

Agatha Gothe-Snape with Brooke Stamp

Here, an Echo (2015–16)

Here, an Echo (2015–16), a series of performative interferences conceived with invited collaborators. Courtesy the artists and The Commercial, Sydney. Created for the 20th Biennale of Sydney.



Fig. 1. Speakers Corner, May 5, 2016. Photo Rafaela Pandolfini



Fig. 2. Speakers' Corner, June 26, 2016. Georgina Criddle, Jimmy Smith, Brook Stamp, Agatha Gothe-Snape. Photo Rafaela Pandolfini



Fig. 3. Speakers' Corner, June 5, 2016. Agatha Gothe-Snape. Photo Rafaela Pandolfini

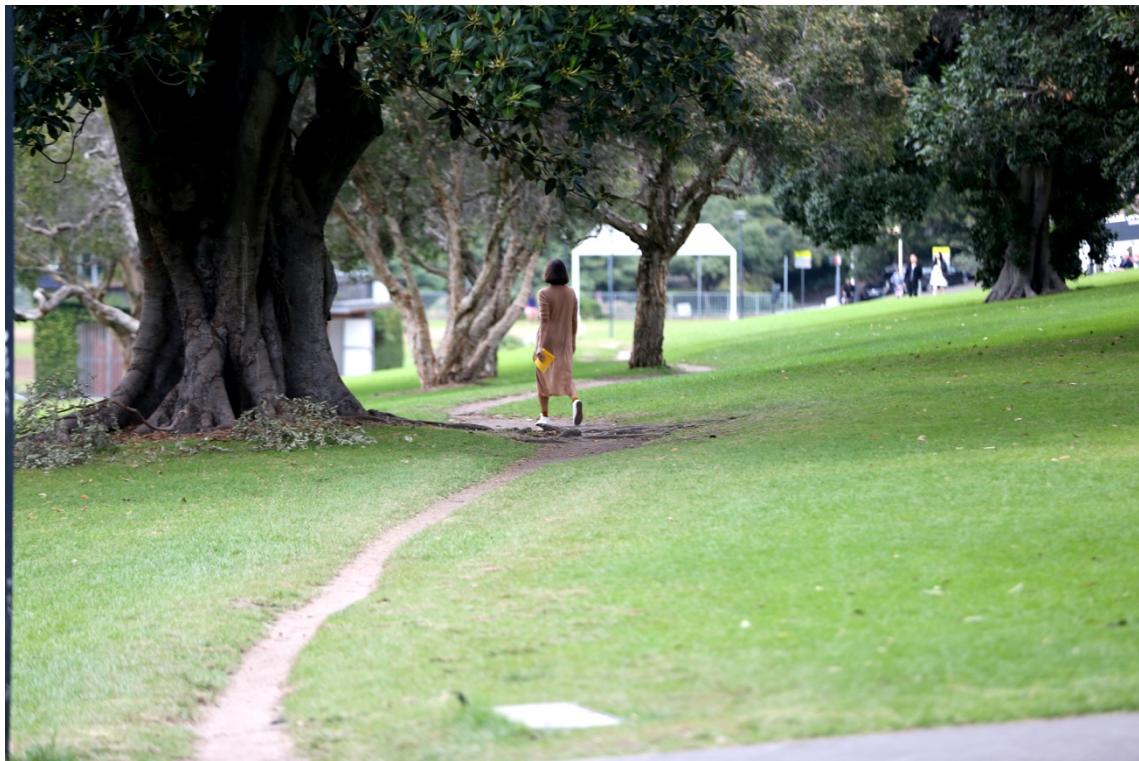


Fig. 4. Desire Line, April 17, 2016. Brooke Stamp. Photo Rafaela Pandolfini



Fig. 5. Desire Line, May 15, 2016. Photo Rafaela Pandolfini



Fig. 6. Desire Line, June 26, 2016. Agatha Gothe-Snape. Photo Rafaela Pandolfini



Fig. 7. Moving Walkway, May 15, 2016. Shota Matsumura. Photo Rafaela Pandolfini



Fig. 8. Moving Walkway, May 15, 2016. Brian Fuata. Photo Rafaela Pandolfini



Fig. 9. Moving Walkway, June 26, 2016. Brook Stamp. Photo Rafaela Pandolfini



Fig. 10. Moving Walkway, June 5, 2016. Photo Rafaela Pandolfini



Fig. 11. Inside the Body's Cavern, May 15, 2016. Agatha Gothe-Snape and Brooke Stamp. Photo Rafaela Pandolfini



Fig. 12. Spacious Publics, June 5, 2016. Agatha Gothe-Snape and Brooke Stamp. Photo Rafaela Pandolfini

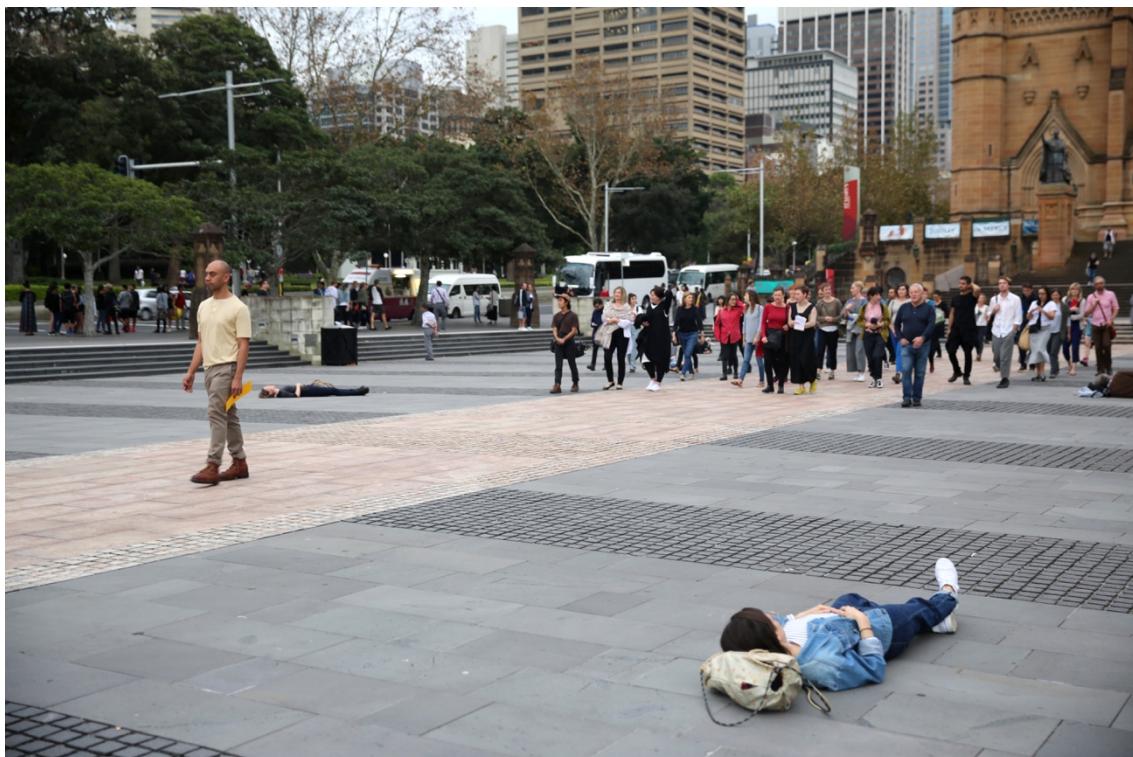


Fig. 13. Spacious Publics, May 15, 2016. Brian Fuata. Photo Rafaela Pandolfini



Fig. 14. Spacious Publics, June 26, 2016. Photo Rafaela Pandolfini



Fig. 15. Untimely Fountains, June 5, 2016. Shota Matsumura. Photo Rafaela Pandolfini



Fig. 16. Untimely Fountains, June 26, 2016. Brook Stamp and Shota Matsumura. Photo Rafaela Pandolfini



Fig. 17. Untimely Fountains, April 17, 2016. Brook Stamp. Photo Rafaela Pandolfini

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Fig. 18. 1770 Discovered This Territory, June 17, 2016. Brook Stamp. Photo Rafaela Pandolfini



Fig. 19. 1770 Discovery This Territory, April 17, 2016. Brooke Stamp. Photo Rafaela Pandolfini



Fig. 20. 1770 Discovered This Territory, May 15, 2016. Brooke Stamp. Photo Rafaela Pandolfini



Fig. 21. 1770 Discovered This Territory, June 26, 2016. Photo Rafaela Pandolfini



Fig. 22. 1770 Discovered This Territory, June 5, 2016. Photo Rafaela Pandolfini



Fig. 23. 1770 Discovered This Territory, June 5, 2016. Agatha Gothe-Snape. Photo Rafaela Pandolfini



Fig. 24. Nascent Bronze, April 17, 2016. Brooke Stamp. Photo Rafaela Pandolfini



Fig. 25. Nascent Bronze, May 15, 2016. Brooke Stamp, Brian Fuata and Agatha Gothe-Snape. Photo Rafaela Pandolfini



Fig. 26. Nascent Bronze, June 26, 2016. Brooke Stamp. Photo Rafaela Pandolfini

AGATHA GOTHE-SNAPE (b. 1980, lives Sydney). Based in improvisational performance, the meeting point between artistic process and social context is a central theme in Agatha Gothe-Snape's work. It takes many forms: performances (including dance), PowerPoint slide shows, workshops, texts (including correspondence, short poetic texts and headlines both found and improvised), visual scores and collaboratively produced art objects. Her work has included more traditional media such as sculpture in bronze and steel and ink on paper drawings however these objects always have a direct relation to performance. Her work is direct and assertive. Its administrative aesthetic is marked by a minimal idealisation of colour and language and a frontal visual tactility that is emptied of the artist's hand. Her process is without fixed limits and fosters transparency. She gives agency to impulsive responses. The work inhabits spaces that are both physical and non-physical. It occupies thresholds that are negotiable.

In 2017, Gothe-Snape presented a solo exhibition, *Oh Window*, at the Mori Art Museum, Tokyo, her first solo exhibition in Japan and the first time an Australian artist has presented a solo exhibition at MAM. For *Oh Window - MAM Project 023*, curated by Haruko Kumakura. For *The National: New Australian Art*, the new biennial co-hosted by Sydney's Art Gallery of NSW, Carriageworks and Museum of Contemporary Art, Gothe-Snape is undertaking a six year project '*The Fatal Sure/The National Doubt*', a long form documentary about Australian art commissioned to link the three venues over three iterations of *The National*. Gothe-Snape was awarded the second Biennale Legacy Artwork commission. The Legacy Artwork commission has been jointly commissioned by the Biennale of Sydney and the City of Sydney. The result of two years' work, *Here, an Echo* is a large text piece installed in Wemyss Lane, Surry Hills. Its development drew from a series of walks conducted by Gothe-Snape and Brooke Stamp during the 2016 Biennale as an improvisational source as well as engagement with local business owners. '*Here, an Echo*' was installed in July 2017.

Gothe-Snape's work is in the collections of 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; the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne and the University of Technology Sydney Collection.

Gothe-Snape is actively involved in Wrong Solo, a collaborative performance group that she began in 2006 with fellow Sydney artist, Brian Fuata. She also has an ongoing collaborative practice with choreographer and dancer Brooke Stamp. From 2013-2015, she was a studio resident at Gertrude Contemporary Art Spaces, Melbourne. She has been awarded a 12-month free studio at Artspace, Sydney, for the duration of 2017.

BROOKE STAMP 's career spans 18 years as an artist working in choreography, performance and collaborative contexts across visual art and sound, since her graduation from the Victorian College of the Arts (VCA) in 1999. Currently based in Sydney, Stamp works with improvisational movement practice, sound and visual art performance installation. Her work draws from improvisational movement practice, ambience of place, and im/material forces that conduit the body between cosmos and earth. Her current works explore sculptural bodily form, site and temporality, across museum, theatre and natural environment.

Brooke has been a key collaborator with leading experimental dance company Phillip Adams BalletLab (PABL) since the company's inception in 1998. She presented her first full-length work, And All Things Return to Nature, for PABL, for the Inaugural Choreographic Commission (2011–13). In 2016 Brooke worked with acclaimed artist Agatha Gothe-Snape to develop Here, an Echo, was a scored walk performed in the city of Sydney throughout the duration of the 20th Biennale of Sydney. In 2014 she was a semi-finalist in the Keir Choreographic Award, making TEARAWAY: Part One, The Crater of Motor Power, in collaboration with visual artist Agatha Gothe-Snape and sound artist Kevin Lo. In 2016 Brooke was the recipient of Critical Path's Investigate Extend residency, and was awarded the Australia Council Fellowship for dance, to continue researching im/material choreographic landscapes throughout 2017–18.

Brooke has worked with artistic including Agatha Gothe-Snape/AGNSW, GOMA, B.O.S, Mori Museum (Tokyo), Lane Cormick/TCB Gallery, Sally Smart/AGSA, Bridie Lunney/Art Space, Anna McMahon/ The Walls, and sound artists Tom Smith, producer Casey Rice, Brian Ritchie (MONA FOMA) and James Cecil (Architecture in Helsinki). Her solo and collaborative works have been presented in the 20th Biennale of Sydney, Spring 1883 Art Fair, MTC, Next Wave Festival, Lucy Guerin Inc, Carriageworks and Dancehouse. In 2005 Brooke was awarded the Professional Skills and Development award from the Australia Council for the Arts to study in New York City, where she practised between 2005/07 with artists including Steven Petronio, Yvonne Miers, and Miguel Gutierrez. Her work as a performer has earned her nominations for Green Room and Helpmann Awards in 2008, 2011 & 2012. In 2016 Brooke was awarded the Australia Council Fellowship for Dance.

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