

LesFugitives

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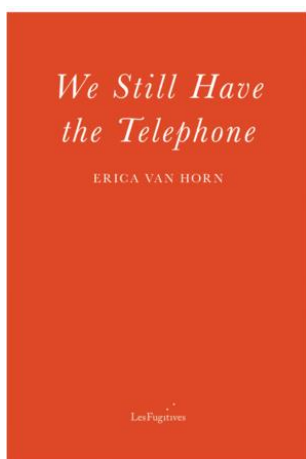
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Published 11 April 2022

We Still Have the Telephone

by **Erica Van Horn**

Fiction

Rights: Worldwide

Paperback with French flaps and lilac end pages
180 pages | RRP£10.99 | ISBN: 978-1-7397783-0-9

the quick brown fox

Assembling fragments of past and present, Erica Van Horn describes a life laid out in detail, quietly registering the fuzziness of the line between eccentricity and madness. In this mosaic portrait of a singular everywoman, an undutiful daughter details her mother's immutable rituals and her irrepressible anarchy.

'In a work as personal and universal as that of her fellow American writer-artist Joe Brainard, Van Horn focuses on the small but revealing particulars of her mother's life; the loves, the hates, and the obsessions. Told, as only Van Horn can, with unaffected, yet sympathetic, candour, grace, and humour, the result is a subtle affirmation of the familial — the personalities and relationships, the memories, and the tensions that make all of us who and what we are.' – Ross Hair, author of *Avant-Folk*

'Placid, careful and caring, only ever distantly ironic. Like Lydia Davis, but played straight (...). I'm enjoying it very much.' – Jonathan Gibbs, author of *The Large Door*

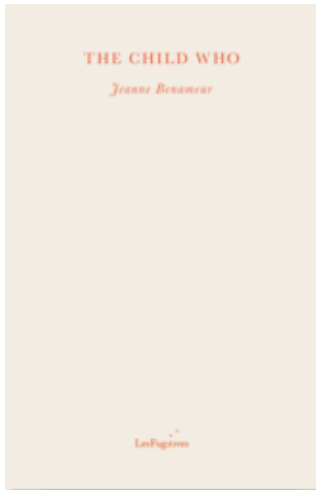
'Erica Van Horn's astonishing attention unfolds galaxies from small things. (...) A masterclass in depth from simplicity. More than that: it changed the way I see. I loved LOVED this book. The most perfectly formed thing.' – Keggie Carew, author of *Quicksand Tales*

'For a story that takes as its starting point the ongoing task of writing the obituary for its protagonist, this is a remarkably (and for Van Horn, characteristically) unsentimental book. Like mother like daughter: both abhor waste. Gathered here are 'details' that are unlikely to find their way into the final draft of the obituary. These document some of the mother's rituals, preferences, and characteristic way with things, including eggs, envelopes, coins, clocks, calendars, Broadway musicals, and the United Nations. We read these through the tender, amused, exasperated gaze of the daughter, and the wry observational style that makes Van Horn's writing such a delight.' – Dr Julie Bates, Trinity College Dublin

'A masterpiece in simplicity and acute observation. I laughed, smiled and was utterly beguiled. And something deeper... a perfect gem.' – Keggie Carew, on Erica Van Horn's *By Bus*

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Published 3 May 2022

The Child Who

by **Jeanne Benameur**

*Translated from the French
by Bill Johnston*

Fiction

EN rights: UK, EU, Commonwealth (excl. Canada)
North America: Calypso Editions

Paperback with French flaps and lilac end pages
135 pages | RRP£10.99 | ISBN: 978-1-8384904-2-3
Frontispiece original illustration by Sarah Schulte

In an anonymous French village, a child loves to wander a forest where his mother may have disappeared. His father is speechless with anger; his grandmother is concealing her own story.

‘Driven by reflections on the love between parent and child and between husband and wife. And then there’s a first-person narrator who talks to the child directly: “I’d like to say to you that the world is immense and lovely, that there’s a path for you too.”’ — John Self, *Guardian* Best Recent Translated Fiction

‘Prose that approximates the condition of poetry... Benameur’s particular strength lies in her ability to give a distinctive voice to the voiceless.’ — Michael Cronin, *Irish Times* Translations: a round-up of the best new works from around the world

‘A poetic exploration of the presence of absence in a family’s life, tracking grief in all its melancholy intangibility. Jeanne Benameur writes with uncommon beauty, perceptiveness and subtlety.’ — Rónán Hession, author of *Leonard and Hungry Paul*

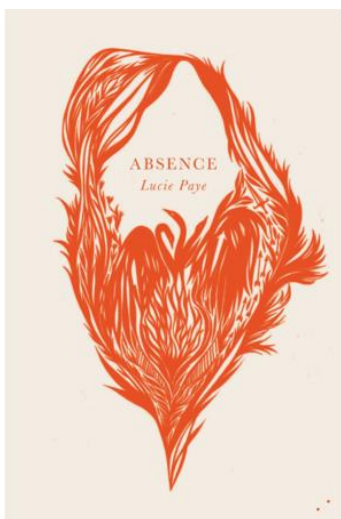
‘*The Child Who* beautifully explores the power and powerlessness of language, but I was struck most of all by its haunting depiction of intergenerational silence, and the way we have to live with those silences.’ — Tash Aw, author of *Strangers on a Pier*

‘Aching, tender and luminous, *The Child Who* explores the splitting of the self that can occur in response to grief. Finding beauty even in the most painful dynamics, this is a humane and moving story touched by a transcendent lyricism.’ — Jessica Traynor, author of *The Quick*

‘Mystical. A slow hand walking you into a forest. I come to it to think about loss, absence and longing, what can never be ours.’ — Tice Cin, author of *Keeping the House*

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Published 17 June 2022

Absence

by **Lucie Paye**

*Translated from the French
by Natasha Lehrer*

Fiction

EN rights: UK, EU and Commonwealth (excl. Canada)

Paperback with French flaps and lilac end pages
150 pages | RRP £11.99 | ISBN: 978-1-7397783-1-6

Cover illustration by Anaïs Mims

A mysterious female figure keeps on appearing under a landscape painter's brush. A woman addresses letters to an absent loved one. Directing her reader and characters with the deftness of the Master of Suspense, Lucie Paye dramatises the power of unconditional love and the role of the unconscious in artistic creation.

'In this remarkable debut, the story of a painter fixated with a ghostly female figure becomes entwined with the story of a woman seeking to connect with a long-lost son. A delicate tale of artistic obsession and creation, and a moving meditation on longing and loss.' — Ángel Gurría-Quintana, [Financial Times](#) Best Summer Books of 2022

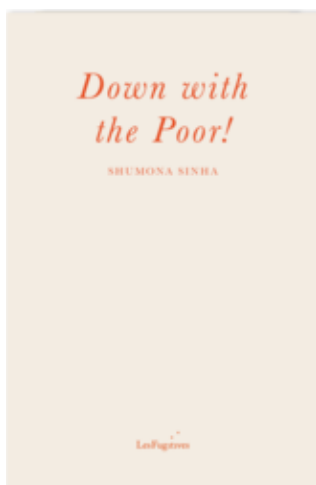
'Enigmatic and magnetic... An elusive novel, its heartbeat muffled and secretive. Its oscillations are at first intriguing, then captivating, and finally mesmerising. The book's pulse goes to the reader's head like a strong liquor sipped slowly.' — *Le Matricule des Anges*

'Lucie Paye spins a romantic epic in a world where people take time – to write, to linger in a museum, to be absorbed by a detail that transforms their perception of a painting, of life. A novel that joins the eternal literary quest to penetrate the mysteries of art' — *AirFrance Madame*

'In her first novel Lucie Paye sets words to the page with a fine brush... Nothing is overworked, least of all pain. Paye appreciates the half-lights, and her delicate style favours these nuanced feelings. Within these pages is a melancholy and disquiet in the 'Pessoan' sense of the word, but they are never overcast.'
– *Le Figaro Littéraire*

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Published 4 August 2022

Down with the Poor!

by **Shumona Sinha**

*Translated from the French
by Teresa Lavender Fagan*

Fiction

EN rights: UK, EU and Commonwealth (excl. Canada)
North America: Deep Vellum

Paperback with lilac end pages
150 pages | RRP£12.99 | ISBN: 978-1-8384904-6-1

Over the course of a night in police custody, a young woman tries to understand the rage that led her to assault a refugee on the Paris metro. An interpreter for asylum seekers, she finds herself caught up in a tangle of lies and truths. Armed with an acerbic sense of humour Sinha's first person narrator exposes prejudices on all sides.

'A provocative and visceral book about class, caste, fear and self-loathing, exposing the real generational damage Imperialism wreaks on brown minds. Shumona Sinha gets inside the skin of an everyday woman turned monster by the system: her voice grips the imagination and does not let go.'

– Preti Taneja, author of *Aftermath*

'Sinha lays bare so much of the nuance and violence imposed on individuals by the systems in the world meant to keep certain people down.' – Emma Ramadan, translator of *Me & Other Writing* by M. Duras

'A novel as singular in its subject matter as in its language and unbridled energy. Through the poetic force of her writing, Sinha brings a broken world to burning point.' – *Le Monde*

'Shumona Sinha's singular voice takes us into the nauseating world of bureaucracy, without heroes or pure-hearted victims. She does not condemn anyone, or perhaps she condemns everyone. Welcome to the real world.' – *Grazia*

'There is Kafka and Duras in these pages. But also Pascal Quignard whose reflection on the Greeks' fundamental freedom to go wherever one wants is emphasised at the start. This freedom, in the material and spiritual sense of the word, is perhaps the main theme of this beautiful novel. Sinha turned it into the be-all and end-all of her writing, scattered with a poetic vitality that is both dazzling and original.'

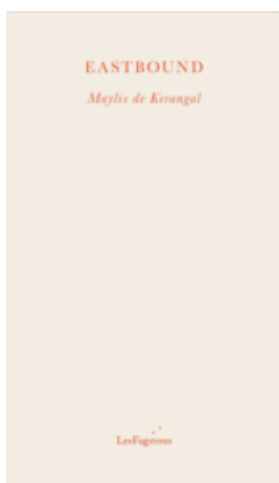
– *Radio France Internationale*

'A striking book, infinitely harsh on exile, on society and its mirrors, its wounded memory. The author describes the nightmare of aimless wandering and the pain of being reduced to a bureaucratic checklist.'

– *Télérama*

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Published 29 September 2022

Eastbound

by **Maylis de Kerangal**

*Translated from the French
by Jessica Moore*

Fiction

EN rights: UK, EU and Commonwealth (excl. Canada)
North America: Archipelago Press

Paperback original with lilac end pages
120 pages | RRP£10.99 | ISBN: 978-1-8384904-4-7

Eastbound maps the fast-paced story of two fugitives on the Trans-Siberian Railway, where a desperate Russian conscript hopes a chance encounter with an older French woman will offer him a line of flight.

Published in France one year after Kerangal's award-winning novel Birth of a Bridge (2010), Eastbound breathes new life into the Russian literary archetype of the rebel soldier.

'Richly atmospheric and full of suspense, *Eastbound* combines a vibrant account of one of the most magical train journeys in the world, with a narrative of a double escape, depicting an unlikely alliance of a French woman trying to leave her lover by travelling in the wrong direction, and a heartbreakingly young Russian draft dodger. It takes a great writer to manage all that so convincingly in one hundred and twenty thrilling pages.' – Vesna Goldsworthy, author of *Iron Curtain*

'A fleeting, urgent tête-à-tête which explores the narrative possibilities of the machine in movement.' – *Magazine Littéraire*

'A flight that is as intoxicating as it is nerve-wracking, in which we grasp the doubts, the urgency and the secret bond between the two fugitives at lightning speed. We see how faces and landscapes dissolve in the non-place of the train, at once fixed and in perpetual motion.' – *ELLE*

'In her pages we find both coarseness and flights of the soul, all evoked in tight, surgical prose which hides nothing and which holds reality strangely, at arm's length.' – *La Croix*

'The fever burning through this story, its suspense and its lyrical escapes don't curb its sensuality, and precision. [Kerangal's] language has an incredible driving force. It is both like a stone made up of many crystals, mixing registers with fluidity, and juxtaposing the poetic and the trivial. The whole thing has a unique rhythm, a sense of breathless speed: the sort of graceful rockslide that only she can pull off. In flux between interior and exterior, this is the perfect voyage.' – *Le Monde des Livres*

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