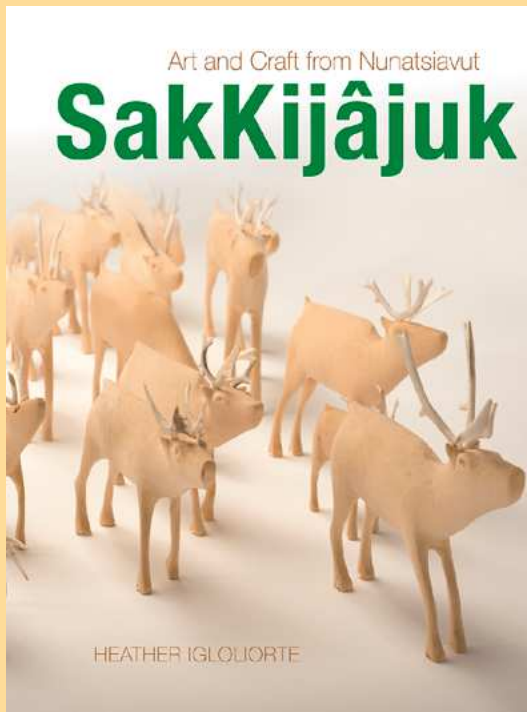


Goose Lane Editions

Winter 2019

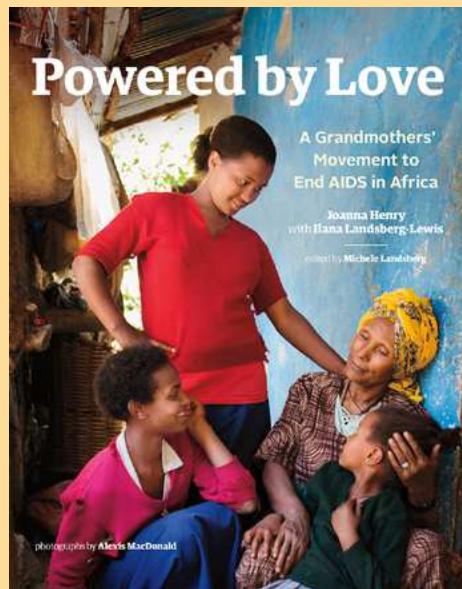


2018 Award Nominees



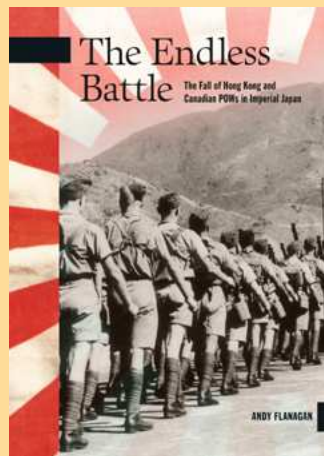
Winner, CMA Award
Shortlisted, Best Atlantic-Published Book Award

English 9780864929747 hc | \$45
 French 9780864929754 hc | \$45
 Inuktitut 9780864929761 hc | \$45
 with The Rooms Corporation



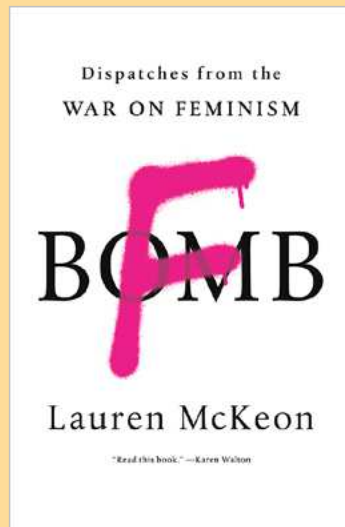
A National Bestseller
Winner, Best Atlantic-Published Book Award

9781773100210 pb | \$35



Shortlisted, Democracy 250 Award

9781773100050 pb | \$18.95
 9781773100067 e | \$18.95
 9781773100074 k | \$18.95
 with the Gregg Centre
 for the Study of War and Society



Shortlisted, Kobo Emerging Writer Prize

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



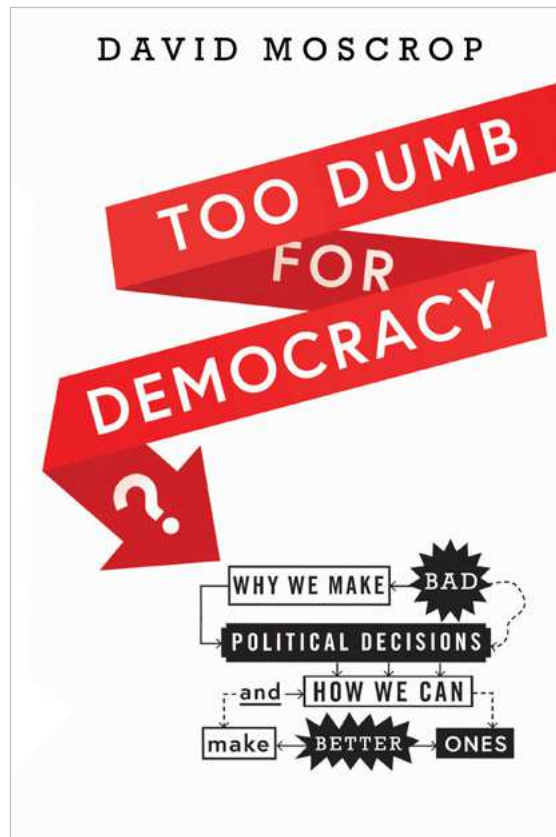
Shortlisted, Taste Canada Awards
Shortlisted, New Brunswick Book Award for Non-Fiction
Longlisted, RBC Taylor Prize

9780864929617 pb | \$24.95 CAN
 9780864929501 e | \$19.95 CAN
 9780864929518 k | \$19.95 CAN

9781773100418 pb | \$22.95 CAN
286 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

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- National media relations
- National speaking tour and in-conversation events
- Pre-publication excerpts
- Co-op available



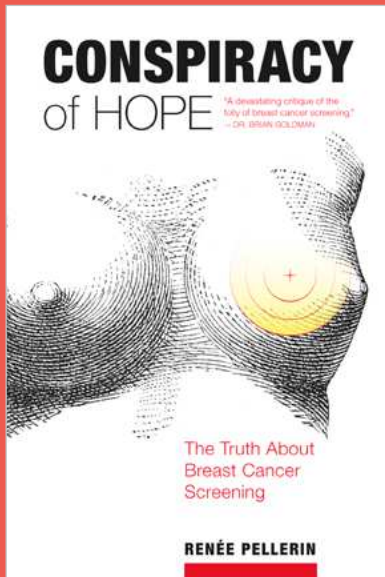
Too Dumb for Democracy? Why We Make Bad Political Decisions and How We Can Make Better Ones DAVID MOSCROP

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.

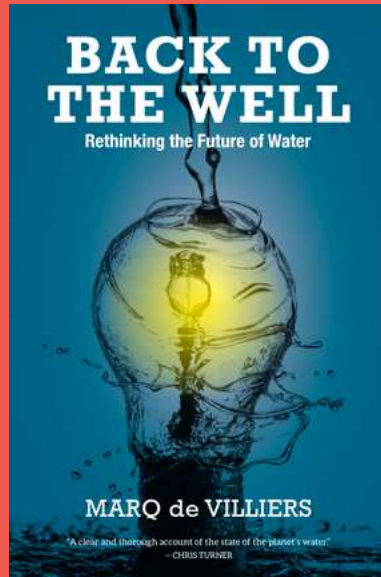
In an era overshadowed by income inequality, environmental catastrophes, terrorism at home and abroad, and the decline of democracy, Moscrop argues that the political decision-making process has never been more important. In fact, our survival may depend on it.

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. He is a regular political commentator on television and radio. His writing has appeared in numerous newspapers and magazines including *Maclean's*, the *Washington Post*, the *Globe and Mail*, and the *National Post*.

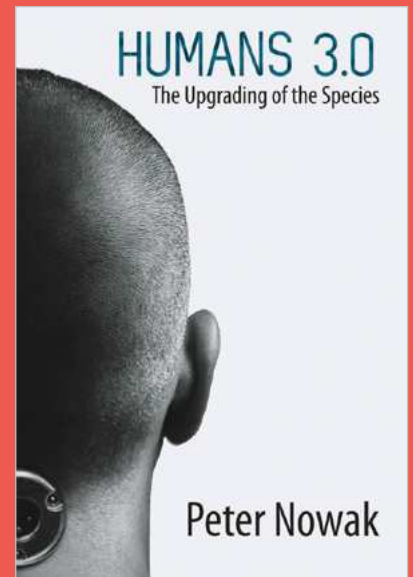


9781773100388 pb | \$22.95 CAN
 9781773100395 e | \$19.95 CAN
 9781773100401 k | \$19.95 CAN

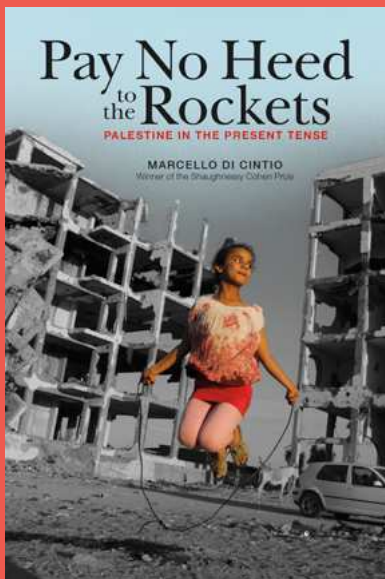


Shortlisted, Donner Prize
Shortlisted, Evelyn Richardson Non-Fiction Award

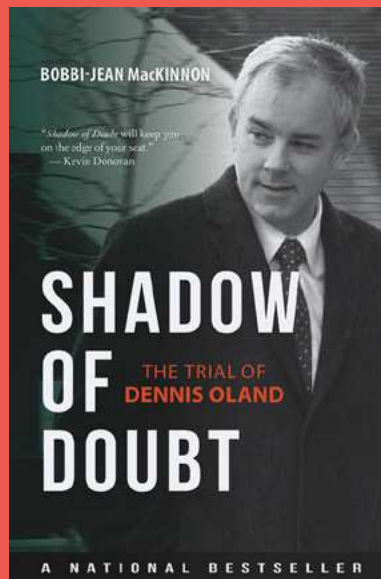
9780864920751 hc | \$32.95 CAN
 9781773100463 pb | \$22.95 CAN
 9780864928023 e | \$19.95 CAN
 9780864925725 k | \$19.95 CAN



9780864928702 pb | \$19.95 CAN
 9780864927521 e | \$19.95 CAN
 9780864928313 k | \$19.95 CAN

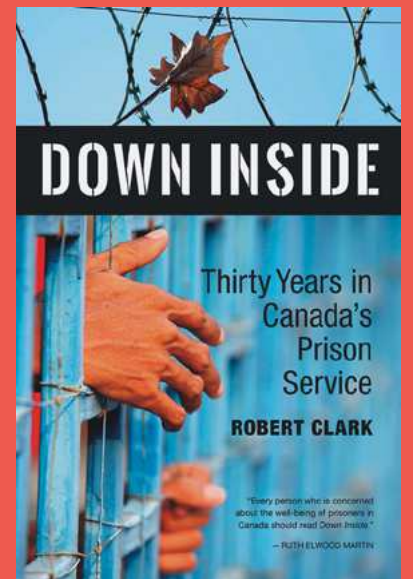


9780864928986 pb | \$22.95 CAN
 9780864929365 e | \$19.95 CAN
 9780864929372 k | \$19.95 CAN



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

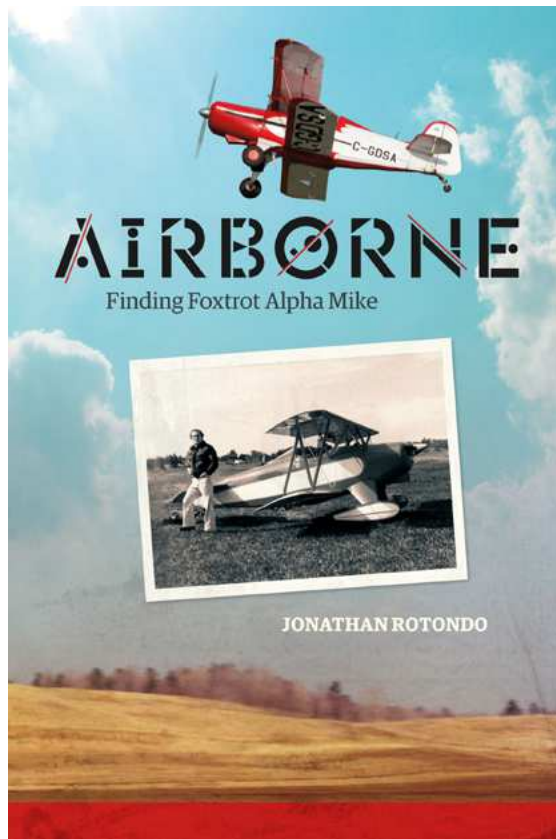


9780864929693 pb | \$22.95 CAN
 9780864929709 e | \$19.95 CAN
 9780864929716 k | \$19.95 CAN

9781773100630 pb | \$22.95
276 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

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- 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.

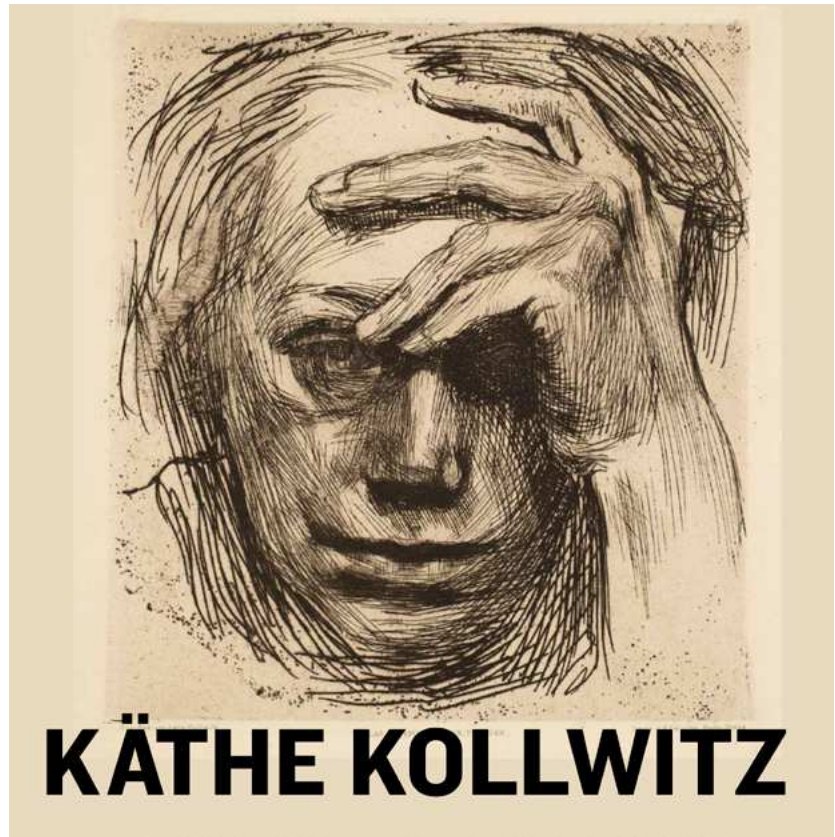
In this story of a father and son, Jonathan catches fleeting glimpses of his father's life in the air and rediscovers his own passion for flight. All the while he captures "the rush of speed, the exhilaration of the wind's breath rushing through the cockpit and, along the fabric flanks, the surreal sensation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



John G. Thompson



John G. Thompson



John G. Thompson



John G. Thompson

John G. Thompson



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

above:
 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

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 will open at the AGO in late November 2018.



MICKALENE THOMAS
Diahann Carroll #2, 2017
silkscreen ink on acrylic mirror mounted on wood panel
72 x 60 inches
Galerie Natahlie Obadia

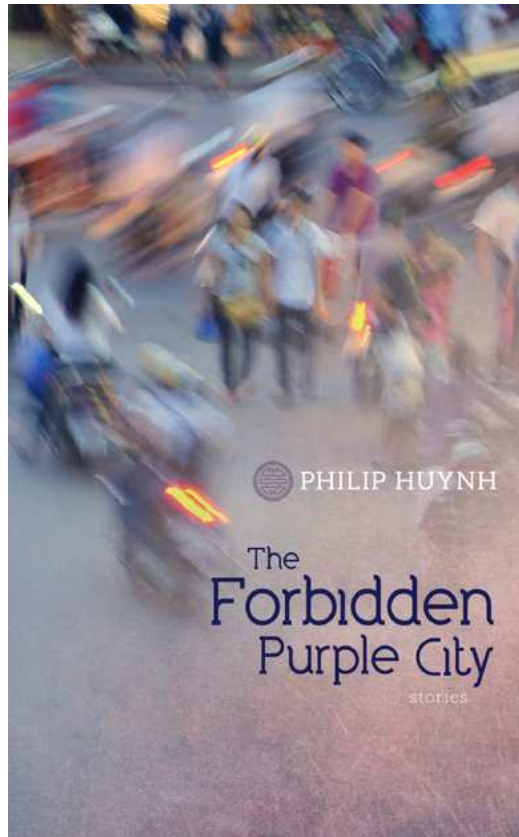


MICKALENE THOMAS
Portrait of Aaliyah, 2018
Rhinestones, oil stick, acrylic, and oil on wood panel
48 x 60 inches
Private collection

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

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

- 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
348 pages, 5.5 x 8.5
March 2019
Fiction
Rights held: World

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

- 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

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, speech-writer, and performer. Her writing has appeared in *Today’s Parent*, the *Toronto Star*, *Babble*, and *Elephant Journal*. She lives in Dartmouth, Nova Scotia.

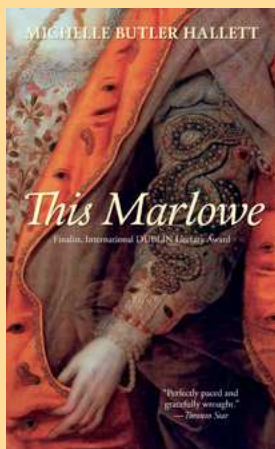
Award Nominees Fiction & Poetry



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

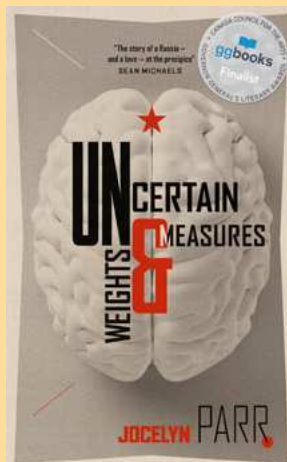
Shortlisted, Governor General's Award for Fiction, Eileen McTavish Sykes Award for Best First Book

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



Shortlisted: International IMPAC Dublin Award, ReLit Award

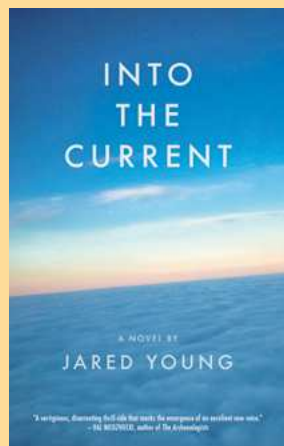
9780864929204 hc | \$32.95 CAN
9781773100487 pb | \$22.95 CAN
9780864929259 e | \$19.95 CAN
9780864929266 k | \$19.95 CAN



Winner, QWF Concodia Award for Best First Book

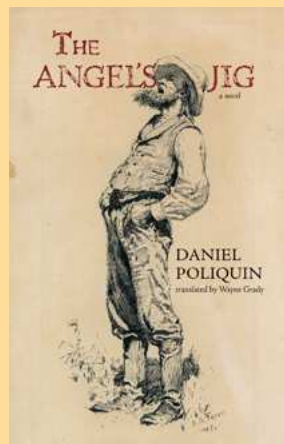
Shortlisted, Governor General's Award for Fiction, Kobo Emerging Writer Prize

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



Shortlisted, ReLit Award

9780864928894 pb | \$22.95 CAN
9780864929303 e | \$19.95 CAN
9780864929310 k | \$19.95 CAN



Shortlisted, ReLit Award

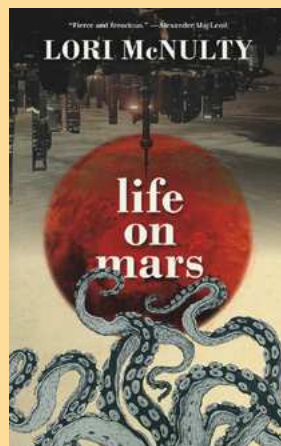
9780864928672 pb | \$19.95
9780864927415 e | \$19.95
9780864928382 k | \$19.95



Winner, City of Victoria Butler Book Prize

Shortlisted, Ethel Wilson Fiction Prize

9780864928627 hc | \$32.95 CAN
9781773100449 pb | \$22.95 CAN
9780864928016 e | \$19.95 CAN
9780864928429 k | \$19.95 CAN



Shortlisted, Danuta Gleed Literary Award

9780864928887 pb | \$19.95 CAN
9780864929280 e | \$19.95 CAN
9780864929297 k | \$19.95 CAN



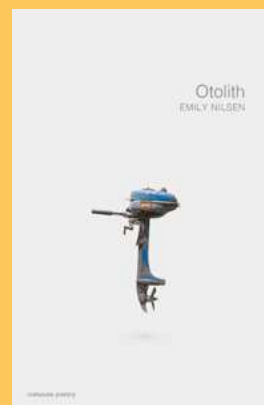
Winner, New Brunswick Book Award for Poetry

9780864928993 hc | \$40
9780864929389 e | \$24.95
9780864929396 k | \$24.95



Winner, ReLit Award
Shortlisted, Ottawa Book Award

9780864928863 pb | \$19.95
9780864928467 e | \$19.95
9780864928474 k | \$19.95



Winner, Gerald Lampert Memorial Award
Longlisted, Pat Lowther Award

9780864929624 pb | \$19.95
9780864929525 e | \$19.95
9780864929532 k | \$19.95

9781773101217 pb | \$22.95

330 pages, 5.5 x 8.5

February 2019

Fiction

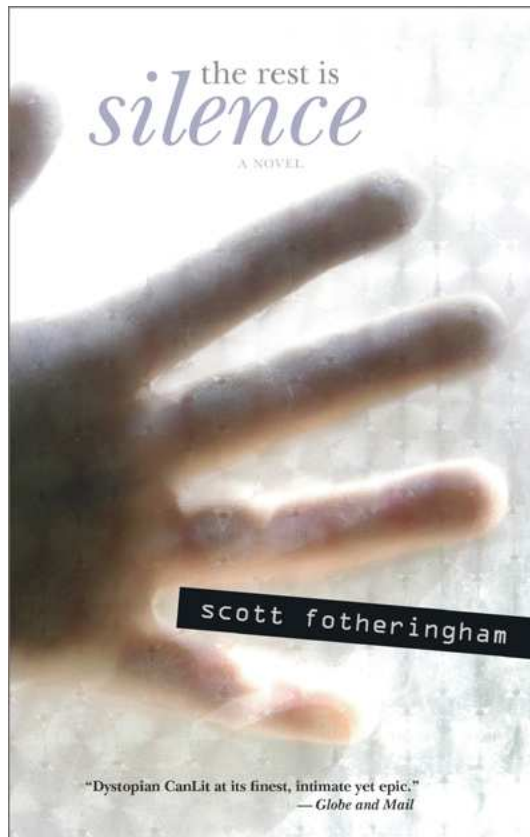
Rights held: World

Also available as an eBook:

9780864926562 hc | \$29.95

9780864927453 e and k | \$19.95

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- Readings and speaking engagements
- Social media campaign



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.

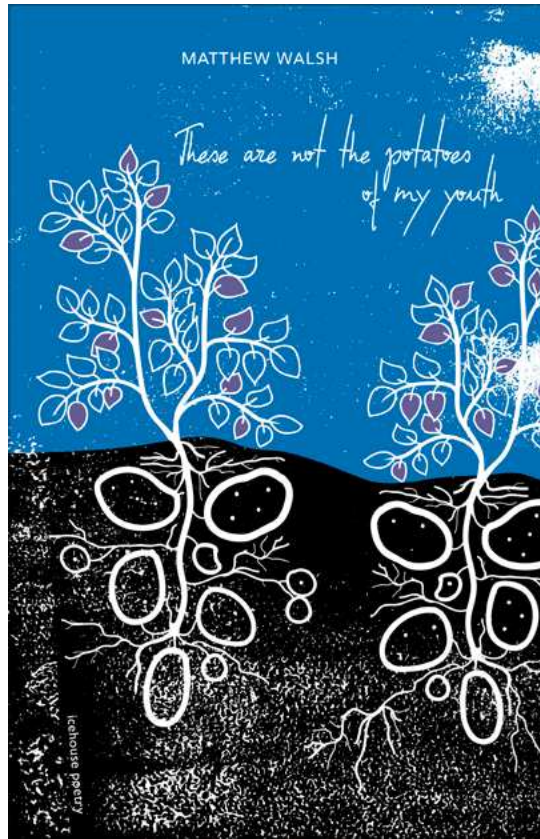
Bold in themes, sensual in language, and astonishing in its implications, *The Rest is Silence* is a stunning achievement. Intimate in setting yet grand in scope, Scott Fotheringham has penned a frighteningly realistic portrait of the consequences we may all yet face for believing we had the right to 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
 90 pages, 5.5 x 8.5
 February 2019
 Poetry
 Rights held: World
 icehouse poetry

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



These are not the potatoes of my youth

MATTHEW WALSH

You let him channel his inner amphibian
 up to his brainstem, a floating head of
 metamorphosis,
 and dive to where the water is mostly
 leeches, yet he recovers

your shoes that you were sure had died,
 an old vacuum, a '64 dime.
 He is your father for a day

at the river, who leaves when the flowers
 close, when bees go
 back to their honeycombs. He drinks,
 gargles

in the bathroom, his practice of ranges,
 vocals and your father floats
 out, he's laughing that he's actually
 touched bottom.

In this confessional debut collection, Matthew Walsh meanders through his 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, he 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*, he 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. His poems may be found in the *Malahat Review*, *Arc*, *Existere*, *Matrix*, *Carousel*, and *Geist*. He 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
 90 pages, 5.5 x 8.5
 March 2019
 Poetry
 Rights held: World
 icehouse poetry

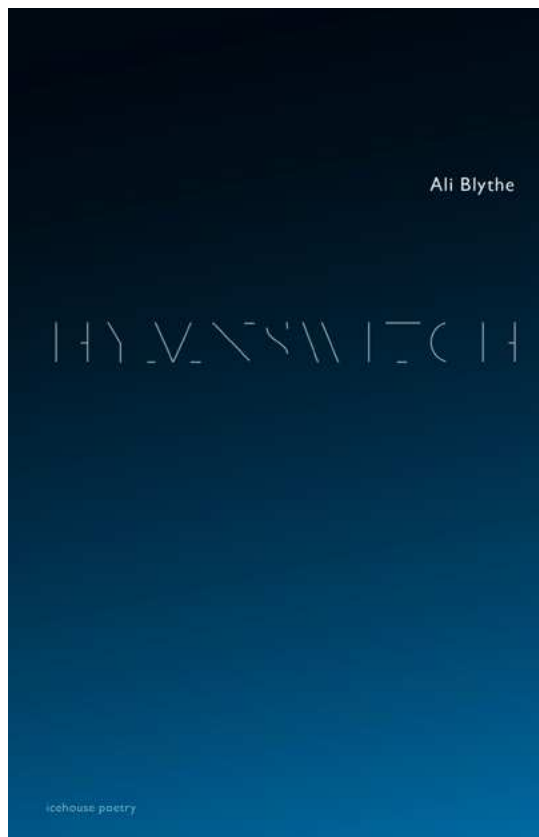
- Digital ARCs
- National advertising
- National media relations
- Cross-Canada reading tour, including festivals
- Pre-publication excerpts
- Social media campaign
- Co-op available

Also available



9780864928733 pb | \$19.95
 9780864928009 e | \$19.95
 9780864928443 k | \$19.95

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.

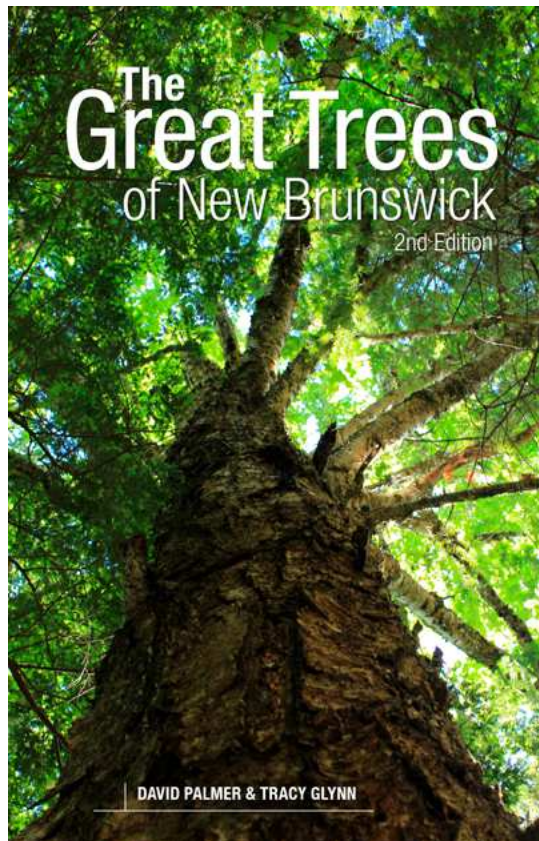
Combining a stark, tensile precision with musicality that lulls and surprises, Blythe, a surreal engineer of language, has once again created an unusually memorable collection. Imbued with emotional awareness, these stunning poems will imprint readers with startling images and silences as potent as words.

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. Blythe is also editor-in-chief of the *Claremont Review*, an international art and writing magazine for youth. He lives in Victoria.



9781773100951 pb | \$24.95
 260 pages, 5.5 x 8.5
 Illustrated, index
 April 2019
 Nature
 Rights held: World
 with the Conservation Council of New Brunswick

- Regional advertising
- Regional media relations
- Review copy distribution
- Social media campaign



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 and Charlotte County 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.



photos by Geoff Ritchie

Silver maple roots anchor river banks and reduce erosion, and its decaying trunks provide food and shelter for cavity nesters like woodpeckers, barred and great horned owls, and interesting ducks such as the wood duck and the common golden-eye.

Uses: The wood is pale, light and somewhat softer than red maple, and is used for furniture, cabinets, flooring, musical instruments, crates and tool handles.

Outlook: As the practice of logging cattle and sheep over to graze on the islands of the Wolastoqish declines, silver maple is rebounding. Organizations such as the Baddeck Watershed Association, the Nature Trust of New Brunswick, and the Nature Conservancy are all striving to protect silver maple habitat. Much of the rich bogs and backwaters of the Fundy-Bay watershed are protected within the Grand Lake Protected Natural Area.

Facts and Fancy:

- Silver maple is the first species of maple to bloom, providing an early source of pollen and nectar for bees and insects.



The Most Unusual In most of her free time, biologist and wildlife photographer, Annelie DeMerchant, is rambling the woods looking for places along game trails to set up her trap camera. A rare photo of a lynx caught by her camera in 2007 created quite a stir when it was published in a French-language magazine. On another occasion, on three successive nights, her camera caught and killed a mink, using the same backside hole at the base of a spreading silver maple—the first night it was a mink, the next a fox, and finally an otter. Not far away from this spot, DeMerchant came across a huge ancient silver maple. The tree, which consisted of five main trunks ranging in diameter from 90-120 centimetres each, left her enthralled. Although the overall tree circumference was more than ten metres, technically it had to be counted as two trees. That meant climbing into the center of the tree to a platform about 2.4 metres high, which made it impossible to wrap diameter tape around the trunk without somebody on a ladder to cut it the other end. With or without all the trunk measurements, the silver maple is a tricky tree.

Location: Lower Miramichi
Height: 53.4 m **Diameter:** 170 cm **Canopy spread:** 30.5 m
Revisited: A while DeMerchant

The Maples 18



Silver Maple (*Acer saccharinum*)

The Maritime Mangrove

There are few trees other than black willow and black ash, that can withstand extended periods of inundation like the silver maple. For weeks in the spring as snow melts and rivers rise, the silver maple, which takes up residence on flood plains, can be under water or two of water. As the floodwaters recede, the high-water line is marked by a layer of air left on the trunk, or by clumps of debris left hanging in the trees low branches.

Defining Features: Silver maple derives its name from the silvery grey underside of its leaves, which are flaps outward on windy days. Although leaves of some trees may turn red or orange in the fall, most turn yellow. The leaves have five lobes with deeply cut notches and serrated edges.

Like red maple, silver maple produces red flowers in early spring when the water is still high. Seeds are dispersed by water and carried downstream to wash up on nearby shorelines, where they rapidly germinate and form dense forests of sap seedlings. It is this habit, plus its fondness for growing in water, that led some to call this tree, the Maritime Mangrove.

The bark is smooth and grey on young trees, becoming loose and shaggy on older trees.

Silver maple is very fast-growing and can develop as individual trees or coppice like red maple. One tree measured by our crew had ten stems greater than 30 centimetres in diameter and an overall circumference of nearly ten metres. Although some individuals may live 100 years or old, most reach maturity by age 80, and start to decline quickly, becoming fodder for woodpeckers and other insectivores as they die. The largest trees can reach a height of 30 metres and a diameter of 120 centimetres.

Habitat and Range: Silver maple is confined primarily to the islands, barks, tributaries and low-lying backwaters of the Wolastoq, St. John, Miramichi and Petitcodiac rivers. It thrives in rich, deep alluvial soils that are flooded annually. It forms pure stands in the most flood-prone areas, except in the marshes where it shares the flood plain with balsam poplar. A rise in elevation of less than one metre will already change the forest composition from silver maple to other more common species such as green ash, burshamel, elm and basswood.

Good places to view silver maple from a car are along Route 570 between French Lake and McGowan's Corner or at the Nature Trust reserve on Highway 105 on the Miramichi River. Otherwise, hop in a canoe and paddle any waterway along the Wolastoq to find a grove of silver maples.

The Maples 13

Facts and Fancy:

- Besides growing quickly and taking all the sun away from native tree seedlings, the Norway maple's shallow root system prevents native tree seedlings from establishing.
- Norway maple is known as stink maple because its foliage releases an oil that affects soil fungi and microbes.
- Norway maples are not usually grown for maple syrup production as its sap has a lower sugar content than the other maples.

The Original Great Norway Sugar Maple

A special Norway Sugar maple cross in Millerton featured in the 1987 edition of *The Great Trees of New Brunswick* was reportedly recently cut down by a road crew in 2017, but later that winter an email came from Jeremy Derfenschmidt, who had just purchased a house in the area. A neighbour told him that he had a unique tree alongside his driveway that had appeared in *The Great Trees* book. Sure enough, when our crew investigated, there it still standing was the best ever tree in existence. It consisted of two trees (a native to northern Michigan) grafted onto the or-



The Original Great Norway Sugar Maple

10.7 m

Norway Maple (*Acer platanoides*)

The European City Maple

The Norway maple joins the Manitoba maple as the two most commonly known non-native maples in New Brunswick. Also a member of the soapberry and sycamore family, Norway maple was initially loved by city planners and landscapers for its prodigious seed production and threat to native maple soon gave reason to pause on planting this tree.

Defining Features: The Norway maple's most defining feature is its dark green maple leaves that closely resemble our native sugar maple. The tree can reach heights of 20 to 30 metres and live to 250 years old in its native habitat. It is usually a shorter tree in terms of age and height in New Brunswick, reaching an age of about 60 years old. To distinguish a Norway maple from the native sugar maple, break off a leaf stem. A cream-coloured sap is excreted from the leaf stem of Norway maple whereas the sugar maple's leaf stems exude a clear coloured sap.

Habitat and Range: The Norway maple, a native tree of Europe and southwest Asia, came to North America in the mid 18th century as an ornamental tree. It became a popular street tree in the 1950s and 1960s when Dutch and those who ran the city trees. The tree can grow in a wide range of conditions and can out-compete our native trees such as sugar maple and red oak.

Uses: Once widely planted on city streets, including New Brunswick's, and extremely popular due to its beautiful leaves that adorn it all summer long on varieties such as Crimson King and Schwedleri, Norway maple has now fallen from grace with city tree officials, and in some states it has been banned. That's in part due to its aggressive regeneration capabilities, but also because of the large honey-suckle-like caterpillar that poisons its leaves. Moreover, the leaves shed and cling tenaciously to the tree well beyond normal leaf fall, clogging gutters and gutters well into November and creating extra work for town crews.

Outlook: The Norway maple appears to be doing just fine in New Brunswick but when tapped, caused by the plant pathogen *Rhynchospora acuticoma*, mark its leaves it makes it no longer an attractive tree to some. Outside of New Brunswick, the Norway maple is threatened by the Asian long horned beetle, which can eat the tree trunk to the point of killing the tree. A variety of moths is also tied to the tree's leaves.



AGO

premium art books from the Art Gallery of Ontario
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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

June 2018

Art

Rights: World

Goose Lane Editions with the Art Gallery of Ontario



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

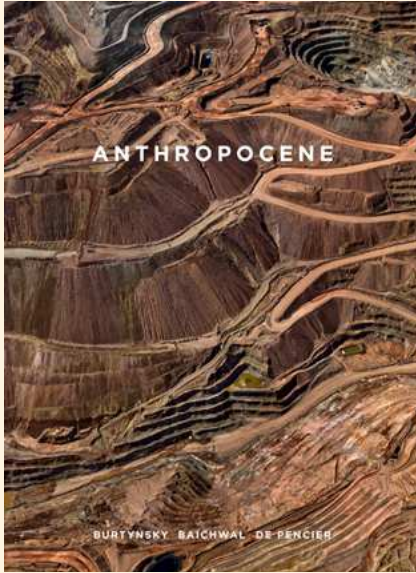
136 pages, 10.25 x 10.25

July 2018

Art

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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 Nick 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 Nick 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.

9781773100975 hc | \$35

240 pages, 6.5 x 9

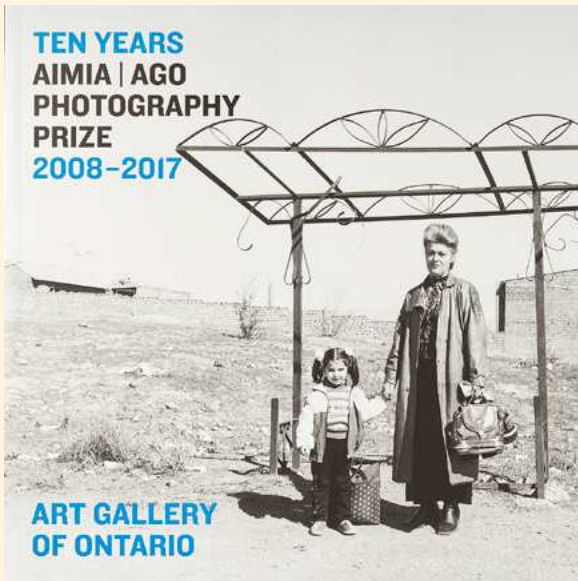
illustrated

September 2018

Art

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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.

9781988788005 pb | \$19.95

116 pages, 10.25 x 10.25

Illustrated

Art

September 2017

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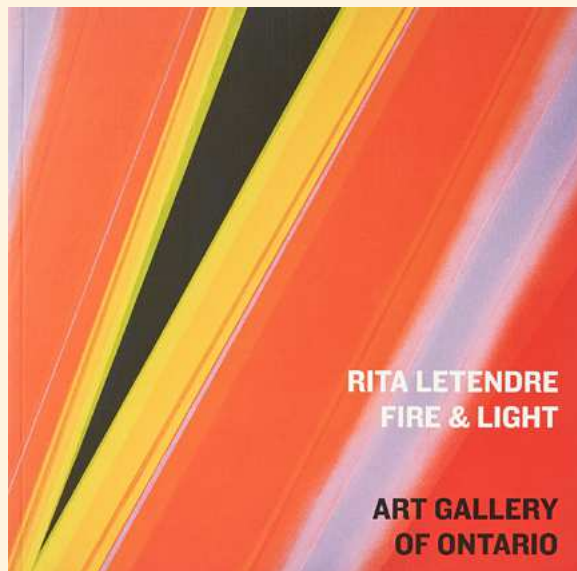
Rita Letendre

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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June 2017
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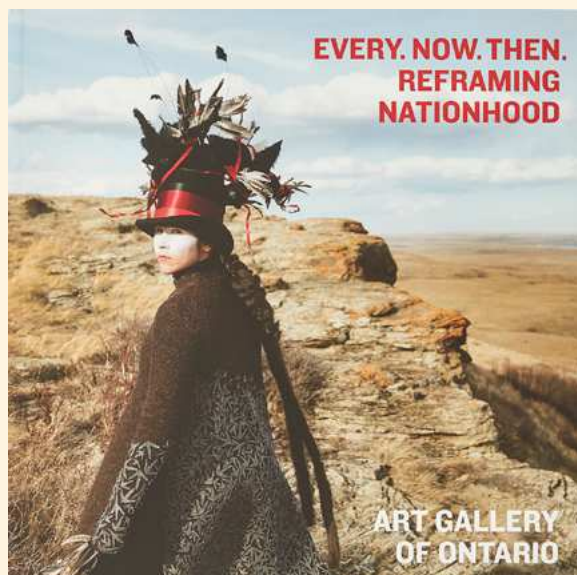
Every. Now. Then.

Reframing Nationhood

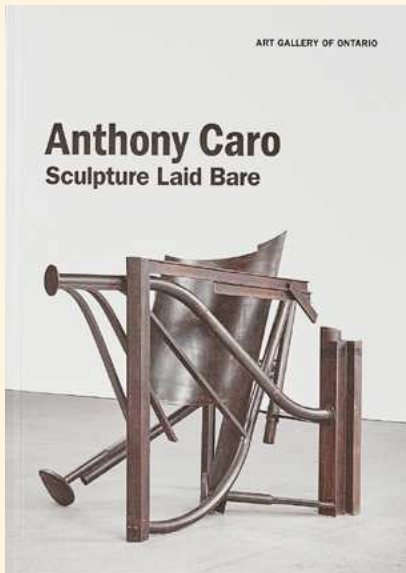
Edited by ANDREW HUNTER

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 | \$19.95
136 pages, 10.25 x 10.25
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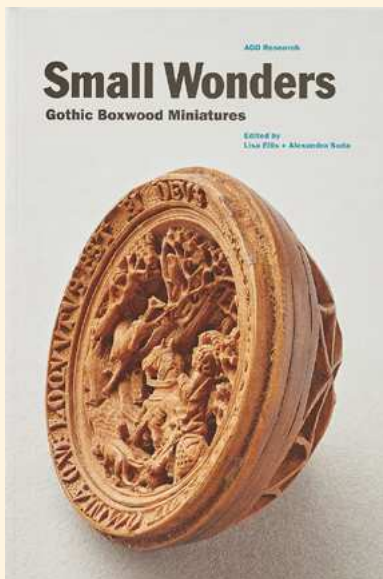
9781894243926 pb | \$9.95
56 pages, 5.5 x 8
Illustrated
Art
December 2016
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Anthony Caro Sculpture Laid Bare

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.



9781894243902 pb | \$19.95
112 pages, 6 x 9
Illustrated
Art
November 2016
Rights held: World
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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.

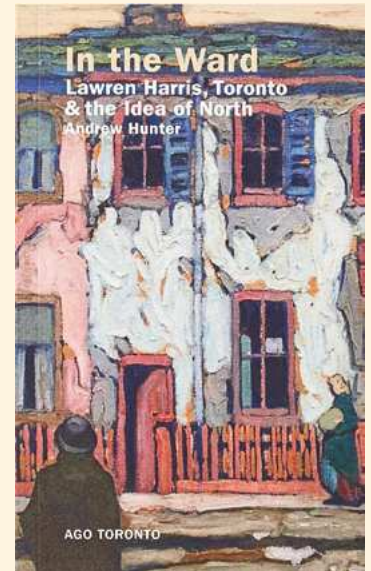
In the Ward

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.



9781894243896 pb | \$9.95
148 pages, 4 x 6.5
Illustrated
Art
July 2016
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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.



9781894243889 pb | \$24.95
200 pages, 10.25 x 10.25
Illustrated
Art
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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.

9781894243933 pb | \$39.95
236 pages, 10.25 x 10.25
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Art
April 2018
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Books in Print

ART & ARCHITECTURE

ISBN	CAN	US	Format
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