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## PAPER DOLLS

DUTCH **artist amie dicke**, even her own self-portrait isn't safe from a sharp blade

After graduating from the Willem de Kooning Academy in Rot-terdam, Dutch-born artist Amie Dicke traveled to New York on a starter's grant from the government. She had hoped to develop her art career, and perhaps begin a new life for herself. Instead

Dicke found herself insurably lost in the bright lights and dizzying classic state of the city, struggling to land a job and make femals. It was this classic state of New York Insurances has led by the Verbound of the Committee of the Verbound of the Committee Commi familiar faces of Kate, Gisele, and J.Lo, who graced every billboard and bus stop. In a city of cold shoulders, the ubiquity of supermodels

occasional proma is handy.

From their on Olde Barkended himself with fashion magazines.

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The same time that with remarked of beauty and selection. And at it is a selection, while looking attention to the promotion of the same time that the selection of the selection.

The selection of I started to draw black lines on the faces and bodies of the women using a pen. By adding flowing lines of black ink, I covered the originate of the control of the control

using a pen. By adding flowing lines of black ink. I covered the original colons and other compositional elements. After that I took is line and parts of the space between the finan-the station, the same parts of the faces and bodies: I was that such colors and parts of their faces and bodies: I was this to thorison the same parts of their faces and bodies: I was this to thorison that the part of their constraints. See Colored in and all said dip all type a face all constraints and parts of their constraints. began applying to all of her icons. She colored in and aliced up all but a few elements—usually leaving the model's hair and upper lip, when she speaks of it-rattling off designers such as no label Marsbut a few elements—usually leaving the model's hair and upper tip, occasionally a pair of stiletos, or the nipples of a nude, What remained Isabel Marant, and Viktor & Rolf as favorites—one has no do she's a lifetype de she's she's a lifelong devotee. "I love fashion," she gushes a lifelong devotee. "I love fashion," she gushes to hang a dress outside the closet so you can see it and look

was skeletal, almost diaphanous, revealing not only void, but a network of very real negative spaces. These or Snijwerken as they're known in Dutch, have been compliance very lace, veins, and dripping wax. Dicke herself describes figures figures existing in a gossamer-thin web of contours shies away from the term gothic, none of her early work out of place on the cover of a death metal LP. Her contrasti black threads and shadowy sits may have stemmed from a empty feeling," but it's clear that her reward is catherine docile subjects become striking, converting a model's empty into a wratehiza

into a wraithlike, powerful trance. As a young girl, Dicke was already collecting fashor.

Pinning gorgeous women on her bedroom walls and wespo-day gifts in their pages. Her interest in fashion is longituded, when she produced the produced the second sec



I see clothes sometimes like sculptures." It is sculpture, namely, that Dicke's work has always been concerned with. For her final project in art school, she constructed a mold of the space between her legs, made entirely of marzipan, and then covered it with pink confectionery icing. Within days, the sugary pillars began to crumble, demonstrating the imminent destruction and fragility of feminine form. It was titled, How Sweet Is the Space Between

Dicke insists that her work is a critique of herself, and not of fashion. It is in the pages of fashion magazines, after all, from which she elicits inspiration. "I first discovered Vin New York at a magazine shop," Dicke describes that fruitful happenstance. She was instantly drawn to its oversized photographs, shot by the likes of Mario Sorrenti, Selve Sundabe, and Inez van Lamsweerde and Vincodh Matadin, all of whom she adored. Their pictures became her palette, source material for work that has been shown

cutouts of their pages, they ran right over to D'Amelio Terras Galcutouts of their pages, they ran right over to D'Amelio Terras Gal-lery to check it out. An introduction was quickly arranged, and in September 2005, Ysionaire Gallery debuted a solo exhibit of her work trilled "Verwilder" ("Run Wild" in Dutch). All of the pisces were drawn from the pages of V and specially commissioned for its New York gallery. These were the largest works Dicke had ever made. At that scale, the models were near life-size, and her trelised canvases looked like ominous billboards, delicately

floating against the gallery wall. The success of this collaboration spawned a second project for the magazine and the artist: a self-portrait. Dicke met with Mario Sorrenti, and posed for what would be her first cutout using herself as the subject. Working with Sorrenti was "wonderful, and put Dicke behind the makeup, hair extensions, and hot lights for the first time. When she received a print of her portrait, the thought of cutting herself out seemed suddenly unnerving. the state Modern, Art Forum Beerin, own first has been shown to the blooght of cutting names out seemine subserve services. The difficult world. When IV staffers heard about a girl making part began when I had to start working at the image." The girl making part began when I had to start working at the image." The girl

behind the hair and makeup was no stranger, and that gaze, empty as it may have been, was hers. Dicke decided then and there that this cutout would be her last. "I asked myself if I would choose Ithis image! when leafing through V and saw it for the first time. I really like the picture. It has all the ingredients. Now I have to finish what I started... I couldn't have wished for a better end." Kate Sennert

Artwork Amie Dicke Photography Mario Sorrenti Styling Camilla Nickerson

Makeup Frank B (The Wall Group) Hair Didier Malige (Bryan Bantry) Photo assistants Lars Beaulieu and Kenny Jossick Digital technician Heather Sommerfield Production Katie Fash and Steve Sutton Location Pier 59 Studios, NYC Chair design Philipp Haemmerle Inc.