



MAP

*Five Columns* by Wrong Solo is supported by the IMA in partnership with Monash University Museum of Art (MUMA), and Australia Council for the Arts.



Curated by **Madeleine King**

This four-gallery solo exhibition by **Agatha Gothe-Snape** and **Wrong Solo** features new and newly reimagined artworks spanning video, binaural sound, sculpture, poetry, performance, drawing, and installation. A series of psychic spaces provide an apparatus for processing fragmentary encounters, movements, feelings, and states of consciousness. Ordinary situations and chance-based chains of events are methodically worked through, allowing meaning—however tenuous—to be extracted from the layers of disguise found in dreams, language, and other symbolic conventions. What might otherwise be viewed as inadvertent becomes significant. This sense of equivalency is not just a strategy for flattening or reordering established hierarchies, but for understanding and examining lesser known situations, objects, people, places, and histories. The archive, including the institution or studio-as-archive, is used to trace and register the complex web of actors that govern the relationships between things. However, the singular authority of the archive is often troubled: the practice of self-archiving allows for idiosyncratic hierarchies of information, what or who is recalled is only as important as what is left out; and recollections frequently give way to false memories, dreams, or fictions. Perhaps, then, it is the process or act of remembering that is more important. The spaces of art—from the desk to the studio, the rehearsal space, and the gallery—are organised as mnemonic devices; memory, palaces that open the interior space of the psyche out into public view. The parameters of physical spaces make for fluid associations: an opening is an entry is an exit. And the external world gives cues to enter an internal one: to close the eyes, to listen, to observe one's own position.

### *Certain Situations*

## Agatha Gothe-Snape and Wrong Solo:



# Agatha Gothe-Snape and Wrong Solo

## *Certain Situations*

29 June–31 August 2019

## Exhibition Guide

temporal and historical forces.

of the Eora Nation. Her practice interrogates processes of embodiment in relation to cultural,

**5 Lizzie Thomson** is choreographer, performer, and researcher living and working on Gadigal land spaces. Brooke was awarded an Australia Council for the Arts Fellowship for Dance in 2017.

bridging movement, improvisation, sound, and installation for both theatre and museum body of work explores process driven and cross-disciplinary collaboration and experimentation,

**4 Brooke Stamp's** career spans nineteen years as an artist, choreographer, and performer. Her endurance actions, to one-on-one contractual performances, and text-based works.

scale and poetic in address, her work encompasses a variety of shifting forms and modes, from

**3 Sarah Rodigari** is an artist whose work is an ongoing practice of wrong reading. Often minor in raisonhe, *THOUGHTLINES* (SNO Publications), won the AANZ prize for best anthology 2018.

survey of nonobjective art, *IN-Formalism*, for the Casula Powerhouse, Sydney, and his catalogue broad range of interests since the mid-1980s in Australia and internationally. He co-curated the

**2 Ruark Lewis** is a Sydney artist poet performer, who has been exhibiting and curating across a

### FIVE COLUMNS

to create new hybrid forms.

She is particularly drawn to interdisciplinary collaboration, placing the voice in unusual positions.

**1 Sonya Holowell** is a vocalist and writer working across new, experimental and improvised genres. domestic spaces, and skate parks.

Art (2010), and Campbelltown Arts Centre (2009). They have also performed in lecture theatres, Biennial: *Endless Circulation*, Tarrawarra Museum of Art (2016), The Museum of Contemporary and nationally at Gertrude Contemporary (2017), Horsham Regional Gallery (2017), Tarrawarra and performed internationally at the Gwangju Biennale (2018), and Performa, New York (2015); **Wrong Solo** is the collaboration of **Brian Futa** and **Agatha Gothe-Snape**. They have exhibited

Agatha Gothe-Snape is represented by The Commercial, Sydney.

8th Berlin Biennale, Berlin (2014); and *Melbourne Now*, NGV, Melbourne (2013). (2016); *Framed Movements*, ACCA, Melbourne (2014); *Art as a Verb*, MUMA, Melbourne (2014); Carriageworks, and MCA Australia, Sydney (2017); 20th Biennale of Sydney, various locations Ian Potter Museum of Art, Melbourne (2017); *The National: New Australian Art*, AGNSW, nationally, including the Gwangju Biennale, South Korea (2018), Tarrawarra Biennale (2018); Room, Christchurch (2013). Her work has been included in group exhibitions internationally and The Commercial Gallery, Sydney (2013); and *You and everything that is not you*, The Physics and Performa, New York (2015); *Inexhaustible Present*, AGNSW, Sydney (2013); *Late Sculpture*, 23, Mori Art Museum, Tokyo, (2017); *Rhetorical Chorus*, Performance Space, Sydney (2017).

**Agatha Gothe-Snape** is based in Sydney. Solo exhibitions include *OH WINDOW*, MAM Project **BIOGRAPHIES**

## Upcoming Events

- 4 July First Thursdays, FEMIOKE
- 11 July QFF Screening, Carolee Schneemann: *Body Rushes*
- 18 July In Conversation, Mandy Quadrio and Freja Carmichael
- 17 August Wrong Solo perform *Five Columns*

### Institute of Modern Art

420 Brunswick Street | Brisbane QLD 4006, Australia | ima.org.au | ima@ima.org.au

### Opening Hours

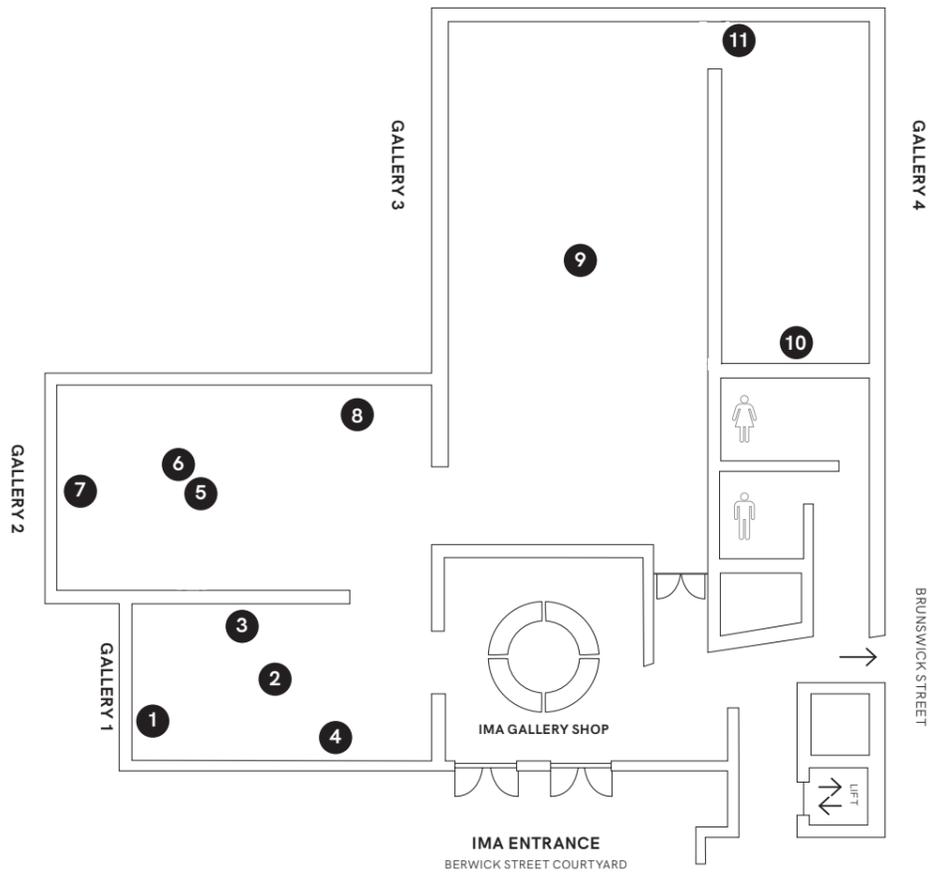
Tuesday–Saturday 11am–6pm | First Thursday of the month 11am–9pm



The IMA is supported by the Queensland Government through Arts Queensland, and from the Visual Arts Board of the Australia Council for the Arts, and through the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. The IMA is a member of Contemporary Art Organisations Australia.



# Exhibition Map



- GALLERY 1**
- 1 *Woman Asleep Under A Tree*, 2019, looped video, edited by **Kuba Dorabialski**.
  - 2 *Interior Dialogue for PowerPoint*, 2019, looped PowerPoint for two monitors.
  - 3 *Agnes' Gate*, 2019, wall painting.
  - 4 *She's Asleep*, 2019, pen and laser print on paper, excerpt of *Trans-Siberian Prosody and Little Jeanne from France*, by Blaise Cendrars, redacted translation by Dick Jones in process, accessed 24 January 2019, [https://patteran.typepad.com/patteran\\_pages/2012/11/im-currently-revising-this-draft-of-my-translation-of-blaise-cendrars-epic-poem-the-trans-siberian-prosody-and-little.html](https://patteran.typepad.com/patteran_pages/2012/11/im-currently-revising-this-draft-of-my-translation-of-blaise-cendrars-epic-poem-the-trans-siberian-prosody-and-little.html)

Dream states are invoked by references to **Odilon Redon's** symbolist painting *Woman sleeping under a Tree*, 1900–1901—whose colour palette of mauves, oranges, and blues recur throughout the exhibition—**Sonia Delaunay's** 1913 illustration for **Blaise Cendrars's** poem *Trans-Siberian Express*, and **August Strindberg's** seminal modernist work, *A Dream Play*, 1902. Redon's painting is the subject of a video work presented at the scale of the original, produced using Gothe-Snape's idiosyncratic animation tool, Microsoft Powerpoint. As though only faintly recalled, Redon's painting is blurred such that its female subject is no longer visible, but its suggestion of a celestial connection somehow remains. Strindberg's cues and sketches for the set design of *A Dream Play* form the basis of a new wall drawing that sits adjacent. The dream at the centre of the play marks

a return passage from heaven to earth for the female protagonist, Agnes—the daughter of deity Indra. In the play, as in a dream, the function of the sets, props, and characters become conveniently substituted or reassigned scene to scene. The playwright's description of a gate at the entrance of a passageway has a poetic resonance with Gothe-Snape, whose own work *Three physical doorways, one conceptual wedge and a gentle breeze* dwells on the anticipation of an open door. In *A Dream Play* the meaning of a door opening is debated by the deans of theology, philosophy, law, and medicine, who tangle with its potential for danger, knowledge, and truth; a gate ajar may represent freedom or imprisonment, paradise or hell, depending on the orientation of the passage.

Powerpoint presentations, a parochial visual communication tool of the corporate world, in Gothe-Snape's hands becomes a surprisingly poetic, humane, and intimate medium. A new video work produced in this format—using fragments of found, overheard, and original prose—is played back across two monitors that have fallen out of synch with each other. By chance, the repetition of the same phrases at different intervals play out like a Socratic dialogue interrogating two sides of a moral dilemma with some degree of rigour and insight.

Also presented is a redacted-poem-as-drawing, titled *She's Asleep*. It uses an excerpt from the 1913 book produced by avant-gardes **Blaise Cendrars** and **Sonia**

**Delaunay**, *La prose du Transsibérien et de la Petite Jehanne de France* (*Prose of the Trans-Siberian and of Little Jehanne of France*); the first book made using the principles of Simultaneity—a cubist style coined by Delaunay and her husband **Robert Delaunay** in which contrasting colours are used to produce vibrating movement and rhythm. Gothe-Snape encountered this work at the same time as the Redon painting.

is here expanded as a combination of wall text, sculpture, and in-situ performance captured in the form of binaural recording; a new iteration of the text is now a play.

The sculpture is a single sheet of steel folded, cut, and bent into a vessel for the body, creating a work that is at once monumental and intimate, born directly from the situation of the encounter. Painted Pea Green, and alluding to Chroma Key Green, it threatens its own erasure in post-production. This vulnerability, or fleeting sense, is also at play in the performance.

The sound work, or trace of this performance—created in collaboration with composer and sound artist **Alex White** and performed by **Brian Fuata** and Gothe-Snape—uses binaural recording techniques, where the sound is recorded from the perspective of the human ear canal to create an immersive audio experience when heard through headphones. The live performance in the gallery space (view at [ima.org.au/exhibitions/agatha-gothe-snape-certain-situations/](http://ima.org.au/exhibitions/agatha-gothe-snape-certain-situations/)), accompanied by an improvised composition for modular synthesiser and grand piano, is captured from the perspective of a listener seated on the sculpture. A psychoacoustic illusion is formed and overlaid across the gallery space. This work continues Gothe-Snape's interest in the relationship between performance and its documentation, and how the gallery, like the human ear, can be both a receptacle and playback device, summoning past situations.

- GALLERY 3**
- 9 **Wrong Solo (Brian Fuata and Agatha Gothe-Snape) with Sonya Holowell, Ruark Lewis, Sarah Rodigari, Brooke Stamp, and Lizzie Thomson**, *Five Columns*, 2019, 5-channel video, 10 mins, correspondence, scores, wall, carpet.

The largest gallery space is dedicated to a new work by Wrong Solo, Gothe-Snape's long-running collaboration with artist Brian Fuata. Titled *Five Columns*, the work is a five-channel video installation entered via a mauve-walled, blue-carpeted antechamber; a reproduction of Wrong Solo's studio in Sydney. Beyond the antechamber are a series of screens presenting fragments of performed durational improvisations that are as earnest as they are absurd.

To create the work Gothe-Snape and Fuata invited a supportive network of five interlocutors—**Sonya Holowell, Ruark Lewis, Sarah Rodigari, Brooke Stamp, and Lizzie Thomson**—to co-create a situation. Performances were filmed over five consecutive days, sharply between 4pm and 4.10pm; all but one at Wrong Solo's studio. Consciously situated beyond the antechamber —'the curtain' and 'the stage'—the five performers attempt to make sense of the spaces that they inhabit, as well as recall instructions and various forms of knowledge. A situation is in motion.

*Five Columns* underlines the relationship between performance and its documentation. The performances have been filmed in a cinéma-vérité style,

and presented with minimal editing; the videographer is often seen passing in front of the second camera, and the edges of the film 'set' are occasionally made visible. A vitrine and framed letter give a museum treatment to the ephemera generated in the planning of the performances, and the reproduction of the studio space that the performances took place in draws on a now familiar trope of artist-studio-as-artefact. The overall effect is one of an instant-archive, whereby the very first presentation of the work declares its own preservation.

Videography and editing by **Gotaro Ometzu**.

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- GALLERY 2**
- 5 *The Five Calls*, 2019, painted steel, 180 x 60 x 80cm.
  - 6 *Untitled\_16:9.pptx*, 2019, instructions for a wall painting of a PowerPoint Projection scaled to a gallery wall, dimensions variable.
  - 7 *The Five Unknowables (Dialogue Version)*, 2019, binaural recording of performance for one audience member, 20th June 2019, 10 mins 12 secs, adapted from *The Five Unknowables*, originally exhibited at The Tarrawarra Biennial of Art 2018.

Sound design and composition by **Alex White**.

- 8 *I-V Reclining*, 2019, adhesive vinyl, adapted from *The Five Unknowables*, originally exhibited at The Tarrawarra Biennial of Art 2018. Graphic design by **Ella Sutherland**.

*Woman sleeping under a Tree* makes a subtle reappearance in the second gallery space through *The Five Unknowables*. Originally presented in 2018 as a text piece for windows, Gothe-Snape's work

- GALLERY 4**
- 10 *Listening\_Exercise.ppsx*, 2019, Microsoft Powerpoint, looped.
  - 11 *Historical Wedge (Trying to Find a Way Out)*, 2019, cut timber sourced by **Troy Skewes**.

This last space makes connections back to the first, providing an epilogue of sorts. References to Strindberg's *A Dream Play*, Redon's *Woman sleeping under a Tree*, and fragments of prose presented Gothe-Snape's own *Interior Dialogue for Powerpoint* recur here and find substituted form. The final work, a very subtle spatial intervention, holds the door to this inner chamber slightly ajar.