

# FOREIGN RIGHTS CATALOGUE 2025 **B42 PUBLISHING HOUSE**

# ABOUT B42

B42 publishes books that question our visual environment and contribute to the formation of a staple library which offers tools to reflect on design, graphic design, typography and contemporary creation. These essays blend various disciplines and theories together such as media studies, digital humanities, anthropology, social science or culture.

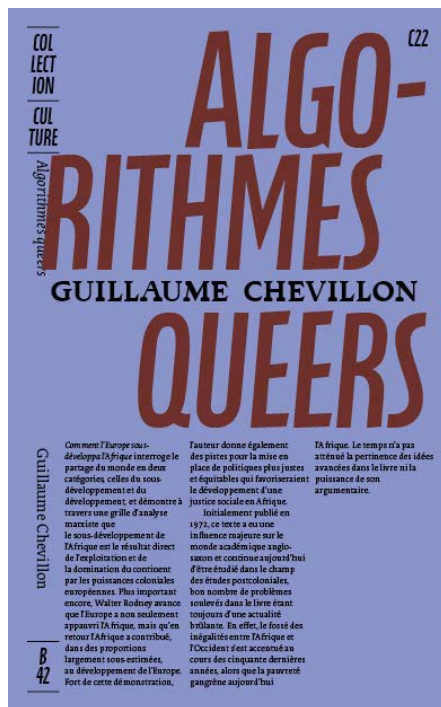
Aside from its goal to explore the work produced by new contemporary authors, B42 has undertaken the translation of major texts on design history and typography, as well as essays reflecting on the way we consume and convey knowledge.

Since the publishing house was created in 2008, the catalogue has been built on reference books which are particularly acclaimed among teachers and constitute a dynamic collection constantly setting ideas in motion. More recently, B42 has been opening up to new disciplines and launched new series dedicated to key texts in the field of social sciences and humanities, theatre or illustration.

Today, the catalogue includes landmark books written by authors such as John Berger, Paul Cox, Aaron Swartz, Bruno Latour, Frédérique Aït-Touati, Walter Rodney, Paul Rand, Sarah Schulman, Norman Potter or Bunpei Yorifuji. For a full title list, please visit our website, [www.editions-b42.com](http://www.editions-b42.com).

# THE QUEER ALGORITHM

Guillaume Chevillon



This essay explores the intersection of queer theory and algorithmic design in the digital era. It emphasizes the potential of queering algorithms to render Artificial Intelligence more efficient at mapping more desirable possible futures.

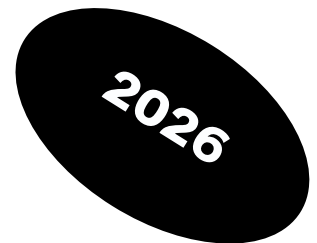
Drawing on multidisciplinary research, with an emphasis on social sciences and economics, this study tries to investigate to what extent the tools of Artificial Intelligence and data analysis currently incorporate in their design the diversity of cognitive and physical human experiences in space and time. Guillaume Chevillon then argues that algorithmic practices rooted in deterministic, normative, or binary premises lack the robustness necessary for their joint purposes of modeling and predicting.

This economist specialized in Artificial Intelligence advocates for a systemic approach to reimagining and interacting with algorithms, highlighting the importance of maintaining long-term societal objectives, and of generating agency and autonomy in communities at the margin.

*The Queer Algorithm* calls for a collaborative effort to redesign algorithms, making technology more reflective of and responsive to the complexities of human identity.

## ABOUT THE AUTHOR

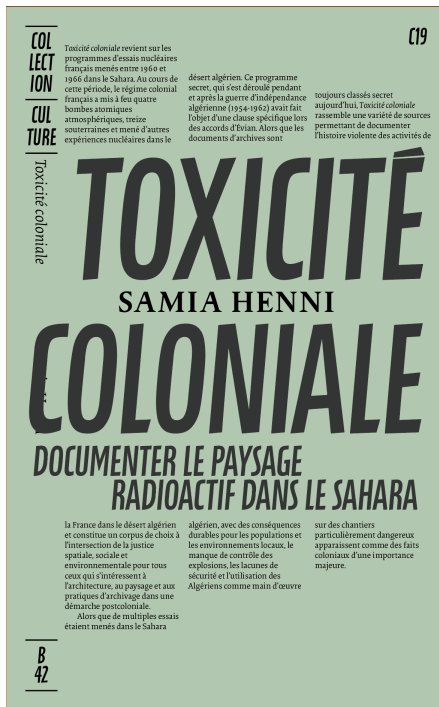
**Guillaume Chevillon** holds a PhD in Economics from the University of Oxford. He is currently professor of Economics and Data Analytics at ESSEC Business School in Paris. He holds the Chair in Cultural Industries, Arts & Creative Technologies and is academic director of the Metalab Institute for AI, Data & Society



# COLONIAL TOXICITY

## Documenting French Radioactive Landscape in the Sahara

Samia Henni



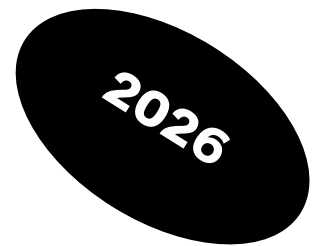
*Colonial Toxicity* revisits the French nuclear testing programs conducted between 1960 and 1966 in the Algerian Sahara. This secret program, which took place during and after the Algerian War of Independence (1954-1962), enabled the French colonial regime to detonate four atmospheric atomic bombs, thirteen underground bombs, and conduct other nuclear experiments in the desert. While the vast majority of archival documents are still classified today, *Colonial Toxicity* brings together a variety of sources to document the violent history of France's activities in Algeria. The book is a valuable resource at the intersection of spatial, social, and environmental justice for those interested in architecture, landscape, and archival practices from a postcolonial perspective.

While these tests had lasting consequences for local populations and environments as well as for French veterans, the lack of control over the explosions, safety deficiencies, and the use of Algerians as laborers on particularly dangerous construction sites appear to be colonial facts of major importance.

Samia Henni describes the explosion sites of Reggane and In Ekker in two main sections. Each section describes the characteristics of the sites and the consequences of the explosions that took place there. By using the information at her disposal to document these events, Samia Henni invites us to rethink the long-term consequences of French colonial rule. Illustrated with around a hundred archival documents and accompanied by the full reproduction of a dozen victim testimonies, this book provides unprecedented access to the sources that documented Samia Henni's research.

### ABOUT THE AUTHOR

**Samia Henni** is a historian of built, destroyed, and imagined environments. She earned her PhD in architectural history and theory from the Swiss Federal Institute of Technology in Zurich and currently teaches at McGill University's Peter Guo-hua Fu School of Architecture in Montreal. Her work addresses issues of colonization, war, resource extraction, deserts, forced displacement, and gender dynamics. In 2019, she published *Architecture de la contre-révolution. L'armée française dans le nord de l'Algérie* (*Architecture of the Counter-Revolution: The French Army in Northern Algeria*) with Éditions B42.

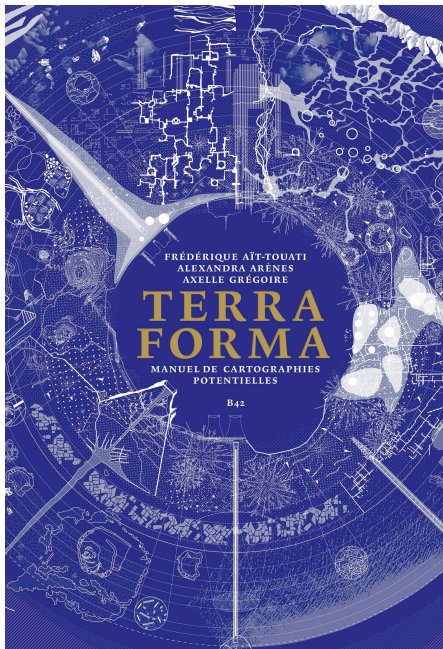


**Book published in English in The Netherlands by Framer Framed, edition fink and If I can't Dance, I Don't Want to be Part of your Revolution**

# TERRA FORMA

## A book of speculative maps

Frédérique Aït-Touati, Alexandra Arènes et Axelle Grégoire



### ABOUT THE AUTHORS

**Frédérique Aït-Touati** is a science historian, theater director, and Research Fellow at the Centre national de la recherche scientifique where she explores the links between science, literature and politics.

**Alexandra Arènes** is an architect who graduated from the École nationale supérieure d'architecture de Grenoble and Sciences Po Paris and holds a PhD in architecture from the University of Manchester. Her research focuses on landscapes representations in the context of climate change at SOC (Société d'objets cartographiques) and Shaā, an architecture and urban planning studio.

**Axelle Grégoire** is an architect who graduated from the École nationale d'architecture of Versailles. She has worked in urban planning and on experimental transdisciplinary research projects on the city.

Charting the exploration of an unknown world—our own—with a new cartography of living things rather than space available for conquest or colonization.

This book charts the exploration of an unknown world: our own. Just as Renaissance travelers set out to map the terra incognita of the New World, the mapmakers of *Terra Forma* have set out to rediscover the world that we think we know. They do this with a new kind of cartography that maps living things rather than space emptied of life and available to be conquered or colonized. The maps in *Terra Forma* lead us inward, not off into the distance, moving from the horizon line of conventional cartography to the thickness of the ground, from the global to the local.

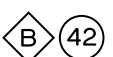
Each map in *Terra Forma* is based on a specific territory or territories, and each tool, or model, creates a new focal point through which the territory is redrawn. The maps are “living maps”, always under construction, spaces where stories and situations unfold. They may map the Earth's underside rather than its surface, suggest turning the layers of the Earth inside out, link the biological physiology of living inhabitants and the physiology of the land, or trace a journey oriented not by the Euclidean space of GPS but by points of life. These speculative visualizations can constitute the foundation for a new kind of atlas.

### Rights sold:

**English (MIT Press), Spanish (Miluno Editorial) and Korean (Itta Publishing).**

**192 pages** | size 23,5/16,5 cm  
**ISBN 9782490077106**  
**Publication date:** April 2019

**Language:** French  
**Iconography:** approx. 100 duotone images and graphs

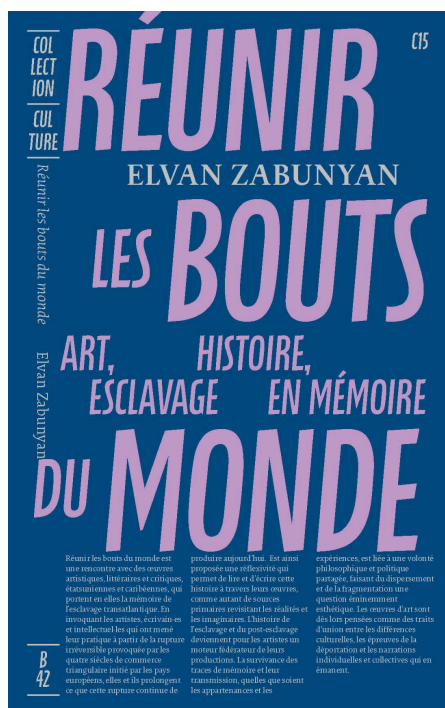




# BRINGING THE ENDS OF THE WORLD TOGETHER

## Art, history and the memory of slavery

Elvan Zabunyan



*Bringing the Ends of the World together* is an encounter with visual, literary, musical and critical works, American and Caribbean, which carry within them the memory of transatlantic slavery. The history of slavery did not end with the abolitions; it continued through the manifestations of segregation, racism, lynchings, imprisonment, and social, cultural, political and police repression in the 20th and 21st centuries in all the countries that experienced it.

By referring to artists, writers and intellectuals who based their work on the irreversible rupture caused by four centuries of triangular trade, Elvan Zabunyan wonders what this history continues to produce today. The persistence of the traces of slavery in our collective memory and their transmission are an unifying force in artistic creation, making dispersion and fragmentation an eminently aesthetic and poetic question. The author sees the back-and-forth through space and time, as well as the omnipresence of a past that illuminates the present, as emotional embraces, making the art history she writes a situated, sensitive and committed narrative.

By bringing together contemporary artists such as Renée Green, Isaac Julien, Arthur Jafa, Ellen Gallagher and Carrie Mae Weems alongside figures who experienced slavery such as Sojourner Truth, Frederick Douglass and Harriet Jacobs, the author weaves a situated history of slavery, rooted in post-colonial studies and a politically committed history of art.

### ABOUT THE AUTHOR

**Elvan Zabunyan**, contemporary art historian and art critic, teaches at the University of Paris 1 Panthéon-Sorbonne. For more than twenty-five years, her work has focused on racial, post-colonial and feminist issues in 20th and 21st century art. She is the author of a pioneer work, *Black is a color. A History of African-American Art* (Dis Voir, 2004) and the first monograph about Theresa Hak Kyung Cha (Presses du réel, 2013). She has co-edited books and written numerous articles for international exhibition catalogues and periodicals.

**352 pages** | size 22/13,8 cm  
**ISBN** 9782494983182  
**Publication date:** October 2024

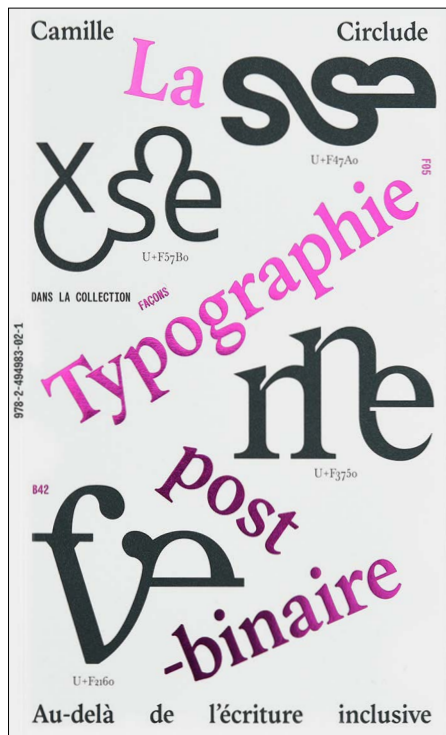
**Language:** French  
**Iconography:** approx. 40 color and 20 black and white images.



# POST-BINARY TYPOGRAPHY

## Beyond inclusive writing

Camille Circlude



How can we overcome the gender binarity that is characteristic of French language? This book goes back over the emergence of so-called inclusive and non-binary scripts, which followed the inclusive writing to fight against a gendered language. Camille Circlude reminds us the political significance of type design. They show how the field of typographic design now offers new possibilities and allow writing the capacity to embody the vast prism of genders, beyond binarity.

Typography is thus understood as an emancipatory technology that allows us to resist hegemony and inhabit the hybridisation of forms. Today, it offers the possibility of materialising queer, non-binary, genderfluid, agender and genderfuck existences in the shared and symbolic fields of language and writing. Through the concept of political post-binarism, the author, a founding member of the Bye Bye Binary collective, invites us to adopt a political stance that allows the affirmation of new forms of self-expression.

Camille Circlude presents an overview of six years of experimentation (2017-2023) of a practice that is constantly spreading and continues to be written in the present tense: a manifesto for a future of degendered language, this work invites the liberation of collective action.

### ABOUT THE AUTHOR

**Camille Circlude** is a Belgian graphic and typographic designer who founded the studio Kidnap Your Designer in 2006. Since 2009, they have been teaching at erg (École de recherche graphique, based in Brussels). They hold a Master's degree specialising in gender studies and have published numerous articles or contributions in specialized journals. They are an active member of the Bye Bye Binary collective. Created during a workshop between La Cambre and erg, this Franco-Belgian collective has been exploring new graphic and typographic forms for the French language, particularly gendered, since November 2018. They also gave lectures in foreign countries as for the International Design Day (Montreal, 2024) or for the event "For a language of endless possibilities" (Brussels, 2021).

**224 pages** | size 14/22 cm  
**ISBN** 9782494983021  
**Publication date:** November 2023

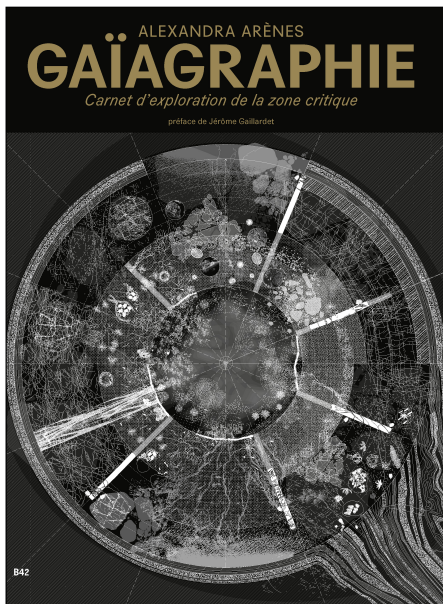
**Language:** French  
**Iconography:** approx. 100 black and white pictures and around 20 in color.



# GAÏAGRAPHY

## Critical zone exploratory notebook

Alexandra Arènes, foreword by Jérôme Gaillardet



### ABOUT THE AUTHOR

**Alexandra Arènes** is an architect. She graduated from the École nationale supérieure d'architecture de Grenoble and Sciences Po Paris and holds a PhD in architecture from the University of Manchester, after which she completed a postdoctoral degree at the Institut de physique du globe de Paris. Her research focuses on landscapes representations in the context of climate change at SOC (Société d'objets cartographiques) and Shaā, an architecture and urban planning studio. In 2020, the studio designed an installation at the Zentrum für Kunst und Medien museum in Karlsruhe for the exhibition "Critical Zones. Observatories for Earthly Politics", curated by Bruno Latour. She is co-author, with Frédérique Aït-Touati and Axelle Grégoire, of *Terra Forma*, published in 2019 by Éditions B42.

*Gaïagraphy* is an immersion in the Earth sciences, intended to help us rediscover landscapes that we take for granted, but of which we actually know very little. This work combines exploration notebooks, discovery narratives, theoretical and methodological interludes and cartographic representations to create a new tool for visualizing the critical zone (the Earth's habitable film that is carefully monitored by environmental sciences), its dynamics and the biogeochemical cycles that make the Earth liveable.

This book invites us to change scale, to question the outline of the Earth and to diversify our environments. By moving our perspective, our methods and the cartographic tools we use to prepare ourselves for the rapid changes in our environments, *Gaïagraphy* extends the exploration initiated with *Terra Forma* in 2019. This time, the method developed by this first book is used in the observatories equipped by the scientists of the critical zone and through a meticulous investigation of the data collected there.

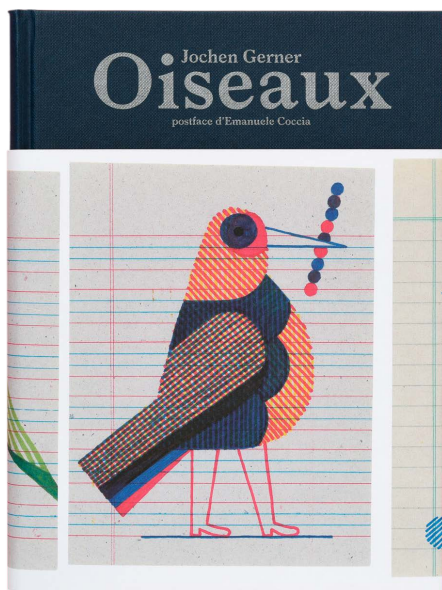
This book can be read as a detection manual for new "existents" to be considered in design practices such as architecture and landscape. Scientists monitor the traces of particles from the earth, water molecules, chemical elements and atmospheric dust. These are translated into cycle maps at the end of each chapter entitled Earth, Water, Air, as an incitement to renew our cosmograms. This book is an invitation to change scale, to redefine the Earth's outline and to pluralise our environments.



# BIRDS

## Real and imaginary chromatic inventory

Jochen Gerner, afterword by Emanuele Coccia



*Birds* is an aviary of 200 drawings made by Jochen Gerner between February 2019 and September 2020. Each of these birds was drawn with pigmented Indian ink felt pens on small-format school notebooks from China and India, on which lines and squares of different sizes appear.

This series of drawings constitutes a graphic experiment aimed at exploring the potential of the grid, the superimposition of lines and the association of a reduced number of colours in the creation of feathers. By mixing dreamed and real birds, this inventory questions the links between the imaginary and reality in our daily lives, and teaches us that the fantastic is often to be found in the reality of everyday life.

In this graphic research, Jochen Gerner was inspired by the work of eighteenth-century illustrators such as François-Nicolas Martinet, who used to depict birds in profile, thus giving them a noble and stiff character, contrasting with the strength and brightness of the colours.

### ABOUT THE AUTHORS

**Jochen Gerner** is a French artist born in 1970. He mainly draws for the press (*Le 1*, *The New York Times*) or for books. His series of drawings have been exhibited in art centres and museums in France and abroad. He has published numerous books exploring the links between text and image. His comic books *Repères* (volumes 1 and 2) were published by Casterman in 2017 and 2020. He regularly works for the Centre Pompidou and Hermès. Jochen Gerner has been represented by the Anne Barrault Gallery (Paris) since 2004.

**Emanuele Coccia** is an Italian philosopher and lecturer at the École des hautes études en sciences sociales in Paris since 2011. His research focuses on the history of philosophy, aesthetics, fashion and visual arts. He is the author of numerous books including *The Life of Plants: A Metaphysics of Mixture* (Polity, 2018), *Metamorphoses* (Polity, 2021) or *Philosophy of the Home: Domestic Space and Happiness* (Penguin, 2024).

This series of drawings, a veritable “ode to the freedom of colours and lines”, is accompanied by an unpublished text by the philosopher Emanuele Coccia, who places Jochen Gerner’s practice within the history of comics, and proposes a philosophical interpretation of what birds can contribute to our reflection on the world.

**Rights sold:**

**Spanish (Libros del Zorro Rojo).**

**224 pages** | size 21/16 cm  
**ISBN 9782490077502**  
**Publication date:** May 2021

**Language:** French/English  
**Iconography:** 200 color drawings

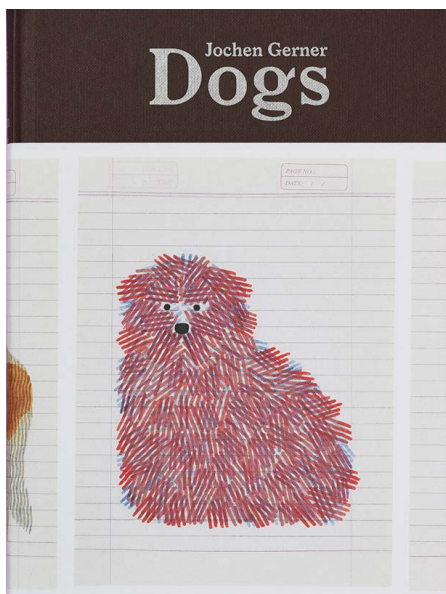




# DOGS

## Real and imaginary chromatic inventory

Jochen Gerner



### ABOUT THE AUTHOR

**Jochen Gerner** is a French artist born in 1970. He mainly draws for the press (*Le 1*, *The New York Times*) or for books. His series of drawings have been exhibited in art centres and museums in France and abroad. He has published numerous books exploring the links between text and image. His comic books *Repères* (volumes 1 and 2) were published by Casterman in 2017 and 2020. He regularly works for the Centre Pompidou and Hermès. Jochen Gerner has been represented by the Anne Barrault Gallery (Paris) since 2004.

*Dogs* is a kennel of 200 drawings made by Jochen Gerner between 2021 and 2023, following his study of birds. Each of these dogs was drawn with pigmented Indian ink felt pens on small-format lined and squared school notebooks from China and India.

This series of drawings follows the graphic experiment of Jochen Gerner to explore all the potentialities of the grids, lines and colors in the representation of textures and hair. Focusing on dogs, which Jochen Gerner represents in a touching and very funny multiplicity, this collection reveals us that hardly nothing is required on paper for these dogs to breathe, each of them in an outstanding singularity. Braces, squares, lozenges, waves... The colorful patterns cut and cross each other with a disconcerting, always innovative simplicity to make their hair shine and ripple.

With this new bestiary holding as much of the illustration as of graphic design, Jochen Gerner invites us to a whimsical look at the world and proves us once again the singularity of his observation.

**This book was published in French and English in two separate versions.**

**216 pages** | size 16/21 cm  
**ISBN** 9782494983038  
**Publication date:** September 2023

**Language:** French/English  
**Iconography:** 200 color drawings

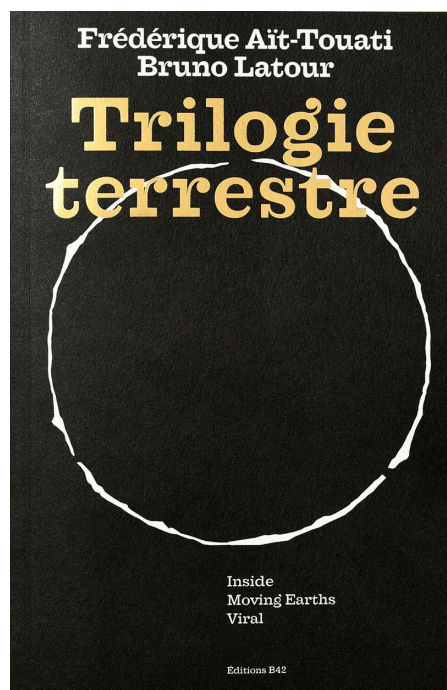




# TERRESTRIAL TRILOGY

## Inside, moving earths, virals

Frédérique Aït-Touati and Bruno Latour



*Moving Earths*, *Inside*, and *Virals* are part of the *Terrestrial Trilogy*, a series of plays co-written by Frédérique Aït-Touati and Bruno Latour. The whole trilogy has a common objective, that of challenging our preconceived ideas about the planet, this Earth that we inhabit as we walk on it, almost without thinking about it.

*Inside* proposes a thought experiment, and invites the reader to stand not on the Globe, but in the “critical zone”. In an attempt to understand what it means to “live in it”, this play proposes a series of tests combining the tools of modelling and simulation, that is to say two ways of making ourselves sensitive: through science and through the stage.

Between philosophy and theatre, *Moving Earths* invites the reader to test the hypothesis of a parallel between the time of the astronomical revolution and our own. Are we also experiencing a transformation of the world as profound and radical as that of Galileo’s time? One thing is certain: we no longer know exactly what planet we live on, nor how to describe it. In this play, Frédérique Aït-Touati and Bruno Latour draw on the research work of the English environmentalist James Lovelock and the American biologist Lynn Margulis to present a new conception of planet Earth.

Finally, *Viral* is an exploration of contagion as an essential process in the constitution of our confined world, and a reflection on the political consequences of an expanded redefinition of life.

These three plays were created at the Théâtre Nanterre Amandiers between 2016 and 2021 and have been performed on numerous European stages (Théâtre de l’Odéon in Paris, Martin Gropius Bau in Berlin, Théâtre Benno-Besson in Switzerland, or at the Taipei Biennale).

Three interviews with the authors complete the texts. The book is richly illustrated, and the layout replays the staging of the texts in the space of the book.

**Rights sold:**  
Korean (Itta Publishing).

### ABOUT THE AUTHORS

**Bruno Latour** is a sociologist, anthropologist and science philosopher. His work earned him the highest distinction in social sciences in 2013, the Holberg Prize. Professor at Sciences Po, he is interested in the sociology of science and the processes of scientific research. He is the author of numerous books, including *Cogitamus* (La Découverte, 2010), *Facing Gaia: Eight Lectures on the New Climatic Regime* (Polity, 2017), *Down to Earth: Politics in the New Climatic Regime* (Polity, 2018).

**Frédérique Aït-Touati** is a director trained in England where she created the company Zone Critique through which she explored the English-speaking repertoire (notably Harold Pinter, Tennessee Williams, Samuel Beckett), before devoting herself to scientific and ecological imaginations on stage. She is actually research supervisor at the Centre national de la recherche scientifique in Paris. She is the author of numerous books including *Terra Forma: A Book of Speculative Maps* (MIT Press, 2022) with Alexandra Arènes and Axelle Grégoire, *Théâtres du monde* (La Découverte, 2024), *Le Cri de Gaïa* (La Découverte, 2021), with Emanuele Coccia.

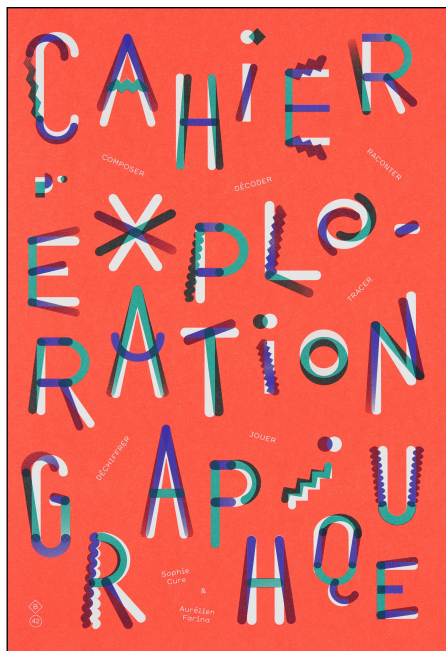
**120 pages** | size 15,6/24 cm  
**ISBN** 9782490077526  
**Publication date:** September 2022

**Language:** French  
**Iconography:** approx. 60 color images



# GRAPHIC DESIGN PLAY BOOK

Sophie Cure, Aurélien Farina



## ABOUT THE AUTHORS

**Sophie Cure** is a freelance graphic designer based in Paris. Since 2012, she has been working in the artistic and design field.

**Aurélien Farina** is a freelance graphic designer based in Paris. In 2011, he founded the studio Paper! Tiger!, focused on editorial design and micropublishing.

How is a typeface designed? What distinguishes typeface families? What are pictograms used for? This *Graphic Design Play Book* is a gamebook that explores the fundamentals of graphic design. In five sequences—typography, posters, signs, visual identity and layout—Sophie Cure and Aurélien Farina invite the reader to become aware of the multitude of signs that, day after day, shape our daily lives and charge them with meaning. To start taking an interest in graphic design is to start observing and understanding the world around us and the objects that shape it: Whether it's a stop sign, a cornflakes packaging, a psychedelic record sleeve, the catchy headline on a magazine cover, the more discreet typography of a novel page, a flashing pharmacy sign or the closing credits of a science fiction movie. This notebook has been designed in connection with this abundance, as a collection of signposts, of reference points; tools to discover and adopt through play, in a simple and intuitive way, alone or with others, whether young or old; a few experiences to try, a series of suggestions, with no right or wrong answers.

Through fun activities such as the game of spot the difference, matching definitions or linking dots, the reader sets out to discover the basics of typography, signposting, poster design, book design and visual identity. The solutions pages at the end of each sequence and a glossary include historical reference points and additional information, while a loose-leaf notebook containing stickers, stencils and colored paper allows the activities to be put into practice. Illustrated with typefaces, posters and pictograms by famous designers such as Otl Aicher, Pierre Di Sciullo, Otto Neurath and Gerd Arntz, this book will be appreciated by graphic designers and by anyone who wants to better understand the world around us.

**Rights sold in English (Laurence King Publishing, 2019) and Spanish (GG editorial).**

**56 pages** | size 21/29,7 cm  
**ISBN** 9782490077786  
**Publication date:** November 2022

**Language:** French  
With a stickers board and cutting paper.

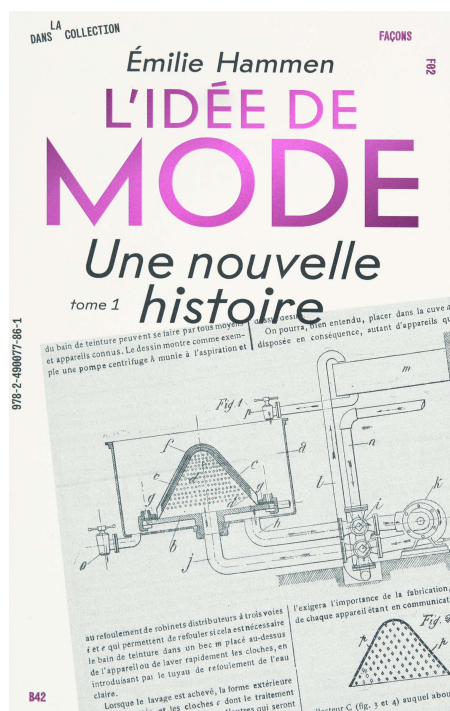




# THE IDEA OF FASHION

## A new history, vol. 1

Émilie Hammen



This work proposes to write the history of fashion from an unusual perspective, without focusing on its designers or its pieces, but by analysing the discourses which, in various forms, have allowed fashion to establish itself as a discipline in its own right. Thus, *The Idea of Fashion* thwarts the expectations commonly associated with publications on the subject and combines textual analysis, history and visual studies with the aim of integrating this discipline into the wider field of design.

Émilie Hammen places fashion into a history of ideas rooted in the post-revolutionary period in France and ends at the beginning of the 20th century. Throughout this lengthy 19th century, a historiography emerges that focuses above all on identifying some of the narrators – those who speak and thus define fashion successively during this period.

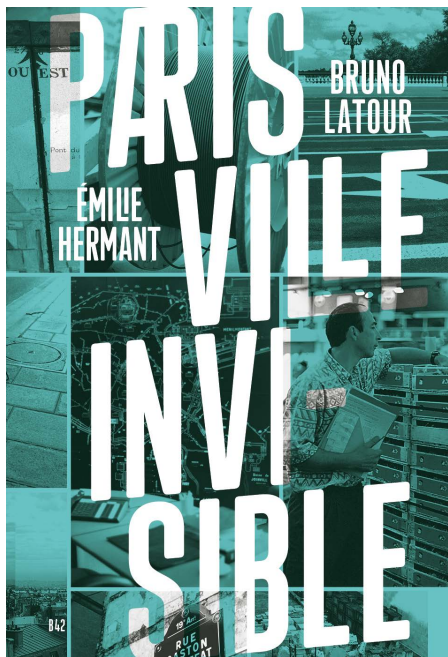
By studying these actors and the interplay of their appearances and disappearances, the author reviews the turning points and breaks traditionally enshrined by the changes in silhouettes that often accompany changes in political regimes. In modifying the shape of a sleeve or a skirt length, this study proposes to substitute the passage of the writer to the tailor, from the engineer to the designer. Fashion is in this way considered not only as a material or visual manifestation, but also as a set of discourses produced and supported by various socio-professional groups. Without denying the historiographical sources that have made the history of costume so enjoyable, this book endeavours to illuminate them from a new perspective.

### ABOUT THE AUTHOR

**Émilie Hammen** is head of the Palais Galliera, Fashion Museum of Paris. She holds a PhD in art history from the University of Paris 1 Panthéon Sorbonne. She teaches fashion history and theory at the Institut français de la mode and at the University of Paris 1 Panthéon Sorbonne. She works to find a place to fashion in the history of ideas by questioning the development and writing of its history from the 19th century onwards, as well as its relationship with art, particularly the avant-garde. She co-published *Les grands textes de la mode* (Éditions du Regard, 2017) and wrote numerous articles for different magazines and publications.

# PARIS INVISIBLE CITY

Bruno Latour and Émilie Hermant



## ABOUT THE AUTHORS

**Bruno Latour** is a sociologist, anthropologist and philosopher of science. His work earned him the Holberg Prize, the highest distinction in social sciences in 2013. Professor emeritus at Science Po, he is interested in the sociology of science and the processes of scientific research, philosophical anthropology, and political ecology. In parallel with his research activity, he has published numerous theoretical works, including *Facing Gaia: Eight lectures on the New Climatic Regime* (Polity Press, 2018), and *Down to earths: Politics in the New Climatic Regime* (Polity Press, 2017).

**Émilie Hermant** is a clinical psychologist. She was first Bruno Latour's assistant before working alongside Tobie Nathan at the Georges-Devereux Centre and then at the University Centre for Psychological Assistance at the University of Paris 8 (in 2004). In addition to her work as a clinician, she is also a photographer and author of *Clinique de l'infortune* (Les empêcheurs de penser en rond, 2004), and *Réveiller l'aurore* (Seuil, 2009).

As an iconic work of sociological theory, *Paris invisible city* raises questions on the notion of the “collective”. Through this photographic reportage made at the end of the 1990s, Émilie Hermant and Bruno Latour set out to dissect what constitutes the uniqueness of Paris, both sociologically and in terms of urban planning.

Paris is so easily seen by painters and tourists, and has so often been the subject of beautiful books and photographs, that we forget the difficulties faced by thousands of engineers, technicians, civil servants, inhabitants and shopkeepers in making it visible. This book attempts to walk through the city and explores some of the reasons why we cannot easily embrace it at a glance.

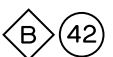
Through this photographic investigation, Bruno Latour and Émilie Hermant take us on a tour around the places, usually closed to passers-by, where the countless techniques that make life possible for Parisians are developed (water department, police headquarters, etc.), these so-called “panopticon” places from which we can see the whole city of Paris.

Through close observation and reflection on the importance of ordinary objects, such as the signage that provides inhabitants with the means to navigate the city without immediately getting lost, this book sets out to analyse what “constitutes” the city of Paris. In terms of architecture, urban planning and sociology, how can we analyse the practical problems of having so many people living together in such a small area? And how does this help to redefine what we mean by the term “collective”, so often used in social and political discourse?

Each of these unexpected paths raises some theoretical questions about the nature of the social bond and the very particular ways in which society remains elusive. At a time when the real and the virtual, as well as the harsh urban reality and electronic utopias are often contrasted, this book seeks to show that real cities unexpectedly resemble Italo Calvino's “invisible cities”.

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# MANIFESTO FOR AN EMANCIPATORY AESTHETIC

## Building up the basis of a queer art

Isabelle Alfonsi, foreword by Geneviève Fraisse



Not only does *Manifesto for an emancipatory aesthetic* propose to re-read art history through a queer perspective that was used in the militant circle since the end of the 1980s, this book also aims to explain how art history as a discipline has undermined the importance of political and affective engagements carried by artists, and has rendered the social aspect of their work totally ineffective.

By imagining original fellowships between several artists from the past, Isabelle Alfonsi brings out a feminist and queer lineage for contemporary art. Artistic practices from the 20th century are replaced in their militant context, and linked with the defense of gay rights as well as with the birth of a radically feminist and anticapitalist critical thought. Claude Cahun and Michel Journiac cross the history of the american minimalism as seen through Lynda Benglis, Lucy Lippard or Yvonne Rainer's point of view. The wars of representations that were led during the years of the AIDS crisis are read through the prism of Felix Gonzalez-Torres' artworks, through José E. Muñoz's desidentification concept, or through the cultural activism of the group Boy/Girl with Arms Akimbo that was active in in 1980s in San Francisco.

### ABOUT THE AUTHORS

Born in 1979, **Isabelle Alfonsi** is a graduate from the Institut d'études politiques de Paris and from University College in Londres. Along with Cécilia Becanovic, she created Marcelle Alix in 2009, a contemporary art gallery located in Paris. Since 2014, she has been giving lectures on the history of contemporary queer art.

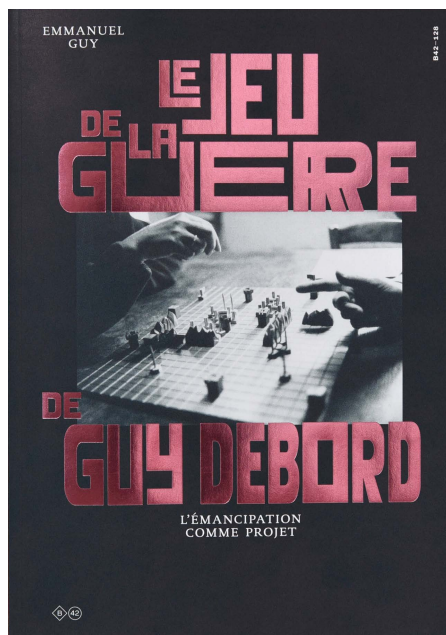
**Geneviève Fraisse** is a french philosopher, historian of the feminist movement, and fellow researcher at the Centre national de la recherche scientifique in Paris. Her latest book *Le féminisme, ça pense!* was published by CNRS Éditions in May 2023.

This book includes several illustrations and reproductions of artworks by Michel Journiac, Claude Cahun, Marcel Moore, Lynda Benglis, Lucy Lippard, Robert Morris, Felix Gonzalez-Torres, or even Akimbo. The circulation of these images has often been limited in the past due to the predominance of a patriarchal and heteronormative vision of art history.

# GUY DEBORD'S GAME OF WAR

## Emancipation as a project

Emmanuel Guy



### ABOUT THE AUTHOR

**Emmanuel Guy** is a graduate of the École Normale Supérieure and holds a PhD in art history. He has worked on the Guy Debord archives at the Bibliothèque nationale de France since their entry into the national collections in 2010. In collaboration with Laurence Le Bras, he developed various research, exhibition and mediation projects around Guy Debord's oeuvre, including exhibitions, conferences, publications, radio programmes and workshops. Since 2017, in collaboration with the collective and exhibition space Treize, 24 rue Moret, he has regularly organized workshops for the creation and play of Debord's *Jeu de la guerre*, in Paris, Toulouse, Mexico, Moscow and New York.

We know Guy Debord as a poet, filmmaker, artist, revolutionary theorist, editor and founder of avant-garde movements. But above all else, he was a strategist: poetry, cinema, theory and the avant-garde were, for Debord, means to be deployed in a struggle against the society of his age. In 1957, he announced to the future members of the Situationist International that “[w]e must collectively define our programme and realize it in a disciplined fashion, using all and any means, even artistic ones.” With the ring of a squadron leader's commands, it was an intentionally provocative statement. Art as it was commonly understood was here integrated into a greater art form: an art of war.

This aspect of Guy Debord's oeuvre has received relatively little critical attention, with one object in particular often overlooked: *Le Jeu de la guerre*, the game of war, whose vocation was to sharpen the strategic instincts of its players. Debord first conceived this *Kriegspiel* – a gridded board and a set of pieces representing various units of an army – in the mid-1950s; he would go on to play it throughout the rest of his life whilst seeking to ensure its diffusion and circulation.

By proposing a contextualization of this game in the long history of ludic modellings of war, this study takes up the wager of recovering the emancipatory dimension of an oeuvre whose popularity across a wide range of fields attests to its success but also marks the dulling, against the currents of dominant culture, of the critical edge of the ideas and practices that it promotes. At a moment in which design invades discourse of all kinds and expands into ever more fields of creative, technical, social and economic activity, and at a time in which art struggles to figure the conditions of its anticipatory worth, it seems timely to offer a rereading of the Guy Debord's critical oeuvre from the point of view of strategy.

# DEAD OR ALIVE

## For an ecology of performing arts

Julie Sermon



At a time when ecological issues haunt our thoughts and guide our individual and collective behaviour, Julie Sermon analyses in this essay the resonance of these issues in the field of the performing arts.

How do they affect the ways of writing, producing and performing works, but also of receiving them and talking about them? What can the performing arts, according to their specific modalities, give us to think about and in this context?

Through several concrete examples, the author tells us how these new issues have had an impact on contemporary stages, by focusing on the thematic and aesthetic aspects of performances as well as on their creative processes. This book imports into the context of performing arts the tools and reflections of ecocriticism, a transdisciplinary theoretical approach that emerged in the Anglo-Saxon academic sphere in the 1980s and which aims to renew the framework of analysis of several performances by problematising their links with ecology.

*Dead or Alive* presents itself as a point of departure for generating debate, and renews our ways of seeing and thinking about the works produced over the last ten years.

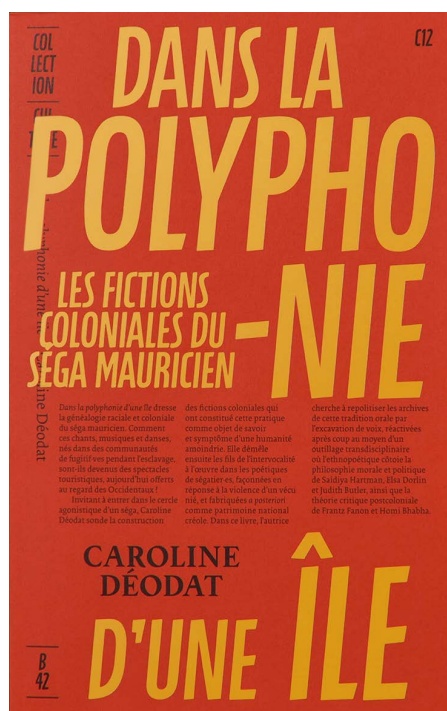
### ABOUT THE AUTHOR

**Julie Sermon** is a professor of history and aesthetics of contemporary theatre at the University of Lyon 2, and a stage director. Focusing to the evolution of languages, forms and textual or scenic practices, and specifically interested in the phenomena of decentring that they may involve, Julie Sermon attempts to analyse their modalities and to question their scope. Three main areas have been at the center of her investigations: theories of character and figures; puppet, object and material theatre; and intermedia. She recently contributing to the writing of the book *Au fil de la joie. Théâtre des marionnettes de Genève* (Éditions La Baconnière, 2024). Since 2017, she has been exploring the two-fold relationship that can be established between performing arts and ecology.

# IN THE POLYPHONY OF AN ISLAND

## The colonial fictions of Mauritian sega

Caroline Déodat



*In the Polyphony of an Island* delivers a racial and colonial genealogy of Mauritian sega. How did these songs, musics and dances which were born during the colonial slavery in the communities of fugitives, then become a tourist tradition after decolonisation ?

Inviting us to enter the agonistic circle of a sega, Caroline Déodat explores the construction of the colonial fictions that have made this practice an object of knowledge and a symptom of a weakened humanity. She unravels the threads of the intervocality in the poetics of sega performers. These poetics were shaped as a reaction to a violence of a past denied and produced a posteriori as Creole national heritage. In this book, the author attempts to refresh the political value of archives of this oral tradition. These voices are reactivated through a transdisciplinary approach that combines ethnopoetics with the moral and political philosophy of Saidiya Hartman, Elsa Dorlin, and Judith Butler, as well as the postcolonial theory of Frantz Fanon and Homi Bhabha.

Unfolding this story requires to question the omnipotence of colonialism and listen to the poetic subversions of Mauritian sega performers. Indeed, beyond the collective ritual, sega is considered as a place of poetic creation which reshapes the colonial intimate.

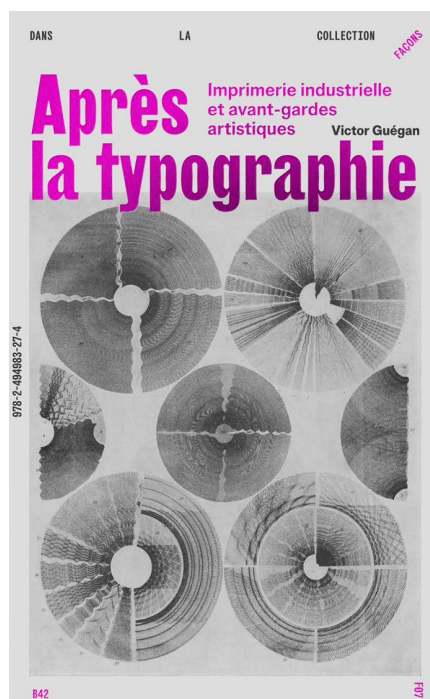
### ABOUT THE AUTHOR

**Caroline Déodat** is an artist, filmmaker and researcher. She holds a PhD in anthropology from the École des hautes études en sciences sociales and completed her training with a postgraduate degree at the Beaux-Arts in Lyon. Her films are shown in France and abroad and are part of various collections. She regularly teaches in art schools and universities.

# AFTER TYPOGRAPHY

## Industrial printing and artistic avant-gardes

Victor Guégan



How does the integration of artists in the field of printing conception during the long history of European printing can be interpreted ? This book goes back over the graphic revolution initiated by avant-garde artists of the interwar period, mainly in Germany (Herbert Bayer, László Moholy-Nagy, El Lissitzky, and later the Swiss Max Bill), from the unusual perspective of typography.

Victor Guégan invites to perceive this “New Typography” as an attempt of an industrial and aesthetical reform. This conception should be explained by the substitution of the original printing process by large-scale printing techniques such as Offset. First half of 20th century sources, especially the writings of the typographer Jan Tschichold, supposed a more significant influence from the modernist artists in the field of layout and printing techniques that use a new material: photography. Victor Guégan wonders how this typographic dematerialisation announces this of writing and image, often associated to screens emergence. This trend may actually have older roots : a new idea of aesthetic perfection based on denial of any ornamentation.

### ABOUT THE AUTHOR

**Victor Guégan** has a PhD in art history and graphic design (Paris 4). He is in charge of the collection of artists books at the Kandinsky Library (Centre Pompidou) and is a researcher at the École supérieure d'art et design of Orléans. He works on the relationship between visual arts and printed and digital (typo) graphic cultures.

# THINKING THE ACTION

Yvane Chapuis and Oscar Gómez Mata



The first volume in the Pratiques collection is dedicated to performing arts analysis. This work aims to document and archive the content of the acting lessons given by Oscar Gómez Mata to La Manufacture students – Haute école des arts de la scène, in Lausanne. Since the early 2000s, his unique teaching approach, which is characterised by its emphasis on the notion of presence and on the acting situation in representation, has made the Oscar Gómez Mata “method” an essential reference in the training of actors.

The originality of his pedagogical work lies in his consideration of acting as a subject to be studied and trained in, rather than as an acquired skill or a gift. How can we think action? What words can be used to describe it, and how can it be broken down into steps? How can one analyse in words what constitutes the singular presence of an actor? Through the description of this teaching method, this book also contributes to a general study of the vocabulary of stage presence and reports on research into the terms used to describe an activity which, because it is part of the realm of the sensorial, is still often poorly identified.

The book opens with an introduction to the pedagogy of Oscar Gómez Mata and a re-contextualisation of his practice in relation to other landmark methods of play such as those of Constantin Stanislavski, Jerzy Grotowski and Eugenio Barba. This analysis is supplemented by a discussion about the aims of the suggested method and its aesthetic issues. Five practical exercises are then detailed (“People who walk”, “Sender/Receiver”, “Staying ‘present doing nothing’”, “Lead ball”, “Three basins”) in order to give the reader concrete examples of the application of this teaching method. This book thus becomes a practical manual for use by both trainee and advanced actors.

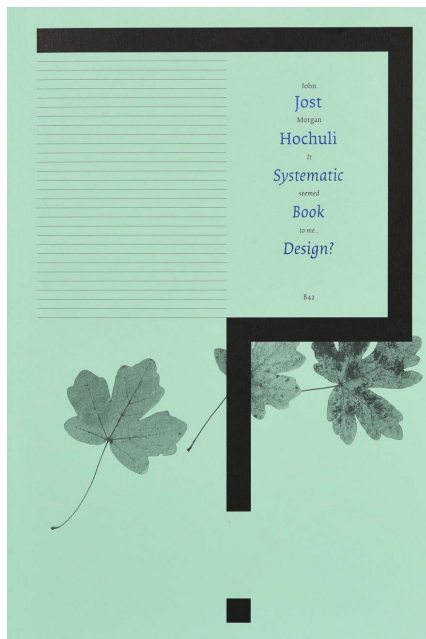
## ABOUT THE AUTHORS

**Yvane Chapuis** is an art historian and head of the research department at La Manufacture-Haute école des arts de la scène (Switzerland) since 2013. Her research focuses on the relationship between dance and visual arts on the New York scene in the 1960s, and more specifically on how the practice of dancers informed that of visual artists, and steered it towards performance.

**Oscar Gómez Mata** is a stage director and actor. He is the artistic director of the company L'Alakran, which he founded in 1997 in Geneva. His plays are performed in France, Spain, Italy, Portugal and Latin America. He also carries out educational and research activities, and teaches at La Manufacture since 2004.

# SYSTEMATIC BOOK DESIGN?

Jost Hochuli, foreword by John Morgan



Does designing a book follow a logical and well-thought-out process? Swiss graphic designer and typographer Jost Hochuli studies the crucial role played by instinct throughout the various stages of planning a book, from selecting a typeface and its size to determining the layout of the blocks of text.

Drawing on his own experience and examples taken from various books he created, Jost Hochuli considers the questions which arose while they were being designed and the importance of intuition in rational thought.

The text is illustrated by pictures of Jost Hochuli's work and was first published in issue #4 of *Back Cover* magazine.

## ABOUT THE AUTHORS

**Jost Hochuli** is a Swiss typographer and graphic designer whose outstanding work and inventiveness in the field of book design is internationally recognised. He has extensive experience as a teacher, particularly in Zurich and Saint-Gall, his hometown. He has written *L'Art du livre en Suisse* (Pro Helvetia, 1993), *Designing Books* (with Robin Kinross, Hyphen Press, 1996) as well as a monograph, *Jost Hochuli: Printed Matter; Mainly Books* (Verlag Niggli, 2002), which presents the wealth and diversity of his work as a designer and typographer. He is also the author of *Detail in typography*, published in 2010 by B42.

**John Morgan** is a British graphic designer. He has worked for the Church of England, the BBC, the London Design Museum, as well as David Chipperfield Architects and Four Corners Books. He has also written for several magazines, such as *Typography Papers*, *Dot Dot Dot* and *AA Files*, and has taught at Central St Martins, in London, and the University of Reading. He is the founder of John Morgan studio.

**This book was published in French and English in two separate versions.**

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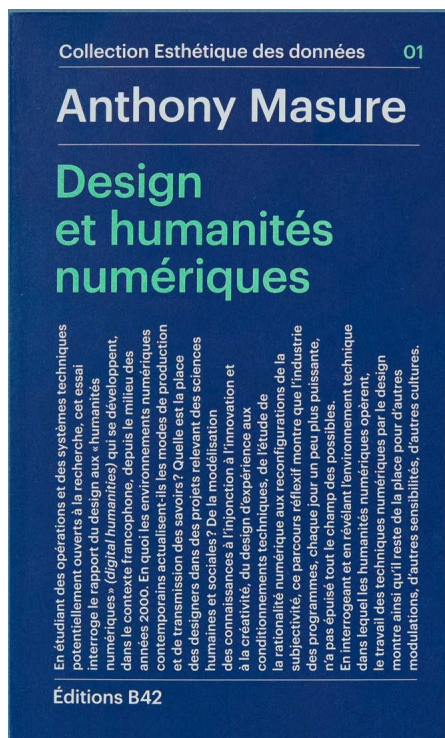
**Language:** French and English  
**Iconography:** approx. 50 duotone and color images





# DESIGN AND DIGITAL HUMANITIES

Anthony Masure



By studying operations and technical systems that are potentially opened to research, this essay questions the link between design and digital humanities, which have started to develop in 2000 in the French speaking context.

To what extent do contemporary digital environments update the way we produce and share knowledge? What role do designers play in projects related to social science and humanities? From knowledge modelisation to the injunction to innovate and to be creative, from experience design to technical processing, from digital rationality studies to reconfigurations of our subjectivity, this book shows that the programming industry grows stronger everyday and that many aspects of this field are still to be discovered.

By questioning and unveiling the technical environment in which digital humanities operate, digital techniques and design show that there is still space for new modulations, sensibilities and cultures.

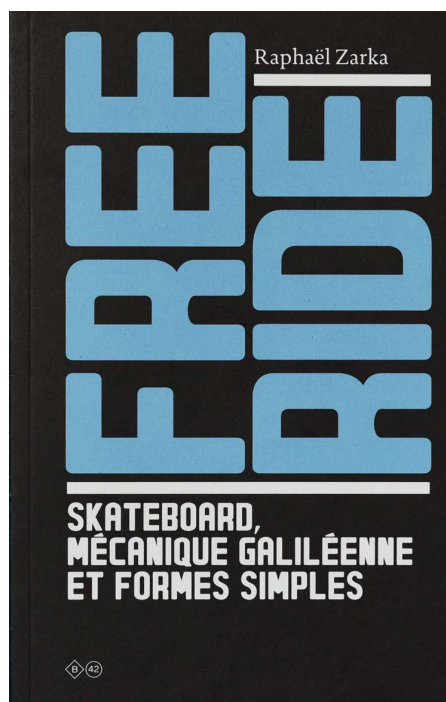
## ABOUT THE AUTHOR

**Anthony Masure** is associate professor in applied arts and former student from the design department at the École normale supérieure in Cachan. He currently teaches at the HEAD - Genève. He co-founded the journal *Réel-Virtuel* and the magazine *Back Office*. His thesis in the field of aesthetic focused on “program design” and was directed by Pierre-Damien Huyghe at the Université Paris 1 Panthéon-Sorbonne. In the field of design, his research deals with the social and political implications of new technologies.

# FREE RIDE

## Skateboard, galilean mechanics and simple forms

Raphaël Zarka



### ABOUT THE AUTHOR

**Raphaël Zarka**, born in 1977 in Montpellier, is a French artist, photographer, sculptor, and videographer who graduated from the École Nationale Supérieure des Beaux-Arts in Paris. He is the author of several books on skateboarding, which he is particularly interested in. Raphaël Zarka lives and works in Paris and is represented by Galerie Michel Rein.

Unlike the vast majority of playing fields or sports, the different areas dedicated to skateboarding are never abstract. Most skateparks are made of curbs, inclined planes and rectangular blocks that synthesise the origin of skateboard: that is to say the ocean, and its place of birth: the modern city.

Along with several photographs, this text is a real guide book to visit the areas and places where skateboard is practiced. The author draws a material typology and brings out the archeology of skateboarding, from Galileo's mechanical theory to the history of minimalist sculpture, whose skateboarders are nowadays one of the inheritors.

“For the past ten years, I have noticed how frequently art works located in the public space are being documented in skateboard magazines and videos. Skateboarders use them as supports for their tricks. Passers-by and the public in general, or even critics and art historians judge these artworks according to aesthetic and conceptual criteria (such as the beauty of a form, or the originality of an idea). Still, skateboarders' criteria are mechanical: the whole interest of a sculpture located in the public space is to be found in the variety of the movements it suggests.”

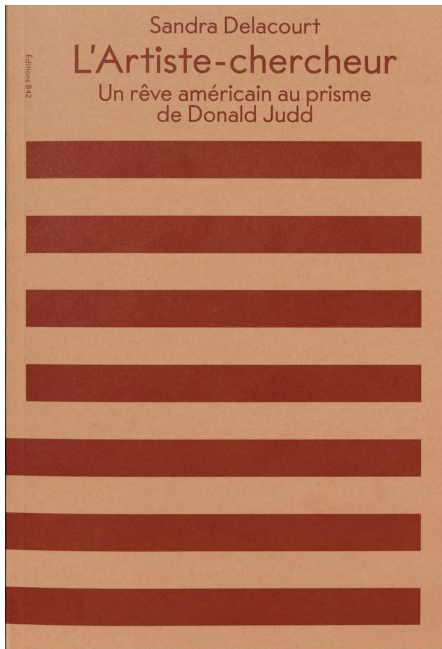
Raphaël Zarka

“For an artist like Raphaël Zarka, skateboard is mainly a matter of forms: resting forms, moving forms, they all browse through art and science history, from Galileo to Robert Morris. Urban architecture as well as skateparks modules strangely echo them. Raphaël Zarka's essay contribute to this fantastic archeology and deepen his work as a photographer and a sculptor.” Elie During

# THE ARTIST-RESEARCHER

## An american dream as seen through the lens of Donald Judd

Sandra Delacourt



“Go to College!” encouraged the magazine *Life* back in 1940. As Europe collapsed into chaos, the United States kept on trying to ensure an international production of knowledge and promoted the alternative ideal of an enlightened democracy. Just like the rest of the population, artists were encouraged to go to college in order to participate to the creation of a new research-centered american dream. *The Artist-Researcher* reflects on this unknown political project and brings out the figure of the “Artist-Researcher” whose activity suddenly drifted toward the academic field.

In order to understand this evolution, Sandra Delacourt follows the path of Donald Judd, a minimalist artist who was called an “ambassador of an educated art” in the 1950s. Through him, the author invites us to follow the non-linear evolution of a new imagery for art and research, and exposes the way several generations of artists have seized or rejected it.

In a context when creative research has been stimulating a growing interest in the population for the past few years, this book proposes to explore the antagonists desires which have led both art and knowledge to rise toward a common goal.

### ABOUT THE AUTHOR

**Sandra Delacourt** is an independent art critic and fellow researcher in contemporary art history at the Laboratoire d'histoire culturelle et sociale de l'art (HiCSA) at Université Paris 1 Panthéon-Sorbonne. Her research focuses on a broad range of subjects like the New York minimalist movement in the 1960s, or contemporary international artistic practices. Through her work, she tries to understand under which conditions art can emerge from the collective consciousness and reach a form of social, historical and professional recognition.

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