

Press Release

Zurich, June 2022

LAVISH HORN LISA BIEDLINGMAIER, CLARE GOODWIN, UNA SZEEMANN

From June 5 to 28, 2022, at Ruettimann Contemporary

With **LAVISH HORN**, Ruettimann Contemporary combines three female artists who reflect on the topic of the continuous circle of life and death, the present, and the past. *Lisa Biedlingmaier, Clare Goodwin, and Una Szeemann* each explore the feelings and sensations of *bygone days*, and investigate our approach regarding matters of life, death, and the subconscious. By plunging into the essence of the three accomplished artists' positions, the unifying components of the individual works become ever more perceivable.

Knots and Layers

By applying macramé, an ancient knotting technique, **Lisa Biedlingmaier** represents ever-emerging topics within her work: The various knots stand for our life experiences that oftentimes turn out to be a mental baggage we constantly carry around. Biedlingmaier titles her works after energetic codes that aim to offer the viewer the possibility to untie these psychological knots. Complementary materials, such as hard-edged plexiglass, porcelain, mirrors, everyday objects, or iron and wooden bars emphasize the themes Biedlingmaier touches on via a particular work. Rearranged, these same elements can stand for another topic which is to show that the artist visually illustrates the psychological and energetic ever-changing layers humans are made of.

One of the works Lisa Biedlingmaier features in **LAVISH HORN** is titled **ZULEILABO** (2021). **ZULEILABO** explores sexuality, procreation, as well as mortality. The flesh-colored felt is natural dead matter whereas the black ribbons are a reminder of suspenders symbolizing pulsing life. Simultaneously, the black colored strips refer to death. The heavy iron bar used in construction sites weighs the seemingly fragile macramé structure down. **ZULEILABO** invites the viewer to think about life's cyclic movements, its joys and burdens. Every emerging life contains a part that is dying off, implying that beginning and end, growth and decay are ultimately one and the same.

Immortalized Banana Flowers

Una Szeemann, parallel to Lisa Biedlingmaier, also uses dead organic matter such as leather, hair, plaster, copper, bronze, bones, rope, and dried plants. Oftentimes, Una Szeemann's large-scale objects dangle from heavy metal chains into the exhibition space which grants them an almost persona-like aura. Szeemann's practice is based on research within the realms of anthropology, psychoanalysis, including hypnosis, and biology. By using the various materials she strives to bring forth the invisible that doesn't exist any longer but has left traces in the present.

In October 2021, Una Szeemann dried impressively large banana flowers she had previously gathered from Tegna, her second domicile located in Ticino (CH). Subsequently, the strongly diminished plants were transformed into bronzes. In **LAVISH HORN**, Una Szeemann presents four of the cast bronze sculptures, titled *The Birds Said You Move I-IV*, on a plinth bearing the character of a table on which presents are laid out. Thus, the banana flowers not only underwent eternalization through the foundry process, they are also presented like offerings. The formerly lavish organic banana flower has become a valuable symbol for both abundance and fertility. Knowing that the pseudostem, or corm, of the banana plant dies after only one reproductive cycle somewhat sanctifies the banana flower and underlines Una Szeemann's sublimating foundry procedure.

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Ghosts and Whispers from the Past

Clare Goodwin's practice appears to be located within a purely abstract minimalist as well as constructivist tradition. This seems to be the case throughout the hard-edged geometric painting compositions, whether materialized as large-scale wall painting installations, on clay, wood or paper. However, the meticulously painted elements in her body of work are in fact based on a deep interest in the human soul, nostalgia and formal image building. Clare Goodwin depicts her reality and her past through abstract representation. Her motives and color compositions are inspired by a British working-class upbringing in the nineteen seventies and early eighties. By falling back on gathered materials from these eras along with her own personal memories and lived experiences, she enables narrative possibilities with a future presence.

In 2022, Goodwin set herself as a goal not to exceed the total of twelve small paintings (40 x 30 cm) per year, evoking the annual cycle. In *LAVISH HORN*, Clare Goodwin shows the six paintings she created during the first half-year period, January to June. In addition, Ruettimann Contemporary features several ceramics titled *Whispers*. The series of clay works, starting in 2018, consists of single fragmented elements implying extracted forms from her paintings. The suitably titled *Whispers* appear to act like an additional psychological layer as they are a reminiscence of an already existing memory.

Artist's CVs

Lisa Biedlingmaier studied at Kunstakademie Stuttgart until 2003. She holds a diploma in photography (2005) and a Master of Fine Art (2019), both from Zurich University of the Arts. Biedlingmaier grew up in Georgia and has been living and working in Zurich since 2003.

Una Szeemann is a member of the Federal Art Commission and part of the Jury of the Swiss Art Awards held during Art Basel. She is on the Board of Cabaret Voltaire (Zurich) and is a member of the Board of Trustees of the Museum im Lagerhaus (St.-Gallen). In 2016, Szeemann was the only Swiss artist represented at Manifesta 11.

Clare Goodwin holds a bachelor's degree in painting from Winchester School of Art and a master's degree in painting from the Royal College of Art, London. In recent years, Goodwin enhanced her painterly practice by exploring other mediums such as architectural environments and ceramics.

To date, all three artists have been featured in numerous solo shows and group exhibitions.
www.ruettimanncontemporary.com/featured-artists

About Ruettimann Contemporary

Swiss-born art historian Thomas Ruettimann moved to the United States in 2005 and lived in New York from 2008 until 2018. From 2008 to 2012, Ruettimann was employed at the global headquarters of the auction house Sotheby's in managerial roles in operations and specialist departments. In 2013, he joined the newly expanding art gallery Hauser & Wirth New York. There he worked closely with the present-day president and gained in-depth experience in the collaboration with some of today's most significant contemporary artists. Upon his return to Zurich in 2018, Ruettimann worked at Gallery Eva Presenhuber.

Thomas Ruettimann is joined by art historian Judith Opferkuch who gained extensive experience in managing international art exhibitions and in cultural journalism. From 2008 until 2013, Opferkuch lived in Paris to complete her master's degree and to achieve further work experience in the cultural field. From 2017 until 2021, she worked in communications at the Swiss architecture firm Herzog & Meuron.

With Ruettimann Contemporary, Thomas Ruettimann and Judith Opferkuch collaborate with national and international artists.

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Tuesday to Friday from 1.30 – 6.30 pm, Saturday from 12- 5 pm, or by appointment.

www.ruettimanncontemporary.com