

ON VIEW: MARCH 20 - APRIL 25, 2026

OPENING RECEPTION & ANNUAL WINTER PARTY: FRIDAY, MARCH 20, 6 - 9 PM

## GALLERY TWO

### ***Domingo Guccione (1898 – 1966): Rhapsody in Red***

Born in Buenos Aires to Italian parents, Domingo Guccione spent much of his life in music rather than in the visual arts. A classically trained guitarist and teacher, he turned to drawing privately in the 1930s, without formal instruction, professional ambitions, or a circle of peers. Working on thick sheets of paper with colored pencils, graphite, and a small wooden straightedge, he developed a language of intensely structured geometries—vaults, stairways, faceted façades—that seem to hover between architectural plan, cityscape, and inner vision. These works remained largely unknown for decades, preserved within his family until they began to surface in the twenty-first century. This exhibition focuses on a remarkable group of drawings in which red becomes the primary vehicle for rhythm and emotion, suggesting a translation from musical experience into visual form.

Guccione lived with significant color blindness, a fact that makes his devotion to red all the more striking. Rather than functioning as a descriptive hue, red operates here as a kind of energetic value: an index of intensity, heat, or pressure. It pools in central plazas, climbs along ramps and staircases, and bands the edges of corridors like a signal or emphasis mark. In some drawings the color advances in dense, almost velvety fields that push against the paper's surface; in others it appears in thinner washes of parallel strokes, allowing the tooth of the support to flicker through. The eye follows these notes of red as it might follow a melodic line, moving through a sequence of build-ups and releases that unfolds less like a static design than like a piece of music in time.

The structures that red animates are at once precise and unstable. Many compositions present stacked tiers of portals and windows, or deep halls that taper toward an implied vanishing point. Yet just as perspective seems to settle, another system interrupts it: diagonals tilt, planes flip, and patterns double back on themselves. Spatial cues multiply rather than resolve, producing an oscillation between entry and blockage, ascent and descent. The drawings do not offer a single, legible route through their invented architectures; they stage a continual negotiation between order and disruption. That play of control and release echoes the rhapsodic form invoked by the exhibition's title—a form that embraces contrast and improvisation while still held together by recurring motifs.

Guccione's means were modest, but his approach was exacting. Every plane of color is built from patient, directional hatching; edges are ruled yet never mechanically cold; tonal shifts are calibrated with surprising delicacy given his impaired chromatic perception. This close, repetitive labor is central to the experience of the drawings. Seen at a distance, the works read as bold, graphic fields of red, gray, and occasional blue. Up close, they resolve into accumulations of small gestures. The works invite viewers into the same slow tempo in which they were produced, encouraging a kind of intimate, almost meditative looking.

Although Guccione worked outside formal movements, the drawings inevitably resonate with broader histories of twentieth-century abstraction. Their modular grids and faceted volumes recall the optimism of modernist architecture; their optical vibrations and stacked bands brush against the language of Op art and concretism. Yet the context of their making—an undocumented studio practice carried out alongside a life in music—pulls them in another direction. Rather than manifestos

or theories, what seems to guide these images is a felt, internal cadence. The sheets function less as diagrams of external space than as scores for a private, chromatic music whose key happens to be red.

Gathered together, the works in this exhibition highlight how much variety Guccione could draw from a restricted set of elements: a limited palette, a handful of shapes, a few tools sharpened and re-sharpened over time. Within those constraints, each drawing finds its own tempo—some slow and solemn, others quickened by zigzag currents and syncopated blocks of color. Seen in sequence, they suggest not a linear progression but a series of episodes in an ongoing improvisation. In that sense, *Rhapsody in Red* names not only the selection on view but also the larger arc of Guccione's practice: an art in which seeing and hearing, structure and emotion, are intertwined, and in which intensity itself—of color, of labor, of attention—constitutes a quietly radical form of vision.