



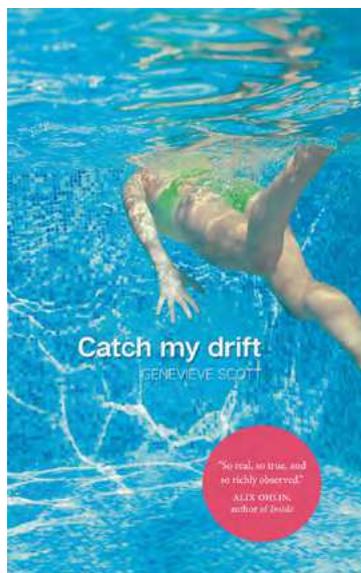
Goose Lane Editions

Spring 2019

9780864929884 pb | \$22.95
336 pages, 5 x 8
January 2019 (US)
Available (Canada)
Fiction
Rights held: Canada and US

Also appearing as a eBook:
9780864929891 e | \$19.95
9780864929907 k | \$19.95

- National media outreach
- Outreach to print and digital literary journals
- Outreach to trade and library journals
- Podcasts
- In-person events



Catch My Drift

GENEVIEVE SCOTT

"With rare insight and great sensitivity, Genevieve composes an affecting portrait of motherhood and daughterhood. These characters will linger in your memory, because they feel so real, so true, and so richly observed."

— Alix Ohlin, author of *Inside*

"With *Catch My Drift*, Genevieve Scott joins this excellent company of writers with an affecting novel-in-stories whose cleverness and comic moments intersect evocatively with moments of loss and regret."

— Brett Josef Grubisic, *Toronto Star*

Lorna and her daughter Cara seem radically different.

Lorna always wanted to stand out. Cara, her daughter, tries hard to blend in. Lorna is vain about her ability to shut out

distractions. Cara can't control her scary thoughts. While Lorna tries her best to move past life's early disappointments, Cara picks at the cracks in her family's story. Spanning two decades, *Catch My Drift* follows mother and daughter through life changes big and small, and reveals that despite our shared experiences, we each live a private story.

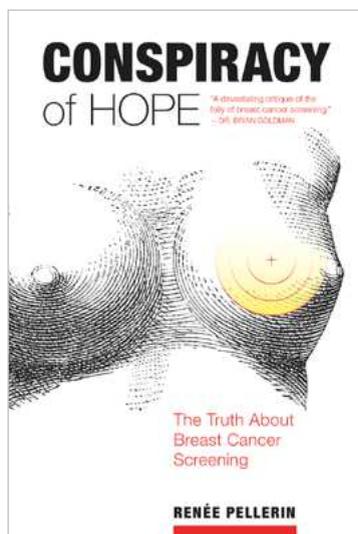
GENEVIEVE SCOTT teaches English and creative writing and works as a mentor to at-risk teen girls in Los Angeles. Her short fiction has been published in the *New Quarterly*, the *White Wall Review*, and the *Bristol Short Story Prize Anthology*.

Now
available
in the
US

9781773100388 pb | \$22.95
288 pages, 6 x 9
index
January 2019 (US)
Available (Canada)
Health | Health Policy
Rights held: Canada and US

Also appearing as an eBook:
9781773100395 e | \$19.95
9781773100401 k | \$19.95

- National media outreach
- Outreach to print and digital health media
- Outreach to health non-profits
- Podcasts



Conspiracy of Hope

The Truth about Breast Cancer Screening

RENÉE PELLERIN

"If you've ever wondered why mammography screening has been the target of fierce debate for 30 years running, read this book!"

— Gayle Sulik, author of *Pink Ribbon Blues*

In this explosive book about breast cancer screening, investigative journalist Renée Pellerin shows how a vortex of interests — scientists, policy-makers, radiologists, medical corporations, and pink ribbon charities — came together to make breast cancer screening standard medical practise. Relying on false assumptions, good intentions, and cherry-picked data, breast cancer screening was introduced without

any real evidence that it made a difference. This is a tale of back-stabbing and intrigue; of exploiting fear and hope; of distorting, misrepresenting, or simply ignoring the evidence, a tale that shows how breast cancer screening does more harm than anyone wants to believe.

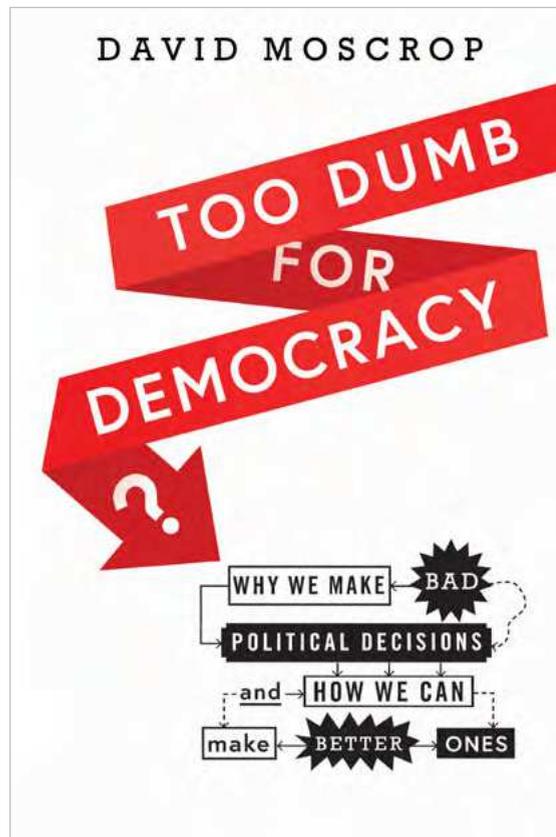
RENÉE PELLERIN is an award-winning television producer. A former head of the Health Content Unit at the Canadian Broadcasting Corporation, she has won several Columbus International Film and Video Festival awards, including the Chris.

Cover image:
Coal Mine #1, North Rhine, Westphalia,
Germany 2015
Photograph: Edward Burtynsky/courtesy
Metivier Gallery, Toronto

9781773100418 pb | \$22.95 CAN
250 pages, 6 x 9
Index
March 2019
Politics
Rights held: Canada

Also appearing as an eBook:
9781773100425 e | \$19.95 CAN
9781773100432 k | \$19.95 CAN

- ARCs
- National review copy and press release distribution
- National advertising
- National media relations
- National speaking tour and in-conversation events
- Pre-publication excerpts
- Co-op available



Too Dumb for Democracy? Why We Make Bad Political Decisions and How We Can Make Better Ones DAVID MOSCROP

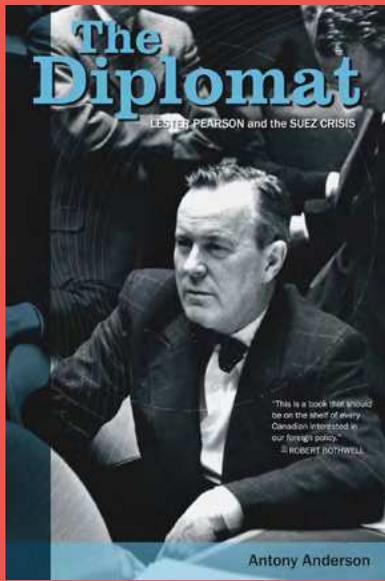
Brexit. Trump. Ford Nation. In this timely book, David Moscrop asks why we make irrational political decisions and whether our stone-age brains can process democracy in the information age.

In an era overshadowed by income inequality, environmental catastrophes, terrorism at home and abroad, and the decline of democracy, Moscrop argues that the political decision-making process has never been more important. In fact, our survival may depend on it.

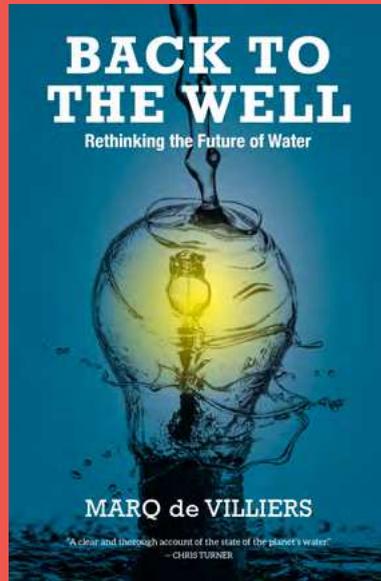
Drawing on both political science and psychology, Moscrop examines how our brains, our environment, the media, and institutions influence decision-making. Making good decisions is not impossible, Moscrop argues, but the psychological and political odds are sometimes stacked against us. In this readable and provocative investigation of our often-flawed decisions, Moscrop explains what's going wrong in today's political landscape and how individuals, societies, and institutions can work together to set things right.

DAVID MOSCROP is a political theorist with an interest in democratic deliberation and citizenship. Moscrop is a regular writer for *Maclean's*, a contributing columnist to the *Washington Post*, and a regular political commentator on television and radio. He has also authored pieces in numerous other newspapers and magazines including the *Globe and Mail* and the *National Post*.

Cool Ideas, Hot Topics

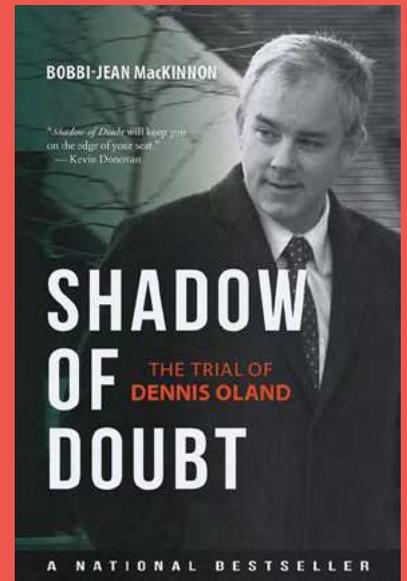


9780864928740 hc | \$32.95
 9781773100456 pb | \$22.95
 9780864928030 e | \$19.95
 9780864928436 k | \$19.95



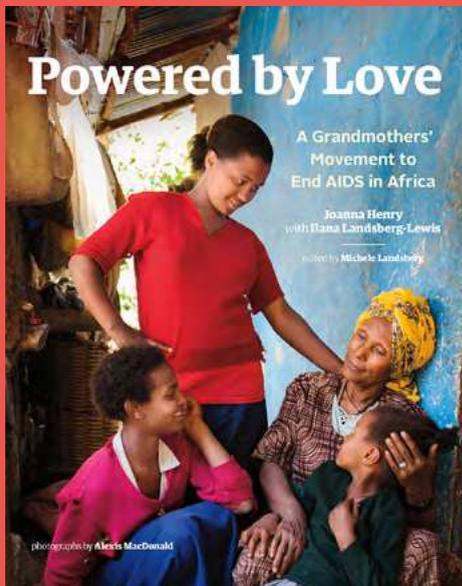
Shortlisted, Donner Prize
Shortlisted, Evelyn Richardson Non-Fiction Award

9780864920751 hc | \$32.95 CAN
 9781773100463 pb | \$22.95 CAN
 9780864928023 e | \$19.95 CAN
 9780864925725 k | \$19.95 CAN



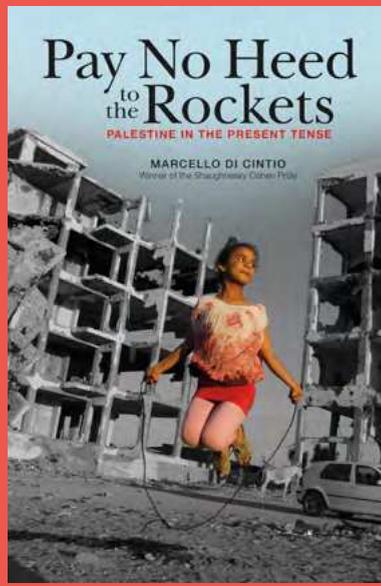
A National Bestseller
Winner, New Brunswick Book Award for Non-Fiction
Shortlisted, Arthur Ellis Crime Book Award

9780864929211 pb | \$19.95
 9780864929402 e | \$19.95
 9780864929419 k | \$19.95

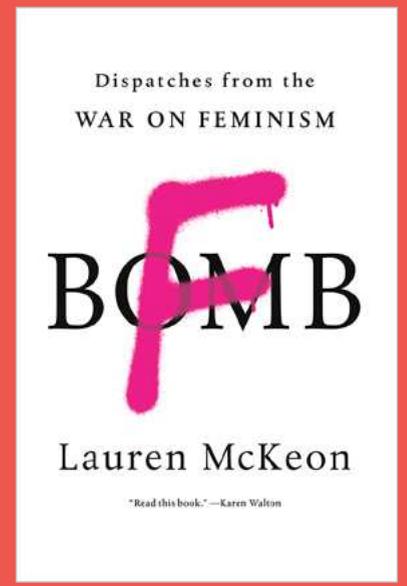


A National Bestseller
Winner, Best Atlantic-Published Book Award

9781773100210 pb | \$35



9780864928986 pb | \$22.95 CAN
 9780864929365 e | \$19.95 CAN
 9780864929372 k | \$19.95 CAN



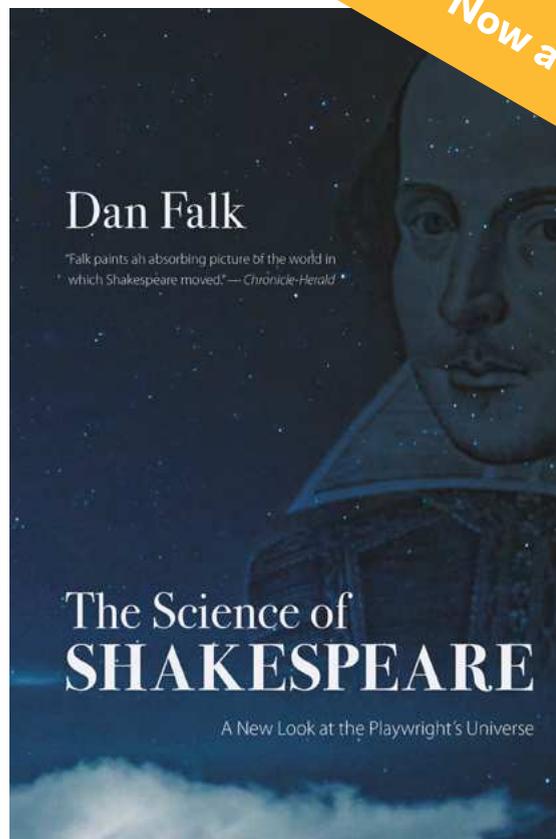
Shortlisted, Kobo Emerging Writer Prize

9780864929945 pb | \$22.95 CAN
 9780864929952 e | \$19.95 CAN
 9780864929969 k | \$19.95 CAN

9781773101293 pb | \$22.95 CAN
364 pages, 5.75 x 8.75
Illustrated, index
May 2019
History of Science, Literary Criticism
Rights held: Canada

Also available:
9780864924186 hc | \$29.95 CAN
9780864927965 e and k | \$19.95 CAN

- Media pitches to radio and television
- Author availability for media and events
- Pitches to podcasts, science blogs, library talks, festivals



The Science of Shakespeare

A New Look at the Playwright's Universe

DAN FALK

“Readers will thank Falk for putting Shakespeare and Galileo on the same well-illuminated world stage.”

— *Booklist*

The critically acclaimed exploration of the beginnings of the Scientific Revolution is now available in a trade paperback edition. A synthesis of history, science, and literature, *The Science of Shakespeare* explores the connections between the famous playwright and emerging ideas about the universe—and how, together, they changed the world forever.

William Shakespeare lived at a remarkable time—a period we now recognize as the first phase of the Scientific Revolution. New ideas were transforming European thought, the medieval was giving way to the modern, and the work of a few key figures hinted at the brave new world to come: the methodical and rational Galileo, the skeptical Montaigne, and—as Falk convincingly argues—Shakespeare, who observed human nature just as intently as the astronomers who studied the night sky.

In *The Science of Shakespeare*, we meet a colourful cast of Renaissance thinkers, including Thomas Digges, who published the first English account of the “new astronomy” and lived in the same neighborhood as Shakespeare; Thomas Harriot—“England’s Galileo”—who aimed a telescope at the night sky months ahead of his Italian counterpart; Danish astronomer Tycho Brahe, whose observatory-castle stood within sight of Elsinore; and Galileo himself.

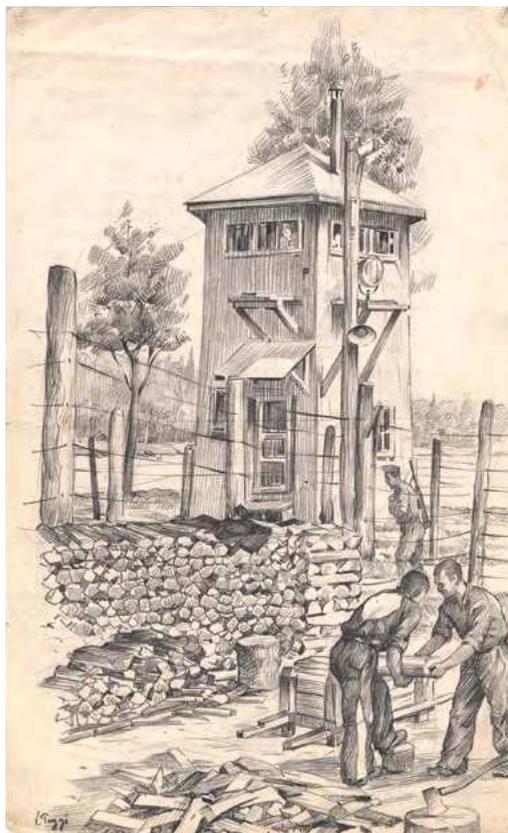
DAN FALK is a science journalist, broadcaster, and author. He has written for *The Walrus*, *Globe and Mail*, *Toronto Star*, *Cottage Life*, *SkyNews*, *Astronomy*, and *New Scientist* and contributed to the CBC Radio programs *Ideas*, *Quirks and Quarks*, *Tapestry*, and *Spark*.



9781773101248 pb | \$18.95
 212 pages, 5.5 x 7.75
 Illustrated, index
 May 2019
 History
 Rights held: World
 with the Gregg Centre for the Study of War and
 Society

- Digital ARCs
- National review copy and press release distribution
- Regional advertising
- National and regional media relations
- Author speaking tour
- Social media campaign

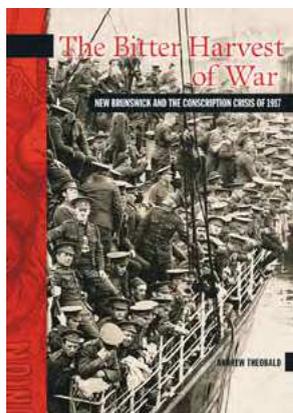
(right) Vincenzo (Vincent) Poggi, "Prisoners Chopping Wood"
 Canadian War Museum (CWM),
 Object Number 20020203-011



Interned Camp B at Ripples

ANDREW THEOBALD

Also available:



9780864925114 pb | \$16.95
 9780864925909 pb | \$16.95 e and k

From 1940 to 1945, Internment Camp B at Ripples, some 35 kilometres east of Fredericton, played a considerable role in the Second World War. Chosen for its remote rural New Brunswick location, Camp B interned hundreds who were deemed by the Canadian government to be enemy sympathizers.

In the first year of its operation, the camp incarcerated German and Austrian Jewish refugees dispatched from Britain. In May 1940, fearful that the refugees were agents of the Nazis they'd fled, the British government sent thousands of men to Canada to be interned as "dangerous enemy sympathizers." After the refugees were finally released in 1941, Camp B held Canadian citizens who were suspected of opposing the war effort — including the prominent opponent of conscription and Mayor of Montreal Camillien Houde, Canadians of German and Italian descent, and homegrown fascists such as Adrien Arcand — as well as captured German and Italian merchant mariners.

In this comprehensive illustrated account of Camp B, Andrew Theobald examines the daily lives and tribulations of those imprisoned behind the barbed wire. *Interned* also scrutinizes the troubling context that led to the internment of both refugees and Canadian citizens, the debates over the ethics of internment inside and outside the camp, and the role of the camps in shaping government policy towards immigration and the post-war powers of the Canadian state.

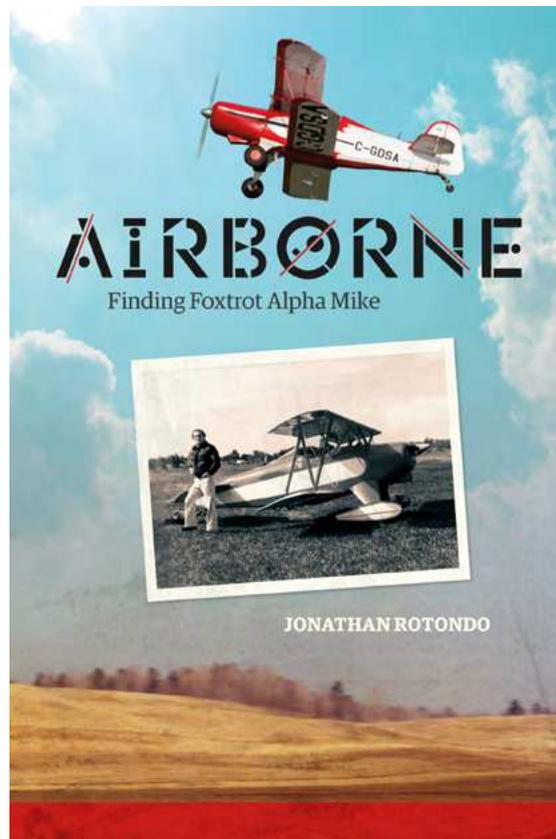
Interned is volume 26 of the New Brunswick Military Heritage Series.

ANDREW THEOBALD holds degrees in history from Mount Allison University, the University of New Brunswick, and Queen's University. He is also the author of *The Bitter Harvest of War: New Brunswick and the Conscription Crisis of 1917* and numerous scholarly articles.

9781773100630 pb | \$22.95
230 pages, 6 x 9
Illustrated
February 2019
Memoir | Aviation
Rights held: World

Also appearing as an eBook:
9781773100647 e | \$19.95
9781773100654 k | \$19.95

- ARCs
- National review copy and press release distribution
- National and specialty advertising
- National media relations
- Launch events and speaking tour
- Pre-publication excerpts
- Social media campaign
- Co-op available



Airborne

Finding Foxtrot Alpha Mike

JONATHAN ROTONDO

In the sanctum of a tiny single-seat biplane, a DSA-1 Smith Miniplane, Antonio Rotondo discovered the miracle of flight. A farmer's son from San Giacomo, Italy, Antonio took his first flight over Nairobi, Kenya, in 1970 at the age of 24. By 1976, he had become a commercial pilot. Then, in the early 1980s, he purchased a single-seat, open-cockpit, home-built Smith biplane, a throwback to leather flying caps, gauntlets, pencil-thin moustaches, and twinkling eyes behind oil-speckled goggles.

More than three decades later, Antonio's son, Jonathan, came across one of only three airworthy Smith biplanes and thus began a journey to retrace his father's airborne life. He finds Antonio's first flying instructor, an Australian ex-pat living in Kenya; the soft-spoken Swiss-Canadian who managed to get Antonio's biplane into the air; the free-spirit dreamer who bought it to dogfight with his mates; and the air traffic controller who, as a teenager, bought the plans to build the biplane that Jonathan would fly 35 years later.

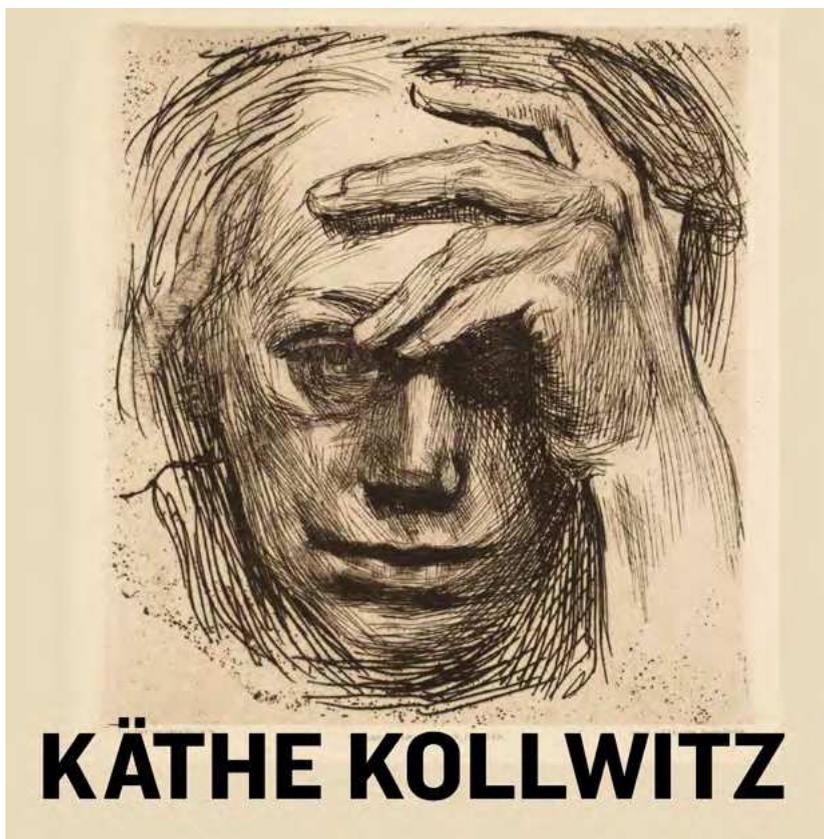
In this story of a father and son, Jonathan catches fleeting glimpses of his father's life in the air and rediscovers his own passion for flight. All the while he captures "the rush of speed, the exhilaration of the wind's breath rushing through the cockpit and, along the fabric flanks, the surreal sensation of gravity's pull and lift's might."

JONATHAN ROTONDO is an award-winning writer, recovering journalist, and biplane pilot who spent his childhood hanging off airport perimeter fences across Ontario and Quebec — a passion that spilled over into adulthood. He lives in Ottawa.



9781773101224 hc | \$40
 120 pages, 10.25 x 10.25
 Illustrated, index
 December 2018
 Art
 Rights held: World
 with Art Gallery of Ontario

- Digital ARCs
- National advertising
- National media relations
- Social media campaign
- Co-op available



Käthe Kollwitz

According to the Truth

Edited by BRENDA RIX

Käthe Kollwitz (1867-1945), a leading 20th century German artist, was known for her drawings, prints, and sculptures. In a career spanning more than five decades in a largely male-dominated art world, Kollwitz developed powerful and emotional imagery based on her own experiences, her interactions with working-class women in Berlin, and her exposure to the horrors of two world wars.

While her naturalistic style at first appeared to be out of touch with the currents of abstraction that were becoming dominant during her lifetime, her depictions of universal human experiences, the depth and emotional power of her dense networks of lines and light and dark contrasts, were a potent reflection of her time that continue to resonate today.

Kollwitz's compassion for those in need resulted in international renown. Today she is one of Germany's best-known artists of the 20th century. Her name evokes images of bereaved mothers, ailing, fatherless children, and anguished parents, but her reputation rests on her artistic talent and drive for experimentation in a wide range of media.

This extraordinary publication examines the richness and depth of Kollwitz's work and features more than 100 colour and black-and-white reproductions of her engravings, drawings, and sculptures, largely drawn from the collection of the Art Gallery of Ontario, as well as essays by Brenda Rix on Kollwitz's life and art and by Brian McCrindle on building the Kollwitz collection.

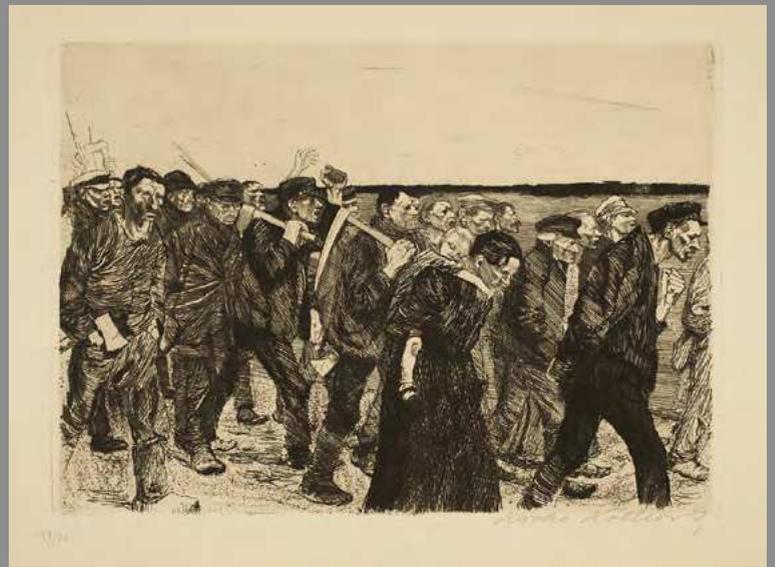
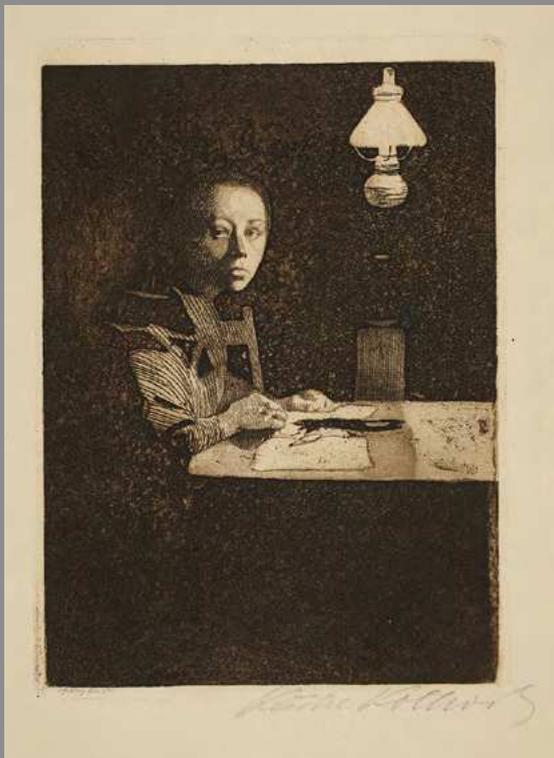
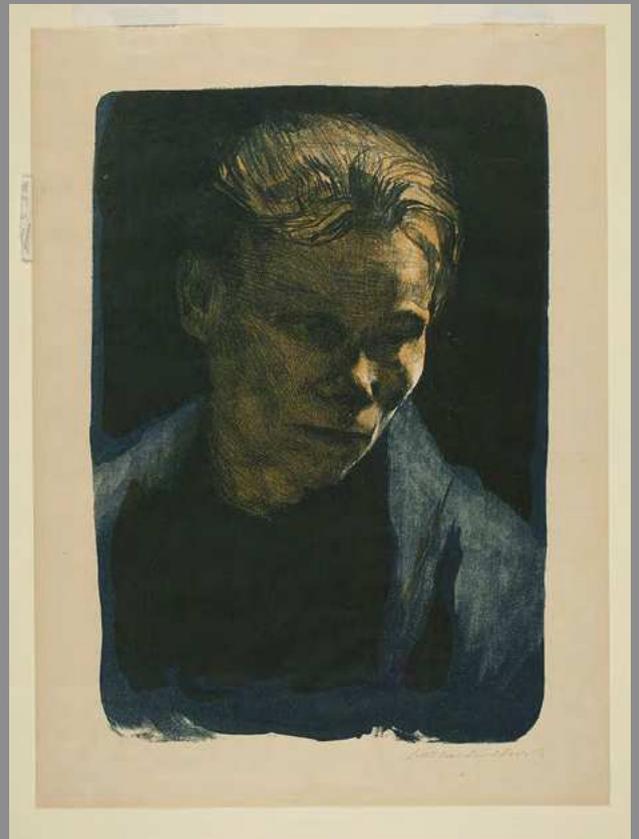
BRENDA RIX is a curator at the Art Gallery of Ontario. Brian McCrindle donated the Käthe Kollwitz collection to the AGO.

Facing page, clockwise from top left:
Sleeping Woman with Child, 1929
 Woodcut on paper
 Promised gift of Dr. Brian McCrindle. AGO.119310
 Art Gallery of Ontario

Bust of a Woman with Blue Shawl, 1903
 Lithograph in two colours on paper
 Gift of Dr. Brian McCrindle, 2015. 2015/68
 Art Gallery of Ontario

March of the Weavers, 1893-1897
 Plate 4 from *A Weavers' Revolt*
 Etching and sandpaper on paper
 Promised gift of Dr. Brian McCrindle. AGO.119207
 Art Gallery of Ontario

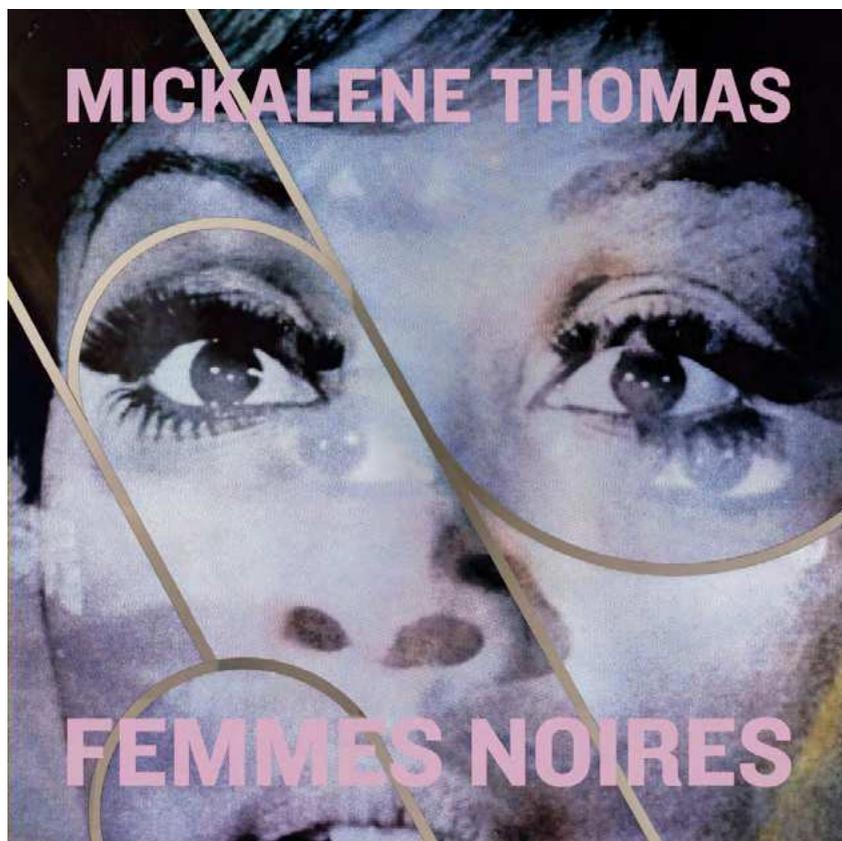
Self-Portrait at a Table, 1893
 Etching, drypoint, and aquatint on paper
 Gift of Dr. Brian McCrindle, 2015. 2015/57
 Art Gallery of Ontario





9781773101231 hc | \$40
120 pages, 10.25 x 10.25
Illustrated, index
April 2019
Art
Rights held: World
with the Art Gallery of Ontario

- Digital ARCs
- National advertising
- National media relations
- Pre-publication excerpts
- Social media campaign
- Exhibition tie-in
- Co-op available



Mickalene Thomas

Femmes Noires

Edited by ANDREA ANDERSSON and JULIE CROOKS

Mickalene Thomas's vivid paintings, collages, and photographs explode off the wall. Their larger-than-life women stare back and down at the viewer, confronting them head on. Over the course of her prolific career, Thomas has created a body of work that expands notions of beauty, gender, sexuality, and race, offering a complex vision of what it means to be a Black woman.

In *Femmes Noires*, Thomas moves breezily between pop culture and the long history of Western and African art, inserting images of Black women into iconic paintings. At times she poses them nude; at other times, she draws on elements as diverse as 1970s black-is-beautiful images of women, Édouard Manet's odalisque figures, the *mise-en-scène* studio portraiture of James Van Der Zee and Malick Sidibé, and her own collection of personal portraits and staged scenes. Her ability to detect and contain contradictions and to wrestle with stereotypes translates into powerful, self-possessed depictions of Black women that confront and subvert stereotypes.

Femmes Noires is a bold examination of Thomas's work and her artistic practise at an important moment in history. It blends writing from iconic Black writers and essayists (Alice Walker, Chimamanda Ngozi Adichie, Edwidge Danticat, and Lorraine O'Grady) with 120 reproductions from Thomas's oeuvre (collages, paintings, film stills, and photographs). Original essays by Andrea Andersson, visual arts curator of the Contemporary Art Center of New Orleans; Julie Crooks, curator at the Art Gallery of Ontario; and writer-art critic Antwaun Sargent complete the book.

Mickalene Thomas: Femmes Noires accompanies an international touring exhibition organized by the Art Gallery of Ontario and the Contemporary Art Centre in New Orleans. It opened at the AGO in late November 2018.



MICKALENE THOMAS
Le Déjeuner sur l'herbe: Les trois femmes noires, 2010
Rhinestones, acrylic, and enamel on wood panel
120 x 288 x 2 inches
Private collection

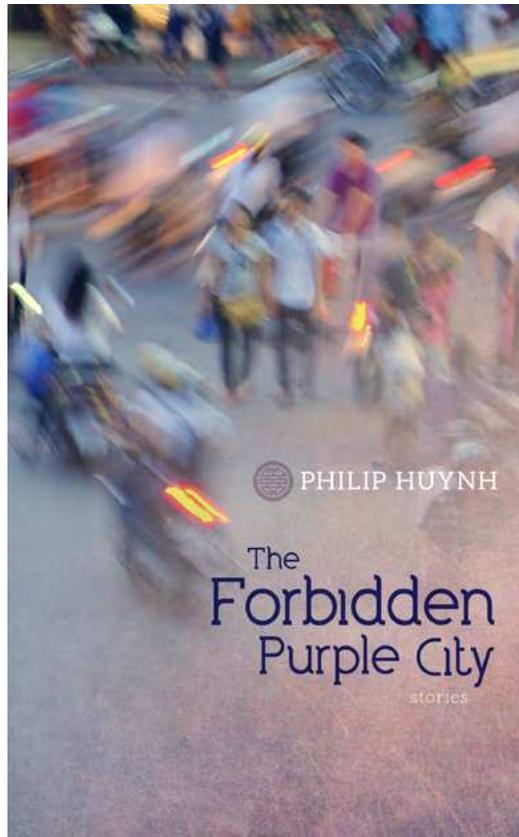


MICKALENE THOMAS
Portrait of Aaliyah, 2018
Rhinestones, oil stick, acrylic, and oil on wood panel
48 x 60 inches
Private collection

9781773100784 pb | \$22.95 CAN
264 pages | 5 x 8
March 2019
Fiction
Rights held: Canada

Also appearing as an eBook:
9781773100791 e | \$19.95 CAN
9781773100807 k | \$19.95 CAN

- ARCs
- National advertising
- National media relations
- Cross-Canada reading tour, including festivals and in-conversation events
- Social media campaign
- Co-op available



The Forbidden Purple City

PHILIP HUYNH

A stunning story collection from a fierce new talent who writes with both assurance and vulnerability.

A man returns to Hoi An in his retirement to compose a poem honouring his parents. Two teenagers, ostracized in a private school, forge an unlikely bond. A son discovers the truth about his father's business ventures and his dreams of success. A young bride, isolated on a remote island with her new husband, finds community in a group of abalone divers.

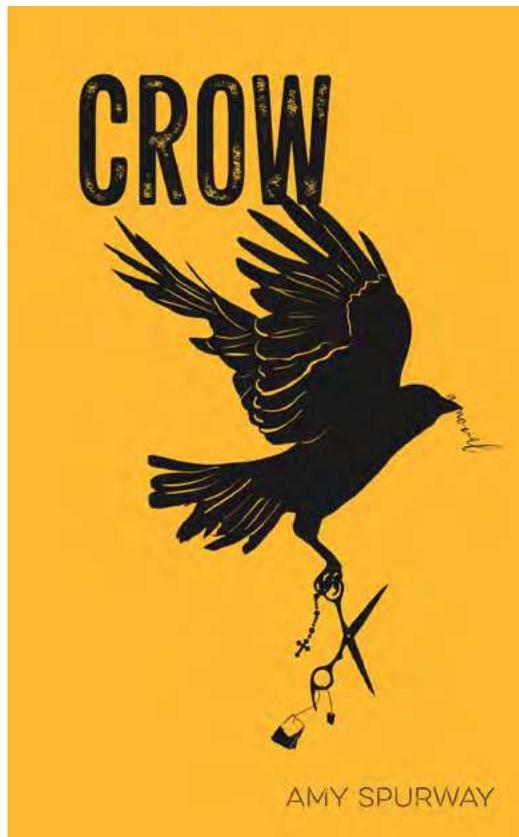
Taking the title for his debut collection of short fiction from the walled palace of Vietnam's Nguyen dynasty, Philip Huynh dives headfirst into the Vietnamese diaspora. In these beautifully crafted stories, crystalline in their clarity and immersive in their intensity, he creates a universe inhabited by the deprivations of war, the reinvention of self in a new and unfamiliar settings, and the tensions between old-world parents and new-world children. Rooted in history and tradition yet startlingly contemporary in their approach, Huynh's stories are sensuously evocative, plunging us into worlds so all-encompassing that we can smell the scent of orange blossoms and hear the rumble of bass lines from suburban car stereos.

PHILIP HUYNH was born in Vancouver to parents who had fled Vietnam during the civil war. His stories have been published in the *Malahat Review*, the *New Quarterly*, *Event*, and the *Journey Prize Anthology* and cited in *The Best American Short Stories*. He is the winner of the Open Season Award from the *Malahat Review*, a Glenna Luschei *Prairie Schooner* Award, and the Asian Canadian Writers' Workshop Emerging Writers Award. A practicing lawyer, he lives in Richmond, BC.

9781773100234 pb | \$22.95 CAN
312 pages, 5.5 x 8.5
March 2019
Fiction
Rights held: World

Also appearing as an eBook:
9781773100258 e | \$19.95 CAN
9781773100241 k | \$19.95 CAN

- ARCs
- National advertising
- National media relations
- Cross-Canada reading tour, including festivals and in-conversation events
- Pre-publication excerpts
- Social media campaign
- Co-op available



Crow

AMY SPURWAY

“Spurway catches perfectly the enigma that is Cape Breton Island. Her cast of divine lunatics, pogeyscammers, gossips, and big-hearted rebels, revealed through Spurway’s lively and lucid prose, proves that Cape Breton is still the thought-control centre of Canada.”

—Wayne Grady

When Stacey Fortune is diagnosed with three highly unpredictable — and inoperable — brain tumours, she abandons the crumbling glamour of her life in Toronto for her mother Effie’s scruffy trailer in rural Cape Breton. Back home, she’s known as Crow, and everybody suspects that her family is cursed.

With her future all but sealed, Crow decides to go down in a blaze of unforgettable glory by writing a memoir that will raise eyebrows and drop jaws. She’ll dig up “the dirt” on her family tree, including the supposed curse, and uncover the truth about her mysterious father, who disappeared a month before she was born.

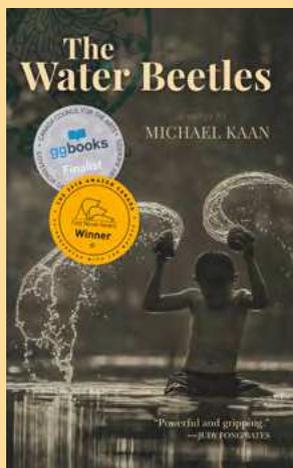
But first, Crow must contend with an eclectic assortment of characters, including her gossipy Aunt Peggy, hedonistic party-pal Char, homebound best friend Allie, and high-school flame Willy. She’ll also have to figure out how to live with her mother and how to muddle through the unsettling visual disturbances that are becoming more and more vivid each day.

Witty, energetic, and crackling with sharp Cape Breton humour, *Crow* is a story of big twists, big personalities, big drama, and even bigger heart.

AMY SPURWAY was born and raised on Cape Breton, where, at the age of 11, she landed her first writing and performing gigs with CBC Radio. She has worked as a communications consultant, editor, speechwriter, and performer. Her writing has appeared in *Today’s Parent*, the *Toronto Star*, *Babble*, and *Elephant Journal*. She lives in Dartmouth, Nova Scotia.

Awards and Nominations in Fiction & Poetry

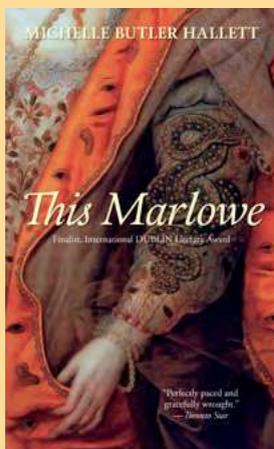
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Winner, Amazon First Novel Award, McNally Robinson Book of the Year Award, Margaret Laurence Award for Fiction

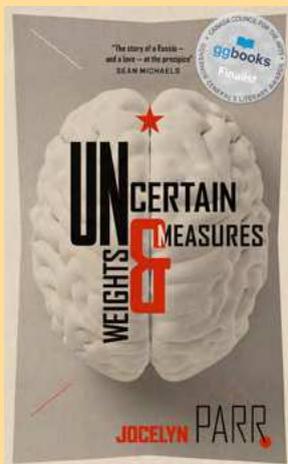
Shortlisted, Governor General's Award for Fiction, Eileen McTavish Sykes Award for Best First Book

9780864929662 pb | \$22.95 CAN
9780864929679 e | \$19.95 CAN
9780864929686 k | \$19.95 CAN



Shortlisted: International IMPAC Dublin Award, ReLit Award

9780864929204 hc | \$32.95 CAN
9781773100487 pb | \$22.95 CAN
9780864929259 e | \$19.95 CAN
9780864929266 k | \$19.95 CAN

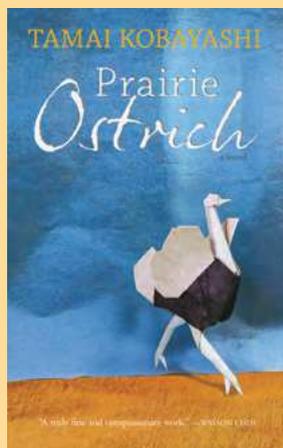


Winner, QWF Concordia Award for Best First Book

Shortlisted, Governor General's Award for Fiction, Kobo Emerging Writer Prize

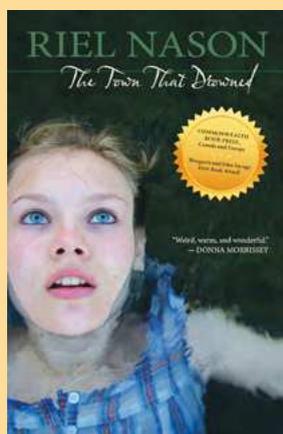
Longlisted, International Dublin Literary Prize

9780864929822 pb | \$22.95 CAN
9780864929839 e | \$19.95 CAN
9780864929846 k | \$19.95 CAN



Selected, Amnesty International Book Club

9780864926807 pb | \$19.95
9780864927491 e | \$19.95



Winner, Commonwealth Book Prize, Canada and the Caribbean, Frye Academy Award, and Margaret and John Savage First Book Award

Shortlisted, CLA Young Adult Book Award, Red Maple Award, and University of Canberra Book of the Year
Longlisted, IMPAC Dublin Award and Canada Reads

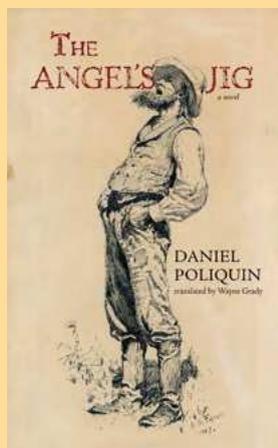
9780864926401 pb | \$19.95
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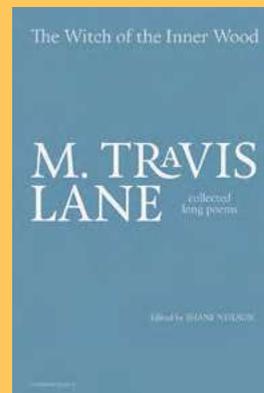
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February 2019

Fiction

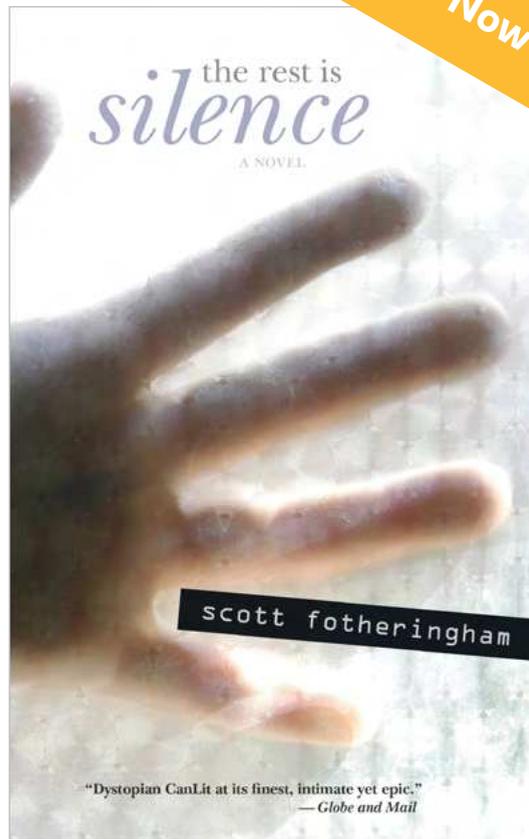
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The Rest is Silence

SCOTT FOTHERINGHAM

“A fascinating and complex plot.... Fotheringham holds the tension to the show-stopping end.”

—*Chronicle Herald*

Shortlisted, Amazon.ca First Novel Award, Jim Connors Dartmouth Book Award, Ottawa Book Award

In the backwoods of Nova Scotia, a man has decided to withdraw from the world to simplify his life. He builds a cabin and plants a garden. He befriends the few people he can reach within biking distance — an old man living on the shore and a woman who may be as damaged as he is. In fits and starts, he recounts a story to his new friends, a tale of youthful passions, of idealism and rebellion, of love and of science.

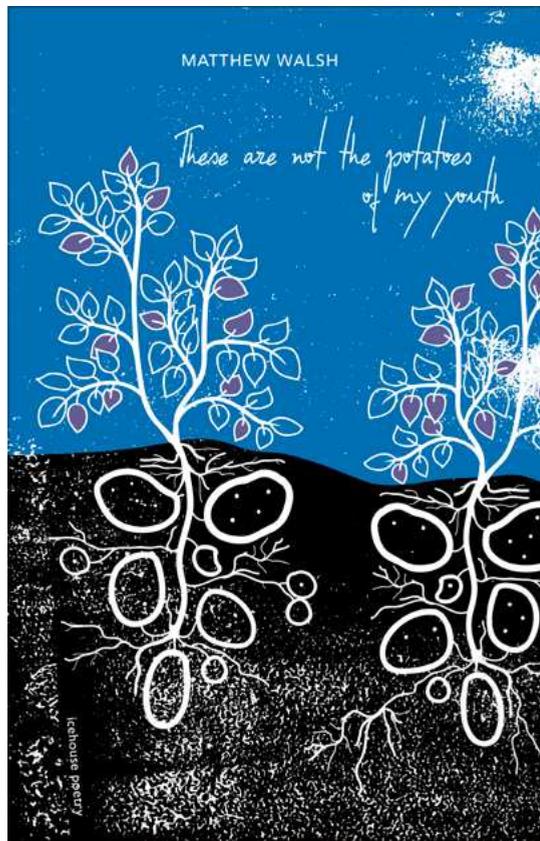
There is a reason for the man's self-enforced exile, one that has implications beyond the confines of the forest. As news reports trickle in of a brewing environmental catastrophe on a global scale — a genetically modified strain of plastic-eating bacteria creating chaos as it devours both waste and material vital for day-to-day life — the unsettling nature of his confession becomes clear. The world will never be the same again.

Bold in themes, sensual in language, and astonishing in its implications, *The Rest is Silence* is a stunning achievement. Intimate in setting yet grand in scope, Scott Fotheringham has penned a frighteningly realistic portrait of the consequences we may all yet face for believing we had the right to crack open Pandora's box.

SCOTT FOTHERINGHAM used his experience as a research scientist in New York to write this novel. He holds a PhD from Cornell University in molecular genetics and a BSc from the University of Guelph. He left Manhattan and a life in science to live in the country. He now lives and writes near Ottawa, after a sojourn near Halifax. *The Rest is Silence* is his first novel.

9781773100739 pb | \$19.95
92 pages, 5.5 x 8.5
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These are not the potatoes of my youth

MATTHEW WALSH

“Walsh crafts poems that take this prickly and hard world and makes them fluffy and soft. Funny, touching, and at times surreal in the most delightful ways, it’s impossible not to fall in love with these poems.”

— Daniel Zomparelli

In this confessional debut collection, Matthew Walsh meanders through their childhood in rural Nova Scotia, later roaming across the prairies and through the railway cafés of Alberta to the love letters and graffiti of Vancouver. In this nomadic journey, Walsh explores queer identity set against an ever-changing landscape of what we want, and who we are, were, and came to be.

Walsh is a storyteller in verse, his poems laced with catholic “sensibilities” and punctuated with Maritime vernacular. In *These are not the potatoes of my youth*, Walsh illuminates the complex choreography of family, the anxiety of individuality, and the ambiguous histories of stories erased, forgotten, or suppressed. Readers will find moments of humour, surprise, and a queer realization that all is not what it seems.

MATTHEW WALSH hails from the eastern shore of Nova Scotia and has twice travelled by bus across Canada. Their poems may be found in the *Malahat Review*, *Arc*, *Existere*, *Matrix*, *Carousel*, and *Geist*. Walsh now lives in Toronto.

Hello, My Forever Ago, don't worry,
you won't be reading this much longer.

You will have already returned
in a snowcloud, which is suggestively,

fashionably, only ever one second old.
Yes, darling, it's me, it says

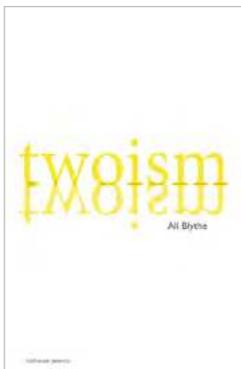
as proof that in space,
though there are many silences,

fleeting isn't the opposite
of *infinite*, but its perfect match.

9781773100708 pb | \$19.95
72 pages, 5.5 x 8.5
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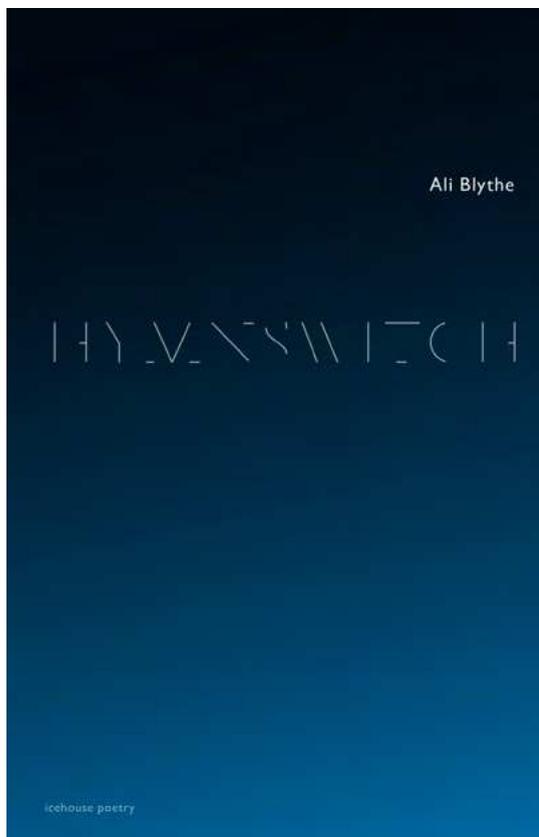
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Shortlisted, Dorothy Livesay Poetry Prize,
Dayne Ogilvie Prize



Hymnswitch

ALI BLYTHE

Four years ago, Ali Blythe arrived with *Twoism*, a remarkable debut collection, every line shimmering with life and shivering with erotically charged glimpses of completeness. Now in *Hymnswitch*, Blythe takes up the themes of identity and the body once again, this time casting an eye backwards and forwards, visiting places of recovery and wrestling with the transition into one's own skin. Readers will find themselves holding their breath at the risk and beauty and difficulty of the balance Blythe strikes in the midst of ineffable complexity.

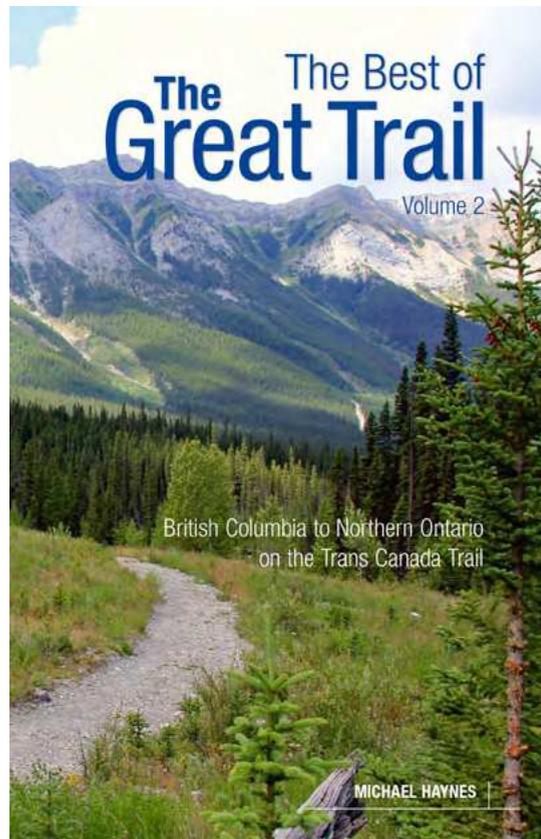
Combining a stark, tensile precision with musicality that lulls and surprises, Blythe, a surreal engineer of language, has once again created an unusually memorable collection. Imbued with emotional awareness, these stunning poems will imprint readers with startling images and silences as potent as words.

ALI BLYTHE's first book of poems, *Twoism*, was released by icehouse poetry to critical acclaim in 2015. He is the winner of the Vallum Award for Poetry, a finalist for the Dorothy Livesay Poetry Prize, and the recipient of an honour of distinction from the Writers Trust of Canada for emerging LGBTQ writers. Blythe's poems have been published in literary journals and anthologies in Canada, Germany, Slovenia, and England.

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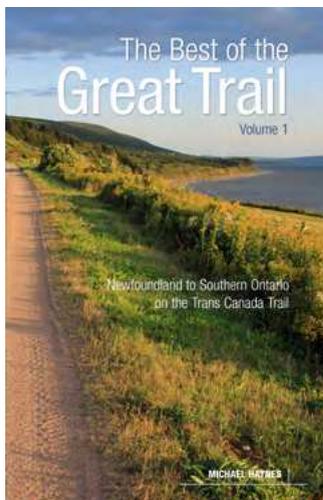


The Best of The Great Trail

Volume 2: British Columbia to Northern Ontario on the Trans Canada Trail

MICHAEL HAYNES

Also available:



9781773100005 pb | \$29.95

What is the longest, most exciting hiking and cycling trail in the world? It can only be The Great Trail. Spanning the entirety of Canada, from the Atlantic to the Pacific to the Arctic Oceans, this improbable route covers 24,000 kilometres.

The Best of the Great Trail is the essential companion to this national trail. In volume 2, Michael Haynes completes his two-book set on The Great Trail, leading hikers and cyclists through thirty “must-see” trails of Western Canada in five provinces.

Beginning in downtown Victoria, Haynes sets off for the forests and coasts of Vancouver Island before heading east into British Columbia’s mountainous interior, the foothills of Alberta, the plains of Saskatchewan and Manitoba, and the rugged terrain of northern Ontario. Along the way, he explores the imposing Rocky Mountains, the grasslands of Saskatchewan and Manitoba, the unforgiving shoreline of Lake Superior, and the urban centres of Edmonton, Saskatoon, and Winnipeg. Illustrated in full colour with detailed maps and sumptuous photographs, *The Best of The Great Trail, Vol. 2* is a “must have” for both experienced outdoorspeople and armchair travellers who want to explore the wonders of this phenomenal trail.

MICHAEL HAYNES is one of the leading authorities on trail development in Canada and the author of seven outdoor guides. A regular commentator for CBC Radio, his travel articles have appeared in *Ottawa Magazine*, *Saltscapes*, and *Explore*.

26. Sleeping Giant Provincial Park

The Sleeping Giant is one of Lake Superior's topographic highlights, a distinctive landform that is both massive in size and instantly recognizable when viewed across the wide waters of Thunder Bay. It sits entirely protected in the large - 24,400 ha (60,268 acre) - provincial park with the same name, which was one of the first created in Ontario, in 1944.

Clearly, the highlights for most at Sleeping Giant Park are the trails that climb the Head, Chest, and Knees of the Giant, delivering hikers to majestic views from the top of the highest cliffs in Ontario. The Great Trail route, however, instead circles the escarpment, remaining almost entirely at its base. Yet this is not a 'lesser than' option, as the views of the fortress-like cliffs from the shoreline of Thunder Bay and Lehtingen's Bay as unforgettable as those from the summit.

The Kabeyun Trail, the name of the route around the Giant, is also a path that is less travelled by hikers, particularly so once past its junctions with the Talus Lake Trail. As a result, it retains a wilderness feel that is somewhat missing from the trails to the top along its path are more often available in the interior of the park.

This is the only one of the sixty volumes of *The Best of The Great Trail* to create a loop, rather than a linear route, because of the landscape, where the Sibley Peninsula, but also became a network inside the provincial park, mostly along the Sawyer Bay Trail, but using it enables a return to the starting point.



26. Sleeping Giant Provincial Park

Distance: 27.9 km (17.4 mi) - loop
Ascent: 584m (1,916 ft)
Descent: 584m (1,916 ft)

Trail conditions: crushed stone, natural surface
Cell phone coverage: partial: none at start and finish, only between km 11-21

Permitted Uses									
Walking	Biking	Horseback Riding	Inline Skating	ATV	Snowshoeing	Cross-country Skiing	Swimming	Canoeing	Kayaking
✓	✓	—	—	—	✓	✓	—	—	—

Finding the trailhead: Turn off Highway 17 onto Highway 587 (Pass Lake Road) and drive 36.5 km (22.8 mi) to large Provincial Park parking lot.

Trailhead: 48° 20' 21.4" N, 89° 49' 20.7" W (Start/Finish - Kabeyun South Trailhead)

Observations: This is a fantastic hike, even though much of it is along what once were former logging roads. True, this route does not climb to the top of the Giant, but it works around the base of its towering cliffs, and provides exceptional views of both the escarpment and Lake Superior. Most of the walk is fairly easy to hike, but there is one short section where you must hop from one massive boulder to another, and is as challenging as almost any trail I have encountered.

This is a long hike for one day, and with the many campsites available it is a multi-day trek. Should you have no time constraints, a 25 km (25 mi) trek between the Kabeyun south and north trailheads that will require four or five days, but they will be well worth the effort.

The South Trailhead parking lot is huge, the start of the hike is a climb or circle the Sleeping Giant. A large pavilion, picnic tables, along with some regulatory information and picnic tables sit nearby, as well as garbage cans and other amenities. The continuation of the road, though somewhat rougher than the main road or vehicle use. ATVs tracks are evident, but these are not allowed. The surrounding forest is quite thick at first, and becomes more open as you climb.

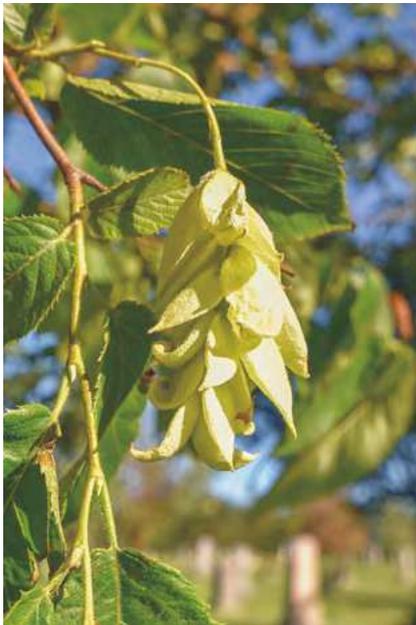
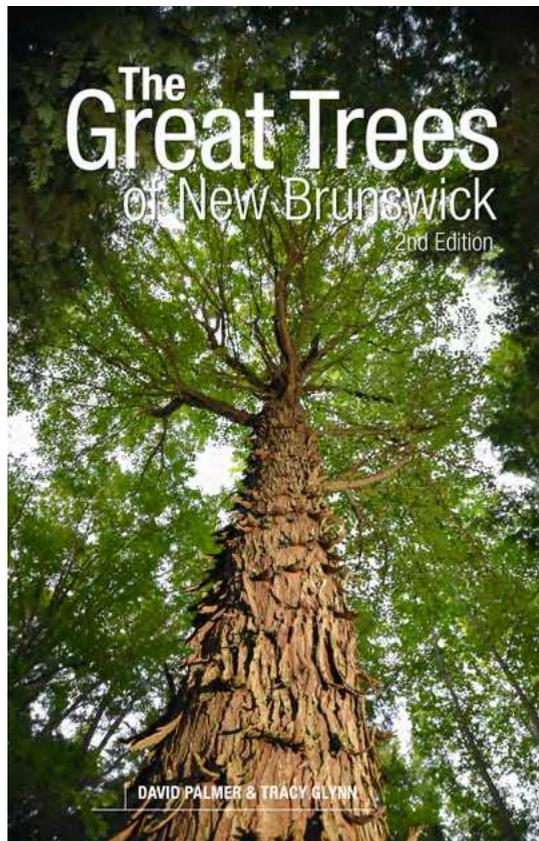
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4. Othello Tunnels



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Ironwood fruit sacs
Photo: Arielle DeMerchant

The Great Trees of New Brunswick 2nd Edition

DAVID PALMER and TRACY GLYNN

The essential reference to the trees of the Acadian forest — at home, at the cottage, and on the river.

New Brunswick is home to more than five billion trees, many native to the Acadian forest and some exotics introduced by settlers. For this new edition of *The Great Trees of New Brunswick* (the first edition was published in 1987), forester David Palmer and conservationist Tracy Glynn have prepared a book that doubles as an informative guide to the province's native and introduced species and a compendium of "champion" trees, drawn from nominations from all corners of the province.

Divided into sections on hardwoods, softwoods, and exotics and lavishly illustrated with full-colour photographs, *The Great Trees of New Brunswick* features chapters on all thirty-two native species and nine introduced species. Each chapter includes information on the tree's defining features, habitat, and uses, as well as photographs and a detailed description of champion trees. Rounding out the book is an introductory essay on the Acadian forest — its history, survival, and future.

Whether you're an avid hiker, outdoors person, or simply someone who wants to know more about the trees of the Acadian forest, you'll find *The Great Trees of New Brunswick* to be an essential reference to New Brunswick's forests and its panoply of trees.

David Palmer is a regular contributor to *Atlantic Forestry Review*. He was the manager of the York-Sunbury-Charlotte Forest Products Marketing Board from 1988 until 2014.

A native of Miramichi and daughter of a horse-logging father, TRACY GLYNN has worked at the Conservation Council of New Brunswick since 2006.

HARDWOODS

Basswood (*Tilia americana*)

The Bee-loving Tree with Heart-shaped Leaves

The scent and sight of a basswood in bloom makes walks in the forest or along a city street extra special. Bees will feed on basswood flowers in such numbers that the tree can be heard humming a short distance away.

Defining Features: Known as basswood if found in the forest, but linden if in the city; a naming difference that likely stems from the fact that most ornamental basswood are European linden (*Tilia cordata*). The basswood has large, heart-shaped leaves, similar in shape to those of hobblebush, a small forest shrub. The leaves of basswood alternate along the stem whereas those of hobblebush are opposite to one another.

The tree has yellow honey-scented flowers, sometimes called lime flowers, and brown hairy round fruit. The basswood's bark is grey-brown with long narrow ridges that become more pronounced as the tree ages.

Basswood can reach 35 metres in height and live to be 200 years old. The basswood's trunk can either be one tall single stem or multi-stemmed. Basswood found growing in open spaces tend to have one stem.



od is the only *Tilia* species to grow in Canada. Most point in southwestern New Brunswick. It grows in rich soils and can grow in the shade or full sun. Basswoods enrich the soil surface by drawing such as calcium and magnesium from deep in the soil and depositing them on the forest floor through leaf fall.

there is no provincial inventory of the tree in New Brunswick, a 1999 count of black ash on Miramichi reserves in Nova Scotia revealed just eighty-five trees. That prompted a project to restore black ash to the forest.

Tree Trivia

- Black ash trees measured in northern New Brunswick are among the tallest on the continent.
- One year's growth of a black ash is the thickness of a basket strip. Black ash is the only tree that does not have fibres connecting the growth rings to one another. That makes it possible to pound the wood with a mallet until it separates into thin strips along the tree's annual rings.

1. The Black Ash

There were only two nominations for black ash, one at Exmoor on the Northwest Miramichi River, and the other adjoining a backwater of a riverside flat just below Upsalquitch Forks. It took our measuring crew three tries to get to the remote Upsalquitch site, and even at that, the long rays of the setting sun stopped the crew from reaching the tree. But black ash trees were encountered, lots of them, and big ones too. The typical height of a black ash is 15.20 metres and the upper limit for its diameter is 0.50 metres. Two healthy individuals in the Upsalquitch grove soared over 26 metres with diameters closing in on 50 centimetres, and one old codger measured 62 centimetres in diameter.

But the champion ash tree is from the small riverbank community of Exmoor. Nominated by Kevin Harris, the tree is 24 metres in height and 55 centimetres in diameter. Standing among a grove of smaller ash, it is a rare sight that stirs optimism for the future of the black ash in New Brunswick. Although under grave threat from the emerald ash borer, hope for this isolated grove of trees may lie in its remote location. Although the female beetle can fly up to 20 kilometres and unerringly seek out healthy live ash trees, under normal circumstances it prefers to move one tree at a time. That may buy enough time for natural control measures to become effective.

Nominator: Kevin Harris

Location: Exmoor

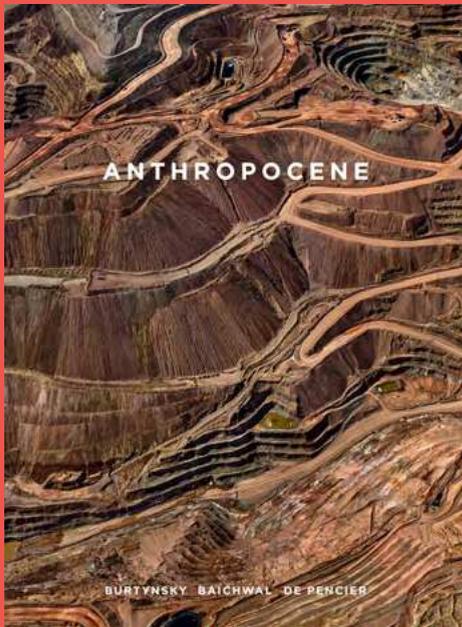
Height: 24 m

Diameter: 55 cm

Crown spread: 14.3 m

AGO

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Anthropocene

Burtynsky, Baichwal, de Pencier

Edited by SOPHIE HACKETT, ANDREA KUNARD, and URS STAHEL

A controversial idea currently under vigorous and passionate international debate that would recognize the “human signature” on the planet.

The latest collaboration by Edward Burtynsky, Jennifer Baichwal, and Nicholas de Pencier chronicles the massive and irreversible impact of humans on the Earth — on a geological scale. In photographs that are both stunning and disconcerting, Burtynsky, Baichwal, and de Pencier document species extinction, technofossils, and terraforming. Also featuring essays by artists, curators, and scientists, *Anthropocene* brings contemporary art into conversation with environmental science and anthropology on a topic that urgently affects all of us.

Edward Burtynsky is one of Canada’s most respected and decorated photographers. Focused on global industrial landscapes, his images are featured in the collections of over 60 major museums around the world. Jennifer Baichwal and Nicholas de Pencier are Canadian documentary filmmakers. Their award-winning and internationally celebrated documentaries include *Watermark*, a collaboration with Burtynsky on the history and use of water.



Tunirrusiangit

Kenojuak Ashevak and Tim Pitsiulak

Edited by ANNA HUDSON, JOCELYN PIIRAINEN, and
GEORGIANA UHLYARIK

Kenojuak Ashevak shot to fame in 1970 when Canada Post printed *The Enchanted Owl*, a print of a black-and-red plumed nocturnal bird, on a postage stamp. She was a defining figure in Inuit art and one of the first Indigenous artists to be embraced as a contemporary Canadian artist. Ashevak's legacy inspired her nephew, Timotee (Tim) Pitsiulak, to take up drawing. In his relatively short career, he became known for drawing animal figures with a hunter's precision and capturing the technological presence of the South in Nunavut. *Tunirrusiangit*, "their gifts" or "what they gave" in Inuktitut, celebrates the achievements of two remarkable artists who challenged the parameters of tradition while consistently articulating a compelling vision of the Inuit world view.

9781773100913 | \$45

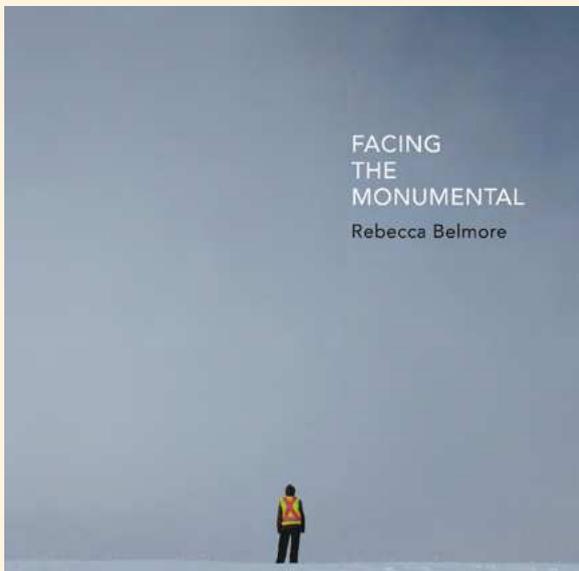
160 pages, 10.25 x 10.25

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Rebecca Belmore

Facing the Monumental

Edited by WANDA NANIBUSH

For more than 30 years, Rebecca Belmore has given voice in her art to social and political issues, making her one of the most important contemporary artists working today. Employing a language that is both poetic and provocative, Belmore's art has tackled subjects such as water and land rights, women's lives and dignity, and state violence against Indigenous people. *Rebecca Belmore: Facing the Monumental* presents 28 of her most famous works, including *Fountain*, her entry to the 2005 Venice Biennale, and *At Pelican Falls*, her moving tribute to residential school survivors, as well as numerous new and in-progress works.

Rebecca Belmore is one of Canada's most distinguished artists. She has won the Hnatyshyn Award, the Governor General's Award in Visual and Media Arts, and the Gershon Iskowitz Prize. A member of Lac Seul First Nation, she was the first Aboriginal woman to represent Canada at the Venice Biennale.

09781773100968 hc | \$40

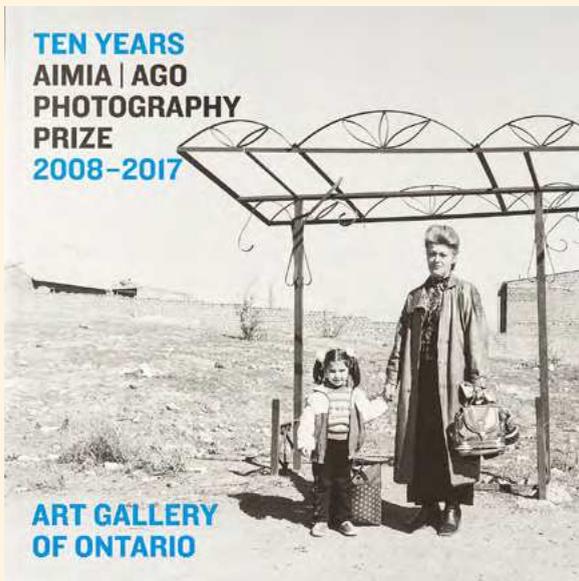
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9781988788005 pb | \$19.95
 116 pages, 10.25 x 10.25
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 September 2017
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Ten Years

Aimia | AGO Photography Prize, 2008–2017

Edited by SOPHIE HACKETT, ALDEN HADWEN, and SEAN O'NEILL

The field of photography has been described as one that exacerbates antagonisms, “a permanent hotbed of contradictions.” This is also an apt description for the work of the artists who have participated in the Aimia | AGO Photography Prize in its first decade.

From the beginning, the Prize advocated a broad idea of photography, as broad as the range of possibilities that contemporary artists continue to see for the medium. The images have run the spectrum, with some directly observed, others highly staged, and yet others culled from family records, YouTube, a library picture collection, press photographs, tourist brochures, and textbooks. Subjects have included family relations, sports, advertising conventions, imaging technologies, urban planning, colonialism, industry, and environmental degradation. This retrospective volume brings together the winners and shortlisted works from the Aimia-AGO Photography Prize, between 2008 to 2017, including essays by Alden Hadwen, Sean O'Neill, and Sophie Hackett and biographical notes on the nominees by Sam Cotter.

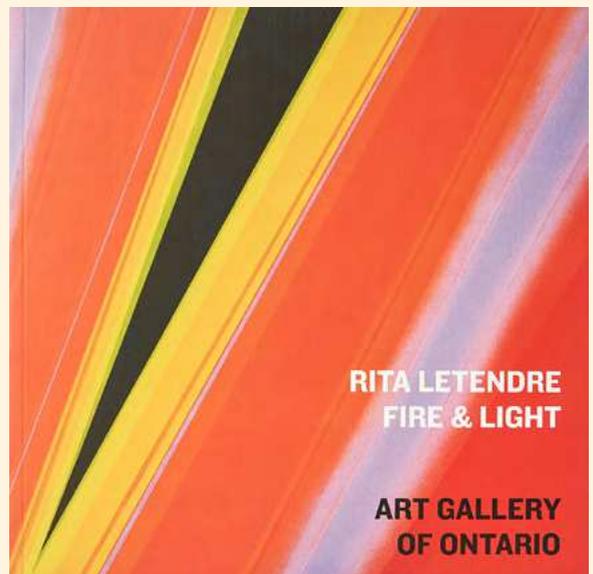
Rita Letendre

Fire & Light

WANDA NANIBUSH and GEORGIANA UHLYARIK

Critically acclaimed Rita Letendre is one of the most eminent living abstract artists. Her painting career began in Montreal in the 1950s, when she associated with Quebec's Automatistes and Plasticiens. Often the sole female artist in their group shows, she broke away from their approach to painting. Seeking to express the full energy of life and harness in her powerful gestures an intense spiritual force, Letendre worked with oils, pastels, and acrylics, using her hands, palette knife, brushes, and uniquely the airbrush.

Born of Abenaki and Quebecois parents, Letendre lived in Quebec until 1969, when she moved to Toronto. She has received the Order of Canada, completed commissions across Canada and the United States, and participated in national and international exhibitions. *Rita Letendre: Fire & Light* features thirty large-scale paintings and an essay by Wanda Nanibush, curator of Canadian and Indigenous Art at the AGO.



9781894243971 pb | \$19.95
 112 pages, 10.25 x 10.25
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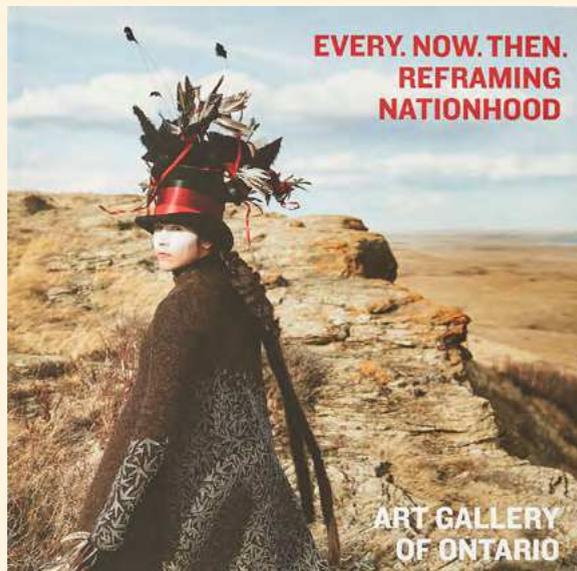
Every. Now. Then.

Reframing Nationhood

Edited by ANDREW HUNTER

Every. Now. Then: Rethinking Nationhood embraces the fundamental belief that Canada is a dynamic work-in-progress that has, is, and will continue to be defined by movements and migrations across shifting terrain and within a variable, often unstable, environment. As cultural space, political state, ecosystem, and geography, the space of Canada (even over its short history) has been a place of shifting borders and boundaries; a place constantly being reimagined and redefined.

Every. Now. Then. starts from the position that the land known as Canada is Indigenous territory. It emphasizes Indigenous perspectives along with Black viewpoints and a diversity of voices offering distinct approaches to history, time, and narrative. It includes reproductions of extraordinary works by more than two dozen talented artists as well as writings by Quill Christie-Peters, Rachele Dickenson, Anique Jordan, Srimoyee Mitra, Charmaine A. Nelson, and Rosie Spooner that consider a past we cannot lose, of a present we must comprehend, and of a future to which we must be accountable.



9781894243957 pb | \$24.95

136 pages, 10.25 x 10.25

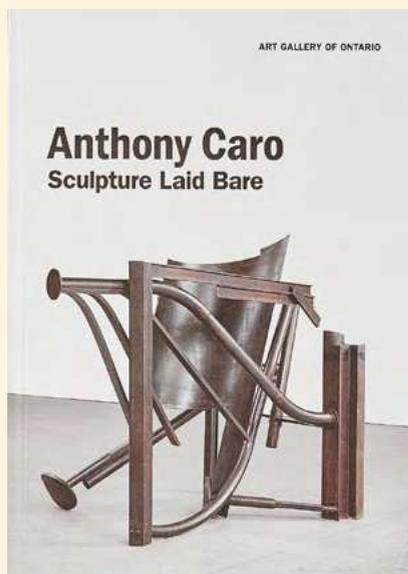
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Art

June 2017

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Anthony Caro

Sculpture Laid Bare

Edited by KENNETH BRUMMEL

Sir Anthony Caro revolutionized the medium of sculpture in the 1960s when he moved away from making elaborately modelled, figurative works cast in bronze, instead creating large, abstract assemblages out of prefabricated steel and aluminum elements. *Sculpture Laid Bare* honours the legacy of this titan of modernist sculpture. Monumental in scale, lyrically evocative, and openly constructed, Caro's sculptures foreground their brute materiality and the unvarnished signs of their manufacture.

Anthony Caro: Sculpture Laid Bare showcases four of Caro's late sculptures, some of the most ambitious the artist has ever produced as well as earlier work to demonstrate both the continuity and the divergences with the most recent sculptures. Also included in the book are essays by Kenneth Brummel and New York-based curator and critic Karen Wilkin that consider Caro's sculptures from the perspective of his studio practice and his previous work.

9781894243926 pb | \$9.95

56 pages, 5.5 x 8

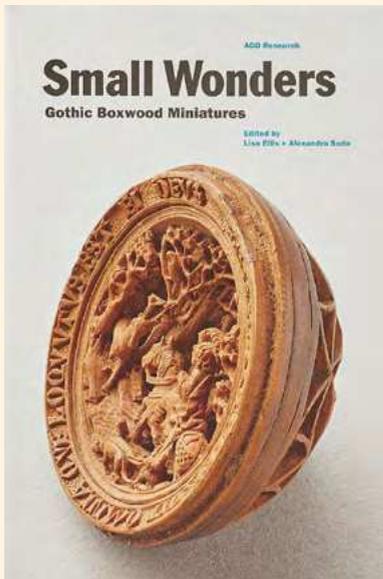
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Art

December 2016

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Small Wonders

Gothic Boxwood Miniatures

Edited by LISA ELLIS and ALEXANDRA SUDA

Boxwood prayer beads, rosaries, and miniature altarpieces made in Northern Europe during the early 1500s demonstrate the limitless potential of human artistic practice. These tiny masterpieces, small enough to fit in the palm of the hand, depict complex scenes with elegance and precision. Without fail, they inspire viewers to ask how a person could have possibly made them. For this publication, the Art Gallery of Ontario joined forces with the Metropolitan Museum of Art in New York and the Rijksmuseum in Amsterdam to bring together more than 60 rare boxwood carvings from institutions and private collections across Europe and North America, offering new insight into the methods of production and the cultural significance of these awe-inspiring works of art.

Small Wonders features 146 high-resolution digital photographs, X-rays, and micro-CT scans of these tiny sculptures, as well as essays by Barbara Drake Boehm, Paul and Jill Ruddock Senior Curator, The Met Cloisters; Pete Dandridge, Objects Conservator, the Metropolitan Museum of Art; Lisa Ellis, Conservator, Sculpture and Decorative Arts, AGO; and Sasha Suda, Curator & R. Fraser Elliott Chair, Print and Drawing Council, AGO.

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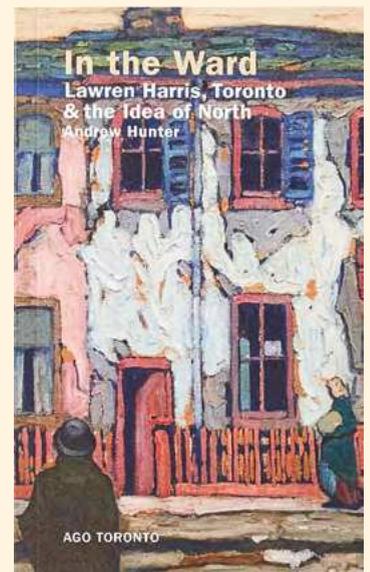
In the Ward

Lawren Harris, Toronto, and the Idea of North

ANDREW HUNTER

“Like all but very few Canadians, I’ve had no real experience of the North— I’ve remained, of necessity, an outsider. And the North has remained for me a convenient place to dream about, spin tall tales about and, in the end, avoid.”
—Andrew Hunter

Outsiders, dreamers, tall tales. Lawren Harris’s visionary North, his idea of North, was shaped in Toronto. In this fascinating little book, Andrew Hunter explores the historic Toronto of Lawren Harris: a city of great diversity and dense urban growth. Harris often painted in the Ward (St. John’s Ward), a downtown neighbourhood bordered by College and Queen, University and Yonge Streets. The Ward was of deep significance to First Nations communities; it marked the end of the Underground Railroad for many fugitive slaves; it housed the city’s first Chinatown; and was home to the immigrant poor of Europe and the United Kingdom.



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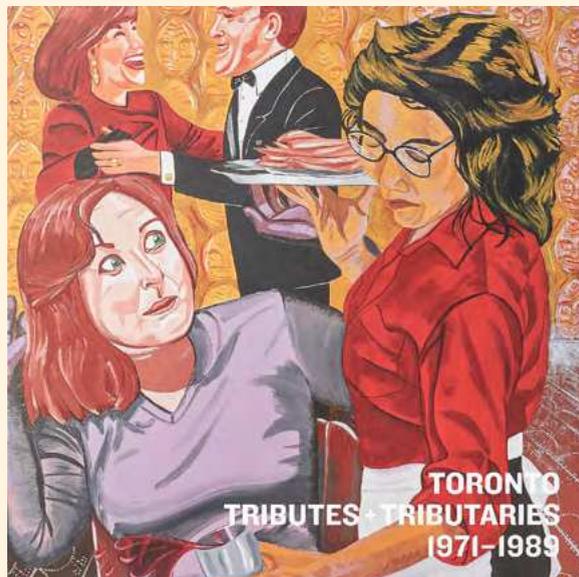
Toronto

Tributes + Tributaries, 1971-1989

Edited by WANDA NANIBUSH

Exploring the experimental energy of an era, *Toronto: Tributes + Tributaries, 1971-1989* brings together more than 100 works by 65 artists and collectives to highlight an innovative period in Toronto art history. Amidst the social and political upheavals of their time, the artists that emerged in Toronto during the 1970s and 1980s pushed the boundaries of conventional painting, sculpture, and photography, exploring new ways of art making.

Organized thematically and punctuated by references to Toronto and its cityscape, this unique publication highlights the era's preoccupation with ideas of performance, the body, the image, self-portraiture, storytelling, and representation. Featured artists include Michael Snow, Joanne Tod, the Clichettes, Duke Redbird, Barbara Astman, Robin Collyer, Robert Houle, Carol Conde, and Carl Beveridge, as well as photographer June Clarke, illustrator Ato Seitu, dub poet Lillian Allen, and many others.



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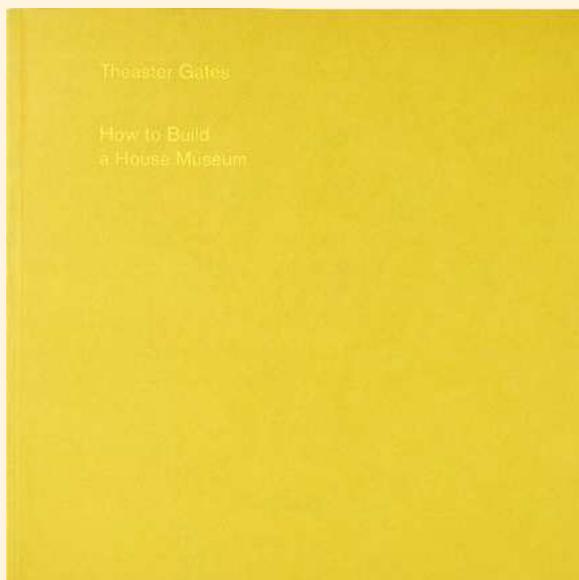
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Theaster Gates

How to Build a House Museum

Edited by KITTY SCOTT

Chicago-based artist Theaster Gates, whose projects range from small-scale sculptures to ambitious urban interventions, investigates the transformative powers of art in this provocative book. As the force behind the much-acclaimed Stony Island Arts Bank, Gates responds creatively to the challenges of space, whether working in museums or in communities. In this instance, he explores notions of blackness, freedom, and the history of house music. Featuring works by the artist himself as well as objects drawn from the *Exhibit of American Negroes* at the 1900 Paris Exposition, the Ed Williams collection of negrobilia, and Frankie Knuckles's vinyl collections, *How to Build a House Museum* proposes new ways of honouring and remembering Black experience, exploring the potential of symbolic structures and their associated objects.

Theaster Gates is an American social practice installation artist, who teaches in the Department of Visual Arts at the University of Chicago. His highly acclaimed work deals with issues of urban planning, religious space, and craft, and the revitalization of poor urban neighbourhoods.

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ART & ARCHITECTURE

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