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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Additional support has been provided by the Elmer L. & Eleanor J. Andersen Foundation, the Amazon Literary Partnership, the College of Saint Benedict, the Lannan Foundation, the McKnight Foundation, the National Endowment for the Arts, and Target.
In this madcap, insatiably inventive story collection, Julián Herbert brings to vivid life people who struggle to retain a measure of sanity in an insane world. Here we become acquainted with a vengeful “personal memories coach” who tries to get even with his delinquent clients; a former journalist with a cocaine habit who travels through northern Mexico impersonating a famous author of Westerns; the ghost of Juan Rulfo; a man who discovers music in his teeth; and, in the deliriously pulpy title story, a drug lord who looks just like Quentin Tarantino, who kidnaps a mopey film critic to discuss Tarantino’s films while his goons seek the doppelgänger who has colonized his consciousness.

The antic and often dire stories in Bring Me the Head of Quentin Tarantino depict the violence and corruption that plague Mexico today, but they are also layered explorations of the narrative impulse and the ethics of art making. Herbert asks: Where are the lines between fiction, memory, and reality? What is the relationship between power, corruption, and survival? How much violence can a person (and a country) take? The stories in this explosive collection showcase the fevered imagination of a significant contemporary writer.

**Praise for Julián Herbert**

“One of the most indispensable and widely read authors of contemporary Mexican literature.” — Los Angeles Review of Books

“[Herbert’s] books are mash-ups of memory, investigation and fictional ornamentation, marked with a fond disrespect for genre—much like life.” — The New York Times

**JULIÁN HERBERT** was born in Acapulco in 1971. He is a writer, musician, and teacher, and is the author of *The House of the Pain of Others* and *Tomb Song.*
An Excerpt from Just Us

I learned early that being right pales next to staying in the room. All kinds of things happen as the night unfolds. But sometimes I become caught by the idea that repetition occurs if the wheels keep spinning. Repetition is insistence and one can collude only so much. Sometimes I just want to throw myself inside the gears. Sometimes, as James Baldwin said, I want to change one word or a single sentence. It’s harder than you would think because white people don’t really want change if it means they need to think differently than they do about who they are. We have a precedent in Eartha Kitt, who after confronting Lady Bird and Lyndon Johnson about Vietnam at a luncheon at the White House was blacklisted. Democrats all. Whiteness wants the kind of progress that reflects what it values, a reflection of itself. Voter suppression is about racism; immigration issues and DACA are informed by racism. I am saying this and I am saying that, and, as if I have suddenly become too much, a metaphorical white hand reaches out to pull me back into the fold from the perilous edge of angry black womanhood.

A white woman effectively ends the conversation on 45’s campaign tactics by turning our gaze toward the dessert tray. How beautiful, she says. Homemade brownies on a silver tray? Hers is the fey gesture I have seen exhibited so often by white women in old movies—women who are overcome by shiny objects. It’s so blatant a redirect I can’t help but ask aloud the most obvious question: Am I being silenced?

I’m aware my question breaks the rules of social engagement. I’m aware I will never be invited back to this house, back into the circle of these white people. I understand inadvertently causing someone to feel shame isn’t cool. But: Am I being silenced?

I wanted this white woman to look me in the eye and say, Yes. Yes, you are. I wanted her to own her action and not cower. I would have liked her then. Instead, all of us around the table have to watch her sink into her seat as she looks down at her hands as if I’ve refused to shake them. Now the others have to take sides. White solidarity needs to be reestablished. It’s then I understand I forfeited the game the minute I stepped into a house where I am the only black person.
Claudia Rankine’s *Citizen* changed the conversation—*Just Us* urges all of us into it

*Just Us*
*An American Conversation*

CLAUDIA RANKINE

As everyday white supremacy becomes increasingly vocalized with no clear answers at hand, how best might we approach one another? Claudia Rankine, without telling us what to do, urges us to begin the discussions that might open pathways through this divisive and stuck moment in American history.

*Just Us* is an invitation to discover what it takes to stay in the room together, even and especially in breaching the silence, guilt, and violence that follow direct addresses of whiteness. Rankine’s questions disrupt the false comfort of our culture’s liminal and private spaces—the airport, the theater, the dinner party, the voting booth—where neutrality and politeness live on the surface of differing commitments, beliefs, and prejudices as our public and private lives intersect.

This brilliant arrangement of essays, poems, and images includes the voices and rebuttals of others: white men in first class responding to, and with, their white male privilege; a friend’s explanation of her infuriating behavior at a play; and women confronting the political currency of dyeing their hair blond, all running alongside fact-checked notes and commentary that complement Rankine’s own text, complicating notions of authority and who gets the last word.

Sometimes wry, often vulnerable, and always prescient, *Just Us* is Rankine’s most intimate work, less interested in being right than in being true, being together.

“This brilliant and multilayered work is a call, an insistent, rightly impatient demand for a public conversation on whiteness. *Just Us* moves with tenacity, critical patience, and a rare honesty toward a potential affirmation. Anyone who turns away from this bold and vital invitation to get to work would be a damn fool.”

—Judith Butler

CLAUDIA RANKINE is a poet, essayist, and playwright. *Just Us* completes her groundbreaking trilogy, following *Don’t Let Me Be Lonely* and *Citizen*. She is a MacArthur Fellow and teaches at Yale University.
A visionary and timely novel
about a world out of balance by the
prizewinning author of The Wake

Alexandria
A Novel
PAUL KINGSNORTH

When Swans return, Alexandria will fall.

One thousand years from now, a small religious community lives in
what were once the fens of eastern England. They are perhaps the world’s
last human survivors. Now they find themselves stalked by a force that
draws ever closer, and that seems to have brought them to the brink of
extinction. A force that offers them a promise and a threat: a place called
Alexandria.

Set in a time on the far side of an apocalypse, and perhaps on the verge
of another, Paul Kingsnorth’s radical new novel is a work of matchless,
mythic imagination. It is driven by elemental themes—community versus
the self, the mind versus the body, machine over man—and the tension
between an unstable present and an unknown, unknowable future.

Alexandria is the rousing conclusion to an extraordinary fiction project
that began with Kingsnorth’s prizewinning novel The Wake, one that maps
two thousand years of troubled human history.

Praise for Beast

“Cements Kingsnorth’s reputation as a furiously gifted writer.”
—The Washington Post

“Taut, thrilling and mystifying. . . . Taken in tandem with The Wake, it
forms a powerful meditation on violence, society and the nature of exile.”
—Star Tribune (Minneapolis)

“Kingsnorth is becoming an existential David Mitchell.”
—Vulture
The brilliant new collection from Vijay Seshadri, author of the Pulitzer Prize–winning 3 Sections

That Was Now, This Is Then
Poems
VIJAY SESHA DRI

No one blends ironic intelligence, emotional frankness, radical self-awareness, and complex humor the way Vijay Seshadri does. In this, his fourth collection, he affirms his place as one of America’s greatest living poets. That Was Now, This Is Then takes on the planar paradoxes of time and space, destabilizing highly tuned lyrics and elegies with dizzying turns in poems of unrequitable longing, of longing for longing, of longing to be found, of grief. In these poems, Seshadri’s speaker becomes the subject, the reader becomes the writer, and the multiplying refracted narratives yield an “anguish so pure it almost / feels like joy.”

I wanted to curl up
in the comfortable cosmic melancholy of my past,
in the sadness of my past being passed.
I wanted to tour the museum of my antiquities
and look at the sarcophagi there.
I wanted to wallow like a water buffalo in the cool,
sagacious mud of my past,
so I wrote you and said I’d be in town and could we meet.
—from “Visiting San Francisco”

Praise for 3 Sections

“A compelling collection of poems that examine human consciousness, from birth to dementia, in a voice that is by turns witty and grave, compassionate and remorseless.”
—Pulitzer Prize citation

VIJAY SESHA DRI is the author of 3 Sections, winner of the Pulitzer Prize; The Long Meadow, winner of the James Laughlin Award of the Academy of American Poets; and Wild Kingdom. He teaches at Sarah Lawrence College and lives in Brooklyn, New York.
Khaled Mattawa’s poetry contains “the complexity of a transnational identity”
(MacArthur Fellowship citation)

Fugitive Atlas
Poems
KHALED MATTAWA

Fugitive Atlas is a sweeping, impassioned account of refugee crises, military occupations, and ecological degradation, an acute and probing journey through a world in upheaval. With extraordinary formal virtuosity, these poems turn not to lament for those regions charted as theaters of exploitation and environmental malpractice but to a poignant amplification of the lives, dreams, and families that exist within them. Khaled Mattawa asks how we are expected to endure our times, how we inherit the journeys of our ancestors, and how we let loose those we love into an unpredictable world.

we have

children
born here
sea

now
still
at night we
at

watch them
sea

to learn
under
from their
the

breathing
sea

—“Afterward Breathing”

Praise for Khaled Mattawa

“Mattawa continues to write a global poetry . . . one of daring necessity.”
—The Bloomsbury Review

“One of the most original, lyrical and intellectually challenging American poets of his generation. . . . Dazzling and pertinent.”
—Marilyn Hacker, Academy of American Poets Fellowship citation
A sensuous, textured novel of life in a refugee camp, longlisted for the Orwell Prize for Political Fiction

Silence Is My Mother Tongue
A Novel
SULAIMAN ADDONIA

On a hill overlooking a refugee camp in Sudan, a young man strings up bedsheets that, in an act of imaginative resilience, will serve as a screen in his silent cinema. From the cinema he can see all the comings and goings in the camp, especially those of two new arrivals: a girl named Saba, and her mute brother, Hagos.

For these siblings, adapting to life in the camp is not easy. Saba mourns the future she lost when she was forced to abandon school, while Hagos, scorned for his inability to speak, must live vicariously through his sister. Both resist societal expectations by seeking to redefine love, sex, and gender roles in their lives, and when a businessman opens a shop and befriends Hagos, they cast off those pressures and make an unconventional choice.

With this cast of complex, beautifully drawn characters, Sulaiman Addonia details the textures and rhythms of everyday life in a refugee camp, and questions what it means to be an individual when one has lost all that makes a home or a future. Intimate and subversive, Silence Is My Mother Tongue dissects the ways society wages war on women and explores the stories we must tell to survive in a broken, inhospitable environment.

“Addonia's prose layers imagery and insight to keep us glued right to the spectacular end. This is a splendid, compulsive reading experience.”
— Maaza Mengiste

“The exchange of masculine and feminine roles within the context of a sexually conservative culture makes for a gripping and courageous narrative.”
— The Guardian (UK)
Ten-year-old Jas lives with her strictly religious parents and her siblings on a dairy farm where waste and frivolity are akin to sin. Despite the dreary routine of their days, Jas has a unique way of experiencing her world: her face soft like cheese under her mother’s hands; the texture of green warts, like capers, on migrating toads in the village; the sound of “blush words” that aren’t in the Bible.

One icy morning, the disciplined rhythm of her family’s life is ruptured by a tragic accident, and Jas is convinced she is to blame. As her parents’ suffering makes them increasingly distant, Jas and her siblings develop a curiosity about death that leads them into disturbing rituals and fantasies. Cocooned in her red winter coat, Jas dreams of “the other side” and of salvation, not knowing where this dreaming will finally lead her.

A best seller in the Netherlands, Marieke Lucas Rijneveld’s radical debut novel, The Discomfort of Evening, offers readers a rare vision of rural life in the Netherlands. In it, she asks: In the absence of comfort and care, what can the mind of a child invent to protect itself? And what happens when that is not enough? With stunning psychological acuity and images of haunting, violent beauty, Rijneveld has created a captivating world of language unlike any other.

“Rijneveld is not becoming a great writer. She is one already.”
—Humo (Belgium)

“The deluge of images that Rijneveld unleashes on us is original, witty, somber, and necessary. This is how the story must be told, and in no other way. . . . [The ending] hit me in the chest like a straight left. It goes on reverberating there.”
—Trouw (The Netherlands)
Yi Lei published her poem “A Single Woman’s Bedroom” in 1987, when cohabitation before marriage was a punishable crime in China. She was met with major critical acclaim—and with outrage—for her frank embrace of women’s erotic desire and her unabashed critique of oppressive law. Over the span of her revolutionary career, Yi Lei became one of the most influential figures in contemporary Chinese poetry.

Passionate, rigorous, and inimitable, the poems in My Name Will Grow Wide Like a Tree celebrate the joys of the body, ponder the miracle of compassion, and proclaim an abiding reverence for the natural world. Presented in the original Chinese alongside English translations by Changtai Bi and Pulitzer Prize–winning poet Tracy K. Smith, this collection introduces American readers to a boundless spirit—one “composing an explosion.”

The curtain seals in my joy.
The curtain holds the razor out of reach,
Puts the pills on a shelf out of sight.
The curtain sniffs shut and I bask in the bounty
Of being alive. The music begins.
Love pools in every corner.
You didn’t come to live with me.
—from “A Single Woman’s Bedroom”

“Yi Lei writes as movingly of grief as of love, of joy as of deep unrest. She celebrates and aligns herself with nature. . . . Her vision moves nimbly from the earthbound and everyday to the cosmic, the enduring.”

—Tracy K. Smith, from her introduction
In the Dream House
A Memoir

Now available in paperback, Carmen Maria Machado’s In the Dream House is a searing account of a harrowing relationship with a charismatic but volatile woman. Each chapter in her wildly inventive memoir is driven by its own narrative trope—the haunted house, erotica, the bildungsroman—through which Machado holds her story up to the light, examining it from different angles. She considers her religious adolescence, unpacks the stereotype of lesbian relationships as safe and utopian, and widens the view with essayistic explorations of the history and reality of abuse in queer relationships.

Machado’s dire narrative is leavened with her characteristic wit, playfulness, and openness to inquiry. She casts a critical eye over legal proceedings, fairy tales, Star Trek, and Disney villains, as well as iconic works of film and fiction. The result is a wrenching, riveting book that explodes our ideas about what a memoir can do and be.

“Merge the house and the woman—watch the woman experience her own body as a haunted house, a place of sudden, inexplicable terrors—and you are reading the blazingly talented Carmen Maria Machado.”

—The New York Times

“Breathtakingly inventive. . . . Machado’s writing, with its heat and precise command of tone, has always had a sentient quality. But what makes In the Dream House a particularly self-aware structure—which is to say, a true haunted house—is the intimation that it is critiquing itself in real time. . . . Here and in her short stories, Machado subjects the contemporary world to the logic of dreaming.”

—The New Yorker

“A stunning book, both deeply felt and elegantly written.”

—The Boston Globe
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