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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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.

"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

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”)
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 reimagines the novel form and blurs the line between spoken and written language in an attempt to confront the elasticity of communication.

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

**IN CONCRETE**

by Anne Garréta

**FAINTELE**

translated by EMMA RAMADAN

**FICTION**

$15.95

Publication MAY

Orig. Language FRENCH

Paperback 9781646050550
eBook 9781646050567

5” X 8” 152 PP

“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

**IN PRAISE OF SPHINX**

“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

“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**

“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/Hemingway 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 Matthieuissent’s *Revenge of the Translator*. She is based in Providence, RI, where she co-owns Riffraff bookstore and bar.
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
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.
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.

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

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

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.

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.

**“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 Præstegade 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.”**
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.

*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.*
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.
Welcome to Midland
by Logen Cure

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

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

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 amaté 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 Augustín 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.*
“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.
Recent Releases

**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*

**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 Ifland, *Los Angeles Review of Books*

**Out of the Cage**
*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*

**Arriving in a Thick Fog**
*by Jung Young Moon*
Translated by Saskia Vogel

"Impressive fluidity... Like a lucid dream."

— *Foreword Reviews*

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.
La Reunion is an imprint of Deep Vellum Publishing devoted to telling the untold stories of Texas. Started in 2019, this imprint creates a showcase for nonfiction, fiction, and poetry by and about Texans.

Based in Austin, Texas, A Strange Object has an award-winning catalog dedicated to surprising, heartbreaking debuts willing to take risks and buck form.
Phoneme connects people and ideas through books in translation, and has been promoting cross-cultural understanding since 2004. Their award-winning list includes poetry, comics, as well as short- and long-form fiction.

**Dictionary of Midnight**
Abdulla Pasheh
Translated from the Persian by Sara Khalili
$22.00, Trade Paper

**Rituals of Restlessness**
Yaghoub Yadali
Translated from the Kurdish by Alana Marie Levinson-LaBrosse
$16.00, Trade Paper

**Like a New Sun**
Edited by Victor Terán and David Shook
Translated by Adam Coon, Jonathan Harrington, Jerome Rothenberg, David Shook, Clare Sullivan, and Eliot Weinberger
$24.00, Trade Paper

**Croatian War Nocturnal**
Spomenka Štimec
Translated from the Esperanto by Sebastian Schulman
$14.00, Trade Paper

**Panthers in the Hole**
Bruno Cénou and David Cénou
Translated from the French by Olivia Taylor Smith
$19.95, Trade Paper

**Raised by Wolves**
Amang
Translated from the Chinese by Steve Bradbury
$16.95, Trade Paper

**Two Half Faces**
Mustafa Stitou
Translated from the Dutch by David Colmer
$15.95, Trade Paper

**Bessarabian Stamps**
Oleg Woolf
Translated from the Russian by Boris Dralyuk
$16.00, Trade Paper

**Voices from Chernobyl**
Svetlana Alexievich
Translated from the Russian by Keith Gessen
$19.95, Trade Paper

**Wall to Wall**
Douglas Woolf
$7.95, Trade Paper

**Bottom’s Dream**
Arno Schmidt
Translated from the German by John E. Woods
$70.00, Hardback

**Why the Black Hole Sings the Blues**
Ishmael Reed
$15.95, Trade Paper

**Berghouse**
Jon Fosse
Translated from the Norwegian by May-Britt Akerholt
$15.00, Trade Paper

**A Brief History of Yes**
Micheline Marcom
$14.00, Trade Paper

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Coming Soon

The Accommodation
Jim Schutze
United States • 9781646050963

The Blue Book of Nebo
Manon Steffan Ros, translated by the author
Wales • 9781646051007

Beauty Salon
Mario Bellatin, translated by David Shook
Mexico • 9781646050734

The New Adventures of Helen: Magical Tales
Ludmilla Petrushevskaya, translated by Jane Bugaeva
Russia • 9781646051038

Penny candy: a confection
jonathan norton
United States • 9781646051052

Winter Phoenix: Testimonies in Verse
Sophia Terazawa
United States • 9781646051427

The Love Parade
Sergio Pitol, translated by George Henson
Mexico • 9781646051137

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sara@deepvllum.org

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