

# Agatha Gothe-Snape

b. 1980, Gadigal Country/Sydney, Australia

I. Gadigal Country/Sydney, Australia

## EDUCATION

2011	Master of Visual Arts (Painting), Sydney College of the Arts, The University of Sydney, Sydney
2007	Bachelor of Visual Arts (Painting), Sydney College of the Arts, The University of Sydney, Sydney
1998-2003	Bachelor of Arts (Honours, Performance Studies), The University of Sydney, Sydney

## SOLO EXHIBITIONS

2024	<i>The Medium is the Medium // Agatha Gothe-Snape Material</i> , curated by Robert Cook, Art Gallery of Western Australia, Perth
2020	<i>Agatha Gothe-Snape – The Outcome is Certain</i> , curated by Hannah Mathews, Monash University Museum of Art, Melbourne
2019	<i>Trying to find comfort in an uncomfortable chair</i> , curated by Charlotte Hickson and Gemma Weston, with the Cruthers Collection of Women's Art, Perth Institute of Contemporary Art, Perth <i>Agatha Gothe-Snape and Wrong Solo – Certain Situations</i> , curated by Madeleine King, Institute of Modern Art, Brisbane
2017	<i>Rhetorical Chorus</i> , for LIVEWORKS 2017, Performance Space, Sydney <i>Every Artist Remembered</i> , presented by The Commercial for <i>Live</i> , advised by Ruba Katrib and Fabian Schöneich, Frieze, Regent's Park, London <i>OH WINDOW, MAM Project 023</i> , curated by Haruko Kumakura, Mori Art Museum, Tokyo
2016	<i>Volatile Medium</i> , The Commercial, Sydney
2015	<i>Rhetorical Chorus (LW)</i> , Performa 15 commission, curated by RoseLee Goldberg, New York Society for Ethical Culture, New York
2014	<i>Free Speaking</i> , Studio 12, Gertrude Contemporary, Melbourne
2013	<i>Taking Form: Agatha Gothe-Snape, Sriwhana Spong</i> , curated by Anneke Jaspers, Level Two Contemporary Project Space, Art Gallery of New South Wales, Sydney <i>Late Sculpture</i> , The Commercial, Sydney <i>You and everything that is not you</i> , The Physics Room, Christchurch <i>This, this, this and everything else, a Drawing Wall project</i> , curated by Elise Routledge, Shepparton Art Museum, Shepparton
2012	<i>A Planet With Two Suns</i> , Society - Kunstvlaai Festival of Independents, curated by Susan Gibb, Sint Nicolaas Lyceum, Amsterdam, The Netherlands
2011	<i>Four Parts</i> , KALIMANRAWLINS, Melbourne
2009	<i>Every Artist Remembered</i> , Firstdraft Gallery, Sydney
2008	<i>Relax Your Mind</i> , MOP Projects, Sydney
2006	<i>Ahead of Time 1992-2006</i> , Scott Donovan Projects, Sydney

## CURATORIAL PROJECTS

2021	<i>Eucalyptusdom</i> , co-curated with Nina Earl, Emily McDaniel, and Sarah Rees, Powerhouse Museum, Sydney (as artistic associate at the Powerhouse)
PUBLIC ART	
2022	<i>A Well Being</i> , University of New South Wales, Sydney
2021	<i>Notes on Sydenham</i> , Sydenham Station, Sydney, commissioned by Sydney Metro/Transport for NSW
2020	<i>The Noblest</i> , Greenland Centre, Cnr Pitt and Bathurst Streets, Sydney
2017	<i>Here, an Echo</i> , 2nd Biennale Legacy Artwork, curated by Stephanie Rosenthal, co-commissioned by the Biennale of Sydney and the City of Sydney, Wemyss Lane, Sydney
2015	<i>The Scheme was a Blueprint for Future Development Programs</i> , 2015, Monash University Public Art Commission, Monash University Museum of Art, Monash University, Melbourne
COMMISSIONED PROJECTS	
2019	<i>Lion's Honey</i> , Kaldor Public Art Projects 50 year anniversary, Art Gallery of New South Wales, Sydney <i>Agatha Gothe-Snape - Discrete Relations/Discreet Relations</i> , within <i>Asad Raza - Absorption</i> , Kaldor Public Art Projects, Clothing Store, Carriageworks, Sydney
2018	<i>Save Art From Education</i> , 2018, as part of <i>All Schools Should be Art Schools</i> Symposium, Kaldor Public Art Projects and UNSW Art & Design, 24/10/18
2014	<i>Digital Excursion: The Feelings Were Harder To Dislodge Than I Initially Imagined</i> , Museum of Contemporary Art, Sydney <i>Untitled</i> , 2014, a series of 80 phrases/word groups to appear on collateral (including website, tote bags, invitations, maps, posters, app) with graphic Design and Art Direction by Zak Group, London, for <i>8<sup>th</sup> Berlin Biennale</i> , curated by Juan A. Gaitán, Berlin
2013	<i>Every Future Here Now</i> , Carriageworks, Sydney <i>IT HOLDS UP</i> , in collaboration with Mike Hewson, temporary artwork commissioned by Sydney Harbour Foreshore Authority for scaffold structure covering the Museum of Contemporary Art, Sydney
SELECTED GROUP EXHIBITIONS	
2023	<i>Adam Linder: Hustle Harder</i> , curated by Anneke Jaspers, Museum of Contemporary Art Australia, Sydney
2022	<i>Ten Years</i> , The Commercial, Sydney
2021	<i>UN/LEARNING AUSTRALIA</i> , Seoul Museum of Art, Seoul (KR), co-curated with Artspace, Sydney <i>Know My Name: Australian Women Artists 1900 to Now - Part Two</i> , curated by Deborah Hart, Elspeth Pitt and Yvette Dal Pozzo, National Gallery of Australia, Canberra <i>The National: New Australian Art</i> , Carriageworks, Sydney
2019	<i>Australia. Antipodean Stories</i> , curated by Eugenio Viola, PAC - Padiglione d'Arte Contemporanea, Milan <i>IN-Formalism</i> , Casual Powerhouse, Sydney <i>The National: New Australian Art</i> , Carriageworks, Sydney
2018	<i>12<sup>th</sup> Gwangju Biennale: Imagined Borders</i> , selected by curator David Teh, various locations, South Korea <i>TarraWarra Biennial 2018: From Will to Form</i> , curated by Emily Cormack, TarraWarra Museum of Art, Healesville <i>From Here to There: Australian Art and Walking</i> , curated by Sharne Wolff and Jane Denison, Lismore Regional Gallery <i>The Horse</i> , curated by Noel McKenna, Darren Knight Gallery, Sydney <i>Bowerbird: Clinton Bradley and the Art of Collecting</i> , curated by Kent Buchanan, Western Plains Cultural Centre, Dubbo

*Infrastructuralism*, curated by Kent Wilson, La Trobe Art Institute, Bendigo

*Redlands Konica Minolta Art Prize*, curated by Nike Savvas, NAS Gallery, Sydney

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2017

*The Score*, curated by Jacqueline Doughty, Ian Potter Museum of Art, University of Melbourne, Melbourne

*This is a Voice*, curated by Katie Dyer, Powerhouse Museum, Museum of Applied Arts and Sciences, Sydney

*The National: New Australian Art*, Art Gallery of New South Wales, Sydney, Carriageworks, Sydney, Museum of Contemporary Art Australia

*Primavera at 25: MCA Collection*, Museum of Contemporary Art Australia

*SNO 129*, SNO Contemporary Art Projects, Sydney

*Redlands Konica Minolta Art Prize*, curated by Callum Morton, NAS Gallery, Sydney

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2016

*TarraWarra Biennial 2016: Endless Circulation*, co-curated by Victoria Lynn and Helen Hughes/TarraWarra Museum of Art and *Discipline* art journal, TarraWarra Museum of Art, Healesville

*Onion*, curated by Jessie Bullivant and Mitchell Cumming, Knulp, Sydney

*20<sup>th</sup> Biennale of Sydney: The Future is already here – it's just not evenly distributed*, curated by Stephanie Rosenthal, various locations, Sydney

*The Commercial*, Auckland Art Fair, Auckland

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2015

*21<sup>st</sup> Century Heide: The Collection Since 2000*, Heide Museum of Modern Art, Melbourne

Künstlerhaus, Bremen, Germany

*Object Lessons*, curated by Gemma Weston, Lawrence Wilson Art Gallery, The University of Western Australia, Perth

*Creative Suite*, curated by Andrea Bell, Te Tuhi Centre for the Arts, Auckland; City Gallery, Wellington and Horsham Regional Art Gallery, Melbourne

*TPOLR – Mitch Cairns, Agatha Gothe-Snape, Clare Milledge, Robert Pulie and Mary Teague*, The Commercial, Sydney

*Art Month Sydney 2015*, launch party, National Art School, Sydney

*NOW now* festival, curated by Ivan Cheng, The Red Rattler, 55 Sydenham Rd, and SNO Contemporary Art Projects, Sydney

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2014

*Framed Movements*, Australian Centre for Contemporary Art, Melbourne

*Trace – Performance and its Documents*, Gallery of Modern Art, Brisbane

*Art as a Verb*, Monash University Museum of Art, Melbourne

*Octopus 14: Nothing beside Remains*, curated by Tara McDowell, Gertrude Contemporary, Melbourne

*2014 NSW Visual Arts Fellowship*, Artspace, Sydney

*8<sup>th</sup> Berlin Biennale*, curated by Juan A. Gaitán, Berlin

*One Thing Follows Another...*, Jane McKernan and Gail Priest, Performance Space, Sydney

*Tearaway The Crater of Motor Power*, Brook Stamp's commission for Phillip Keir Choreographic Award, Dance House, Melbourne

*OUI we*, The Commercial, Sydney

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2013

*Melbourne Now*, National Gallery of Victoria, Melbourne

*30 Ways with Time and Space*, YOU'RE HISTORY festival, Performance Space, Sydney

*Reinventing the Wheel: The Readymade Century*, Monash University Museum of Art, Melbourne

*Fauvette Loureiro Memorial Artists' Travel Scholarship Prize*, Sydney College of the Arts, Sydney

*Cafe Intellectual: Reading Robert Hughes*, curated by The Field (Elizabeth Stanton and Katrina Schwarz), Sketch in association with the Royal Academy of Arts, London

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2012

*Navel Gazing*, curated by Brooke Babbington Utopian Slumps Project Space, Melbourne

*No Reasonable Offer Refused*, curated by Liang Luscombe and Patrice Sharkey, West Space, Melbourne

*Contemporary Australia: Women*, curated by Julie Ewington, Queensland Art Gallery, Gallery of Modern Art, Brisbane

*Octagon*, curated by Adam Cruikshank, Platform, Melbourne

*Churchie Awards*, Queensland College of Arts, Brisbane

*No Reasonable Offer Refused*, curated by Patrice Sharkey and Liang Luscombe, West Space, Melbourne  
*ONE/THREE*, inaugural exhibition The Commercial, Sydney  
*We Need You, You Need Us*, curated by Georgie Meagre, Tin Sheds Gallery, Sydney  
*The Drawing Room*, curated by Sally Breen, Breenspace, Sydney  
*Contemporary Art Archive*, curated by Glenn Barkley, Museum of Contemporary Art, Sydney

2011  
*Art #2*, Australian Centre of Contemporary Art Regional Tour, Melbourne  
*Power to the People: Contemporary Conceptualism and the Object in Art*, curated by Hannah Matthews, Australian Centre of Contemporary Art, Melbourne  
*Rules of Play*, curated by Kathryn Gray, Tin Sheds Gallery, Sydney  
*Eastern Seaboard/Cosmic Battle for Your Heart*, Artspace, Sydney  
*Group Show* – Christian Capurro and Debra Phillips, Breenspace, Sydney  
*Social Sculpture*, curated by Charlotte Day, Anna Schwartz Gallery, Sydney  
*New Work Old Tricks*, Campbelltown Arts Centre, Sydney

2010  
*Helen Lempriere Travelling Artist Scholarship Finalist Exhibition*, Artspace, Sydney  
*Rules of Play*, curated by Kathryn Gray, Bell St Project Space, Vienna  
*NEW010*, curated by Juliana Engberg, Rebecca Coates, Gabrielle de Vietri, Anna Macdonald, Hannah Mathews, Australian Centre of Contemporary Art, Melbourne  
*Primavera 2010*, curated by Katie Dyer, Museum of Contemporary Art, Sydney

2009  
*What I Think About When I Think About Dancing*, curated by Lisa Havilah and Susan Gibb, Campbelltown Arts Centre, Sydney  
*Once more unto the breach (Dear Friends)*, Firstdraft Gallery, Sydney  
*Colleagues and Peers (Hokey Pokey)*, The Cosmic Battle for Your Heart, Artspace, Sydney  
*Groupshow*, Breenspace, Sydney

2008  
*Performing for the Camera*, Firstdraft Gallery, Sydney  
*OBLIVION PAVILION*, curated by Amanda Rowell, Roslyn Oxley9 Gallery, Sydney; Gertrude Contemporary, Melbourne

2007  
*I, Me, Mine*, curated by Koji Ryui, Horus and Deloris Contemporary At Space, Sydney  
*Volta*, Residency at Performance Space, Sydney

2006  
*Graduate Show*, Sydney College of the Arts, The University of Sydney, Sydney  
*The Christmas Specials*, curated by Christopher Hanrahan and Peter Volich, MOP Projects, Sydney

SELECTED PERFORMANCES - solo and as Wrong Solo (with Brian Fuata)

2018  
*12<sup>th</sup> Gwangju Biennale: Imagined Borders*, selected by curator David Teh, various locations, South Korea  
(*Wrong Solo*)  
*Every Artist Remembered*, for 50 year anniversary celebrations of The Power Institute of Fine Arts, the University of Sydney. 1 performance with: Christine Dean

2017  
*Rhetorical Chorus*, as part of *LIVEWORKS 2017*, Performance Space, Sydney, multiple participants including Joan La Barbara (*The Transmitter*), Brian Fuata (*The Prologue*), Brooke Stamp (*The Left Hand*), Lizzie Thomson (*The Right Hand*), Megan Alice Clune (*Composer and Musical Director*)  
*Every Artist Remembered*, Frieze, Regent's Park, London, presented by The Commercial as part of *Live*, advised by Ruba Katrib and Fabian Schöneich. 5 performances with: *Ama Josephine Budge*, Richard Grayson, Susan Jacobs, Keiken, Richard Wentworth  
*I am a branch floating on a swollen river after the rain*, Gertrude Contemporary, Melbourne (*Wrong Solo*)  
*Brushing and Breathing*, with Anna John, *Mori Art Museum, Tokyo*  
*A Reverse View*, with babytooth (Kamimura Megumi, Tsuda Michiko), *Mori Art Museum, Tokyo*  
*Oh Song Oh Dance*, with Brooke Stamp and Ishizaka Tomoko, *Mori Art Museum, Tokyo*

2016	<i>Eight Mediums, No Audience after Chris Brennan</i> , 2016, Mitch Cairns, Brian Fuata, Shane Haseman, Anna John, Brooke Stamp, Lizzie Thomson, Sarah Rodigari, Agatha Gothe-Snape, The Commercial, Sydney Here, <i>An Echo</i> (walks), presented in collaboration with dancer/choreographer Brooke Stamp for the 20 <sup>th</sup> Biennale of Sydney, a long-form project involving research, conversations, performances, and walks, focusing on an area extending from Speakers' Corner in The Domain to Wemyss Lane, Surry Hills, Sydney
2015	<i>Rhetorical Chorus (LW)</i> , 2015, for PERFORMA 15, Artistic Director RoseLee Goldberg, at The Society for Ethical Culture, New York. Multiple participants including: Joan La Barbara (The Transmitter), Brian Fuata (The Prologue), Megan Clune (Composer) <i>Cardinals</i> , for PERFORMA 15, Artistic Director RoseLee Goldberg, New York (Wrong Solo with Brian Fuata and Shane Haseman)
2013	<i>Inexhaustible Present</i> , dance developed and choreographed by Brooke Stamp, Art Gallery of New South Wales, Sydney <i>Workout: 7 days of experimental performance</i> , curated by Anna Davis, Museum of Contemporary Art, Sydney
2012	<i>INexactly THIS - Kunstvlaai: Festival of Independents</i> , presented by Society (Susan Gibb), Amsterdam <i>Opening and Closing Ceremony</i> (collaborating artist), Jane McKernan (solo), Performance Space, Sydney <i>Four Dancers</i> (Wrong Solo with David Capra, Agatha Gothe-Snape, Shane Haseman, Ruark Lewis and Sarah Rodigari), Frasers Studios, Sydney <i>Solo</i> (Wrong Solo), FraserStudios Residency, Sydney <i>Reverse Lecture/Lecture Reverse</i> , MCA ArtBar, curated by Jess Olivieri, Museum of Contemporary Art, Sydney (Wrong Solo)
2011	<i>The Turning Choir</i> (Wrong Solo with Shane Haseman), as part of 20/20, curated by Robert Lake, Damien Minton Gallery, Sydney <i>The Dance of Despair</i> (Wrong Solo with invited guests and audience members), Peloton Performance Program, Peloton, Sydney <i>Every Artist Remembered</i> , Australian Centre for Contemporary Art, Melbourne as part of <i>Power to the People - Contemporary Conceptualism and the Object in Art</i> , curated by Hannah Mathews. 8 performances with: Barbara Campbell, <i>Domenico de Clario</i> , Mikala Dwyer, <i>David Haines and Joyce Hinterding</i> , <i>Laresa Kosloff</i> , Ian Millis, Callum Morton, Ron Robertson-Swann
2010	<i>Nighttimes: Ladies and Gentleman We are Floating in Space</i> (Wrong Solo), Performance Space, Sydney
2008-2010	<i>WRONG SOLO</i> (collaboration with Brian Fuata), Campbelltown Arts Centre Interdisciplinary Dance Residency, curated by Lisa Havilah and Emma Saunders, Campbelltown Arts Centre, Sydney (Wrong Solo)
2009	<i>Every Artist Remembered</i> , Firstdraft, Sydney. 9 performances with: Debra Dawes, Anne Kay, Noel McKenna, Daniel Mudie Cunningham, Richard, Goodwin, Mike Parr, Elizabeth Pulie, Rachel Scott, Justin Trendall <i>Opening and Closing Ceremony</i> (collaborating artist), by Jane McKernan (development) <i>Folk Dancing</i> (collaborating artist/set design), Campbelltown Arts Centre, Sydney
2008	<i>No Success Like Failure</i> (Designer), The Fondue Set, The Studio, Sydney
2007	<i>Evening Magic Two</i> (Designer), The Fondue Set, Carriageworks, Sydney <i>Work, Rest and Play</i> (collaboration with Brian Fuata and Pete Volich), Runway Launch <i>Brian and Agatha say goodbye</i> , in <i>Night Time #1</i> , Performance Space, Sydney
2006	<i>Ho-ho-ho</i> , in <i>The Christmas Specials</i> , MOP, Sydney <i>Hillsong</i> , in <i>The Tonight Show</i> , The Rehearsal Room, Sydney <i>I'm not crazy, you're the one that's crazy and Boo, Yay</i> (collaborations with Shane Haseman) in <i>Tomorrow Again</i> , curated by Scott Donovan, Artspace, Sydney.

#### SELECTED BIBLIOGRAPHY

2022 Agatha Gothe-Snape, 'Preface', *Eucalyptusdom*, exh. cat., Powerhouse Museum, Sydney, 2022, p.13

2021	<p>Courtney Kidd, 'The National 2021: New Australian Art', <i>Artist Profile</i>, no. 55, 2021</p> <p>Aarna Fitzgerald Hanley, 'Agatha Gothe-Snape', exh. text, <i>The National: New Australian Art</i>, Carriageworks, Sydney, 2021</p>
2020	<p><i>Agatha Gothe-Snape – The Outcome is Certain</i>, exh. cat. Monash University Museum of Art, Melbourne</p> <p><i>Agatha Gothe-Snape and Wrong Solo – Certain Situations</i>, exh. cat. Institute of Modern Art, Brisbane</p> <p>Agatha Gothe-Snape, 'Lion's Honey Reader', Kaldor Public Art Projects, Sydney 2020</p> <p>Hannah Matthews, 'Agatha Gothe-Snape', <i>Know My Name</i>, exh. cat., National Gallery of Australia, Canberra, 2020, pp. 156-159</p>
2019	<p>Eve Sullivan, 'Agatha Gothe-Snape on Art and Education', <i>Artlink</i>, Issue 39:3, September 2019</p> <p>Gemma Weston, <i>Agatha Gothe-Snape – Trying to find comfort in an uncomfortable chair</i>, exh. cat. Perth Institute of Contemporary Art, Perth</p>
2018	<p>'Agatha Gothe-Snape', <i>TarraWarra Biennial 2018: From Will to Form</i>, exh. cat., TarraWarra Museum of Art, Tarrawarra, 2018</p> <p>'Agatha Gothe-Snape', <i>LOOK Magazine</i>, Art Gallery of New South Wales, Sydney, January/February, 2018</p>
2017	<p>Keith Gallasch, 'Liveworks' ghosts of performance past - Agatha Gothe Snape', <i>Realtime</i>, 25 October, 2017</p> <p>Ben Neutze, 'Liveworks: The elusive and intriguing experimental performance art festival returns to Sydney', <i>Daily Review</i>, 20 October, 2017</p> <p>Jackie Dent, 'Everyday artist remembered', <i>The Saturday Paper</i>, 26 August, 2017</p> <p>Freya McGahey, 'Subject of Archibald Prize winning portrait, Agatha Gothe-Snape is making waves with street art', <i>Hhhhappy</i>, 14 August, 2017</p> <p>Garry Maddox, 'Undaunted by Archibald controversy, Agatha Gothe-Snape has two new art projects', <i>The Sydney Morning Herald</i>, 13 August, 2017</p> <p>'Laneway art: Agatha Gothe-Snape', radio interview with Agatha Gothe-Snape, <i>2SER 107.3</i>, 9:40 am, 13 August, 2017</p> <p><i>ABC TV News</i>, interview with Agatha Gothe Snape, Mitch Cairns and Alexie Glass-Kantor, 11 August, 2017</p> <p>Nicolas Carolan, 'Here, an Echo of Sydney according to Agatha Gothe-Snape', <i>Grazia</i>, 11 August, 2017</p> <p>Antoinette Collins, 'Agatha Gothe-Snape speaks the language of Sydney in Surry Hills laneway art', <i>ABC News Online</i>, 11 August, 2017</p> <p>'Sydney is getting a new public artwork by Archibald Prize subject Agatha Gothe-Snape', <i>Concrete Playground</i>, 29 July, 2017</p> <p>Shimada Hirota, 'Agatha Gothe-Snape creates a space for performance', interview, <i>Bijutsu Techno</i>, Tokyo, 26 May, 2017</p> <p>Kent Wilson, 'Agatha Gothe-Snape, February 2017', <i>the subMachine</i>, 9 February, 2017</p> <p>Franz Thalmeier, 'Tokyo - Agatha Gothe-Snape, Mori Art Museum', <i>Artforum</i>, Critics' Picks, March 2017</p> <p>'The National: New Australian Art', exh. cat. Art Gallery of New South Wales, Carriageworks, Museum of Contemporary Art Australia, 2017</p> <p>Michaela Boland, 'Creative Control', <i>The Weekend Australian</i>, March 25-26, 2017, p6</p> <p>Melissa Loughnan, 'Agatha Gothe-Snape', <i>Australiana to Zeitgeist</i>, Thames &amp; Hudson, Australia, 2017, pp236-237</p> <p>Mori Art Museum, <i>Agatha Gothe-Snape – Oh Window, MAM Project 023</i>, exh. cat. Mori Art Museum, Tokyo, pp. 64</p> <p><i>Redlands Konica Minolta Art Prize</i>, exh. cat. NAS Gallery, Sydney, p.17</p>
2016	<p>Anneke Jaspers, 'Agatha Gothe-Snape', <i>MCA Collection Handbook</i>, Museum of Contemporary Art Australia, 2016, pp158-159</p> <p>Aodhan Madden, 'RESTRAINED INTIMACY HOT COURAGE SEQUENCE', exh. text for <i>Agatha Gothe-Snape – Volatile Medium</i>, The Commercial, Sydney</p> <p>Brooke Boland, 'Why smart cities should invest in the arts', <i>ArtsHub</i>, 28 June 2016</p> <p>Tai Mitsuji, 'Sydney Biennale 2016: Agatha Gothe-Snape turns to the streets for artistic inspiration', <i>Sydney Morning Herald</i>, 3 June 2016</p>

'2016 Biennale of Sydney Legacy Artwork', *Art Almanac*, 11 May 2016

Nicholas Forrest, 'Agatha Gothe-Snape to Create 2016 Sydney Biennale Legacy Artwork', *Blouin Art Info*, 10 May 2016

Sophie Tedmanson, 'Artistic director of the 20<sup>th</sup> Sydney Biennale on the importance of female artists', *Vogue*, 18 March 2016

Kim Brockett, 'Ten questions for Agatha Gothe-Snape', *Vault*, Issue 13, February 2016, pp. 60-62

2015	<p>Paul David Young, 'Performa 15: Rewarding Musical Turns, and Unused Real Estate', <i>Hyperallergic</i>, November 29, 2015</p> <p>Rachel Fuller, 'A conversation with Agatha Gothe-Snape', <i>Ocula</i>, 19 October, 2015</p> <p>Reuben Keehan, '100 Contemporary Artists of Our Time', <i>Bijutsu Techno</i>, Tokyo, vol. 67, No. 1019</p>
2014	<p>Robert Nelson, 'Gertrude Contemporary and KingsARI: Death and punchlines come into focus', <i>The Age, Entertainment</i>, November 25</p>
2013	<p>Charlotte Day, 'Reinventing the Wheel: The Readymade Century' exh. cat. Monash University Museum of Art, Melbourne, 85-88</p> <p>George Egerton-Warburton, 'Agatha Gothe-Snape: The Commercial, Sydney, Australia', <i>Frieze Magazine</i>, September</p> <p>Anneke Jaspers, 'Taking Form: Agatha Gothe-Snape, Sriwhana Spong', exh.cat. Level 2 Projects, Art Gallery of New South Wales, Sydney</p> <p>Agatha Gothe-Snape, 'IT HOLDS UP', text to accompany temporary work on Museum of Contemporary Art Australia facade</p> <p>Shane Haseman, 'Late Sculpture', exh. text, The Commercial, Sydney</p> <p>Susan Gibb, 'Agatha Gothe-Snape', Artist Profile, May 2013 Issue #23, 52-55</p> <p>Michael Fitzgerald, 'Open gallery: Agatha Gothe-Snape', <i>The Sydney Morning Herald</i>, May 3</p> <p>Carrie Miller, 'Late Sculpture', <i>the art life</i>, 26 April, 2013, <a href="http://theartlife.com.au/2013/late-sculpture/">http://theartlife.com.au/2013/late-sculpture/</a></p> <p>Amelia Wallin, 'In Pursuit of Philanthropy', <i>un Magazine</i>, Issue #6.2</p>
2012	<p>Marian Tubbs, 'Money and other events before the form', in Jai McKenzie (ed.), <i>Runway – Site</i>, Issue 22, pp. 64-67</p> <p>Mathew Greaves, 'Agatha Gothe-Snape's Four Parts', <i>un Magazine</i>, Issue #6.1</p> <p>Nicholas Chambers, 'Aesthetics in Motion', Contemporary Australia: Women, exh. cat. Queensland Art Gallery, Gallery of Modern Art, Brisbane, pp. 72-75</p> <p>Altair Roelants, 'The Spectacle of Deconstruction' review of Christian Capurro, Agatha Gothe-Snape and Debora Phillips at Breenspace, <i>Art Monthly Australia</i>, April 2012, p.15</p> <p>Glenn Barkley, 'Undiscovered', <i>Australian Art Collector</i>, Issue #60, April-March</p>
2011	<p>Zoe de Luca, 'I'm Ok, You're Ok: Sanja Pahoki, Kate James, Agatha Gothe-Snape' (review), <i>Eyeline</i>, Issue #73</p> <p>Jesse Adams Stein, 'Social Sculpture at Anna Schwartz' (review), <i>Runway</i>, Issue #19 (life)</p> <p>Anja Isabel Schneider, 'Social Sculpture' (review), <i>Kaleidoscope Magazine</i> (online)</p> <p>Rachel Kent, 'Social Sculpture' (review), <i>Art Asia Pacific Magazine</i></p>
2010	<p>Alice Lang, <i>I'm Ok, You're Ok</i>, exh. cat. Level, Brisbane</p> <p>Katie Dyer, <i>Primavera 2010</i>, exh. cat. Museum of Contemporary Art, Sydney</p> <p>Juliana Engberg, <i>NEW010</i>, exh. cat. Australian Centre for Contemporary Art, Melbourne</p>
2009	<p>Elizabeth Stanton, "Agatha Gothe-Snape, I Trusted You", <i>Runway</i>, Issue #15</p>
2008	<p>Adam Jasper, 'Oblivion Pavilion' (review), <i>Timeout</i>, May</p> <p>Charlotte Day, 'Oblivion Pavilion' (review), <i>Art and Australia</i>, Spring</p> <p>Josephine Skinner, 'Oblivion Pavilion' (review), <i>Runway</i>, Issue #11</p> <p>Amanda Rowell, 'Oblivion Pavilion', in Emily Hunt and Raquel Welch, <i>OP</i>, exh. cat./artist publication, Gertrude Contemporary Art Spaces, Melbourne and Roslyn Oxley9 Gallery, Sydney</p> <p>Agatha Gothe-Snape, 'Romance' (pageworks), 'Go Now Parts 1, 2 and 3', <i>Runway</i>, Issue #11, Winter</p>
2007	<p>Adam Jasper, 'A loving punch-up', <i>RealTime</i>, Issue #78, April-May</p> <p><i>Interview with Koji Ryui</i>, Invisible Inc. Podcast (sound)</p>

Robert Wellington, 'Emerging Art', *Australian Art Market Report*, Issue #23, Autumn, p.44

Gail Priest, 'Volta' (review), *RealTime*, Issue #80, September-October

Emily Hunt and Raquel Welch, 'Agatha Gothe-Snape', *DUKE – Trois*, Sydney, pp. 72-73

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#### STUDIOS AND RESIDENCIES

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2019	The Clothing Store Artist Studio, Carriageworks, Sydney
2018	Artspace One Year Studio Program, Sydney
2017	The Powerhouse Museum, Museum of Applied Arts and Sciences, Sydney
2013-2015	Gertrude Contemporary Studio Resident
2010	Frasers Studio, Inaugural 6 Month Merging Artist Residency, Sydney

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#### COLLECTIONS

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Art Gallery of New South Wales, Sydney  
Campbelltown Arts Centre, Sydney  
Cruthers Collection of Women's Art, University of Western Australia, Perth  
Griffith University Art Collection, Brisbane  
Heide Museum of Modern Art, Melbourne  
KADIST Collection, Paris  
Kaldor Collection, Sydney  
Monash University Museum of Art, Melbourne  
Museum of Contemporary Art Australia, Sydney  
National Gallery of Australia, Canberra  
National Gallery of Victoria, Melbourne  
University of Queensland Art Museum, Brisbane  
University of Technology, Sydney  
Wesfarmers Collection, Perth

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