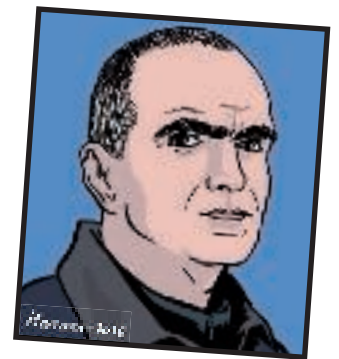


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**NARRATIVE
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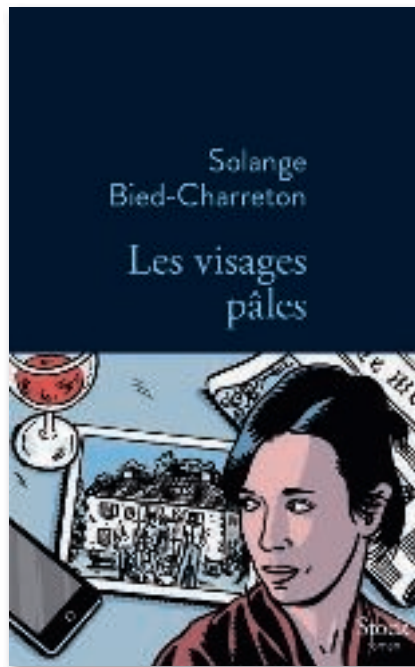
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FICTION

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Solange Bied-Charreton

Les visages pâles

The Pale Faces

Novel
August 2016
392 pp.

Solange Bied-Charreton was born in Paris in 1982, and has lived there ever since. She studied Modern Literature at the Sorbonne University. After taking on a few different jobs: French teacher, shopkeeper, blogger, web marketing manager, she became a publicist for CNRS Éditions. Today, she is an associate editor-in-chief at *Valeurs actuelles* and a columnist for *Le Figaro* and *Le Point*. She is the author of two previous novels, *Enjoy* (2012) and *Nous sommes jeunes et fiers* (2014), both published at Stock.

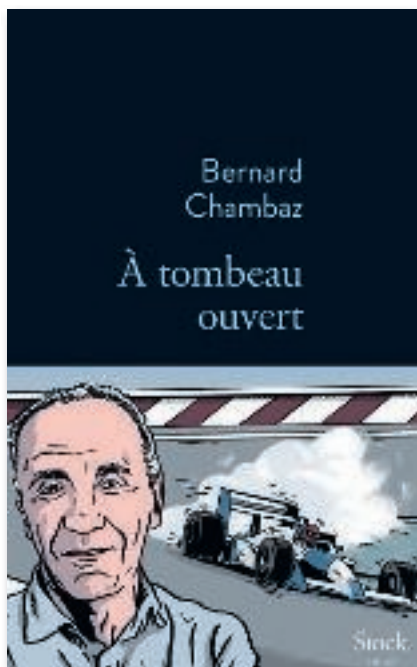
Lorsque Raoul Estienne s'éteint au soir d'une longue vie d'industriel, ses trois petits-enfants prennent la route. Ils enterrent un vieil homme, ils enterrent leur enfance. La demeure familiale est trop grande, trop vide, trop muette pour leur père Jean-Michel qui voudrait bien s'en débarrasser. Ce serait pour eux un ultime coup dans une plaie que la société française acidifie chaque jour davantage.

Nous sommes en janvier 2013, Hortense, la trentaine décidée, a fondé une start-up, Clean and co, qui cartonne. Tout semble propre et rapide dans sa vie, tandis que sa sœur Lucile, au prénom et au caractère mélancoliques comme une faible flamme, traîne ses talents de graphiste solitaire dans l'une des tours postmodernes de La Défense. Alexandre, lui, est poussé, peut-être par sa mère, peut-être par son colocataire, ou bien par des incertitudes personnelles, dans le mouvement de La Manif pour Tous. Lorsque les agitations dégénèrent, lorsque Lucile tombe amoureuse de Charles, lorsque enfin le désordre s'empare de l'existence d'Hortense, tout bascule.

Un grand roman contemporain, une satire sociale où résonnent humour, tragédie et émotion.

When Raoul Estienne passes away at the end of a long industrial life, his three grandchildren take to the road. As they bury the old man, they bury their childhood. The house is too big and too empty for their father Jean-Michel, who would really prefer to dispose of it. For them this will be yet more salt in a bitter wound soured each day by French society. By January 2013 Hortense, a determined thirty-something, has launched a start-up company, Clean and Co, which is booming. Everything seems neat and tidy in her life, whilst her sister Lucile, with both the name and the melancholic nature of a feeble flame, plies her trade as a graphic designer in one of the postmodern towers of La Défense. Alexandre, on the other hand, is pushed into the "Manif pour Tous" demonstration against same-sex marriage, possibly under the influence of his mother, perhaps of his flat-mate, or even by his own uncertainties. When the unrest intensifies, when Lucile falls in love with Charles and when finally chaos seizes Hortense's life, the novel turns on its head.

A great contemporary novel, a social satire in which resonate humor, tragedy and emotion.



Bernard Chambaz *À tombeau ouvert* *At Breakneck Speed*

Novel
August 2016
216 pp.

Où étiez-vous le 1^{er} mai 1994 ?

Qui a oublié la poussière qui s'élève dans les airs, les débris de voiture qui volent, les voix des commentateurs de télévision qui se taisent ? Ayrton Senna est sorti de la piste à 260 km/h, avant de percuter un mur sur le circuit d'Imola. Deux milliards de personnes ont vu sa mort en direct ou en différé. Puis deux milliards ont vu ses funérailles grandioses à São Paulo.

Bernard Chambaz nous fait revivre cette tragédie moderne dont on mesure la dimension antique. Senna est le nouvel Achille, débordant de fureur et de larmes. Et nous suivons sa jeunesse, sa passion, sa volonté de devenir le plus rapide. Si la vie de Senna est une recherche d'absolu et un commerce avec la gloire, il ne s'attache pas moins aux membres de sa famille, aux femmes qui l'ont aimé et qu'il a aimées. On croise aussi d'autres destins, comme ceux de Juan-Manuel Fangio et de Jules Bianchi. Et on comprend pourquoi, avec lui, c'était un « émerveillement perpétuel ».

Un formidable roman puisqu'il s'agit encore d'un miroir posé au bord de la route. La vitesse élevée au rang d'art.

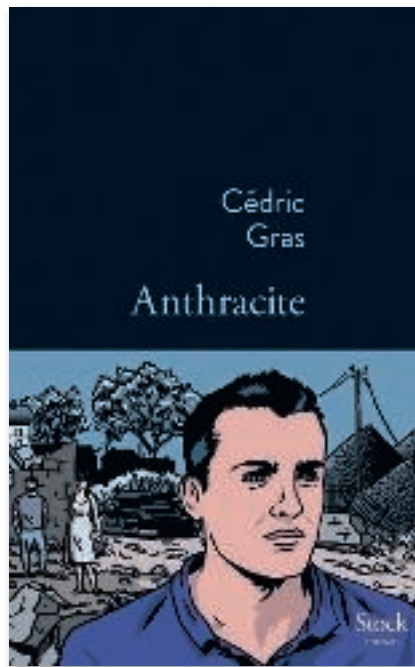
Where were you on the 1st of May 1994?

Who can forget the dust-filled air, the flying car debris, the silenced commentators? Ayrton Senna came off the track at 160 miles an hour before crashing into a wall at the Imola circuit. Two billion people saw his death either live or recorded. Two billion more saw his spectacular Sao Paulo funeral.

Bernard Chambaz makes us relive this modern never-to-be-forgotten tragedy. Senna is a modern Achilles, filled with fury and tears. We follow the story of his youth, his passion, his ambition to be the fastest. If Senna lived his life in search of the absolute and as a pact with glory, he did not distance himself from his family, nor from the women who loved him and whom he loved. We also recall other lives such as those of Juan-Manuel Fangio and Jules Bianchi. And we understand why, for him, life was a "perpetual wonder".

An impressive novel which holds up a mirror to the world of car racing. Speed expressed as a work of art.

Bernard Chambaz is a novelist, a poet and a historian. Passionate about sports, and a cycling enthusiast, he took part in the Tour de France in 2003. In 1993 he received the Prix Goncourt du premier roman for *L'Arbre de vies* (François Bourin, 1992), and in 2014 the Prix Roland de Jouvenel from the Académie française and the Grand Prix Sport et Littérature for *Dernières nouvelles du martin-pêcheur* (Flammarion).



Cédric Gras *Anthracite* *Hard Coal*

Debut novel
August 2016
336 pp.

Cédric Gras is 34. He lived and travelled for ten years between Russia and the Ukraine. Notably, before the start of the Ukrainian civil war, he created and managed the Donetsk Alliance Française in Donbass. He is the author of three travelogues, *Vladivostok, neiges et moussons* (Phébus, 2011), *Le Nord, c'est l'Est. Au confins de la Fédération de Russie* (Phébus, 2013) and *L'Hiver aux trousses* (Stock, 2015), and a collection of short stories, *Le Cœur et les Confins* (Phébus, 2014). *Anthracite* is his first novel.

En 2014, en Ukraine, la région minière du Donbass fait sécession pour rejoindre la Russie. Le chef d'orchestre de l'opéra de Donetsk, Vladlen (Vladimir Lénine) s'entête à jouer l'hymne national. Il est contraint à une fuite éperdue à bord de la Volga soviétique d'Émile, un ami d'enfance qui travaille dans l'extraction de l'antracite, le charbon qui a fait la renommée du Donbass à travers toute l'URSS. La route cabossée traverse les steppes hérissées de terrils et d'usines sidérurgiques. Ils se confient sur leurs déboires et se disputent au sujet de la révolution pro-européenne de Maïdan tout en cherchant à quitter une Ukraine en décomposition. Mais Vladlen ne partira pas sans Essénia, son nouvel amour. Un road-trip tragi-comique entre guerre civile et mines d'antracite. Une grande épopée contemporaine.

In 2014, the mining region of Donbass breaks away from the Ukraine in order to rejoin Russia. The leader of the Donetsk Opera's orchestra, Vladlen (Vladimir Lenin) stubbornly plays the national anthem. He is forced to flee to the banks of the Soviet Volga, home of his childhood friend Emile, who works in the extraction of anthracite, the coal for which the Donbass region is renowned throughout the USSR. The battered route goes along the steppes bristling with slagheaps and iron and steel works. They confess their disappointments to each other and argue about the pro-European revolution in Maidan, all the while trying to escape the disintegrating Ukraine. However, Vladlen will not leave without Essénia, his new love.

A vast contemporary saga about a tragi-comic road trip caught between civil war and coal mines.



Luc Lang

Au commencement du septième jour

On The Seventh Day

English sample chapter available

Novel
August 2016
544 pp.

En découvrant sa femme, Camille, dans le coma, Thomas est jeté dans une incompréhension tragique : l'accident inexplicable, l'itinéraire insolite, un GPS aux signaux étranges, que s'est-il passé ? Il est alors confronté à l'hôpital et ses labyrinthes, à ses enfants et leur douleur, à son patron, ses collaborateurs et leurs perversités, comment ne pas sombrer ?

Par le seul point de vue de Thomas, au rythme accéléré de sa respiration dans la tempête, on entre dans l'histoire d'un homme jeune, à qui tout réussissait et qui doit se battre. Il est père, il est frère, il est fils. Il est le père d'Anton et Elsa à l'insouciance envolée. Il est le frère de Jean, chevrier dans les Pyrénées, au comportement généreux et brutal, qui tait depuis toujours de lourds secrets de famille. Il est le frère de Pauline, enfuie en Afrique noire on ne sait pourquoi. Il est le fils d'Aurèle, mort mystérieusement. Et quand Thomas erre du Havre à Paris, des Pyrénées au Cameroun, chaque traversée des paysages éclaire une facette de son histoire.

Le récit de la catastrophe qui tombe sur les épaules d'un homme devient alors universel : on est comme happés par ce destin foudroyé, par ses élans d'espoir, par sa rage, par sa peine, et par la nécessité de vivre malgré tout.

On discovering the woman he loves, Camille, in a coma, Thomas is thrown into an incomprehensible tragedy – the inexplicable accident, the unexpected route, a SatNav with strange instructions. What's been going on? He then has to tackle the hospital and its maze of corridors, his children and their grief, his boss, his co-workers and their perversities. Who wouldn't succumb?

Through Thomas' eyes, keeping pace with his accelerated breathing in this maelstrom, we enter into the story of a young man, for whom all was going swimmingly and who now has to struggle. He's a father, brother and son. He is a father to Anton and Elsa whose carefree lives have abruptly ended. He is a brother to Jean, a goat farmer in the Pyrenees with a brutal and generous demeanour. He is also a brother to Pauline, who, for some unknown reason, has fled to sub-Saharan Africa. He is a son to Aurèle, who died mysteriously. And when Thomas wanders from Le Havre to Paris, from the Pyrenees to Cameroon, each journey across the landscapes illuminates a facet of his story.

A tale of a young man's catastrophe acquires a universal character: it is as if we too are struck down by this devastating fate, by moments of hope, by anger, and by the need, despite it all, to live.

Luc Lang is the prize-winning author of a dozen books, among which *Mille six cents ventres* (Fayard, 1998 Prix Goncourt des lycéens), *La Fin des paysages* (Stock, 2006), *Mother* (Stock, 2012) and *L'Autoroute* (Stock, 2014). He teaches aesthetics at the École nationale supérieure des Beaux-Arts de Paris et Cergy, has written essays on visual arts, and contributed to various art exhibition catalogues. He has travelled a lot, especially to Italy, Japan, the United States and Sub-Saharan Africa.



Line Papin *L'éveil* *The Awakening*

English sample chapter available

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Debut novel
August 2016
256 pp.

Line Papin was born in Hanoi on the 30th of December, 1995 and spent half of her life living in Vietnam. She is currently studying for a degree in Art History in Paris, after studying Literature. *L'Éveil* is her first novel, on which she worked from the age of 17.

« Je dois y retourner, c'est insupportable de le savoir ici, lui qui marche et vit non loin. Non, il ne s'agit pas encore de l'éveil, du vrai, c'est mon attention seule qu'il éveille pour l'instant, et c'est en-dessous, plus loin, que nous allons éclore et tomber et rouler. Ça m'excite, ça m'agace. Je suis à l'orée de l'éveil, à l'orée de l'éveil. »

La scène se situe à Hanoi, dans la ville surchauffée, dans les ruelles. On pourrait dire : l'intrigue n'a pas d'importance.

Elle concerne chacun de nous. C'est aujourd'hui, cela pourrait être hier, et même il y a longtemps. C'est une histoire universelle qui recommence sans cesse. Les personnages sont deux garçons et deux filles, dont on découvre peu à peu les âges et les visages, les folies et les tendresses. C'est une initiation, aussi, même si les personnages semblent avoir déjà tellement vécu, et si peu.

C'est une histoire d'amour, fragile et forte, douloureuse et sensuelle, où les héroïnes ne font que traverser le tumulte, où l'on s'embrasse, ivres du vin perdu, dans l'ombre des chambres.

"I must return there, it is unbearable knowing him to be here, he who lives and breathes close by. No, it is not about the awakening, about reality, it is purely my attention that he arouses for the time being. It is down below, further away, that we are going to bloom, to fall, to move. It excites me, it irritates me. I am on the verge of the awakening, the verge of the awakening."

The scene is set in Hanoi, in the alleyways of that overheated city. It could be said that the story is not important. It touches every one of us. It could be today, yesterday, even a long time ago. It is a universal story that is told and retold. The protagonists are two girls and two boys whose ages, faces, idiosyncrasies and tenderness are revealed little by little. It is also an initiation even if they seem to have already experienced so much and yet so little. This is a love story, fragile and strong, painful and sensual where the girls do no more than weather the storm, where, drunk on sour wine, one kisses another in dimly-lit bedrooms.



Ollivier Pourriol *Une fille et un flingue* *A Girl and A Gun*

Novel
August 2016
288 pp.

Aliocha, Dimitri, deux frères, un désir : faire un film. Ils sont voyous, ils sont fauchés, ils sortent de nulle part et ne comptent pas y retourner. Alors ils appliquent à la lettre la leçon d'un de leurs maîtres, un certain Luc B. : « Un film, c'est un hold up. » Leur film sera un coup de poker, joué en plein festival de Cannes, porté par la grande dame de la caméra, Catherine Deneuve. Face à elle, le géant du cinéma, forcément il n'y en a pas d'autres, ce sera Gérard Depardieu. Parce qu'il n'a depuis longtemps rien à prouver, parce que devant une vodka il est désœuvré, il accepte le projet obscur de ce duo assez gonflé.

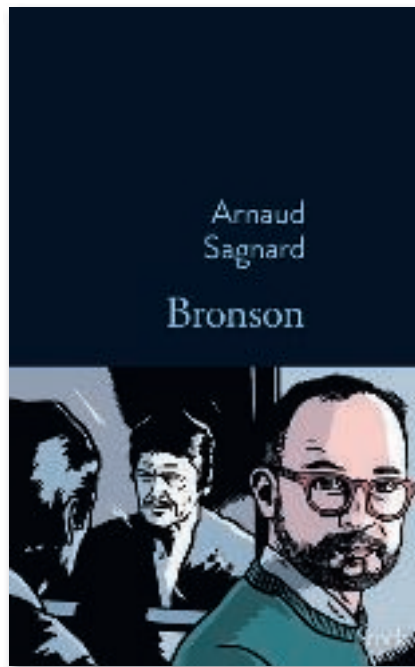
Usurpations d'identité, rendez-vous manqués, arroseurs arrosés, ce roman dit cette folie douce qui à chaque bobine réinvente le casse du siècle.

Ollivier Pourriol connaît le cinéma et son histoire, mais aussi son fonctionnement comme industrie, il achève ici un roman aussi inventif que satirique, et réinterprète avec virtuosité le conseil de Godard : pour faire un bon film, il faut une fille et un flingue.

Holder of an agrégation in philosophy, **Ollivier Pourriol** is a novelist (*Mephisto valse*, *Le Peintre au couteau*), philosopher, essayist and an authority on cinema (*Cinéphilo*, *Vertiges du désir*, *Ainsi parlait Yoda*). For several years he has been speaking at conferences on cinema and philosophy in collaboration with MK2 and at the Philharmonie de Paris.

Aliocha and Dimitri, two brothers, one desire: make a movie. They are rascals, they are penniless, they come out of nowhere and don't plan on going back there. So, they follow the advice they receive from one of their masters, none other than Luc Besson: "A film is a hold-up." Their film will be a gamble, shown at the Cannes Film Festival, starring the grand lady of the screen, Catherine Deneuve. Acting opposite her, the master of cinema, none other than Gérard Depardieu. Because it's been a long time since he had anything to prove and because he is idling, over vodka, he accepts this rather cheeky duo's vague project. Stolen identities, missed meetings, tables turned, this novel recounts this sweet madness which, with every reel, reinvents the break-in of the century.

Ollivier Pourriol is an expert in cinema and its history, but also in its function as an industry, and he succeeds here with a novel that is both inventive and satirical, and masterfully reinterprets Godard's adage: to make a good film, all you need is a girl and a gun.



Arnaud Sagnard *Bronson* *Bronson*

Debut novel
August 2016
272 pp.

Arnaud Sagnard is a journalist. Editor in chief of the weekly French news magazine *L'Obs*, he is the author of *Vous êtes sur la liste? Enquête sur la tyrannie des branchés* (Éditions du Moment, 2008). *Bronson* is his first novel.

« Je n'aurais pas dû regarder ce vieux film avec Charles Bronson. Dans une chambre d'hôtel minable, un homme préparait minutieusement un attentat. Pendant de longues minutes, il observait par la fenêtre l'appartement situé en face qu'il ferait sauter à la nuit tombée. Cela durait un quart d'heure et pas un seul mot n'était prononcé. Depuis, j'ai tout vu et revu : Il était une fois dans l'Ouest, Un justicier dans la ville, Machine-Gun Kelly... Je suis allé en Pennsylvanie, là où, adolescent pendant la Grande Dépression, il creusait dans une mine de charbon pour faire vivre sa famille, et jusqu'à Hollywood, où, devenu l'acteur le mieux payé du monde, il a fini reclus dans un palais. »

Charles Bronson. L'éternel indien, le dur à cuire. Il est tout, la grandeur, le charme et la violence aussi. Dans l'ombre de l'illustre acteur se dessine celle de son auteur, leurs destins se croisent.

“I shouldn't have watched that old Charles Bronson film. In a shabby hotel room, a man meticulously prepares an attack. The minutes drag by as, from inside the window, he watches the flat opposite that, come nightfall, he intends to blow up. This lasts a quarter of an hour, without a word of dialogue. Since then, I have seen all of them, again and again: Once Upon a Time in the West, Death Wish, Machine-Gun Kelly... I went to Pennsylvania, where, as an adolescent during the Great Depression, he worked as a coal miner to provide for his family, and on to Hollywood, where, having become the highest-paid actor in the world, he ended up a recluse in a mansion.”

Charles Bronson. The eternal Indian, the tough guy. He has everything, magnificence, charm, even violence. In the shadow of the highly acclaimed actor emerges the narrator's, drawing a parallel between both their fates.

Recent Highlights

“

“A masterpiece.” *Le Parisien*

“This story, supported by a fine writing style and full of imagery, is tremendously lively.” *Elle*

“A compelling and remarkably written novel that one will close with regret.” *Version Femina*

“There is some darkness in these pages, though a luminous darkness, same as in *Les Âmes grises*.” *Paris Match*

”



Philippe Claudel *L'arbre du pays Toraja* *The Toraja People's Tree*

Novel, January 2016, 216 pp.

Un cinéaste au mitan de sa vie perd son meilleur ami, qui est aussi son producteur, drôle et déroutant personnage. Entre deux femmes magnifiques, entre le présent et le passé, dans la mémoire des visages aimés et la lumière des rencontres inattendues, ce roman célèbre les promesses de la vie.

A filmmaker half way through his life loses his closest friend who is also his producer, the funny, unsettling Eugène. Drifting between two glorious women, between the past and the present, amid memories of dearly loved faces and dazzling unexpected encounters, this novel celebrates the promises of life.

Philippe Claudel is the author, at Stock, of numerous novels, essays and plays, among which *Les Âmes grises* (2003 Prix Renaudot, translated into more than 30 languages) and *Le Rapport de Brodeck* (2007 Prix Goncourt des lycéens). He has directed four feature films.

English sample chapter available

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Tobie Nathan
Ce pays qui te ressemble
A Country Like You

Novel, August 2015, 540 pp.

Le Caire, 1925. Zohar naît dans le ghetto juif. Sa sœur de lait, une danseuse égyptienne dont il est tombé amoureux, le conduit aux portes du pouvoir. Voici aussi les mendiants et les orgueilleux, les filous et les commères de la ruelle, tout le peuple d'une Égypte qui se révolte, souffre et espère.

Cairo, 1925: Zohar is born in the Jewish ghetto. His foster sister, an Egyptian dancer whom he has fallen in love with, takes him to the gates of power. We find the beggars and the proud, the street swindlers and the gossip-mongers, the whole population of a rebelling, suffering and hoping Egypt.

The ethno-psychiatrist, essayist and novelist **Tobie Nathan** has published, amongst other works, *La Nouvelle Interprétation des rêves* (Odile Jacob, 2011) and *Ethno-roman* (Grasset, 2012 Prix Femina de l'essai).

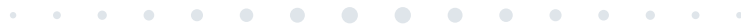
Prix Goncourt 2015 finalist

English sample chapter and shorter version of the novel available

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“*Meticulous and novelistic, this book goes along the course of time.*” *Lire*

“*A bewitching saga adorned with Pharaonic and oriental culture.*” *L'Express*



Rights sold to Korea (Wisdomhouse)

“*An incredible story, a celebration of fiction.*”
Le Figaro Littéraire

“*We smile, we laugh, we are moved.*” *Le Point*



Erik Orsenna
L'origine de nos amours
Our Love Affairs And Their Origins

Novel, March 2016, 288 pp.

De Bréhat à Cuba, voici l'histoire d'une famille, et surtout de deux hommes : un père et un fils qui n'échangent guère. Vient un été où ils divorcent ensemble. Le fils de sa première femme. Le père de la mère du fils. Alors le père et le fils ne vont plus arrêter de parler d'amour.

From Bréhat to Cuba, this is the story of a family, particularly of two men: a father and a son who barely talk to each other. Then over the same summer they both get divorced: the son from his first wife, the father from his son's mother. And now father and son talk compulsively and at length about love.

Erik Orsenna, a member of the Académie française, is the author of a fêted, prolific body of work which is remarkably varied both in style and content. He is notably the author of *La grammaire est une chanson douce* (2001, translated into 12 languages).

Winner of the Prix Femina 2015

English sample chapter available

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Film rights sold to ID Unlimited



Christophe Boltanski *La cache* *The Safe-House*

Debut novel, August 2015, 344 pp.

Quel est le secret de fabrique d'une famille pas comme les autres ? Pourquoi cette manie du huis-clos et la préférence pour l'enfermement ? Lorsque l'on s'aventure dans chacune des pièces de la « Rue-de-Grenelle », on découvre un personnage après l'autre et le mystère de la famille Boltanski se dévoile.

What's the trade secret of one very different family? Where do the obsession with privacy and the preference for confinement come from? As we venture into successive rooms of the "Rue-de-Grenelle" and meet one character after another, the mystery of the Boltanski family is unveiled.

Christophe Boltanski is a special correspondent for *L'Obs*. *La Cache* (Prix Femina 2015) is his first novel.

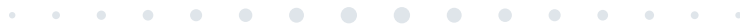
“

“Subtle and precise.”

Libération

“The incarnate portrait of the Boltanski family, both peculiar and fascinating.” *Livres Hebdo*

”



Julie Estève *Moro-sphinx* *Moro-sphinx*

Debut novel, April 2016, 184 pp.

Lola, une jeune trentenaire, arpente Paris. Chaque fois que son envie devient plus forte que la raison, l'homme succombe, chasseur devenant proie. À la fin de l'acte, clac, elle lui coupe un ongle. Lola, c'est M la maudite, aux pulsions guerrières. On découvrira pourquoi peu à peu, jusqu'à ce que Lola tombe amoureuse.

Lola, a thirty-something, wanders around Paris. Every time her longing becomes stronger than the power of reason, the man succumbs, the hunter turned prey. When the act is over, bang, she cuts one of his nails. Lola is a nightmare dressed as a daydream but with warlike impulses. We will gradually find out why, until Lola falls in love.

Julie Estève, 37, studied law and history of art and contributes to several magazines and exhibition catalogues. *Moro-sphinx* is her first novel.

Rights sold to Germany (Rowohlt)

“

“An achievement: humour, black poetry, with an aggressive and condensed style that is full of invention.”

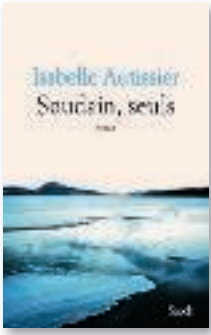
Marie Claire

“Daring, subversive, and jolly mastered.”

L'Express Styles

“Astonishing” *Vanity Fair*

”



Isabelle Autissier *Soudain, seuls* *Suddenly, Alone*

Novel, May 2015, 252 pp.

Louise et Ludovic quittent leur appartement parisien pour tenter l'aventure : traverser le monde en bateau. Mais la croisière tourne mal quand, lors d'une tempête, celui-ci disparaît et ils se retrouvent, soudain seuls, sur une île de Patagonie. Comment survivre dans une nature si étrange et étrangère? Et si on survit, comment revenir chez les hommes? Comment raconter l'inénarrable?

Louise and Ludovic give up their Paris apartment to sail around the world. But a storm hits, their boat disappears, and they are left stranded on an island in Patagonia, suddenly alone. How will they survive in such a strange, alien environment? And if they live, how will they return to the human society? How will they describe the indescribable?

Isabelle Autissier is the first woman to have sailed solo around the world in competition. She has written novels, short stories and essays, including *L'Amant de Patagonie* (Grasset, 2012).

Rights sold to Czech Republic (Argo), Germany (Mare), Italy (Rizzoli), Japan (Shueisha), Korea (Jaeum & Moeum), Netherlands (De Bezige Bij), Romania (RAO), Russia (Phantom Press), Slovakia (Inaque), Spain (DeBolsillo)

Film rights sold to Les Productions du Trésor

“**Isabelle Autissier sails at literature as she sails at sea around the globe, with passion.**”

Le Figaro Littéraire

“**A wild and deeply moving epic.**” *Le Parisien*

“**A gorgeous pen. Impressive.**”
L'Express Styles

Film rights sold to Eliph Production

“**As a diabolically fine observer, and with witty and sparkling dialogues, Véronique Poulain paints a chiseled portrait of contemporary urban women.**” *L'Express*

“**A delightful read.**”
Marie Claire



Véronique Poulain *Célibataire longue durée* *Confirmed Bachelor Girl*

Debut novel, May 2016, 216 pp.

À la veille de ses cinquante ans, Vanessa Poulemploi va devoir relever un triple défi : trouver l'amour, gagner sa vie et se marier. Malgré un pronostic alarmant, elle va contourner tous les obstacles pour nous offrir un dénouement pour le moins inattendu...

On the eve of turning fifty Vanessa Poulemploi must face a threefold challenge: finding love, earning a living and getting married. Despite her alarming prospects, she will overcome all the obstacles to give us an ending that is, to say the least, unexpected...

Véronique Poulain has one previous book published by Stock, the highly acclaimed memoir *Les mots qu'on ne me dit pas* about her childhood as the daughter of deaf parents, which was translated into seven languages. *Célibataire longue durée* is her first novel.

English sample chapter available

“*A surprising and powerful novel.*” Lire

“*Highly recommended.*” Livres Hebdo

“*An excellent noir novel. The investigation, the clues, the deadlocks, it's all here and it all works.*” Le Figaro Littéraire



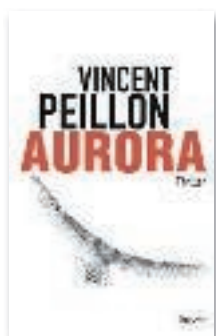
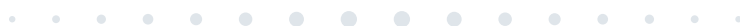
Simonetta Greggio *Black Messie* *Black Messiah*

Noir novel, May 2016, 360 pp.

Plus de trente années ont passé depuis les assassinats de sept jeunes couples qui ont bouleversé la région entre 1968 et 1985, mais une série de meurtres vient ensanglanter ce printemps de carte postale, et immédiatement la question se pose : le Monstre de Florence est-il revenu ? Ou quelqu'un a-t-il décidé de poursuivre l'œuvre macabre de ce tueur en série ?

Thirty years have passed since the killings of seven young couples that horrified Tuscany between 1968 and 1985, but a series of murders has spilled blood over the picture postcard spring, and everyone immediately asks: is the Monster of Florence back? Or has someone decided to continue his macabre work?

Italian born **Simonetta Greggio** writes in French. Her best known titles published by Stock include *La Douceur des hommes* (2005), *Dolce Vita 1959-1979* (2010) and *Les Nouveaux Monstres* (2014).



Vincent Peillon *Aurora* *Aurora*

Spy thriller, April 2016, 384 pp.

Rights sold to Greece (Polis)

Opération Pinocchio. Tel est le nom de l'opération ultra-secrète des services de l'Otan et du Mossad, pour nettoyer l'alliance Aurora qui tente de s'emparer des réserves de pétrole et de gaz du Grand Nord. Mais quand les intérêts stratégiques, les appétits économiques et les folies idéologiques se mêlent, alors l'histoire chemine vers son crépuscule dans un fleuve de haine et de sang.

Operation Pinocchio. That is the name of a top secret NATO and Mossad operation to clean up the alliance Aurora that is trying to seize Greenland's gas and oil reserves. But as strategic interests, economic appetites and ideological whims intertwine, the operation is headed towards betrayal, revenge, hatred and blood.

A Member of European Parliament, **Vincent Peillon** was French Education Minister from 2012 to 2014. He is a director of research in philosophy and an associate lecturer at the Université de Neuchâtel in Switzerland.

“*Ambitious yet accessible, Aurora successfully entertains and raises complex issues.*”
Le Journal du Dimanche

“*A thriller full of fury and haemoglobin, false leads and concerns for today's world.*” Le Monde des Livres

FICTION

**NARRATIVE
NON-
FICTION**

NON-
FICTION



Françoise Cloarec
L'indolente
Le mystère Marthe Bonnard
The Indolent Woman
The Mystery of Marthe Bonnard

Narrative/Arts
September 2016
352 pp.

Françoise Cloarec is a painter, a psychoanalyst, a writer and a graduate of the École des Beaux-Arts in Paris. Amongst other titles, she wrote *Séraphine* (Phébus, 2008), which inspired the Martin Provost feature film that won seven César Awards and starred Yolande Moreau. Her writings shed light on people who rarely get attention, such as the story of a Eurasian woman in *De père légalement inconnu* (Phébus, 2014). She has also written about Syria, as well as other places as in *L'Âme du savon d'Alep* (Noir sur Blanc, 2013).

Qui est Marthe Bonnard ?

Une femme qui se montre et se cache. Toujours jeune, souvent nue, on la voit sur les toiles des plus beaux musées du monde, pourtant elle reste mystérieuse. Elle se dissimule dans la lumière du peintre Pierre Bonnard, avec qui elle partagea sa vie entre 1893 et 1942.

Durant cette période, le couple vit des bonheurs et des drames, voyage beaucoup, au rythme de la santé fragile de Marthe, noue des amitiés dans le monde de l'art : Vuillard, les Natanson, Misia Sert, Lautrec, Monet, Renoir, Signac, Matisse, Dina Vierny, Maeght, Cartier-Bresson, Brassai... Si Pierre a des aventures avec des modèles, rien ne remet en cause Marthe, qu'il épouse en 1925. Elle sait que la vraie maîtresse de Bonnard est la peinture. Ensemble, ils n'auront pas d'enfants, ils feront une œuvre.

Le « peintre du bonheur » est aussi celui de la mélancolie, de l'inquiétude, du déchirement. Il dissimule ses fantômes et ceux de sa femme derrière les couleurs, la beauté et la paix. À la mort de Pierre, veuf depuis quatre ans, leur histoire d'amour déclenche une affaire judiciaire retentissante. Celle qui s'est présentée orpheline, sous le nom de Marthe de Mélny, se nomme Maria Boursin et a une famille. Quatre nièces surgissent un jour et réclament leur part de l'héritage. Le procès privera le monde de l'œuvre de Bonnard pendant plus de quinze ans. Il débouchera sur une jurisprudence sur le droit moral des artistes.

Who is Marthe Bonnard?

A woman who both reveals and conceals herself. Forever young, often naked, we see her in the paintings of the world's finest museums, and yet she remains a mystery. She is concealed by the light of the painter Pierre Bonnard, with whom she shared her life between 1893 and 1942.

During this period, the couple experienced joys and dramas, travelled often, when her fragile health permitted it, and formed friendships in the art world: Vuillard, Lautrec, Vollard, Vallotton, Monet, Renoir, Signac, Matisse, Maeght, Cartier-Bresson, Brassai... Bonnard married Marthe in 1925. She knew that Bonnard's painting was his true mistress. They didn't have any children together, but instead produced a great body of work.

The "painter of happiness" was also intimate with melancholy, anxiety and loss. He disguised his ghosts and those of his wife behind colour, beauty and tranquillity. When Pierre died, four years after her death, their love story sparked a far-reaching legal battle. The woman who had always claimed to be an orphan, under the name Marthe de Mélny, was revealed as Maria Boursin, and had a family. Four nieces turned up one day and claimed their share of the inheritance. The trial denied the world access to Bonnard's collected works for more than fifteen years. It led to a jurisprudence of artists' moral rights.

Recent Highlights

English sample chapter available

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“Between novel, biography, and investigation, Marilyn 1962 is a troubling and fascinating immersion in the neurotic intimacy of a Hollywood star.” Madame Figaro

“A rare book, instructive and seductive.”

Le Journal du Dimanche

“An unseen portrait of the queen working at her myth.” Grazia

”



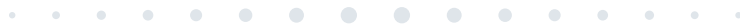
Sébastien Cauchon *Marilyn 1962* *Marilyn 1962*

Narrative/Film & Popular Culture, May 2016, 216 pp.

Un « roman vrai » qui offre un angle nouveau sur les derniers mois de la vie de Marilyn, vus au travers du regard des personnes clés de son entourage : gouvernante, maquilleur, masseur, psychanalyste, photographe, publiciste... Une armée des ombres composée d’alliés des débuts et de nouvelles recrues, de forts en tête et de discrets, de grands pros et de bras cassés.

A “true novel” that gives a new angle on the last months in Marilyn’s live, as seen through the eyes of the key people in her entourage: housekeeper, make-up artist, masseur, psychoanalyst, photographer, publicist... in fact almost all were employees. An army of shadows comprising allies from the early days as well as new recruits; some outspoken, some discreet; great professionals and hangers-on.

Film lover, collector and Marilyn Monroe specialist, **Sébastien Cauchon** carried out interviews with the great photographers who immortalised the star for several magazines. He is Director of Communications for UniFrance, which promotes French cinema around the world.



Édouard Launet *Sorbonne Plage* *Sorbonne-On-Sea*

Narrative/Science, May 2016, 216 pp.

Sorbonne Plage est le surnom donné à la presqu’île de l’Arcouest en Bretagne, où venaient passer leurs étés des savants tels Marie Curie, Jean Perrin, Frédéric et Irène Joliot-Curie. Ils menaient ensemble de grands combats politiques et scientifiques, mais les bombardements d’Hiroshima et de Nagasaki feront s’effondrer leur rêve et sonneront la fin de notre foi sans bornes en la science.

“Sorbonne-on-sea” is the nickname of the Arcouest Peninsula in Brittany where scientists such as Marie Curie, Jean Perrin, and Frédéric and Irène Joliot-Curie used to spend their summer. They headed up great political and scientific movements, until the Hiroshima and Nagasaki bombs brought these idealistic dreams crashing down and sounded the death knell for our boundless faith in science.

Édouard Launet is a journalist and a writer of essays on literature and science, and has been sailing around the islands in the English Channel for some forty years.

“

“An astonishing scientific adventure. Thrilling.” Le Point

“Poetic and instructive.

Sorbonne Plage resembles a holiday film, whose valuable voice-over disturbs a certain nonchalance.” Le Journal du Dimanche

“We end up feeling close to this bunch of ever-so smart idiots.”

Charlie Hebdo

”

FICTION

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Jacques Dupont *Le vin et moi* *Wine and Me*

Humour/Food & Wine
November 2016
208 pp.

Jacques Dupont is a journalist. He is a columnist for the weekly *Le Point*, and is the founder of the *Spécial vins* wine supplement, the uncontested leader in its category.

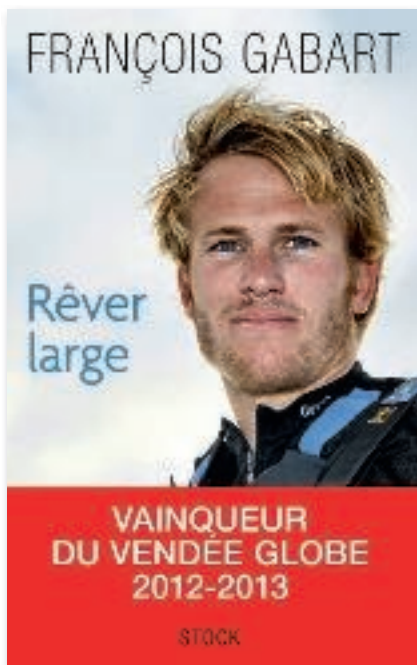
He wrote *Les Vins de l'hiver* with Philippe Bourguignon (Hatier, 1999), *Vins du monde* with François Morel and Jean-Pierre Dieterlen (Éditions du Chêne, 2005), *Choses bues* (Grasset, 2008), *Le Guide des vins de Bordeaux* (Grasset, 2011) and *Inviguez-vous* (Grasset, 2013).

« Pour le vin, le parfait ne veut pas dire sublime. Un léger strabisme vinicole peut transformer un agréable nectar : John Malkovich, Barbara Streisand ou, d'après César et pour un autre préjugé esthétique, Cléopâtre ne nous contrediront pas. Un vin lisse peut se révéler ennuyeux, tandis qu'une petite remontée tannique en finale, une légère bosse sur la piste des rondeurs, une pointe d'agressivité en quart de finale, une torsion imprévue de dernière minute et voilà la bouche du buveur surprise et satisfaite, prête à envoyer une demande expresse de récidive au service en charge du lever de coude. »

Jacques Dupont, bien connu pour ses articles sur le vin dans *Le Point*, nous amuse en racontant sa vie de critique. Ses souvenirs épiques de voyages de presse, ses appréciations à propos des étiquettes, ses coups de gueule sur ce que « doit » être un bon vin. Jacques Dupont nous régale de son ton décalé et très drôle, de ses anecdotes brillantes. Un délice à lire.

“With wine, perfect doesn't mean sublime. A subtle vinicultural hitch can transform a pleasant nectar: John Malkovich, Barbara Streisand or – according to Caesar and for other aesthetic prejudices – Cleopatra wouldn't contradict that. A smooth wine can prove boring, while a little lift of tannin in the last notes, a slight bump on the smooth curves of its pistes, a hint of aggression in the closing moments, an unexpected last minute twist, and suddenly the drinker's mouth is surprised and satisfied, ready to place an urgent repeat order to whoever is responsible for the elbow-raising service.”

Jacques Dupont, renowned for his articles about wine in *Le Point*, entertains as he describes his life as a critic: his epic memories of press trips, his exposés on wine bottle labels, his rants about what a good wine “should” be. Jacques Dupont delights with his very amusing, off-the-wall delivery and dazzling anecdotes. A treat to read.



François Gabart

Rêver large

Dream Big

Autobiography/Sports
October 2016
288 pp.

François Gabart est un marin professionnel pressé. Initié à six ans, globe-flotteur à dix, il a accédé à sa passion en accéléré, mais surtout fait ses classes avec une capacité d'adaptation rare. Une facilité souriante doublée d'une culture de la performance et d'un esprit d'entreprise qui font de lui un skipper à part. Lauréat d'un bac S, mention très bien, il a aussi parfaitement négocié ses études au sein de l'Institut National des Sciences Appliquées, l'une des meilleures écoles d'ingénieur de France. Avec toujours dans le coin de sa tête cette envie d'exceller sur l'eau, de participer à l'évolution de la voile de compétition, d'inventer de nouveaux bateaux. Vainqueur du Vendée Globe – l'Everest de la voile – en 2013, à l'âge de vingt-neuf ans, François Gabart n'a cessé, depuis, de bousculer les lignes. Refusant de se répéter, de s'ankyloser, il a récemment mis à l'eau un nouveau trimaran révolutionnaire de trente mètres avec lequel il a remporté la Transat anglaise en attendant d'autres conquêtes et d'autres records... Il détonne encore, en cultivant, sous ses allures de faux golden boy, une conscience citoyenne ouverte sur le monde et sur les autres.

François Gabart is a professional skipper, a yacht racer and an engineer born in the Charentes region in 1983. He won the 2013 Vendée Globe, setting a new record, then the 2014 Route du Rhum solo race, the 2015 Transat Jacques Vabre with Pascal Bidégorry, and the 2016 Single-Handed Transatlantic Race, his first solo victory in a multihull.

François Gabart is a professional sailor in a hurry. Initiated at the age of six, a globetrotter at ten, he found his passion early but, more importantly, learned his craft with a rare capacity to adapt. Aptitude served with a smile as well as a performance ethic and an enterprising spirit that mean this skipper is in a league of his own. He was a model student at one of the best engineering schools in France, the National Institute for Applied Sciences. Always at the back of his mind is a longing to excel on the water, to contribute to the way competitive sailing is evolving, and to invent new boats.

Winner of the 2013 Vendée Globe – the Everest of sailing – at the age of 29, François Gabart has been pushing the boundaries ever since. Refusing to repeat himself or go stale, he recently launched a revolutionary 30-metre trimaran with which he won the Single-Handed Transatlantic Race and is destined for other wins and records. A role model for all ages, he constantly surprises because beneath the golden boy exterior he has a public-spirited conscience interested in the world and other people.



Marcela Iacub
La fin du couple
The End of The Couple

Essay/Sociology
 October 2016
 162 pp.

Marcela Iacub is a Director of Research at the CNRS, a columnist for *Libération* and the author of several books including *Le crime était presque sexuel* (Flammarion, 2003), *Par le trou de la serrure, une histoire de la pudeur publique (XIX^e-XXI^e siècle)* (Fayard, 2008) and *Une société de violeurs ?* (Fayard, 2012).

Le couple est-il une institution sur le point de disparaître ?

Même si cette question ne se pose jamais en ces termes dans l'espace public, beaucoup d'indices semblent suggérer que le couple traverse sa dernière phase. Ainsi, la baisse de la conjugalité, l'augmentation des séparations, le nombre de plus en plus important de personnes de moins de 60 ans qui vivent seules. Mais également les discours et les lois concernant les violences conjugales qui présentent le couple comme le lieu de tous les dangers pour les femmes et aussi pour les enfants.

Ce que montre Marcela Iacub, c'est la part active des lois et donc de l'État dans la crise du couple et des liens de sociabilité. Cela signifie en substance que ce ne sont pas les individus et leur égoïsme ou leur inconstance qui sont responsables de la fragilité des unions conjugales et des liens de sociabilité mais les lois elles-mêmes, et plus particulièrement celles qui organisent la sexualité.

Afin de contrer le processus d'isolement qui résulte de la fin du couple, l'auteur prône le remplacement du couple par des unions multiples et sans cohabitation ainsi que l'instauration par l'État d'un minimum sexuel – alors que l'éducation des enfants serait prise en charge par la collectivité. Si aujourd'hui le sexe est ce qui nous sépare et nous confronte les uns aux autres, il pourrait devenir le socle le plus précieux du lien social et de la construction d'une société égalitaire et solidaire grâce à une sexualité qui ne serait plus égoïste mais philanthropique.

Is the couple an institution on its way out?

There are many signs that the couple as we know it is in its last stages. Hence the drop in marriages, the increase in separations and the rising number of under 60 year olds who live alone. But there is also more discussion and litigation surrounding domestic abuse which presents conjugal life as the most dangerous place for women and children.

What Marcela Iacub demonstrates is the active role played by the law and the state in the current crisis of the couple and of sociable living. This effectively means it isn't individuals and their inconstancy that are to blame for the fragility of conjugal relationships and living arrangements but laws themselves, particularly those relating to sexuality.

In order to counter the process of isolation produced by the demise of the couple, the author advocates replacing the couple with multiple, non-cohabiting relationships along with a state-implemented sexual minimum, while childrearing would be a collective responsibility. Sex may currently be what separates us and causes hostility between us, but it could become the most valued basis for social connections and the construction of a united egalitarian society if sexuality were no longer selfish but philanthropic.



Olivier Rey
***Quand le monde
s'est fait nombre***
***When The World
Became Numbers***

Essay/History & Philosophy
October 2016
320 pp.

Les statistiques sont devenues la clé de nos sociétés. Courbes, indices, graphiques, taux nous disent ce qu'il faut penser de la réalité.

La statistique est devenue aujourd'hui un « fait social total » : elle concerne la totalité de la société et de ses institutions, et affecte, de manière directe ou indirecte, la vie sociale sous tous ses aspects.

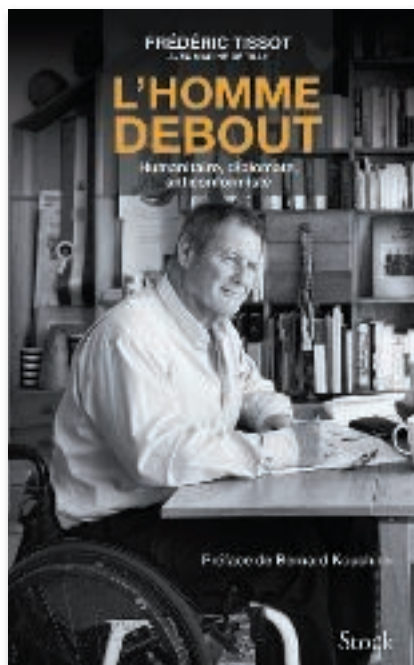
Ces nouveautés ne sortent pas de nulle part : elles sont l'aboutissement d'un mouvement qui, né avec la modernité, a connu un essor extraordinaire et décisif durant la première moitié du XIX^e siècle. À la place des anciens régimes, balayés par la révolution industrielle et les tempêtes politiques, ont émergé ces objets étranges, inconnus jusqu'alors : les grandes sociétés d'individus. Les nations sont devenues des mystères pour elles-mêmes. C'est dans l'espoir de sonder ce mystère qu'une avalanche de nombres, qu'un torrent statistique se sont mis à déferler sur l'Europe. Nous sommes les héritiers de cette dynamique. Dès lors, si nous voulons nous faire une idée juste de ce qui nous arrive, et nous donner une chance de relâcher les nœuds qui nous enserrant, il est nécessaire de remonter à ce moment où les choses se sont nouées : comprendre pourquoi et comment le monde s'est fait nombre.

Statistics have become the keys to modern society. Curves, indexes, graphs and rates tell us what to think of reality.

Statistics have become “an all-encompassing social fact”: they cover everything in society and its institutions, and directly or indirectly they affect every aspect of our lives.

This new system is the culmination of a movement initiated at the birth of the modern era and which saw extraordinary expansion in the first half of the Nineteenth Century. Former regimes were swept aside by the industrial revolution, and these strange previously unknown models emerged: large societies of individuals. Nations became mysteries even to themselves. It was in the hope of understanding these mysteries that an avalanche of numbers, a flood of figures and tables started to appear across Europe. We are the heirs to that dynamic. If we now want a clear idea of what's going on and to have some hope of loosening the knots tying us down, we need to go back to the moment when those knots were first tied – we need to understand why and how the world became numbers.

Olivier Rey is a researcher at CNRS, a mathematician and a philosopher. He has been teaching mathematics at the École polytechnique and today teaches philosophy at the Panthéon-Sorbonne University. He is the author of several essays: *Une question de taille* (Stock, 2014), *Itinéraire de l'égarement. Du Rôle de la science dans l'absurdité contemporaine* (Le Seuil, 2003), *Une folle solitude. Le Fantôme de l'homme auto-construit* (Le Seuil, 2006) and *Le Testament de Melville* (Gallimard, 2011). He has also written two novels, *Le Bleu du sang* (Flammarion, 1994) et *Après la chute* (PGDR, 2014).



**Frédéric Tissot
Marine de Tilly**
L'homme debout
***Humanitaire, diplomate,
anticonformiste***
One Man Standing
***A Humanitarian, A Diplomat,
A Contrarian***

Memoir
October 2016
280 pp.

Dr Frédéric Tissot, a public health specialist, was the first French Consul General in Erbil, in Iraqi Kurdistan (2007-2012). He is currently Director of Studies at the Paris School of International Affairs.

Marine de Tilly was born in 1980. She is an author, a journalist and a literary critic for the magazine *Le Point*.

C'est l'histoire d'un homme né en Algérie en 51, rentré en France en 62, diplômé de médecine en 80, devenu french doctor en Afghanistan, au Kurdistan, au Maroc et puis « chargé de mission », conseiller de ministres, « santé », « stratégique », « technique », foudroyé un sale matin par le destin, et le lendemain nommé consul général de France au Kurdistan, le premier de l'Histoire.

De l'humanitaire à la diplomatie, debout, à dos de mulet ou en fauteuil roulant, de dispensaires de fortune en palais républicains, de Blida aux montagnes irakiennes en passant par l'Auvergne, le Kurdistan, la Somalie, Haïti ou les vallées oubliées de l'Indu Koush, le destin de Frédéric Tissot, fragmenté, accidenté, saturé d'ombres et de lumières, fonctionne plus comme un iPod en mode « random » que comme les chapitres de *Madame Bovary*. Il a vu la fureur d'un dictateur, la chute d'un mollah et les crimes de la guerre, il a soigné civils et combattants héroïques ou anonymes, cru en la reconstruction d'un peuple, d'une nation et d'un État, démasqué la générosité qui tue juste derrière celle qui sauve, éprouvé l'absurdité des rapports économiques et la toute-puissance des « intérêts » géostratégiques. Par hasard ou par nécessité, tous ces moments, ces secondes décisives de l'Histoire, il les a rassemblés en une seule vie, la sienne, étourdissante odysée géographique et humaine, sorte de débandade éclairée, quelque chose qui ressemble à la liberté.

This is the story of a man born in Algeria in '51, who came to France in '62, qualified as a doctor in '80, worked as a doctor in Afghanistan, Kurdistan and Morocco, then as Director of Operations, ministerial adviser for health, strategy and technology, was struck down one ill-fated day then, the next day, was appointed as the first ever French Consul General in Kurdistan.

From humanitarianism to diplomacy, on his feet, riding on a mule or in a wheelchair, from makeshift clinics to republican palaces, from Blida to the mountains of Iraq via Auvergne, Kurdistan, Somalia and Haiti, Frédéric Tissot's fragmented life saturated with light and shadows feels more like an iPod on "shuffle" than a series of well plotted chapters. He has witnessed the rage of a dictator, the fall of a mullah and war crimes; he has tended to civilians and soldiers, believed in the rebuilding of a nation, uncovered generosity that kills just behind the sort that saves, experienced the absurdity of economic agreements and the omnipotence of geo-strategic "concerns". By chance or out of necessity he has brought together all these decisive moments from history in one life, his, a dizzying geographical and humanitarian odyssey, a sort of brightly lit hotchpotch... that looks something like freedom.

Recent Highlights

“ I am like you.

I like loafing on my sofa and giving in to the comfort of doing sod all.

I put off until tomorrow the exercise I had planned to do today.

Yes, I am like you: I am not averse to sugary things
and I love a good drink...

How can we be careful and still enjoy ourselves?

I believe there is no right age to start.

No right age to take charge. No right age to do yourself good.”

Michel Cymes



Michel Cymes *Vivez mieux et plus longtemps* *Live Better And Longer*

Guidebook/Health & Well-being,
February 2016, 288 pp.

Rights sold to Korea (Open Books),
Portugal (Lua de Papel), Romania
(Publicatiile Flacara), Spain (Paidos)
and UK (Quercus, WEL)

Ce bestseller ludique et accessible écrit par le Médecin préféré des français Michel Cymes a déjà conquis la France. Il offre des conseils avisés pour vivre mieux et plus longtemps, ainsi que des astuces pour casser nos petites habitudes néfastes et conserver la forme.

This playful, easy-to-follow bestseller written by France's favourite doctor Michel Cymes, has taken the country by storm. It offers the most up-to-date advice on living a healthier and longer life, with tips on how to break harmful little habits and how to take more exercise.

Specialist doctor **Michel Cymes** works in a Paris hospital. He is also a very popular presenter for a number of medical programmes on France Télévisions. His previous book *Hippocrate aux Enfers* (Stock, 2015) sold more than 115,000 copies.

Over
300.000 copies sold
in France!



Loubna Abidar
Marion Van Renterghem
La dangereuse
Forbidden Woman

Memoir, May 2016, 198 pp.

Le 5 novembre 2015, à Casablanca, Loubna Abidar s'est fait tabasser par un groupe d'hommes. Deux cliniques refusent de la soigner et les policiers ne veulent pas enregistrer sa plainte. Son tort est d'avoir incarné une prostituée dans le film *Much loved*, de Nabil Ayouch. L'actrice raconte son enfance et témoigne de la difficulté d'être une fille et une femme émancipée dans le monde arabo-musulman.

On 5th November 2015 Loubna Abidar was beaten up in the streets of Casablanca. Two clinics turned her away and the police refused to register her complaint. The reason: the actress dared to play the part of a prostitute in *Much loved*, by the French-Moroccan film director Nabil Ayouch. Loubna Abidar tells her childhood and the difficulty of being an emancipated Arab woman in a man's world.

Loubna Abidar now lives in France, having fled there. In 2016 she was shortlisted for the César Best Actress Award. **Marion Van Renterghem** is an international correspondent for *Le Monde* and has won several major journalism prizes.

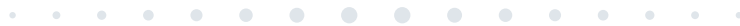
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“*An extraordinary autobiography.*” *Elle*

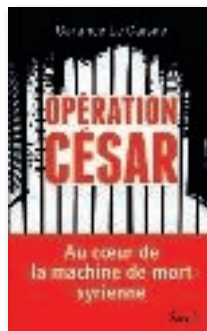
“*A courageous book burning with anger, published to defend the honour of all humiliated women.*” *Le Point*

“*A dense and vigorous testimony, filled with fury and vivid colours.*” *L'Obs*



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Garance Le Caisne
Opération César
Operation Caesar

Journalistic Investigation/International Relations, October 2015, 240 pp.

“*An indisputable account of the Syrian regime's Machine of Death.*” *La Chronique d'Amnesty International*

“*A major contribution to a contemporary debate.*” *Le Journal du Dimanche*

“*An edifying read.*” *L'Obs*

Photographe militaire, « César » a risqué sa vie pour exfiltrer 53 000 photos et documents de détenus morts de torture dans les geôles du régime de Bachar el-Assad. Garance Le Caisne est la seule journaliste à l'avoir jamais interviewé. Les récits et documents inédits rapportés ici mettent en évidence la routine de la machine de mort syrienne.

The military photographer “Caesar” risked his life to give the world 53,000 photos and documents concerning prisoners killed by torture in Bachar el-Assad's jails. Garance Le Caisne is the only journalist to have ever interviewed him. The previously unpublished stories in this book brings to light the Syrian Machine of Death's routine.

A freelance contributor to *Le Journal du Dimanche* and *L'Obs*, **Garance Le Caisne** devoted seven months to approaching Caesar, and secured the trust of his group of activists. These militants are now trying to achieve international justice by having Bachar el-Assad's regime judged.

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Dominique Moïsi

La géopolitique des séries

The Geopolitics of Series

Essay/Media & Culture, February 2016, 198 pp.

Dominique Moïsi explique les émotions du monde par les séries télévisées. Par la force de leurs intuitions, les scénaristes de ces séries sont devenus les meilleurs analystes du monde contemporain – et peut-être de notre futur. Un ouvrage défricheur, une démonstration brillante par l'un des spécialistes de géopolitique les plus connus internationalement.

Dominique Moïsi's new book analyses the emotions of the world through TV series. Thanks to their intuitive power these series' screenwriters have become the most perceptive analysts of today's world – and perhaps of our future. This is a trailblazing book, a bright analysis by one of the most renowned political scientists in the world.

Dominique Moïsi is the author, among other works, of *La Géopolitique de l'émotion*, which was translated into over 20 languages. A founding member of the French Institute for International Relations, he is a Visiting Professor at Harvard University and at King's College, London.

“*The first book on this topic to be written within the prism of international relations.*” *Le Point*

“*A surprising read.*”
Le Parisien

“*Dominique Moïsi brilliantly decrypts the triumph of fear that has seized us since 9/11 and which finds its perfect representation on-screen.*” *Lire*

Cécile Allegra

Le salaire des enfants

The Salaries of Childhood



Investigation/Economics, March 2016, 224 pp.

Cécile Allegra a enquêté sur le phénomène méconnu du travail des enfants en Europe (Italie, Bulgarie, Angleterre, France). Les portraits d'enfants et de leur famille interrogent l'attitude de nos sociétés face à la crise, les décisions politiques inadaptées ou inexistantes, le choix du travail au noir comme une évidence, seule voie pour s'en sortir.

Cécile Allegra has investigated on a little-known phenomenon: the resurgence of child labour in Europe (Italy, Bulgaria, England, France). The portraits of children and their families invite questions about our attitudes towards the current economic crisis, about inappropriate or non-existent political decisions, and the way undeclared work has become self-evident, the only way out.

Cécile Allegra was born in Rome. For the last thirteen years she has been making documentaries, and carrying out international assignments for *Le Monde* and *Marie Claire*. She directed *Une enfance au travail* (2012) about the resurgence of child labour in Europe and won the Prix Albert-Londres for *Voyage en barbarie* (2015).

“*A poignant collection of portraits, a staggering journey through a Europe in crisis.*” *Le Point*

“*An enlightening and beautifully written investigation.*” *TéléSemaines*



Alain Finkielkraut *La seule exactitude* *The Only Exactitude*

Rights sold to Czech Republic (Centrum Pro Studium) and Spain (Alianza)

Essay/Philosophy, October 2015, 306 pp.

Alain Finkielkraut saisit les principaux moments politiques, sociaux, philosophiques et médiatiques qui ont marqué ces deux dernières années, de l'hommage à Nelson Mandela aux attaques de *Charlie Hebdo*, s'appuie sur de grands penseurs (Arendt, Camus, Kundera, Alain) et tire les enjeux pour en donner une analyse juste.

Alain Finkielkraut tackles the key political, social, philosophical and media events of the last two years, from Nelson Mandela's tribute to the *Charlie Hebdo* and Bataclan terror attacks in Paris, draws on the ideas of great thinkers (Arendt, Camus, Kundera, Alain) and looks at the wider picture to deliver an accurate analysis.

A philosopher and a member of the Académie française, **Alain Finkielkraut** is the author of *L'identité malheureuse* (2013), *Et si l'amour durait* (2011), *Un cœur intelligent* (2009, translated into 12 languages); he has been presenting the weekly radio show *Répliques* on France Culture.

“*Alain Finkielkraut is arguably the most visible of France's public intellectuals.*”

The New York Times

“*A broad and deep meditation on recent events, France, and the future of Western civilization.*” *Le Figaro*



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Jonathan Nossiter Olivier Beauvelet *Insurrection culturelle* *Cultural Insurrection*

Essay/Cultural Studies, October 2015, 270 pp.

“*A radiant and surprising essay.*” *Le Figaro*

“*Those who know Jonathan Nossiter will recognise the strength, the forcefulness and the ferocity of the author of Mondovino.*” *Le Monde*

Les auteurs proposent aux acteurs culturels, inconscients de la précarité de leur avenir, de prendre modèle sur les vignerons naturels qui ont accompli une petite révolution tranquille afin de promouvoir une éthique humaine et fraternelle. Pourrait-il en émerger une écologie de la culture, comme il y a une écologie de la nature ?

The authors suggest that cultural figures, unaware of the precariousness of their future, should use “natural” wine-growers as a model. Over the last ten years they have operated their own quiet revolution, promoting humane, love-thy-neighbour ethics. Could some sort of cultural ecology emerge, just like an ecology of nature?

Jonathan Nossiter, a filmmaker, has written and directed one series and six feature films, including the worldwide success *Mondovino*. His book about film and wine, *Taste and Power* won a World Gourmand Book Award in 2008. **Olivier Beauvelet** is a doctor of Aesthetics and Art Sciences at Université Paris-III Sorbonne-Nouvelle. He also teaches contemporary literature to high school age pupils. He writes a blog about film and images on *Médiapart*, and a research blog on *Hypothèse.org*.

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FICTION

Autissier, Isabelle Orsenna, Erik *Salut au Grand Sud*

(2006)

Translated in: Bulgaria (Panaorama Plus), Germany (C. H. Beck), Italy (Longanesi)

Azzeddine, Saphia *Bilqiss*

(2015)

Translated in: Germany (Wagenbach), Slovakia (Inaque), Spain (Grijalbo)

Bosc, Adrien *Constellation*

(2014)

Translated in: China (People's Literature), Germany (Ullstein), Italy (Ugo Guanda), Netherlands (Cossee), Romania (Humanitas), Russia (AST), Serbia (Geopoetika), UK (Serpent's Tail), US (Other Press)

Claudé, Philippe *Les Âmes grises*

(2003)

Translated in: Algeria (Sedia), Bulgaria (Prosorets), Catalonia (RBA), China (Shanghai Translation), Croatia (Profi I), Czech Republic (Paseka), Denmark (Arvids), Estonia (Pegasus), Finland (Otava), Georgia (Agora), Germany (Rowohlt), Greece (Psychogios), Hungary (Joszöveg Mühely), Iceland (Bjartur), Israel (Keter), Italy (Ponte alle Grazie), Japan (Misuzu Shobo), Korea (Media 2.0), Lithuania (Vaga), Netherlands (De Bezige Bij), Norway (Cappelens), Poland (Czytelnik), Portugal (Asa), Romania (Polirom), Russia (Eksmo), Serbia-Montenegro (Alfa-Narodna), Spain (Salamandra), Sweden (Norstedts), Taiwan (Ecus), Turkey (Dogan), UK (MacLehose Press), US (Knopf), Vietnam (Alpha-Books)

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Cocteau, Jean *Le Potomak*

(1919, 2013)

Translated in: Brazil (Autentica), Italy (Clichy), Spain (Cabaret Voltaire)

Le Grand Écart

(1923, 2013)

Translated in: Hungary (Europa), Spain (Cabaret Voltaire), UK (Peter Owen)

Orphée

(1927, 2005)

Translated in: Italy (Einaudi)

La Voix humaine

(1930, 2002), adapted for the big screen

("Voce umana" by Edoardo Ponti, 2013)

Translated in: Italy (Einaudi), Japan (Kobun-Sha), Sweden (Atrium)

Opium

(1930, 1999)

Translated in: Czech Republic (Rubato), Estonia (EYS), Russia (Agraf), Spain (Planeta), UK (Peter Owen)

Faye, Éric *Nagasaki*

(2010), film rights under option

Translated in: Albania (Botimet Toena), Catalonia (Edicions de 1984), China (Shanghai Translation), Croatia (Bozicevic), Denmark (Arvids), Germany (Austernbank), Hungary (Goncol), Japan (Suisei Sha), Korea (Book 21), Poland (Emka), Portugal (Gradiva), Romania (Philobia), Russia (AST), Serbia (Geopoetika), Slovakia (ARTHUR), Spain (Salamandra), Taiwan (Acropolis), Turkey (Sel), UK (Gallic, WEL), Vietnam (Van Hoc)

Le Callet, Blandine *La Ballade de Lila K*

(2010)

Translated in: Estonia (Eesti Raamat), Germany (Ullstein), Greece (Polis), Poland (Sonia Draga), Vietnam (Van Hoc)

Lévy, Justine *Rien de grave*

(2004)

Translated in: Albania (Dituria), Bulgaria (Pulsio), China (Lijiang), Czech Republic (Jota), Germany (Antje Kunstmann), Italy (Frassinelli), Korea (Courier Books), Netherlands (Prometheus), Poland (Sonia Draga), Portugal (Ulisseia), Russia (Makbel), Serbia (Globosino), Spain (Ambar), Sweden (Sekwa), Taiwan (The Commercial Press), Turkey (Epsilon), US (Melville House, WEL)

Liberati, Simon *Eva*

(2015)

Translated in: Bulgaria (Avliga), Romania (Polirom)

Mingarelli, Hubert *Un repas en hiver*

(2012)

Translated in: Catalonia (Sembra Llibres), Israel (Am Oved), Italy (Nutrimenti), Netherlands (Meulenhoff), UK (Portobello), US (New Press)

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Noiville, Florence *L'Attachement*

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Translated in: Bangladesh (Bengal Lights), Italy (Garzanti), Romania (Cartea Ardeleana), Serbia (Arhipelag), Spain (Alianza), UK (Seagull Books, WEL)

L'illusion délirante d'être aimée

(2015)

Translated in: Greece (Hestia), Italy (Garzanti), UK (Seagull Books, WEL)

Orsenna, Erik *L'Entreprise des Indes*

(2010)

Translated in: Germany (C.H. Beck), Greece (Diamantis), Hungary (Ab Ovo), Portugal (Teorema), Serbia (Laguna), Spain (Tusquets), Taiwan (Ye-Ren), UK (Haus), Ukraine (Ecem)

Sagan, Françoise *Bonjour tristesse (e-rights)*

(1954, 2014)

Translated in: Denmark (Gyldendal), Germany (Ullstein), Netherlands (Meulenhoff), UK (Penguin, UK and Commonwealth)

Un certain sourire (e-rights)

(1956, 2014)

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Toxique

(1964, 2009)

Translated in: China (Shanghai 99), Germany (Anaconda), Korea (Sodam&Taeil), Greek (Synapseis), Romania (ART), Russia (Eksmo), Spain (Atico de los libros), Taiwan (Rye Field)

Un peu de soleil dans l'eau froide

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Translated in: Bulgaria (Fama), China (Zhejiang UP), Germany (Ebersbach), Russia (Eksmo)

Des bleus à l'âme

(1972, 2009)

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Un profil perdu

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Des yeux de soie

(1975, 2009)

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Le Lit défait

(1977, 2010)

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Le Chien couchant

(1980, 2011)

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Un matin pour la vie et autres musiques de scènes

(1981, 2011)

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Un orage immobile

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La Fourmi et la Cigale

(2010)

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Saint-Pern, Dominique de *Baronne Blixen*

(2015)

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NARRATIVE NON-FICTION

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(2014)

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Fournier, Jean-Louis ***Où on va, papa ?***

(2008)

Translated in: Albania (Ombra),
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99), Croatia (Znanje), Czech Republic
(Computer Press), Denmark (Arvids),
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Shuppan), Poland (Sonia Draga),
Portugal (Guerra & Paz), Sweden (Lind
& Co), UK (Oneworld), US (Little, Brown)

Poulain, Véronique ***Les mots qu'on ne me dit pas***

(2014)

Translated in: China (Thinkingdom),
Denmark (Arvids), Germany (Ullstein),
Italy (Corbaccio), Korea (Hanulim),
Spain (Nube de Tinta/Random House),
Taiwan (Aquarius)

Westhoff, Denis ***Sagan et fils***

(2012)

Translated in: Czech Republic
(Albatros), Latvia (Jumava), Netherlands
(Epimetheus), Russia (Eksmo)

NON-FICTION

Althusser, Louis ***L'avenir dure longtemps,*** ***suivi de Les faits***

(1992/2007)

Translated in: Brazil (Companhia das letras), China (Century Publishing Group of Shanghai), Czech Republic (Karolinum Charles UP), Germany (Fischer), Greece (O Politis), Italy (Longanesi/ Guanda), Japan (Kawade Shobo Shin Sha), Korea (Imagine), Mexico (Siglo XXI), Netherlands (Prometheus), Portugal (Asa), Spain (Destino, castilian and catalan languages), Turkey (BilgeSu), UK (Chatto & Windus), US (New Press)

Écrits sur la psychanalyse

(1993)

Translated in: Brazil (Civilização Brasileira), China (Century Publishing Group of Shanghai), Greece (Ektos Grammis), Italy (Raffaello Cortina), Japan (Jimbun Shoin), Korea (Minumsa), Mexico (Siglo XXI), Spain (RBA), Turkey (Ithaki), UK (Verso), US (Columbia UP)

Écrits philosophiques ***et politiques I***

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Translated in: Greece (Ektos Grammis), Italy (Mimesis), Japan (Fujiwara Shoten), Spain (Arema, Akal), Turkey (Ithaki), UK (Verso)

Écrits philosophiques ***et politiques II***

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Bloch-Dano, Évelyne ***Jardins de papier***

(2015)

Translated in: China (SDX), Italy (ADD), Taiwan (China Times), US (University of Virginia Press, WEL)

Chagall, Marc ***Ma vie***

(2003)

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Cieutat, Michel **Rouyer, Philippe** ***Haneke par Haneke***

(2012)

Translated in: Brazil (Cosac Naify), China (Beijing World), Germany (Alexander Verlag), Japan (Suisei-Sha), Spain (Amaurota), Taiwan (Yuan-Liou), Turkey (Everest)

Cymes, Michel ***Hippocrate aux enfers***

(2015)

Translated in: Germany (Theiss/WBG), Korea (Hansol Soobook), Netherlands (Athenaeum), Romania (Publicatiile Flacara)

Finkielkraut, Alain
Un cœur intelligent

(2009)

Translated in: Albania (Tirana Times), Argentina (Leviatan), Brazil (Record), Catalonia (DE 1984), China (Nanjing Yilin Press), Croatia (Litteris), Italy (Adelphi), Netherlands (Contact), Poland (Uniwersytet Warszawski), Romania (Nemira), Spain (Alianza)

L'Identité malheureuse

(2013)

Translated in: Belgium (De Bezige Bij Antwerpen, Dutch language), Brazil (Record), Italy (Ugo Guanda), Norway (Document), Spain (Alianza)

Löwy, Michael
Franz Kafka

(2004)

Translated in: Brazil (Azougue), Greece (Katarti), Italy (Eleuthera), Mexico (Santillana), Turkey (Ayrinti), US (University of Michigan Press, WEL)

La Cage d'acier

(2013)

Translated in: Brazil (Boitempo), Mexico (Universidad Veracruzana), Turkey (Ayrinti)

Martel, Frédéric
Smart

(2014)

Translated in: Brazil (Record), China (Beijing Yanziyue Culture & Art Studio), India (Harper Collins India, WEL), Italy (Feltrinelli), Korea (Geulhangari), Spain (Taurus), Taiwan (Planter Press)

Noiville, Florence
Isaac B. Singer

(2003)

Translated in: Israel (Miskal), Italy (Longanesi), Poland (Cyklady), Serbia (Arhipelag), US (Farrar, Straus & Giroux, WEL)

Orsenna, Erik
Sur la route du papier

(2012)

Translated in: China (Sanhui), Germany (C.H. Beck), Italy (Ponte alle Grazie), Korea (Little Seed), Romania (Vremea), Taiwan (Ye-Ren), Turkey (Metis), Uzbekistan (Zarafshon)

Piccard, Bertrand
Changer d'altitude

(2014)

Translated in: Germany (Piper), Italy (Armenia), Korea (Tornado)

Roy, Olivier
La Laïcité face à l'Islam

(2005)

Translated in: Bosnia (Cas of Sarajevo), Italy (Marsilio), Lebanon (Dar Al Saqi), Netherlands (Van Gennepe), Turkey (Agora), US (Columbia UP, WEL)

Veil, Simone
Une vie

(2007)

Translated in: Argentina (Capital Intelectual), China (Nanjing UP), Germany (Aufbau), Israel (Matar), Italy (Fazi), Japan (Pado Women's Office), Netherlands (Atlas), Poland (Ofi cyna Foksal), Portugal (Platano), UK (Haus, WEL)

Foreign Acquisitions

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City of Lies

Conville & Walsh

Yazbek, Samar

The Crossing

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