

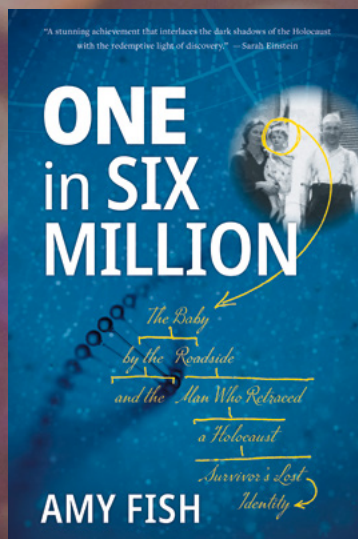
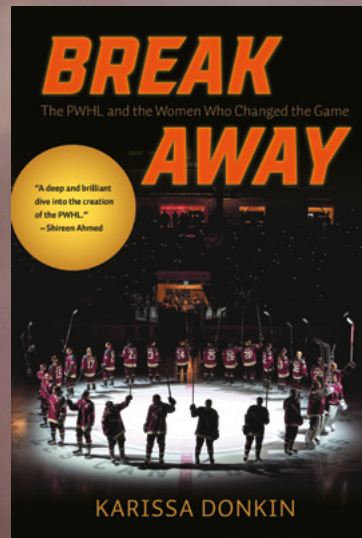
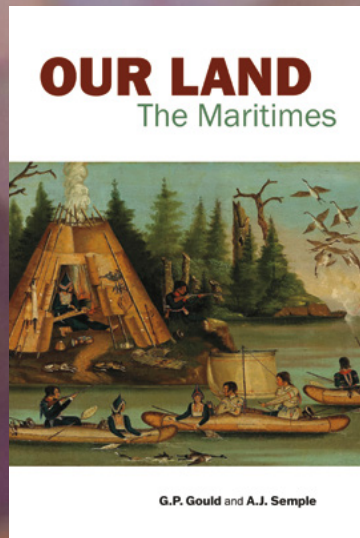
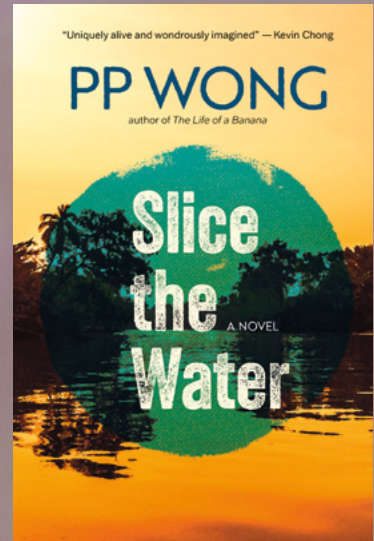
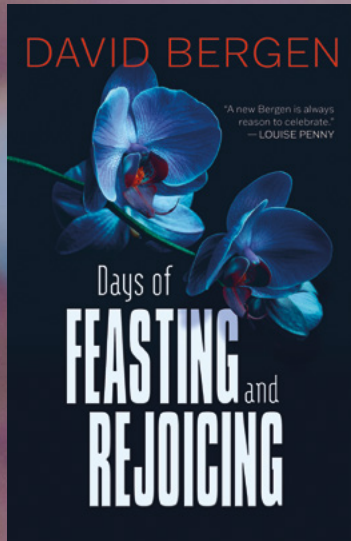
# Goose Lane Editions



Winter  
2026



# Our Bestsellers of 2025



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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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9781773104928 pb with French flaps | \$55

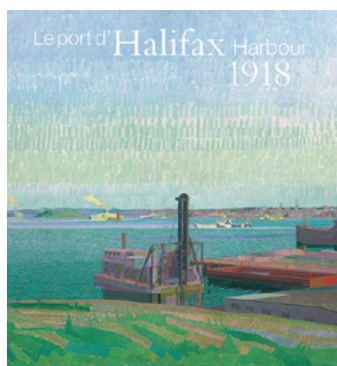
304 pages, 9 × 12 | World (English)  
Bilingual (English, French)

Available




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

Also available

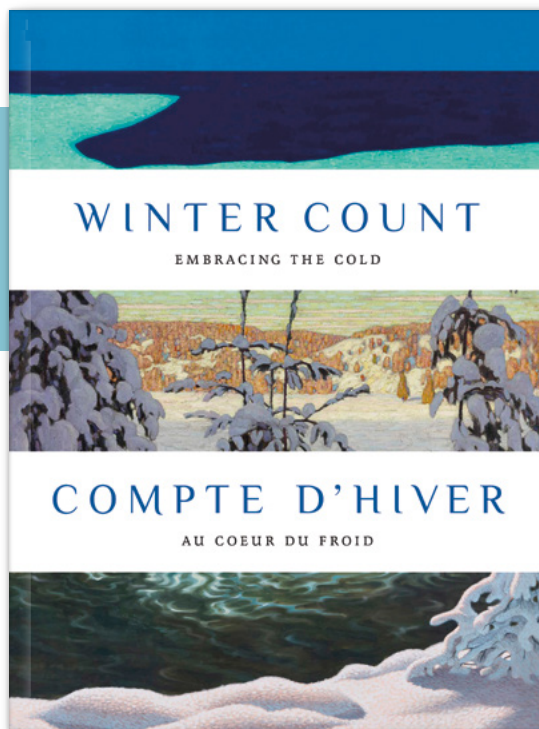


9781773100876 pb | \$35

- Accompanies an exhibition at the National Gallery of Canada running from November 21, 2025 – March 22, 2026.
- The winter count was a Plains First Nations practice of recording significant events from the past year on animal hides.
- *Winter Count* features work by Pitseolak Ashoona, Beau Dick, Marja Helander, Prudence Heward, Duane Linklater, Camille Pissarro, and Marc-Aurèle de Foy Suzor-Coté.

 gallery.ca

 beaux-arts.ca



## Winter Count | Compte d'hiver

Embracing the Cold | au Cœur du froid

KATERINA ATANASSOVA, WAHSONTIIO CROSS,  
ANABELLE KIENTLE PONKA, and JOCELYN PIIRAINEN

*Winter Count* draws inspiration from the Plains First Nations practices of recording significant events each winter, a visual reminder that helps structure histories and traditions passed down to future generations. This handsome volume explores how winter has long shaped Indigenous, Canadian settler, and northern European art, uniting different cultural perspectives through such diverse topics as storytelling, effects of light, physical adaptation, and community and isolation.

Presenting a selection of works spanning from the early 19th century to the present day—including artists such as Kenojuak Ashevak, J.E.H. MacDonald, Claude Monet, Kent Monkman, Megan Musseau, and Jin-me Yoon—*Winter Count* features approximately 170 plates, along with illustrated essays by curators from the National Gallery of Canada. The result is a book that invites readers to see winter anew—not as a season to be endured, but as a source of invention, connection, and mutual respect across time and place.

KATERINA ATANASSOVA is Senior Curator, Canadian Art, at the National Gallery of Canada. WAHSONTIIO CROSS is Associate Curator, Indigenous Ways and Decolonization, at the National Gallery of Canada. ANABELLE KIENTLE PONKA is Senior Curator, European, American, and Asian Art, at the National Gallery of Canada. JOCELYN PIIRAINEN is Associate Curator, Indigenous Ways and Decolonization, at the National Gallery of Canada.



clockwise from left

LAWREN S. HARRIS, *Snow II*, 1915, oil on canvas, 120.3 × 127.3 cm. National Gallery of Canada, Ottawa. Purchased 1916

Photo: NGC

PRUDENCE HEWARD, *Anna*, c.1927, oil on canvas, 91.6 × 66.4 cm. National Gallery of Canada, Ottawa. Purchased 1928

Photo: NGC

ROBERT C. TODD, *The Ice Cone, Montmorency Falls*, c.1850, oil on canvas, 34.3 × 45.9 cm. National Gallery of Canada, Ottawa. Purchased 1957

Photo: NGC



9781895488708 pb with French flaps |  
\$75

300 pages, 9 × 12 | World

January 6, 2026



en Français:

9781895488715 cartonné avec  
rabats | 75 \$

300 pages, 9 × 12 | droits mondiaux

17 février 2026



Anchorage Press and | et Beaverbrook  
Art Gallery | Musée des beaux-arts  
Beaverbrook

- The visual arts program at Mount Allison was founded in 1854.
- Through Alex Colville's leadership, the school became the centre of Maritime Realism.
- Accompanies two major exhibitions at the Beaverbrook Art Gallery and the Owens Art Gallery in late 2025 and early 2026.

 holownia.com

 johnleroux.com

 anchoragepress.ca



## Leaders in the Field

The History and Legacy of Art at Mount Allison

Edited by JOHN LEROUX and THADDEUS HOLOWNIA

*Leaders in the Field: The History and Legacy of Art at Mount Allison* showcases the vitality and significant contributions of Mount Allison University's Fine Arts department to Canadian visual art and culture. Founded in the mid-19th century, it was the first fine arts department in Canada and has been home for many of Canada's most important artists, either as students or faculty members. The legacy has been remarkable.

The extensive list of artists includes such luminaries as Herménégilde Chiasson, Alex Colville, Michael de Adder, Evergon, Tom Forrestall, Lawren P. Harris, Susan Low-Beer, Danica Lundy, Christopher Pratt, Mary Pratt, and Janice Wright Cheney, among many others.

This handsome volume includes essays by curators and art historians Ray Cronin, Mireille Eagan, and Jane Tisdale on the history of Fine and Applied Arts at Mount Allison. Also included are over 350 reproductions of work by a broad sweep of artists who studied or taught in Mount A's Fine Arts Department over its 170-year history.

JOHN LEROUX, ONB, is Director of the Marion McCain Institute for Atlantic Canadian Art at the Beaverbrook Art Gallery. He has curated numerous exhibitions and authored or edited more than 20 books.

THADDEUS HOLOWNIA ONB, MSRC, ARC, is a visual artist, letterpress printer, and publisher. He is professor emeritus in the Pierre Lassonde School of Fine Arts at Mount Allison University, where he taught for over forty years.





clockwise from left | à partir de la gauche  
THADDEUS HOLOWNIA, *Wichita, KS*, 1975  
from the series | de la série *Headlighting*  
silver gelatin contact print from paper negative | imprimé de contact  
gélatine argentée de négatif sur papier  
20,3 × 50,8 cm | 20,3 × 50,8 cm  
Collection of the artist | Collection de l'artiste

MARY PRATT, *Glassy Apples*, 1994  
oil on canvas | huile sur toile  
46 × 61 cm  
Beaverbrook Art Gallery | Musée des beaux-arts Beaverbrook,  
bequest of | legs de Harrison McCain

ETHEL OGDEN, *Handpainted Porcelain Vase, c.* | v. 1895  
14,5 × 14,5 × 14,5 cm  
Owens Art Gallery | Galerie d'art Owens

## Un appel artistique

Le rayonnement des beaux-arts à Mount Allison

Sous la direction de JOHN LEROUX et de THADDEUS HOLOWNIA

*Un appel artistique : le rayonnement des beaux-arts à Mount Allison* célèbre la vitalité du département des beaux-arts de la Mount Allison University et sa contribution remarquable à l'art visuel et à la culture, au Canada. Premier du genre au pays à sa fondation, au milieu du xix<sup>e</sup> siècle, le département a accueilli et accueille encore, comme étudiants et professeurs, un nombre impressionnant de figures de proue du monde canadien de l'art, et parmi eux, beaucoup de précurseurs tels Herménégilde Chiasson, Alex Colville, Michael de Adder, Evergon, Tom Forrestall, Lawren P. Harris, Susan Low-Beer, Danica Lundy, Christopher Pratt, Mary Pratt et Janice Wright-Cheney.

Cet ouvrage, d'une grande élégance, propose des essais de Ray Cronin, Mireille Eagan et Jane Tisdale, conservateurs et historiens de l'art, sur l'histoire des beaux-arts et des arts appliqués à Mount Allison. Il réunit aussi 350 reproductions d'œuvres d'une grande diversité d'artistes qui ont étudié ou enseigné à « Mount A » depuis la création du département des beaux-arts, voici plus de 170 ans.

JOHN LEROUX, O.N.-B., est directeur de l'Institut Marion McCain de l'art du Canada atlantique du Musée des beaux-arts Beaverbrook. Il a été directeur de plusieurs expositions et contributeur de plus de 20 ouvrages

THADDEUS HOLOWNIA, O.N.-B., MSRC, ARC, est visualiste, typographe, éditeur et professeur émérite de la Pierre Lassonde School of Fine Arts de la Mount Allison University, où il a enseigné pendant plus de 40 ans.

9781773104553 hc | \$45

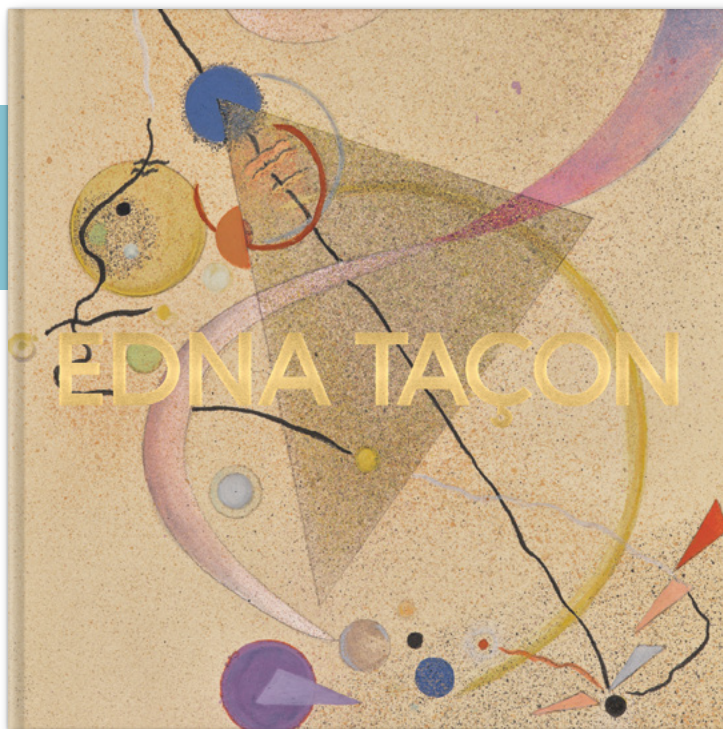
128 pages, 9.33 × 9.33 | World

March 3, 2026



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with the Art Gallery of Ontario



- The Art Gallery of Toronto (now the Art Gallery of Ontario) purchased Taçon's watercolour *Improvisation No. 2* in 1947, one of only a few works by women artists in the collection at the time.
- The Guggenheim Museum acquired three of Taçon's paintings in the 1940s.
- The publication of *Edna Taçon* accompanies an exhibition of the same name at the AGO from February 28 to August 30, 2026.
- The majority of works and archival materials in the exhibition belong to the artist's 91-year-old son, Paul Taçon, who is sharing them with the public for the first time since the 1980s.

## Edna Taçon

RENÉE VAN DER AVOIRD

Edna Taçon became a prominent figure in Toronto during the 1940s, where she had a crucial impact on the development of abstract painting. Described as "Canada's leading proponent of non-objective art," she split her time between Toronto and New York, maintaining a practice that was in step with leading avant-garde artists.

While she was formally trained as a professional violinist, Taçon was also heavily influenced by the teachings of Wassily Kandinsky, and her understanding of music intertwined with her study of abstraction. She described her painting as an arena in which "verve and decorum collide" and where "unexpected devices of design dash into a bright rhythm." While pursuing her radical art, she navigated societal barriers and a profound entanglement of her identity as a musician, artist, and woman in a male-dominated field.

Accompanying an exhibition at the Art Gallery of Ontario, *Edna Taçon* features twenty-four of Taçon's rarely seen oil paintings, watercolours, and paper collages, along with archival sketches, correspondence, and photographs of the artist. The publication also includes an essay by curator Renée van der Avoird and an interview with the artist's grandson, contemporary sculptor Carl Taçon.

RENÉE VAN DER AVOIRD is the Associate Curator of Canadian Art at the Art Gallery of Ontario, with specialties in postwar Canadian art as well as modern and contemporary Canadian women artists.





clockwise from left:  
EDNA TAÇON  
*Ecstasy (Black Accent)*  
1944  
oil on canvas  
101.6 × 76.2 cm  
Collection of Paul and Susan Taçon

EDNA TAÇON  
*Untitled*  
c. 1940  
pen and ink and watercolour with graphite on paper  
24.9 × 16.8 cm  
Art Gallery of Ontario  
Promised gift of Paul and Susan Taçon  
170214

EDNA TAÇON  
*Green Symphony*  
1945  
oil on canvas  
101.6 × 76.8 cm  
Private collection, Mississauga

(Photos by AGO, Craig Boyko)



9780891011415 hc (two-volume set) |  
\$95 CAN (short discount only)

1,632 pages, 8.5 × 11 | Canada

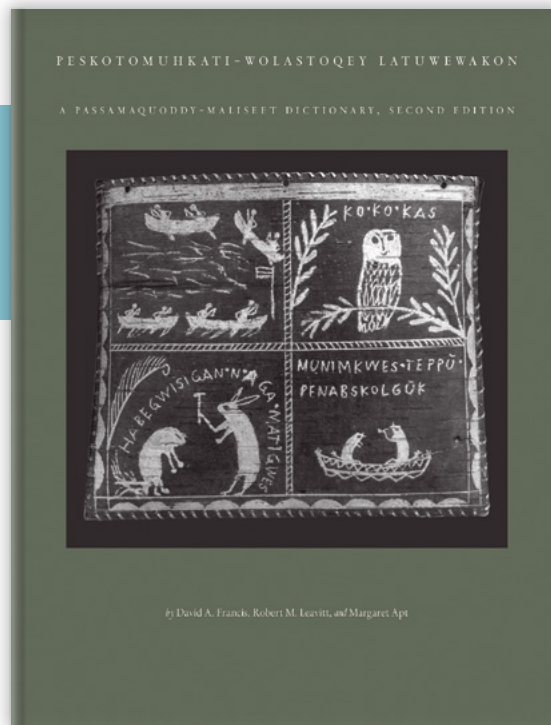
March 10, 2026



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with the University of Maine Press

US customers: please contact  
University of Maine Press at  
[umaine.edu/umpress/ordering/](http://umaine.edu/umpress/ordering/)



- The dictionary contains almost 20,000 entries. Words can be looked up in either English or Peskotomuhkati-Wolastoqey.
- This second edition is the result of almost fifty years of work by linguists.
- A comprehensive introduction provides an overview of the grammar and syntax of Peskotomuhkati-Wolastoqey.

## Peskotomuhkati-Wolastoqey Latuwewakon

A Passamaquoddy-Maliseet Dictionary, Second Edition

DAVID A. FRANCIS, ROBERT M. LEAVITT, and MARGARET APT

The first edition of *Peskotomuhkati-Wolastoqey Latuwewakon* that appeared in 2008 was the result of more than thirty years of collaboration among Indigenous speakers, educators, and linguists. Now, an enlarged, two-volume second edition is available, with more than 1,000 new entries as well as a revised introduction and updated charts of noun forms and verb conjugations.

A massive undertaking, the entries for this new edition illustrate the speakers' detailed knowledge of the physical, intellectual, social, spiritual, and emotional environments in which they live, while sample sentences in the entries, taken from both oral tradition and contemporary conversation, present details of Peskotomuhkati-Wolastoqey thought and culture, personal attitudes, humour, and linguistic ingenuity. An extensive introduction also provides a grammatical sketch of the language, a pronunciation key, and a guide to using the dictionary.

DAVID A. FRANCIS (1917–2016) was a Peskotomuhkati speaker from Sipayik (Pleasant Point) who served a term as tribal governor and later was Community Action Program director, housing commissioner, and language curator and translator at the tribe's Waponahki Museum and Resource Center. ROBERT M. LEAVITT is professor emeritus of education at the University of New Brunswick in Fredericton, where he was director of the Mi'kmaq-Wolastoqey Centre for fourteen years. MARGARET APT is a language and cultural preservationist of the Peskotomuhkati First Nation and a Peskotomuhkati speaker.







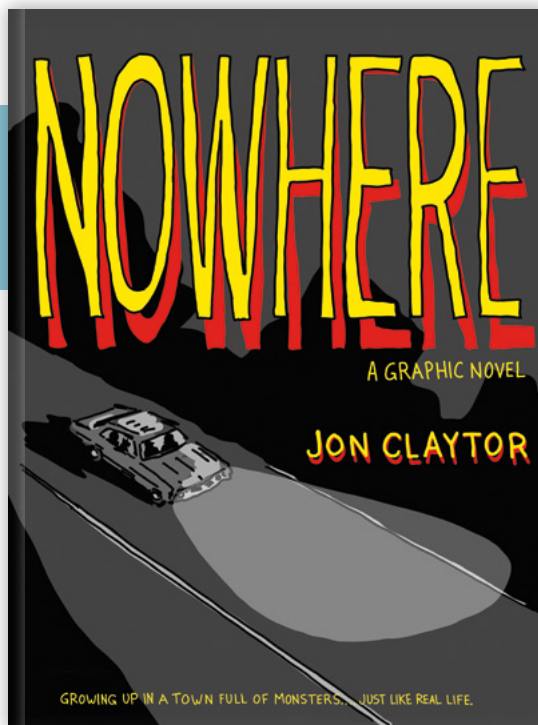
9781773104584 pb | \$29.95

452 pages, 6 × 8 | World

March 17, 2026



9 781773 104584



“Like a tender horror-movie of small-town childhood and its everyday apocalypse — part Greta Gerwig’s *Lady Bird* and Gary Larson’s *The Far Side*. Claytor tells a story that’s gruesome and tender, shining with heart, humour and the hard glint of memory.”

— Sean Michaels

- Claytor was nominated for a Juno Award for the cover of Gord Downie’s album, *Battle of the Nudes*, in 2004.
- Claytor co-founded the SappyFest music festival in Sackville, in 2006.
- Claytor has created comics to help bring focus to addiction and toxic drug supply on his website, [ruralharmreduction.com](http://ruralharmreduction.com).

## Nowhere

JON CLAYTOR

“What if the most terrifying thing has already happened?”

Drawn by a mysterious force, 12-year-old Joel and his terrible parents have just arrived in yet another nondescript small town. There’s a diner, a movie theatre, a motel, and a bar. But this time, things seem different, especially when suddenly, out of nowhere, a giant cube appears on the edge of town.

And...just as Joel starts to make friends and navigate a new school, which is hard enough, Beauséjour is beset by nightly appearances of zombies, demon landlords, therapy-seeking vampires, and depressed clowns. One by one, the citizens of Beauséjour begin to disappear. When his parents vanish, Joel and his friend Charlie seek to shelter themselves from the strangeness all around them.

A hilarious and sinister reflection on growing up in a world where monsters are real, *Nowhere* is a dreamlike meditation on adolescence and the absurdity of small-town life. Illustrated with Claytor’s expressive, richly textured visuals, wildly echoing the offbeat world of Beauséjour, *Nowhere* signals the arrival of a profound and vital voice.

JON CLAYTOR is a Sackville-based artist, painter, and writer. His work ranges from oil painting and watercolour to filmmaking and graphic journalism. *Nowhere* is his first graphic novel, following on the heels of his 2022 graphic memoir, *Take the Long Way Home*.

 [jonclaytor.com](https://twitter.com/jonclaytor.com)

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9781773104485 pb | \$26

9781773104492 e | \$19.95

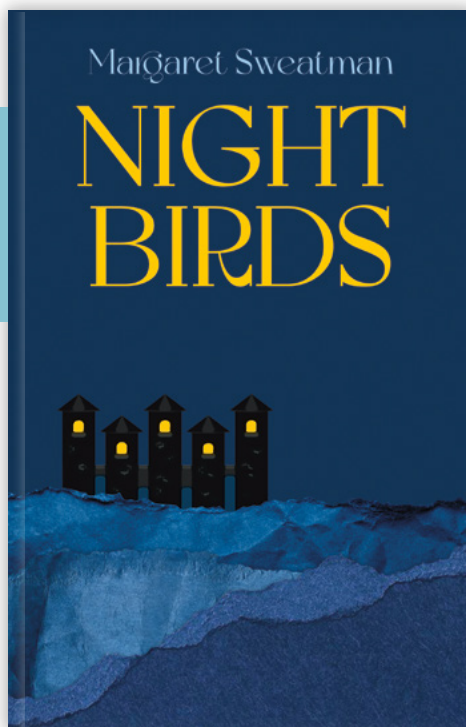
344 pages, 5.5 x 8.5 | World

February 24, 2026



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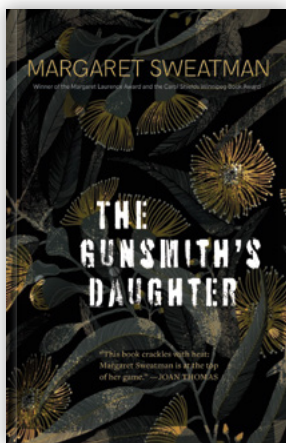
- Sweatman digs deep to draw realistic portraits of the worlds of mining, blacksmithing, and resource extraction.
- An accomplished musician, Sweatman performs with the Broken Songs band and other ensembles.



## Night Birds

MARGARET SWEATMAN

### From the author of



9781773102399 pb | \$24.95


9781773102405 e | \$19.95

A catastrophe on a mountain in Transylvania sends toxic cyanide hurtling through rivers and streams, destroying an ecosystem and killing hundreds. As the impact of the mining breach stretches beyond the country's borders, it ensnares Farrar and Clio, a couple living on another continent, who begin to understand that their business interests are intertwined with enterprises more sinister than they'd realized.

Fearing the wrath of Peter Zugravi, a criminal with international reach, Farrar sends Clio and their daughter Sydney to a remote island where he hopes Zugravi will never find them. It's here that Clio finally unlocks the family secrets and the mysterious origins of her family's wealth.

With characteristically razor-sharp prose, Margaret Sweatman mines the dark caverns of global capitalism in this new addition to the resource "noir" canon. Intense, visceral, and agile, *Night Birds* is an all-absorbing thriller, whose morally complex characters are called upon to reckon with the power than runs beneath their feet and the consequences of their own complicity.

MARGARET SWEATMAN is a novelist, playwright, poet, and performer. Her work has won the Rogers Writers' Trust Fiction Prize, the Sunburst Award for Canadian Literature of the Fantastic, the Margaret Laurence Book Award, the Carol Shields Winnipeg Award, and the McNally Robinson Book of the Year Award. *Night Birds* is her seventh novel. She lives in Winnipeg.

 [margaretsweatman.substack.com/](http://margaretsweatman.substack.com/)

 [dreamplay.ca/margaret-sweatman](http://dreamplay.ca/margaret-sweatman)



9781773104652 pb | \$26

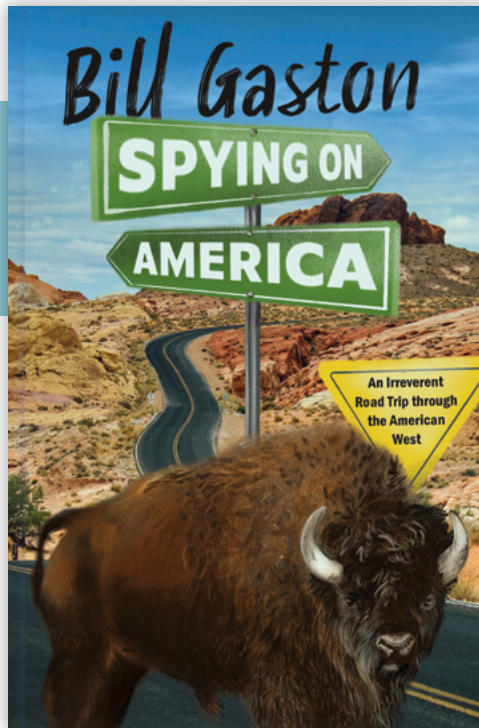
9781773104669 e | \$19.95

276 pages, 6 × 9 | World

April 7, 2026



9 781773 104652



- Gaston's ancestors played a crucial role in setting up the westernmost hub of the Underground Railroad and gave shelter to the abolitionist John Brown.
- Gaston's take on the American road trip offers a fresh and sometimes comic perspective on the American west and those who discover themselves "on the road."
- During the road trip, the Gastons visit American writer Thomas McGuane and discover Marilynne Robinson's links to Tabor.

## Spying on America

BILL GASTON

On a June morning in 2022, Bill Gaston drives off the Victoria–Port Angeles ferry in a rented Dodge Charger with his two sons. Born in the USA but “Canadian through and through,” Gaston is on a road trip to Tabor, Iowa, the town founded by his great, great, great-grandparents as the westernmost hub of the Underground Railroad.

The Gastons' eleven-day trip to Tabor and back takes them up and down and across a swathe of rural red states. Motivated equally by a curiosity to find out what really makes Americans tick and the motto *ya gotta stop*, the Gastons explore the American west, navigate unmapped dirt roads, eat too many French fries, overnight in clapped-out motels, visit a Buddhist mountain monastery, marvel at spectacular landforms, and enjoy unlikely conversations with real Americans.

Both a sideways glance at contemporary American culture and a mordant yet tender account of the true meaning of ancestry, *Spying on America* is an unpredictably insightful exploration of family, Canada's neighbour, and the “American bald ego.”

BILL GASTON's books have won the Ethel Wilson Award and the Victoria Book Prize and have been shortlisted for the Giller Prize and the Governor General's Award. He lives, with the writer Dede Crane, on Gabriola Island in the Salish Sea.

9781773104645 pb | \$22  
96 pages, 5.5 × 8.5 | World

March 24, 2026



### Climate Lament

More snow. Banks of it, as tall as  
or taller than us.

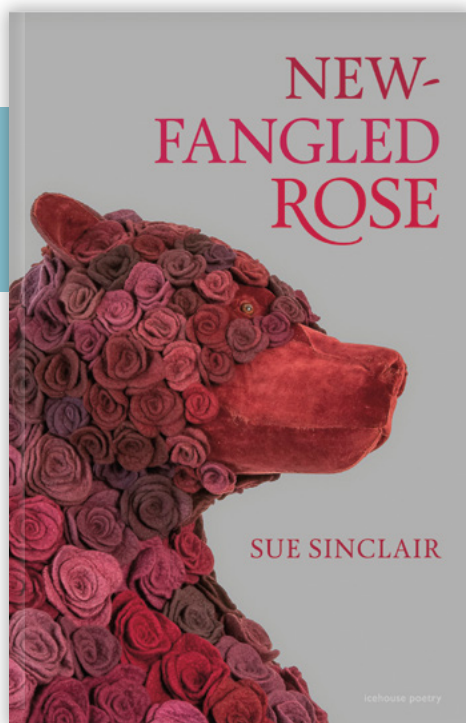
It crept down overnight, clings  
to the streetlights — as though trying  
to turn into a pelt, transform  
like a Greek heroine.

It wants to alter its fate.

What does the last time look like?  
Is it any different from the first?

I keep waiting for beauty to leave.  
That it might outlive us is what I both  
dread and dream.

The sun clots in the clouds,  
trapped in a wound it can't feel as  
pain.



## New-Fangled Rose

SUE SINCLAIR

Like a rose blooming out of season, the poems in Sue Sinclair's newest collection are unexpected, unforgettably beautiful, and an unwavering gesture toward the slow emergency of climate crisis. With the lyrical brilliance and keen eye trained on beauty that's characteristic of Sinclair, *New-Fangled Rose* reaches toward the light with reverent hands, photosynthesizing it into poems that are deft, musical, and unquestionably alive.

These poems cast a wide gaze over a fragile world, offering vibrant elegies to luna moths and crab apples, fireflies and trilliums. They examine what it is to build relationships in a world that feels increasingly precarious, like at any moment, something may end; like at any moment, something may begin.

SUE SINCLAIR (she/her) grew up in Newfoundland on the ancestral homelands of the Beothuk. She is the author of six previous collections of poetry, including most recently *Almost Beauty: New and Selected Poems* (Goose Lane Editions, 2022), winner of New Brunswick's Fiddlehead Poetry Book Prize. *Heaven's Thieves* (Brick Books, 2016) won the Pat Lowther Award for the best book of poetry by a Canadian woman. Sue teaches creative writing at the University of New Brunswick on Wəlastəkwəy territory, land of the "beautiful and bountiful river."



9781773104638 pb | \$22

96 pages, 5.5 × 8.5 | World

March 24, 2026



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**Copycat**

You get mad at me for driving  
like an American, then you  
become one too

assume my stops à l'américaine, the  
honking  
you deem illegal, *sauf lorsqu'il y'a une  
urgence*

Laugh 'cause I call  
the lights *les feux*, but I wasn't

making a joke this time.

\*

I think of all the people who have  
undressed me in cars

not to spite you  
but to find the pattern

My finding: the passenger's  
a critic till he embodies  
what he critiques

And isn't that intimacy?

**River Running**

LOCH BAILLIE

In his highly anticipated, breathtakingly intimate debut, Loch Baillie pens an unfiltered queer Bildungsroman that traces both a geographical and emotional journey from his birthplace in New England to where he comes to settle in Quebec.

Raw and confessional, *River Running* dives gracefully into the intangible concept of home, be it person or place. “No more metaphors tonight,” writes Baillie, “I come to tell you nothing / but the truth.” This collection probes at memory and love, identity and grief, with achingly gentle hands, sifting through the fragments one both leaves behind and becomes.

Originally from Worcester, Massachusetts, LOCH BAILLIE (he/il) is a queer writer and editor now based in Quebec City. He is the author of two poetry chapbooks, *ice*, *dove*, *parachute* (Cactus Press) and *Citronella* (Anstruther Press). *River Running* is his first full-length collection.

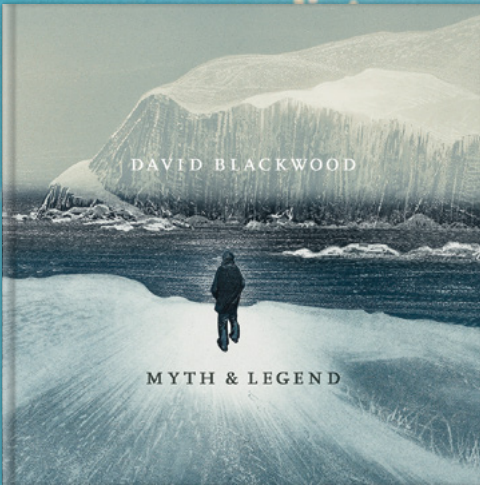
# Bestselling Art Books



9781773104805 hc | \$40  
with WORK BOOK



9781773104409 hc |  
\$75 (English)  
9781773104416 cartonné |  
\$75 (Français)  
with Art Gallery of Ontario  
and Montreal Museum of  
Fine Arts | avec le Musée des  
beaux-arts de l'Ontario et  
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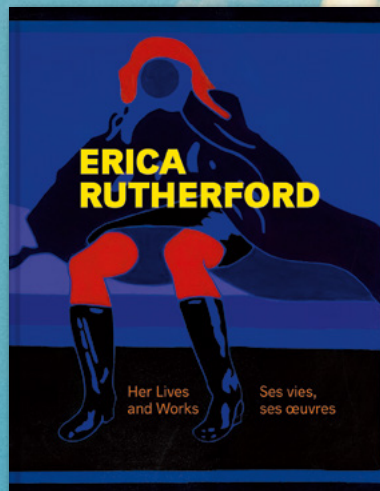


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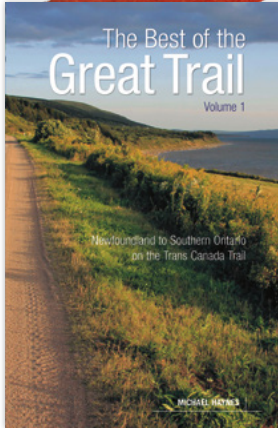
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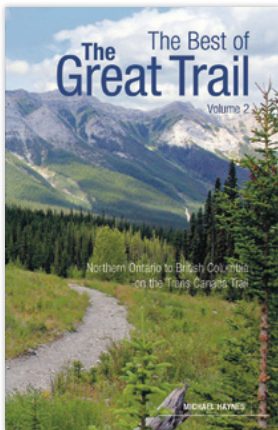


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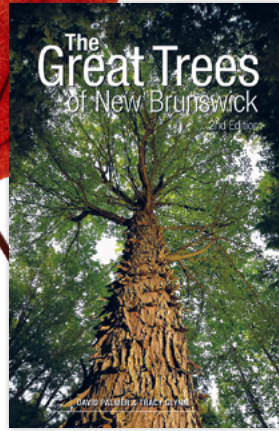
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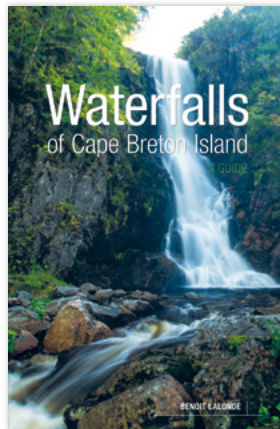
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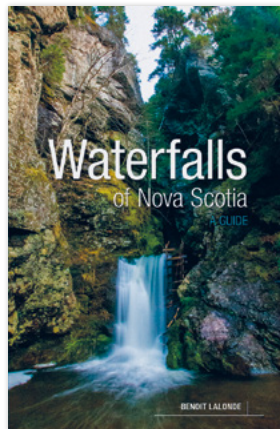
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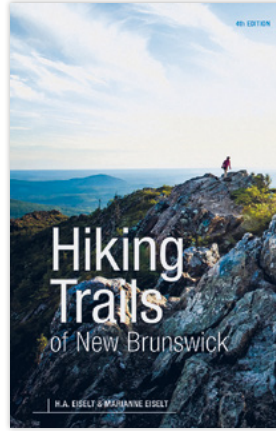
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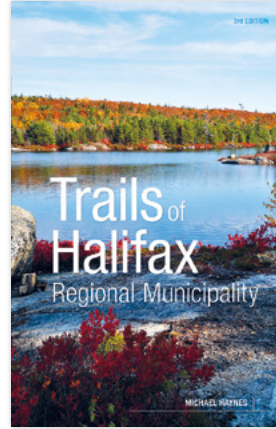
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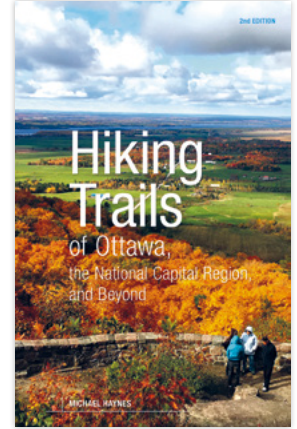
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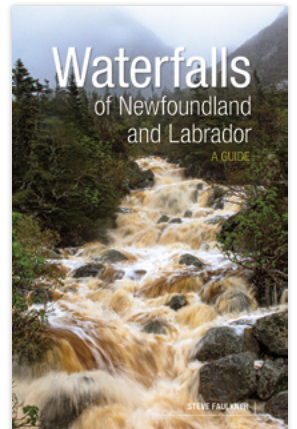
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