

floral methods

Fred Blauth
Nathan Bussard
Maria-Margaretta Cabana Boucher
Patrick Carroll
Dara Etienne
Flowers for Black Beloveds
Armanis Fuentes
kg
Adam Linn
Soren Lundi
Aaron McIntosh
Brent Nakamoto
Devan Shimoyama

curated by Théo Bignon

April 4 - May 18, 2025

BUNKER
p r o j e c t s

Three years ago, I made a handful of beaded lavenders for an outdoor exhibition at a friend's farm in Michigan. I was initially drawn to the history of the technique behind them—a side hustle for beadworkers that appeared in the 16th century—rather than the flowers themselves, even though I have always found fertile ground for my work in what has historically been relegated to the realm of ornamentation. Three years and approximately three hundred lavenders later, I am working toward creating a field—an installation that will probably take me another three years to complete. In these three years, these beaded flowers have taken over my practice, and I have begun to see flowers in the work of many other artists in new ways. What if the flower were a pretext or even a pretense? What if the flower were a method—a particular way of doing something—for endurance, care, and reclamation? After all, flowers have served as enduring symbols and metaphors in art, and they can still offer ways for us to seek paths through this time.

Floral Methods presents works by 13 artists and community organizers whose practices either engage with flowers or have been asked to respond to this theme. Together, they offer multifaceted contemplations, abstractions, and propositions ranging from queer botanica, Indigenous reclamation, domestic labor, tenderness, creative resistance, faggotry, memoirist impulse, and more. A bouquet of sorts. Just like picking a flower and carrying it with you, the majority of the works in this exhibition are of intimate scale and are best experienced individually. A publication, a participatory project, and a banner made as a consequence of an outpouring of love, grief, and rage remind us of the need to gather, to be in collectivity, and to help carry what is larger than ourselves.

Théo Bignon

Fred Blauth

@_fr.ed

Fairy Suit is my 11th set of collaged artist trading cards. I've been making and trading cards with other artists from around the world since 2022. Over time, I've made more than 100 cards and received just as many back in return. For this suit, I had planned to collaborate with my friend Jessie: I snipped flowers in her garden and pressed them in a book for a week but all the pedals went moldy in the process. I must have not dried them out properly. Instead, I'm using pictures of gardens from the book, *The Mix & Match Color Guide to Annuals & Perennials* by Graham Strong and Alan Toogood, 2000. Its spiral bound and the pages make a sharp shriek when I tear them from the spine's coils. Hidden beneath the cuts, I'm also using gay porn from the 80s, 90s and 2000s to create the silhouettes frolicking through the flora. I found the flower book at my usual source: Sunny-side Books and Media swap, two blocks away from our apartment, in Queens. The porn was sourced in other ways. I'm using a new tool to create my cuts for this suit: an ergonomic blade that I don't hold but rather wear, like a ring. On/with my left index finger, I extend the knife in a pointing motion, pressing down to cut. I trace the edges of the ghostly porn stars with my blade, then slather them head to toe in archival glue and paste the guys to the backs of the flower pages, flipping them over so you only see their outline in the underbrush. Nudes now dressed in camouflage, their shapes give them away (if you're lookin' for it).

This morning we were cuddling— in and out of consciousness, flipping back and forth for what felt like eternity. My phone's alarm sounds like a harp. I press snooze again and again in a sleepy haze. In the rectangular frame of our bed, our bodies in profile, to the left, then the right, then left again: this is when I dream the most vividly. When we wake up we have sex. I always imagined heaven as a field of flowers. ”

Fred was the marketing and communications director at Bunker Projects from 2017 to 2019



Mass Harmony
Collage (mounted to extra large playing card)
7 x 5 inches
2024

Nathan Bussard

@nate_buss

“BLOOM is an autobiographical sculptural series that explores the journey of queer self-acceptance through specific stages of my life. Using the symbolic nature of flora and their seasonal bloom to represent the evolution of self, these sculpture vases explore moments in my personal experience in accepting my sexuality. From growing up in a rural, religious community with set standards of gender to acknowledging my queerness to accepting it, each vase captures a transitional period when my own stage of acceptance bloomed. “Hidden In Plain Sight” queers the masculine stereotypes of rural America that I sought to cloak myself in while acknowledging it was the birthplace of myself and my creativity. Through the dogwood blossoms that signaled spring each year, this vase depicts a reconciliation I had with my own past to acknowledge how the planting of certain seeds led to my growth. “A Journey of Countless Futures” revisits my time living in Italy where I acknowledged and embraced who I was outside of the confines of religion and allowed myself to be loved for who I was. This allowed me to see the limitless futures I could choose to live in accepting myself. The poppy was a flower that appeared everywhere I went during my time in Italy and its rough shelled seed opens to a delicate bright flower that mirrors the shift that occurred within myself. “The Acceptance of Love and Self” is a reminder of my experience since arriving in Pittsburgh and a dedication to myself in the physical and emotional journey to self-acceptance. It’s simple yet dramatic shape pays homage to the simple act of choosing to accept myself and come out, but the dramatic waves of internal dialogue to reach that point. The choice of tulips echoes the love that I have experienced in this process as tulips are buried in the cold winter waiting for the spring to break the surface as my own journey to self-acceptance extends beyond a singular season.”

Nathan Bussard (B. 1995, Maryland) is a multi-disciplinary artist currently based in Pittsburgh, Pennsylvania. Through an autobiographical lens, his work explores the intricate intersectionality of the human experience centered on queerness, sexuality, spirituality, and symbolism. His current work, based in ceramics, uses nature, symbolism, pattern, and functional form to reflect autobiographical moments of change, growth, and catalytic shifts within my story as an investigation of the complexities that exist in our human selves. His work has been exhibited nationally with Chautauqua Institution Bridge Gallery (Chautauqua, NY), Radiant Hall (Pittsburgh, PA), Pittsburgh Ballet (Pittsburgh, PA), ProjectArt (Virtual), and Evangel University (Springfield MO). Nathan carries a B.A degree from Evangel University in English and Art, a Masters of Arts and Cultural Management from the University of Bologna, and a Masters of Arts Management from Carnegie Mellon University.



Hidden In Plain Sight, 2025
8.5" x 6.5"
stoneware, underglaze, glaze
\$1,500



A Journey of Countless Futures, 2025
10" x 7.5"
stoneware, underglaze, glaze
\$1,800



The Acceptance of Love and Self, 2025
11" x 8.5"
stoneware, underglaze, glaze
\$1,800

Maria-Margaretta Cabana Boucher

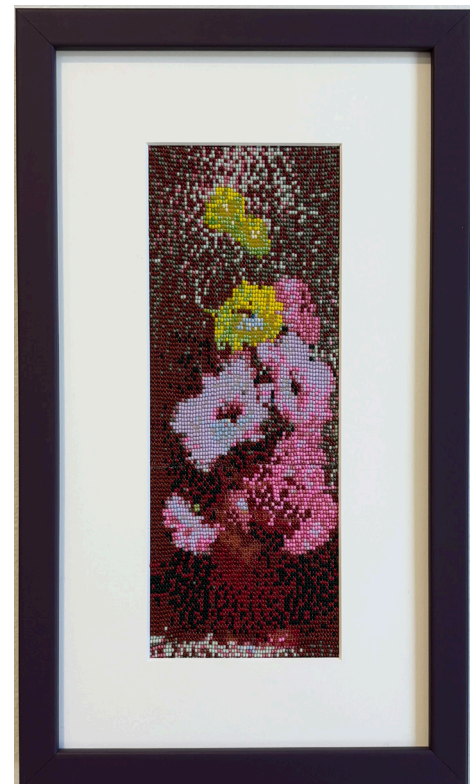
@mariamargaretta

Comin round for coffee and *like one of your Michif florals* are part of a series that reimagines and recreates objects from domestic spaces as part of my familial archive. The pieces reflect on shared moments of visiting and care within the everyday; creating sites instilled with knowledge transference within intimate spaces. Vibrant floral motifs emphasize Métis beadwork practices where repetitive gestures such as loom and flat stitch are used to reference labour and love of Michif women.

Maria-Margaretta Cabana Boucher is an interdisciplinary Red River Michif Artist from Treaty Six Saskatoon, Saskatchewan. She has ancestral ties to the Métis communities of St-François-Xavier, St. Boniface, Manitoba and St. Louis, Saskatchewan. She is currently making and living on the stolen territories of the Sk̓wx̓wú7mesh, Səlíl-wətaʔ, and xʷməθkʷəy̓əm Nations. Maria-Margaretta holds a BFA from Emily Carr University of Art+Design and an MFA from OCAD University. Her practice is an exploration of the Michif self archive, autobiographical beadwork and objects of the everyday. Using Métis identity as a place of transformation she questions how memory, personal experience, motherhood, and ancestral relations influence her understanding of self.



Coming round for coffee, 2022
garden shirt, size 10 seed beads, cinder blocks, mug, coffee
63" x 16" x 15"



That old home of mine: like one of
your michif flowers, 2023
size 10 seed beads, loom, frame
16" x 9.5"

Patrick Carroll

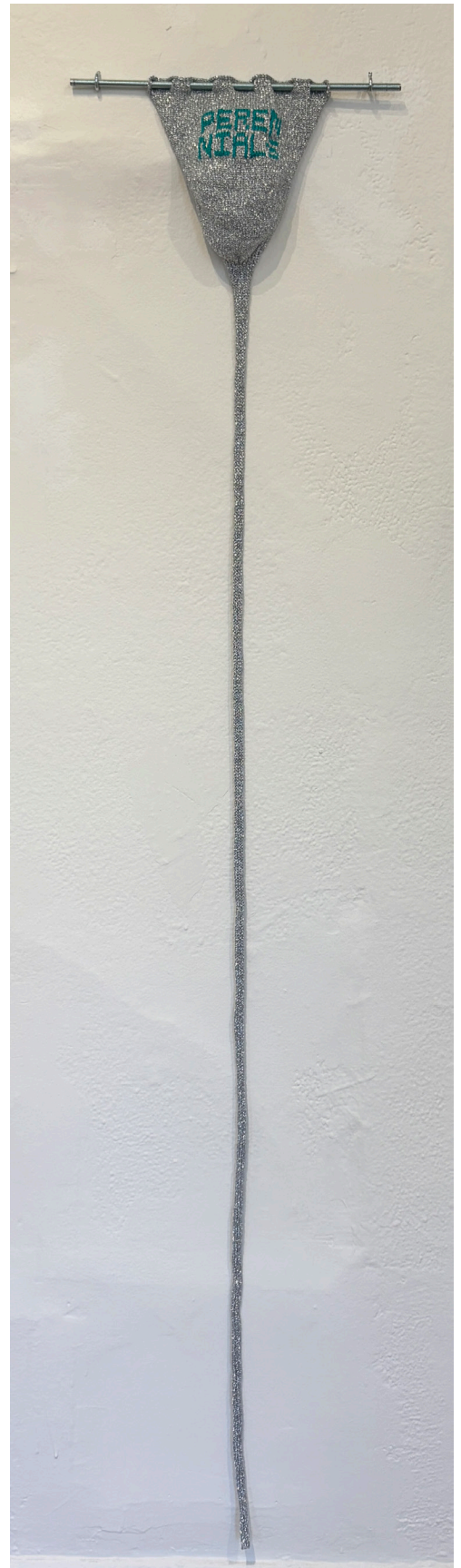
@patcar

Patrick Carroll's knitted works participate in the great shared human endeavor of textiles. *Perennials*, which takes the form of a thong, celebrates the glamor of resilience. *Pollination*, with its in-nuendo, form-play, and color extravagance, stages the floral glee of gayness.

Patrick Carroll (b. 1990, Menlo Park, CA) lives and works in Los Angeles. Select exhibitions include Days with JW Anderson in Milan as part of Salone del Mobile 2024, Personae at Baader-Meinhof in Omaha in 2023, Commonplacing at The Meeting in NYC in 2023, Reading at Giovanni's Room in LA in 2023, Memoriam as part of Fuji Textile Week in Fujiyoshida, Japan, in 2022, and in the group exhibition Any Distance Between Us curated by Stephen Truax and Dominic Molon at RISD Museum in Providence in 2021.



POLLINATION, 2024
14" x 12" x 1.5"
cashmere, lurex, cotton, linen, wood, staples
\$3200

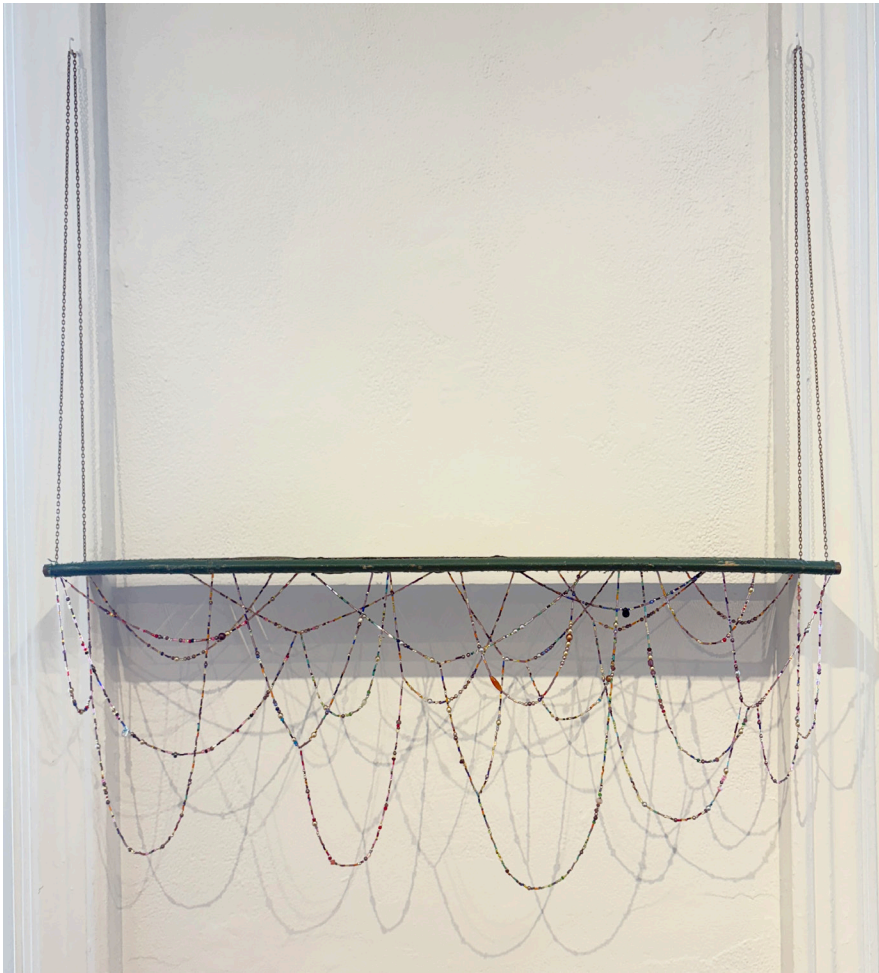


PERENNIALS, 2025
steel, polyester, hemp
60" x 12" x 2"
\$2600

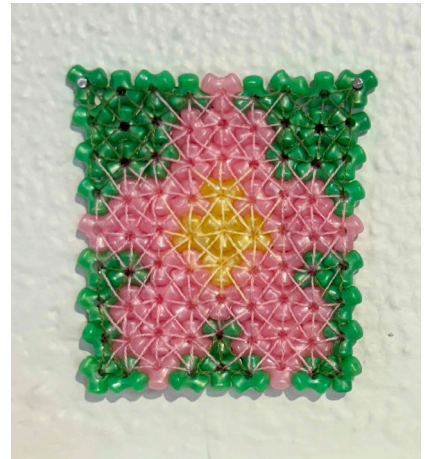
Dara Etienne @_dararara_

“ My practice is provisional and driven by discarded goods. Acting as a repairman, I dress, mend, or reimagine abandoned materials for a second life. I utilize objects I find on sidewalks, source offcuts from local quilters, and gather scrap metal from construction sites. Availability informs my work due to my identity as a craftsperson and artist. Much of fine art is hidden behind institutional, financial, and material barriers but craft-- especially fibers-- is expansive and widely available to working class people. As a genderfluid maker, I am fascinated in crafts' rich history in labor and gender and I operate where the two rub against each other. My work focuses on contrasting hard and soft forms to emphasize the queer kinship between materials with different functions and future lives. ”

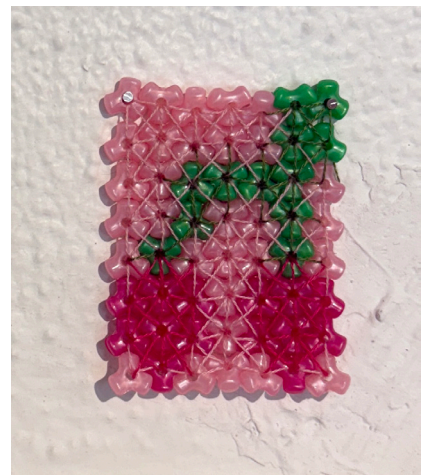
Dara Etienne is a multidisciplinary visual artist and craftsperson from Eastern Massachusetts. Using both institutionally learned and self taught processes, their work expands the definition of craft through quilting, weaving, knitting, and more. Currently based in Pittsburgh, they have completed residencies at Contemporary Craft, the Pittsburgh Center for Creative Reuse, and Bunker Projects. They have had recent exhibitions through Bunker Projects, Radiant Hall, The Future is Black, as well as a performance through the SPLICE Institute.



Roots, 2025
found heddle, chain, beads, thread
35" x 33" x 5"
\$750



Cherry Blossom (Blossom), 2025
triangular beads, embroidery thread
2.75" x 3" - \$150



Cherry Blossom (Cherries), 2025
triangular beads, embroidery thread
2" x 2.5" - \$130
\$250 for both

Flowers for Black Beloveds

Flowers for Black Girls was a collective pouring of love into Black girls and women as we were holding the grief, rage and memory of the violent loss of Teaira Whitehead.

This action of love has been continued by a committed community of artists, farmers, and friends as Flowers for Black Beloveds.



hand painted banner, 2014
73" x 82"

“ In my practice I investigate domestic interiority, queer materialities, and the dignity of feminized labor. Prepping, cooking, sweeping, mopping, washing, decorating ... dreaming—the job of a homemaker is never done. The perpetuity of domestic work sets the stage for my auto-mythological practice, wherein I often collapse art, history, and family lore to emphasize the fragile truce between Work and Home. I come from a long line of domestic workers. I wrestle with this inheritance in the studio, sowing fantasy in the mundane. ”

Armanis Fuentes (b. 1997, Bayamon, Puerto Rico) is a multidisciplinary artist and historian from Holyoke, Massachusetts. They received a BA from Williams College and an AA from Holyoke Community College. Fuentes is a member of the artist collective hotbed, and is based in Pittsburgh, PA with their collective-mates.



la fabrica 1 (keepsake jacquard), 2025
buon fresco on screen, mounted in
lime-washed frame
27" x 17"
\$1000



thespesia grandiflora, 2025
buon fresco on found brick shard
6" x 4"
\$100

joyita
found conglomerate, nails, screw,
masonry glue
3" x 3" x 3"
\$100



senescence test, 2025
intonaco on burlap
8" x 5"
\$100

“ My studio is a site full of embodied personal history. I make weavings, sculpture, and poetry using the logic of memoir. This work is laced with the effects of emigrating from Poland as a child, identifying with 60's counterculture as a teen (in the 90's), growing up queer in rural Pennsylvania, being a sober alcoholic working a program, living with a beloved dog, and studying the intertwined histories of feminism and the fiber arts. These points of material culture are then processed by hand in textiles and extended through poetic materials lists. This is auto theory rendered in string and stuff. In my narrative textiles, I play with the idea of what is noteworthy, using materials that retain my daily narratives. Cerulean blue plastic dog waste bags that litter all of my jacket pockets, pre-fabricated paper joints left over from treating my father's lost battle with cancer, broken bungee chords that have given in to the stress of transporting my sculptures, a hoodie drawstring from a trip to L.A., jewelry from people who are special to me and gold paper lettering from a funeral wreath all appear in my work. These objects bring a lot of story to each piece while retaining their status as emblematic of the different values embedded in material culture. Materials lists are key to understanding my work. I expand these lists into poetic texts, pointing to the physical material that makes up the work while also invoking other details such as the music I listen to while weaving, the weather on that particular studio day, my dogs mood, the contents of my scrolling... Here again is the impulse of the memoirist. ”

kg (b.1980, Poland) makes weavings and writes poetry from their home studio by the lake in Chicago. kg values the small the domestic and the everyday, situating those politics in their studio and curatorial practices. They have exhibited work with Horse and Pony (Berlin), The Brooklyn Academy Of Music, The Bruce High Quality Foundation and The Gowanus Ballroom (New York), Left Field Gallery and Adjunct Positions (Los Angeles), Katherine E. Nash Gallery (Minneapolis), Monique Meloche Gallery, Gallery 400, Julius Caesar and LVL3 (Chicago), The John Michael Kohler Art Center (Wisconsin) and their most recent solo exhibition, Here Comes That Feeling at Hawthorne Contemporary in Milwaukee. Some Kind Of Duty, Their expansive weaving survey hosted by The DePaul Art Museum is available as a monograph through the museum shop and online. In 2017 kg attended The Skowhegan School of Painting and Sculpture and The Vermont Studio Center as a fellow in 2018. Current exhibitions include Intranarratives hosted by the Musée d'art Contemporain de Montréal and Beyond: Tapestry Expanded at The Peeler Art Center at DePaul University. Upcoming shows include Floral Methods curated by Theo Bignon at Bunker Projects in Pittsburgh PA, Never, Again! a solo exhibition in Color Club's Museum Space and Even Songs, a solo of all new works at Goldfinch Gallery in Chicago.



My Friend Betsy's New Bango

Lavender
of course
strapped with flowers
finished like a fist
full of sparkle that
will be wept

12.5" x 15"

Cynia Warsztaty, 2019

four heads
holding
broken line

5.5" x 6"



Malutka Chmura, 2018

Pink plastic raffia
from Mexican Yarn and String
in downtown LA spying
a rusty metal daisy I pinned to
some socks I wore back when
I was drinking
before the clouds set upon me

9" x 10"



Woven To The Sound
of Being Alone

Too much and never
enough of this
hot pink line
woven by hope
framed in hot gossip
holding the cure
within the wings of
a storm

6.5 x 7.5"

Adam Linn

@paris_of_appalachia

“ For this drawing I considered the anatomy of a flower and combined it with hardware forms. This piece reveals two doorknobs crossing over one another while their bases twist around to display petal-like curves. I was interested in creating a link between the stamen of a flower, the male reproductive parts, and the handles of a doorknob. I am suggesting an intimate embrace between inanimate objects while thinking about the correlation between sameness and queerness. ”

Adam Linn (b. 1995 Pittsburgh, PA) works across drawing, painting and printmaking to contort realities of animate hybrids steeped in seduction. Using a voluptuous visual language, he probes relationships between power, sexuality, gender, desire and representation. Linn received a BFA in Printmaking from the Rhode Island School of Design in 2017 and an MFA in Visual Arts from SUNY Purchase in 2024. This past year he has participated in residencies at Millay Arts, the Macedonia Institute and the Robert Blackburn Printmaking Workshop at the Elizabeth Foundation of the Arts. He currently lives and works in Brooklyn, NY.



Stamen Love
Colored pencil, watercolor and acrylic
gouache on paper mounted panel
12" x 16"
\$2,850.00

Soren Lundi

@gardenofartificialdelights

“ This piece is inspired by traditional Dutch still lives, and continues the tradition of using flowers that bloom at different points in the growing season in order to depict an impossible hyper-abundance. I am indebted to the work of other paper floral artists, especially Jessie Chui and Tiffanie Turner. ”

Soren Lundi is a queer artist living in Pittsburgh, and working in a variety of media including fiber art, painting, writing, fashion and improvisational noise music. His work explores themes of excess, artificiality, the uncanny and an exaggerated color palette.



Still Life With Pomegranate, 2025

Italian crepe paper, doublette crepe paper, floral tape, wooden bead, wire, glue, mod podge, pre made stamens, pan pastel, twigs, light bulb, air clay, acrylic paint, wicker vase. 13" x 18" x 21"

\$1600



Sunflower, Reclining, 2025

Italian crepe paper, wire, glue, air clay, pan pastel, floral tape, dowel. 53" x 8" x 6"

\$200

Aaron McIntosh

@amcintoshy

Exuberant Botanica is one part of the larger, multi-year Hot House/Maison Chaude project, which is both an evolving queer ecology network and a series of related artworks. The project interrogates the heteronormative and colonized origins of nature studies, and seeks to overturn unjust legacies of biological determinism and distorted understandings of the “natural” by articulating queerness using a spectrum of non-normative, non-reproductive sexual and gender capacities expressed in the plant world. Informed by the “hot houses” of the 19th century, the project envisages speculative “worlding” potential into a structural form built to nourish growth of rare species. Exuberant Botanica both an index of companion plants of the natural world that have intertwined histories with human sexual and gender evolutions, along with a series of botanic drawings, lithographic prints and appliqué quilts of speculative plant ‘herbals’ for healing contemporary queer issues created from participant designs. 2SLGBTQ+ invitees across Turtle Island have sent their fictive herbs to the artist, who brings them to life through soft sculpture in textile and paper.

Aaron McIntosh is a cross-disciplinary artist and fourth-generation quiltmaker whose work mines the intersections of material culture, family tradition, sexual desire and identity politics. His exhibition record includes numerous solo and group exhibitions, most recently *The Gloaming* at Pierre-François Ouellette art contemporain, *Entanglements* at Northeastern University, and *Radical Tradition: Quilts and Social Change* at the Toledo Museum of Art. Since 2015, McIntosh has managed *Invasive Queer Kudzu*, a community storytelling and archive project across the 2SLGBTQ+ Southern United States. He is a 2020 United States Artist Fellow in Craft, and other honors include a 2017 Virginia Museum of Fine Arts Fellowship, and two Windgate Fellowships in 2006 and 2015 from the Center for Craft. His current research-creation project, *Hot House/Maison Chaude*, has been supported by a 2020-2023 SSHRC Insight Development grant. He has held residencies at the Oak Spring Garden Foundation, Banff Centre, Haystack Mountain School of Crafts and the Virginia Center for Creative Arts. His critical writing has been published in the *Brooklyn Rail*, *Hyperallergic*, the *Surface Design Journal*, and the *Journal of Modern Craft*. He currently lives and works in Montreal, where he is an Associate Professor and Coordinator in the *Fibres & Material Practices* program at Concordia University.

Praestigum Tutum,
from the *Exuberant Botanica* series, 2025
fabrics, crepe paper, wire, glue, papier mâché,
gouache, acrylic
9” x 8” x 12”



Morning Glories (for Axie), 2023
vintage fabrics, knitted tubing,
embroidery floss, thread, wire
19” x 48” x 12”



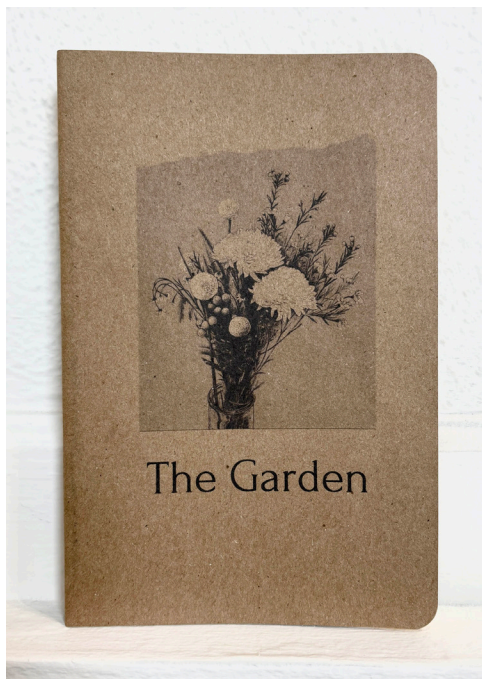
Brent Nakamoto

Almost Perfect Press

@almostperfectpress

“ I am a Queer, Japanese-American, and Buddhist artist with a background in drawing and painting, print-making, photography, performance, writing, and book arts. My creative process is influenced by the study and practice of Zen Buddhism. Through my work I am researching Buddhist practice, history, philosophy, ethics, and literary and material culture. I also own and operate Almost Perfect Press, a curatorial and publishing project specializing in hand-bound, small-batch publications featuring emerging writers and artists, and other short texts.

“The Garden” is a chapbook featuring the work and contributions of seven artists and writers. The book explores the many ways that flowers are made meaningful as art and literary subjects. ”



The Garden , 2025
hand-bound book

book launch on April 27

Devan Shimoyama

@devanshimoyama

Devan Shimoyama is a visual artist working primarily in self-portraiture and narratives inspired by classical mythology and allegory. In his paintings, he depicts the black queer male body as something that is both desirable and desirous and explores the mystery and magic in the process of understanding his origins and investigating the politics of queer culture. His practice has expanded into sculpture, installation and social practice. He creates monumental sculptural works using craft materials referencing spontaneous memorials, and immersive interactive installations like his Barbershop Project engage with communities to address issues with Black masculinity. Through his work, he uses worldbuilding, tabletop roleplaying games, science fiction and fantasy as tools through which to shape and transform his understanding of the world and his place within it.

Devan Shimoyama is a Pittsburgh-based artist whose work captures the beauty and alienation of the Black queer body and focuses primarily on figuration and narratives inspired by mythology, science fiction and fantasy. He was born in 1989 in Philadelphia, Pennsylvania. He received his BFA from Penn State University in 2011 and his MFA from Yale University School of Art in Painting/Printmaking in 2014. His first solo museum exhibition, "Cry, Baby," was held at The Andy Warhol Museum in 2018 and he has since had solo exhibitions internationally at Kunstpalais Erlangen in Germany, CAC Malaga in Spain, and Serlachius Museum in Finland.



Le Mat, 2023

UV flatbed print on 410gsm Somerset Radiant White paper with Zünd cut edges, overlaid with 4 metallic silkscreen glitter inks and embossed with gold foil.

Hand-finished by the artist with rhinestones.
17" x 21" framed