



BIBLIOASIS / WINTER 2026

# BIBLIOASIS

## ORDERING INFORMATION

### **SALES DIRECTOR**

Hilary Illkay

[hilkay@biblioasis.com](mailto:hilkay@biblioasis.com)

Please contact Hilary with direct orders and any questions about titles, terms, and ordering procedures. To order by phone, call our office at 519-915-3930.

### **DISTRIBUTION**

University of Toronto Press

5201 Dufferin Street

Toronto, ON, M3H 5T8

Toll-free: 800-565-9533

Fax: 800-221-9985

[utpbooks@utpress.utoronto.ca](mailto:utpbooks@utpress.utoronto.ca)



[www.biblioasis.com](http://www.biblioasis.com)  
on twitter: @biblioasis  
on IG: @biblioasis\_books

1686 Ottawa Street, Suite 100  
Windsor, ON N8Y 1R1  
Phone: 519-915-3930

# WINTER 2026

## CONTENTS

Don Gillmor

*Cherry Beach* / 6

Ivana Sajko

*Every Time We Say Goodbye* / 8

David Macfarlane

*On Sports* (Field Notes #11) / 10

Elaine Dewar

*Oblivious: Residential Schools, Segregated Indian Hospitals, and the Use of Indigenous People as Slaves of Race Science* / 12

Mark Anthony Jarman

*Smash & Grab* / 14

Garth Martens

*Who Else in the Dark Headed There* / 16

Recent Highlights / 18

# 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 x 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 front page 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.

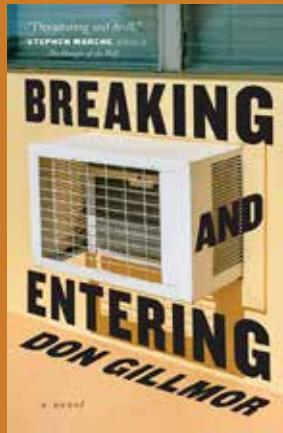
## ALSO FROM DON GILLMOR

### **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.”

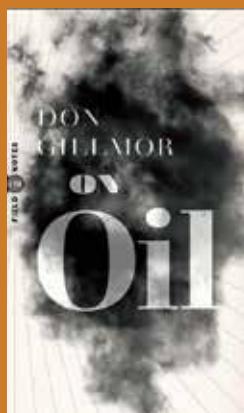
—*New York Times*

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.”

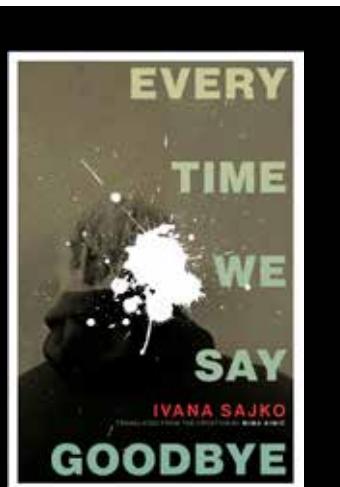
—**Publishers Weekly (starred review)**

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.

# 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.



March 3, 2026 | Novel

5.25 x 8.25, 200pp

\$22.95 | 9781771966887

(trade paper)

COMP TITLES:

Jon Kalman Stefansson,

*Your Absence Is Darkness*

Corinna Chong,

*Bad Land*

A man on a train, propelled from a small town on the south-eastern coast of Europe to Berlin. As the wheels turn, his mind feverishly clacks along, tracing his own past—and that of Europe—to a moment of violence he must flee, moving him further and farther away from the one person he loves.

Shipwrecks and border pushbacks; epidemics and industrial ruins; a family separated by economic necessity; a brother lost to crime; love and fear and memories of happier times in Berlin—yet through it all runs a silver thread of hope spun by a far-off friend. *Every Time We Say Goodbye* is an extended soliloquy of self-examination, upheaval, loss, hope, disillusionment, ambition, and failure, and is a profoundly stark and furious novel.



**Ivana Sajko** is the author of five 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.

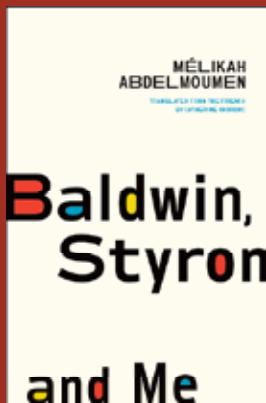
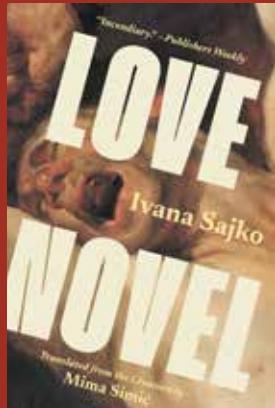
# TRANSLATIONS OF INTEREST

## 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!”

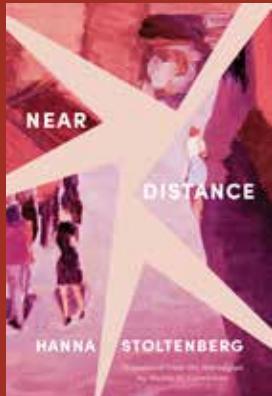
—Lawrence Hill, *Author of The Book of Negroes*

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*

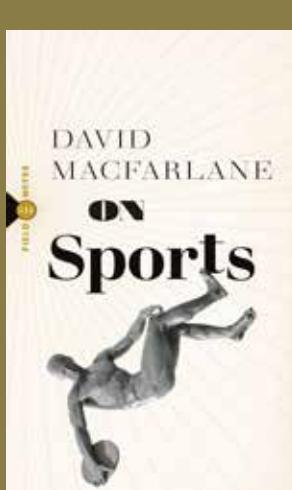
An unnerving, closely observed study of character—and the choices we do and do not make—*Near Distance* introduces Hanna Stoltenberg as a writer of piercing insight and startling lucidity.



# 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.

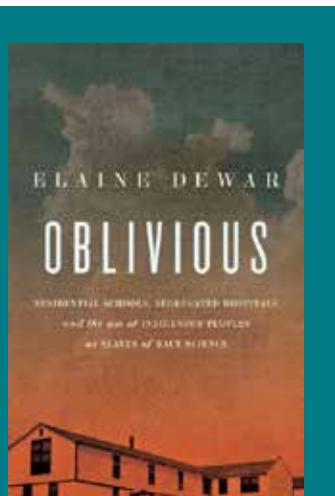
"War minus the shooting," George Orwell said.

# 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.



April 7, 2026 | Non-fiction  
5.5 x 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

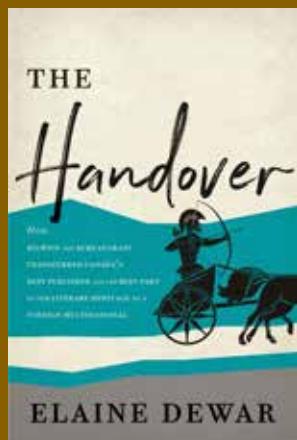
“[Dewar] has spent the pandemic following the politics, the scientific research, the news coverage – and the money... Her book casts a shadow over the wet market theory and points a finger at the Chinese government – and at some scientists and leading science journals for their single-minded support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



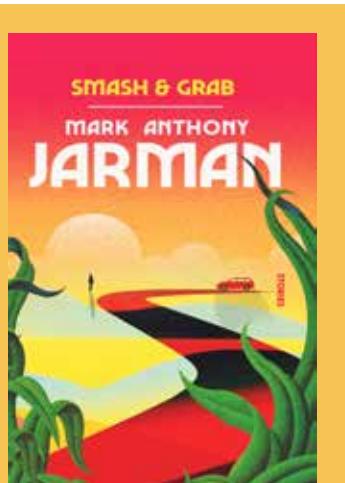
“Full of facts initially left undisclosed by participants in the McClelland and Stewart saga, obfuscations and contradictions revealed by Dewar’s admirable doggedness in getting to the bottom of what happened. This is as much a story about getting the story as the thing itself.”

—*Literary Review of Canada*

# 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 24, 2026 | Fiction  
5.25 x 8.25, 224pp  
\$22.95 | 9781771966948  
(trade paper)

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

A former military policeman, a veterinarian, and a French poet walk into a bar and debate the Vietnam war. A couple of men who are part of a commune discover two dead bodies while out sailing. An Irish woman hits a boy with her car and contemplates turning herself in. 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.

In *Smash & Grab* Mark Anthony Jarman offers up a mischievous medley of stories that blur the lines between the real and the imagined. Continuing to chronicle the lives of the wayward and unlucky, it confirms its author as one of the most adventurous guides to the absurdity of twenty-first century existence.



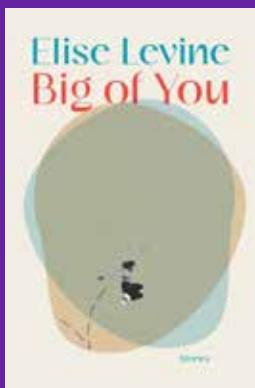
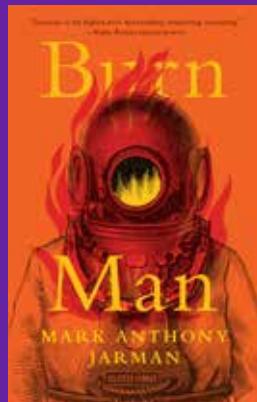
**Mark Anthony Jarman** is the author of *Touch Anywhere to Begin*, *Czech Techno*, *Knife Party at the Hotel Europa*, *My White Planet*, *19 Knives*, *New Orleans Is Sinking*, *Dancing Nightly in the Tavern*, and the travel book *Ireland's Eye*. His novel *Salvage King Ya!*, is on Amazon.ca's list of 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.



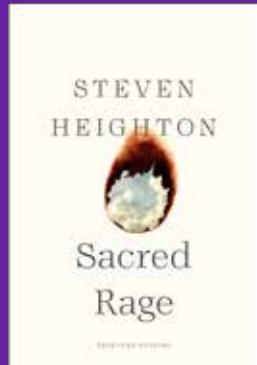
“Playful hilarity on some pages is matched by striking loss on others. Levine is a maestro of pacing and a magpie of mesmeric diction.”

—**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**

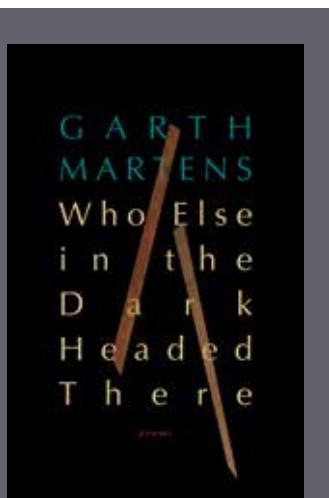
In the fifteen stories taken from across his four collections, *Sacred Rage* offers us Heighton as the moral explorer of the global suburbs, as chronicler of our innermost stories of love and fear, sleeping and waking, of a rebel “unabashedly devoted to the old pursuit,” as he once called it, “of truth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



# 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*

Beginning in the northern Alberta of the 1980s with the loss of the poet's mother, and tracking the passage into early fatherhood, *Who Else in the Dark Headed There* is a watchful, obsessive reconstruction of childhood's rooms: a "muscled concentration" that reorders, resuscitates, and redoubts.

Charged with undercurrents of violence and dread, these are poetic lines that fall and surge like power lines draped with snow. Garth Martens, in his first collection since the acclaimed *Prologue for the Age of Consequence*, tracks the enmeshed tasks of grief and becoming with an imagist, epiphanic attentiveness.



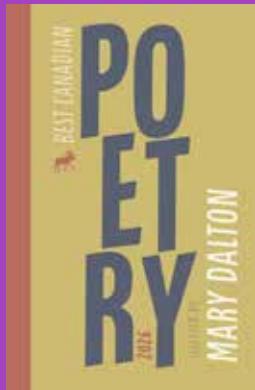
**Garth Martens** is the author of *Prologue for the Age of Consequence* (House of Anansi) and the chapbook *Remediation* (JackPine Press). For his first book, he was a finalist for the Governor General's Literary Award in Poetry, and for a selection of poems from that manuscript, he won the Bronwen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

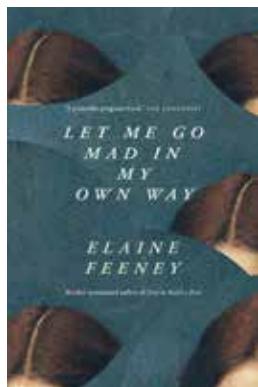
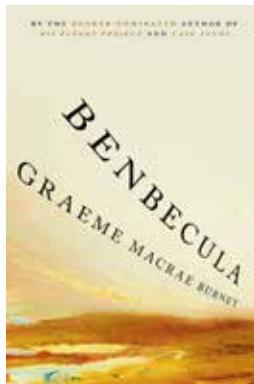
In her first collection of new poetry in a decade, Robyn Sarah chronicles the pandemic years with quiet wisdom and her flair for meshing the familiar with the numinous.



# 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***

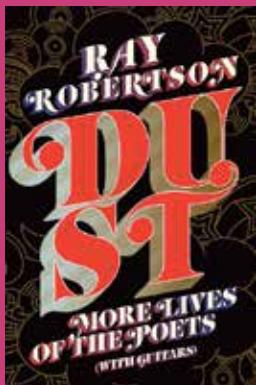
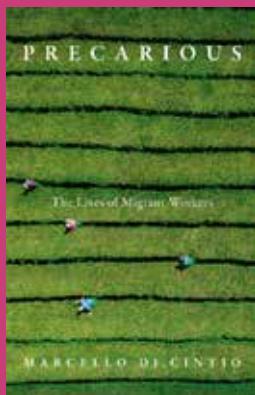
An electric examination of sex and love, self-loathing, and twenty-first century loneliness, *Self Care* is a devastating novel about women and men, what they want and what they say they want, and the violent tension between the two.



## 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 precarious 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.”

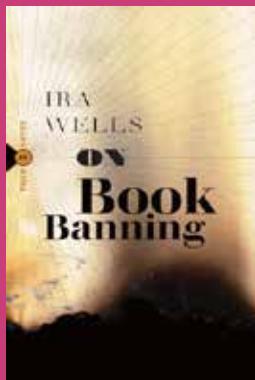
—**Blues Blast Magazine**

*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.



DON GILLMOR  
IVANA SAJKO  
DAVID MACFARLANE  
ELAINE DEWAR  
MARK ANTHONY JARMAN  
GARTH MARTENS