



BIBLIOASIS / WINTER 2026

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WINTER 2026

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PUBLISHER'S LETTER

CHANCE HAPPENING

I've been thinking a great deal in recent months about what publishing (and possibly bookselling, too) is for. From time to time a little doubt creeps into the day-to-day here at the Bibliomanse, introduced by the perpetual hustle that is the small press publisher's life as we struggle with the schedules and demands that push us perpetually beyond our human and financial resources, and the exhaustion that inevitably follows. Publishing has its seasonal rhythms, its cycles: of hope, of enthusiasm, of manic work, and a more fallow period of weariness. It's this latter that approaches a bit earlier each year. The calendar's pages flip so quickly, filled as they are with trade fairs and sales conferences, hotel rooms and rushed lunches and dinners, and never enough sleep; as we try to do justice to the authors and books before us as we push forward with the offerings of forthcoming seasons. Such as the one you hold in your hands now.

I am writing this note on the first of October, a few days from the 21st anniversary of our first published book, Sal Ala's *Straight Razor and Other Poems*. I remember carrying it around on my person for weeks after its first receipt, its small miracle, closing the bookshop early to go and celebrate at the local down the street, using the ketchup bottle as makeshift bookstand to ensure Sal's book had pride of place. More than 450 books later, when a new book arrives, which it does every other week or so, I mainly skim through each to make sure there's no obvious mistake before getting back to what needs doing.

What has become clear is that this has been a mistake. More time must be taken. Each of these books is equally a small miracle, perhaps at this moment more than they would have been twenty-one years ago. For one thing, we now know how hard publishing is, what is arrayed against us; and the world itself seems much more hostile. And these books, individually and taken as part of a larger list, have so much to offer. They are each animated by tremendous care, intelligence, compassion, and in at least a couple of cases righteous anger; and they provide a wide array of various pleasures, one of

the main reasons we should turn to them, including the pleasure of discomfort. Even thinking of them, thinking of some of you reading them for the first time, helps to push back the approach of the season of weariness a little bit.

Even though I've ordered almost every book that lines the shelves of my bookshop, when I walk through the door I still feel, 27 years later, a rush of anticipation; I still believe that discovery awaits, that there's a book that might perceptibly shift the frame of my life. I feel much the same, when I return to the books themselves, about publishing. The worlds it has opened for me, the connections made, would have been impossible in almost any other way. I am, deeply, grateful, including to all of you. There are books in this catalogue that might reframe the world differently for your own customers, or yourselves, that might help to forge similar connections. Even the chance of that happening makes the perpetual hustle worth it.

Dan Wells

Bookseller & Publisher: Biblioasis

DON GILLMOR

CHERRY BEACH

A brutal murder exposes secret real estate deals, a corrupt police force, and the dark heart of a city simmering with unrest.



April 14, 2026 | Fiction
5.25 × 8.25, 288pp
\$24.95 | 9781771966900
(trade paper)

COMP TITLES:

Graeme Macrae Burnet,
Case Study
John Banville,
Snow

When two girls are found murdered in a rundown Toronto highrise, Jamieson Abel and his partner are first on the scene. Abel is 52, a law school dropout turned police detective, chronically at odds with his colleagues and perpetually on the brink of being terminated. Davis, 35, is the department's only female officer of colour. Both understand their being partnered as a form of banishment, but when the details of the murder go public at the start of an excruciatingly hot summer, they find themselves thrust into the centre of a headline investigation that will bring to a head the city's long history of shady real estate deals and racist disenfranchisement.

Intricately plotted and brilliantly layered, *Cherry Beach* is a gripping literary detective novel about an increasingly unhinged world in which the rich manipulate racial and economic tensions for their own benefit, with little regard for the damage caused by their mercenary callousness.

Don Gillmor is the author of *To the River*, which won the Governor General's Award for nonfiction. He is the author of four novels, *Breaking and Entering*, *Long Change*, *Mount Pleasant*, and *Kanata*, a two-volume history of *Canada, Canada: A People's History*, and nine books for children, two of which were nominated for the Governor General's Award. He lives in Toronto.

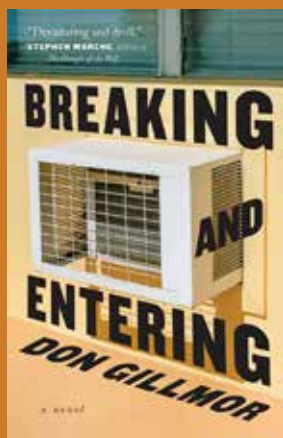
ALSO FROM DON GILLMOR

AN OPRAH DAILY BEST BOOK OF 2023

“[Gillmor] deftly converges doubt, infidelity and the fragility of family in a narrative that is both thrilling and relatable.”

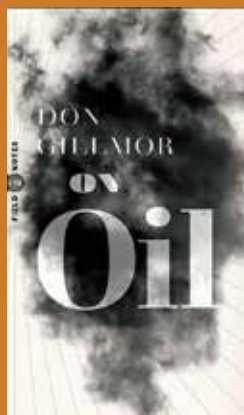
—*New York Times*

A searingly insightful rendering of midlife among the anxieties of the early twenty-first century, *Breaking and Entering* is an exacting look at the fragility of all the things we take on faith.



“GILLMOR SUCCEEDS AT PULLING YOU INTO THE HOPES, DREAMS, EXPECTATIONS, DESIRES, ANXIETIES AND PATHOLOGIES OF HIS CHARACTERS...”

—**DAVID MOSCROP, GLOBE AND MAIL**



“Punchy and powerful, this is a knockout.”

—*Publishers Weekly* (starred review)

In *On Oil*, Gillmor documents the myriad ways that oil companies have misdirected environmental action and misinformed the public about climate concerns and illuminates where we went wrong—and how we might yet change course.

ELAINE DEWAR (1948–2025)

OBLIVIOUS

Residential Schools, Segregated Indian Hospitals, and the Use of Indigenous People as Slaves of Race Science

An investigative journalist reckons with the cost of settler privilege in this gripping exposé of racism and unethical science.



March 10, 2026 | Non-fiction
5.5 × 8.5, 320pp
\$26.95 | 9781771966825
(trade paper)

COMP TITLES:

Jody Wilson-Raybould &
Roshan Danesh
*Reconciling History: A Story
of Canada*
Candace Savage,
A Geography of Blood

In the last thirty years, various parties have exposed government archives recording the facts of Canada's genocidal attempt to destroy its Indigenous populations, a gradual holocaust of segregation, poverty, coerced labour, avoidable infectious diseases, forced migrations, and even unethical and cruel scientific experiments, all while the descendants of Prairie settlers enticed by the same government to take over Indigenous territories prospered at their expense. While performative statements of gratitude for being allowed to stand on the territories of various First Nations have become standard features of Canadian public events, the statements of claim, academic literature, and multi-volume commission reports setting out exactly what we stole, who we hurt and how, have been read by few, and the policies and decisions which crushed generation after generation of Indigenous people are still not broadly known.

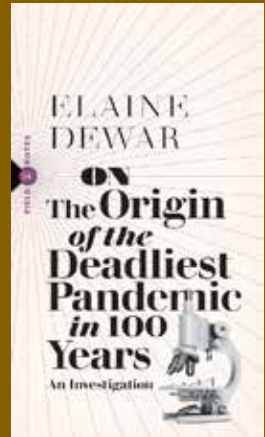


Elaine Dewar (1948–2025)—author, journalist, television story editor—has been honoured by nine National Magazine awards, including the prestigious President's Medal, and the White Award. *The Handover* was a finalist for the Governor General's Literary Award for nonfiction. Called "Canada's Rachel Carson," Dewar aspired to be a happy warrior for the public good.

ALSO FROM ELAINE DEWAR

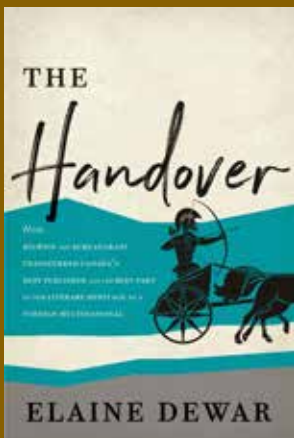
“[Dewar] has spent the pandemic following the politics, the scientific research, the news coverage – and the money... Her book casts a shadow over the wet market theory and points a finger at the Chinese government – and at some scientists and leading science journals for their single-minded support and promotion of this theory... The book reads almost like a detective novel.”

—*Globe and Mail*



“DEWAR IS A KEEN OBSERVER OF PLACE AND PERSONALITY.”

—PUBLISHERS WEEKLY



“Full of facts initially left undisclosed by participants in the McClelland and Stewart saga, obfuscations and contradictions revealed by Dewar’s admirable doggedness in getting to the bottom of what happened. This is as much a story about getting the story as the thing itself.”

—*Literary Review of Canada*

IVANA SAJKO

EVERY TIME WE SAY GOODBYE

A soliloquy of self-examination, upheaval, loss, hope, disillusionment, ambition and failure—Ivana Sajko paints a portrait of an intellectual at a crossroads.



February 10, 2026 | Novel
5.25 × 8.25, 200pp
\$22.95 | 9781771966887
(trade paper)

COMP TITLES:

Jon Kalman Stefansson,
Your Absence Is Darkness
Corinna Chong,
Bad Land

Every Time We Say Goodbye is a novel about departures, about childhood, about the end of love and about the lost idea of escaping to a better place. Each chapter is one long sentence that moves from the past to the present, from the skin of a frightened boy to the suit of an adult man, from one end of Europe to the other, following the fate of a man who travels from a coastal town on the Adriatic to Berlin in order to start again.

The reader joins the narrator on his journey, both on the train and in his mind—from disjointed memories triggered by his departure from home, through attempts to put his relationships and experiences in some kind of order to find meaning in them and perhaps assign blame, to confronting his most painful memories—finally arriving with him at his destination with a sense of clarity and the possibility of a new beginning.

Ivana Sajko—author of four acclaimed novels and dozens of political theatre pieces, she is the four-time winner of a national playwriting award as well as the French Chevalier Medal of Arts and Letters, the Ivan Goran Kovačić Prize for best debut novel, and Internationales Literaturpreis.

Mima Simić is a writer, film critic, translator, and LGBTIQ+ activist. She holds degrees in comparative literature, English language and literature, and gender studies, and was Croatia's first openly LGBTIQ+ political candidate.

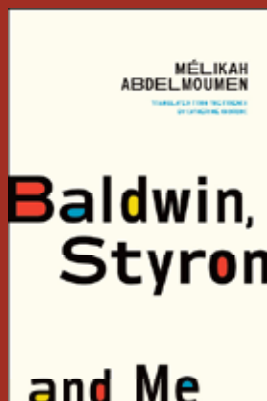
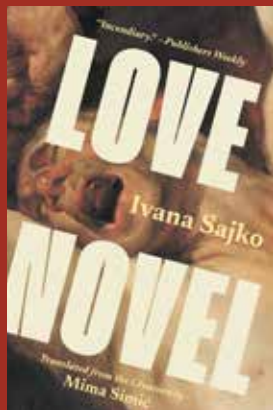
TRANSLATIONS OF INTEREST

2023 DUBLIN LITERARY AWARD SHORTLIST

"A devastating book, humane, original, and deeply relevant."

—*Kirkus Reviews* (starred review)

Love in late capitalism: in an unnamed city, a husband and wife wage a silent war of rage and resentment. Intense and astutely ironic, devastating and darkly comic, Ivana Sajko's *Love Novel* takes a scalpel to the heart of modern married life.



"In this polarized world, Baldwin, Styron and Me stands out as a polished gem. It reminds us to meet and befriend our neighbours—all of them!"

—**Lawrence Hill**, *Author of The Book of Negroes*

An unlikely literary friendship from the past sheds light on the radicalization of public debate around identity, race, and censorship. Abdelmoumen works to create a space where the answers are found by first learning how to listen—even in disagreement.

"Stoltenberg's elegant prose makes each scene . . . so engaging that it gives plot a bad name."

—**John Self**, *Guardian*

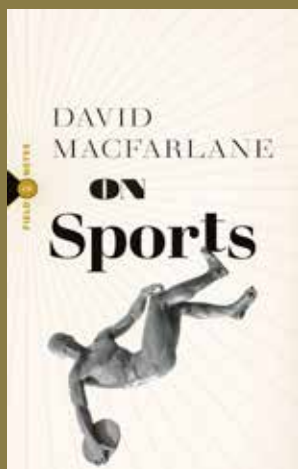
An unnerving, closely observed study of character—and the choices we do and do not make—*Near Distance* introduces Hanna Stoltenberg as a writer of piercing insight and startling lucidity.



DAVID MACFARLANE

ON SPORTS

What are sports, really? What do we love about them?
And what, in our digital age, have they become?



March 24, 2026 | Non-fiction
4.25 x 7.75, 144pp
\$21.95 | 9781771967204
(trade paper)

COMP TITLES:

Andrew Forbes,

*Field Work: On Baseball and
Making a Living*

Casey Plett

On Community

FIELD NOTES #11

As a child, David Macfarlane was an avid sports fan—and yet he almost never saw an athletic competition live. Despite the dusty collection of sports equipment in the basement, his parents had little interest in playing or watching sports, televised games were subject to local blackouts, and poor analog reception made hockey pucks disappear in electric snow. Instead, Macfarlane pored daily over the sports pages and brought box scores to school for Current Events, traded the rumours and predictions of sportswriters with his friends, collected trading cards and played sandlot versions of baseball, football and street hockey. Each of these endeavours took place primarily on the boundless fields of the imagination, the thing professional sport, Macfarlane argues, today sorely lacks—so much so that now he'll as soon profess to loathe sports as to love them.



David Macfarlane's family memoir, *The Danger Tree*, was described by Christopher Hitchens as “one of the finest and most intriguing miniature elegies that I have read in many a year.”

Macfarlane's novel, *Summer Gone*, was short-listed for the Giller Prize. Macfarlane lives in Toronto with his wife, the designer, Janice Lindsay.

EXCERPT FROM *ON SPORTS*

There were heroes on teams I've cheered for. Disconcerting as it is to admit, it may well be that my reading of *The Iliad* has less to do with the antique reach of my imagination than with a knack for cutting and pasting: taking a hero from the sports pages and pasting him on epic poetry. Maybe I know gods because of number one draft picks or injury-prone superstars or tough veterans playing their last wily seasons. What would Ulysses have called on third down, goal to go? Coaches, managers, owners had dark powers. They were the demi-gods and centaurs of front office and back corridors. Bookies and scalpers and reporters and agents were all soldiers in the unfolding intricacies of the great war being waged on the field, in the rink, on the court, at the gym, on the track, in the pool.

You don't need to go to military college to see the parallels between Vince Lombardi's *On Leadership* and Carl von Clausewitz's *On War*. A great football coach, as Lombardi certainly was, has a skillset that overlaps considerably with what it takes to be a great general. Wars and games are grinds of ground troops, clashes of backfields, breakouts of aerial advances, clashes of strategies, attacks, stands, drives, defense. Bravery and daring rewarded. Morale uplifted. Trophies fought over. Anthems sung. Tactics plotted. Banners flown. Tricks played. Patriotism honoured. Sacrifices made. Tribalism celebrated. Parades marched. Mistakes paid for. The dead remembered. The great victories recalled. Divine interventions, unraveling fates. Miracles. Defeat.

"War minus the shooting," George Orwell said.

DAVID MOSCROP

ON NATIONALISM

Whatever the risks of nationalism, whatever we might say about it, as a phenomenon in Canada, it is thoroughly back. For how long? To what ultimate end? We don't know yet.



April 14, 2026 | Non-fiction
4.25 x 7.75, 184pp
\$21.95 | 9781771967068
(trade paper)

COMP TITLES:

Casey Plett,
On Community
Andrew Coyne,
*The Crisis of Canadian
Democracy*

FIELD NOTES #12

In 2025, threats made by Donald Trump and his government resulted in a surge of nationalism in Canada. Canadian nationalism isn't without precedent, we've seen it before, off and on, going back to Confederation, but this moment is unique in that it comes because of outside aggressors who've inadvertently rallied a fractious country to (more or less) unite and assert Canadian sovereignty.

In *On Nationalism*, political columnist and commentator David Moscrop examines the recent phenomenon of Canadian nationalism, its complex construction, uses and abuses, and its intersection with history, identity, ideology, and capitalism, in an attempt to put the current moment into perspective and explore his own newfound "reluctant" nationalism.

 **David Moscrop** is a political columnist, commentator, and author of *Too Dumb for Democracy? Why We Make Bad Political Decisions And How We Can Make Better Ones*. He's a contributing writer for *The Walrus* and his work has appeared in other publications including the *Washington Post*, *Globe and Mail*, *Toronto Star*, *Guardian*, and *Time Magazine*. He holds a PhD in political science from the University of British Columbia, where he studied the psychology of democratic deliberation. He lives in Ottawa.

EXCERPT FROM *ON NATIONALISM*

The sense of belonging that comes with nationalism ... is riskier than you might think. Once one becomes part of a group and binds themselves to it, roots their identity in it, it may become harder to recognize critiques of that group or advance them oneself. Companies selling Canada were projecting images of maple leaf flags flapping in the wind and hockey parents rising early to drive their little skaters and goalies to the rink. They weren't running 30-second spots on patients jammed together in hospital hallways a few steps from cafeterias hosting a Tim Hortons franchise. They weren't blitzing the airwaves with ads selling slices of pizza from shops on unceded Indigenous land while reminding the viewer that there remain dozens of long-term drinking water advisories on First Nations reserves. No one wants to buy from a kill-joy.

.....

"Elbows up," which for many had become a rallying cry in the spring of 2025, has become, if not a meme more than a movement, then at least a bit suspect, at best suspicious, a little too thin, a little too cute, and utterly politicized for partisan purposes and captured by corporate interests to sell everything from pizza to sofas while Canadians, including the country's national pension, sink billions into US equity markets, infrastructure, and even ice-breakers for the American Coast Guard.

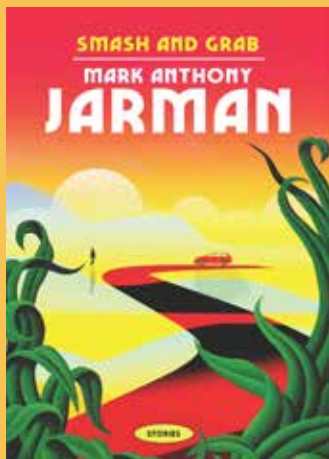
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Whatever the risks of nationalism, whatever we might say about it, as a phenomenon in Canada, it is thoroughly back. For how long? To what ultimate end? We don't know yet.

MARK ANTHONY JARMAN

SMASH & GRAB

Jarman, a master of the short story, returns with another collection with his distinct and piercing voice, each sentence bursting with energy.



Feb 3, 2026 | Fiction
5.25 x 8.25, 224pp
\$22.95 | 9781771966948
(trade paper)

COMP TITLES:

Mark Anthony Jarman,
Burn Man
Steven Heighton,
Instructions for Drowning
Clark Blaise
This Time, That Place:
Selected Stories

Two men who belong to are part of a commune discover two dead bodies while out sailing. A woman hits a boy with her car and contemplates turning herself in. A former military policeman, a veterinarian, and a French poet walk into a bar and debate the Vietnam war. Two paramedics try to live and not burn out while dealing with so much death. A man on holiday in Venice is stalked by a pickpocket. A heartsick astronaut finds love on the moon.

Jarman, a master of the short story, returns with another collection with his distinct and piercing voice, each sentence bursting with energy.



Mark Anthony Jarman is the author of *Touch Anywhere to Begin*, *Czech Techno*, *Knife Party at the Hotel Europa*, *My White Planet*, *19 Knives*, *New Orleans Is Sinking*, *Dancing Nightly in the Tavern*, and the travel book *Ireland's Eye*. His novel *Salvage King Ya!*, is on Amazon.ca's list of 50 Essential Canadian Books. Jarman has taught at the University of Victoria, the Banff Centre for the Arts, and the University of New Brunswick, where he has been fiction editor of *The Fiddlehead* literary journal since 1999. He is also co-editor of literary journal **CAMEL**.

RECENT SHORT FICTION

“A Canadian master of the form.”

—**Gregory Cowles**, *New York Times*

Drawing together the best of his short fiction published over the last four decades, *Burn Man: Selected Stories* showcases Mark Anthony Jarman’s sharply observed characters and acrobatic, voice-driven prose in stories that walk the tightrope between the commonplace and the mystical.



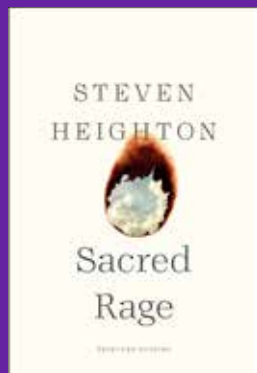
“Playful hilarity on some pages is matched by striking loss on others. Levine is a maestro of pacing and a magpie of mesmeric diction.”

—**Literary Review of Canada**

In these nine stories, Elise Levine illuminates the aspirations of women and men (and one sassy millennia-old being) as they sift through the midden of their regrets, friendships, and marriages, and seek fresher ways of inhabiting older selves.

“Every story in this collection has ‘it,’ whatever Heighton decided ‘it’ would be: pacing that thrills; fragile love and blind hate; descriptions you can smell and taste and hear.” —**New York Times**

In the fifteen stories taken from across his four collections, *Sacred Rage* offers us Heighton as the moral explorer of the global suburbs, as chronicler of our innermost stories of love and fear, sleeping and waking, of a rebel “unabashedly devoted to the old pursuit,” as he once called it, “of truth and beauty.”



TOM SMART

ELEVEN PAINTERS START A WAR

An illustrated collective biography of eleven abstract painters who came together to revolutionize post-war Canadian art.



March 24, 2026 | Art History
6.5 x 9, 469pp
\$46.95 | 9781771966962
(hard cover)

COMP TITLES:

Anne Koval,
*Mary Pratt: A Love Affair
with Vision*
Jeannie Marshall,
*All Things Move: Learning
to Look in the Sistine Chapel*
Ross King,
*Defiant Spirits: The
Modernist Revolution of the
Group of Seven*

By the early 1950s, art societies and academies held a tight grip on what could and could not be shown in their annual public exhibitions. Abstract art was rarely selected for display, thus robbing innovative painters of opportunities to have their work seen, reviewed, and purchased. With no outlets to show their art, ambitious, impatient painters sought alternative venues as a means of advocating for changes in the status quo.

In *Eleven Painters Start a War*, Tom Smart tells the story of the “Painters Eleven,” a group of abstract painters whose anti-establishment ethos was defined by a respect for diversity, creative freedom, abstraction, and contempt for aesthetic complacency. Through their interactions and steadfast belief in the promise of abstract art to contribute to a better society, the Painters Eleven managed to change attitudes toward this new way of painting, but not without facing the vitriol of the art establishment who accused them of “starting a war.”



Tom Smart—author, art gallery director, curator, and consultant, has written award-winning, critical biographies, catalogues, and books as well as curated exhibitions on Canadian and international artists. He has lectured at universities in Canada and the US and was a Distinguished Visiting Scholar at Carnegie Mellon University.

EXCERPT OF ELEVEN PAINTERS

Ordinarily, the loutish behaviour of his fellow members of Painters Eleven would not have bothered Jack Bush as much as it did on this miserable Toronto Tuesday evening in early January 1960. Realizing that this was no ordinary get-together, and verging on losing his temper, Jack tried vainly to focus the rumpus to arrive at some sort of consensus on the painting group's future. It did not help matters that as the meeting dissolved into vituperation, Jack's alcohol-soaked thoughts became ever more addled, and his voice rose a pitch.

Jack and five of the remaining original eleven artists— Jock Macdonald, Harold Town, Tom Hodgson, Walter Yarwood and Kazuo Nakamura – had made their way through the freezing rain to Walter's studio on Wellesley Street to wrestle with a couple of questions that Jack insisted on being answered collectively. Should they accept an invitation to show at Montreal's prestigious Stable Gallery, part of the Montreal Museum of Fine Arts, later that spring? And should they remain together as a group?

Only he (it seemed to him) realized that Painters Eleven, its momentum stalling, was nearing its end. The last few meetings had failed to address the precariousness of their situation or to come to any conclusion as to the future. The collective had fulfilled its original purpose of rattling a moribund Toronto art establishment. Now, with their taunting, aggressive rhetoric softening, the painters were drifting, riding on the notoriety of their artistic identity as rabble rousing, ego-driven outsiders. They were in danger of becoming the establishment that they had denounced over much of the last decade.

GARTH MARTENS

WHO ELSE IN THE DARK HEADED THERE

In his first collection since the GG-nominated *Prologue for the Age of Consequence*, Martens adds an autobiographical lens to his concerns about class and labour, sharpening the landscape of 80s and 90s northern Alberta with a controlled, imagist eye.



April 14, 2026 | Poetry
5.5 x 8.5, 90pp
\$21.95 | 9781771967082
(trade paper)

COMP TITLES:

Lisa Allen-Agostini,
The Bread the Devil Knead
francesca ekwuyasi,
Butter Honey Pig Bread
Suzette Mayr,
The Sleeping Car Porter

In *Who Else in the Dark Headed There*, we meet someone right up against the loss of his mother in a place where the feeling of the darkheaded there and the person who is moving toward it, or who is in it, can be set. As in a scene in a play. As in a dream. There is, from the difficulty of childhood, which can't be changed, an understanding that time is not fixed and that distance is fluctuating. Here, in many registers, the language of memory is disturbed, syntax and point of view are disturbed. It is a self looking back at an earlier self as if it is possible to be objective, when we know it's not possible, and therein is the grief and the searching and the resonance of the machinery of time.

Grappling with familial inheritances, and charged with undercurrents of violence, alcoholism, and isolation, Garth Martens writes with a language that is both clear-cut and surreal, evoking a rural, unstable portrait of childhood.



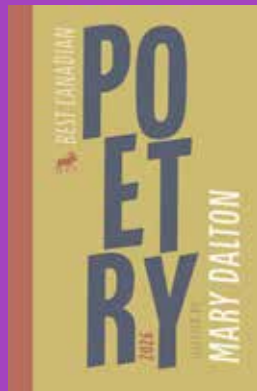
Garth Martens is the author of *Prologue for the Age of Consequence* (House of Anansi) and the chapbook *Remediation* (JackPine Press). For his first book, he was a finalist for the Governor General's Literary Award in Poetry, and for a selection of poems from that manuscript, he won the Bronwen Wallace Award for Emerging Writers. He's a contributing editor for *Arc Poetry Magazine*. He lives in Victoria, BC.

OTHER POETRY COLLECTIONS

“Buy it, or borrow it, but do read it.”

—*Arc Poetry Magazine*

Selected by editor Mary Dalton, the 2026 edition of *Best Canadian Poetry* showcases the best Canadian poetry writing published in the past year.



“In alternately nervous and incisive modes, roberts explores the profound contradictions behind even the most clear-eyed criticisms or desires . . .”

—**Emily Mernin**, *Literary Review of Canada*

roberts’s musically-driven narrative surrealism confronts such timely issues as police brutality, respectability politics, intimate partner violence, and ecological crisis, and considers the might-have-been alongside the what could be, negotiating the past without losing hope for the future.

A WALRUS 2026 TOP TEN BOOK OF THE YEAR

“*We’re Somewhere Else Now* is a gravely beautiful collection, chronicling days ‘spent and drying.’ No poet has published anything close to it this year, and it confirms Sarah as one of our best.”

—**Carmine Starnino**, *The Walrus*

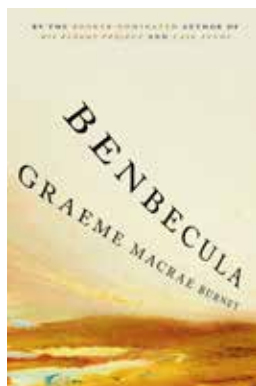
In her first collection of new poetry in a decade, Robyn Sarah chronicles the pandemic years with quiet wisdom and her flair for meshing the familiar with the numinous.



RECENT HIGHLIGHTS

“The novel’s devilish appeal lies in the intoxicated and isolated Malcolm’s narration from within the confines of his family’s ‘skullhouse,’ where he muses about his own morality . . . The author once again proves his mastery of moody psychological thrillers.” —**Publishers Weekly**

Booker-nominated Graeme Macrae Burnet returns to the historic Scotland of *His Bloody Project* to tell the multi-layered story of madness and murder in the MacPhee family.



“Powerful . . . Questions of revolution, restitution and, perhaps, resolution swirl in the unsettled mix of this visceral, stimulating tale that is likely one of the most original you’ll read.”

—**Daily Mail**

Ranging through recent Irish history, *Let Me Go Mad in My Own Way* is Elaine Feeney’s most ambitious novel to date, a work of literary and cultural exorcism and a profound exploration of family, history, violence, and hope.



“A searing indictment of shallow, self-obsessed online culture and the deep disconnects in society, Canadian writer Smith’s latest examines trauma and tragedy and delves into the difference between performing care and actually caring.”

—**Booklist**

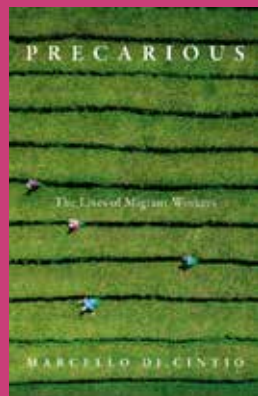
An electric examination of sex and love, self-loathing, and twenty-first century loneliness, *Self Care* is a devastating novel about women and men, what they want and what they say they want, and the violent tension between the two.



WINNER - 2024 DAVE GREBER FREELANCE WRITERS BOOK AWARD

“Readers who get to the end of *Precarious* may very well start to question that unconditional ‘Canada the good’ image most of us have of our country, at least in how we treat those who come here through our Temporary Foreign Worker program.” — *Eric Volmers, Calgary Herald*

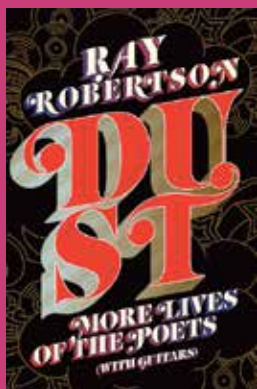
A series of profiles of foreign workers illuminates the precarity of global systems of migrant labor and the vulnerability of their most disenfranchised agents.



“Robertson offers the whole picture, warts and all. In doing so, he honors the music of artists who have enriched his life—and opens the door for his readers to experience the same magic.”

—*Blues Blast Magazine*

In Dust: More Lives of the Poets (with Guitars), Ray Robertson digs deep, offering up an eclectic gathering of a dozen biographical and critical portraits of some of the twentieth century’s most innovative, influential, and fascinating musicians.



“Cogent and incisive.”

—*Michael Dirda, Washington Post*

From the destruction of libraries in ancient Rome to today’s state-sponsored efforts to suppress LGBTQ+ literature, book bans arise from the impulse toward social control ... At a moment in which our democratic institutions are buckling under the stress of polarization, *On Book Banning* is both rallying cry and guide to resistance for those who will always insist upon reading for themselves.



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