

Glenn Goldberg | Sharon Horvath | Sachiko Morita | Antonia Munroe | Carl Palazzolo | Yamou

Contemporary Reflections on Barbara Regina Dietzsch (1706-1783)

September 18 - November 2, 2019



Barbara Regina Dietzsch (Nuremberg 1706-1783), *Blue Morning Glory*, *Géranium (geranium)*, *Red Carnation*, *Pied d'Alouette (larkspur)*

From September 18 through November 2, 2019 Victoria Munroe Fine Art is pleased to present recent work by Glenn Goldberg, Sharon Horvath, Sachiko Morita, Antonia Munroe, Carl Palazzolo and Abderrahim Yamou each responding to the exquisite botanical paintings of Barbara Regina Dietzsch (Nuremberg 1706-1783). The installation places Dietzsch's singular portraits of flowers side by side among the individual styles and techniques of the five contemporary painters and one photographer. The cross century dialogue between their artistic sensibilities and technical mediums offers a fresh look at the inspiration of natural history painting in the artistic imagination. Contemplating Dietzsch's luminous, flower paintings these six artists swerve from their own paths slightly to take in Dietzsch's extraordinary practice of natural history painting.



Sharon Horvath,  
*Rose Tremiere (after B.R. Dietzsch)*



Barbara Regina Dietzsch,  
*Hollyhock*

The impact of Dietzsch's Hollyhock in particular and the infinity of the dark gouache background affected Sharon Horvath's layered, swirling cosmic spaces and bold vulnerable blossoms.

Yamou's liquid abstractions suggest a time lapse transformation and cellular level biological description from seed to flower. In their unreal palette his paintings honor Dietzsch's depiction of the full life of one plant bloom.



Yamou, BRD #6

Glenn Goldberg's atomized flat patterns delineate towering black and white flower heads, inventions of horticulture seen as mandalas.

In her still lives of bouquets on block printed backgrounds, with her squirrel hair brush, Antonia Munroe depicts real and imagined flowers in botanical hues inspired by Dietzsch's palette.

In his delicate watercolor collages Carl Palazzolo takes apart the elements of flora and reconstructs them in patches of light, a reverie of gardens.

Sachiko Morita's photographs of her home grown floral specimens echo the scale and grace of Dietzsch's compositions closely.



Glenn Goldberg, *In Search of Spring*



Sachiko Morita, *Hollyhock*

Born on September 22, 1706 in Nuremberg, Germany, Barbara Regina Dietzsch was the eldest in an artistic family all trained in botanical illustration and painting. Her father, the landscape painter Johann Israel Dietzsch, taught her to paint with gouache on vellum and she reached acclaim during her lifetime. Her focus on the beauty of nature was rooted in physico-theology, a Protestant movement 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.

Barbara Regina Dietzsch's artistry pushed her paintings beyond the bounds of natural history illustrations. Her interest in rendering the beauty of botanicals along with her careful compositions, layering of colors and modeling of forms make her paintings impossible to classify as purely natural history or as still life. Two hundred and fifty years later, the impact of Dietzsch's startling botanical paintings crawling with insect life seems urgent. Not until now do we acknowledge that the insects are as critical to the survival of the flowers as she paints them to be.



Antonia Munroe, *Resplendent Flowers*



Carl Palazzolo, *Suite After B.R.D. 6*

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