



C FFEE HOUSE PRESS

FALL • WINTER 2021

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

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

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

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Please contact us for more information.

Cover photograph of Riffraff Bookstore in Providence, Rhode Island, is courtesy of Emma Ramadan.

If you'd like your bookstore featured on our catalog or website, please contact Marit Swanson at marit@coffeehousepress.org.

Visit us at www.coffeehousepress.org.

The Breaks

An essay by Julietta Singh

A profound meditation on race, inheritance, and queer mothering at the end of the world.

In a letter to her six-year-old daughter, Julietta Singh writes toward a tender vision of the world, offering children's radical embrace of possibility as a model for how we might live. In order to survive looming political and ecological disasters, Singh urges, we must break from the conventions we have inherited and begin to orient ourselves toward more equitable and revolutionary paths. *The Breaks* celebrates queer family-making, communal living, and Brown girlhood, complicating the stark binaries that shape contemporary us discourse. With nuance and generosity, Singh reveals the connections among the crises humanity faces and invites us to move through the breaks toward a tenable future.

"This is a lens-shifting book. With poignant, aching, beautiful, and deeply loving prose, Singh brings Brown girls into the sun."

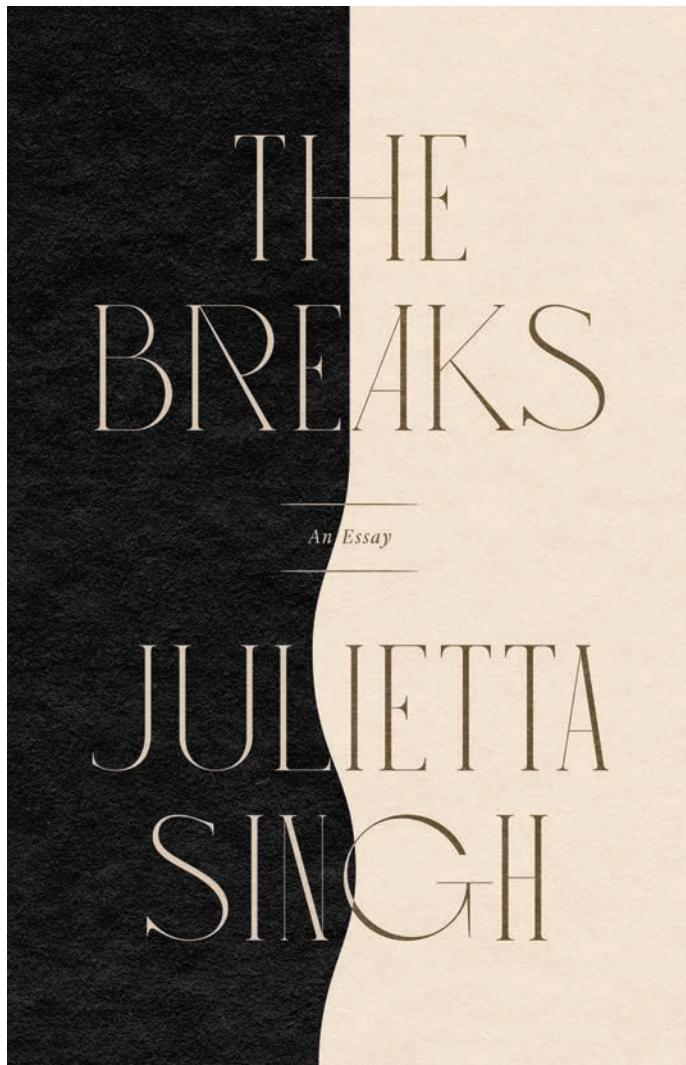
—IMANI PERRY

"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."

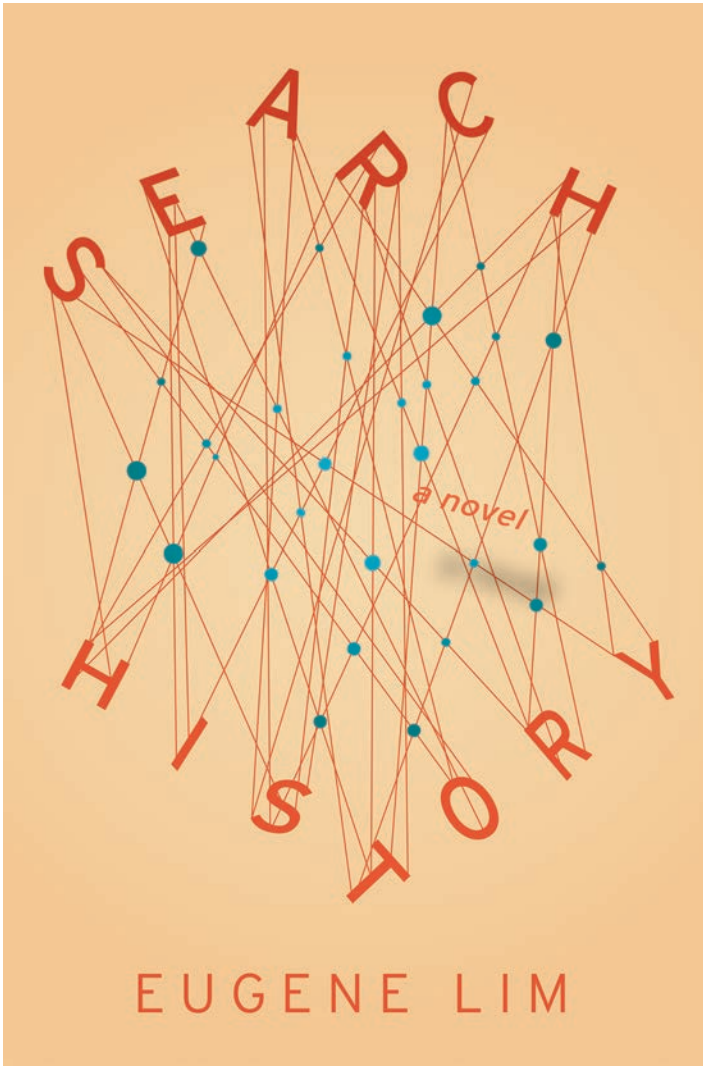
—BHANU KAPIL

"Singh writes with a delicacy and dexterity entirely her own, striking a remarkable balance between realistically portraying our shared reality and envisioning a path to a better future." —MEGHANA KANDLUR,
SEMINARY CO-OP

JULIETTA SINGH is the author of two previous books: *No Archive Will Restore You* (Punctum Books, 2018) and *Unthinking Mastery: Dehumanism and Decolonial Entanglements* (Duke University Press, 2018). She currently lives in Richmond, Virginia, with her child and her best friend.



September • 5 x 7.75 • 168 pp.
\$16.95 • Trade Paper • 978-1-56689-616-0
\$16.99 • Ebook • 978-1-56689-625-2



October • 5 x 7.5 • 216 pp.
\$16.95 • Trade Paper • 978-1-56689-617-7
\$16.99 • Ebook • 978-1-56689-626-9

Search History

A novel by Eugene Lim

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.

PRAISE FOR EUGENE LIM:

“His writing is transfixing from page to page, filled with digressive meditations on small talk and social protest, superheroes, terrorism, the art world, and the status of being marginal.” —*THE NEW YORKER*

“Lim has delivered something . . . idiosyncratic, intricate, and useful: a novel that resists and subverts conventions at every turn.” —*NEW YORK MAGAZINE*

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.

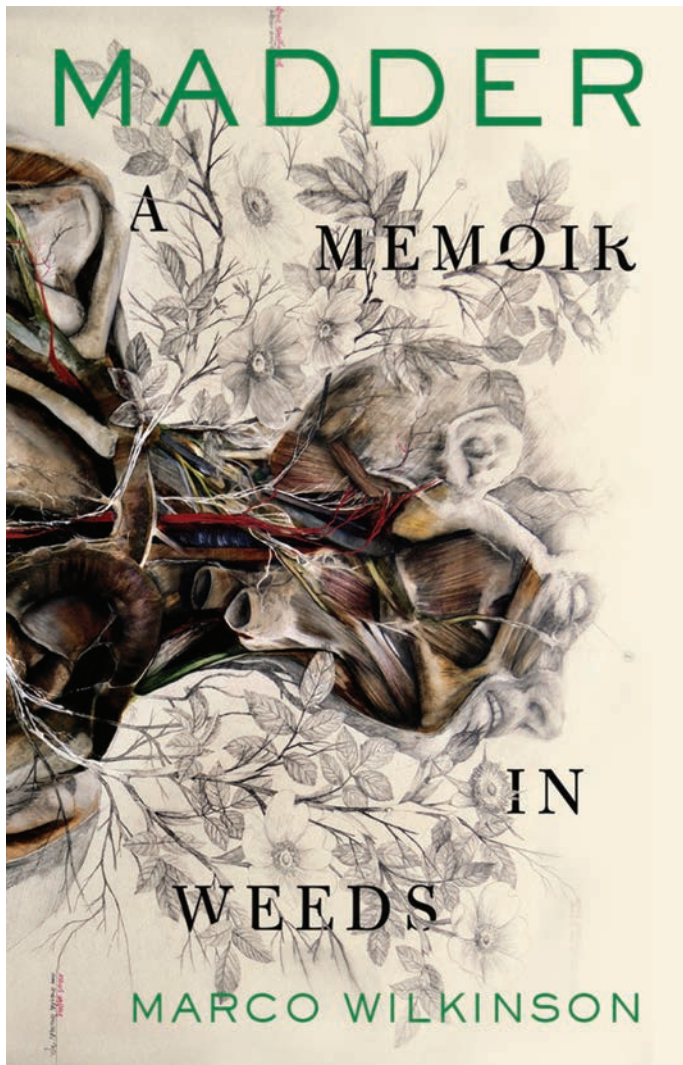
Madder: A Memoir in Weeds

A memoir by Marco Wilkinson

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, hardworking 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.

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.



October • 5 x 7.75 • 176 pp.
\$16.95 • Trade Paper • 978-1-56689-618-4
\$16.99 • Ebook • 978-1-56689-627-6

Aisha Sabatini Sloan

An Essay



BOREALIS

Spatial Species Series

November • 5.5 x 7 • 144 pp.

\$14.95 • Trade Paper • 978-1-56689-619-1

\$14.99 • Ebook • 978-1-56689-628-3

Borealis

An essay by Aisha Sabatini Sloan

Art about glaciers, queer relationships, political anxiety, and the meaning of Blackness in open space—Borealis is a shapeshifting log-book of Aisha Sabatini Sloan's experiences as a queer woman moving through the Alaskan outdoors.

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.

Borealis is the first book commissioned for the Spatial Species series, edited by Youmna Chlala and Ken Chen. The series investigates the ways we activate space through language. In the tradition of Georges Perec's *An Attempt at Exhausting a Place in Paris*, Spatial Species titles are pocket-sized editions, each keenly focused on place. Instead of tourist spots and public squares, we encounter unmarked, noncanonical spaces: edges, alleyways, diasporic traces. Such intimate journeying requires experiments in language and genre, moving travelogue, fiction, or memoir into something closer to eating, drinking, and dreaming.

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 teaches creative writing at the University of Michigan.

Jawbone

A novel by Mónica Ojeda

Translated by Sarah Booker

“Was desire something like being possessed by a nightmare?”

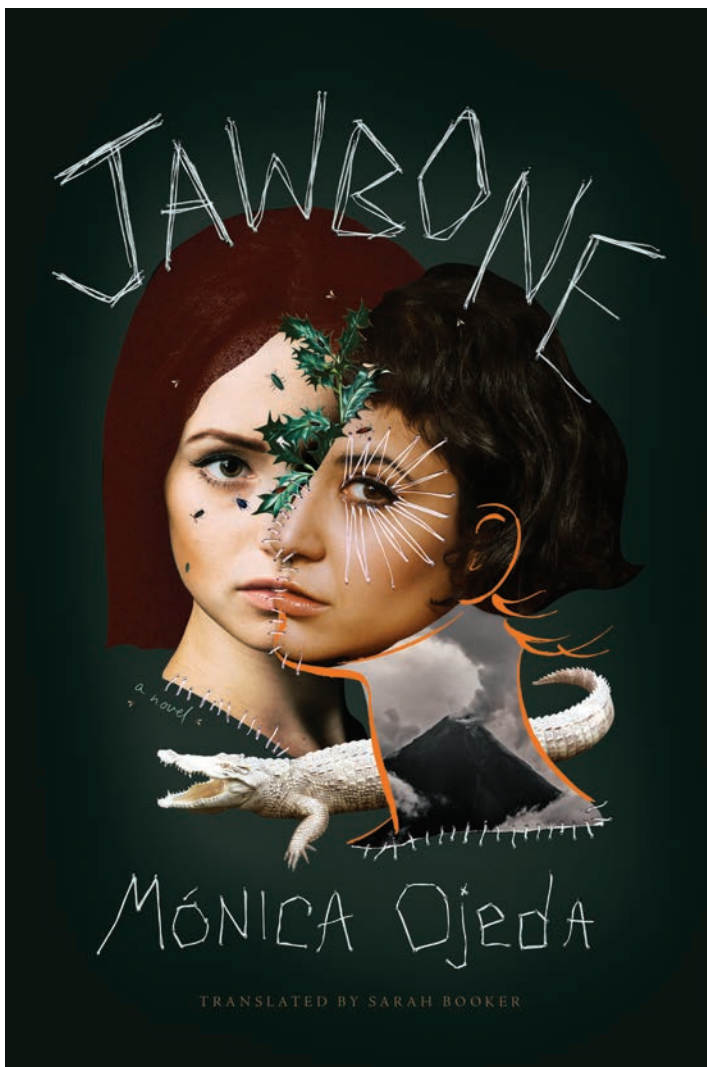
Fernanda and Annelise are so close they are practically sisters: a double image, inseparable. So how does Fernanda end up bound on the floor of a deserted cabin, held hostage by one of her teachers and estranged from Annelise?

When Fernanda, Annelise, and their friends from the Delta Bilingual Academy convene after school, Annelise leads them in thrilling but increasingly dangerous rituals to a rhinestoned, Dior-scented, drag-queen god of her own invention. Even more perilous is the secret Annelise and Fernanda share, rooted in a dare in which violence meets love. Meanwhile, their literature teacher, Miss Clara, who is obsessed with imitating her dead mother, struggles to preserve her deteriorating sanity. Each day she edges nearer to a total break with reality.

Interweaving pop culture references and horror concepts drawn from Herman Melville, H. P. Lovecraft, and anonymous “creepypastas,” *Jawbone* is an ominous, multivocal novel that explores the terror inherent in the pure potentiality of adolescence and the fine line between desire and fear.

MÓNICA OJEDA is the author of two novels and two poetry collections. In 2017, she was included on the *Bógota39* list of the best thirty-nine Latin American writers under forty, and in 2019, she received the Prince Claus Next Generation Award in honor of her outstanding literary achievements.

SARAH BOOKER is a literary translator who has translated, among others, Cristina Rivera Garza and Mónica Ojeda. Her translations have been published in journals such as the *Paris Review*, *Asymptote*, and *Latin American Literature Today*.



February • 5.5 x 8.25 • 272 pp.
\$16.95 • Trade Paper • 978-1-56689-621-4
\$16.99 • Ebook • 978-1-56689-630-6



February • 5.5 x 8.25 • 240 pp.
\$16.95 • Trade Paper • 978-1-56689-622-1
\$16.99 • Ebook • 978-1-56689-631-3

the déjà vu: black dreams & black time

Nonfiction by Gabrielle Civil

Gabrielle Civil mines black dreams and black time to reveal a vibrant archive of black feminist creative expression.

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.

PRAISE FOR GABRIELLE CIVIL:

“A vital record of how a black woman moves through spaces where desire and aversion make equally rough contact.”

—DOUGLAS KEARNEY

“Gabrielle Civil has made a book into a performance space and living archive.”

—MARGO JEFFERSON

“Gabrielle Civil is revealed as an artist perfectly poised to speak to how race, gender, and sexuality enact embodied performativity. She writes and performs herself into history in ferociously intelligent and relentlessly personal ways. —MIGUEL GUTIERREZ

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.

Bard, Kinetic

Nonfiction by Anne Waldman

The expansive, countercultural, and wildly prolific life of celebrated poet Anne Waldman, in her own words.

In *Bard, Kinetic*, Anne Waldman assembles a layered compendium of essays, letters, poems, and interviews that form a panoramic portrait of life and praxis as a groundbreaking poet. Waldman charts her journey through a maelstrom of radical artistic activity, from growing up in Greenwich Village, to her creative partnership with Allen Ginsberg and touring with Bob Dylan. She recalls founding the Poetry Project at St. Mark's Church and later the Jack Kerouac School of Disembodied Poetics at Naropa University and discusses the political and artistic philosophy that guides her activities as writer, activist, performer, instigator, and Buddhist practitioner. Throughout *Bard, Kinetic*, Waldman pays homage to friends and collaborators, many of whom are no longer with us, including Amiri Baraka, Lou Reed, John Ashbery, and Diane di Prima. Waldman's experiences serve as a guide for others committed to making the world a more conscious and conscientious place that soars with poetry.

PRAISE FOR ANNE WALDMAN:

"An American countercultural giant."

—PUBLISHERS WEEKLY

"Reading Waldman is like being in the world today, neither inured to the news nor lacerated by our own empathy."

—THE NEW YORK TIMES

ANNE WALDMAN is the author of numerous volumes of poetry, including the feminist epic *The Iovis Trilogy: Colors in the Mechanism of Concealment*, which won the PEN Center USA Award for Poetry in 2012. She is a recipient of the Shelley Memorial Award and the Guggenheim Fellowship, and is a chancellor of the Academy of American Poets.



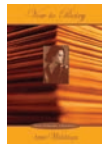
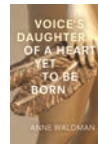
March • 6 x 9 • 320 pp.

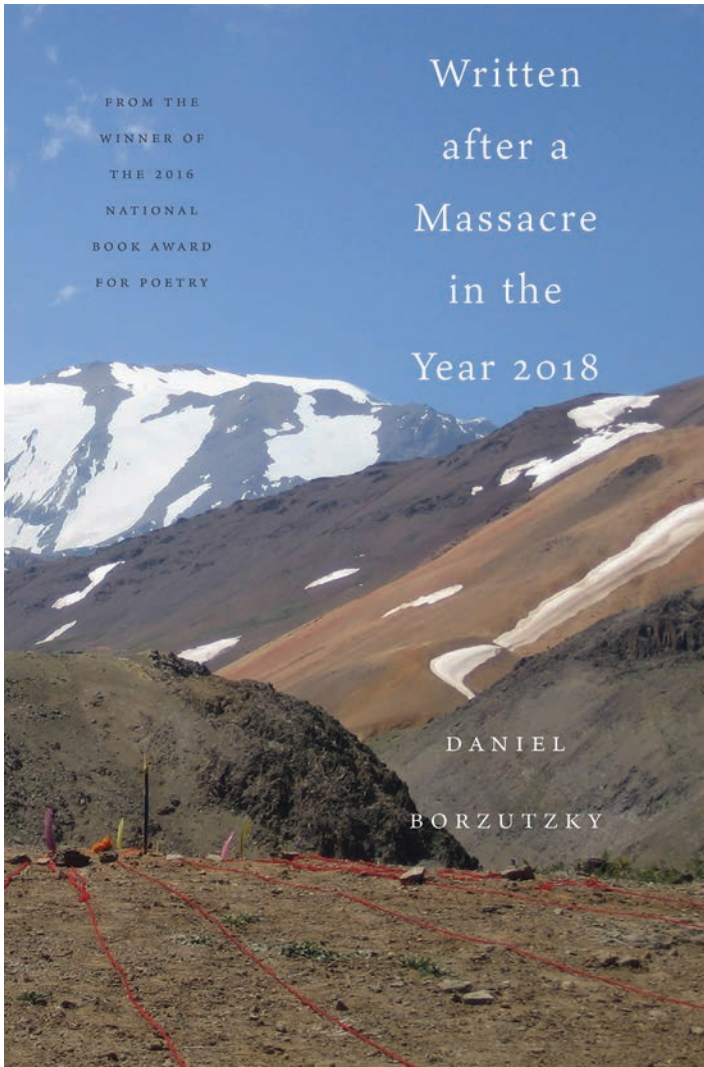
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ALSO AVAILABLE:

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March • 6 x 9 • 104 pp.
\$16.95 • Trade Paper • 978-1-56689-624-5
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Written After a Massacre in the Year 2018

Poetry by Daniel Borzutzky

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

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

"A panoramic and formally various investigation of the evils of capitalism, imperialism, and white supremacy. . . . Borzutzky's arresting writing sings and stuns as it addresses difficult, painful truths."

—**PUBLISHERS WEEKLY,**
STARRED REVIEW

DANIEL BORZUTZKY is the author of several poetry collections, including *The Book of Interfering Bodies*; *In the Murmurs of the Rotten Carcass Economy*; *The Performance of Becoming Human*, winner of the 2016 National Book Award; and *Lake Michigan*, a finalist for the 2019 Griffin International Poetry Prize. He teaches at the University of Illinois at Chicago.

Look at This Blue

Poetry by Allison Adelle Hedge Coke

Interweaving elegy, indictment, and hope into a love letter to California, Look at This Blue examines America's genocidal past and present to warn of a future threatened by mass extinction and climate peril.

Truths about what we have lost and have yet to lose permeate this book-length poem by American Book Award winner and Fulbright scholar Allison Adelle Hedge Coke. An assemblage of historical record and lyric fragments, these poems form a taxonomy of threatened lives—human, plant, and animal—in a century marked by climate emergency. *Look at This Blue* insists upon a reckoning with and redress of America's continuing violence toward Earth and its peoples, as Hedge Coke's cataloguing of loss crescendos into resistance.

PRAISE FOR ALLISON ADELLE HEDGE COKE:

"Hedge Coke does not just endeavor to show the world as it is; she encourages readers of diverse backgrounds to resist its inherent prejudices, and to effect positive change within it. . . . A poet with feet in the river, even as her head rests on a mountain top."

—LOS ANGELES REVIEW OF BOOKS

ALLISON ADELLE HEDGE COKE, a Fulbright scholar, First Jade Nurtured SiHui Female International Poetry Award recipient, recent Dan and Maggie Inouye Distinguished Chair in Democratic Ideals, and U.S. Library of Congress Witter Bynner Fellow, has written seven books of poetry, one book of nonfiction, and a play. Following former fieldworker retraining in Santa Paula and Ventura in the mid-1980s, she began teaching, and she is now a distinguished professor of creative writing at the University of California, Riverside.



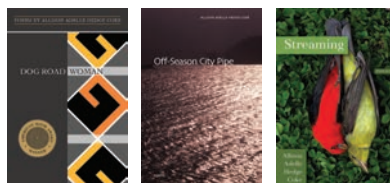
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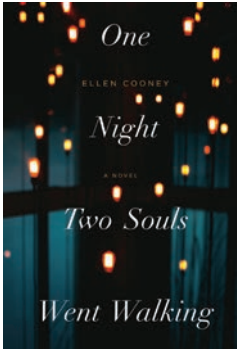
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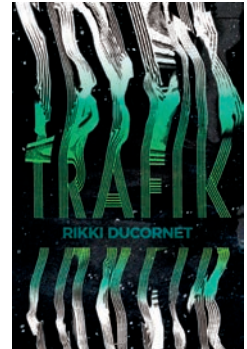
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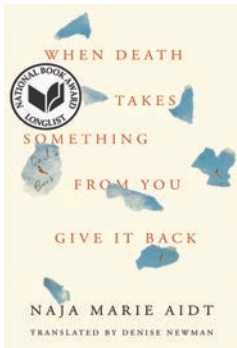
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Stories by Henry Dumas
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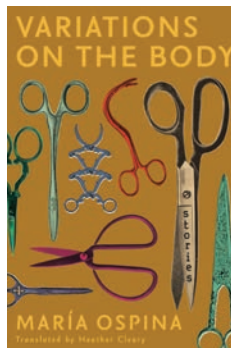
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Poetry by Marjorie Welsh
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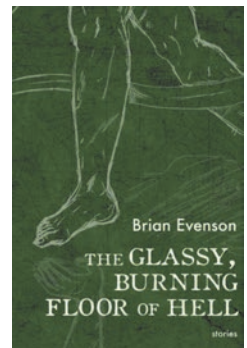
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Stories by María Ospina
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THE GLASSY, BURNING FLOOR OF HELL

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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to the legislative appropriation from the arts and cultural heritage fund. We also receive major operating support from the Amazon Literary Partnership, the Jerome Foundation, the McKnight Foundation, Target, and the National Endowment for the Arts. To find out more about how NEA grants impact individuals and communities, visit www.arts.gov.

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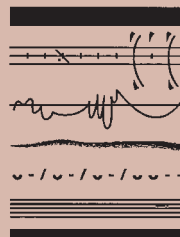
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