



# C FEE HOUSE PRESS

SPRING • SUMMER 2020

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.

Adventurous readers, arts enthusiasts, community builders, and risk takers—join us.

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# Sansei and Sensibility

Stories by Karen Tei Yamashita

*Generations of Japanese Americans merge with Jane Austen's characters in these lively stories, pairing uniquely American histories with reimagined classics.*

In these buoyant and inventive stories, Japanese Americans shift the boundaries of Jane Austen's classic tales, questioning what inheritance—familial, cultural, artistic—really means. In '60s California and beyond, a woman examines the contents of her dead aunt's freezer, Mr. Darcy is captain of the football team, a dental hygienist collects a community's gossip while cleaning his neighbors' teeth, and station wagons, not horse-drawn carriages, are the transit of the day. These narratives that traverse class, race, and gender leap into our modern world with Yamashita's signature wit and humor.

"Dazzling. An extraordinarily inventive collection of short stories that takes us from Japan to Brazil to the fractured heart of suburban postwar Japanese America. Whether she is riffing on Jane Austen, channeling Jorge Luis Borges, or meditating on Marie Kondo, Yamashita is a brilliant and often subversive storyteller in superb command of her craft."

—JULIE OTSUKA

**KAREN TEI YAMASHITA** is the author of eight books, including *I Hotel*, finalist for the National Book Award, and most recently, *Letters to Memory*, all published by Coffee House Press. Recipient of the John Dos Passos Prize for Literature and a U.S. Artists' Ford Foundation Fellowship, she is professor emerita of literature and creative writing at the University of California, Santa Cruz.

KAREN TEI YAMASHITA

SANSEI AND SENSIBILITY

STORIES



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# THE BOOK OF ANNA



a novel

**CARMEN BOULLOSA**

TRANSLATED BY SAMANTHA SCHNEE

April • 5.5 x 8.25 • 200 pp

\$17.95 • Trade Paper • 978-1-56689-577-4

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RIGHTS: U.K.

## The Book of Anna

A novel by Carmen Boulosa

Translated by Samantha Schnee

*In this continuation of Anna Karenina's legacy, Russia simmers on the brink of change and stories long kept secret finally come to light.*

Saint Petersburg, 1905. Behind the gates of the Karenin Palace, Sergei, son of Anna Karenina, meets Tolstoy in his dreams and finds reminders of his mother everywhere: in the vivid portrait that the tsar intends to acquire and the opium-infused manuscripts Anna wrote just before her death, which open a trapdoor to a wild feminist fairy tale. Across the city, Clementine, an anarchist seamstress, and Father Gapon, the charismatic leader of the proletariat, plan protests that embroil the downstairs members of the Karenin household in their plots and tip the country ever closer to revolution. Boulosa tells a polyphonic and subversive tale of the Russian Revolution through the lens of Tolstoy's most beloved work.

### PRAISE FOR CARMEN BOULLOSA

"Mexico's greatest woman writer."

—ROBERTO BOLAÑO

"Carmen Boulosa writes with a heart-stopping command of language."

—ALMA GUILLERMOPRIETO

**CARMEN BOULLOSA**—a Cullman Center, Guggenheim, DAAD, and FONCA Fellow—was born in Mexico City in 1954. She's a poet, playwright, essayist, novelist, artist, and professor. She's now at Macaulay Honors College CUNY.

**SAMANTHA SCHNEE** is the founding editor of *Words Without Borders*. Her translation of Boulosa's *Texas: The Great Theft* was longlisted for the International DUBLIN Literary Award and shortlisted for the PEN Translation Prize.

## Ornamental

A novel by Juan Cárdenas

Translated by Lizzie Davis

*The lives of a scientist, his wife, and his patient collide, laying bare the carefully constructed political and personal narratives they have crafted for themselves.*

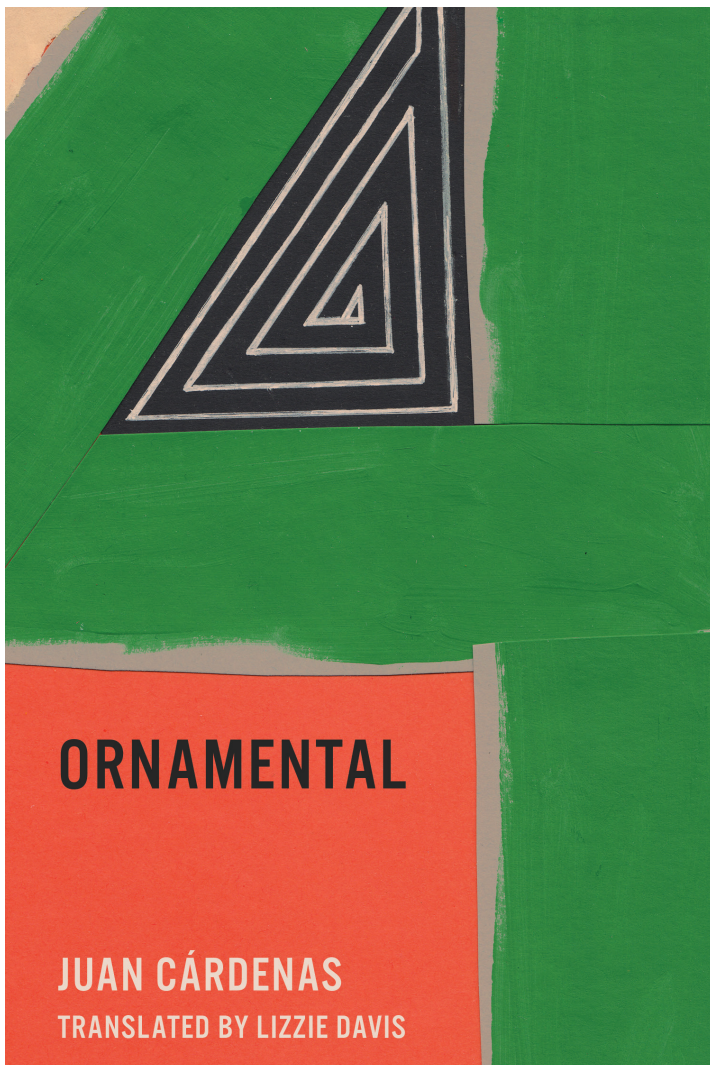
A scientist recruits volunteers for the trial of a new recreational drug that exclusively affects women. Among them is “number 4,” who becomes emotionally involved with first the scientist, then his wife, a well-known visual artist in the midst of a creative crisis. The scientist is oblivious to the atrocities his new drug will bring to the city; his wife is oblivious to the superfluosity of the objects she committed her life to exhibiting in galleries and museums. Number 4’s presence pierces the couple’s complacency, gradually undoing the many certainties they’ve accumulated in their lives of ease.

“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

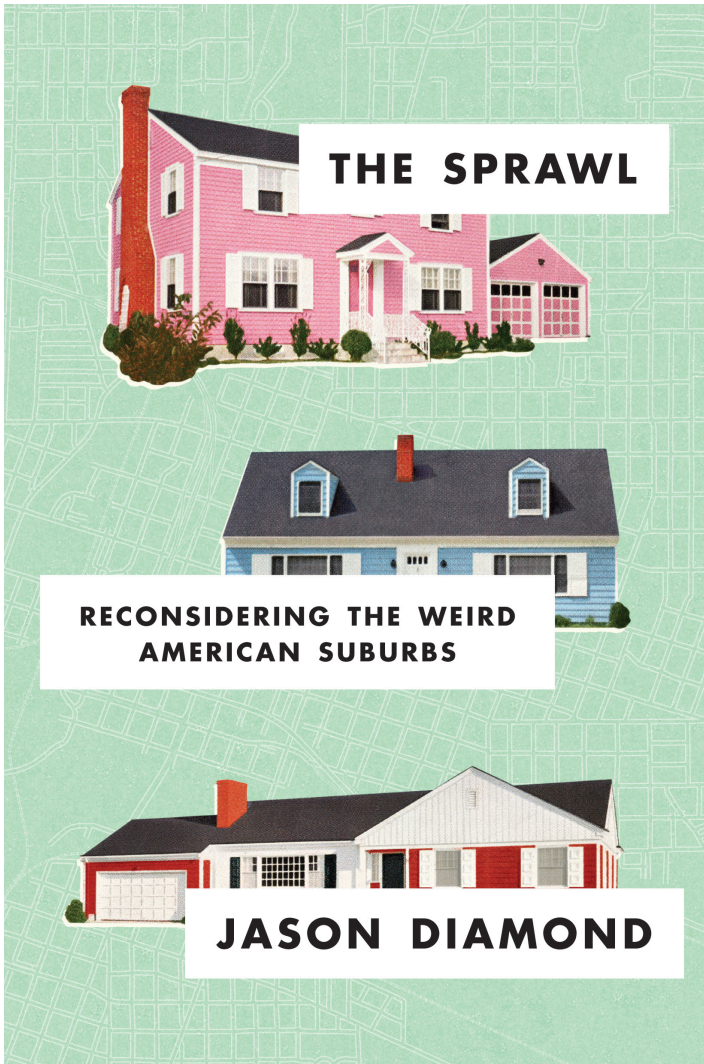
**JUAN CÁRDENAS** (1978) is a Colombian art critic, curator, translator, and author of six novels and one short story collection. He’s the recipient of the Otras Voces Otros Ámbitos Prize and is one of the Hay Festival Bogotá 39. Cárdenas coordinates the masters program in creative writing at the Caro y Cuervo Institute in Bogotá, where he works as a professor and researcher.

**LIZZIE DAVIS** is a translator from Spanish to English and editor at Coffee House Press. Her recent book-length translations include Elena Medel’s *My First Bikini* and a co-translation of *Tell Me How It Ends: An Essay in Forty Questions* with Valeria Luiselli.



June • 5 x 7.75 • 144 pp  
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**RIGHTS:** Audio/Audio-Visual



August • 5.5 x 8.25 • 256 pp  
\$16.95 • Trade Paper • 978-1-56689-582-8  
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## The Sprawl

Essay by Jason Diamond

*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.*

For decades the suburbs have been where art happens “despite”: despite the conformity, the emptiness, the sameness. The familiar story is one of gems formed under pressure, creative transcendence fueled by suburban resentment. But what if the suburb has actually been an incubator for distinctly American art, as positively and as surely as in any other cultural hothouse? Mixing personal experience, cultural reportage, and history while rejecting clichés and pieties, these essays stretch across the country in an effort to show that this uniquely American milieu deserves another look.

### PRAISE FOR JASON DIAMOND

“A philosopher of suburbia.”

—*THE WALL STREET JOURNAL*

“Oh look, it’s all my favorite things in one book: Chicago, New York City, punk rock, food, and existential crises. . . . Bittersweet, charming and hilarious. . . . Details the longing and struggle of an aspiring writer with clarity, wit, and heart.” —**JAMI ATTENBERG**

“Tells a heartbreaking story of restless youth, imposter syndrome, and the movies that help him make sense of it all.”

—**EMMA STRAUB**

**JASON DIAMOND** is a writer and editor living in Brooklyn. His first book was *Searching for John Hughes*.

**RIGHTS:** U.K. and Translation



# The Malevolent Volume

Poetry by Justin Phillip Reed

The *Malevolent Volume* explores the myths and transformations of Black being, on a continuum between the monstrous and the sublime.

Subverting celebrated classics of poetry and mythology and examining horrors from contemporary film and cultural fact, National Book Award winner Justin Phillip Reed engages darkness as an aesthetic to conjure the revenant animus that lurks beneath the exploited civilities of marginalized people. In these poems, Reed finds agency in the other-than-human identities assigned to those assaulted by savageries of the state. In doing so, he summons a retaliatory, counterviolent Black spirit to revolt and to inhabit the revolting.

## PRAISE FOR JUSTIN PHILLIP REED

*National Book Award Winner*  
*Lambda Literary Award Winner*

“[Reed’s] poems take up the body in desire and violence, and they do so by thrusting the reader into a stark visceral encounter with their material.”

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“A poignant, searing book.”

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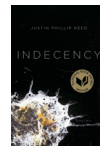
**JUSTIN PHILLIP REED** is an American poet and essayist. He is the author of *Indecency*, winner of the 2018 National Book Award for Poetry and Lambda Literary Award for Poetry, and a finalist for the 2019 Kate Tufts Discovery Award. He is the 2019–2021 Fellow in Creative Writing at the Center for African American Poetry and Poetics. He was born and raised in South Carolina.



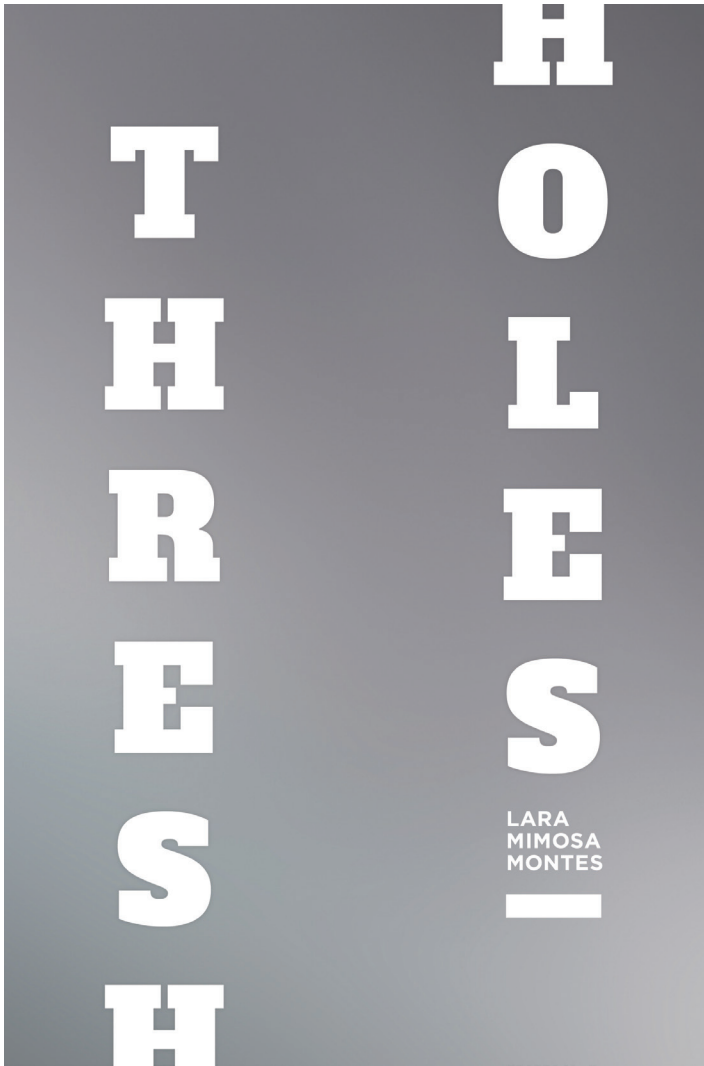
April • 6 x 9 • 104 pp  
Price TBD • Trade Cloth • 978-1-56689-592-7  
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\$16.99 • Ebook • 978-1-56689-584-2

## ALSO AVAILABLE:

- *Indecency*  
\$16.95 • Trade Paper



**RIGHTS:** U.K. and Translation, Audio/Audio-Visual, Dramatic



May • 6 x 9 • 104 pp  
\$16.95 • Trade Paper • 978-1-56689-579-8  
\$16.99 • Ebook • 978-1-56689-587-3

## Thresholds

Poetry by Lara Mimosa Montes

*In elegiac and fervent language, Lara Mimosa Montes writes across the thresholds of fracture, trauma, violence, and identity.*

**T**hresholds is both a doorway and an absence, a road map and a remembering. In this almanac of place and memory, Lara Mimosa Montes explores the passage of time, returning to the Bronx of the '70s and '80s and the artistry that flourished there. What is the threshold between now and then, and how can the poet be the bridge between the two? Just as artists of that time highlighted what was missing in the Bronx, this collection examines what is left open in the wake of trauma and loss.

*“Thresholds is a training manual for grief and desire, for which no remedies exist except this one: running towards what will burn you up anyway, like a star. . . . It turns out that this is the only thing I want from poetry, but I didn’t remember it until I read this book.”*  
—**BHANU KAPIL**

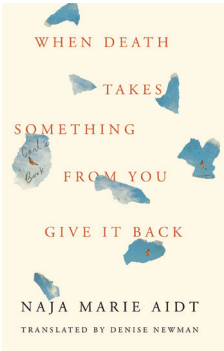
*“Lara Mimosa Montes is the powerhouse these troubled times need. A true heir of Marguerite Duras and Clarice Lispector, Montes writes with ferocious intellectual energy and emotional pungency, and she never takes the cautious path.”*  
—**WAYNE KOESTENBAUM**

**LARA MIMOSA MONTES** is a writer based in Minneapolis and New York. Her work has appeared in *BOMB*, *Boston Review*, *Hyperallergic*, *Jacket2*, and elsewhere. She is a 2018 McKnight Writing Fellow and CantoMundo Fellow. She holds a PhD in English from The Graduate Center, City University of New York. Currently, she works as a senior editor of *Triple Canopy*. She was born in the Bronx.

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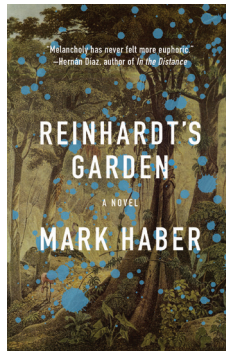


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A memoir by Naja Marie Aidt  
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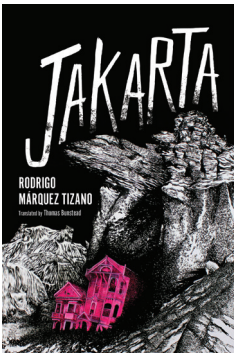
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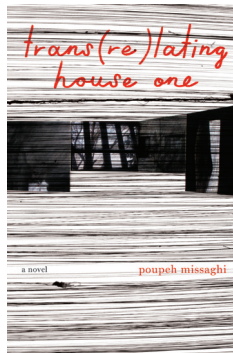
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A novel by Karen Tei Yamashita  
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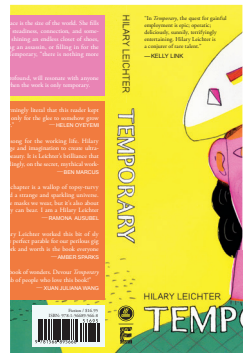
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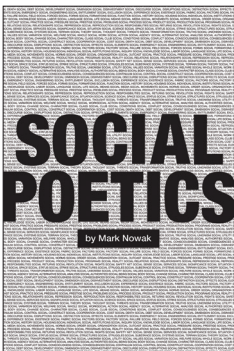
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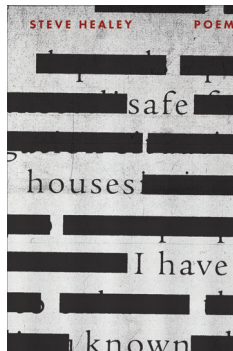
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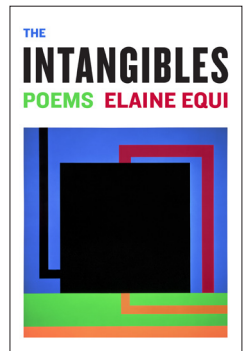
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Essay by Mark Nowak  
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### **THE INTANGIBLES**

Poetry by Elaine Equi  
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We are pleased to acknowledge our supporters from July 1, 2018 to August 31, 2019 in this catalog. Please contact Associate Editor Lizzie Davis at [lizzie@coffeehousepress.org](mailto:lizzie@coffeehousepress.org) with any questions about this list. For more information about how you can support Coffee House Press books, authors, and activities, visit <https://coffeehousepress.org/pages/support>.

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