For offers to provide representation in new territories; appointments at the London, Frankfurt, and Guadalajara Book Fairs; queries about the availability of specific books; requests for manuscripts; or information about our coagents, email editor Lizzie Davis: lizzie@coffeehousepress.org.
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Type</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indiana, Indiana</td>
<td>Laird Hunt</td>
<td>Novel</td>
<td>Fall 2022</td>
</tr>
<tr>
<td>Participation</td>
<td>Anna Moschovakis</td>
<td>Novel</td>
<td>Fall 2022</td>
</tr>
<tr>
<td>Saint Sebastian’s Abyss</td>
<td>Mark Haber</td>
<td>Novel</td>
<td>April 2022</td>
</tr>
<tr>
<td>Reinhardt’s Garden</td>
<td>Mark Haber</td>
<td>Novel</td>
<td>Oct. 2019</td>
</tr>
<tr>
<td>The Nature Book</td>
<td>Tom Comitta</td>
<td>Novel</td>
<td>Fall 2022</td>
</tr>
<tr>
<td>Brown Neon</td>
<td>Raquel Gutiérrez</td>
<td>Nonfiction</td>
<td>June 2022</td>
</tr>
<tr>
<td>the déjà vu</td>
<td>Gabrielle Civil</td>
<td>Essay</td>
<td>Feb. 2022</td>
</tr>
<tr>
<td>Groundglass</td>
<td>Kathryn Savage</td>
<td>Essay</td>
<td>Aug. 2022</td>
</tr>
<tr>
<td>In Vitro</td>
<td>Isabel Zapata</td>
<td>Essay</td>
<td>Spring 2023</td>
</tr>
<tr>
<td>When the Hibiscus Falls</td>
<td>M. Evelina Galang</td>
<td>Stories</td>
<td>Spring 2023</td>
</tr>
<tr>
<td>With Bloom Upon Them and Also With Blood</td>
<td>Justin Phillip Reed</td>
<td>Essay</td>
<td>Fall 2023</td>
</tr>
<tr>
<td>Indecency</td>
<td>Justin Phillip Reed</td>
<td>Poetry</td>
<td>May 2018</td>
</tr>
<tr>
<td>The Malevolent Volume</td>
<td>Justin Phillip Reed</td>
<td>Poetry</td>
<td>Apr. 2020</td>
</tr>
<tr>
<td>The Breaks</td>
<td>Julietta Singh</td>
<td>Essay</td>
<td>Sept. 2021</td>
</tr>
<tr>
<td>One Night Two Souls Went Walking</td>
<td>Ellen Cooney</td>
<td>Novel</td>
<td>Nov. 2020</td>
</tr>
<tr>
<td>Echo Tree</td>
<td>Henry Dumas</td>
<td>Stories</td>
<td>May 2021</td>
</tr>
<tr>
<td>Trafik</td>
<td>Rikki Ducornet</td>
<td>Novel</td>
<td>Apr. 2021</td>
</tr>
<tr>
<td>Search History</td>
<td>Eugene Lim</td>
<td>Novel</td>
<td>Oct. 2021</td>
</tr>
<tr>
<td>Fog &amp; Car</td>
<td>Eugene Lim</td>
<td>Novel</td>
<td>Fall 2023</td>
</tr>
<tr>
<td>The Strangers</td>
<td>Eugene Lim</td>
<td>Novel</td>
<td>Spring 2024</td>
</tr>
<tr>
<td>Borealis</td>
<td>Aisha Sabatini Sloan</td>
<td>Essay</td>
<td>Nov. 2021</td>
</tr>
<tr>
<td>Madder</td>
<td>Marco Wilkinson</td>
<td>Essay</td>
<td>Oct. 2021</td>
</tr>
<tr>
<td>Time Is the Thing a Body Moves Through</td>
<td>T Fleischmann</td>
<td>Essay</td>
<td>June 2019</td>
</tr>
<tr>
<td>Sansei and Sensibility</td>
<td>Karen Tei Yamashita</td>
<td>Stories</td>
<td>May 2020</td>
</tr>
<tr>
<td>The Glassy, Burning Floor of Hell</td>
<td>Brian Evenson</td>
<td>Stories</td>
<td>Aug. 2021</td>
</tr>
<tr>
<td>Song for the Unraveling of the World</td>
<td>Brian Evenson</td>
<td>Stories</td>
<td>June 2019</td>
</tr>
</tbody>
</table>
Indiana, Indiana
A reissued novel by Laird Hunt (207 pages)
Publication Date: Fall 2023

Rights Available: World, Audio

A mesmerizing, poignant saga of love and loss firmly grounded in the Midwestern landscape by National Book Award finalist Laird Hunt.

On a dark and lovely winter night, Noah Summers sits before a roaring fire, drifting between sleep and recollection, trying to make sense of a lifetime of psychic visions and his family’s tumultuous history on an Indiana farmstead. Decades have passed since Noah first fell in love with Opal, a brilliant but unstable young woman whose penchant for flames separated the couple after just forty-two idyllic days of married life. Despite the challenges they each faced, their love never wavered in the long years that followed, sustained by letters, memories, and the bonds of family.

“Laird Hunt is a marvelous writer and a gutsy one—in Indiana, Indiana he offers an intimate reverie of people and place that, for its lyricism, odd humor, and delicacy, evokes the early Ondaatje.”

—RIKKI DUCORNET

Praise for ZORRIE:

“A virtuosic portrait of midcentury America itself. Physically stalwart, unerringly generous, hopeful that tragedy can be mitigated through faith in land and neighbor alike. . . . What Hunt ultimately gives us is a pure and shining book, an America where community becomes a ‘symphony of souls,’ a sustenance greater than romance or material wealth for those wise enough to join in.”

—NEW YORK TIMES BOOK REVIEW

“Zorrie is a quiet novel about an ordinary life. And when you’re ordinary, you need resilience like Zorrie’s to survive in an uncaring world.”

—O MAGAZINE’s Most Anticipated Historical Fiction Novels of 2021

“Quietly effective. [Hunt’s] often lyrical prose traces Zorrie’s hopes, griefs, loneliness, and resolve with remarkable economy...A touching, tightly woven story from an always impressive author.”

—KIRKUS, starred review, Best Fiction of the Year

Called “one of the most talented young writers on the American scene today” by Paul Auster, Laird Hunt is the author of eight novels, a collection of stories, and two book-length translations from the French. He has been a finalist for the PEN/Faulkner Award for Fiction and won the Anisfield-Wolf Book Award, the Grand Prix de Littérature Américaine, and The Bridge/Il Ponte Book Award. His reviews and essays have been published in the New York Times, Washington Post, Los Angeles Times, and many others. Born in Singapore and educated at Indiana University and the Sorbonne in Paris, Hunt has also lived in Tokyo, London, the Hague, New York City, and on an Indiana farm. A former press officer at the United Nations, he teaches in the Literary Arts Program at Brown University and lives in Providence, Rhode Island.
Participation
A novel by Anna Moschovakis (220 pages)
Publication Date: Fall 2022

Rights Available: World except Canada
Rights Sold: Canada (Book*hug), Audio (Recorded Books)

When environmental disaster strikes, binaries and certainties dissolve as members of two virtual reading groups reshape their lives, romances, and reality itself.

In the latest novel from International Booker Prize Winner Anna Moschovakis, two reading groups, Love and Anti-Love, convene digitally amidst political upheaval and undefined environmental catastrophe. Participation offers a prescient look at remote communication in a time of rupture: anonymous participants exchange fantasies and ruminations, and relationships develop and unravel. As the groups consider—or neglect—the syllabi, and connections between members deepen, a mentor in mediation disappears, a colleague known as “the capitalist” becomes a point of fixation, and “The News Reports” filter through in fragments. With incisive prose and surprising structural shifts, Participation forms an alluring vision of community, and a love story like no other.

PRAISE FOR ELEANOR, OR, THE REJECTION OF THE PROGRESS OF LOVE

“Anna Moschovakis takes the reader straight to the terrifying edge: that moment where one ages out of youthfulness and begins to flutter in the debris of middle living, flattened out by technology, wild-goose chasing one’s data. Yet, the deeper we look into Eleanor’s unsettledness, the more we see and the more hope we find in her rhizomic wandering. This is a beautiful slow burn of a novel.”
—RENEE GLADMAN

“Philosophically exhaustive yet profoundly human, this book sets itself the task of asking the big questions—What am I? What was I? What will I be?—in a style that evokes Lispector and Camus but with the self-referential and weary globalism of the current milieu. A consummately accomplished novel. A worthy treatise on the now.”
—KIRKUS, starred review

“Performance art in print.” —PUBLISHERS WEEKLY

“Anna Moschovakis has done something remarkable.” —LOS ANGELES REVIEW OF BOOKS

Anna Moschovakis’s books include Eleanor, or, The Rejection of the Progress of Love, They and We Will Get into Trouble for This, and You and Three Others Are Approaching a Lake (winner of the James Laughlin Award), and English translations of Albert Cossery’s The Jokers, Annie Ernaux’s The Possession, and Bresson on Bresson. She is a longtime member of the Brooklyn-based publishing collective Ugly Duckling Presse and cofounder of Bushel, a collectively run art and community space in the Catskills. She is the winner of the 2021 International Booker Prize for her translation of David Diop’s At Night All Blood Is Black.
“What I wanted more than anything was to be standing beside Schmidt, in concert with Schmidt, at the foot of Saint Sebastian’s Abyss along with Schmidt, hands cupped to the sides of our faces, debating art, transcendence, and the glory of the apocalypse.”

Former best friends who built their careers writing about a single work of art meet after a decades-long falling-out. One of them, called to the other’s deathbed for unknown reasons by a “relatively short” nine-page email, spends his flight to Berlin reflecting on Dutch Renaissance painter Count Hugo Beckenbauer and his masterpiece, Saint Sebastian’s Abyss, the work that established both men as important art critics and also destroyed their relationship. A darkly comic meditation on art, obsession, and the enigmatic power of friendship, Saint Sebastian’s Abyss stalks the museum halls of Europe, feverishly seeking salvation, annihilation, and the meaning of belief.

“In Saint Sebastian’s Abyss, we are swept away by the hilarious and misguided preoccupations of two compulsive pedants, a comedy duo, whose misadventures are as irresistible as they are outrageous.”

—RIKKI DUCORNET

“There is a refreshing lightsomeness to the writing in Mark Haber’s new novel about art and the absurdity of academic life. The mix of love and hostility exchanged between the two art critics in this novel is both endearing and ridiculous at once. Their territorial battles over the same work of art, their willingness to upend their marriages and much of their lives over a single painting, made me laugh aloud with recognition. An absolute delight, and Haber’s love of writing comes through on every page.”

—IDRA NOVEY

“Something about the deadpan confidence of Haber’s work has the power to convince me that imaginary paintings are real, conjured writers have walked the Earth, and the sky is purple and filled with green clouds. We’re all gullible neophytes before Mark Haber’s breathless novels. Saint Sebastian’s Abyss is one of the first of its kind by an American writer, a sleek novel about Renaissance art, rivalry between friends and devotees, the ‘perilous promise of a dead canvas,’ and the meaning of the obsessions that orbit our careers (and what happens when we glimpse, even briefly, meaninglessness and the abyss beyond our singular obsessions). There’s not a single sentence in this book that isn’t ecstatic. To read it once is staggering; to read it again is necessary.”

—SPENCER RUCHTI, THIRD PLACE BOOKS

Mark Haber is the author of Reinhardt’s Garden, published by Coffee House Press in 2019. His 2008 collection of stories, Deathbed Conversions, was translated into Spanish in 2017. He has served as a juror for the National Endowment for the Arts translation grant as well as the Best Translated Book Award. He lives in Houston, Texas, where he is a bookseller and the operations manager of Brazos Bookstore.
At the turn of the twentieth century, as he composes a treatise on melancholy, Jacov sets off from his small Croatian village in search of the legendary “prophet of melancholic philosophy,” Emiliano Gomez Carraquilla, who is rumored to have disappeared into the South American jungle—“not lost, mind you, but retired.” Jacov’s scribe of eleven years (and of questionable objectivity) tells of their journey from Croatia to Germany, Hungary to Russia, and finally to the Americas, where they grapple with the limits of art, colonialism, and escapism. A dense, fast-paced comedy about melancholy with notes of László Krasznahorkai and Saul Bellow.

Longlisted for the 2020 PEN/Hemingway Award for a Debut Novel • The Millions, “Most Anticipated of 2019” • Texas Observer, “Best Texas Books of the Decade”

“Evokes Gertrude Stein, contemporary European and South American writers like Matthias Énard, Roberto Bolaño, and César Aira, with the Quixotic atmosphere of Werner Herzog films like Fitzcarraldo. . . . A strange but lavishly imagined tale of a hard-to-describe feeling.”—KIRKUS

“An exhilarating fever dream about the search for the secret of melancholy. . . . Haber’s dizzying vision dextrously leads readers right into the melancholic heart of darkness.”—PUBLISHERS WEEKLY

“Jacov Reinhardt and his faithful assistant roam South America in a quixotic search for the essence of melancholy—an enterprise that makes Werner Herzog’s Fitzcarraldo, their rough contemporary, come off as a levelheaded pragmatist. Melancholy has never felt more euphoric than in Mark Haber’s breathless paragraph-long novel.”—HERNÁN DÍAZ

“Reinhardt’s Garden is one of those perfect books that looks small and exotic and melancholic from the outside but, once in, is immense and exultant in the best possible way. Think Amulet by Roberto Bolaño, think Nightwood by Djuna Barnes, think Train Dreams by Denis Johnson, think Wide Sargasso Sea by Jean Rhys, think Zama by Antonio Di Benedetto, think The Loser by Thomas Bernhard. Think.”—RODRIGO FRESÁN

“In prose as sure as a poison-laced dart, Mark Haber takes the reader on a delirious journey to the heart of melancholy.”—SJÓN
The Nature Book
A novel by Tom Comitta (200 pages)

Publication Date: Fall 2022
Rights Available: World, Audio

Part sweeping evocation of Earth’s rhythms, part literary archive, part post-human novel, The Nature Book collages descriptions of the natural world into a singular symphonic paean to the planet.

What does our nature writing say about us, and more urgently, what would it say without us? Tom Comitta investigates these questions and more in The Nature Book, a “literary supercut” that arranges writing about the natural world from three hundred works of fiction into a provocative re-envisioning of the novel. With fiction’s traditional background of flora and fauna brought to the fore, people and their structures disappear, giving center stage to animals, landforms, and weather patterns—honored in their own right rather than for their ambient role in human drama. The Nature Book challenges the confines of anthropocentrism with sublime artistic vision, traversing mountains, forests, oceans, and space to shift our attention toward the magnificently complex and interconnected world around us.

Statement from the author:

“The Nature Book collages nature descriptions from 300 novels into a single, 87,000-word nature novel; there are no words of my own. With the background brought to the fore, human characters and structures disappear, giving center stage to the animals, landforms, and weather patterns that have buttressed human drama since the beginning of the novel.

The narrative of The Nature Book is driven primarily by patterns that I found while studying nature descriptions—patterns from the large (different seasons and landforms) to the small (different animals, different times of day, etc.). Sometimes I would find even smaller patterns, which would form paragraphs; patterns such as ten novels describing of tree-clad mountains as fortresses or four books describing aquatic forms as punctuation (e.g. seals as commas in the water, an ellipsis of islands, and an island as a parenthesis in the ocean). Driven by these patterns and a number of literary constraints, I worked to create a novel that is less a display of my authorial whims and fancies and more of a narrative and an archive of how we think and write about nature."

Tom Comitta is the author of ◯ (Ugly Duckling Presse), Airport Novella (Troll Thread), SENT (Invisible Venue), and First Thought Worst Thought: Collected Books 2011–2014 (Gauss PDF), a print and digital archive of the forty books he produced in four years. Their writing has appeared or is forthcoming in BOMB, The Los Angeles Review of Books, Fence, Best American Experimental Writing 2020, New American Writing, and VOLT, with two poems in The New Concrete (Hayward Publishing, UK), an anthology surveying the “rise of concrete poetry in the digital age.”

For more information and review copies, please contact lizzie@coffeehousepress.org
79 Thirteenth Avenue NE, Suite 110 Minneapolis, MN 55413 | +16123380125
coffeehousepress.org | Twitter @CoffeeHouse_ | Instagram @coffeehousepress
Brown Neon
An essay by Raquel Gutiérrez (140 pages)
Publication Date: Spring 2022

Rights Available: World
Rights Sold: Audio (Recorded Books)

A meditation on southwestern terrains, intergenerational queer dynamics, and surveilled brown artists that crosses physical and conceptual borders.

Part butch memoir, part ekphrastic travel diary, part queer family tree, Raquel Gutiérrez's debut essay collection Brown Neon gleams insight from the sediment of land and relationships. For Gutiérrez, terrain is essential to understanding that no story, no matter how personal, is separate from the space where it unfolds. Whether contemplating the value of adobe as both vernacular architecture and commodified art object, highlighting the feminist wounding and transphobic apparitions haunting the multi-generational lesbian social fabric, or recalling a failed romance, Gutiérrez traverses complex questions of gender, class, identity, and citizenship with curiosity and nuance.

“Brown Neon is a work of Latinx mysticism. With beauty, and unmistakable care for person and place, Raquel Gutiérrez maps life’s butchest, sweetest, and saddest mysteries.” —MYRIAM GURBA

“Brown Neon emerges as an instant foundational text, and Raquel Gutiérrez as a leading critic, witness, and visionary not only of the queer, Brown Southwest, but our current American nightmare. Gutiérrez’s essays illuminate an otherwise ignored history of pivotal Brown aesthetics that have changed the way some of us create and approach art. Beyond essential.”

—FERNANDO A. FLORES

“Raquel Gutiérrez has crafted, in these inspired and astonishing essays, an unforgettably affecting voice that recounts parables of Brown life in the arts. In narratives that describe the intergenerational landscape of queer cultural memory and self-ecologies of Latinx innovation within the current U.S. political economy, Gutiérrez dazzles. Sentences here excite and punctuate as they convey the historical losses and embodied gains comprising all those energies that animate artists, activists, and storytellers alike to ‘sing in similar and simultaneous registers of scarcity and plethora.’”

—ROBERTO TEJADA

Raquel Gutiérrez writes personal essays, memoir, art criticism, and poetry. They were born to Mexican and Salvadoran immigrants and raised in Los Angeles and currently live in Tucson, Arizona, where they have earned master’s degrees in poetry and nonfiction at the University of Arizona. Raquel is a 2017 recipient of an Arts Writers Grant from the Andy Warhol Foundation for the Visual Arts and Creative Capital. Gutiérrez also runs the tiny press Econo Textual Objects, which publishes intimate works by QTPOC poets. Their poetry and essays have appeared in the Los Angeles Review of Books, Open Space, the New Inquiry, Zocaló Public Square, Entropy, FENCE, Huizache, Rio Grande Review, the VOLTA, Foglifter, and Hayden’s Ferry Review.
Emerging from the intersection of pandemic and uprising, *the déjà vu* activates forms both new and ancestral, drawing movement, speech, and lyric essay into performance memoir. As Civil considers Haitian tourist paintings, dance rituals, race at the movies, black feminist legacies, and more, she reflects on her personal losses and desires, speculates on black time, and dreams into expansive black life. With intimacy, humor, and verve, *the déjà vu* blurs boundaries between memory, grief, and love; then, now, and the future.

“What if we could offer our archives to each other like flowers? Hold them in glass, heavy but transparent. What if we could show each other the journey of unknowing and remembering ourselves now? Why would we wait? With this work, Gabrielle Civil continues to model generosity, bravery, and vulnerability as core principles of black feminist performance, creativity, and living. Read it for the beauty, the black feminist references. Read it for a particular herstory of this time. Look for what you might be unknowing right now and what you need urgently to remember.”

—ALEXIS PAULINE GUMBS

“Civil soldiers for the possibility of black life to dream beyond the confines of colonialist rhetoric laden within modern world systems. Here, she asks the reader to think and experiment playfully with her as she skillfully complicates our time-dream-space continuum with new poetic knowledge. *the déjà vu* is a book project that performs as a conceptual artwork crafting its own genre of intertextual experience.”

—JAAMIL OLAWALE KOSOKO

“While the world insists that blackness exists only in the body, Gabrielle Civil shows us that black feminist consciousness extends well beyond any corporeal limitations. Affirming the power of black dreams and black time, *the déjà vu* notes metaphysical links between the ancestors and the stars. It is an astounding book.” —WENDY S. WALTERS

Gabrielle Civil is a black feminist performance artist, poet, and writer originally from Detroit. She has premiered fifty performance artworks around the world. Her performance memoirs include *Swallow the Fish, Experiments in Joy, (ghost gestures)*, and *in and out of place*. She teaches at the California Institute of the Arts. The aim of her work is to open up space.
**Groundglass**

An essay by Kathryn Savage (140 pages)

Publication Date: Spring 2022

Rights Available: World, Audio

*A debut hybrid work combining research on four US Superfund sites with writing on geology, contamination, disease, family, and the body as an unstable environment.*

Groundglass takes shape atop the most polluted aquifer in the state of Minnesota, beside trains that haul petroleum fracked and pushed east from the Bakken Shale Formation, as Kathryn Savage contemplates the transgressions of four US Superfund sites against land, groundwater, neighborhoods, and people. Guided by the parallel experiences of raising a young son while supporting a father dying of cancer, Savage traces concentric rings of connection—to our bodies, to one another, to our communities, to our ecosystem—to destabilize the boundary between self and environment. As investigative as it is lyrical, and incorporating photography, theory, and poetry, *Groundglass* calls us to awareness of the precarity of our planet and reminds us that no living thing exists on its own.

**From Groundglass:**

“The mullein is back,” Gudrun says. We are drinking wine on her front porch, her dog splayed and running in sleep between our two laps. Around us, in front yards, large-headed sunflowers list heavy as flags on flagpoles. My friend and neighbor, who has noticed more of the hairy biennial plant this past summer, more of the weedy, invasive plant with a large rosette of chlorophyll leaves lining her backyard fence line.

She believes mullein to thrive on polluted soils. It’s from her, tonight, I learn that the playground at the end of her block sharing soil with Shoreham Yards, owned by Canadian Pacific, is probably polluted too. When CP greenlit the train-car-themed playground, where I took my son when he was small, story goes they made it a contingency that the neighborhood committee who built the park not test the soil for toxins.”

Kathryn Savage’s writing has appeared in *American Short Fiction, BOMB Magazine,* and the anthology *Rewilding: Poems for the Environment.* Recipient of the James Wright Prize from the Academy of American Poets, she has received support from fellowships and residencies including the Bread Loaf Writers’ Conference, Minnesota State Arts Board, Ucross Foundation, and Tulsa Artist Fellowship. She lives with her family in Minneapolis and teaches creative writing at the Minneapolis College of Art and Design.
In Vitro
An essay by Isabel Zapata, translated by Robin Myers
(125 pages)

Publication Date: Spring 2023

Rights Available: World English, Audio

A lyric and philosophical meditation on the process of in vitro fertilization that evokes the surrealism, anguish, and mechanisms of desire involved in such bodily interventions.

Sometimes a pregnancy diary, sometimes a meditation on grief, uncertainty, and the social norms around motherhood, In Vitro seeks to raise its voice about subjects that are still kept behind closed doors and discussed only in whispers, even among women. If motherhood is the cruelest miracle, as Sylvia Plath once said, this book is an intimate account of a medical intervention that both transforms the body and disrupts it.

From In Vitro:

The truth lives somewhere inside what I’m telling you here, but memory isn’t what leads us to the truth. Not really.

It’s hard to identify the most important parts of this story. I’m telling what happened to me, what happened to my body and to me, to my daughter’s body and to my body and to me, but every time I remember it, I transform it. That’s why I tell it in the present tense, but by taking steps backward, like someone leaving her beloved after they’ve said goodbye, unwilling to look away. Whenever I try to reduce my narrative to the basics, tiny details swell with meaning: on the day of the transfer, the doctor wore a pair of ruby-red-framed glasses that made her look like a fantastical bird, I cut myself more than once by breaking vials of progesterone, I still have the disposable robe I stole from the examining room. I want to say everything and know everything and hear everything, I want to shatter the vow of silence that isolates the painful parts of motherhood. I’m raising my voice so that the story can take on a life of its own and find its place in the company of other women.

I release it. I release myself.

Isabel Zapata is a Mexico City-born writer and editor. She holds a BA in Political Science (Instituto Tecnológico Autónomo de México) and an MA in Philosophy (The New School for Social Research). She is the author of the poetry books Ventanas adentro (Ediciones Urdimbre, 2002), Las noches son así (Broken English, 2018), and Una ballena es un país (Almadía, 2019), as well as the essay collection Alberca vacía / Empty Pool (Argonáutica, 2019). Her poems and essays have appeared in English translation in The Massachusetts Review, The Common, The Offing, The Rio Grande Review, Words Without Borders, World Literature Today, and Waxwing, where it was nominated for a Pushcart Prize. Her work has also been translated into French and Portuguese.

For more information and review copies, please contact lizzie@coffeehousepress.org
79 Thirteenth Avenue NE, Suite 110 Minneapolis, MN 55413 | +16123380125
coffeehousepress.org | Twitter @CoffeeHouse_ | Instagram @coffeehousepress
When the Hibiscus Falls
Stories by M. Evelina Galang (300 pages)
Publication Date: Spring 2023

Rights Available: World, Audio

Social tensions, familial obligations, and generational wisdom linger and collide in this story collection centered on Filipino/a/x American experiences.

Amidst hurricanes, escalating violence against Asian Americans, and political upheaval, When the Hibiscus Falls offers an expansive, nuanced portrait of Filipino/a/x American women as they confront the depths of personal and historical loss. A grandmother and granddaughter with differing political beliefs find a point of tangency on a bus ride the day after Trump is elected. When the eldest of three sisters drowns, a middle sister is left to care for her mother and infant sister as community gossip encroaches on the family’s private mourning. As category-five Hurricane Irma approaches Miami, a woman cares for her ailing uncle, who dreams ghosts and aswang. Galang constructs evocative studies of grief, the complex bonds between family members, and the search for explanations in the archives the dead leave behind. The complexity of familial and communal divisions is brought to the fore as the spectra of past turmoil and war casts its shadow across the present.

Praise for ANGEL DE LA LUNA AND THE FIFTH GLORIOUS MYSTERY:

“Galang’s (One Tribe) writing is ethereal and immersive. . . . Angel is hyperaware of her world and steeped in social consciousness; following her as she seeks her ‘true nature’ is a pleasure and an education.” —PUBLISHERS WEEKLY

“A raw and scathing exploration of the challenges faced by immigrant adolescents.” —WORLD LITERATURE TODAY

“Adolescence, family issues, music and revolutionary politics all sink sharp hooks into a Filipino teenager at the beginning of the 21st century. Angel’s tale . . . is a vivid portrait of a culture, with particular focus on its women.” —KIRKUS

M. Evelina Galang is the author of the story collection Her Wild American Self (Coffee House Press, 1996), novels One Tribe (New Issues Press, 2006) and Angel De La Luna and the Fifth Glorious Mystery (Coffee House Press, 2013), the nonfiction work Lolas’ House: Filipino Women Living With War (Curbstone Books, 2017), and the editor of Screaming Monkeys: Critiques of Asian American Images (Coffee House Press, 2003). Among her numerous awards are the 2004 Association of Writers & Writing Programs (AWP) Prize for the Novel, the 2007 Global Filipino Literary Award for One Tribe, the 2004 Gustavus Myers Outstanding Book Awards Advancing Human Rights, and a 2002 Senior Research Fellowship from Fulbright. In the spring of 2020, Galang was named Cornell University’s Zalaznick Distinguished Visiting Writer. She directed the MFA Creative Writing Program at the University of Miami from 2009-2019. She now teaches for the University of Miami Creative Writing Program and is core faculty and President of the Board of Voices of Our Nations Arts Foundation (VONA/Voices).
In With Bloom upon Them and Also with Blood: A Horror Miscellany
Essays by Justin Phillip Reed (125 pages)
Publication Date: Fall 2023

Rights Available: World, Audio

Teen slashers, KoRn, writing retreats—National Book Award winner Justin Phillip Reed maps cinematography as it distorts and destructs, metal as it rages, and poetry as it presses against the limits of institutionalized creativity.

In With Bloom upon Them and Also with Blood, lyric essays, ekphrastic poetry, and lectures grapple with alienation, professional disillusionment, perversion, and internal contradiction under racial capitalism through playful and critical encounters with horror cinema and cultural iconography. In thoughtful and technically brilliant prose, Reed asks, “What is it I want from horror? What does it want with me? What is it?” The collection offers rich analysis and criticism of films and music, from the classics Carrie and Alien to the contemporary Hereditary, Get Out, and A Killing of a Sacred Deer. Reed traces the influence of horror on his poetry while reckoning with the mechanisms and institutions within the writing world that bestow acclaim and influence.

Praise for INDECENCY

“Reed’s visceral and teasingly cerebral debut probes black identity, sexuality, and violence and is inseparably personal and political. He displays a searing sense of injustice about dehumanizing systems, and his speakers evoke the quotidian with formidable eloquence . . .”
—PUBLISHERS WEEKLY, starred review

“[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.” —THE NEW YORK TIMES

“Raw, nervy, reverberant, densely packed language whose import simply can’t be reduced to easy explanation . . . One-of-a-kind brilliant.” —LIBRARY JOURNAL

“Indecency made me stand up and applaud.” —THE MILLIONS

“Reed’s poems are formally inventive, especially when he works in concrete ways on the page. . . . The reader winds up in a new place without realizing they were being moved there.” —THE RUMPUS

“A poignant, searing book.” —ENTERTAINMENT WEEKLY

Justin Phillip Reed is an American poet and essayist. He was the 2019-2021 Fellow in Creative Writing at the Center for African American Poetry and Poetics. His work appears in African American Review, Denver Quarterly, Guernica, the New Republic, Obsidian, and elsewhere. He earned his BA in creative writing at Tusculum College and his MFA in poetry at Washington University in St. Louis. He has received fellowships from the Cave Canem Foundation, the Conversation Literary Festival, and the Regional Arts Commission of St. Louis. He was born and raised in South Carolina.
Winner of the 2018 National Book Award for Poetry

Indecency
Poetry by Justin Phillip Reed (112 pages)

Publication Date: May 2018
Rights Available: World except Turkey
Rights sold: Turkish

Intricate, intimate, difficult, and confrontational poems that push at the boundaries of selfhood, skin, culture, sexuality, and blood. The author unpacks his intimacies, weaponizing poetry to take on masculinity, sexuality, exploitation, and the prison industrial complex and unmask all the failures of the structures into which society sorts us.

Recipient of a 2019 Ruth Lilly and Dorothy Sargent Rosenberg Fellowship
Winner of the Lambda Literary Award in Gay Poetry
Finalist for the 2019 Kate Tufts Discovery Award
BCALA 2019 Honor Best Poetry Award winner
Library Journal, “Best Books 2018”

The Malevolent Volume
Poetry by Justin Phillip Reed (104 pages)

Publication Date: April 2020
Rights Available: World

Subverting celebrated classics of poetry and mythology and examining horrors from contemporary film and cultural fact, The Malevolent Volume explores the myths and transformations of Black being on a continuum between the monstrous and the sublime.

Winner of the 2021 CLMP Firecracker Award for Poetry
Finalist for the 2021 Lambda Literary Award in Gay Poetry
Washington Post, “Best Poetry Collections of 2020”
NPR, “Favorite Books of 2020”
Buzzfeed, “Most Anticipated Titles of 2020”
Literary Hub, “Most Anticipated Books of 2020”

“Reed blends intersectional politics and bodily hunger in precise, thorny language.”
—THE NEW YORK TIMES

“Reminds us that poetry can be playful and deadly serious in the same moment. . . . [Reed] piles on anxious images and quasi-logical connections to create a gratifying weirdness.”
—TROY JILLIMORE, THE WASHINGTON POST
The Breaks

An essay by Julietta Singh (176 pages)
Publication Date: September 2021

Rights Available: World (excluding UK and Canada)
Rights Sold: UK (Daunt Books), Canada (Coach House Books), Audio (Blackstone Audio)

Learning to mother at the end of the world is an infinite toggle between wanting to make you feel safe and needing you to know that the earth and its inhabitants are facing a catastrophic crisis.

In The Breaks, Julietta Singh pens a luminous and moving letter to her six-year-old daughter about race, climate change, and inheritance. At school, Singh’s daughter is learning about history, society and culture but at home she must learn to challenge and interrogate these stories. As Singh and her daughter discuss subjects as wide-ranging and interconnected as race, the legacies of colonialism, queer family-making, extractive capitalism, mass consumption and climate catastrophe, their conversations reveal how our survival depends on breaking with the stories we’ve been told, and beginning to imagine new ones. Working in the traditions of James Baldwin, Ta-Nehisi Coates and Maggie Nelson, and bringing us right up to the present day, Singh presents a remarkable vision of present collapse and future possibility.

“If a book can be a hole cut in the side of an existence in order to escape it, or to find a way through what is otherwise impassable, then this is that kind of book. Singh attends to the revolutionary prospects of 'an act of breaking through, a transgression, a disruption.' How will we live in the new space that we keep making, through refusal but also adjustment, the necessary accommodations to the ‘nowhere and nothing’ that this space also is? The Breaks leads us through such moments, questions, and scenes, with tenderness. And deep care.” —BHANU KAPIL

“This is a lens-shifting book. Julietta Singh’s meditation to her daughter is an immeasurable gift. It takes you into the experience of coming of age as a Brown girl who stands in the shadow of a society that fails to tell its whole truth and tries to hide its ugliness. With poignant, aching, beautiful, and deeply loving prose, Singh brings Brown girls into the sun, and makes you want to change the ways of the world for our young people and for us all.” —IMANI PERRY

“I am in love with this book. It is so smart, so lucid, so necessary, so honest, so compelling, so edifying, so terrifying, so poignant, so wise. No archive may restore us, but Julietta Singh is exactly the kind of company I want for the ride, to bear witness to the pains and pleasures of our being here, in these bodies, in these times.” —MAGGIE NELSON

Julietta Singh is an associate professor of English and Women, Gender, and Sexuality Studies at the University of Richmond. She is a writer and academic who works at the intersections of postcolonial studies, feminist and queer theory, and the environmental humanities. She is author of Unthinking Mastery: Dehumanism and Decolonial Entanglements, and No Archive Will Restore You.
One Night Two Souls Went Walking
A novel by Ellen Cooney (258 pages)
Publication Date: November 2020

Rights Available: World
Rights Sold: Audio (Recorded Books)

“I believe in expecting light. That’s my job.” A hospital chaplain offers compassion to her patients over the course of one 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 (The 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.

NPR, “Favorite Books of 2020”
Newsweek, “Must-Read Fall Books”
Kirkus, “Best Fiction of 2020”
Bustle, “Best Books of Fall 2020”
The Millions, “Most Anticipated: Fall 2020”

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

“Whenever I read Ellen Cooney, I feel like I am in the presence of a cunning medium—an unwavering mind reader of memories, dreams. One Night Two Souls Went Walking has the familiarity of old fairy-tale books, the steadiness of Tove Jansson, the abstraction of Silvina Ocampo, and something entirely new. A lovely and grave novel.” —KATE BERNHEIMER

“It’s the very rare book that pierces both spirit and sense of humor. One Night Two Souls Went Walking wrapped me in its warm wisdom from the start. Reading it was like reading a Mary Oliver poem or Marilynne Robinson novel—radiant, humane, splendidly joyous.” —ALYSON HAGY

Ellen Cooney is the author of seven novels, including White Palazzo and The Old Ballerina. Her short fiction has appeared in the New Yorker, Literary Review, Glimmer Train, and Fiction. Her work has also been anthologized several times in Best American Short Stories. She has taught creative writing for over twenty-five years and now lives in midcoast Maine.
Echo Tree
The reissued collected fiction of Henry Dumas (424 pages)
Publication Date: May 2021

Rights Available: World except UK
Rights Sold: UK (Faber), French (Mémoire d’Encrrier), Italian (Edizioni Centro Studi Erickson), Audio (Audible)

African futurism, gothic romance, ghost story, parable, psychological thriller, inner-space fiction—Dumas’s stories form a vivid, expansive portrait of Black life in America.

Henry Dumas’s fabulist fiction is a masterful synthesis of myth and religion, culture and nature, mask and identity, the present and the ancestral. From the Deep South to the simmering streets of Harlem, his characters embark on real, magical, and mythic quests. Humming with life, Dumas’s stories create a collage of mid-twentieth-century Black experiences, interweaving religious metaphor, African cosmologies, diasporic folklore, and America’s history of slavery and systemic racism.

“Dumas achieved near mastery of narrative form, whether the gothic horror of ‘Rope of Wind,’ the allegorical cunning of ‘The University of Man,’ or the unsettling bare-bones naturalism of ‘The Crossing’. . . . The last story, ‘The Metagenesis of Sunra,’ a tour de force of creation mythology and cosmic improvisation, submits yet another jolt of discovery, suggesting how Dumas, who always seemed ahead of his own, albeit brief, time was capable of advancing African American storytelling art even further than one previously suspected. Every couple of decades or so, we need to be reminded of what made writers like Toni Morrison call Henry Dumas a genius.” —KIRKUS, starred review

“What stunned me about Dumas’s ‘heroic’ language is how it used Black myth to construct a narrative of the diaspora before and after colonialism and enslavement. Dumas’s legacy endures through the strivings of the poet Eugene Redmond and the great Toni Morrison.
I hope you feel the power in these stories.” —TA-NEHISI COATES

Henry Dumas was born in Sweet Home, Arkansas, in 1934 and moved to Harlem at the age of ten. He joined the air force in 1953 and spent a year on the Arabian Peninsula. After returning, Dumas became active in the civil rights movement, married Loretta Ponton, had two sons, attended Rutgers University, worked for IBM, and taught at Hiram College in Ohio and at Southern Illinois University’s Experiment in Higher Education in East St. Louis. In 1968, at the age of thirty-three, he was shot and
From the singularly inventive mind of Rikki Ducornet, Trafik is a buoyant voyage through outer space and inner longing, transposing human experiences of passion, loss, and identity into a post-Earth universe.

Quiver, a mostly-human astronaut, takes refuge from the monotony of harvesting minerals on remote asteroids by running through a virtual reality called the Lights, chasing visions of an elusive red-haired beauty. Her high-strung robot partner, Mic, pilots their Wobble and entertains himself by surfing the records of the obliterated planet Earth stored on his Swift Wheel for Al Pacino trivia, recipes for reconstituted sushi, and high fashion trends. But when an accident destroys their cargo, Quiver and Mic go rogue, setting off on a madcap journey through outer space toward an idyllic destination: the planet Trafik.

“In a future where all that’s left of Earth are the records of random trivia, a human-ish astronaut and her robot companion decide to abandon their mission. . . . On this journey, the two will confront the biggest questions about existence, identity, and experience: What makes a human? Where does consciousness reside? It could all become very serious, if Ducornet weren’t so skilled in absurdity.”

—ARIANNA REBLONI, BUZZFEED

“A winsome space picaresque in which surreality piles upon surreality. . . . A longtime master of the extraordinary sentence, Ducornet has outdone herself here, blending SF’s penchant for invented jargon with her own queer linguistic egalitarianism. . . . in a primordial soup of possibility. This slender book captivates with its ferocious curiosity, quick wit, and ultimately tender generosity. Carried along by the bumptious rollick of its language, this tale is full of sound and fury, signifying literally everything.” —KIRKUS, starred review

“Ducornet dazzles with this whirlwind jaunt through a far-future universe, told in jargon-studded prose that turns gonzo science into gleeful lyricism. . . . Ducornet remains a fantastic stylist.”

—PUBLISHERS WEEKLY

“Surrealism meets space opera in Trafik, Rikki Ducornet’s startlingly original look at a post-human and non-human pairing wandering through space while obsessed with the scattered fragments of a world they never knew. At once funny and absurd, Trafik peers at our own time through the lens of the future to reveal what we should regret losing and what would be better gone.”—BRIAN EVENSON

The author of nine novels, collections of essays, short fiction and poetry, Rikki Ducornet’s work has received the Bard College Arts and Letters Award (1998), the Lannan Literary Award for Fiction (2004), and an Academy Award in Literature (2008). Her novel, The Jade Cabinet, was a finalist for the National Book Critics Circle Award (1993).
Madder
An essay by Marco Wilkinson (140 pages)
Publication Date: October 2021

Rights Available: World, Audio

Madder, matter, mater—a weed, a state of mind, a material, a meaning, a mother. Essayist and horticulturist Marco Wilkinson searches for the roots of his own selfhood among family myths and memories.

“My life, these weeds.” Marco Wilkinson uses his deep knowledge of undervalued plants, mainly weeds—invisible yet ubiquitous, unwanted yet abundant, out-of-place yet flourishing—as both structure and metaphor in these intimate vignettes. Madder combines poetic meditations on nature, immigration, queer sensuality, and willful forgetting with recollections of Wilkinson’s Rhode Island childhood and glimpses of his maternal family’s life in Uruguay. The son of a fierce, hard-working mother who tried to erase even the memory of his absent father from their lives, Wilkinson investigates his heritage with a mixture of anger and empathy as he wrestles with the ambiguity of his own history. Using a verdant iconography rich with wordplay and symbolism, Wilkinson offers a mesmerizing portrait of cultivating belonging in an uprooted world.

“Plant life is more than metaphor in the enthralling Madder. Rather, it’s a way into rethinking self, origin, the body, sexuality, spirit—the very idea of limit. In language both majestic and down to earth, Marco Wilkinson conjures up a manual for living, animated, exacting, and true to its darkness. A major achievement.”—PAUL LISICKY

“In the lush ecotone between poetry and prose, Marco Wilkinson, horticulturalist and caretaker of all things underseen, has propagated an extraordinary space where ‘the lost are found, one way or another, and cradled.’ Wilkinson has the rare ability to confront all that is deliberately hidden and at the same time protect the most delicate mysteries from harm. This utterly gorgeous, learned, tender treatise on kinship and the ecology of memory just knocked me out.”—LIA PURPURA

“Madder: A Memoir in Weeds is a reminder of life’s messiness, of its wild beauty, minor consequence, and major ripples. Beautifully written with a concise, poetic prose, this hybrid work explores the ache in all of us, that space continually growing, grown over, starting anew with the seasons. Wilkinson treads the line between meaning and matter with exquisite attention, energy, and reverence.”—KAO KALIA YANG

Marco Wilkinson has been a horticulturist, a farmer, and an editor. He has taught literature and creative writing at Oberlin College; University of California, San Diego; James Madison University; and Antioch University’s MFA program, and has taught horticulture and sustainable agriculture at Lorain County Community College and MiraCosta College. He has been the recipient of an Ohio Arts Council Award for Individual Excellence and fellowships from the Hemera Foundation, Craigardan, and the Bread Loaf Environmental Writers’ Conference. Madder is his first book.
Search History
A novel by Eugene Lim (208 pages)
Publication Date: October 2021

Rights Available: World English, Audio

Search History oscillates between a wild cyberdog chase and lunch-date monologues as Eugene Lim deconstructs grieving and storytelling with uncanny juxtapositions and subversive satire.

Frank Exit is dead—or is he? While eavesdropping on two women discussing a dog-sitting gig over lunch, a bereft friend comes to a shocking realization: Frank has been reincarnated as a dog! This epiphany launches a series of adventures—interlaced with digressions about AI-generated fiction, virtual reality, Asian American identity in the arts, and lost parents—as an unlikely cast of accomplices and enemies pursues the mysterious canine. In elliptical, propulsive prose, Search History plumbs the depths of personal and collective consciousness, questioning what we consume, how we grieve, and the stories we tell ourselves.

“Fans of Haruki Murakami’s melancholy, oneiric tales will also delight in Lim’s assault upon consensus reality. He encourages the reader to ‘stop making sense,’ in the Talking Heads manner, and experience the universe as a magical tapestry of events whose overall pattern is perceivable only by God—or maybe after one’s own death.” —PAUL DI FILIPPO, THE WASHINGTON POST

“Sometimes new works arrive, such as Eugene Lim’s strange, sinuous, highly memorable novel Search History that seem to herald some dawning technological epoch. . . . A work of eerie and lasting power.” —SAM SACKS, THE WALL STREET JOURNAL

“A humorous philosophical novel, which entertains questions about the nature of narrative and the aesthetic implications of technology. Subversions of the conventional structure of the novel abound. . . . As the book toggles between the narrator’s autobiography, a meandering quest for the friend, and conversations among the search party about grief, selfhood, and Asian American authorship, Lim evokes the disorienting idiosyncrasy of an Internet search history.” —THE NEW YORKER

“A post-human manifesto on loss, identity, and the transfigurative potential of art. . . . This brilliant sui generis takes storytelling to new heights.” —PUBLISHERS WEEKLY, starred review

Eugene Lim is the author of the novels Fog & Car (Ellipsis Press, 2008), The Strangers (Black Square Editions, 2013), and Dear Cyborgs (FSG Originals, 2017). His writings have appeared in The Brooklyn Rail, The Baffler, Dazed, Fence, Little Star, Granta, and elsewhere. He is a high school librarian, runs Ellipsis Press, and lives in Queens, New York, with Joanna and Felix.
ALSO FORTHCOMING FROM EUGENE LIM

Fog & Car
A novel (260 pages)

Publication Date: Fall 2023
Rights Available: World English, Audio

"Eugene Lim renders the uncanny convergences of the lives of partners and strangers in a language entirely new. This is a deep, engulfing novel of breathtaking, even spooking precision—an altogether heady and heart-shaking debut." —GARY LUTZ

The Strangers
A novel (210 pages)

Publication Date: Spring 2024
Rights Available: World English, Audio

"Beautifully written, so precise and accurate to real life that it is (fantastically) convincing, Eugene Lim’s The Strangers, with its multiple interwoven strands, reveals one surprising character and relationship after the next, and culminates in a skillfully devised and satisfying resolution. A fascinating and engrossing tale." —LYDIA DAVIS
In *Borealis*, Aisha Sabatini Sloan observes shorelines, mountains, bald eagles, and Black fellow travelers while feeling menaced by the specter of nature writing. She considers the meaning of open spaces versus enclosed ones and maps out the web of queer relationships that connect her to this quaint Alaskan town. Triangulating the landscapes she moves through with glacial backdrops in the work of Black conceptual artists and writers, Sabatini Sloan complicates tropes of Alaska to suggest that the excitement, exploration, and possibility of myth-making can also be twinned by isolation, anxiety, and boredom.

**Publishers Weekly, “Featured Travel Books 2021”**
**The A.V. Club, “Books to Read in November”**
**Ms. Magazine, “November Reads for the Rest of Us”**
**Literary Hub, “Indie Booksellers Recommend”**
**Book Riot, “8 Queer Books that Explore Place, Nature, and the Environment”**

“There’s a push and pull to the movement of [Sloan's] ideas that engaged me completely. Structurally, this beautifully fragmented essay creates space for the reader to sit with the thoughts and images which engage Sloan. . . . Rigorous essays shake up memory, history, and what we consider the knowledge we possess.”—LAUREN LEBLANC, OBSERVER

“Teems with satisfying complexity. . . . Sloan has that rare ability to convey the astonishment of an insight at the instant of its arrival. . . . Not much happens on this trip. And yet everything happens. The body travels while the mind wanders and the sensation is that of roaming freely—the valorization of landscape as an interior experience.”—LISA HSIAO CHEN, THE RUMPUS

“Essayist Sabatini Sloan muses on ice, art, and her exes in this lyrical exploration of Homer, Alaska. . . . Throughout, the descriptions are surprising and funny, the musings on race in Alaska poignant, and the prose punchy, vulnerable, and surprising.”—PUBLISHERS WEEKLY

**Aisha Sabatini Sloan** was born and raised in Los Angeles. Her writing about race and current events is often coupled with analysis of art, film, and pop culture. She is the author of the essay collections *The Fluency of Light: Coming of Age in a Theater of Black and White* and *Dreaming of Ramadi in Detroit*. She is a recipient of the 2018 CLMP Firecracker Award for Creative Nonfiction and a 2020 National Endowment for the Arts Literature Fellowship. She teaches creative writing at the University of Michigan.
How do the bodies we inhabit affect our relationship with art? How does art affect our relationship to our bodies? In this autobiographical essay, T Fleischmann uses Felix González-Torres’s artworks—piles of candy, stacks of paper, puzzles—as a path through questions of love and loss, sickness and rejuvenation, gender and sexuality. Against a backdrop that shifts from the back porches of Buffalo, to the galleries of New York and L.A., to a utopian commune in Tennessee, the artworks act as still points, sites for reflection situated in lived experience. Fleischmann combines serious engagement with warmth and clarity of prose, reveling in the experiences and pleasures of art and the body, identity and community.

Winner of the 2019 Lambda Literary Award for Transgender Nonfiction
Finalist for the 2019 Big Other Book Award in Nonfiction

“Both provocatively and evocatively written, the book illuminates the process of becoming.”
—KIRKUS

“A perceptive and compassionate narrative that beautifully breaks with the limits of genre and gender.”—PUBLISHERS WEEKLY

“Fleischmann is not only staking out but literally inventing a territory of their own.”
—LOS ANGELES TIMES

“A meditation on relationships, place, proximity and distance, belonging, community, gender, politics, the body and, well, love, and all the things that can mean, braided with digressive, descriptive passages about the work of Cuban-born American artist Felix Gonzalez-Torres.” —FRIEZE

“I’m of the belief that Fleischmann is, like many great writers, ahead of their time—I will go so far as to bet that in 10 years, another generation of writers will be pointing to Time as one of the most formative books of our era.” —Torrey Peters

T Fleischmann is the author of Syzygy, Beauty (Sarabande) and the curator of Body Forms: Queerness and the Essay (Essay Press). A nonfiction editor at DIAGRAM and contributing editor at the blog EssayDaily, they have published critical and creative work in journals such as The Los Angeles Review of Books, Fourth Genre, Gulf Coast, the Brooklyn Rail, Pleiades, and the Kenyon Review Online, as well as in the critical anthology Bending Genre (Bloomsbury).
Sansei and Sensibility
Short stories by Karen Tei Yamashita (230 pages)
Publication Date: May 2020

Rights Available: World
Rights Sold: Audio (Recorded Books)

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, Karen Tei Yamashita transfers classic tales across boundaries and questions what an inheritance—familial, cultural, emotional, artistic—really means. In a California of the sixties and seventies, characters examine the contents of deceased relatives' freezers, tape-record high school locker-room chatter, or collect a community’s gossip while cleaning the teeth of its inhabitants. Mr. Darcy is the captain of the football team, Mansfield Park materializes in a suburb of L.A., bake sales replace ballroom dances, and station wagons, not horse-drawn carriages, are the preferred mode of transit. The stories of traversing class, race, and gender leap into our modern world with wit and humor.

Poets & Writers, “New and Noteworthy Books”
Esquire, “Best Books of Spring 2020”
Literary Hub, Most Anticipated Books of 2020

“The range of characters, sparkling humor, connective themes, and creative ambition all showcase Yamashita’s impressive powers.” —PUBLISHERS WEEKLY, starred review

“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

“Sansei and Sensibility challenges and delights, while laying bare the familial loyalties we work to preserve and eschew.” —THE BOSTON GLOBE

Recipient of the Lifetime Achievement Award for Distinguished Contribution to American Letters from the National Book Foundation, Karen Tei Yamashita is the author of the novels Through the Arc of the Rain Forest, Brazil-Maru, Tropic of Orange, Circle K Cycles, I Hotel, Anime Wong, and Letters to Memory, all published by Coffee House Press. I Hotel was selected as a finalist for the National Book Award and awarded the California Book Award, the American Book Award, the Asian/Pacific American Librarians Association Award, and the Association for Asian American Studies Book Award. She has been a US Artists Ford Foundation Fellow and co-holder of the University of California Presidential Chair for Feminist and Critical Race and Ethnic Studies. She is currently Professor of Literature and Creative Writing at the University of California, Santa Cruz.
Dazzling and ambitious, this multivoiced fusion of prose, playwriting, graphic art, and philosophy spins an epic tale of America’s struggle for civil rights as it played out in San Francisco near the end of the 1960s. As Karen Tei Yamashita’s motley cast of students, laborers, artists, revolutionaries, and provocateurs make their way through the history of the day, they become caught in a riptide of politics and passion, clashing ideologies, and personal turmoil. The tenth anniversary edition of this National Book Award finalist brings the joys and struggles of the I Hotel to a whole new generation of readers, historians, and activists.

“Stunningly complete... Yamashita accomplishes a dynamic feat of mimesis by throwing together achingly personal stories of lovers, old men, and orphaned children; able synopses of historical events and social upheaval... This powerful, deeply felt, and impeccably researched fiction is irresistibly evocative.” —PUBLISHERS WEEKLY, starred review

“Exuberant, irreverent, passionately researched... Yamashita’s colossal novel of the dawn of Asian American culture is the literary equivalent of an intricate and vibrant street mural depicting a clamorous and righteous era of protest and creativity.” —BOOKLIST, starred review

“[I Hotel is] one of my favorite books of all time.” —JEFF VANDERMEER

“I Hotel is an explosive site, a profound metaphor and jazzy, epic novel rolled into one. Karen Tei Yamashita chronicles the colliding arts and social movements in the Bay Area of the wayward ’70s with fierce intelligence, humor, and empathy.” —JESSICA HAGEDORN

“If you were there in 1970s San Francisco, then this book is about you. At some point in reading I Hotel, I lost all objectivity. I wept, I laughed, I read silently while moving my lips. And I read the last twelve pages again and again as if an ancestor had written them.” —SHAWN WONG
Other Reissues from Karen Tei Yamashita

Letters to Memory
Nonfiction (160 pages)
Publication Date: September 2017
Rights Available: World, Audio

This dive into the Yamashita family archive and Japanese internment runs a documentary impulse through filters that shimmer with imagination.

Tropic of Orange
A novel (reissue, 264 pages)
Publication Date: September 2017
Rights Available: World except Turkey
Rights Sold: Turkish (Livera Yayinevi Tanitim), Audio (Recorded Books)

An apocalypse of race, class, and culture fanned by the media and the harsh L.A. sun.

Through the Arc of the Rain Forest
A novel (reissue, 216 pages)
Publication Date: September 2017
Rights Available: World except Japan and Turkey
Rights Sold: Japanese (Shinchosa), Turkish (Livera Yayinevi Tanitim), Audio (Redwood Press)

A freewheeling black comedy bound up in cultural confusion, political insan-

Brazil-Maru
A novel (reissue, 272 pages)
Publication Date: September 2017
Rights Available: World except Japan
Rights Sold: Japanese (Misuzu Shobo)

Japanese immigrants in Brazil build an isolated communal settlement in the rain forest, prey to the charisma of one man.

“As in her previous works, Yamashita incorporates satire and the surreal in prose that is playful yet knowing, fierce yet mournful, in a wildly multicultural landscape. . . . [A] passionate, bighearted novel.” —SAN FRANCISCO CHRONICLE

“It's a stylistically wild ride, but it's smart, funny and entrancing.” —NPR

“Fluid and poetic as well as terrifying.” —THE NEW YORK TIMES BOOK REVIEW

For more information and review copies, please contact lizzie@coffeehousepress.org
79 Thirteenth Avenue NE, Suite 110 Minneapolis, MN 55413 | +16123380125
coffeehousepress.org | Twitter @CoffeeHouse_ | Instagram @coffeehousepress
A sentient, murderous prosthetic leg; shadowy creatures lurking behind a shimmering wall; brutal barrow men—of all the terrors that populate The Glassy, Burning Floor of Hell, perhaps the most alarming are the beings who decimated the habitable Earth: humans. In this new short story collection, Brian Evenson envisions a chilling future beyond the Anthropocene that forces excruciating decisions about survival and self-sacrifice in the face of toxic air and a natural world torn between revenge and regeneration. Combining psychological and ecological horror, each tale thrums with Evenson's award-winning literary craftsmanship, dark humor, and thrilling suspense.

The Philadelphia Inquirer, “Best Books of 2021”
The A.V. Club, “Books to Read in August”
Literary Hub, “10 Story Collections to Read This Summer”
The A.V. Club, “Most Anticipated Books of 2021”

“His stories are deeply terrifying and so troubling that they linger in your mind long after you’ve read them.” —R.L. STINE, creator of Goosebumps

“[A] towering collection of nightmarish horror, sci-fi parables, and weird tales. . . . ‘Once I take you there,’ ends another story, ‘you’ll have a hard time dragging yourself away.’ The same could be said of Evenson’s unforgettable work, drawn from the darkest corners of the imagination and nearly impossible to forget.” —PUBLISHER’S WEEKLY, starred review

“Brian Evenson is easily one of the best writers working today. Reading his stories is like moving through a dark cave with only a flashlight. Whatever’s up ahead could be astonishing, thrilling, beautiful, terrifying—the only way to find out is to keep going.” —MOLLY MCGHEE

“Evenson is one of our greatest contemporary writers of literary horror; I’m always psyched—and a little afraid—when he has a new book out.” —EMILY TEMPLE

Brian Evenson is the author of over a dozen works of fiction. He has received three O. Henry Prizes for his fiction. His most recent book, Song for the Unraveling of the World, won a Shirley Jackson Award and was a finalist for both the Los Angeles Times Ray Bradbury Prize for Science Fiction, Fantasy, and Speculative Fiction and the Balcones Fiction Prize. He lives in Los Angeles and teaches at CalArts.
Song for the Unraveling of the World
Short stories by Brian Evenson (270 pages)
Publication Date: June 2019

Rights Available: Japan, Taiwan, China
Right Sold: Korean (Daewon C.I. Inc.)

A much-anticipated short story collection that masterfully walks the tightrope between literary fiction, sci-fi, and horror.

A newborn’s absent face appears on the back of someone else’s head, a filmmaker goes to gruesome lengths to achieve the silence he’s after for his final scene, and in a post-apocalyptic library, a man finds solace in his relationship with a computer system. In these stories of doubt, delusion, and paranoia, no belief, no claim to objectivity, is immune to the distortions of human perception. More than a side effect of consciousness, here, self-deception is a means of justifying our most inhuman impulses—whether we know it or not.

Winner of the 2019 Shirley Jackson Award
Finalist for the 2019 Los Angeles Times Ray Bradbury Prize
Finalist for the 2019 Big Other Book Award for Fiction
New York Times, “Best Horror Fiction”
Washington Post, “Best Horror Fiction of the Year”
NPR, “Best Books of 2019”
Entropy, “Best of 2019”

“Missing persons, paranoia and psychosis . . . the kind of writer who leads you into the labyrinth, then abandons you there. It’s hard to believe a guy can be so frightening, so consistently.”
—THE NEW YORK TIMES

“Enigmatic, superbly rendered slices of fear, uncertainty and paranoia.”
—THE WASHINGTON POST

“Evenson at his most intense and discomfiting ... he makes our skin rise and crawl with the intimation that all, although outwardly normal, is certainly not. Why else are we paying attention so closely?” — LOS ANGELES REVIEW OF BOOKS

“These stories are carefully calibrated exercises in ambiguity in which Evenson leaves it unclear how much of the off-kilterness exists outside of the deep-seated pathologies that motivate his characters.”
—PUBLISHERS WEEKLY, starred review
Other CHP Acquisitions

When Death Takes Something from You,
Give It Back: Can's Book
Naja Marie Aidt

Ornamental
Juan Cárdenas

Stephen Florida
Gabe Habash

In the Distance
Hernán Diaz

Comemadre
Roque Larraquy

Empty Words
Mario Levrero

Faces in the Crowd, Sidewalks, The Story of My Teeth,
and Tell Me How It Ends: An Essay in 40 Questions
Valeria Luiselli

A Girl Is a Half-formed Thing
Eimear McBride

Temporary
Hilary Leichter

After the Winter
Guadalupe Nettel

Airplanes Overflying Monsters, Among Strange Victims, and Ramifications
Daniel Saldaña París

Jakarta
Rodrigo Márquez Tizano

The Remainder and When Women Kill
Alia Trabucco Zerán

Jawbone and Nefando
Mónica Ojeda

Variations on the Body
María Ospina
Translation Rights Representation

China, Taiwan
The Grayhawk Agency
Attn: Gray Tan
14F, No. 63, Sec. 4, Xinyi Rd.
Taipei 10651
Taiwan
Phone: +886 2 27059321
Fax: +886 2 27059610
grayhawk@grayhawk-agency.com

France
La Nouvelle Agence
Attn: Vanessa Kling, Aude Secheret, Pauline Cuchet
7 rue Corneille
75006 Paris
France
pauline@lanouvelleagence.fr
aude.s@lanouvelleagence.fr
vanessa@lanouvelleagence.fr

Germany
Michael Meller Literary Agency GmbH
Attn: Niclas Schmoll
Landwehrstraße 17
80336 München
Germany
Tel: +49/89/36 63 71
Fax: +49/89/36 63 72
n.schmoll@melleragency.com

Greece
JLM Literary Agency
John L. Moukakos
9 Andrea Metaxa Street
106 81 Athens, Greece.
Tel.: +00 30210384 7187.
jlm@jlm.gr

Israel
Israeli Association of Book Publishers Ltd.
Attn: Dalia Ever Hadani
29 Carlebach Street
Tel Aviv 67132
Israel
Phone: +972 3 5614121
Fax: +972 3 5611996
rights2@tbpai.co.il

Italy
Clementina Liuzzi Literary Agency
Attn: Clementina Liuzzi
via Filippo Civinini 20
00197 Roma
Italy
Phone: +39 0689272346
Fax: +39 06 96701579
clementina@litag.it

Japan
Tuttle-Mori Agency, Inc.
Attn: Asako Kawachi
Kanda Jimbocho Bldg., 4th Floor
2-17 Kanda Jimbocho
Chiyoda-ku, Tokyo 101-0051
Japan
Phone: +03 3230 4081
Fax: 03 3234 5249
asako@tuttlemori.com
Korea
Imprima Korea Agency
Attn: Seohee Shin, Terry Kim, Jinah Choi
4F, GNC Media B/D, 352-11 Seokyo-dong
Mapo-gu, Seoul 121-838
Korea
Phone: +82 2 325 9155
Fax: +82 2 334 9160
insilshin@imprima.co.kr
terrykim@imprima.co.kr
jhyun@imprima.co.kr

Middle East, North Africa
Dar Cherlin
Attn: Amélie Cherlin
1275 North Hayworth Ave., Suite 211
West Hollywood, CA 90046
United States
Phone: +1 212 614 2060
amelie@darcherlin.com

Turkey
AnatoliaLit Agency
Attn: Amy Spangler
Caferaga Mahallesi
Gunesli Bahce Sok. No:48
Or.Ko Apt. B. Blok D:4
34710 Kadiköy-Istanbul
Turkey
Phone: +90 216 700 1088
Fax: +90 216 700 1089
amy@anatoliailit.com
cansu@anatoliailit.com

Spanish, Portuguese, Catalan
The Foreign Office
Attn: Teresa Vilarrubla
c/ Rosselló 104, Entl 2a
08029 Barcelona
Spain
Phone: +34 93 321 42 90
teresa@theforeignoffice.net