**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

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**Bioographies**

**Agatha Gothe-Snape**  
Is represented by The Commercial, Sydney.  
Solo exhibitions include  
23, Mori Art Museum, Tokyo, (2017);  
and Wrong Solo (2015);  
The Commercial Gallery, Sydney (2013); and  
Room, Christchurch (2013). Her work has been included in group exhibitions internationally and nationally, including the Gwangju Biennale, South Korea (2018); Tarrawarra Biennale (2018);  
The Commercial Gallery, Sydney (2017);  
and  
8th Berlin Biennale, Berlin (2014); and  
Agatha Gothe-Snape is represented by The Commercial, Sydney.

**Brooke Stamp**  
Is based in Sydney. Solo exhibitions include  
You and everything that is not you for the Casula Powerhouse, Sydney, and his catalogue (SNO Publications), won the AAANZ prize for best anthology 2018.

**Freja Carmichael**  
Is a vocalist and writer working across new, experimental and improvised genres.

**Sarah Rodigari**  
Is a Sydney artist poet performer, who has been exhibiting and curating across a broad range of interests since the mid-1980s in Australia and internationally. She co-curated the survey of nonobjective art, *Inexhaustible Present,* Tarrawarra Museum of Art (2016), The Museum of Contemporary Art (2010), and Campbelltown Arts Centre (2009). They have also performed in lecture theatres, domestic spaces, and skate parks. 

**Ruark Lewis**  
Is a writer and performer working across shifting forms and modes, from endurance actions, to one-on-one contractual performances, and text-based works. 

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**Exhibition Guide**

**Certain Situations**  
**Agatha Gothe-Snape and Wrong Solo**  
**29 June–31 August 2019**

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**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
Delanyau, 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 Delanyau and her husband, Robert Delanyau 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.

5 The Five Cubi, 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 Tangawara Biennial of Art 2018.

Sound design and composition by Alex White.

8 1-V Reclining, 2019, adhesive vinyl, adapted from The Five Unknowables, originally exhibited at The Tangawara 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 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/exhibition/apa/the-gothe-snape-certain-situations/) accompanied by an improvised composition for modular synthesizer and grand piano, is captured from the perspective of a listener seated on the sculpture. A psychoacoustic illusion is formed and layered 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 receptive and playback device, summoning past situations.

9 Wrong Solo (Brian Fuata and Agatha Gothe-Snape) with Sonya Holowell, Ruerk 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 maze-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 earns as they are absurd.

To create the work Gothe-Snape and Fuata invited a supportive network of five interlocutors—Sonya Holowell, Ruerk Lewis, Sarah Rodigari, Brooke Stamp, and Lizzie Thomson—to co-create the situation. Performances were filmed over five consecutive days, sharply between 4pm and 4:10pm; all but one at Wrong Solo’s studio. Consciousiy 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 instances 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 are given treatment to the ephemera generated in the planning of the performances, and the reproduction of the studio space that the performance took place in followed on a new 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.

Video editing and editing by Gotoaro Omatsu.

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.

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.