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2021-2022

Non-Fiction

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Paul Audi

Paul Audi, born in 1963, is a philosopher and writer. He is a statutory member of the Philosophy, Epistemology and Politics (PHILÉPOL) research team at Université Sorbonne Paris Descartes and has authored more than thirty books. A large number of these deal with the link between ethics and esthetics, established in western cultures in Modern Times.

DE L'ÉROTIQUE (On Erotica)

384 pages, published in October 2021

On Erotica, which subscribes to anthropological philosophy, explores the topic in the form of a self-interview. The book deals with neither sex nor eroticism but it does draw on both to probe sexual practices, by linking them to a possible invention of erotica.

Erotica, separate from eroticism but related to it, is defined by its inventive and non-premeditated appropriation of the features of eroticism by sexual partners who are mainly attracted to the joy of playing. Playing comes into play here: a transformation of the self in the presence of the other's desire. Paul Audi, with the help of references gleaned along the way in literature, cinema and human sciences, finds that the path towards sexual desire can be a precursor to the surprise of love.



By the same author
éditions Verdier

La riposte de Molère
(paperback), 2022

Curriculum, 2019

Analyse du sentiment intérieur
(paperback), 2017

Au sortir de l'enfance, 2017

L'Affaire Nietzsche
(paperback), 2013

Qui témoignera pour nous ?,
2013

Le Théorème du Surmâle, 2011

Créer (paperback), 2010

Rousseau : une philosophie de l'âme (paperback), 2008

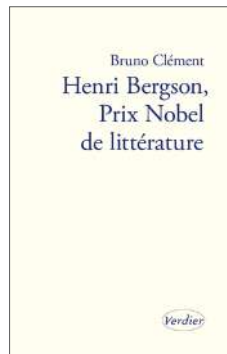
Bruno Clément

Bruno Clément, a professor in literature and the holder of an agrégation, earned a doctorate on Beckett and a professorial doctorate on the poetics of commentary, under the supervision of Paul Ricœur. A professor at Université Paris 8 and member of the Institut Universitaire de France, he was elected President of the Collège International de Philosophie from 2004 to 2007.

HENRI BERGSON, PRIX NOBEL DE LITTÉRATURE (Henri Bergson, Nobel Prize for Literature)

320 pages, published in October 2021

Reading Bergson as a writer—which is this essay’s premise—does not mean that his innovative suggestions (on memory, evolution and morality) should be held to be of little importance and subject to challenge. Rather, his rigor in terms of expression invites readers to completely reevaluate their meaning. Bergson advocates, with remarkable persistence, for the invention of a new mechanism to produce a novel form of expression in philosophy, without abandoning ordinary language. This endeavor is very similar to Mallarmé’s, and taken here as a reference. In fact, Bergson said he wanted philosophers to work with the “same aim as art”. These resolutions should be taken seriously, and not just for Bergson to be vindicated as he should be. They serve to appreciate philosophy as one literature genre among many others. This is a genre that, like others, features images, figureheads, fiction and even imaginary creatures—ghosts for instance—and it would be wrong to call them trivial. This is also a unique way to teach philosophy, and not just Bergson’s philosophy.



This book is currently being translated into English: Henri Bergson, Nobel Prize for Literature.

Sandra Lucbert

Sandra Lucbert, born in 1981, graduated from École Normale Supérieure and is a professor of literature, holder of an agrégation and writer. In 2020, she was awarded the Les Inrockuptibles essay prize for her book *Personne ne sort les fusils* (Seuil).

LE MINISTÈRE DES CONTES PUBLICS (The Ministry of Public Tellers)

144 pages, published in September 2021

Political activism can take place in the language arena. A society who says “that’s the way it is” has necessarily learnt to do so through a process of language routinization. In expressing the triumph of one group over others, it speaks to everyone, dominated and dominant, as if both benefited from it. This is how structures – in the present case, the capitalist world view – become set. Private ownership of the means of production, wage subordination, delocalization, the existence of financial markets, they all show that the neoliberal “it is what it is” cannot be separated from its embodiment via speech.

In order to change our view of political perspectives, the mechanism of the meaning machine also needs to be disrupted.

Common sense carries with it economic “reasons” whose highly technical nature make it a preserved sanctum, impenetrable for non-economists. We speak of them glibly, not really grasping their intention and they grab us all the more, in proportion to our ignorance.

Among the purveyors of destruction in public matters, the diktat on reimbursing government debt is a particular bugbear. Referring to it is all it takes to instantly justify the most absurd decisions (as shown during the pandemic) and the most deadly ones. For *justify*, read instead: *withdrawn from consideration and [public] discussion*. What is *incomprehensible* systematically morphs into *undeniable* by way of a speech device, a “plaque” in Orwell’s terminology, providing a ventriloquist’s dummy to the entire social body.

This book addresses one of its most popular tropes: the automatic speech about restoring balance to public finances. “Government debt is bad” is stated in one breath. All such automatic speeches are sentence forms, with components routinely stuck together. They possess reflex-like effectiveness. By saying, hearing and



Sandra
Lucbert

Le ministère
des contes publics

Verdier

NON-FICTION

NEW RELEASE

repeating something constantly, little attention is paid to what it represents. Or what it does to us.

Reviews

“Sandra Lucbert uses literature to tell us about capitalism’s tricks, including how to use government debt for political purposes.”

Anne Crignon, *L’Obs*

“Short and sharp, ferociously inventive and clear-sighted, *Le Ministère des contes publics* paves the way.”

Ulysse Baratin, *Mediapart*

Luba Jurgenson

Luba Jurgenson is a writer, translator, editor and professor. She is the French specialist in Varlam Shalamov's work.

LE SEMEUR D'YEUX

Sentiers de Varlam Chalamov (Varlam Shalamov's Pathways)

336 pages, published in February 2022

Fifteen years of work went into this book, including digging into archives, traveling to Kolyma following Shalamov's footsteps, studying the cultural and historical background, exchanging notes with researchers, who read and comment his writings and try and raise awareness of his life and work, throughout the world, and also with historians specialized in Stalin era violence. The process is told through books, articles, forewords and afterwords, published in different languages and talks in international conferences.

Above all, the book is an experiment in constantly reading the texts anew, engaging in "ruminantion" or in an "infinite interview" with one of the great authors of the 20th century, who also bore witness to some of its darkest hours. The author has sought to meander through the tales by going deeper, with no hope of exhausting their source, to give us an itinerary, a faltering, curving pathway.

While the concept of "document", a central one for Shalamov, inextricably linked his work to the events that served as material, his writing legacy does not belong exactly to the Russian and European modernist schools.

This is no biography or scholarly work but rather an attempt to grasp the act of creation as it emerges, crossing with destiny.



By the same author
éditions Verdier

Au lieu du péril, 2014

Jean-Louis Comolli

Jean-Louis Comolli was born in Algeria in 1941. He was editor-in-chief of *Cahiers du cinéma* from 1965 to 1973 and has produced more than 40 documentaries and several fictional movies.

UNE CERTAINE TENDANCE DU CINÉMA DOCUMENTAIRE (A Certain Trend in Documentary Filmmaking)

96 pages, published in February 2021

Documentary movies used to be the product of emphatically artisanal filmmaking, far removed from market considerations. Nowadays, television channels are the main funders and no longer value this freedom of form. They insist on certain standards, such as redundant commentaries and sped-up filming. The movies that are broadcast, or aspire to be, have become sterile and a certain trend for conformity is now the norm. Conformity twinned with rebellion now passes for innovation.

In the 1980s, Jean-Louis Comolli abandoned “fictional” cinema in favor of documentary movies, for the freedom they offered. Documentaries are places where filmed speech harnesses power and beauty, and where bodies, whomever they belong to, acquire dignity—a dignity mocked by the servants of market forces.

Reviews

“Comolli makes the case for filmmaking that is capable of drawing attention rather than grabbing it. In doing so, he also pays a loving tribute to movie theaters.”

Jean-Louis Jeannelle, *Le Monde des livres*

“*A Certain Trend in Documentary Filmmaking* counters the arguments of market cynics, with praise for the subtlety and dignity of the way each person is represented, and a policy of not mocking group subjectivities or the spoken word.”

Blog post by Fabien Ribery



By the same author
éditions Verdier

Une terrasse en Algérie, 2018

Cinéma, mode d'emploi, 2015

Corps et cadre, 2012

Cinéma contre spectacle, 2009

Voir et pouvoir, 2004

Barbara Stiegler

Barbara Stiegler is a philosopher. She has been teaching at Bordeaux University (France) since 2006 and heads the “Care, Ethics and Health” Master’s program.

DU CAP AUX GRÈVES

(From Tiller to Shore –The Story of an Uprising
November 17, 2018 - March 17, 2020)

144 pages, published in August 2020

In this brief essay, Barbara Stiegler’s incisive and stimulating writing probes the wreck of neoliberalism and the promise of radiant globalization.

To prosper, neoliberalism needs to set a course. Those at the tiller are the state, with their successive heads. They stick to their course by using pedagogical means, with Walter Lippmann’s famous “consent factory”. The idea is to make people understand (or rather, believe) that this is the best course for everyone.

That way, they can all travel down the same road, and try to adapt relentlessly and ever faster to the political diktats of neoliberalism and its market economy.

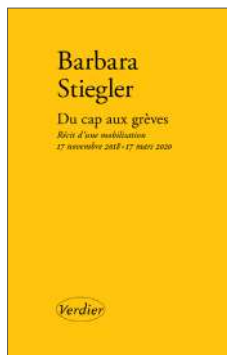
Drawing on the 2019 demonstrations in France involving the Yellow Vests and protesters against pension system and university reforms, the author describes her own increasing activism. Stiegler writes in praise of strikes and offers a critique of strikes as a necessity that requires new thinking.

Reviews

“Barbara Stiegler never imagined that, after covering the neoliberal impasse in *Il faut s'adapter* (*We Have to Adapt*) in 2018 (published by Gallimard), her book would resonate with an entirely new movement, the Yellow Vests. A healthcare specialist, she joined the fight straight away. *From Tiller to Shore* is the short tale of an academic becoming involved in a campaign, the diary of an atypical demonstrator, analyzing history as she marches.” Pierre-Edouard Peillon, *Lire*

“We’re probably not used to the frankness – the freedom – with which Barbara Stiegler tells her story.” Christophe Kantcheff, *Politis*

“Barbara Stiegler invites us to start the fight from within, by rejecting constant flows of information and achieving small acts of freedom by turning a screen off, reading a book... In that regard, Stiegler’s intelligent prose reads like the opening act of insurrection.” Jocelyn Daloz, *Lectures*



Her previous book, We Have to Adapt (Il faut s'adapter, Gallimard, 2019), will soon be published in the United States by Fordham University Press.

Emmanuel Venet

Emmanuel Venet was born in 1959 and is a psychiatrist and a novelist. He lives in Lyon in France.

MANIFESTE POUR UNE PSYCHIATRIE ARTISANALE (Manifesto for Craft Psychiatry)

96 pages, published in August 2020

This book could have been called Against a Psychiatric Care System That Is Industrial, Data-Driven, Protocol-Heavy, Standardized, Digitized, Objectifying, Disembodied, Ultra-Fast and Non-Equitable. The situation is grim. The powers that be are impoverishing public psychiatric care drastically, several figureheads in the profession are campaigning for managerial rationalization and the most vulnerable patients are bearing the brunt of soulless health economics. A worrying prospect, since statistics tell us that, in France, one person in three has or will develop a mental health issue.

However, it is not too late to restore the craft of psychiatry, one that is kind, slow and respectful of the people it cares for.

That is the hope that permeates this book.

Reviews

“The ‘critical appraisal of a concerned field practitioner’ might be thought to be most relevant to carers and the body politic. In fact, because it hits just the right note, this humanistic approach and its implication for daily life make it a book for everyone (...).”

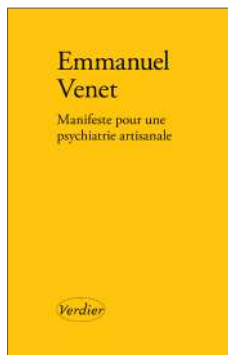
Laurent Lemire, *Livres hebdo*

“Drawing on his experience and his analysis, Emmanuel Venet reveals the fault lines in the sector and resolutely chooses his camp.”

Anthony Dufraisie, *Le Matricule des anges*

“Cutting, powerful and vital.”

Johan Faerber, *Diacritik*



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Virgile s'en fout, 2022

Rien, 2013

Ferdière, psychiatre d'Antonin Artaud, 2006

Précis de médecine imaginaire, 2005

Etienne Helmer

Étienne Helmer was born in 1975. He teaches philosophy at the University of Puerto Rico (United States).

ICI ET LÀ (Here and There)

144 pages, published in October 2019

The universality principle means that most philosophers ignore our local anchorage point. They understand humans as being of this world in general, as being there. And yet we inhabit specific locations, with topological, historical and physical contingencies: our there is in fact here.

What is a place? And what can philosophy tell us about it? Étienne Helmer calls on geography, literature, anthropology and history to understand this neglected object of Western philosophy. He shows us how places are much more than mere physical frames for our lives. Places are both identity matrices and forms generated by events. They are involved in the political relationship individuals and groups maintain with the theoretical and practical aspects of universality.

Reviews

“(calling on) geography, literature, anthropology and history, (Étienne Helmer) shows us ‘how places are much more than mere physical frames for our lives’: topoi shape a language, ‘places are ideas’, the matrices of ‘imaginary and symbolic space deployed in the way we inhabit them’.”

Robert Maggiori, *Libération*

“Globalization alters locations, while surveillance capitalism detects locations, making the study of places more pressing than ever. The issue of place, awkwardly placed between close and far away (...) is brilliantly addressed by philosopher Etienne Helmer in *Here and There*.”

Juliette Cerf, *Télérama*



Marielle Macé

Marielle Macé, born in 1973, is a research director at the CNRS (French National Center for Scientific Research). Her studies focus on the genre of the essay, literary memory and the renewal of the concept of "style" extended from art to life and its forms, and to the values it confronts. She is currently working on the links between poetry and anthropology as applied to objects, environment, commons, plants and animals.

NOS CABANES (Our Cabins)

128 pages, published in March 2019

We ought to build cabins, not in order to turn our backs on the conditions of the present world, recreate childhood tales or embrace minimalism; but in order to brave this world, to inhabit it differently, to enlarge it.

Marielle Macé explores hit, cabins and shacks built on militant occupation sites, in public spaces, in the renewed listening of nature, in the unyielding enlargement of the «parliament» of the living, in the invention of alternative means of saying «we». Cabins made of thoughts and words, which cannot alleviate violence and mend broken lives, but embody the concrete call for a different world.

Reviews

"In turn poetic and sensitive, combative and tender, *Our Cabins* is a short ecological pamphlet. Academic and essayist Marielle Macé, a specialist in literary theory, gently pays homage to the cabin. Not a Thoreau-style, hermit-like cabin but one that extends the notion of the fighting arena (...)"

Véronique Rossignol, *Livres hebdo*

"Marielle Macé mingles her own literary experiments with the words of the poets, researchers and activists she admires. She builds her own cabin with her writing, inviting readers to think about a more abundant future."

Thibaut Sardier, *Libération*

"The joy in entering *Our Cabins* is chiefly found in coming back to a now familiar space, which Marielle Macé has built for herself, a space of scholarly, sensitive and musical language."

Jean Birnbaum, *Le Monde des livres*



Rights sold in Brazil

Marielle Macé

SIDÉRER, CONSIDÉRER *Migrants en France, 2017* (Migrants in France, 2017)

80 pages, published in August 2017

How should we deal with the mixed feelings of anger and gloom aroused by the treatment of migrants, this precarious humanity, in all its paralyzing and astounding power?

Based on various analyses and experiences, Marielle Macé's essay operates a reversal of our perspective by opposing sidération (amazement) and consideration, which does not exclude compassion or struggle. While deepening the meaning of this word, she urges us towards alternative forms of political writing on hospitality.

Reviews

"Walter Benjamin wanted to give a voice to the voiceless and the unheard, to the 'vanquished of history'. Marielle Macé's latest essay revives this exacting ambition."

Alexis Lacroix, *L'Express*

"Amid the countless studies spawned by the refugee crisis [...], Marielle Macé's brief intervention stands out as a singular and vibrant voice, articulating both ethical exigency and poetic prose."

Jean-Marie Durand, *Les Inrockuptibles*



*Rights sold in Brazil
and Italy*

Patrick Boucheron

Patrick Boucheron, born in 1965, is a historian and professor at the Collège de France, specializing in medieval history. He is the author of many works including most recently *Conversations sur l'histoire* (Verdier, 2012) and *Conjurer la peur. Sienne 1338. Essai sur la force politique des images* (Seuil, 2013) translated as *The Power of Images: Siena, 1338* (Polity Books, 2018).

L'ENTRETEMPS

Conversations sur l'Histoire

(In Between. Conversations on History)

144 pages, published in March 2012

Patrick Boucheron opens up an original reflection on time and history based on *The Three Philosophers* painted by Giorgione in 1506. Giorgione's painting represents the succession of ages as an enigma: who are these three wise men of different ages? Identifying the figures of the ancient philosopher, the medieval glossator and the young Renaissance, Boucheron initiates a dialogue between Aristotle, Averroes and the new spirit of Renaissance in the "in-between" of the glorious course of centuries. Through the cracks of a chronological history construed as a broken timeline, Patrick Boucheron brilliantly analyzes the specific features of the three periods and their significant consequences to this day.

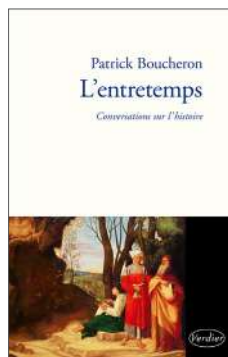
Reviews

"The 'in-between', in Giorgione's painting, is ultimately the irreducible tension between ages that always intersect, mingle and collide, where the historian, as a persistent chrono-entomologist, strives to separate them, to distinguish them and to name them."

Jérôme Lamy, *L'Humanité*

"A fascinating reflection on the very matter of history, on time, scansion and flow, its rhythm and its sequences, seemingly heroic although fractioned into centuries."

Philippe-Jean Catinchi, *Le Monde des livres*



By the same author
éditions Verdier

Nous comme ici, nous rêvons d'ailleurs, with Mathieu Riboulet, 2022

Prendre dates, Paris, 6 janvier-14 janvier 2015, 2015, with Mathieu Riboulet

Léonard et Machiavel, 2008

Sylvie Lindeperg

Sylvie Lindeperg, director of the Research Institute on Film History and Aesthetics, teaches history at the Sorbonne.

LA VOIE DES IMAGES

*Quatre histoires de tournage
au printemps-été 1944*

(The Way of the Images.
Four Stories about Filming in the Spring
and Summer of 1944)



288 pages, published in January 2013

Analysing four footages dating from World War II (the liberation of Paris, the Vercors maquis, and concentration camps in Czechoslovakia and the Netherlands), from their production to their exploitation, Sylvie Lindeperg questions the presence of film crews among the barbarians. Can cinema be an instrument of liberation or resistance? Investigating the limits between documentary and fiction, cinema and history, the author also examines the function and use of archival images in mass-media productions such as the 2004 war film *Downfall* (*Der Untergang*).

Reviews

“An enthralling reflection on the current use of images, especially those of the Second World War in contemporary films, whether fictional or documentary.”

L'Histoire

“This essay is noteworthy on a least two levels: Sylvie Lindeperg rehabilitates the filmed image in the work of the historian, accustomed to analyzing written documents or still images (drawings, paintings, photographs...); she also takes a stand in our present time, in the light of recent films meant to convey an understanding of WW2.”

Dork Zabunyan, *Art press*

Jean-Claude Milner

Jean-Claude Milner, born in Paris in 1941, is a linguist, philosopher and essayist who studied with Roland Barthes and Jacques Lacan. In 1971, he worked at the Massachusetts Institute of Technology where he translated Noam Chomsky's *Aspects of the Theory of Syntax* into French. Milner was vice-president of the University Paris Diderot and president of the Collège international de philosophie.

RELIRE LA RÉVOLUTION (A New Perspective on the French Revolution)

288 pages, published in October 2016

There is a renewal of the reflection on revolution. The word is inherited from the past, but the time has come to reexamine it in light of the present. The obvious starting point is the French Revolution, followed by the Soviet and Chinese revolutions. But sleepwalkers must be awakened: if the latter are indeed revolutions, then the French Revolution is not. Conversely, if the French Revolution is a revolution, then those aren't.

Because there are human rights, rights of the speaking body. Also, the Terror took place. However opposed these two memories may be, each one of them enables us to interpret the other. The French Revolution stands at their intersection and, as a result, it approaches the reality of politics, to which others have substituted the gray reality of the seizure of power. 21st century events redefine the rights of the body; the revolution, read anew, enables us to understand what we may be hoped for.

Review

"An insightful essay [...] embracing the features which have distinguished this linguist-philosopher as one of the most interesting thinkers of our times: an acute attention to language, a diamond-like intelligence which cuts through seemingly tangled elements, a sharp and coherent analysis."

Roger-Pol Droit, *Le Monde des livres*



By the same author
éditions Verdier

La Destitution du peuple, 2022
Profils perdus de Stéphane Mallarmé, 2019
L'Universel en éclats, 2014
Clartés de tout, 2011
La Politique des choses, 2011
Pour une politique des êtres parlants, 2011
L'Amour de la langue, Verdier/poche, 2009
De l'école, Verdier/poche, 2009
Dire le vers, Verdier/poche, 2008
Le Périphe structural, Verdier/poche, 2008
Les Noms indistincts, Verdier/poche, 2007
Le Pas philosophique de Roland Barthes, 2003
Les Penchants criminels de l'Europe démocratique, 2003
Existe-t-il une vie intellectuelle en France ?, 2002
Mallarmé au tombeau, 1999
Le Triple du plaisir, 1997
Constat, 1992



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