



New & Forthcoming Books 2026

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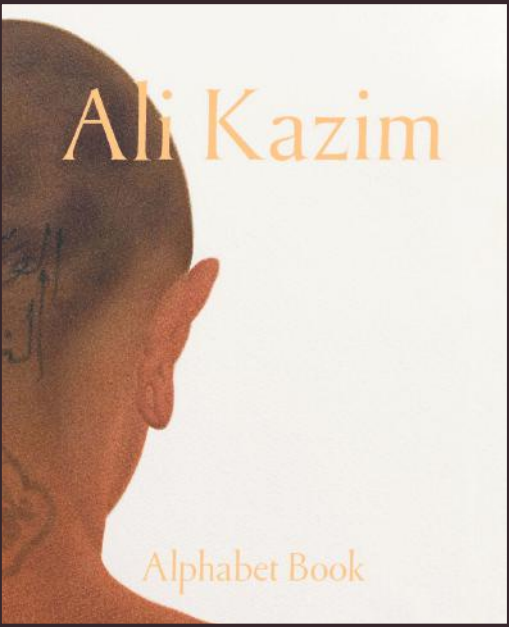
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20. RECENTLY PUBLISHED

NEW PUBLISHERS

OCHRE BOOKS



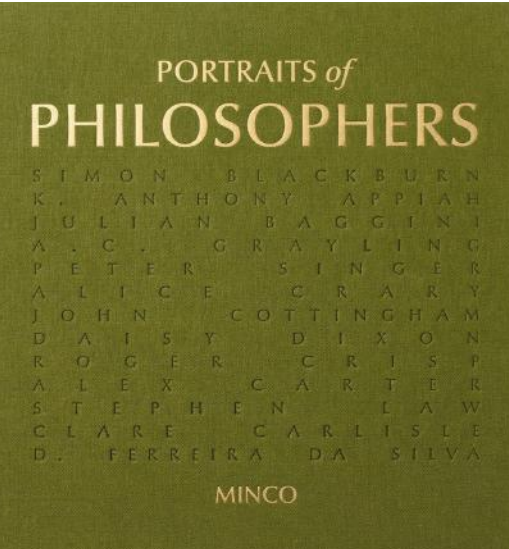
Ochre Books is a publishing house that collaborates with artists and curators engaging with South Asia through history, language, and lived experience, publishing books that centre creative practice across a range of forms. Ochre Books was established in 2025 and is based in London.



ALI KAZIM: ALPHABET BOOK/URDU QAIDA

MAY 2026 • 9780889621787 • £29.95 • PAPERBACK • 160 PAGES • 292 X 184

PLATONIC

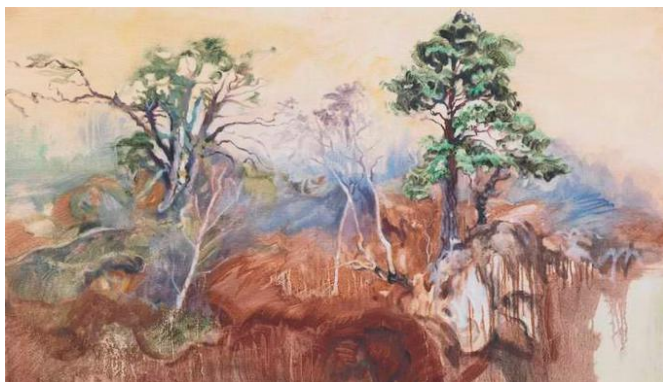
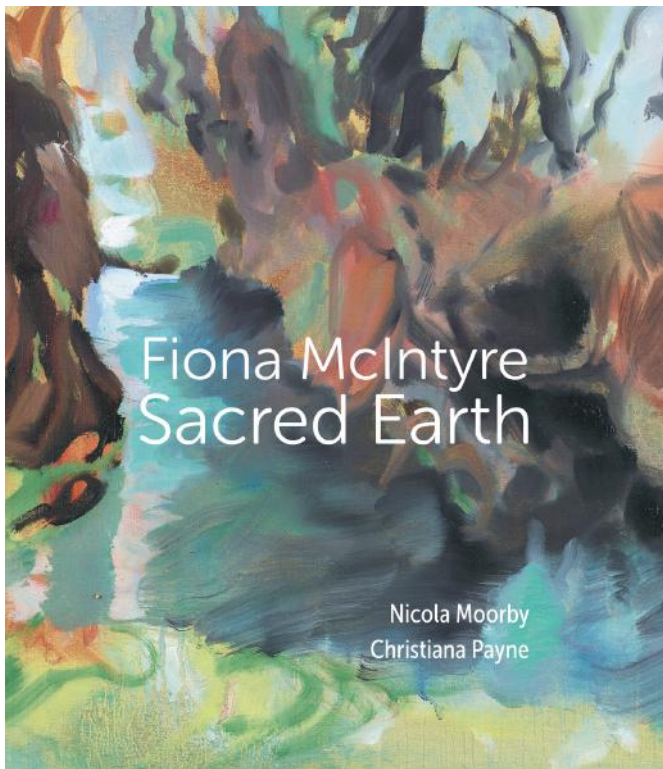


Platonic Press is a UK independent publisher turning profound ideas into beautifully made, readable books. They pair lucid writing with intimate access to leading thinkers, creating clothbound volumes that invite conversation as much as they reward reflection.



PORTRAITS OF PHILOSOPHERS

SEPTEMBER 2025 • 9781068273100 • £39.95 • HARDBACK • 240 PAGES • 245 X 345



© Fiona McIntyre, *Giuthais gliocas diadhaidh - Pineus of Divine Wisdom*, Dundreggan, Mineral pigments on linen, 70 x 120 cm.

FIONA MCINTYRE

SACRED EARTH

Nicola Moorby & Christiana Payne

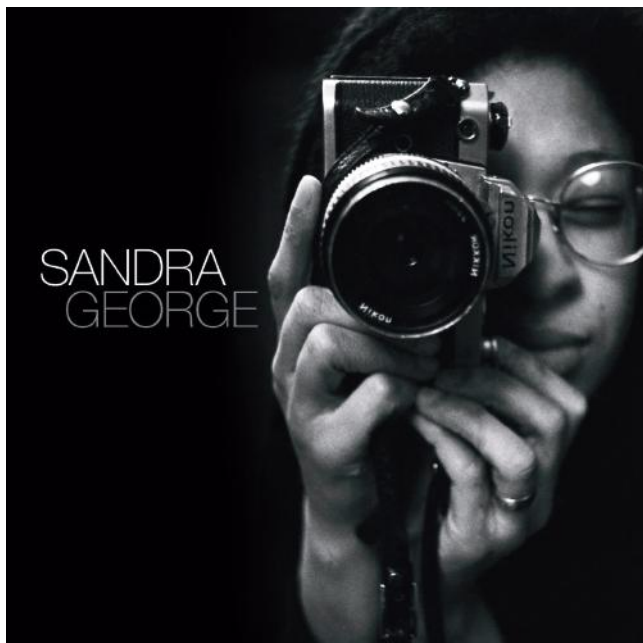
APRIL 2026 • 9781915670373 • £35.00

HARDBACK • 120 PAGES • 265 X 235 • LONG DISCOUNT

A powerful new body of work shaped by immersion in the wild landscapes of Scandinavia, Scotland and Northern Spain, *Sacred Earth* connects art, ancient language and the fragile ecologies of the North Atlantic.

The works in *Sacred Earth* result from a personal journey through lands connected by the North Atlantic and an attempt to consolidate experiences attached to each landscape. The seed began in 1993 as written reflections on how ancient languages echo the physicality of place, difficult terrain, survival and fertility rites. Spiritual values were embedded in specific sites through petroglyphs, rock pigments and portals in stones, water and trees to communicate with the dead, prompting an exploration of why artists choose particular media.

A chance encounter with a Viking Age Danish conservator of burial items revealed that early Scandinavians had access to bright, exotic pigments. This led McIntyre to examine her own materials and look back to cave paintings, Ancient Greece and the Renaissance. After learning from an icon painter about the meaning and luminosity of mineral pigments, she began making paint from mineral and earth pigments, some self-sourced, through foraging, processing and mulling by hand. Her goal is to create authentic work that connects us to our origins on this planet.



SANDRA GEORGE

Jenny Brownrigg, Hannah Lavery & Tyler Hewitt

JUNE 2026 • 9781915670397 • £20.00

PAPERBACK • 112 PAGES • 270 X 225 • LONG DISCOUNT

The first catalogue of Sandra George's work, capturing themes including community, outreach, identity, disability rights and social care.

Sandra George (1957–2013) lived the first seven years of her life in Jamaica with her mother before moving to Birmingham and then Edinburgh to live with her father. George was a community worker in Craigmillar, Edinburgh, taking thousands of images of community projects across Scotland between the 1980s and the late 2000s. Social justice and equity were at the heart of George's community and artistic work, which was not exhibited during her lifetime. This book presents George's photography, with the associated exhibition showing a selection from her multi-disciplinary practice, including printing, painting, bookworks, textiles and jewellery.

Her black and white photography includes subjects ranging from Braille classes at Royal Blind School, to capturing sessions with disabled musicians. Her perspective and insight as a Black female social documentary photographer and artist add further importance to this collection. The message of her work – community, care, accessibility and equality in the arts and workplaces, ethics in working with others in under-reached communities, and exploration of identity – remain important issues today.

The accompanying exhibition, curated by GSA Exhibitions Director Jenny Brownrigg, is developed in collaboration with Craigmillar Now, a community-led arts and heritage organisation based in Craigmillar, Edinburgh. Craigmillar Now holds George's archive and works with her family to digitise the photographs, and to grow George's photographic legacy through greater visibility and profile.

JEFF LOWE

SCULPTURE

Jon Wood

JULY 2026 • 9781915670441 • £65.00

HARDBACK • 400 PAGES • 300 X 245 • LONG DISCOUNT

A richly illustrated monograph dedicated to the work of British sculptor Jeff Lowe, looking at nearly sixty years of work and creative activity from the late 1960s onwards.

Lowe's formidable talent as a sculptor was first spotted by sculptors Gerard Hemsworth, Anthony Caro and William Tucker while Lowe was studying at Leicester College of Art. He was soon enrolled at St Martin's School of Art in London, where he spent four years studying sculpture. This new publication looks closely at these early foundational years and at Lowe's critical engagements with the works of the 'New Generation' sculptors of the 1960s and 1970s. The language of sculpture he was negotiating at that time is still one he is developing today.

The introduction analyses Lowe's developing sculptural imagination, looking at ways he has worked not only in steel, but also in wood, clay and other metals, sometimes within the same work. It also looks at how he has worked subtly across different surfaces, patinas and colours, describing a restless creative energy that is always looking for new possibilities for freestanding sculpture, indoors and outdoors. The studio as a context for the making and display of his work plays an important role in this book, and information about the various studios and architectural environments for his working practice is provided. The relationship between architecture and sculpture is important in Lowe's artistic thinking, and attention will be given to his recent studio-home and gallery.

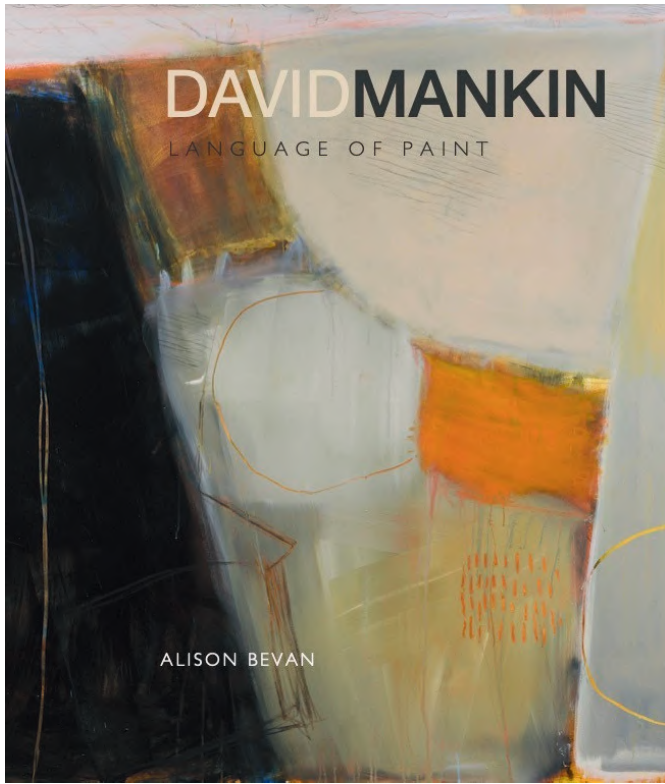
The book plots the development of his work across six decades and exhibitions, including significant early shows such as *The Condition of Sculpture* (1975) and *A Silver Jubilee Exhibition of Contemporary British Sculpture* (1977) in London.



© Jon Lowe, *Boxed* (1983).



© Jon Lowe, *Janus no.3* (2022), Painted aluminum.



DAVID MANKIN

LANGUAGE OF PAINT

Alison Bevan & Christiana Payne

AUGUST 2026 • 9781915670380 • £40.00

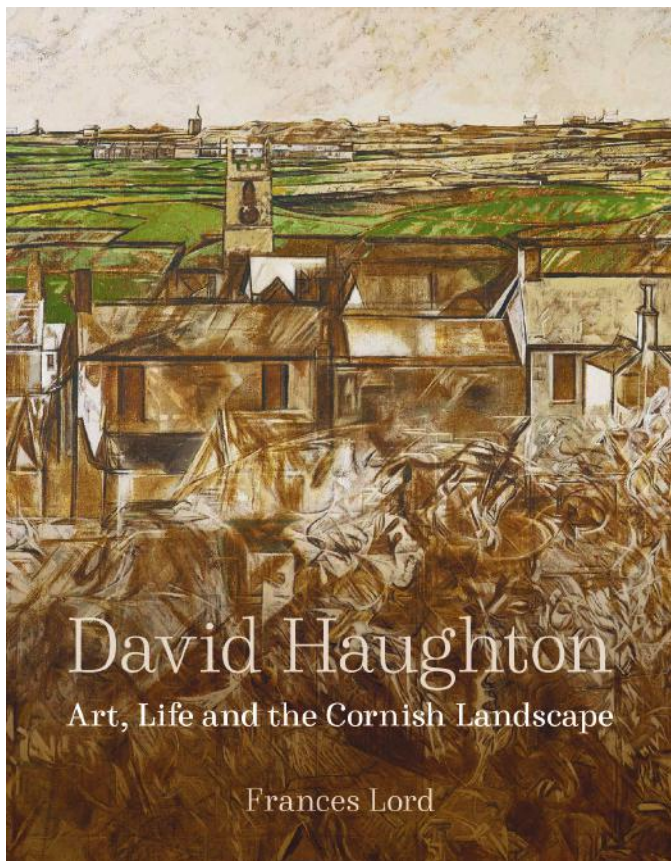
PAPERBACK • 120 PAGES • 270 X 230 • LONG DISCOUNT

A fully illustrated exploration of David Mankin's evolving language of paint and his profound engagement with the Cornish landscape.

David Mankin is a contemporary painter of abstract landscapes based in Cornwall. A series of sell-out solo exhibitions and a rapidly expanding international following have generated widespread interest in how Mankin has developed and continues to employ a distinctive painterly language to create evocative paintings that convey the sensory experience of being in the landscape. *David Mankin: Language in Paint* follows the hugely successful *David Mankin: Remembering in Paint*, published in 2021, exploring his language of painting in detail alongside his evolving creative process. The book gives access to the sources and influences that inform his work and, for the first time, to his much-admired sketchbooks, the essence of his language of paint.

Bevan looks into Mankin's evolving art practice, his core subject, internal drivers, methods, philosophies, tools and materials. She places his work within the wider context of the mid-century Action Painters and Abstract Expressionists, while exploring and interrogating Mankin's abstracted language.

Through its pages, the reader gains insight into the artist's work and how he has created a unique voice by unearthing, discovering and developing a language of paint together with his profound attachment to the Cornish landscape.



DAVID HAUGHTON

ART, LIFE AND THE CORNISH LANDSCAPE

Frances Lord

SEPTEMBER 2026 • 9781915670359 • £20.00

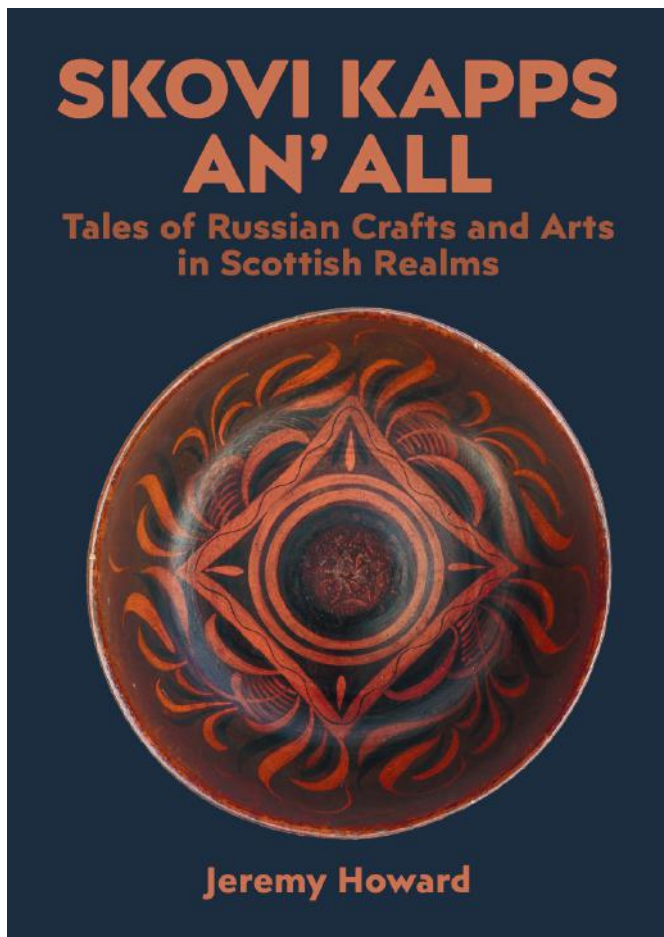
HARDBACK • 128 PAGES • 270 X 210 • LONG DISCOUNT

The first detailed commentary on Houghton's entire output, placing it within the context of post-war British art.

David Houghton, 1924 to 1991, was known primarily for his meticulously observed drawings, paintings and etchings of the former mining town of St Just in Penwith in Cornwall, and for his legacy as an inspirational teacher. He was also highly regarded for brightly coloured semi-abstract paintings based on grid structures and calligraphic forms made in the 1960s and 70s.

David Houghton: Art, Life and the Cornish Landscape explores the artistic and creative pull that West Penwith held for Houghton, and how his devotion to this small pocket of land shaped his career as an artist.

Houghton was a key figure in the emergence of St Ives as an international centre for modern art in the late 1940s. The book re-examines his contribution to post-war British art and considers why, despite critical success during his lifetime and representation in public collections, including the Arts Council and the V&A Museum, his name is less well known today. The biography contextualises his career in relation to friends and contemporaries, including Prunella Clough, Barbara Hepworth, Rose Hilton, Ben Nicholson and Bryan Wynter, all recognised as leading artists of their generation.



SKOVI KAPPS AN' ALL

TALES OF RUSSIAN CRAFTS AND ARTS IN SCOTTISH REALMS

Jeremy Howard

SEPTEMBER 2026 • 9781915670366 • £25.00

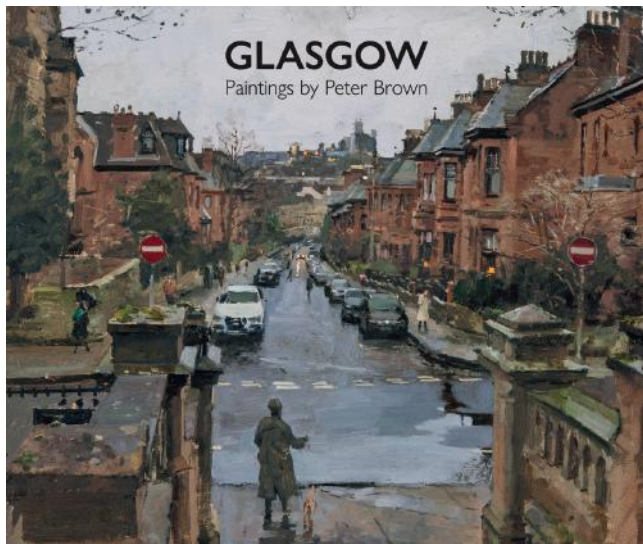
PAPERBACK • 256 PAGES • 236 X 167 • LONG DISCOUNT

An illustrated collection of previously unheard historical tales on the wealth of Russian people's art that found its way to Scotland, and its neighbours, in the nineteenth century.

Skovi kapps is the Shetland term for the ornamented handleless wooden cups and bowls that became the most widespread form of Russian art in nineteenth-century Scotland. Later known as Khokhloma, this brightly decorated ware found its way into cottages and collections across the country. The story begins by explaining what Skovi kapps are, the meanings within their painted designs, why they arrived in such numbers, and how they were adopted and adapted, shaped in part by tastes for tea, flax and timber.

The narrative then turns to Russian treen in the National Museum of Scotland in Edinburgh, championed by its first director, Arthur Croxson Arthur. Carved and painted cutlery and distaffs evoke the life of St Sergius, Russian women and rural life, before attention widens to other 'sputniks', from a live bear for Angus to touring diorama shows and cabinet sculptures for Forfar and Perth.

A Bashkir strand further extends ideas of 'things Russian', tracing encounters involving William Allan, Roderick Murchison and George Carrick, and culminating in the Russian village at the 1901 Glasgow International Exhibition. These intertwined tales reveal a richer and more varied presence of Russian arts and crafts in Scotland than is usually recognised.



GLASGOW

PAINTINGS BY PETER BROWN

Peter Brown

OCTOBER 2026 • 9781915670427 • £40.00

HARDBACK • 116 PAGES • 250 X 300

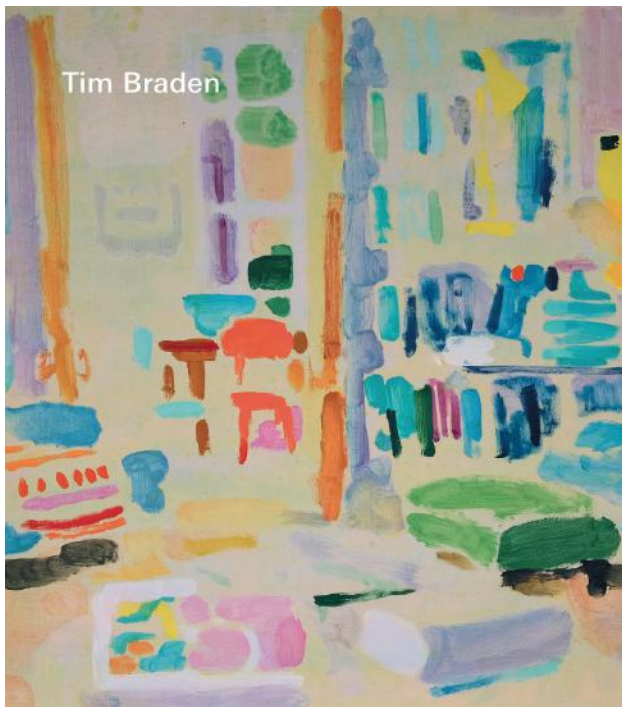
70 ILLUSTRATIONS • LONG DISCOUNT

A beautifully produced large-format hardback celebrating a major new body of work by renowned plein-air painter Peter Brown.

Painted entirely on location, never from photographs, this collection captures Glasgow with a vitality and immediacy shaped by working outdoors in all lights and weather, with the city moving around him. Peter's love affair with the city began in the summer of 2023, when he visited Banksy's Cut & Run exhibition at the Glasgow Museum of Modern Art, which featured five of his own paintings. As Banksy himself put it: **"I'm a bit fascinated by Pete the Street – he paints what you can't see, as much as what you can. I know he's just applying paint to a bit of board, so how come his pictures tell you the temperature, the moisture, the smell? How the hell does he do that?"**

What began as a spark of curiosity soon had Peter heading back up the M6 again and again, building a portrait of the city one painting at a time. He started with the grand sweep of the city centre, drawn to the drama of the architecture and the shifting light on stone. From there, he climbed into Blythswood and Garnethill, crossed the Clyde into the West End and worked his way into the everyday neighbourhoods. He completed his journey in the East End with the Cathedral and the beloved Barrowlands.

Rain, cold snaps, long summer evenings – Peter painted in everything. The result is a vivid, characterful portrait of a city that is elegant and industrial. *Glasgow* stands alongside Peter's acclaimed books on London, Bath and Bristol, and will coincide with a solo exhibition in the city.



TIM BRADEN

I CAN SEE ALL THE COLOURS NOW

Tim Braden, Thomas Marks, Jennifer Higgle, Dominic Molon & Matt Incledon

JANUARY 2026 • 9781910221754 • £50.00

HARDBACK • 272 PAGES • 290 X 245

200 ILLUSTRATIONS • LONG DISCOUNT

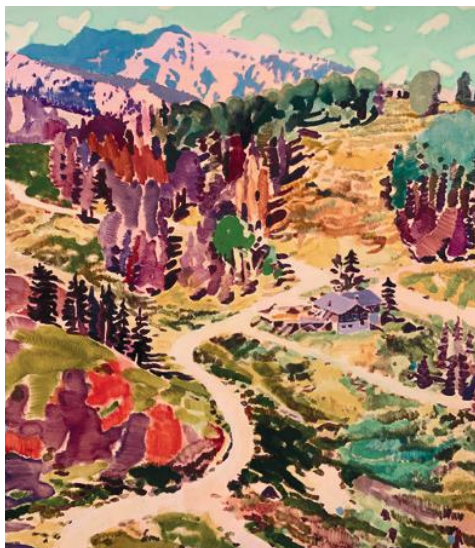
A substantial monograph dedicated to the work of Perth-born, London-based painter Tim Braden.

This substantial monograph on Perth-born, London-based artist Tim Braden presents paintings and works on paper from the past twenty years.

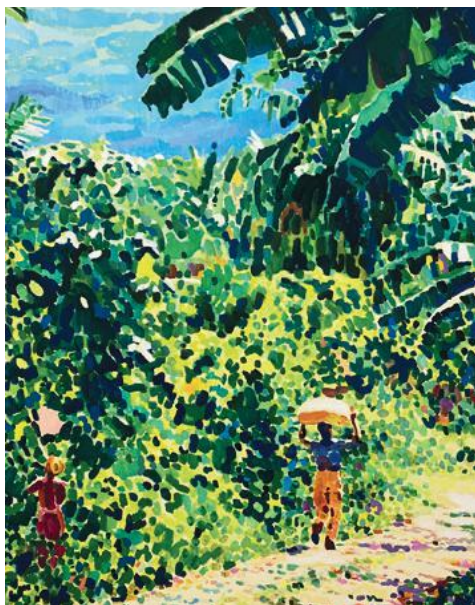
Featuring new and recent texts by Matt Incledon and Thomas Marks, alongside abridged essays by Jennifer Higgle and Dominic Molon, it is designed by Joe Gilmore and co published by Frestonian Gallery and Anomie Publishing, London.

Braden's work sits at the meeting point of restlessness and order, a balance reflected in his London studio and in a practice that moves fluidly between fine ink drawings, rich oil interiors and expansive acrylic abstractions. His exhibitions are curated like group shows, varied yet unified by a refined command of colour and the interplay between abstraction and figuration.

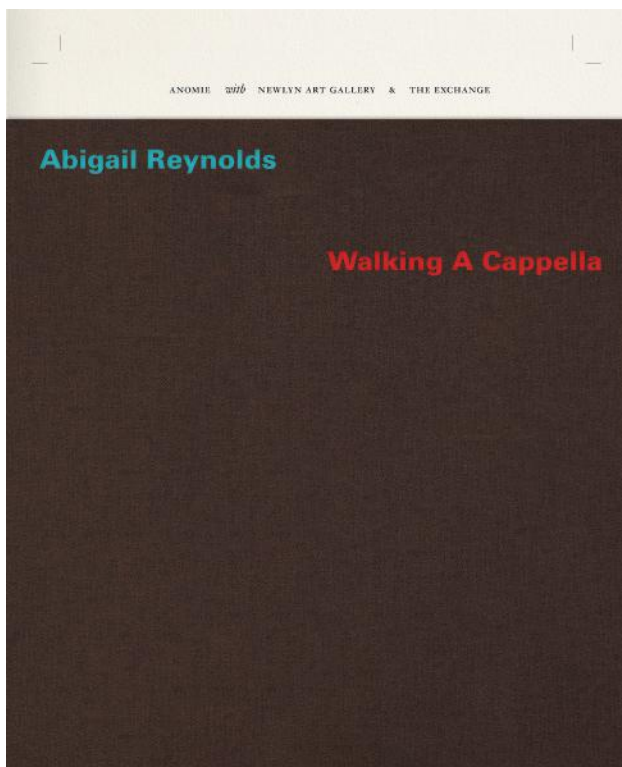
His subjects range from mountains and interiors to books, posters, craftspeople and travellers, shaped by an early encounter with his cousin Patrick Heron and later influences including Josef and Anni Albers. Landscapes of peaks, lakes and snow explore structure, scale and tone, while interiors and garden scenes become quiet spaces of reflection. North African works from Tangier and Algiers reflect on the legacy of Orientalism, often incorporating postcards or reproductions, and a parallel strand celebrates the artistry of labour, honouring makers such as weavers and ceramicists. Restless yet disciplined, Braden's art reveals an enduring fascination with colour, making and seeing.



© Tim Braden, *Refuge*, 2024, Oil on paper, 40 x 32 cm, 15 3/4 x 12 5/8 in.



© Tim Braden, *Grenada*, 2022, Oil on canvas, 190 x 145 cm, 74 3/4 x 57 1/8 in.



ABIGAIL REYNOLDS

WALKING A CAPPELLA

Abigail Reynolds, Joanna Kavenna & Sophie J Williamson

Introduction by Hammad Nasar

JANUARY 2026 • 9781910221693 • £40.00

PAPERBACK • 144 PAGES • 295 X 240 • 105 ILLUSTRATIONS

LONG DISCOUNT

A focused monograph on Cornwall-based artist Abigail Reynolds, exploring her work across sculpture, collage, writing, printmaking, film and live events.

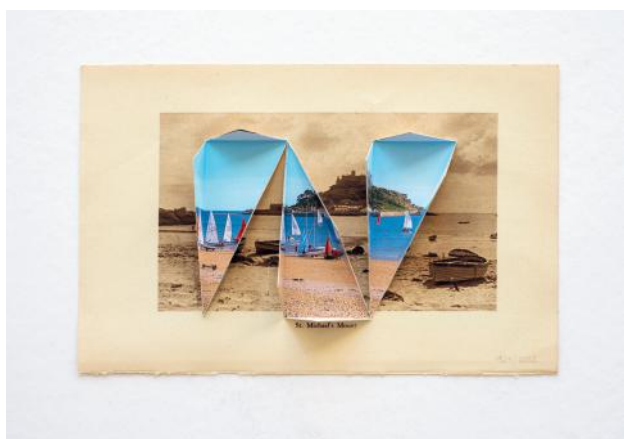
Abigail Reynolds writes the introduction to this book of her creative endeavours from her studio at Porthmeor in St Ives, where a strong Atlantic wind drives sand against salt-crusted windows and the sound of the surf fills the room. This elemental, shifting environment frames the making of *Walking A Cappella*.

The publication presents a flow of images, sequencing works without regard to chronology or technique but allowing them to speak to one another formally. Recurring ideas and forms emerge intuitively, mirroring the way Reynolds returns to her core concerns from different directions. A dialogue with curator and writer Sophie J. Williamson threads through the sequence, alongside an essay by novelist Joanna Kavenna and a preface from Hammad Nasar.

Reynolds works across sculpture, collage, print and live events. Using techniques such as overlay and folding, she reconfigures fragments of the past to sharpen our awareness of time. She is interested in disciplines from geology to palaeobiology, and collaborates with brass bands, choirs and DJs. Her work frequently explores the contested histories of her home in far west Cornwall.



© Abigail Reynolds, *When Words Are Forgotten*, 2018
Steel, acrylic, tinted and textured glass and found materials, 275 x 360 x 48 cm, 108 1/4 x 141 3/4 x 18 7/8 in.
Photo courtesy of Charlie Littlewood



© Abigail Reynolds, *The Universal Now: St Michaels Mount 1929 | 2002, 2025*, Cut and folded book pages, 24.2 x 17.4 cm, 9 1/2 x 6 7/8 in. Courtesy of the artist



Tom de Freston

Poïēsis



Tom de Freston, *The river opens for me*, 2024,
Mixed media on canvas, 200 x 150 cm,
© Tom de Freston, Photo: Peter Mallet



Installation view, *Tom de Freston: Poïēsis*,
Varvara, Roza Galleries, London, 2025
© Tom de Freston, Photo: Issy Oakes

TOM DE FRESTON: POÏĒSIS

Kiran Millwood Hargrave, Matthew Holman, Varvara Roza & Caroline Vout

APRIL 2026 • 9781910221778 • £30.00 • PAPERBACK
160 PAGES • 265 X 215 • 120 ILLUSTRATIONS • LONG DISCOUNT

A monograph dedicated to the work of Tom de Freston, featuring paintings and works on paper from his technically ambitious and visually arresting *Poïēsis* series following an intensely personal passage of time.

After a pregnancy loss in 2020 and six subsequent miscarriages, de Freston and his wife, the writer Kiran Millwood Hargrave, welcomed their daughter in 2023. de Freston's works hold the doubleness of these experiences: devastation and tenderness, fear and hope, the body as a site of both loss and miraculous return.

De Freston stages the figures that inhabit *Poïēsis* within unstable, porous spaces: grids suggesting architecture or containment, landscapes opening onto darkness, interiors charged with memory. The central figure in many of the paintings is a pregnant woman, often faceless and turned away from the viewer, with arms reaching forward – an action accompanied by afterimage. Washes of colour in an ethereal, dreamlike palette – characterised by watery-white blues, vibrant purples, soft yellows and thinned-blood pink.

This monograph, the second published by Anomie Publishing, London, on de Freston's work (*I Saw This*, 2023), presents newly commissioned texts by Professor Caroline Vout and gallerist Varvara Roza, the curators of his recent exhibitions at the Museum of Classical Archaeology at the University of Cambridge (2026) and Varvara Roza Galleries (2025). The publication has been designed by Joe Gilmore, and its introductory texts are accompanied by an extended essay by art historian and writer Matthew Holman, and an enlightening and intimate interview between de Freston and Millwood Hargrave.



MARIUS BERCEAE

FIVE YEARS OF PAINTING

Liviana Dan, Nick Goss, Diana Marincu, Thomas Marks & Matt Price

JUNE 2026 • 9781910221761 • £40.00 • HARDBACK
176 PAGES • 280 X 245 • 100 ILLUSTRATIONS • LONG DISCOUNT

A new monograph on Romanian painter Marius Bercea presents a selection of work from 2020 to 2025, offering an in-depth view of his recent practice through both critical and personal perspectives.

Bercea is widely recognised as a leading figure of the Cluj School of Painting – a group of artists who emerged in Cluj-Napoca following the 1989 Romanian Revolution. Drawing on his experiences growing up in Communist Romania and his encounters with American culture, Bercea creates paintings that navigate the intersections of personal and collective memory, history and cultural identity. In recent years, Bercea has focused his portraiture on a generation of young Romanians, specifically those born around 1989, exploring their unique sense of historical memory and their collaged experience of liberal democracy and the free market.

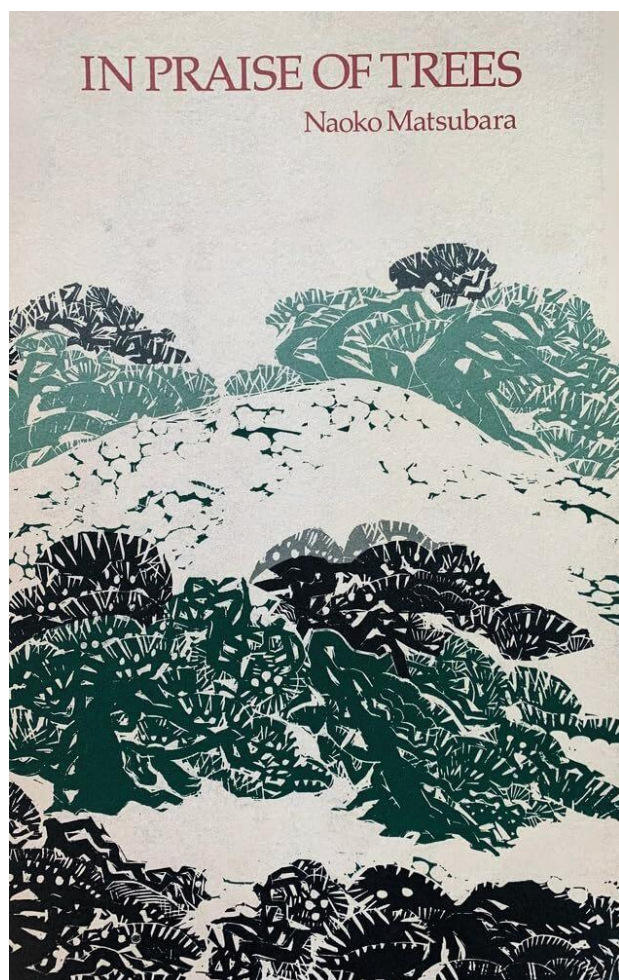


© Marius Bercea, *Flower Armour Girl*, 2022, Oil on canvas, 50 x 40 cm, Photo: Marius Popuț



© Marius Bercea, *The Thieves of Time*, 2019, Oil on canvas 300 x 400 cm, Photo: YAP, Studio / Pavel, Curagău

Diana Marincu examines recurring figures and motifs in Bercea's recent work. She considers how his painted spaces often function like the scene of a film or the stage of a live performance, populated by characters who seem to await the finished script. In a conversation with friend and fellow artist Nick Goss, chaired by Thomas Marks, Bercea discusses his studio practice, techniques and the literary and art-historical references that inform his work. The dialogue emphasises how memory, storytelling and cinematic imagination converge in Bercea's paintings. Bercea's interview with Liviana Dan foregrounds the artist's intellectual and emotional engagement with painting and its history.



IN PRAISE OF TREES

Naoko Matsubara

MAY 2026 • 9780889621787 • £29.95 • PAPERBACK
160 PAGES • 292 X 184 • SHORT DISCOUNT

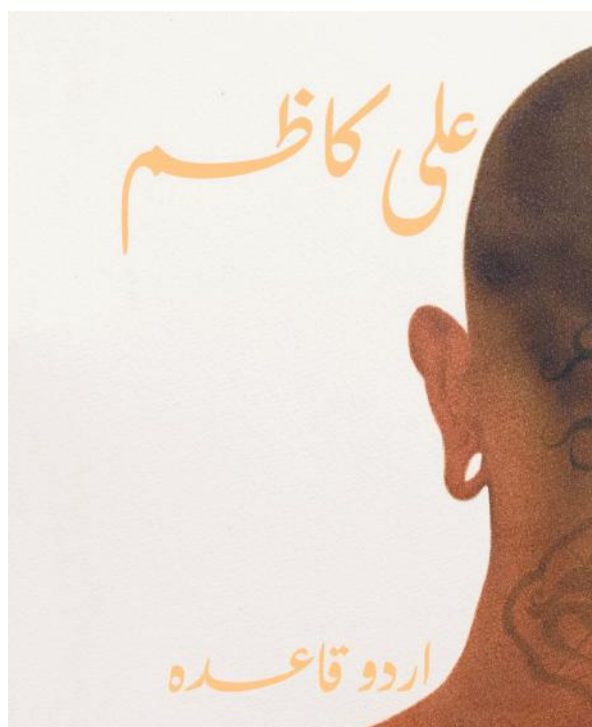
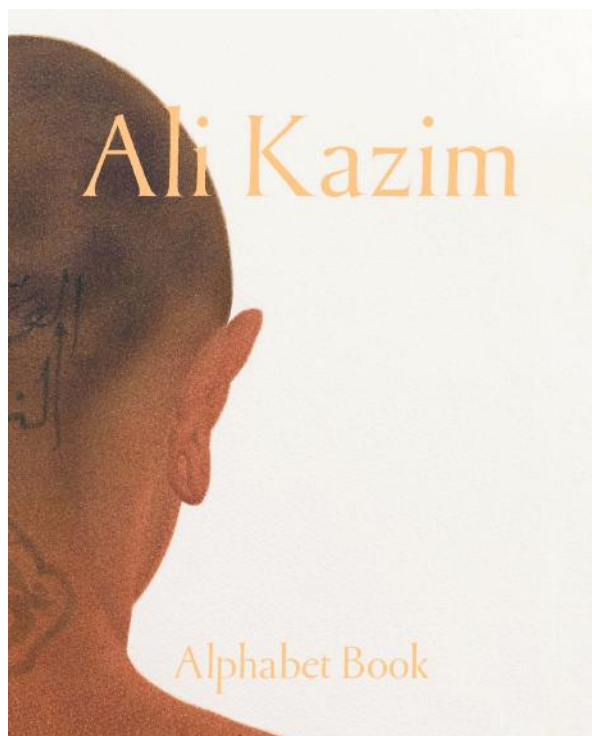
A celebrated classic reprinted, *In Praise of Trees* brings together Naoko Matsubara's luminous woodcuts and international poetry in a timeless tribute to the spiritual power of trees.

This reprint of *In Praise of Trees* by internationally acclaimed artist Naoko Matsubara coincided with her exhibitions at the Japanese Canadian Cultural Centre, Museum of Fine Arts, Boston, River Bank Gallery, Niagara on-the-Lake, and her major solo show at the Art Gallery of Ontario, opening July 19, 2025.

Originally published in 1984, this 90-page volume features 38 original woodcuts and poetry by renowned international writers, edited by Peter Heyworth. A limited edition included a signed, numbered woodcut by Matsubara.

Matsubara's fascination with trees stems from her childhood in Kyoto, where sacred groves influenced her. Her work animates trees with a mysterious, powerful presence, challenging and inspiring viewers.

"Matsubara sees the spiritual and physical qualities of wood ... Her attention to detail and mastery in printmaking create the illusion of trees rustling and showcase her skill as a woodcut artist." — Daniel J. Kushner



ALI KAZIM

ALPHABET BOOK / URDU QAIDA

Ali Kazim & Hammad Nasar

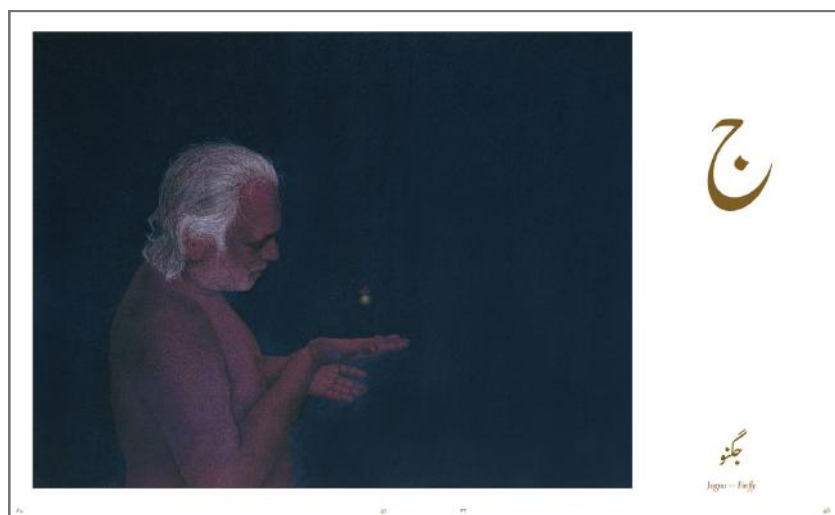
MARCH 2026 • 9781068226502 • £39.99 • PAPERBACK
144 PAGES • 255 X 205 • 82 ILLUSTRATIONS • LONG DISCOUNT

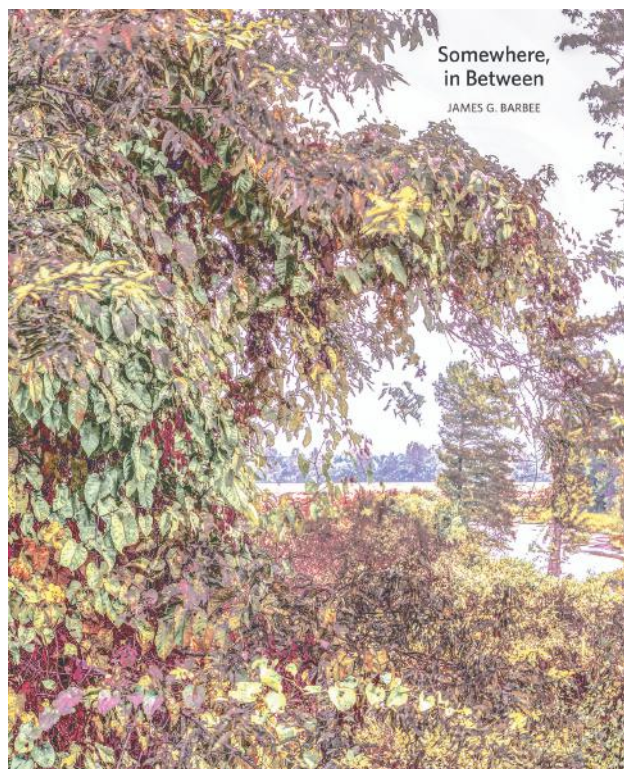
Ali Kazim and Hammad Nasar reimagine the Urdu alphabet told through poetic reflections on South Asia's landscapes, histories, and living culture.

This bilingual book opens up the Urdu alphabet for English and Urdu readers alike, setting it alongside Kazim's gaze into South Asia – its flora and fauna, histories, legends, and life on its streets. Urdu alphabet books, or qaidas, sit in the school bags of millions of children in the subcontinent and among its diaspora.

This artist's book takes the Urdu alphabet on a journey, connecting it to the spaces within which it lives. The book includes an essay by Hammad Nasar on the gestation of this project, Kazim's art practice, and the Urdu language world. Ali Kazim lives in Lahore, and his work is collected by museums around the world, including Tate in London, the Metropolitan Museum of Art in New York, Sharjah Art Foundation and Qatar Museums.

Known internationally for his enigmatic paintings, Kazim draws on a range of techniques from South Asia and beyond – the Mughal miniature to render fine detail in his portraits; East Asian wash techniques, for unusual depth and texture in his watercolour surfaces; and the quasi-scientific style of the East India Company School. Kazim's world is shaped by a culture and language that has been shared across South Asia over centuries.





SOMEWHERE, IN BETWEEN

SEEKING THE RAPTURE AND EXPLORING THE PEOPLE, PLACES, AND HISTORY OF THE LOWER MISSISSIPPI RIVER VALLEY AND BEYOND

James G Barbee

APRIL 2026 • 9781960521125 • £35.00

HARDBACK • 164 PAGES • 337 X 273

100 PHOTOS • LONG DISCOUNT



No Place Like Home, Cairo, Illinois. Courtesy of the photographer.



Johnny Cash's Boyhood Home, Mississippi County, Arkansas. Courtesy of the photographer.

A journey along the Lower Mississippi River to New Orleans, weaving photographs and essays into a meditation on beauty, and hardship.

Somewhere, In Between is a book for people who want to explore, think and enjoy a good story. Inspired by the people and places along the banks of the Mighty Mississippi between Cairo, Illinois, and New Orleans, the compelling photographs and essays contained within are further inspired by a curiosity about land and life and the all-encompassing tides of time and change, chaos and order in which we all live, suspended in reflection and projection, no matter where we call home.

The Lower Mississippi River Valley is a place of great beauty and a unique, exotic culture. This is the southern end of the Heartland of America and the birthplace of the blues, America's most unique form of musical expression. That said, folks don't call it the blues for nothing: The Valley is also a complicated place with a dark history, where the legacy of slavery and conquest continues to unwind even to this day and where the effects of poverty and hardship are readily evident. It is a world in transition between a storied past and an uncertain future.

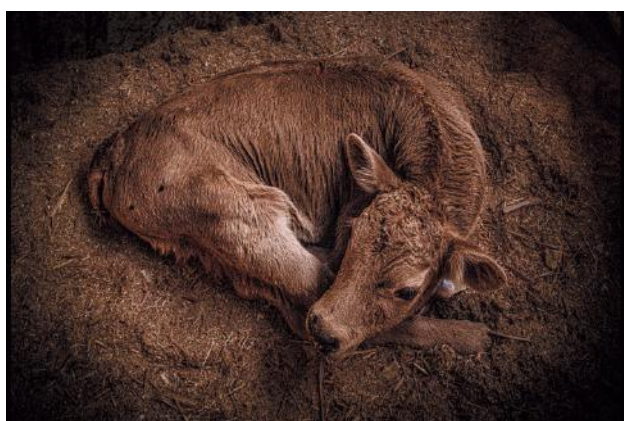


WHERE OUR FOOD COMES FROM

THE MAGIC OF SKAGIT VALLEY

Craig J. Barber
Foreword by John Seibert Farnsworth

APRIL 2026 • 9781960521101 • PRICE TBC
HARDBACK • 168 PAGES • 248 X 286
92 PHOTOS • LONG DISCOUNT



Newborn. Courtesy of the photographer.



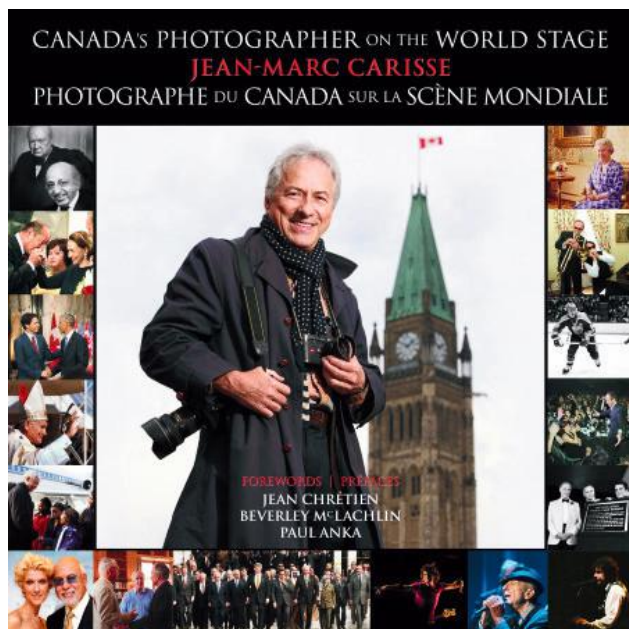
Gathering Tulips. Courtesy of the photographer.

An intimate, informative, and emotionally moving journey about how and where our food comes from.

We all eat. By the time food gets to our plates, it has been on a long journey. Open this book to the start of that journey and learn where so much of our food comes from.

Some of the best soil in the world lies north of Seattle in the fertile Skagit River Valley of Washington State. More than 90 crops are grown by farmers who love the land—many of them third and fourth generation who immigrated from Europe, Japan, and Mexico. Farming is labour-intensive and repetitive throughout the seasons, and multiple daily tasks are required for the crops and livestock to thrive. Craig J. Barber spent years visiting and photographing the land and life on the Skagit Valley's farms, interviewing farmers whose heartfelt stories are featured in these pages. Barber captures the physical demands, preparation, and artistry that are part of farming—field workers tossing cabbages like baseballs to other crew members, a crew walking bent over behind a planter-tractor to make sure the seedlings are set correctly and the beauty of a kale field in snow.

Where Our Food Comes From is a book with many facets, with rich photographs and unforgettable stories. In Craig Barber's unforgettable book, we see how hard work, careful planning, and a love of the land combine to feed the world.



CANADA'S PHOTOGRAPHER | PHOTOGRAPHE DU CANADA

ON THE WORLD STAGE | SUR
LA SCÈNE MONDIALE

By Jean-Marc Carisse

Foreword by Jean Chrétien, Beverley
McLachlin, Paul Anka

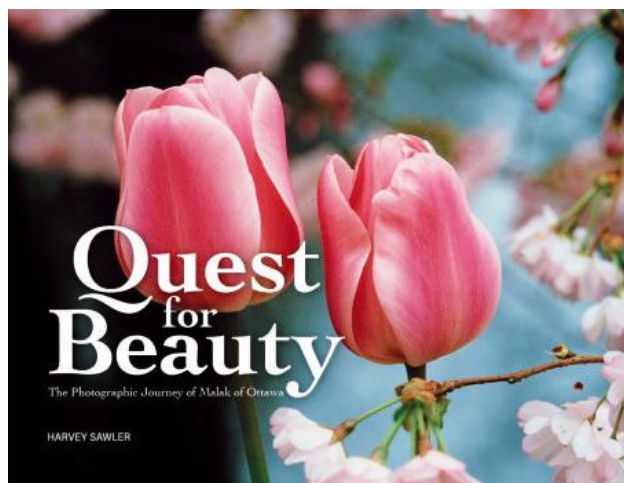
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A celebration of renowned
photographer
Jean-Marc Carisse.

Behind every photo, there is a story... And Jean-Marc Carisse tells the story well. The award-winning photographer and author has captured more than five decades of events and people that have shaped Canadian culture and captivated the world's attention.

Carisse photographed national and global leaders, royals, entertainers, icons, heroes, and world-renowned personalities; he brings us backstage with him as he encounters and captures celebrities such as Paul Anka, Charles Aznavour, David Bowie, Fidel Castro, Leonard Cohen, Céline Dion, Bob Dylan, Wayne Gretzky, Yousef Karsh, Mario Lemieux, Nelson Mandela, Paul McCartney, Rudolf Nureyev, Queen Elizabeth II, Frank Sinatra, the Rolling Stones, and Mother Teresa.

As Jean Chrétien so eloquently puts it in his foreword, "Jean-Marc's own words add additional colour and immerse the reader into many of the photos' context and insight of the moment when he pushed the shutter button to capture that moment in history."



QUEST FOR BEAUTY

THE PHOTOGRAPHIC JOURNEY OF MALAK OF OTTAWA

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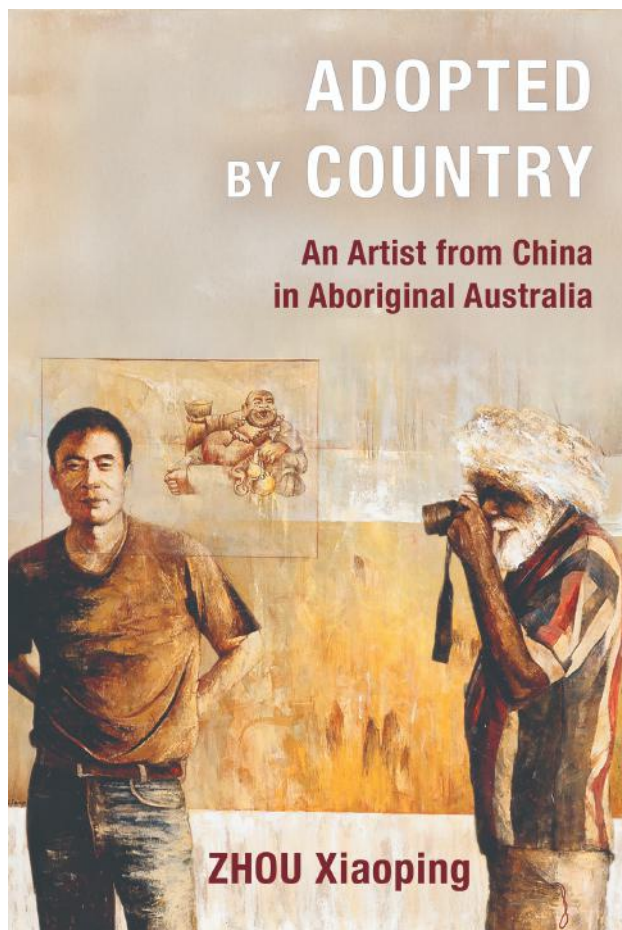
The authorised biography of the prolific, passionate and tireless Canadian photographer Malak Karsh.

Malak's quest takes us from the Karsh family's exodus from Turkey wrought by the 1915 Armenian genocide, to Canada and a storied life filled with colour, beauty and joy.

The brother of Yousuf Karsh, arguably the world's most renowned portrait photographer, Malak of Ottawa spent a lifetime capturing images of Canadians, Canadian industry, Canadian landscapes, seascapes, cities, icons, and daily life, through millions of images.

Key to his success was his relentless pursuit of perfection – every single photograph was the result of a painstaking event, defiant of the elements, and often placing himself at physical risk to achieve his artistic objectives.

Central to *Quest for Beauty* is the Canadian capital City of Ottawa, Canada's distinctive gothic-revival Parliament Buildings, his decades-long association with the Dutch and his obsession with tulips – an untold volume of floral photography that in part redefined Canada's capital city.



ADOPTED BY COUNTRY

AN ARTIST FROM CHINA IN ABORIGINAL AUSTRALIA

Xiaoping Zhou

MARCH 2026 • 9781923267534 • £25.00

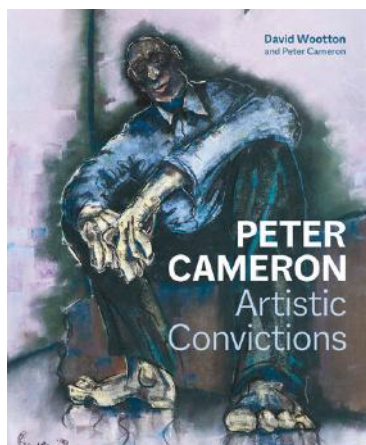
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A culturally insightful, beautifully written and illustrated autobiography of Chinese-born artist Zhou Xiaoping.

Zhou Xiaoping, born and educated in China and classically trained in the Chinese artistic techniques of sketching and painting, arrived in Australia in 1988. Soon after, keen to explore what lay beyond major metropolitan centres, he travelled with sketchbook and camera to Central Australia, where he first met with Aboriginal people. 'Friends', says Xiaoping, 'would ask me how I had developed a "relationship" with Aboriginal people in such a short period of time. The answer was very simple: I showed respect. What else establishes good and lasting relationships between people?'

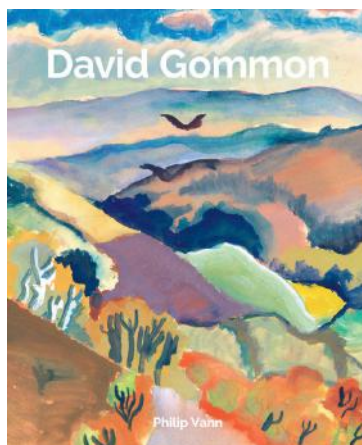
Further travels followed with extended stays in the Western Desert and Arnhem Land, where he sought out practitioners of Aboriginal art traditions, eager to learn from them, share in their everyday lives and take up opportunities for collaborative art-making. Over the years, Xiaoping's artistic creation has consistently received enthusiastic approval from Aboriginal people, especially the subjects and co-creators of such artworks. In contrast, white cultural gatekeepers have, while praising his technical skills, all too often censured his artworks due to their perceived 'problematic content'. This baffling contradiction and other interesting insights are explored in *Adopted by Country* – a most engaging memoir which merits wide attention.

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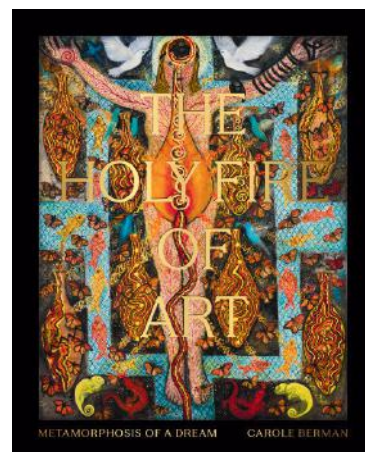
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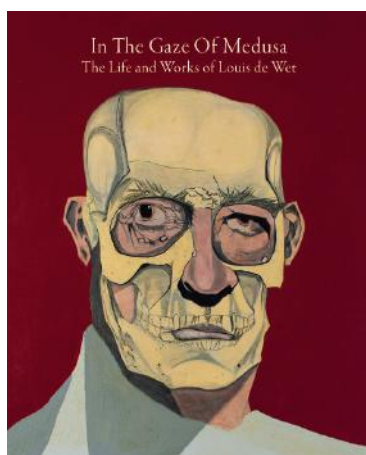
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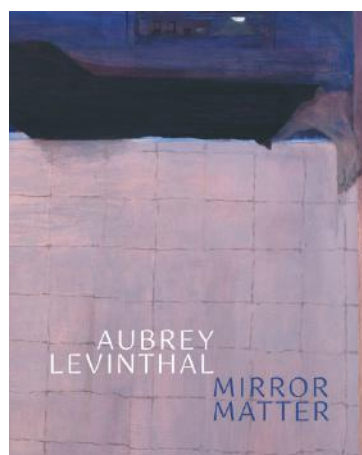
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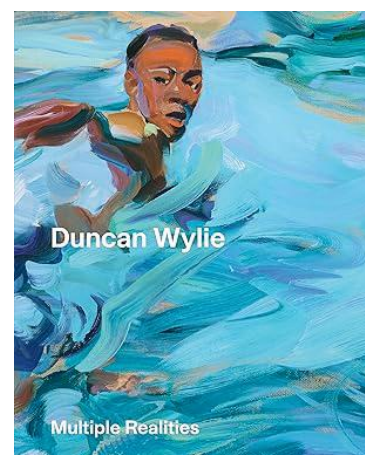
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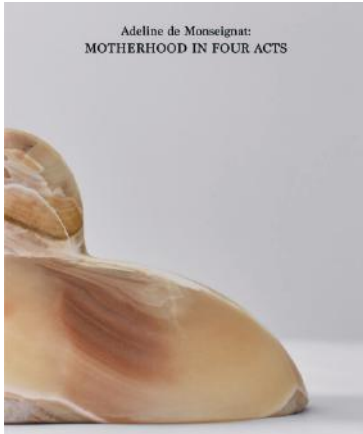
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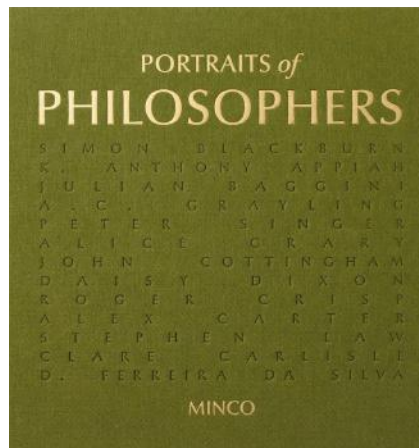
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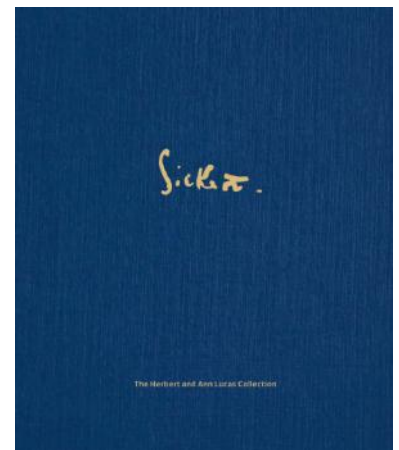
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