

VCE Studio Arts: Art Industry Contexts
Exhibition Case Study: Support Material

AGATHA GOTHE-SNAPE:
THE OUTCOME IS CERTAIN



Installation view, *Agatha Gothe-Snape: The Outcome Is Certain*, Monash University Museum of Art, Melbourne, 2020. Photo: Christian Capurro.

How to use this education resource

This support material is for VCE Studio Arts teachers and students to explore in relation to the exhibition *Agatha Gothe-Snape: The Outcome Is Certain*.

An accompanying online video about the exhibition can be found here:

<https://vimeo.com/412600635>

A further video about conservation at MUMA can be found here:

<https://vimeo.com/412600338>

Together these resources provide curriculum focussed information and questions about how contemporary artist Agatha Gothe-Snape and art industry professionals at Monash University Museum of Art (MUMA) collaborated to prepare and present the exhibition. They also introduce conservation methods for storing, handling and displaying works of art.

Curriculum Links

2020 adjusted curriculum for VCE Studio Arts: Unit 4, Outcome 3, Art Industry Contexts

Exhibition Overview

The Outcome Is Certain is the first survey exhibition of Sydney-based artist Agatha Gothe-Snape. Often created in collaboration with others, Gothe-Snape's work gives presence to the momentary or intangible. It features an idiosyncratic use of colour and text, seen throughout the exhibition in the form of wall drawings, PowerPoint presentations, sculpture, works on paper, video installation and augmented reality.

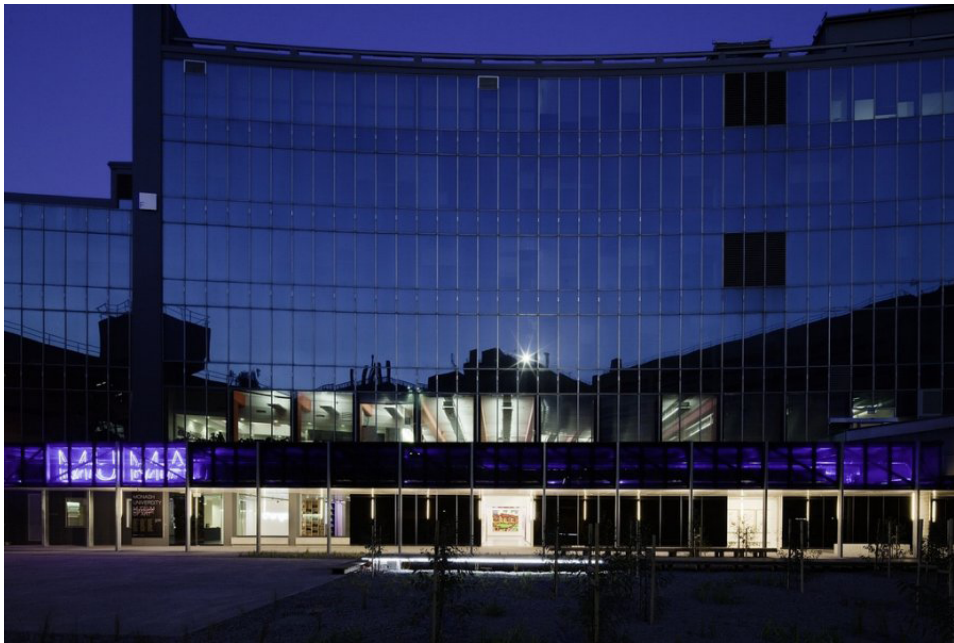
One of two major new commissions produced for the exhibition, *Wet Matter*, 2020, is an augmented sonic reality experience. Based on Gothe-Snape's understanding of the body as being both physically and metaphorically porous—the work comprises a wall painting, 'cloud points' applied by members of Google's Creative Lab, exhibition furniture and 140 sounds ranging from field recordings to spoken monologues that can be experienced by wearing headphones and a harness fitted with a smart phone. Featuring sound by Evelyn Ida Morris and contributions by Lizzie Thomson and Brian Fuata, the work is driven by the Sounds in Space app made by Google's Creative Lab and reveals collaboration as an important site for experimentation—where new ideas and languages are created, and where the previously unimaginable is made actual.

Also commissioned for the exhibition, *Selective Memory*, 2019, combines the material heaviness of steel with the technological trickery of chroma-keying. In this installation, sculptures, wall paintings and closed-circuit television systems meet to spark playful interaction and reflection on the relationships between the material and immaterial, the observed and embodied.

A selection of Gothe-Snape's past works are also included in the exhibition. *Every Artist Remembered* 2009–18 is a procedural work that comprises performances and their documentation, which the artist began soon after graduating from art school. The drawings on display at MUMA exist as the residue of a series of informal and unrehearsed one-on-one conversations that took place between Gothe-Snape and nine invited artists in front of a live audience. Gothe-Snape and each of her artist-collaborators spent two hours taking turns recalling artists names. Gothe-Snape recorded every artist remembered on a large sheet of paper, gradually forming a constellation of names and an artist-written art history.



Performance: Agatha Gothe-Snape, *Every Artist Remembered*, 2009 | Firstdraft Gallery, Sydney



Monash University Museum of Art, Melbourne. Photo: Trevor Mein

Learning Activities

Watch the videos 'An exhibition case study for *Agatha Gothe-Snape: The Outcome is Certain*' and 'Conservation at MUMA'. Respond to the following questions.

Question 1

- What kind of art gallery is MUMA?
- Describe some of the characteristics of MUMA as an organisation?
- List the main roles and activities of the staff at MUMA.
- Who are some of the audiences that visit MUMA?

Question 2

a. Put a line through any of the following terminology that does not describe the exhibition *Agatha Gothe-Snape: The Outcome Is Certain*?

- > Solo exhibition
- > Group exhibition
- > Survey exhibition
- > New commissions
- > Historical
- > Contemporary
- > Australian
- > International
- > Emerging artist
- > Mid-career artist
- > Senior artist

- What is the name of the curator of the exhibition?
- Describe the process the artist and curator undertook together to select artworks for the exhibition?
- What are four conceptual threads that are revisited throughout the exhibition?

Question 3

List five methods used by MUMA to promote the exhibition *Agatha Gothe-Snape: The Outcome Is Certain* to audiences.



The exhibition catalogue to *Agatha Gothe-Snape: The Outcome Is Certain*, co-published by Monash University Museum of Art and Perimeter Editions

Question 4

Complete the following tables to summarise your knowledge about each of the selected artworks from the exhibition



Selective Memory 2019

Describe the methods and technologies used to display <i>Selective Memory 2019</i> in the gallery at MUMA. What are the various components of the artwork? How was the artwork planned and developed to operate in the space?	
What is the artistic intention of <i>Selective Memory 2019</i> ?	
Is there a relationship between Agatha Gothe-Snape's artistic intention and how the artwork can be interacted with by audiences? Discuss.	
What are some considerations for conservation of this artwork during transportation, installation and whilst on display at MUMA?	



Wet Matter 2020

<p>Describe the methods that Agatha Gothe-Snape and her collaborators used to produce and prepare <i>Wet Matter</i> for the exhibition before the installation period? Which aspects of the artwork were resolved on site at MUMA?</p>	
<p>Discuss how <i>Wet Matter</i> is displayed in the gallery at MUMA. How has the space been designed to integrate the sculptural, calligraphic and sonic elements of the artwork?</p>	
<p>What is the artistic intention of <i>Wet Matter</i> ?</p>	
<p>Discuss how <i>Wet Matter</i> is accessed and experienced by audiences at MUMA. How does the technology relate to the audience member's movement through the gallery space?</p>	
<p>Discuss the ephemeral elements of this artwork and how it might be recreated in another exhibition space in the future.</p>	



Every Artist Remembered 2009–18

Describe the methods used by Agatha Gothe-Snape and her collaborators to produce *Every Artist Remembered*.

Is there a logic to how the eight artworks are arranged in the gallery space at MUMA? What do you think the artistic and curatorial intentions are for configuring the artwork in this way might be?

What materials are these artworks made from? What preventative conservation methods reflect best practice when handling and displaying these artworks?

Question 5

- a. What is preventative conservation?
- b. What are the museum standards for temperature and humidity when storing and displaying works of art?
- c. Why do professional art installers wear gloves when handling artworks?