

Agatha Gothe-Snape

Volatile Medium

The Commercial Gallery, Sydney

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exhibition text by Aodhan Madden

RESTRAINED INTIMACY HOT
COURAGE SEQUENCE

quiet part

It is quiet because there is restraint, or parts made into a sequence. Swimmer and water and oil and energy and form and completion and softness, in a sequence, restrained. But mostly something else. Mostly quiet, thick in the middle. A head in the water. Noise curls at its edges, and repeats. Knowing this, and then, and then. So you might think it a form. And so if you could arrange all this noise, all this dead hair into a carpet, and so if you could hear while swimming. This is hope, the arm stroke of trying. Where the voice slips.

hot part

Eye games. Small or never whole, like a switch. Like unlippped words, heard but never spoken, like seeing heat. Like I BELIEVE IN THE CENTRE OF THE WORLD and so, rectangles fail. Restraint fails. And so games and trying. And so quiet but hot. Soft but edged, this out of sequence makes heat, makes failure. And so heat, voice, slips between habits and moods and perceptions and associations, between boredom and surprise, before gesture, before memory. As in out of sequence, but not out of time. In something called living, on the edges of that, where those edges fail.

TO BE READ WHILE VISITING
VOLATILE MEDIUM

switch

Just like how with *Wet Towel* the image of the swimmer slips through the other side, and so there is always another part unacknowledged. There is always another part that already and immediately can't be thought as a part. Wanting fails knowledge, form fails passion, in games, in sequences. Or it escapes and makes a middle, the continuous surface of time. This is Agatha Gothe-Snape's trying moment, to express the hot, quiet moment of the middle, this place where time might surface. Oily water, Margo's marbling, curling noise, wrong-way swimming. Or the place where the body is kept warm and still, where the body is kept warm and still (or slightly moving).

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