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16.3 × 19 CM 144 PAGES 50 COLOR ILLUSTRATIONS SOFTBACK FEBRUARY 2022 RETAIL PRICE: 29 €

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

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

AU FEU DU DÉSIR MÊME IN THE FLAME OF DESIRE

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

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

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

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

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













14 × 27 CM 160 PAGES 70 BLACK AND WHITE AND COLOR ILLUSTRATIONS SOFTBACK FEBRUARY 2022 RETAIL PRICE: 27 €

VIVANTES!

Réflexions (critiques) sur les femmes dans l'art et son histoire

WOMEN ALIVE!

(Critical) reflections on women in art and its history Collective work. Edited by Sonia Recasens

he current climate seems ripe for a deeper examination of women's role in creation. As expressed in the title Women Alive!, our approach toward the issues here is vibrant and dynamic. This work develops the exploration initiated by a series of exhibitions organized by the Frac Nouvelle-Aquitaine MÉCA, which examined the female artists' work in its own contemporary art collections and opened up the question to other eras. From the Venus of Brassempouy to Louise Bourgeois, from the rebellious "mauvaises filles" of the Crazy Years to the skjaldmös virgin warriors in medieval Scandinavia, from Joséphine Baker to Nancy Cunard, or from Rosa Bonheur to Eva Gonzalès, Women Alive! Let's keep going!"

is a compilation of investigations, experience and reflection by personalities from various horizons: an art historian, storyteller, paleontologist, art critic, artist, curator, etc. What makes this book so special is the multiplicity of angles on one shared perspective. Throughout the pages, the book draws up a critical inventory of past developments and the work that still needs to be done to allow women to gain an equal footing with men in creation and representation. As the feminist art critic Sonia Recasens so judiciously remarks in her analysis of the Frac collection: "Because of the new collective and worldwide awareness, we can finally switch track in the art world.



Zanele Muholi, Bester VI, Frac Nouvelle-Aquitaine MÉCA collection. (© Zanele Muholi, photo Jean-Christophe Garcia)





With contributions from Marie-Laure Bernadac, curator and author: Véronique Blanchard, historian; Valentine Boé, curator; Nicolas Boone, artist: Vanessa Desclaux, head of promotion at Frac MÉCA; Valérie Feruglio, prehistorian and archaeologist; Caroline Fillon, curator at the Libourne Fine Arts museum; Sarah Frioux-Salgas, curator; Agnès Geoffray, artist; Lise Guéhenneux, art historian; Caroline Hancock, critic; Claire Jacquet, director at Frac Nouvelle Aquitaine MÉCA; Jacques Jaubert, prehistorian and archaeologist; Isabelle Loubère, storyteller and author; Clovis Maillet, artist and medieval historian; Camille Paulhan, historian and art critic; Sonia Recasens, art historian and critic; Karen Tanguy, head of collection Frac MÉCA.

Top. Cambio de autoridades, 2018, Zapatist painting from Chiapas (Mexico).
Bottom. Maitetxu Etcheverria, Aline, Woman Farmer, île Margaux, 2016, Frac
Nouvelle-Aquitaine MÉCA collection.
(© Maitetxu Etcheverria, photo Jean-Christophe Garcia)

SOPHIE CALLE avec JEAN-PAUL DEMICKLE LASCENSEUR OCCUPE LASO!

22 × 27 CM
368 PAGES
150 COLOR ILLUSTRATIONS
HARDBACK
SEPARATED FRENCH & ENGLISH EDITIONS
MARCH 2022
RETAIL PRICE: 79 €

Since the early 1970,
Sophie Calle has created a
number of exhibitions around
the world. She has been
described as a conceptual artist,
photographer, video-artist
and even detective and has
developed her own distinct
modus operandi, combining
text and photography to tell of
something deeply personal. She
is considered one of the greatest
artists of the 21st century.

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

L'ASCENSEUR OCCUPE LA 501 THE ELEVATOR'S IN ROOM 501

Sophie Calle with Jean-Paul Demoule

Between 1978 and 1981, Sophie Calle went on a clandestine exploration of the then abandoned Hôtel du Palais d'Orsay. She selected room 501 as her home and without any fpre-established method, set about photographing the abandoned hotel over 5 years. As she explored, she picked up items she found: room numbers, customer reception cards, old telephones, diaries, messages addressed to a certain "Oddo" and more besides. What happened to room 501? More than 40 years later it has disappeared and an elevator has taken its place. At the invitation of Donatien Grau, the Musée d'Orsay

What happened to room 501? More than 40 years later it has disappeared and an elevator has taken its place. At the invitation of Donatien Grau, the Musée d'Orsay curator, Sophie Calle returned, equipped with a flashlight, to explore the site again during the lockdown period. She hunted down the ghosts of the Palais d'Orsay, now connected to the present by the visitors that had also deserted the museum. The work reconstructs the artist's archive of photography, letters, invoices and other daily items which bring a forgotten past back to life.

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

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

A work designed and illustrated by Philippe Millot.













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

Louise Deschamps is a photographer, director and writer.

L'OBJET DE MON VIOL THE THING OF RAPE

Louise Deschamps

"When loss is disappearance. When disappearance creates obsession. When obsession become subject."

n the wake of exposure to extreme, obscene and very intimate violence, rape victims often feel alone, with their doubts, fears and failures. Louise Deschamps has patiently interviewed such victims and here relates their stories. Men and women - Dominique, Billie, Clivia, Geoffrey and others - reveal their experiences of shock, vast cruel intensity, then silence. Years later when confronting these traumatic events, one obsession returns time and time again, "the object of rape", that part of them that they "leave behind, a piece of the soul that was previously intact". A leather belt, a soft toy, a floral dress or wedding rings: whether in their adult or childhood years, an item, an

object always has a role to play. Born into a family deeply involved in theatre (Deschamps-Makeïeff) and cinema (Jacques Tati), Louise Deschamp has a fondness for the issues surrounding our transition to adulthood. By shedding light on lives destroyed by rape, she manages to create a valuable treasury of testimonies that changes our perspectives of brave victims.

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







10 × 19 CM
96 PAGES
12 COLOR ILLUSTRATIONS
SOFTBACK
APRIL 2022
RETAIL PRICE: 25 €

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

PEINDRE AU CORPS À CORPS

Les fleurs et Georgia O'Keeffe

PAINTING BODY-TO-BODY

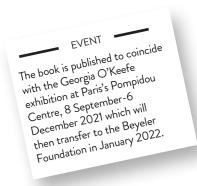
Flowers and Georgia O'Keeffe Estelle Zhong Mengual

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

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

If we take the time to look at them and not immediately replace them with our own human projections, what do her flowers become? What does their unsettling, unusual presence tell us of the plant world, its immemorial history, its hidden dramas and of our relationships to flowers? Following the same approach as in her last book, *Apprendre à voir*, the author invites us to change our perspective, not only of Georgia O'Keefe's work, but also of flowers. In our heritage, flowers occupy a primarily ornamental place: they belong to a sentimental, almost mawkish imagination. The work brings us a very different perspective of flowers through and examination of these enigmatic, marvelous and alien paintings. For this perspective is one revealed to us by non-human beings who are nevertheless intimate with them. Georgia O'Keefe paints like an other, other than human.

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

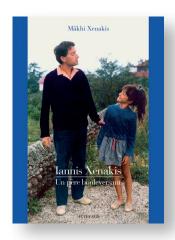












15 × 20.5 CM 248 PAGES 250 COLOR ILLUSTRATIONS SOFTBACK FEBRUARY 2022 RETAIL PRICE: 32 €

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

IANNIS XENAKIS

Un père bouleversant

IANNIS XENAKIS

My revolutionary father Mâkhi Xenakis

n athlete in his youth, Iannis Xenakis was also a political leader of the Lord Byron resistance group. Having graduated from the Ecole Polytechnique in 1946 and fascinated by the sonic experience of war and its relationship to music, he started composing. The following year at the age of 26, he fled the civil war and arrived in Paris where he started working as an architect with Le Corbusier. He then enrolled at the Ecole normale de musique de Paris in 1949 where he became aware of the importance of mathematics and architecture in musical composition through the teaching of Olivier Messiaen.

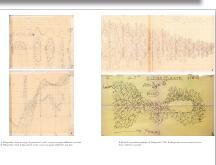
In 1953, Iannis Xenakis devised his first concerts to inaugurate avant-garde architectural projects. His music is characterized by its social ambitions and its release from the

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Through philosophy, the sciences and psychology, he arrives at the conclusion that music is capable of battling time and death. He is at the origin of the Philips Pavilion and other cutting-edge infrastructures to host musical events. His music can be defined as anti-conventional and he defines it as "primary savagery beyond fashions and styles". He draws his inspiration from omnipotence and natural beauty. For Måkhi Xenakis, his father is the Antigony of modern times, a figure who was brave enough to take on the law alone in the name of creation.









16.5 × 22.5 CM 288 PAGES 200 COLOR ILLUSTRATIONS SOFTBACK MARCH 2022 RETAIL PRICE: 32 €

An honorary professor at Lorraine University, Annik Schnitzler has devoted her research to different aspect of forest ecology in temperate and tropical regions. Her work has especially looked at liana along the major rivers. She is also the author of more mainstream works, including *Forêts sauvages* (Glénat, 2020).

A doctor in biology, Claire Arnold is a specialist in ecology and the genetics of populations. She first became interested in wild vines, then in cultivated vines, and finally set off around the forests of the world to better understand the role of liana in forest ecosystems.

ÉLOGE DES LIANES

Un monde méconnu

IN PRAISE OF LIANA

An unknown world

Annik Schnitzler and Claire Arnold With contributions and illustrations by Francis Hallé and Sarah Cardinal

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

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

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

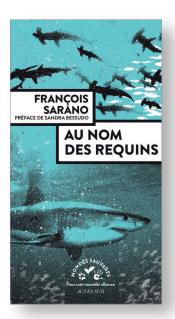
Today, the over abundance of certain invasive liana should not overshadow the disappearance of more vulnerable species. From the most modest to the most emblematic, liana still have much to teach us about the living world. This book is a manifesto for liana to promote better understanding for the species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











II.5 × 2I.7 CM 304 PAGES SOFTBACK FEBRUARY 2022 RETAIL PRICE: 21 €

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

AU NOM DES REQUINS IN THE NAME OF SHARKS

François Sarano Illustrations by Marion Sarano Preface by Sandra Bessudo



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

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

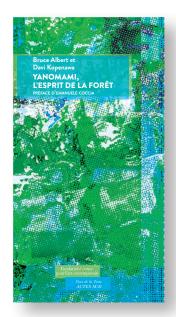




Sharks cannot speak for themselves, yet researchers who dive and study them can reveal their codes, the secrets of their hidden underwater life, so that we better understand them and protect

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





II.5 × 21.7 CM

208 PAGES

28 COLOR AND BLACK AND WHITE

ILLUSTRATIONS

SOFTBACK

COEDITION ACTES SUD/FONDATION CARTIER

MARCH 2022

RETAIL PRICE: 20 €

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

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

YANOMAMI, L'ESPRIT DE LA FORÊT YANOMAMI, THE SPIRIT OF THE FOREST

Bruce Albert and Davi Kopenawa Preface by Emanuele Coccia

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

The authors have returned to offer an appraisal of their fifty-year friendship in this work that brings together their own voices, perspectives and sensibilities about animals, plants, forests, representations and images. This rich and subtle universe also unfortunately bears the mark of the invader, the white colonizer, the gold rush, the ravages of the Anthropocene, and still

today, the effects of Covid-19 and the harmful policies of Bolsonaro.

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

New collection: "Voices from Earth" New analyses, fresh narratives

A COLLECTION THAT RETHINKS OUR RELATIONSHIP TO THE LIVING WORLD

SERIES DIRECTED BY SABAH RAHMANI

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

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

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

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

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

KOGIS, LE CHEMIN DES PIERRES QUI PARLENT

Dialogue entre chamans et scientifiques

KOGIS, THE PATH OF SPEAKING STONES

Dialogues between shamans and researchers

Éric Julien Preface by Pierre Richard

II,5 × 21,7 CM
224 PAGES
28 COLOR AND BLACK AND WHITE
ILLUSTRATIONS
SOFTBACK
MARCH 2022
RETAIL PRICE: 20 €

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

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

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



ON Y SERA UN JOUR, MON GRAND

Souvenirs et conseils d'un entraîneur champion du monde

THAT'LL BE US ONE DAY!

Memories and advice from a world champion trainer Jean-Maurice Bonneau

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

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

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

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

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

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

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



MANIFESTE POUR L'ÉCOLOGIE HUMAINE MANIFESTO FOR HUMAN ECOLOGY

Jean-Hugues Barthélémy

IO × I9 CM

I 44 PAGES

SOFTBACK

FEBRUARY 2022

RETAIL PRICE: II €

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

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



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

UNE ÉCONOMIE À NOUS

Changer de regard pour redéfinir les règles du jeu

OUR VERY OWN ECONOMY

Rethinking the economy to build a new system Eva Sadoun

IO × I9 CM I6O PAGES SOFTBACK FEBRUARY 2022 RETAIL PRICE: I2 €

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

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

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



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

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

COMMUNE FRUGALE

La révolution du ménagement

FRUGAL COMMUNALITY

A revolution in organization

Mouvement pour une frugalité heureuse et créative

IO × I9 CM
I28 PAGES
SOFTBACK
MARCH 2022
RETAIL PRICE: II.5 €

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

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

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

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

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





IO × I9 CM 208 PAGES SOFTBACK MARCH 2022 RETAIL PRICE: IO €

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

LE VERTIGE IDENTITAIRE

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

THE VERTIGO OF IDENTITY POLITICS

Drawing lessons from collective experience: how democracy can turn?

Alain Chouraqui

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

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

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

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

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

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

POUR UN MONDE EN COMMUN

Regards croisés entre l'Afrique et l'Europe

A WORLD IN COMMON

Comparative perspectives between Africa and Europe

Rémy Rioux and Achille Mbembe Interviews with Séverine Kodjo-Grandvaux

10 × 19 CM 144 PAGES SOFTBACH MARCH 2022 RETAIL PRICE: 15 €

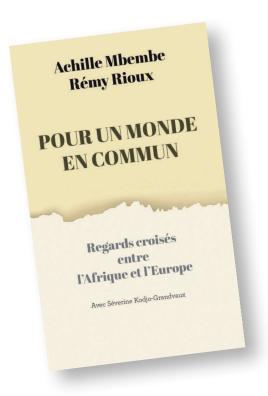
Rémi Rioux is director of the French Development Agency. Achille Mbembe is an historian, a specialist in post-colonial issues, appointed by President Emmanuel Macron to produce a report into French-African relations.

In this collection of interviews Rémy Rioux and Achille Mbembe look at the weight of Africa's colonial past and the changes underway in the age of globalization and the Anthropocene. Their conversations question our transition to a computational world of digital reason and an extractivist economy that serves closed societies in which populist tendencies and inequalities prosper.

They rethink France-Africa relations in the light of the great ecological, political and social challenges of the 21st century in an age when any residual French presence in Africa is highly contested, while at home, France has to face post-colonial protest and denunciations of systemic racism.

The authors question the aims of development and our ways of inhabiting the world, while seeking out solutions to keep the planet liveable. The work advocates a "diplomacy of the living", attentive to all forms of life, both in the human and natural worlds, which also implements a politics of recognition and respect for diversities.





2030 GLORIEUSES

Utopies vivantes

2030 - "LIVING UTOPIAS"

Julien Vidal



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

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

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

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

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

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

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



REVIVRE

12 étapes pour sortir de l'addiction

BREAKING WITH ADDICTION

Philippe Cavaroz and Michel Henry



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

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

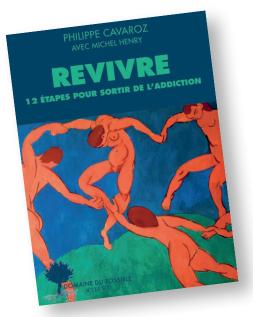
Born in 1961, the journalist Michel Henry is deputy editor of the XXI review. He worked for thirty years at Libération, especially on society themes, including drugs. He has written several works notably Drogues: pourquoi la légalisation est inévitable (Denoël, 2011).

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

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

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

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



20 - SOCIETY > DOMAINE DU POSSIBLE



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

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

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

LA FERME DU RAIL

Pour une ville écologique et solidaire

THE RAILTRACK FARM

For a city based on solidarity and ecology

Clara and Philippe Simay Preface by Baptiste Lanaspèze



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

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









BASCULONS!

Cahier militant

TIME TO CHANGE!

A militant notebook

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

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

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

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

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

- sitting back and watching our biodiversity disappear around us;
- our species, which seems intent on destroying itself;
- our own resignation and vain hopes that the next elections will solve everything. This work shares stories of young people aged 18-30 whose life has changed. Through their tales, we discover how they became aware of the issues affecting them and the world, how they became committed and how the dreams of a generation are being suffocated by the crises in the world and the threat to the health of the planet.

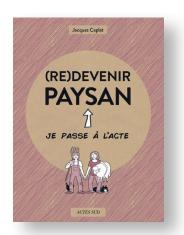
Here this "changing generation" describes its rebellion. It relates what they refuse and what they hold dear. She stands against the unbearable march of our model of society to guarantee a liveable planet. It is born on by principles of material sobriety, sharing and empathy with the living world. Life is anger.

The actors of these transitions share their perspectives on their own stands and positioning. In them are reflected their own lives and their own aspirations for the future.

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

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





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

Jacques Caplat is an

agronomist and ethnologist. He was agricultural advisor in the Chamber of Agriculture, then coordinator at the National Federation of Biological Agriculture. He has also written a number of works

including *Une agriculture qui répare la planète*, cowritten with Vandana Shiva and André Leu (Actes Sud, "Domaine du possible", 2021).

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

(RE)DEVENIR PAYSAN HOW TO BECOME A FARMER

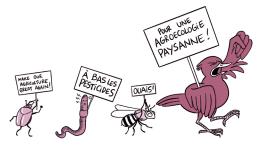
JE PASSE À L'ACTE

Jacques Caplat Illustrations by Mélaka

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

Have you felt the urge to hit the sticks? To help start out, Jacques Caplat shares his own experiences and practices, inspired by his own career; the son of a farmer himself, he left home for the city then returned to rediscover his roots. He shows that if we foster diversity at a human scale, far from the vast mechanized, destructive monocultures, agriculture can become a terrain for personal fulfillment while revitalizing territories and preserving biodiversity. In an age when work can be a source of isolation and discombobulation, returning to farm the land can help us reconnect with life, mobilizing the body and cooperation of a very real network on a daily basis.

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









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

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

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

S'ÉVEILLER À LA NATURE AVEC UN ENFANT

WAKING UP TO NATURE WITH A CHILD

Emmanuelle Grundmann Illustrations by Élodie Balandras

a "syndrome of nature loss" among city dwellers, which results in various pathologies: depression, anxiety, obesity, diabetes and other chronic illnesses. Among children, however, the ever increasing distance from natural environments manifests itself in an even more worrying, less tangible symptom: the gradual loss of wonderment and the active urge to learn and discover the world around them.

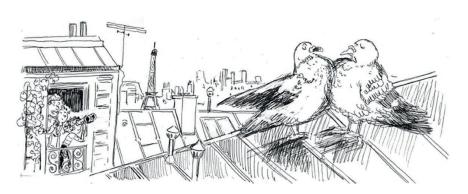
In this guide, Emmanuelle Grundmann proposes to reawaken children's and adults' senses of wonderment by bringing the sensibility of the adult into contact with that of the child.

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

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

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







14 × 19 CM 64 pages 12 color illustrations softback march 2022 retail price: 10 €

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

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

DÉPLASTIFIER SA VIE DEPLASTIFYING LIFE

Nelly Pons Illustrations by Pome Bernos

obody can pretend otherwise: plastic is not so fantastic. Depending on how you look at plastic it is also drastic and dramatic. As our ecosystems become increasingly polluted and as living organisms suffer, faced with this silent ecocide unfurling continuously before our eyes, what can be done? We can start by deplastifying our lives.

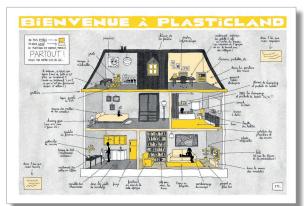
Deplastifying daily life isn't just a series of simple actions, it is also about reappropriating our ability to act and help the living planet.

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

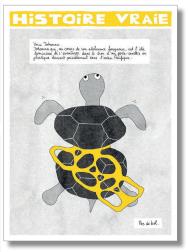
In her own personal way and always with tongue-in-cheek, Nelly Pons reveals several secrets to reduce our plastic footprint on the planet on a daily basis and on a collective scale.

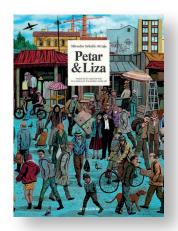
redefine our place in the world.

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





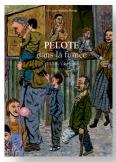




23 × 31 CM 176 PAGES COLOR ILLUSTRATIONS HARDBACK APRIL 2022 RETAIL PRICE: 28 €

Miroslav Sekulic-Struja

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





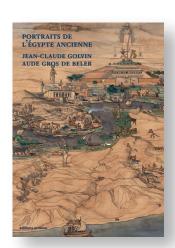
PETAR & LIZA PETAR AND LIZA

Miroslav Sekulic-Struja Translation from the Croat by Wladimir Anselme and Ana Setka

life in the streets and in squats until he met Liwza. A beautiful love affair between the vagabond poet and the young dancer began. But Petar's demons did not give him peace for long and Liza had to abandon him to his sorry destiny.

n the army, Petra would write love let- In the two volumes off Pelote dans la ters for his roommates to send to their fumée, Miroslav Sekulic-Struja created loved ones. Then he lived a Bohemian a meticulous portrait using the finest of brushes of the fate of lost youth after the Balkan war. In this magnificent love story, Petar and Liza will have to reinvent themselves and find themselves afresh.





24×34 CM 48 pages Hardback February 2022 Retail price: 2.4 €

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

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

PORTRAITS DE L'ÉGYPTE ANCIENNE PORTRAITS OF ANCIENT EGYPTIANS



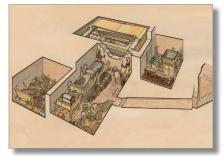
Texts by Aude Gros de Beler Watercolors by Jean-Claude Golvin

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

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

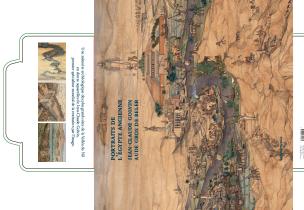
of Thebes, the temple of Luxor, the temple of Queen Hatshepsut in Deir el-Bahari, the temple of Ramses III in Medinet Habu, the craft village of Deir el-Medina, the tomb of Tutankhamen, the pyramid route, the site of Saqqara, the pyramids of Giza, and Alexandria. Each image comprises a vast synthesis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

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











15 × 19 CM 192 pages 80 black and white illustrations MARCH 2022 RETAIL PRICE: 26 €

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

VRAIN LUCAS

Histoire d'un incroyable faussaire

VRAIN LUCAS

The true story of an incredible forger Gérard Coulon



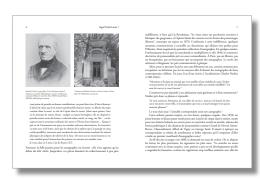
NEW REVISED EDITION

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

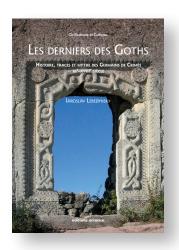
The content of the letters themselves was quite puerile and absurd and signed by historical figures as diverse as Caesar, Vergingétorix, Alexandra the Great, Cleopatra, Dagobert, Charlemagne, Joan of Arc, Louis XIV, Pascal, Newton and more besides; each was written in French and on paper.

The case hit the headlines in 1867 at the Académie des sciences, poisoned the climate of the scholarly assembly for more than two years, and sent shockwaves through academic milieus of France, England, Italy and Netherlands. Weekafter-week, the revelations dented the intellectual probity of famous thinkers like Newton and Galileo. This incredible adventure in fraud came to a sad end. 9 September 1869, when Vrain Lucas was arrested after Michel Chasles brought charges against him. The fraudster was imprisoned in Mazas prison accused of forgery and abuse of trust. The trial again made the front pages. Lucas was sentenced. Released after prison, Lucas resumed his incorrigible ways, and was sent back to prison where he died.

The first edition of this work appeared in 2015. This edition has been entirely reviewed, corrected and augmented with an extra chapter entitled "Vrain Lucas and Chasles, characters in fiction", in which we encounter Alphonse Daudet, Alphonse Allais, Tintin's Journal, Umberto Eco and even a TV movie in which Michel Piccoli plays Chasles. Illustrated and extensively documented, the work brings back to live this incredible tale with lively, humorous prose, among which the read will discover sixty of the most far-fetched among the correspondence.







17 × 24 CM 192 PAGES BLACK AND WHITE ILLUSTRATIONS MARCH 2022 RETAIL PRICE: 28 €

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

LES DERNIERS DES GOTHS

Histoire, traces et mythe des Germains de Crimée IIIe-XVIIIe siècle



THE LAST OF THE GOTHS

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

Iaroslav Lebedynsky

t the end of their long and tumultuous history, the Goths, the main eastern Germanic people, disappeared in the middle of the Middle Ages. However evidence from the following centuries reveals the constant presence of a population speaking a Germanic language generally identified as Goth in Crimea, in the southern peninsular of Ukraine. One important piece of evidence is a document written by Ogier de Busbecq, the Holy Empire's ambassador to Constantinople, who in 1560 created a collection of over hundred words and expressions of "Crimean Gothic". The last of these reports dates from the end of the 18th century. The precise identity of these Crimean Germans, and the reality of their long survival, has been discussed for centuries and has given rise to less "scientific" obsessions among the Swedes, Germans and the Russians. Many questions remain open. This critical study looks at all available sources (historical, archaeological, linguistic) and examines the conclusions of recent research carried out since the fall of the Soviet Union.

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







IMPRESSIONS D'ORIENT

Les voyageurs en Égypte au XIX^e siècle

editions errance

IMPRESSIONS OF THE EAST

Travelers in Egypt in the 19th century

Gérard Réveillac and Nicole Tuccelli

19.6 × 25.5 CM 256 PAGES BLACK AND WHITE ILLUSTRATIONS APRIL 2022 RETAIL PRICE: 39 €

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

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

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

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

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

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

These literary accounts are accompanied by extensive photography, from Antonio Beato to Francis Frith, via the Adli and Gaddis collections already seen in our work, Trésors photgraphiques (Actes Sud, 2017). The title of this work was selected deliberately as each account is an individual impressionist brushstroke in a broader tableau. The various actors provide their own impressions on various themes such as geography, navigation up the Nile, encounters - good and bad - with local populations, entertainments, the pillage and the safeguard of sites, mummies and the antiquity trade, tourists, painters and photographers.







ABD EL-KADER



Edited by Camille Faucourt and Florence Hudowicz

17,8 × 25 CM 288 PAGES MAXIMUM 150 COLOR ILLUSTRATIONS COEDITION MUCEM/ERRANCE APRIL 2022 RETAIL PRICE: 34 €





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

The Mucem exhibition in 2022 sheds fresh light on the Abd El-Kader to appreciate the richness of his life and his importance in history. Using recent research, new sources and unpublished collections, it provides a chronology of his life and explores the striking features of his personality and actions, while placing him in his historical and geographical context of the Mediterranean in the 19th

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

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







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