

EXCLUSIVE PREVIEW

LINDSAY GOODWIN
**INTERIOR
BEAUTY**

Photography by Jeff Newton



A FRIEND'S HOME IN THE PACIFIC PALISADES IN CALIFORNIA PROVIDED THE KITCHEN SCENE FOR HER NEW PAINTING, ABOVE. LINDSAY GOODWIN WAS ATTRACTED TO THE SCENE BECAUSE OF THE HANGING COPPER POTS.



Several years ago while on a family vacation, Lindsay Goodwin stopped by the Grand Island Mansion in Lodi, California, and literally fell in love with what she saw. Dining room tables full of cakes, pastries, fruits and other assorted items lined the dining room while the interior space provided much more than just a backdrop to the moveable feast at hand.

"It was such a pretty room, with a beautiful mantle and sconces, so while I was painting the still life of the food, I just opened the painting up to get the whole interior," says Goodwin.

"I wanted to do the room as well so I did and people just responded to it so positively. You have the still life but you also have the whole broader scope of where you are at, which I really enjoyed capturing."

Since then, Goodwin has started to paint interiors almost exclusively. However, for her, the more chandeliers, oriental carpets, rich tapestry, flowing drapes and shimmering glass and dinnerware, the better the scene is to paint. For this new exhibition, she has concentrated her work on a recent trip to France and the many restaurants,

hotels and chateaus she visited there.

"Ninety percent of this new work comes from the trip to France," says Goodwin. "There are a lot of places around Cannes, St. Tropez, Antibes, Provence and the Cote d'Azur. We took a car and just drove around the whole country, but started in Paris and then pretty much traveled the coast down to the south and inward around the Mediterranean."

While driving, Goodwin looks for the five-star hotels, elegant chateaus and classic French restaurants where she knows she is more likely to find the kind of interior



GOODWIN, 26, ATTENDED THE ACADEMY OF ART COLLEGE IN SAN FRANCISCO, STUDYING UNDER CRAIG NELSON.



HOTEL DE PARIS, MONACO, OIL ON CANVAS, 12 X 9"



LINDSAY GOODWIN'S STUDIO, FILLED WITH SOME OF HER LATEST WORKS.

scenes that catch her eye.

"I look for anything that has an interesting light source," says Goodwin. "Light glinting off glassware, light reflecting off anything silver, or just how a glass or piece of silverware can catch the light in an interesting way. You always get some captivating play of light. And if I

see some cool room lighting or light that I'm attracted to, then I'll want to stop and paint it."

Goodwin also favors structures that show the effects of time upon them. In Europe she is able to find the elegant old buildings, some of which date back to medieval times, that are able to provide a

certain timeless charm to them.

"Old architecture is what I'm looking for," says Goodwin. "I love cobblestone streets and those old places in France that have walls that look like a cave. In the town of Crillon de Brave, I found this old hotel that was made out of several different villas and old houses and it



FIRESIDE DINING, CRILLON LE BRAVE, OIL ON CANVAS, 11 X 14"



TABLE SETTING AT LES RELAIS DE SEMAILLES, CANNES, OIL ON CANVAS, 14 X 18"

just had this historical integrity that I was after. The character of these places is something that you can't find on the West Coast in the United States—we just don't have that same kind of history. I like the crumbling buildings, noses falling off statues because it was sacked in 1583, that sort of charm."

Goodwin is 26 and has been exhibiting her paintings in galleries for the past four years. She is a member of the California Art Club and also studied at the Academy of Art in San Francisco under Craig Nelson.

"I'm definitely becoming more confident with each painting," says

Goodwin. "I'm learning to be more articulate with my brushstrokes and learning how to maybe only put down one stroke when in the past I would have put down eight. It's about becoming more succinct and articulate."

Goodwin also makes sure to give herself only a certain time period to



DINING IN THE GARDEN, SAN YSIDRO, OIL ON CANVAS, 11 X 14"



LINDSAY GOODWIN



DINING AT CRILLON LE BRAVE, OIL ON CANVAS, 14 X 18"

finish a painting as she enjoys working alla prima.

“My time frame is until the painting is dry,” says Goodwin. “When the painting dries, it has to be done because I rarely go back into it once it is dry. You just don’t get the same manipulation of paint. I like to cut into one layer and blend it with the other. I also don’t like using a lot of medium and chemical because it is bad for the environment, not to mention an artist.”

For this new exhibition, Goodwin has also completed several figurative works

that involve women in historical costume.

“I love gowns with lots of folds in them and lots of drapery,” says Goodwin. “The ones in this collection are of a girl named Danielle. I donated some paintings to a charity, and the charity had this 1920s gala I attended at the Los Angeles Theatre. She walked in with this \$18,000 gown she rented and it looked amazing, especially in that breathtaking scene with all these huge chandeliers and a grand staircase. I’ve already done three paintings of her, each time from a different angle and in a different room in the theatre.” ●

For a direct link to the
exhibiting gallery go to 
www.americanartcollector.com