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SPRING • SUMMER 2022

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

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

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Cover photograph of the Raven Book Store in Lawrence, Kansas, is courtesy of Danny Caine.

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# When Women Kill: Four Crimes Retold

Nonfiction by Alia Trabucco Zerán

Translated by Sophie Hughes

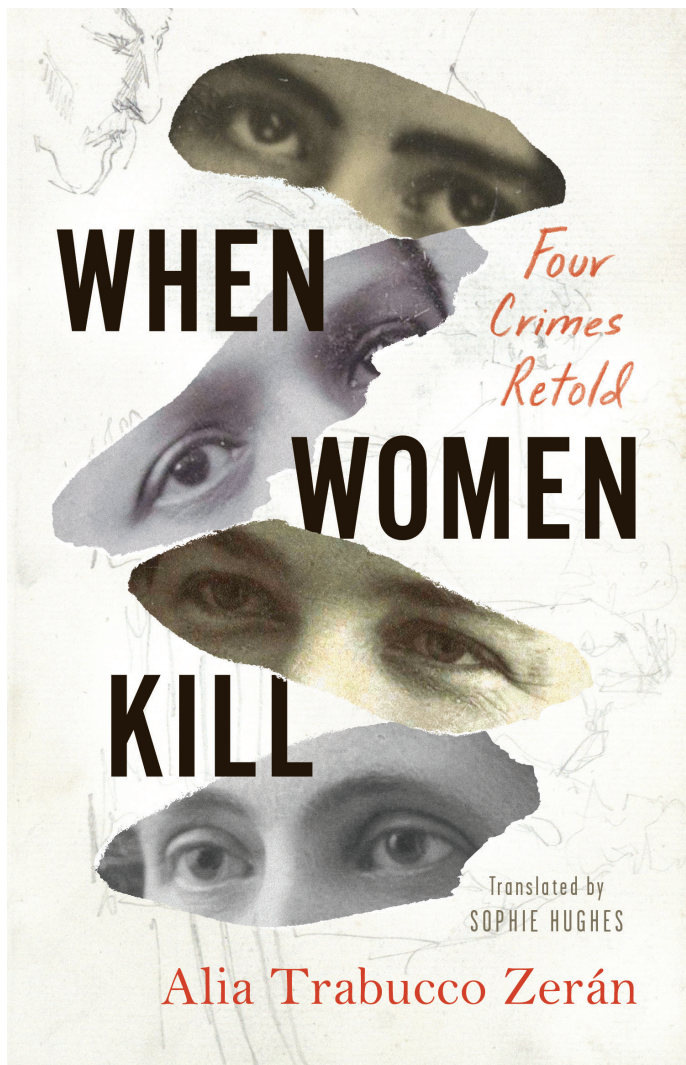
*A genre-bending feminist account of the lives and crimes of four women who committed the double transgression of murder, violating not only criminal law but also the invisible laws of gender.*

**W**hen *When Women Kill: Four Crimes Retold* analyzes four homicides carried out by Chilean women over the course of the twentieth century. Drawing on her training as a lawyer, Alia Trabucco Zerán offers a nuanced close reading of their lives and crimes, foregoing sensationalism in order to dissect how all four were both perpetrators of violent acts and victims of another, more insidious kind of violence.

Expertly intertwining true crime, critical essay, and research diary, International Booker Prize finalist Alia Trabucco Zerán (*The Remainder*), in a translation by Sophie Hughes, brings an overdue feminist perspective to the study of deviant women.

**ALIA TRABUCCO ZERÁN** was born in Chile in 1983. She was awarded a Fulbright scholarship for a master's in creative writing in Spanish at New York University. Her debut novel, *La resta* (*The Remainder*), won the prize for Best Unpublished Literary Work awarded by the Consejo Nacional del Libro de Chile, and was shortlisted for the International Booker Prize in 2019. It has been translated into seven languages. She lives between Santiago and London.

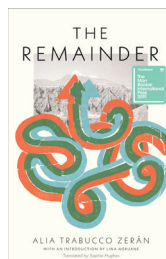
**SOPHIE HUGHES** is a British translator of Spanish-language writers. She has been nominated three times for the International Booker Prize, and is a recipient of the Dublin Literary Award, the Valle Inclán Translation Prize, the National Book Award in Translation, the PEN Translation Prize, the National Translation Award in Prose, and the Andrew Carnegie Medal for Excellence in Fiction.



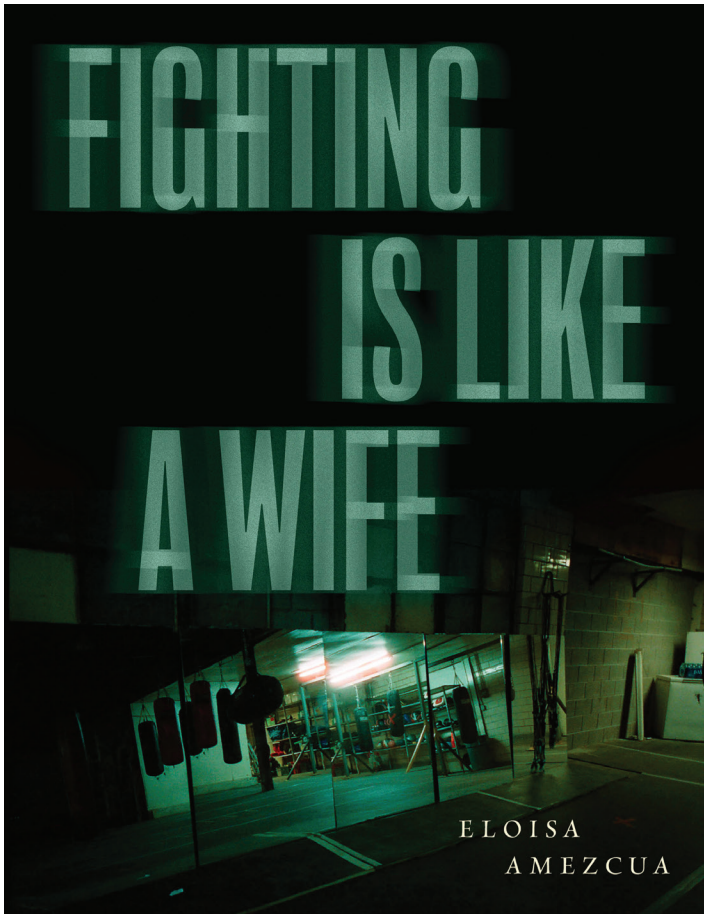
April • 5 x 7.75 • 248 pp.  
\$16.95 • Trade Paper • 978-1-56689-633-7  
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## ALSO AVAILABLE:

- *The Remainder*  
\$16.95, Trade Paper







April • 7 x 9 • 88 pp.  
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## Fighting Is Like a Wife

Poetry by Eloisa Amezcua

*In Fighting Is Like a Wife, Eloisa Amezcua uses striking visual poems to reconstruct the love story—and the tragedy—of two-time world boxing champion “Schoolboy” Bobby Chacon and his first wife, Valorie Ginn.*

**B**obby took to fighting the way a surfer takes to water: the waves and crests, the highs and the pummeling lows. Valorie, as girlfriend, then wife, then mother of their children, was proud of Bobby and how he found a way out of the harsh world they were born into. But the brain-sloshing blows, the women, and the alcohol began to take their toll, and soon Bobby couldn't hear her anymore. With her fate affixed to Bobby's, and Bobby's to the ring, Valorie sought her own way out of this dilemma.

Using haunting, visceral language to evoke the emotion of the fight, and incorporating direct quotations from sports commentators and Bobby himself, *Fighting Is Like a Wife* reveals how boxing, like love and poetry, can be brutal, vulnerable, and surprising.

“In these stunning poems, the ring is a space of corruption and redemption, brutality and tenderness, ambition and desperation. Amezcua writes into the histories of the fighter Bobby Chacon and his wife, Valorie Ginn, with striking electricity and sensitivity, illuminating how the violent intertwining of two paths in the ring can have profound consequences for the lives lived outside it. *Fighting Is Like a Wife* is a tour de force, and Amezcua is one of my favorite poets working today.” —**LAURA VAN DEN BERG**

**ELOISA AMEZCUA** is from Arizona. She is the author of *From the Inside Quietly* (2018). A MacDowell fellow, her poems and translations are published in *New York Times Magazine*, *Poetry Magazine*, *Kenyon Review*, and elsewhere. Eloisa is the founder of Costura Creative.



# Saint Sebastian's Abyss

A novel by Mark Haber

*"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, 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.

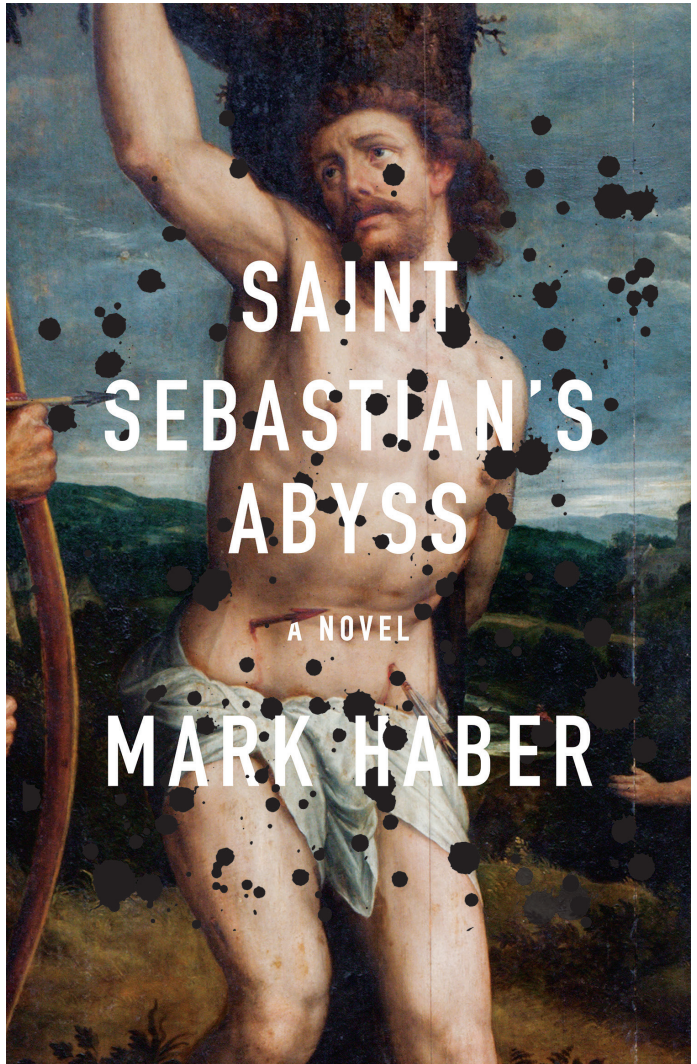
*"In Saint Sebastian's Abyss, we are swept away by the hilarious and misguided preoccupations of two compulsive pedants, a comedy duo, whose misadventures are as irresistible as they are outrageous."*

—RIKKI DUCORNET

*"Evocative of the work of Thomas Bernhard, László Krasznahorkai, Gilbert Sorrentino, and other great literary obsessives of a satirical stripe, Saint Sebastian's Abyss by Mark Haber is whip smart, scalpel sharp, wicked funny, and, ultimately, genuinely moving."*

—LAIRD HUNT

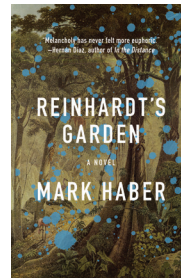
**MARK HABER** is the author of the 2008 story collection *Deathbed Conversions* and the novel *Reinhardt's Garden*, longlisted for the 2020 PEN/Hemingway Award. He is the operations manager at Brazos Bookstore in Houston, Texas. His work has appeared in the *Rumpus*, *Music & Literature*, *LitHub*, *Southwest Review*, and *Air/Light*.

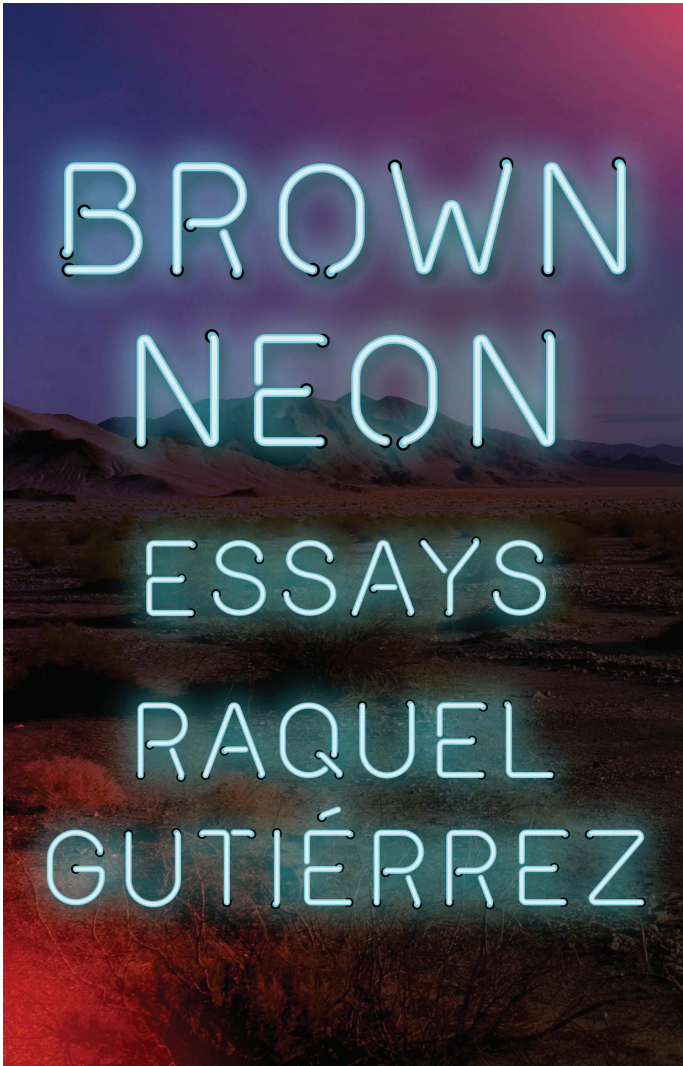


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- *Reinhardt's Garden*  
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June • 5 x 7.75 • 232 pp.  
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## Brown Neon

Essays by Raquel Gutiérrez

*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*, gleans 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. . . . Beyond essential."*

—FERNANDO A. FLORES

**RAQUEL GUTIÉRREZ** is a writer, arts critic, poet, and educator. Born and raised in Los Angeles, Gutierrez credits the DIY queer and feminist post-punk zine culture of the 1990s plus county- and Getty-paid arts internships with introducing her/them to the various vibrant art scenes and communities throughout Southern California. A 2021 recipient of the Rabkin Prize and a 2017 recipient of the Creative Capital | Andy Warhol Foundation Arts Writers Grant, Gutierrez calls Tucson, Arizona, home.



# The Wet Hex

Poetry by Sun Yung Shin

*Sun Yung Shin calls her readers into the unknown now-future of the human species, an underworld museum of births, deaths, evolutions, and extinctions.*

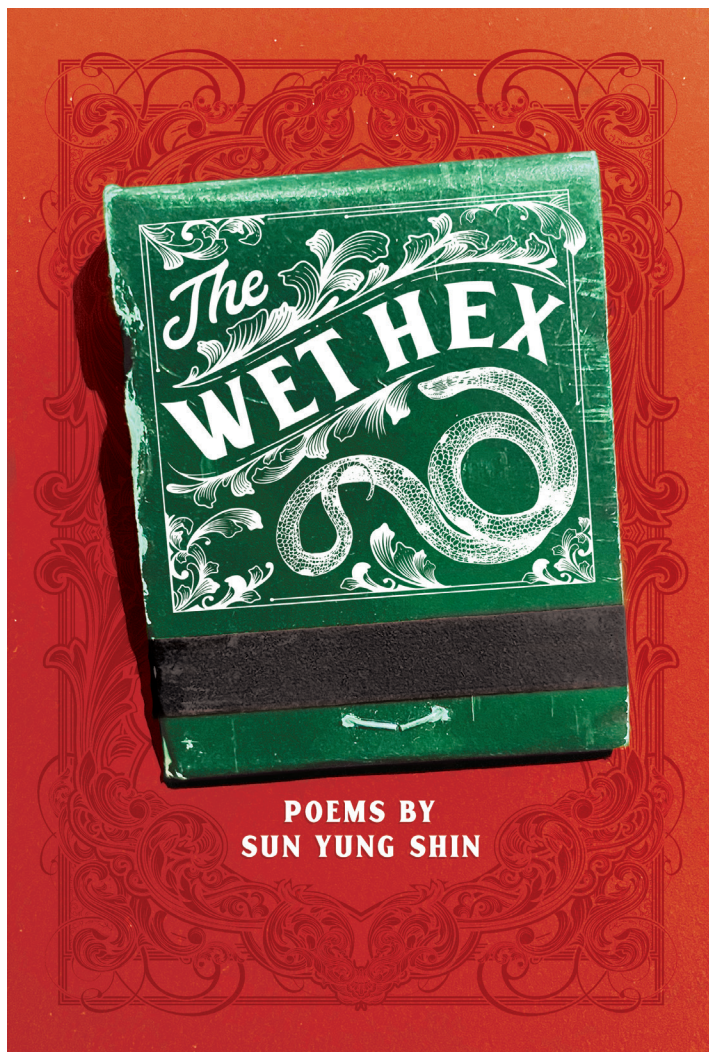
Personal and environmental violations form the backdrop against which Sun Yung Shin examines questions of grievability, violence, and responsibility in *The Wet Hex*. Incorporating sources such as her own archival immigration documents, Ovid's *Metamorphoses*, Christopher Columbus's journals, and traditional Korean burial rituals, Shin explores the ways that lives are weighed and bartered. Smashing the hierarchies of god and humanity, heaven and hell, in favor of indigenous Korean shamanism and animism, *The Wet Hex* layers an apocalyptic revision of nineteenth-century imagery of the sublime over the present, conjuring a reality at once beautiful and terrible.

"*The Wet Hex*, born out of the frugal feline year of Korean myths, modernizes and bewitches us with . . . discourse on everything beguiling: fate, moth, white, shaman, casket, box, moon, flower, death. . . . Sun Yung Shin is an enchantress. . . . *The Wet Hex* opens like a mountain, closes its glory with 'eros of self-sufficiency,' and is capable of turning the barren woman in you into a virgin or two stones." —VI KHI NAO

"A rich biomythography, a feminist epic, a pilgrimage to the underworld. With tigers, wolves, lost ancestors, and sky, she stages encounters with death, afterbirth and after-life, haunting/hunting. Who is the animal? What does the orphan dream? How does an abandoned princess raise the dead? Read these poems to find out."

—GABRIELLE CIVIL

**SUN YUNG SHIN** is a Korean-born poet, writer, collaborative artist, and bodyworker. She/they lives in Minneapolis.



POEMS BY  
SUN YUNG SHIN

June • 6 x 9 • 120 pp.

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- *House of Coates*  
 \$20.00, Trade Paper



## Till the Wheels Fall Off

A novel by Brad Zellar

*A discursive, lo-fi novel about nostalgia, neurodiversity, masculinity, and family—with a built-in soundtrack.*

For a few short years in the late 1980s, Matthew Carnap spends his insomnolent nights at his stepfather Russ's roller rink, first as an eavesdropper, then as a coconspirator. Mining a record collection as extensive as it is eclectic, Russ and Matthew bond while getting lost in the music and crafting the perfect skate mixes. Then Matthew's mother divorces Russ; the roller rink closes; the twenty-first century arrives. Years later, Matthew moves back to his small hometown in rural Minnesota, searching the memories of his unconventional childhood for something that might reconnect him with Russ.

"Like a Gen X Larry McMurtry, Brad Zellar takes us on a tour of forgotten America and finds truth and beauty in the least likely of places. *Till the Wheels Fall Off* isn't a ghost story, but after reading it, it's hard to shake the feeling that you've been spending time with a spirit we forgot about long ago."

—JASON DIAMOND

"In the same way favorite songs transport us to different places and parts of our past, so too does this beautiful, beguiling book. . . . Zellar is a sorcerer and a saint, and the characters he sends careening around this novel are mystical and strange and set in my craw like another of those melodies from my youth. Which is to say, I'll never forget this book."

—PETER GEYE

**BRAD ZELLAR** has worked as a writer and editor for daily and weekly newspapers, as well as for regional and national magazines. A former senior editor at *City Pages*, *The Rake*, and *Utne Reader*, Zellar is also the author of *Suburban World: The Norling Photos*, *Conductors of the Moving World*, *House of Coates*, and *Driftless*. He currently lives in Saint Paul.

# Groundglass

An essay by Kathryn Savage

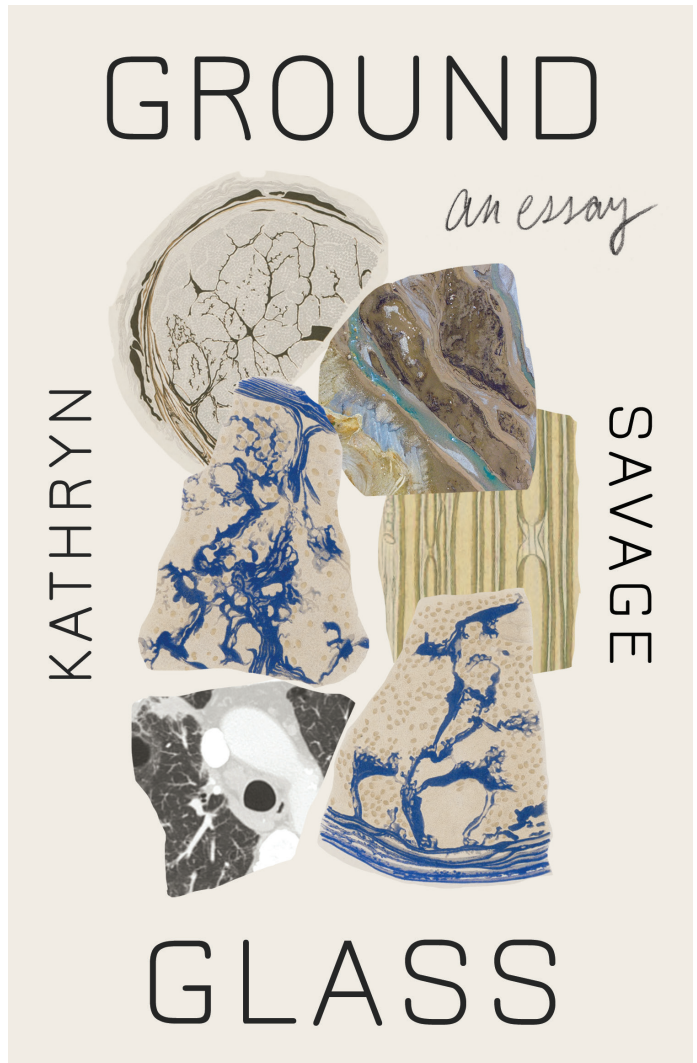
*"Could there be something humbling and revolutionary in understanding myself as a site of contamination?"*

**G**roundglass takes shape atop a polluted aquifer in Minnesota, beside trains that haul fracked crude oil, as Kathryn Savage confronts the transgressions of us Superfund sites and brownfields against land, groundwater, neighborhoods, and people. Drawing on her own experiences growing up on the fence lines of industry and the parallel realities of raising a young son while grieving a father dying of a cancer with known environmental risk factors, Savage traces concentric rings of connection—between our bodies, one another, our communities, and our ecosystem. She explores the porous boundary between self and environment, and the ambiguous yet growing body of evidence linking toxins to disease. Equal parts mourning poem and manifesto for environmental justice, *Groundglass* reminds us that no living thing exists on its own.

"Through exquisitely honed language and poetic imagery, Kathryn Savage skillfully juxtaposes her father's cancer with the ecological violence she witnessed at toxic Superfund sites, crafting an unflinching portrayal of 'the world as body.'"

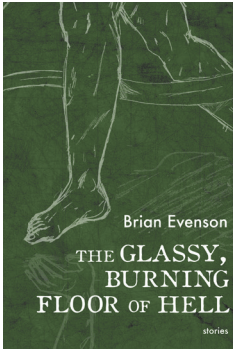
—DIANE WILSON

**KATHRYN SAVAGE's** writing has appeared in *American Short Fiction*, *Ecotone Magazine*, the *Virginia Quarterly Review*, *BOMB*, and the anthology *Rewilding: Poems for the Environment*. Recipient of the Academy of American Poets James Wright Prize, 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.

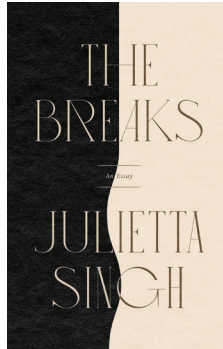


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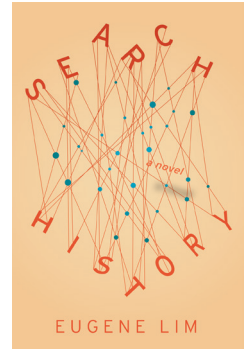
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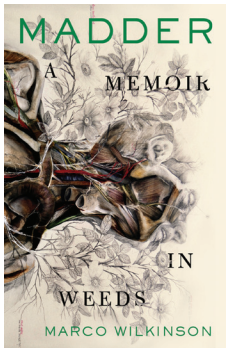
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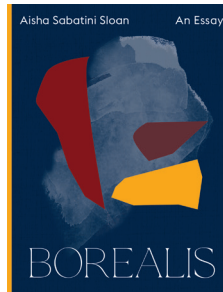
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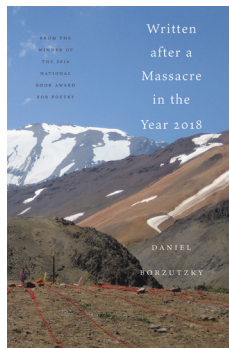
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