest reports, the need to transform industrial production to implement practices more respectful of people and nature has become a matter of urgency. The success of the documentary Demain and Emmanuel Druon's previous book about ecologonomics inspired a number of business directors and their work forces. Pochecho has known lean years but the ecologonomic process has always been at the heart of their complex transformation.

Emmanuel Druon and his teams were eager to share their experiences with those committed to change and so created the Ouvert consultancy which for the past five years has worked alongside 100 businesses around the world – from Indonesia to Mexico, from Argentina to Poland, from Spain to China, advising them in the implementation of

ecologonomic methods. They have partnered industrial units involving tens of thousands of workers, all committed to changing their daily practices and participate in the vast movement towards transition. Public authorities have also taken note. Within their financial and market constraints, from small measures such as revegetation projects, the promotion of eco-friendly modes of transport, and the creation of communal gardens to large-scale transformations, such as redesigning primary resource supply networks, the invention of new pipelines, or the redefinition of products, each contributes in their own way to the transition movement on a global scale.

In his latest book, Emmanuel Druon takes a transversal look at the relationship between ecology, biodiversity, mobility, construction, water resources, energy and primary resources through the experience of both his Pochecho company and advising dozens of other factories around the world.



14 x 19 CM
304 PAGES
15 BLACK AND WHITE ILLUSTRATIONS
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 22 €

OCÉAN PLASTIQUE

Enquête sur une pollution globale

PLASTIC OCEAN

An investigation into global pollution

Nelly Pons

Preface by François Sarano



After a career as a dancer, journalist, assistant to the agronomist Pierre Rabhi and director of the Terre et Humanisme environmental group, **Nelly Pons** decided to devote herself to writing. For Actes Sud, she contributed to *Vers la sobriété heureuse* (Actes Sud, 2010) and wrote *Débuter son potager en permaculture* (Actes Sud, 2017) and *Choisir de ralentir* (Actes Sud, 2017), illustrated by Pome Bernos. Her publications express her personal convictions about ecology, humanity and nature.

71% of our planet is covered in water, an azure immensity that regulates the climate, absorbs nearly a third of the CO₂ produced and supplies us with oxygen, water, food and medication. Despite our age-old fascination for the ocean we still underestimate the fundamental role it plays in the maintenance of life on earth and we overexploit its wonders leading to the extinction of species, dead zones, acidification and global warming.

Among the collateral damage of our life styles there is one we cannot ignore: pollution by plastic. More than 8 million tons of plastics end up in the ocean each year and, with them, the pollutants they bring.

Borne along by air currents, they decompose into a multitude of micro- and nano-particles which invade maritime ecosystems and organisms. Today we too suffer the consequences as we eat, drink and breathe these particles.

Solutions however exist. Having spent more than 3 years investigating the problem, the author Nelly Pons presents various possibilities for action to help us reverse the situation. From cleaning systems to the development of innovative materials, via the waste management and recycling, eco-conception and the circular economy, regulation, prevention and zero-waste. She explores the advantages and pitfalls of already existing and potential measures, good and bad, and sets out the most concrete step-by-step proposals for action to put an end to the vicious circle. The challenge is huge but not impossible as long as we want it.

This work is a plea to safeguard the future of the planet so that we might forge its future on new foundations with a different vision. It is a call to act collectively, on all levels and as soon as possible, right at the source of the problem. For, while the problem is global, societal and systemic, the answer is too.





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:

Montessori à la maison, 6-9 ans, Nathalie Petit. Illustrated by Pauline Amelin, 2020

Engager son entreprise dans la transition, Edouard Sellier. Illustrated by Matthieu Marty, 2020

Mettre de l'éthique dans ses cosmétiques, Claire Sejournet. Illustrated by Emmanuelle Teyras, 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 consom'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.

Réenchanter 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. Illustrations by Lisa Zordan, 2017

Débiter son potager en permaculture, Nelly Pons. Illustrations by Pome Bernos, 2017

Montessori à la maison, 0-3 ans, Nathalie Petit. Illustrations by Virginie Maillard, 2017

S'engager dans une AMAP, Françoise Vernet and Marie-Noëlle Himbert. Illustrations by Cécilia Pepper, 2017

Faire la fête sans détruire la planète, Emmanuelle Vibert. Illustrations by Le Cil Vert, 2017

Réparer nos objets ensemble, Aude Raux and Marie-Noëlle Himbert. Illustrations by Jean-Jean Arnoux, 2017

Choisir de ralentir, Nelly Pons. Illustrations by Pome Bernos, 2017

Moins d'auto pour aller au boulot, Corentin Le Martelot. Illustrations by Younn Locard, 2017

Manger moins (et mieux) de viande, Gilles Daveau. Illustrations by Étienne Friess, 2017

Rénover une vieille bâtisse, Agnès Galletier. Illustrations by Pome Bernos, 2017



14 x 19 CM
64 PAGES
12 DUOTONE ILLUSTRATIONS
SOFTBACK
AUGUST 2020
RETAIL PRICE: 10 €

The author, coach and teacher, with a certified diploma in the neurocognitive and behavioral approach, **Nathalie Petit** helps people express their potential. She is particularly interested in alternative, more benevolent approaches to parenting. She has already published *Le Guide de l'éducation consciente* (Alternatpresse, 2009), *Montessori à la maison, 0-3 ans*, *3-6 ans* and *9-12 ans* (Actes Sud, 2017, 2018, 2019).

Pauline Amelin is an illustrator for young people's publications. She has also published *Ces maisons du monde* and *Ces bisous du monde* (Crapaud Sucre, 2018). For Actes Sud, she has already illustrated the books *Montessori à la maison, 0-3 ans* and *9-12 ans* in the "Je passe à l'acte" collection as well as coloring books and learning manuals for younger readers (Larousse, 2020).

MONTESSORI À LA MAISON, 6-9 ANS MONTESSORI AT HOME, 6-9 YEARS

Nathalie Petit
Illustrated by Pauline Amelin



Between the ages of 6 and 9, children acquire essential life skills: reading, writing, counting and social integration. However, nearly a third of French children are unable to master these fundamentals when entering middle school. The Montessori Method shows us how our bodies and our sense of touch are invaluable learning supports, an approach that will offer parents everywhere a chance to develop these essential skills at home. It is at this age when children learn to follow rules and fit in with the world around them. Within the Montessori Method, teachers and parents will find an approach that helps children develop the respect, empathy and tolerance towards others they need for the world without having to worry about being too hard or too soft on their offspring. Via affection and understanding, children will learn how to negotiate disagreements with others and find reconciliations.

This book is a chance to rediscover Maria Montessori's humanist message which is profoundly based on the experiences of daily life.

Maria Montessori was astonishingly avant-garde in her discoveries. Her message is even more relevant today and her approach provides a bulwark against underachievement at school and social inequality.





14 x 19 CM
64 PAGES
12 DUOTONE ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2020
RETAIL PRICE: 10 €

After graduating as an environmental engineer, **Edouard Sellier** joined the economics office at Pocheco. With his colleagues, he accompanies businesses around the world that are committed to ecological transition. He contributed to the work *Économie 2, la transformation créatrice* by Emmanuel Druon (Actes Sud, 2020).

After careers as an industrial illustrator and a carpenter, **Matthieu Marty** became an architect specialized in construction. In parallel to this work, he produces illustrations for a range of publications.

ENGAGER SON ENTREPRISE DANS LA TRANSITION

FOSTERING ECOLOGICAL TRANSITION IN THE WORKPLACE

Edouard Sellier

Illustrated by Matthieu Marty

Increasing numbers of us are eager to transform our consumer habits to reconcile them with protecting our planet. But when it comes to the workplace we feel more powerless to effect change. Whether we are machine operators, heads of human resources, accountants, executives or IT specialists, aware of the importance of building a more eco-friendly society, we wonder how to reconcile our work and our beliefs. Many of us feel torn because we cannot live according to the same principles at home and in the workplace.

Rest assured, you don't have to change employer or profession. Everybody wherever they are can breathe fresh life into their company or factory by mobilizing colleagues and management and by initiating a series of short, medium and long-term actions together.

In their experience of advising businesses in ecological transition, Edouard Sellier and his colleagues quickly learned one thing: transformation towards an eco-friendly model is much more efficient when the workers themselves initiate the transition.

The icing on the cake: ecological work is actually more efficient and money saving. Here the author presents a series of methodical steps and proven measures enabling everybody to bring ecology into their workplace.





14 x 19 CM
64 PAGES
12 DUOTONE ILLUSTRATIONS
SOFTBACK
SEPTEMBER 2020
RETAIL PRICE: 10 €

A graduate of Science Po Strasbourg, **Claire Sejournet** is a journalist and former editor in chief of *FemininBio* where she was delighted to discover the world of sustainable development, organic agriculture and the art of living in harmony with nature.

Emmanuelle Teyras began her career as a fashion designer in an agency before remembering her childhood love of cartoon illustration. She contacted magazines and became a press illustrator. She has illustrated a number of children's books, graphic novels and practical guides.

METTRE DE L'ÉTHIQUE DANS SES COSMÉTIQUES

PUTTING ETHICS INTO COSMETICS

Claire Sejournet

Illustrated by Emmanuelle Teyras

In the course of an average day, we may apply up to twenty different types of cosmetics to our bodies: soap, shampoo, toothpaste and deodorant. For men, we might add hair gel and shaving foam, while women may also use cleansing lotion, moisturizer and make-up.

Cosmetics have become part of our restroom furniture but does anybody ever wonder where they come from, what is in them, and what their impact on our health and on the environment might be. Many cosmetics are created using known allergens or substances that disrupt the endocrine system. Others are made from gasoline by-products.

In the early 2000s, people began to realize cosmetics' impact on health and on the environment and increased efforts were made to create products that were healthy for both the body and for nature. So, the first organic cosmetics crept onto the market, products that reassured consumers due to their guarantee of quality, their respect for the environment, and their intrinsically healthier approach. It barely needs saying: buying organic is the simplest way to put ethics into cosmetics.

Health however is not the only issue at stake; there are also considerations of animal welfare, zero-plastics, zero-waste and the rediscovery of traditional savoir-faire to take into account.

Claire Sejournet invites us to look at our consumer habits and to help us consume differently with greater respect for our health and for the environment. Without sacrificing quality or pleasure – both of which are essential when it comes to cosmetics.

LES FRANÇAIS ET LA DOUCHE



UN BAUME À LÈVRES MAISON

(Recette d'Émilie, pour ceux que l'idée de manger du pétrole dégoûte.)





17 x 24 CM
400 BLACK AND WHITE PAGES
SOFTBACK
JUNE 2020
RETAIL PRICE: 28 €

Both authors are graduates of the École européenne supérieure de l'image and live in Marseille.

Born in 1981, **Clément Xavier** coauthored *Yékini, roi des arènes* (éd. FLBLB, winner of the Revelation prize at the Angoulême festival 2015) and *Geronimooo ! Mémoires d'un résistant apache* (éd. Delcourt, 2016) with Lisa Lugrin. Together they run the Na association and organize a variety of workshops especially with traveler populations.

Pauline Cherici was born in 1990. *Le Journal de Clara* is her first graphic novel.

LE JOURNAL DE CLARA

CLARA'S JOURNAL

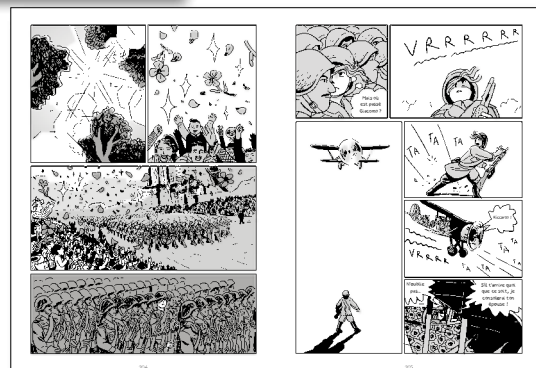
Pauline Cherici and Clément Xavier

Clara Petacci met Il Duce in 1932 at the age of twenty and became his mistress. She died in 1945 alongside the dictator and his aides as they attempted to flee. Clara wrote about her relationship with the fascist leader in a personal diary which was kept secret by the Italian authorities for over seventy years. Finally published in 2009 under the title *Mussolini Secret*, the diary has not been translated into French. Clara's words serve as the basis for this graphic novel.

Although she grew up in awe of Mussolini, in her journal, Clara spares nothing of her lover's vulgarity, his fantasies and their sex life. Between these pages, we discover Mussolini at the end of his reign. Undermined by scandal, his image in tatters, he sought out scapegoats in the Jewish people. The bourgeois elite, who, in their eagerness to preserve their privileges,

propelled him to power, began to find him increasingly embarrassing. Potential successors plotted against him as, following his puerile instincts Mussolini struck up a competition with Hitler who, until this point, had been a pale replica of his Italian counterpart. The inventor of fascism and propaganda, Il Duce in turn became fascinated by the German Fuhrer's excesses. Caught in a trap of his own creation, Mussolini embarked on a mission to transform the Italian population into merciless Aryans. The Second World War offered him the chance to enact his most evil intentions.

In an age when charismatic populist figures advocating order, authority and reactionary values are enjoying such popularity, this graphic novel will hopefully open some readers' eyes to the danger they pose.





18 x 26 CM
256 BLACK AND WHITE PAGES
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 26 €

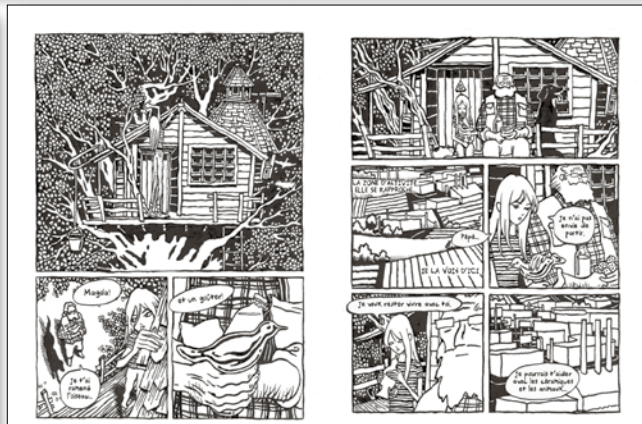
Bérénice Motais de Narbonne comes from the Berry region, the land of witches. It was a return to her heartlands, music, her travels and friends that inspired the story of *La Baie*. She studied literature in Paris, then trained at the Estienne graphic art school in Paris before studying animation at the ENSAD. In 2016, she wrote her thesis: *La Pilule rouge: les femmes en bande dessinée* which looks at the issue of the portrayal of women and feminism in graphic novels. Continuing this line of reflection, she produced *Astrale* in 2017, a short stop-motion animation film of which Magda is also the main protagonist.

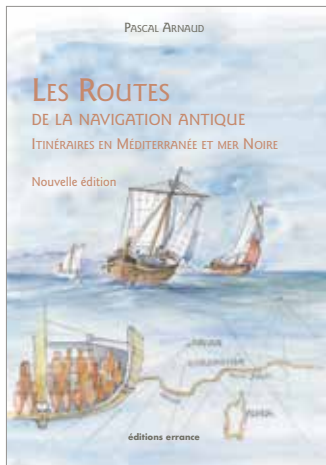
QUITTER LA BAIE LEAVING THE BAY

Bérénice Motais de Narbonne

Ever since her brother and his friend left for town, Magda has been bored. She spends her days wondering around the countryside. When her brother and friend return for the vacation they notice how the landscape of their childhood has been radically transformed. Magda is bored. She is fourteen years old and cannot decide whether to leave for Metastation, the big city with its urban appeal, or stay in the Bay, her rural birth land. Magda is a loner. She loves wondering around the countryside, feeling the presence of the spirits and the astral world

around her. At night her own spirit leaves her body. With her brother and his friend Gael's return, she begins to question the meaning of life and humans' relationship to the planet. Each beset by their own demons and deeply perturbed by the alarming rate the city has encroached upon the countryside destroying familiar childhood places, the three teenagers share their dreams, their anxieties and their secret havens. The three adolescents explore their solastalgia – the psychological distress engendered by the painful feeling of helplessness in the face of impending environmental meltdown.





16 x 24 CM
272 PAGES
SOFTBACK
FEBRUARY 2020
RETAIL PRICE: 32 €

Pascal Arnaud is a historian, archaeologist and sailor, disciplines that inform his writing. This new edition looks at a whole new range of previously unpublished maritime routes, in particular the Black Sea routes which remain widely uncharted in academic publications on the subject.

LES ROUTES DE LA NAVIGATION ANTIQUE

Itinéraires en Méditerranée et mer Noire

ANCIENT SHIPPING ROUTES

Sailing the Mediterranean and the Black Sea

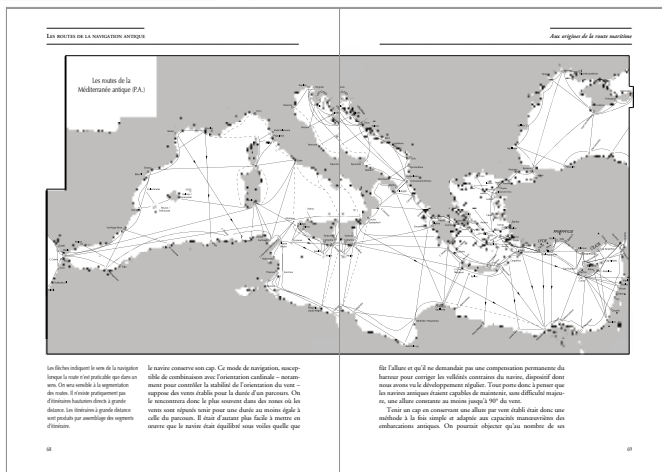
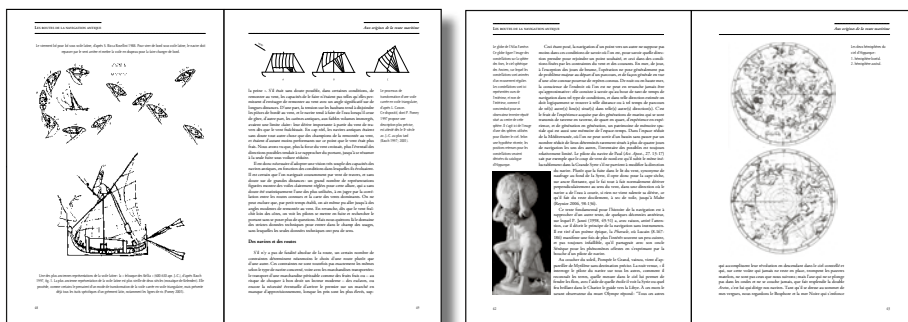
Pascal Arnaud

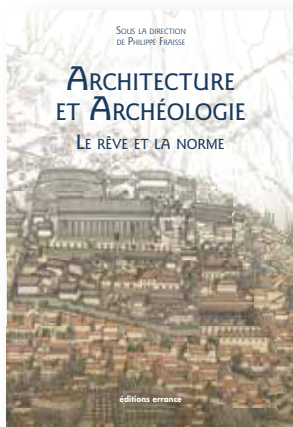
éditions errance

New edition

During Antiquity, the Mediterranean Sea was a place where all civilizations met. It was a thoroughfare for people, products, ideas, and economic, social and political models. The Mediterranean however is not the easiest of waters to navigate. The Sea changes with the seasons, weather and climate which can turn it into an ally or an enemy, making it a dream destination or a living nightmare. Its navigation routes are never clear demarcated lines but are the result of a complex alchemy combining natural conditions, technology, empirical knowledge and trade regulations.

To determine the precise itineraries taken by ancient mariners, the seasonal variations at stake and the journey time necessary, we must appeal to historical geography. The ancient Mediterranean economy was built on this rhythm of trade and provided the foundations of our ancestors' visions of the world. Sailors communicated their experiences with geographers of the period, which has enabled us to glean some measure of Mediterranean travel at the time, sending us on a journey across time and space. This new, revised edition has been augmented to include the latest research.





16 × 24 CM
160 PAGES, INSERTED COLOR BOOKLET
OF 16 PAGES
SOFTBACK
SEPTEMBER 2020
RETAIL PRICE: 32 €

With the participation of:

Jean-Pierre Adam
Pierre-Yves Balut
Philippe Fraisse
Jean-Claude Golvin
François Goven
Marie-Christine Hellmann
Didier Laroche
Jean-Yves Marc
Jean-Pierre Marchand
François Frédéric Muller
Pierre Pinon
Christian Sapin

ARCHITECTURE ET ARCHÉOLOGIE

Le rêve et la norme

ARCHITECTURE AND ARCHAEOLOGY

The dream and the norm

Edited by Philippe Fraisse

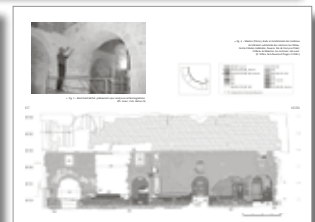
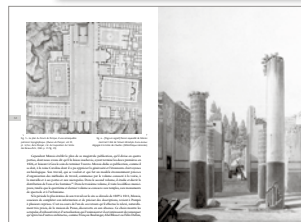
editions errance

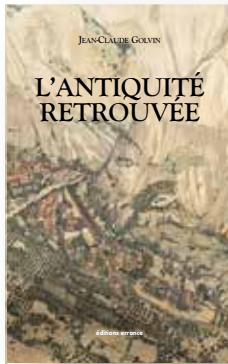
From the Renaissance, archaeology always had a very close, symbiotic relationship with architecture. Archaeology provided the models required to train future architects while architects had a crucial role to play in the discovery and study of ruins advancing our understanding of bygone age, from which, naturally, archaeology benefitted. But in the course of the 20th century, architecture teaching changed as it absorbed the principles of the Athens charter and the theories of the modernist movement. Reference to ancient models which for centuries had nurtured architectural creation was progressively abandoned. May '68 and the reevaluation of the fine arts school system proved to be a decisive turning point in architectural training. Today history and

archaeology are no longer considered to be pillars of architectural teaching.

When both disciplines combine and put their heads together, they have much to learn from each other. This work sets out to bring archaeology and architecture together and to reveal the potential wealth of the relationship between the two fields. It examines the parallels between them and how they can combine to create new methodological approaches and how they can both inspire each other and encourage constructive questioning.

Here, eleven authors and researchers, architects and archaeologists alike, share their reflections on the issue. This work is the fruit of collective consultation on the subject, drawing examples from France and around the world.





19 x 28 CM
246 PAGES
SOFTBACK WITH FLAPS
JUNE 2020
RETAIL PRICE: 33 €

RIGHTS SOLD:
GERMANY (WBG), SPAIN
(DESPERTA FERRO EDICIONES),
ITALY (LEG EDIZIONI),
JAPAN (HARA SHABO),
CHINA/ SIMPLIFIED CHINESE
CHARACTERS (GINKGO),
TAIWAN/ COMPLEX CHINESE
CHARACTERS (MAPLE PUBLISHING)

Jean-Claude Golvin is an architect and research director at the CNRS. For ten years he was the director of the Franco-Egyptian Center in Karnak. He has written a wide range of works especially for the Errances "Voyages" series: *Voyage en Égypte ancienne*, *Voyage chez les empereurs romains*, and *Voyages sur la Méditerranée romaine*, among others.

L'ANTIQUITÉ RETROUVÉE

ANTIQUITY REGAINED

Watercolors by Jean-Claude Golvin

Texts by Aude Gros de Beler, Gérard Coulon and Frédéric Lontcho

New revised
and augmented edition

editions errance

Recreating ancient architecture is a challenge. Applying his architectural and archaeological expertise and his talent for illustration, Jean-Claude Golvin manages to pull it off with aplomb. This work features a hundred reconstructions spanning thirty centuries from 2500 BC to the 5th century AD, from the ziggurats to the Egyptian temples, from the Parthenon to the Temple of Baalbek, from the center of Rome to Lutetia. Hence, beneath the meticulous pen of Jean-Claude Golvin, some of the world's most famous sites come to life. Each picture represents a vast synthesis of thousands of different pieces of information from hundreds of disparate research documents produced over more than a century of excavations. In a single gaze it finally becomes possible to take in a site in its entirety and understand its history and its functioning.

This voyage through Antiquity is a magnificent manual of architecture and urban planning covering the Greek, Roman and Egyptian civilizations. It enables us to contemplate Antiquity regained.





19.6 x 25.5 CM
224 PAGES
110 COLOR ILLUSTRATIONS
HARDBACK
COEDITION ERRANCE/ACTES SUD
OCTOBER 2020
RETAIL PRICE: 35 €

Gérard Coulon is the chief heritage curator and the former director of the Argentomagus (Indre region, France). He went on to become the head of the departmental monuments and museums service in Touraine.

Jean-Claude Golvin is an architect and research director at the CNRS. He is a world-renowned specialist in the image-reconstruction of ancient sites. He has written a number of works including a series for the Errances "Voyages" series.

Together, with Actes Sud, they have already published *Voyage en Gaule romaine* (2002, 4th edition, 2016) and *Le Génie civil de l'armée romaine* (2018) which have been translated into several languages – German, Italian, Chinese, Japanese and Spanish.

LE GÉNIE MARITIME ROMAIN ROMAN MARITIME ENGINEERING

Texts by Gérard Coulon
Watercolors by Jean-Claude Golvin

editions errance

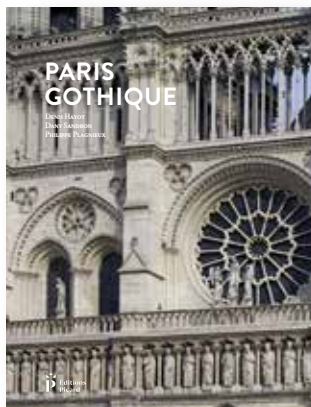
Roman maritime engineering was a complicated affair. Not only did engineers have to choose the sites for ports, plan their installation and design their infrastructure, such as the breakwaters, docks and jetties, but they also had to devise construction techniques suitable for a maritime environment, not forgetting the buildings and equipment – the lighthouses, shipyards, slipways, warehouses, and prestigious monuments – that would ensure the ports' optimum functioning. Maritime engineers were also responsible for the prevention of the build-up of sand and silt within the port area. Furthermore, maritime specialists and their astonishing expertise were charged with exceptional missions such as the transport of obelisks from Egypt or the mechanics of the velarium covering the Coliseum.

The vast-scope of their installations around the Mediterranean basin, often in hostile maritime environments, was made possible by one ingenious technical innovation: maritime concrete which sets in water and

hardens over time. Maritime concrete is much more resistant than today's concrete even, which explains the unrivalled solidity of Roman port structures 2 000 years later. In a book integrating the latest research, the authors set out to reconstitute the conditions of ancient Roman maritime construction work and the problems that confronted them every day.

This fascinating book on a rarely published theme features more than one hundred illustrations including eighty watercolors and drawings by the exceptionally talented Jean-Claude Golvin.





22 x 28 CM
384 PAGES
250 COLOUR PHOTOGRAPHS
HARDBACK
OCTOBER 2020
RETAIL PRICE: 59 €

The former curator of the Cluny Museum, **Dany Sandron** is a lecturer in medieval art and archaeology at Paris-Sorbonne University. His research and publications mainly focus on architecture and monumental arts in the Roman and Gothic periods.

Philippe Plagnieux is a lecturer in medieval art history at the Panthéon-Sorbonne University and at the École nationale de Chartres.

Denis Hayot is a doctor in art history, specializing in medieval architecture. He is a research engineer for the Plemo 3D digitalization and modelization platform (Sorbonne University).

PARIS GOTHIQUE GOTHIC PARIS

Dany Sandron, Philippe Plagnieux and Denis Hayot

P
Picard

Gothic architecture spanned from the prototypes of the 12th century to the grand churches of the 16th century. No other city around the world has such a magnificent wealth of gothic architecture. Despite losses over the centuries, this heritage still features some of the finest monuments of gothic art. Among them are the founding edifices including the Abbey of Saint-Denis and the choir stalls of Saint-Martin-des-Champs and Saint-Germain-des-Prés. Then there is of course Notre-Dame Cathedral, a vast construction project begun in the early 1160s which marked a decisive stage in the monumentalization of architecture. Around 1200 the creation of the western façade of Notre Dame heralded in a new model for church frontispieces: two towers, three portals and a flourishing rose, which triumphed over the centuries to come. The proportions of the façade became a reference for construction projects. Meanwhile in the same period, the Louvre fortress represented one of the finest examples of Capetian fortifications with its quadrangular layout and cylindrical towers. From the 1230s, Paris became the uncontested leader of gothic

creation. Gothic architecture entered its heyday. Its circular bays and huge roses became typical of the disembodiment of architecture reduced to a stone skeleton, a style that soon spread around Europe. Paris also had an important role to play in the late phase of gothic architecture. In France this period was considered flamboyant due to its taste for ornamentation and the use of curves and counter curves to create flame-like forms. It is also in this period that a number of aristocratic and ecclesiastical residences were built. Both groups naturally desired to reside in close proximity to places of power and remain close to medieval courtly life. There are 35 monographs describing the main monuments that appraise the most recent research. The result is a very different image of Paris, the city of a hundred bells. It also demonstrates how closed-in the city of Paris was, formed essentially of a citadel of royal palaces, many of the remains of which are to be found beneath our feet in cellars and basements.





17 x 23 CM
160 PAGES
COLOR ILLUSTRATIONS
SOFTBACK
MAY 2020
RETAIL PRICE: 22 €

Jean-Marie Lespinasse is an internationally renowned specialist in fruit. He is the editor and co-author of the works, *De la taille à la conduit des arbres fruitiers* (2005), *Les Fruits retrouvés, patrimoine de demain* (2008). His book *Le Jardin naturel* de Jean-Marie Lespinasse, first published in 2006, has become a reference work of gardening literature. He is also the author of *Le Potager à hauteur d'enfant* (2018).

With Henri Martin, Danielle Depierre-Martin founded La Machine à Lire bookstore in Bordeaux and was a bookseller for 29 years. With Jean-Marie Lespinasse, she has already published *Cultiver son potager naturel*.

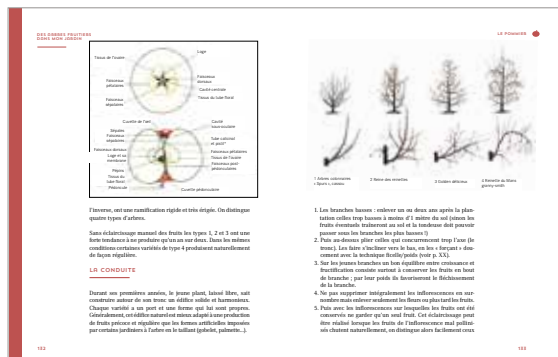
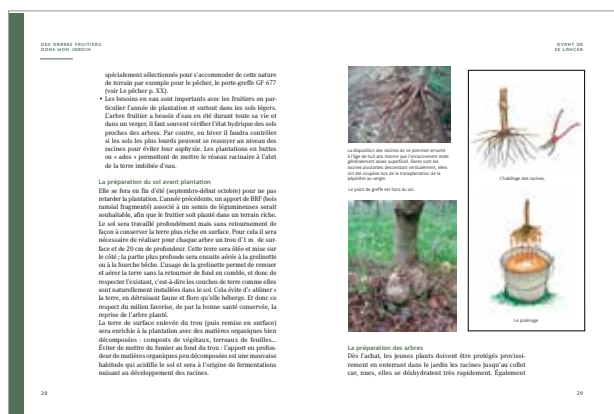
DES ARBRES FRUITIERS DANS MON JARDIN FRUIT TREES IN MY GARDEN

Jean-Marie Lespinasse and Danielle Depierre-Martin

Growing fruit trees is an exercise in patience. One has to learn to observe nature, pay attention to the first buds, to the early blossoms, to the behavior of the elements – the sun, rain and wind, and to the ripeness of fruit, while mounting a permanent guard against unwanted insects. But the results are well worth it: growing your own in the best conditions means you get to eat seasonal, local products free from pesticides and insecticides.

The authors instruct us how to plant 14 species of fruit tree, from the apricot tree to the vine. They describe plantation distances, soil types, trees' characteristics and their different rootstock abilities, as well as the processes of pollination,

fructification, pruning and harvesting. The book provides a perfect accessible lesson for beginners to plan their own fruit production. Unlike the constant daily work required to maintain a kitchen garden, growing interesting fruit is relatively easy as long as certain important steps are respected: plantation is crucial, and there are certain ground rules for planting trees; the natural development of each variety must be respected and trees should not be pruned to a shape or confined in a space that does not correspond to its natural desire for growth; thus it will bear better quality fruit more quickly. In the book we learn that secateurs are like guns: the less they are used, the more life flourishes.





17,5 x 22,5 CM
92 PAGES
COLOR ILLUSTRATIONS
SOFTBACK
JUNE 2020
RETAIL PRICE: 15,80 €

A graduate of Nancy University, **Alain GENEVÉ** became a dispensary chemist. In their passion for botany, he and his wife, **Marie-Jeanne**, have traveled the length and breadth of France in search of fruit plants. They also host botanical discovery tours for children. They have already published *Baies et fruits sauvages de France métropolitaine* (2013) translated into English by Timber Press under the title *Wild Fruit*, as well as *40 promenades botaniques* (2017).

LA BOTANIQUE À HAUTEUR D'ENFANT BOTANY WITHIN A CHILD'S REACH

ROUERQUE

Alain and Marie-Jeanne GENEVÉ

This book offers a whole host of activities to help children discover wild plants. It is a veritable tool box for children full of fun ideas: how to make a blowpipe, a whistle, a garland of flowers or a herbarium. Kids will get to discover toy plants, tasty plants, plants of plenty, medicinal plants, and plants that catapult. As children play they discover how plant life works, how plants reproduce, and their different species, environments, climates, and soils. With their vast experience of nature workshops, Alain and Marie-Jeanne GENEVÉ have “tutored” a number of budding botanists and it is their belief that educating the future generations about nature, biodiversity, sustainable development and respect for the

environment is essential for the future of the planet. This work will help parents and teachers alike to teach children about world of plants by letting them discover that world for themselves and learn to respect it.

Nature education for children is an essential aspect of their learning. School discovery excursions to the countryside are on the rise.

This attractive, fun book offers thirty workshops for children; each presents a readily accessible class activity.





14 x 20,5 CM
128 PAGES
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 16 €

Adriano Farano is the founder of Pane Vivo, a militant bread making laboratory. His work involves informing the public and creating healthy bread. A former journalist with Radio France, *Le Figaro* and *Courrier international*, in 2001, he founded Café Babel, the information site for the Erasmus generation. In 2010, he won a research grant at Stanford University and created a media start-up before returning to Paris in 2019. Today he teaches innovative project creation at the Sciences Po School of Journalism.

JE NE MANGERAI PAS DE CE PAIN-LÀ I WON'T EAT THAT BREAD

Adriano Farano

When he was living in the United States, Adriano Ferano's youngest child discovered he was highly intolerant to gluten and bread. The former journalist thus embarked on three years of research to discover the true meaning of bread. In doing so, he put his finger on a major public health issue.

Modern wheat is the product of genetic modification to make it easier to make bread which has also enabled yields to increase fivefold. It is however unsuitable for the human organism.

Even the most expensive organic breads contain 5-10% of gluten residue after digestion.

A recent scientific study tends to prove that this gluten content is at the origin not only of allergies but also the explosion in Alzheimer's disease. Adriano Ferano's investigation presents the history of bread making from its origins to the arrival of "modern" bread containing hybrid gluten cereals and high levels of sugar and salt. Bread the staff of life has become its bane. The good news is that alternatives exist. Bread prepared with traditional wheat varieties and 100% natural leaven is becoming more available due to the emergence of a new generation of militant bakers of which Adriano Farano is one.

ROUERQUE



17 x 24 CM
208 PAGES
SOFTBACK
OCTOBER 2020
RETAIL PRICE: 25 €

It is Marion Haas's belief that to change the world you have to begin by changing yourself. So in 1987, alongside her husband, Marion Haas created an organic farm in the Drôme region. She has produced her own cheese, is a dedicated forager, has prepared feasts for hundreds of people and held various union posts. She also runs training and advice courses in organic lifestyles.

ET SI MA FOURCHETTE POUVAIT SAUVER LA PLANÈTE ?

ROUERQUE

WHAT IF MY FORK COULD SAVE THE PLANET?

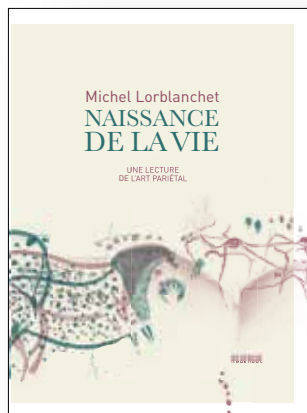
Marion Haas

This work shows us how every forkful that disappears into our mouths can become a small step on the path to protecting the environment. One of the first forms of action we can take to change the world in which we live and confront dangers present and future is to change our way of eating. Eating is a political act and the time has come to turn this truth into action.

It's impact could be huge. Most of all on ourselves: in the process, we get to promote our own well-being and discover the intimate connection between the internal microcosm and the external macrocosm.

Eating a locally sourced organic diet is important, but we should beware of low-cost organic food over which there is often little quality control; when industry resorts to discounts, alarm bells always ring. Does this mean though that eating organic food has to be more expensive? One way to save money and the planet is to consume less meat, but why guilt-trip those who have no intention of going without? Again, we are confronted by our consumer habits: where does the meat come? How has it been produced? How has the animal been treated? What of fish, gluten, lactose, honey?

As we explore the issue of food, we realize to what extent it is far-reaching and transversal. Marion Haas's book guides us through the world of food, deciphering labels and logos, encouraging us to question our practices and to grow our own gardens, literally and figuratively. She encourages us to reflect upon our true needs, our temperaments and constitutions which should also guide our way of eating. She also offers practical advice to help transition: With what to stock our closets? How to cook food? What utensils to use? Applying forty years of experience hosting groups, the author offers 100 simple seasonal and flavorsome recipes to help us saddle up and ride off to change the world.



19.6 x 25.5 CM
224 PAGES
COLOR ILLUSTRATIONS
HARDBACK
OCTOBER 2020
RETAIL PRICE: 25 €

Michel Lorblanchet is a world-renowned expert in his domain. His previously published book with Rouergue *Art pariétal - Grottes ornées du Quercy* (2010) was republished in 2018.

NAISSANCE DE LA VIE

Une lecture de l'art pariétal

THE BIRTH OF LIFE

Reading cave art

Michel Lorblanchet

Michel Lorblanchet has devoted his life to studying the cave art of the Quercy region in France. In more than forty years of research into prehistoric art, he has helped revolutionize our understanding of the field. In this book, he takes off his lab coat to share with us his own interpretation of Paleolithic art as displayed in the Quercy caves. Each daub, line and flourish take on life as we begin to understand how these caves were sanctuaries, ritual sites, focal points for intensely symbolic and emotional collective moments. Gradually, from the drawings, the characters of the Paleolithic artists begin to emerge in the way they appropriate these sheltered spaces. We discover how they make the walls talk and use relief and the natural contours of the rock to produce majestic frescos in which animals take on terrifying appearances. Michel Lorblanchet reveals the symbolism of the caves which were no doubt perceived as a locus for rebirth, an organ of the Earth-Mother from whom all the Earth's creatures were born. The result is a fascinating scholarly work which, in the way it brings the prehistoric world to life, is sure to move readers.

An honorary research director at the CNRS, Michel Lorblanchet is a specialist in prehistoric art. He has studied cave art in situ in the south of France as well as Australia and India. His distinctly empirical approach to prehistoric art helps to reveal its techniques and, as a result, the context and intentions behind their artistic production. The author has already published *Art pariétal. Grottes ornées du Quercy*, a unique work due to its spectacular modeling and reproduction of extraordinary documentation. The work will prove to be a wonderful legacy for future researchers.

Michel Lorblanchet paints a delicate, subtle portrait of prehistoric artists, focusing on their preoccupations, their questions and beliefs.

ROUERQUE

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