

# Jennifer Guidi

## Points on Your Journey

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**MASSIMODECARLO is pleased to present *Points on Your Journey*, a solo exhibition by Los Angeles-based artist Jennifer Guidi at the gallery's historic flagship in Milan. Known for her immersive installations of vibrant, radiating paintings and devotional sculpture, Guidi will transform the landmark 1930s Casa Corbellini-Wassermann into a visual fantasia with twelve new works on linen, four painted bronzes, a work on paper, as well as pink carpeting throughout the galleries.**

In her new body of work, Guidi focuses on the symbolism of the landscape. Her signature high-key palette of sherbet yellow, vermillion red, tyrian purple, dianthus pink, and lapis blue radiate from her body-size canvases, playing tricks on the optic nerve as layers of complimentary dot gradients flicker over monochrome grounds.

Titles like *With a Magnetizing Force I Pulled the Sky Over Me* and *A Stillness Spread Over the Sea* offer poetic phrases as if pulled from Beat generation poet Gary Snyder's nature poems, offering a cartography for ways of seeing.

In the monumental *The Long Burnished Sun-Glade Waters* (2024–2025; sand, acrylic and oil on linen; 72 x 108 inches) we are given a hawk's perspective of a surf break meeting the shore as an orb of sunset glows centrally at the horizon line of sea. It could very well be a lookout point along the California or Italian coastline, but it is also a pastiche of the very idea of landscape painting. Guidi's fascination with mountain and sea calls to mind a conclave of fellow landscape painters who, through the act of repetition, come close to something that resembles mantra: Katsushika Hokusai, the Edo-period painter known for his thirty-six views of Mount Fuji woodblock print series; J.W.M. Turner and his ecstatic, Romantic sunset paintings; the Lebanese poet-painter Etel Adnan and her hundreds of paintings of Mount Tam throughout the seasons.

And yet while Guidi's landscapes are allegorical, their constituent parts come from the very real world. Guidi is a lifelong hiker and explorer of the American west, and the cadmium yellows of autumn aspen and jagged peaks of basalt come from her lived experience of noticing and looking in the natural world. Guidi's

collection of geological specimens installed in the gallery bookshelves reference the array of marbles used by its architect Piero Portaluppi – a nod to the Milanese tradition of embellishment with stone and a play with the domestic grandeur of the original design, like the turquoise amazonite mantle of the main gallery. Her wunderkammer in the context of the gallery – a former house – blends the schism Walter Benjamin describes as the "cult value" of art, which emphasizes its uniqueness and ritualistic function, versus its "exhibition value," which prioritizes its catholic appeal.

These surfaces never stay still. The texture of these paintings looks like rustic, unglazed clay bumpy with grog, but the oil paint application is refined, layered, and exquisitely detailed, a technique such that the surfaces seem to vibrate and shimmer the longer they are beheld. In *Draped in the Warmth of Dawn* (2024; acrylic, oil and rocks on linen; 76 x 58 inches), the thick surface of sand is applied with a trowel then punched in with a dowel in radiating indentations so deep they cast shadows; each divot animates the surface of the paintings like hundreds of sundials as the light shifts throughout the day. Guidi's mark-making becomes a form of time-keeping if one stays present long enough to notice – another way Guidi invites the viewer across the boundary of the present, real world and into a place of imagination, fantasy, and pleasure.

-Lily Stockman

## Jennifer Guidi

Jennifer Guidi was born in Redondo Beach, California, in 1972. She lives and works in Los Angeles.

Intricate in their execution and ambiguous in their reading, Jennifer Guidi's paintings oscillate across a broad spectrum of association. Beginning with a colourful under-painting or with raw linen, Guidi obscures this initial layer through the application of a cement-like mixture of sand, paint and acrylic polymers. While still wet, this sedimented exterior is then carefully manipulated by hand carved tools, teased and parted to reveal the base-layer beneath through hundreds of small indentations.

Her work furthers Modernist histories of minimalism and spiritual abstraction, recalling perhaps Agnes Martin's subtle geometric repetitions or Hilma af Klint's seraphic forms and auratic color gradients: occult renderings that connect earthly material to aether. Guidi's meditative process of developing compositional radial systems, in which "starting points" generate centrifugal mark-making force that often begin slightly left to represent the heart as an energy source, manifest loose, spherical circulatory systems of elliptic ovals, like blood coursing through veins and arteries, pinning meridian points.

Selected solo exhibitions include: *Rituals*, Gagosian, New York (2024); *And so it is*, Orange County Museum of Art, Costa Mesa (2023); *Full Moon*, Long Museum, Shanghai (2022); *Eclipse*, MASSIMODECARLO, Milan (2019); *Visible Light/Luce Visibile*, Museo d'Arte Contemporanea Villa Croce, Genova (2017); *Field Paintings*, LAXART, Los Angeles (2014).

Guidi's work is included in prominent collections such as: Louis Vuitton Foundation, Paris; Sammlung Goetz, Munich; Dallas Museum of Modern Art, Dallas; Hammer Museum, Los Angeles; Institute of Contemporary Art, Miami; Los Angeles County Museum of Art, Los Angeles; Marciano Art Foundation, Miami; Museum of Contemporary Art - MOCA, Los Angeles; Rubell Family Collection, Miami; San Francisco Museum of Modern Art, San

Francisco; and Solomon R. Guggenheim Museum, New York.