

Clare Goodwin

Location: Hotel Bellevue-Terminus, Erlen Saal

When a British artist moves to Zurich to paint geometric paintings, it's a bit like carrying owls to Athens. But Clare Goodwin's work is not based on elaborate arithmetical proportions and numerical series. The proximity of her paintings and her more recent sculptures to the Zurich Concretists is therefore very limited. Her childhood in England in the 1970s proved to be much more formative for Goodwin. During this period, it was possible to develop a sense for eccentric color combinations, but above all a keen sense for social differences. These were also expressed in textile patterns and furniture materials, such as kitchen fronts. Much of this is considered an aberration of taste now. Goodwin collects objects from this period in her "Museum of the unwanted".

In the Erlen Saal, her assemblages look a bit working class. They consist of everything that could be used for furniture and that should not cost too much. They can hardly compete with the paneling of the Hotel Bellevue-Terminus. Instead, the two works show where Clare Goodwin's hard-edge painting comes from: the fronts made of different materials can be seen as a template for her paintings and as painting that has become three-dimensional. Workers like to get together to chat. You can linger on Goodwin's assemblage and sit down on the bench to talk or find your own point of view. Just no false modesty. (*ah*)

Clare Goodwin was born in Birmingham, Great Britain, in 1973 and lives and works in Zurich, Switzerland. She studied at the Royal College of Art in London. In Switzerland and Germany, Goodwin's paintings, ceramics and installations have been shown in solo and group exhibitions at the Aargauer Kunsthaus, Aarau (2023), the Museum Wilhelm Morgner, Soest (2023), the Haus der Kunst St. Josef, Solothurn (2020), and the Centre Pasquart, Biel/Bienne (2016).

Further information: claregoodwin.ch