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CONTENTS

Patrick McCabe
Poguemahone / 4

Michael Hingston
The Kingdom of Redonda / 6

Kevin Lambert
Querelle of Roberval / 8

Deborah Dundas
On Class (Field Notes #5) / 10

Clark Blaise
Selected Stories / 12

Alex Pugsley
Shimmer / 14

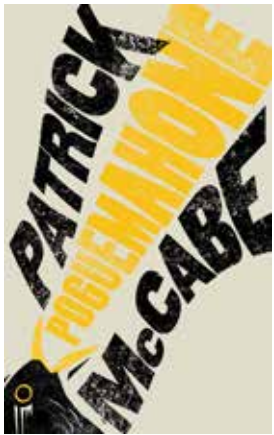


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PATRICK McCABE

POGUEMAHONE

A swirling, psychedelic, bleakly funny fugue by the Booker-shortlisted author of *The Butcher Boy* and *Breakfast on Pluto*



May 3, 2022 | Fiction
5.5 x 8.5, 600 pp
\$24.95 | 9781771964739
(trade paper)

COMP TITLES:

Anna Burns, *Milkman*
Lucy Ellmann, *Ducks,*
Newburyport
Max Porter, *Lanny*

“[McCabe is] one of the most brilliant writers ever to come out of Ireland.” **SAN FRANCISCO CHRONICLE**

“Reading fiction will never be the same again.” **RODDY DOYLE,**
AUTHOR OF PADDY CLARKE HA HA HA

Una Fogarty, suffering from dementia in a Margate care home, would be alone were it not for her brother Dan, whose free verse monologue tells the story of their clan. Exile from Ireland and immigrant life in England. Their mother’s trials as a call girl. Young Una’s search for love in a hippie squat in Kilburn, and the two-timing Scottish poet and stoner whose vatic recitals and prog rock vibes she’ll never get over. Not to mention the squat itself, seemingly haunted by vindictive ghosts who eat away at the sanity of all who lived there. Now she sits outside in the Margate sun as her memories unspool from Dan’s mouth, whose own role in her story grows ever stranger—and more sinister.

A swirling, psychedelic, bleakly funny fugue, *Poguemahone* is a masterpiece of formal invention with the rollicking clip of a drinking song and the devastating story of one family’s history—and the forces, seen and unseen, that make their fate.

So here I am, mused Dan Fogarty
to himself, in the place all along
where I was meant to be
with me travelling, surely, for a long time,
done
& all me efforts now concentrated
on keeping on my kith & kin
&, in the process, ensuring
their good name
never again, in my presence,
is slighted.

“McCabe [is] as skilled and significant a novelist as Ireland has produced in decades.” **KIRKUS** (starred review)

“[*The Butcher Boy* is] lyrical and disturbing, horrific and hilarious.”
NEW YORK TIMES

MICHAEL HINGSTON

THE KINGDOM OF REDONDA

This a rollicking literary history blurs the line between fantasy and reality—to the point that it may never be restored.

In the middle of the Caribbean, there sits a small island called Redonda. But what at first appears to be an uninhabited rock turns out to also be the site of a fragmented, fiercely contested kingdom that dates back more than a century—a kingdom of writers, with little in common besides their shared allegiance to the Redondan throne. Now, Michael Hingston has assembled this unbelievable true story for the first time. Drawing on a cast of characters that includes forgotten sci-fi novelists, alcoholic poets, vegetarian publishers, and Nobel Prize frontrunners, *The Kingdom of Redonda* is a rollicking literary history that blurs the line between fantasy and reality to the point that it may never be restored.

August 9, 2022 | Nonfiction | 5.5 × 8.5, 302 pp
\$24.95 | 9781771964159 (trade paper)

COMP TITLES:

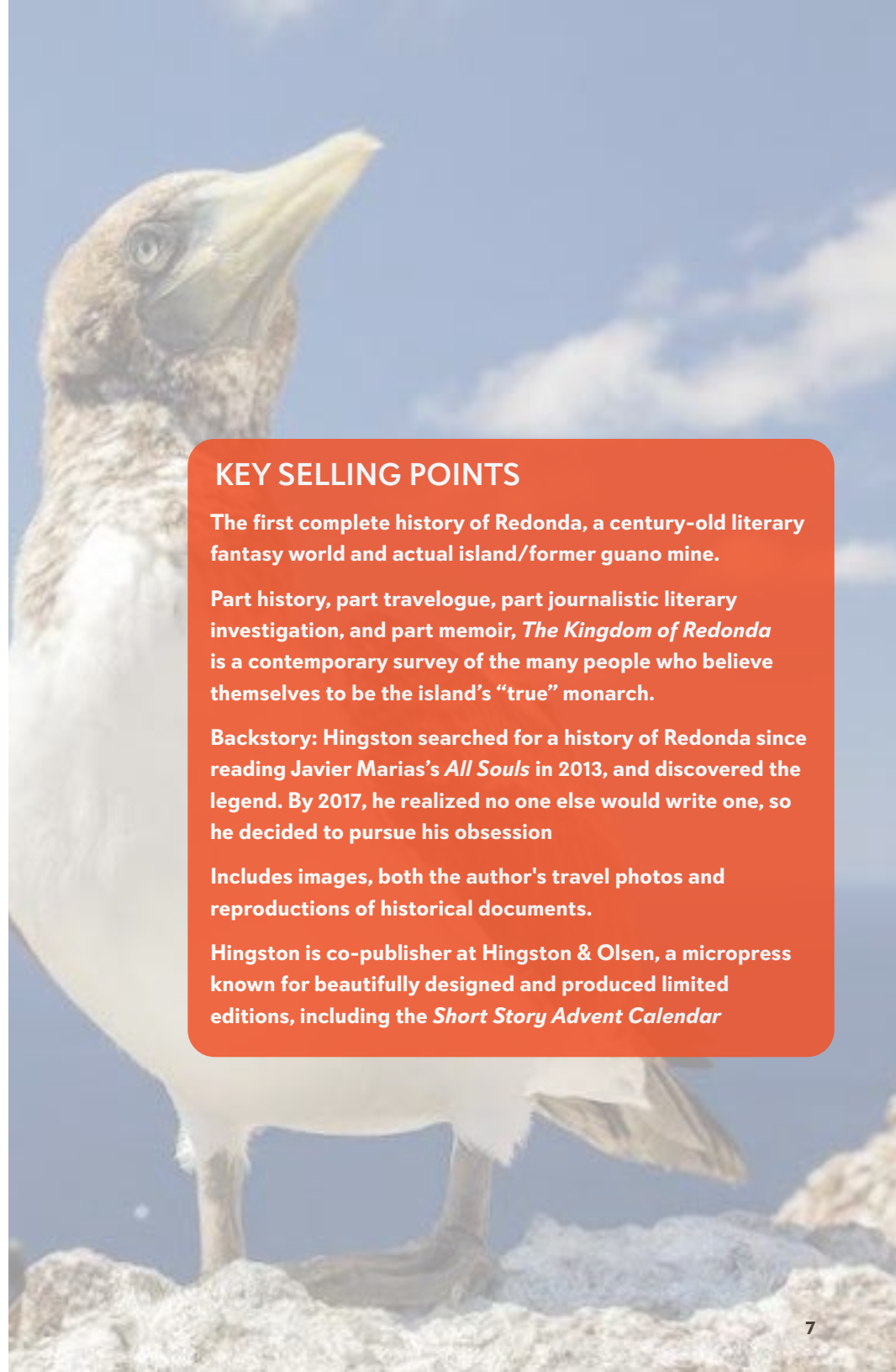
David Grann, *Lost City of Z*

Nicholson Baker, *U and I*

Adam Levin Becker, *Many Subtle Channels*



Michael Hingston is the author of *Let's Go Exploring* and *The Dilettantes*. His journalism has also appeared in *National Geographic*, *Wired*, and the *Washington Post*. Hingston lives in Edmonton, Alberta, with his partner and two kids.



KEY SELLING POINTS

The first complete history of Redonda, a century-old literary fantasy world and actual island/former guano mine.

Part history, part travelogue, part journalistic literary investigation, and part memoir, *The Kingdom of Redonda* is a contemporary survey of the many people who believe themselves to be the island's "true" monarch.

Backstory: Hingston searched for a history of Redonda since reading Javier Marias's *All Souls* in 2013, and discovered the legend. By 2017, he realized no one else would write one, so he decided to pursue his obsession

Includes images, both the author's travel photos and reproductions of historical documents.

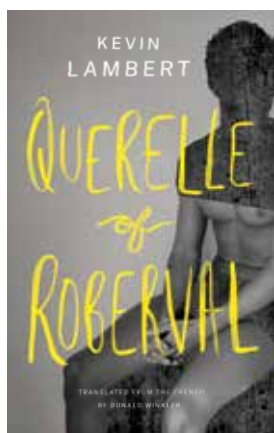
Hingston is co-publisher at Hingston & Olsen, a micropress known for beautifully designed and produced limited editions, including the *Short Story Advent Calendar*

KEVIN LAMBERT

QUERELLE OF ROBerval

TRANSLATED BY DONALD WINKLER

Homage to Genet's antihero and a wildly imaginative story of justice, passion, and murderous revenge.



August 2, 2022 | Fiction
5 × 7.5, 224 pp
\$22.95 | 9781771963541
(trade paper)

COMP TITLES:
Samuel Archibald, *Arvida*
Stéphane Larue, *The Dishwasher*
Jean Genet, *Querelle of Brest*

When millworkers in Roberval, a northern Quebec logging town, go on strike, the conflict rips the close-knit community apart, and despite the workers' solidarity, their individual struggles and demands further escalate tensions within the group. When their boss decrees a lockout and awakens in them a buried rage, they rally around the mysterious and magnetic influence of Querelle, a dashing cosmopolitan newcomer from Montreal. By day, Querelle walks the picket lines with his cohort, but at night he breaks bottles on the beach and settles scores with baseball bats and the town's privileged young men flock to his apartment for sex. As positions harden and both sides refuse to yield, sand stalls the gears of the economic machine and the tinderbox of class struggle and entitlement ignites in a firestorm of passions carnal and violent.

Born in 1992, Kevin Lambert grew up in Chicoutimi, Quebec. He earned a master's degree in creative writing at the Université de Montréal. Kevin Lambert is a bookseller in Montreal.



PRAISE FOR *QUERELLE OF ROBerval*

"The most savage literary protest of this season ... [Lambert's] outrageous prose is justified by the novel's project: exploiting the liberating potential of the body laid bare, the subversive power of raw pleasure. Here sex becomes a tool of sabotage, it dynamites the orderly linguistic formulas of ideology, love or militant slogans." **LE MONDE**

"A powerful novel in which sociopolitical criticism interrogates desire and questions of gender identity. A multitude of characters gravitate towards the fascinating Querelle, the archetype of the beautiful gay male; all the young men of the region parade through his bed, utterly bewitched." **TÉLÉRAMA**

"Lambert explodes stereotypes and taboos. I'm always partial to a writer who takes risks, who dares to find beauty in the blemishes of our souls and our desires." **CHATELAINE**

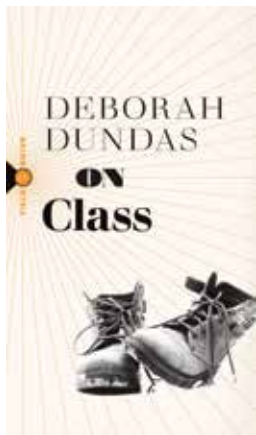
"Lambert's writing is so alive that one reads the novel in a single sitting with the impression of having been run over by a logging truck and a horde of libidinous young men at the same time. You come out over it feeling bruised and thrilled." **LA PRESSE**

DEBORAH DUNDAS

ON CLASS

FIELD NOTES #5

What happens when we don't talk about poverty or class—and what might happen if we did?



Stories about poor people are rarely written by the poor—and when they are written they tend to fit into a hero narrative. Through hard work, smarts, and temerity, the hero pulls themselves up by their bootstraps in a narrative that simply provides an easy exception: look, we don't have to give you more, you just have to work harder. *On Class* is an exploration of the ways we talk about class: of who tells the stories and who doesn't, and why that has to change. It asks the question: What don't we talk about when we don't talk about class? We don't talk about luck, or privilege, or entitlement. We don't talk about the trauma that goes along with being poor.

May 24, 2022 | Nonfiction
4.25 x 7.75, 128 pp
\$14.95 | 9781771964814
(trade paper)

COMP TITLES:

Sarah Smarsh, *Heartland*
Stephanie Land, *Maid*
JD Vance, *Hillbilly Elegy*



Deborah Dundas is Books Editor at the *Toronto Star* and has been contributing reviews there and elsewhere for over 18 years. She lives in Toronto.

PRAISE FOR THE FIELD NOTES SERIES

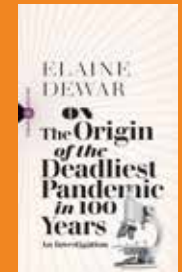
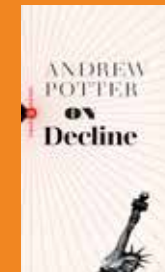
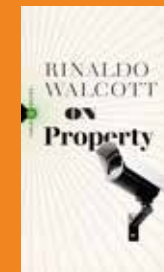
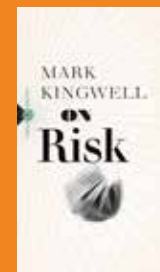
“A clear-eyed assessment of the links between property, policing, and the subjugation of Black people ... [A] well-conceived call for change.” *PUBLISHERS WEEKLY*

“Like its historic ancestors, *On Decline* deserves a wide general audience and should be required reading for the incoming federal government.” *WINNIPEG FREE PRESS*

“Timely.” MARGARET ATWOOD on *ON RISK*

“I devoured this book.” MARSHA LEDERMAN on *ON THE ORIGIN OF THE DEADLIEST PANDEMIC IN 100 YEARS*

“Slender, thoughtful ... An entertaining gloss on an enduring conundrum.” *KIRKUS* on *ON RISK*



CLARK BLAISE

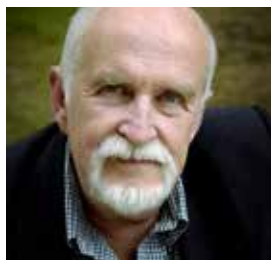
SELECTED STORIES

INTRODUCED BY MARGARET ATWOOD

“Blaise is probably the greatest living Canadian writer most Canadians have never heard of.” **QUILL & QUIRE**

Clark Blaise, a Canadian and American citizen, is the author of twenty books of fiction and nonfiction. A longtime advocate for the literary arts in North America, Blaise has taught writing and literature at Emory, Skidmore, Columbia, NYU, Sir George Williams, UC-Berkeley, SUNY-Stony Brook, and the David Thompson University Centre. In 1968, he founded the postgraduate Creative Writing Program at Concordia University; he after went on to serve as the Director of the International Writing Program at Iowa (1990–1998), and as President of the Society for the Study of the Short Story (2002–present). Internationally recognized for his contributions to the field, Blaise has received an Arts and Letters Award for Literature from the American Academy (2003), and in 2010 was made an Officer of the Order of Canada.

June 7, 2022 | Short fiction | 5.25 × 8.25, 600 pp
\$24.95 | 9781771964890 (trade paper)



Clark Blaise's *The Meagre Tarmac* was nominated for the Scotiabank Giller Prize and shortlisted for the Rogers Writers' Trust Award for Fiction. Currently living in New York City, Blaise has ties to Montreal and Winnipeg.



FROM MARGARET ATWOOD'S INTRODUCTION

Did Clark know he would become one of the preeminent story writers of his generation? Probably he did not. But probably he intended to bust himself trying. We were nothing if not dedicated.

“What was that writing thing I was doing, then? Why was it so important?” another writer—an octogenarian—said to me recently. It’s a good question, especially now; in the midst of so many crises—environmental, political, social—why write? Isn’t it a useless thing to be doing? Maybe, but so maybe is everything else. We know what we know about the Great Mortality of the fourteenth century because some people wrote things down. They bore witness.

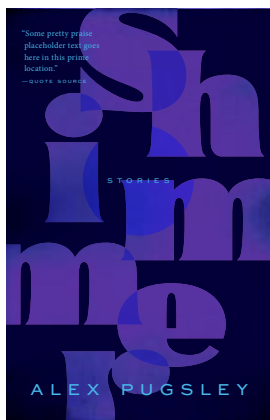
Let’s suppose that this is what Clark Blaise has been doing.

So, future readers—or even present-day readers—if you want to understand something about what life was like in the restless, peripatetic, striving, anxiety-ridden, simmering cultural soup of the late twentieth and early twenty-first centuries, read the stories of Clark Blaise. He’s the recording angel and the accuser, rolled into one. He’s the eye at the keyhole. He’s the ear at the door.

ALEX PUGSLEY

SHIMMER

Ten vividly told stories follow characters through relationships and across boundaries of all kinds as they shimmer into and out of each other's lives.



Outside a 7-Eleven, teen boys Veeper and Wendell try to decide what to do with their night, though the thought of the rest of their lives doesn't seem to have occurred to them. In Laurel Canyon, two movie stars try to decide if the affair they're having might mean they like each other. When Byron, trying to figure out the chords of a song he likes, posts a question on a guitar website, he ends up meeting Jessica as well, a woman with her own difficult music. And when the snide and sharp-tongued Twyla agrees to try therapy, not even she would have imagined the results.

May 31, 2022 | Short fiction
5 x 8., 200 pp
\$22.95 | 9781771964692
(trade paper)

COMP TITLES:

Lynn Coady, *Hellgoing*
Alexander MacLeod,
Light Lifting
Paige Cooper, *Zolitude*

Alex Pugsley is a writer and filmmaker originally from Nova Scotia. His fiction has appeared in *Brick*, *The Walrus*, *McSweeney's* Internet Tendency, *Best Canadian Stories*, and elsewhere. He lives in Toronto.



PRAISE FOR AUBREY McKEE

“Abundant, highly decorated, and unafraid of extravagance, of stylistic excess ... From ordinary incidents—a childhood acquaintance, marital strife, a wedding—as well as a few extraordinary ones, *Aubrey McKee* builds a dazzling and complicated world, a childhood in Halifax as a vibrant universe in itself. While Pugsley’s literary performance is an immediate delight, the portrait of the early days of a ‘wayward oddity’ lingers long after.” *TORONTO STAR*

“The richly defined personalities in *Aubrey McKee* are void of pretense or judgment and are, at once, knowable. Like a favourite song, it’s the hook that makes the adventures of *Aubrey McKee* and those he cares about so memorable.” *WINNIPEG FREE PRESS*

“The mesmerizing, kaleidoscopic Halifax depicted in *Aubrey McKee* is as enchanted as it is benighted, an adolescent fever-dream. This is a rollicking, strange and unforgettable coming of age novel unlike anything you've ever read.” *LYNN COADY, SCOTIABANK GILLER PRIZE-WINNING AUTHOR OF HELLGOING*

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