

LA PEUPLADE

RUNNING ON FUMES **LE FIL DES KILOMÈTRES** **CHRISTIAN GUAY-POLIQUEIN**

A NOVEL

11/2013

230 PAGES

978-2-923530-63-5

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ENGLISH WORLD (TALONBOOKS)

FRENCH (PHÉBUS, FRANCE)

• Christian Guay-Poliquin was born in Québec in 1982. He is currently working on a thesis project about the hunting narrative. He also works in home renovation. He uses the pencil on his ear to both note his measurements and jot down his ideas. *Le fil des kilomètres* is his first novel.

An auto mechanic leaves everything behind to go visit his sick father, on the other side of the continent. But it's a long way to go in the old car, and a strange power outage, chasing after him, makes the trip more difficult. In this straight-line labyrinth, danger lurks, gasoline is scarce, the thirst is tormenting, and old memories set up an ambush. Along the way, the man takes on board a mysterious woman and an overly talkative chap, which lead to unexpected detours. "The red car is fully loaded and runs at full speed under the black glare of the sun." To reach its goal.

Le fil des kilometres is a road travelled at the speed of thought, where accidents look us straight in the eyes.

•

Christian Guay-Poliquin's first novel, Le fil des kilomètres, can almost be read in one sitting. First, because of Guay-Poliquin's writing: a style fed with images which are all original, lively, and well turned. His book broadens the road novel's lexical field considerably. (...) Christian Guay-Poliquin has mastered the art of storytelling, this unpretentious eloquence which consists of keeping a reader in suspense while at the same time leaving him some space on the back seat.

– Richard Boisvert, Le Soleil

There is something in this text that reminds us of American nature writing, with this sort of lyricism on the lookout during the drought, the mythical background. Images are beautiful, striking, sharp, and often original. The tone is almost as haunting as the main character's quest, and there is something reminiscent of a trance. It borders on a road movie. But no more than that, because it is better than a road movie: it's literature.

– Marc Villemain, marcvillemain.com

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**À LA RECHERCHE
DE NEW BABYLON**
DOMINIQUE SCALI

A NOVEL

03/2015

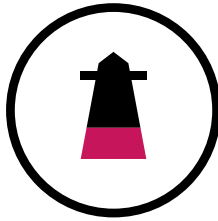
462 PAGES

978-2-923530-95-6

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FRENCH (PHÉBUS, FRANCE)

• Born in Montreal from an Italian father and Quebecer mother in 1984, Dominique Scali is a writer and a journalist. She studied in psychology, travelled in Arizona and Mali and lived in France. She is nostalgic of the times she hasn't lived through. *À la recherche de New Babylon* is her first novel.



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New Babylon doesn't exist. But if the city had to be created, duels would be allowed, and its only law would be one prohibiting lawmen. One's breath would constantly be taken away in front of its landscapes, and also, ultimately, when getting one's throat cut. It would be a dangerous place where at last everyone would know his true value.

In this gripping western that vividly portrays America's Far West during the 1800s, Reverend Aaron, Charles Teasdale, Russian Bill and Pearl Guthrie search the desert in pursuit of an impossible ideal, leaving behind the footprints of their destinies. In a world where nothing lasts, "it is not a question of escaping death, but of choosing your arena."

À la recherche de New Babylon reveals that one must build the dream life—and the dream city—on one's own.

•

À la recherche de New Babylon is a fine exploration of the late nineteenth century American Wild West topography and of the everlasting fantasies related to this period.

– Christian Desmeules, Le Devoir

Dominic Scali draws her gun and shoots right on target with a first novel where shines her attention to detail and her deep cynical narration, perfect ingredients for a Western.

– Lianne Rheault-Leblanc, Nightlife

We're blown away by the quality of [her] work. We rarely see a first novel so achieved.

– Marie-Louise Arsenault, Radio-Canada

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**L'ANGOISSE
DU POISSON ROUGE
MÉLISSA VERREAULT**

A NOVEL

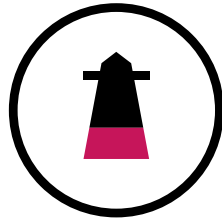
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426 PAGES

978-2-923530-82-6

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●
Mélissa Verreault was born in 1983. She holds a master's degree in Creative Writing. Married to an Italian, she has spent several months in her husband's country. Mélissa Verreault has published a novel, *Voyage léger* (2011), and a collection of short stories, *Point d'équilibre* (2012), with La Peuplade. She has also published fiction in several magazines.



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Manue likes to believe that her whole existence, “worthy of a Hollywood script,” is a disaster. Fabio, a young Italian immigrant, feels nowhere at home, because “when you choose to leave the house, it becomes forever forbidden to you.” Their paths cross when Manue goes looking for her goldfish, which mysteriously vanished. The tale of their relationship mingles with Sergio's, a World War II soldier, who died a hundred times. The trio embarks on an epic journey where jellyfish hold the answers to existential questions, where messages are delivered by pigeon post, and where it is sometimes necessary to break into your own home.

This polyphonic novel embraces the idea that all human beings are bound by common fate. It makes us hungry and thirsty, it digs up the past and finds out a future we can still hope for.

●

Verreault brings Montreal to life, giving beauty to the city and lending a touch of magic to everyday surroundings. (...) It is a novel about life, happiness (...) It is about making something of our lives, of realizing there is more to being a success than having 500 Facebook friends, speaking five languages, or owning a house.

– Peter McCambridge

Mom of triplets and writer, Mélissa Verreault has given free rein to her fascination for Italy, history, childhood, the impossible, and humanity at its most unifying and fragile in her third novel, L'angoisse du poisson rouge.

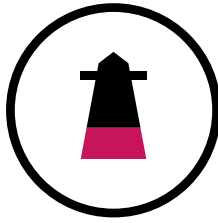
– Marie-France Bornais, Journal de Montréal

Stunning. (...) In the 450 pages of L'angoisse du poisson rouge (...) there is also the depth of humanity. And culminating peaks of emotion.

– Danielle Laurin, Le Devoir

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A young woman from the South who, like the geese, frequently travels to Salluit, talks to Eva, her Northern friend, who has disappeared; her body is in the water of the fjord but her spirit is everywhere. The North is a hard place – “there’s violent love within the walls of these almost identical houses” — and the missionary adventurer asks herself how to “go about curing the heart.” She is busy, caring for the children who fill her days, giving a voice to the little Inuit girls, and also tells Eva what is going on with her son Elijah, for there is necessarily continuity, progeny, after passion, and death.

Juliana Léveillé-Trudel offers a tale of love and friendship, as beautiful and stark as the tundra itself. *Nirliit* conveys the “beauty like a punch in the gut” radiated by the North.

NIRLIIT

JULIANA LÉVEILLÉ-TRUDEL

A NOVEL

10/2015

184 PAGES

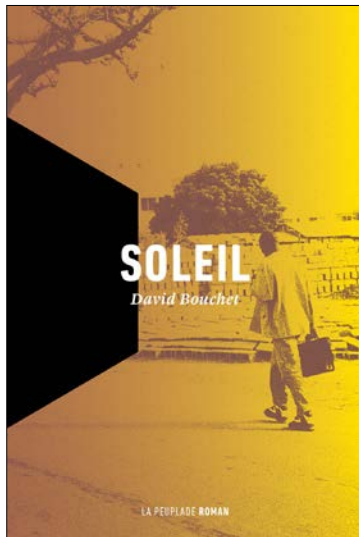
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- Born in 1985 in Montreal, Juliana Léveillé-Trudel, co-founder of the Théâtre de brousse, writes for the stage. Since 2011, she has been working as an educator in the Nunavik region of Northern Quebec. She writes a humoristic account of her life in the North on her blog Garder le Nord. *Nirliit* is her first novel.

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SOLEIL
DAVID BOUCHET

A NOVEL
08/2015
318 PAGES
978-2-924519-03-5

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ENGLISH NORTH AMERICA
(VEHICULE PRESS)

- David Bouchet (Daoua Toubab) is an editor, writer, and screenwriter. He wrote the script of *La pirogue*, noticed in Cannes in 2012, which dealt with West African migrants trying to reach Europe by boat. He has spent most of his life in Dakar, but has settled in Montreal with his family since 2010. *Soleil* is his first novel.



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Souleye and his family arrive from Senegal and settle in Montreal. They want to make it their home, and never go back. But things don't turn out as planned, and P'pa finds himself in the basement of their apartment, where he starts digging a hole. Or can it be a well? His mind seems to be half-way between two continents. For Souleye, many questions arise, and the answers don't follow a familiar pattern. Quite simply, P'pa's folly must be filled in.

Souleye — whom his new girlfriend Charlotte has renamed 'Soleil' — is a thinker, and knows the language of the eyes. He observes humanity with subtlety and an open-mind. Through the story of his hopes and fears he transports us across the history of humankind, "a slow tale of dissolution and transformation."

-

Soleil, is dazzling; it's the least we can say. Through the eyes of a young Senegalese who came to Quebec with his family, we discover a world of contradictions and beauty.

– Magazine Les Libraires

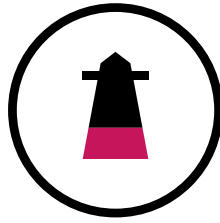
In this novel, fear of the unknown is transcended by the gaze of the child, by the generosity of his mind opened to every wind, unlike his father, who loses the pedals and retreats into the basement of the house to dig a hole.(...)

In Soleil, David Bouchet takes an unbiased look on questions of identity, immigration and racism. He observes, fascinated, like its main character.

– Mario Cloutier, La Presse

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LA PEUPLADE

THE UNITED STATES OF THE WIND LES ÉTATS-UNIS DU VENT DANIEL CANTY

A TRAVELOGUE

04/2014

288 PAGES

978-2-923530-72-7

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ENGLISH WORLD (TALONBOOKS)

• Daniel Canty is a Montreal-based writer and film director who works in literature, film, theatre and design, and new media. Canty's first book, *Êtres Artificiels* (Liber, 1997), is a history of automata in American literature. From 2002 to 2005, he co-directed the poetry magazine *C'est Selon*. He has devised three award-winning collaborative books: *Cité selon* (2006), on the city; *La Table des Matières* (2007), on eating; and *Le Livre de Chevet* (2009), on sleeping.

Late 2010. From the end of fall to the beginning of winter, Daniel Canty becomes a wind seeker. Aboard the Blue Rider, a venerable midnight-blue Ford Ranger crested with a weathervane and a retractable windsock, he surrenders himself to the fluidity of air currents. The adventure leads him and artist driver Patrick Beaulieu from the plains of the Midwest up to Chicago, the Windy City, into the wind tunnel linking the Great Lakes, through the cities of lost industry of the Rust Belt, only to veer off into Amish pastoralia, and to the forests of Pennsylvania, Civil War land, where fracking is stirring up the ghosts of the first oil rush.

Canty creates a gentle road book, a melancholy blue guide written in an airy, associative prose, where images coalesce and dissipate, carried away through the outer and inner American landscape. The book, mixing the tropes of road narrative, poetic fabulation, and philosophical memoir, reaches towards images on the horizon of memory, to find out where they come from, while coming to the foreordained realization that, wherever memory may lead us, its images will be long gone when we get there and most probably were never even there at all. The book's through-line is about this emotional reality of images, the ways in which they take hold upon us and carry us back to the deep narrative of self.

•

I read this book as an essay, a method of thought. Canty doesn't propose as much a theory of wind as a map of reflections on what emptiness holds, on what the imperceptible space between us occupies ... The true object of this book's love, or quest, is not a weather phenomenon, but rather something more akin to the American soul.

– Valérie Lefebvre-Faucher, *Revue Liberté*

Between Cincinnati, Indianapolis, Chicago, Cleveland and Philadelphia, Canty records a whirlwind of reflections, at times deep, at times pleasing, and always enlightened... More personal essay than travel narrative, Les États-Unis du vent is a priceless guide on the elusive essence of adventure: "One does not look for the wind; it finds you."

– Martine Desjardins, *L'Actualité*

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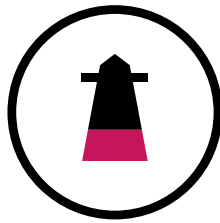
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LA PEUPLADE

WIGRUM DANIEL CANTY

A NOVEL

10/2011

208 PAGES

978-2-923530-33-8

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ENGLISH WORLD (TALONBOOKS)

- Daniel Canty is a Montreal-based writer and film director who works in literature, film, theatre and design, and new media. Canty's first book, *Êtres Artificiels* (Liber, 1997), is a history of automata in American literature. From 2002 to 2005, he co-directed the poetry magazine *C'est Selon*. He has devised three award-winning collaborative books: *Cité selon* (2006), on the city; *La Table des Matières* (2007), on eating; and *Le Livre de Chevet* (2009), on sleeping.

It's October 1944. During a brief respite from the aerial bombardment of London, Sebastian *Wigrum* absconds from his small flat and disappears into the fog for a walk in the Unreal City. This is our first and only encounter with the enigmatic man we come to discover decades later through more than one hundred everyday objects he has left behind. *Wigrum's* bequest is a meticulously catalogued collection of the profoundly ordinary: a camera, some loose teeth, candies and keys, soap, bits of string, hazelnuts, and a handkerchief. Moving through the inventory artifact to artifact, story to story, we become immersed in a dreamlike narrative bricolage determined as much by the objects' museological presentation as by the tender and idiosyncratic mania of *Wigrum's* impulse to collect them.

With its traces of Jorge Luis Borges, Italo Calvino, and Georges Perec, Daniel Canty's graphically arresting *Wigrum* explores the limits of the postmodern novel. Having absorbed the logic of lists and the principles of classification systems, the Wigrumian narrative teeters on the boundary between fact and fiction, on the uncertain edge of the real and the unreal.

Readers venturing into Sebastian *Wigrum's* cabinet of curiosities must abide only the following maxim: If I can believe all the stories I am told, so can you.

- *In Wigrum, the reader should expect plenty of humour and a very special cabinet of curiosities. This most original work is difficult to characterize as a novel. Rather, it takes a truly literary approach that will satisfy the curious reader.*

– Mélanie Robert, Voir

This is a new novel genre. An inventory! ... The inventory is a list of more or less fantastic objects – sometimes computer-based, electronic, historical, or purely useless – but each finds its place in this collection for one reason or another. In the last part of the book, Daniel Canty mixes fact and fiction, deconstructing our vain attempts to discover the truth. Unique and very exciting!

– Shannon Desbiens, Les Bouquinistes

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LA GARÇONNIÈRE MYLÈNE BOUCHARD

A NOVEL

04/2013

214 PAGES

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Mylène Bouchard is a writer and publisher. Between literature and philosophy, she devotes herself to the construction of a moral reflection on the search for a real life and a good death. She has published two novels with La Peuplade, *Ma guerre sera avec toi* (2006), and *La garçonnière* (2009 and 2013), as well as a collection of stories *Ciel mon mari* (2013), and many texts in literary magazines.



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A suspended circus of forbidden loves, *La garçonnière* revolves around an unconventional atmospheric and intellectual relationship between a woman and a man, Mara and Hubert. They are the best of friends, symbolic brother and sister, lovers, sweethearts, doubles of themselves, and excessive. Forbidden love carries an extraordinary load of tenderness, and at the same time an almost tragic fatality. To think that we should need more than one life—and more than one certainty—to comprehend this... From Beirut to Prague, from Noranda to Péribonka: there are rails, wild territories, ice rinks, letters, much travelling. Bodies like continents. Imaginary trains and a bachelor's flat.

•
Something of a mystery remains in this rich, dense narrative that eventually gets you right there. Forbidden love remains altogether unexplained, inexplicable. And tragic. The more we read, the more the author's writing matures, the more instants of grace come flooding in. Until the final scene, which borders on the sublime. Here's one author we are sure to follow.

– Danielle Laurin, Le Devoir

I read La Garçonnière in a sort of crazed fervour. The characters in this story captured me. A magnificent achievement. You can't help but wish to reread this puzzle of a novel, to plunge back into its pages to savour every aspect of it. Mylène Bouchard strikes hard and true.

– Yvon Paré, Le Quotidien

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DES COPYRIGHTS
BERTRAND LAVERDURE**

A NOVEL

09/2011

150 PAGES

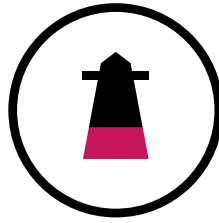
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ENGLISH WORLD (BOOKTHUG)

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Bertrand Laverdure is an award-winning poet, novelist, literary performer, and blogger. He has written poetry books and four well-received novels, *Gomme de xanthane* (2006), *Lectodôme* (2008), *J'invente la piscine* (2010), *Bureau universel des copyrights* (2011).



LA PEUPLADE

From celebrated Quebecois author Bertrand Laverdure comes *Universal Bureau of Copyrights*, a bold, strange and addictive story that envisions a world where free will doesn't exist, and an enigmatic global corporation buys and sells the copyrights for all things on Earth, including real and fictional characters. Through this novel, which is part poetic narrative, part sci-fi-dystopian fantasy, readers become acquainted with the main character, a man who deconstructs himself as he navigates the mystifying passages of the story. Having no control over his environment, time continuum, or body, he is a puppet on strings, an icon in a video game and, as he eventually discovers within the bowels of the *Universal Bureau of Copyrights*, the object of countless copyrights. With touches of Vonnegut's *Breakfast of Champions* and Sterne's *Tristram Shandy*, *Universal Bureau of Copyrights* packs a multitude of modern cultural references into an audacious exploration of identity and one's place in the world.

•

Laverdure's clever commentary on identity, ownership and control keep us guessing right up until the end.

– The Times Literary Supplement

A homage to Erasmus and his madness, one must, at this novel's threshold, abandon all hope of logic, evacuate one's usual reading codes, and jump into the Laverdure experience.

– Chantal Guy, La Presse

A novel about impossible unicity in a world where everything has been said, written and thought by someone other than oneself. An atypical writing, teeming, heterogeneous, and a bit crazy.

– Marie-Louise Arsenault, Radio-Canada

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