

AGATHA GOTHE-SNAPE

Born 1980, lives and works in Melbourne and Sydney
www.agathagothesnape.net

Represented by Amanda Rowell at The Commercial Gallery, Sydney.
www.thecommercialgallery.com

Gothe-Snape's conceptual practice stems from improvisational performance. It draws upon and records interpersonal and spatio-emotional exchanges around art and art contexts. It takes many forms: prosaic performances (including dance), looped PowerPoint slide shows, workshops, texts (including correspondence, found texts as well as texts of a poetic character), visual scores and collaboratively produced art objects. Its material manifestation often involves paper. It is marked by a minimalist idealisation of colour and language and a frontal visual tactility. It results from agency being given to impulsive responses. Her process is without fixed limits and fosters transparency. The work inhabits spaces that are both physical and non-physical. It occupies thresholds that are negotiable. It flirts with several things at once.

Agatha Gothe-Snape (b. 1980, Sydney) has exhibited in major institutional exhibitions in Australia. These include *Octopus 14*, curated by Tara McDowell at Gertrude Contemporary | *Trace: Performance and its Documents*, curated by Bree Richards, at Queensland Art Gallery | Gallery of Modern Art, Brisbane (2014); *Melbourne Now* at the National Gallery of Victoria, Melbourne; *Reinventing the Wheel: The Readymade Century*, curated by Max Delany with Charlotte Day, Francis E. Parker and Patrice Sharkey at Monash University Museum of Art, Melbourne; *Octopus 13*, curated by Glenn Barkley, at Gertrude Contemporary Art Spaces, Melbourne (all 2013); *Contemporary Australia: Women*, curated by Julie Ewington et al at Queensland Art Gallery | Gallery of Modern Art, Brisbane; *MCA Collection Volume 1*, Museum of Contemporary Art, Sydney (both 2012); *Power to the People, Contemporary Conceptualism and the Object in Art*, curated by Hannah Matthews at the Australian Centre for Contemporary Art, Melbourne (2011); *Primavera*, curated by Katie Dyer at the Museum of Contemporary Art Sydney and *New 010*, curated by Hannah Matthews at the Australian Centre for Contemporary Art, Melbourne (both 2010).

In 2013, she exhibited a two-channel video installation and dance score (collaboration with choreographer, Brooke Stamp), *Inexhaustible Present*, in a two-person exhibition, *Taking form*, with New Zealand artist, Sriwhana Spong, at the Art Gallery of New South Wales, Level Two Contemporary Project Space (curated by Anneke Jaspers). She was commissioned by the Sydney Harbour Foreshore Authority to create *IT HOLDS UP*, a temporal, temporary collaborative work with New Zealand artist, Mike Hewson, on the facade of the Museum of Contemporary Art Australia; She exhibited in *INexactly THIS - Kunstvlaai: Festival of Independents* in Amsterdam as part of the presentation by (Sydney's) Society (aka Susan Gibb); She completed a *Drawing Wall project* at Shepparton Art Museum (curated by Elise Routledge), had a solo exhibition at The Physics Room in Christchurch, New Zealand and a solo exhibition, *Late Sculpture*, at The Commercial Gallery, Sydney (all 2013).

Gothe-Snape's work is held in a number of public collections in Australia, including the Art Gallery of New South Wales, Sydney; Campbelltown Arts Centre, Sydney; the Cruthers Collection of Women's Art at the University of Western Australia, Perth; Griffith University Art Collection, Brisbane; Heide Museum of Modern Art, Melbourne; Monash University Museum of Art, Melbourne; the Museum of Contemporary Art Australia and the National Gallery of Victoria, Melbourne.

Gothe-Snape is actively involved in Wrong Solo, a collaborative performance group that she began in 2006 with fellow Sydney artist, Brian Fuata, which now included collaborations with Lizzie Thomson, Sarah Rodigari, Mitch Cairns and many others.

Agatha Gothe-Snape recently completed a studio residency at Gertrude Contemporary Art Spaces, Melbourne. She is completing a major public art commission for Monash University's Caulfield Campus and a new work for the Museum of Contemporary Art Australia Education Program.

BRIAN FUATA ABRIDGED CV

2010 – now *Call and Response (changing title: 2010 to now)*, 72 month online text exchange project with writers from all over the world

2010 – now *All titles: the email and sms text performances* – online performances

2015 Jul *Apparitional charlatan – a revisionist account of an arbitrary historical category of dance film or a performance of our time on stage, in studio, before class* for 24Frames Per Second, Carriageworks, Sydney

2014 Oct *All Titles: Points of Departure 1 – 3*, for Framed Movements, Australian Centre for Contemporary Art, Melbourne

2014 Oct *Apparitional Free Speaking* – a series of preparatory performances at Artspace Studios, Sydney and Gertrude Studios, Melbourne

2014 Sep *Text of Sound*, Federation Square Liquid Architecture, MELBOURNE

2014 May *Apparitional Earth Work: a textual refurbishment*, for Take No Lay Down, curated by Pip Wallis and Brooke Babington, SLOPES, Melbourne

2014 Mar *It's a wrap!* for GOB curated by Matthew Hopkins, 55 Sydenham Rd, Sydney

2013 Nov *Privilege (non-participatory art in the future 2033: writing, begging and wanking)*, a skype performance for GOING DOWN launch, ISCP studios, New York

2013 Jun *Privilege (house)* for Temporary Democracies, Campbelltown Arts Centre, Campbelltown

2013 Apr *Privilege (Brian after Doris after Margaret)*, a skype performance for Keys to her Place curated by Bernadette Anzengruber, VBKO, Vienna

2013 Apr *Privilege (performance)*, for Workout curated by Anna Davis, Museum of Contemporary Art, Sydney

2012 June *The Sarraute Conduit*, Time Machine Festival of Experimental Time-based art curated by Serial Space, Sydney

2011 Sept *Islands (after transmission) 2011*, for Rules of Play curated by Kathryn Gray, Tin Sheds Gallery, Sydney University, Sydney

Selected Collaborative Performances (Non Wrong Solo):

2010 Feb/Mar *The Fraser Studio Performances* with Todd McMillan, Wade Marynowsky, Adam Jasper, Christopher Hanrahan, Pete Volich, Mitch Cairns, Agatha Gothe-Snape, Eden Falk, Emma Ramsay, Anna John, Kate Mitchell, Sarah Goffman, Sarah Rodigari, Kate Murphy, Shane Haseman and Andrew Haining. Fraser Studios, Sydney

2009 July *Dominoes*, with Station House Opera (UK), Greenwich Old Royal Naval College, London

2004 Oct *Day of Invigilation*, with Victoria Hunt and Barbara Campbell part of Travelling Light, commissioned by Performance Space and Museum of Sydney, Sydney

CV

SHANE HASEMAN

EDUCATION

PhD, MA, (Department of Art History and Theory, The University of Sydney); BVA (Sydney College of the Arts); DP.va Swinburne University of Technology, Melbourne

SELECTED EXHIBITIONS (DECADE 2004-2014)

- 2014 *Thieves*, Restaging-Restaging, Alaska Projects, Sydney; *55 + Propositions*, 55 Sydenham Rd Gallery, Sydney; *Perseveration Society*, Shepparton Art Museum, Victoria
- 2013 *Black Square – 100 Years*, Australian Experimental Art Foundation, Adelaide; *Sinister And Cheap*, ICAN Gallery, Sydney; *Look This Way*, UTS Gallery, Sydney; *Goodnight*, Peloton Gallery, Sydney
- 2012 *Ladies and Gentlemen*, Yuill Crowley Gallery, Sydney; *New Paintings* Gallery 55, Sydney; *No Relation*, ICAN, Sydney; *I, IV, V, X, XI*, Time Machine Experimental Art Festival, Sydney
- 2011 *NEW11*, Australian Centre for Contemporary Art, Melbourne; *Painless Extraction*, ICAN, Sydney
- 2010 *Hardbodies*, Hazlehurst Regional Gallery, Sydney
- 2009 *Sympathy for the Devil*, Artspace, Sydney; *Et Fleurs*, ICAN, Sydney; *GROUP SHOW*, Breenspace, Sydney; *44*, SNO, Sydney
- 2008 *No Recess*, MOP Projects, Sydney; *Town and Country*, w/ Koji Ryui & Vicky Browne, First Draft Gallery, Sydney; *By George*, temporary art installations, City of Sydney and First Draft Gallery, Sydney CBD
- 2007 *New Mysticism or The Steam Boiler Effect or You're Not Getting Out of Here Alive, NO WAY NO HOW*, Loose Projects, Sydney; *K*, Institute of Contemporary Art, Newtown
- 2006 *DUE: 29th July 2006*, Loose Projects, Sydney; *21st Century Modern, 2006 Adelaide Biennial of Australia*, Art Gallery of South Australia; *Tomorrow Again*, Art Space, Sydney
- 2005 *Zero for Conduct*, Scott Donovan Gallery, Sydney; *Statue Dance: The Trajectories of the Primaries, the Experimental Dance Workshop*, First Draft Gallery, Sydney; *The Bird of Paradise the Ghost of the Weed Garden*, MOP Projects, Sydney
- 2004 *Junket*, Instituto de Cultura de Baja California, Tijuana, Mexico; *I+I+I*, Yuill Crowley Gallery, Sydney; *Post Contemporary Painting*, Institute of Modern Art, Brisbane; *Release the Bats*, MOP Projects, Sydney

PUBLICATIONS, CATALOGUE ESSAYS AND REVIEWS

- 2014 *The Classical – On the Work of Anna John*, catalogue essay, 55 Sydenham Rd Gallery, Sydney.
- 2013 *Late Sculpture – On the Work of Agatha Gothe-Snape*, catalogue essay, Commercial Gallery, Sydney
- 2012 *Nothing to See Here: Alex Gawronski's Disappearing Act*, essay by Shane Haseman, Column 10, Ed, Mark Feary and Blair French. Artspace, 2012. 77-82; *Paintings and Sculptures*, catalogue essay on the work of Anna John and Anna Kristensen, OK Gallery. Perth.
- 2011 *Shane Haseman, Checkmate (Wheels, Who Needs Them?)*, Rueben Keehan, in New11, ACCA and the Balnaves Foundation, pp. 30-35; *ACCA Show Looks Forward to Nostalgic Innovation*, Robert Nelson, in The Age, March 30; *D'Art Game*, catalogue essay on the work of Diana Smith, First Draft Gallery, Sydney; *New11 at ACCA*, Dylan Rainforth, Runway, Issue 9, Art Life.
- 2010 *On the Work of Shane Haseman, Alicia Frankovich, and Laressa Kosloff*, Anthony Gardener, in *Column 5*, Artspace, pp. 67-75
Hardbodies curatorial catalogue essay by Shane Haseman, Hazlehurst Regional Gallery
- 2009 *Big Show* catalogue essay by Shane Haseman on the work of Brown Council, Locksmith Exhibition Space; *A Return to Vulnerability*, review of *Sympathy for the Devil*, Jacqueline Millner, for Real Time Magazine, #91; *Written and Recorded by Ringo Starr*, catalogue essay by Shane Haseman on Mitch Cairns, Breenspace, Sydney
- 2007 *Are You Sleeping Brother John*, essay by Shane Haseman, Runway Magazine, Issue 8; *A Loving Punch Up*, review by Adam Jasper, Real Time Arts Magazine, #78
- 2006 *21st Century Modern: 2006 Adelaide Biennial*, catalogue essay by Alex Gawronski, Art Gallery of South Australia; *21st Century Modern: 2006 Adelaide Biennial*, review by Stephanie Radock, Artlink, Vol. 26;
Islands in the Stream, catalogue essay by Shane Haseman on Natsuho Takita, Mary Teague, Koji Ryui and Hany Armanious, Artspace, Sydney
Tomorrow, Again review, Artspace Projects 2006, Artspace, Sydney, p. 126
- 2005 *The Sad Elephant*, review of *Zero for Conduct*, The Art Life, July 2005
- 2004 *Post Contemporary Painting*, essay by Paul Bai, IMA Publishing
- 2003 *Testing Ground*, catalogue essay by Shane Haseman on Alex Gawronski, Artspace, Sydney