



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.

This 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.











## SOPHIE CALLE AVEC JEAN-PAUL DEMICOSES L'ASCENSBUR OCCUPE L'ASO!

22 × 27 CM 368 PAGES 150 COLOR ILLUSTRATIONS HARDBACK 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

etween 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 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 vis-

itors 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.







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 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)

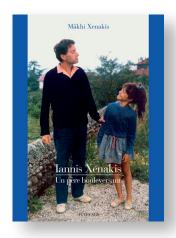




With contributions from Marie-Laure Bernadac, curator and author: Véronique Blanchard, historian; Valentine Boé, curator; Nicolas Boone, artist: Vanessa Desclaux, head of promotion at Frac MÉCA; Valérie Feruglio, prehistorian and archaeologist; Caroline Fillon, curator at the Libourne Fine Arts museum; 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)





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.sur l'histoire de l'archéologie, ses constructions idéologiques et son rôle social.

#### IANNIS XENAKIS

Un père bouleversant

#### IANNIS XENAKIS

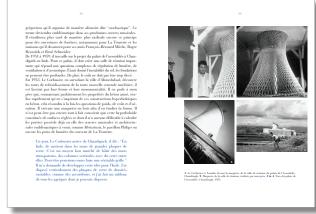
My revolutionary father Måkhi Xenakis

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.

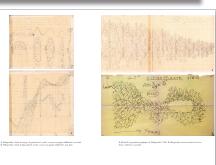
In 1953, Iannis Xenakis devised his first concerts to inaugurate avant-garde architectural projects. His music is characterized by its social ambitions and its release from the

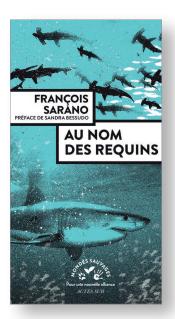
n athlete in his youth, Iannis Xenakis was also a political leader of the Lord Byron resistance Having graduated from the Ecole Inique in 1946 and fascinated by ic experience of war and its relation to music, he started componic of Greek concentration camps. Its rhythmical organization is mathematical. Drawing on folk instruments and musical forms, he rigorously interweaves psychological time-spaces with sonic simplicity and primitivism to resist diversity, modern complexity and scholasticism.

Through philosophy, the sciences and psychology, he arrives at the conclusion that music is capable of battling time and death. He is at the origin of the Philips Pavilion and other cutting-edge infrastructures to host musical events. His music can be defined as anti-conventional and he defines it as "primary savagery beyond fashions and styles". He draws his inspiration from omnipotence and natural beauty. For 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.









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.



Marion Sarano)

#### MANIFESTE POUR L'ÉCOLOGIE HUMAINE MANIFESTO FOR HUMAN ECOLOGY

Jean-Hugues Barthélémy

IO × I9 CM
I44 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

10 × 19 CM 160 PAGES SOFTBACK FEBRUARY 2022 RETAIL PRICE: 12 €

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

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

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



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

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

#### **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.

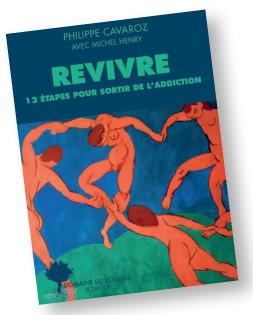
Born in 1961, the journalist Michel Henry is deputy editor of the XXI review. He worked for thirty years at Libération, especially on society themes, including drugs. He has written several works notably Drogues: pourquoi la légalisation est inévitable (Denoël, 2011).

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.



# CLARA ET PHILIPPE SIMAY LA FERME DU RAIL POUR UNE VILLE ÉCOLOGIQUE ET SOLIDAIRE PRÉFACE DE BAPTISTE LANASPEZE DOMAINE PREFA SUIPI

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.

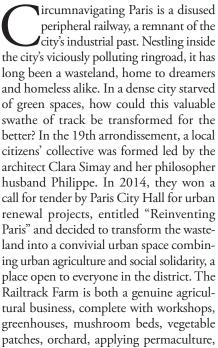
#### LA FERME DU RAIL

L'aventure de la première ferme urbaine à Paris

#### THE RAILTRACK FARM

The adventure of the first urban farm in Paris

Clara and Philippe Simay Preface by Baptiste Lanaspèze



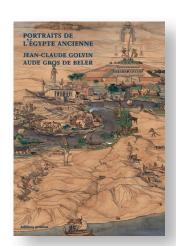
aquaponics, and agroforestry), and a restaurant (*Le Passage à niveau* [level-crossing]) offering affordable meals for local inhabitants, its slogan, "Eat well, live better. Local products grown with love." The site also provides social housing for the people in positions of insecurity, who are also 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.









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

editions errance

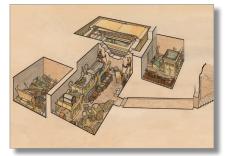
Texts by Aude Gros de Beler Watercolors by Jean-Claude Golvin

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

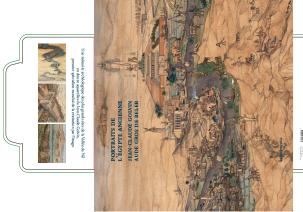
of Thebes, the temple of Luxor, the temple of Queen Hatshepsut in Deir el-Bahari, the temple of Ramses III in Medinet Habu, the craft village of Deir el-Medina, the tomb of Tutankhamen, the pyramid route, the site of Saqqara, the pyramids of Giza, and Alexandria. Each image comprises a vast synthesis 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.









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