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The kaleidoscope of one's life
A gorgeous and sensual hymn to love
and memory

MARIE CASANOVA

ET L'ODEUR DES NARCISSSES

(*THE PERFUME OF NARCISSUS*)
A NOVEL

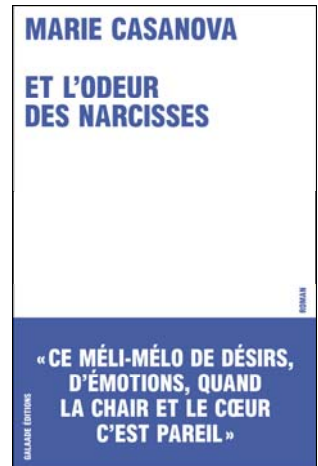
It's a dark evening. The secretive Thérèse tells her story to her fellow sufferers. She resuscitates her childhood in Cayenne, where she discovers love and a fascination for death during public executions, the return to Nice, the death of the grand-father. And the strange illness that has been tormenting Thérèse for many years: her bones crumble inside her flesh, so much that they have to amputate her leg. The love story with Roland in Nice. The wedding. And Juliette's birth. Pretty Juliette.

Thérèse untangles the memories, the kaleidoscope of her life, the scents, the colours, the tears, the grief, the wonders. Dream and reality merge, beauty mingles with the ugly, lies with truth.

CORSICA BOOK PRIZE, 2010
FINALIST, ROSINE PERRIER PRIZE, 2010
CHAMBÉRY FESTIVAL OF THE FIRST NOVEL, 2010
FINALIST, VILLEPREUX PRIZE, 2009

"Served by a lavish prose, with poetic and lyrical accents, this powerful and sensual text is a gorgeous hymn to life, love and memory. Like the intoxicating smell of narcissus, it should pursue you for a long time." – *PAGE DES LIBRAIRES*

- **memory / filiation / alterity / france and italy**
- **a powerful recalling of the dreams, pleasures and woundings of one's life**
- **lyrical and sensual**



THE AUTHOR

Marie Casanova is a lyric writer and writes short stories for the radio. *Et l'odeur des narcisses* is her first novel.

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160 P. AUGUST 2009

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A touching and funny story of sexual initiation

OLIVIER DELAHAYE

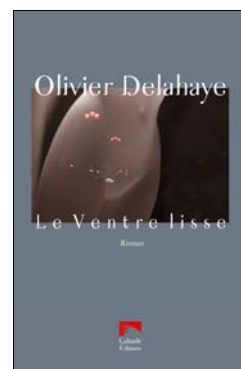
LE VENTRE LISSE

(THE SMOOTH BELLY)
A NOVEL

The story of a teenager and his obsession: young Romain desires to discover women and their sexuality. Until now, he only knows the smooth and mysterious contours of his father's collection of marble statues. But again and again, his endeavours result in failure and embarrassment. Until the day he meets a young, blind and unsettling woman called Flore. *Le Ventre lisse* is a touching yet funny story of a sexual initiation not quite like the others, but in which all men who were once young will be able to recognize themselves.

"A pleasant style of writing (...). The reader is delightfully thrown into this young character's rebellion." – WWW.EVENE.FR

- **adolescence / sexuality**
- **the story of a teenager' obsession**



THE AUTHOR

Olivier Delahaye is a movie producer and director. His most recent film, *The Wooden Camera*, was awarded the Crystal Bear for Best Movie at the Berlin Childrens' Film Festival 2004, the Henri Alekan award for best photography at the Festival of Paris 2004 and First Prize at the Montreal Vues d'Afrique Festival 2004.

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160 P. JANUARY 2006

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A unique testimony. Intense and rare

BÉATRICE DOUVRE

LA PASSANTE DU PÉRIL
JOURNAL D'UNE ANOREXIQUE

(THE PERIL'S PASSERBY. A DIARY OF ANOREXIA)
A NOVEL

"Oh beauty of dying alone beauty of being dead."
– **Béatrice Douvre**

Béatrice Douvre tells about her love for Jean, "the shared laugh, the companion of my steps, the lovers of my days, the friend of my nights, the confidant who understands me without words", the same Jean who leaves her for men.

In an unlikely confusion of feelings, she tells about the men she kisses without desire, about the women she desires without love and, above all, this absence of desire for herself, "the anorexic girl with rejected lips, in the mirror and the scales, frozen hell of sands".

Beyond her painful life, in a quest of absolute, Béatrice Douvre gives to us a voice inflexion, its exceeding, its loss. A book written "by a flash of moon, from death to life".

- **literary diary / identity / anorexia**
- **an unforgettable and haunting voice**

RIGHTS AVAILABLE

Reading copy soon available

ISBN 978-2-35176-063-5. 160 P. TO BE PUBLISHED IN 2011

L'OUTREPASSANTE
COMPLETE POETIC WORKS

"Oh beauty of dying alone beauty of being dead."
– **Béatrice Douvre**

A selection of Béatrice Douvre's poetry was initially published for a narrow readership after her death, but was rapidly out-of-print and, since then, impossible to find.

Restoring the chronology of Béatrice Douvre's poetry, this edition places her production as a genuine "events of language" and shows the sense of emergency that characterizes her writings. Rered in light of her handwritten diary and dated, the poems are accompanied by a preface by Philippe Jaccottet and introductions by Michèle Finck and Jean-Yves Masson.

Intense and rare, Beatrice Douvre's poetic expression reflects her painful experience to appropriate her own body, but is also a mystical adventure and a passionate quest to reach the truth in one soul and in one body". Unquestionably, Beatrice Douvre appears today as an heiress of Arthur Rimbaud.

RIGHTS AVAILABLE

Reading copy soon available

512 P. TO BE PUBLISHED IN 2011



THE AUTHOR

Béatrice Douvre (1967-1994) was only 27 when she brutally passed away in a train, on July 19th, 1994. Exhausted by a long fight against anorexia, Beatrice Douvre leaves a poetic work and a diary in which she totally stands. Surrounded by the three key figures of Paul Veyne, Yves Bonnefoy, Philippe Jaccottet, but threatened by the inner evil that left her drained, Béatrice Douvre's dense life surfaces in every lines of her writings.

A brilliant reflection on racism and barbarity

ALAIN FOIX

VÉNUS ET ADAM

(VÉNUS AND ADAM)
A NOVEL

"On the 21st of September, 2001, a strange object was found floating on the Thames River near Tower Bridge. It was the body of a Black boy, horribly mutilated. Scotland Yard called this unknown boy Adam and launched a huge investigation which led them to Germany, South Africa and Nigeria. Even Nelson Mandela made a plea for help in establishing the boy's identity, who was first thought to be South African, since his death resembled an ancient and forgotten ritual crime.

Meanwhile, Mandela asked the French government to return the remains of Saartjie Baartman, better known as the Hottentot Venus, who was born in slavery in 1789 and died 25 years later, after having spent part of her life in human zoos in England and France, where she ended as a prostitute. Cuvier had her body cast in wax and displayed at the musée de l'Homme until 1974. Cuvier, to whom Saartjie had been introduced as an animal curiosity, must have been considered by her as a French sorcerer (a balawo). France eventually returned the Hottentot Venus to South Africa in 2002.

I decided to use these two stories and to focus on both Venus and Adam in order to write this text."



THE AUTHOR

"Alain Foix has the temerity to do several things with varying degrees of brilliance. Born in Guadeloupe but moved to Paris with his mother when he was eight, he has made his name as an author, playwright, theatre and documentary director, professor of philosophy and, as if that were not enough, sometime choreographer." – *THE OBSERVER*
"Brilliant, unclassifiable and iconoclastic." – *EVENE.FR*

— literary diary / identity / postcolonial

RIGHTS AVAILABLE
ISBN 978-2-35176-026-0. 144 P. JANUARY 2007

ALSO AVAILABLE:
PEINTRE PEINT SUR PAPIER PEINT
A NOVEL

An exuberant and baroque narration

RIGHTS AVAILABLE
144 P. SEPTEMBER 2005



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Philosopher and playwright, Alain Foix was awarded first prize at the Caribbean competition of Francophone theatre script for *Vénus et Adam*, subsequently scheduled at the Comédie Française. Alain Foix is a regular contributor to the national daily *Libération*. Other works include *Ta Mémoire*, *petit monde* and *Toussaint Louverture*, both published by Gallimard.

A fresh Palestinian voice

MAHMOUD ABOU HASHHASH

RAMALLAH, MON AMOUR

(*RAMALLAH, MY LOVE*)
A NOVEL

Ramallah, 2002. He is Palestinian. She is French.

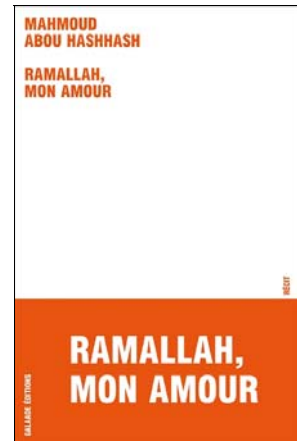
Ramallah, mon amour: one long love letter sent to a woman, or perhaps to the besieged city. A letter in which Mahmoud Abu Hashhash, between presence and absence, memory and oblivion, mingles love and literature in a permanent construction/deconstruction process, similar to the ruined city of Ramallah to which he remains committed despite himself.

Abou Hashhash, a fresh voice as a new page in Palestinian history is being turned.

“Ramallah is to Mahmoud Abu Hashhash what Alexandria was to Lawrence Durrell: a source of poetic inspiration. (...) Far from all the hysterical images that have overrun the medias for now sixty years, here is a clear and without hatred account of this old Palestinian suffering which has swept over the world, and even literature.” – *MARIANNE*

“The whole book is a tragic waltz in three-four time. But the dance must go on – in spite of all.” – *LE TEMPS*

— **literary fiction / love story / war / middle east**



THE AUTHOR

Born in Palestine in 1971, Mahmoud Abu Hashhash studied art and literature at Birzeit University (Palestine) and the City University of London. Since 2005, he has been in charge of the program “Culture & Arts” at the Qattan Foundation. He has published several collections of poetry. *Ramallah, mon amour* is his first text published in French.

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EXCEPT FOR THE ARABIC LANGUAGE
144 P. JANUARY 2007

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A gripping read on contemporary Africa

FRANÇOIS KOLTÈS

DES VÊPRES NOIRES

(*DARK VESPERS*)
A NOVEL

When his wife disappears, Jo abandons everything and leaves for Africa. This continent, he doesn't know if he loves it, or if it is the contrary... There he meets N'Na, who longs for children. He meets the very young Abi, who refuses to tell him her name, and is introduced to her diseased little sister. Losing his whole fortune in swindle affairs that turn out badly, he is soon left with nothing but his skin.

François Koltès depicts the Africa of blazing suns and malaria, the Africa of corruption and its comedy of justice. There, everything and anything are for sale except happiness. And while Africa slips out Jo's mind, the women figures that surround him raise to the level of saviour of the continent.

FINALIST, ORANGE PRIZE, 2010
FRENCH LION'S CLUB PRIZE, 2009

"An incisive powerful text." – *FIGARO MAGAZINE*
"The choral novel of a suffering humanity." – *LA CROIX*
"Breathtaking and lyrical." – *LIVRES HEBDO*

- **initiation / loss / self discovery / migration**
- **an incisive depiction of Africa**
- **a powerful gallery of feminine portraits**

RIGHTS AVAILABLE
288 P. JANUARY 2010

ALSO AVAILABLE:
PETIT HOMME TU PLEURES
(*LITTLE MAN CRYING*)
A NOVEL

A vertiginous novel on the traumas of the war

144 P. AUGUST 2008



THE AUTHOR

Architect, filmmaker and set designer François Koltès has made documentaries for the last ten years.



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**She will change your life.
Charming and deeply wonderful**

HUGO LAMARCK

MYRTILLE

(BLUEBERRY)

A NOVEL

That's the way Myrtille is.

One loves her, other adore her. She rarely leaves unmoved. On the contrary, she will make you fall in love for her. Thirty years-old, serene Myrtille is a fruit that breathes love whatever the season is.

Myrtille knows it: happiness is built on moving sand and is each day threatened by the tide. From Monceau Park to the heart of Montmartre, Myrtille can't help but spend her days inventing a universe for dream and imaginary.

Myrtille: it is a strange bird-masked character that appears where one doesn't expect it; it is a white pages book, as white as nights are. It is Angelo in her heart, but not in her bed.

Myrtille: a wonderful love story, a poetic fable that sparkles, a simple and beautiful invitation to pleasure.

***Myrtille* has been selected as 2010's Summer Novel by Parship, Europe's leasing online dating service.**

FINALIST, ORANGE PRIZE, 2010

"Paris I love you!" – *TGV MAGAZINE*

"Tender and full of charm, *Myrtille* is a wonderful novel" – *ZEITUNG VUM LËTZEBUERGER VOLLEK* (LUXEMBOURG)

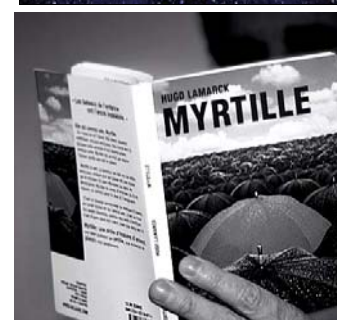
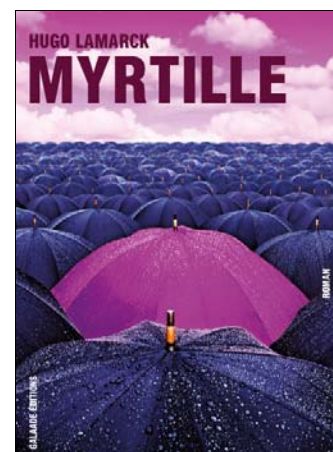
"Between Prevert and Amélie Poulain, a pure pleasure!" – *VAUX LIVRES BOOKSTORE*

"Sweet, funny and poetic: *Myrtille* is a real success!" – *LES JARDINS D'HÉLÈNE* (READER'S BLOG)

"Almost perfect, *Myrtille* is a delicious surprise" – *SOPHIELIT* (READER'S BLOG)

- **love story / Paris / fate / happiness**
- **A tender and full-of-wonders novel on love and fate in contemporary Paris**
- **an unforgettable journey in today's Paris**

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160 P. APRIL 2010



THE AUTHOR

Hugo Lamarck is a lyric writer and writes plays for the theatre. *Myrtille* is his first novel.

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A world of images, an upcoming talent

MARC LEPAPE

VASILSCA

(VASILSCA)
A NOVEL

The Vasilsca is an imaginary river that runs in a Romanian remote valley, by which Ceaucescu had planned, years ago, to build a city, the first step of a huge touristic project near the Apuseni mountains.

After the dictature's collapse, the construction was stopped and the building site abandoned. Now only few people live there, clung to their lost dreams.

One day Ion Ardin, the narrator, shows up after a long wandering journey through Central Europe. He has lost his wife and his son in a car accident, in France. Inconsolable, he has quit his job, sold everything he owned and embarked on this long journey in an attempt to rebuild his life and understand such foolish things as destiny, fortune, or fate. An unavailing quest which soon proves useless.

Except that Ion will perhaps find here in Romania, his mother's homeland, by the Vasilsca river, some new answers to his self-questioning...

MARIE-CLAIRE BLAIS PRIZE (QUÉBEC), 2010
IDCOMMUNES LITERARY PRIZE, 2009
FINALIST, A BOOK, A VILLAGE PRIZE, 2009
FINALIST, CHAMBÉRY FESTIVAL OF THE FIRST NOVEL, 2009
UNIVERSITY OF ARTOIS PRIZE, 2009
EMMANUEL ROBLÈS PRIZE, 2008
PREMIÈRE PRIZE, 2008

"An authentic voice, a world of images, an upcoming talent." – Didier Decoin,
GONCOURT ACADEMY

"A novel of great humanity, which disturbing atmosphere leaves a moved memory. The portrait of a man confronted with the worst, doubled by a reflection on the meaning of life and of History. An accurate, sometimes hurtful tone of realism." – *LA PREMIÈRE*

- **richness of atmosphere**
- **identity / history**

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192 P. JANUARY 2008



THE AUTHOR

Born in 1965, Marc Lepape teaches French literature in the Paris area. *Vasilscă* is his first novel.

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***One tumultuous sleepless night, or,
the ravishing of Léonce***

MANUEL PIOLAT SOLEYMAT

TROIS SURPRISES À BORD DU BAHNHOF ZOO

(THREE SURPRISES ON BOARD OF THE BAHNHOF ZOO)

A NOVEL

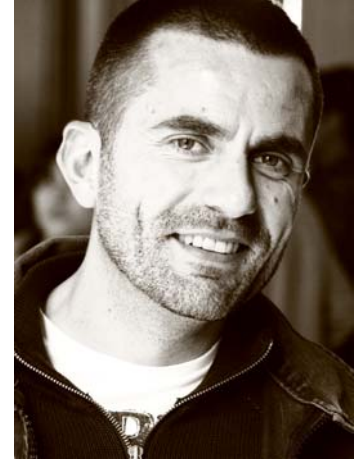
One won't know anything precise, but the gestures are tumultuous. An established woman, Léonce abandons her home. While she flees away to meet and dance with other men, Michel accuses and exhibits the faults of this woman he hates and worships for her sensuality.

Choral and demanding, this short fiction stages the words and silences of one's life.

"Léonce Janssen belongs to a lineage of women of excess, one think about Lol V. Stein, with the figures of dance and sleepless nights, or of these erotic shots of Ava Gardner with the boys in *The Night of the Iguana*." – DIANE SCOTT

"A sophisticated and fascinating piece of writing." – MICHEL BATAILLON

- **the words one tells and the words one holds**
- **femininity / infidelity / sensuality and desire**
- **an outstanding style**
- **desire and transgression**



THE AUTHOR

A drama critic and radio host, Manuel Piolat Soleymat is the author of several theatre plays.

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Brilliant and singular : a literary tour de force

SYLVIE TAUSSIG

MUETTE

(WORKING TITLE)

(MUTE)

A NOVEL

Meet Diane, a thirty-ish woman leading a dull life with Franck, her husband who doesn't understand her and that Diane sometimes fantasizes with someone else's features, and the haunting memory of her friend Anne, dead for twenty years, and of their dreams.

For the past fifteen years, Diane has been making her living reading biographies for publishing houses. Her head can no longer contain the stories of people of all ages, coming from everywhere and from every background. She has seen it all, lived everything, vicariously. Confirmed monger, she has appropriated these stories and tell them to her friends as if it belonged to her. Until the day she is struck down by lightning, and loses her voice...

- a tale of modern society and its cruelty
- a social satire in the lineage of Houellebecq
- Sylvie Taussig: a new voice to follow

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320 P. TO BE PUBLISHED IN JANUARY 2011



THE AUTHOR

Born in 1969 in Paris, Sylvie Taussig is the author of 10 books including the novel *Prison* (2000) and *Patron titan* (Galaade, 2006). *Muette* is her third novel. The translator of Hannah Arendt, Tony Judt and Martin Walser, Sylvie Taussig is also a scholar affiliated with the National Center for Scientific Research.

FORTHCOMING:

DANS LES PLIS SINUEUX DES GRANDES CAPITALES

(WITHIN THE SINUOUS FOLDS)

A NOVEL

It's a black blind wall in a street of Paris. Once, ten or fifteen years ago, it was part of Claude-Hélène's failed project of urban micro-interventionism. But why does it reappear now? And what does it mean, anyway? Astutely assembling all the pieces like a mosaic, Sylvie Taussig invents a tale about our cities and what they say about their inhabitants.

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ALSO AVAILABLE:

PATRON TITAN

(THE SUPERHUMAN BOSS)

A NOVEL

Eighteen days in the life of Hugues Chavier, head of an international company. An inventive and poignant novel.

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352 P. FEBRUARY 2006



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***When that obscure object of desire
meets the unbearable lightness of being***

FRÉDÉRIC TEILLARD

LE TRIO INACHEVÉ
(WORKING TITLE)

(*THE UNFINISHED TRIO*)
A NOVEL

It is New Year's eve in Paris. Gilles, is alone at home while Alix, his wife, supposedly visiting her parents in the South-East, is with her lover Nino in Normandy.

A narration of intimacy, personal quest and doubts, a chronic of time as it passes, *Le Trio inachevé* tells about one's difficulty to write and adultery, through the days as they go by.

Will the complex arrangement of these character's life hold for the time of the holidays?

In this splendid and sensual novel, the question of love and its volatility intertwine with a reflection on the craft of writing, and their intimate bond.

"A humanity that deeply touches and distresses." – *LE MONDE*

"Wonderful pages in which the reader will find himself." – *LE NOUVEL OBSERVATEUR*

- couple / infidelity / writing / inspiration
- deam and reality
- the question of love and its volatility
- a touching and beautiful style



THE AUTHOR

Born in Belgium in 1956, Frédéric Teillard grew up in Belgium, France and Germany. A psychoanalyst and professor of French, he lives in Paris. *Le Trio inachevé* is his third novel.

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An essential book on a fifty-year conflict

JEAN DANIEL

***ISRAËL, LES ARABES, LA PALESTINE
CHRONIQUES 1956-2008***

FOREWORDS BY ELIAS SANBAR AND ELIE BARNAVI
ESSAYS

Israël, les Arabes, la Palestine: more than fifty years of Israeli-Palestinian conflict as related by journalist and writer Jean Daniel. An essential book on a fifty-year conflict that haunts our everyday life starts with a foreword, by Jean Daniel.

Elie Barnavi, journalist and former Israeli ambassador to France, as well as Elias Sanbar, founder of the *Revue d'études palestiniennes*, expose their vision of the conflict, each with a preface.

Spanning from his encounter with Ben Gourion in 1956 to Hamas' victory against the Fatah and the outbreak of civil war in Palestine in 2007, Jean Daniel recounts here the Six Days war and the Kippur war, Lebanon, the first Gulf war, Rabin's assassination, the official and partial recognition of the PLO, Ariel Sharon and the aftermaths of 9/11.

In these articles, Daniel underlines the ethical contradictions that lie at the heart of the Israeli psyche, but also the numerous opportunities lost by Arafat, the Arab countries' about-faces with the Palestinian people, or the inevitable compromises that must be done by both parts in order to secure a peaceful future. In a passionate yet never disenchanted style, Jean Daniel, never renouncing his faith in mankind, presents us with a profound reflexion on the causes of such deep-rooted hatred and misunderstanding. A reference book.

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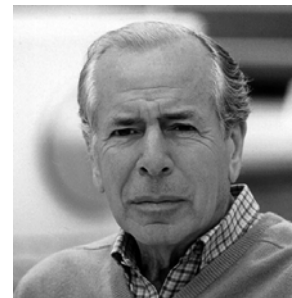
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THE AUTHOR

Journalist and writer, Jean Daniel is the founding director of *Le Nouvel Observateur*.

A journey in the heart of the French Republic
Gripping and rich with discoveries

VINCENT DUCLERT

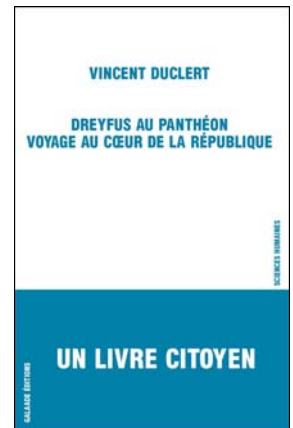
DREYFUS AU PANTHÉON
VOYAGE AU CŒUR DE LA RÉPUBLIQUE

(*DREYFUS AT THE PANTHEON.*
A JOURNEY IN THE HEART OF THE FRENCH REPUBLIC)
ESSAY

The centennial commemoration of the Dreyfus Affair in 2006 and the suggestion – eventually rejected – that Captain Dreyfus’ ashes be moved to the Pantheon have raised a series of countless questions. What must we remember about a case that deeply transformed French society and has enthralled humanity? How can one formulate the major lessons of the fight for justice and truth against the raison d’État? How did demand for Law, combat for justice and citizen’s sovereignty, thanks to the Dreyfus Affair, really found democracy and 20th century modernity? And why do these political, philosophical and historical legacies remain so fragile, as was the man who brought them to light?

“In *Dreyfus au Panthéon*, a gripping essay, Vincent Duclert asserts the ‘Affaire’'s great democratic signification.” – *LE MONDE*

— **essay / politics / history / france**



THE AUTHOR

Historian Vincent Duclert teaches at the École des Hautes Études en Sciences Sociales. He has published numerous texts on the Dreyfus Affair, including *Alfred Dreyfus* (Fayard, 2006), and *L’Affaire Dreyfus* (La Découverte, 1994).

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***Enthralling and penetrating
These essays excavate the real***

ALAIN FLEISCHER

***LES LABORATOIRES DU TEMPS
ÉCRITS SUR LE CINÉMA ET LA PHOTOGRAPHIE
L'EMPREINTE ET LE TREMBLEMENT
ÉCRITS SUR LE CINÉMA ET LA PHOTOGRAPHIE 2
SUIVI DE FAIRE LE NOIR***

(WRITINGS ON FILM AND PHOTOGRAPHY)

Cinema is not an art of time. It is an art of acceleration and speed, of images damaging and devastating time, accelerating time, being projected against time. Editing is nothing more than a rhythm, at the mercy of the moment. Isn't architecture a matter, too, of scenography, decor, mise en scène and scenario? In these volumes, where the arts constantly intertwine, from cinema to painting (photographed or re-projected), from architecture to photography and from sculpture to music, Alain Fleischer describes his itinerary and his "encounters" (Roland Barthes, Alfred Hitchcock, Jean Renoir, Michael Snow, Jean-Luc Godard, Bernard Tschumi or Jean Nouvel). In this collection of texts, more literary than strictly theoretical, Alain Fleischer builds bridges between experience and analysis, between the machinery of images and the machinery of words, in an act that wilfully generates meaning.

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"These pages share a common interest for the questions of mythical time and eternal return. His writing is archeological, still but penetrating, it excavates the Real." – **LIBÉRATION**

"As these captivating volumes show, Alain Fleischer never chose between words and images." – **LES INROCKUPTIBLES**

— **essay / film / aesthetic**

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448 P. OCTOBER 2008 / 528 P. FEBRUARY 2009



THE AUTHOR

Born in 1944 to a Hungarian father, Alain Fleischer studied linguistics, anthropology and animal biology. Writer, filmmaker, photographer and installation artist. He lives between Paris, Rome and the North of France where he has founded and heads Le Fresnoy – Studio National des Arts Contemporains.

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To free the imaginaries

EDOUARD GLISSANT AND PATRICK CHAMOISEAU



THE CALL

"We request that all the human forces, from Africa, Asia, the Americas, Europe that all the stateless people, all the 'Republicans' – all the tenants of the rights of man, that all the artists, all authority founded by citizens of good will raise up by all means possible, a protest against this wall ministry which attempts to house us badly, to get us used to the unsupportable."

With *Quand les murs tombent*, Patrick Chamoiseau and Édouard Glissant open a renovated reflection on the notion of identity and warn against "walls" which "are threatening the relation to the Other.

Hot-wired with *L'Intraitable Beauté du monde*, the best selling open letter to the first African-American to take on the White House, these two crucial yet literary texts form a diptych that actualizes the form of the pamphlet to address an all-embracing call to the world and to renovate contemporary migratorial politics.

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THE AUTHORS



Édouard Glissant is a pre-eminent writer, poet and a major theorist in post-colonial thought. He received the Prix Renaudot in 1958 and was short-listed for the Nobel Prize in 1992 and 2010.



Patrick Chamoiseau was awarded the Prix Goncourt in 1992 for his novel *Texaco*.



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***A personal survey of one country's
memories and traumas***

AVIRAMA GOLAN

THE WOUNDED GRAPEVINE TENDRIL
(WORKING TITLE)

ESSAY

A letter from an Israeli woman to an Arab woman friend, *The Wounded Grapevine Tendril* tells the story of the foundations of a friendship, in light of the fears and mutual suspicion embedded in them.

Alternating the point of view of Avirama Golan and the one of a friend whom Avirama Golan interviewed in the late 1980s, this essay constitutes a historical-sociological survey of the situation of the Arabs in Israel.

It is also a discussion on the present, on the fear that the fragile balance between the two populations in Israel will collapse beneath the hatred and the fear, and the wounded grapevine tendril, which needs to heal, to be tied to a trellis and receive nurturing in order to blossom, will break and die.

- **upmarket**
- **when women speak about the conflict**
- **from the personal to the geopolitical**



THE AUTHOR

Avirama Golan has worked for *Ha'aretz* for the past 20 years. Since 1999, she also has her own weekly TV show, "First Reading", where she interviews writers and readers of new books. Her previous books were translated into numerous languages including Italian and German.

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***A mandatory introduction
to a complex topic***

NILÜFER GÖLE

***INTERPÉNÉTRATIONS
L'ISLAM ET L'EUROPE***

ESSAY

Nilüfer Göle's book investigates the nature of the changing relationship between modernity and Islam in Europe, especially after 9/11. Is the so-called clash between Islam and the Western world such a relevant issue? Can Islam be addressed as if it were a single and homogenous whole? Turkey, which is studied at length in this book, is precisely a good example of how tradition and modernity can (and do) coexist, despite countless difficulties – among which, of course, lies the issue of women's status.

"I have not chosen deliberately to study on Europe, but Europe imposed itself to me. I have moved to France, but I had the feeling that France also has made a move towards me, coming closer to the issues related with Islam. The issues that were until then considered to be outside the European boundaries, confined to the 'Muslim' countries, to the 'Middle Eastern' region, started to be a concern for European countries and politics. The claims of muslim girls to adopt the Islamic veiling in the public schools in France triggered a major debate on secularism and feminism. To me this was 'déjà vu'. As if I have moved backwards in time and encountered something similar to that I have already experienced in Turkey. Maybe I was becoming a hostage of Islamic veiling that followed me wherever I went?"

– Nilüfer Göle

"The distance between civilizations has lessened and globalization imposes some kind of synchronisation between once-discrete parts of the world. It is precisely in this that Nilüfer Göle analyzes the relationships between Islam and the Western world." – **QUANTARA**

– **essay / islam / europe / politics**

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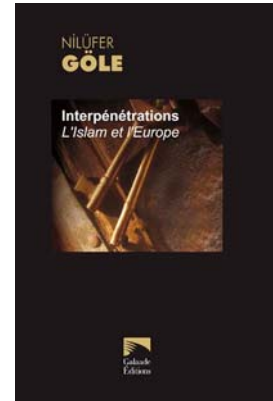
Germany (Verlag Klaus Wagenbach)

Spain (Bellaterra)

USA (Markus Wiener)

Turkey (Metis)

160 P. SEPTEMBER 2005



THE AUTHOR

Nilüfer Göle is Professor of Sociology at the École des Hautes Études en Sciences Sociales in Paris (EHESS). Former fellow at the Wissenschaftskolleg in Berlin, she has been, since 2000, member of the scientific council at the Institute for Studies on Islam and Societies of the Muslim world (IISMM). She is author of *The Forbidden Modern: Civilization and Veiling*, published by La Découverte (1993 and 2003), a comparative study between Turkey, Iran, Europe and the United States that draws attention to emerging Muslim identities in Europe.

A superb lesson in American history

HÉLÈNE HARTER

L'AMÉRIQUE EN GUERRE LES VILLES PENDANT LA SECONDE GUERRE MONDIALE

FOREWORDS BY ANDRÉ KASPI, one of the best specialists of contemporary America, and Professor of History at the Sorbonne (University-Paris 1)

(AMERICA AT WAR. URBAN LIFE IN THE UNITED STATES DURING WWII)
ESSAY

“Does 9/11 have a precedent? To a certain extent, one could answer: the Japanese attack on Pearl Harbour.” According to French historian André Kaspi, this parallel ought to be drawn: “As soon as the morning after the day of infamy, he says in the preface, the American people goes to war and mobilizes all energies in order to defeat its enemies, changing thoroughly its habits and its vision of the world.”

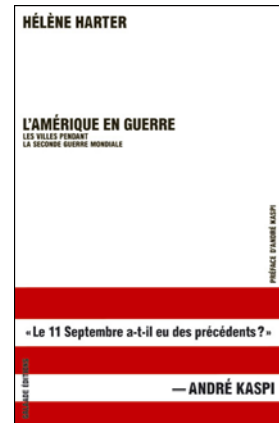
Yet, although during WWII the United States would sustain the heaviest casualties in its history, its territory was spared destruction and fighting. None of the American cities met with the tragic fate of London, Stalingrad, Dresde, Berlin, Hiroshima or Nagasaki. Still, war did transform deeply the Americans' way of life, working habits and leisure. Fearing for their own security, Americans responded sometimes excessively to the most extravagant rumours: Japanese submarines would roam along the shores of the Pacific Ocean, spies would work undercover among the population, saboteurs would plan attacks on industrial plants.

Hélène Harter shows us the day-to-day life of this America at war and invites us, too, to a superb lesson in American history.

“Historian Hélène Harter embarks us brilliantly into this adventure: a fascinating transformation of the American urban society.” – *LA PRESSE (MONTRÉAL)*

“Hélène Harter revisits the paradoxical condition of American city-dwellers during WWII: while there was no fight in their cities, they were afraid for their security and receptive to the most unexpected rumours.”
– *LE FIGARO*

— **essay / united states / 9/11 / history**



THE AUTHOR

Hélène Harter is an Associate Professor of contemporary History and Deputy Director of the Center for North American History (Université Paris I-Panthéon Sorbonne). She has published extensively on contemporary United States history. In 2006, she co-edited *La Civilisation américaine* (Presses Universitaires de France) with André Kaspi

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A vast and erudite survey into Western culture

FRANÇOIS HARTOG

ANCIENS, MODERNES, SAUVAGES

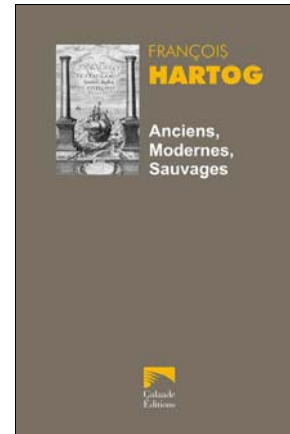
ESSAY

From the Ancients to the Moderns, from the Moderns to the Savages, and from the Savages to the Ancients: in his last book, François Hartog reflects on how these three concepts have been interacting throughout the ages. After having studied in his previous books such issues as alterity and frontier, here Hartog tackles the usage and the appropriation of antiquity by modernity. As well as describing some major figures who are part of this history (Plutarch, for instance), the author proceeds to analyze concepts like democracy, freedom, individual or Europe, all of which, invented in antiquity, have been since then reused, appropriated or fought by the Moderns.

“A serious and genuine piece of work.(...) Hartog’s erudition has become vaster, his thought more mastered, his style elegant, graceful and merry. Reading him is a true pleasure.” – *LE MONDE*

“A fascinating text (...) which asks the most fundamental questions.” – *TÉLÉRAMA*

— **essay / history / antiquity**



THE AUTHOR

François Hartog is Professor of History at the École des Hautes Études en Sciences Sociales (EHESS) in Paris, specialist of ancient Greece. Among numerous publications are *The Mirror of Herodotus: the Representation of the Other in the Writing of History* (Univ. of California Press, 1988), *Memories of Odysseus: Frontier Tales from Ancient Greece* (Univ. of Chicago Press, 2001).

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The reinvention of romance

LAURE KATSAROS

**UN NOUVEAU MONDE AMOUREUX
CÉLIBATAIRES ET PROSTITUÉES
AU XIX^E SIÈCLE**

(A LOVER'S NEW WORLD

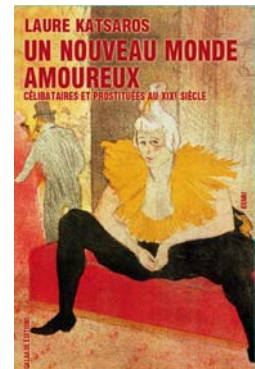
BACHELORS AND PROSTITUTES IN THE 19th CENTURY)

ESSAY

Her name was Fantine in *Les Misérables*, Fleur-de-Marie in Eugène Sue's *Les Mystères de Paris*. For Huysmans, she was Marthe; for Zola, simply, "Nana." In art, she was called "this Olympia woman from the Rue Mouffetard" Sarah Bernhardt was one of them too. Whether real or fictional, they all play their part on the boulevards of Paris, the greatest stage of all. At night, these dazzling idols, venal creatures, and whores-with-hearts-of-gold deck themselves out in garish colors, hoping to catch the eye of passing men. The clandestine prostitute denounced by the police as *insoumise* dances and spins in her scarlet stockings and high-heeled ankle-boots, her embroidered petticoats clenched in her fists. As she marches up and down the asphalt sidewalks, her eyes flash from beneath the shadow of her hat like a portrait in its frame. In the cafés, dancehalls, theaters, and racetracks of Paris, the visibility of these women infuriates both police prefects and family men; but it delights the bachelors, dandies, and *flâneurs* who also come alive at night under the gas-lights. Their names are Gérard de Nerval, Gustave Flaubert, the Goncourt brothers, Stendhal, or Joris-Karl Huysmans.

In those days, bohemian artists and women of ill repute lived in close contact, and often shared the same dismal fate. But their unholy union struck terror at the heart of the nineteenth-century bourgeois. In her exploration of modernity, marginality, and radically changing gender roles, Laure Katsaros brings the extraordinary world of dandies, *grisettes*, and brothel girls back to life, along with the fear and fascination inspired by this new world of love.

- **history / literature / arts**
- **a refreshing approach to one of the most famous couple of 19th century art**



THE AUTHOR

Assistant Professor of French at Amherst College, Laure Katsaros is a graduate of École Normale Supérieure in Paris (rue d'Ulm). She holds a Ph.D. degree in comparative literature from Yale University and a doctorate in American studies from Université Paris VII.

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***A voyage into the ideological laboratory
of the party***

VICTOR LEDUC

LES TRIBULATIONS D'UN IDÉOLOGUE

FOREWORDS BY JEAN-PIERRE VERNANT.
AFTERWORDS BY PIERRE VIDAL-NAQUET

MEMOIRS

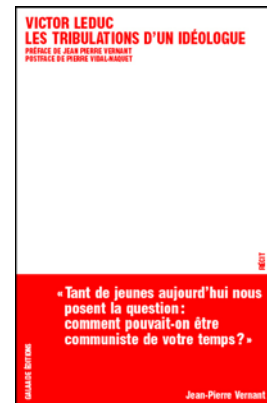
“Natural born communist”, son of a bolshevik worker who fled Russia after the 1905 Revolution before joining the French army in 1914, Victor Leduc had his first fights with the far right and the French police in the Quartier Latin during the Thirties. Member of the French Resistance along with Jean-Pierre Vernant, Jeanne Modigliani and Lucie Aubrac, imprisoned, in 1944 he was appointed head of *Action*, a communist yet independent magazine that didn't last long.

As a journalist and member of the Communist party Central Committee, in charge of the Communist intellectual circles, Victor Leduc invites us, in this book of memoirs, to a voyage inside the ideological laboratory of the Party during the Fifties: Louis Aragon's fusses and petty attacks, Maurice Thorez's curses, the excommunication of psychoanalysis... In a nutshell, sixty years of European history through the eyes of a fascinating and unusual character.

“It is such a great idea to have republished Victor Leduc's book, with an introduction and an afterword by two men he admired. (...) Far from being ashamed to have chosen communism as a political identity and Marxism as a theoretical identity, Victor Leduc, being a critical Marxist, proposes from his own experience an analysis of the Stalinist party that the PCF was in the 1950s. (...) The ongoing link between theory and practice makes the career of Leduc, who has relentlessly fought against colonialism, an illuminated life in this dark 20th century.” – *LE MONDE DIPLOMATIQUE*

— **memoir / communism / france**

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416 P. SEPTEMBER 2006



THE AUTHOR

Born Valdemar Nechtschein to a Russian Jewish family, Victor Leduc arrived in France with his parents in 1905. In February 1934, he founded, soon after his adhesion to the PCF (French Communist Party), one of the first communist college cells. He then taught philosophy in a *lycée* in eastern France. Dismissed in 1940 because he was Jewish, he joined the Resistance. Arrested by the French police in 1943, he was immediately sent to prison. Although he was a major figure in the Central Committee of the PCF since the Liberation, after the 1956 Hungarian uprising Leduc moved away from the *Parti*, from which he was eventually excluded in 1968. He died in 1993.

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A committed voyage into race and erudition

MAURICE OLENDER

**LA CHASSE AUX ÉVIDENCES
SUR QUELQUES FORMES DE RACISME
ENTRE MYTHE ET HISTOIRE 1978-2005**

(RACE AND ERUDITION)

ESSAY

Maurice Olender's work on erudition and racism is unique, both in its approaches and conclusions, and as such, it provides a much needed look into the genesis and history of key concepts and notions that have become, over time, highly charged ideological tools and political instruments with at times disturbing social implications.

While it has become somewhat fashionable for academics to write popular books or books devoted to "popular" subjects, Maurice Olender's work is a breath of fresh air because it delivers an unequalled combination of erudition, precision, meticulous respect for sources and contexts along with a lucid and uncompromising effort to understand the origins, metamorphosis and evolution of racist ideas in the West and the ways in which this history is intimately tied to the growth and development of intellectual disciplines: for example Marcel Mauss, Georges Dumézil, Léon Poliakov or Jean Starobinski.

ROGER CAILLOIS PRIZE FOR THE BEST ESSAY, 2007

"This book – essential for understanding the contemporary moment – proposes a genuine, scholarly, subtle and committed voyage into the political usages of social sciences, between necessary oblivion and the politics of memory." – **LE MONDE DIPLOMATIQUE**

"An unceasing dialogue, both highly educated and tragically topical." – **LE NOUVEL OBSERVATEUR**

— **essay / history / myths / identity**

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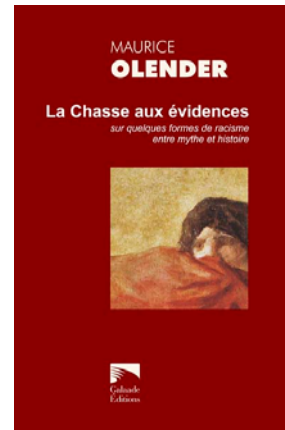
USA (Harvard University Press, 2009)

Italy (Bompiani)

Japan (Iwanami Shoten)

Paperback (Points Seuil, 2008)

400 P. OCTOBER 2005



THE AUTHOR

A publisher, a writer and a historian, Maurice Olender teaches at the École des Hautes Études en Sciences Sociales (Paris). He founded a review in 1981, *Le Genre humain*, and wrote *Languages of Paradise: Aryans and Semites, a Match made in Heaven* (Harvard Univ. Press, 1992 and Other Press, 2003).

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***What is common from one continent
to the other, asks the great lady
of ethnology***

DENISE PAULME

CENDRILLON EN AFRIQUE

FOREWORDS BY FRANÇOISE HÉRITIER

ESSAY

Written by anthropologist Denise Paulme between the 80's and the 90's, the texts collected here all deal with African literature, especially African folktales.

Since they say something about the society that produces them, folktales serve as an invaluable material for any anthropologist able enough to decipher their profound meaning. In analyzing them, one can understand what each, be it African or from other parts of the world, has in common with others while keeping its own specificity. Indeed, some of Grimm's or Perrault's fairy tales, such as *Hop o' my Thumb* with *Let's kill our mothers*, do have their equivalent south of the Sahara. But what about Cinderella in Africa?

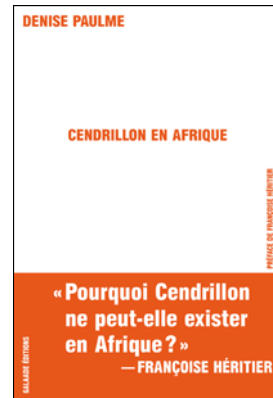
These folk tales, often laden with universal themes, from *The 1001 Nights* until now, give any given society – in Africa, in the East or in the West – the opportunity to voice taboos that cannot be directly expressed in everyday life.

"Denise Paulme is a great lady of ethnology. Shortly before her death in 1998, she gathered together these texts with a view on their publication. What is in common from one continent to another, that is what she is wondering, between all the tales and the legends? Denise Paulme takes us towards oral literature, she analyses through several characters all the unspoken facts of the African thought. The tale is there a reflection of the society." –

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— **essay / ethnology / oral literature**

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320 P. MARCH 2007



THE AUTHOR

Denise Paulme (1909-1998) was a leading French africanist. After studying law, Paulme discovered Marcel Mauss' teaching and devoted herself to anthropology. Having participated in the creation of the musée de l'Homme in Paris, she became friends with Michel Leiris and headed the Black Africa department there, before doing fieldwork among the Dogon in Mali, and later on in Guinea or Ivory Coast.

Appointed head of the École Pratique des Hautes Études, VI^e section, in 1957, Denise Paulme's pioneering work on oral literature has had a very strong influence on a whole generation of anthropologists.

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***How our everyday mental horizon has
Changed within the space of one generation***

JACQUES REVEL

**UN PARCOURS CRITIQUE
DOUZE EXERCICES D'HISTOIRE SOCIALE**

ESSAYS

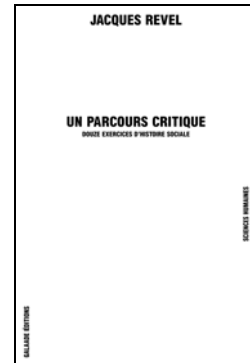
"Studying History is a very ancient concern. Nonetheless, this paradoxical and yet familiar discipline has constantly evolved. Although the historical discipline is obviously determined by a slower and less dramatic temporality than human history's, ways of thinking and ways of doing change. For now a generation, in deeply shattered societies, these ways have undergone major shifts and renewal, which this collection of essays aims to understand. Combining historiographical analyses and case studies, these texts reflect well the author's personal interest in collective debates and intellectual production within the historian profession. Set between the age of academic certainties on one hand, and the numerous developments, reconsiderations and convulsions that do emerge today on the other hand, these *exercices* invite the reader to a critical journey."

The oldest essays collected in this book date from the end of the 70's. All of them address the *ancien régime* societies, focusing on two major issues: the identification of social ensembles and cultural identities. Jacques Revel has decided to place this book under the banner of social history, which he considers a central piece within the historiographical field.

"This book shows brilliantly how our everyday mental horizon has changed within the space of one generation." – **LE MONDE**

"Revel knows what history is. His interests and his domain's stakes resonate with the most recent disruptions in the discipline."
– **LIBÉRATION**

— **essay / history / historiography**



THE AUTHOR

Jacques Revel is full professor at École des Hautes Études en Sciences Sociales (EHESS) in Paris, where he served as president from 1995 to 2004, and now teaches social history of cultural practices in Modern Europe. Besides, he has constantly dedicated part of his interests to the transformations of contemporary historiography. Since 1975, he is an active member of the editorial board of *Annales. Histoire, sciences sociales*. Among his books translated in English: *Political uses of the past* (Frank Cass, 2002); *Histoires. French constructions of the past* (The New Press, 1995).

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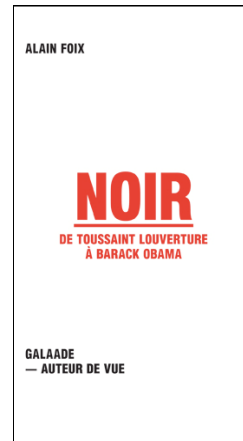
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(THE UNCOMPROMISING
BEAUTY OF THE WORLD)

NUMBER 1 BEST-SELLER

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ALAIN FOIX
NOIR
DE TOUSSAINT LOUVERTURE À BARACK OBAMA
(BLACK. FROM TOUSSAINT LOUVERTURE
TO BARACK OBAMA)

96 P. APRIL 2009



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MICHEL DEGUY
L'ÉTAT DE LA DÉSUNION
QUE DIRE À L'UNESCO ?
(CULTURE AND GLOBALIZATION)

64 P. MARCH 2010

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**Visionary and illuminating
An urgent reflection on the emancipatory
power of the culture**

MICHEL DEGUY

**L'ÉTAT DE LA DÉSUNION
QUE DIRE À L'UNESCO ?**

(CULTURE AND GLOBALIZATION)

ESSAY

L'État de la désunion is Michel Deguy's urgent reflection on the emancipatory power of culture in early 21st century.

As the United Nations Educational, Scientific and Cultural Organization is about to turn 65, Michel Deguy lists priorities and directions for a reinvention of its upcoming missions. Arguing that such a renovation won't be possible without a radical approach to the question of cultural diversity, the poet pays tribute to the founders' initial project only to map 21st century emergencies.

Visionary and illuminating, this brief text is a revelatory journey to the heart of contemporary realpolitics and a call for the rebirth of radical thinking.

"Stimulating" – *MOUVEMENT*

- **politics / global culture / diversity / heritage**
- **visionary and illuminating**
- **a call for the rebirth of radical thinking**



THE AUTHOR

A poet, philosopher and professor at the Université de Paris VIII, Michel Deguy is one of the most notorious poets of contemporary French poetry. He received the Grand Prix national de la poésie in 1998 and the Grand prix de poésie de l'Académie française in 2004.

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What does it mean to inhabit a skin color?

ALAIN FOIX

NOIR DE TOUSSAINT LOUVERTURE À BARACK OBAMA

(BLACK. FROM TOUSSAINT LOUVERTURE TO BARACK OBAMA)

ESSAY

In *Noir de Toussaint Louverture à Barack Obama*, Alain Foix explores timely issues of race, class, identity, colonial history, and education. Paying homage to historical and mythical figures such as Toussaint Louverture, Martin Luther King, Nelson Mandela or Othello, Alain Foix reminds us which great struggles have shaped today's victories and outlines what remains to be done.

Genuinely political, this short essay offers an insightful deconstruction both of the language and its representations, showing that a cultural, social and economical liberation will necessarily have to consider the transmission of historical knowledge.

"Alain Foix has the temerity to do several things with varying degrees of brilliance. Born in Guadeloupe but moved to Paris with his mother when he was eight, he has made his name as an author, playwright, theatre and documentary director, professor of philosophy and, as if that were not enough, sometime choreographer." – *THE OBSERVER*

"Brilliant, unclassifiable and iconoclastic." – *EVENE.FR*

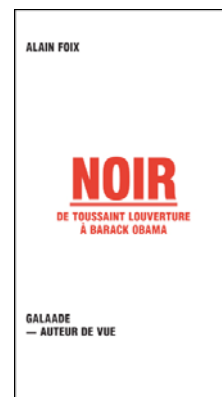
- **current affairs / history / identity / language**
- **a deconstruction of the language and its representation**

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A NOVEL

A brilliant reflection on racism and barbarity

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THE AUTHOR

Philosopher and playwright, recipient of the first prize at the Caribbean competition of Francophone theatre for his play *Vénus et Adam*, subsequently scheduled at the Comédie Française. A regular contributor to the national daily *Libération*, Alain Foix also wrote the fictions *Peintre peint sur papier peint* (Galaade, 2005) and *Vénus et Adam* (Galaade, 2007). Other works include *Ta Mémoire*, *petit monde* and *Toussaint Louverture*, both published by Gallimard.

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How to renovate the press today

EDWY PLENEL

COMBAT POUR UNE PRESSE LIBRE

(TO FREE THE PRESS)

ESSAY

In this incisive and thought-provoking manifesto, one of France's leading journalist and founder of the independent and "participative" digital newspaper Mediapart, addresses the three crises –democratic, economic and moral– that undermine information today in France. Against recent measures that contribute to reinforce media subordination to state authority, *Combat pour une presse libre* defends independence and calls for a deeply reorganized and rethought press.

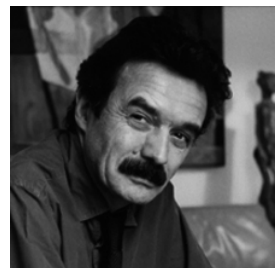
"Imagine a country endowed with a founding act on the freedom of information, an act that forces public figures to answer citizens curiosity, journalists questions, medias investigations, and demanding every administrative document necessary for the public information to be unveiled. Imagine a president and a majority who, far from being frightened by such political liberalities, decide to increase it, proclaiming the 'priority to transparency'." – Edwy Plenel

"Reflection and commitment" – *LE NOUVEL ÉCONOMISTE*

"*Combat* alerts the public opinion on the dangers that weigh on a free and independent press." – *LES INROCKUPTIBLES*

Al-Jazeera's "*Empire*" guest on the week of the book's release: Edwy Plenel, a major commentator of today's France.

- medias / politics / democracy
- An incisive address to the three crises of the press



THE AUTHOR

Edwy Plenel is the author of *La République inachevée* (Stock, 1997), *La Part d'ombre* (Gallimard, 1994), *Secrets de jeunesse* (Stock, 2001), *La Découverte du monde* (Stock, 2002) and *Procès* (Stock, 2006). Former editor in chief for *Le Monde* during the past twenty-five years, professor at Montpellier University, Edwy Plenel founded Mediapart in 2007.

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POETRY

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***The shattering flow
of the "All-World" literature***

EDOUARD GLISSANT

***LA TERRE LE FEU L'EAU ET LES VENTS
UNE ANTHOLOGIE DE LA POÉSIE DU TOUT-MONDE***

*EARTH FIRE WATER AND THE WINDS
AN ANTHOLOGY OF THE ALL-WORLD POETRY*

This anthology contains the definitive statement on the "All-World" ("Tout-Monde") the seminal concept of the pre-eminent writer, poet and major theorist in post-colonial thought Edouard Glissant, and his stimulating assessments of the artists he most admires. While some of the authors featured in *La Terre le feu l'eau et les vents* are already well known to international readers –Gabriel García Márquez, Friedrich Hegel, Nelson Mandela, Herman Melville, Virginia Woolf among them (and even then, Glissant's selection are often surprising)– many others are sure to come as a revelation,

The entries range from the poetry of Charles Baudelaire, Rainer Maria Rilke or Mahmoud Darwish to the novels of Miguel de Cervantès, William Faulkner or Virginia Woolf, from the political writings of Karl Marx, Gandhi or Martin Luther King to the epic poetry of Homer or the theatre of Brecht and Shakespeare, and from the correspondence of Van Gogh to oral literature.

Neither chronological nor alphabetical, this anthology characterizes by a continuous flow of more than two hundred entries that sketch an exceptional, yet deeply personal portrait of one life in literature.

"Edouard Glissant is a philosopher. A Poet. A Novelist. But he is also a man of action."– *LIBÉRATION*

- **a new literary genre**
- **the spell of a continuous poetic flow**
- **poetry / post-colonial / migratorial literatures**



THE AUTHOR

Edouard Glissant is a pre-eminent writer, poet and a major theorist in post-colonial thought. He received the Prix Renaudot in 1958 for his novel, *La Lézarde*, and was short-listed for the Nobel Prize in 1992 and 2010.

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The poet as resistance fighter

ARMEL GUERNE

COMPLETE POETIC WORKS

“Once again it’s useless. It’s useless to sing (and no one really wants to sing anyway). It’s useless to moan. It’s even useless to look; seeing is what is required. It’s utterly useless to repeat that everything always repeats itself. It isn’t true. In everyone’s life there comes a day when all that had been repeating until then repeats no longer. And never again will. And all that was true until then is no longer true.”

–Armel Guerne

One of the most important translators of the 20th century, Armel Guerne is first and foremost a poet. A friend of Georges Bernanos and Emil Cioran, Armel Guerne obtains in the 1950s and 1960s the recognition of such writers as André Breton, Yves Bonnefoy or Maurice Blanchot.

This edition, that will gather for the first time his brief poems, genuine flashes of sharpness, will show the importance of Armel Guerne as one of the most major poet of the 20th century.

— **poetry / resistance / commitment**

THE AUTHOR

Armel Guerne (1911-1980) was born in Switzerland but moved to France when he turned nine. After his father cuts off his supplies, his best friend’s family helps him until he graduates. A professor in Syria in the early 1930s, he publishes his first book, *Oraux*, in 1934.

A Resistance fighter during WWII, he joins the British network Prosper-PHYSICIAN. When the network falls in 1943, he is arrested by the Gestapo and sent to Buchenwald but succeeds to escape and gets back to London.

After the war, Armel Guerne translates the Grimm brothers, Novalis, Rilke, Kawabata, Melville, Virginia Woolf and Elias Canetti. Simultaneously, he pursues his personal work.

A great solitary, he leaves Paris in the early 1960s and spends the last twenty years of his life in the south-west of France with his companion, Ellen Guillemin-Nadel.

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A poetic path in a tormented century

CLAUDE VIGÉE

**MON HEURE SUR LA TERRE
COMPLETE POETIC WORKS
1936-2008**

BOURSE GONCOURT DE LA POÉSIE, 2008

FROM A JEWISH EXTRACTION...

Claude Vigée was born in 1921 to a family of Jewish extraction. In 1938, he was evacuated and then expelled from Alsace, along with his family, as the Nazi Occupation took hold.

FROM RESISTANCE TO EXIL...

Having sought refuge in the United States at the beginning of 1943, he married his cousin and muse Évelyne after the war. In 1950, he published his first collections of poetry. Seven years later, Albert Camus accepted *L'Été indien* for Gallimard (1957).

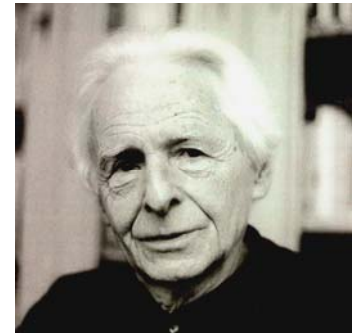
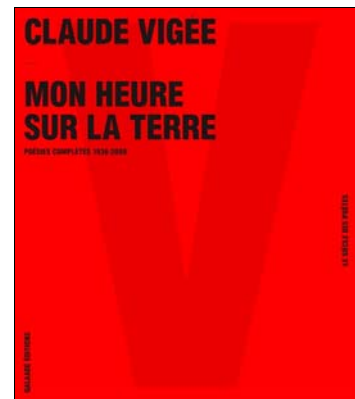
FROM A LANGUAGE TO ANOTHER...

Poet, translator and essayist, for the past fifty years Claude Vigée has written texts which display a great generosity. His poems received several French and foreign literary prizes. All were composed under the auspices of existential anxiety and deal with the question of language and survival in foreign places.

"A deeply humanistic *oeuvre*, notable for its clarity, openness and grace." – *THE TIMES LITERARY SUPPLEMENT*

"The generosity of a poetry that is as well a humble chant as a symphony or an epic." – *LE MONDE*

— **poetry / shoah / exile**



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