

# DAZED

CONFUSED

AUTUMN  
FASHION  
SPECIAL

NEXT  
WAVE

NICK CAVE  
THE BAD SEED'S BACK  
NANCY SINATRA  
THE GODDAUGHTER  
BEN WHISHAW  
BORN TO BE KING  
THE GAZA WALL  
DIVIDED WE FALL  
TATTOO YOU  
BODY ART EXTREME

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NEW SEASON. NEW SCHOOL. NO RULES.





Danse Macabre, 2004. Courtesy of Peres Projects, Los Angeles and Galerie Diana Stijger, Amsterdam.



"Beauty is the symbol of symbols. Beauty reveals everything because it expresses nothing."

Oscar Wilde, *The Critic as Artist*.

When Amie Dicke first visited New York City in 2001, these words of Wilde were foremost in her mind. "Without an official work permit it was impossible to gain employment," says the Dutch artist, "meetings with locals didn't provide me with real friendships or contacts." So Dicke wandered the streets of Manhattan, admiring the city's huge advertising billboards. "The eyes gazed down on me" she remembers, "ready to be filled in with the fantasy of the spectator."

Yet, despite being immersed in a world of constant adding and reinvention, Dicke subtracts to create her work, cutting away at fashion adverts to leave a fragile latticework, which she then darkens with ink. By the time Dicke is finished the models look like zombies, staring from the page with the blank spaces where their eyes once were. These heavy lines droop and flow, communicating something seductively organic in their liquidity.

"I almost always pick female subjects," says Dicke, "I have tried a few male models, and they don't work as well. I think women are more graceful, and women's fashion is more desirable for me, because I am a woman."

In "The Lightness of Darkness" three models relax and in a plush, modern dwelling. One lies with her back on a table; to her left another sits deep in the armchair, her legs invitingly spread. The original image was always erotic, but now the promise of ecstasy is twinned with a fatal threat. In inducing this sinister tension between desire and fear, Dicke merely reveals what is already present in the shiny surfaces the images of beauty that infest our culture. "Maybe it is the certainty of decay in human life that makes beauty so appealing," she says.



"all undead figures remind us of death and dying."

At no other time in history has death and decay been so methodically hidden from the public consciousness – hidden behind the illusions woven by consumer society, illusions of perfect lives built through the assemblage of products in which decay simply does not exist.

And of all the products created the greatest has surely been the fashion model, a creature devoid of interior character whose is merely a blankness that projects an idea of perfect beauty and the lust for perfection. But as Dicke reveals, the surface can always be punctured and cut away. Underneath the skin there is always the skull.

AMIE DICKE'S NEW SEASON, NEW GIRLS, NEW LOOKS IS AT D'AMIELLO TERRAS, 525 WEST 22ND STREET NEW YORK, NY 10011 FROM SEPTEMBER 7 - OCTOBER 2. (+1) 212 332-9460. WWW.DAMIELLO TERRAS.COM.

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