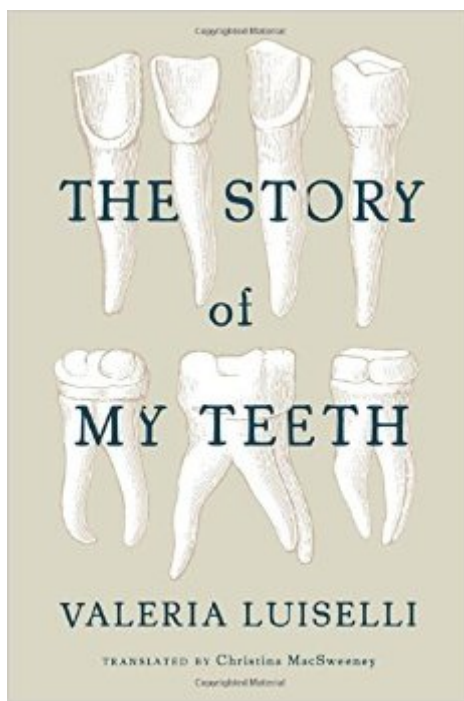


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The Story Of My Teeth



Synopsis

A finalist for the National Book Critics Circle Award in Fiction. Named one of the best books of 2015 by *The New York Times*, NPR, *The Guardian*, *Publisher's Weekly*, *Kirkus Reviews*, *BuzzFeed*, *Huffington Post*, and the *San Francisco Chronicle*, among others. Praise for Valeria Luiselli: "Valeria Luiselli's lovely and eccentric first novel is . . . peppered with arresting imagery." --*The New York Times* "Luiselli's extraordinary debut novel *Faces in the Crowd* signals the arrival of major talent." --Jeremy Ellis, *Brazos Bookstore* "With her first novel, Luiselli has established herself as a brilliant explorer of voice, self, and art." --Josh Cook, *Porter Square Books* "Luiselli's *Faces in the Crowd* is one of the most mesmerizing debut novels in recent memory." --*Diesel Bookstore Blog* Valeria Luiselli's *Faces in the Crowd* won the 2014 Los Angeles Times Art Seidenbaum First Fiction Award and was a National Book Foundation's 5 Under 35 and Indies Next Pick. I was born in Pachuca, the Beautiful Windy City, with four premature teeth and my body completely covered in a very fine coat of fuzz. But I'm grateful for that inauspicious start because ugliness, as my other uncle, Eurípides López Sánchez, was given to saying, is character forming. Highway is a late-in-life world traveler, yarn spinner, collector, and legendary auctioneer. His most precious possessions are the teeth of the "notorious infamous" like Plato, Petrarch, and Virginia Woolf. Written in collaboration with the workers at a Jumex juice factory, *Teeth* is an elegant, witty, exhilarating romp through the industrial suburbs of Mexico City and Luiselli's own literary influences. Valeria Luiselli was born in Mexico City in 1983 and grew up in South Africa. Her work has been translated into many languages and has appeared in publications including the *New York Times*, *Granta*, and *McSweeney's*.

Book Information

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Customer Reviews

If that quotation does not pique your curiosity with its absurdity, the succeeding images may. As soon as the speaker, Gustavo âœHighwayâ • Sanchez Sanchez, returns from Cuba to Mexico, he contacts the âœbest cosmetic dental clinicâ • in Mexico City and has âœeach of the teeth belonging to the Venus of the big screen transplanted into [his] mouth,â • though he does save ten of his old teeth, the best-looking ones, for later, âœjust in case.â • For months afterward, he walks around Mexico City smiling at his appearance in reflections, celebrating his good luck, and believing that âœ[his] life was a poem.â • Mexican author Valeria Luiselli, an author who has just celebrated her thirty-second birthday, continues this unique story and point of view, expanding the absurdities, incorporating dozens of unique images, story lines, and sudden surprises, and transporting the reader into new and unlikely world. This work, a âœnovel-essay,â • as she calls it, along with all its individual stories, is part of a much more ambitious effort by Luiselli to expand the boundaries of the novel and art in general, though she does this without being the least bit pompous or self-conscious, explaining her efforts within the Afterword. Highway, having begun as a guard in a juice factory, becomes a Personnel Crisis Supervisor, a job which keeps him twiddling his thumbs until he is able to take a variety of classes, travel to seminars, and eventually marry and father a son, Siddhartha. As time passes, he tries to become a contemporary dancer and actor, before he learns that being an auctioneer is a quicker way to success. He gets his first chance to practice his new trade in a benefit for the churchâ “ auctioning off the ten teeth of his own which he saved when he had Marilyn Monroeâ™s teeth implanted.

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