

Amie Siegel: Quarry

Annotated Bibliography

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AUDAIN GALLERY

Artist's Publications

Grant Arnold, ed., "Amie Siegel: Provenance," in *Residue: The Persistence of the Real* (Vancouver: Vancouver Art Gallery, London: Black Dog Publishing, 2015), 115-129.

The catalogue for the 2015 group exhibition, *Residue: The Persistence of the Real*, which surveyed the expanded field of documentary practices in photography, film and video, and included Siegel's multi-element film installation *Provenance* (2013) alongside works by Robert Burley, Stan Douglas, Babak Golkar, Geoffrey James, Brian Jungen and Duane Linklater, and Catherine Opie. In his text on *Provenance*, curator Grant Arnold relays how Siegel directs "the projected image as a locus of desire" via "timed acts of disclosure," to unfold how value is constructed around objects. This value is accumulated in part by how the object is documented and how its representation is circulated.

Manuel Cirauqui, Yara Sonseca Mas and Michael Taussig. *Amie Siegel: Double Negative*. eds. Michael Buhrs and Yara Sonseca Mas (Milan: Mousse Publishing, 2016).

This catalogue accompanied Siegel's large-scale exhibition at the The Museum Villa Stuck in Munich, Germany in 2016, which presented seven of her works spanning a decade (2005–15) and a newly commissioned film installation, *Double Negative* (2015). The two-channel 16mm installation simultaneously projects images of Le Corbusier's iconic white Villa Savoye outside Paris, and its doppelgänger, a black copy located in Canberra, Australia. Each film has been printed on 16mm stock as a negative image, or polarity print, thus reversing light and dark. The catalogue features an essay by the exhibition's curator, Yara Sonseca Mas and Curator of the Guggenheim Bilbao Manuel Cirauqui, as well as a conversation between Siegel and anthropologist Michael Taussig.

Sabine Himmelsbach and Barbara Filser, *Amie Siegel: Berlin Remake*. ed. Sabine Himmelsbach (Berlin: Revolver Publishing, 2006)

This catalogue accompanied the exhibition of Siegel's double projection *Berlin Remake* (2005) at the Edith Russ Site for Media Art in Oldenburg, Germany, alongside Dorit Margreiter. *Berlin Remake* pairs scenes from East German state films with Siegel's reenactments of the found footage, in the same locations, with the same camera movement. The catalogue includes two essays in German and English. Speaking to Siegel's interest in how historical and material value accumulates, Sabine Himmelsbach expresses, "[t]he primacy of the media has created a culture whose collective memory has been replaced by the images produced by the media. Amie Siegel's video installations are about the impact made by images from the film industry on the perception of reality and the construction of history."

Amie Siegel, *Catalogue*. ed. Prem Krishnamurthy (New York: Inventory Press, 2015).

This artist book is a chronological compilation of auction catalogues presenting the auction sales of furniture designed by Le Corbusier and Pierre Jeanneret for Chandigarh, that are featured in Siegel's *Provenance* (2013). The book concludes with the page from the Christie's London catalogue of the 2013 auction of *Provenance* itself, which completes the economic circuit of the project. *Catalogue* is a pendant to the films *Provenance* and *Lot 248*, and the photographic work embedded in lucite *Proof (Christie's 19 October, 2013)*, which comprise the constellative project.

_____, *Love Letters*. eds. Jesko Fezer, Christian Hiller, Nikolaus Hirsch, Wilfried Kuehn, Hila Peleg (Leipzig: Spector, Berlin: Haus der Kulturen der Welt, 2015).

This artist book is comprised of a collection of letters written by families, couples, realtors and developers persuading primarily African American owners of brownstones in Bedford-Stuyvesant, Brooklyn to sell their homes, paired with family photographs of the original owners in their homes. Siegel composes a double portrait of this particular racialized economic and political moment in New York's frenetic real estate market and offers a unique window into its sociological gestalt.

Articles on the Artist

Tom McDonough, "Amie Siegel: Quarry," *Vdrome*, March 6-19 2016. <http://www.vdrome.org/amie-siegel-quarry/>

In his written introduction to *Quarry's* online presentation on *Vdrome*, McDonough suggests that both sublimity and violence resonate in the visual and aural materiality of the work. He highlights the presence of Gustav Holst's "Neptune" suite from *The Planets*, Op. 32 (1914-16), which repeats throughout the film, provoking unique sensations of cosmic, mystical and uncanny in the underground caverns and luxury showrooms. McDonough points out that Siegel's films often portray an incisive violence, though in *Quarry*, violence manifests as "deathliness pervading the entire film." The existential quality of Holst's *The Planets*, orbits the marble's "blank slate for the commodified desires."

Andrea Picard, "Film/Art | Provenance: The Artist (Amie Siegel)," *Cinemascope*, no. 58 2013. <http://cinema-scope.com/columns/filmart-provenance-artist-amie-siegel/>

In her introduction to her interview with Siegel about her 2013 film *Provenance* and its pendant works, *Proof* (*Christie's 19 October, 2013*) and *Lot 248*, Picard reflects on Heidegger's 1950 treatise "On the Origin of the Work of Art," in which he posits that the essence of a work of art is to be determined by its provenance, or origin. Picard and Siegel discuss how the temporal structure and pacing of *Provenance* complicates the "original essence" of Le Corbusier and Jeanneret's Chandigarh furniture. Siegel suggests that this work departs from her earlier films, in that it rolls out a constellation of accumulated time, whereas her previous moving image works were formed of a constellation of simultaneity,

Kari Rittenbach, "Valued Objects, High Returns," *Texte zur Kunst*, no.92 December 2013, 209-213. <http://amiesiegel.net/texts/190>

Rittenbach introduces her review of *Provenance* (2013) with Susan Sontag's "The Aesthetics of Silence" (1969) and her observation that while aesthetic intentions in contemporary art are increasingly reduced to simplified notions of expression, viewers of art are being asked to pay attention to more and more. Rittenbach suggests that this quandry pervades *Provenance* – that Siegel's minimalist framing, camera motion and montage structure betrays the complexity of the political and economic systems that produce the elegant minimalism of the Chandigarh furniture's situation and circulation.

Jason Edward Kaufman, "Amie Siegel," *Whitney Biennial 2008*, eds. Henriette Huldish and Shamim M. Momin (New York: Whitney Museum of American Art, New Haven: Yale University Press)

This catalogue accompanied the 2008 Biennial of the Whitney Museum of American Art, which featured the work of 85 artists and collectives, including Siegel's single channel film *DDR/DDR* (2008). In his text on her practice, Kaufman draws correlations between *DDR/DDR* and Siegel's earlier double projection film *Berlin Remake* (2005), which pairs scenes from East German state films with her filmed reenactments of them, as well as *Empathy* (2003), which deconstructs the boundaries between private and public life, filmmaking and psychoanalysis, through a constellation of interviews, dramatizations and documented encounters. He highlights Siegel's interest in "accumulative and architectural modes of structuring film," and investigation into "issues concerning cultural memory, identity, and the cinematic portrayal of place."

Steel Stillman, "In the Studio: Amie Siegel," *Art in America*, November 2 2015. <http://www.artinamericamagazine.com/news-features/magazine/in-the-studio-amie-siegel/>

In his attentive interview with Siegel, Stillman inquires about the motivations, intentions and influences behind the works she's produced since 1999, including *The Sleepers* (1999), *Empathy* (2003), *DDR/DDR* (2008), *Black Moon* (2010), *Provenance* (2013) and *Double Negative* (2015). Siegel discusses the influence of her parents' professions and hobbies on her interests in cinema, psychoanalysis and the theatricality of display. Stillman and Siegel discuss her interest in the many guises of political, economic, institutional and psychological power, in particular the power of cinema. They talk about how her moving image works are "found" in the editing room, often through intuitive and associative methods that approximate writing poetry.

Texts by the Artist

Amie Siegel, "À Rebours/ Against the Grain," in *Tacita Dean: Film*. ed. Nicholas Cullinan (London: Tate Publishing, Unilever, 2011), 120.

This catalogue accompanied the presentation of Tacita Dean's installation *Film* in the Turbine Hall at the Tate Modern in 2011. 143 artists were asked to reflect on the form, structure, processes and history of the medium. In her contribution, Siegel reflects on the visual, narrative and emotive differences between video and 16mm film, as she experienced them in BBC programmes of the 1970s and 80s. She conjures the variation of color, the vibrancy of movement, and the texture of forms rendered on 16mm, and suggests that the aura of 16mm's image is saturated in the chemical grain itself. In an era of digitization, artists either have to consciously preserve this aura, or work against it.

_____, "Artist Project / Untitled," *Cabinet Magazine*, n.41 Spring 2011, 42-45; n.42 Summer 2011, 24-26; n. 43 Fall 2011, 52-54.

Divided over three issues of *Cabinet Magazine*, Siegel's artist project consists of three double-spread layouts of discrete photos sampled from Flickr. Each issue presents "All the rainbows on Flickr taken..." on August 18, 2008 in issue n.21, on August 19, 2008 in issue n.42, and August 20, 2008 in issue n.43. This method of culling images from online archives reflects Siegel's 2009 video and photographic works *My Way 1* and *My Way 2*, which draw from Youtube. The compositional strategy in the project echoes her photographs *The Modernists* (2010) and *Author Author* (2009).

_____, "Factories and the Factory," in *A Companion to Jean-Luc Godard*. eds. Tom Conley and T. Jefferson Kline (New Jersey: Wiley-Blackwell, 2014), 351-66.

This edition of Wiley-Blackwell's "Companion to Film Directors" series features 33 critical essays on Jean-Luc Godard's oeuvre. In her contribution, Siegel unfolds a lyrical and speculative essay on the parallels between industrial and domestic architecture, economy and labour in Godard's *Two or Three Things I Know About Her* (1967) and *Numero Deux* (1975). She crafts a textual montage of her own observations from her New York apartment window; Alfred Hitchcock, Chris Marker and Andy Warhol's films; Le Corbusier's architecture; and her own films, to address how the production of cinematic images are entangled in the production of sexual, commercial and civic politics.

_____, "Mirroring," *Speculation, Now: Essays and Artwork*. eds. Vyjayanthi Venuturupalli Rao, Prem Krishnamurthy and Carin Kuoni (Durham: Duke University Press; New York: Vera List Center for Art and Politics at The New School, 2015), 207-09.

This is a dialogic collection of essays, propositions, artworks and visual essays composed by artists, architecture, designers, economists, scientists and social thinkers who participated in, or responded to, three-days of roundtable discussions on "Speculation" at the Vera List Center for Art and Politics at the New School in New York. A broad range of intuitive, cosmological and mathematical processes were used to cultivate dialogue, and are reflected in the book's design. Siegel's text draws on the *mirror* as a formal phenomenon, structural symbol and image production apparatus in history, psychoanalysis, cinema and music.

_____, "Portfolio," *Frieze*, June 13 2016. <https://frieze.com/article/portfolio-amie-siegel>

As her essay "Factories and the Factory" exemplifies, Siegel writes like a film editor. Her texts often begin with the act of looking and acknowledge her subjectivity as the vision and voice of the text. The reader is given the experience of looking and thinking of the world through her eyes, as she draws impressions, references, memories and sensorial awareness into cautious, careful montage. In this serial column, Siegel bring to focus images that endure in her studio, including a chart of image formats that Jean Luc Godard published in 2004, a photo she took of shrouded statuary in the Sloane Museum's conservation, and a film still from Radley Metzger's *Camille 2000* (1969). This portfolio of images illustrates the influence that film history, ethnography and poetics has on her practice.

_____, "A Questionnaire on Materialisms," *October*, No. 155 Winter 2016, 94-97.

For their 155th issue, *October* editors circulated a letter inviting artists and curators to respond to how their practices have been affected by emerging philosophies such as "Object Oriented Ontology," "Speculative Realism," or "Vibrant Materialism." Siegel was one of 41 respondents who took up their question of whether it is possible to reconcile these distinct positions and theorize a new materialism or objectivity. In her response Siegel draws on her experience of making *Provenance* and *Quarry*, and considers how objects such as Jeanneret chairs, marble sinks, a yacht and the camera develop a subjectivity and animism that is not inherent to its objectness, but imbued by human interaction through formal use and conceptual interpretation.

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