



GLENN
GOLDBERG

SHARON
HORVATH

SACHIKO
MORITA

ANTONIA
MUNROE

CARL
PALAZZOLO

YAMOU

responding to

BARBARA REGINA DIETZSCH

1706-1783



Yamou, *BRD #1*, 2019, oil on canvas, 21 5/8 x 18 1/8"

Glenn Goldberg Antonia Munroe
Sharon Horvath Carl Palazzolo
Sachiko Morita Yamou

responding to

BARBARA REGINA DIETZSCH
1706-1783

September 18 - November 23, 2019

VICTORIA MUNROE fine art

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Jenny Gorman Photography



Sachiko Morita, *Campanule*, 2017, gelatin silver print on watercolor paper, prepared with a brush, 11 1/2 x 8 1/4"

Barbara Regina Dietzsch, *Pied d'Alouette (larkspur)*, c. 1760, gouache, watercolor, 11 1/2 x 8 1/4"

Victoria Munroe Fine Art continues our dedication, extending over four decades, to an eclectic exhibition program grounded in both contemporary art and 18th and 19th century works on paper. This exhibition is inspired by Natural History and presents recent work by Glenn Goldberg, Sharon Horvath, Sachiko Morita, Antonia Munroe, Carl Palazzolo and Abderrahim Yamou, made in response to exquisite botanical paintings of Barbara Regina Dietzsch (Nuremberg, 1706-1783). A shared sense of wonder for the natural world ties these artists together.

The installation, evoking a garden, places Dietzsch's singular portraits of flowers among the individual works of the six contemporary artists. The cross-century dialogue highlights the differences of technique and sensibility while offering a fresh look at inspiration from natural history in the artistic imagination. Contemplating Dietzsch's luminous flower paintings these six artists respond through their works, and in their words quoted in this catalogue, to distinct qualities in Dietzsch's paintings.

Dietzsch's flowers are painted in thin layers of gouache on burnished vellum, and express the life force in a bud or leaf silhouetted against the void of dark backgrounds. Insects crawl and feed on the unfurling leaves as winged pollinators alight on petals. Even her fragile dandelions appear before and after the wind spreads their seeds.

Dietzsch's startling paintings have urgency. Only now, over 250 years later, do we acknowledge that the insects are as critical to the survival of flowers as she paints them to be. With individual eloquence, these contemporary artists focus on the fragility of nature in our contemporary world.

The genesis of this exhibition was a perfectly realized project curated by Blandine Chambost in collaboration with Emmanuel and Laurie Marty de Cambiaire in 2017 in Paris. In her show, titled *Hortus Immortalis*, Chambost invited the artist Sachiko Morita to respond to original 18th century flower paintings by Barbara Regina Dietzsch. I am grateful for the introduction to the wondrous paintings of Barbara Regina Dietzsch and to the inventive contemporary photographic work by Sachiko Morita, which are presented in New York for the first time.

Victoria Munroe

BARBARA REGINA DIETZSCH

1706-1783

Barbara Regina Dietzsch's luminous, dramatic renderings of flowers and their insects on dark backgrounds became greatly admired and collected during her lifetime. Her work sparked a style emulated by many late 18th century European natural history painters. The consistency of both the sizes and compositions of her works inspired some of her middle-class clientele to display her paintings hung closely together, to give the effect of a garden scene.

While many of Dietzsch's judiciously depicted gouache botanicals were transposed into plates for engravings in natural history books, her artistry pushed these paintings beyond the bounds of natural history illustrations. Her interest in portraying the beauty and delicate structures of flowers, along with her technique of layering pigments and modeling forms, make her paintings impossible to classify as either purely natural history illustration or as still life.

Dietzsch's focus on the beauty of nature was rooted in the 18th century Protestant movement known as physico-theology, a natural theology, which held that the splendor and order of nature proved the existence of a virtuous God and that the contemplation of nature is a way of honoring this belief. Additional inspiration came from the formal traditions of popular 17th century flower books.

Born on September 22, 1706 in Nuremberg, Germany, Barbara Regina Dietzsch was the eldest in an artistic family. Her father, the landscape painter Johann Israel Dietzsch, taught her to paint with gouache on vellum. Barbara Regina in turn taught her younger sister Margaretha Barbara Dietzsch (1726-95), who became an accomplished engraver and botanical painter. Although Barbara Regina Dietzsch achieved the most acclaim, the Dietzsch family had a recognizable style; her brothers, Johann Siegmund and Johann Jacob, focused on fruits and vegetables. Dietzsch's paintings are in private and public collections, including The National Gallery of Art, the J. Paul Getty Museum, the Fine Arts Museums of San Francisco, and The Fitzwilliam Museum.

Margo Hudson

Gaze, Delia, ed. Dictionary of Women Artists. Vol. 1. London and Chicago: Fitzroy Dearborn Publishers, 1997.

Greer, Germaine. The Obstacle Race: The Fortunes of Women Painters and Their Work. New York, NY: Farrar Straus Giroux, 2001.



Barbara Regina Dietzsch, *Blue Morning Glory*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"

SACHIKO MORITA

"I had goosebumps as I held them in my hands and was overwhelmed. The more I examined these paintings, the more I could feel the way this master of botanical art looked at things. I could sense her thoughts, retrace her gestures. I admired the considerable efforts with which she minutely assembled brushstrokes to seize the power of life. I am conscious that we are at one, here and now, with all these living creatures around us, also destined to die some day."



Sachiko Morita, *Pivoine*, 2017, gelatin silver print on watercolor paper, prepared with a brush, 11 1/2 x 8 1/4"

Barbara Regina Dietzsch, *Géranium*, c. 1760, gouache, watercolor, 11 1/2 x 8 1/4"



Sachiko Morita, *Dandelion*, 2019, gelatin silver print on watercolor paper, prepared with a brush, 7 1/2 x 5 1/2"



Sachiko Morita, *Lily of the Valley*, 2019, gelatin silver print on watercolor paper, prepared with a brush, 7 1/2 x 5 1/2"



Sachiko Morita, *Artichoke*, 2017, gelatin silver print on watercolor paper, prepared with a brush, 11 1/2 x 8 1/4"



Sachiko Morita, *Hollyhock*, 2017, gelatin silver print on watercolor paper, prepared with a brush, 11 1/2 x 8 1/4"



Sachiko Morita, *Poppy*, 2017, gelatin silver print on watercolor paper, prepared with a brush, 11 1/2 x 8 1/4"

GLENN GOLDBERG

"Victoria Munroe invited me to her gallery one afternoon to introduce me to the work of Barbara Regina Dietzsch. When unveiled, one by one, I was struck by the sharpness and intimacy of each drawing. They are quieting, charged with presence and create a protective space around themselves. All are images of flowers and bulbs on gentle black grounds. Each specimen is honored through earnest depiction, care and intuition. They provoke thoughts about particularity and the need to be thorough and specific in what we do. They lift the spirit and transcend categorization. They make us look longer and offer rewards that are possible only when we pay close attention. They are inspirational, born of a focused devotion."



Barbara Regina Dietzsch, *Rose Trémière (hollyhock)*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"



Glenn Goldberg, *In Search of Spring*, 2006, acrylic, gesso, ink and pencil on canvas, 24 x 24"



Glenn Goldberg, *Graft (4)*, 2019, watercolor on paper, 7 3/4 x 5 1/2"



Glenn Goldberg, *Moroe, Ireland (6)*, 2019, watercolor on paper, 6 1/2 x 5"



Glenn Goldberg, *Place (2)*, 2012, acrylic, gesso, ink and pencil on canvas, 12 x 20"



Glenn Goldberg, *Scene (4)*, 2006, acrylic, gesso, ink and pencil on canvas, 24 x 24"

CARL PALAZZOLO

"It wasn't very much of a leap for me to use Barbara Regina Dietzsch's radiant work as inspiration for these watercolors. The floral and verdant are often never far from much of my work, both on paper and canvas. Looking at her work I felt very much a 'call and response' from a kindred spirit."



Barbara Regina Dietzsch, *Red Carnation*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"



Carl Palazzolo, *Suite After B.R.D. 6*, 2019, watercolor, ink, pencil, collage, artist tape on paper, 13 1/4 x 13 1/4"



Carl Palazzolo, *Suite After B.R.D. 7, Suite After B.R.D. 3*, 2019, watercolor, ink, pencil, collage, artist tape on paper, 13 1/4 x 13 1/4"



Carl Palazzolo, *Suite After B.R.D. 8, Suite After B.R.D. 9*, 2019, watercolor, ink, pencil, collage, artist tape on paper, 13 1/4 x 13 1/4"



SHARON HORVATH

"I was struck by the deep black space that Barbara Regina Dietzsch chose for her flowers. Delicate hollyhock blossoms are set against an absolute black void, their pale pinks almost drained of color. Her hovering butterfly in the right top corner is replaced in my painting by a time-traveling astronaut pollinator who is insulated by a 20th century space suit. In my picture, the vulnerable seed of the human observer is swaddled in bright white, protected from the airless vacuum of deep space in homage to Barbara Regina Dietzsch's cosmic vision."



Barbara Regina Dietzsch, *Rose Trémière (hollyhock)*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"



Sharon Horvath, *Rose Trémière (after B.R. Dietzsch)*, 2019, pigment, polymer and paper mounted on canvas, 24 x 18"



Sharon Horvath, *Another You*, 2018, pigment, polymer and paper mounted on canvas, 30 x 40"



Sharon Horvath, *A Seed*, 2019, pigment, polymer, ink and paper mounted on canvas, 10 x 10"



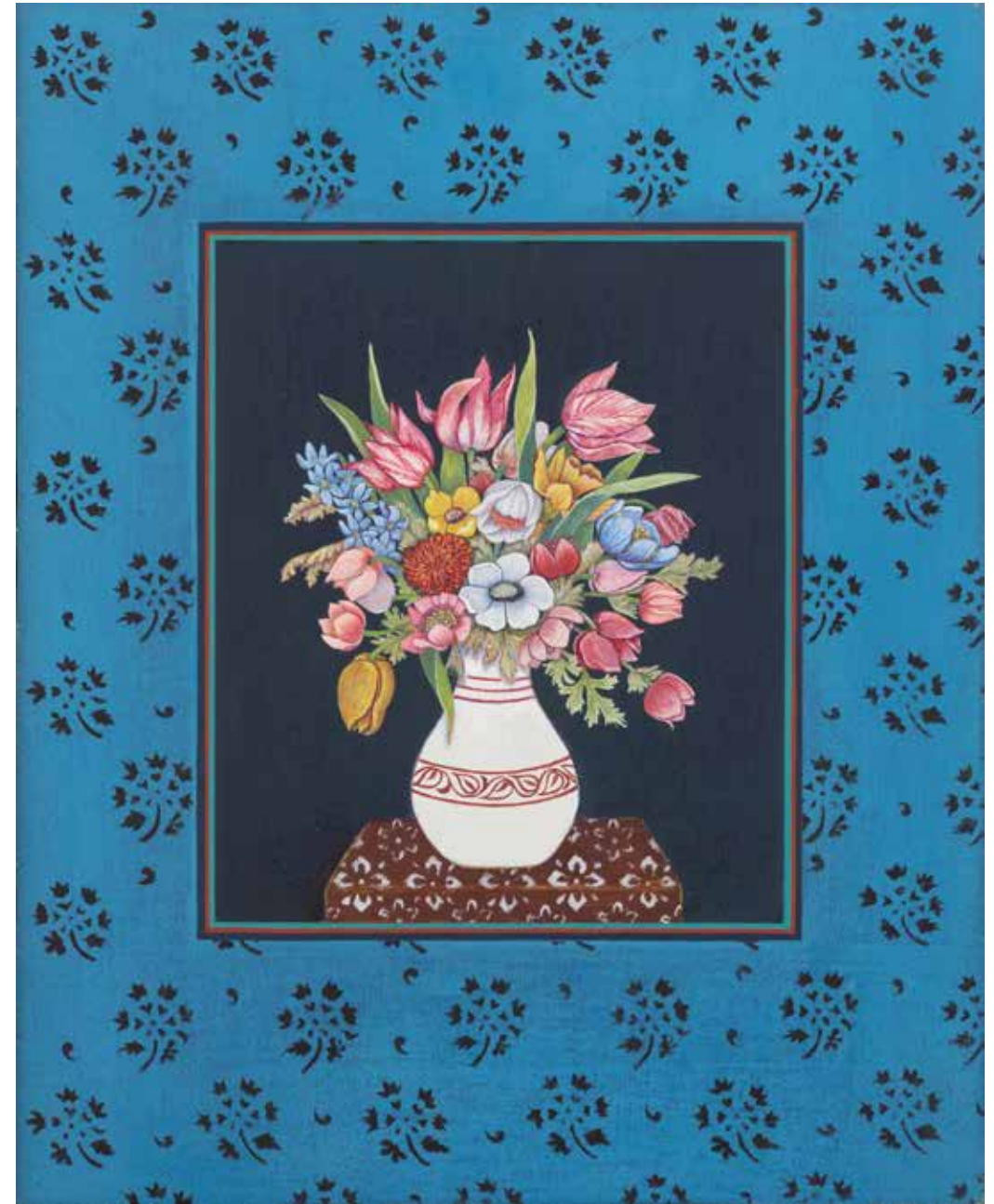
Sharon Horvath, *Hollyhock Study 2*, 2019, pigment, polymer, ink and paper mounted on canvas, 10 x 10"

ANTONIA MUNROE

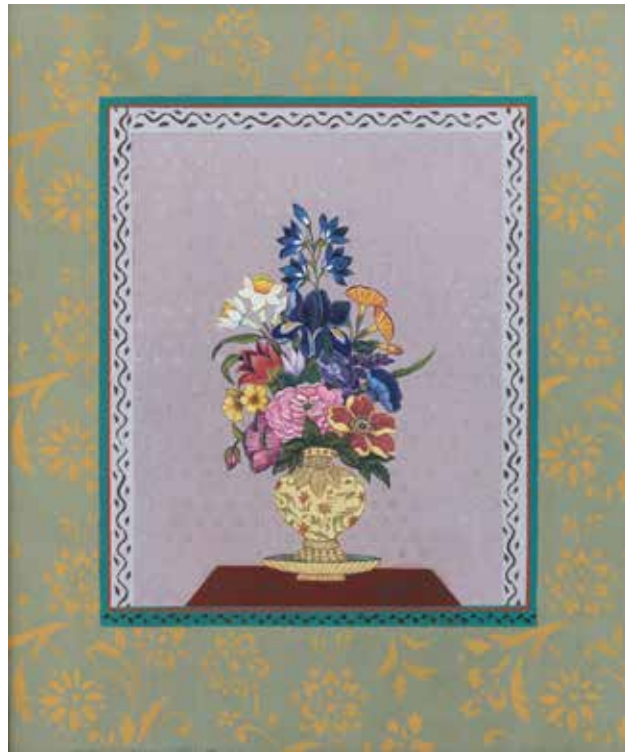
"Barbara Regina Dietzsch's singular flower portraits invite quiet contemplation. As I studied each lovely painting I found that I was repeatedly drawn to her exquisite blues: the clustering sepals of the delphinium, the slightly quivering ballerina dress of the morning glories, the tentative alighting of a Holly Blue butterfly on the narcissus.... Her blues became my blues and each blossoming bouquet insisted on blue flowers or lyrical blue designs in the vessels. Every time I painted something blue I would return to Barbara's blues, ever present, shimmering."



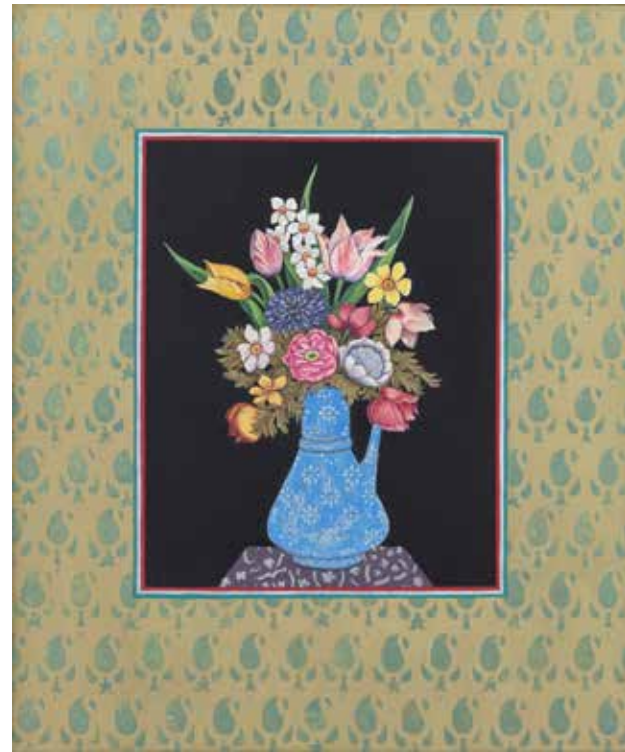
Barbara Regina Dietzsch, *Narcisse*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"



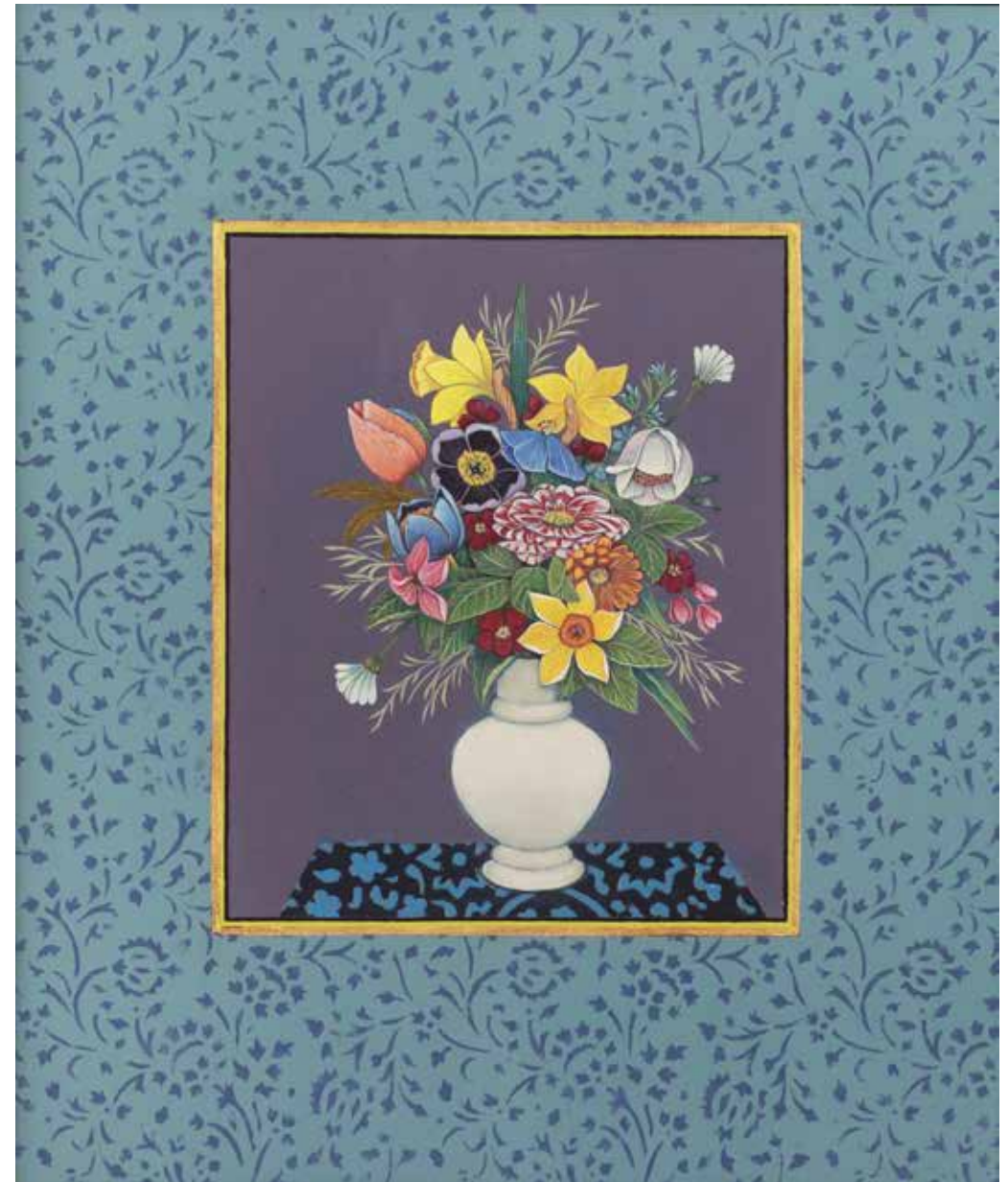
Antonia Munroe, *Resplendent Flowers*, 2019, pigment dispersion on panel, 17 x 13 1/2"



Antonia Munroe, *Persian Flowers*, 2019, pigment dispersion on panel, 18 x 15"



Antonia Munroe, *Flowers in Blue and White Painted Vessel*, 2019, pigment dispersion on panel, 18 x 15"



Antonia Munroe, *Lyrical Flowers on Blue Ajrak Cloth*, 2019, pigment dispersion on panel, 18 x 15"

YAMOU

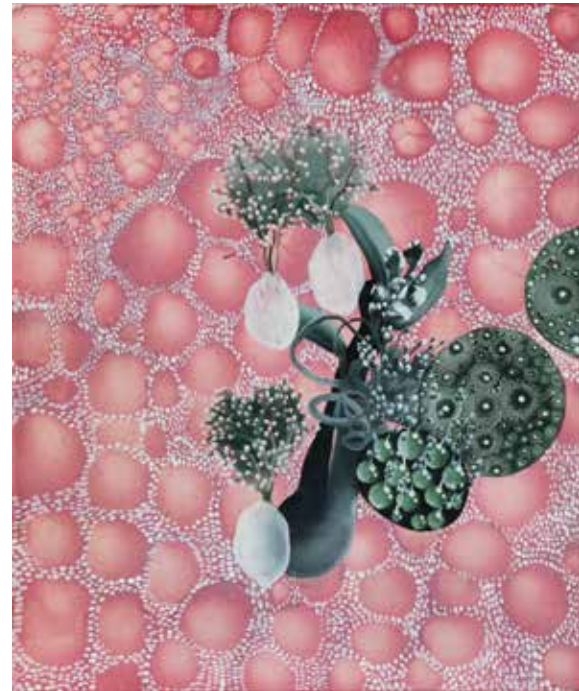
"What moves me in the paintings of Barbara Regina Dietzsch is the feeling of fragility they express. They were painted with great care and application as if the artist were taking care of a newborn or a cotyledon. It is this fragility that I have sought to highlight by painting plants at the very beginning of their growth, allegorical germinations and improbable cell clusters. What also moves me in the work of Barbara Regina Dietzsch is the poetic force that emanates from her painting despite a sometimes rigid realism. I wanted to give my paintings a similar form of rhyme. Where the elements that make up each painting ignore scale and botanical logic to retain only the rhythm."



Barbara Regina Dietzsch, *Orange Nasturtium*, c. 1760, gouache, watercolor, gold border on vellum, 11 1/2 x 8 1/4"



Yamou, *BRD #3*, 2019, oil on canvas, 21 5/8 x 18 1/8"



Yamou, *BRD #6, BRD #9, BRD #7*, 2019, oil on canvas, 21 ⁵/₈ x 18 ¹/₈"



Yamou, *BRD #5*, 2019, oil on canvas, 21 ⁵/₈ x 18 ¹/₈"

