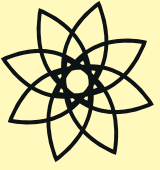
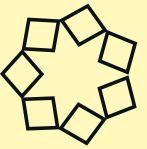


19-20
JUNE
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MAISON DES SCIENCES
DE L'HOMME - DIJON
Université Bourgogne Europe



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PRACTICES OF FEMALE BOTANISTS
INTERNATIONAL CONFERENCE



La Botaniste, in George Spurr, *Flora Medica*, 1829 (Royal Horticultural Society Lindley Collections). — Création graphique Tristan Fellmann, MSH Dijon

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Conférencière invitée – Keynote speaker

Anne HODGE

Drawing on Nature – recent experiences as Curator of Prints and Drawings

Anne Hodge is the Curator of Prints and Drawings at National Gallery of Ireland.

Anne's research interests include print, photography, landscape drawing, and environmental sustainability in museums. She is currently working on a book about William Evans of Eton's 1838 watercolours of Connemara. Exhibition catalogues include: *The Works of J.M.W. Turner at the NGI* (2017); *Making their Mark: Irish Painter-Etchers 1880-1930* (2019); *Dutch Drawings: Highlights from the Rijksmuseum* (2022). She is currently President of the International Advisory Committee of Keepers of Public Collections of Graphic Art.

Abstract: In my work as a curator, I am conscious that visual art exhibitions can have a role in drawing attention to important social issues. In 2022, I undertook a project to explore the idea that a temporary museum exhibition could be environmentally sustainable. I share the results of my research in this paper and outline the concept and development of the related exhibition 'In Real Life', (August – November 2024). The exhibition had its genesis during the Covid Pandemic of 2020. Although a very difficult and sometimes tragic time for many, the lockdowns provided some people, including me, with a rare opportunity to observe the natural world close to home.

The National Gallery of Ireland's collection is rich in depictions of the natural world that span the 17th to the 21st century. Made 'in real life' or, IRL, to use a common internet abbreviation, they focus on the beauty and vitality of nature and its vulnerability, both close-up and from afar. Through them, it is possible to experience nature in different, perhaps more meditative ways.

One of the works of art that sparked my interest in curating an exhibition on this theme was a drawing by Irish artist Blaise Drummond. His study of foxtail grasses in his garden in the rural Midlands of Ireland, encapsulates how artists can bring to life 'ordinary', overlooked aspects of nature. I will discuss the detailed and beautiful images of plants and animals by artists including Yanny Petters, Jennifer Lane and Paula Pohli that made the 'In Real Life' exhibition a favourite with visitors.

Participants

Ashley ABERG

Her Husband's Lifelong Collaborator: Differences in the Collection and Description of the Archival Papers of Practicing Botanist Couples

Ashley Aberg is the Reference Archivist at the New York Botanical Garden's LuEsther T. Mertz Library. She earned her MLIS with a focus in Archives Management from Simmons University in 2021 and comes to NYBG from the Greenwich Historical Society. Previously she spent ten years working as the research director of a small academic research project on Plato's *Republic* and continues to advise the project

Abstract : In 19th-century America, botany was considered a socially acceptable scientific pursuit for women. While few women became professionals or earned advanced degrees, many contributed to the field through drawing, gardening, and collecting. However, by the turn of the 20th century, women's contributions were often overlooked.

The archives at the New York Botanical Garden's LuEsther T. Mertz Library steward several collections of women botanists, including the papers of bryologist and educator Elizabeth Gertrude Knight Britton. The archives also hold the records of her husband Nathaniel Lord Britton, a prominent botanist, taxonomist, and the first Director-in-Chief of the Garden. Together, the Brittons played a key role in establishing the New York Botanical Garden.

Additionally, the archives at NYBG contain the records of Dr. Otto Degener, a systematic botanist and conservationist who specialized in the flora of the Hawaiian Islands. Alongside his wife, Dr. Isa Degener, the couple co-authored ten books and over 400 journal articles. Unlike the Brittons, however, only Otto Degener's records are held in the NYBG archives, with no separate collection dedicated to Dr. Isa Degener's contributions.

This paper will first compare the archival descriptions of Elizabeth Britton and Nathaniel Lord Britton, focusing on the differences in tone and level of detail. We will then contrast the Brittons' records with those of Dr. Otto Degener, highlighting the underrepresentation of Dr. Isa Degener despite her significant role in their decades of joint research. Through this analysis we aim to explore how women botanists are portrayed in the NYBG archives compared to their male counterparts and examine the broader implications of these representations on the recognition of women's contributions to the field of botany within the historical record.

Linda ANDERSSON BURNETT

Female Colonial Botanists: Scottish Women collecting in the British Empire

Linda Andersson Burnett is a Wallenberg Academy Fellow and Associate Professor of History of Science and Ideas at Uppsala University in Sweden. Her research focuses on Scottish and Swedish Enlightenment studies as well as the role of natural-history travel and university teaching in state-building and colonial expansion in the eighteenth and nineteenth centuries. Linda is currently the P.I. of the research programme *Instructing Natural History: Nature, People, Empire* at Uppsala University, which investigates the history of instructions in relation to colonial collecting and travelling. She is the co-PI of the CNRS International Emerging Actions research project (WOMNH-19; 2024–2025) with Professor Laurence Talairach.

Abstract: This paper will discuss women who collected and donated botanical specimens for Edinburgh University's Natural History Museum and the city's botanical garden in the 1820s. This was a period of great expansion for the University's collections. The keeper of the museum, Professor Robert Jameson, enlisted for example not only his former (male) students but also members of the public including women based in a number of colonial settings. I will focus in particular on the collecting activities of Lady Flora Muir Campbell, Marchioness of Hastings (1780-1840) who travelled extensively in upper India with her husband who was the governor general of India. Lady Hastings has a strong interest in botany. She and her husband were patrons of Calcutta Botanical Garden and the Agri-horticultural society of India. In addition to donating specimens and ethnographic objects to a number of museums and gardens, she also corresponded with several male botanists active in India and at Scottish Universities. She had, for example, a specific interest in exchanging knowledge about economic botany and so-called colonial improvement schemes. Starting with the example of Lady Flora Muir Campbell, this paper will therefore discuss the role of female botanists in circulating colonial knowledge and specimens to British Universities.

Claudia ADDABBO

Art or Science Objects? Maria Selebam de Cattani (1789-1870) and her Algological Collections

Claudia Addabbo (20/09/1985) is a historian of science and a Postdoctoral Fellow at the Botanical Garden of the University of Padua. Her research interests include the history of science, the history of botany, women botanists, intersections between botany and art, and the history of scientific and botanical photography. She is currently working on a research project about the botanist Achille Forti (1878-1937) and his collections of algae and photographic plates, housed at the Botanical Museum of Padua.

Abstract: In 1930, the Italian algologist Achille Forti (1878-1937), in *The Contribution of Maria Selebam de Cattani to the Study of Marine Algae, and Some of Her Collections Preserved in Venice: Studies in Nomenclature*, defined the specimens of Maria Cattani's collections as "dried algae beautiful and artistically arranged, far from the rigid severity of scientific specimens". Born in Split on the 29th of May, 1789, Maria Selebam de Cattani was fascinated by nature and science from a young age, and she studied botany independently, guided by her father, a Swiss mathematician and naturalist, and her professor at the Zara high school, Antonio Cariboni. She was also interested in butterflies and shells, but her passion was plants and algae: she collected algae in Zara and donated specimens and entire collections to scientists and intellectuals, such as Matteo Botteri, Roberto De Visiani, Muzio Tommasini, Giovanni Zanardini, Francesco Ardisson, Spiridione Brusina, Carlo Reiner, and Pier Alessandro Paravia. Cattani's correspondence reveals that she sent two collections of algae to her close friend Paravia, and he donated them to the Natural History Museum of Venice (1853). The Museum's director Michelangelo Minio found them in 1930 and asked his friend and well-known algologist of the time Achille Forti to review the specimens. Cattani's collections consisted of two analogous and symmetrical series of specimens of the same algal species, collected in Zara, glued onto cardboard of two different sizes. Each card bears the species name, the collection site, and the collector's name, Maria de Cattani. These were more than just specimens for study. They were meticulously arranged, often composed by different samples, including non-algal elements - such as mosses -, creating visually appealing and idealized plant forms. This unique approach, explored through the study and analysis of the botanist's algal collections and unpublished correspondence, highlights the convergence of art and science in the work of Maria Selebam de Cattani.

Sarah BENHARRECH

La leçon de botanique au Jardin du roi : Mme Dugage de Pommereul élève d'Antoine-Laurent de Jussieu (1775-1777)

Professeure associée (Associate Professor) à l'Université du Maryland et auteure de *Marivaux et la science du caractère* publié par la Voltaire Foundation (Oxford, 2013), Sarah Benharrech travaille actuellement sur les relations entre science botanique et imaginaire du végétal et prépare un livre intitulé provisoirement *Le Rêve des plantes*. Ses travaux sur les femmes en botanique au XVIII^e siècle ont porté sur Thiroux d'Arconville¹, Clémence Lortet² et Mme Dugage de Pommereul³, botaniste au Jardin du roi tombée dans l'oubli, dont elle a découvert les archives et une partie de son herbier. S. Benharrech examine également sur les métaphores utilisées pour figurer les mécanismes physiologiques des plantes⁴ et l'agentivité de la sève⁵. Enfin, dans le cadre conceptuel et critique des humanités environnementales, ses travaux récents portent sur la représentation du végétal dans les salons de Diderot⁶, l'usage des herbiers par J.-J. Rousseau⁷, et la botanique coloniale de Beaumarchais. S. Benharrech fut présidente de la Society for Eighteenth-Century French Studies, présidente du comité Louis Gottschalk Prize, membre du comité de lecture de *Studies on Eighteenth-Century Culture*. Elle est actuellement membre du comité exécutif du Forum MLA Comparative Literary and Cultural Studies 18th-Century.

Abstract : Les contributions des femmes aux savoirs botaniques sont bien documentées grâce aux travaux de Ann B. Shteir, Sam Georges, et d'autres encore. Toutefois dans la plupart des cas, on sait peu de choses sur les processus d'apprentissage de la botanique, en l'absence de mentors hommes. Elisabeth-Julienne Dugage de Pommereul (1733-1782) est l'une de ces praticiennes de la botanique dans les années 1770-1780. La découverte de documents d'archive tels que ses notes de cours et un exercice de modernisation de la classification de Tournefort permet donc d'entrevoir ce que peut être le travail d'apprentissage d'une étudiante qui suit les cours de botanique dispensés par Antoine-Laurent de Jussieu au Jardin du roi. Ses compétences, notamment en graminées, furent ensuite reconnues par André Thouin, qui lui confia certaines responsabilités. Chargée d'écrire un traité d'agrostographie, elle ne fut toutefois pas en mesure de le compléter et ses archives, anonymisées, ont été dispersées.

Je propose de me concentrer sur les notes qu'elle a prises quand elle assistait aux leçons de Jussieu, car elles permettent de voir sous quelles formes pouvait se faire la transmission d'un savoir sur lequel on possède plus souvent le matériel du professeur que celui de l'étudiant. En outre, Mme Dugage de Pommereul n'est pas une étudiante ordinaire. Femme, elle était certaine de ne pouvoir faire carrière ni être reconnue officiellement par les institutions. Notre enquête combinera les études féministes sur les pratiques et les savoirs sur les plantes avec les travaux en histoire des techniques et de la culture matérielle. L'examen des notes à la lumière des travaux de Staffan Müller-Wille et d'Isabelle Charmentier, l'étude des conditions matérielles en prenant appui sur les travaux de Françoise Waquet et Marie-Nöelle Bourguet, Jean-François Bert..., aideront à éclaircir les processus d'acquisition et de production du savoir chez une femme dans un monde d'hommes.

Marc André BERNIER

Botanique et sentiment de la nature chez Madame d'Arconville

Marc André Bernier est un professeur titulaire du Département de Lettres et communication sociale, à l'Université du Québec à Trois-Rivières. Il est le directeur du Centre interuniversitaire de recherche sur la première modernité <http://cirem16-18.ca/> et membre l'Académie des arts, des lettres

et des sciences humaines de la Société royale du Canada

Abstract : Mme d'Arconville (1720-1805) est une auteure polygraphe dont les ouvrages se sont succédé au gré d'une activité aussi foisonnante qu'éclectique. Femme de lettres, elle cultive presque tous les genres ; chimiste, elle se signale par la publication d'un *Essai pour servir à l'histoire de la putréfaction* (1766). Pourtant, aux nombreux livres qu'elle a publiés s'ajoute désormais un corpus formé de manuscrits écrits après la Révolution, restés inédits et longtemps considérés comme perdus. Sous le titre de *Pensées, réflexions et anecdotes*, cet imposant massif compte douze volumes regroupant plus de deux cents essais écrits entre 1801 et 1805. De ce nombre, quelques essais – « Sur Moi », « Sur la botanique » et « Sur l'agriculture » – permettent de découvrir l'intérêt que Mme d'Arconville portait à la botanique, alors qu'elle s'y décrit elle-même comme une femme qui s'est « occupée de botanique pendant plusieurs années » (« Sur l'agriculture »). La découverte de ces manuscrits a, du reste, déjà suscité quelques travaux autour des activités de Mme d'Arconville botaniste. Ceux-ci ont mis en lumière en quoi son attitude rappelle celle de Rousseau qui « s'attache à dévaloriser sa compétence en botanique pour se peindre en dilettante » (Sarah Benharrech (« L'anti-Tournefort, ou la botanique d'une paresseuse », dans M. A.

Bernier et M.-L. Girou Swiderski, *Madame d'Arconville, moraliste et chimiste au siècle des Lumières*, Oxford University Studies in the Enlightenment, 2016). À l'occasion de cette communication, nous souhaiterions plutôt insister sur les liens unissant, chez Mme d'Arconville, une pratique savante de la botanique, qui suppose herbiers, serres, nomenclature et sociabilité savante, à un imaginaire culturel fondé sur un sentiment de la nature dont son propre jardin offre l'un des emblèmes par excellence, puisqu'on y retrouve, en son centre, « une statue de la Mélancolie » de Falconet (« Sur Moi »).

Federica BONACINI

Botanical Biographies: a Women's Network: Gina Sgaravatti and Floriculture in Italy at the Beginning of the Twentieth Century.

I am currently a PhD Student in Philosophy at the Roma Tre University in Rome. My doctoral project (in the field of the History of Science) aims to reconstruct the stories of several women who contributed to the development of the various areas of botany in Italy between the end of the Nineteenth century and the Twentieth century. I am studying the lives and the works of women – both professionals and amateurs – such as, for example, Maria Cengia Sambo, Eleonora Francini Corti, Eva Mameli Calvino, Albina Messeri, Mary Senni and Gina Sgaravatti. To explore their stories, I am consulting both private and public archives, and I am conducting interviews with their heirs. For my research, I am using oral sources (interviews), written sources (letters, documents, and notes), material sources (herbaria), and visual sources (photographs). My project also aspires to reconstruct the network of contacts and connections within these women moved and worked. Discover the stories of these women and their network will allow to provide a more balanced and accurate picture of the contemporary Italian botany, which will be compared with other international contexts.

I obtained my Bachelor's Degree in Philosophy (2019) from the University of Bologna, where I also received my Master's Degree (2022). During the Master, I started to explore the history of women in science, and I wrote a thesis titled: *Eva Mameli Calvino, il suo network e l'impegno sociale e ambientale (Eva Mameli Calvino, Her Network, and Social and Environmental Commitment)*. Afterward, I participated in the Master's program in Philosophy and History of Science and Technology at the Ca' Foscari University of Venice (2023), during which I completed an internship at the Botanical Museum of the Botanical Garden of Padua. During this experience, I explored the presence of women in Achille Forti's *Algarium*, and I wrote the thesis: *Raccogliatrici invisibili. Ricostruire la storia attraverso i campioni dell'Algario di Achille Forti (Invisible Collectors: Reconstructing History through the Samples of Achille Forti's Algarium)*. I presented the results of this research at the National Conference of the Italian Society for the History of Science (Bari, 2024), with the talk *Seguire le tracce: ricostruire la storia delle*

raccogliatrici a partire dai campioni dell'Algario di Achille Forti (Following the Traces: Reconstructing the History of Collectors from the Samples of Achille Forti's Algarium). In that occasion, I analyzed the work of the American algologist Josephine Tilden and her relationship with the Botanical Garden of Padua.

I am currently at the end of my first year of PhD, during which I participated to the project Archivio Biografico della Cultura Scientifica Italiana (*Biographical Archive of Italian Scientific Culture*) of the ILIESI Institute, in collaboration with the Italian Society for the History of Science, and the Galileo Museum in Florence. I am also part of the editorial team of *Scientia*, the journal of the Italian Society for the History of Science, within which I collaborate to the section *Biographica*.

Abstract: Looking into the history of contemporary Italian botany, it is possible to uncover traces of the contributions of numerous women whose stories, however, often remained invisible to the historiography. This is the case of Angela Perocco, known as Gina Sgaravatti, whose contributions to the world of botany I have reconstructed using the documents, the notebooks and the photographs preserved at the Sgaravatti Family Private Archive in Rome and the interview conducted with her son. After the marriage with Teresio Sgaravatti, she became part of the Sgaravatti family, owners of the homonymous plant and seed company, and she started to contribute to floriculture, combining her interest in botany with more commercial aspects. The flowers she cultivated and hybridized in the extensive garden on Via Appia Antica were advertised in the well-known Sgaravatti catalogs and reached every corner of Italy. The garden, which served as a laboratory for creating new varieties of flowers, attracted hundreds of visitors from different parts of the world each year, and was also the site where the seed selection for the family business took place. Gina Sgaravatti, whose contributions lie outside the academic context, wrote numerous popular articles for magazines and newspapers such as *Il Giardino Fiorito*, *Fiori e Piante*, and *La Stampa*. She was an important link within a broad network of people composed of both specialists and amateurs. In this contribution, I will reconstruct the history of Gina Sgaravatti and outline the network of contacts and connections she was part of, focusing particularly on her relationships with other women – both from the academic context and amateur circles – who contributed to the development of the landscape of contemporary Italian botany.

Laura BRISCOE

Ellen Hutchins, Botanist and Artist (1785-1815)

Her Life Journey and Legacy

Ellen Hutchins's botanical legacy

Laura Briscoe is the Assistant Director of the William & Lynda Steere Herbarium at the New York Botanical Garden, where she oversees the cryptogamic collections. Her academic training was in plant taxonomy and systematics, specializing in leafy liverworts (Jungermanniopsida). Her research has shifted from taxonomic studies to best practices in collections care and historical research to properly understand and contextualize natural history collections. After learning about the holdings of Ellen Hutchins' algae collections at NYBG, which were only catalogued through a digitization project in 2016, Briscoe began searching in other parts of the collection as well, finding many of Hutchins' moss and liverwort collections, the majority of which still remain to be catalogued.

Abstract: During her brief tenure (1805-1813) as an avid collector of algae, lichens, and bryophytes, Ellen Hutchins never traveled far from her home area of Ballylickey on the shores of Bantry Bay, in southwest Ireland. Yet during — and after — her short life, the collections she made were rendered into scientific specimens that have traveled the world, creating a timeless botanical legacy.

Today, collections made by Hutchins are included in various herbaria in Ireland, the United

Kingdom, and the United States, and reached these archives through a network of exchange by individual botanists and institutions. As a complement to her letters and illustrations, the specimens provide invaluable occurrence records of the rich biodiversity of southwest Ireland, specifically understanding which species were there in the first decades of the 19th century.

Hutchins' collecting challenges the idea that small, cryptogamic (spore-producing) organisms were 'unobtrusive.' Instead, they are organisms that require a closer look, a keener eye, and the patience and skill to observe both in the field and under microscopy to see the minute characters necessary for determination. The botanical illustrations, notes and provisional determinations prepared by Hutchins exemplify these qualities. Her renowned contemporary William Jackson Hooker dedicated a newly-described species of liverwort "to its discoverer, Miss Hutchins... whose zeal and knowledge in [liverworts] I shall frequently have occasion to notice in the progress of this little work. To her... I am indebted for many of the most rare and interesting species which will here be described." As an early female botanist, Ellen Hutchins is a remarkable figure whose legacy is recorded in the care with which she prepared her specimens and the scientific names still attached to her name today. This paper will situate Hutchins' contributions and outsized impact to the early discovery and description of liverworts in Ireland and England.

Noémie CADIEUX

Catharine Parr Traill et Agnes Fitzgibbon : l'agentivité féminine dans la botanique canadienne du 19^e siècle

Noémie Cadieux est étudiante au doctorat en histoire de l'art à l'Université de Montréal et s'intéresse à l'intersection entre les sciences naturelles et les arts visuels. Ses recherches portent sur la présence des femmes dans l'illustration botanique canadienne dans la seconde moitié du 19^e siècle et au début du 20^e siècle.

Abstract : En 1868 paraît *Canadian Wild Flowers*, rédigé par Catharine Parr Traill (1802-1899) et illustré par sa nièce Agnes Moodie Fitzgibbon (1833-1913). Ses textes sont le fruit de plusieurs années d'observation et de rédaction. Botaniste amateur, Traill a employé l'étude des plantes comme source de réconfort face aux défis engendrés par son immigration en Amérique du Nord, notamment contre le dépaysement et les privations. Agnes Moodie Fitzgibbon l'encourage à publier ses observations sur la flore canadienne et illustre leur ouvrage collaboratif. Les illustrations, colorées à la main faute d'accès à un équipement de chromolithographie, représentent un travail titanesque : 5000 planches au total pour sa première édition. L'ouvrage tombe cependant dans un creux interdisciplinaire à l'époque de sa rédaction, entre livre d'artiste et herbier peint : les « biographies » florales de Traill sont des descriptions botaniques parsemées de poésie et empreintes de la subjectivité de l'autrice, alors que les illustrations de Fitzgibbon, bien qu'elles aient été pensées pour faciliter l'identification des espèces, regroupent des spécimens dans des compositions esthétisées s'apparentant à des natures mortes. Cette nature hybride explique possiblement que l'ouvrage ne semble pas avoir eu un impact majeur dans les sphères artistiques et scientifiques de l'époque. Cette communication soutiendra que *Canadian Wild Flowers* n'en demeure pas moins une manifestation de l'agentivité féminine de ses créatrices, tant dans la créativité de sa forme hybride que dans l'envergure du projet. En effet, les deux femmes ont associé leur talent respectif pour créer une œuvre unique, puis ont recruté elles-mêmes 500 souscripteur·ices à qui la vendre, ainsi qu'un imprimeur pour la concrétiser. C'est l'inventivité et la ténacité de Traill et Fitzgibbon qui ont fait de leur livre une part importante de l'histoire de la botanique et de son imprimé au Canada.

Fabienne CAVAILLE

Co-auteurice : Justine ROGIER

Livres illustrés de botanique pour la jeunesse : nature des œuvres d'auteurs et illustratrices européennes contemporaines

Fabienne Cavaille est enseignante-chercheuse au Département de Géographie et membre du LISSST – Dynamiques Rurales de l'Université Toulouse 2 Jean Jaurès. Ses recherches portent notamment sur les fictions littéraires, en particulier la littérature de jeunesse, en lien avec les problématiques géographiques et environnementales et leur apprentissage. Elle propose depuis quelques années un enseignement optionnel en 1^{ère} année d'Université sur la géographie littéraire.

Publications

Cavaille Fabienne, « Que peut la fiction pour la géographie ? Les apports de la littérature de jeunesse dans les apprentissages », *Annales de géographie*, n° 709-710, 2016, p. 246-271.

Cavaille Fabienne, « (Ap)prendre la géographie par les sentiments : l'apprentissage d'une géographie sensible à partir des émotions littéraires », *Carnets de géographes*, 2016, n° 9.

Cavaille Fabienne, « De l'arbre aux paysages d'arbres. Une proposition de sensibilisation des enfants à partir d'albums de jeunesse », *Projets de paysage : revue scientifique sur la conception et l'aménagement de l'espace*, 2017, n° 16.

Abstract : La littérature de jeunesse, très prolifique, propose une grande diversité à la fois de thématiques traitées et de types de supports. Il existe en particulier une extraordinaire richesse d'albums et livres illustrés (dont les dessins, selon une variété de modalités, occupent un espace et un rôle prépondérants). Les illustratrices et auteurs femmes sont très présentes dans toutes ces productions et créations. L'étude proposée ici porte ainsi sur un corpus choisi de livres illustrés de jeunesse récents, consacrés à la botanique, écrits et/ou illustrés par des femmes.

L'étude du corpus (25 ouvrages, consacrés aux plantes, principalement édités en France, Italie et Suède) est structurée autour de quatre principaux axes. Il s'agit d'abord de présenter le contenu des œuvres : les variétés des plantes choisies (sauvages, domestiquées, des villes, de la montagne, etc.), les connaissances transmises (caractéristiques, origines géographiques, usages des plantes), les thématiques spécifiques traitées : les types de reproduction des plantes, leurs milieux, les graines. Sont ensuite étudiés les modes de représentations graphiques, fort plurielles et particulièrement attrayantes : tradition de l'illustration botanique, réalisme scandinave, simplification numérique, parti-pris esthétique. Sont évoquées les activités de prolongement de la lecture introduites pour valoriser les connaissances botaniques et intéresser les jeunes lecteurs : recettes de cuisine, idées de jardinage, conseils pour herboriser et réaliser un herbier. La problématique relative à ces ouvrages doit alors être évoquée : la nécessité d'un double lectorat face aux difficultés pour les enfants – ayant a priori un faible attrait pour les plantes – d'accéder aux connaissances botaniques présentées. Enfin, des repères biographiques sur les auteurs et/ou illustratrices du corpus retenu sont proposés qui permettent de dégager quelques profils liés à leurs techniques graphiques, à leur formation (écoles d'arts, design, sciences naturelles), à leurs filiations ou sources d'inspirations, à leurs préoccupations (éducation, animation), ou encore à leurs projets éditoriaux originaux (muséums).

Louise COUEFFE

Femmes botanistes et cryptogamie au début du XIXe siècle : l'exemple de l'herbier de champignons de Louise Cauvin.

J'ai réalisé un contrat doctoral à l'université d'Angers et j'ai soutenu en octobre 2023 une thèse intitulée *Plantes, terrains et cultures botaniques : herboriser dans l'Ouest de la France au XIXe siècle* réalisée sous la direction d'Yves Denéchère et Cristiana Oghina-Pavie, au sein du laboratoire TEMOS (UMR CNRS 9016). Depuis septembre 2023, je suis ATER en histoire contemporaine à l'Université d'Avignon et rattachée au Centre Norbert Elias (UMR CNRS 8562). Je m'intéresse à l'histoire du végétal, en croisant l'histoire environnementale, l'histoire culturelle et l'histoire des sciences.

Abstract : La cryptogamie est au début du XIXe siècle un domaine de la botanique assez marginal (MAGNIN GONZE, 2015), mais dans lequel s'investissent de nombreuses femmes botanistes (PHILIPPE et BENHARRECH, 2023). Ce domaine soulève cependant des difficultés théoriques et pratiques, que ce soit pour déterminer leur nature, les différencier et les classer, ou bien à cause de la conservation compliquée de spécimens desséchés comme supports d'étude. Dans l'Ouest de la France, parmi le faible nombre de botanistes s'intéressant aux champignons au début du XIXe siècle, le parcours de Louise Cauvin se distingue parmi ceux des femmes pratiquant la botanique, tout en éclairant les enjeux spécifiques liés à l'étude de ces organismes.

Plusieurs botanistes s'intéressent aux cryptogames dans le cadre de leurs recherches botaniques, notamment Jean-Baptiste Guépin (1778-1858) à Angers, ainsi que Madame Georges au Pin (ca. 1786-1858) ou bien, au Mans, Louise Verdier (1776-1847), épouse Cauvin. L'évocation de ses recherches dans la correspondance passive ou les publications de quelques botanistes éclairent la manière dont elle s'approprie ce domaine et soulignent son intégration dans les réseaux savants. Outre un herbier d'angiospermes, elle possède une collection d'algues et un herbier cryptogamique de 17 volumes. Cette collection comprend essentiellement des dessins de champignons, parfois observés sur le terrain et dessinés « d'après nature » ou envoyés par ses correspondants (TREMBLAIN, 2019), mais aussi copiés à partir d'ouvrages spécialisés (COUEFFE 2023). Ce mélange hétérogène invite à questionner l'articulation des espaces d'étude et l'évolution des pratiques de la botaniste selon les problématiques particulières soulevées par l'étude des champignons, la représentation et la visualisation de leurs caractères. Il s'agit ainsi d'éclairer par en bas, à travers l'analyse de l'herbier et des sources qui le documentent, les cultures naturalistes, mais aussi matérielles, visuelles et livresques dans lesquelles s'inscrit l'étude de ces organismes, ainsi que le développement des connaissances de Louise Cauvin dans ce domaine, dont les compétences sont reconnues par ses contemporains.

Lisa DELISSIO

Rediscovery of Three Nineteenth Century New England Women Botanists

Dr. Lisa Delissio is a tenured Professor of Biology at Salem State University in Salem, Massachusetts, U.S.A. Her research and teaching interests explore questions related to biological conservation, natural heritage, and the changing nature of scientific work. Delissio collaborates across disciplines to uncover the work of historical female botanists who contributed to the development of

intellectual community of women in New England that persists today. She also collaborates across sectors as curator of the 22-hectare F. Carroll Sargent Arboretum, a living example of the nineteenth century Rural Cemetery Movement.

Abstract: One way to discover the work of women botanists is to explore non-digitized resources in museums and scientific libraries. One such exploration, of an herbarium in an art museum, revealed the existence of three interconnected nineteenth century American women who practiced scientific botany. Charlotte Nichols Saunders Horner, Harriet Eliza Paine, and Mary Ellen Perley, all esteemed in their time, were effectively written out of the history of botany in their home region of New England – their work overshadowed by that of men who were their contemporaries and successors. Yet publications, correspondence, newspaper articles, biographical sketches, poems, and nearly twenty-five hundred herbarium specimens testify to the seriousness of their pursuits.

The documentation on these specimens, many in undigitized collections in the museum and multiple herbaria, allows us to trace their collegial relationships and exchanges, and provides insight into their professional aspirations. The correspondence attached to their specimens and discovered in others' collections in a botanical library reveals their professional networks and expertise. [Bionomia](#) connects many of their specimens to the science they have posthumously enabled around the world. Nevertheless, at least hundreds of their specimens were lost when last wishes were ignored, and specimens were apparently handled carelessly; the specimens of the men who were their peers were better preserved.

Two of the women published in scientific journals; one may have been blackballed because of it. Newspapers, and one female newspaper agent, documented their professional leadership, travels, and floras. During that time in this region, the floras of men were published in less ephemeral books and scientific journals. Poetry, a speech, and biographical sketch in a book of advice reveal the personal relationships that supported these women in their work. While many records have been lost, we are lucky to be able to reconstruct their roles from the records that remain.

Nicole FONT

Her Husband's Lifelong Collaborator: Differences in the Collection and Description of the Archival Papers of Practicing Botanist Couples

Nicole Font is a Shelby White and Leon Levy Processing Archivist at the New York Botanical Garden's LuEsther T. Mertz Library. She earned her MA in Archives and Public History from New York University in 2022 and has since worked on projects for the American Song Archives, the New-York Historical Society, and the Center for Brooklyn History.

Abstract: In 19th-century America, botany was considered a socially acceptable scientific pursuit for women. While few women became professionals or earned advanced degrees, many contributed to the field through drawing, gardening, and collecting. However, by the turn of the 20th century, women's contributions were often overlooked.

The archives at the New York Botanical Garden's LuEsther T. Mertz Library steward several collections of women botanists, including the papers of bryologist and educator Elizabeth Gertrude Knight Britton. The archives also hold the records of her husband Nathaniel Lord Britton, a prominent botanist, taxonomist, and the first Director-in-Chief of the Garden. Together, the Brittons played a key role in establishing the New York Botanical Garden.

Additionally, the archives at NYBG contain the records of Dr. Otto Degener, a systematic botanist and conservationist who specialized in the flora of the Hawaiian Islands. Alongside his wife, Dr. Isa Degener, the couple co-authored ten books and over 400 journal articles. Unlike the Brittons, however, only Otto Degener's records are held in the NYBG archives, with no separate collection

dedicated to Dr. Isa Degener's contributions.

This paper will first compare the archival descriptions of Elizabeth Britton and Nathaniel Lord Britton, focusing on the differences in tone and level of detail. We will then contrast the Brittons' records with those of Dr. Otto Degener, highlighting the underrepresentation of Dr. Isa Degener despite her significant role in their decades of joint research. Through this analysis we aim to explore how women botanists are portrayed in the NYBG archives compared to their male counterparts and examine the broader implications of these representations on the recognition of women's contributions to the field of botany within the historical record.

Elisa GARRIDO MORENO

The Botanist Blanca Catalán de Ocón (1860-1904) and the Female Culture in 19th century Spain: Narratives from Science, Art, and Subsistence.

I carried out my PhD Dissertation at IH-CSIC (Madrid) Department of History of Science, supported by a FPI grant until 2015. As a PhD student I was awarded a Fellowship in Residencia de Estudiantes de Madrid (CSIC) during 3 academic years (2012-2015). In 2016 I was awarded Fulbright visiting scholar at NMNH Smithsonian Institution in Washington DC. From 2018 to 2020, I was a postdoctoral fellow in the HERA Project "Uses of the Past" at University Carlos III (Madrid). In 2019 I started my postdoc research project "Female Science and Visual Culture: Witches, Supporters and Heroines" as a visiting scholar at University of Oxford. Now I am a lecturer at the Department of History of Art, Universidad Autónoma de Madrid.

Abstract: In Spain, botany was understood as a utilitarian science. As a country dominated by the rural countryside, land cultivation was one of most important sectors for the economy. Botany became a leisure activity for upper-class women but, also, remained very close to agriculture. The list of Spanish women who produced studies about plants included different media, as literature, painting or poetry. Some of them are the writer Luisa Gómez Carabaño (1788-?), the plantation administrator María Josefa de la Piedra (1775-1858), or the writer and painter Cipriana Álvarez Durán (1827-1904). In another order of things, a group of female rural workers, known as the "trementinares", developed in 19th century their own system of producing plant remedies, travelling around the High Pyrenees in Catalonia, collecting herbal medicines made and sell by themselves.

The knowledge we have of Spanish female botanists has grown considerably in recent times, but there is still a long way to go. Blanca Catalán de Ocón (1860-1904) is probably the most famous. She is actually known as the "first Spanish female botanist", as designated by the German botanist Heinrich Moritz Willkomm. As a result of her botanical research, she made an herbarium with more than eighty species, perfectly arranged in a notebook with their handwritten descriptions and scientific classification. Besides the herbarium, several folders full of poems, press clippings and personal writings are preserved, which allows us to explore the 19th century Spanish female culture and education.

This paper aims to provide a reflection on the women botanists as a case study to understand the role of the female culture in the 19th-Century Spain, where some of these underrepresented voices were crucial to advance in the knowledge about local nature and its resources.

Kimberly GLASSMAN

Hidden in Plain Sight: Female Botanical Collectors in Nineteenth Century Floras

Kimberly Glassman is a PhD researcher is a PhD student at Queen Mary University of London and scholar in the RBG, Kew PhD Humanities Cohort. She obtained an MSt in History of Art & Visual Culture from the University of Oxford and a BFA in History of Art & Psychology at Concordia University. Her PhD project investigates the history of transatlantic exchanges of knowledge between Canadian and British botanists through the lens of postcolonial and feminist studies. Kim has presented at international conferences in the UK, Canada, Vienna, and Russia, and has published in *SciArt Magazine* (2019), *The Oxford Mail* (2020), *LitInfinite Journal* (2021), *The Nineteenth-Century Gender Studies Journal* (2022), *Holotipus Journal* (forthcoming, December 2024), and *Library and Information History* (forthcoming, Issue 41.3, 2025) .

Abstract: Though their names can be found hidden in plain sight, female botanists have been obscured, omitted, and erased from the history of botanical Floras. In this paper, I present evidence of women's work in botany by closely reading and analysing habitat descriptions included in regional Floras. I draw examples from the published work of James Edward Smith (1759-1828) and William Jackson Hooker (1785-1865) in the UK, John Torrey (1796-1873) and Asa Gray (1810-1888) in the US, John Macoun (1831-1920) in Canada and Fredrick Manson Bailey (1827-1915) in Australia. Within these scientific texts, the prevalence of women's contributions to the international knowledge networks behind their creation is palpable. Toeing the line between 'amateur/hobbyist' and 'professional/naturalist', their work propagated the growth of an international community of botanical science. And yet, the question remains: why is it that so little has been written about them?

From Elizabeth Cobbold's (1767-1824) contributions to Smith's *Flora Britannica* (London, 1800) and Harriett Sheppard's (1786-1858) contributions to Hooker's *Flora Boreali-Americana* (London, 1829) to Catherine McGill Crook's (1833-1871) contributions to Macoun's *Catalogue of Canadian Plants* (Montreal, 1883) and Selina Frances Lovell's (1827-1905) contributions to Bailey's *The Queensland Flora* (Queensland, 1899), women's botanical work can be found in the habitat descriptions of publications from North America to Australia across the entire nineteenth-century. This paper will provide a statistical overview of the female contributions to major Floras of that era and profile the most influential case studies to shed light on the practices of female botanists and lasting impact of their work. By connecting archived letters of correspondence, botanical drawings, and submitted specimens with the habitat descriptions of these publications, we can repopulate the canon of botanical history with the women who helped shape it.

Louise GLODT-CHAUCHOY

Parcours d'illustratrices botanistes et patrimonialisation des collections : l'exemple de Marthe et Juliette Vesque au Muséum national d'Histoire naturelle

Louise Glodt-Chauchoy est diplômée de l'Ecole du Louvre (2023) et travaille actuellement à la Direction des bibliothèques du MNHN en tant que chargée de traitement des collections

iconographiques. Elle est l'auteurice d'un mémoire de Master 2 consacré à l'œuvre de Marthe et Juliette Vesque, intitulé *De l'inventaire à la valorisation de dessins botaniques : processus d'appropriation patrimoniale de dessins inédits de Marthe et Juliette Vesque par la documentation au Muséum national d'histoire naturelle*.

Abstract : Le Muséum national d'Histoire naturelle a historiquement employé un grand nombre de dessinateurs et dessinatrices pour œuvrer à l'enrichissement de ses collections et illustrer ses publications scientifiques. Dans le domaine de la botanique, les illustratrices sont particulièrement bien représentées. Au XVIII^e siècle, Madeleine Basseporte, seule femme à occuper la charge de dessinateur du Roi pour la collection des vélins, produit une œuvre importante mais essentiellement consacrée aux plantes, comportant peu de dessins zoologiques, contrairement à ses prédécesseurs et successeurs masculins. Au XIX^e siècle, d'autres dessinatrices œuvrant pour le Muséum, telles que Thérèse Baudry de Balzac ou Adèle Riché, sont actives dans le champ de l'illustration botanique.

Au sein du Laboratoire de Phanérogamie du Muséum, plusieurs femmes contribuent à l'illustration des *Flores* rédigées par les botanistes, à l'image de Cécile Kastner, Gilberte Chypre, Hélène Lamourdedieu, ou encore Jacqueline Lemeux. Marthe (1879 -1962) et Juliette Vesque (1881-1949) font partie de ces nombreuses illustratrices à avoir travaillé pour ce Laboratoire, fournissant des dessins scientifiques pour *la Flore de Madagascar et des Comores, la Flore générale de l'Indochine, les Annales des sciences naturelles* ainsi que des illustrations en couleur pour *Les Plantes médicinales de France* ou *La vie des plantes*. Bien qu'elles aient reçu plusieurs prix de leur vivant témoignant de la reconnaissance de leur travail, le fruit de leur activité comme décoratrices à la Manufacture de Sèvres puis comme illustratrices scientifiques au Muséum n'est guère passé à la postérité. Les « sœurs Vesque » sont aujourd'hui principalement connues pour leurs dessins de numéros de cirque, qui constituent un élément atypique de leur parcours. Il semblerait par ailleurs que leur unité de style et leur signature commune « M. J. V. » aient pu parfois contribuer à la fausse attribution de leur œuvre à leur père botaniste, Julien Vesque (1848-1895). Contrairement à ses filles, ce dernier bénéficie d'une notice biographique dans l'ouvrage *Du Jardin au Muséum en 516 biographies*. Le parcours d'artistes botanistes de Marthe et Juliette Vesque permet ainsi de s'interroger plus largement sur le rôle des illustratrices scientifiques du Muséum et d'aborder les questions de patrimonialisation des collections produites par ces dessinatrices. L'histoire de la constitution des collections de dessins scientifiques dans les bibliothèques du Muséum peut en effet révéler des biais de genre qui ne sont pas sans conséquence sur le plan historiographique.

Jodi HAUPTMAN

Hilma af Klint: Art and Botany

Dr. Jodi Hauptman is The Richard Roth Senior Curator, Department of Drawings and Prints at The Museum of Modern Art, New York City (USA). Her many exhibitions include *Cézanne Drawing* (2021), *Engineer, Agitator, Constructor: The Artist Reinvented* (2020), *Edgar Degas: A Strange New Beauty* (2016), *Henri Matisse: The Cut-Outs* (2014), and *Georges Seurat: The Drawings* (2007). Her publications have been recognized by the Association of American Publishers, the Dedalus Foundation, and the Smithsonian American Art Museum. Hauptman has lectured widely on modern and contemporary art and has contributed essays to exhibition catalogues, edited volumes, and scholarly journals, on such subjects as Sophie Taeuber-Arp, Medardo Rosso, and Sonia Delaunay-Terk. An advocate for collaborations between curators and conservators, Hauptman received the College Art Association/American Institute for Conservation Award for Distinction in Scholarship and Conservation (2019). She holds an AB from Princeton University and a PhD from Yale University.

Abstract: The Swedish artist Hilma af Klint (1862 – 1944) is best known for her bold and ambitious abstract painting – a practice that emerged some years earlier than those artists typically

associated with abstraction's beginnings, including Vasily Kandinsky, Sonia Delaunay-Terk, and Kazimir Malevich. Af Klint's approach was rooted in her spiritual investigations and fascination with invisible forces, from collaborative automatic drawing with a group of like-minded women artists to her engagement with Rudolf Steiner and his theories of Anthroposophy. While the abstract forms central to her famed breakout works—the Paintings for the Temple (1907-08)—refer to the organic and the biological, new research reveals a sustained engagement, from her earliest years, with the natural world. Based on collaborative scholarship by a botanist and an art historian on a portfolio of botanical drawings recently acquired by The Museum of Modern Art and soon to be on view in an exhibition there in spring 2025, this paper re-situates af Klint as a keen-eyed naturalist and amateur botanist. The paper will address af Klint's approach in the context of women's education in Sweden in the late nineteenth century, the role of botanical collections for scientific and pedagogical purposes, and the biodiversity of her time. In focusing on af Klint's interdisciplinary thinking – a combination of art, science, and spirit -- and her unique ways of knowing, the presentation will also address women's roles in the physical and life sciences.

Dr. Struwe and Dr. Hauptman have formed an interdisciplinary collaboration on the practice and approach of Swedish artist Hilma af Klint, as part of a forthcoming exhibition that will open at The Museum of Modern Art, New York, in May 2025. Aspects of their research will appear in the exhibition catalogue, to be published in May 2025. This presentation expands on that scholarship.

Madeline HUTCHINS

Maryvonne HUTCHINS BOISSEAU

Ellen Hutchins, Botanist and Artist (1785-1815)

Her Life Journey and Legacy
Ellen Hutchins's Botanical Beginnings
Expectations and Possibilities

Madeline Hutchins, Ellen Hutchins's great-great grandniece, is the main researcher on Ellen Hutchins. She has been a Co-Director of the annual Ellen Hutchins Festival in Bantry, West Cork, Ireland since its inception in 2015 and she developed the Ellen Hutchins website, <www.ellenhutchins.com>. Madeline was recipient of the President's Award of the Society for the History of Natural History in 2022, recognising the promotion of accessibility and inclusivity in her Festival and website work.

She has presented exhibitions on Ellen in the School of Natural Sciences at Trinity College Dublin (2017), the Boole Library, UCC (2018), and the Library at the Royal Botanic Gardens, Kew (2019).

Madeline has a Masters Degree in Management Development from Roffey Park, The University of Salford. She was Visiting Research Fellow in Arts and Cultural Management at Sussex University, England and Core Tutor and programme designer for its Master's degree.

Maryvonne Hutchins Boisseau, is Professor Emerita at the University of Strasbourg (France). She is a member of UR 1339 LiLPa (Research Unit "Linguistique, Langues, Parole"), University of Strasbourg, a member of SOFEIR (French Society for Irish Studies), and an associate member of TRACT (Translation Studies and Transcultural Communication), Sorbonne Nouvelle, Paris. She pursues her research at the intersection of three disciplines, Translation Studies, Linguistics, and Poetry (more specifically Irish poetry written in English and its translation into French).

She is Ellen Hutchins's great-great-great-great grandniece.

Abstract: Ellen Hutchins is now championed in Ireland as a role model for women and girls in science, but what was her experience of the possibilities available to begin 'botanising'? What

constraints did she face?

In Ellen's time (active 1805-1813) Britain's most eminent botanists were individuals working from home with their own herbaria and libraries, while in constant correspondence with each other, exchanging specimens, information and drawings. Likewise, it was through books and correspondence that Ellen realised her potential. Many of her books and letters survive, examining these closely enables us to better apprehend the context in which she pursued her interests.

While ill health and caring responsibilities restricted Ellen's physical horizons, she was living in a richly diverse botanical area hitherto unexplored by botanists. This gave her a huge advantage.

She followed the advice of her physician Dr Whitley Stokes to take up botany as a restorative pastime, but it was James Townsend Mackay's visit to Ballylickey in 1805 that triggered her more serious engagement with the subject. She accepted Mackay's invitation to collect seaweeds for him and later, other cryptogams. She steadfastly increased her botanical knowledge, meticulously preserving her specimens and, from 1808, developing her botanical drawing talents.

Ellen's correspondence reveals her feelings for what became a "passion" and documents her discoveries and progress. By offering a close linguistic analysis of selected letters from the years 1805-1807, we scrutinize her first steps into botany and examine how under Mackay's subtle guidance, attentive to the conventions and restraints of the time, she was admitted into the community of contemporary eminent botanists.

By tracking the archives, Ellen's library and correspondence, we hope to shed light on Ellen's botanical beginnings, expectations and possibilities.

Hilda INDERWILDI

Nature et matérialité dans les livres d'artiste de Sabine Golde et Monika Jäger

Hilda Inderwildi est professeure en études germaniques à l'université de Bourgogne. Après ses travaux sur les récits auto-illustrés d'Alfred Kubin, elle a étudié les livres d'artistes que Gerhard Richter a réalisés avec Sigmar Polke et Alexander Kluge. Ses recherches portent sur des œuvres intergénériques et intermédiaires (théâtre, surpeinture... livres d'artiste), elles s'articulent aux patrimoines artistiques et aux modalités de la recherche-création.

Abstract : En 2017, la bibliothèque de l'Université de Francfort faisait l'acquisition des livres d'artiste *Was sie umgab* (« Ce qui l'entourait », 2015) de Monika Jäger et *Über Bienen. Ein Essay* (« Sur les abeilles. Un essai », 2016, 3 exemplaires) de Sabine Golde, à partir du texte de Gerhard Roth (1942-2022). Sabine Golde (École supérieure d'art Burg Giebichenstein, Halle) est en Allemagne la seule artiste professeure en art du livre, éditions d'art et livres d'artiste. Dans son ouvrage, les photographies en cire d'abeille, le papier de mûrier fait main, la structure alvéolée du rayon de miel sont la matière d'un univers melliflu et sanglant que G. Roth compare à celui de Kafka dans la *Colonie pénitentiaire* et *La Métamorphose*. En dépit des différences, en particulier esthétiques, il y a au principe de cette œuvre un mouvement comparable à celui de *Was sie umgab* de l'artiste et historienne de l'art Monika Jäger (Klingspor Museum, musée de l'art du livre et de la typographie modernes, Offenbach-sur-le-Main). Le texte qu'elle consacre à la forêt est écrit au jus d'ortie sur un papier d'herbes folles, lui aussi fait main. Dessins, pochoirs, écriture et pliages se conjuguent pour composer non seulement le livre mais aussi la carte d'une nature qui se déploie, dans sa dimension à la fois concrète et abstraite.

L'intervention proposée visera à : 1) situer les deux œuvres dans la tradition et la typologie des livres d'artiste, telle que l'ont établie Ulrich Ernst et Susanne Gramatski en 2015, dans *Paradigmata zum Künstlerbuch*, 2) les situer dans le contexte de la *Naturästhetik* allemande au travers des thèmes emblématiques que sont la forêt et l'apiculture, 3) montrer comment, dans la lignée des premières femmes artistes botanistes, le rapport à la nature et à la matérialité peut renverser, voire abolir les clichés de genre.

Zilkie JANER

Decolonial Botany: Ana Roqué's Unpublished *Botánica antillana*

Zilkie Janer received a PhD in Literature and Critical Theory from Duke University. Her research examines diverse cultural practices in the context of modernity, coloniality, and globalization.

Her most recent book is *The Coloniality of Modern Taste: A Critique of Gastronomic Thought* (Routledge, 2023). This book provides an analysis of nineteenth century gastronomic publications and shows how the gastronomic notion of taste was shaped by modern/colonial constraints.

Her book *Puerto Rican Nation-Building Literature: Impossible Romance* (University Press of Florida, 2005) analyzes the role of literature and of subaltern intellectuals in the construction of a nationalism that does not contest colonialism. This book was awarded Hofstra's 22nd Annual Lawrence A. Stessin Prize for Outstanding Scholarly Publication in 2006, and it was also selected as one of the top ten books of 2006 by the Puerto Rican newspaper "El nuevo día."

In *Latino Food Culture* (Greenwood, 2008), Dr. Janer examines the transformations of Latin American food cultures in the United States, and the ongoing creation of a pan-Latino translocal culture. She has co-edited a special issue of the journal "Seminar" (New Delhi) on the globalization of Indian cuisine. Her ongoing research focuses on the role of plants in the construction of the Puerto Rican affective landscape.

Abstract: In 1922 Ana Roqué completed *Botánica antillana*, a bilingual and illustrated work documenting thousands of plants of Puerto Rico and the Caribbean islands. This ambitious work has never been published, and its manuscript was considered lost until 2015.

Ana Roqué was a member of the Puerto Rican Creole elite, and she was a distinguished suffragist, scientist, writer, and educator. The reasons why her *Botánica antillana* was not published reveal the complexities of the local and global networks of power in Puerto Rico at the turn of the twentieth century, when the archipelago abruptly transitioned from Spanish to United States colonial rule. Leading Puerto Rican naturalist Carlos Chardón simultaneously encouraged and stalled the publication of Roqué's work. He was buying time to allow New York Botanical Garden's founder, Nathaniel Lord Britton, to finish his own work on Puerto Rican flora. Britton established himself as the authority on Puerto Rican botany, while obliterating the work done by Roqué and other local and global researchers before him. As a woman and as a colonial subject, Roqué was denied her rightful place as a botanist.

In this paper I analyze the extant manuscript of *Botánica antillana* and argue that while Roqué's work was informed by globally accepted conventions of botanical taxonomy and illustration, her project exceeded the limits of imperial botany. Roqué's botany is deeply contextualized, and it addresses not only local uses of the plants but also their sensorial qualities and cultural associations. Recognizing the value of *Botánica antillana* is not only doing justice to its author but also a step towards the recovery of the botanical knowledge that was disdained and silenced. This knowledge is urgently needed as Puerto Rico recovers from the environmental damage of centuries of colonial plantation agriculture.

Zara KESTERTON

Flower Girls: Women's Involvement in Making, Wearing, and Writing about Artificial Flowers in France, c.1750–1860

Zara Kesterton is a PhD student in History at the University of Cambridge, supervised by Professor Ulinka Rublack and funded by the Wolfson Foundation. Her thesis explores the development of the artificial flower industry in France in the eighteenth and nineteenth centuries. Zara co-convenes the Long Eighteenth Century workshop at Cambridge and the international Women and Flowers network

Abstract: Artificial flowers have been used in women's dress across the globe for centuries. However, it was in the late eighteenth century that French printed texts began to stress the importance of botanical learning for artificial flower-making. My paper explores the role of the artificial flower-making industry in shaping women's engagement with botany.

Artificial flowers were made primarily by women, for women to wear in dress. Furthermore, many published instructional manuals for making artificial flowers were written by women for female professionals and amateur flower-makers. Such texts often included explanations of botanical terms, instructions about how to dissect flowers for study, and descriptions of naturalistic dyeing techniques. Yet a thorough assessment of the role that flower-making played in women's botanical education in eighteenth- and early nineteenth-century France is thus far lacking from scholarship.

My research reveals that several flower-makers who worked in fashion also created models for botanists. While later nineteenth-century models made from glass, wood, and papier-mâché (such as the Blaschka and the Brendel models) are well-known, their earlier eighteenth-century counterparts in fabric and paper have been overlooked. I argue that the mobility of flower-makers between botany and fashion reveals the extent of plant knowledge involved in making, wearing, and writing about floral accessories.

My paper reads the histories of artificial flower-making, as presented in craft encyclopaedias, alongside archival research. Eighteenth-century encyclopaedists focused almost exclusively on the achievements of male scientists as advancing the craft of flower-making. I argue that the obfuscation of women's roles in flower-making is emblematic of anxieties surrounding gender at the intersection of art, science, and craft. Authors frequently noted the difficulties of reconciling supposedly frivolous fashion with the serious effort of botanical study required for flower-making.

Through a reassessment of the knowledge involved in artificial flower-making, this paper aims to recover the botanical proficiency of craftswomen and amateur flower-makers. In doing so, I argue that fashion and science were more closely entangled than we might assume.

Yue KUANG

Cabinet of Curiosities of a Talented Gentry Woman of the boudoir: Wen Shu's Artistic Adaptation of an Imperial Herbal

Yue Kuang is a second-year PhD candidate in Chinese Art History under the supervision of

Prof. Dr. Juliane Noth at the Free University of Berlin. She holds a Master's degree in East Asian Art History from the Free University of Berlin and a Bachelor's degree in Art History from the Central Academy of Fine Arts, Beijing, China. Her dissertation, titled "Pictures of Strange Animals during the Ming Dynasty (1368–1644): Authority, Knowledge, and the Power of the Image," investigates how depictions of exotic animals in Ming Dynasty art and visual culture reflect and shape political narratives and perceptions of the foreign lands. It examines how different social groups produced, circulated, and consumed these images, highlighting their role in constructing and transmitting ideas about the foreign and the unfamiliar. Her research interests include Chinese painting from the Ming and Qing Dynasties, the exchange of art and culture between China and Central Asia, and the depiction of animals and plants in Chinese art and visual culture.

Abstract: In pre-modern China, women were largely confined to domestic affairs, with few women documented as artists. By the 17th century, however, several exceptional female artists emerged, notably Wen Shu (1595–1634), renowned for her precise and refined depictions of plants and insects. Wen illustrated the manuscript *Illustrations of Stones, Plants, and Insects*, based on the imperial herbal *Materia Medica Containing Essential and Important Material Arranged in Systematic Order*. This manuscript includes 1,316 images, about three-quarters depicting plants. This paper focuses on Wen Shu's artistic practice in adapting the manuscript, examining how she transformed an herbal text into a "cabinet of curiosities" for scholarly appreciation, thereby reflecting the societal imagination of the ideal woman. This study first reconstructs the manuscript's creation process by analyzing its preface and contemporary records. Developed through the union of two cultural families, the manuscript illustrates how marriage consolidated cultural capital, with Wen serving as both the principal artist and a bridge uniting their cultural resources. Additionally, this study examines Wen's adaptation strategies and artistic effects, including classification, layout, album composition, and reinterpreted images. By removing the original medical text and reordering the illustrations, Wen shifted the manuscript from a medicinal to an aesthetic context, presenting it as a "cabinet of curiosities" of natural species. Her distinctive compositions and artistic style drew attention to her role as the painter, highlighting her refined taste and cultural literacy. Finally, by considering Wen's background and social networks, this study examines how the manuscript's circulation shaped Wen Shu's public image. Through this work, Wen constructed her identity as a "talented gentry woman of the boudoir", gaining both social and economic recognition, while also reflecting a shift in societal ideals, with the "talented woman" emerging as a new model of femininity.

Clémence LABURTHE-TOLRA

The (Democratic) Art of Arranging Flowers in the 20th century: from Constance Spry's Interior Design to Sackville-West's Gardening.

Clémence Laburthe-Tolra is a teaching assistant (ATER) at the Université d'Angers. Her PhD dissertation, defended in November 2024 at the Université Paul-Valéry Montpellier³ and entitled "The green sensibilities of Elizabeth von Arnim, Vita Sackville-West, and Rose Macaulay," aimed at uncovering the aesthetic, environmental, social, and political implications of von Arnim, Sackville-West and Macaulay's ways of plotting the garden and the landscape.

She has published papers on gardens as ambivalent sites of expression and rootedness for Elizabeth von Arnim and Vita Sackville-West as well as on war landscapes plotted by Vita Sackville-West and Rose Macaulay Drawing from ecocriticism and phytocriticism, forthcoming papers explore the ways von Arnim, Sackville-West and Macaulay engage with botany and perceive plants as vibrant matters. She is also intent on reading garden history through the prism of class, which led her to organise the conference "Breaking New Grounds. Democratising Gardens and Gardening in Great

Britain, 19th-20th Centuries,” at the Université Paul-Valéry Montpellier 3 in September 2024.

Abstract: Extremely popular for their botanical and horticultural endeavours, Constance Spry and Vita Sackville-West stand as interesting figures to read the gender politics of the fashion for flowers in 20th-century Great Britain. A revered floral designer, Spry defied the norms of Victorian and Edwardian fashion for flowers and advocated for simplicity and originality in books, lectures, and schools. An esteemed gardener and horticultural chronicler for *The Observer*, Sackville-West also offered novel ways to compose with flowers by mixing rare and common species in her garden at Sissinghurst, Kent.

While they were of high extraction and gravitated in upper-classes circles, both Spry and Sackville-West adopted a democratic posture encouraging amateurship when arranging flowers. Their texts were not aimed to target the wealthy; rather, they catered to a wide variety of readers, ranging from aristocrats to individuals of humble means.

This paper seeks to shed light on Spry and Sackville-West’ democratic gestures, comparing how both figures reached out to amateurs and made flower arranging and/or gardening as accessible as possible. Dwelling on their commitment to share flowery tips and tricks to readers who did not necessarily belong to their class, I also wish to show how both home and garden became botanical laboratories for Spry and Sackville-West. Particular emphasis will be placed on how the home and the garden were envisioned by Spry and Sackville-West as sites of creativity and freedom, notably for women.

While both Spry and Sackville-West’ takes on flowers were acclaimed by amateurs and critics alike, they nevertheless had to negotiate their place in botanical and horticultural spheres. I will therefore underline the strategies they adopted to stand as respected amateurs (for Sackville-West) and entrepreneurs (for Spry). In order to do so, I will draw from various materials ranging from flower books to horticultural chronicles and conference scripts.

Alice LAFORÊT

Parcours d’illustratrices botanistes et patrimonialisation des collections : l’exemple de Marthe et Juliette Vesque au Muséum national d’Histoire naturelle

Alice Laforêt est archiviste-paléographe et conservatrice des bibliothèques. Elle est responsable de l’équipe « Collecte et traitement des collections spécialisées » à la Direction des bibliothèques du MNHN. Elle a également pu mener des recherches sur l’histoire des savoirs botaniques dans le cadre d’une thèse de doctorat, soutenue en 2023, intitulée *Connaissances de l’arbre au Moyen Âge. Savoirs et discours botaniques dans les encyclopédies, les herbiers et les textes agronomiques (XIIe-XVe siècle)*.

Abstract : Le Muséum national d’Histoire naturelle a historiquement employé un grand nombre de dessinateurs et dessinatrices pour œuvrer à l’enrichissement de ses collections et illustrer ses publications scientifiques. Dans le domaine de la botanique, les illustratrices sont particulièrement bien représentées. Au XVIII^e siècle, Madeleine Basseporte, seule femme à occuper la charge de dessinateur du Roi pour la collection des vélins, produit une œuvre importante mais essentiellement consacrée aux plantes, comportant peu de dessins zoologiques, contrairement à ses prédécesseurs et successeurs masculins. Au XIX^e siècle, d’autres dessinatrices œuvrant pour le Muséum, telles que Thérèse Baudry de Balzac ou Adèle Riché, sont actives dans le champ de l’illustration botanique.

Au sein du Laboratoire de Phanérogamie du Muséum, plusieurs femmes contribuent à l’illustration des *Flores* rédigées par les botanistes, à l’image de Cécile Kastner, Gilberte Chypre, Hélène Lamourdedieu, ou encore Jacqueline Lemeux. Marthe (1879 -1962) et Juliette Vesque (1881-

1949) font partie de ces nombreuses illustratrices à avoir travaillé pour ce Laboratoire, fournissant des dessins scientifiques pour *la Flore de Madagascar et des Comores*, *la Flore générale de l'Indochine*, *les Annales des sciences naturelles* ainsi que des illustrations en couleur pour *Les Plantes médicinales de France* ou *La vie des plantes*. Bien qu'elles aient reçu plusieurs prix de leur vivant témoignant de la reconnaissance de leur travail, le fruit de leur activité comme décoratrices à la Manufacture de Sèvres puis comme illustratrices scientifiques au Muséum n'est guère passé à la postérité. Les « sœurs Vesque » sont aujourd'hui principalement connues pour leurs dessins de numéros de cirque, qui constituent un élément atypique de leur parcours. Il semblerait par ailleurs que leur unité de style et leur signature commune « M. J. V. » aient pu parfois contribuer à la fausse attribution de leur œuvre à leur père botaniste, Julien Vesque (1848-1895). Contrairement à ses filles, ce dernier bénéficie d'une notice biographique dans l'ouvrage *Du Jardin au Muséum en 516 biographies*. Le parcours d'artistes botanistes de Marthe et Juliette Vesque permet ainsi de s'interroger plus largement sur le rôle des illustratrices scientifiques du Muséum et d'aborder les questions de patrimonialisation des collections produites par ces dessinatrices. L'histoire de la constitution des collections de dessins scientifiques dans les bibliothèques du Muséum peut en effet révéler des biais de genre qui ne sont pas sans conséquence sur le plan historiographique.

Barbara ŁUCZAK

Faire entendre sa voix en parlant des plantes : le savoir botanique dans les écrits de Maria Graham

Barbara Łuczak est maître de conférences au Département de Langues et Littératures Romanes de l'Université Adam Mickiewicz de Poznań, Pologne. Son champ de recherche est centré autour de la littérature comparée, plus spécifiquement, elle s'intéresse aux rapports entre la littérature et les sciences naturelles.

Publications articles (choix)

2024. « La femme au jardin dans les textes de vulgarisation sur la botanique (Rousseau, Montbrison) ». *Cuadernos de Ilustración y Romanticismo*, 30, 463-477,

http://doi.org/10.25267/Cuad_Ilus_romant.2024.i30.19

2022. « L'image de la femme-fleur dans les « prosimètres botaniques » de Louis Bernard de Montbrison et de Dargassies ». *L'Esprit Créateur*, 62/4, 101-114,

<https://doi.org/10.1353/esp.2022.0046>

2022. « Tras las huellas de Linneo: las representaciones de las «bodas de las plantas» en los poemas científicos de finales del siglo XVIII y principios del siglo XIX ». *Cuadernos de Ilustración y Romanticismo*, 28, 239-251, http://doi.org/10.25267/Cuad_Ilus_romant.2022.i28.12

Direction d'ouvrages collectifs et de numéros thématiques de revue (sélection)

(En préparation, à paraître en 2025). *Studia Romanica Posnaniensia* 52/2 (« Le silence et l'éloquence des plantes »), Université Adam Mickiewicz de Poznań (avec Anna Loba), <https://pressto.amu.edu.pl/index.php/srp/announcement/view/608>

2020. *Studia Romanica Posnaniensia*, 47/4 (« Décrire la vie et le vivant au XVIIIe - XIXe siècles »), Université Adam Mickiewicz de Poznań (avec Marta Sukiennicka),

<https://pressto.amu.edu.pl/index.php/srp/issue/view/1827>

Abstract : Maria Graham (1785-1824) est connue pour ses écrits autobiographiques où elle décrit ses voyages dans différents pays : Italie, Inde, Chili, Brésil. Elle fait régulièrement référence à ses connaissances botaniques, décrivant les spécimens qu'elle réunit lors de ses herborisations,

dressant des inventaires des plantes, s'intéressant à leur usage, se rapportant aux traités botaniques et à la taxonomie de Linné, etc.

Ma communication consiste à analyser la façon dont Graham utilise sa connaissance de la botanique pour construire l'autorité narrative dans ses ouvrages. Parvenir à cet objectif implique de surmonter différentes contraintes liées, parmi d'autres, au modèle du savoir botanique recommandé aux femmes. Dans ses textes, Graham négocie la frontière entre une botanique « pour les femmes », qui les condamne à l'état d'un dilettantisme permanent, et une botanique « scientifique », ce qui se reflète, entre autres, dans la formule du journal de voyages, adoptée par l'écrivaine. Les journaux de Graham, d'un côté, visent à produire un effet de sincérité, qui découle de la nature prétendument immédiate et personnelle de ce type d'écrit, et, d'un autre côté, rendent compte des observations et des réflexions d'une énonciatrice (in)formée et dotée d'un jugement critique. C'est dans ce champ dialectique, dans l'établissement duquel les références aux savoirs des plantes et à la pratique de la botanique jouent un rôle important, que Graham fait entendre sa voix, celle d'une femme qui se sent légitime à se prononcer sur des sujets concernant l'histoire naturelle, mais aussi sur d'autres domaines tels que la politique ou la société. Je propose d'analyser ce processus de façon diachronique, depuis ses premiers journaux (*Journal of a Residence in India* [1812] et *Three Months Passed in the Mountains East of Rome* [1820]) jusqu'à ses derniers livres, *Little Mary's Four Saturdays* (1841) et *The Scripture Herbal* (1842), qui, composés comme des guides de botanique, me permettront également de mettre en relief son travail de vulgarisatrice, en passant par les journaux de voyages en Amérique latine (*Journal of a Residence in Chile* [1824] et *Journal of a Voyage to Brazil* [1824]).

Francesca PAGANI

Botanique et sentiment de la nature chez Madame d'Arconville

Francesca Pagani est professeure associée de littérature française au Département de Lettres, Philosophie, Communication de l'Université de Bergame.

Ses recherches portent sur la France et l'Europe des XVIII^e et XIX^e siècles et privilégient l'imaginaire de la modernité dans l'entrelacement des littératures, des arts et des sciences.

Elle représente le Département au sein de la Commission des relations internationales de l'Université.

Mme d'Arconville (1720-1805) est une auteure polygraphe dont les ouvrages se sont succédé au gré d'une activité aussi foisonnante qu'éclectique. Femme de lettres, elle cultive presque tous les genres ; chimiste, elle se signale par la publication d'un *Essai pour servir à l'histoire de la putréfaction* (1766). Pourtant, aux nombreux livres qu'elle a publiés s'ajoute désormais un corpus formé de manuscrits écrits après la Révolution, restés inédits et longtemps considérés comme perdus. Sous le titre de *Pensées, réflexions et anecdotes*, cet imposant massif compte douze volumes regroupant plus de deux cents essais écrits entre 1801 et 1805. De ce nombre, quelques essais – « Sur Moi », « Sur la botanique » et « Sur l'agriculture » – permettent de découvrir l'intérêt que Mme d'Arconville portait à la botanique, alors qu'elle s'y décrit elle-même comme une femme qui s'est « occupée de botanique pendant plusieurs années » (« Sur l'agriculture »). La découverte de ces manuscrits a, du reste, déjà suscité quelques travaux autour des activités de Mme d'Arconville botaniste. Ceux-ci ont mis en lumière en quoi son attitude rappelle celle de Rousseau qui « s'attache à dévaloriser sa compétence en botanique pour se peindre en dilettante » (Sarah Benharrech (« L'anti-Tournefort, ou la botanique d'une paresseuse », dans M. A. Bernier et M.-L. Girou Swiderski, *Madame d'Arconville, moraliste et chimiste au siècle des Lumières*, Oxford University Studies in the Enlightenment, 2016). À l'occasion de cette communication, nous souhaiterions plutôt insister sur les liens unissant, chez Mme d'Arconville, une pratique savante de la botanique, qui suppose herbiers, serres, nomenclature et sociabilité savante, à un imaginaire culturel fondé sur un sentiment de la nature dont son propre

jardin offre l'un des emblèmes par excellence, puisqu'on y retrouve, en son centre, « une statue de la Mélancolie » de Falconet (« Sur Moi »).

Heather PARDOE

Keeping it in the Family: the Place of Botanical Illustration in Victorian Polite Society

Heather Pardoe (PhD, FLS) is a Senior Curator (Botany) at Amgueddfa Cymru – Museum Wales. She is responsible for curating the Museum's large collection of botanical illustrations that date back to the eighteenth century. With Maureen Lazarus, she has produced a comprehensive catalogue of the collection and curated several exhibitions of botanical illustrations, including *The Paradise Garden*. She has published several papers on the history of botanical illustration, with the emphasis on work by women artists and illustrations from the eighteenth century and nineteenth century. Her other research interests include palynology, Holocene vegetation change, decolonisation, economic botany, history of botany and arctic-alpine plants.

Abstract: In nineteenth and early twentieth century Britain, genteel women were encouraged to take an interest in botany. At a time when women had limited independence and self-determination, skill in botanical illustration was valued, one of many accomplishments that young women were expected to attain. Frequently women pursued botanical illustration in the home.

One example is the Crowley family. In 1927 Gwendoline wrote to the Keeper of Botany at the National Museum of Wales offering 200 watercolours. Subsequently, she sent 167 more, including works by her mother, sister and aunt. Gwendoline explained that she had started a Botanical Painting Club, aiming to paint as many wildflowers as possible.

Artists sometimes collaborated with other family members. Anna Maria Hussey (1805-1853) worked with her younger sister, Fanny Reed, to illustrate fungi, publishing *Illustrations of British Mycology* in 1847. Hussey was self-deprecating, observing “I am always under the uncomfortable impression that the thing that I am doing is not the right thing to be doing”, when trying to balance competing demands as botanist, wife and mother.

Rarely did women have financial independence. It was considered unseemly to link one's name to commercial ventures. However, necessity occasionally forced women to use their artistic talents to support their family. Jane Loudon (1807-1858), widowed at 36, was obliged to edit a periodical and teach the daughters of the wealthy to support herself and her daughter. She promoted botany as a fitting endeavour for women.

Berthe Hoola van Nooten (1817-1892) published a flora of Java, after being widowed with five children. She apologised for taking this highly unusual step as a buffer “against penury and a refuge in sorrow.” Despite the social pressures on women in Victorian Britain, botanical illustration provided a respectable means to socialise, to escape the home and, in certain circumstances, to gain financial independence. Pardoe, H.S and Lazarus, M.H. (2018) Images of Botany: Celebrating the Contribution of Women to the History of Botanical Illustration. *Collections*, 14, 547-567.

Marc PHILIPPE

La sexualité végétale dans les ouvrages de botanique féminins au 19^{ème} siècle.

Maître de conférences à l'Université Lyon 1, je suis botaniste. La préparation des notes pour la

publication de textes de Clémence Lortet, une botaniste lyonnaise, m'a conduit au constat que la botanique féminine du XIX^e était très sous-estimée. En collaboration ou seul, j'ai alors pu montrer que les femmes botanistes étaient beaucoup plus nombreuses et significatives que ce que suggèrent les histoires de la botanique, pour le XIX^e comme pour la fin du XVIII^e. Pourtant à cette époque Rousseau a contribué à rendre usuelle la pratique par les femmes de la botanique. Malgré des tentatives lors de la Révolution pour reconnaître leur légitimité dans cette science, les femmes en ont été écartées ensuite, tant par la professionnalisation de la recherche que sur la base d'arguments moraux. Ceux-ci évoquent essentiellement les rapports entre femmes et sexualités.

Abstract : La sexualité des plantes était encore, au début du 19^{ème} siècle, imparfaitement connue. L'on avait pour les Angiospermes des connaissances pragmatiques sur la pollinisation et ses conséquences, bien résumées par Linné dans son *Sponsalia plantarum* (1746), mais la sexualité des Bryophytes n'avait été comprise qu'à la fin du 18^{ème}, avec Hedwig, et celles des algues était encore inconnue.

La sexualité végétale n'est en rien analogue à celles des humains, mais l'anthropocentrisme était à l'époque encore la règle, et l'usage de la métaphore fréquent pour expliquer la reproduction des fleurs. Linné l'assume complètement, qui mêle « maris » et « femmes » dans des « lits ». Les allusions grivoises de son *Système sexuel* seraient une des raisons de son succès. Discuter et publier sur la sexualité des plantes se faisait alors entre hommes et en latin.

Ces grivoiseries ne semblent pas avoir détourné les femmes de l'apprentissage de la botanique à la fin du 18^{ème}. À la Restauration pourtant, quand l'apprentissage de la botanique en français se généralise, ces allusions heurtent des pédagogues, notamment celles et ceux enseignant à un public féminin. Le système linnéen est alors parfois qualifié d'immoral et l'enseignement de la reproduction des plantes d'obscène.

Une douzaine d'ouvrages de botanique écrits par des femmes durant le 19^{ème} et présentant la sexualité végétale sont analysés. La majorité de ces autrices est largement oubliée, et il est difficile de réunir à leur propos des éléments biographiques qui permettraient de contextualiser leurs écrits. Une nette évolution terminologique et didactique peut cependant être mise en évidence.

Kirstin RINGELBERG

Madeleine Lemaire (1845-1928) : la reine des fleurs

Kirstin Ringelberg is Professor of Art History in the Department of History & Geography at Elon University in North Carolina, U.S.A. Ringelberg specializes in modern and contemporary art history in France, the U.S., and Japan, with special attention to feminisms, gender, sexuality, and historiography. In 2017, Ringelberg's book *Redefining Gender in American Impressionist Studio Paintings: Work Place/Domestic Space* (Ashgate) was re-released in paperback; selected journal articles include "Reading Cisheteronormativity into the Art Historical Archives" (*Arts* 13, no. 89 [May 2024]); "Trans visibility and trans viability: a Roundtable" (co-edited with Jill Casid in *Journal of Visual Culture* 21, no. 2 [August 2022]); and "The Court of Lilacs, The Studio of Roses, The Garden at Réveillon: Madeleine Lemaire's Empire of Flowers" (*Marcel Proust Aujourd'hui* 14 [2018]). They were recently commissioned by Jonathan D. Katz to write an essay on Lemaire for the *Routledge Companion to Queer Art*, forthcoming in 2025. In 2023, Ringelberg created wall text ("Gender Visibility") for the *Young Picasso in Paris* exhibition at the Guggenheim in New York; and from January to June of 2024, Ringelberg was the Every Page Foundation Fellow (given for "projects that radically advance feminist perspectives and equal representation in the canon of art history") at the Clark Art Institute in Williamstown, Massachusetts, for work on their book-length project on Lemaire. Ringelberg regularly presents at the College Art Association and the Nineteenth Century French Studies Colloquium, and has presented or served as a respondent on relevant panels such as "Enchanted by Nature: Picturing Gendered Plants and Female Agency in Europe and China (17th -

19th Century)” (CAA 2022) and “The Art of Botanizing” (INCS 2020).

Abstract : Madeleine Lemaire’s ability to depict plant life not just artistically but with a level of scientific accuracy and naturalism led to her unprecedented appointment as *Maître de dessin appliqué à l’étude des plantes* at the *Muséum d’Histoire Naturelle* in 1898—the second female-identified artist to hold the *Chaire d’Iconographie* since Madeleine-Françoise Basseporte a century prior. Already a renowned illustrator of books and art journals as well as a celebrated flower painter, Lemaire followed her appointment with botany publications including medal-and-prize-winning illustrations for Théodore Villard’s *Les Fleurs à travers les âges et à la fin du XIXe siècle* (1900) and a commissioned preface for Émile Bayard’s *Plantes & fleurs : toute la flore vivante : recueil artistique de photographies documentaires inédites* (1906). Her fame and credibility at the intersections of fine art, book illustration, and botany, combined with her standing as a taste-making salonnière, likely encouraged interest (and sales) across them. In 1912, even Auguste Nonin’s cultivated climbing rose “Madeleine Lemaire” won a prize at the *Exposition du Cours-la-Reine*. Despite a lack of art historical attention today, Lemaire’s unquestioned skill as a painter of flowers was recognized in her own time in scientific and horticultural as well as artistic circles.

Lemaire’s career developed during a period of intensifying attention to a taxonomic view of life itself, both human and non-human. Contrastingly, her still lives and illustrations show the possibility of flower painting to embrace the very real plurality of all living things. Bridging the false binary of “natural” and “artificial”, these works provide opportunities for Lemaire to be understood as generative and reproductive without contributing more directly to gendered biopolitical roles. I argue that Lemaire’s flower paintings offer alternatives to the binary norms becoming increasingly entrenched across her lifetime—norms that have remained entrenched, and continue to need subverting, in our own period.

John SCHAEFER

Science and Sensationalism: Mary Treat, Carnivorous Plants, and the Victorian Imaginary

John Schaefer is a PhD candidate in History and Philosophy of Science at the University of Cambridge and Royal Botanic Gardens, Kew. His research analyses Victorian-era plant collecting networks using herbarium specimens held at Kew, and he is particularly interested in increasing engagement with both archival and living plant collections through the digital humanities. John received his Bachelor of Arts in History and Science from Harvard University, focusing on the history of botany. His previous postgraduate research in Digital Humanities at Cambridge examined the use of machine learning models in citizen science and humanities projects at Kew Gardens, and he recently completed a U.S. Fulbright Scholarship in environmental humanities in Sydney, Australia.

Abstract: Mary Treat (1830–1923), an American naturalist, botanist, and entomologist, made significant contributions to the study of plants and insects, often blurring the lines between amateur and professional science from her New Jersey home. Treat’s detailed observations, especially of carnivorous plants like *Drosera* and *Dionaea*, challenged existing botanical paradigms and brought her into direct correspondence with leading naturalists, including Asa Gray and Charles Darwin. Treat’s groundbreaking work on carnivorous plants both complemented and challenged Darwin’s theories in *Insectivorous Plants* (1875), shaping public understanding of plant carnivory and inspiring later fictional accounts of “man-eating plants.”

Treat’s work exemplifies the role of women in the natural sciences as mediators between the domestic and scientific spheres, using her home as both a laboratory and a publishing hub. Her writing in scientific journals and popular periodicals, along with her illustrated accounts of what Tina Gianquitto refers to as “kitchen-sink” botanical experiments, helped bridge the divide between

professional and lay audiences. This positions her as a central node in what Dawn Sanders describes as an emerging “19th century Anglo-American carnivorous correspondence” network. In conversation with the work of scholars such as Elizabeth Chang, Cheryl Price, and Jim Endersby, this paper examines the role of Mary Treat’s work in galvanizing the spread of increasingly far-fetched tales of vegetal monstrosity in Anglo-American periodicals and pulp fiction at the turn of the century.

This paper will further explore how Treat’s identity as a naturalist and educator made carnivorous plants more accessible and captivating to the American public, alongside Darwin. By analyzing her publications, correspondence, and the visual and textual practices she employed, this study situates Treat’s achievements within the broader context of Victorian-era anxieties about empire, race, and the unknown, illustrating how her botanical expertise countered dominant social narratives and expanded the intellectual spaces available to women in science.

Janet STILES TYSON

Elizabeth Blackwell’s Curious Herbal: its Illustrations and Influence

Based in the US state of Michigan and the English county of Dorset, Janet Stiles Tyson is an independent scholar and author with backgrounds in studio art (specialising in printmaking) and the history of material culture. Her 2021 doctoral thesis for Birkbeck College, University of London focussed on the life and work of Elizabeth Blackwell within the context of the Early Modern book trade in London. Her postdoctoral research has particularly addressed extant copies of *A Curious Herbal*, more than ninety of which she personally has examined and digitally logged. In the course of that research, she discovered a copy of *A Curious Herbal* that contained Blackwell’s autobiographical preface—thus far the only one known.

Abstract: For more than 200 years and with few exceptions, accounts of Elizabeth Blackwell’s work on *A Curious Herbal* have foregrounded her identity as a woman. However, while acknowledging the importance of Blackwell’s sexual identity to her undertaking, I wish to articulate two further reasons to appreciate her book. One is the quality of her illustrations of medicinal plants—to which she applied representational tenets of the new science with a rigour not previously seen in English herbals. The other is the influence that her book directly and indirectly exerted on the works of English and Continental herbalists and botanists—for its knowledge content and for having been produced in fascicules that were printed exclusively from etched and engraved copper plates.

Born in London in 1699, Blackwell began producing the *Herbal’s* 500 illustrations and accompanying texts in mid-1735, in order to earn income after her husband’s self-inflicted financial ruin. She was well-equipped for her undertaking. Her father, a freeman of the Company of Painter-Stainers, had instilled in her a facility in drawing, a strong sense of initiative, and a practical approach to business. She furthermore had for many years observed and drawn wild plants, been familiar with the illustrations in existing herbals, and had shared friendship with at least one well-established member of the Society of Apothecaries. Most impressively, perhaps, she had perceived a market for a herbal that contained scientifically accurate, life-size pictures of plants listed by the dispensary of the Royal College of Physicians—at a time when elite amateur and academic botanists’ interest had shifted away from practical botany to books about the discovery, morphology and classification of plant species. That her *Herbal* impressed Linnaeus and other Continental botanists, despite not incorporating Linnaean classification, arguably makes its recognition and adaptation all the more impressive.

Lena STRUWE

Hilma af Klint: Art and Botany

Dr. Lena Struwe, FLS, is a tenured Professor of botany and evolutionary biology at Rutgers University, the State University of New Jersey (USA), and the director of its Chrysler Herbarium, a natural history collection of scientific plant specimens. Struwe's research is wide-reaching, from global evolution and biodiversity of plants, the transport and perception of weeds in historical and modern society, to innovative ways to teach and engage students and the public with historic and contemporary botany. She is the main author and editor of the *Gentianaceae: Systematics and Natural History* (2004), the first worldwide taxonomic treatment of the gentian family in English. Her work has been supported by grants from the National Science Foundation and private foundations. She has received the Peter H. Raven award (2019) by the American Society of Plant Taxonomists for her exceptional outreach efforts to non-scientists and the Charles Edwin Bessey award (2018) by the Botanical Society of America for her innovative teaching in botany. Struwe has published over 80 peer-review scientific papers, three books, and 18 book chapters after receiving her PhD at Stockholm University, Sweden, and earlier worked as a researcher at The New York Botanical Garden. Struwe is the founder of the websites BotanicalAccuracy.com and BotanyDepot.com, which provides free resources of botanical information to educators and the public.

Abstract: The Swedish artist Hilma af Klint (1862 – 1944) is best known for her bold and ambitious abstract painting – a practice that emerged some years earlier than those artists typically associated with abstraction's beginnings, including Vasily Kandinsky, Sonia Delaunay-Terk, and Kazimir Malevich. Af Klint's approach was rooted in her spiritual investigations and fascination with invisible forces, from collaborative automatic drawing with a group of like-minded women artists to her engagement with Rudolf Steiner and his theories of Anthroposophy. While the abstract forms central to her famed breakout works—the Paintings for the Temple (1907-08)—refer to the organic and the biological, new research reveals a sustained engagement, from her earliest years, with the natural world. Based on collaborative scholarship by a botanist and an art historian on a portfolio of botanical drawings recently acquired by The Museum of Modern Art and soon to be on view in an exhibition there in spring 2025, this paper re-situates af Klint as a keen-eyed naturalist and amateur botanist. The paper will address af Klint's approach in the context of women's education in Sweden in the late nineteenth century, the role of botanical collections for scientific and pedagogical purposes, and the biodiversity of her time. In focusing on af Klint's interdisciplinary thinking – a combination of art, science, and spirit -- and her unique ways of knowing, the presentation will also address women's roles in the physical and life sciences.

Dr. Struwe and Dr. Hauptman have formed an interdisciplinary collaboration on the practice and approach of Swedish artist Hilma af Klint, as part of a forthcoming exhibition that will open at The Museum of Modern Art, New York, in May 2025. Aspects of their research will appear in the exhibition catalogue, to be published in May 2025. This presentation expands on that scholarship.

Anna SVENSSON

***Le livre de la vie* : Pressing Plants in Books between Science and Sentiment**

Anna Svensson is a researcher at the Department of History of Science and Ideas at Uppsala University. With a background in English Literature and Museum Studies, her work explores the role of botanical collections over time, shaping the ways plants become knowable or evade capture. Her current project focuses on the widespread practice of pressing plants in books in the early modern period, in relation to the early bound herbarium and current collection management concerns.

Abstract: The *Supplément de La Revue de Belgique*, 15 May 1884, advertised two Parisian novelties: the 'Herbier de Bibliothèque' or Library Herbarium, and the Fraipont photograph album. The herbarium is specifically aimed at female readers, waxing eloquent over the nostalgic power of such an album of pressed flowers as *□ le miroir aux souvenirs, le livre de la vie □*, a charming ornament to replace an old outdated book stuffed with plants. This advertisement clearly reflects the emotional dimension of botanical collecting and pressings plants in particular during the long nineteenth century, increasingly associated with women as an expression of distinctly female sensibilities. This emotionally charged practice of pressing plants in books, particularly by women, became so ubiquitous in the period that this has obscured the occurrence and analysis of earlier sixteenth-, seventeenth- and, to a degree, eighteenth-century examples. Drawing on an extensive range of examples of printed books containing pressed plants or their traces, this paper considers the emotional dimension of this practice since the early modern period in order these shifts in gendering over time.

Laurence TALAIRACH

Women, Marine Botany and Science Popularisation in Nineteenth-Century Britain

Laurence Talairach is a Professor of English Literature at the University of Toulouse Jean Jaurès and associate researcher at the Alexandre-Koyré Center for the History of Science and Technology (Paris). Her research interests cover medicine, natural history and British literature in the long nineteenth century. She is currently co-PI of a CNRS International Emerging Action project (WOMNH-19, 2024–25), with Associate Prof. Linda Andersson Burnett (Uppsala University, Sweden), which aims to re-evaluate nineteenth-century British women's contributions to natural history. She is the author of 5 monographs and has edited several collections of articles on the interrelations between science and literature and the popularisation of science in the nineteenth-century.

Abstract: Seaweed collecting was one of the natural history 'crazes' in nineteenth-century Britain. Both popular pastime improving the minds and bodies of sea-side vacationers and emerging branch of science, the study of marine botany particularly attracted many women from various social backgrounds. While women had limited if any access to scientific institutions, many of them penned popular science works, teaching communities of 'amateur' women and children how to observe, collect, preserve and display marine botanical specimens. Examples such as Elizabeth Anne Allom's *The Sea-Weed Collector: an introduction to the study of the marine algae, with directions from practical observations on the best method of collecting and drying the weed: illustrated with natural specimens from the shores of Margate and Ramsgate* (1841) and *Sea-Side Pleasures, Or A Peep at Miss Eldon's Happy Pupils* (1845), Isabella Gifford's *The Marine Botanist* (1848), Anne Pratt's *Chapters of the Common Things of the Sea-Side* (1850), Margaret Gatty's *British Sea-Weeds* (1863) and Louisa Lane Clarke's *The Common Seaweeds of the British Coast and Channel Islands* (1865) typify the popularity of the genre at mid-century. As this paper will argue, these women's productions differed from popular science works by male contemporaries, such as W. H. Harvey's *The Sea-Side Book* (1849), David Landsborough's *A Popular History of British Sea-Weeds* (1851) and *A Popular History of British Zoophytes and Corallines* (1852). As will be shown, Victorian women algologists turned to popular science writing to share their practices and promote their scientific expertise, especially in local marine flora. Such sea-side books thus offer a significant record of their natural history practices and fieldwork, as well as show how new methods and tools were shared and circulated among communities of female practitioners of science, shedding light on aspects of the history of science which have often been overlooked.

Cristina VOTO

Dataset of nature, Nature of Dataset: Practices for a more-than-human Botany

I am an Assistant Professor in the Department of Humanities at the University of Turin, where I teach Digital Gender Studies, Design Languages, and Semiotics of Cultural Heritage. I also teach in the doctoral program in “Art and Techno-aesthetics” at the Universidad Nacional de Tres de Febrero in Argentina, where I lead a research project on archival practices in electronic arts. Additionally, I serve on the Scientific Board of the doctoral program in “Design and Creation” at the Universidad de Caldas, Colombia. I am the author of the monograph *Monstruos audiovisuales. Agentividad, movimiento y morfología* (Audiovisual Monsters: Agency, Movement, and Morphology; Aracne, 2021) and several scientific essays published in Italian, English, French, Spanish, and Portuguese.

Abstract: This proposal explores the intersection of gender, botanical datasets, and digital culture. By comparing the Byzantine Codex Aniciae Julianae (5th century) with contemporary AI-driven works by artist Sofia Crespo [Neural Zoo (2019–ongoing) and Artificial Natural History (2020–ongoing)], the study examines how botanical representations of nature encode ideologies about gender and the natural world, reflecting on the rhetorics of transparency and opacity they promote. This analysis is framed within a broader context, focusing on contemporary visual artists who challenge traditional views of “naturalness.” By engaging with both historical manuscripts and AI-generated herbaria, I will address a shift from gendered discourses on nature to a techno-ideology, illustrating how the depiction of plants reflects and redefines ideologically situated views on the relationship between nature and culture in natural science, both historically and today. Botanical illustration has historically been a key space for contributions to knowledge production. In this context, the study traces the evolution of these practices into the digital age, where contemporary artists like Crespo use artificial intelligence to reimagine botanical forms, expanding possibilities for both creative and scientific exploration. I will examine how AI and digital tools are transforming traditional methods of botanical illustration, offering new ways to visualize plant life that transcend historical limitations. By analyzing the shift from material to digital representations, this research highlights how contemporary practices challenge and expand the conventions of botanical knowledge production. Rather than framing these developments as strictly oppositional to the past, the study emphasizes a queer perspective in reshaping our understanding of the natural world. Ultimately, this proposal contributes to discussions at the intersection of gender, science, and digital media, illustrating how botanical knowledge continues to evolve through historical legacies and new technological tools.

Julia WATSON

Ellen Hutchins, Botanist and Artist (1785-1815)

Her Life Journey and Legacy

A Rhetorical Reading of the Letters between Ellen Hutchins and Dawson Turner

Julia Watson is academy professor emerita of Comparative Studies at The Ohio State University and a specialist in autobiography studies, on which she has co-authored or co-edited seven academic books and published over thirty articles, many at the intersection of text and images. Researching her grandmother’s Bantry-area birthplace, Watson learned about the remarkable botanical accomplishments of Ellen Hutchins, and her exchange of letters, specimens, and painted

drawings, notably with English botanist Dawson Turner. She has conducted funded archival research on Hutchins' specimens.

Abstract: What do—and don't—the letters exchanged between Ellen Hutchins and Dawson Turner assert that is illuminating for this conference? I investigate both Hutchins' verbal self-presentation as a botanist and how the letters position her as a gendered subject in the early nineteenth century. This analysis links examples of her precise renderings of various seaweeds in often-painted drawings to their framing in the letters.

My reading of the letters as autobiographical, rather than biographical, documents, observes changes in Hutchins' address to Turner, applying eminent critic Philippe Lejeune's observation that "identity is the real starting point of autobiography, resemblance the impossible horizon of biography" (24). Hutchins' mode of writing presents her as a serious, informed—though without much formal training—botanist whose restrained, empirical accounts of discoveries align with the rhetoric of male botanical experts in an emergent science. While Hutchins' letters are initially impersonal, as the correspondence progresses they reveal her as a young, rural woman and describe her modes of collection in the field, as well as details of her location in Ballylickey, her family situation, and her precarious health. Assuredly, Hutchins' botanical discoveries of specimens and representations of them were—and remain—remarkable; but the letters are also enlightening as documents about how a rural Irish young woman gained credibility among erudite British botanists. While at several points Hutchins asserts her modesty about claiming scientific expertise, her rhetorically persuasive letters reveal her as an impressively accurate botanist. A few passages in Hutchins's letters also suggest how the gendered personal labor required in her brief life impeded her botanical study. My reading will position Hutchins' discoveries within the field-building work of botanists and emphasize how a woman outside its scholarly mainstream achieved significant and enduring contributions to it.

Andrea WEEKS

Class, Crypsis and the White Southern Female Botanist of the Early Twentieth Century United States.

Dr. Andrea Weeks is a tenured associate professor of botany at George Mason University, a public R1 university in the US state of Virginia. She is also the director and curator of its herbarium. Dr. Weeks' research focuses on plant systematics and historical biogeography, with particular emphasis on the frankincense and myrrh family. Her research has been supported by grants from the US National Science Foundation and numerous other organizations. She has conducted fieldwork globally and published over 55 peer-reviewed works on topics spanning molecular phylogenetics, regional floristics, herbarium digitization and the history of botany. Recently, she co-led a national workshop and seminar series for botanists entitled, "Supporting inclusive and sustainable research infrastructure for systematics", to improve attribution of natural history specimens and highlight research advances that can be made by investigating the identities of the collectors and identifiers within biodiversity informatics databases. In 2024, she published the biography, "In memoriam: Lena Artz (1891–1976), a hidden figure of 20th century southeastern US botany." in *Castanea* [88(2): 297–311]. She is interested in collaborating with historians of science to explore further the human dimensions of herbarium collections newly revealed by these digital repositories.

Abstract: Cultural expectations for women in the early twentieth century US South uniquely shaped the careers of pioneering botanists who approached professionalization there. This study compares two little-known white Southern botanists during the Jim Crow era: Lena Clemmons Artz (1891–1976), a prolific author of scientific papers about the Virginian flora and high-school biology

teacher, and Lena Bondurant Henderson (1880–1968), a botany professor at a private women's college in Virginia. I argue that Artz's greater research productivity stemmed from her limited economic and professional means, which paradoxically afforded her more freedom in scientific pursuits.

Both botanists navigated profound barriers due to their identities. Until 1920, white women in Virginia could neither receive a four-year public university degree nor vote. Contemporary scholars implicate white supremacist ideology as the main impediment to white women gaining greater agency in the US South during this era; gender equality challenged the established authority of white men and the rationale for enforced racial segregation. Artz moved through this landscape better insulated from social approbation because she kept her research separate from her teaching career, which freed her to pursue traditionally male activities such as solitary fieldwork and sharing her expertise in professional and popular science publications. Henderson, scrutinized by her college while educating elite white Southern women, lacked the latitude to advance her research as extensively as Artz despite greater access to resources.

The relative historical obscurity of Artz and Henderson exemplifies the historiographical bias of their era. The prevailing culture controlled the very nature of scientific record-keeping and canonization, which largely excluded them. Artz's substantial accomplishments, only recently uncovered in herbarium collections, highlight the enduring challenge of surfacing women's participation in science. The lives of both women underscore how the intersection of race, class, and peer recognition shaped the legacies of early modern US botanists.

Natalia GRAŻYNA ZAJĄC

Performative Botany: Entanglements between Botany Practices and Literature in Urszula Zajączkowska's Works

Natalia Grażyna Zajęc – PhD student of Polish Studies at the Doctoral School of the University of Silesia in Katowice. Her research focuses on non-anthropocentric narratives. Her doctoral project is dedicated to exploring relationality through the lens of cultural plant studies and phytocriticism as a reading model. She devotes her research primarily to the work of Polish contemporary poetry and prose. She is particularly interested in contemporary Polish poetry, ecocriticism, and posthumanist and new materialist theories. Moreover, she has published in *Er(r)go*, *Polisemia*, *ArtPapier*, and post-conference monographs.

Abstract: Urszula Zajączkowska is a Polish writer (author of poetry and prose) and a professor of botany, whose research focuses on plant growth, movement, biomechanics, and aerodynamics. Her literature combines the perspectives of a botanist, poet, essayist, and video artist. In my speech, I will explore the multidisciplinary nature of her work and the influence of Zajączkowska's scientific background on her poetic imagination. I will focus on how poetic and scientific language, along with graphic elements (engravings, photographs, diagrams, etc.), intermingle in her work. Moreover, I will examine Zajączkowska's portrayal of the scientist figure, as she views botanical practice as performative, akin to Donna Haraway's concept of 'situated knowledge'. Her literature is the product of material-discursive processes, Zajączkowska also emphasized in her work the relationality that occurs between the world and the cognitive subject. The performative character of her work emerges from research-creative entanglements, connecting with the agency of more-than-human entities and a situated, embodied cognition. Her scientific and artistic activities should be considered as a broad performative project that redefines our understanding of plant-scientist interdependence and relationality. Zajączkowska acknowledges her own affective perspective, challenging the construct of neutral, isolated research practice. Therefore her work offers an intriguing case study within broader reflections on posthumanist performativity, science and technology studies, ecofeminism, and feminist new materialism, especially Luce Irigaray's reflections on relationality and sexuate difference. The primary aim of my speech will be to highlight how Zajączkowska's botanical practice and writing

embody an attitude of care and responsibility, holding subversive potential to dissolve dualities that traditionally separate scientific approaches from researchers' affective entanglements.

Artistes Invitées

Lilian COOPER

Weeds

The Role and Relevance of the Herbal Book and Herbaria in a Contemporary Arts Practice

Lilian Cooper is an artist working with drawing, her work focuses on nature and climate change. The fragility of the eco-system is central to her practice.

Since 1998 Cooper has been mapping the edges of the rock coastline of the North Atlantic Ocean. She is recording the coastal rim by creating series of detailed drawings of the cliff-face structure, the fissures and forms of the rock. An analysis of coastlines shaped by increasing storms, weathering and rising sea-levels at locations from Labrador down the coast through Quebec, Newfoundland, Nova Scotia, Maine, the Western Isles in Scotland, Shetland, Orkney, Ireland, Norway, France and Northern Spain. The fragile, tenuous nature of our coasts is reflected with delicacy and accuracy bridging the passage of time where 'the line is ever present'.

Parallel to this she is creating a contemporary xylotheque following the life and death of trees. Working with plant pathologists, ecologists, universities, botanic gardens and national parks has added an authenticity to "make manifest causes of tree diseases". Her work focuses on plants, trees, the soil and landscape. She was a visiting researcher in the State Herbarium of South Australia for the creation of an algae herbarium, as well as ongoing work on phyto-remediation, soil pollution, compaction and erosion.

Cooper is currently the visiting artist at Hortus Botanicus Leiden, where she is continuing her tree portraits and developing knowledge and understanding of trees while providing an accessible link between the science behind the botanic garden and the public.

Publications

2023 *Tidelines*; Linda Cook, Lilian Cooper, Cees de Boer, Beral Madra, Eddy Moors & Jean-Yves Vigneau

2021 *Tree Mapping: A Life with Trees* Cees de Boer, Lilian Cooper, Linda Cook & Ian Edwards

2020 *The Life and Death of Trees* by Lilian Cooper Culture, Community and Climate: Conversations and Emergent Praxis. *An Artist's Herbarium* by Lilian Cooper; Evolving the Forest

2019 herbaria 3.0 website *Rudbeckia Laciniata*

Re-Peat, Peat anthology

2012 *The Return of the Basques*; Artist's book

2002 *Trees and Dead Flowers* Artist's book: Lilian Cooper, Tim Borlase, Sam Bower

2006 *Sexy Trees*; Artist's Book & Text Installation

Abstract: I am particularly interested in the herbal as a book form. As a contemporary woman artist working with climate change for the last 26 years and having a research-based arts practice, I have been using herbal books and herbaria within my research. This spans several projects including my most recent "Herbarium". This medicinal plant project aims to rehabilitate weeds: plants under threat from climate change, agricultural policy, the use of pesticides and our own perception of these plants. Knowledge of their uses and potential is disappearing rapidly. I am aiming to highlight ordinary, overlooked plants.

In my work I am using the historical form of the herbal and the herbarium as my starting point, I am making conceptual drawings, studying the form of the plants and interpreting them. I

want to raise awareness of the value and relevance of these historical collections in the present day and I work with libraries, botanic gardens and other collections of historical herbaria. I collaborate with scientists, libraries and research institutions to ensure that my information is accurate. I am the visiting artist for Hortus Botanicus Leiden who are always my starting point for information. My presentation would focus on my arts practice, how the herbal book form and herbaria collections remain relevant to contemporary art. They are rich sources of research material, feeding my own fascination for the early 19th century nature-printed book within the long history of the herbal. My artistic work is based on form and line, my background is as a conceptual artist, and my goal is to interpret the herbal and the herbarium as a contemporary art form. My presentation would focus on my own creative production and research processes. It would also illustrate the source material I use and put my work in a broader context.

Christine DELBECQ

Christine Delbecq, établie à Saint-Apollinaire, est diplômée de l'École des Beaux-Arts de Mâcon. C'est une artiste qui, au travers l'utilisation de multiples matériaux et techniques plastiques, cherche à mettre en forme une interrogation profondément humaine et existentialiste : comment tenir debout ? Depuis ses premiers travaux, elle a continué à explorer les matières et des thèmes liés à la structure et au maintien, la menant à créer une déclinaison de colonnes vertébrales. Ses récentes installations faites de blocs évidés et de fragments assemblés en un tout instable, sont la suite logique de sa réflexion elle de ce qui nous fait tenir.

Jane HYSLOP

Botanical Poetics by other means: Jane Hyslop's *The Oak Tree: a Tribute to Eternity* (2024)

Jane Hyslop works across art and design making artist's books and works on paper. She combines natural and human histories by investigating points of tension where these different worlds meet. Place and identity are vital within her work and subject matter is often sourced in her native Midlothian.

Hyslop develops these themes through intensive research, observational drawing, reading, topographic study and material experimentation brought together in works which visually convey narratives and detail findings.

Her work is held in many collections including Yale Center for British Art, Tate Library Special Collections, Scottish National Gallery of Modern Art Archive and National Library of Scotland. Hyslop also undertakes commissioned work with wide ranging applications.

She lectures in Art and Illustration at Edinburgh College of Art, The University of Edinburgh.

Abstract: *The Oak Tree* is a contemporary artistic project, constituting a visual and material response to and extension of Virginia Woolf's novel *Orlando. A Biography* (1928). It comprises a series of original drawings and pochoir prints. These are brought together in a limited edition artist's book, in form of a twenty-four double-sided concertina unfolding to a width of 360cms. The first part of the book focusses on chronologically sequenced botanical references – from the opening of the novel in 1586 – re-imagining the eponymous protagonist's fictional biography, including his/her 'epic poem' 'The Oak Tree', its fictitious publication coinciding with Woolf's novel's release in October 1928. The reverse side of Hyslop's leporello extends the vegetal imagery in correspondence to a timeline of events until the present day and beyond. Featuring – among others – indigenous plants from the artist's immediate locality in South-East Scotland, it highlights declining biodiversity as an

indicator of the effects of climate change and the human impact on the environment.

In addition to the artist's own extensive research, the book is accompanied by an introduction and notes written in collaboration with Bryony Randall, Professor of Modernist Literature (University of Glasgow).

Hyslop's extraordinary, multi-layered project involved the amateur botanist's detailing of more than fifty individual plants species at different stages of their life-cycle, drawn from life over a period of four years. Deploying a writing nib – in a nod to both authors' medium – it is executed in a highly sophisticated 'realistic' drawing style, complemented by a more abstract mode of representation through the less well-known pochoir printing technique (popular during the writing and publication period of Woolf's novel).

My presentation will argue that Hyslop's project echoes several of the thematic concerns of the conference albeit in the format of an aesthetic 'staging' (Alva Noë) that enables the experience of an uncanny attunement to the non-human and thus contributes to what Timothy Morton calls art's always already 'ecological' quality.

Ruth PELZER-MONTADA

Botanical Poetics by other means: Jane Hyslop's *The Oak Tree: a tribute to eternity* (2024)

Dr Ruth Pelzer-Montada is an artist and scholar with a particular interest in print media. She holds a PhD in art practice, a BA(hons) in Painting from ECA and an undergraduate and postgraduate degree in German Literature and Political Science from the University of Heidelberg. She has been teaching Visual Culture and historical and critical studies at ECA and other Scottish art colleges while pursuing her research through both artistic projects and writing. Her work has been exhibited in Scotland and abroad. Her writing has appeared in international peer-reviewed journals and conference publications and online. She is currently completing a book project *Print Matters. An anthology of critical writing on prints and printmaking since 1986* for Manchester University Press.

Between 2010-2012 she acted as external examiner for Printmaking at National College of Art and Design, Dublin.

From 2004 to 2007 Ruth was an elected member of the Council of the Scottish Society of Artists (SSA).

Abstract: *The Oak Tree* is a contemporary artistic project, constituting a visual and material response to and extension of Virginia Woolf's novel *Orlando. A Biography* (1928). It comprises a series of original drawings and pochoir prints. These are brought together in a limited edition artist's book, in form of a twenty-four double-sided concertina unfolding to a width of 360cms. The first part of the book focusses on chronologically sequenced botanical references – from the opening of the novel in 1586 – re-imagining the eponymous protagonist's fictional biography, including his/her 'epic poem' 'The Oak Tree', its fictitious publication coinciding with Woolf's novel's release in October 1928. The reverse side of Hyslop's leporello extends the vegetal imagery in correspondence to a timeline of events until the present day and beyond. Featuring – among others – indigenous plants from the artist's immediate locality in South-East Scotland, it highlights declining biodiversity as an indicator of the effects of climate change and the human impact on the environment.

In addition to the artist's own extensive research, the book is accompanied by an introduction and notes written in collaboration with Bryony Randall, Professor of Modernist Literature (University of Glasgow).

Hyslop's extraordinary, multi-layered project involved the amateur botanist's detailing of more than fifty individual plants species at different stages of their life-cycle, drawn from life over a period of four years. Deploying a writing nib – in a nod to both authors' medium – it is executed in a highly

sophisticated 'realistic' drawing style, complemented by a more abstract mode of representation through the less well-known pochoir printing technique (popular during the writing and publication period of Woolf's novel).

My presentation will argue that Hyslop's project echoes several of the thematic concerns of the conference albeit in the format of an aesthetic 'staging' (Alva Noë) that enables the experience of an uncanny attunement to the non-human and thus contributes to what Timothy Morton calls art's always already 'ecological' quality.