Nedda Guidi. Memoria Lineare

October 1, 2026 – January 9, 2027
Tue 1–7 PM
Wed–Sat 2–8 PM

Scaramouche Gallery is pleased to present the exhibition ***Nedda Guidi. Memoria Lineare***, paying tribute to the Umbrian artist with a wide selection of works created between the 1960s and the 1980s.

The works, some of which were recently exhibited at the 60th Venice Biennale in 2024, both in the Central Pavilion and at Forte Marghera, come from various private collections, including several in Lombardy. These collections bear witness to the intellectual and collecting fervour surrounding the artist, as well as to her connection with Milan, where, in 1977, the Galleria Arte Centro hosted a remarkable presentation of her most conceptual works.

The figure of Nedda Guidi (1927–2015) is truly unique within the international landscape of sculpture and ceramics, the medium she favoured and mastered for more than sixty years, and of which she is widely regarded as an undisputed master.

Guidi combines the knowledge and craftsmanship of an ancient medium such as ceramics—often, and mistakenly, regarded as a lesser art form—with an international language and a contemporary vision suspended between *ratio* and *intellectus*. Her complex works move freely between the definitions of Conceptual Art and Analytical Art.

The fascination and elegance of her sculptural objects are steeped in history and layered meanings. An indefatigable traveller and voracious explorer of different cultures, Guidi possessed a lively mind hungry for culture and universal knowledge—an intellectual richness that can be found, after careful and sometimes challenging observation, throughout all her works.

An educated woman, seemingly austere yet capable of captivating figures such as Enrico Crispolti, Filiberto Menna, Carla Accardi and Bice Lazzari, François Morellet, Antonio Dias, Philippe Daverio, Simonetta Lux and many others.

The uniqueness of her artistic research was recently at the centre of a conference at the École du Louvre in Paris, led by Bénédicte Duvernay, co-director of the Musée des Beaux-Arts de Tourcoing.

This Milan exhibition will therefore inaugurate the celebrations of 2027, the year marking the centenary of the artist's birth. An important international programme will place her work at the centre of exhibitions and initiatives at the MIC – International Museum of Ceramics in Faenza, the Mimosa's House Foundation in London, and at an important Italian museum, whose participation will be officially announced shortly.

The exhibition promises to be a valuable opportunity to rediscover a singular figure whose work remains remarkably relevant and contemporary.

Biography

Nedda Guidi was born in Gubbio (PG) in 1927.

Her first experiences in the ceramic workshops of Gualdo Tadino led her to sculpture, which became her principal means of expression for more than sixty years.

After graduating in Philosophy from the University of Urbino, Guidi—an accomplished scholar and woman of letters—continued throughout her life to investigate humanity and art as its manifestation and testimony.

After moving to Rome in the early 1950s, she began exploring three-dimensional sculptural forms characterised by thick layers of glaze. Through continuous experimentation, she gradually arrived at a two-dimensional investigation of the surface, on which physical forces act to shape matter. This is evident in her *Fogli* (Sheets): extremely thin terracotta slabs covered in seemingly improbable glazes that conceal the material beneath. The fragile terracotta is masked by an energetic and sinuous mass of matter (1960–1965).

The *Fogli* captivated Filiberto Menna, who curated her first solo exhibition at Galleria Numero in Rome in 1964.

Having exhausted her two-dimensional exploration, Guidi returned to the volumetric possibilities of three-dimensional form (1965–66), thus beginning the long and varied development of her modular sculpture. Geometric forms are repeated according to organised schemes; through repetition or combination, they generate the work itself—the syntax of the object.

In the works of the 1960s, intense and assertive glazes dominate, ranging from luminous blacks to deep reds and copy-blue tones. By the mid-1970s, the module gradually became simpler, and so did its ceramic coating, which progressively disappeared, leaving the terracotta "naked" and free. The clay bodies were naturally coloured through the alchemy of oxides, which revealed and reclaimed the material's origins.

In 1976, her first retrospective was held at the Biennale della Scultura di Gubbio, curated by her friend Enrico Crispolti. The Roman critic would present the exhibition again in 2016, one year after the artist's death.

Nedda Guidi exhibited in Korea, Japan, Turkey, the United States, Taiwan, Australia, Germany and the Czech Republic, as well as in numerous national exhibitions, including the Premio Termoli (1963), Maestri della Ceramica di Faenza (1986), the Museum of Ceramics in Montelupo Fiorentino (2013), the Galleria Nazionale d'Arte Moderna in Rome (2015) and the Venice Biennale (2024). Her work was also exhibited in Spoleto, Alessandria, Savona, Milan and Bologna, among many other cities.

She was awarded the title of Honorary Academician by the Academy of Fine Arts of Perugia and served as a member and commission chair for numerous international competitions.

Nedda Guidi died in Rome in 2015 at the age of 88.