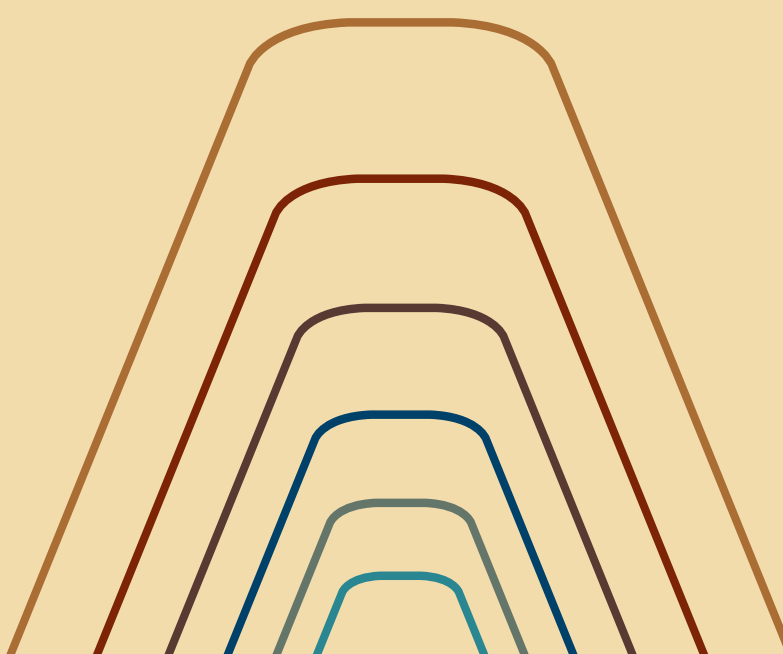


DEEP
VELLUM

Spring / Summer
2021



Dear Readers, Booksellers, Reviewers, Friends, Texans,

We are proud to share a catalog that expands what it means to “put the world into conversation.” These books span the globe, with authors from Peru, the Democratic Republic of Congo, Mexico, Spain, Denmark, and France, alongside local authors from Austin and Dallas, Texas.

We also offer up in these titles an ideology for Deep Vellum Future: a publishing company that brings all of these authors and spaces into conversation together, bending the rules of what it means to be “from” a certain place and to write from that place. *Lone Star*, from award-winning Danish author Mathilde Walter Clark, takes place in Denmark but also in St. Louis and Texas, in a cross-world road novel that explores the best and worst of family relationships. *ELPASO: A Punk Novel*, by Barcelona-based Benja Villegas, follows a mythologized Chicano punk band through the '80s, featuring original vinyl and a prologue by former Texas State Representative Beto O'Rourke.

Effectively: even if our authors weren't born in Texas, they got here as fast as they could.

Find works from Deep Vellum greats Anne Garréta and Fiston Mwanza Mujila in the season as well. *In Concrete* follows *Not One Day* and *Sphinx*, both in translation by the magnificent Emma Ramadan, two of our bestselling titles to date (and still on bookstore recommendation shelves across the country). From Fiston Mwanza Mujila (author of *Tram 83*), we present *The River in the Belly*, a set of poems that follows his remarkable, improvisational verbal energy through verse, in translation by J. Bret Maney.

In addition, we present debut collections from three US poets: Ross J Farrar, Julie Poole, and Logen Cure; a timely novel interrogating the meaning of storytelling during Covid from Alan Govenar; a series of remarkable, surreal short stories from Peruvian writer Claudia Ulloa Donoso; a masterpiece of American political imagination from Dalkey Archive great Peter Dimock; and yes... Deep Vellum's very first kids' book, *Uncle Rabbit and the Wax Doll*, presented in Nahuatl, Spanish, and English.

We look forward to sharing these books with you, alongside titles from Dalkey Archive Press. We're honored to be a part of Dalkey's journey; the catalog shapes what it means to be an independent press, and to publish books from around the world. We hope to do these books justice. If you have any questions, don't hesitate to reach out to Will Evans (Editorial) or Sara Balabanlilar (Marketing and Sales).

It is truly impossible to sum up the madness of the world in the past months, so instead we posit this: hold books, and each other, tight. Stories are powerful.

Deep Vellum

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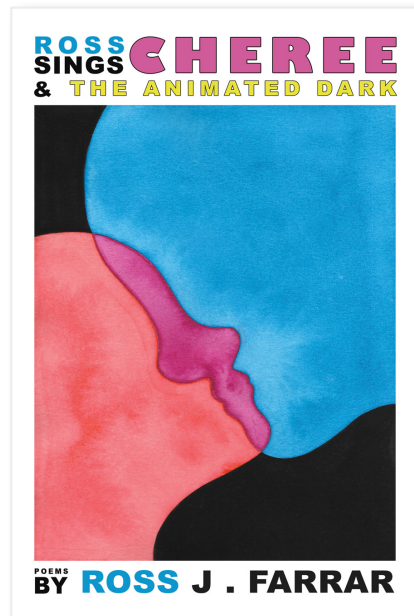
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Ross Sings Cheree & The Animated Dark

by Ross John Farrar

From renowned vocalist of bands Ceremony, Spice, and Crisis Man, a darkly cathartic debut collection that crosses Samuel Beckett and hardcore punk.



"How do we go on when we lose someone? How do we live between the earthquake's wreckage and the waves invitation to swim? to drown? The metaphorical gun to his own head, 'Ross' chooses beauty, manifested in abundance between the covers of this powerful book."

—Chris Kennedy

"If you are baffled or lost or human, these poems are friendly, slightly drunk companions to accompany you as you muddle through. Read them—there is much comfort in their glorious bewilderment."

—Sarah C. Harwell

"Twisted in the best way."

—Bruce Smith

A native of the Bay Area, Ross J. Farrar is an internationally renowned singer, songwriter, and lyricist for the post-punk band, Ceremony. In his debut book of poetry, Farrar conjures a narrative voice that evokes Alan Vega of the band Suicide and other New York school artists as he contemplates life outside of music. Farrar's poems glide between hazy evocations of being young on the West Coast, working at an adult bookstore, and drinking with friends, alongside layers of darker experiences: visiting the

graves of friends and loved ones, leaving Cheree, the 2016 election. He mulls over the lost landmarks of his youth in San Francisco and a relationship both heart-wrenching and ultimately failing.

NON-FICTION	\$16.00
Publication	MAY
Orig. Language	ENGLISH
Paperback	9781646050536
eBook	9781646050543
6" x 9"	120 PP

|| *I want to pay for everything, have gotten away with too much. I float through stations, wade in calming water, fall asleep with nothing in the way.*

*A human is an animal with an inside & an outside. Take away the outside & the inside is left. Take away the inside & nothing—
mort.*

*I prepare for death when tying then untying my shoes—mort.
I start out cool on the treadmill & end screaming—mort.
I raise my hand, but can't keep it up there ||*

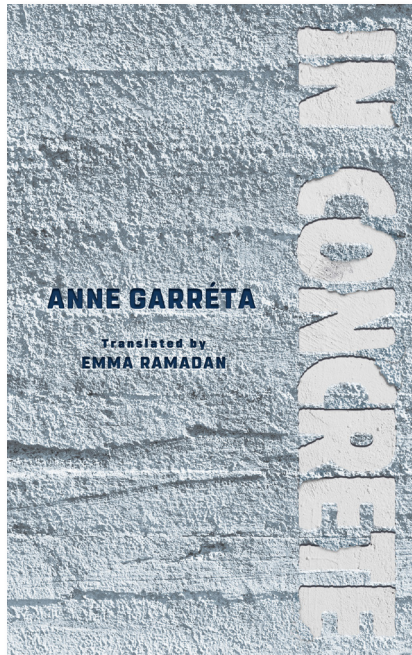
(from "Mort & Other Payments")



Ross John Farrar was born in San Francisco and spent much of his young adult life playing music in the band Ceremony. In his late twenties, he decided to go back to school, finishing his undergraduate at University of California, Berkeley, followed by an MFA in Poetry at Syracuse University. His work can be found in *RHINO Poetry*, *Heartworm Reader*, *The Chaffey Review*, *Riprap Journal*, and *Canary*. He has published one book, comprised of literary mixed media, *Society Verse* (Bridge9 Press, 2010), and one chapbook, *The L-Shaped Man Poems* (Matador, 2015). *Ross Sings Cheree & the Animated Dark* is his debut poetry collection.

In Concrete

by Anne Garréta



Garréta's first novel in a decade follows the mania that descends upon a family when the father finds himself in possession of a concrete mixer. As he seeks to modernize every aspect of their lives, disaster strikes when the younger sibling is subsumed by concrete.

Through puns, wordplay, and dizzying verbal effect, Garréta reinvents the novel form and blurs the line between spoken and written language in an attempt to confront the elasticity of communication.

"Through a unique writing style where spelling mistakes coexist with onomatopoeias and saucy allusions, the border between spoken and written language gradually ceases to exist."

— The Cultural Services of the French Embassy

"Anne Garréta's greatest narrative accomplishment to date. Translator Emma Ramadan has skillfully managed to recreate lewd jokes, playful puns, and linguistic puzzles resulting in an utterly delightful read."

— Cristina Rodriguez, Deep Vellum Books
(Dallas, TX)

"Garréta and Ramadan continue to redefine the limits of language—these are not words to read but words to bite, chew, choke on."

— Kyle Alderice, Book Culture
(New York, NY)

Recipient of the 2020 Hemingway Grant by the Cultural Services of the French Embassy

FICTION	\$15.95
Publication	MAY
Orig. Language	FRENCH
Paperback	9781646050550
eBook	9781646050567
5" X 8"	152 PP

The newest novel by Prix Medicis-winner Anne Garréta, *In Concrete* is a feminist inversion of a domestic drama crossed with Oulipian nursery rhyme.

IN PRAISE OF SPHINX

"The set-up is such a classic, relatable tale of falling in — and out — of love that one wonders why gender has always been such a huge factor in how we discuss relationships, in fiction and otherwise. . . . So, the author, and the translator, created their own language, championing love and desire over power and difference."

— Maddie Crum, *Huffington Post*

Nominated for the
2016 PEN Translation Prize
A *Paris Review* Staff Pick

"Garréta's aim was to overthrow gender binaries carried by language, and in light of recent demands by transgender groups to use gender neutral pronouns, *Sphinx* seems curiously prescient."

— Catherine Humble,
The Times Literary Supplement

IN PRAISE OF NOT ONE DAY

"Garréta more or less perfected the post-modern confessional, doing so with a self-awareness that many authors fail to accomplish... *Not One Day* is a casual revelation; a delight."

— Sean Redmund, *fields Magazine*

"A master of thought and language, an astounding authority and elegance."

— Anne Serrre, *Marie Claire*

Winner of Prix Médicis 2002
Selected by *Words Without Borders* as one of 8 Queer Books in Translation to Read for Pride Month 2020

"Like a skilled performance artist, Garréta... simultaneously inhabits bodies and spaces."

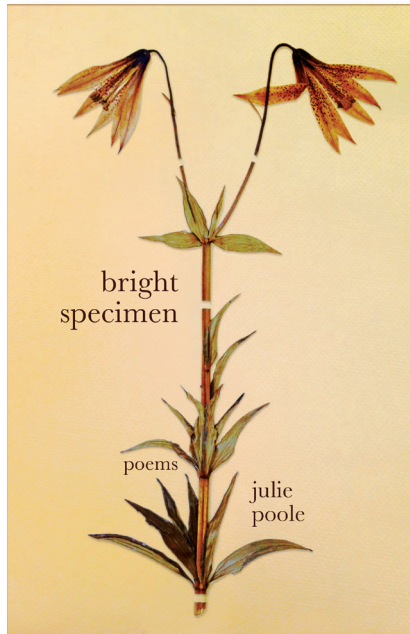
— Youmna Chlala, *BOMB Magazine*

Anne F. Garréta is the first member of the Oulipo to be born after the founding of the collective. A normalien (graduate of France's prestigious École normale supérieure) and lecturer at the University of Rennes II since 1995, Anne F. Garréta was co-opted into the Oulipo in April 2000. She also teaches at Duke University as a Research Professor of Literature and Romance Studies. Her first novel, *Sphinx*, hailed by critics, tells a love story between two people without giving any indication of grammatical gender for the narrator or the narrator's love interest, A***. She won France's prestigious Prix Médicis in 2002, awarded each year to an author whose "fame does not yet match their talent" (she is the second Oulipian to win the award—Georges Perec won in 1978), for her book, *Not One Day*.

Emma Ramadan is a literary translator of poetry and prose from France, the Middle East, and North Africa. She is the recipient of a Fulbright, an NEA Translation Fellowship, a PEN/Heim grant, and the 2018 Albertine Prize. Her translations for Deep Vellum include Anne Garréta's *Sphinx* and *Not One Day*, Fouad Laroui's *The Curious Case of Dassoukine's Trousers*, and Brice Matthieussent's *Revenge of the Translator*. She is based in Providence, RI, where she co-owns Riffraff bookstore and bar.

Bright Specimen

by Julie Poole



With the loving eye of an amateur botanist, poet Julie Poole has distilled nature to its finest, tender points. Through sections divided by biosphere (rich mesic slope; exotic hay meadow; damp understory), Poole's poetry gives voice to a meditative expression of flora. Each poem creates an individual cataloged world through which to explore the body, sexuality, strength, and a devout refusal to admit the separation between humans and nature. Inspired by the Billie L. Turner Plant Resources Center at The University of Texas at Austin, the largest herbaria in the Southwestern United States, *Bright Specimen* weaves together a written index through the harmony of botanical wonder.

"I loved being held by *Bright Specimen's* gentle intimacy and delight, its organic shapes and speech... Only a poet as attuned as Julie Poole could filter the world through such bright souls."

— Taisia Kitaiskaia,
author of *The Nightgown and Other Poems*

POETRY	\$15.95
Publication	JUNE
Orig. Language	ENGLISH
Hardcover	9781646050574
eBook	9781646050581
6" X 9"	104 PP

Julie Poole was born and raised in the Pacific Northwest. Her first book of poems, *Bright Specimen*, was inspired by the Billie L. Turner Plant Resources Center at The University of Texas at Austin. She has received scholarships and fellowship support from the James A. Michener Center, the Helene Wurlitzer Foundation, and Yaddo. In 2017, she was a finalist for the Keene Prize for Literature. Her poems and essays have appeared in *Borderlands: Texas Poetry Review*, *CutBank*, *Denver Quarterly*, and elsewhere. She lives in Austin, Texas, with her growing collection of found butterflies.

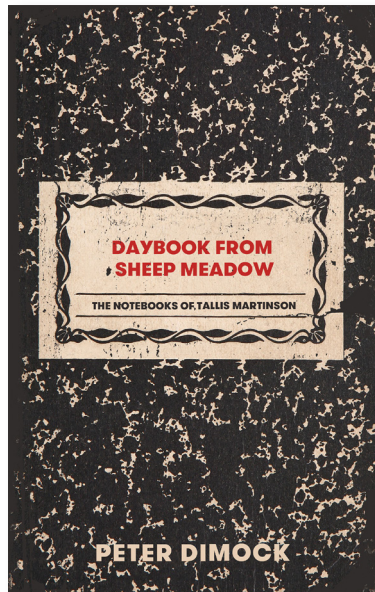
A poetic botanical index, *Julie Poole's* debut collection explores the history and science of, and human interaction with, the natural world.

Castilleja purpurea

to New Mexico
in search of a color
I've never seen not sure
if it would be found
in a tapestry or the sky
or some rocky formation
not sure how the color
would make me feel
but I'd seen some
faintly familiar
tone on a paintbrush
specimen & that only affirmed
my instinct for vastness
a particular tint
like a particular sound
the color I was
sure could only
emerge out of
a great expanse
it would mark
itself across my chest
and make me stand
tall naturally
in seconds it would
be gone the
exact conditions
to replicate it
weather and
light would
change this was
all just a sense
I had like a piece of music
I had to hear but no name to look it up by

Daybook from Sheep Meadow

by Peter Dimock



FICTION	\$15.95
Publication	JUNE
Orig. Language	ENGLISH
Paperback	9781646050598
eBook	9781646050604
5" x 8"	150 PP

REVIEWS OF *GEORGE ANDERSON: NOTES FOR A LOVE SONG IN IMPERIAL TIME*:

"Peter Dimock... possesses the rich, intricate, and subtle patternings of the verbal lace-maker's craft."

— Toni Morrison

"How can we live with ourselves? I mean, really? How can we? This is the book's prevailing question, one that rises from the pages less as a pretty love song than as a helpless keen. Fales invents and pursues his method as a way to fix history so he can live with its implications."

— Heidi Julavits, *New York Times*

"George Anderson is indeed this ambitious, a work of great ethical force and historical scope, written in the singular form of what might best be described as — try to imagine it — an epistolary, synesthetic, anti-imperial self-help manual... What a remarkable novel: for a few radically hopeful lines at a time it imagines that a new history might be possible, imagines what it might mean to imagine this. Perhaps we cannot see and hear this history as clearly as its protagonist can. But we have for a moment felt his moral devastation and his hope as our own — no small feat for a novel in imperial time..."

— Hilary Plum, *Los Angeles Review of Books*

"George Anderson" requires some heavy mental lifting, but Fales's seeking voice and the book's innovative structure make it more of a calling than a chore. The rewards here are great: a fresh perspective on some of the thorniest events in recent American life, alongside enduring questions about history, art and narrative. Dimock's slender, sturdy investigation into their meaning should inspire anyone who wants to think deeply and philosophically about this great nation."

— Veronica Esposito, *Washington Post*

In his newest novel, cult author Peter Dimock explores the shuttering of empire and literature's capacity to re-lay America's political trajectory.

Daybook in Sheep Meadow returns to the breakdown of America's imperialist history of Peter Dimock's groundbreaking previous novels, *George Anderson: Notes for a Love Song in Imperial Time*, and *A Short Rhetoric for Leaving the Family*.

Historian Tallis Martinson has grappled for years with the atrocities of the American past through meditative notebook entries. When words fail him completely, he commits himself to a psychiatric facility, suffering from severe adult mutism and unable to write. His brother and editor Christopher Rentho Martinson, tasking himself with trying to understand Tallis' condition through reading the notebooks, slowly descends into a wormhole of their family's implied complicity with normalized national atrocities, past and present.

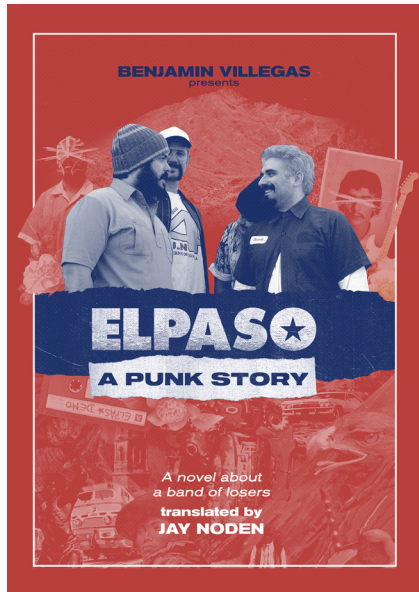
An experiment in the capacity of literature to re-lay the trajectory of America's future, *Daybook* stages a space wherein the reader can register—and, potentially, remedy—the criminal catastrophe of the legacies of American empire.

■ *For all its despair, one virtue of Tallis's experiment, I believe, is that his method proposes a habitation of the duration of American history different from any we have had before. It is a duration that cannot be measured by any narrative of peace and war we have conventionally recognized. That habitation, I believe his entries are intended to prove, entails an ecstatic reciprocity made from common speech we are all aware we know but which we have never dared to speak with the fluency that would make it our own. In the end, Tallis believed he had failed in his experiment. The pain of his silence now fills reciprocity's evacuated space. I want to prove him wrong.* ■

Peter Dimock has long worked in publishing, both at Random House and as senior executive editor for history and political science at Columbia University Press, where he worked with authors including Angela Davis, Eric Hobsbawm, Toni Morrison, and Amartya Sen. His novels *A Short Rhetoric for Leaving the Family* and *George Anderson: Notes for A Love Song in Imperial Time* were published by Dalkey Archive Press.

ELPASO: A Punk Story

by Benjamin Villegas

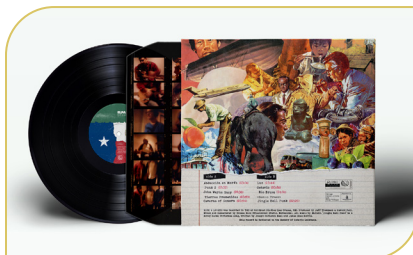
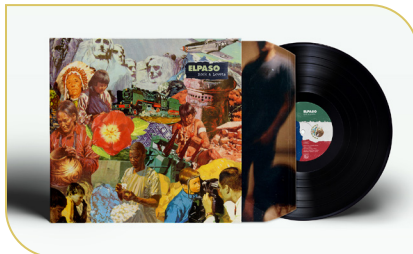


Featuring a forward by Beto O'Rourke

■ *El Paso and Juárez, so close to each other but so distant from the usual centers of power (political, cultural, economic or otherwise), produced a sound and style that I've never found anywhere else. Something extraordinary was able to grow and bloom and make the world a better place for it.* **■**

— Beto O'Rourke, prologue

NON-FICTION	\$15.95
Publication	JUNE
Orig. Language	SPANISH
Paperback	9781646050611
eBook	9781646050628
5.5" x 8.5"	200 PP



Select **ELPASO** merchandise available for wholesale order to your store, or for purchase at Deepvillum.org

In a state rife with caricatures, Benjamin Villegas' "anti-biography" explores the history of a Texas border-town punk band too good to be true.

In 2015, Benjamin Villegas traveled to Texas in an attempt to write the biography of a music group that could have changed the history of rock: ELPASO, a Chicano band from the U.S.-Mexico border with a punk sensibility, a long since-defunct crew, and little left to remember it by but a suitcase of fanzines and one-off recordings.

This is the story of one of the many bands that will never appear in rock n' roll history books, but is at the core of the scene: a band that earned its stripes from sweaty fans and self-taught rock aficionados in basements, garages, and small venues across the country. This is the story of two kids who came together to embrace the punk ethos of the '80s and be a part of the rock n' roll revolution sweeping the US, a world of the Ramones, Black Flag, and, of course, ELPASO.



Benjamin Villegas was born in Spain. He was named after Fantastic Four's The Thing, and grew up in a household full of comics, music, and movies that shaped his taste for American pop culture. He is a musician, illustrator, audiovisual producer, and graphic designer. He is also the author of *Huele como a espíritu posadolescente* (*Smells Like Postadolescent Spirit*).

Jay Noden is a Spanish translator who has worked on a variety of titles both literary and design/architecture-related. He lives in Barcelona.

LONE STAR

by Mathilde Walter Clark

A cross-continental novel that splices the vast expanse of Texas with a daughter's desire to reconnect with her aging father.



FICTION	\$17.95
Publication	JULY
Orig. Language	DANISH
Paperback	9781646050635
eBook	9781646050642
5.5" x 8.5"	450 PP

"The book is simply amazing."

— Livetidukketuset.dk

"Beautifully done."

— Svend Skriver, *Christian Daily*

"You need to read this book."

— Karen Syberg, *Information*

Awarded one of the Best Books of 2018 by the Danish State Art Foundation

Mathilde Walter Clark is a novelist and essayist from Denmark. Having spent her childhood traveling between her mother's house in Denmark and her father's in St. Louis, Missouri, Clark went on to live in Buenos Aires and New York and travel extensively across the world. Clark was a resident artist at 100 W Corsicana in small-town Texas, where she worked on the manuscript for *Lone Star*. She is the winner of the Carlsberg Foundation's Discovery of the Year prize in literature; *Lone Star* was awarded one of the Best Books of 2018 by The Danish Arts Foundation. She currently lives in Copenhagen.

K.E. Semmel's work has appeared in the *Ontario Review*, *Washington Post*, *World Literature Today*, *Southern Review*, *Subtropics*, *Literary Hub*, and elsewhere. His translations include books by Karin Fossum, Naja Marie Aidt, Erik Valeur, Jussi Adler-Olsen, Simon Fruelund, Kenneth B. Andersen, Thomas Rydahl, and Jesper Bugge Kold. He is a recipient of numerous grants from the Danish Arts Foundation and is a 2016 NEA Literary Translation Fellow.

Martin Aitken is the acclaimed translator of numerous novels from Danish and Norwegian, including works by Karl Ove Knausgaard, Peter Høeg, Jussi Adler-Olsen, and Pia Juul, and his translations of short stories and poetry have appeared in many literary journals and magazines. In 2012 he was awarded the American-Scandinavian Foundation's Nadia Christensen Translation Prize. In 2019 he was awarded the PEN Translation Prize for his translation of *Love* by Hanne Ørstavik.

When Mathilde's stepfather dies in Denmark, she is plagued by worries about the potential death of her American father on the other side of the Atlantic. In a desire to catalog her love for, and memories with, her father, Mathilde travels to America and writes a novel about their relationship that she has always known she should write.

Lone Star is about distances: the miles between a father and daughter; the detachment between Mathilde's Danish upbringing and her American family; the separation of language; and the passage of time between Mathilde's adulthood and the summers she spent as a child in St. Louis. These irrevocable gaps swirl as Mathilde voyages to meet her father in Texas to explore a relationship that still has time to grow. At once a travelogue and family novel, *Lone Star* occupies the often-mythologized landscape of Texas to share a story of being alive and claiming the right to feel at home, even across the ocean.

|| *Days passed as they do without my interference. Over the years, the address on the envelopes changed. Parkovsvej, Geelskovparken, Ådalsparken, Bøge Allé, Bybækterasserne. Now we lived on Præstøgade in Østerbro, and the letters kept coming. The envelopes, the paper, the handwriting was the same. The old letters still lay in a moving box in the basement. My grandmother's letters were also there, and my sister's. My American family was in the box. Every time we moved we brought the box with us. In this way we moved around with my American family. Though it was only half-filled with letters, it was heavy, and we needed two of us to carry it. My mother lifted one side, and I lifted the other. Over time, as we moved, new letters swelled the stack in my rooms. I stored them in a bundle fastened with a rubber band. The rubber band cut into the paper. I replaced the rubber band with a silk ribbon. It was not only practical but pretty, a way of organizing and elevating, of making the ordinary meaningful.* ||

Little Bird

by Claudia Ulloa Donoso

A slim book based on Bogata39 member Claudia Ulloa Donoso's blog, *Little Bird* is comprised of thirty stories that explore the strangeness of everyday life.



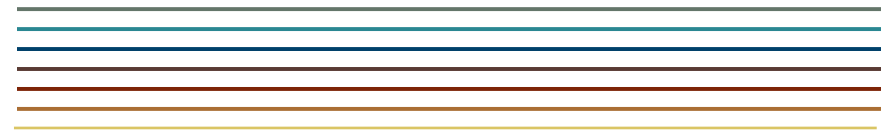
FICTION	\$15.95
Publication	JULY
Orig. Language	SPANISH
Paperback	9781646050659
eBook	9781646050666
5" x 8"	112 PP

After moving from Peru north of the Arctic circle to begin graduate school, Claudia Ulloa Donoso began blogging about insomnia. Not hers, necessarily – the blog was never defined as fact or fiction. Her blog posts became the bones of *Little Bird*, short stories with a nod to fervent self-declaration of diary entries and the hallucinatory haze of sleeplessness.

Blending narration and personal experience, the stories in *Little Bird* stretch reality, a sharp-shooting combination of George Saunders and Samanta Schweblin. Characters real and unreal, seductive, shape-changing, and baffling come together in smooth prose that, ultimately, defies fact and fiction.

Claudia Ulloa Donoso has been recognized by critics and readers as one of the most original and surprising voices in Peruvian literature. In 2017, she was included in the Bogata39, a list of the best Latin American fiction writers under 40 that also includes Valeria Luiselli, Juan Cardenas, and fellow Deep Vellum author Eduardo Rabasa. She currently lives north of the Arctic circle in Bodo, Norway, where she teaches Spanish and Norwegian.

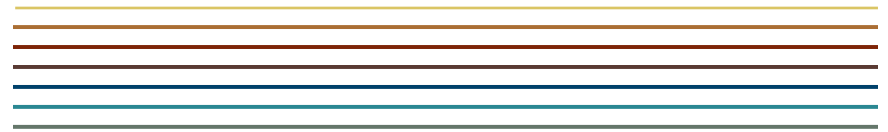
Lily Meyer is a writer and translator from Washington, D.C. She is a regular reviewer for NPR Books, and her criticism appears online in the *Atlantic*, the *New Yorker*, the *Poetry Foundation*, *Public Books*, and more. Lily is a PhD candidate in fiction at the University of Cincinnati. She is a two-time fiction grant recipient from the D.C. Commission on the Arts and Humanities and won the Sewanee Review Fiction Contest in 2018.



|| I have a cat named Kokorito. He's big—fifteen pounds— and furry, and he isn't very social. His main way of showing affection is bringing me tiny dead birds. This is what cats do, I know: **give their owners dead birds as presents. Or maybe trophies. Who am I to say?**

Kokorito never eats the birds. He tortures them, plays with them like balls of wool, but in the end, he always leaves them in my bed, which is where I do everything these days, even eat. That's how I'm so sure the birds are for me.

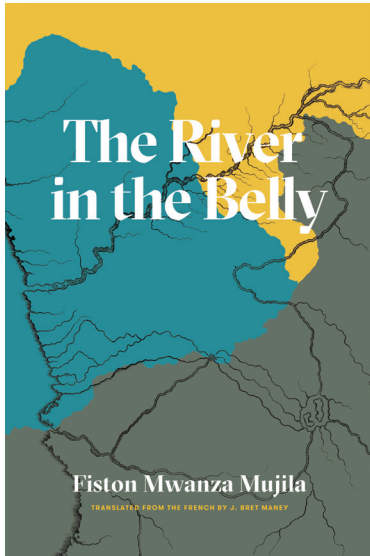
*My cat, who has seven lives in the Americas and nine here in Scandinavia, **brings me death as a present, but the thing is, I've seen plenty of death already. I don't really need any more.*** ||



The River in the Belly

by *Fiston Mwanza Mujila*

Award-winning Congolese author Fiston Mwanza Mujila returns to the Deep Vellum catalog with a poetry book both intimate and universal, seeking through metaphor and lyric to reckon with the contested subjecthood of Mujila's native country.



PHONEME	
POETRY	\$15.95
Publication	JULY
Orig. Language	FRENCH
Paperback	9781646050673
eBook	9781646050680
6" x 9"	152 PP

IN PRAISE OF *TRAM 83*

"A high-velocity debut . . . The writing has the pulsing, staccato rhythms of Beat poetry and Roland Glasser has exuberantly harnessed that energy in his translation from the French."

— Sam Sacks, *Wall Street Journal*

"With echoes of Flannery O'Connor, Ralph Ellison, and Joseph Conrad, Mujila's language alchemizes epic poetry from violence, despair and distraction. He bebops in broken time with words and structure, improvising and free-associating."

— Michelle Newby, *The Rumpus*

Fiston Mwanza Mujila's writing foregrounds its debt to jazz, responds to political turbulence in his native country and its effects on everyday life, and displays an often incandescent, improvisatory verbal energy, replete with bouts of irreverent humor and surprising tonal shifts. He is the recipient of many literary prizes, including, most recently, the Peter-Rosegger-Literaturpreis (Austria, 2018). He is the author of *Tram 83*, published by Deep Vellum in translation by Roland Glasser in 2015. *Tram 83* was the winner of the German International Literature award and long-listed for the International Booker Prize and the Prix du Monde. Mujila born in 1981 in Lubumbashi, Democratic Republic of Congo, and now lives in Graz, Austria.

J. Bret Maney is an assistant professor of English at Lehman College, CUNY. He earned a Ph.D. in Comparative Literature and Literary Theory at the University of Pennsylvania and has worked as a translator from the French and Spanish since 2005. Before starting graduate school, Maney founded and ran the Talking World translation agency. His translation of *Manhattan Tropics* has been honored by the Ezra Pound Prize for Literary Translation, a PEN/Heim Translation Fund Grant, and a Commendation in the Gulf Coast Translation Prize.

The River in the Belly is the collection only Mujila could write, blending musical lyricism, legend, and theology from Africa and Europe; from the widely-acclaimed author of the novel *Tram 83*.

Created originally as part of a multi-disciplinary work of poetry, music, video, and dance performed in Europe in 2019, *The River in the Belly* shows the Congo River as it runs in real life and through Mujila's body and mind; he contemplates his native river and the decades of upheaval the Democratic Republic of Congo has gone through, in turns berating and serenading a homeland from exile in Austria. This bittersweet, ambitious collection, in the words of translator J. Bret Maney, "does no less than seek to reinitiate the Congo River in the imaginary of European languages."

IN PRAISE OF *TRAM 83*

Winner of the Etisalat Prize for Debut African Fiction 2015
Winner of a French Voices Award

SOLITUDE 61

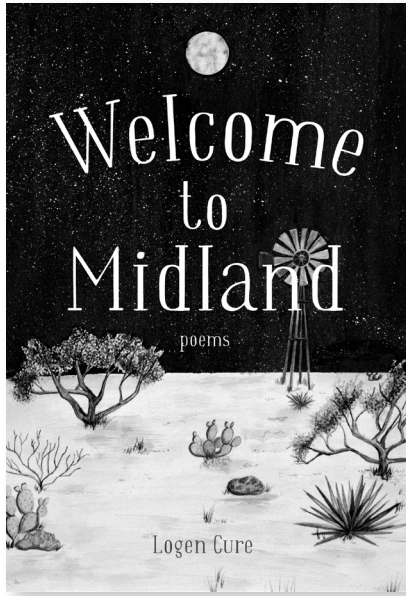
a river convulses in my belly
a confounded malingerer, dirty and immense, mournful and malign,
a river in late stages of dysentery...

SOLITUDE 71

a restless, twitchy dog (?)
the river mopes as the day lengthens
it snivels without knowing just why
it's been sniveling since Babel, since Old Noah and his flood
since the prophet Ezekiel, since Sister Abigail...
its trail of snot stretching across an absurd span...

Welcome to Midland

by Logen Cure



POETRY	\$15.95
Publication	AUGUST
Orig. Language	ENGLISH
Paperback	9781646050697
eBook	9781646050703
6" X 9"	100 PP

Welcome to Midland is a queer coming-of-age narrative in verse set against the contested backdrop of conservative small-town Texas. These linked poems, broken into four sections that explore the cultural and natural history of West Texas (from the horned lizard to dirt storms to Laura Bush's car accident), lasso together events and movements from across eras and spaces to create a tenuous yet strong sense of place.

Giving voice to secrets and silence, *Welcome to Midland* builds a path for the formation of identity out of community, family, and legend.

"Logen Cure's *Still* draws inspiration from Eros, whom she keenly argues is never eclipsed by the routines of our days. The dynamic energy in these poems derives from an ongoing battle—a uniquely human battle—between the rational and the feral. I'm grateful to Cure for her stark honesty and wit; for poems reminding us that our hearts are nutritious and must be eaten raw."

—David Roderick, author of *The Americans*

Logen Cure is the author of three poetry chapbooks: *Still* (Finishing Line Press 2015), *Letters to Petrarch* (Unicorn Press 2015), and *In Keeping* (Unicorn Press 2008). She's an editor for *Voicemail Poems*. She curates Inner Moonlight, a monthly reading series at The Wild Detectives in Dallas. She serves as an English faculty member at Tarrant County College and earned her MFA in Creative Writing from the University of North Carolina at Greensboro. She lives in Dallas/Forth Worth, Texas with her wife and daughter.

A queer debut collection of poetry reckoning with the role of silence, secrets, and gossip to survive in conservative West Texas.

Lucifer at the Tea Party

My mother will tell you about reading the invitation to me—
Hannah Miller's 4th birthday, a dress-up party—
the way I said, *Oh good, I'll wear my devil costume,*
how she explained that's not at all what they meant.
Think tea party. Think fancy.

Oh, I said. Then I'm not going.

When Hannah's mother asked me at preschool pick-up
if I was planning to attend,
my mother explained the misunderstanding
after I said, *Nope.*
Oh, Hannah's mother said,
just bring her in whatever she wants to wear.

I don't believe I remember this.
Isn't it strange? The way story blurs
with memory, the sweet mythology
we make of ourselves.

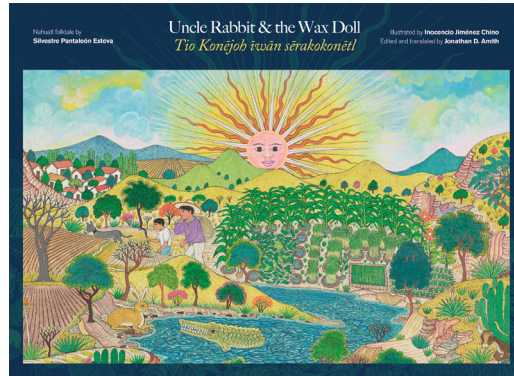
Ask my mother and she will show you the photo:
little girls clad in lace, sashes, tiny gloves,
sitting in a circle, heads bent
as Hannah opens a gift,
and me, kneeling in the background,
dark eyes looking square at the camera,
my horns crooked, the hellfire on my red, red cape
just visible at the edge of the frame.

Uncle Rabbit and the Wax Doll

by Silvestre Pánteleon

Follow the classic tale of the trickster Brer Rabbit in a one-of-a-kind trilingual edition, featuring Nahuatl, Spanish, and English languages alongside traditional amate bark paintings.

The premier
Children's title
from
Deep Vellum
Publishing



Uncle Rabbit has been gazing longingly at a garden across the river where his favorite foods are planted. Finally, he tricks Old Man Crocodile into giving him a ride to the other side of the river, only to find that he has bitten off more than he can chew!

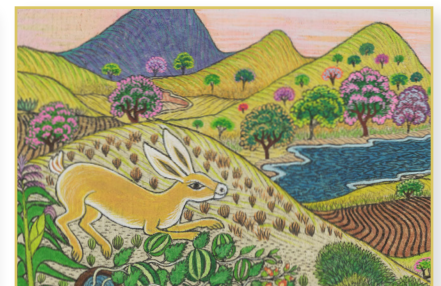
Uncle Rabbit and the Wax Doll beautifully recounts the Nahuatl version of Brer Rabbit, one of the most widespread tales of both the Old and New Worlds, in three languages. Told by master storyteller Silvestre Pantaleón and illustrated on amate bark paper by Inocencio Jiménez, a self-taught artist from the same village in Guerrero, Mexico, the book tells the story of trickster Uncle Rabbit as he cleverly makes fools out of his eternal adversaries: Old Man Crocodile and the Coyote.

Presented here in Nahuatl alongside English translations, *Uncle Rabbit and the Wax Doll* shares a beloved tale with intercultural meaning alongside unique, detailed bark paintings and a Nahuatl-English glossary.

Silvestre Panteleón, recently deceased, was from the Nahuatl-speaking village of San Agustín Oapan, state of Guerrero, Mexico.

Inocencio Jiménez is a self-taught artist also from San Agustín Oapan. He illustrated *Uncle Rabbit and the Wax Doll* over the course of 18 months.

Jonathan D. Amith is an independent scholar (anthropologist and linguist) who has studied and documented Nahuatl, Mixtec, and Totonac. He recorded, transcribed, and translated this edition of *Uncle Rabbit and the Wax Doll*.



CHILDREN'S	\$20.00
Publication	AUGUST
Orig. Language	ENGLISH
Hardcover	9781646050710
eBook	9781646050727
8" X 10"	40 PP



DALKEY ARCHIVE PRESS

"Over the years my hope for the Press was that it would be the 'best' literary publisher in the country, even if that honor might be by way of default. Whether it was through reprints or original works, I wanted the Press to define the contemporary period, or at least what I saw as what was most important in the contemporary period. Further, I wanted these books permanently protected, which is why from the start the Press has kept all of its fiction in print, regardless of sales." -John O'Brien

Dalkey Archive Press—named after the novel by Flann O'Brien—was founded with the mission of recovering works that had fallen out of print due to market forces and making them available forever. With a strong connection to academia and educating future generations of readers, the press also published the Review of Contemporary Fiction to provide scholarship on underrepresented authors, along with CONTEXT magazine, a free tabloid distributed through independent bookstores and a network of academic advisors. As Dalkey grew over the years, the focus of the press expanded into one of the country's largest publishers of international literature.

In late 2020, the Dalkey Archive's board of directors approved an agreement to merge with Deep Vellum Publishing. Deep Vellum and its publisher Will Evans plan to honor John O'Brien's legacy by keeping Dalkey Archive's backlist in print and by signing future titles, together with the assistance of editorial consultant, Chad W. Post, of Open Letter Books at the University of Rochester.

As an editorial imprint of Deep Vellum, Dalkey Archive will remain true to O'Brien's vision of keeping its legendary backlist in stock, continuing to publish leading literature from around the world, and working closely with readers, students, editors, writers, and translators to foster an international community for literature. Will O'Brien, John's son and current president of Dalkey Archive's board of directors, will join Deep Vellum's board of directors as part of the merger.

Back Catalog

**Deep Vellum
La Reunion
A Strange Object
Phoneme Media
Dalkey Archive Press**

Deep Vellum is a literary arts center and publishing house with the mission to bring the world into conversation through literature by publishing underrepresented, marginalized, and vital literary voices, while building a more vibrant literary community in Dallas and beyond.



The Tool & the Butterflies

by Dmitry Lipskerov

Translated by Reilly Costigan-Hughes
& Isaac Wheeler

"It is this continuous view of a country that seems to be falling apart, only exacerbated by the genitalia loss, as well as the very clever and complex plot, that make this such an enjoyable read."

— *The Modern Novel*

FICTION	\$16.95
Orig. Language	RUSSIAN
Hardcover	9781646050390
eBook	9781646050406



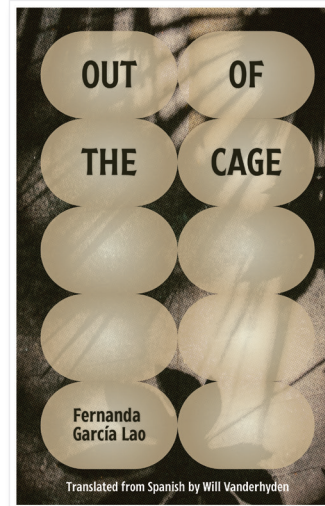
FEM

by Magda Cârneci

"...Her novel transgresses feminist ideology, proposing a vision that implies a change in human perception, a vision attempting to unify the outside and the inside, the object and the subject of all human experience..."

— Alta Iftand, *Los Angeles Review of Books*

FICTION	\$15.95
Orig. Language	ROMANIAN
Hardcover	9781646050413
eBook	9781646050420



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by Fernanda García Lao

"In her new novel *Out of the Cage*, Fernanda García Lao composes a delirious story, accompanied by Peronist mysticism and twists that look like science fiction – such as the construction of a kind of female-third-world Frankenstein... the wandering soul that tells this story from an interdimensional space."

— Dolores Pruneda Paz, *Télam*

FICTION	\$15.95
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Hardcover	9781941920527
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Translated by Saskia Vogel

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— *Foreword Reviews*

FICTION	\$15.95
Orig. Language	KOREAN
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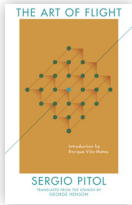
Back Catalog



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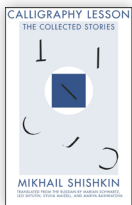
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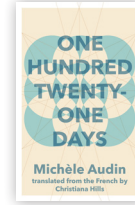
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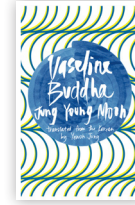
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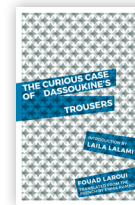
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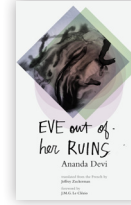
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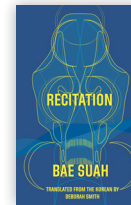
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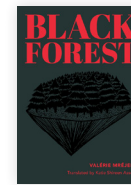
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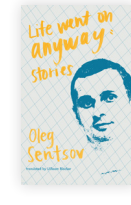
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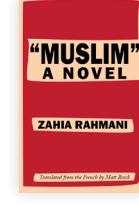
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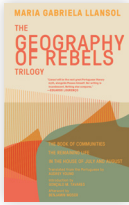
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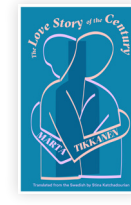
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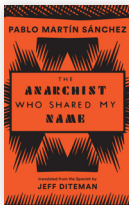
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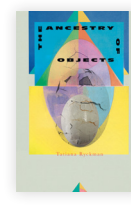
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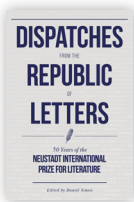
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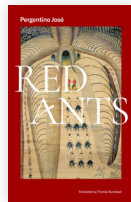
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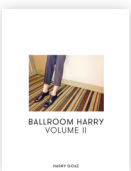
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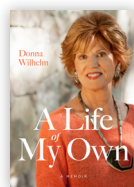
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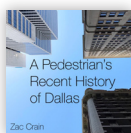
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~~A~~ STRANGE OBJECT

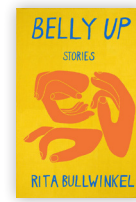
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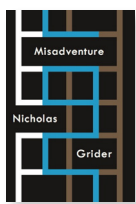
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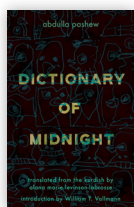


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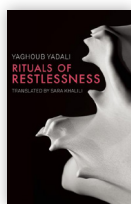
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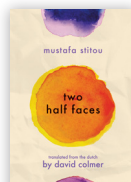
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Dalkey Archive Press—named after the novel by Flann O'Brien—was founded with the mission of recovering works that had fallen out of print due to market forces and making them available forever. As Dalkey grew over the years, the focus of the press expanded into one of the country's largest publishers of international literature.

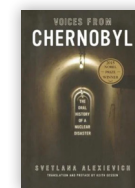


DALKEY ARCHIVE PRESS



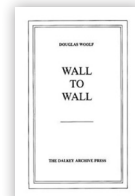
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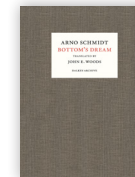
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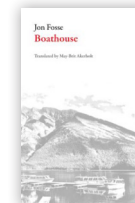
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