

Flowers

Still Bloom



Flowers Still Bloom presents a new body of paintings by Kim Booker which reflect on the increasingly threatened living world and humanity's role in its plight. Inspired by the vital power of landscapes alive with birdsong, shifting light and abundant growth, these works celebrate nature not as backdrop or resource, but as a vast, dynamic force of which we are only one small part.

Human figures, long present in Booker's practice, remain, yet are progressively absorbed into dense vegetation and sweeping passages of colour. Rather than occupying the centre of the composition, they relinquish control, and exist immersed within a larger ecology. In this merging of body and environment, Booker's paintings share an affinity with Pat Passlof's intuitive, lyrical painterliness and Martha Edelheit's sensuous depictions of figures intertwined with nature, where intimacy with the landscape becomes an avenue to reimagining our relationship to the world around us.

Bold in scale, rich in colour, and alive with gestural energy, these paintings evoke not just the exuberance and complexity of the natural world, but also its fragility. The title, *Flowers Still Bloom*, speaks to nature's quiet resilience and enduring capacity for regeneration, despite the damage wreaked by humankind's hand. As the boundaries between figure and landscape fade, we are reminded of the lack of distinction between the vulnerability of the natural world and our own. In Booker's paintings, however, we see that even in moments of deep uncertainty and precarity, beauty, hope and renewal remain possible.





Long Way From Here, 2026

acrylic on canvas

200 x 170 cm

78 3/4 x 66 7/8 in

£16,650







Shallow Water, 2026

acrylic on canvas

200 x 340 cm

78 3/4 x 133 7/8 in

£ 21,600





ITY OF HOLINESS



Imagine a World with no Birdsong. 2026

acrylic on canvas

200 x 590 cm

78 3/4 x 232 1/4 in

£ 35,550

Daffodils, 2026

acrylic on canvas

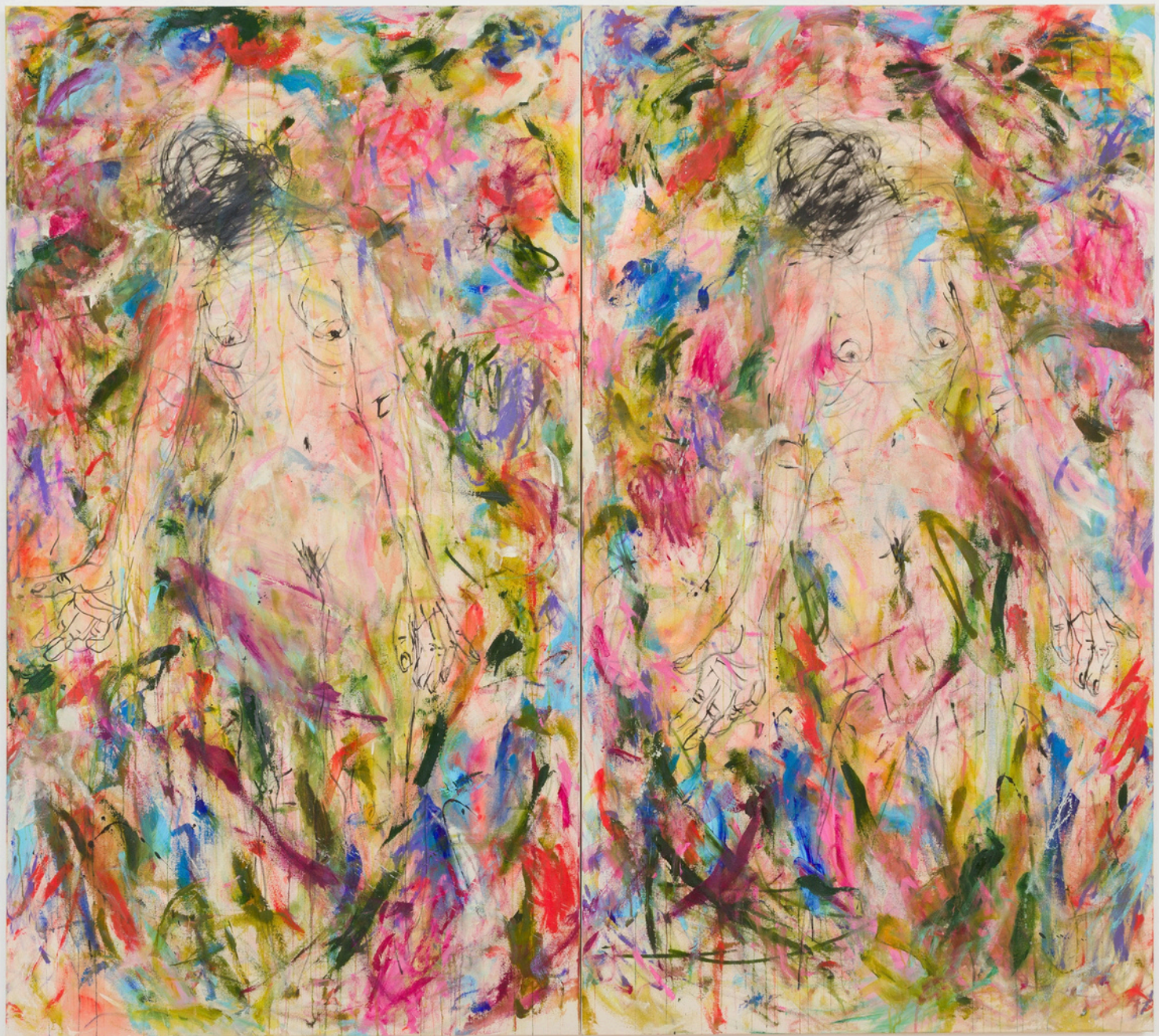
180 x 200 cm

70 7/8 x 78 3/4 in

£ 17,000







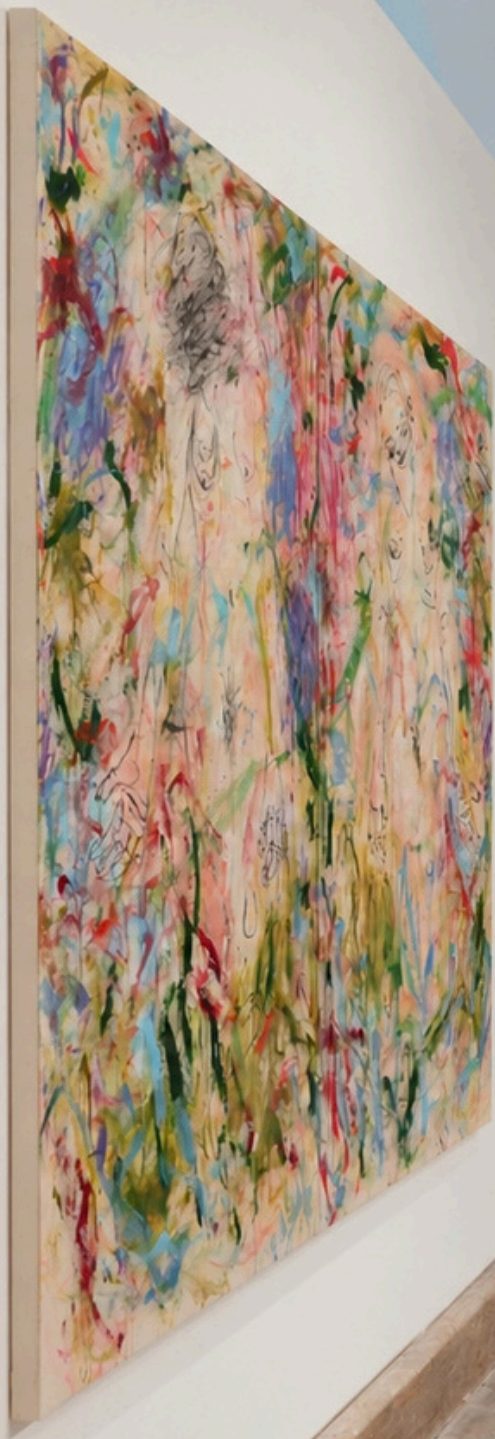
Wildflowers at Westbrook Bay, 2026

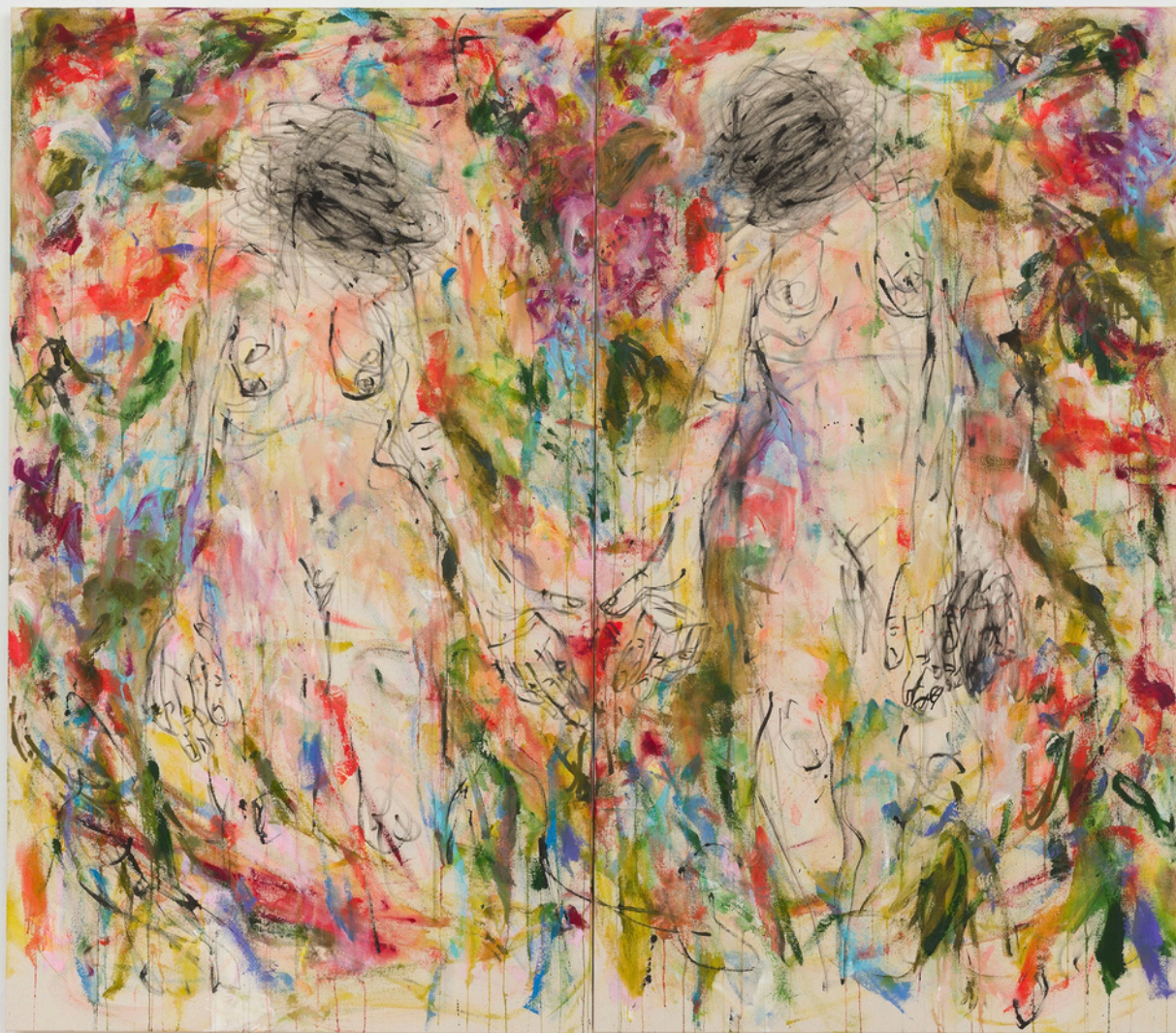
acrylic on canvas

180 x 200 cm

70 7/8 x 78 3/4 in

£ 17,000





Trees Still Grow, 2026

acrylic on canvas

140 x 160 cm

55 1/8 x 63 in

£ 13,500

Heat Wave, 2026

acrylic on canvas

140 x 160 cm

55 1/8 x 63 in

£ 13,500



Spring Composition I, 2026

acrylic and charcoal on linen
37 x 32.5 cm

£ 2,200



Spring Composition II, 2026

acrylic and charcoal on linen
37 x 32.5 cm

£ 2,200



Spring Composition III, 2026

acrylic and charcoal on linen
37 x 32.5 cm

£ 2,200



Spring Composition IV, 2026

acrylic and charcoal on linen
37 x 32.5 cm

£ 2,200



Spring Composition V, 2026

acrylic and charcoal on linen
37 x 32.5 cm

£ 2,200



FLOWERS STILL BLOOM

An essay by writer and historian, Catherine McCormack

In the summer of 2026, artist Kim Booker found herself saving the life of a blackbird from the jaws of a cat. Acting as temporary custodian of the little fledgling's life she watched from a slight remove at her window - guarding against further predators while the creature recovered, and eventually resumed flight.

This process of slow, sacred attention, bearing witness to the micro-history of life, death and urban ecology, found expression in the large-scale canvas 'Imagine A World With No Bird Song', which is part lament for, part poetic appreciation of nature in peril. Here the little blackbird appears, transposed into a brown gestural scribble as if in stuttering flight across the colourfully flocked background of the canvas, in a painterly language that recalls the US abstract expressionist artist Joan Mitchell, one of Booker's selfclaimed influences. In an interview from 1974, Mitchell spoke of a similar artistic motivation guided in part by nature, stating that "Music, poems, landscape, and dogs make me want to paint... And painting is what allows me to survive."

If not painting for out and out 'survival', Booker's practice is a means of metabolising her anxiety for a world on fire, as well as negotiating her own uncomfortable psychological relationship with personal identity and alienation.

From a working-class upbringing to an Oxford education and corporate career before retraining as a painter, Booker has often felt a sense of estrangement that comes from social nomadism and class mobility. It's a feeling acutely resonant in her treatment of the nude female body, her 'antiVenuses' as the artist calls them, that are always a projection of Booker's own selfidentity. Unidealized, with larger-than-life hands reminiscent of the visual grammar of the life drawing class, they appear as scrawled graphic outlines on top of the saturated visual noise of these canvas surfaces, as if with a marker pen rebelliously taken to defacing the colour plates of an art history book with irreverent drawings that refuse feminine 'prettiness', or the conventional allure of the sexualised female nude of western art history.

Erasure and interruption are in fact central to Booker's aesthetic; her paintings are multi-layered compositions, produced in anxious and feverish bursts, undoing at surface level anything that is, in her words, 'too perfect, too sexy, too well-drawn.' It is an act of censorship, of masking, and shape shifting - the figures never becoming whole but remaining transparent outlines, hollow containers that are filled with the environment they are steeped in.

Booker's staging of figure and 'ground' offers a further meditation beyond personal experience and into the broader potential critique of anthropocentric thinking that has consistently positioned nature as a backdrop, or a resource to be exploited for the maintenance of the human drama that unfolds within it. Her paintings suggest otherwise – environment is not setting but something monumental, in flux, sublime, unreadable; her figures permeable, absorbed by it and inseparable from it.

Drained of the expectations of erotic titillation these bodies become, at times, almost heroic motifs: a diptych of suspended figures, heads erased, reads as a quasicrucifixion, or a hanging. Flipped on the horizontal axis and depicted in red paint the bodies take on a similar pathos - as drowned nymphs, or versions of Ophelia, slipping below the weeds.

This implied violence and desolation also alludes in oblique ways to the subtext of climate emergency in which these paintings were forged, and the eco-feminist critique that has highlighted how the forces responsible for climate destruction and ecocide are the same ones that consume and ravage women's bodies, using both as disposable sites of consumption.

And yet Booker's decorative and bucolic palette seems in deliberate discord with the tragedy of the planetary crisis that troubles and inspires her. It is catastrophe delivered in the language of the decorative, 'sunlit horror'; a fitting aesthetic to reflect our current cultural moment of wide-spread apathy and paralysis in the face of environmental emergency, a place in which flowers still bloom, even if humans may soon no longer.

Biography

Born 1983, UK

Lives and works in London

Education

2019 BFA, City and Guilds of London Art School, London

2016 Foundation Diploma, The Art Academy, London

2002-05 BA Jurisprudence, St Hugh's College, Oxford

Solo Exhibitions

2026 Flowers Still Bloom, Bo Lee Gallery, Somerset

2024 The Sadness of Beautiful Things, Wetterling Gallery, Stockholm

2023 I Want to Live Twice, Bo Lee and Workman, Somerset
No-man's-land, Jari Lager Gallery, Cologne

2022 June is the Saddest Month, Annka Kultys Gallery, London

Group Exhibitions

2025

A room of her own, Jari Lager, Seoul, Korea

Ethereal, Kristin Hjellegjerde Gallery, Berlin, Germany

2024

Booker/Gilpin: Psychological Paintings, Melzi Fine Art, Milan, Italy

With These Eyes, Jari Lager, Seoul

Sublime Spirit, Marianne Boesky Gallery, New York

The Guts and The Glory, Bo Lee and Workman, Bruton, Somerset

2023

Small is Beautiful, Flowers Gallery, London

2022

Taking a Broom to the Wasps Nest, Pictorum Gallery, London

Road to Somewhere, The Room London Gallery, London, UK

Kiaf Seoul, Jari Lager Gallery, South Korea

Voices for Love, Prior Art Space, Barcelona, Spain

Art Busan, Jari Lager Gallery, South Korea

Weeds won't Wither, Jari Lager Gallery, Cologne, Germany

Art Paris, Galerie Dutko, Paris, France

Cacotopia 06, Annka Kultys Gallery, London, UK

An Arcadian kind of Love, Soho Revue Gallery, London, UK

2021

New Paintings, Galerie Dutko, Paris, France

A War with no Winner: Bodies and their Spaces, Grove Collective, London, UK Reframing, Rebuilding, Kaleidoscope Gallery, Sevenoaks, UK

Pneuma, Purslane Gallery, London, UK [online]

50 x 50, The Auction Collective, London, UK

Oxlade Soup, Terrace Gallery, London, UK

The Top 100, London, UK

After Hours, Bowes Paris Gallery, London, UK

2020

The Birds are Singing in the Distant Woods, The Violet Hour, London, UK [online]

A Dream is not a Dream, Purslane Gallery, London, UK [online]

On the Strangest Sea, The Violet Hour, London, UK [online]

2019

Galerie Tassilo Usner at Parallel Vienna, Vienna, Austria

Exceptional, Collyer Bristow Gallery, London, UK

Recent Graduates, The Affordable Art Fair, London, UK

Plop End of Residency Show, London, UK

Flock at the Buday, GX Gallery, London, UK

City & Guilds Art School Degree Show, London, UK

2018

Dam at Mother, Shoreditch, London, UK

Interim Show, Crypt Gallery, London, UK

Residencies

2021 Ellipsis Prints, Risograph residency, London, UK

2019 Plop Residency, London, UK

Collections

The David and Indrè Roberts Collection, UK

Colección SOLO, Madrid

BO LEE GALLERY

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