

TOTAH

LAURETTA VINCIARELLI
ADAA The Art Show Booth D18
November 2nd - 5th, 2023

Lauretta Vinciarelli: A Confluence of Opposites

TOTAH presents a historically important solo exhibition featuring the work of Lauretta Vinciarelli at ADAA The Art Show 2023.

A finely tuned sensitivity to color and to the haptic, immersive experience of space, Lauretta Vinciarelli's (1941 - 2011) watercolor works linger between weightlessness and gravity, through a practice deeply concerned with both the formal and ephemeral qualities of light.

During her lifetime she participated in an era of intensive urban investigation and became a much-loved member of the architectural avant-garde. Favoring a medium confined to the wingspan of her brush stroke, Vinciarelli's ethereal watercolors render the epic intimate, the public private. Silhouetted shadows stream through empty urban and suburban spaces, incorporating real and psychological structures. She was the first woman to have drawings acquired by the Department of Architecture and Design at MoMA in 1974.

Her subtle yet incisive explorations of space had a meaningful impact on her partner of fifteen years, Donald Judd, while they lived together in Marfa - Texas, New York, and Italy.

Vinciarelli painstakingly layers gradient washes and ink rendering in order to play between so-called binaries, drawing us in until we remark on the wholeness of the void, and how everything contains its opposite.

TOTAH has represented the estate of Lauretta Vinciarelli since 2016.

Lauretta Vinciarelli (Arbe, Italy, 1943 – New York, 2011) was a Professor of Architecture and artist whose work is held in the permanent collections of the National Gallery in Washington, D.C.; the Museum of Modern Art in New York; the San Francisco Museum of Modern Art; the MAXXI National Museum in Rome; and the Archive of the Biennale of Venice. Having completed her PhD in Architecture and Urban Planning at the Sapienza University of Rome in 1971, she came to the U.S. and taught at City College New York and the Pratt Institute, before being appointed to Planning and Preservation at Columbia University's Graduate School of Architecture, between 1978-2000. She was included in the 2002 Whitney Biennial. Her work is the subject of three monographs: *Into the Light: The Art and Architecture of Lauretta Vinciarelli*, 2020; *Clear Light: The Architecture of Lauretta Vinciarelli*, 2015; and *Not Architecture But Evidence That It Exists*, 1998.

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