

RED UTOPIAS

DIALOGUES AND POLITICAL ARCHITECTURES

Arthur Bondar, Marylise Vigneau, Olessia

Venediktova, Larisa Pelle, Karol Palka, Claire

Laude, Maxim Sarychau, Alexander Ermochenko,

Florian Tonnon and Christopher Nunn



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RED UTOPIAS

DIALOGUES AND POLITICAL ARCHITECTURES

THE BOOKS

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THE PARTNERS

THE TEAM



RED UTOPIAS

is a trilogy:

1/3 - FROM EXILE

2/3 - THE RECONCILIATION OF SPACES

3/3 - WITH THE PEOPLE

CHARACTERISTICS OF EACH BOOK

Open format: 45 x 33 cm

Closed format: 22,5 X 33 cm

Number of pages: 32 pages each

Number of copies: 500 copies each

Translated into French, English and Russian.

MENU



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Join Essarter Editions for
the release of our new trilogy

RED UTOPIAS
КРАСНЫЕ УТОПИИ
LES UTOPIES ROUGES

12.02 ————— 6PM

LAUNCHING

EXHIBITION FROM 12.02 TILL 24.02



Red Utopias is a collection of three books that bring together the photographs and texts of a dozen European authors and photographers around the theme of political utopias in Europe in a post-soviet era.

In the wake of the centenary of the October revolution, we have been reminded that communism is and only has been possible through the unreality of literature and theory. Throughout history, the application of socialist theories of Marx, Lenin and Stalin proved to have a propensity for totalitarianism. Everywhere, the influence of the USSR was so strong that it remains in memory as a kind of hope, an inaccessible dream necessary to maintain. As if it were a political plan still possible, it sees itself unevenly commemorated between societies.

The idea that commemoration is sometimes utopian is reflected in the historiography of the Euromaidan in 2014. The revolution that preceded the war. The national pride of the uprising, embodied by the decommunisation, has produced disillusionment. To remedy this, inhabitants, intellectuals, writers, artists and photographers are seeking to reinvent life in society. On the other side, in the separatist zone of Donbass, the glorious moments of the USSR are celebrated, and the inhabitants, caught up in the war, try to live in this microcosm, relying on socialist hope.

Entering this year, we have seen through numerous publications and societies -Western but also the farthest - a need to talk about dreams to escape.

It is a question of collecting the testimonies of a particular utopia. An utopia that envisages the revival of another utopia: The Communist utopia. Is there any sense in talking about replicating this utopia? Is it not more a kind of restoration if it is the elites who call it their wishes? Or is it not a kind of reactionary thought on the part of the popular circles that won nothing at the fall of the Berlin wall?

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It would then be a curious reaction since it would re-establish an ideology that specifically denies any value to the past. What is the object of the nostalgia of Communism: This is what we want to discover, we who first grasp it as a mortifying ideology? Are we blinded by Western propaganda and by a more biased teaching than we would like to believe?

Red Utopias are collective memories, spaces and people. We interrogate architectures and places of memory through testimony and theory.

Red Utopias are an assembly of large format books that gives as much space to images as it does texts, without relegating one or the other to a secondary plan. Connected together by small notches, *Red Utopias* are a construction that readers can manipulate, clip, detach, reattach, assemble.

The trilogy *Red Utopias* brings the resultant content to life through individual launchings, a meeting and a series of lectures in the presence of photographers and authors across France, the UK and more. It gives readers the opportunity to be able to share their thoughts, to exchange, to question, the books become a meeting space.





RED UTOPIAS

DIALOGUES AND POLITICAL ARCHITECTURES

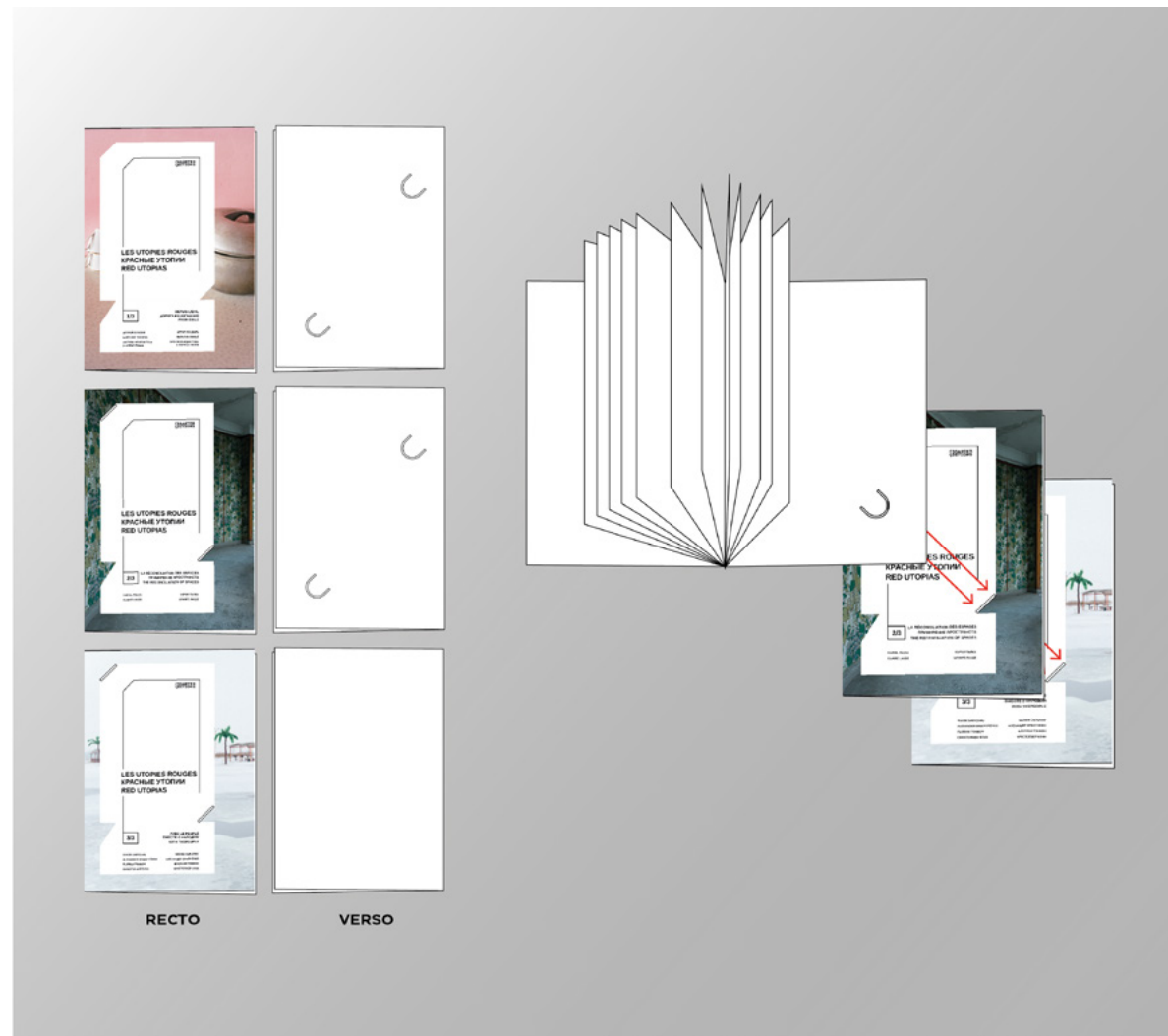
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ASSEMBLY OF THE BOOKS

The introductory booklet of the trilogy, distributed free of charge in Autumn 2018, can be clipped on to each of the three books with corresponding notches that assemble the books to one another.

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1988



2011

©Arthur Bondar,
IL-76 military aircraft at the
parking lot. 1988 / When the
regiment was disbanded,
almost all airplanes were sold
abroad or cut for the scrap
metal. Partly cut for scrap
metal IL-76 aircraft at the
parking lot. 2011



©Marylise Vigneau,
Arkadia, Près de Choir,
Mongolie, 2013.

Arthur Bondar_Ua:

Arthur is a photographer, visual artist and archeologist. He is working on personal documentary and art projects that are centered around the themes of historical events, traces, collective and private memories. Arthur has graduated the Photography and Human Rights course of New York University (New York, USA). He was awarded and granted with National Geographic Grant (2011), Magnum Emergency Fund (2012), The Documentary Project Fund (2013), the Best Photographer in Ukraine (2013) and Allard Prize (2016). He was nominated for the Foam Paul Huf Award and the Prix Pictet Award (2016). Arthur was a part of VII Photo agency mentor program (2014–2016).

His projects have been exhibited as installations, exhibitions and screenings in different art institutions worldwide. Arthur is the author of four books: "Shadows of Wormwood", "Signatures of War", "Barricade: The Euromaidan Revolt" and "Valery Faminsky V.1945".

www.arthurbondar.com

Marylise Vigneau_F:

Raised in a conventional Parisian family, Marylise Vigneau developed an early taste for peeping through keyholes and climbing walls. Her "Compared Literature" thesis was about cities as characters in Russian and Central-European novels; where and when the clearest narrative gets lost in a heady, haunting uncertainty. Over time her mode of expression has become photography, without her knowing precisely why - may be the mix of precision, immediacy, truth and lies which is behind every image. She focuses on how human beings are affected by borders both physical and mental, this fugitive space where an unexpected, bold and fragile act or glimpse of freedom can arise. Asia and cities struck by time and oblivion, development or isolation are her favorite terrain. She likes to play with opposites; absence and presence, emptiness and fullness, loneliness and multitude, the very near and the far away. She is represented by the Anzenberger Agency in Vienna.

<http://www.marylisevigneau.com/>



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© Olessia Venediktovna,
New Soviet Picture
Refugee from the early 90s
Abkhaz war, old Soviet
sanatorium, Tskhaltubo,
Georgia, 2014

" While the Soviet Union ended more than two decades ago, two generations that lived in the USSR are still alive today. "

© Larisa Pelle
New Soviet Picture

Olessia Venediktova_Ru:

studied journalism. Since 2013 she has been developing her personal project New Soviet Picture, a photographic work mixing archives, sociology and documentary photography. She works on post-Soviet territories. She is focused on post conflict territories, history and memory. She mainly exhibits her work in Russia.

Larisa Pelle_Ru:

is a journalist and documentary filmmaker of Finnish origin born in the Soviet Union. Having graduated a MSc in Journalism from Saint Petersburg State University in 2002, Pelle worked as a reporter and international correspondent for Russian and Finnish magazines. Her main focus has then been indigenous cultures and identity. Text, photography, multimedia and mixed media have all been her working tools, later leading to a career in documentary film. Pelle has published in, among others, National Geographic and GEO magazines and worked as a Finland correspondent for AFP news agency.

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© Karol Palka, Edifice, 2017



© Claire Laude,
Le Ciel, 2016
(photo)

Ce fut l'espoir d'un
russe romantique
(text)

" Kaliningrad is at the same time both a city and a territory, and forms a Russian enclave, isolated from the rest of the country, it sits wedged between Poland and Lithuania. It was literally born out of the traces of the former German city of Königsberg."

Karol Palka_Pi:

Karol is a Polish photographer graduated from the Krzysztof Kieslowski Film Department in Katowice University and Wajda School in Warsaw. He is currently pursuing his doctoral studies at the Jan Matejko Academy of Fine Arts in Cracow. Member of the Association of Polish Art Photographers.

His works has been awarded at New East Photo Prize 2018, Lensculture Emerging Talent Awards 2017 / PDN Photo Annual 2016 / La Quatrieme Image - Young Talents 2017 / IPA Awards, Prix de la Photographie and published in magazines such as The British Journal of Photography, The Calvert Journal and GUP Magazine.

<http://www.karolpalka.com/>

Claire Laude_F:

Architect and an artist living in Berlin since 1997. She studied photography at FAS Berlin (2001- 2006), at the Ostkreuzschule Berlin led by Arno Fischer (2008-2011) and then, followed a curator training at the University of Arts of Berlin (2013). Between 2010 and 2017, she was the co-founder and member of the photographers collective and exhibition spaces Exp12. Her work was awarded with a grant and a residence in Russia and Lithuania (2016-17), with an exchange program between the Artists House Künstlerhaus Lukas Ahrenshoop, the NCCA art centre of Kaliningrad and Kaunas Photography Gallery (2017). She won the first price of Urbanautica Institute Category Architecture, Space and Conflicts with her project Ephemeral Intersects and was finalist for the Virginia Award and for Vacatio, Fotografia Festival, MACRO Museum of Contemporary Art in Rome. Her work has been exhibited in France, Germany and internationally. She has been published by BLOW Photo, Libération, Le Monde, Editions Filigranes, L'Oeil, Phases Magazine, VTph- Visual Thoughts, Der Greif.

<http://www.clairelaude.de>

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©Alexandre Ermochenko,
Bowing to the Past,
2017, Donetsk, Ukraine.



©Maxim Sarychau,
Blind Spot
Bread cut into 6 parts is served to prisoners at every meal. For normal life of the human body, about 80 grams of fat is needed. However, according to the norms of nutrition for convicts established by the Council of Ministers of the Republic of Belarus, a prisoner does not receive even half of this amount. According to "Spring 96" Human Rights organization. 2016. Minsk, Belarus.

Alexander Ermochenko_Ua:

has been working for the last six years as a photo-journalist. The main theme of his work is the war in the East of Ukraine. His photos have been repeatedly published on the covers and the inside of such magazines as New York Times, Time, Washington Post, Newsweek, Foreign Affairs, USA Today, and others. His studies – Political Science & International Relations, have ceased to be a part of his interests after discovering the world of photo reportage. Recently, in addition to photography, he has become increasingly engaged in video work. Alexandr is now working for news agencies such as Reuters and EPA. His main goal for the future is to travel and make photoreports on both conflict zones and peaceful topics.

Maxim Sarychau_Bl:

Maxim Sarychau is a photojournalist and visual artist. He works on long-term visual projects where he refers to the topics of violence of various forms and grades, both from authoritarian authorities and within traditional society. He focus on political and human dimensions of collective memory and history. Maxim is a winner of main photographic awards and contests in Belarus: MFM Buro award (2017), PRAFOTA award (2015), Belarus Press Photo (2015). Projects of Maxim Sarychau have been exhibited at Fotomuseum Winterthur (Switzerland), CECH gallery (Belarus), Art Museum of Chóngqing (China), Museum of Genocide Victims (Lithuania), Contemporary Art Space (Georgia), FotoDepartament (Russia), Kreativraum im Körnerpark (Germany). Also he took part at photo festivals: Photographic Nights of Piervert (France), Tbilisi Photo Festival (Georgia), Vilnius Photo Circle (Lithuania), Warsaw Photo Days (Poland) among others. His projects and photos were published in Der Spiegel, Stern Crime, Meduza, Amnesty International, Forbes Russia, Gare de l'Est, The Verge, Cicero.

<http://sarychau.com/>



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" Les leaders communistes sont-ils
dans la grande vocation
ou dans la petite posture ? "

© Florian Tonon,
Which side are you on ?



© Christopher Nunn
Paradise

Florian Tonnon_F :

In september 2016, Florian co-produced the documentary film « Nos Tribus » (Our Tribes), a film about the commitment and the reappropriation of the word and the speech. This film will be show in September 2018. Florian also used to be part of the French Communist Youth in the East of France as a coordinator.

Christopher Nunn_GB :

Christopher is a photographer based in the north of England. He works on personal projects and commissions throughout the UK and internationally. He is currently working on long term documentary projects in Ukraine, where he has worked over multiple trips since 2013. In 2015 he was nominated for the Prix Pictet award, and in 2016 was selected as one of PDN's 30 New and Emerging Photographers. In 2017 he was selected as one of the winners of the Magenta Foundation Flash Forward award, and most recently was the recipient of the second Bob & Diane Fund grant for his work on Alzheimer's. His work from Ukraine will be exhibited as a major solo show at Impressions gallery, Bradford in 2019, and later toured around various galleries in the UK.

www.christophernunn.co.uk

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A l'occasion de la sortie de la trilogie

LES UTOPIES ROUGES
КРАСНЫЕ УТОПИИ
RED UTOPIAS

et dans le cadre de l'exposition

NEW SOVIET PICTURE

de Larisa Pelle et Olessia Venediktova
à la Cité internationale des arts.

05.02 ——— 18h30
RENCONTRE

CITÉ INTERNATIONALE DES ARTS
Corridor – 18 rue de l'Hôtel de Ville – 75004 Paris

En présence des auteurs

LARISA PELLE
& OLESSIA VENEDIKTOVA

et de l'éditeur

ESSARTER ÉDITIONS

—
Les Utopies Rouges sont un ensemble de trois livres faisant dialoguer les photographies et textes de dix auteurs et photographes européens autour de la thématique des utopies politiques en Europe suite à la chute du mur de Berlin.

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Join Essarter Editions for
the release of our new trilogy

RED UTOPIAS
КРАСНЫЕ УТОПИИ
LES UTOPIES ROUGES

07.02 ——— 6PM
LAUNCHING
BOOK SIGNING

ARNOLFINI BOOKSHOP
16 Narrow Quay – Bristol BS1 4QA

With author and photographer
MARYLISE VIGNEAU

and publishing house
ESSARTER ÉDITIONS

—
Red Utopias is a collection of three books that bring together the photographs and texts of a dozen European authors and photographers around the theme of political utopias in Europe in our post-soviet era.

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À l'occasion de la sortie de la trilogie

**LES UTOPIES ROUGES
КРАСНЫЕ УТОПИИ
RED UTOPIAS**

08.02 ——— **19h30**

**LANCEMENT
& SIGNATURE**

EXPOSITION DU 08.02 AU 22.02.19

LIBRAIRIE VOLUME

47 Rue Notre Dame de Nazareth – 75003 Paris

En présence des auteurs

**LARISA PELLE,
OLESSIA VENEDIKTOVA
& FLORIAN TONNON**

et de l'éditeur

ESSARTER ÉDITIONS

—
Les Utopies Rouges sont un ensemble de trois livres faisant dialoguer les photographies et textes de dix auteurs et photographes européens autour de la thématique des utopies politiques en Europe suite à la chute du mur de Berlin.

**ESSARTER
ÉDITIONS**

VOLUME

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the release of our new trilogy

**RED UTOPIAS
КРАСНЫЕ УТОПИИ
LES UTOPIES ROUGES**

09.02 ——— **7PM**

**LAUNCHING
BOOK SIGNING**

HOUSMANS RADICAL BOOKSHOP

5 Caledonian Rd – Kings Cross – London N1 9DY

With author and photographer

MARYLISE VIGNEAU

and publishing house

ESSARTER ÉDITIONS

—
Red Utopias is a collection of three books that bring together the photographs and texts of a dozen European authors and photographers around the theme of political utopias in Europe in our post-soviet era.

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КРАСНЫЕ УТОПИИ
LES UTOPIES ROUGES

12.02 — 6PM

LAUNCHING

EXHIBITION FROM 12.02 TILL 24.02

VILLAGE BOOKSHOP
3 Thorntons Arcade – Leeds LS1 6LQ

With the publishing house
ESSARTER ÉDITIONS

Red Utopias is a collection of three books that
bring together the photographs and texts of
a dozen European authors and photographers
around the theme of political utopias in Europe
in a post-soviet era.

ESSARTER
ÉDITIONS

Village

LES UTOPIES ROUGES
КРАСНЫЕ УТОПИИ
RED UTOPIAS

19.02 — 19:00

LAUNCHING

FOTODEPARTAMENT,
ST. PETERSBOURG (RU)

With editors
MATHILDE VAVEAU
& LOU REICHLING

ESSARTER
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ФотоДепартамент

Other partnerships are being developed

RED UTOPIAS

DIALOGUES AND POLITICAL ARCHITECTURES

THEY TRUSTED US AND HAVE GRANTED US THEIR SUPPORT:

VOLUME

ФотоДепартамент

ARNOLFINI
Bookshop

Village



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THEY PROVIDE THEIR SUPPORT AND TRUST FOR THE LAUNCHING OF RED UTOPIAS' PROJECT:



ARNOLFINI
Bookshop
Bristol (UK)

Volume, bookshop
Paris (FR)

La Cité internationale des arts
Paris

Fotodepartment, bookshop
St Petersburg (RU)

will host the launching
of Red Utopias in February 2019



The Common Place
Bath (UK)

invited us to talk in September 2018
about our experience as an independent
publisher and about our future projects

Université La Sorbonne,
Paris (FR)

invited us to participate in a workshop
with Masters students to talk about our
experience as an independent publisher
for October 2018.

Salon du Livre Indépendant de Photographie
Strasbourg (FR)

invited us to this new Photobook fair
in November 2018

Other partnerships are being developed

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FRANCE :

– La Friche librairie
36, rue Léon Frot
75011 Paris

– Librairie La Manoeuvre
58, rue de la Roquette
75011 Paris

– Le Monte-en-l'air
71, rue de Ménilmontant
75020 Paris

– Librairie Photographique le 29
29 rue des Recollets
75010 Paris

– Folies d'Encre Montreuil
9 avenue de la résistance
93100 Montreuil

– Librairie Millepages
91, rue de Fontenay
94300 Vincennes

– Le Bal des Ardents
17, rue Neuve
69001 Lyon

– Librairie Ouvrir l'oeil
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69001 Lyon

– Librairie La Virevolte
4 Rue Octavio Mey
69005 Lyon

– Jules & Jim
2, impasse Firmin Guy
74300 Cluses

– Librairie du Frac Bretagne
19 Avenue André Mussat,
35011 Rennes

– Friche La Belle de Mai
La Salle de machines
41 rue Jobin
13003 Marseille

– Histoire de l'Oeil
25 rue Fontange
13006 Marseille

– Zoème
8 rue Vian
13006 Marseille

– L'Ascenseur Végétal
20 rue Bouquière
33000 Bordeaux

– LAME Bookshop
Online, Itinerant and
Art bookstore

– Moulin des Lettres
50 Quai des Bons Enfants
88000 Épinal

– Librairie Carpe Diem
36 Grand Rue
68140 Munster

– Les Temps Modernes
57 Rue Notre Dame de
Recouvrance,
45000 Orléans

UNITED KINGDOM:

– Arnolfini Bookshop
16 Narrow Quay
Bristol BS1 4QA

– Housmans Radical Booksellers
5 Caledonian Road, Kings Cross,
London N1 9DY

– Calvert 22 Foundation, 22 Calvert
Ave, London E2 7JP

– Village
3 Thorntons Arcade
Leeds LS1 6LQ

RUSSIA:

– FotoDepartament, Grazhdanskaya
Ulitsa, 13-15, St Petersburg, 190031

*Other partnerships are
being developed in th UK,
Germany & Russia.*



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ESSARTER meaning to strip clear and liberate a space, re-establish a terrain, to make accessible an unexplored area.

ESSARTER Editions is an association that specialises in photo-documentary publishing. The project originated from a meeting between several people and a desire to gather around their common interests: the book, the photograph and the documentary. ESSARTER Editions holds as its main objective to create books where meet, and often confront, texts and photographs.

ESSARTER Editions is also the meeting between three European countries: France, the UK and Ukraine which - around the book - has decided to build a common cultural project. This project tends to the meeting of fully immersed personalities in moving territories, probing drifting places, out from the lines drawn by the giants.

Finally the book as a meeting place becomes also a space for mediation and transmission. The final meeting that constitutes our project is that of the reader/audience with the authors/photographers. It is this that allows the book to live. ESSARTER Editions is therefore tasked with provoking this meeting by organizing, for the release of each of its books, an exhibition and lecture(s) in the presence of the actors of the book.

CO-FOUNDERS

LOU REICHLING

After studying art in Épinal and then typographic and editorial design at the École Estienne in Paris, Lou Reichling began to work as a freelance graphic designer in the varying field of arts and culture.

Her work relies mainly on the text and the forms it can take. Her research focuses on the link between the container and the content in their visual layouts.

In 2017, she created with Mathilde Vaveau, the Essarter Éditions photo-documentary publishing house, with the vision to expand her research into the text and its container.

<http://loureichling.com/>

MATHILDE VAVEAU

Mathilde Vaveau is a French photographer. Since 2014, she has and continues to work in Eastern European countries and tends to specialise in the study of posttotalitarian/post-soviet countries. Her approach to photography coincides with her interests in history and geopolitics. Mathilde's work principally focusses on Ukraine, but her interests have also led her to work in Russia, Georgia, Latvia and Poland.

She is the author of two photographic books about Ukraine in the 'post-2014 era', approaching the war through the perspective of the landscape and architecture as temporal markers. She has also attended various residencies in Ukraine and participated in several exhibitions in Ukraine, Georgia, Greece, Germany and France.

<http://mathildevaveau.bera.me>

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