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Camille de Toledo

FRANCE

Between Languages

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The author

Camille de Toledo was born in 1976. He studied history in London, photography and cinema in New York, and now lives in Paris. He is also a filmmaker, screenwriter, and novelist.

Zoom

Translation & Literary Hub

TLHUB (Translation & Literary Hub): an Internet platform for writers, translators and publishers. A social network for literary works.

TLHUB is a collaborative site where anyone can become part of the translation process. It is dedicated to build a translating community beyond languages and nations. It intends to build a universal public service for translators and authors. The first priorities of TLHUB are to maintain a high quality of translation and to improve the status of translators around the globe.

TLHUB is a non-profit and cooperative tool based on open source technology.

<http://tlhub.org/>

<http://seua.org/en>

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L'inquiétude d'être au monde, Being and anxiety (Verdier, 2012)

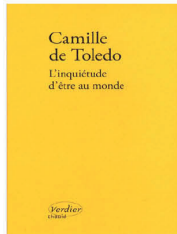
Vies potentielles, Potential lives (Seuil, 2011)

Le hêtre et le bouleau - Essai sur la tristesse européenne suivi de L'utopie linguistique ou la pédagogie du vertige, Beech and Birch - Essay on European Sadness Followed by a Linguistic Utopia or Lessons in Vertigo (Seuil, 2009)

Coming of Age at the End of History (SOFT SKULL Press, 2008)

Vies et mort d'un terroriste américain, Lives and Death of An American Terrorist (Verticales, 2007)

L'inquiétude d'être au monde, Being and anxiety (Verdier, 2012)

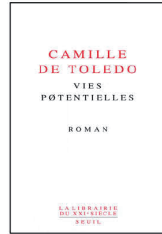


Anxiety is the name we're giving this new century and the movement of everything within it. Landscapes! Cities! Children! See how nothing is left. Everything moves and flows. Landscapes! Cities! Children! Anxiety has crept into the body

of the father waiting for his son, just as it slid into the bodies of things. That was yesterday. It's the same today. And it will be even more so tomorrow.

Anxiety of the species, of species, and of the Earth we thought so calm, which keeps showing herself to us, under skies of anger, such that we might think she's offended, or rebelling.

Vies potentielles, Potential lives (Seuil, 2011)



Written at the beginning of the 21st century, this book has a single obsession: to excavate the massive construction of fictions within which we believe we're living a free life, until we feel, or better yet, discern our shared vertigo. *Vies Pøtentielles* contains the traces left by

this excavation, the instant when the vertigo clearly appears for the first time, detached from the little preparatory chemistries. I see them, these lives, like a series of little windows from to project the potential state of the world, this curious immobile exile to which we are condemned today. In these stories, the world appears to be cracked, there's a misery that takes itself for an opportunity, dreams that are a gentle, seductive type of nightmare, lives that refuse, through ambition, melancholy or joy, to give up the vitality of our conditionals. *Vies Pøtentielles* is a book about cutting off, cracks, and transmission. A book at the crossroads between the world's orphanage, where we take one step forward one step back, where we strive, despite it all, to reread and put back together our shattered destinies.

Le hêtre et le bouleau / Beech and Birch – Essay on European Sadness Followed by a Linguistic Utopia or Lessons in Vertigo (Seuil, 2009)



"In the literary and poetic time of revelation, the birch was the tree of drama, the silent witness to extermination, the tree of the massacre taking place. Its bark hanging in strips reflects a time we didn't know, the time of annihilation. More than a half-century later, here we are in the time

of the beech (hêtre), a tree overcome by the h of obsessive fear (hantise). What must we do to be released from the spell? How can we put the 20th century in the past?"

Visiter le Flurkistan - Ou Les illusions de la littérature monde, Visit Flurkistan – Or, The Illusions of World Literature (PUF, 2008)



Dusty roads, the thrill of the beyond, glances exchanged with strangers. How gentle they are, those words. If we weren't so suspicious, how easily we could be taken in. We'd follow those writer-travelers. We'd go away with them. We'd taste the dust, even get down on all fours to lick it up. But

there is no elsewhere anymore. We must inform the signatories, and I couldn't say whether it's good news or bad. *Visiter le Flurkistan* is a critique of the Manifesto of 44 writers for a world literature, an examination of the state of reality at a time when there is a generalized fiction, as well as a draft of stratified writing: "Not with my feet in the dust, but creating this dust."

Coming of Age at the End of History (SOFT SKULL Press, 2008)



Camille de Toledo's *Coming of Age at the End of History* takes the vision of Hakim Bey's "Temporary Autonomous Zones," the incisiveness of Naomi Klein in her seminal treatise *No Logo*, and youthful idiosyncratic passion of William Upksi Wimsatt, and

creates a new vision of political possibility for Generation Y.

Brash 20-something author Toledo recently burst onto Paris' intellectual scene with his brilliantly incisive manifesto, examining present-day counterculture from the fall of the Berlin Wall to the present. He asks what it is, exactly, his generation is protesting against and contemplates how revolt against western capitalistic values has been neutralized since the time of Francis Fukuyama's landmark 1989 article "The End of History." Providing historical context from The Surrealists to Jean-Luc Godard; Guy Debord to Johnny Rotten, Gilles Deleuze to Kurt Cobain, he reveals how the diffusion of political power as well as media co-option have robbed all forms of cultural dissent of their critical potential, leaving behind a new generation of rebels unsure of their cause.

In the tradition of Guy Debord's *The Society of the Spectacle*, *Coming of Age at the End of History* caught the European public and critics by a storm since its publication in France, Germany and Italy, but de Toledo is as influenced by Don DeLillo, Chuck Palaniuk and Hakim Bey as by his European brethren, and as much by the possibilities of language and literature to transform society as either bullets or ballot boxes.

The next revolution will be hidden, literary, nomadic and nonviolent...with *Coming of Age at the End of History* it has already begun.

Vies et mort d'un terroriste américain, Lives and Death of An American Terrorist (Verticales, 2007)



In Little America, in the little city where he was born, Eugène Green watches tornadoes whirl by his windows. They fill him with a powerful desire for destruction, for a clean slate. It's the era when Reagan started his Star Wars, when the United States slipped into

fiction, and Eugène's violence leads him to flee, to seek exile. Son of the American heartland or child mythomaniac inventing his martyr's fate? Over the course of the book, Eugène Green becomes the emblematic figure of a turning point in time, the icon of a disembodied, unreal century during which fiction prevails over reality.