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THE COLLAGE ISSUE

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PETER SAVILLE AND
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CUT +
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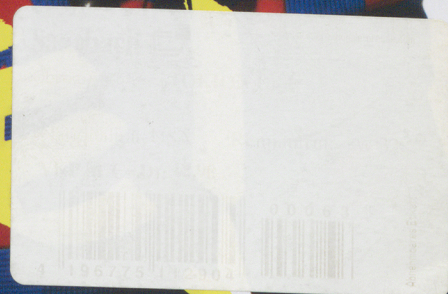
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SURFACE TENSION



Amie Dicke, *Mary Magdalena*, (2005) | Image courtesy of Peres Projects, Berlin

Amie Dicke's Décollages

Text: Almee Walleston

Dutch artist Amie Dicke is a woman at home with the paradoxical. In her "cut-outs," Dicke has contemplated the exaltation and destruction of beauty to produce works that index a modern deconstruction of femininity, wherein "perfected" forms are hollowed out to reveal their inner vacancies. In collusion and at odds with the worlds of fashion and beauty, crystallized in contemplation and dissolved in spun-sugar decadence, Dicke's work embraces the obsession with the exterior that defines contemporary Western culture.

Dicke's cut-out works create ethereal and macabre imagery derived from fashion photographs. She conceived these works because, as she says, "I love fashion and I love leafing through magazines, but at the same time doing so gives me an empty feeling. By cutting away, I tried to look for the deeper meaning—a truth—behind those images." The cut-outs followed earlier sculptures, where Dicke interpreted her own female form as both familiar and fleeting, with a conceptual twist brought about by a mendacious pâtissier. Explains Dicke: "With my *How Sweet is the Space Between My Legs* sculptures, I made a pressing of my legs from croch to foot in marzipan coated with icing. I was promised that the material would last for several years by the baker who helped me, but as soon as they were finished, they fell apart."

Dicke's latest works play against the unique aesthetic of her cut-outs, while pushing her concepts and processes to darker realms and referencing her own Christian upbringing. Of a recent sculpture, *Desert Boundaries*, Dicke says, "The title refers to a story of a woman with a transparent skin. The lines are similar to the lines of the cut-outs, only here, they are formed by hair placed underneath a stocking. For this piece, I found a lot of inspiration in the stories and images from Mary Magdalena. She was always shown with a lot of hair, trying to cover her naked body—she symbolizes the whore and the saint in one person."

This September, Amie Dicke will have a solo show of work at Peres Projects, Berlin.

CURRENT AUCTION

Tatiana Echeverri Fernandez's Cutout Collages

Text: Maxwell Williams

"I use the paper of auction catalogues," London-based artist Tatiana Echeverri Fernandez says of her ongoing series of collaged works entitled "Weights, Measures and Prices." It should be noted, however, that Echeverri Fernandez does not explicitly use the objects for sale; her art exists in the negative space around the items, the reconsideration of the empty rooms where antique chairs and artworks once seduced collectors.

The collages are the enchantingly quiet color of the moments after a rain-storm just before the sun comes out to give the room a chance at redemptive purity. Echeverri Fernandez explains that she uses catalogues from luxury houses such as Christie's and Sotheby's in London. "By removing the chair, what is left is the background," she says. "I saw the furniture and the objects were photographed in a very particular way, so you have this flow from light to dark, imitating sun or light. It's not so much an atmosphere, but it is an entrance into another space, so where before there was this meaning of this chair—a chair from a certain period, maybe it sits underneath some information the value of it—that is removed and it is like a door to another meaning or another sense of reality. It's an empty space that can be filled with whatever you like; [you are] free to project something in it now." By taking out the object of yearning, Echeverri Fernandez has opened up a whole new world.

Echeverri Fernandez recently was chosen to participate in the "Fit to Print" collage exhibition at the Gagosian Gallery, New York, but she works in a number of media, from performance to installation to sculpture. She will open a solo show at Carl Freedman Gallery, London, on May 26th, 2008.



From personal family oval plate from the Ottomian service, 16c. diam. early Ch'nes Lemp. circa 1743. 500 gms. (S1, 700)

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Tatiana Echeverri Fernandez, *Weights, Measures and Prices (XL8)*, (2007) | Image courtesy of the artist and Carl Freedman Gallery, London