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Reinhardt's Garden

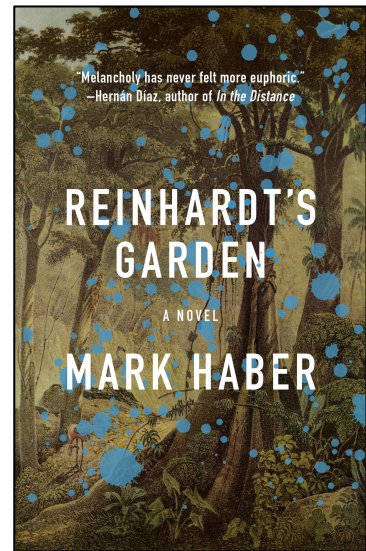
A debut novel by Mark Haber

168 pages

Publication Date: October 2019

Rights Available: World except Spanish and Italian

Rights Sold: Spanish (Siruela Ediciones), Italian (Keller Editore),
Audio (Recorded Books)



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 Carrasquilla, 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.

“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. 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.

Saint Sebastian's Abyss

A novel by Mark Haber

120 pages

Publication Date: Spring 2023

Rights Available: World, Audio

A meditation on art, criticism, and the enigmatic power of friendship from *Reinhardt's Garden* author Mark Haber.



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 Renaissance painter Count Hugo Beckenbaur and his *Saint Sebastian's Abyss*, the work that established both men as important art critics and also destroyed their relationship. A meditation on art, criticism, and the enigmatic power of friendship, *Saint Sebastian's Abyss* wanders from America, to the campus of Oxford, to the museums of Lisbon and Barcelona in a novel that asks what it means to believe.

From *Saint Sebastian's Abyss*:

After reading the email from Schmidt I knew I would have to fly to see Schmidt on his deathbed in Berlin. After reading, and rereading aloud, the more emphatic passages of his relatively short email, I was convinced I'd have to go and visit Schmidt one last time on his deathbed in Berlin. Although we hadn't spoken in years, the email—sparse, cruel, to the point—hadn't surprised me, like it had already been written, sent years before, and was simply waiting for me to open and read it. The tone of Schmidt's email hadn't surprised me either. Schmidt had been my best friend and confidant, my spiritual guide in art, art history and art criticism, our interests drawn to the Northern Renaissance, specifically Dutch Mannerism and, more specifically than that, the painting Saint Sebastian's Abyss by Count Hugo Beckenbauer, Saint Sebastian's Abyss the focus of both our early studies and later our entire careers. Schmidt's guidance and affection and later our deep friendship was founded on our mutual love and adoration for Saint Sebastian's Abyss, at the time a little-known work by a little-known artist, hence all the more moving. We'd taken countless trips to Barcelona, where Saint Sebastian's Abyss was (and still is) on display, as well as Count Hugo Beckenbauer's two lesser works (the rest of his paintings were destroyed in the great fire of 1625). In Barcelona we beheld Saint Sebastian's Abyss in person, the first time to be sure the obsession we shared was authentic and every visit thereafter because of the obsession itself.

Mark Haber is the author of *Reinhardt's Garden*, published by Coffee House Press in 2019. His 2008 collection of 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.

Introducing: The Spatial Species Series

Coffee House Press is pleased to introduce the Spatial Species series, our latest literary project, debuting in Spring 2021. Inspired by Georges Perec's *An Attempt at Exhausting a Place in Paris* and edited by Youmna Chlala and Ken Chen, our Spatial Species titles will be published as short, pocked-sized editions, each one keenly focused on place—the kind of place that becomes entangled with who we are and the way we experience the world around us—and how we might observe, explore, and reenvision a place through language as well as space.

Borealis

Essays by Aisha Sabatini Sloan

108 pages

Publication Date: Spring 2021

Rights Available: World, Audio

Aisha Sabatini Sloan writes through the experience of being black and alone in Alaska, looking at glaciers real and imagined (is the glacier old love? other lives?), talking through and about the arctic-inspired paintings of Lorna Simpson and the points of tangency between these artworks and the discourse about black bodies on the run, in hiding, free, and incarcerated.



N

A novella by Azareen Van der Vliet Oloomi

120 pages

Publication Date: Fall 2021

Rights Available: World, Audio

A young writer's trip to Elba to conduct research on Napoleon's exile takes on an uncanny timbre when she devises a secret plan to vanish without a trace, and her subject begins to inhabit her body to write his own posthumous memoirs. Part ghost story, part historical allegory, part shared diary, this novella is a song of rage against the abandonment of the natural world to the liquid reality of technology.



Time Is the Thing a Body Moves Through

An essay by T Fleischmann

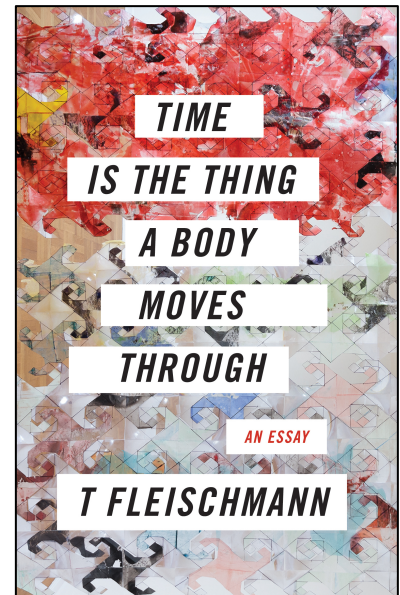
168 pages

Publication Date: June 2019

Rights Available: World

Rights Sold: Audio (Dreamscape Audio)

Sebald meets Maggie Nelson in an autobiographical narrative of embodiment, visual art, history, and loss.



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 Gonzáles-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.

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

—**KIRKUS REVIEWS**

“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**

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 *DLA GRAM* 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).

Reel Bay

An essay by Jana Larson

276 pages

Publication Date: Fall 2020

Rights Available: World, Audio

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 in 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 master's 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 give much thought to 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 difficult moments of our human lives—those in which our bodies begin to fail us—a shimmer of magical possibility.

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

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

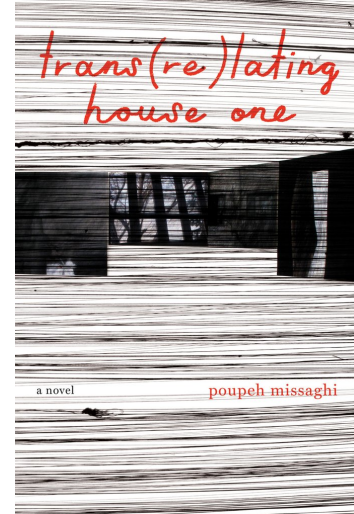
A debut novel by Poupeh Missaghi

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?

"A haunting political cartography, *trans(re)lating house one* is an evocative hybrid novel about the struggle to map the scars of our dead and disappeared." —**AZAREEN VAN DER VLIET OLOOMI**

"In this beautiful and brave book, art, love, death, and shards of the city accrete into a crucial archive of unbearable loss, but also of rich, fierce life. Echoing the probing explorations of Edmond Jabès, Anna Akhmatova, and Charlotte Delbo, but with concerns and methods all her own, Poupeh Missaghi has fashioned a novel that bears clear-eyed witness and calls into question the act of witnessing, that beautifully renders a time and a place and interrogates whether such an endeavor is possible at all. The process of making and unmaking mirrors the world of missing art and bodies at the book's center. This is important work. I hope Missaghi's stunning debut finds its way into many hands." —**LAIRD HUNT**

"These urgent narratives make real what the cold facts cannot contain: how the corpses were once bodies that were loved, how they loved others, how they were tortured, how the authorities do all that they can to not name the missing, to conceal the histories, and to prevent society from understanding, grieving, and healing. *trans(re)lating house one* resonates with recent masterworks about disappearance, such as Sara Uribe's *Antígona González* or Patricio Guzmán's *Nostalgia for the Light*, where the search to find the disappeared becomes inseparable from how we understand the hemisphere, the nation, and even the universe itself. This is a rare and remarkable book."

—**DANIEL BORZUTZKY**

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.

Socialist Realism

A debut essay by Trisha Low

180 pages

Publication Date: August 2019

Rights Available: World, Audio

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, Low 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**

“Inventive, wise, and revelatory . . . a searching interrogation of identity, art, and a desire for a life beyond what we are told is possible.” —**CHICAGO REVIEW OF BOOKS**

“Expansive and freeing, like the best kind of daydream.” —**NYLON**

“Slipping smoothly between stylistic registers and across time in a relaxed stream-of-consciousness style, this highly readable, lyrical autobiographical essay promises much for Low’s further excursions into prose.” —**PUBLISHERS WEEKLY**

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.

The Book of Anna

A novel by Carmen Boullosa

200 pages

Publication Date: April 2020

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.



“The latest novel from one of Mexico’s finest experimental writers is a madcap metafictional romp that picks up a few decades after Tolstoy’s *Anna Karenina* leaves off. But it’s also an absurdist tour de force account of early revolutionary activity. . . . Reminiscent of Bolaño, Borges, and Pynchon, but Boullosa’s utterly original voice is at its best when it’s let loose.” —**KIRKUS**

“For sheer inventiveness and mischievous brio, few contemporary novelists can match Carmen Boullosa. In this, one of her best novels, a nineteenth-century Russian masterpiece is both updated and turned on its head. Comedy and tragedy, realism and fantasy, are all blended flawlessly. The result is a delicious, spicy literary borscht.” —**PHILLIP LOPATE**

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, domestic workers, 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, among others. Her novels have also been translated into Italian, Dutch, German, French, Portuguese, Chinese, and Russian.

The Sprawl

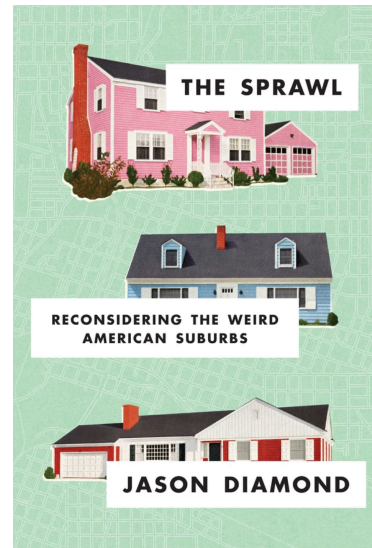
Essays by Jason Diamond

240 pages

Publication Date: August 2020

Rights Available: World

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 those of us who grew up outside of the suburbs, or encased by suburbs, there may have been a longing to understand their interior. *The Sprawl* is such a generous book for how it both acknowledges the privileges of boundary but also demystifies the small living moments that take place within. This is a warm and thoughtful book that doesn’t just coast on beauty and nostalgia without challenging both.” —HANIF ABDURRAQIB

“Thoughtful, well-researched, and beautifully rendered, *The Sprawl* is a book that offers us insight into the suburban spaces that define America. Throughout each chapter, Diamond manages to be both generous and unsparing, funny and deeply thorough, in his analysis of the parking lots, privilege, and prejudice that infuse the America of our childhoods. *The Sprawl* is a necessary cultural analysis for understanding who we are as a nation and what we will become.” —LYZ LENZ

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.

Jason Diamond is the author of *Searching for John Hughes* (HarperCollins/William Morrow). His work has been published by the *New York Times*, *New York Times Magazine*, the *Paris Review*, *Esquire*, *Rolling Stone*, the *New Republic*, and many other outlets.

Sansei and Sensibility

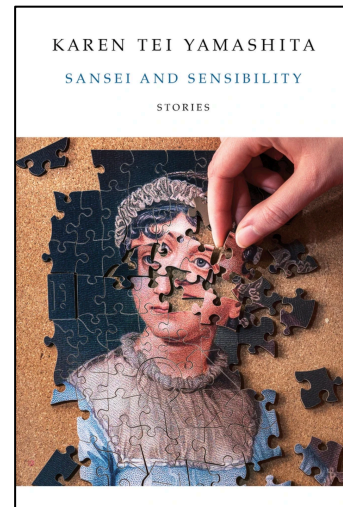
Short stories by Karen Tei Yamashita

230 pages

Publication Date: May 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 *Sansei and Sensibility*, 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.

"This capacious collection is witty, sharp—funny at times, angry at times—always amazing, and never, never dull. I think Jane Austen would be surprised, but delighted. I surely am."

—KAREN JOY FOWLER

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-Marú*, *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.

I Hotel (Tenth Anniversary Edition)

A reissued novel by Karen Tei Yamashita

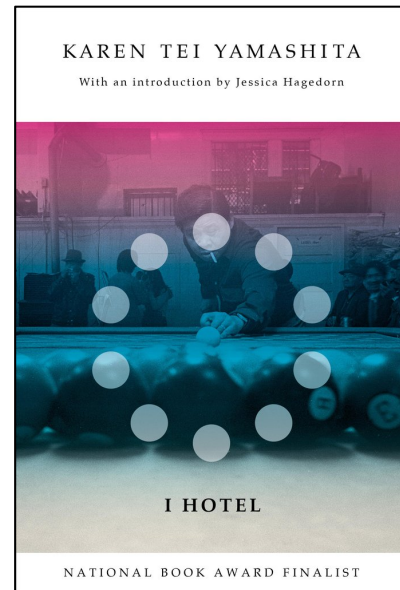
640 pages

Publication Date: October 2019

Rights Available: World

Rights Sold: Audio (Recorded Books)

An epic journey through one of America's most transformative decades via the stories of the activists, laborers, and students who shaped it.



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.

2010 National Book Award Finalist • 2011 American Book Award Winner • 2010 California Book Award Winner • 2011 Asian American Literary Award Fiction Finalist • 2011 Asian American Literary Award Members' Choice Winner • 2011 Asian/Pacific American Library Association (APALA) Book Award Winner in Adult Fiction

Karen Tei Yamashita is the author of the novels *Through the Arc of the Rain Forest*, *Brazil-Marú*, *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.

Other Reissues from Karen Tei Yamashita



Letters to Memory

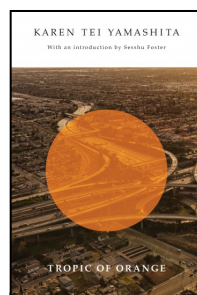
Nonfiction

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)

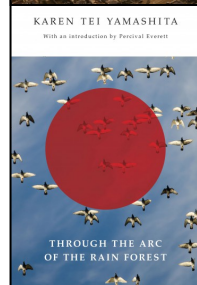
264 pages

Publication Date: September 2017

Rights Available: World

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)

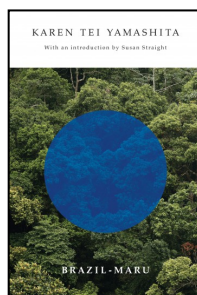
216 pages

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-Marú

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**

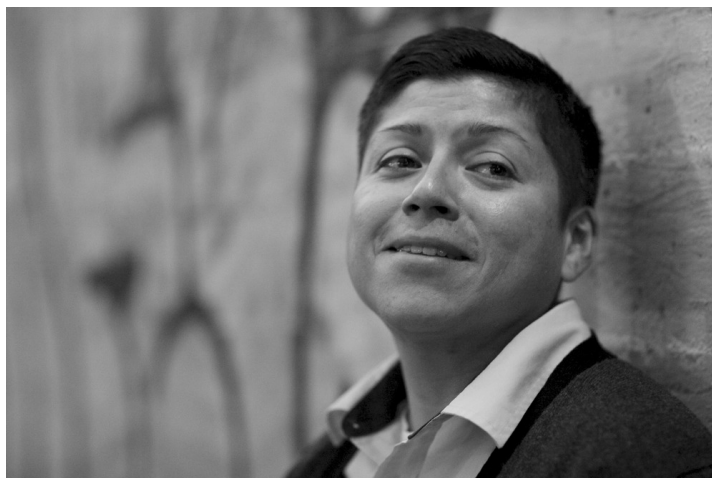
Brown Neon

An essay by Raquel Gutiérrez

140 pages

Publication Date: Fall 2021

Rights Available: World, Audio



A sustained address to southwestern terrains, crossing physical and conceptual borders in an exploration of land art, intergenerational queer dynamics, and the work of contemporary Latinx artists in Trump's America.

In a debut essay collection that combines memoir, art criticism, and poetry, Raquel Gutiérrez traverses the shaky ground connecting history and lore, identity and value, alienation and belonging. A romantic relationship unravels while Gutiérrez contemplates the value of adobe as both vernacular architecture and commodified art object. El Tiradito, a popular shrine in downtown Tucson, becomes a backdrop for the retelling of a classed, clandestine love affair between young laborer Juan Olivera and his hacendado's wife, scaffolding questions of labor, belief, desire, and self-making. A travel diary from Tijuana to San Diego, from the border wall prototypes in one country to a wedding in another, highlights questions of gender, ethnic identity, and citizenship status. In *Brown Neon*, every architectural detail, every shift in terrain is a lens through which to make sense of collective and individual experience—no story, no matter how personal, is separate from the space where it unfolds.

Raquel Gutiérrez writes personal essays, memoir, art criticism, and poetry. She was born to Mexican and Salvadoran immigrants and raised in Los Angeles and currently lives in Tucson, Arizona, where she has completed MFAs 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. Her poetry and essays have appeared in the *Los Angeles Review of Books*, *Open Space*, the *New Inquiry*, *Zocalo Public Square*, *Entropy*, *FENCE*, *Huizache*, *Río Grande Review*, the *VOLTA*, *Foglifter*, and *Hayden's Ferry Review*.

Madder

An essay by Marco Wilkinson

140 pages

Publication Date: Fall 2021

Rights Available: World, Audio

A single Latina mother's queer son uses the world of plants to come to terms with both the present and missing parts of his parentage.



A horticulturist uses weeds to make sense of his experiences: an over-present mother who grieved when she learned he was queer, an ever-absent father whose name he did not learn until adulthood, and what makes a life out-of-place, unwanted, and unseen. What can the wild grapes on the chain-link fence or the sumac seeds from the highway shoulder tell us about our own hierarchies, our own ways of making space for ourselves? Burdock root, redbud seedlings, dandelions, and spiderwort: each plant Wilkinson chances upon unfurls a network of metaphor, prompting wandering ruminations that say as much about the world of plants as they do about our own. Unspooling ideas of sexuality, embodiment, motherhood, and surrogacy, this debut essay demonstrates that weeds, literal and otherwise, are not just unruly, invisible excess: they are tender, free, and the majority of what fills our world.

From *Madder*:

This morning I sent a card to my eighty-seven-year-old father (seventeen years after the last one) directed to an address whose front door has never opened for me. I can't tell you what I wrote because I didn't have the forethought to transcribe it, and my daily missives to him vanish in my mind so quickly, like rain that falls over the desert and evaporates before hitting the ground. I cannot tell you if he received it, if desert rain even knows its fated trajectory or what ground even is. Dead ground, living ground: who can tell me what grows there where rain never reaches?

A weed is of no use to one who has no use for it. If you let me, I will thatch my roof in phragmites, wattle my walls with buckthorn, plumb this hut with hollow knotweed stems and pipe tunes through this ramshackle body until it shakes with fever or dance. I will burn up this uselessness – what they used to call me, inutil. I will burn up this uselessness to keep warm. I will burn up this uselessness to tell a story by until the world around me catches fire. I will burn up this uselessness until this uselessness has had done with the useful.

Marco Wilkinson is an essayist and poet whose work has appeared in *Seneca Review*, *Kenyon Review Online*, *Terrain*, *Taproot*, and elsewhere. In addition to working in publishing and teaching writing, he is also a trained horticulturist and permaculturist and is a member of the faculty of the Sustainable Agriculture program at Lorain County Community College. He holds an MFA in Creative Writing from the Stonecoast Program at University of Southern Maine and a BA in English from New York University.

Trafik

A novel by Rikki Ducornet

107 pages

Publication Date: Spring 2021

Rights Available: World English, Audio

A post-human, post-earth novel that turns our present world into a future-tense memory: an object of longing.



Written in warp drive, buoyant and exuberant, *Trafik* is animated by Mic, an old-timey robot with a weakness for Al Pacino's plumbing, and Quiver, an astronaut captivated by her all-too-brief encounters with a stunning virtual redhead. Out of sorts and exhausted by years of mining rare minerals on asteroids and planetary rings, Mic and Quiver go rogue. *Trafik* is the story of their madcap adventures as they ride their Wobble across the known and unknown universe, a post-human, post-earth novel.

"I loved this Jabberwockian robomance and read it hungrily straight through and then began again. One thing is just being drawn into the book's World(s) by the wonderfully shifting, mad array of invented words and names for substances, processes, mechanisms, gestures, places—all offered as if we are already familiar with them, as if they're both of our world and not, satirical and mysterious. And then the touching comedy of the creatures and their 'entanglement.' Just how human enough, and dream-human, they are, in their sensations, habits, stresses, games; in their ways of trying to care for themselves or another. And then something more raw, perhaps, the sense of how much of the world that is now ours is for them an old world, something that survives only as a memory, the memory of something vanished, to us ordinary, but here exploded, ruined, driven away, only known by words and stored images. The old world (ours) gets reconstructed in childish delight. . . . The present is suddenly seen again as an object of longing. *Trafik* is not any kind of ordinary sci-fi, it's just wilder and more inventive, and endlessly light of touch, yet the more moving."

—KENNETH GROSS, author of *Puppet: An Essay On Uncanny Life*

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).

No Names

A novel by Greg Hewett

309 pages

Publication Date: Spring 2021

Rights Available: World, Audio

Companionship between bandmates dilates and contracts over the course of a lifetime in this novel of working-class America, punk music, and the impermanence of fame



No Names is the story of a seventies working-class, American punk band that flamed out after nine short months, and a high-school student in the nineties who finds their only album in his mother's attic, becomes obsessed with it, and goes in search of the band members, one of whom he eventually finds living alone on an island in the middle of the North Atlantic. It's also a story of manhood, masculinity, friendship, sexuality, and social class, as well as the nature of solitude and how one creates art. In his first departure from poetry, Hewett returns to Coffee House Press with his signature eye for emotional detail in a debut novel that is, above all else, a study of devotion between friends.

Praise for Greg Hewett

"Hewett is a poet desperate to know—that 'knowledge' is never cheap and always comes at great cost is of no importance, because if anything this poet mistrusts simple vision. He aims deeper, darker. The stakes are high for this poet and his gamble pays off stunningly." —**Kazim Ali**

"There's a deep pathos to this love story that winds up being profoundly political in the most personal of ways. A rare feat, and beautifully executed." —**Cole Swenson**

Greg Hewett is the author of *Blindsight* (Coffee House Press, 2016), *darkacre* (2010), *The Eros Conspiracy* (2006), *Red Suburb* (2002), and *To Collect the Flesh* (New Rivers Press, 1996)—poetry collections that have received a Publishing Triangle Award, two Minnesota Book Award Nominations, a Lambda Book Award Nomination, and an Indie Bound Poetry Top Ten recommendation. The recipient of Fulbright fellowships to Denmark and Norway, Hewett has also been a fellow at the Camargo Foundation in France, and is a professor of English at Carleton College. He is currently finishing a biography of the film noir actor Thomas Gomez.

Groundglass

An essay by Kathryn Savage

140 pages

Publication Date: Spring 2023

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.

Kathryn Savage is a hybrid writer whose debut lyric essay collection, *Groundglass*, is forthcoming from Coffee House Press. Her writing has appeared in *American Short Fiction*, the *Guardian*, *Poets & Writers*, the Academy of American Poets's Poets.org, *Ploughshares*, *Village Voice*, and *The Best Small Fictions of 2015*, among others. Savage teaches creative writing and composition at the Minneapolis College of Art and Design (MCAD) and the University of Minnesota, where she is pursuing a second MFA in poetry.

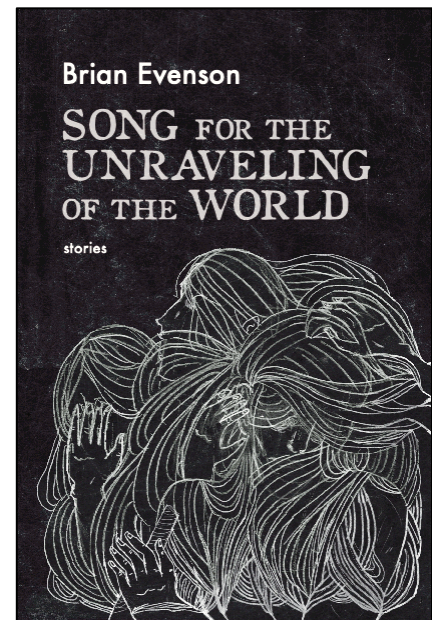
Song for the Unraveling of the World

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.”

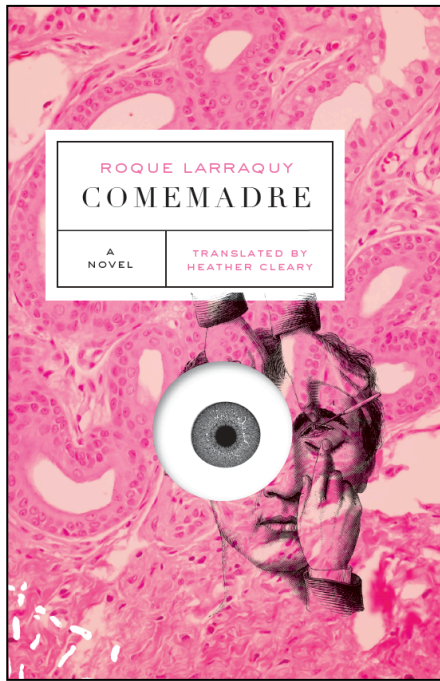
—JONATHAN LETHEM

“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.



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* is his first book published in English.

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