

Title: *Radical Botany – the politics of flowers*
Event: Group Exhibition
Curators: Susan Bright (UK) & Hedy Van Erp (NL)
Commissioner: Alice Austen House
Venue: Alice Austen House Museum, New York
Dates: 6th June – 22nd Aug 2026

A group show with approximately 14 photographs, 2 videos, books and vitrine works and a publication. Five works on paper by Wendy McMurdo.

Exhibition description:

'Flowers have always been political. From the 1637 tulip market crash – history's first speculative bubble – to today's environmental crises, flowers reflect urgent economic, social, and ecological concerns. This exhibition showcases contemporary artists who use flowers as their primary subject to address pressing political issues affecting us all. The works span diverse themes including colonial history, immigration, sexism, racism, gender politics, homophobia and class. The artists employ flowers both symbolically and literally – through formal arrangements, seed planting, decay, and disruption – to express deeply human struggles. By centering the flower, these artists reveal how this seemingly delicate subject is never merely decorative but carries profound weight; across a range of media, the exhibition demonstrates that flowers are sites of labor, commodification, memory, and resistance.'

Note from curators Susan Bright & Hedy van Erp:

For us, Alice Austen House is the perfect venue for this exhibition as it intertwines history, cultural activism, and botany. Flowers have historically been entangled in systems of power, capital, and control, serving as contested sites where politics, economics, and ecology converge. At a time of increasing political unrest, the artists in Radical Botany reveal that delicate flowers often carry profound weight and can be potent tools for resistance. Nestled in a beautiful garden, the museum not only highlights Alice Austen's legacy but also fosters community engagement and education, making it an ideal setting to explore these critical themes.'

A publication of the same name was produced to mark the exhibition. 48 pages, 25 colour illus. ISBN: 979-8-9888148-8-7

Artists: Leonce Raphael Agbodjelou (BNN), Cristine Crebas (DK), Lauren Fields (USA), Jeroen Jongellen (NL), Jamaica Kincaid and Kara Walker (USA), Justine Kurland (USA), Linder (UK), Wendy McMurdo (UK), Pipilotti Rist (CH), Dagmar van Weeghel (NL) & Remsen Wolff (USA/NL)

Retrieved: <https://aliceausten.org/17350-2/>

As part of Radical Botany – the politics of flowers, I exhibited five works on paper from my larger 2023 project The Radical Road. In 2023, I started to collect plants that grew freely alongside The Radical Road which runs alongside Salisbury Crag in Edinburgh. Aware of the revolutionary history of the path (it was built by the unemployed weavers defeated in the 1820 Radical War) I decided to collect the plants which grow along the path in order to document a period in radical history that has left little visible trace. As Glasgow based historian Alan Riach has observed, the Radical Road itself represents both the 'relation for social justice and the assertion of the earth itself'. It seemed to me too that the social history of the Crag was inextricably bound up with the natural world and in documenting the flora that persists alongside the Radical Road and I wanted to explore the tension between these two things.

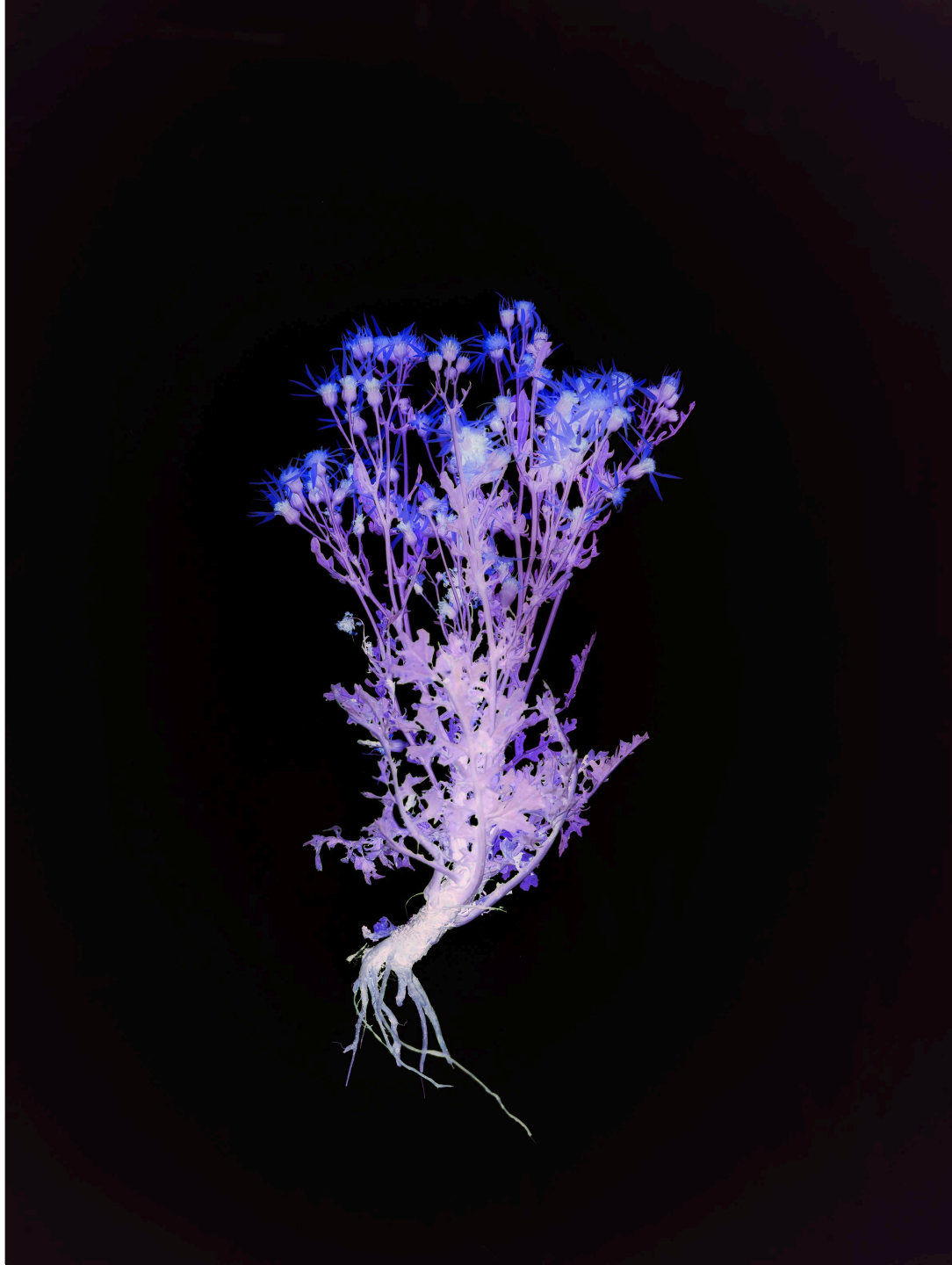
Wendy McMurdo, 2026



















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RADICAL BOTANY: *THE POLITICS OF FLOWERS*



Publication

Curated by Susan Bright & Hedy van Erp

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“They tried to bury us. They didn’t know we were seeds.”
Anonymous protest slogan

RADICAL BOTANY: THE POLITICS OF FLOWERS

Susan Bright and Hedy van Erp

Flowers are among art's most enduring and contested symbols. Their decorative and aesthetic roles are so wide-ranging that we often overlook their historical and contemporary symbolic power. Across centuries of Western cultural production, botanical imagery has been layered with associations, including femininity, domesticity, beauty, transience, mourning and desire. Arranging, depicting and growing flowers has seldom been a neutral act.

Radical Botany: The Politics of Flowers brings together works that reflect these associations. Across photography, collage, video, painting, books and sculpture, the works share a form of resistance against entangled systems of power, exemplifying how flowers can serve as sites of political and cultural opposition.

Works address themes including the domestic interior as a locus of both constraint and expression (Tracy Morgan, Pipilotti Rist); the shaping of gender identity (Remsen Wolff, Leonœ Raphael Agbodjelou); the negotiation of racial identity (Kara Walker, Dagmar van Weeghel); newsprint as material through which history is recorded (Cristine Crebas, Laura Fields); the landscape as a site of political memory (Wendy McMurdo, Jeroen Jongeleen); and the reuse of material of patriarchal culture (Linder, Justine Kurland).

The domestic interior and ideas of femininity are addressed by artists Rist and Morgan. Rist finds poetry in household tedium, transforming mundane objects (a vase, a watering can, cleaning spray, wilting blooms) into charged forms that frame the domestic as both trap and sanctuary. Tracy Morgan, working with henequen fiber, knits classically shaped vessels that draws attention to the long cultural association between craft, femininity and domestic labor.

Agbodjelou's studio portraits, in which bodybuilders pose alongside vases of flowers, quietly dismantle inherited assumptions of masculinity suggesting that strength and tenderness need not be in opposition. Wolff's notebooks and Polaroids use floral signification to a sustained negotiation with identity and binary gender conventions.

The concerns running through Van Weeghel's work finds a powerful counterpoint with the drawings of Walker. Van Weeghel restores visibility and authorship to those who have been absent, anonymous or othered through portraiture, whilst Walker's drawings subvert the structures that produced that invisibility in the first place.

Crebas constructed works from newspapers sourced from regions in conflict and transformed them into floral forms that register hope and mourning; Fields similarly interrogates newsprint, exposing how grief and womanhood are visually coded and circulated by the media.

McMurdo documents the plants that grow along Edinburgh's Radical Road

- a path built by unemployed weavers defeated in the 1820 Radical War - binding social history to the natural world. Jongeleen's conceptual land-art interventions can be read as a comment on the engineered society and the position citizens occupy within it, exposing industrial realities.

Finally, the connections between Linder and Kurland extend beyond their shared methodology of collage. Both artists treat the material culture of patriarchy – here the magazine, the photography book – as the instrument of its own undoing.

Taken together, the works gathered here argue that floral imagery in art is never merely decorative: it is a discursive device that reveals the intersecting formations of power, memory and identity. They foreground the notion that the use of flowers in art reveals as much about the natural world they depict as about the societies that produced them.

CRISTINE CREBAS

Blossoms and Blooms, 2022, Collage, 16½ x 11in (42 x 28cm)

Crebas carefully created this series of works by collaging newspapers from regions that were in conflict during its making. Looking burnt, as if scorched by war or trauma, the transformed reports become flowers that act as symbols of hope, echoed by the title *Let it Grow*. The paper flowers, though sourced from opposing countries, grow together and intertwine, suggesting entanglement and shared futures. They are not only a comment on the conflicts but also on the medium of news itself: printed newspapers feel anachronistic, and these elliptical documents refer to how we receive global events – fragmented, mediated and now dispersed via social media and the internet.



DAGMAR VAN WEEGHEL

FATOU, 2022, Pigment print with water color made from African Marigold flowers, Coreopsis, Indigo, Walnut, Dahlias, Roses, 37 $\frac{3}{4}$ x 26in. (96 x 66cm)

Van Weeghel makes images probing memory, absence and the construction of history. Influenced by years in Zimbabwe, Tanzania and South Africa, her practice draws on diasporic narratives and displacement. She treats archives – photographs, documents, and historical techniques – as research tools to reinterpret and challenge dominant narratives and colonial legacies, proposing more critical, attentive ways of seeing. She uses botanical history as metaphor and material. Inspired by Victorian floriography – a pseudo-science that catalogued floral meanings and served as a hidden visual language – she examines how these meanings were tied to gendered and racist ideas. Van Weeghel gathers petals across Europe to make pigments, which she uses to create anthotypes and hand-color her works.



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JEROEN JONGELEEN

Dead Tulips, 2021, 4K Video, 6 min. 10 sec.

Jongeleen transforms the iconic Dutch tulip fields into a meditation on decay and agricultural cycles. The geometric precision of cultivated rows creates a mesmerizing pattern across the landscape, where strips of wilted brown alternate with patches of fading yellow green. A solitary figure runs in a loop amid this vast grid, emphasizing the human scale against the vast industrial agriculture, and our intimate relationship with nature's inevitable decline. Reminiscent of certain land art of the 1970s, the work subverts the Netherlands' celebrated tulip imagery and historical relevance, revealing the unglamorous aftermath of bloom season and the environmental issues involved with the transport of tulips grown with toxic chemicals around the world.

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JUSTINE KURLAND

Nudes (Bad Mommy), 2023, Mixed media, 36 x 53in. (91.4 x 134.6cm)

In 1967 the radical feminist writer Valerie Solanas sold copies of her newly authored *SCUM Manifesto* on the streets of New York's Greenwich Village. The Society for Cutting Up Men aimed to eliminate the male sex, and work towards an all-female utopia. Kurland pays homage to Solanas: this work, part of the series *SCUMB Manifesto* (the Society for Cutting Up Men's Books) is assembled from photography books by white men. For Kurland, the series is a restorative ritual – each collage reclaims history, dismembers the patriarchy; and gender inverts traditional terms of possession.



KARA WALKER

Jeffersonia, 2022-23, Gouache, graphite and ink on paper, 16 1/8 x 12 1/4 in. (41 x 31cm)

An Encyclopedia of Gardening for Colored Children, illustrated by Kara Walker and with text by Jamaica Kincaid, examines the segregated knowledge systems of America's past, where even gardening manuals were divided by race. It explores how access to land, cultivation, and botanical education was historically restricted along racial lines. By invoking the outdated, offensive language of segregation alongside the innocent act of teaching children about plants, it exposes the absurdity and violence of systematic exclusion. The encyclopaedia format implies comprehensive knowledge yet reveals that such completeness was always conditional and gatekept. The works on paper – in gouache, graphite and ink – are the original illustrations for the book.





Kara Walker, *Olympia*, 2022-23, Gouache, graphite
and ink on paper, 12 1/4 x 16 1/2 in. (31.1 x 41.6 cm)

LAURA FIELDS

Front Pages with Pictures of Women and Flowers, 2017, Newspaper and collage diptych, overall: 22 x 28in. (56 x 71cm)

Laura Fields examines *New York Times* covers featuring women and flowers. By extracting flowers through collage and abstraction, she elevates these overlooked details, transforming them from background elements into primary subjects. This redaction asks viewers to reconcile her isolated imagery with the headlines and stories presented - to consider what the flowers reveal about how women's stories are framed. Significantly, flowers often appear with women who are mourning. Fields highlights this pattern, exposing how grief, death, and feminine ritual are visually coded in media representation. She reveals the visual language through which women's experiences - particularly loss and sorrow - are documented and understood.

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Mourning Strangers
Victims of the downed Malaysian plane were honored in Crabovo, Ukraine, on Tuesday as remains were removed. Page A9.

Crises Cascade
And Converge,
Testing Obama

By PETER BAKER

WASHINGTON — Not long after a passenger jet exploded in midair and plummeted to the ground in Ukraine last week, escalating a volatile crisis pitting the United States and Europe against Russia, President Obama's tough stance on Syria.

The Malaysia Airlines night scramble has been followed down by a sophisticated Russian anti-aircraft system provided to insurgents who mistook the airliner for a U.S. jet.

Hamas Gambled on War as Woes Grew in Gaza

By ANNE BARNARD

GAZA CITY — when war began here and Hamas broke through its borders, it was a strategic, politically, economically and diplomatically ill-fated gamble. Hamas took what some here call a desperate gamble, betting that it could win power in the Gaza Strip.

There were low expectations in terms of its performance. Hamas appeared powerless to stop the Israeli blockade of the border. It had more recently been hit by Israeli rockets and mortar fire.

The group was also handicapped by internal divisions and a lack of a clear strategy.

Governor's Office Hobbled
Corruption Investigations

Promised Free Rein, Panel Found Groups
Linked to Cuomo Were Off Limits

This article is by Susan Craig, William J. Rothman and Thomas Kaplan.

With Albany rocked by accusations of corruption and arrests, Gov. Andrew M. Cuomo set up a high-powered commission last summer to root out corruption in state politics. It was a move that had been in the air for some time, but the governor had publicly vowed would be independent.

The commission developed a list of promising targets, including lawmakers suspected of taking campaign funds and using them for personal gain. The panel also highlighted the fact that some politicians had been able to avoid scrutiny by using loopholes to bundle enormous campaign contributions.

But a three-month examination by The New York Times found that the governor's office deeply compromised the panel's work, objecting whenever the commission focused on groups that had helped Mr. Cuomo win his office.

Ultimately, Mr. Cuomo abruptly disbanded the commission halfway through its work. He said that would be a disservice to the state.

Now, as the Democratic governor's second term begins, federal prosecutors are looking at the possibility of a federal investigation into the governor's office.

Late Edition
Today, sun and clouds, warm. Storm late, high 83. Tonight, thunderstorms, potentially severe, low 71. Tomorrow, a morning storm, high 79. Weather map, Page C5.



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U.S. Is Reading
Inmates' Email
Sent to lawyers

By STEPHAN LEE FORD

The extortion case against Thomas D'Onofrio, a reputed boss in the Bronx, is a rare case of a federal prosecutor using evidence from a prison to prosecute a crime.

The case involves a letter from D'Onofrio to a lawyer, which was intercepted by prison guards and sent to the FBI.

The letter was part of a larger investigation into a racketeering enterprise that operated in the Bronx and other parts of New York City.

LEONCE RAPHAEL AGBODJELOU

Untitled (Citizens of Porto-Novo), 2018, CPrint, 19 $\frac{5}{8}$ x 13in. (50 x 33cm)

Working within the conventions of African studio photography, Agbodjelou stages bodybuilders in outdoor studio settings, their hyper-masculine poses juxtaposed with vases of flowers. The contrast is provocative: strength and softness, aggression and beauty, traditional gender codes disrupted by botanical presence. Through these tableaux, Agbodjelou questions inherited definitions of masculinity while honouring studio photography's rich African tradition. The flowers become more than props - they're challenges to rigid gender expectations, suggesting that men can embody both power and tenderness without contradiction.



LINDER

Parade, 2025, Collage, 10 7/8 x 7 7/8 in. (27.5 x 20 cm)

This was commissioned by the art magazine *Frieze* to coincide with Linder's major retrospective at the Hayward Gallery in London in 2025. Photomontage lends itself perfectly to feminist art and Linder utilizes it extensively in powerful takedowns of male-oriented consumer culture. She has consistently subverted flowers' traditional associations with femininity, decoration, and passive domesticity often juxtaposing them in amongst images of pornography pushing the boundaries between critique and titillation, the mainstream and the counter cultural. A pioneer of the punk scene in the UK, her work embodies the shock and radical spirit of early 20th Century European Dada and Surrealists for political and satirical statements.



PIPILOTTI RIST

Sparkling of the Domesticated Synapses (Funkenbildung der domestizierten Synapsen), 2010, 1 integrated projector and media player, diverse objects, 35¼ x 31½ x 11¾in. (89.54 x 80.01 x 29.85cm)

Rist illuminates the poetry hidden within household tedium, transforming everyday objects into vessels of sensory awakening. The glowing vase pulses with light, suggesting the domestic space as both tradwife trap and sanctuary. Her signature use of illumination animates the mundane – a watering can, cleaning spray, and wilting blooms - suggesting that consciousness flickers even within a cleaning routine's numbing repetition. Rist finds ecstasy in the ordinary, referencing both feminine labour and decoration while highlighting the tension between traditional gender roles and feminism.



REMSEN WOLFF

Various notebooks, polaroids and ephemera, 1978-1998

Unsure of his identity and gender, Remsen Wolff became fascinated by the German performer Klaus Nomi and 1990s New York drag artists such as Lypsinka. He often photographed himself as a form of discovery, using flowers as a vehicle of femininity. Combined with his poetry, notes and diaries, they are a poignant reflection of his lifelong struggles with his identity and the confining morals of his time. In his final years, Wolff called himself a "phony transsexual" and he adopted the fictitious name Vivienne (Viv) Blum. Severe depression, and the combination of agoraphobia, not being acknowledged by the New York art world and the diagnosis of cancer – all contributed to his taking his own life.



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Ramsey Wolff, *Paris, 7e*, 1978, Newprint, 10x
8in.

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TRACY MORGAN

Ravel (1-8), 2020-2025, Knitted vases (various sizes)

Working as a painter, sculptor and stylist in the editorial world for floral still lifes, Tracy Morgan started to knit classically shaped vessels during the Covid-19 pandemic with henequen – also known as Green Gold or Sisal – a species of agave native to the Yucatán Peninsula. By choosing a material that refuses permanence or practicality in this form, Morgan subverts function in favour of form. The act of knitting is a domestic pursuit, often understood as a 'feminine' act, and the small scale of these vessels also emphasises the domestic intention. In addition to these works, Morgan has created floral displays throughout the exhibition space from flowers grown especially for this exhibition.



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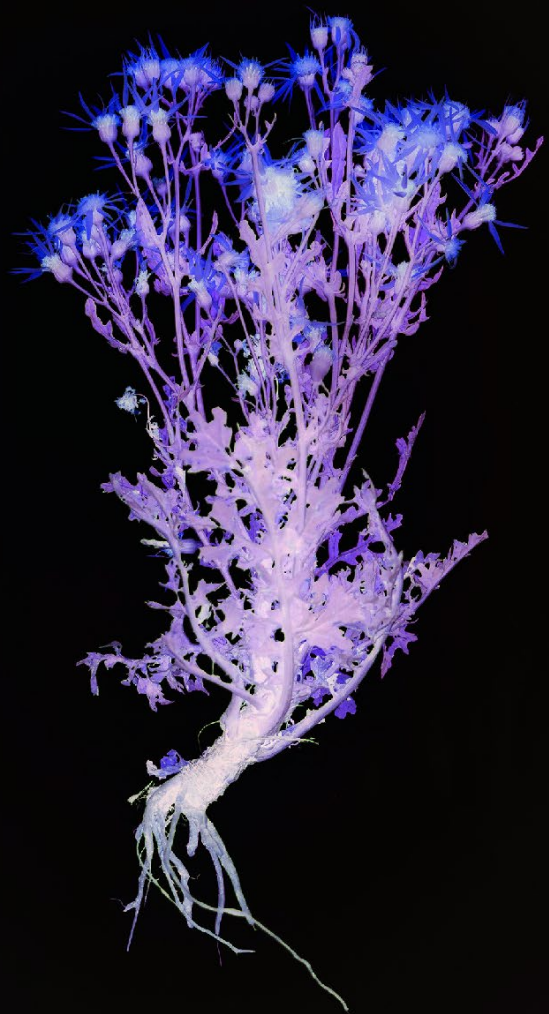
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WENDY MCMURDO

Radical Road, 2023, Archival Giclée prints on Hahnemühle
Photorag, 19 x 14in. (48 x 36cm)

In 2023 McMurdo started to collect plants that grew freely alongside The Radical Road in Scotland. An elevated path in Edinburgh's Holyrood Park, it was originally built by unemployed weavers defeated in the 1820 Radical War. She wanted to use these plants to document a period in history that has left little visible trace. As the Scottish poet and academic Alan Riach observed, the Radical Road represents both the 'relation for social justice and the assertion of the earth itself'. For the artist the social history of the Craggs is inextricably bound up with the natural world, and in documenting the flora that persists alongside the Radical Road, she explores the tension between these two things.





Alice Austen and her family embraced gardening and floral cultivation in a distinctly Victorian manner, transforming their home into a richly layered botanical environment. Like many affluent households of the late nineteenth century, they collected plant specimens from across the globe, filling both the gardens and interiors with exotic flowering species that reflected contemporary fascinations with horticulture, travel, taxonomy, and display. Flowers were not merely decorative embellishments within the Austen household; they were central to the emotional and social life of the home itself.

Austen was known to host gatherings celebrating the ephemeral blooming of her beloved night-blooming cereus, whose rare nocturnal flowers became occasions for communal wonder and ritual. Equally treasured was the magnificent wisteria vine that enveloped the house so completely that it reportedly threatened the structural stability of the building. Yet the vine was preserved, allowed to grow unchecked as both a living sculpture and an emblem of attachment, memory, and continuity. These stories reveal the degree to which plants and flowers occupied a deeply affective role in Austen's world, shaping the atmosphere of the home and the experiences shared within it.

To consider the politics of flowers at this historic home and studio is to open a broader conversation about the cultural and symbolic power of gardens, botanical imagery, and floral representation. The exhibition *Radical Botany: The Politics of Flowers* invites viewers to examine how flowers operate simultaneously as aesthetic objects, coded social languages, and sites of identity formation. Within Austen's photographic practice, gardens and floral settings become more than picturesque backdrops; they emerge as carefully constructed environments through which intimacy, companionship, and self-fashioning could be expressed and documented.

For Austen, the garden functioned as a refuge and sanctuary, particularly for her largely queer circle of female friends and companions. In an era shaped by restrictive Victorian expectations surrounding gender and sexuality, the cultivated domestic landscape offered an alternative social

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E. Alice Austen, *Full Length with Bouquet*, 1882. Silver gelatin glass plate negative



E. Alice Austen, *Flash Group, Night Blooming Cereus*, 1890, Silver gelatin glass plate negative

space, one in which forms of affection, autonomy, and self-expression could flourish with relative freedom. The home and garden together became sites of radical retreat and affirmation where identities could be reflected through nature, performance, leisure, and photographic experimentation. Within this context, flowers and foliage acquire an expanded political dimension: they become part of a visual language through which belonging, desire, and care could be quietly articulated.

This understanding of the garden as both aesthetic and social space has been central to the development of Radical Botany. As the home's primary curator, it has been especially meaningful to work alongside Hedy van Erp and Susan Bright in shaping an exhibition that responds not only to contemporary artistic investigations into botany and politics, but also to Austen's enduring relationship with the natural world. Their curatorial vision resonates profoundly with Austen's own use of the garden as a place of safety, refuge, creativity, and celebration during a period that offered limited freedoms to Victorian women.

Austen's contributions to floral art extend well beyond her photography. Her meticulous floral scrapbooks, botanical arrangements, and sustained cultivation of the garden itself demonstrate an attentiveness to flowers as both artistic subject and lived material presence. The domestic and horticultural spaces she shaped reveal an artist deeply invested in the visual and emotional possibilities of the botanical world.

Accompanying the exhibition, the museum presents rotating slideshows drawn from Austen's prolific floral photography archive, inviting visitors to encounter her work in dialogue with contemporary artists featured in Radical Botany. This juxtaposition creates a dynamic conversation across generations, illuminating how flowers continue to serve as potent symbols through which artists explore identity, intimacy, ecology, memory, and resistance.

About the Curators

Hedy van Erp (NL) is a photo historian, author and curator of photography and video art. She curated exhibitions for museums such as the Nederlands Fotomuseum, Rotterdam; Fotomuseum The Hague; the National Media Museum, UK; the Science Museum, London; and Foam and the Hermitage, both in Amsterdam. She investigates vintage photography with contemporary relevance, as well as the ubiquitous, but still understudied genre of vernacular photography. Her book *Photography Decoded* (Tate Publishing, London, 2019), authored with co-curator Susan Bright, therefore looks at photography from all possible viewpoints. Supported by the Mondriaan Fund, she has in recent years researched privately owned photo archives for exhibitions at Foam and the Bristol Photo Festival, and publications such as Foam Magazine and the international photozines Dog Food and Fotozini. For Photoville 2026, she curated Special Girls – portraits by the NY artist Remsen Wolff (1940-1998), one of the Radical Botany artists. She is currently working on a monograph of his work.

Dr. Susan Bright (AUSUK) is a curator, art historian, writer and lecturer with over two decades of experience curating exhibitions featuring both major international and emerging contemporary artists. She has curated exhibitions worldwide, including Tate Britain, The National Portrait Gallery (UK), Galleria Nazionale d'Arte Moderna (Italy), Princeton University Art Museum (USA), Lismore Castle Arts (Ireland), Serlachius Museum (Finland), and Fremantle Arts Centre (Australia), among others. She has been guest curator and artistic director for festivals across France, Spain and Germany. She has authored seven books and regularly contributes to exhibition catalogues, journals, magazines, and broadsheets, including The Financial Times, The Guardian and Vogue. She has written and broadcast for BBC Radio 4. She has taught at leading institutions including Parsons School of Design in New York and University of the Arts London (UAL).

About Alice Austen House Museum

The Alice Austen House Museum fosters creative expression, explores personal identity, and educates and inspires the public through the interpretation of the photographs, life and historic home of American photographer, Alice Austen (1866-1952). The Alice Austen House is a living breathing photographic resource, providing a platform for contemporary photographers to explore Austen's legacy and make connections to the place she called home. The Alice Austen House and its surrounding waterfront park are a nationally designated site of LGBTQ+ history. The museum centers the loving 55 year relationship between Alice Austen and her life partner Gertrude Tate, providing an important window into pre-Stonewall LGBTQ+ history and enriching our understanding of the important life and work of Alice Austen.

Acknowledgements

The Alice Austen House gratefully acknowledges the generosity of the artists, collectors, galleries, lenders, and estates whose support made *Radical Botany: The Politics of Flowers* possible.

Cristine Crebas:

Courtesy of Marcus Steenberg and the artist's estate.

Dagmar van Weeghel:

Courtesy of the artist.

Laura Fields:

Courtesy of the artist.

Leonce Raphael Agbodjelou:

Courtesy of the artist.

Linder:

Courtesy of the artist, Modern Art, and the collection of Joel Wachs.

Jeroen Jongeleen:

Courtesy of the artist and Harlan Levy Projects.

Justine Kurland:

Courtesy of the artist and Higher Pictures Generation, New York.

Kara Walker:

Courtesy of the artist and Skkema Malby Jenkins, New York.

Pipilotti Rist:

Courtesy of the artist and Luhring Augustine, New York.

Remsen Wolff:

Remsen Wolff Collection, Amsterdam. Courtesy of Jochem Brouwer.

Tracy Morgan:

Courtesy of the artist. Wendy

McMurdo:

Courtesy of the artist.

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Press

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**PRESENTED BY THE
ALICE AUSTEN HOUSE
JUNE 6 – AUGUST 29, 2026**

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