

Clara Götte

Selected Works

Artist's Statement

Sound is my medium of choice: It connects people by fostering shared experiences and emotional resonance. It bridges cultural divides, transcends language barriers, and plays a key role in rituals. Though I work with diverse media, my process is consistent.

I start with an observation, conduct research, and let concepts evolve into the final piece. Formal choices—medium, format, techniques—align with the content, whether it's using sound in a performance about sexism in Zurich's nightlife or creating a meditative video installation on escaping urban overstimulation. My goal is to create experiences that resonate intellectually and emotionally and craft environment that encourage reflection and community.

Paradeisapfel

2025

1 channel audio, 10' loop

Cello and Singing: Sumanie Gächter

Text: Hildegard von Bingen – Ordo Virtutum

[LINK TO AUDIO](#)

A buried speaker sounding from the earth in a tomato greenhouse. The history of the tomato is a history of loss—not only because of the human cost of colonization, but also because of the knowledge systems that were wiped out: as a nightshade plant, it was associated in European folklore with poison, magic, femininity, and, not least, witchcraft. “Witches” were often midwives, herbalists, guardians of physical and plant knowledge.

“Paradeisapfel” is an outdated term for tomato. The term is derived from the Latin “paradisus” (paradise) and alludes to the idea that the tomato is a forbidden fruit, like the apple in paradise. Hildegard von Bingen (born in 1098 in Bermersheim vom der Höhe, Germany) was a German abbess, poet, composer, and an important polymath with expertise in nature and healing.



The Microorganisms Have Something to Say

2025

8 channel audio, HD-video 16:9, 44' loop

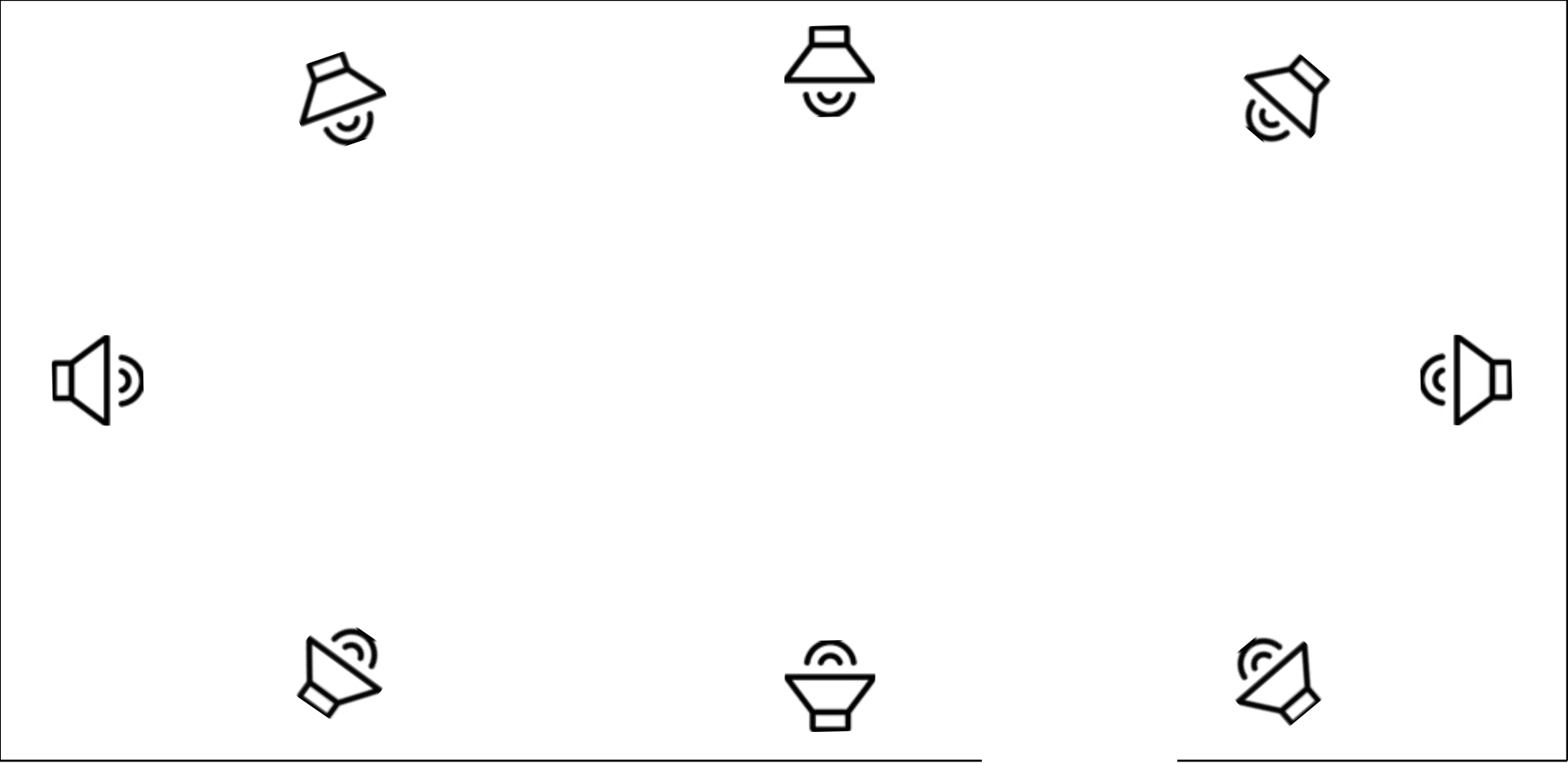
Recording May 2025, Limmat: stereo hydrophone, Sounding Soil, ORTF-microphone, vocal microphone, modular synthesizer.

Text: Pauline Oliveros – Deep Listening. A Composer's Sound Practice.

[LINK TO AUDIO](#)

In an improvised live-set I explore how human, non-human, and machine-generated sounds coexist and interact. It's a sonic dialogue between me, my modular synthesizer, and the surroundings, where agency is distributed, and responsiveness takes precedence over composition. Using hydrophones and a contact microphones, the sounds of the river and the soil, alongside with the city's noise pollution, act as the sonic base upon which I react with my modular synthesizer as well as my own voice. Unlike traditional instruments, modular synthesis is unpredictable. Patching is not just composing but co-creating with the system, allowing circuits, randomness, and feedback loops to influence the outcome.





Impros Festival

2025

Three site-specific works at Grosse Kirche Altstetten Zürich

4 channel audio, 15' loop

Nickel silver sound sculpture

Moss on relief

[LINK TO AUDIO](#)

Exploration of the interior and exterior of the Grosse Kirche Altstetten in three site-specific works. A wind chime-like sound sculpture hangs in the large tree on the church hill and plays in the outdoor space. The sounds of the singing bowls hand-made of nickel silver and copper reinterpret the classic bell: its organizing, proclaiming function recedes into the background and it becomes an instrument of nature.

Visitors encounter two further works in the interior of the church:

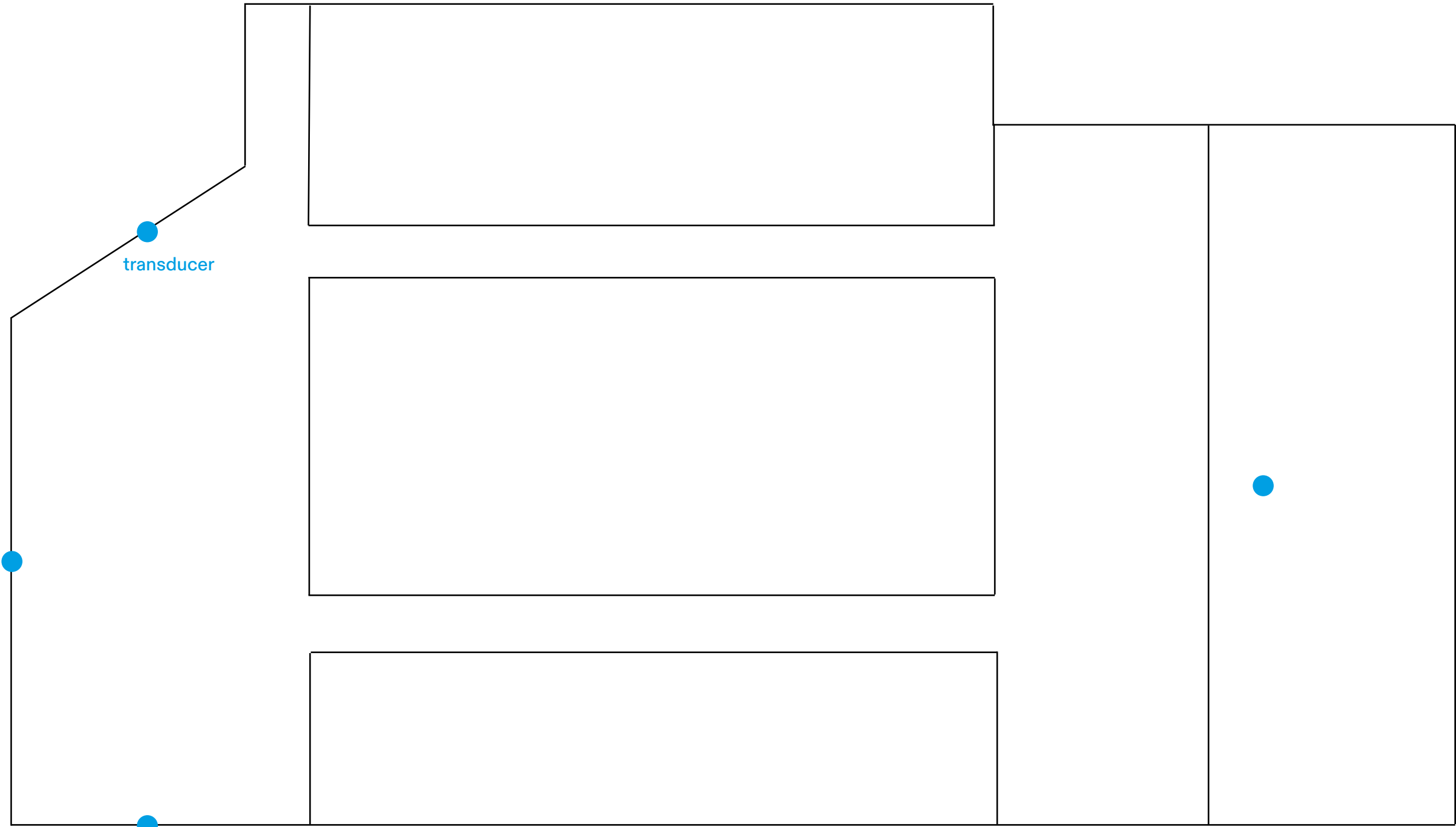
Using four sound transducers, the interior architecture becomes the loudspeaker. The multi-channel sound installation reproduces an experimental composition in which analog synthesizer sounds are combined with field recordings and manipulated church bell sounds from the Grosse Kirche Altstetten. The auditory experience changes depending on the position of the listener in the room.

There is also a visible intervention in the front of the church: a reinterpretation through covering words with moss shows the conservative, wooden, notched relief from a new perspective.





LINK TO INSTALLATION VIEW



Move, Listen, Lay down

2024

4 channel audio, modulation system, fabric

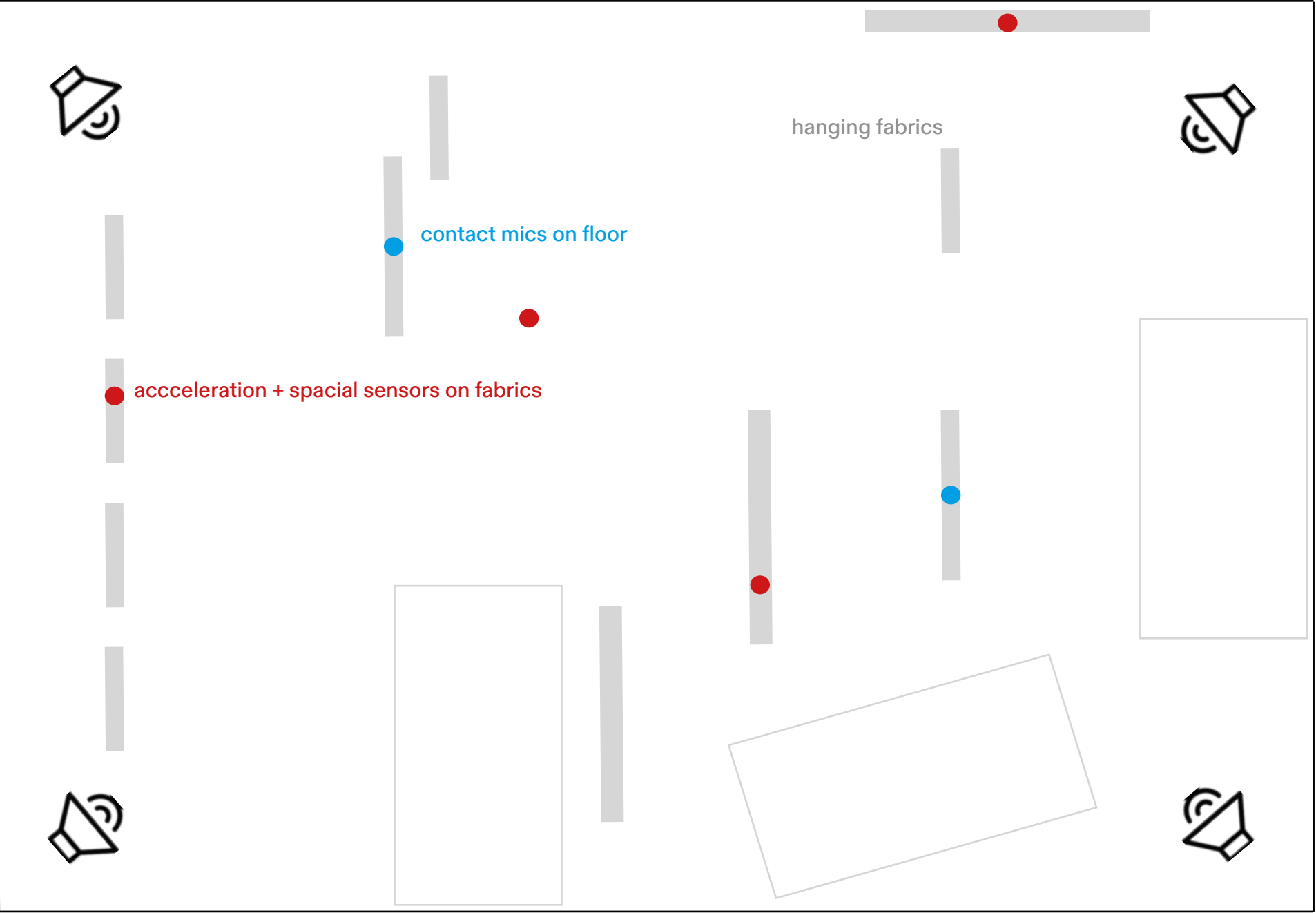
Collaboration with Johannes Reck

[LINK TO AUDIO](#)

Textiles hanging in the laundry room. Two contact microphones on the wooden floor capturing the sound of visitor's footsteps. One directional microphone out of the window recording the sound of the street. Four acceleration and spacial sensors attached to fabrics transferring the data from the moving cloths to modulate the sound.



● directional mic outside



Recycling As a Collective Obsession

2024

Stereo audio, 7'55"

[LINK TO AUDIO](#)

By collecting and remixing found material such as field recordings, traditional Swiss music, and audio from subcultures, I investigate how sound plays an important role in rituals, community building, representation, and its potential as a medium of documentation.

This work is a first product of an engagement with the psychogeography of sound and an attempt to position myself in that soundscape: Seeking to reappropriate tradition from its conservative ascription and reflect my own relationship to my environment and its preconceptions.

A peaceful Swiss forest soundscape / Chüeh-Löckler: Traditional swiss alphorn song / Church bells at the world economic forum / Crossroad (Lindenplatz, Zürich Altstetten) between heritage-listed buildings and new developments with apartments, a club, and restaurants / "Freiheitsrychler" ringing bells at demonstration against COVID measures / Helicopters bring world leaders to the World Economic Forum (Davos, Switzerland) / Learning to Yodel – Made Easy: Part 1 Introduction / Swim, chill, grill at Werdinsel, natural recreational area in Zurich / Swiss national anthem / Zurich Airport shuttle bus/ Zurich City Forest at 6am / Zürcher Südkurve Hooligans / 1st Street Parade (Zürich, 1992)

Recycling recordings by Alex Zehnder, Cities and Memories, Clara Goette, Oliver Schar, Orchestre de la Suisse Romande, Sonja Morgenegg, SRF Archiv, SRF Dokus & Reportagen

Loud — Transition

2024

Radio performance at Centre Pasquart Biel in collaboration
with Fabian Gutscher, Isi von Walterskirchen, and Wassili Widmer

[LINK TO AUDIO](#)

Together with sound artist Fabian Gutscher, we made field recordings
in the Taubenlochschlucht (a canyon near the city of Biel), which were
then processed and played along with our electronic and acoustic
instruments in an improvised experimental sound session.



REST

2023, ongoing
Spacial intervention

While exploring this topic through research, experimentation and conversation, the process of embroidery particularly holds a space for slowing down, resting the mind, going step by step. The created textiles offer a space for comfort, pausing, and taking in the embroidered poetical, political phrases.

Reflecting my relationship to art production, exhibiting, and resting, all three merge together in this spacial intervention.

Rest is a portal
Silence is a pillow
Sabbath our lifeline
Pausing our compass
Take a nap

I wish you
rest today



Restlab

2024

Spacial intervention at ZHdK

Together with my friend Tilly Joos, we created a dedicated space for rest at the ZHdK, called the RESTLAB. It was open to all for a month, providing a space for meditation, relaxation, or even a quick nap. Alongside the RESTLAB, we invited everyone to contribute to our experimental essay on the topic. We hosted occasional events like guided meditaions, listening sessions, reading circles and movement workshops. The teabar was hosted by Studio Sanft every Tuesday and Thursday. As the RESTLAB concluded, there was an exhibition on the theme.



Untitled 01.71107

2023

8 channel audio, 11'36" loop

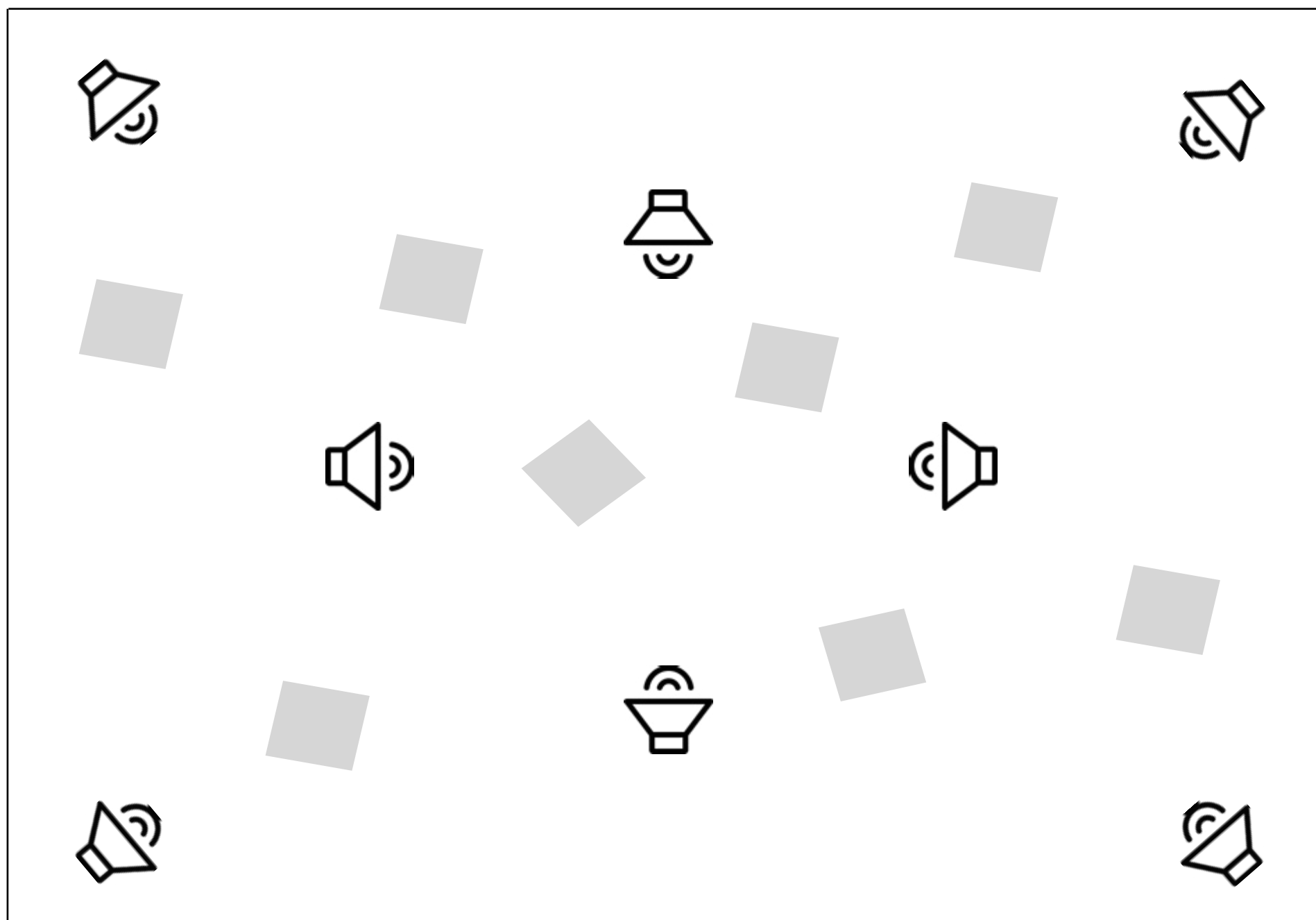
Collaboration with Laila Blessano

[LINK TO INSTALLATION VIEW](#)

What do you hear, where do you hear, from where do you hear, where do you hear to, through what do you hear?

In the multi-channel installation Untitled 01.71107, 8 speakers fill the space. Instruments, synthetic sounds, and field recordings create a sonic experience that requires the mindfulness of the listeners and raises questions about one's own position in space, the world, in and to the body.





Zvieri

2022

Apple, knife, peeler, cutting board, plate, table mat

Duration ca. 30'

[LINK TO PERFORMANCE](#)

„Zvieri“ is a Swiss German term that refers to a light meal or snack in the afternoon, typically taken between lunch and dinner. It's similar to the concept of afternoon tea or a snack break.

According to Freud, the best way to remember eternally is to repress. A performance on questions of origin and identity, reappraisal on an individual and societal level, preservation and the transmission of memory and trauma from one generation to the next, and conscious as well as unconscious coping mechanisms of the human psyche.



CV

Clara Götte was born in 1998 in Zurich, where she also currently lives and works. Having discovered her passion for creating social spaces through music and events, she aims to bring these elements into her arts practice which consists mainly of sound, performance, and installation. Her work aims to foster connection through communal sonic experiences.

Exhibitions

- 2025

Mischkulturen
Berghof 127
Embrach, Switzerland
- 2025

Impros Festival
Grosse Kirche Altstetten
Zürich, Switzerland
- 2024

Sense of a Place
NEST
Zürich, Switzerland
- 2024

Home Sweet Home to Home Sweet Gone
Seebahnkolonie
Zürich, Switzerland
- 2024

Space Invasion
Fabienne Levy Gallery
Lausanne, Switzerland
- 2024

LOUD
Centre d'Art Pasquart
Bienne, Switzerland
- 2023

Lange Nacht der Klänge
Zürcher Hochschule der Künste
Zürich, Switzerland
- 2023

Lange Nacht der Musik
Friedrichshafen, Germany

Releases

- 2025

VCA Schlangebrot – Pingu im Paradies
EP released on Slot Machine

Education

- 2022 – 2025

Bachelor of Fine Arts, ZHdK

Curated projects

- 2025

Sonospheres Sound Performance Day
Rote Fabrik
Zürich, Switzerland
- 2024

Home Sweet Home to Home Sweet Gone
Seebahnkolonie
Zürich, Switzerland
- 2024

Vestibule Performance Day
Rote Fabrik
Zürich, Switzerland
- 2024

Ausufern
Dynamo
Zürich, Switzerland
- 2024

REST
Zürcher Hochschule der Künste
Zürich, Switzerland