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Reinhardt’s Garden
A debut novel by Mark Haber
168 pages
Publication Date: October 2019

Rights Available: World, Audio

A Bernhard-inflected *Heart of Darkness* about one man’s search for the true essence of melancholy.

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 Carasquilla, 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.

“Jakov 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. To follow Reinhardt, fueled by amounts of cocaine not even Sigmund Freud could have managed, is to walk into a fascinating literary maze that spans from Ulrich Schmidl’s chronicles to the decadent movements in turn-of-the-century Europe and Latin America. 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

Mark Haber’s 2008 collection of short stories, *Deathbed Conversations*, 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. *Reinhardt’s Garden* is his first novel.
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 Clutch 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.

“Interspersing frank personal narrative with lyrical, line-broken passages from an unfinished meditation on Felix Gonzalez-Torres, Fleischmann offers up pearls, pills, candies, and miniature portraits of their friends and lovers in acts of generosity that are self-questioning but never self-doubting. Rather, it’s the notion of a unified self itself that splits and spills across these pages with honesty, empathy, and often stunning delicacy.” —Barbara Browning

Praise for T Clutch Fleischmann

“T Fleischmann’s Syzygy, Beauty shimmers with confidence as it tours the surreal chaos of gender, art, and desire. Its declarative sentences—seductive, abject, caustic, moving, informative, and utterly inventive—herald a new world, one in which we are blessedly ‘here with outfits like strings of light and no future.’ I hail its weirdness, its ‘armpit frankness,’ its indelible portrait of occulted relation, and above all, its impeccable music.”

—Maggie Nelson

T Clutch 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).
The Book of Anna
A novel by Carmen Boullosa
240 pages
Publication Date: Spring 2020 (tentative)

Rights Available: UK

A playful feminist exercise that fills in the gaps in Tolstoy’s Anna Karenina while bending the boundaries between fiction and reality.

“A combination of Sebald and García Márquez.” — EL PAÍS

“Carmen Boullosa writes with a heart-stopping command of language.”
— ANNA GUILLERMOPRIETO

“The world of Carmen Boullosa is revealed as a sui generis form weathering the storms of history.” — LETRAS LIBRES

“A luminous writer. . . . Boullosa is a masterful spinner of the fantastic.”
— MIAMI HERALD

Russia, 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 almost-living portrait the Tsar intends to acquire and the opium-infused manuscripts she wrote just before her death, one of which opens a trapdoor to a wild feminist fairytale. Across the city, Clementine, an anarchist seamstress, and Father Gapón, the charismatic leader of the proletariat, tip the country ever closer to revolution. Boullosa lifts the voices of coachmen, sailors, maids, and seamstresses in this playful, polyphonic, and subversive revision of the Russian revolution, told through the lens of Tolstoy’s most beloved work.

Carmen Boullosa (Mexico City, 1954) is one of Mexico’s leading novelists, poets, and playwrights. She has published fifteen novels, the most recent of which are El complot de los románticos, Las paredes hablan, and La virgen y el violín, all with Editorial Siruela in Madrid. Her second novel, Antes, won the renowned Xavier Villaurrutia Prize for Best Mexican Novel. Her works in English translation include They’re Cows, We’re Pigs; Leaving Tabasco; and Cleopatra Dismounts, all published by Grove Press, and Jump of the Manta Ray, with illustrations by Philip Hughes, published by The Old Press. Her novels have also been translated into Italian, Dutch, German, French, Portuguese, Chinese, and Russian.
A reconsideration of the American suburbs and their creative potential, from garage rock, to films by David Lynch, Greta Gerwig, George A. Romero, and Jordan Peele, to the television shows Riverdale and Fresh Off the Boat.

For over seventy years, we’ve convinced ourselves that our suburbs are places where art happens despite: despite the conformity, the emptiness, the sameness. Time and again, the story is one of gems formed under pressure: the realist fiction of icons like John Cheever and Sylvia Plath came from their withstanding indignities; how a trio of bored African American kids in a basement in the suburbs outside of Detroit could change music forever; how the imaginations of directors like Joel and Ethan Coen or David Lynch were shaped because they were once stuck in suburbia. The consistent idea has been that resentment of the suburbs is the key ingredient. But what if, contrary to that, the suburb has actually been an incubator for all these great American works, as positively and as surely as in any other cultural hothouse? Rejecting clichés and pieties and mixing personal experience, cultural reportage, and history, these essays stretch across the country in an effort to show that this uniquely American milieu deserves another look, that the suburbs are a more interesting place than we give them credit for.

Short stories by Karen Tei Yamashita
230 pages
Publication Date: Spring 2020

Rights Available: World, Audio

A long-awaited short story collection including seven short fictions based on Jane Austen’s seven novels but set ‘in a small provincial armpit of postwar [California] sunshine’ in sixties and seventies Japanese America.

In JA (which stands for both Japanese American and Jane Austen), Yamashita reimagines Jane Austen’s seven novels “in a small provincial armpit of postwar [California] sunshine” in sixties and seventies Japanese America. Mr. Darcy is the captain of the football team, Mansfield Park has materialized in a suburb of L.A., bake sales have replaced balls, and Mrs. Benihana just wants one of her five daughters to be prom queen. In seven stories that are as clever and fanciful as they are grounded in questions of community, class, and immigration, Yamashita asks what the act of transferring a “classic” tale across boundaries—of space, time, race, and genre—can tell us about the tropes that ungird our experiences.

Praise for Karen Tei Yamashita, National Book Award Finalist

“Shaped and voiced with literary flair, this is clearly a book Yamashita felt compelled to write, and her sense of purpose makes this historical excavation feel deeply personal.”

—KIRKUS

“While this account may provide context for some of the themes found in Yamashita’s fiction, the author’s personal reflections on a dark period of American history will resonate with a larger audience concerned with how some U.S. organizations have targeted specific communities.”

—LIBRARY JOURNAL, starred review

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.
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
Rights Sold: 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
Rights Sold: Japan (Shinchosa), Audio (Redwood Press)
A freewheeling black comedy bound up in cultural confusion, political insanity, and environmental catastrophe.

Brazil-Maru
A novel (reissue)
272 pages
Publication Date: September 2017
Rights Available: World except Japan
Rights Sold: Japan (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.” —NEW YORK TIMES BOOK REVIEW
A shapeshifting essay about a writer’s attempts to uncover the story of a young woman who traveled from Japan to North Dakota in search of the fictional ransom money Steve Buscemi buries at the end of the movie *Fargo*. 

In November 2001, a woman named Takako Konishi flies from Japan to North Dakota in search of the fictional ransom money Steve Buscemi buries in a snowbank at the end of the movie *Fargo*. A week later, she’s found dead in a stand of trees.

When Jana Larson chances upon Takako’s story, she’s a student struggling to complete her masters degree in filmmaking. Something about the image—a woman wandering across snow-covered plains, a map scrawled on a cocktail napkin, a desperate, circular search for something to search for—takes root, and she becomes obsessed with Takako’s story.

Determined to make a film about the incident, she sets out on a decades-long journey that takes her from California, to North Dakota, to Japan, to Minnesota. She writes dozens of screenplays only to discard them, sensing that to fix the story would destroy its reality and betray her subject. Understanding that no film or fiction will encompass Takako’s experience, Larson instead creates an essay of potentialities, part failed screenplay, part mystery, part memoir, part travelogue. An exploration of the fraught terrain that brings narrator and subject together: obsession, suicide, unrequited love, and the slippage between cinema and the real.

Jana Larson holds an MFA in creative nonfiction writing from Hamline University, where she studied with Barrie Jean Borrich, Patricia Weaver Francisco, and Jim Moore. She also holds 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, and has shown her work at festivals and at the Walker Art Center.
One Night Two Souls Went Walking
A novel by Ellen Cooney
258 pages
Publication Date: Fall 2020

Rights Available: World, Audio

A spirited young hospital chaplain on the night shift is far too busy tending to the souls of her patients to do anything about her own.

A young chaplain at a large medical center fears her “soul is broken,” though she hasn’t subscribed to any formal religion in years—she’s far too busy tending to the souls of her patients to do anything about her own. But strange things happen over the course of a single night shift, and interactions with patients in various states of consciousness and with various relationships to spirituality give her insight into her own life as they pinpoint our most human vulnerabilities and impulses. There’s the former airport employee who never flew and, in his last moments of life, wants her to speak to him as if he’s in a plane about to take off. The fifteen-year-old surfer who is the sole survivor of a rock-climbing accident and must now learn how to surf in his head. A frail elderly woman who has had a stroke and is unable to speak but does not want to be admitted. And the chaplain’s companions: a student researching out-of-body experiences, and a dog that may or may not be a ghost.

Though the novel unfolds over the course of a single night, Cooney renders the interior lives of the chaplain and her patients with great depth, evoking the challenges and rewards of solidarity in moments of fear and pain. A tender, intelligent novel that exudes wisdom and warmth and grants the most challenging moments of our human lives—those in which our bodies begin to fail us—a shimmer of magical possibility.

Ellen Cooney was born in Clinton, Massachusetts and attended Worcester State College and Clark University. She 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 listed several times in Best American Short Stories. She has taught creative writing for over twenty-five years and now lives in mid-coast Maine.
trans(re)lating house one
A debut novel by Poupeh Missaghi
296 pages
Publication Date: February 2020

Rights Available: World, Audio

How does a writer account for Tehran’s vanishing points—disappearing statues, missing protesters, inexplicable deaths?

In the aftermath of Iran’s 2009 election, a woman undertakes a search for the statues disappearing from Tehran’s public spaces. A chance meeting and a confidential dossier lead her to discover she’s looking for the wrong bodies. The space between fiction and reality narrows, and, as she circles the city’s points of connection—teahouses, buses, galleries, hookah bars—her many questions are distilled into one: How do we translate loss into language?

Partly an attempt to grapple with the complexities of living in the time after a significant historical moment, trans(re)lating house one has at its core Iran and what it means to be Iranian in today’s world. Weaving traditions of écriture feminine, documentary poetics, critical inquiry, translation, image and text conversations, and dream interpretation, Missaghi’s hybrid work investigates literature’s role and the storyteller’s responsibility in voicing truth. trans(re)lating house one boldly faces life and death as it seeks intimacy with our desires and the traumatic realities often difficult to confront.

From trans(re)lating house one: The city is disappearing. Dying. The city is resisting. Being born. It dies every second. It comes back to life every next second. The city keeps reappearing. The city is gaining more presence. Inside her. A very loud silence. The city is disintegrating. Outside her. Noises. A map. Create a map before the city falls apart, she hears a ghostly voice. She turns around. Nobody is saying anything.

Poupeh Missaghi is a writer, educator, English to Persian translator, and Iran’s editor at large for Asymptote. She holds a PhD in creative writing from the University of Denver. Her work has appeared in Entropy, the Brooklyn Rail, the Feminist Wire, World Literature Today, Guernica, the Quarterly Conversation, and elsewhere.
Moving west—from Singapore to America, from New York to California—a woman dreams of home even as she theorizes its various impossibilities.

When Trisha Low moves west, her journey is inextricably muddled with human yearning to arrive “somewhere better”—some place utopic, like revolution, or safe, like home, or even clarifying, like identity. Instead, she faces the end of a relationship; encounters with a family whose values she no longer shares; and the routine debasement of America’s casual racism, sexism, and homophobia. Finding pause in the art, films, and books that she hopes will offer her answers, Lowe makes a series of attempts to reconcile her desire for belonging, love, and desire itself with her radical politics and begin the next chapter of her life, asking: Do our quests to fulfill our deepest wishes propel us forward, or keep us trapped in familiar loops, an interminable series of dead ends?

“It’s a joy to watch Trisha Low’s mind at work in this book as she contemplates utopia, identity, and how art expands her understanding of the world. Low doesn’t just have an idea—she interrogates it, examines it, and cuts it open. Socialist Realism is sharp, inventive, and transformative.” —CHELSEA HODSON

Praise for Trisha Low

“Low says her virtuosic appropriations owe less to conceptual poetics than to her adolescent days of punk vandalism. Never mind if this booty was shoplifted, its stunning, and I promise you’ll want to keep everything she gives you.” —BARBARA BROWNING

“In Low’s epically eloquent new book, she hands us the keys to a crypt wherein identity is theorized as an act of para-suicide and girlhood a version of being buried alive, . . . [reframing] Freud’s infamous query: ‘What do women want?’ by breathing new life into shifting ideals of feminine identity, sexuality, and erotics.” —KIM ROSENFIELD

Trisha Low is the author of The Compleat Purge (Kenning Editions, 2013). She lives in Oakland. She earned a BA at the University of Pennsylvania and an MA at New York University.
Temporary
A debut novel by Hilary Leichter
208 pages
Publication Date: March 2020

Rights Available: World English

Magical realism for millennials: a debut novel that follows a temporary worker and her many improbable, fantastical jobs on the road to permanence.

In this surreal novel for the gig economy, a young woman floats from temp job to temp job, a mythical Temporary with a deep history of not committing—to jobs, friends, boyfriends, family. She has a different boyfriend suited for every moment. She fills increasingly bizarre needs at the companies where she works. She shines a woman’s shoes, boards a pirate ship, assists an assassin, then replaces the Chairman of the Board. In our real world, the workplace is growing and growing, and in the oddly-imagined Temporary, the workplace is the size of the world. Everything is part of work, and work is everything. As she roams the world in search of her next placement, she undertakes a quest to achieve permanence, playfully examining both the yearning and the aimlessness that can plague a young woman today. Temporary is a brave caricature of daily life. In the tradition of Jen George, Helen Dewitt and Eugene Lim, Leichtner deftly uses heightened realism to get at the impossible truth of our modern world.

“Hilary Leichter is a crazy-smart, fearless, ridiculously original writer with a ton of heart. One of the most exciting young writers I’ve read in a long time.”
—BEN MARCUS

Hilary Leichter teaches creative writing at Columbia University. Her work has been published in the New Yorker, n+1, American Short Fiction, The Rumpus, The Southern Review, BOMB Magazine, Electric Literature, Guernica, Vice, The Barnes & Noble Review, Tin House, and elsewhere. Hilary is a contributing editor at NOON Annual and earned her MFA in fiction from Columbia University. She has received fellowships from the Edward F. Albee Foundation, the Table 4 Writers Foundation, the Folger Shakespeare Library, and the New York Foundation for the Arts.
Song for the Unraveling of the World
Short stories by Brian Evenson
270 pages
Publication Date: June 2019

Rights Available: Japan, Korea, Taiwan, China

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.

“Brian Evenson is one of the treasures of American story writing, a true successor both to the generation of Coover, Barthelme, Hawkes and Co., but also to Edgar Allan Poe.”
—JONATHAN LETHEM

“Some of the stories here evoke Kafka, some Poe, some Beckett, some Roald Dahl, and one, a demonic teddy-bear chiller called ‘BearHeart™,’ even Stephen King, but Evenson’s deadpan style always estranges them a bit from their models: He tells his odd tales oddly, as if his mouth were dry and the words won’t come out right.” —The New York Times Sunday Book Review

“Evenson’s fiction is equal parts obsessive, experimental, and violent. It can be soul-shaking.”
—The New Yorker

Brian Evenson is the recipient of three O. Henry Prizes and has been a finalist for the Edgar Award, the Shirley Jackson Award, and the World Fantasy Award. He is also the winner of the International Horror Guild Award and the American Library Association’s award for Best Horror Novel, and his work has been named in Time Out New York’s top books.
May 1875. Mary Todd Lincoln is confined to the Bellevue Place Sanitarium, where she is visited by Savage Indian and the sentient Rope, both haunting reminders of her husband's decision to hang thirty-eight Dakotas in the largest mass execution in United States history. Part theater of the absurd, part revisionist history, this daring examination of one woman's deteriorating psyche traces the betrayals of a family and the contradictions and crimes on which this nation is founded.

“This is a haunted poem. Howe gives us voices intimate, twisted, and deluded—and yet relentlessly exact. Inside this drama in verse, a seething history uncoils. But do we meet a mad woman’s fantasy or someone more real?” —HEID ERDRICH

“Howe’s voice is so utterly unique, comparisons can’t do her justice. . . . This volume is a gift from a rich place—wise, generous, exciting, and completely fresh.” —SUSAN POWER

LeAnn Howe is a poet, fiction writer, filmmaker, and playwright. She was born and raised in Oklahoma and is a member of the Choctaw Nation of Oklahoma. She worked as a newspaper journalist for twelve years before earning an MFA from Vermont College. Her honors include a Lifetime Achievement Award from the Native Writers Circle of the Americas, an American Book Award, and a United States Artists Ford Fellowship. She is the Eidson Distinguished Professor of American Literature in English at the University of Georgia.
Comemadre
A novel by Roque Larraquy,
translated by Heather Cleary
144 pages
Publication Date: July 2018

Rights Available: Audio
Rights Sold: UK/ANZ (Text Publishing)

Literary Latin American Flatliners: a smart, engrossing, and darkly funny novel experimenting with where life and love begin and end.

Finalist for the National Book Award for Translated Literature

In the outskirts of Buenos Aires in 1907, a doctor becomes involved in a misguided experiment that investigates the threshold between life and death. One hundred years later, a celebrated artist goes to extremes in search of aesthetic transformation, turning himself into an art object. How far are we willing to go, Larraquy asks, in pursuit of transcendence? The world of Comemadre is full of vulgarity, excess, and discomfort: strange ants that form almost perfect circles, missing body parts, obsessive love affairs, and man-eating plants. In this darkly funny, smart, and engrossing English-language debut, the monstrous is not alien, but the consequence of our relentless pursuit of collective and personal progress.

“I love Comemadre. But here I am, days after reading, still asking myself what kind of book it is. Is it humor? Horror? Is it about art? Science? Philosophy? One thing is certain: it is just the kind of book that you’ll want to recommend to your friends over and over again, and here I am, still doing it!” —SAMANTA SCHWEBLIN

“Larraquy has written a perfect novel: spare, urgent, funny, original, and infused with wonderfully subtle grace. I neglected my domestic duties to devour it.” —ELISA ALBERT

“Comemadre is a raucous and irreverent philosophical meditation on the relationship of the body to science and to art. Walking a line between parody and critique, this is a grotesquely funny and powerful book.” —BRIAN EVENSON

Roque Larraquy is an Argentinian screenwriter and professor of audiovisual design and the author of two books, La comemadre and Informe sobre ectoplasma animal. Comemadre will be his first book published in English.
Sam Savage’s final book is a collection of stripped down visitations, flash fictions of smoke breaks and long drives and friends who finally stop showing up. The acidic tang of disappointment is here, and sparks of biting insight, in portraits of people and animals, in all our absurdity and failed attempts at meaning. As Sam says, “What a life.”

Praise for Sam Savage

“If the world—all its hysteric noise—was muted for just one minute, Sam Savage is what you might be fortunate enough to hear. His elegant laconism, his leaps across the self-evident, his soft aplomb, and the rarified air he bestows upon the mundane make him the only American writer worthy of the label the true eccentric.” —VALERIA LUISELLI

“Reading the novel can feel like admiring dewdrops on a spider’s web, each paragraph and sentence glittering exquisitely. . . . Savage’s is a book of the heart as much as the head. Which is itself an accomplishment of no small note: to recognize the arbitrary, degraded thing that is memory, and allow it its loveliness for all of that.”

—NEW YORK TIMES SUNDAY BOOK REVIEW

“Stream-of-consciousness fiction with a satisfying emotional weight: another intriguing experiment in narrative voice from Savage.” —KIRKUS

Sam Savage is the best-selling author of Firmin: Adventures of a Metropolitan Lowlife, The Cry of the Sloth, Glass, and The Way of the Dog, all from Coffee House Press. A finalist for the Barnes & Noble Discover Great New Writers Award, Savage holds a PhD in philosophy from Yale University and resides in Madison, Wisconsin.
Problems
A novel by Jade Sharma
208 pages
Publication Date: July 2016

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“Deeply and powerfully feminist. . . . Maya is as horrible, and as fully human, as men in literature have always been allowed to be.” —NEW YORK TIMES BOOK REVIEW

Girls meets Trainspotting in this unabashedly feminist debut: Problems is a bold and witty novel about a part-time heroin user and her increasingly full-time problems. Maya is a young woman with a smart mouth, time to kill, and a heroin hobby that isn’t much fun anymore. Her struggle to be alone, to be a woman, and to be thoughtful and imperfect and alive in a world that doesn’t really care what happens to her is rendered with dead-eyed clarity and unnerving charm.

“Sharma’s debut novel is an uncompromising and unforgettable depiction of the corrosive loop of addiction. . . . In Maya’s voice, Sharma has crafted a momentous force that never flags and feels painfully honest.” —PUBLISHERS WEEKLY, boxed and starred review

“The novel is written so well that the relentless and destructive rhythm of heroin abuse seems calming, metaphysical, and even occasionally funny. . . . An absorbing novel carried by a seemingly hopeless protagonist you will want to befriend and save.” —KIRKUS

Jade Sharma is a writer living in New York. She has an MFA from the New School. Problems is her first novel.

Emily Books is a publishing project and e-book subscription service that champions transgressive, genre-blurring writing by (mostly) women. Its founders are Ruth Curry and Emily Gould.
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Taiwan  
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Fax: +886 2 27059610  
grayhawk@grayhawk-agency.com

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

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France  
anne@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

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2-17 Kanda Jimbocho  
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Japan  
Phone: +03 3230 4081  
Fax: 03 3234 5249  
asako@tuttlemori.com

**KOREA**  
Imprima Korea Agency  
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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

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29 Carlebach Street  
Tel Aviv 67132  
Israel  
Phone: +972 3 5614121  
Fax: +972 3 5611996  
rights2@tbpai.co.il

Coffee House Press  21
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

RUSSIA, THE UKRAINE
The Van Lear Agency
Attn: Liz Van Lear
P.O. Box 88
Moscow 109012
Russia
Phone: +7 495 628 79 12
Phone/Fax: +7 495 641 51 68
evl@vanlear.co.uk

SPANISH, PORTUGUESE, CATALAN
The Foreign Office
Attn: Teresa Vilarrubla
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08029 Barcelona
Spain
Phone: +34 93 321 42 90
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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@anatolianlit.com

UK
Conville & Walsh
Attn: Lucy Luck
Haymarket House, 28–29
London SW1Y 4SP
United Kingdom
Phone: +44 020 7393 4200
lucyluck@aitkenalexander.co.uk