



## Dear Readers, Booksellers, Reviewers, Friends, Texans,

Five years in, it's fun to look back: Spring 2015 was our first publishing season, with its lead title an English-language debut translation from French, originally published in 1986 by a then-debut writer. Anne Garréta's *Sphinx*, translated by Emma Ramadan, has gone on to be Deep Vellum's bestselling book, and a landmark book that gave our fledgling publishing house an editorial identity, with a cover design so visually compelling that we gained a stylistic identity at the same time. To this day, *Sphinx* remains a staff pick at leading independent bookstores across the country (including at this exact moment at McNally Jackson in NYC, City Lights in San Francisco, and Brazos in Houston), and just landed on numerous "Best Books of the 2010s" decade-in-review lists.

*Sphinx* was joined in that first publishing season by authors making their English-language debuts (Sergio Pitol and Alisa Ganieva) and under-translated authors making waves with new works available in English for the first time (Carmen Boullosa, Jón Gnarr, and Mikhail Shishkin).

Fast forward five years, and we've just received our first grant from the National Endowment for the Arts to support this upcoming Spring 2020 publishing season.

In your hands is the catalog for a new era of Deep Vellum, still young, but continuing to expand our literary universe into new corners of the world (from Dallas to Taipei to Hollywood to Istanbul to Oaxaca to Afghanistan to Switzerland to the multiverse of readers), publishing across genres, printed in new formats, offering new perspectives and connections that we all desperately need in this day and age.

Do you remember a time before Garréta, Pitol, and Ganieva existed in English? Neither do I. In this season, enjoy debut books by Fowzia Karimi, Pergentino José, Goran Petrović, Leyla Erbil, Mike Soto, Harry Goaz, and Amang, alongside new works by writers like C.F. Ramuz, David Marquis, and Zac Crain. New names to us now, but names that will resonate for readers through the centuries.

Deep Vellum remains committed to fulfilling the same mission I founded this organization with in 2013: to bring the world into conversation through literature. I'm proud to look back on the past five years since our first publishing season began, and to think of where we will be in the next five years.

So much of our success in getting these names and their books into the hands of readers has been thanks to the tireless support of independent booksellers and reviewers willing to take the chance to read and support a small press publishing international writers. This is what we mean when we say we do this for you, and cannot do this without you. I am eternally grateful. Let's go write the future.

Literally yours,

**Will Evans, Publisher**

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The diagram is a Sankey chart where the left side lists source categories and the right side lists specific titles with their page numbers. Colored lines flow from the source categories to the titles, indicating the contribution of each source to the overall content. The source categories are Turkey, Switzerland, Texas, Serbia, Mexico, Taiwan, Afghanistan, and Hollywood. The titles and their page numbers are: Above Us the Milky Way (8), Ballroom Harry: Volume II (10), A Strange Woman (12), A Grave is Given Supper (14), At the Lucky Hand (16), Red Ants (18), Jean-Luc Persecuted (20), The River Always Wins (22), A Pedestrian's Recent History of Dallas (23), Raised by Wolves (24), More from... (26), A Strange Object (27), Phoneme (27), and Deep Vellum Publishing (28).

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# Above Us the Milky Way

Fowzia Karimi

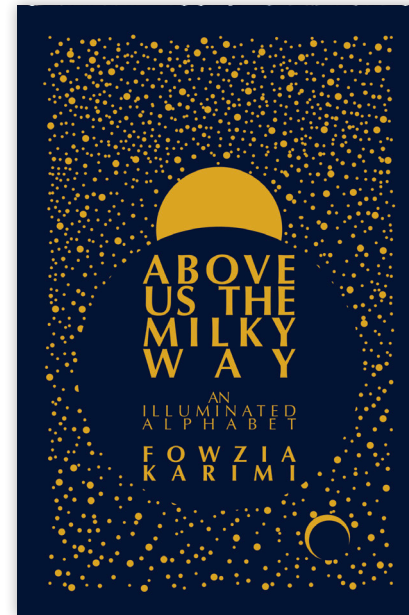
“ A, the land where I was born.

A, the shore upon which I landed.

A, for ALL: for a story in its entirety. For how it begins, for how into it chaos or pain or desire enters, for what ensues within it, for where it takes us, for how all falls into place at its conclusion, and for the state in which it afterwards leaves us. I too am a reader and I understand the need to consume all. I have this appetite. Moreover, I respect the boundaries set up by the two covers. And yet here, in this book, they are no more than lids, no more than two soft curtains opening on a scene. Yes, I too crave the arc. But you will not find one here. The only way forward is through the alphabet.

”

Fowzia Karimi was born in Kabul, Afghanistan and emigrated with her family to Southern California after the Soviet invasion of Afghanistan. She received her MFA in Creative Writing from Mills College in Oakland, California, and has illustrated *The Brick House* by Micheline Aharonian Marcom (Awst Press) and *Vagrants and Uncommon Visitors* by A. Kendra Greene (Anomalous Press). She is a recipient of The Rona Jaffe Foundation Writers' Award. She lives in Texas.



|           |                   |
|-----------|-------------------|
| FICTION   | APRIL             |
| 6" x 9"   | 440 PP            |
| ORIG LANG | ENGLISH           |
| HARDCOVER | 978-1-646050-02-4 |
| EBOOK     | 978-1-646050-03-1 |
|           | US \$28.00        |

"A sharply etched treatise on the objects of memory... Powerful in both its beauty and its uncompromising horror whose themes are as sadly timely as they are eternal."

— Starred review, *Kirkus*

"Fowzia Karimi's debut novel is an extraordinary book – one which is both witness to its time, an homage to Afghanistan, to family, and to what endures: stories and love and beauty. Inside it you will find humanity's imaginary so beautifully disclosed."

— Micheline Aharonian Marcom, author of *The Brick House*

"This is storytelling of a high, profound, most beautiful order."

— Rick Simonson, The Elliott Bay Book Co.

From Rona Jaffe award-winner Fowzia Karimi, a highly anticipated illustrated debut novel about a young family forced to flee their war-ravaged homeland, leaving behind everything and everyone beloved and familiar.

*Above Us the Milky Way* is a story about war, immigration, and the remarkable human capacity to create beauty out of horror. As a young family attempts to reconstruct their lives in a new and peaceful country, they are daily drawn back to the first land through remembrance and longing, by news of the continued suffering and loss of loved ones, and by the war dead, who have immigrated and reside with them, haunting their days and illuminating the small joys and wonders offered them by the new land.

The novel's structure is built around the alphabet, twenty-six pieces written in the first person that sketch a through-line of memory for the lives of the five daughters, mother, and father. Ghost stories and fairytales are woven with old family photographs and medieval-style watercolor illuminations to create an origin story of loss and remembrance.

**"A love letter to the universe."**

— Jennifer Croft, author of *Homesick*



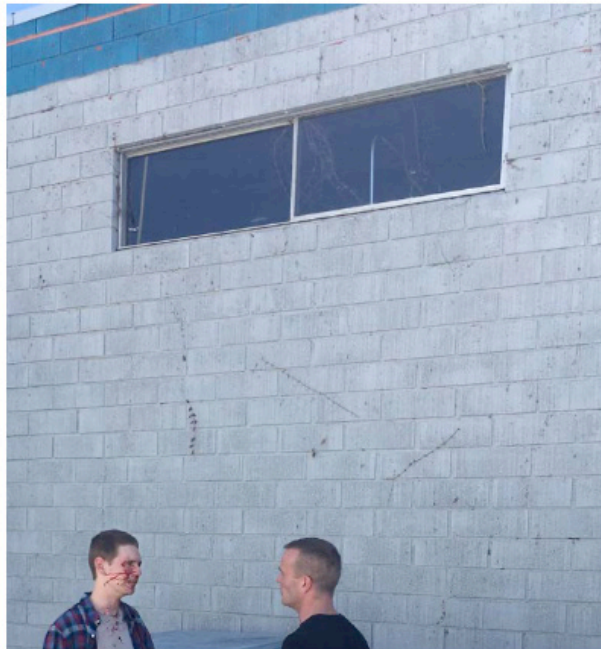
# Ballroom Harry: Volume II

by Harry Goaz

Foreword by Bettina Gilois

Afterword by Jason Reimer

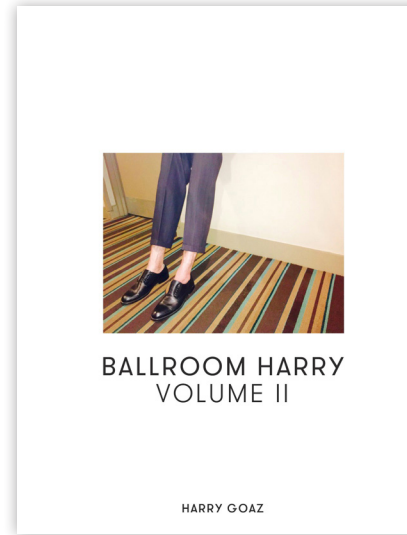
“



Actors.

”

Harry Goaz began his art career as a casual observer growing up in Beaumont, Texas. After finding himself in the company of David Lynch in Los Angeles, he landed the role he is so well known for as Deputy Andy Brennan in *Twin Peaks*. Known for his quiet nature and preference for obscurity, Goaz rarely gives interviews or emerges into the public. This is his first book.



|             |                   |
|-------------|-------------------|
| PHOTOGRAPHY | APRIL             |
| 8" x 10"    | 152 PP            |
| ORIG LANG   | ENGLISH           |
| PAPERBACK   | 978-1-646050-04-8 |
| EBOOK       | 978-1-646050-05-5 |
| US \$29.95  |                   |

**"I am totally floored... Following [Harry Goaz's] output is a small glimpse behind the curtain of a fascinating person."**

— J. Reimer, Director

This collection of abstract, playful photos by elusive *Twin Peaks* actor Harry Goaz (Deputy Andy) follows his life back into the spotlight with the return of the show in 2017.

*Ballroom Harry: Volume II* picks up Goaz's trail as he reemerges to work with David Lynch on *Twin Peaks: The Return* and reclaim the life of a working actor. This first collection follows Goaz's journey back to the role of Deputy Andy and a reassessment of his relationship with the character.

Much like Goaz's apprehension to do a "normal" interview, he has little interest in taking straight-on shots of the glamorous scenes within which he finds himself. Instead, Goaz tells the story slant; these photos are deceptively calm and minimalist but display hints of something electric just beyond view. These snapshots, further contextualized by the immediacy of the iPhone with which he documents, are more a mirror of the man himself than anything he might say.

Inside this enigma, the viewer begins to understand why so many have taken to Harry's social media to understand his persona, all while Goaz remains happily elusive. *Ballroom Harry: Volume II* marks Harry Goaz not just as an actor, but as a photographer and consummate observer.

# A Strange Woman

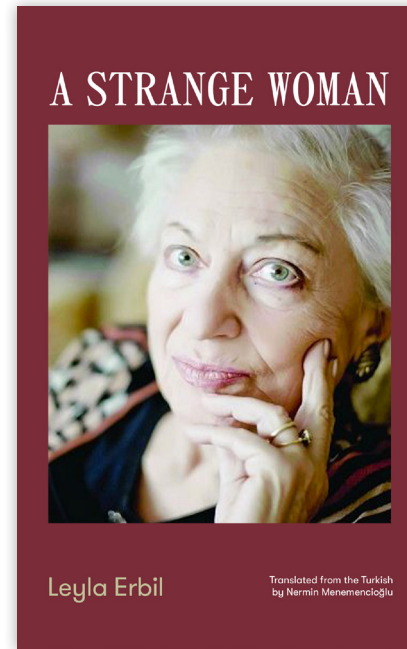
by Leylâ Erbil

translated by Nermin Menemencioğlu

“ The more I talked, the unhappier I became, and I began to cry. He wiped my tears with his handkerchief, as though I were his child. Then I really lost my head and did something that disgusts me to remember; I kissed the hands that were wiping my tears. His fingers smelled of bitter tobacco. How could I have done it? I couldn't believe myself. Actually, I think I confused his suffering with mine. It was as though what had happened to him was because of me, and I wanted to atone for it a little, to pay my debt. He was composed waiting for me to calm down, and then explained that all suffering was caused by the political systems to which the world and Turkey were bound. I thought I understood what he meant, but it still seemed odd to me that he always used his mind like a sharp knife, to deal with even the most delicate situations. And anyway, understanding situations is not the same as finding your way out of them. If I can only be happy when I'm free and the world insists on keeping me from being free, then I'm just not going to be happy. ”

One of the most influential Turkish writers of the 20th century, **Leylâ Erbil** was an innovative literary stylist who tackled issues at the heart of what it means to be human, in mind and body. *A Strange Woman*, first published in 1971, is considered the first feminist novel to come from a Turkish author. Erbil ventured where few writers dared to tread, turning her lens to the tides of social norms and the shaping of identities, getting down to the nitty gritty of emotional conflict, and plumbing the depths of history and psyche. In 2002 and 2004 Erbil was nominated as candidate for the Nobel Literature Prize by Turkey PEN. She died in Istanbul in 2013.

Nermin Menemencioğlu was the editor of *The Penguin Book of Turkish Verse*.



Final cover to come

|            |                   |
|------------|-------------------|
| FICTION    | JUNE              |
| 5" x 8"    | 192 PP            |
| ORIG LANG  | TURKISH           |
| PAPERBACK  | 978-1-646050-12-3 |
| EBOOK      | 978-1-646050-13-0 |
| US \$15.95 |                   |

"How odd that a writer who first started making her mark in 1956 should remain a pioneer still today... How odd that, even after half a century, no writer capable of surpassing her has yet appeared."

— Mahmut Temisyüre, award-winning poet

Nominated for the Nobel Prize for "her mastery in Turkish language and literature, her unique world that she creates in her works through her creative language and the universality of this world, her contribution to arts and also her sensitive intellectual manners for ordinary people, life and world."

— Turkey PEN

The pioneering debut novel by one of Turkey's most radical female authors tells the story of an aspiring intellectual in a complex, modernizing country.

In English at last: the first novel by a Turkish woman to ever be nominated for the Nobel. *A Strange Woman* is the story of Nermin, a young woman and aspiring poet growing up in Istanbul. Nermin frequents coffeehouses and underground readings, determined to immerse herself in the creative, anarchist youth culture of Turkey's capital; however, she is regularly thwarted by her complicated relationship to her parents, members of the old guard who are wary of Nermin's turn toward secularism.

In four parts, *A Strange Woman* narrates the past and present of a Turkish family through the viewpoints of the main characters involved. This rebellious, avant-garde novel tackles sexuality, the unconscious, and psychoanalysis, all through the lens of a modernizing 20th-century Turkey. Deep Vellum brings this long-awaited translation of the debut novel by Turkey's first feminist writer to US readers.

**"Leylâ Erbil is a consummate literary artist."**

— Turkish National Committee for UNESCO

# A Grave is Given Supper

by Mike Soto

“ When people say love still exists I spit out my smile & ask, *how? In what shape & in between which people?*

I'll tell you what exists between all of it: black plastic bags, the kind that zip up in a D-shaped smile, with handles to lug away bodies hung from overpasses.

Sure, a few hummingbirds arrived just as you finish setting the table for supper outside. A few moments

no hell can take away from you. But, after a shrine was made on the sidewalk for a twelve-year-old boy where he was killed,

& people brought dollar store bears & prayer candles huddled his picture, someone in broad daylight kicked it down.

”

Mike Soto is a first generation Mexican American, raised in East Dallas and in a small town in Michoacán. His poems have recently appeared in *The Iowa Review*, *Hot Metal Bridge*, *Michigan Quarterly Review*, and *Rust + Moth*. He received an MFA from Sarah Lawrence College, and currently lives in Dallas, TX.



|            |                   |
|------------|-------------------|
| POETRY     | JUNE              |
| 5" x 8"    | 112 PP            |
| ORIG LANG  | ENGLISH           |
| PAPERBACK  | 978-1-646050-10-9 |
| EBOOK      | 978-1-646050-11-6 |
| US \$15.95 |                   |

“There is a deep, inescapable sadness in many of Mike Soto's poems but it is a sadness for the world and never himself. It's wrong to stereotype poets, even positively, but I think Soto's Mexican literary heritage is deep in his bone marrow. It's a rich, earthly, mystical tradition in which to have one's taproots. These poems of light and life are compressed, but never crushed.”

— Thomas Lux

A Narco-Acid Western in profound poetic form, using themes from the ongoing drug war taking place in a fictional U.S./Mexico border town.

Told in a series of interlinked poems, Soto's debut collection follows two protagonists through their lives in an imaginary United States/Mexico border town, chronicling the state- and drug war-inflicted violence they must undergo. Through the arc of their relationship, *A Grave is Given Supper* weaves a narco-tinged “Acid Western” following the narrative arc of Alejandro Jodorowsky's classic cult film, *El Topo*.

Soto is a poet with a foot in the U.S. and a foot in Mexico; *A Grave is Given Supper* builds a world that honors the complicated lives taking place in the borderlands. Poems like “Sixty-eight were found without heads” reflect the fraught relationship between cartel violence, love, and personal responsibility, where Soto's protagonist asks: how can we “be / celebrating despite those bodies in black / plastic bags making their way through”?

**“Soto eases into discomfort and renders it stunning.”**

— Katy Dycus, *The Wild Detectives*

# At the Lucky Hand, aka The Sixty-Nine Drawers

by Goran Petrović

translated by Peter Agnone

“ Not caring that he hadn't had a bite to eat since morning, the young man quickly went back to the open book. Burning with curiosity and a fever, he searched for the place where he had left off, where he had seen the mysterious map.

Nothing. Everything in the pavilion was in the spot it had been before, only he didn't find the spread-out map on the table of rough-hewn planks. Someone had come in the meantime. Perhaps Professor Tiosavljević himself, perhaps some other reader, but who would know it now.

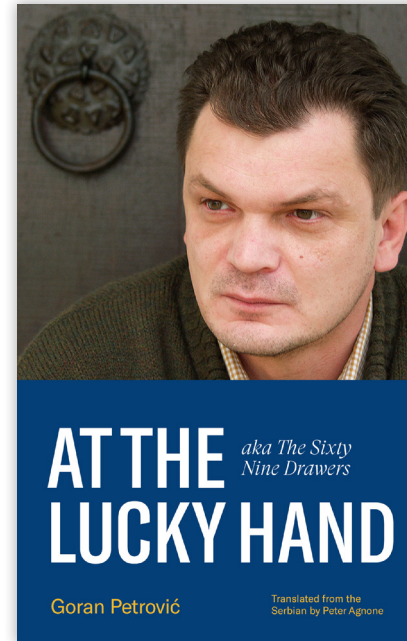
Overwhelmed by his thoughts, Adam returned to the villa by the same way he had come before. Pokimica was not there. The pergola stood in its utter beauty, just as it had been that morning. The first dusk lent the late-blooming roses a nuance of tragic red. The terrace-belvedere was deserted as well. In two of the rooms flickered the light of a candle. By the massive triple shadow in one of the window frames, the young man assumed that the unhappy Leleks had taken up residence there.

Circling the house around the east wing, Adam listened attentively at each of the three rear entrances, and hearing the clattering of dishes guessed behind which of the doors the kitchen was. Nor here did anyone answer his knocking, and the young man decided to go in. Unlike in the deserted pavilion, here he found someone bent over a rather thick book. A woman, very old, an apron over her dress with an embroidered hem, and holding a wooden spoon in her hand. In a flash she stopped leafing through the book and shouted out:

“Close the door! You'll cool my dough! It's just beginning to rise! Sit, wait, it's not done yet!” ”

**Goran Petrović** studied Yugoslav and Serbian literature at the University of Belgrade in the Faculty of Philology. He received the most prominent award in Serbian literature, the NIN Award, in 2000, for his novel *At the Lucky Hand*. Currently he works and lives in Belgrade. Petrović is a member of the Serbian Literary Association, the Serbian PEN Centre and the Serbian Academy of Sciences and Arts. Petrović's novels and books of selected stories have been published in over fifty editions translated in French, German, Russian, Spanish, Italian, Bulgarian, Slovenian, Polish, Ukrainian, Macedonian, English and Dutch.

**Peter Agnone** (1948–2011) studied Serbian at the University of Pittsburgh. He translated David Alharari's novel *Bait* (2001), along with short stories by Goran Petrović, Vidosav Stevanović, and Mihajlo Pantić. He completed a translation of Petrović's novel *At the Lucky Hand* before he died in 2011.



Final cover to come

|            |                   |
|------------|-------------------|
| FICTION    | JULY              |
| 5" x 8"    | 336 PP            |
| ORIG LANG  | SERBIAN           |
| PAPERBACK  | 978-4-646050-14-7 |
| EBOOK      | 978-1-646050-15-4 |
| US \$15.95 |                   |

"Goran Petrović proves to be a master of lyrical storytelling and dreaming."

— Jovan Delic, juror for Ivo Andrić Grand Prize for Lifetime Achievement

An award-winning Serbian novel that explores what it means to read and be a reader – ultimately acting as a love letter to the power of literature.

*At the Lucky Hand* is an account of the different love stories that revolve around a very peculiar book: *My Legacy*, by Anastas Branica. Upon first glance, it is a text suspiciously unworthy of obsession; there are no plot or characters to be found. However, *My Legacy's* author is uninterested in a typical reading. Instead, he has created a world outside of time and space that can only be inhabited by its readers, which Anastas has written in order to connect with his beloved.

Through *At the Lucky hand*, Petrović calls upon the traditions of Jorge Luis Borges and Italo Calvino to posit the mythical theory of “simultaneous reading”, in which it is possible to coincide with other people in the same book, thereby living beyond what is simply written. Within this experience of reading-while-reading, participants are able to access a meeting place that is outside of reality. How else, asks Petrović, can we describe what happens to us when when love is incarnated in the reading that two strangers perform at the same time, hoping that time will be abolished by the mere fact of fixing their gaze on a page?



# Red Ants

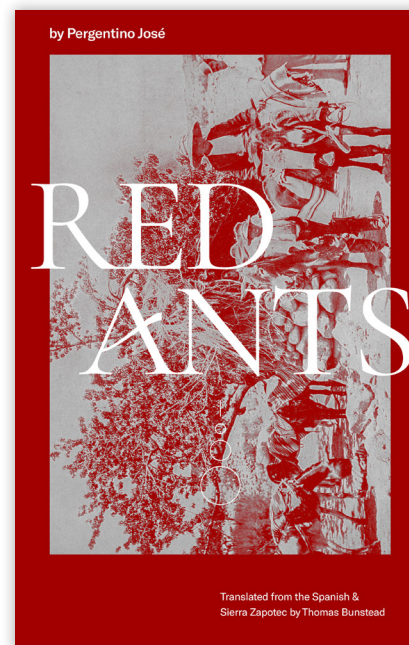
by Pergentino José

translated by Thomas Bunstead

“ Yezari tried to stop herself from changing, she dug her feet into the leafy ground, but as she did so claws appeared and she felt hair, a thick pelt, sprouting from her back. She hurried on and, coming to a strawberry tree, decided to climb it. She cried out for help, certain that somebody, in some far-off place, was observing her transformation. The more she tried to scream, the more the screams turned to a feline mewing and yowling: *nkui nkuau, nkui nkuau*. She felt giddy and before she knew it had let go of the branch, was falling—she fell a short way, struck the next branch down, and dug her claws in to save herself. The feline noises she produced, her entreaties, eventually provoked the rest of the forest animals to join in. And so she knew that there was no way of fleeing from her daughter. ”

**Pergentino José** was born in 1981 in a Zapotec village in the Pacific highlands of Oaxaca. He has published poetry and prose in both Zapotec and Spanish and is a member of the Sistema Nacional de Creadores de Arte, the Mexican government's prestigious fellowship program for artists and writers. *Red Ants* is his first book in English, and the first literary translation into English from the Sierra Zapotec.

**Thomas Bunstead** is a writer and translator based in East Sussex, England. He has translated some of the leading Spanish-language writers working today, including Agustín Fernández Mallo, Enrique Vila-Matas and Juan Villoro, and his own writing has appeared in publications such as *>kill author*, *Paris Review Daily*, *Ready Steady Book* and the *TLS*. In 2015 he co-edited a Mexico feature for *Words Without Borders* and he is currently an editor at the translation journal *In Other Words*.



|             |                   |
|-------------|-------------------|
| FICTION     | AUGUST            |
| 4 1/2" x 7" | 112 PP            |
| ORIG LANG   | SIERRA ZAPOTEC    |
| PAPERBACK   | 978-1-646050-19-2 |
| EBOOK       | 978-1-646050-18-5 |
| US \$14.95  |                   |

"A set of short stories in which the peculiarity and the fantasy of Zapotec popular legends are brought to life by the imaginative and powerful pen of a great author in the making – what is perhaps a true breath of fresh and original air that does our national literature much good."

— Mónica Maristain, *SinEmbargo*

"These stories are situated within an imaginary (of Pergentino José's making) that is consistent from one story to the next...but it is an imaginary that is not reflected in the rest of Mexican literature. This collection is poised to become a new and encouraging contribution."

— Alantl Molina, *Marvin Magazine*

This vibrant collection of short stories, the first literary translation from Sierra Zapotec, meshes magical realism with the everyday reality of indigenous life in Mexico.

A literary triumph by a member of the Mexico20 (the list that boasts Valeria Luiselli and Carlos Velasquez, among others), *Red Ants* is the first ever literary translation from the Sierra Zapotec. This vibrant collection of short stories by one of Mexico's most promising young authors updates magical realism for the 21st century. *Red Ants* paints a candid picture of indigenous Mexican life -- an essential counterpoint to cultural products of the colonial gaze. José's fantastical stories tackle themes of family, love, and independence in his signature style: unapologetically personal, coolly emotional, and always surprising.

**"If we write literature in indigenous languages, we create a dialogue between Mexico's oral and written traditions. We infuse our written culture with the collective memory and magical thinking... and, in doing so, we keep our Mesoamerican heritage alive."**

— Pergentino José

# Jean-Luc Persecuted

by C.F. Ramuz

translated by Olivia Baes

“ Now he was cured, at least he wanted to believe it and forced himself to. One day the sun came out from behind the forest’s branches, from where the snow had come down (there were heaps of it at the base of the trees); he saw the sun hoist itself into the air, fling itself at the sky – and, after the intense cold and the sad mornings of winter, it was a great joy to behold. Jean-Luc went to see his fences, they were deteriorating, he told himself: “As soon as the weather’s good, I’ll begin to rebuild them; the property has to be in good shape for the little one.” He also examined the house, which had been neglected during summer, when the days are devoured by work in the fields, and the previous winter too, for he hadn’t been around (something he thought long about) – he saw the loose steps on the staircase, the walls dented and cracked; he told himself: “We’ve lived in disarray, that’s all over now!” ”

**Charles-Ferdinand Ramuz** (born Sept. 24, 1878, Cully, Switz.—died May 23, 1947, Pully, near Lausanne) was a Swiss novelist whose realistic, poetic, and somewhat allegorical stories of man against nature made him one of the most iconic French-Swiss writers of the 20th century. As a young man, he moved to Paris to pursue a life of writing, where he struck up a friendship with Igor Stravinsky, later writing the libretto for *The Soldier’s Tale* (1918). Ramuz pioneered a common Swiss literary identity, writing books about mountaineers, farmers, or villagers engaging in often tragic struggles against catastrophe. His legacy is remembered through the Ramuz Foundation, which grants the literary award Grand Prix C.F. Ramuz.

**Olivia Baes** is a writer and translator. Her co-translation with Emma Ramadan of Marguerite Duras’ *Me & Other Writings* was published by Dorothy Project in Fall 2019.



|            |                   |
|------------|-------------------|
| FICTION    | AUGUST            |
| 5" x 8"    | 152 PP            |
| ORIG LANG  | FRENCH            |
| PAPERBACK  | 978-1-646050-16-1 |
| EBOOK      | 978-1-646050-17-8 |
| US \$15.95 |                   |

"Mankind in Ramuz's view can perpetually self-generate instead of self-destruct by embracing an inner beauty that is the source of our self-worth and empathy. He reminds his readers that an eternal state of flux is the only way to uncover those hidden layers and webs of selves, where we can stretch ourselves among others for a more whole and transcendent being."

— Jennifer Kurdyla, *Music & Literature*

The first English translation of a classic by Switzerland’s most formative writer — a masterful exploration of societal pressure’s explosive effects.

*Jean-Luc Persecuted* follows the ill-fated life of an unhappily married man. In a small mountainous village where everybody knows everybody, Jean-Luc and his wife Christine live with their newborn son and neighbors in pastoral peace. However, Jean-Luc's life reels into manic, unstoppable chaos when he arrives home one evening and his wife is nowhere to be found. When he concludes that his wife has pursued an affair with her former lover and left him with their child, he falls toward unstoppable mental collapse, surrounded by villagers unable to effect real change.

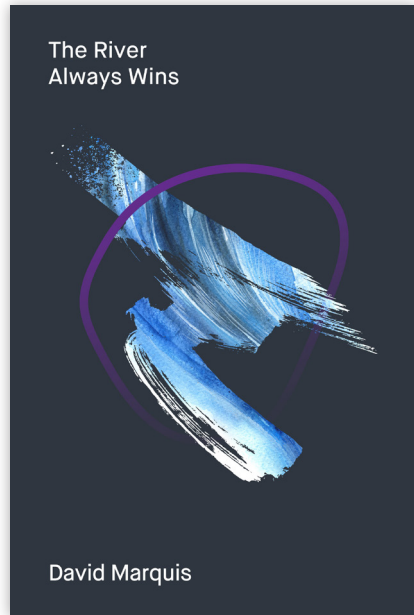
A never-before-translated novel that exemplifies the style of iconic Swiss writer C.F. Ramuz, *Jean-Luc Persecuted* follows the explosive downfall of a man in the wake of societal pressure.

**“Through the telescope of time, it is now easy to see how navigating both fluidity and fragmentation allowed Ramuz to join those twentieth-century novelists who redefined literature—Proust, Woolf, and Mann.”**

— Patti M. Marxsen, *Asymptote Journal*

# The River Always Wins: Water as a Metaphor for Hope and Progress

by David Marquis



|            |                    |
|------------|--------------------|
| ESSAY      | MAY                |
| 4.5" x 7"  | 112 PP             |
| PAPERBACK  | 978-1-646050-08-6  |
| EBOOK      | 978-1-6460050-07-9 |
| US \$15.95 |                    |

Environmental activist David Marquis meditates on movements in both society and nature in this exquisite and lyrical essay. In short, aphoristic chapters, Marquis explores the power of force and collectivity through the metaphor of water.

As an activist, David Marquis founded the Oak Cliff Nature Preserve in Dallas, and has consulted with the Texas Conservation Alliance since 2011.

Marquis brings an unerring belief in the connective and healing power of nature to *The Water Always Wins*.

Rivers do not run in straight lines. Neither do our lives.

The shortest distance between two points is a straight line, but rivers do not study on geometry. They create it, carving shape out of resistance, out of that which resists them.

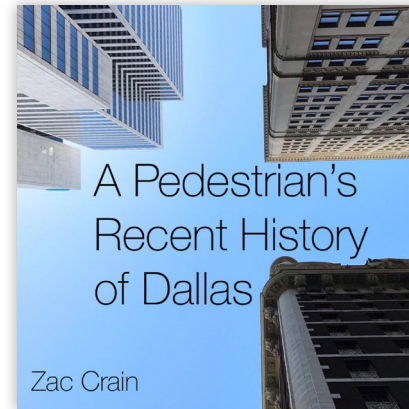
The river is an artist, raising its hammer and chisel, sculpting its way to the art of its bed, finding the shape of the rock that is its own course, for no two rivers in the world run the same.

**David Marquis** is a long-time committed activist for environmental and social change in the Dallas area. He is the author of *I Am A Teacher* (Simon & Schuster), which became a series of widely performed plays. He founded the Oak Cliff Nature Preserve in Dallas and has consulted with the Texas Conservation Alliance since 2011.

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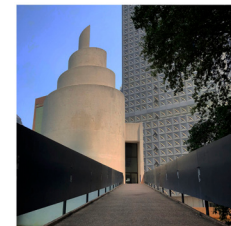
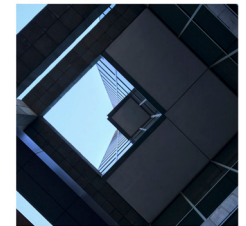
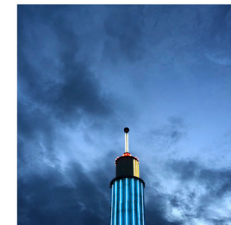
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Crain's photos, taken on phones and during lunch breaks, show Dallas from a human perspective. In a city bound by car owners and wide roads, Zac Crain engages the pedestrian point of view with his infallible eye. No corner goes unexplored as Crain captures a familiar place in a deeply original new way.



**Zac Crain** is senior editor of D Magazine. He is the author of 2009's *Black Tooth Grin: The High Life, Good Times, and Tragic End of "Dimebag" Darrell Abbott*. He has written about the explosion in West, Texas; legendary country singer Charley Pride; Tony Dorsett's struggle with life after football; and imaginary meetings with a mosquito and a Pegasus. He lives in Dallas.

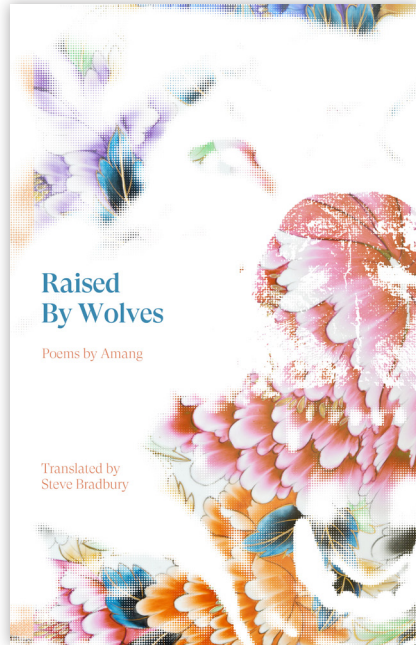
**This photo series by D Magazine senior editor explores the geography of a city from a human, street-level perspective.**



# Raised by Wolves

by Amang

trans. by Steve Bradbury



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**Biting poetry and bold translation theory from a Taiwanese feminist poet and her translator.**

*The rain today is not a rain one longs for  
She showers us with mother tongues*

*Raw*

*Unencrypted*

*From clouds we've long grown weary of*

*The rain today*

*Does not regale us with sexy new phrases*

*That fire up our engines*

*The way Siri does when she does what  
she does*

*The rain today*

*Showers us with mother tongues*

*Heavy, inflated, inflamed*

from "The Rain Today"

Incisive and confessional, *Raised by Wolves* collects the acclaimed work of Taiwanese poet-filmmaker Amang for the first time in English. In her poems, Amang turns her razor-sharp eye to everything from her suitors to international affairs. Amang's poetry, keenly observational yet occasionally absurd, embraces the cruelty and beauty of life in equal measure.

*Raised by Wolves* also presents a groundbreaking new framework for translation. Amang and translator Steve Bradbury work in dialogue, positing the transition between languages as conversational, interactive, and constantly shifting.

**Amang** was born and raised on the scenic east coast of Taiwan. She is the author of multiple volumes of verse, video documentaries and video poems. Her work has appeared in various film festivals and journals in Asia and the United States.

**Steve Bradbury** is a recipient of a PEN/Heim Translation Fund grant, a National Endowment for the Arts Literary Fellowship, and two Henry Luce Foundation Chinese Poetry & Translation Fellowships.

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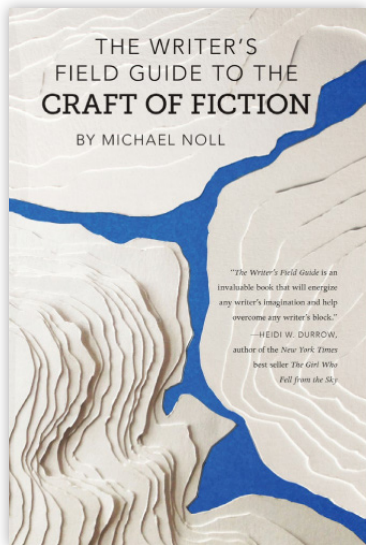
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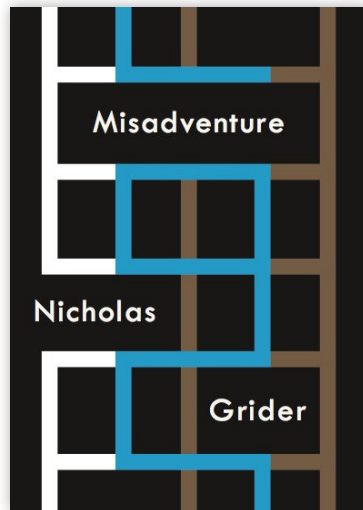
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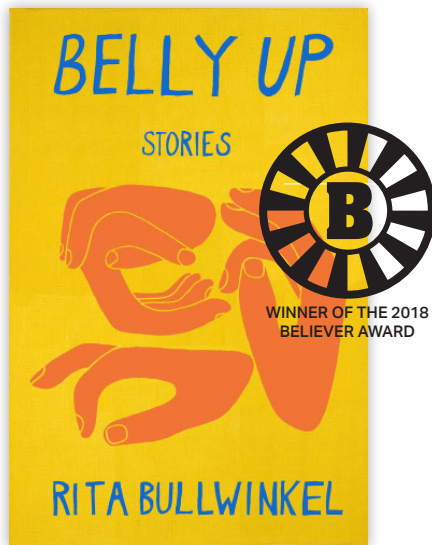
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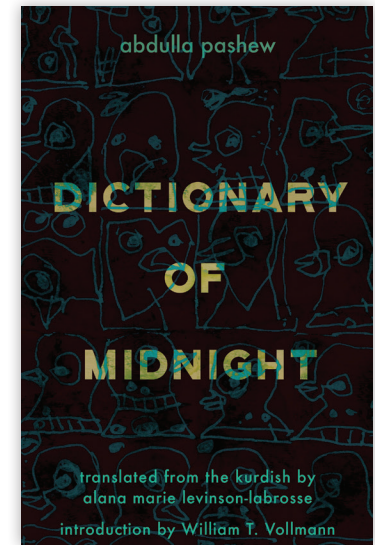


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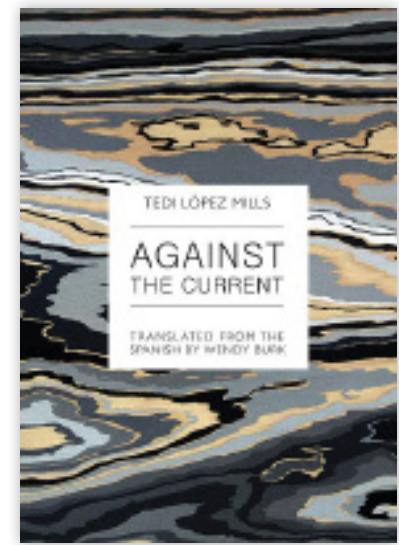
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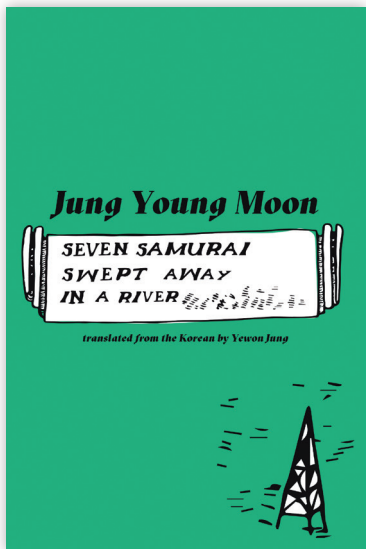
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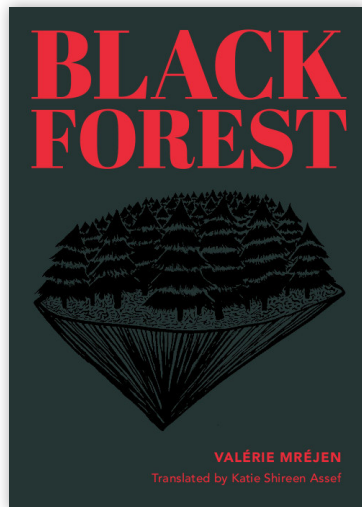
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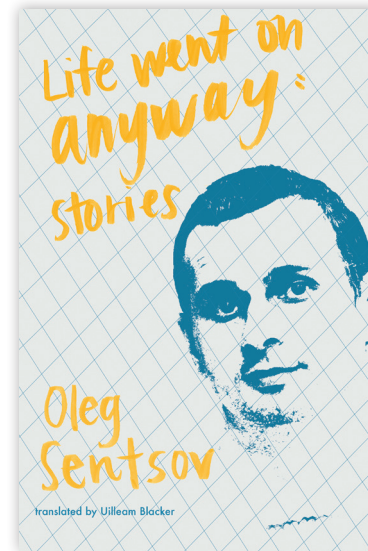
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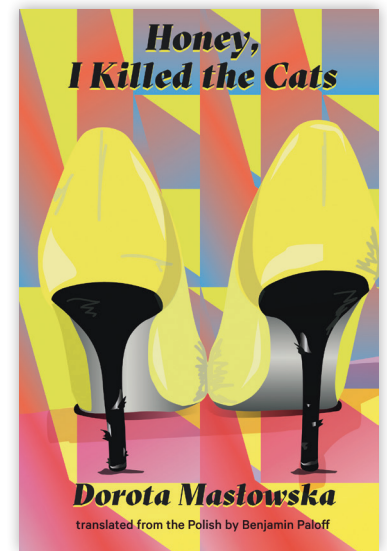
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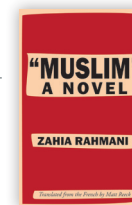
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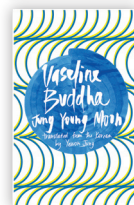
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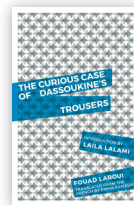
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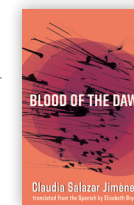
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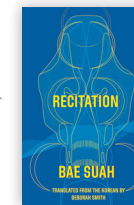
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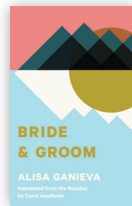
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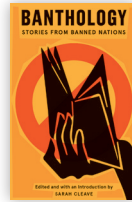
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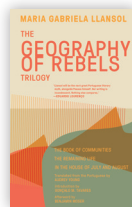
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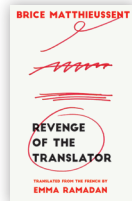
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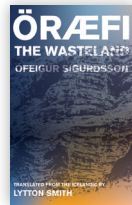
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