

AGATHA
GOTHE-SNAPE

Born 1980
Sydney

SOLO EXHIBITIONS—*OH WINDOW*, Mori Art Museum, Tokyo, 2017; *Volatile Medium*, The Commercial Gallery, Sydney, 2016; *Rhetorical Chorus (LW)* for PERFORMA15, New York, 2015; *Taking Form* (two person exhibition with Sriwhana Spong) Art Gallery New South Wales, Sydney, 2013; *A Planet With Two Suns*, Society at Kunstvlaai Festival of Independents, Sint Nicolaas Lyceum, Amsterdam, 2012.

GROUP EXHIBITIONS—*The National – New Australian Art*, Art Gallery of New South Wales, Museum of Contemporary Art and Carriageworks, Sydney, 2017–2021; TarraWarra Biennial, TarraWarra Museum of Art, Healesville, 2016; Biennale of Sydney, Cockatoo Island, Sydney, 2016; Berlin Biennale, Berlin, 2014; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013–2014.

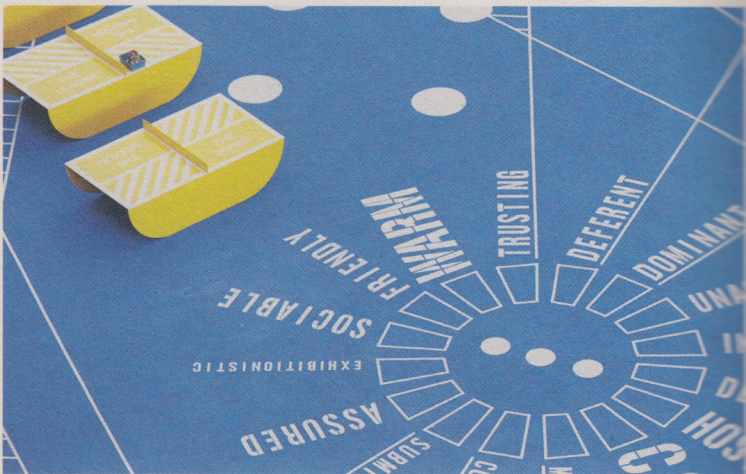
COMMISSIONS—*Here, An Echo*, Biennale of Sydney Legacy Artwork Commission, Wemyss Lane, Sydney, 2016; *The Scheme was a Blueprint for Future Development Programs*, with Taylor Cullity Lethlean, Landscape Architects, Monash University Public Art Commission, Monash University, Melbourne, 2015.

Agatha Gothe-Snape is a conceptual artist whose practice uses writing and emotive language. Her work includes PowerPoint slide shows, correspondence, and found text and poetry, as well as improvised performance, musical scores and collaborative sculpture.



The Scheme was a Blueprint for Future Development Programs is a public art project developed with a landscape architecture firm. The work forms a large line drawing that spans a common area of a university campus. Dedicated to sporting and other social activities, it acts as a court for basketball and table tennis, as well as a zone for curated group exercises that have been proscribed by the artist as part of the project. These include discovering personality types, refining teamwork skills and practising mindfulness. For example, a circle broken into personality traits, including 'deferent', 'dominant' and 'inhibited', enables the participants to stand in the section with which they most identify. The work also engages members of the community through consultations, interventions, workshops and collaborations. The project offers experiences that have the potential to create new physical, emotional, psychological and intellectual insights.

Agatha Gothe-Snape with Simon Browne, *The Scheme was a Blueprint for Future Development Programs*, 2015, Monash University Caulfield Campus. Image courtesy the artist and The Commercial Gallery, Sydney. Photograph: Monash University



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TRACTION AND
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For *Untitled*, Gothe-Snape created weekly splash pages for the Berlin Biennale website. In the months leading up to the event she developed eighty specific word combinations. Phrases such as 'Expedite Expression', 'No Images No Worries' and 'Accrue! Accrue!' became part of the branding messages of the Biennale. These at first appeared as nonsensical word lists, but when viewed collectively one could appreciate the art world insider humour and insight that some of the phrases offered. During the course of the event they appeared on large billboards, posters, banners and tote bags. For this project Gothe-Snape's role was comparable to that of a copywriter, yet the capacity of her involvement was as a participating artist. Rather than exhibiting her physical work as part of the Biennale, she was represented through her writing.

Goth-Snape's work uses text and writing to draw a response or encourage participation from her audience. Her work purposely blurs the lines between the role of the artist and that of an architect, designer or copywriter.



**{ NO
IMAGES NO
WORRIES }**

