Coffee House Press began as a small letterpress operation in 1972 and has grown into an internationally renowned non-profit publisher of literary fiction, essay, poetry, and other work that doesn’t fit neatly into genre categories.

Coffee House is both a publisher and an arts organization. Through our Books in Action program and publications, we’ve become interdisciplinary collaborators and incubators for new work and audience experiences. Our vision for the future is one where a publisher is a catalyst and connector.

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Visit us at www.coffeehousepress.org.
“I believe in expecting light. That’s my job.” A hospital chaplain offers compassion to her patients over the course of an eventful night shift, and finds some for herself, too.

A young interfaith chaplain is joined on her hospital rounds one night by an unusual companion: a rough-and-ready dog who may or may not be a ghost. As she tends to the souls of her patients—young and old, living last moments or navigating fundamentally altered lives—their stories provide unexpected healing for her own heartbreak. Balancing wonder and mystery with pragmatism and humor, Ellen Cooney (A Mountaintop School for Dogs and Other Second Chances) returns to Coffee House Press with a generous, intelligent novel that grants the most challenging moments of the human experience a shimmer of light and magical possibility.

“A poetic story of wandering souls, filled with the beauty of human encounters and the sorrows of departure.” —DORTHE NORS

ELLEN COONEY is the author of nine previous novels, including The Mountaintop School for Dogs and Other Second Chances (Mariner Books, 2015). Her stories have appeared in the New Yorker, Ontario Review, New England Review, and many other journals, and were anthologized several times in The Best American Short Stories. She has received fellowships from the National Foundation for the Arts and the Massachusetts Artists Foundation, and has taught creative writing at Boston College, the Harvard Extension School, and, most recently, as writer in residence at MIT. A native of Massachusetts, she lives on the Phippsburg Peninsula in mid-coast Maine.
Pink Mountain on Locust Island

A novel by Jamie Marina Lau

Blending digital fever dream and hard-boiled noir in bursts of claustrophobic prose, Pink Mountain on Locust Island follows a teenager and her maybe-boyfriend into the seedy corners of the art world.

Fifteen-year-old Monk drifts through a monotonous existence in a grimy Chinatown apartment with her “grumpy brown couch” of a dad, until she meets high school senior Santa Coy (santacoyshotsauce@gmail.com). For a moment, it looks like he might be her boyfriend. But when Monk’s dad becomes obsessed with Santa Coy’s artwork, Monk finds herself shunted to the sidelines as her father and the object of her affections begin to hatch a scheme of their own. To keep up, Monk must navigate a combustible cocktail of odd assignments, peculiar places, and murky underworld connections. In Jamie Marina Lau’s debut novel, shortlisted for Australia’s prestigious Stella Prize when she was nineteen years old, hazily surreal vignettes conjure a multifaceted world of philosophical angst and lackadaisical violence.

“Jamie Marina Lau has the poetic third eye, and she walks between worlds. Weird AF, but in that good way.” —NIKKI DARLING

JAMIE MARINA LAU is a twenty-three-year-old multidisciplinary writer and artist. Her debut novel Pink Mountain on Locust Island won the 2018 Melbourne Prize Readings Residency Award; was shortlisted for the 2019 Stella Prize, the 2019 New South Wales Premier’s Literary Awards, the 2018 Readings Prize for New Australian Fiction, and the Australian Literature Society Gold Medal. She is currently in the process of writing her second novel, Gunk Baby; working on various projects; and producing music.
Reel Bay

An essay by Jana Larson

Equal parts memoir, mystery, reclaimed screenplay, and travelogue, Reel Bay charts Jana Larson's unusual journey toward understanding another woman's life.

What was Takako Konishi really doing in North Dakota, and why did she end up dead? Did she get lost and freeze to death, as the police concluded, while searching for the fictional treasure buried in a snowbank in the Coen brothers' film Fargo? Or was it something else that brought her there: unrequited love, ritual suicide, a meteor shower, a far-flung search for purpose? The seed of an obsession took root in struggling film student Jana Larson when she chanced upon a news bulletin about the case. Over the years and across continents, the material Jana gathered in her search for the real Takako outgrew multiple attempts at screenplays and became a remarkable, genre-bending essay that leans into the space between fact and fiction, life and death, author and subject, reality and delusion.

FROM REEL BAY:

If this book were a film, it would open on the black-and-white image of a woman walking alone on a snow-covered road. She is seen from a distance, a dark impression against a frozen backdrop of wheat fields covered in white. A closeup reveals her hands, bare, flushed with cold.

JANA LARSON holds an MFA in creative nonfiction writing from Hamline University; an MFA in filmmaking from the University of California, San Diego; and a BA in anthropology from the University of California, Santa Cruz. As a filmmaker, she has received awards from the Princess Grace Foundation and the Minnesota State Arts Board. She lives in Minneapolis, Minnesota.
Ramifications
A novel by Daniel Saldaña París
Translated by Christina MacSweeney

A neurotic young man, self-confined to his bed, reflects on the turning point of his childhood: his mother’s disappearance.

Folding and refolding origami frogs, extracting the symmetrical veins from leaves, retreating to an imaginary world in his closet: after Teresa walked out the door one July afternoon in 1994, her son filled the void she left with a series of unusual rituals. Twenty-three years later, he lies in bed, reconstructing the events surrounding his mother’s disappearance. Did she actually join the Zapatistas in the jungles of Chiapas, as he was led to believe? He dissects his memories of that fateful summer until a startling discovery shatters his conception of his family. Daniel Saldaña París crafts an emotionally rich anti-coming-of-age novel that wrestles with the inherited privileges and atrocities of masculinity.

“A masterful and devastating fairy tale about the particular loneliness of a child lost in the woods of machismo and social revolts.”
—ALEJANDRO ZAMBRA

“Saldaña París brilliantly folds this story into itself, deftly dissolving time and reality while constructing an intricate, intimate origami of heartbreak, dark humor, familial fractures, and profound dispossession.”
—TANAÍS

DANIEL SALDAÑA PARÍS was named one of best Latin American writers under the age of forty by the Hay Festival in 2017. His first novel, Among Strange Victims, was a finalist for the 2016 Best Translated Book Award. He lives in Mexico City.

CHRISTINA MACSWEENEY is an award-winning translator who works regularly with Valeria Luiselli, Elvira Navarro, Julián Herbert, and Daniel Saldaña París.
Written after a Massacre in the Year 2018
Poetry by Daniel Borzutzky

National Book Award winner Daniel Borzutzky pens an incandescent indictment of capitalism’s moral decay.

In Written after a Massacre in 2018, Daniel Borzutzky rages against the military industrial complex that profits from violence, against the unjust policing of certain bodies, against xenophobia passing for immigration policy, against hate spreading like a virus. He grieves for children in cages and for those slain in the Tree of Life synagogue shooting in Pittsburgh. But pulsing amid Borzutzky’s outrage over our era’s tragedies is a longing for something better: for generosity to triumph over stinginess and for peace to transform injustice. Borzutzky’s strident language juxtaposes the horror of consumer culture violence with its absurdity, and he masterfully shifts between shock and heartbreak over the course of the collection. Bleak but not hopeless, Written After a Massacre in the Year 2018 is an unflinching poetic reckoning with the twenty-first century.

PRAISE FOR DANIEL BORZUTZKY

National Book Award winner
Griffin Poetry Prize finalist

“Violent, perverse, tender.”
—POETRY FOUNDATION

“According to Borzutzky, we are all responsible for the current state of the union.”
—CRAIG MORGAN TEICHER, NPR

DANIEL BORZUTZKY is the author of several poetry collections, including The Performance of Becoming Human, winner of the 2016 National Book Award, and Lake Michigan, a finalist for the 2019 Griffin Poetry Prize. He teaches at the University of Illinois at Chicago.
Gold Cure
Poetry by Ted Mathys

From gold rushes to black gold, these elegiac poems place a glimmering mirror between resource extraction and utopian dreaming, exploitation and emotional longing.

Lustrous, tender, and expansive, Gold Cure moves from boomtown gold mines and the mythical city of El Dorado to the fracking wells of the American interior, excavating buried histories, legacies of conquest, and the pursuit of shimmering ideals. Ted Mathys skewers police brutality in a sixteen-part poem built on the bones of a nursery rhyme and drives Petrarchan sonnets into shale fields deep under the prairies. In crystalline language rich with allegory and wordplay, Mathys has crafted a moving elegy for the Anthropocene.

“The poems in Ted Mathys’s marvelous and riveting new collection pass a momentary blade across our vision so that we see again with renewed sight.” —Arthur Sze

“A thorough diagnosis of our moment, this bold book shivers with the fevers that have seized the demos and attempts a purgative cure of its imperilment.” —Brian Teare

“Thanks to Mathys’s skilled image-making, you may find yourself trapped in the bottom of a mineshaft, or catapulted up to the stars.” —Jennifer Moxley

“An intimate, artful, and urgent transvaluation of values for our failed utopia.” —Srikanth Reddy

Ted Mathys is the author of three previous books of poetry from Coffee House Press. The recipient of numerous fellowships and awards, his work has appeared in the American Poetry Review, on PBS NewsHour, and elsewhere. He teaches at Saint Louis University and curates the 100 Boots Poetry Series at the Pulitzer Arts Foundation.

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Things to Do in Hell
Poetry by Chris Martin

Are we living in a shitty heaven or a tender hell? Chris Martin’s poems wrestle with reconciling the shocking horrors and common graces of everyday life in America.

Join Chris Martin for a poetic walking tour of hell—or is it heaven? In this wickedly clever collection, Martin asks how we go about living in the tension between protesting lunatic politicians and picking up the kids from school, mourning a dying Earth and making soup, combating white supremacy and loving our dear ones. Martin’s poems pick at the tender scabs protecting our national and individual identities, and call for more honest healing. Things to Do in Hell channels 2016 anger into 2020 action with sophisticated, rhythmic verse that compels us to beat our swords into ploughshares and join the fight.

FROM “THINGS TO DO IN HELL”:

Grab lunch
Polish your silver
Try a new flavor of yogurt
Burn in a lake of fire
Smoke some weed
Overeat

Finally understand some things
Talk to Steve
Cry out breathlessly
Pay the electric bill
Go to the aquarium in the mall
Worry over the shape and color of your moles

CHRIS MARTIN is the author of four books of poetry and the recipient of grants from the Mellon Foundation, the National Endowment for the Arts, and the Minnesota State Arts Board. He lives in Minneapolis, where he professes at Hamline University and Carleton College.
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“An elegantly written, wryly affectionate mashup of Jane Austen and the Japanese immigrant experience. . . . Yamashita’s reimagining of Austen is sympathetic and funny—and as on target as the movie Clueless.” —KIRKUS, STARRED REVIEW

“Karen Tei Yamashita contends with the Western canon in this astute, pitch-perfect, and wryly funny short story collection. . . . A genuine pleasure to read.” —PUBLISHERS WEEKLY, STARRED REVIEW

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“A delightfully original and enjoyable book—Russian literature seen through Latin American eyes, and made into something new.” —SALMAN RUSHDIE
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“In this disquieting dystopia, impeccably translated by Lizzie Davis, the prose of Juan Cárdenas surpasses the beauty promised by the sinister drug of happiness. A very subtle, smart book indeed.” —ALIA TRABUCCO ZERÁN

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From garage rock to Greta Gerwig, Jason Diamond asks us to reconsider the creative potential of the American suburb as he leads us down the cul-de-sac and back again.

“The Sprawl is such a generous book for how it both acknowledges the privileges of boundary but also demystifies the small living moments that take place within.” —HANIF ABDURRAQIB

“Despite the many stereotypes about the conformity of the suburbs, Chicago-area native Jason Diamond sees these borderland communities as the ‘incubator for distinctly American art.’” —THE WEEK
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