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The Breaks

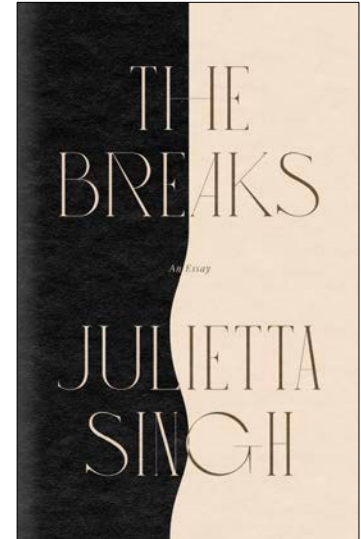
An essay by Julietta Singh (176 pages)

Publication Date: September 2021

Rights Available: World (excluding UK)

Rights Sold: UK (Daunt Books), Canada (Coach House Books), Audio (Blackstone Audio)

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



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

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

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

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

Julietta Singh is an associate professor of English and Women, Gender, and Sexuality Studies at the University of Richmond. She is a writer and academic who works at the intersections of postcolonial studies, feminist and queer theory, and the environmental humanities. She is author of *Unthinking Mastery: Dehumanism and Decolonial Entanglements*, and *No Archive Will Restore You*.

One Night Two Souls Went Walking

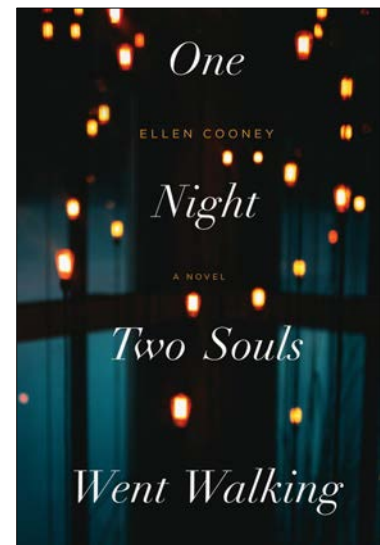
A novel by Ellen Cooney (258 pages)

Publication Date: November 2020

Rights Available: World

Rights Sold: Audio (Recorded Books)

“I believe in expecting light. That’s my job.” A hospital chaplain offers compassion to her patients over the course of one eventful night shift, and finds some for herself, too.



A young interfaith chaplain is joined on her hospital rounds one night by an unusual companion: a rough-and-ready dog who may or may not be a ghost. As she tends to the souls of her patients— young and old, living last moments or navigating fundamentally altered lives—their stories provide unexpected healing for her own heartbreak. Balancing wonder and mystery with pragmatism and humor, Ellen Cooney (*The Mountaintop School for Dogs and Other Second Chances*) returns to Coffee House Press with a generous, intelligent novel that grants the most challenging moments of the human experience a shimmer of light and magical possibility.

NPR, “Favorite Books of 2020”

***Newsweek*, “Must-Read Fall Books”**

***Kirkus*, “Best Fiction of 2020”**

***Bustle*, “Best Books of Fall 2020”**

***The Millions*, “Most Anticipated: Fall 2020”**

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

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

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

—ALYSON HAGY

Ellen Cooney is the author of seven novels, including *White Palazzo* and *The Old Ballerina*. Her short fiction has appeared in the *New Yorker*, *Literary Review*, *Glimmer Train*, and *Fiction*. Her work has also been anthologized several times in *Best American Short Stories*. She has taught creative writing for over twenty-five years and now lives in midcoast Maine.

Echo Tree

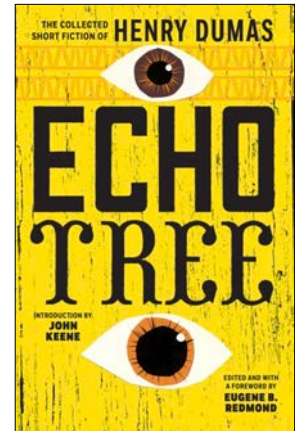
The reissued collected fiction of Henry Dumas (424 pages)

Publication Date: May 2021

Rights Available: World except UK

Rights Sold: UK (Faber), Audio (Audible)

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



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

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

“[Henry Dumas] had completed work, the quality and quantity of which are almost never achieved in several lifetimes. . . . He was brilliant. He was magnetic and he was an incredible artist.”
—**TONI MORRISON**

“Dumas set us up for the loneliness, aloneness, and desperation, sometimes even desolation. But he never leaves us there. With him as our guide, we’re always brought through to a better place.”
—**MAYA ANGELOU**

“Dumas had a rich and varied talent, and he was foremost original. . . . The collection, well-edited by Eugene Redmond, will be around a long time to remind us of who he was, how good he was.”
—**NEW YORK TIMES**

“Dumas was that rarity—a passionately political man with a poet’s eye and ear and tolerance of ambiguity. . . . One of the saddest things about his book is that it leaves no doubt in the reader’s mind that there were even better books to come.” —**NEW YORKER**

Henry Dumas was born in Sweet Home, Arkansas, in 1934 and moved to Harlem at the age of ten. He joined the air force in 1953 and spent a year on the Arabian Peninsula. After returning, Dumas became active in the civil rights movement, married Loretta Ponton, had two sons, attended Rutgers University, worked for IBM, and taught at Hiram College in Ohio and at Southern Illinois University’s Experiment in Higher Education in East St. Louis. In 1968, at the age of thirty-three, he was shot and killed by a New York City Transit Authority police officer.

Trafik

A novel by Rikki Ducornet (107 pages)

Publication Date: April 2021

Rights Available: World English, Audio

Rights Sold: Audio (Scribd)

From the singularly inventive mind of Rikki Ducornet, *Trafik* is a buoyant voyage through outer space and inner longing, transposing human experiences of passion, loss, and identity into a post-Earth universe.



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

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

—BRIAN EVENSON

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

Praise for Rikki Ducornet

“Ms. Ducornet’s novel about a man who ‘cannot fathom the bottomless secret of his own existence’ casts a lingering spell.”—*NEW YORK TIMES*

“In tracing the shape of what is left behind, Ducornet lends dignity to the universal plight of vanished illusions.” —*LOS ANGELES TIMES*

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).

Reel Bay

An essay by Jana Larson (276 pages)

Publication Date: January 2021

Rights Available: World

Rights Sold: Audio (Dreamscape)

Equal parts memoir, mystery, reclaimed screenplay, and travelogue, *Reel Bay* charts Jana Larson's unusual journey toward understanding another woman's life.



What was Takako Konishi really doing in North Dakota, and why did she end up dead? Did she get lost and freeze to death, as the police concluded, while searching for the fictional treasure buried in a snowbank in the Coen brothers' film *Fargo*? Or was it something else that brought her there: unrequited love, ritual suicide, a meteor shower, a far-flung search for purpose? The seed of an obsession took root in struggling film student Jana Larson when she chanced upon a news bulletin about the case. Over the years and across continents, the material Jana gathered in her search for the real Takako outgrew multiple attempts at screenplays and became a remarkable, genre-bending essay that leans into the space between fact and fiction, life and death, author and subject, reality and delusion.

"A moving and powerful elegy about brave women who go in search of an unknown something. A story of obsessions, passions, and delusions. A splendidly melancholy book about the literature in filmmaking and the filmmaking in literature." —JAZMINA BARRERA

"I have no idea what the hell this book is—in the best way—except that it's obsessive and dazzling as it spawns and splits fictions and nonfictions. Expect to be dazzled. *Reel Bay* vibrates with strangeness." —ANDER MONSON

"*Reel Bay* is an obsessive, fascinating, haunting debut; it is a kind of essay-film constructed out of gorgeous prose. Jana Larson reveals/revises the tensions between art and life, between fiction and fact, and between author and subject." —DANA SPIOTTA

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.

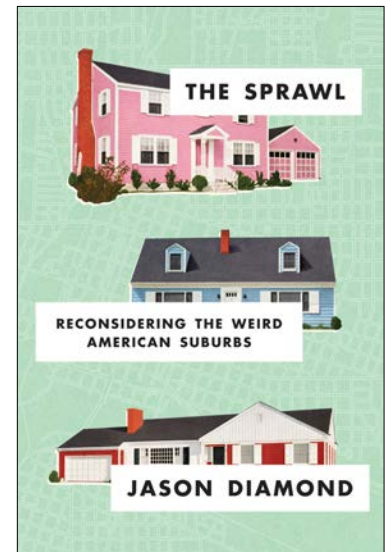
The Sprawl

Essays by Jason Diamond (240 pages)

Publication Date: August 2020

Rights Available: World

From garage rock to Greta Gerwig, Jason Diamond asks us to reconsider the creative potential of the American suburb as he leads us down the cul-de-sac and out again.



For decades the suburbs have been where art happens “despite”: despite the conformity, the emptiness, the sameness. The familiar story is one of gems formed under pressure, creative transcendence fueled by suburban resentment. But what if the suburb has actually been an incubator for distinctly American art, as positively and as surely as in any other cultural hothouse? Mixing personal experience, cultural reportage, and history while rejecting clichés and pieties, these essays stretch across the country in an effort to show that this uniquely American milieu deserves another look.

“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

Booklist, “Best New Books 2020”

Chicago Tribune “10 Summer Books to Read”

Esquire, “Best Summer Books of 2020”

Town & Country, “Best Summer Books for 2020”

The Week, “19 Books to Read in 2020”

Literary Hub “Best New Books to Read This Summer”

Refinery 29, “Best Summer Books 2020”

Jason Diamond is the author of *Searching for John Hughes* (HarperCollins/William Morrow). His next book, *The Sprawl*, will be published by Coffee House Press in 2020. 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.

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 Chhala 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: November 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?) and 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.



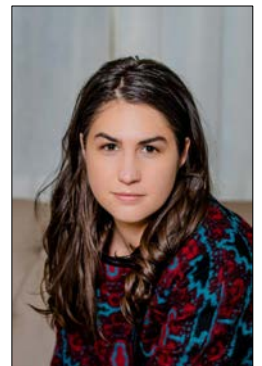
N

A novella by Azareen Van der Vliet Oloomi (120 pages)

Publication Date: Spring 2022

Rights Available: World, Audio

In Azareen Van der Vliet Oloomi's novella, *N*, 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 weaponization of communications technology.



Spatial Species Editors



Youmna Chhala is a writer and artist born in Beirut and based in New York. Her poetry collection, *The Paper Camera*, was published by Litmus Press in 2019. She is the recipient of a 2018 O. Henry Prize and a Joseph Henry Jackson Award and is the founding editor of *Eleven Eleven {1111} Journal of Literature and Art*. Her writing appears in publications such as *BOMB*, *Guernica*, *Prairie Schooner*, *Bespoke*, *Aster(ix)*, *CURA*, *MIT Electronic Journal of Middle East Studies*, and *Bahithat: Lebanese Association of Women Researchers*.

Ken Chen is the recipient of the Yale Younger Poets Award, the oldest annual literary award in America, for his book *Juvenilia*, which was selected by the poet Louise Glück. He served as the executive director of the Asian American Writers' Workshop from 2008 to May 2019. An NEA, NYFA and Bread Loaf Fellow and National Book Award judge, Chen cofounded the cultural website *Arts & Letters Daily* and CultureStrike, a national arts organization dedicated to migrant justice.



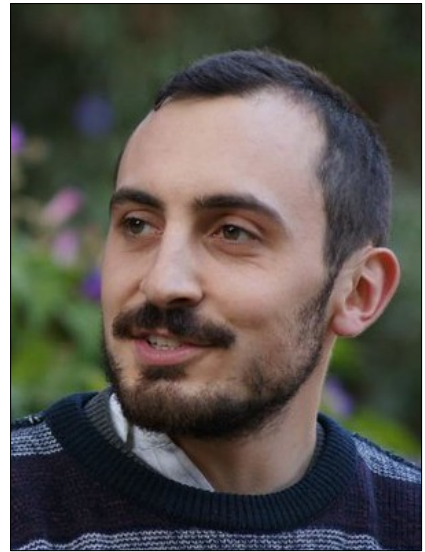
The Nature Book

A novel by Tom Comitta (200 pages)

Publication Date: Fall 2022

Rights Available: World, Audio

Made entirely out of nature descriptions from three hundred canonical novels, *The Nature Book* brings the background to the fore, giving center stage to the animals, landforms, and weather patterns that have buttressed human drama since the beginning of the novel form.



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

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

A chapter of *The Nature Book* might sample fifty to one hundred different novels; a paragraph might sample three to ten, a sentence might sample one to five. For example, the first sentence of the book draws from Larry McMurtry’s *Lonesome Dove*, Jhumpa Lahiri’s *Lowland*, and Jonathan Swift’s *Gulliver’s Travels*: “Since the beginning, [LM] time was a form of sustenance [JL]—pleasant as the spring, comfortable as the summer, fruitful as autumn, dreadful as winter. [JS]” The book is a collage, but it’s meant to flow together as one cohesive text and is meant to be read straight through as any other novel.”

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

Reinhardt's Garden

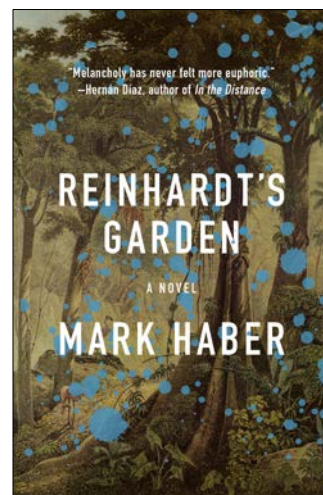
A debut novel by Mark Haber (168 pages)

Publication Date: October 2019

Rights Available: World except Spanish, Italian, and Turkish

Rights Sold: Spanish (Siruela Ediciones), Italian (Keller Editore), Turkish (Dergah Publishing House), 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.

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

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

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

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

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

“In prose as sure as a poison-laced dart, Mark Haber takes the reader on a delirious journey to the heart of melancholy.” —**SJÓN**

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 Conversions*, was translated into Spanish in 2017. He has served as a juror for the National Endowment for the Arts translation grant as well as the Best Translated Book Award. He lives in Houston, Texas, where he is a bookseller and the operations manager of Brazos Bookstore.

Brown Neon

An essay by Raquel Gutiérrez (140 pages)

Publication Date: Spring 2022

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. They were born to Mexican and Salvadoran immigrants and raised in Los Angeles and currently live in Tucson, Arizona, where they have earned master's degrees in poetry and nonfiction at the University of Arizona. Raquel is a 2017 recipient of an Arts Writers Grant from the Andy Warhol Foundation for the Visual Arts and Creative Capital. Gutiérrez also runs the tiny press Econo Textual Objects, which publishes intimate works by QTPOC poets. Their poetry and essays have appeared in the *Los Angeles Review of Books*, *Open Space*, the *New Inquiry*, *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: October 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.

Groundglass

An essay by Kathryn Savage (140 pages)

Publication Date: Spring 2022

Rights Available: World, Audio

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



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

From *Groundglass*:

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

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

Kathryn Savage 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.

No Names

A novel by Greg Hewett (309 pages)

Publication Date: Spring 2021

Rights Available: World English, Audio

Rights Sold: Audio (Scribd)



Companionship between bandmates dilates and contracts in this novel of fragmented chronology and remembrance.

No Names is a portrait of friendship between men in all its complex intensity. The boundaries between these men's lives are equal parts porous and unyielding as they share in their commitment to art when they form a band, No Names, and enter into a music world gritted with challenge—one that dangles the permanence of fame before them at the shimmery distance of a mirage. With subtlety and poise, Hewett poses questions about the rigidity of masculinity and its intense expression in these bonds. What is at stake if they are in love? Who do they become when subjected to one another's desire? When a bandmate dies, the group's bond ruptures, a child is left behind to sort through his family's ghosts, and the pursuit of a life devoted to art falls away. In his first departure from poetry, Hewett returns to Coffee House Press with his signature eye for emotional detail in this 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

"I was utterly blindsided by *Blindsight*, so aurally and intellectually seduced . . . that I was unprepared for the ferocity of its content, the 'divine funk' of its spiraling queer-otics, the shattered mending of its desirousness, and the profundity of its vision. . . . Always, [Hewett] seeks the pulse of the unsayable prime beneath words." —Diane Seuss

"In a collection rich with lyric assurance and generosity of spirit, Hewett riffs on music theory, classic movies and texts, porn, the power of place, and loss and desire, past and present. Leading us into ever-greater clarity and compassion, he pays undivided attention to the world we share."

—David Groff

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 Professor of English at Carleton College.

Time Is the Thing a Body Moves Through

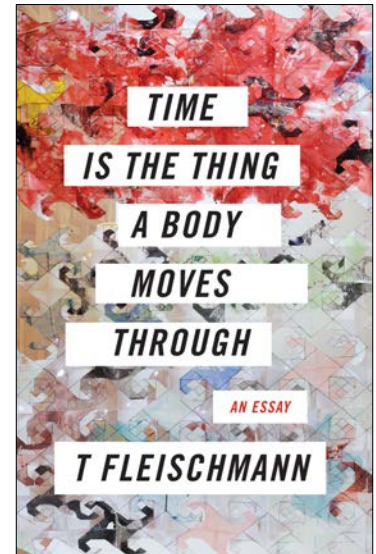
An essay by T Fleischmann (168 pages)

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 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

“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 *DIAGRAM* and contributing editor at the blog *EssayDaily*, they have published critical and creative work in journals such as *The Los Angeles Review of Books*, *Fourth Genre*, *Gulf Coast*, the *Brooklyn Rail*, *Pleiades*, and the *Kenyon Review Online*, as well as in the critical anthology *Bending Genre* (Bloomsbury).

Sansei and Sensibility

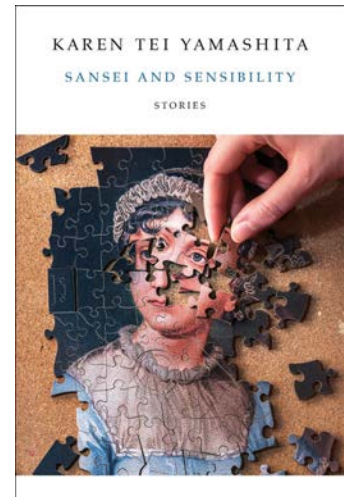
Short stories by Karen Tei Yamashita (230 pages)

Publication Date: May 2020

Rights Available: World

Rights Sold: Audio (Recorded Books)

Generations of Japanese Americans merge with Jane Austen's characters in these lively stories, pairing uniquely American histories with reimagined classics.



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

Poets & Writers, “New and Noteworthy Books”

Esquire, “Best Books of Spring 2020”

Literary Hub, Most Anticipated Books of 2020

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

“An elegantly written, wryly affectionate mashup of Jane Austen and the Japanese immigrant experience. . . . Yamashita’s reimagining of Austen is sympathetic and funny—and as on target as the movie *Clueless*.” —*KIRKUS*, starred review

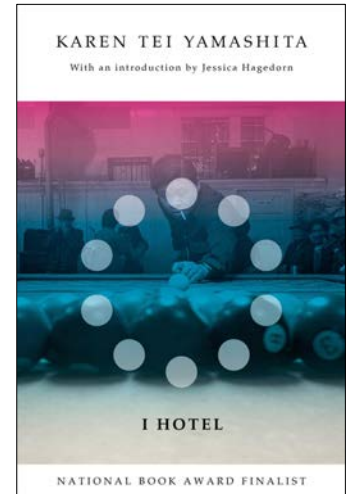
“*Sansei and Sensibility* challenges and delights, while laying bare the familial loyalties we work to preserve and eschew.” —*THE BOSTON GLOBE*

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

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

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

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

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

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

Other Reissues from Karen Tei Yamashita



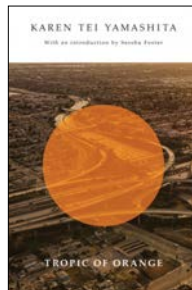
Letters to Memory

Nonfiction (160 pages)

Publication Date: September 2017

Rights Available: World, Audio

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



Tropic of Orange

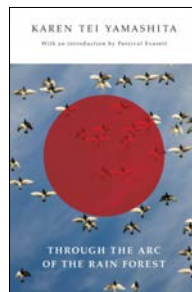
A novel (reissue, 264 pages)

Publication Date: September 2017

Rights Available: World

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

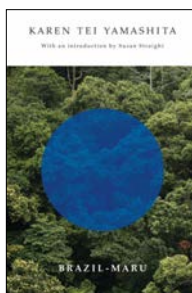
A novel (reissue, 216 pages)

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

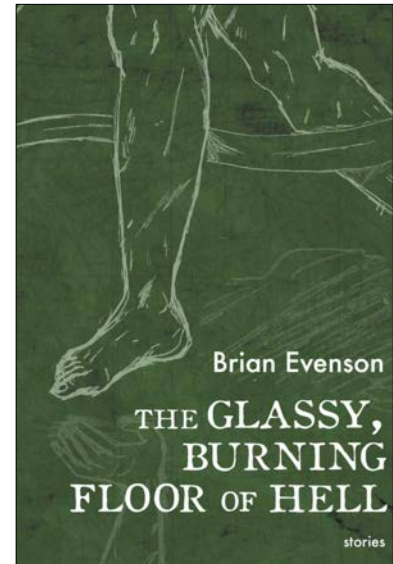
“Fluid and poetic as well as terrifying.” —*THE NEW YORK TIMES BOOK REVIEW*

The Glassy, Burning Floor of Hell

Short stories by Brian Evenson (248 pages)

Publication Date: August 2021

Rights Available: Japan, Korea, Taiwan, China



“Here is how monstrous humans are.”

A sentient, murderous prosthetic leg; shadowy creatures lurking behind a shimmering wall; brutal barrow men—of all the terrors that populate *The Glassy, Burning Floor of Hell*, perhaps the most alarming are the beings who decimated the habitable Earth: humans. In this new short story collection, Brian Evenson envisions a chilling future beyond the Anthropocene that forces excruciating decisions about survival and self-sacrifice in the face of toxic air and a natural world torn between revenge and regeneration. Combining psychological and ecological horror, each tale thrums with Evenson’s award-winning literary craftsmanship, dark humor, and thrilling suspense.

Praise for Brian Evenson

“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 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.

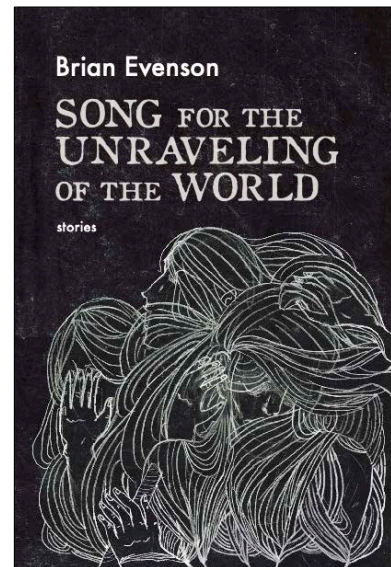
Song for the Unraveling of the World

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.

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

—*THE NEW YORK TIMES*

“Enigmatic, superbly rendered slices of fear, uncertainty and paranoia.”

—*THE WASHINGTON POST*

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

Winner of the 2019 Shirley Jackson Award

Finalist for the 2019 Los Angeles Times Ray Bradbury Prize

Finalist for the 2019 Big Other Book Award for Fiction

New York Times, “Best Horror Fiction”

Washington Post, “Best Horror Fiction of the Year”

NPR, “Best Books of 2019”

Entropy, “Best of 2019”

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