



ANTONIA MUNROE



*Under Trees of Gold*, 2022, gouache on linen, 18 1/4 x 15 1/4 inches

# ANTONIA MUNROE

Festivities and Meditation

*paintings & textiles*

November 3 - December 22, 2022

**VICTORIA MUNROE**  
fine art

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cover: *Blooming At Night*, 2022, gouache on linen, 16 1/4 x 16 1/4 inches

## PAINTINGS

In 2015 I traveled to India to study the techniques of Indian miniature painting with Ajay Sharma, a revered Master painter in Jaipur. The exquisite materials and methods introduced, such as hand grinding the pigments, melting amber crystals of gum arabica, and feathering with delicate squirrel hair brushes, were novel to me. The concentration required a focus that was beyond anything I had ever attempted. Copying the subject matter is a critical step for the novice, and I spent many hours with the brush tracing images painted 400 years ago by the Mughal court painters- flora and fauna, courtly life, and architecture. The tracing is essentially a deconstructing of the image and the key to understanding those early painters. In the process, I discovered that compositions flowed in unusual patterns; this observation released me from a Westernized academic approach to still life in which the triangle dictates the arrangement of shapes.

Further work trips to India ensued. In Ahmedabad, I returned often to the Calico Museum of Textiles which houses the consummate collection of Indian art and textiles. Along with a dazzling display of woven floral tapestries, I also discovered the mysterious world of Pichhwai painted wall hangings. With this rich archive of visual treasures imprinted in my mind's eye and simultaneously learning the techniques of Indian miniature painting, I envisioned a profound transformation in my art.

Each of my recent paintings presents an imaginary flowering plant. In one composition, *Festivities and Meditation Three*, I place an open blossom on a vine of leafy choreography illustrating the bloom cycle. In another painting, *Blooming at Night*, a pendant blue flower hovers in dark space, each petal outlined in gold paint, a characteristic of the Pichhwai technique. I am always searching for an excuse to create a repeating pattern following the unique tradition of decorative borders and backgrounds which define Indian miniature and Pichhwai painting. The central flowering images swirl in symbiotic dance where only the melody of a flute is missing....

Antonia Munroe  
Camden, Maine



*Dancing in Step*, 2022, gouache on linen, 18 1/4 x 15 1/4 inches



*A Small Flowering Plant: blue leaves*, 2022, gouache on linen, 12 x 12 inches



*Festivities and Meditation: Three*, 2022, gouache on linen, 12 x 12 inches



*Abundantly Blooming Vine*, 2022, gouache on linen, 18 1/4 x 15 1/4 inches



*Divinely They Danced*, 2022, gouache on linen, 16 1/4 x 16 1/4 inches



*Floating in Exquisite Rhythm*, 2022, gouache on linen, 16 1/4 x 16 1/4 inches



*Above is Sky*, 2022, gouache on linen, 12 x 14 1/4 inches



*Festivities and Meditation: One*, 2022, gouache on linen, 12 x 12 inches



*Resplendent Gazing*, 2022, gouache on linen, 16 1/4 x 16 1/4 inches



*Festivities and Meditation: Two*, 2022, gouache on linen, 12 x 12 inches



*Gracing the Night*, 2022, gouache on linen, 16 1/4 x 14 1/4 inches



## TEXTILES

In 2019 I launched Antonia Textiles, a small company making hand dyed, hand printed textiles. By now, I have designed an extensive collection of Mylar stencils from which I compose each textile. I also create prints from my stencils and send them to India to be carved onto woodblocks I stamp on the textiles. All of the motifs are my original designs.



The artist in her studio  
Sienna Renee Photography

The Tapestries and Cloud Scarves are dyed in my studio using plant dyes: myrobalan, cutch, lac, pomegranate, sumac, marigold, madder and indigo. The cloth is treated to an elaborate process involving tannins and mordants. Myrobalan, cutch, sumac and pomegranate are used as both tannins and dyes. Tannins fix the mordant in the fiber and lend subtle color to the fabric. For example, the *Madder Tapestry* has been tannined with myrobalan, mordanted with alum, and then dyed in a madder bath. Indigo is the only dyestuff that does not require a tannin or mordant.

After the dye process, I stencil the cloth with carefully mixed textile print pastes. The exception is the indigo which is printed with clay resist and then dyed. Natural dyes are ethereal and mysterious, with variations and “imperfections.” They are not static and thus offer a striking contrast to the deliberate stencil patterns.

I also use fiber reactive dyes which provide a saturated backdrop for the stencils. I purposefully dye the linen to simulate the natural dyes floating in undulating shifts of color. I also print on fabric with no dye, just the lovely natural woven threads.

Antonia Munroe  
Camden, Maine  
[www.antoniatextiles.com](http://www.antoniatextiles.com)



*Cutch Tapestry*, 2022, hand dyed and printed on linen, 110 x 62 inches



*Myrobalan Runner I*, 2021, hand dyed and printed on linen, 108 x 19 inches

*Myrobalan Runner II*, 2021, hand dyed and printed on linen, 116 x 19 inches



*Java Plum Tapestry*, 2022, hand dyed and printed on linen, 106 x 52 inches



*Ivory Tapestry*, 2022, hand printed on linen, 85 x 54 inches



*Myrobalan Tapestry I*, 2022, hand dyed and printed on linen, 114 x 62 inches



*Lac Tapestry*, 2022, hand dyed and printed on linen, 112 x 62 inches



*Pomegranate Tapestry*, 2022, hand dyed and printed on linen, 94 x 62 inches



*Lac Tapestry*, 2021, hand dyed and printed on linen, 52 x 50 inches



*Carmine Tapestry*, 2022, hand dyed and printed on linen, 106 x 52 inches



*Indigo Tapestry*, 2021, hand dyed and printed on linen, 52 x 51 inches



*Myrobalan Tapestry II*, 2022, hand dyed and printed on linen, 106 x 53 inches



*Madder Tapestry*, 2022, hand dyed and printed on linen, 92 x 63 inches



## ANTONIA MUNROE

Born New York, NY. Lives and works in Camden, ME.

### ONE PERSON EXHIBITIONS

- 2022 Victoria Munroe Fine Art, New York, NY, *Festivities and Meditation*
- 2018 Victoria Munroe Fine Art, New York, NY, *Rare Bird Paintings*
- 2017 Victoria Munroe Fine Art, New York, NY, *Rare Bird Paintings*
- 2016 Victoria Munroe Fine Art, New York, NY, *Rare Bird Paintings*
- 2013 Studio Gallery, Camden, ME, *New Work: Painted Collages*
- 2010 Caldbeck Gallery, Rockland, ME, *Miniatures*
- 2008 Caldbeck Gallery, Rockland, ME, *Nine Diamonds*
- 2006 Caldbeck Gallery, Rockland, ME, *Eight Nest Paintings*
- 2004 Caldbeck Gallery, Rockland, ME, *New Paintings*
- 2002 Caldbeck Gallery, Rockland, ME, *Views of Aroostock County*
- 2001 Clark Gallery, Lincoln, MA, *Paintings*
- 2000 Caldbeck Gallery, Rockland, ME, *New Paintings*
- 1994 Frick Gallery, Belfast, ME
- 1993 Victoria Munroe Fine Art, New York, NY
- 1991 Maine Coast Artists, Rockport, ME
- 1986 Goodrich Gallery, New Haven, CT
- 1981 Impressions Gallery, Boston, MA
- 1981 Silvermine Guild, New Canaan, CT
- 1979 Impressions Gallery, Boston, MA
- 1978 First Branch Gallery, Chelsea, VT
- 1973 Hurlbutt Gallery, Greenwich, CT

### PRESS

- Ellison, Jesse. "Material World," *Maine Homes* by Down East Magazine, 2022.
- Little, Carl. "Paintings of Maine," Down East Books, Spring 2006.
- Weisgall, Deborah. "Still Lifes Breathe a Quickening Spirit," *The Camden Herald*, August 2000.
- Greenleaf, Ken. "Small Works Raise Large Questions," *The Maine Sunday Telegram* April 1993.
- Marxsen, Patti. "Antonia Munroe Creates Art with Staying Power," *The Camden Herald*, April 1993.
- Strickler, Susan. *American Traditions in Watercolor*, catalog, Worcester Art Museum collection, 1987.

### SELECTED PUBLIC COLLECTIONS

- Amerada Hess Corporation, New York, NY
- American Telephone and Telegraph, New York, NY
- Becton-Dickinson and Company, Paramus, NJ
- Boston Public Library, Dept. of Prints and Drawings, Boston, MA
- Chemical Bank, New York, NY, London, England and Geneva, Switzerland
- Connecticut General Life Insurance, Hartford, CT
- Cosmopolitan Magazine, New York, NY
- Hearst Magazines Corporation, New York, NY
- Hospital Corporation of America, New York, NY
- Milbank Tweed Hadley and McCloy, New York, NY
- Orrick Herrington and Sutcliffe, New York, NY
- Susan and Stephen D. Paine, Boston, MA
- Swanledge Corporation, Boston, MA
- Phillip Morris Corporation, New York, NY
- Pyramid Corporation of America, Stamford, CT
- Reader's Digest Corporation, New York, NY
- Simpson Thatcher and Bartlett, New York, NY
- Worcester Art Museum, Worcester, MA

### TEACHING EXPERIENCE

- 1993-present Founder/Director of The Art Circle, art workshops for children and young adults, Camden, ME
- 2006-2020 Artist in Residence, Horizons Arts Program, Camden/Rockport Elementary, Middle and High Schools
- 2006-2011 Artist in Residence, Safe Passage, Guatemala City  
[www.safepassage.org](http://www.safepassage.org)
- 1966-1973 Co-founder/Director of The Striped Umbrella, art workshops for children, Fairfield, CT

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The artist in her studio  
Sienna Renee Photography

My sincere gratitude to

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Studio Bagru, Jaipur and their wood block artisans

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