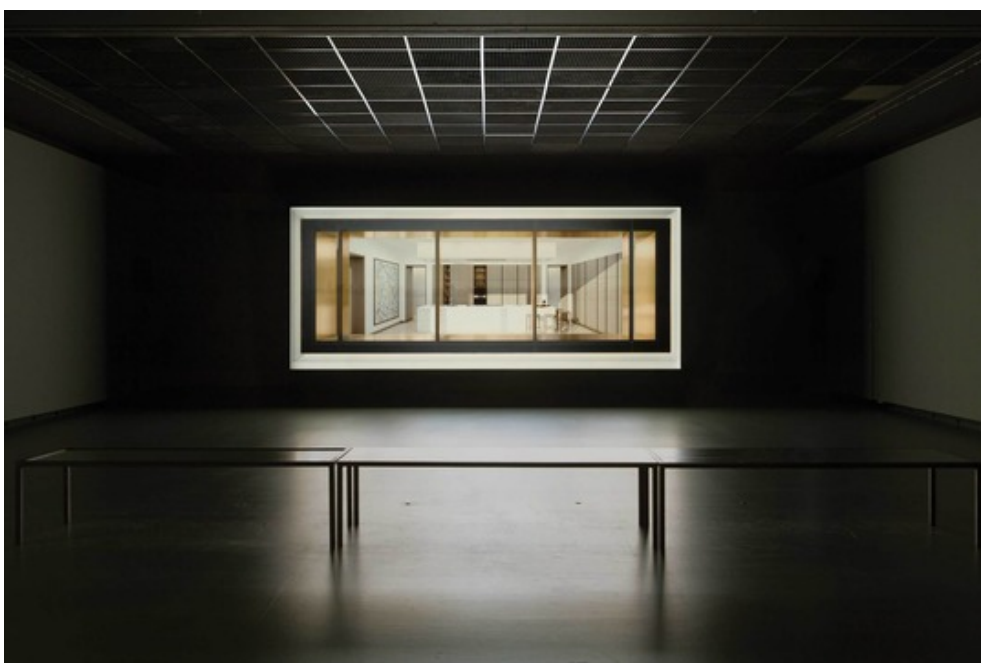


da Silva, José. 'Artist takes a Freudian trip to South London', *The Art Newspaper* Online. 20 January 2017.



THE ART NEWSPAPER

Artist takes a Freudian trip to South London



Amie Siegel, *Quarry* (2015). Courtesy the artist and Simon Preston Gallery, New York

This month, the South London Gallery opens an exhibition by the New York-based artist Amie Siegel. This first show for Siegel in a UK institution includes three works, among them *Fetish* (2016), which documents the annual cleaning of Sigmund Freud's collection of archaeological artefacts in his former north London home. Another work, *Quarry* (2015), will "be shown on an impressive scale", says the gallery's director, Margot Heller. It will take up the whole of the double-height main space.

Siegel's previous showings in the UK have provided glimpses into what visitors can expect. At Glasgow International last year, Siegel presented *Provenance* (2013), her elegiac tracing of Modernist furniture from the Le Corbusier-designed city of Chandigarh onto the art market. While at Frieze London in 2015, her solo showing was one of the highlights of the fair. *Double Negative* (2015), a multiscreen monochrome meditation on Le Corbusier's white Villa Savoye and its black replica in Australia, was a welcome respite from fair's chromatic overload. We spoke to Siegel about her work and how it is changed by its context.

How did you end up filming in the Freud Museum?

In late 2013, I was in a group exhibition at the museum. The inspiration for *Fetish* came from my solitary wanderings one night in Freud's practice rooms, while an event took place upstairs. The museum caretakers "caught" me behind the velvet ropes that act as the room's barriers, looking closely at Freud's objects. A friendly conversation ensued about the objects and their care. Within minutes I knew I was going to make *Fetish*, but it took me a few years to get back there to film.

THOMAS DANE GALLERY

How is your work affected by being exhibited in different locations?

I consider the context of the show, its specific institutional history, city and culture, quite carefully when making an exhibition. As important as the montage is within my works, so is the individual works' juxtaposition, forming another "work" of sorts. I also don't tend to repeat shows, preferring to incite new constellations of ideas and associations.

How does this apply to your South London Gallery show?

New York and London perhaps mirror one another in recent years: the sense of material and social shift, and the economies of luxury and labour creating various strata in tangible ways. This stratification carries both physical and psychological dimensions. And that was very much on my mind while planning this show.

The South London Gallery is such a unique space, with its large main gallery and the more "domestic" galleries on the first floor. The different scales and associations these spaces evoke are aspects incorporated—and played with, if you will—within the exhibition. Quarry, for example, which follows marble from the depths of the largest underground quarry in the world to its destination in luxury Manhattan skyscrapers, is a work with rather "epic" connotations. In my discussions with Margot Heller we found it of interest not only to place this work in the high-ceilinged, 19th-century main gallery, but also to consider it within an ever-gentrifying London.

- *Amie Siegel: Strata, South London Gallery, London, 20 January-31 March*