

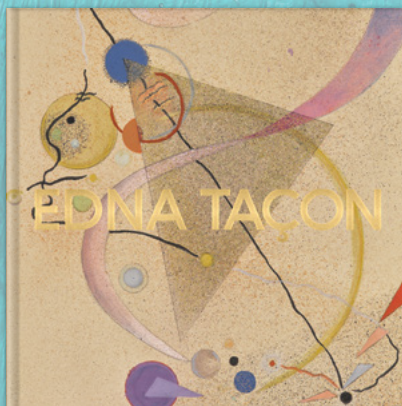
Fall 2026

Goose
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Editions

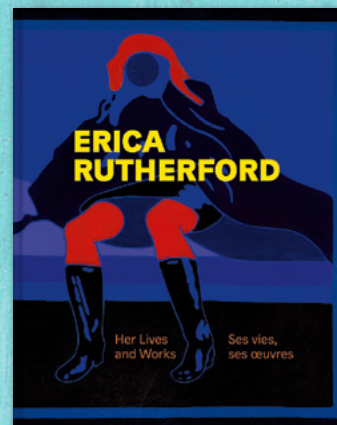
Falling for Art



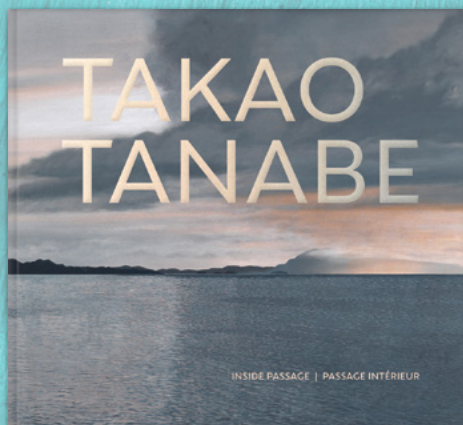
9781773104522 hc | \$45



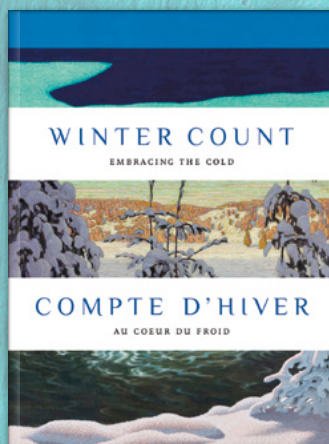
9781773104553 hc | \$45
with Art Gallery of Ontario



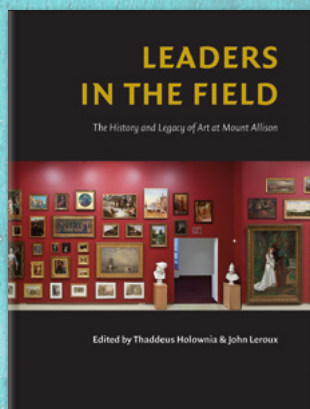
Shortlisted: APMA Best
Atlantic-Published Book Award
9781773104577 hc | \$50
(bilingual: English/French)
with Confederation Centre Art
Gallery | avec le Musée d'art du
Centre de la Confédération



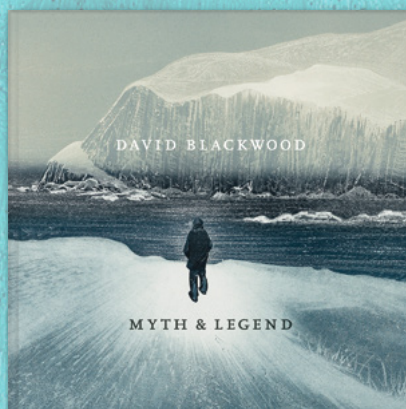
9781773104935 hc | \$65*
(bilingual: English/French)
with/avec National Gallery of Canada | Musée
des beaux-arts du Canada



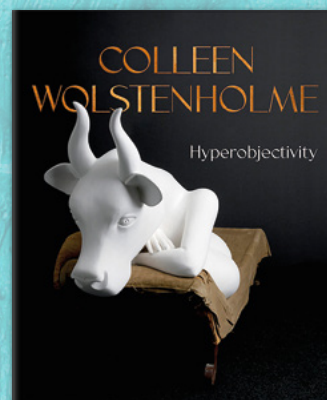
9781773104928 pb with flaps | \$55**
(bilingual: English/French)
with National Gallery of Canada |
avec le Musée des beaux-arts du Canada



9781895488708 pb | \$60
Anchorage Press and
Beaverbrook Art Gallery



9781773104782 hc | \$50
with Art Gallery of Ontario



9781773104546 hc | \$45
with Beaverbrook Art Gallery

également disponible en français
Colleen Wolstenholme:
Hypobjectivité
9781773104874 cartonné | 45 \$
avec le Musée des beaux-arts
Beaverbrook

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gooselane.com

Cover image detailed from a photograph by Peter Cunningham
from *Disappearing Before Our Eyes* (see page 2).

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Goose Lane Editions is located on the unceded territory of the Wəlastəkwiyik whose ancestors along with the Mi'kmaq and Peskotomuhkati Nations signed Peace and Friendship Treaties with the British Crown in the 1700s.

We acknowledge with gratitude the assistance of the Canada Council for the Arts, the Government of Canada, and the Government of New Brunswick.

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9781773105079 pb | \$45
216 pages, 8 × 10


June 30, 2026

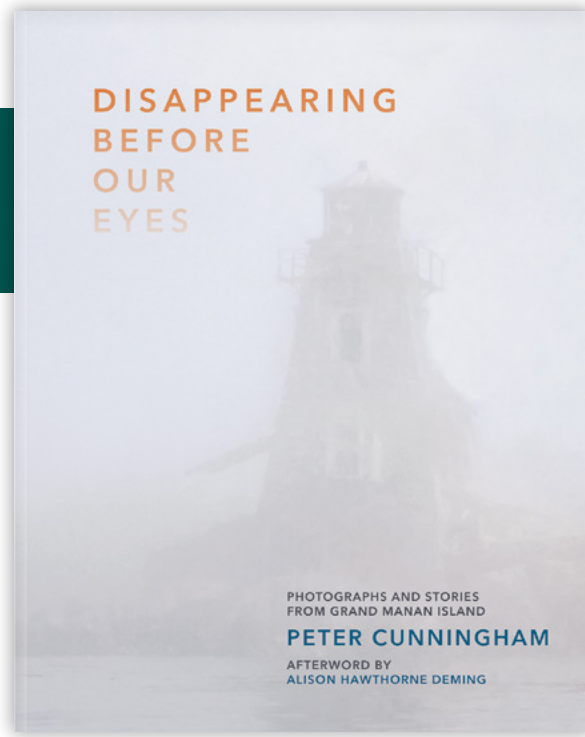


with Chapel Street Editions



- Cunningham's photographs have largely centered on people and places, including celebrities such as Bruce Springsteen, Madonna, John Belushi, Joe Cocker, Lou Reed, and Bo Diddley, many taken at the infamous Bottom Line in New York.
- Cunningham's other projects include a book on his 35 years of travel in the Zen Buddhist world and another on the state of New Jersey, where, in 1975, he assisted his mentor Henri Cartier-Bresson.

 petercunninghamphotography.com



Disappearing Before Our Eyes

Photographs and Stories from Grand Manan Island

PETER CUNNINGHAM

with an afterword by ALISON HAWTHORNE DEMING

The island of Grand Manan lies at the mouth of the Bay of Fundy, the largest in a string of islands that stretches down the coast into the Gulf of Maine. Peter Cunningham first came to the island in his mother's womb, accompanying his father, who studied fog on nearby Kent Island. As a child, Cunningham would get painfully seasick when he went out on the boats, but even then he noticed that traditional ways of life were changing: yoked teams of oxen were replaced by diesel-powered bulldozers and "dead reckoning" navigation was supplanted by radar.

Disappearing Before Our Eyes chronicles the quickening change sweeping across contemporary island life through the memories of older generations and the aspirations of the young. On Grand Manan, catch from the sea is still paying the bills and public investment goes into building wharves instead of tourist amenities. Cunningham's photographs bear witness to the struggle to maintain an island culture of self-reliant individualism in the face of the economic forces of globalization.

PETER CUNNINGHAM is a photographer and filmmaker who lives on the islands of Grand Manan and Manhattan. His photographs and films have been exhibited at galleries in New York, Krakow, London, Paris, Tokyo, Beijing, and Berlin.

CHAPTER 2

THE EDGE



“In this book, I’m honoring traditions that are disappearing, but also documenting a place still teeming with human life and unpredictable promise.”

—Peter Cunningham



186



187

9781774488102 pb with French
flaps | \$35

96 pages | 8.5 × 8.5

June 2, 2026



9 781774 488102

Art Gallery of Nova Scotia



On the Matter of Memory The Drawings of Harold Cromwell

Edited by FABIYINO GERMAIN-BAJOWA and MICHAEL McCORMACK

- Cromwell's drawings provide insight into Black, rural Nova Scotian life in the mid-20th century.
- Published to accompany the first major exhibition of Cromwell's work at the Art Gallery of Nova Scotia
- *On the Matter of Memory* features 66 reproductions of Cromwell's drawings and an essay by Michael McCormack.

Born in 1919 in the Black community of Weymouth Falls, Nova Scotia, Harold Cromwell was a descendant of the Black Loyalists who settled in the area in 1783. He was also a prolific folk artist with an acute talent for observation. His meticulous, textured pen and ink illustrations—drawn on everything from cupboard doors and scraps of paper to “Royal Chinet” paper plates—capture his responses to the experience growing up in rural Nova Scotia. For over 50 years, Cromwell depicted scenes from his Depression-era childhood, everyday life in a rural community in early twentieth century Nova Scotia, and people at work – picking apples, digging clams, gathering wood, or farming.

Cromwell's monochromatic ballpoint pen drawings stand in stark contrast to some of the more famous names in Nova Scotian folk art. Ranging from richly rendered landscapes to social scenes full of sometimes comic detail, his drawings tell “real stories” about rural life in Black Nova Scotia and the cultural, economic, and technological shifts that he experienced during his lifetime.

FABIYINO GERMAIN-BAJOWA is the TD Curatorial Fellow at the Art Gallery of Nova Scotia. MICHAEL McCORMACK is an Assistant Curator at the Art Gallery of Nova Scotia.



agns.ca



artgalleryns



ArtGalleryNS

9781773105031 hc | \$45

160 pages, 7.5 × 10

Bilingual: English | French

September 15, 2026


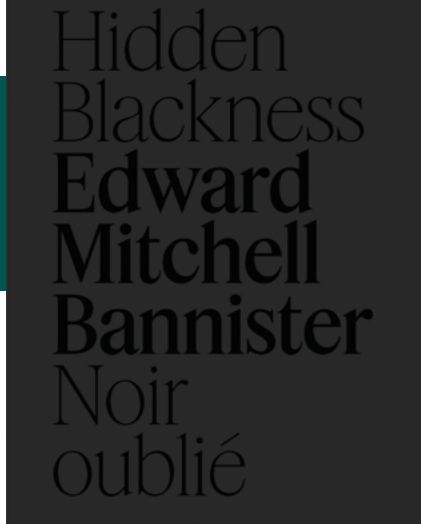


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with Owens Art Gallery | Galerie d'art
Owens and the Black Artists Network
of Nova Scotia

- Accompanies an exhibition that originated at Owens Art Gallery in January 2025 and subsequently toured to the Confederation Centre Art Gallery and the Art Gallery of Nova Scotia.
- When Bannister won the first-prize medal at the Philadelphia Centennial Exposition, judges wanted to reverse their decision when they discovered he was Black. When white competitors protested and threatened to withdraw from the competition, the judges relented.
- In 1880, Bannister co-founded the Providence Art Club, which still exists. Members of the club later created what became today's Rhode Island School of Design.


[owensartgallery.com](https://www.instagram.com/owensartgallery.com)

[owensartgallery](https://www.instagram.com/owensartgallery)

[owensartgallery](https://www.facebook.com/owensartgallery)


Edward Mitchell Bannister

Hidden Blackness | Noir oublié

GWEN MANTHEY, CHARMAINE A. NELSON,
HARVEY AMANI WHITFIELD, and DAVID WOODS

Edward Mitchell Bannister was a Black Canadian American artist whose pastoral landscapes and seascapes made him a well-known painter in the latter part of the nineteenth century. Born in Saint Andrews, NB, Bannister spent the early part of his career in Boston before moving to Providence, RI, where he was a leading artist and abolitionist for thirty years.

Bannister won first prize at the 1876 Centennial Exposition in Philadelphia for his painting *Under the Oaks*, making him the first African American to win a major American art prize. Despite his success, Bannister often struggled to achieve commissions. While he is increasingly revered in the United States, he has remained largely unknown in Canada — until now.

Hidden Blackness | Noir oublié is the first publication in over thirty years about this groundbreaking Black artist and abolitionist. It features archival images and reproductions of sixteen works by Bannister, many drawn from the collection of the Smithsonian American Art Museum. Essays explore Bannister's life and work, the historical context of Black history in the Maritimes and New England in the 19th century, and the recent discovery that Bannister painted over his work to obscure the Black figures.

GWEN MANTHEY is a conservator of easel paintings, based in Washington, DC. CHARMAINE A. NELSON is a Provost Professor of Art History at the University of Massachusetts Amherst and the founding Director of the Slavery North Initiative. HARVEY AMANI WHITFIELD is the Centennial Carnegie Chair in the History of Slavery in Canada at the University of King's College. DAVID WOODS is a multi-disciplinary artist and the curator of the accompanying exhibition *Hidden Blackness | Noir oublié*.

9780888849977 pb | \$39.95
272 pages | 8 × 9.75

Available June 16, 2026



National Gallery of Canada |
Musée des beaux-arts du Canada



Àbadakone | Continuous Fire | Feu continuuel

RACHELLE DICKENSON, GREG A. HILL, and
CHRISTINE LALONDE

- Features Indigenous artists from across the world, including territories now known as Canada, Australia, New Zealand, Taiwan, and Benin.
- Featured artists include Shuvinai Ashoona, Dempsey Bob, Hannah Claus, Ursula Johnson, Dylan Miner, Joar Nango, and Eko Nugroho.
- *Àbadakone | Continuous Fire | Feu continuuel* accompanied an exhibition at the National Gallery of Canada in 2019–20.

Originally published to accompany the second contemporary international Indigenous art exhibition at the National Gallery of Canada in 2019, *Àbadakone | Continuous Fire | Feu continuuel* taps into the global pulse of Indigenous artistic production. It builds on themes of continuity, activation, and relatedness, exploring the creativity, concerns, and vitality of Indigenous art from virtually every continent.

Àbadakone features work by more than 70 contemporary Indigenous artists identifying with almost 40 Indigenous nations, ethnicities, and tribal affiliations across Turtle Island and beyond, including Anishinaabe artist Rebecca Belmore, Maya-Tz'utujil artist Manuel Chavajay, and Hlubi artist Siwa Mgoboza. These stunning works are accompanied by major essays by artists and curators, covering topics as diverse as the curatorial methodology behind the exhibitions, Indigenous performance art, African art and Indigeneity, and the intersection of Indigenous art and global art history narratives in an age of post-colonialism and decolonization.

RACHELLE DICKENSON is associate curator, Indigenous Art / Indigenous Ways and Decolonization, at the National Gallery of Canada. GREG A. HILL is a multidisciplinary artist and curator who was formerly senior curator, Indigenous Art, at the National Gallery of Canada. CHRISTINE LALONDE was formerly associate curator, Indigenous Art, and is now associate curator, Canadian Prints and Drawings, at the National Gallery of Canada.

9781773105086 pb | \$49.95

272 pages, 8 × 9.5 | English World
English, French with some texts in
Inuktitut, Sámi, and Kalaallisut.

June 16, 2026

with National Gallery of Canada |
Musée des beaux-arts du Canada

Qillaniq

JOCELYN PIIRAINEN, LAAKKULUK WILLIAMSON, LIISA-RÁVNÁ FINBOG (RÁMAVUOL LIISA-RÁVDNÁ), NADIA JACKINSKY-SETHI, OOLEEPEEKA EEGEESIAK, and TAQRALIK PARTRIDGE.

- Contributors include Governor General Mary Simon, Ossie Michelin, and Tanya Lukin Linklater.
- Artists include Máret Ánne Sara, Billy Gauthier, Tarralik Duffy, and more than 60 others from the circumpolar regions.
- Essays and poetry focus on identity, memory, performance, community, and more.

Qillaniq accompanies the 2026 edition of the International exhibition of Indigenous art at the National Gallery of Canada. The title is based on the Inuktitut word describing the effect of light from the sun or the moon shimmering on water—appropriate for an exhibition and a publication focusing on the circumpolar world.

The art in *Qillaniq* is multi-vocal, multi-disciplinary, and improvisational; it's inspired by Indigenous values of contributing to community in as many ways as possible. It's also an expression of radical joy, an exploration of what the artists tell us is possible in our communities, of holding space for the people who change our world—despite not always fitting into the norms of colonizing institutions. Most of all, it celebrates those who share love as an answer to difficulty. *Qillaniq*—that shimmering, bright light—honours the circumpolar world's badass artists who tell us all that our existence is enough.

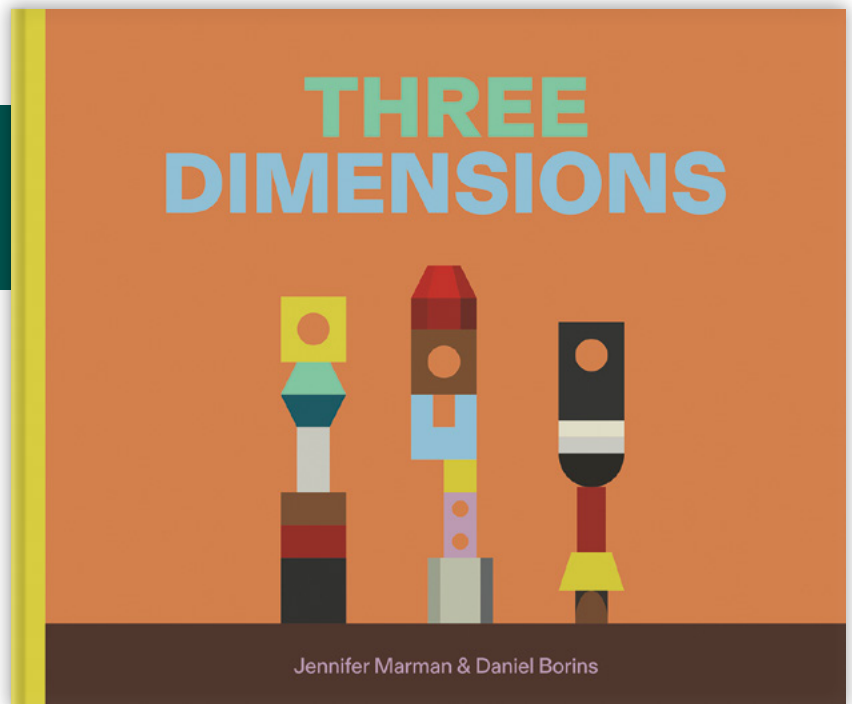
Featuring essays by 24 contributors from the circumpolar world—Alaska, Inuit Nunangat, Kalaallit Nunaat, and Sápmi—and reproductions of work by nearly 70 artists from each of these territories, *Qillaniq* is a true celebration of the circumpolar North, not as the South might want it to be but as it is.

9781069130532 hc | \$55
168 pages, 12 × 10

June 2, 2026



Beaverbrook Art Gallery with
Contemporary Calgary and
Art Gallery of Nova Scotia



Jennifer Marman and Daniel Borins Three Dimensions

KANIKA ANAND, RAY CRONIN, DAVID DIVINEY, and PHILIP MONK

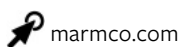
- *Three Dimensions* toured to Contemporary Calgary, the Art Gallery of Nova Scotia, and the Beaverbrook Art Gallery; *Balancing Act* toured to KMAC Contemporary Art Museum (Louisville, KY).
- *Balancing Act* and *THX2020* will be shown at the McIntosh Gallery at the University of Western Ontario from July 27–December 5, 2026.
- Marman and Borins' work is in the collection of the National Gallery of Canada, the Art Gallery of Ontario, and the Art Gallery of Hamilton.

Jennifer Marman and Daniel Borins: Three Dimensions showcases the multi-disciplinary art practice of Jennifer Marman and Daniel Borins, combining painting, sculpture, kinetics, interactivity, virtual reality, and video.

The installations in *Jennifer Marman and Daniel Borins: Three Dimensions* blend conceptual, interactive experiences. Together, they explore themes of authenticity, agency, and the digital age through performativity and interactivity. They reference both high and popular culture, blending science fiction, politics, and current events in a pop-minimalist setting. For Marman and Borins, the aim is to disrupt traditional notions of reality — whether authentic or synthetic — and present dimensions that challenge the viewer's perception, blurring the line between “audience” and “participant.”

In this visually rich publication, essays by curators Kanika Anand, Ray Cronin, David Diviney, and Philip Monk accompany a rich panoply of the installations and their individual components in situ, prompting contemplation about visual language, mass media, consumerism, and the ways that images circulate in the information age.

KANIKA ANAND is Senior Curator at Contemporary Calgary. RAY CRONIN is Director of Exhibitions, Collections and Curatorial Initiatives at the Beaverbrook Art Gallery. DAVID DIVINEY is Chief Curator, Art Gallery of Nova Scotia. PHILIP MONK is the former Director of the Art Gallery of York University in Toronto.



9781773105093 hc | \$45

192 pages, 11 × 9.25

June 30, 2026



9 781773 105093

with Art Gallery of Hamilton,
Art Gallery of Nova Scotia, and
Stamps Gallery

“Blackness has been systematically ‘disappeared’ from the Canadian nation....I explore various mechanisms through which this disappearance has been achieved.”

—Camille Turner

- Turner’s work is included in the collections of the National Gallery of Canada, the Art Gallery of Hamilton, the Art Gallery of Nova Scotia and the McMichael Canadian Art Collection. She is represented by Central Art Garage.
- Turner’s exhibition *Otherworld* received the 2025 Exhibition of the Year award from Galleries Ontario/Ontario Galleries.
- *Camille Turner: Hometown Queen* accompanies an exhibition opening at the Art Gallery of Hamilton on June 25, 2026, and continuing until January 3, 2027, and touring thereafter to the Art Gallery of Nova Scotia, Halifax, and Stamps Gallery, University of Michigan.



camilleturner.com



Camille Turner

Hometown Queen

Edited by MELISSA BENNETT, DAVID DIVINEY, and SRIMOYEE MITRA

Camille Turner: Hometown Queen offers the first in-depth retrospective of Turner’s nearly 30-year career. Born in Jamaica and raised in Hamilton, Ontario, Turner has developed a formidable body of work in performance, installation, photography, video, and sculpture. Her practice powerfully addresses racial and social politics, offering a critical analysis of the enduring systems of injustice, confronting histories marked by erasure, deliberate burying, and systemic silencing while actively forging a hopeful path forward. Turner’s art creates spaces of contemplation and imaginative possibility, inviting reflection on what might emerge — for herself, for her father and family, and for generations still to come.

This handsome volume contains over 70 images of Turner’s work and essays by artists, curators, and scholars. The works featured range from foundational works such as the eponymous *Hometown Queen* and *Miss Canadiana* to recent large-scale video installations, including *Worthy*, a new immersive multi-media installation that explores her father’s childhood experience of growing up on the grounds of one of Jamaica’s most profitable businesses, formerly a slave plantation.

MELISSA BENNETT is Senior Curator of Contemporary Art at the Art Gallery of Hamilton. DAVID DIVINEY is the Chief Curator at the Art Gallery of Nova Scotia. SRIMOYEE MITRA is Director of Stamps Gallery at the University of Michigan.

9780864924162 pb | \$22

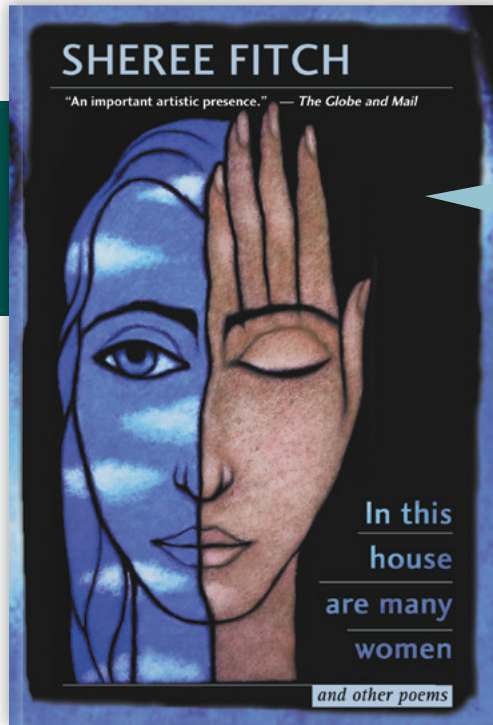
9781773104829 e | \$19.95

138 pages, 5.5 x 8

Available June 30, 2026



9 780864 924162

AVAILABLE
ONCE AGAIN

from **Ever-Spinning Cupid**
Lucy and the Window Washer

A little to the left
no, the right
up a little
down a little
to the left
the left the left
harder slower
higher lower
harder
not that hard
you just missed
the spot
never mind
I'll do it myself

In This House Are Many Women and other poems

SHEREE FITCH

In This House Are Many Women was originally released in 1992 when Sheree Fitch was beginning to make her name as a children's author. The raw, heartfelt collection showed a different aspect of Fitch's writing, in which she explored the realities of women's lives and the many kinds of shelter that women both create for themselves and give each other. A second edition, issued in 2005, also included new poems characterized by strength, empathy, and a depth that exponentially expands with each reading. This edition is now available once again, remaining as relevant today as ever.

As passionate about resilience as she is about suffering, Fitch carries her famous sense of humour even into life's dark corners. From victims and workers in a woman's shelter to good men and jaded lovers, Fitch questions the juicy mess and inherent contradictions of being human. Here, the women that Fitch creates gain strength by sharing their truth, their anguish, and their joy.

SHEREE FITCH is a storyteller, poet, educator, speaker, rhymester, and the author of more than 25 books for children, young adults, and adults. In 2025, she received the Matt Cohen Award in Celebration of a Writing Life from the Writers' Trust of Canada. She lives in River John, Nova Scotia, and in Sackville, New Brunswick. Goose Lane Editions will publish a new collection of her poetry in 2027.

9781773104706 pb | \$22

9781773104713 e | \$19.95

238 pages, 6 × 9


October 6, 2026



“Drawing on stories of ancestral wisdom that travel across countries and time, Khalil Akhtar offers a guide—rendered in rich, evocative prose—to finding rhythm in the kitchen.”

—Nik Sharma

- Akhtar offers an antidote to a globalized culinary world where we flit from cuisine to cuisine without ever stopping to fully immerse ourselves.
- Akhtar’s long-running syndicated food column aired from 2007 to 2019 on CBC morning shows throughout Canada. He has been teaching Indian cooking since 2012.
- Recipes include beef shank nihari, chicken handi, methi aloo, and (of course) roti.

 khalil.akhtar.5

 khalil_akhtar



roti shoti *n.*

1. Bread etc.
2. A meal centred on roti; ordinary food eaten routinely, comprising one or more accompaniments.
3. Food in general; habitual nourishment; the everyday conditions of domestic cooking.

How to Eat with Your Hands

Roti Shoti and Other Ways to Settle In

KHALIL AKHTAR

Karahi chicken, channa dal, and sarson da saag. These are the sorts of meals that form the backbone of Khalil Akhtar’s day-to-day kitchen, the cuisine that he turns to when he doesn’t know what to make, when guests are coming, or when his fridge is bare. “Most of us have (or at least, had) a cuisine like this,” writes Akhtar. “Our parents or grandparents had dishes that lived in the very walls of the kitchen. One meal spoke to the next, last night’s leftovers could be coaxed into a meal for today, and the same predictable ingredients could be bent to dozens of different whims.”

How to Eat with Your Hands uses Akhtar’s relationship with Punjabi cuisine to offer a warm, open-minded examination of our intertwined relationships with food and home, in the process orienting readers toward understanding the values and knowledge available in their own kitchens.

Weaving together recipes, practical tips for organizing a kitchen, and memories of the Punjabi cuisine cooked by Akhtar’s family across generations, *How to Eat with Your Hands* is a rich, enlightening, and entertaining read on how to cook at home with a resourcefulness found in heritage, experience, and practice.

KHALIL AKHTAR is a Canadian journalist, broadcaster, and cooking instructor. He is the host of *CBC Information Morning* in Moncton, NB.

9781773104836 pb | \$26

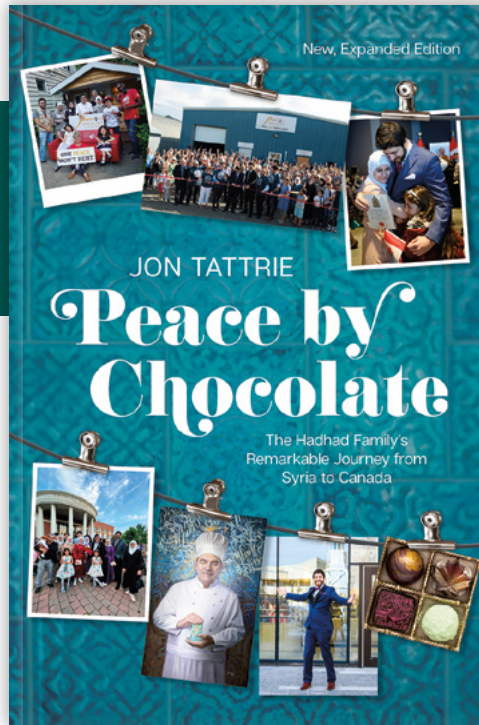
9781773104843 e | \$19.95

256 pages, 6 x 9

September 1, 2026



9 781773 104836



“A timely tale of triumph, a story about the gift of community and the power of determination, and one family’s passion for chocolate. We need more heartwarming stories like this, especially today.”

—Ayelet Tsabari

Peace by Chocolate

The Hadhad Family’s Remarkable Journey from Syria to Canada New, Expanded Edition


JON TATTRIE


- The Hadhads’ story became a film in 2021, and a new animated film, *Shokolata*, is being produced by Rising Tides Films in Hollywood.
- Tareq Hadhad has become a sought-after public speaker, travelling across the world to deliver his message of peace and unity.
- The family started an organization called Peace on Earth Society, which receives 3–5% of all company returns and works on peace-building projects.

This expanded edition of *Peace by Chocolate* celebrates the 10th anniversary of the founding of this uniquely Canadian chocolate company. Author Jon Tattrie tells the extraordinary story of the Hadhad family — Isam, his wife Shahnaz, and their sons and daughters, including Tareq, now an acclaimed speaker and the voice and face of the family’s chocolatier, Peace by Chocolate. From the devastation of the Syrian civil war, through their life as refugees in Lebanon, to their arrival in a small town in Atlantic Canada, *Peace by Chocolate* is the story of one family and the Antigonish community who welcomed them.

This edition brings the Hadhad family’s stories up to date, with new chapters chronicling the development of the company and the fall of the Assad regime in Syria. Much has changed for the Hadhads since they arrived in small-town Canada, but ten years on, the family continues to spread messages of unity and community. Their remarkable story of resilience continues to inspire people all over the world. This is the story of a family, but it’s also one of hope, of community, and most importantly, of peace.

JON TATTRIE is a writer and editor. He is the author of ten books, including most recently *To Leave A Warrior Behind: The Life and Stories of Charles R. Saunders* and the national bestseller *Peace by Chocolate*.

 Jontattrie.ca

 tattriejon

9781773104720 pb | \$25

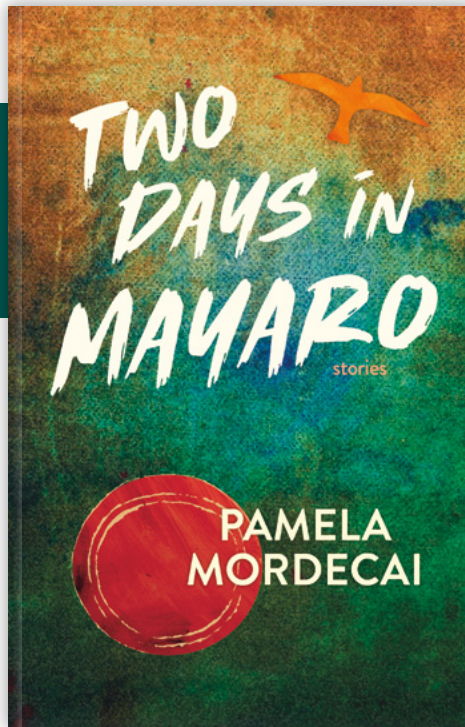
9781773104737 e | \$19.95

240 pages, 5.5 × 8.5

September 1, 2026



9 781773 104720



“Mordecai’s stories flesh out the literary landscape of ‘this too’ is Canada. She reminds us in *Two Days in Mayaro* of the richness of the many englishes cast, like those pebbles, around the globe, while she licks down our tired language borders.”

—Shani Mootoo

Two Days in Mayaro

Pamela Mordecai

- Mordecai is a past winner of the PRISM International Short Story Competition.
- Characters use Patwa throughout the book, a feature typical of Mordecai’s writing.
- The stories in *Two Days in Mayaro* range in time from the First World War to today.


Only two months in Toronto, a young man gets in trouble at school for being restless and disruptive. A stone-throwing duppy smashes an elderly couple’s car window as they drive past a graveyard. An 80-year-old woman goes to great lengths to get the sugar needed to bake a cake for a soon-to-be-arriving visitor.

Two Days in Mayaro brings together a new collection of stories that showcases the astonishing range and depth of Pamela Mordecai’s writing. Set largely in the Jamaican diaspora, Mordecai’s stories are alive with sound and often driven by dazzling yet subtle reimaginings of lore, ancestry, and history.

Mordecai’s characters cope with the universal experiences of birth and death, joy and betrayal, reckoning with both their present and past. In this multidimensional universe, Mordecai mixes Jamaican Patwa with standard English and profanity with reverence, making her characters all the more real by introducing uncanny detail at just the right moment or by turning confusion on its head to make us laugh.

PAMELA MORDECAI is a Jamaican Canadian poet and novelist whose writing has been described as “brilliant” by Kamau Brathwaite and as “immaculately crafted” by Kwame Dawes. She is the author of nine collections of poetry and the novel *Red Jacket*, a finalist for the Rogers Writers’ Trust Fiction Prize. *Two Days in Mayaro* is her second collection of stories. She lives in Toronto.

 pamelamordecai.ca/

 refracting.bsky.social

9781773104768 pb | \$26

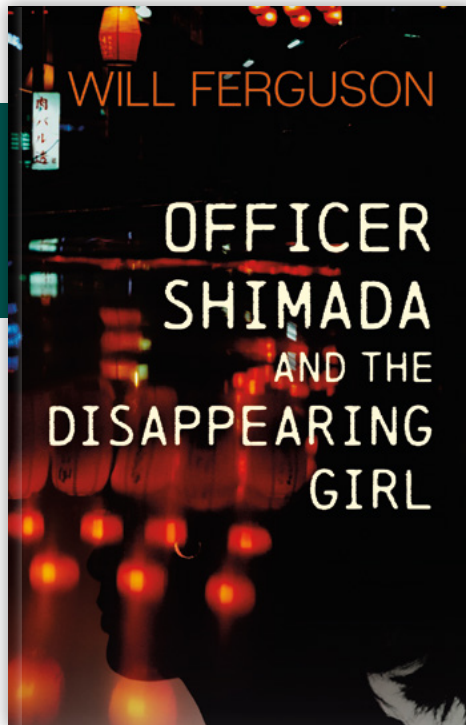
9781773104775 e | \$19.95

296 pages, 5.5 x 8.5

September 15, 2026



9 781773 104768



“Will Ferguson’s crafty rendering of an especially intricate vanishing act is a perpetual treat as it wends through Japanese cultural and spiritual terrain.”

—John Farrow

Officer Shimada and the Disappearing Girl

WILL FERGUSON

- *Officer Shimada and the Disappearing Girl*’s blend of mystery and psychological depth makes it a stand-out novel.
- Ferguson travelled to the southernmost island in Japan, tiny, tropical Hateruma with a population of 480, to research the novel.
- *Officer Shimada and the Disappearing Girl* is based on a true crime, which Ferguson misheard...and then wrote his own version.

An empty elevator. A missing girl. A brother’s obsessive search for the truth.

In southern Japan, a young woman enters an elevator in a bar building late at night. But when the doors open, she has vanished. Fifteen years later, her younger brother Kaito has risen up the ranks to police inspector, still haunted by his sister’s disappearance.

On a sleepy island in Okinawa, Kaito tracks down Mr. Shimada, a senior officer who once solved an impossible elevator crime decades earlier. The unlikely pair travels back to the city where Kaito’s sister first disappeared — to the very elevator where it occurred. Together, they retrace her steps and uncover the truth of what happened that night.

The story of a lost family, lifelong regrets, and quiet desperation, *Officer Shimada and the Disappearing Girl* pulses with action and leaves readers yearning for resolution.

WILL FERGUSON is a bestselling author whose work spans fiction, travel writing, history, and humour. He is the author of the Japanese travel memoir, *Hitching Rides with Buddha*. His literary thriller *419* won the Giller Prize in 2012; his novel *The Finder* received the 2021 Arthur Ellis Award for Crime Fiction. He is also a three-time winner of the Stephen Leacock Medal for Humour. Will Ferguson lives in Calgary.

 willferguson.ca

9781773104744 pb | \$26

9781773104751 e | \$19.95

320 pages, 6 x 9

September 15, 2026



- Herring’s writing has been compared to the work of Cormac McCarthy, Alistair MacLeod, and David Adams Richards.
- *Your Breath in Charcoal* features a wide range of allusions to dozens of musicians, films, and authors, including *La Strada*, *Purple Rain*, and *Waiting for Godot*.

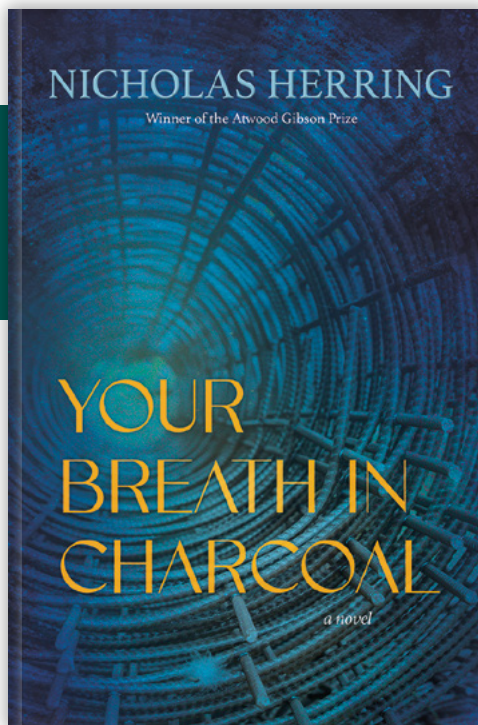
From the author of



Winner: Atwood Gibson Writers' Trust Fiction Prize

9781773102559 pb | \$24.95

9781773102566 e | 19.95



I said, ‘the pair of us look like some scratch ’n win tickets,’ and Earn said, ‘More like scratch ’n lose.’

Your Breath in Charcoal

NICHOLAS HERRING

Knickle is a young Islander with no friends, direction, or purpose in his life. When he drives to northern New Brunswick to pick up an acquaintance’s brother from a mental health hospital, the pair make a sudden decision to travel further west to try to find a life amidst the chaos of Upper Canada. In the big city of *Tah-ron-ah* for the first time, Knickle discovers love, hope, and profound loss.

A hilarious, sensitive, and heady working-class odyssey rife with metaphorical richness and references to literature, film, and 90s music, *Your Breath in Charcoal* peers into the mind of its irrepressible and relentlessly quotable East Coast everyman. A follow-up to *Some Hellish*, Herring’s breathtaking Atwood Gibson Writers’ Trust Fiction Prize-winning debut novel, *Your Breath in Charcoal* marks yet another galvanizing entry into the East Coast literary canon.

NICHOLAS HERRING’s head-spinning debut novel, *Some Hellish*, won the prestigious Atwood Gibson Writers’ Trust Fiction Prize. Critics described it as “heart-wrenchingly beautiful,” “irreverent, screwball, and inspired,” and “a winding, raucous ride.” Herring’s writing has also appeared in *The Puritan* and *The Fiddlehead*. He lives in Murray Harbour, Prince Edward Island, where he works as a fisherman and a carpenter. *Your Breath in Charcoal* is his second novel.

9781773104683 pb | \$22
104 pages, 5.5 × 8.5

September 22, 2026



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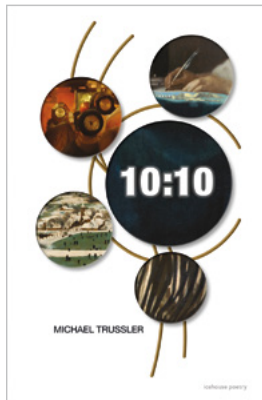
Outside, Even the Smallest Movement

Trained as a hearing aid, I kept
bonding with birds, having learned
human connections by losing my
way
in swimming pools as a child. The
miracle

...

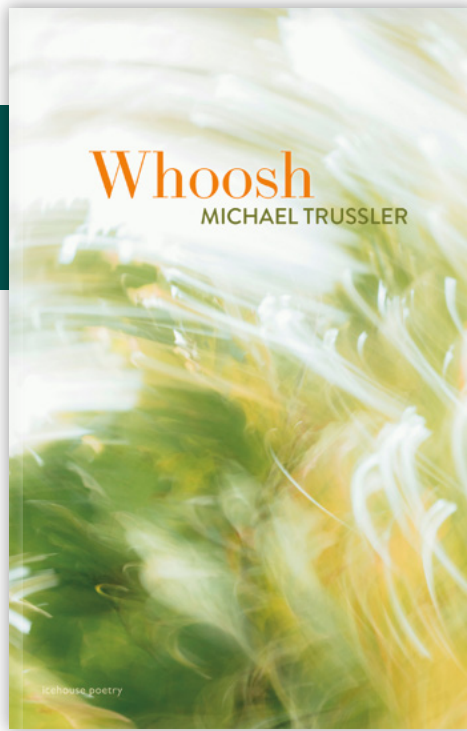
takes some time, striking up anew
a pushy friendship
with the startled
joie de vivre
of defunct—

from the author of



**Finalist: Governor General's
Literary Award (poetry),
Nelson Ball Poetry Prize**

9781773103389 pb | \$22
9781773105000 e | \$19.95



“In his sixth book of
poems, *Whoosh*, Michael
Trussler reaffirms his
reputation as a poet’s
poet and a thinker’s
thinker....Read him to
see the world differently
and escape from the
tyranny of autocorrect.”
— Shane Neilson


Whoosh

MICHAEL TRUSSLER

Part exploration of ecological collapse, part memoir undressing a late-life Autism diagnosis, Michael Trussler’s *Whoosh* is an unwavering collection of “rambles / more rogue than feral.” Bypassing the limitations of linear thought, this unforgettable book is a maelstrom of the contemporary moment that’s simultaneously urgent and adrift, floating and incisive.

In *Whoosh*, Trussler draws influence from modern artistic movements, political insecurity, the internet, and environmental grief to dovetail both the unexpected and the intimately familiar. Lyric and experimental, these blazing poems collapse in on themselves and each other, lines and thoughts expanding and colliding to perfectly embody the connectedness of our world’s chaos.

MICHAEL TRUSSLER’s work engages with the beauty and violence of the twentieth and twenty-first centuries from a neurodivergent, fluid perspective. His writing encompasses several genres and modes of expression, ranging from the lyrical to the avant-garde. Trussler teaches English at the University of Regina and is the award-winning author of seven books. Deeply compelled by the natural world, Trussler hikes in the Canadian Rockies at every opportunity.

 michaeltrussler.com

9781773104690 pb | \$22

80 pages, 5.5 × 8.5

September 22, 2026



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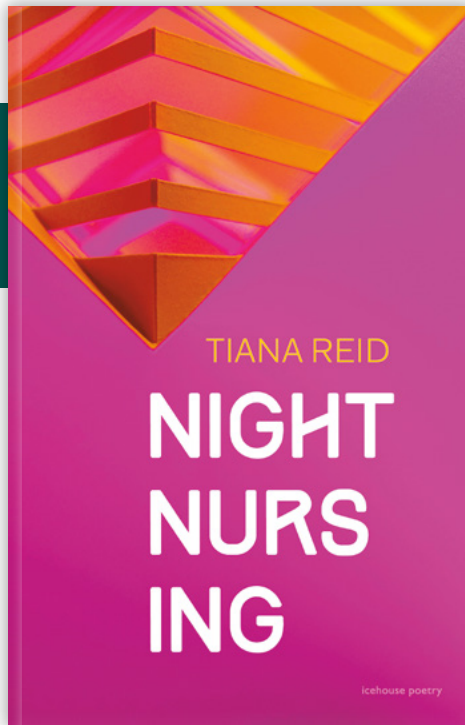
Shit Got Worse When I Got Sober

I'm blasting
through spoons without
a body. I cannot
describe this carousel.
I can only get off it.

Let me exist,
prostrate in the death pose.
Let me rise, in theory,
cozy in a blanket
someone else's grandma knitted.

I'm monetizing the bouncy castle in
my brain,
refusing to weep.
In bed, only mentally risen,
eating crackers, playing candycrush,
and laughwing at my laptop screen.

Progress is
a snail without
its shell,
sentence without
a period.



Nightnursing

TIANA REID

Resisting the conventional narratives of care and cure, Tiana Reid's *Nightnursing* is a frenetic diary about sobriety and what recovery really means in a world where the innate need for “better” is both trauma and treatment. The poems in this nuanced collection delve into the terrible beauty of unbaked work, critical practice, and state-sanctioned care.

Nightnursing simultaneously runs toward and away from reality, grappling with the gravity of memory, of remembering, of a “mind constantly rewriting what happened.” The poems of this collection are experimental and playful in their depth as they drift through the haze of time, pressing fists to the boundaries of language and the self.

TIANA REID's writing has been published in *Aperture*, *Bookforum*, *Dissent*, *Frieze*, *The Nation*, *The New York Review of Books*, *Poets.org*, *The Yale Review*, and elsewhere. She is Assistant Professor of English at York University in Toronto, where she teaches Black literatures. She received her PhD in English and Comparative Literature from Columbia University. She also co-edits the magazine *Pinko*.

 @tianareid

9781773105055 pb | \$35

192 pages, 8 × 8

September 22, 2026



9 781773 105055

with Art Gallery of Ontario



AGO Collection Highlights

edited by NIVES HAJDIN-RORABECK, JIM SHEDDEN, and
KATHRYN YUEN

- Features over 150 artworks from the AGO's permanent collection.
- Artists include Kenojuak Ashevak, Shuvina Ashoona, Pieter Brueghel the Younger, Emily Carr, General Idea, members of the Group of Seven, Rita Letendre, Mary Pratt, Rembrandt van Rijn, and Matthew Wong.

In the first *AGO Collection Highlights* published since 2013, the Art Gallery of Ontario presents over 150 works from the gallery's permanent collection, ranging from Renaissance masterpieces to contemporary works of art. Here, readers will find paintings by European old masters; foundational Canadian canvases from the Group of Seven and the Quebec Impressionists; the work of twentieth-century modernists, from Henry Moore to Henri Matisse; art that explores the diversity and complexity of artistic expression; and contemporary creations that centre Indigenous voices by artists such as Kent Monkman, Daphne Odjig, Tim Pitsiulak, and Annie Pootoogook. Beyond these famous works of art, *AGO Collection Highlights* also showcases the gallery's collections of drawings, photographs, and gems from its Library & Archives holdings.


The book's introduction delves into the history of the AGO's collection, providing fascinating insight into the factors that shape an art institution's collection—the specifics of time and place, the tastes of curators and donors, the changes in contemporary aesthetics, and the shifting complexion of the global visual art community.

NIVES HAJDIN-RORABECK is Editor, Publications & Exhibitions, at the AGO. JIM SHEDDEN is Curator, Special Projects, and Direction, Publications, at the AGO. KATHRYN YUEN is Publishing Coordinator at the AGO.

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9781773105062 pb | \$40
156 pages, 6.75 × 9.5

September 29, 2026



with Toronto Biennial of Art,
Art Metropole, and the Art Museum
at the University of Toronto

- The Toronto Biennial of Art runs from September 26 to December 20, 2026.
- Over thirty artists from Canada, the US, the Caribbean, South America, Europe, Africa, and Asia are featured at the Biennial.
- The Biennial will take place at a number of sites in Toronto, including the Art Museum at the University of Toronto and the Art Gallery of Ontario, among many other spaces.

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Water, Kinship, Belief

9781989010136 pb | \$45
Toronto Biennial of Art with
Art Metropole



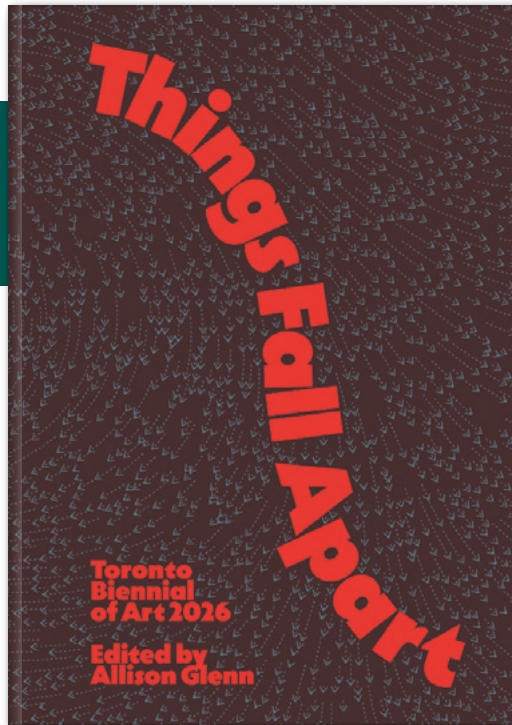
torontobiennial.org



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Things Fall Apart Notes on Rupture

Edited by ALLISON GLENN

A twelve-week event held every two years, the Toronto Biennial of Art commissions artists to create new works for a city-wide exhibition in dialogue. Building upon past editions and offering new ways of seeing and listening, each Biennial connects people to engage in meaningful dialogues and imagine new futures.

Things Fall Apart carries the theme of water, introduced in the first Toronto Biennial. Led by Indigenous thinking, the 2019 and 2022 Biennials explored the many histories of the city's ever-changing shoreline by asking: What does it mean to be in relation? The 2026 Biennial continues this trajectory outward, tracing expansive but interconnected relations from the geography of Toronto through the waters of the Great Lakes and the Great Loop to vast global waterways of the Atlantic Ocean, the Middle Passage, the Nile, and the Persian Gulf.

Conceived and curated by New York-based curator and writer Allison Glenn, known for realizing ambitious and experimental exhibitions and site-specific projects around the globe, *Things Fall Apart* features more than 30 artists from Canada, the US, the Caribbean, South America, Europe, Africa, and Asia, including 100 reproductions of work by the participating artists as well as Glenn's own in-depth curatorial essay. It will also include a multitude of voices and approaches from curators, artists, and writers, offering a compendium of ideas, insights, and thinking.

9781773104966 hc | \$45

476 pages, 6.125 × 9.25

October 6, 2026



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with WORK BOOK



PREVIOUSLY LISTED

Genres High and Low Writings on Art

PHILIP MONK

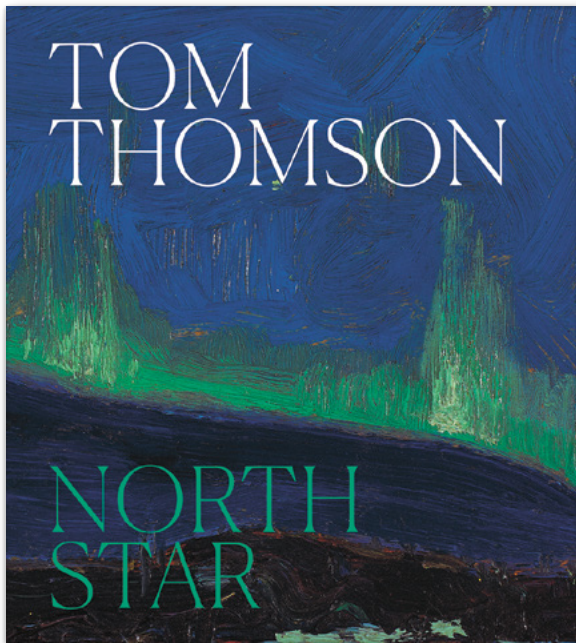
- Monk is the author of 12 books, 35 catalogues, 75 essays, and more than 60 reviews, making him one of the most prolific art writers in Canada.
- Monk's writing sets the terms of debate on art for years to come.
- The publication of *Genres High and Low* will coincide with a lecture tour by Monk.

Drawing on Philip Monk's extensive writing history, *Genres High and Low* includes essays from the mid-1990s to the present on Canadian and international artists; on the American avant-garde and underground culture of the 1960s and 1970s; on the origins of the downtown Toronto art scene in the late 1970s into the 1980s; and on new ways of thinking about history, archives, and curating.

During his career, Monk worked as a curator at the Art Gallery of Ontario and The Power Plant Contemporary Art Gallery and was director of the Art Gallery of York University. But Monk is best known for leading with his writing. He was Toronto's first independent art critic, an example others followed. He introduced French theory to English Canadian art writing and combined it with literary invention. His writing is both philosophical and performative: he extended his writing into atypical territory through his experiments with genre, rule-based writing, pseudonyms, and unusual subject matter. He uncovered and then mimicked the operational strategies of the artists he was considering, adopting an analytical style and a narrative form unique to the matter at hand.

Genres High and Low shows an understanding of art writing not as secondary or derivative but as an inventive practice in its own right.

 philipmonk.com



9781773103204 hc | \$60

Available 29 Sept. 2026



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with McMichael Collection of Canadian Art

Tom Thomson

North Star

SARAH MILROY and IAN A.C. DEJARDIN

Tom Thomson is the undisputed master of the oil sketch. A towering figure in the history of Canadian art after just five years of professional practise, he stunned audiences with his fresh and avant-garde experimentation, evoking his experience of the Ontario landscape in dozens of dazzling miniature masterworks.

Thomson's death in 1917 triggered the formation of the Group of Seven and the ascendancy of landscape painting as a national preoccupation. *Tom Thomson: North Star* is the first book to focus on Thomson's small-scale sketches, featuring more than 150 reproductions of Thomson's work, casting new light on the enduring influence of one of Canada's most iconic artists.

SARAH MILROY is Executive Director and Chief Curator at the McMichael Canadian Art Collection. IAN A.C. DEJARDIN is the former Executive Director at the McMichael Canadian Art Collection.

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with McMichael Collection of Canadian Art

Maud Lewis

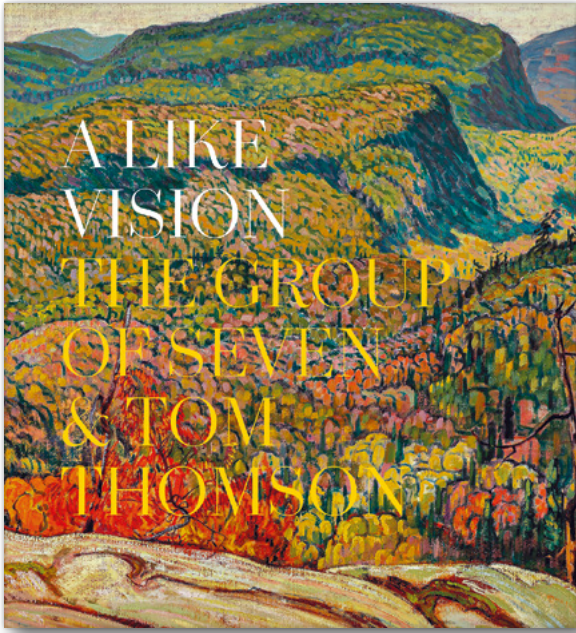
Paintings for Sale

SARAH MILROY

One of Canada's most beloved folk artists, Maud Lewis was famous in her lifetime for her brightly coloured and endearing paintings of rural Nova Scotia. Working from her tiny, road-side house in Marshalltown, she produced hundreds of small works that captured aspects of rapidly changing country life.

Maud Lewis: Paintings for Sale examines the aesthetic achievements of Maud Lewis's paintings. From her black cats and kittens, to her cart horses and oxen hauling logs, to her quayside scenes of ships in port and the Maritime landscape in all seasons, Maud Lewis made paintings that still delight in their optimism and buoyant vitality.

SARAH MILROY is Executive Director and Chief Curator at the McMichael Canadian Art Collection.



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with McMichael Canadian Art Collection

A Like Vision

The Group of Seven and Tom Thomson

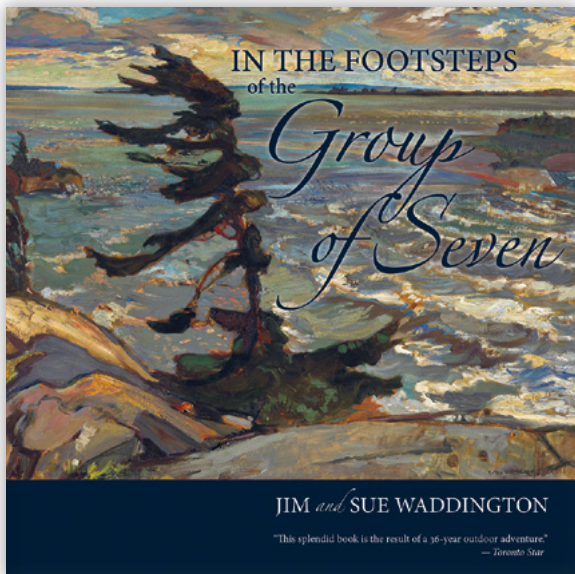
IAN A.C. DEJARDIN and SARAH MILROY

Winner: Canadian Museums Association's Outstanding Achievement in Research Award

Silver Medal Winner: IPPY Awards (Fine Art)

A Like Vision is a lavish celebration of the legacy of Tom Thomson and the Group of Seven, Canada's canonical landscape painters. The Group's depiction of the rugged beauty of the Canadian landscape — from the coastal mountains of British Columbia to the North Shore of Lake Superior, the villages of rural Quebec, and the rocky, windswept coves of Newfoundland — charged Canadians to experience their country in a bold new light and changed the face of Canadian art forever. Through their vigorous and expressive painterly style and vibrant colours, the Group of Seven significantly contributed to Canada's sense of autonomy and identity as a modern state in the aftermath of the First World War.

AVAILABLE ONCE AGAIN



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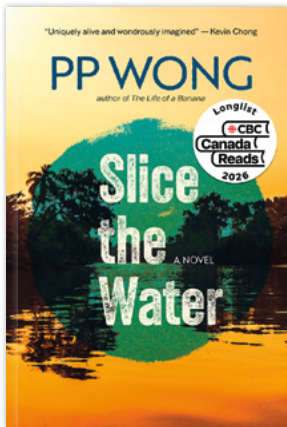
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In the Footsteps of the Group of Seven

JIM and SUE WADDINGTON

In July of 1977, Jim and Sue Waddington began a 36-year journey of discovery that has culminated in the publication of *In the Footsteps of the Group of Seven*. Determined to locate, document, and photograph the actual landscapes that inspired and influenced the brushes of A.Y. Jackson, Franklin Carmichael, Arthur Lismer, Lawren Harris, A.J. Casson, J.E.H. MacDonald, Tom Thomson, and Frederick Varley, the Waddingtons embarked on an artistic expedition that carried them across Canada from sea to sea to sea. Their search for the secret of the innovative spirit has resulted in this delightfully diverse production that brings the reader to the very spots where some of Canada's greatest art was conceived.

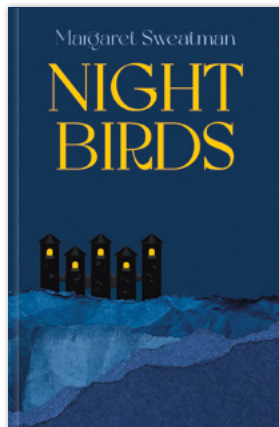
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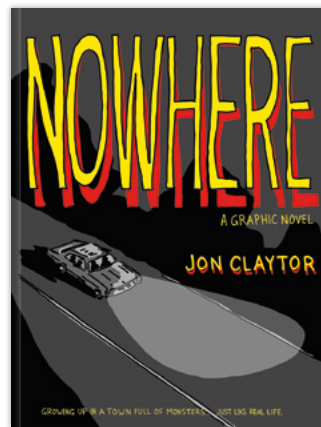
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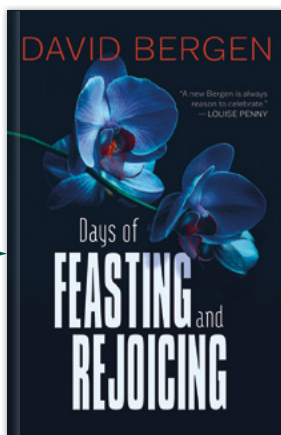
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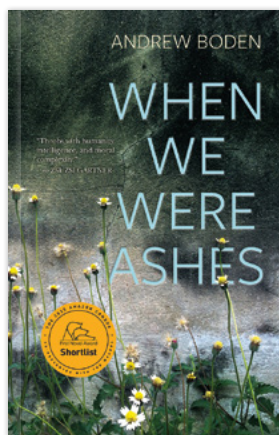
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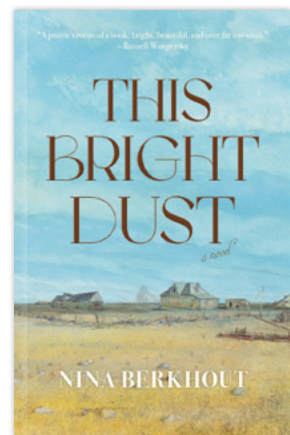
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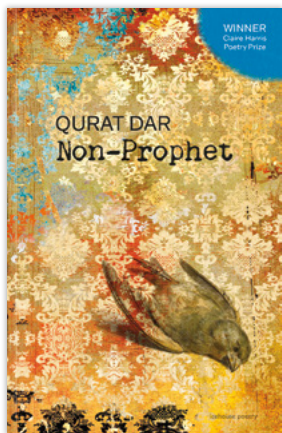
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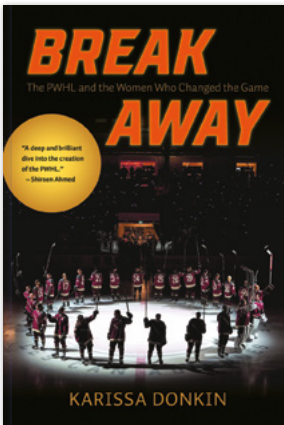


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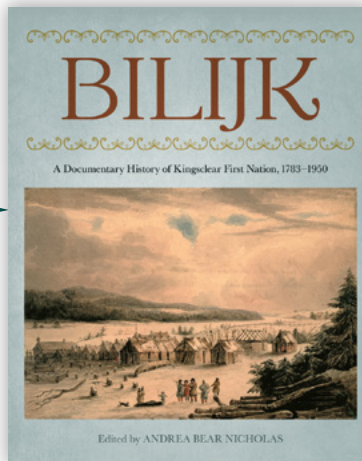


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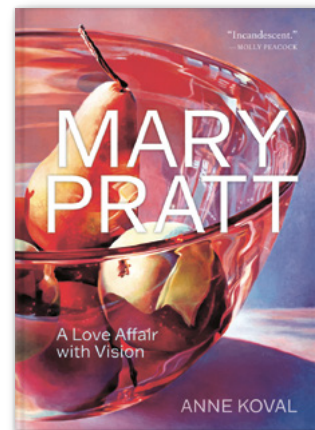
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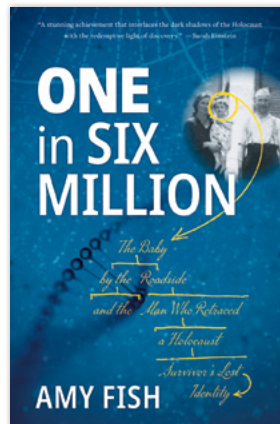
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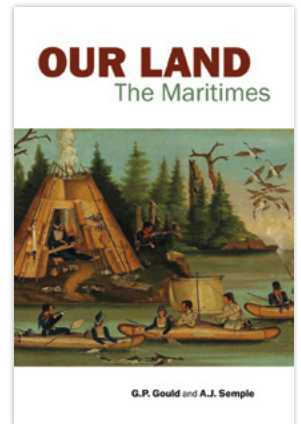
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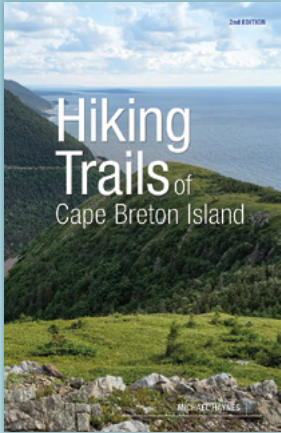
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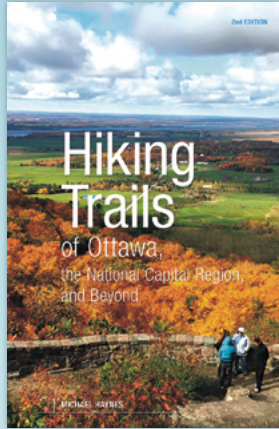


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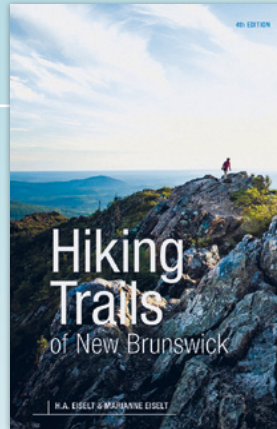
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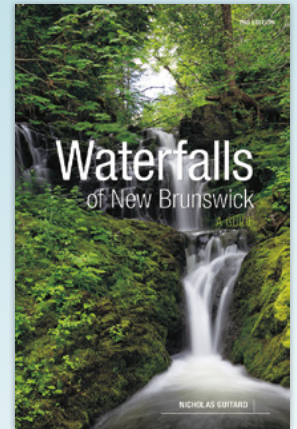
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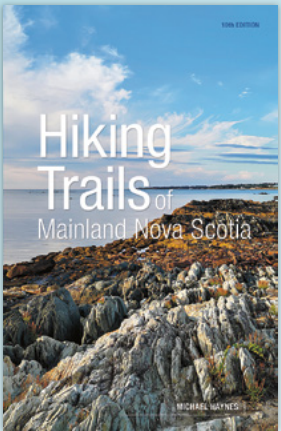
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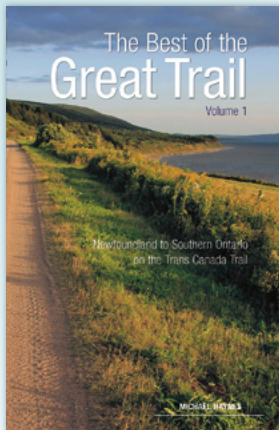


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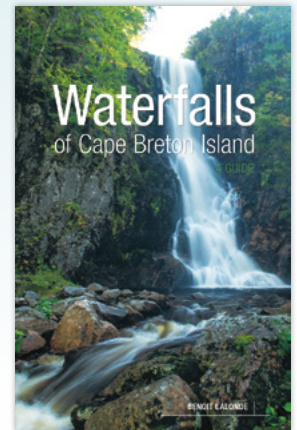
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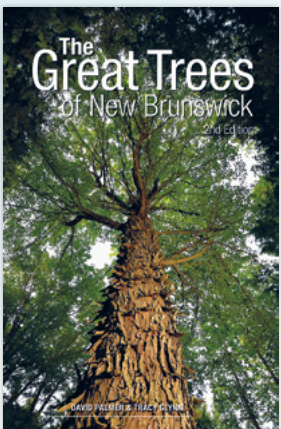
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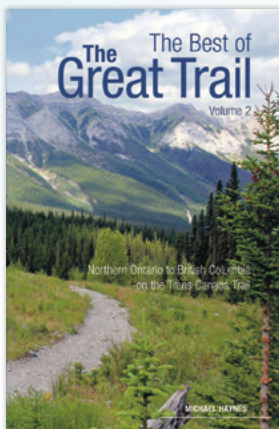
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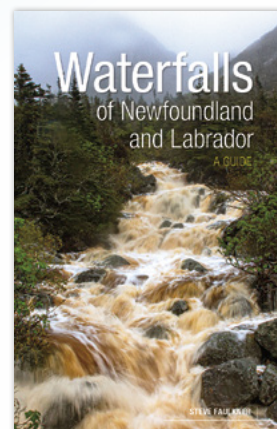
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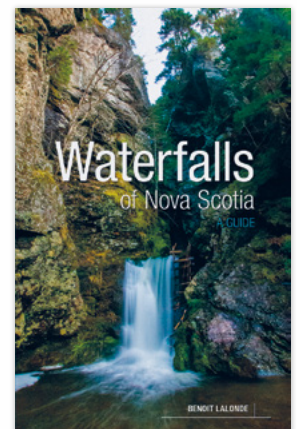
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