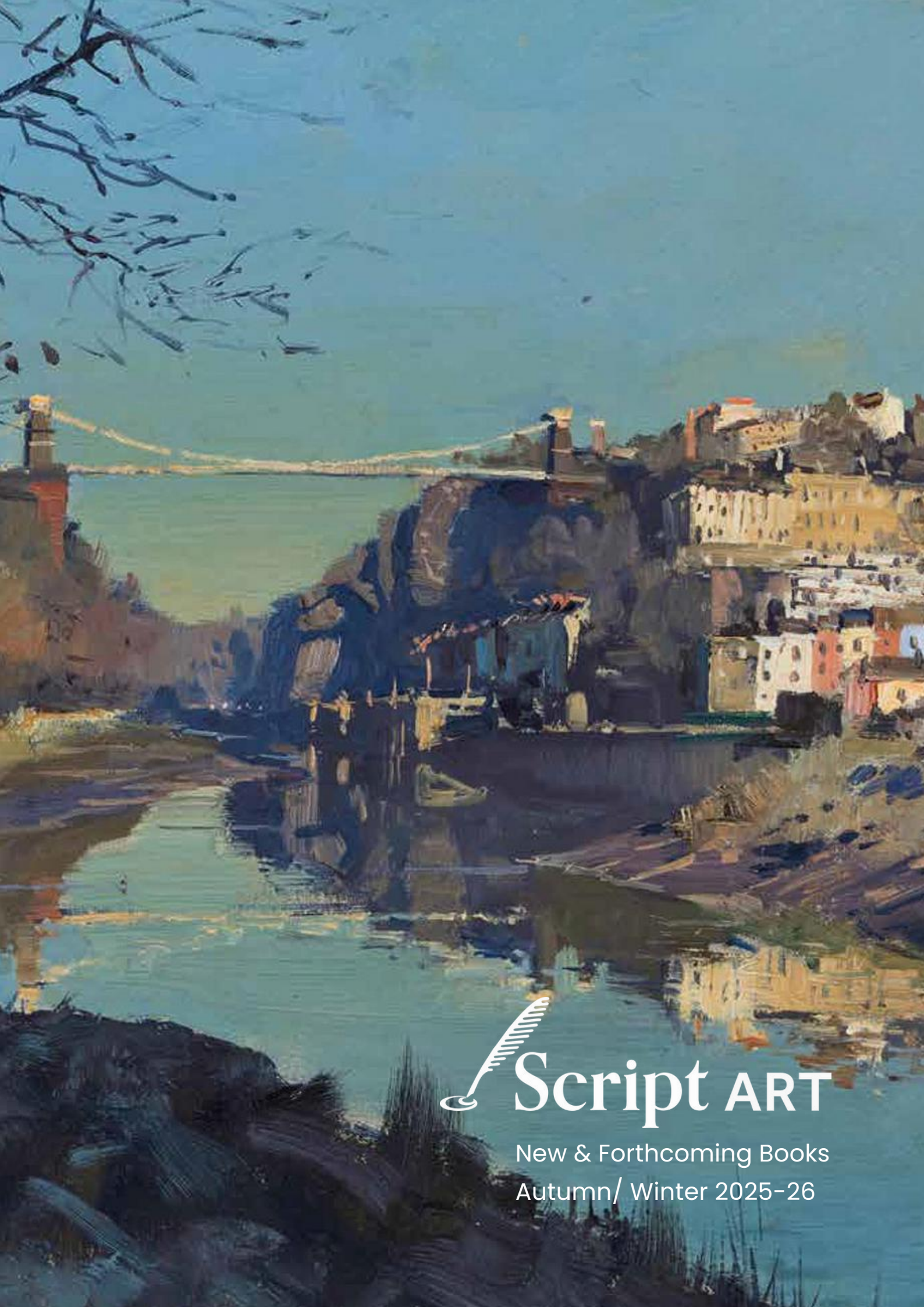




Script ART

New & Forthcoming Books
Autumn/ Winter 2025-26

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NEW PUBLISHERS

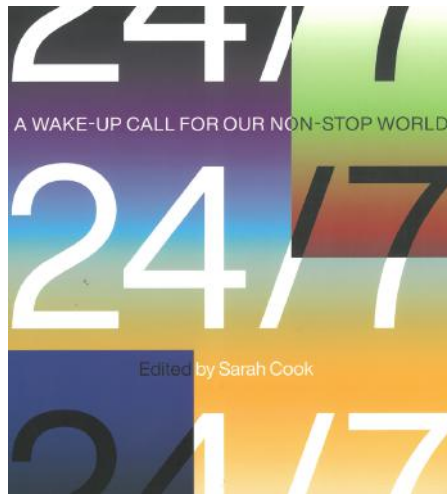
SOMERSET HOUSE

Somerset House Trust is a unique destination always buzzing with innovative artists and exciting exhibitions that explore culture and creativity. Every exhibition features a beautiful catalogue that captures the essence of every visitor's experience. Trace your steps through your favourite exhibitions and enjoy the arts and culture from a different perspective with titles published by **Somerset House Publications**.



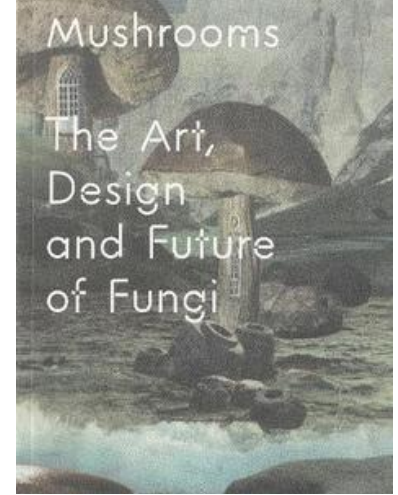
The Missing Thread

SEPTEMBER 2023 • 9781739495107
£25.00 • PAPERBACK • 185 PAGES
150 COLOUR ILLUSTRATIONS



24/7: A Wake Up Call for Our Non- Stop World

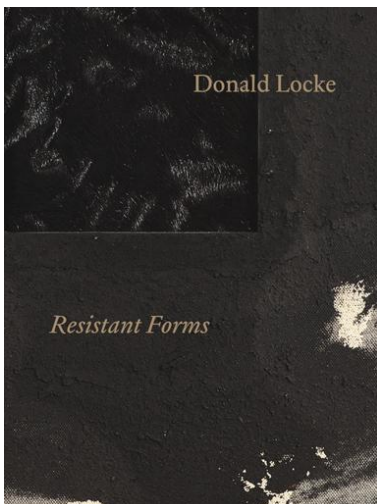
OCTOBER 2019 • 9781999615451
£14.95 • PAPERBACK • 185 PAGES



Mushrooms: The Art, Design and Future of Fungi

JANUARY 2020 • 9781999615468 •
£5.99 • PAPERBACK • 48 PAGES

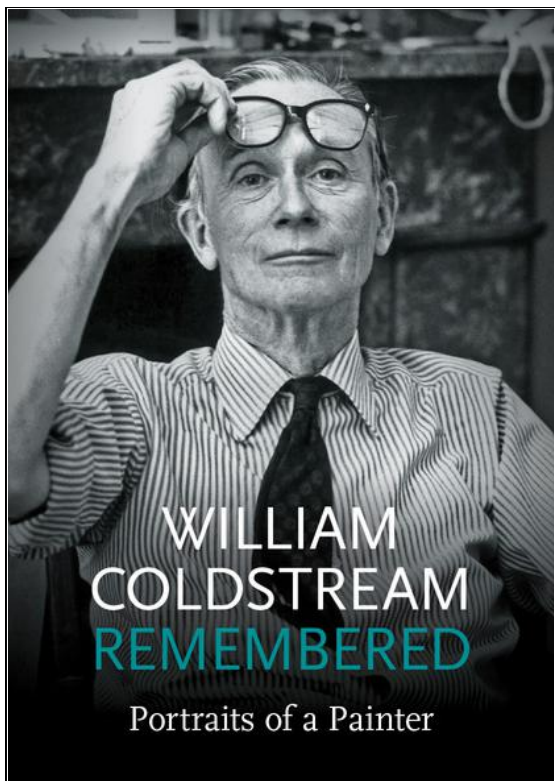
Spike Island



Resistant Forms

SEPTEMBER 2025 • 9780957449084
£30.00 • PAPERBACK • 192 PAGES

Based in Bristol, **Spike Island** is one of the UK's leading centres for contemporary art and culture. Their strength is in commissioning ambitious work by underrepresented UK-based and international artists at pivotal moments in their careers. It is also a thriving site for learning and their books reflect the passion of the works and artists that they commission and exhibit.



WILLIAM COLDSTREAM REMEMBERED

PORTRAITS OF A PAINTER

Edited by Catherine Coldstream

SEPTEMBER 2025 • 9781915670229 • £35.00

HARDBACK • 224 PAGES • 230 X 195

LONG DISCOUNT

New focus on Coldstream as a person, with personal angles from friends and colleagues, as well as reflections on his wider influence.

William Coldstream Remembered: Portraits of a Painter is a collection of essays and shorter reminiscent pieces reflecting on the life and legacy of William Coldstream (1908–1987) by a wide range of those who knew and learned from him, whether by direct contact or through his work.

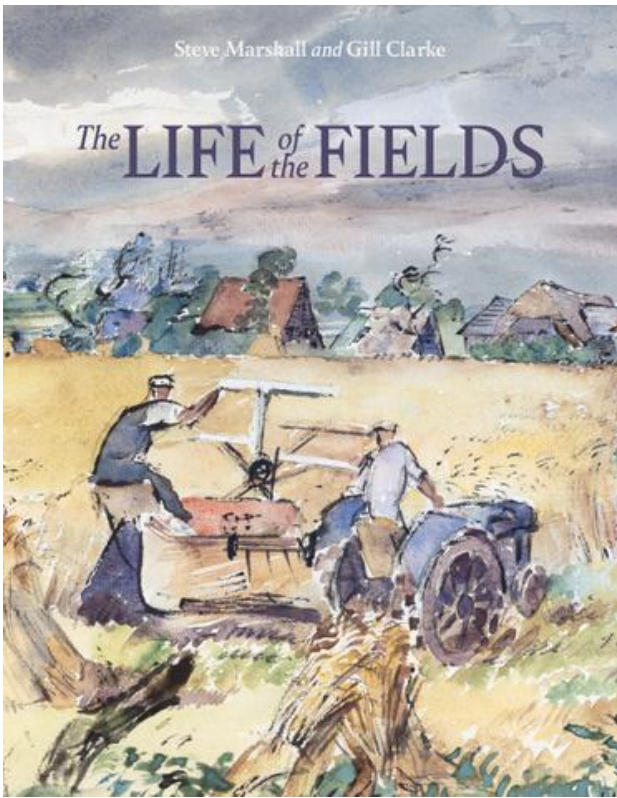
Coldstream, known as Bill to his friends, and The Prof to generations of students at The Slade where he was Professor of Fine Art from 1949–1975, was a founder member of the Euston Road School, a mover and shaker at the GPO Film Unit, where he worked closely with Britten and Auden in the 1930s, and later a major figure in the London art world as it went through controversial changes from the 1960s onwards. In this collection he is remembered as much for his hilarity, humanity, and gift for friendship as for the lasting mark he made on the cultural landscape of a world in flux. In a delightfully diverse selection of studies and characteristic snapshots Bill emerges as a complex figure, a man of warmth and wit, a painter of obsessive rigour, a raconteur, and a champion of the underdog. Contributors include former students, fellow painters, and historians of modern British Art.



WMC and Monica on their wedding day, West Hampstead (1961), private collection; photograph Julian Bell



Westminster vi (1977–8), oil on canvas, 29 x 24 in



THE LIFE OF THE FIELDS

Steve Marshall & Gill Clarke

SEPTEMBER 2025 • 9781915670267 • £20.00

HARDBACK • 128 PAGES • 270 X 210

LONG DISCOUNT

A unique survey of British artists' relationship with farming and farmed landscapes from 1900 to today, fully illustrated in colour.

This beautifully illustrated book examines artists' portrayals of farming from 1900 to the present and accompanies an exhibition at **St Barbe Museum and Art Gallery (20 September 2025 – 10 January 2026)**.

With farming covering nearly 70% of England's land, the countryside portrays England. Artists capturing life in the countryside during this period also chronicled the massive changes in farming techniques and the appearance of rural England.

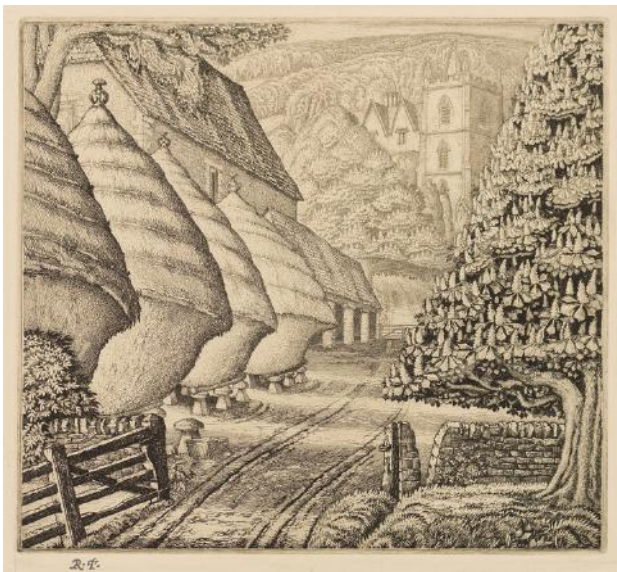
The inter-war period was the heyday for artists' portrayals of farming. This coincided with a severe agricultural depression; decaying buildings and age-old farming methods made for picturesque subject matter that appealed to artists like Stanley Spencer, Clare Leighton and Eric Ravilious.

During WWII, farmers were pressured to increase productivity by embracing industrialisation. Artists like Evelyn Dunbar, Edward Burra and Frances Hodgkins captured life on the land in wartime when farmers were celebrated for feeding the nation during a national emergency. When peace returned, their reputation as custodians of the land was eroded as biodiversity was sacrificed to intensification.

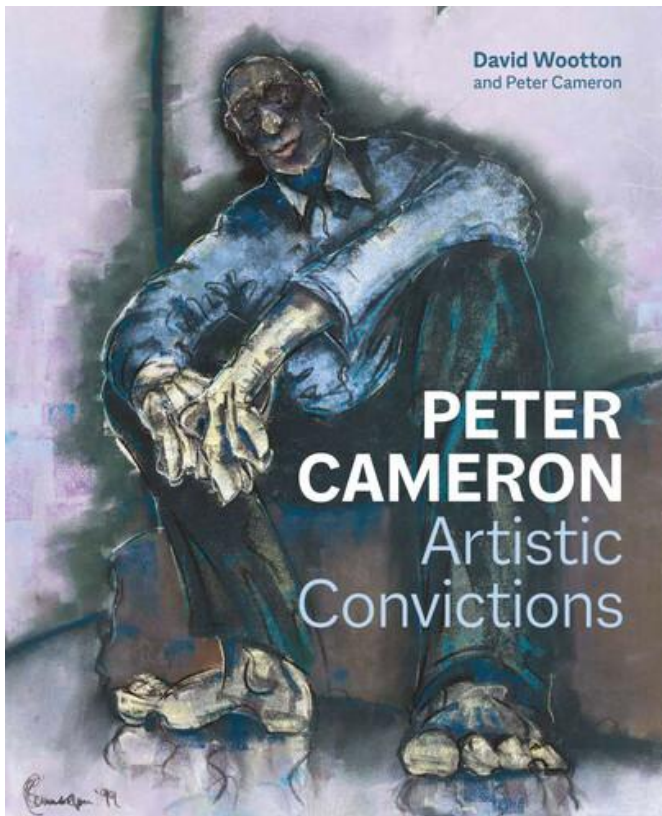
In the 21st century artists are finding renewed inspiration in rural landscapes, some acutely aware of intensive farming's impact on the nation's wildlife.



Evelyn Dunbar, *A Land Girl and the Bail Bull* (1945), oil paint on canvas. Collection: Tate, London



Tanner, Robin, *Wiltshire Hedger* (1928), etching.
© Stuart Southall Collection



Peter Cameron working photographed by Stuart Bentley

PETER CAMERON

ARTISTIC CONVICTIONS

David Wootton & Peter Cameron

SEPTEMBER 2025 • 9781915670274 • £35.00

HARDBACK • 228 PAGES • 270 X 210

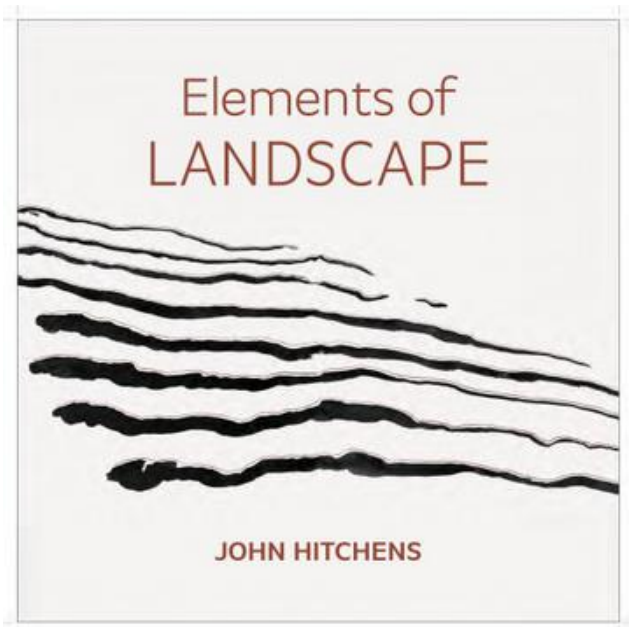
LONG DISCOUNT

The first monograph on Peter Cameron, one of the most successful 'offenders-turned-artists' working in Britain during the last 30 years, and an exemplar of rehabilitation.

Peter Cameron (b. 1947) took up art while serving a prison sentence, and later described his incarceration as a career move. On his release in 1992, he received the support of the Koestler Trust and was able to evolve from post-prison survivor to celebrated artist with a substantial body of work.

In 2003, he was diagnosed with Parkinson's, which took his art in a new direction, emphasising the movement that increasingly eluded him. Peter's is an inspiring story of survival and real-life grit, richly illustrated and narrated, and embellished with Peter's own lively anecdotes.

His early work provides an almost unique artistic record of life in a British prison from the perspective of an inmate. In charting Peter's career, the book also shows an artist responding to a diagnosis of Parkinson's, and sustaining and adapting his creative work as the symptoms of his degenerative condition have taken hold. In addition, the book provides insights into the vital art scene of Liverpool, Peter's adoptive city.



ELEMENTS OF LANDSCAPE: JOHN HITCHENS

Sandy Mallet & Anne Purkiss

OCTOBER 2025 • 9781915670182 • £45.00

HARDBACK • 300 PAGES • 300 X 297

LONG DISCOUNT

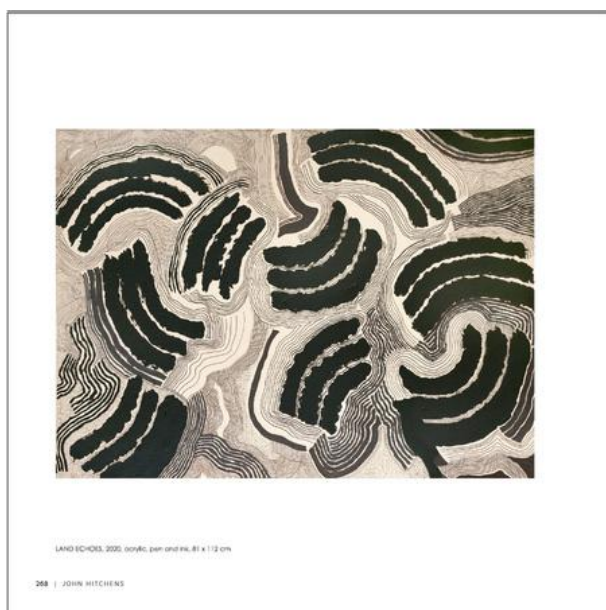
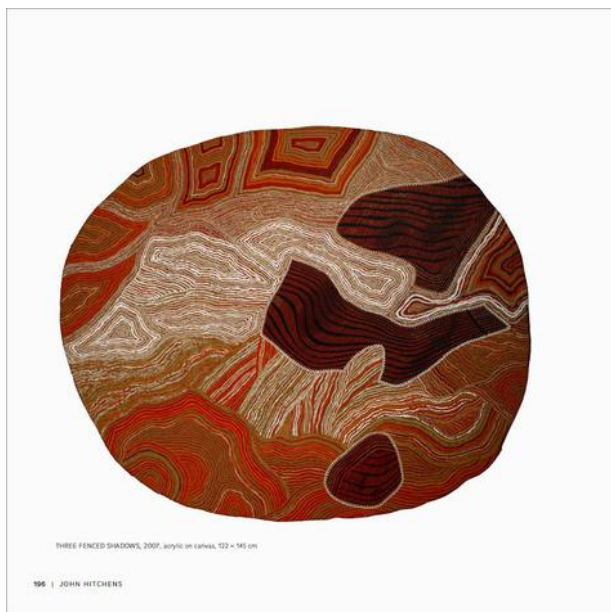
First extensive survey of John Hitchens' work from 1990 onwards.

John Hitchens achieved early acclaim in the 1960s and '70s, with a series of successful exhibitions leading to acquisitions of his work by public and private collections in the UK and abroad. From 1990 onwards, he began exploring a new approach to painting – working more closely with the land and using natural materials and objects found in the landscape.

During this period, he developed a personal form of abstraction and imagined landscapes, setting his work apart from more conventional abstract painting. *Elements of Landscape* copiously illustrates the breadth and power of this recent work, featuring paintings on shaped and mixed-media canvases, as well as Hitchens' land art projects on the Sussex coast. Other chapters examine his work with wood, paintings on stones, and placements of found objects.

Sandy Mallet's text draws on extensive interviews with the artist and includes Hitchens' own reflections on his practice.

This is the second major study of John Hitchens' work, following *Aspects of Landscape*, published in 2020 to mark his 80th birthday.



ARTIST AS WITNESS

The Impact of War



Gill Clarke

ARTIST AS WITNESS

THE IMPACT OF WAR

Gill Clarke

OCTOBER 2025 • 9781915670298 • £20.00

HARDBACK • 120 PAGES • 270 X 210

LONG DISCOUNT

Artist as Witness explores the importance of the artist as eyewitness, providing insights not only into warfare, but also the impact of war on those involved and the communities affected.

This illustrated book covers the First and Second World Wars, the liberation of Bergen-Belsen, a concentration camp, the Nuremberg Trials, and the war in Ukraine. Evocative works by both well-known artists (such as Paul Nash, C.R. Nevinson, Laura Knight, Evelyn Dunbar and Graham Sutherland) and lesser-known (Kaff Gerrard and Hilda Jillard) encompass themes of 'The Battlefield' and 'The Home Front'.

'Remembering the Holocaust' features work by artists who witnessed the liberation of Bergen-Belsen, a concentration camp and survivors, notably Edith Birkin (née Hoffman), as well as the witnesses of the Nuremberg Trials (Laura Knight, Feliks Topolski and Julius Stafford-Baker).

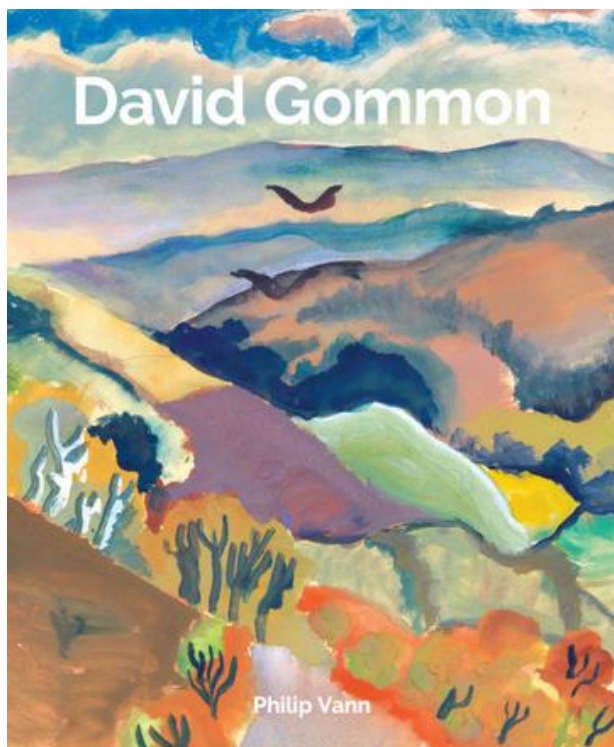
George Butler's powerful drawings made in situ in Ukraine continue to remind us of the power of the artist as witness to the devastating impact of war on communities: the shattering of lives, forced migration and displacement, as well as the need for rebuilding, peace and reconciliation. *Artist as Witness* accompanies an exhibition curated by the author at Russell-Cotes Art Gallery & Museum, Bournemouth (25 October 2025 – 8 March 2026).



Archibald Standish Hartick, *Women's Work: On the Land – Ploughing* (1917), lithograph. © Russell-Cotes Art Gallery & Museum, Bournemouth



Kerr Eby, *The Great Black Cloud*, 1918 (1934), etching and aquatint. © Estate of the artist courtesy Stuart Southall collection, Photo: Tom Willingham



DAVID GOMMON

Philip Vann & Karen Taylor

OCTOBER 2025 • 9781911408635 • £25.00

PAPERBACK • 140 PAGES • 283 X 232

LONG DISCOUNT

The first comprehensive overview of this highly prolific, yet relatively unknown, twentieth-century British painter

Born into a working-class family in London's Battersea, David Gommon (1913–1987) started studying art at local colleges when he was 16. By the age of 19, he had been taken up by Lucy Wertheim (1883–1971), the pioneering London-based gallerist. Renowned for adventurously showing work by artists such as Christopher Wood, Alfred Wallis and Frances Hodgkins, she gave Gommon his first solo exhibition in 1934.

In his late teens, Gommon's art was transformed by the 'vivid sight' of Chesil Beach in Dorset: he was 'overwhelmed by the revelation of beach, the sea, the sky! It was biblical in its splendour.' Moved by such moments, Gommon became a painter of enigmatic, phantasmagoric images, often rooted in the landscape, that hover on the verge of surrealism.

Aided by the artist's own evocative writings, Philip Vann's text examines the development of this visionary landscape art, embedded latterly in the paradisaical surroundings of the Northamptonshire village of Hardingstone. He looks, too, at how Gommon's art – notable for its subtle but audacious colourism – is enriched by his love and appreciation of poetry (including works by John Clare, W.B. Yeats and T.S. Eliot) and friendship with figures such as the poet–artist David Jones.

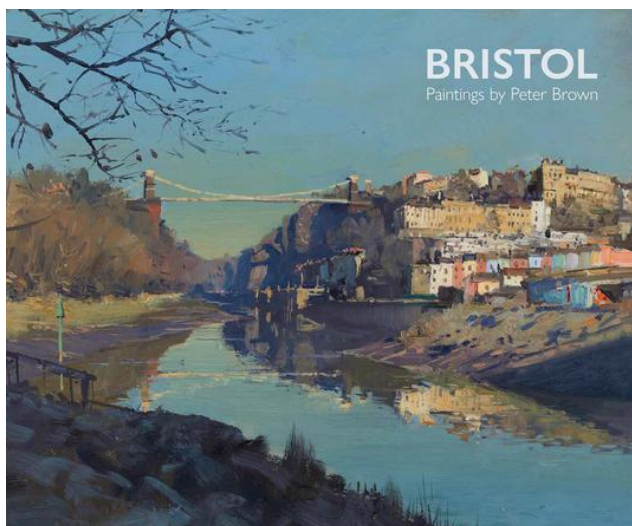
The book also explores other aspects of Gommon's work. These include the excoriatingly satirical expressionistic artwork, *The Book of the Dead*, made during the Second World War, and his discerning portraits of creative people he knew and admired, such as the great Modernist poet Basil Bunting.



David Gommon, *Jasmine Cottage Garden, Magpies* (1985). Private collection



David Gommon, *Moonlight and Irises* (1964). Private collection



BRISTOL: PAINTINGS BY PETER BROWN

Peter Brown

NOVEMBER 2025 • 9781915670281 • £35.00

HARDBACK • 116 PAGES • 250 X 300

70 FULL-COLOUR IMAGES • LONG DISCOUNT



Peter Brown, *Down St Michael's Hill* (2025), oil. 16 x 12 inches (41 x 30 cms)



Peter Brown, *Barber shop, Corn Street*, oil. 24 x 18 inches (61 x 46 cms)

Stunning tribute to Bristol, brought to life through over 70 vibrant, full-colour paintings. Features Bristol's iconic landmarks.

This stunning 116-page large-format gift hardback showcases over 70 full-colour reproductions of Bristol by renowned plein-air painter Peter Brown.

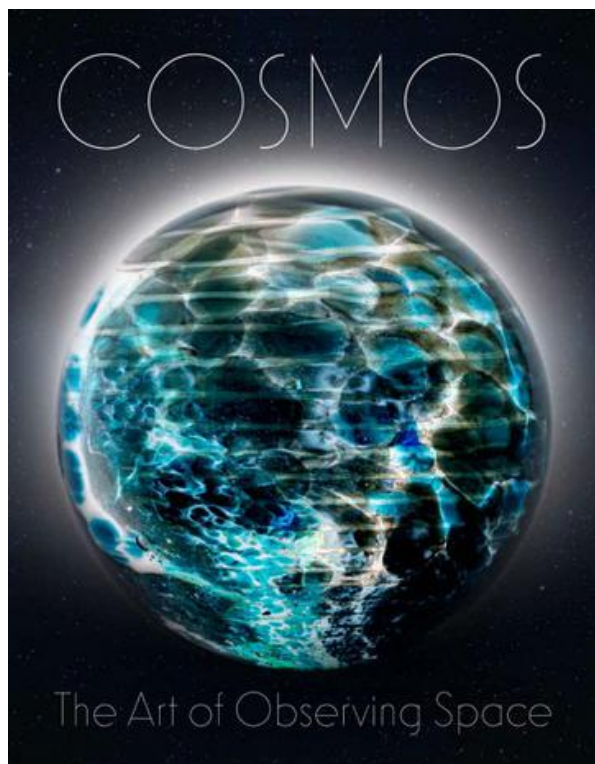
More than just a coffee table book, *Bristol Paintings* offers a rich visual and narrative experience, featuring Peter's personal commentary, anecdotes, and insights alongside an illustrated map marking the exact locations where each piece was created.

Beyond Bristol's iconic landmarks like the Avon Gorge and Clifton Suspension Bridge, Peter's paintings dive into the everyday rhythms of the city. From bustling high streets to quiet back alleys, playgrounds to parks, his work brims with life, movement, and atmosphere – painted entirely on location, never from photographs, in all seasons and weather.

Bristol Paintings is a companion to Peter's acclaimed books on London and Bath.

ABOUT THE AUTHOR:

Peter Brown, affectionately known as 'Pete the Street', is a highly regarded painter of street scenes and cityscapes. Working outdoors directly from his subject, he has won numerous awards and is a member of several prestigious art societies.



COSMOS

THE ART OF OBSERVING SPACE

Chris Lintott, Amaury Triaud, Sian Prosser & Ione Parkin

JANUARY 2026 • 9781915670304 • £20.00

PAPERBACK • 96 PAGES • 270 X 210

LONG DISCOUNT

A range of media, including painting, sculpture, printmaking, photography, film, installation, glass work and ceramics inspired by the cosmos.

This publication offers a thought-provoking gathering of visual artists contemplating their place in the universe, ranging from personal subjective responses to artists whose work connects directly with scientific data. A richly illustrated catalogue containing artists' statements revealing the depth and breadth of their creative practice.

Cosmos includes a Foreword by astrophysicist, author and broadcaster, Chris Lintott; an essay by the exhibition curator and artist, Ione Parkin; Sian Prosser writes on some of the key historical figures whose drawings, prints and early photographs influenced the spread of astronomical discoveries; exoplanetologist Amaury Triaud reveals an astronomer's perspective on the science and research functions of light.

This publication accompanies the exhibition *Cosmos: The Art of Observing Space* held at the **Royal West of England Academy in January–April 2026.**

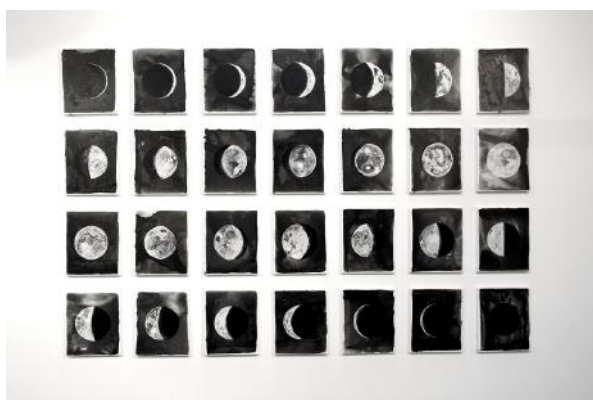
ABOUT THE AUTHORS:

Chris Lintott, Professor of Astrophysics at Oxford and co-presenter of BBC Sky at Night.

Amaury Triaud, Professor of Exoplanetology at Birmingham, specialises in discovering and characterising exoplanets.

Sian Prosser, Librarian and Archivist at the Royal Astronomical Society.

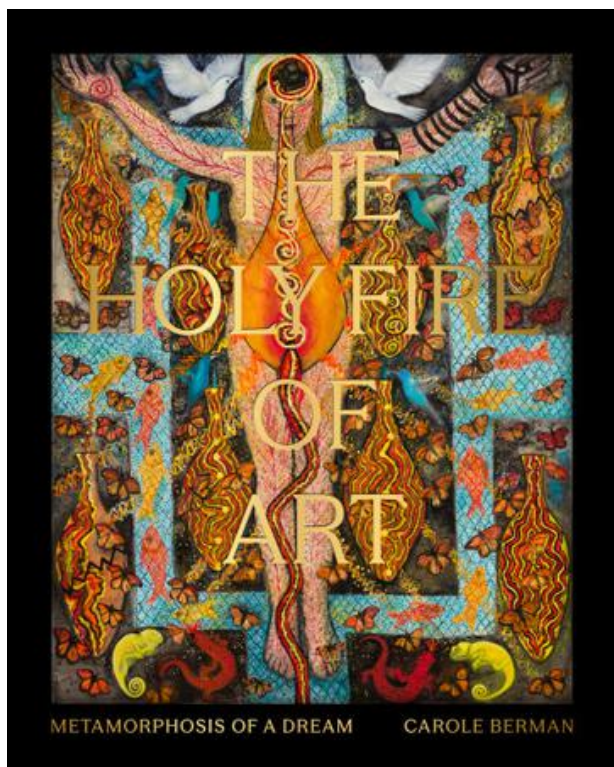
Rebecca H. L. Parkin, visual artist and curator, creates cosmic-inspired works.



Tania Kovats, *Luna* (2024), indian ink and watercolour on canvas (series of 28 images). 137 x 189cm. Courtesy of the artist.



Kate Bernstein, *Measuring the Heavens* (2020), book cloth, leather, Somerset paper, screen print. Edition of 2. Paper book 32cm x 112cm. Courtesy of the artist.



THE HOLY FIRE OF ART

METAMORPHOSIS OF A DREAM

Carole Berman

With contributions from Aaron Rosen, Jeremy Reed, Jill Lloyd & Judith Margolis

FEBRUARY 2026 • 9781915670311 • £35.00

HARDBACK • 246 PAGES • 300 X 240

LONG DISCOUNT

Discover what it means to live a passionate, spiritually engaged creative life.

This book is a visual memoir of the artist's inner life and work and an unfolding of consciousness from early childhood to the present. It is a record of her life experiences and significant dreams translated into paintings, drawings and sculpture.

In her twenties, Jungian psychoanalysis provided her with a useful tool for interpretation as did her interest in Alchemy. The work draws on many of her dreams written in sketchbooks and notebooks that she has kept over many years. She attempts to trace the journey that the dreams have taken her, which on occasions have led the artist to a profound source of inspiration, notably mystical texts, such as the Bible, the Talmud and the Zohar, as well as mystical Hebrew and Sufi poetry. These texts not only provided the warp and weft of many of the paintings but also provided plentiful spiritual nourishment.

These sources were brought to life while living in Jerusalem for four years in the mid-nineties. She had a beautiful view from her studio overlooking olive trees and the Old City walls. She imagined the ancient biblical characters still inhabiting the landscape and that she could see Hebrew letters clearly written in the landscape, in the crevices, rocks and boulders – ancient history of a land still throbbing with life.



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The Holy Fire of Art describes the journey which Berman embarked on in the mid-nineties when she moved to Jerusalem. The work is a record of her life experiences and significant dreams translated into paintings, drawings and sculpture. The book is a visual memoir of the artist's inner life and work and an unfolding of consciousness from early childhood to the present. It is a record of her life experiences and significant dreams translated into paintings, drawings and sculpture.

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SICKERT: LOVE, DEATH & ENNUI

THE HERBERT AND ANN LUCAS COLLECTION

With contributions from Dr Kate Aspinall & Stuart Lucas

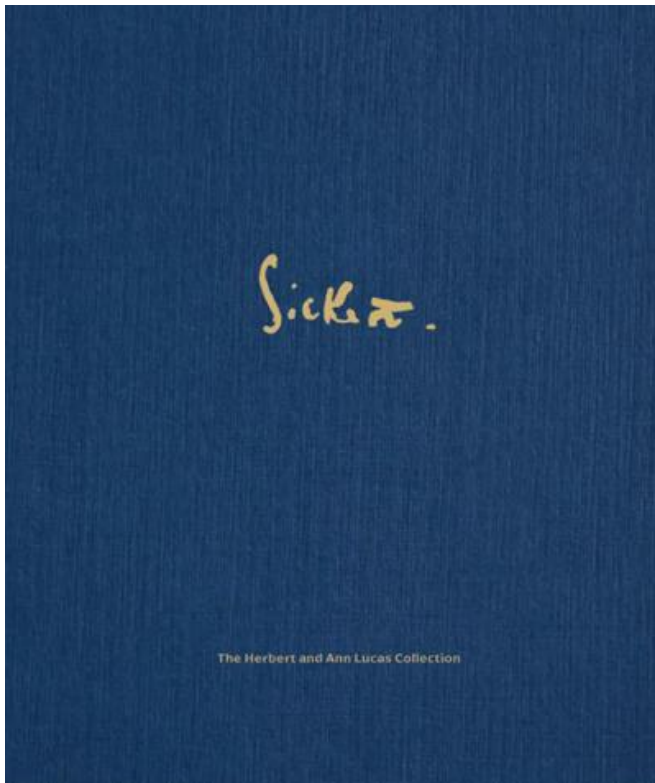
2025 • 9781901192674 • £38.00 • PAPERBACK
160 PAGES • 28.2 X 24 • LONG DISCOUNT

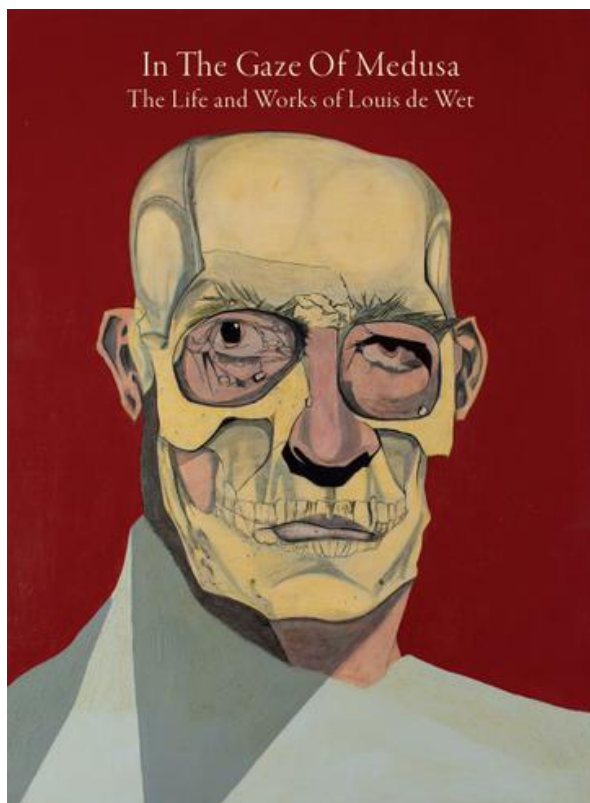
Presents a remarkable collection of paintings, drawings and prints by one of the great British artists.

Although Walter Sickert is widely renowned as a painter, he was a masterful draughtsman and also achieved outstanding results in etching and engraving. Including over sixty prints, many of them unique proofs, *Sickert: Love, Death & Ennui* tells the story of Sickert's career as a printmaker as well as illuminating the complex interaction between painting, drawing and printmaking.

The publication includes an introductory essay by the independent art historian Dr Kate Aspinall, which discusses Sickert's strikingly personal handling of intaglio and planographic printing processes. The catalogue section includes over eighty works, fully illustrated in colour, with catalogue entries that present new information about Sickert's titles, subjects, media and methods. Divided into nine sections, it provides a step-by-step account of his career from the 1880s and to the 1920s. The publication also includes one of Sickert's letters to Nan Hudson from the Tate Archive, reproduced and transcribed in full for the first time.

As well as offering a detailed study of Sickert's career, *Sickert: Love, Death & Ennui* celebrates the collecting achievements of the late Herbert and Ann Lucas. They dedicated many years to assembling one of the finest privately owned groups of Sickert's work, and the publication accompanies a selling exhibition of their Sickert collection. Their son Stuart Lucas contributes a fitting remembrance of his parents and their collecting habits.





IN THE GAZE OF MEDUSA

THE LIFE AND WORKS OF LOUIS DE WET

Louis de Wet, Gabrielle Drake, Cally Callomon, Vivien Bellamy & Andrew Arrol

JULY 2025 • 9781910221495 • £50.00

HARDBACK • 208 PAGES • 306 X 225

200 ILLUSTRATIONS • LONG DISCOUNT

A publication dedicated to the life and work of the artist-philosopher Louis de Wet (1930–2018).

Louis de Wet (1930–2018) was an artist-philosopher born in South Africa. Over the course of his life, he created a significant body of meticulously crafted drawings and paintings, using the techniques of the Old Masters to express a contemporary world. This publication, authored by his wife Gabrielle Drake, brings together de Wet's full catalogue of works with detailed biographical information and recollections from those who knew and worked with him.

This book takes the capitals as its guide, and is organised around the places de Wet lived in during the course of his life: Africa, London, Paris and Wenlock Abbey. Each section starts with pictures of the relevant capital, and includes a biographical overview written by Gabrielle Drake and reproductions of de Wet's drawings and paintings from that period.

In additional text contributions, local architectural historian Vivien Bellamy details her personal recollections of de Wet and his extraordinary vision for the house; the architect Andrew Arrol outlines his renovation work on the property; and Christophe Voros, the Director of the Fédération des Sites Clunisiens, recalls his first meeting with de Wet and Gabrielle in 2000, as well as their long collaboration together.



© Louis de Wet Foundation



© Louis de Wet Foundation

SUMMER

SUMMER

AN EXHIBITION OF CONTEMPORARY BRITISH PAINTING

With contributions from Rollo
Campbell, Matt Incledon & Matt Price

JULY 2025 • 9781910221716 • £25.00
PAPERBACK • 208 PAGES • 260 X 210
40 ILLUSTRATIONS • LONG DISCOUNT

Documents an exhibition
surveying the work of twenty-
four of the most exciting
contemporary painters in
Britain today.

The exhibition SUMMER is both a nod to the tradition of collective summer shows in London's contemporary art scene – dating as far back as the formation of the Royal Academy's summer salons – and a broad theme around which the participating artists were invited to make or contribute works.

The resulting collection of paintings and works on paper is delightfully eclectic and idiosyncratic, from the quintessential English country garden depicted by Tim Braden to the holiday park ice cream shop presented by Caroline Walker, the lush tropical vegetation of Mauritius represented by Cara Nahaul to the abandoned island hotel discovered by Nick Goss while holidaying in Italy. From apocalyptic garden parties to unsporting tennis matches, Cornish coastal walks at dusk and gods hatching plans to woo goddesses in orchards, this is certainly a summer painting survey not to be missed.

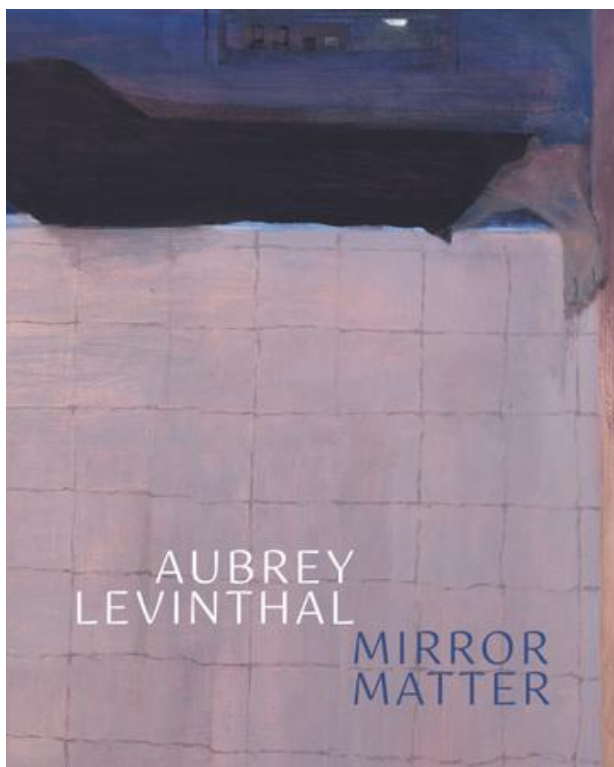
It is with a spirit of celebration and a desire to showcase excellence in contemporary painting across a broad spectrum of generations, backgrounds and styles that Frestonian Gallery and Anomie Publishing present SUMMER. The publication features a foreword by Rollo Campbell and Matt Incledon, Directors of Frestonian Gallery, and an essay by Matt Price, Publisher at Anomie.



© Hannah Brown. Courtesy the artist and Frestonian Gallery. Photo: Justin Piperger



© Freya Douglas-Morris. Courtesy the artist and Alexander Berggruen, New York. Photo: Eva Herzog Studio



AUBREY LEVINTHAL: MIRROR MATTER

Aubrey Levinthal & Hettie Judah

Introduction by Jennifer Higgie

AUGUST 2025 • 9781910221730 • £40.00

HARDBACK • 232 PAGES • 240 X 290

LONG DISCOUNT

Aubrey Levinthal's paintings capture the quiet intensity of everyday life through translucent layers of oil paint, subtle gestures and atmospheric domestic scenes.

Reflecting on themes of love, isolation, intimacy and self-reflection, this book explores how Levinthal uses thin washes of colour to show the passage of time and interiority, often portraying herself and her loved ones in tender, introspective moments.

Scenes like a woman gazing into a mirror, a mother and child in bed, or a solitary figure at lunch are imbued with emotion and psychological nuance. Influenced by artists from Giotto to Bonnard and Modersohn-Becker, Levinthal plays with perspective, scale and composition to explore perception and identity. Levinthal's paintings invite us to consider the depth in small gestures and fleeting moments. Through a delicate balance of abstraction and realism, she evokes the complexity of inner life and the resonance of lived experience.

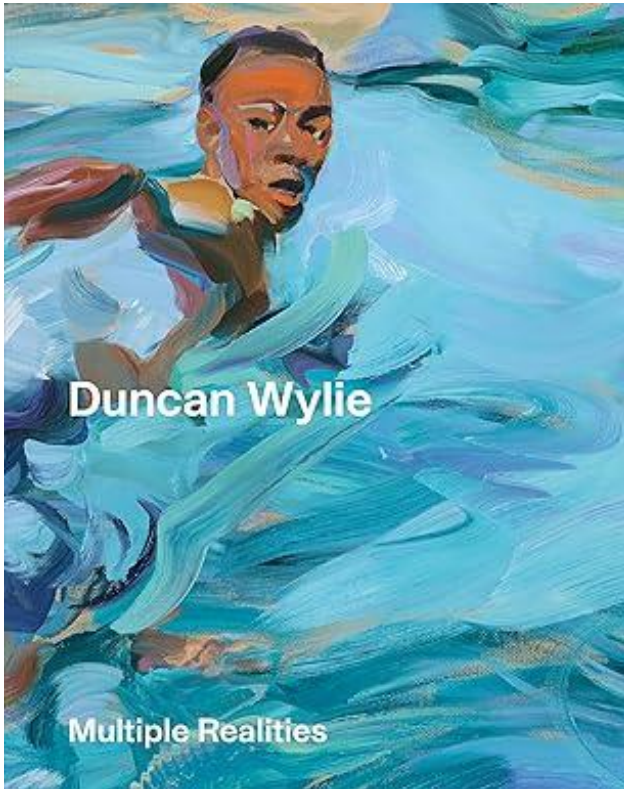
The publication *Mirror Matter* has been produced by Ingleby, Edinburgh, to accompany Levinthal's first solo exhibition at the gallery in summer 2025. It features an essay by Jennifer Higgie and an interview with the artist by Hettie Judah. Designed by Jo Deans and printed by Albe De Coker, Antwerp, *Mirror Matter* is co-published by Ingleby, Edinburgh, and Anomie Publishing, London, in an edition of 1500 copies.



Aubrey Levinthal, *Studio Desk (For Winifred)* (2025), oil on panel. Courtesy of the artist and Ingleby, Edinburgh. Photo: Neighboring States



Aubrey Levinthal, *Self Portrait as Critic* (2025), oil on panel. Courtesy of the artist and Ingleby, Edinburgh. Photo: Neighboring States



DUNCAN WYLIE

MULTIPLE REALITIES

Duncan Wylie, Marc Donnadieu,
Valerie Kabov & Juliette Singer

Introduction by Adelaide Bannerman

OCTOBER 2025 • 9781910221679 • £50.00

HARDBACK • 252 PAGES • 290 X 245

LONG DISCOUNT

A publication dedicated to the work of Zimbabwe-born, London-based artist Duncan Wylie.

Wylie's painting practice mines from a sensibility that is directly connected to his experience as an African artist living and working in Europe – first in Paris, where he studied and became a citizen, and latterly in London, where he now lives and works. His striking, colour-drenched paintings move from the intimate to the apocalyptic, offering thoughtful and powerful observations about the modern world, its infrastructure and institutions, ideologies and identities. This publication is Wylie's first major monograph, documenting twenty years of work, from early paintings focused on urban destruction, through to the emergence of figures in his canvases, whether tightrope walkers, African dandies – 'sapeurs' – or water diviners.

ABOUT THE AUTHORS:

Duncan Wylie (b.1975) has a Master's degree from the École nationale supérieure des Beaux-Arts in Paris. He has had recent solo shows at Backslash gallery, Paris, and participated in recent group exhibitions at the Fondation Blachère, Bonnieux, France, and Musée Carnavalet – Histoire de Paris, Paris.

Marc Donnadieu is a Paris-based curator, researcher and art critic writing regularly for *Art Newspaper*, French edition.

Valerie Kabov is an educator, critic and gallerist based in Zimbabwe focused on emerging practices, cultural economics and engagement.

Juliette Singer is Director of the Palais des Beaux-Arts and the Musée de l'Hospice Comtesse, in Lille, France.



© Duncan Wylie, courtesy the artist and Backslash, Paris



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Adeline de Monseignat:
MOTHERHOOD IN FOUR ACTS



Courtesy the artist and MARCO, Monterrey. Photo: Priscila Mier



Courtesy the artist and Collector, Monterrey, Houston, Dallas. Photo: Priscila Mier

ADELINE DE MONSEIGNAT: MOTHERHOOD IN FOUR ACTS

Adeline de Monseignat &
Andrée Bober

OCTOBER 2025 • 9781910221709 • £35.00

HARDBACK • 208 PAGES • 280 X 220

57 ILLUSTRATIONS • LONG DISCOUNT

Sculptural works and installations exploring the artist's experiences of matrescence: pregnancy, birth and the relationship between mother and baby.

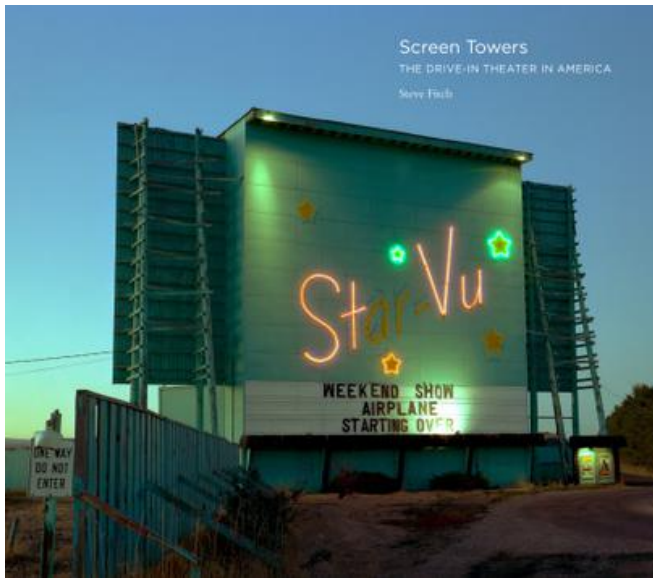
The publication is split into four acts. The first act, titled 'Earth', presents the work *Seedscape*, which takes the form of smooth, rounded 'seeds', exploring themes of the earth, fertility, pregnancy and the womb. It features three presentations of the work, culminating on the rooftop terrace of the Museo MARCO in Monterrey, Mexico.

'Fire' presents the sculpture *Uketamo*, which considers the experience of giving birth, the emptiness of the womb, and the newborn's separation from the umbilical cord. Comprising an outdoor sculptural installation launched at Casa Wabi Foundation's Sabino site, the artist employs tezontle to create mounds with empty spaces inside.

'Air', documents the body of work *Skin to Skin*, presented at Colector Gallery in Monterrey. The work represents a mother's intimate first contacts with their baby, the bringing together of their flesh, and breathing together.

The final act, 'Water', revolves around the work *Aurum*, representing breastfeeding and the sense of the mother's body producing and releasing milk and other fluids. In the work, a mother's breasts take the form of a fountain, both a vessel and a provider.

The four bodies of work are discussed in a thoughtful essay by Andrée Bober, curator and founding director of Landmarks, the public art programme of the University of Texas. Along with a foreword by Adeline de Monseignat, each act features text entries with background information on the works and contexts in which they have been shown.



SCREEN TOWERS

THE DRIVE-IN THEATER IN AMERICA

Steve Fitch

Introduction by Katherine Ware

OCTOBER 2025 • 9781960521118 • £35.00

HARDBACK • 136 PAGES • 267X305

76 PHOTOGRAPHS • LONG DISCOUNT



Hickory Drive-in Theater, Sharon, Pennsylvania; 1975



8th St. Drive-in Theater, Colorado Springs, Colorado; August, 1980

The first book in nearly 30 years to portray America's iconic drive-in theatres

Beginning in 1933 and expanding greatly after World War II, mid-century America saw a boom in the construction of large outdoor screen towers on which a projected movie image could be viewed from a parked car. This was the era of the drive-in movie theatre, which saw the marriage of the automobile and the Hollywood movie. At its peak during the 1950s and 1960s, more than 4,000 drive-in theatres dotted the American landscape.

Starting in 1971, Steve Fitch travelled throughout the United States photographing many of these theatres, concentrating on the often stunning neon and painted murals that decorated the back, street-facing side of the tower that supported the white, rectangular screen. These dramatic murals often depicted scenes that related to the local history of the surrounding community, and they could be seen from many miles away. Working with black-and-white film, he mostly photographed at dusk or night, making striking images that captured the seductive beauty of these roadside monuments.

Then, in 1980, Fitch began working in colour with a large-format 8" x 10" view camera. Interested in the collecting and comparing possibilities of photography, he began to shift his emphasis to making pictures of the actual white screen itself and the inside spaces of the theatre.



THE EIGHTY-EIGHT

PHOTOGRAPHS FROM A JAPANESE PILGRIMAGE

William Wylie
Introduced by Pico Iyer

NOVEMBER 2025 • 9781960521149 • £25.00
HARDBACK • 132 PAGES • 229 X 280
91 PHOTOGRAPHS • LONG DISCOUNT



Courtesy the photographer, William Wylie, Page 79



Courtesy the photographer, William Wylie, Page 79

A photographic experience of walking from one Buddhist temple to another along the circuit's intriguing 750 miles

The Eighty-Eight Temple pilgrimage, on the island of Shikoku, located between the Seto Inland Sea and the Pacific Ocean in the southwestern part of Japan, consists of Buddhist temples and numerous other sacred sites along a circular route. Its legend is rooted in the life of the monk Kūkai (later known as Kōbō Daishi), who trained and performed miracles at some of the sites along the path. Kūkai (774–855 CE) would later found the Shingon sect of Buddhism in Japan, and devotees would embark on the pilgrimage to honour him. Now, individuals take on the pilgrimage for a variety of reasons, from religious devotion to the physical and mental challenges of completing the circuit and the chance to experience the natural beauty and vernacular landscapes along the path.

As photographer William Wylie approached his sixtieth birthday, he saw an opportunity to mark the auspicious occasion with a symbolic journey, one that would offer some transformative experience and allow him to indulge in his enduring interest in rambling. What he found in between the eighty-eight temples was equally provocative and memorable to the temples themselves. Everywhere he walked, a landscape spread out before him like a beautiful accident, where the aim of the day's walking was immersion, to slow down and listen for the crickets behind the bath house, as Issa, the famous Haiku poet, might say.

SERHEL: ARTIST AND EUROPEAN

Olausson Magnus

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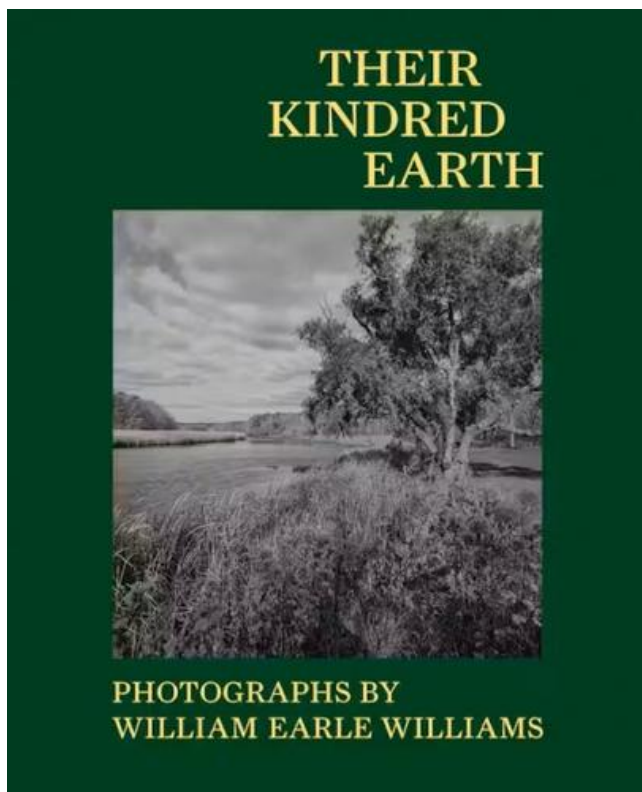
LONG DISCOUNT

Richly illustrated tribute to Johan Tobias Sergel, this book revives the legacy of Sweden's once-celebrated 18th-century sculptor.

The name Sergel is widely known in Sweden, but the artist behind it is not. In the 1700s, Sergel was a national symbol of prestige and was praised by Sir William Hamilton as the greatest sculptor since Michelangelo. Yet today, his work has long been forgotten. This is one of the first extensive studies dedicated to reviving Sergel's legacy and exploring his life and art in depth.

ABOUT THE AUTHOR:

Magnus Olausson is an associate professor at Uppsala University (where he completed a doctorate in art studies in 1993), is an art historian and has worked since 1986 at Nationalmuseum in Stockholm, where he previously served as the head of the Collections Department. He has received various awards and honours for his efforts, including the Gustavian Award from the Swedish Academy. In 1993, he published his thesis *The English Landscape Garden in Sweden during the Gustavian Era*.



THEIR KINDRED EARTH

PHOTOGRAPHS BY WILLIAM
EARLE WILLIAMS

Edited by Jennifer Stettler Parsons

With contributions from Wm Frank Mitchell, Carolyn Wakeman, William Earle Williams & Deborah Willis

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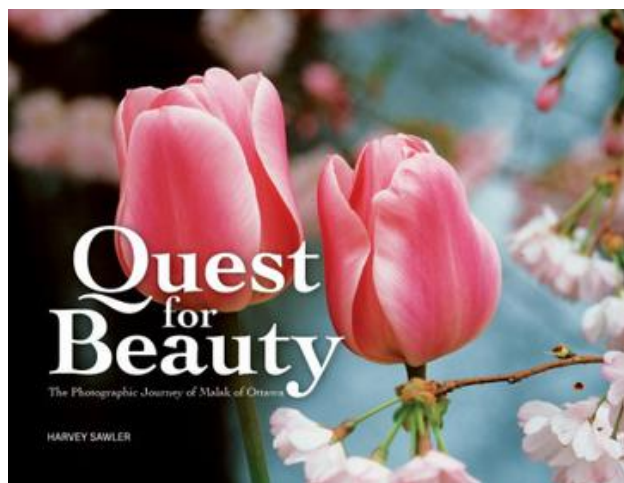
HARDBACK • 260 PAGES • 273 X 222

SHORT DISCOUNT

Evocative new photographs of Connecticut by celebrated photographer William Earle Williams provide insight to the stories of Black American history.

Their Kindred Earth gathers images of Black Connecticut's historic sites by celebrated photographer William Earle Williams. A series of essays illuminates how these sites connect to the larger national and international narrative of Black American history.

Over the past forty years, artist William Earle Williams has made sites of African American history more visible through his photography. Mentored by the famed photographer Walker Evans, Williams attended the Yale School of Art at Evans's suggestion. Williams then embarked on a decades-long journey to identify and photograph places across the country that hold histories of the slave trade, the Underground Railroad, and emancipation. Many remain unmarked and largely overlooked in a society that has long ignored Black history. New archival research has yielded significant revelations about our understanding of Connecticut history. In this book, Williams creates photographs that bring visibility and pay tribute to the unrecognised people who contributed to Connecticut culture and its landscape. It also features essays by Cheryl Finley, Frank Mitchell, Jennifer Stettler Parsons, Carolyn Wakeman, and Deborah Willis.



QUEST FOR BEAUTY

THE PHOTOGRAPHIC JOURNEY OF MALAK OF OTTAWA

By Harvey Sawler

Foreword by Anna Porter

Illustrated by Malak Karsh

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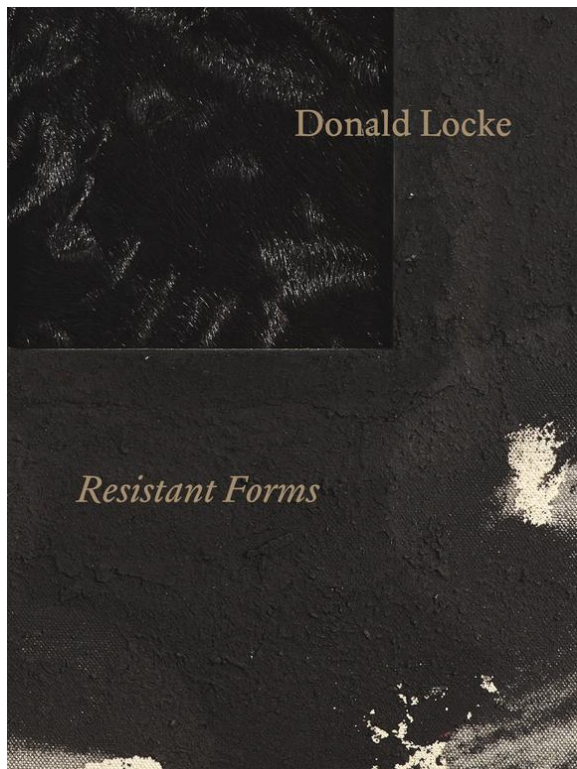
The authorised biography of the prolific, passionate and tireless Canadian photographer Malak Karsh.

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.



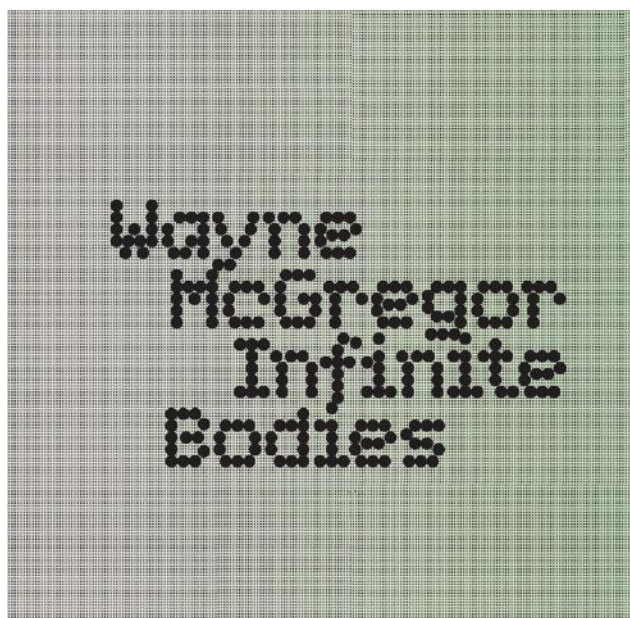
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WAYNE MCGREGOR

INFINITE BODIES

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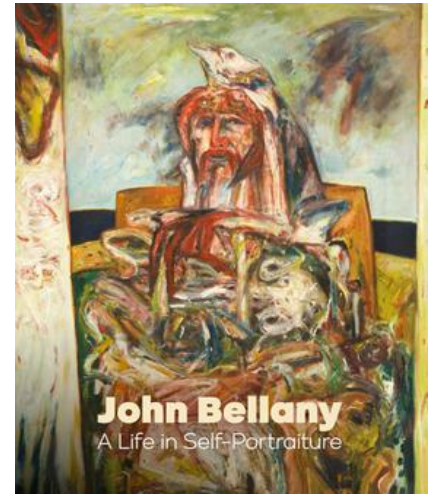
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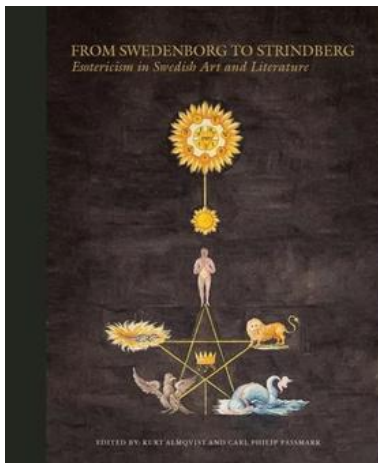
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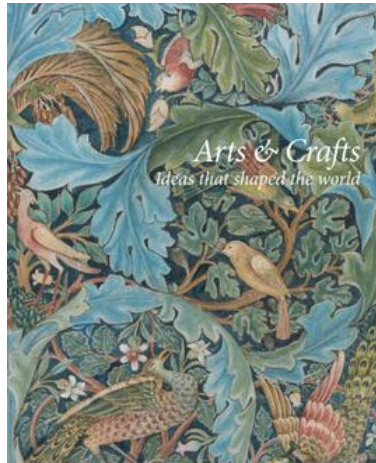
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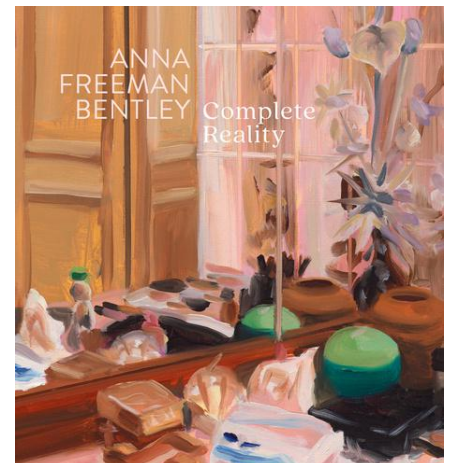
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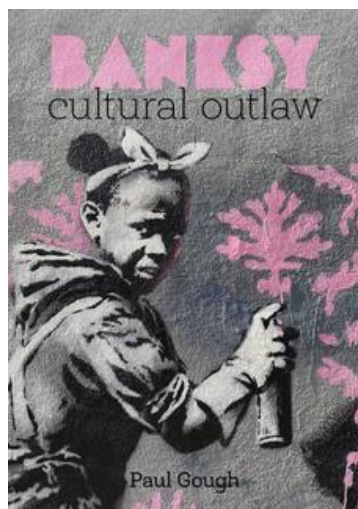
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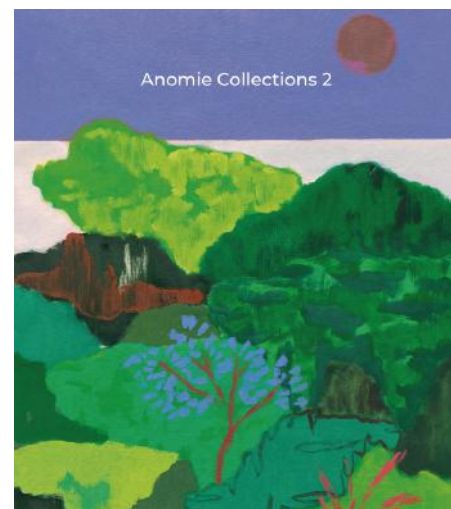
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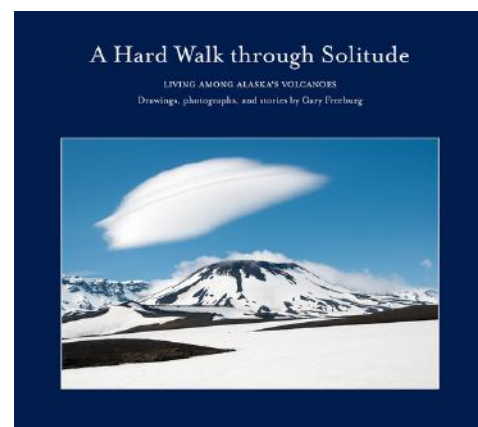
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