

THE COMMERCIAL

AGATHA GOTHE-SNAPE

b. 1980, Sydney
lives Sydney

EDUCATION

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| 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

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| 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 Madeline 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 Live, 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</i> , a Drawing Wall project, 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 |

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

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| 2018 | <i>12th Gwangju Biennale: Imagined Borders</i> , selected by curator David Teh, various locations, South Korea (Wrong Solo) <i>Every Artist Remembered</i> , for 50 year anniversary celebrations of The Power Institute of Fine Arts, the University of Sydney. 1 performance with: Christine Dean |
| 2017 | <i>Rhetorical Chorus</i> , as part of LIVEWORKS 2017, Performance Space, Sydney, multiple participants including Joan La Barbara (<i>The Transmitter</i>), Brian Fuata (<i>The Prologue</i>), Brooke Stamp (<i>The Left Hand</i>), Lizzie |

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| | <p>Thomson (<i>The Right Hand</i>), Megan Alice Clune (<i>Composer and Musical Director</i>)</p> <p><i>Every Artist Remembered</i>, Frieze, Regent's Park, London, presented by The Commercial as part of <i>Live</i>, advised by Ruba Katrib and Fabian Schöneich. 5 performances with: <i>Ama Josephine Budge</i>, Richard Grayson, Susan Jacobs, Keiken, Richard Wentworth</p> <p><i>I am a branch floating on a swollen river after the rain</i>, Gertrude Contemporary, Melbourne (Wrong Solo)</p> <p>Brushing and Breathing, with Anna John, <i>Mori Art Museum, Tokyo</i></p> <p>A Reverse View, with babytooth (Kamimura Megumi, Tsuda Michiko), <i>Mori Art Museum, Tokyo</i></p> <p><i>Oh Song Oh Dance</i>, with Brooke Stamp and Ishizaka Tomoko, <i>Mori Art Museum, Tokyo</i></p> |
| 2016 | <p><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</p> <p>Here, <i>An Echo</i> (walks), presented in collaboration with dancer/choreographer Brooke Stamp for the 20th 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</p> |
| 2015 | <p><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 (<i>The Transmitter</i>), Brian Fuata (<i>The Prologue</i>), Megan Clune (<i>Composer</i>)</p> <p><i>Cardinals</i>, for PERFORMA 15, Artistic Director RoseLee Goldberg, New York (Wrong Solo with Brian Fuata and Shane Haseman)</p> |
| 2013 | <p><i>Inexhaustible Present</i>, dance developed and choreographed by Brooke Stamp, Art Gallery of New South Wales, Sydney</p> <p><i>Workout: 7 days of experimental performance</i>, curated by Anna Davis, Museum of Contemporary Art, Sydney</p> |
| 2012 | <p><i>INexactly THIS - Kunstvlaai: Festival of Independents</i>, presented by Society (Susan Gibb), Amsterdam</p> <p><i>Opening and Closing Ceremony</i> (collaborating artist), Jane McKernan (solo), Performance Space, Sydney</p> <p><i>Four Dancers</i> (Wrong Solo with David Capra, Agatha Gothe-Snape, Shane Haseman, Ruark Lewis and Sarah Rodigari), Frasers Studios, Sydney</p> <p><i>Solo</i> (Wrong Solo), FraserStudios Residency, Sydney</p> <p><i>Reverse Lecture/Lecture Reverse</i>, MCA ArtBar, curated by Jess Olivieri, Museum of Contemporary Art, Sydney (Wrong Solo)</p> |
| 2011 | <p><i>The Turning Choir</i> (Wrong Solo with Shane Haseman), as part of <i>20/20</i>, curated by Robert Lake, Damien Minton Gallery, Sydney</p> <p><i>The Dance of Despair</i> (Wrong Solo with invited guests and audience members), Peloton Performance Program, Peloton, Sydney</p> <p><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>, Laresa Kosloff, Ian Millis, Callum Morton, Ron Robertson-Swann</p> |
| 2010 | <p><i>Nighttimes: Ladies and Gentleman We are Floating in Space</i> (Wrong Solo), Performance Space, Sydney</p> |
| 2008-2010 | <p><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)</p> |
| 2009 | <p><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</p> <p><i>Opening and Closing Ceremony</i> (collaborating artist), by Jane McKernan (development)</p> <p><i>Folk Dancing</i> (collaborating artist/set design), Campbelltown Arts Centre, Sydney</p> |
| 2008 | <p><i>No Success Like Failure</i> (Designer), The Fondue Set, The Studio, Sydney</p> |

- 2007 *Evening Magic Two* (Designer), The Fondue Set, Carriageworks, Sydney
Work, Rest and Play (collaboration with Brian Fuata and Pete Volich),
 Runway Launch
Brian and Agatha say goodbye, in *Night Time #1*, Performance Space,
 Sydney
- 2006 *Ho-ho-ho*, in *The Christmas Specials*, MOP, Sydney
Hillsong, in *The Tonight Show*, The Rehearsal Room, Sydney
I'm not crazy, you're the one that's crazy and Boo, Yay (collaborations with
 Shane Haseman) in *Tomorrow Again*, curated by Scott Donovan,
 Artspace, Sydney.

PUBLIC ART

- 2020 *The Noblest*, Greenland Centre, Cnr Pitt and Bathurst Streets, Sydney (in
 fabrication)
- 2017 *Here, an Echo*, 2nd Biennale Legacy Artwork, curated by Stephanie
 Rosenthal, co-commissioned by the Biennale of Sydney and the City of
 Sydney, Wemyss Lane, Sydney
- 2015 *The Scheme was a Blueprint for Future Development Programs*, 2015,
 Monash University Public Art Commission, Monash University Museum of
 Art, Monash University, Melbourne

COMMISSIONS

- 2019 *Lion's Honey*, Kaldor Public Art Projects 50 year anniversary, Art Gallery of
 New South Wales, Sydney
Agatha Gothe-Snape – Discrete Relations/Discreet Relations, within *Asad
 Raza – Absorption*, Kaldor Public Art Projects, Clothing Store, Carriageworks,
 Sydney
- 2018 *Save Art From Education*, 2018, as part of *All Schools Should be Art Schools*
 Symposium, Kaldor Public Art Projects and UNSW Art & Design, 24/10/18
- 2014 *Digital Excursion: The Feelings Were Harder To Dislodge Than I Initially
 Imagined*, Museum of Contemporary Art, Sydney
Untitled, 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 *8th Berlin Biennale*,
 curated by Juan A. Gaitán, Berlin
- 2013 *Every Future Here Now*, Carriageworks, Sydney
IT HOLDS UP, in collaboration with Mike Hewson, temporary artwork
 commissioned by Sydney Harbour Foreshore Authority for scaffold
 structure covering the Museum of Contemporary Art, Sydney
- 2012 Artist page presented by The Commercial, *Vault Magazine*, Issue #1,
 August 2012
- 2011 Cover, *Unmagazine*, Issue #5.1
 Poster, Noel McKenna exhibition, Niagara Galleries
- 2010 Cover, *Primavera* exh. cat. Museum of Contemporary Art, Sydney
 Cover, *You Are Here*, *Performance Space Program*, Performance Space,
 Sydney
- 2009 Cover, *Performance Space 2010 Program*, Performance Space, Sydney
 Art direction and event design, *Program Launch*, Campbelltown Arts
 Centre, Sydney
 Cover, *Runway*, Issue #15
- 2008 Poster, *OBLIVION PAVILION*, curated by Amanda Rowell, Roslyn Oxley9
 Gallery, Sydney
 Invitation image, *OBLIVION PAVILION*, curated by Amanda Rowell,
 Gertrude Contemporary Art Spaces, Melbourne
- 2007 Cover art, Holly Throsby, *One of you for Me*, Single
 Cover art, Holly Throsby, *Under the Town*, *Album*
Undiscovered Territory, Leichhardt Council, Sydney
Pop Mural, Pigeon Ground Public, Camperdown, Sydney

SELECTED GROUP EXHIBITIONS

- 2019 *Australia. Antipodean Stories*, curated by Eugenio Viola, PAC - Padiglione d'Arte Contemporanea, Milan
IN-Formalism, Casual Powerhouse, Sydney
The National: New Australian Art, Carriageworks, Sydney
- 2018 *12th Gwangju Biennale: Imagined Borders*, selected by curator David Teh, various locations, South Korea
TarraWarra Biennial 2018: From Will to Form, curated by Emily Cormack, TarraWarra Museum of Art, Healesville
From Here to There: Australian Art and Walking, curated by Sharne Wolff and Jane Denison, Lismore Regional Gallery
The Horse, curated by Noel McKenna, Darren Knight Gallery, Sydney
Bowerbird: Clinton Bradley and the Art of Collecting, 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
- 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
- 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
20th 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
- 2015 *21st 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
- 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
8th 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
The Commercial, Melbourne Art Fair, Royal Exhibition Centre, Melbourne
OUI we, The Commercial, Sydney
- 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
- 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 – Agatha Gothe-Snape, Andrew Liversidge, Archie Moore, Robert Pulie, 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
 It's a Guitar Shaped World, curated by Reg Lynch, Tamworth Regional Gallery, Sydney
- 2010
 Helen Lempriere Travelling Artist Scholarship Finalist Exhibition, Artspace, Sydney
 Rules of Play, curated by Kathryn Gray, Bell St Project Space, Vienna
 I'm Ok, You're Ok, curated by Alice Lang, Level ARI, Brisbane
 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
 TIME AND SPACE, Hazelhurst Regional Gallery, Sydney
 Draught, Tin Sheds Gallery, 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
 The Fragile Absolute, Delmar Gallery, Sydney
 Performing for the Camera, Firstdraft Gallery, Sydney
 OBLIVION PAVILION, curated by Amanda Rowell, Roslyn Oxley9 Gallery, Sydney
 OBLIVION PAVILION, curated by Amanda Rowell, Gertrude Contemporary Art Space, Melbourne
- 2007
 I, Me, Mine, curated by Koji Ryui, Horus and Deloris Contemporary At Space, Sydney

- Volta*, Residency at Performance Space, Sydney
Postcards from the Edge, curated by Rachel Scott, Backloft Gallery, Dublin
Raise High the Roof-beams, (Firstdraft Directors Show), Bus Gallery, Melbourne
 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

ORGANISATIONS/COLLECTIVES

- 2009 Founding member Future Local Association Group (FLAG), Sydney
 Founding committee member The Cosmic Battle for Your Heart, Sydney
 (Directors: Mitch Cairns, Kelly Doley, Brian Fuata and Agatha Gothe-Snape)
 2008 Artistic Director By George: Downtown (for Firstdraft Gallery), City of Sydney Laneways Project, Sydney
 2007-2009 Board of Directors Firstdraft Gallery, Sydney
 2003-2008 Owner/Manager Pigeon Ground Records and Clothing, Sydney

SELECTED BIBLIOGRAPHY

- 2020 *Agatha Gothe-Snape – The Outcome is Certain*, exh. cat. Monash University Museum of Art, Melbourne
 Gemma Weston, *Agatha Gothe-Snape – Trying to find comfort in an uncomfortable chair*, exh. cat. Perth Institute of Contemporary Art, Perth
Agatha Gothe-Snape and Wrong Solo – Certain Situations, exh. cat. Institute of Modern Art, Brisbane
 2018 'Agatha Gothe-Snape', *LOOK Magazine*, Art Gallery of New South Wales, Sydney, January/February, 2018
 2017 Keith Gallasch, 'Liveworks' ghosts of performance past - Agatha Gothe-Snape', *Realtime*, 25 October, 2017
 Ben Neutze, 'Liveworks: The elusive and intriguing experimental performance art festival returns to Sydney', *Daily Review*, 20 October, 2017
 Jackie Dent, 'Everyday artist remembered', *The Saturday Paper*, 26 August, 2017
 Freya McGahey, 'Subject of Archibald Prize winning portrait, Agatha Gothe-Snape is making waves with street art', *Hhhhappy*, 14 August, 2017
 Garry Maddox, 'Undaunted by Archibald controversy, Agatha Gothe-Snape has two new art projects', *The Sydney Morning Herald*, 13 August, 2017
 'Laneway art: Agatha Gothe-Snape', radio interview with Agatha Gothe-Snape, *2SER 107.3*, 9:40 am, 13 August, 2017
ABC TV News, interview with Agatha Gothe-Snape, Mitch Cairns and Alexie Glass-Kantor, 11 August, 2017
 Nicolas Carolan, 'Here, an Echo of Sydney according to Agatha Gothe-Snape', *Grazia*, 11 August, 2017
 Antonette Collins, 'Agatha Gothe-Snape speaks the language of Sydney in Surry Hills laneway art', *ABC News Online*, 11 August, 2017
 'Sydney is getting a new public artwork by Archibald Prize subject Agatha Gothe-Snape', *Concrete Playground*, 29 July, 2017
 Shimada Hirota, 'Agatha Gothe-Snape creates a space for performance', interview, *Bijutsu Techno*, Tokyo, 26 May, 2017
 Kent Wilson, 'Agatha Gothe-Snape, February 2017', *the subMachine*, 9 February, 2017
 Franz Thalmair, 'Tokyo - Agatha Gothe-Snape, Mori Art Museum', *Artforum*, Critics' Picks, March 2017
 'The National: New Australian Art', exh. cat. Art Gallery of New South Wales, Carriageworks, Museum of Contemporary Art Australia, 2017
 Michaela Boland, 'Creative Control', *The Weekend Australian*, March 25-26, 2017, p6

- Melissa Loughnan, 'Agatha Gothe-Snape', *Australiana to Zeitgeist*, Thames & Hudson, Australia, 2017, pp236-237
- Mori Art Museum, *Agatha Gothe-Snape – Oh Window, MAM Project 023*, exh. cat. Mori Art Museum, Tokyo, pp. 64
- 2016 Anneke Jaspers, 'Agatha Gothe-Snape', MCA Collection Handbook, Museum of Contemporary Art Australia, 2016, pp158-159
- Aodhan Madden, 'RESTRAINED INTIMACY HOT COURAGE SEQUENCE', exh. text for *Agatha Gothe-Snape – Volatile Medium*, The Commercial, Sydney
- Brooke Boland, 'Why smart cities should invest in the arts', *ArtsHub*, 28 June 2016
- Tai Mitsuji, 'Sydney Biennale 2016: Agatha Gothe-Snape turns to the streets for artistic inspiration', *Sydney Morning Herald*, 3 June 2016
- '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 20th 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 Paul David Young, 'Performa 15: Rewarding Musical Turns, and Unused Real Estate', *Hyperallergic*, November 29, 2015
- Rachel Fuller, 'A conversation with Agatha Gothe-Snape', *Ocula*, 19 October, 2015
- 2015 Reuben Keehan, '100 Contemporary Artists of Our Time', *Bijutsu Techno*, Tokyo, vol. 67, No. 1019
- 2014 Robert Nelson, 'Gertrude Contemporary and KingsARI: Death and punchlines come into focus', *The Age, Entertainment*, November 25
- 2013 Charlotte Day, 'Reinventing the Wheel: The Readymade Century' exh. cat. Monash University Museum of Art, Melbourne, 85-88
- George Egerton-Warburton, 'Agatha Gothe-Snape: The Commercial, Sydney, Australia', *Frieze Magazine*, September
- Anneke Jaspers, 'Taking Form: Agatha Gothe-Snape, Sriwhana Spong', exh.cat. Level 2 Projects, Art Gallery of New South Wales, Sydney
- Agatha Gothe-Snape, 'IT HOLDS UP', text to accompany temporary work on Museum of Contemporary Art Australia facade
- Shane Haseman, 'Late Sculpture', exh. text, The Commercial, Sydney
- Susan Gibb, 'Agatha Gothe-Snape', Artist Profile, May 2013 Issue #23, 52-55
- Michael Fitzgerald, 'Open gallery: Agatha Gothe-Snape', *The Sydney Morning Herald*, May 3
- Carrie Miller, 'Late Sculpture', *the art life*, 26 April, 2013, <http://theartlife.com.au/2013/late-sculpture/>
- 2012 Amelia Wallin, 'In Pursuit of Philanthropy', *un Magazine*, Issue #6.2
- Marian Tubbs, 'Money and other events before the form', in Jai McKenzie (ed.), *Runway – Site*, Issue 22, pp. 64-67
- Mathew Greaves, 'Agatha Gothe-Snape's Four Parts', *un Magazine*, Issue #6.1
- Nicholas Chambers, 'Aesthetics in Motion', Contemporary Australia: Women, exh. cat. Queensland Art Gallery, Gallery of Modern Art, Brisbane, pp. 72-75
- Altair Roelants, 'The Spectacle of Deconstruction' review of Christian Capurro, Agatha Gothe-Snape and Debora Phillips at Breenspace, *Art Monthly Australia*, April 2012, p.15
- Glenn Barkley, 'Undiscovered', *Australian Art Collector*, Issue #60, April-March
- 2011 Zoe de Luca, 'I'm Ok, You're Ok: Sanja Pahoki, Kate James, Agatha Gothe-Snape' (review), *Eyeline*, Issue #73
- Jesse Adams Stein, 'Social Sculpture at Anna Schwartz' (review), *Runway*, Issue #19 (life)
- Anja Isabel Schneider, 'Social Sculpture' (review), *Kaleidoscope Magazine* (online)
- Rachel Kent, 'Social Sculpture' (review), *Art Asia Pacific Magazine*

- 2010 Alice Lang, *I'm Ok, You're Ok*, exh. cat. Level, Brisbane
Katie Dyer, *Primavera 2010*, exh. cat. Museum of Contemporary Art, Sydney
Juliana Engberg, *NEW010*, exh. cat. Australian Centre for Contemporary Art, Melbourne
- 2009 Elizabeth Stanton, "Agatha Gothe-Snape, I Trusted You", *Runway*, Issue #15
- 2008 Adam Jasper, 'Oblivion Pavilion' (review), *Timeout*, May
Charlotte Day, 'Oblivion Pavilion' (review), *Art and Australia*, Spring
Josephine Skinner, 'Oblivion Pavilion' (review), *Runway*, Issue #11
Amanda Rowell, 'Oblivion Pavilion', in Emily Hunt and Raquel Welch, *OP*, exh. cat./artist publication, Gertrude Contemporary Art Spaces, Melbourne and Roslyn Oxley9 Gallery, Sydney
Agatha Gothe-Snape, 'Romance' (pageworks), 'Go Now Parts 1, 2 and 3', *Runway*, Issue #11, Winter
- 2007 Adam Jasper, 'A loving punch-up', *RealTime*, Issue #78, April-May
Interview with Koji Ryui, Invisible Inc. Podcast (sound)
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

AWARDS

- 2018 Redlands Konica Minolta Art Prize, NAS Gallery, Sydney (finalist)
- 2017 Redlands Konica Minolta Art Prize, NAS Gallery, Sydney (finalist)
- 2014 2014 NSW Visual Arts Fellowship, Artspace, Sydney (finalist)
- 2012 Churchie Emerging Art Prize, Queensland College of Arts, Brisbane (highly commended)
- 2011 Janet Homes à Court Artists' Grant, National Association for the Arts Ltd
New South Wales Government's 2011 Women and Arts Fellowship
Qantas, Spirit of Youth Awards, Visual Arts (shortlist)
- 2008 The University of Sydney Post Graduate Award, Sydney
- 2005 Jerome de Costa Memorial Award, Sydney College of The Arts, The University of Sydney, Sydney

STUDIOS AND RESIDENCIES

- 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

COLLECTIONS

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