DE GROENE AMSTERDAMMER

Amie Dicke - Afterimage
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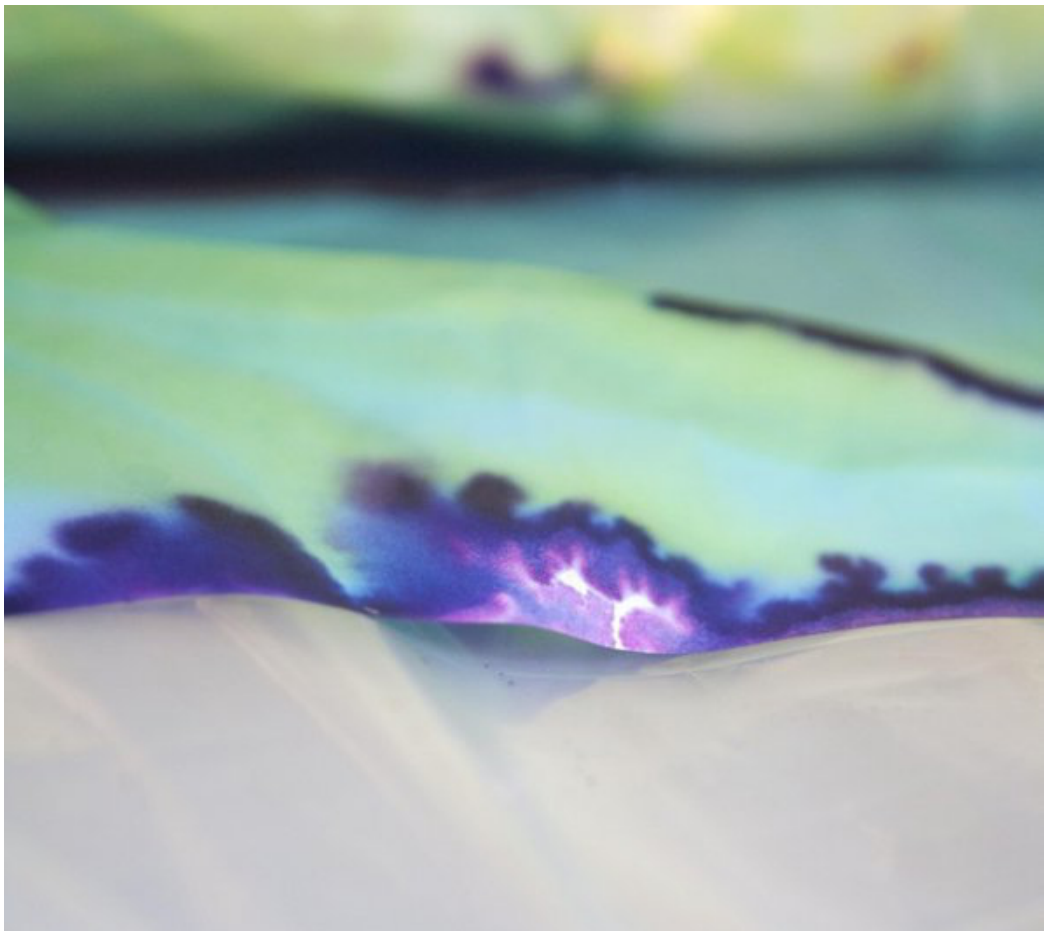
Foundation, nails, smoke, wine, sugar, ink; these are the materials with which Amie Dicke (1978) covers, distorts, pierces, pours, burns, manipulates, and comments on reality.



Her altered fashion photos, installations of a living room covered in plastic, foundation or ash, and found images adorned with human hair, portray a liberation from the stifling world of beauty, but they also carry weight. Instead of beauty, they show physical decay, and in a plastic-covered living room, life is momentarily preserved before it fades away. Existing objects and images gradually find their way to the studio, where the artist works on themes deeply human and individual, involving emotions like shame, fear, and aggression, as well as the collective; the history of a specific place and memories associated with it; the Afterimage. In the fall of 2012, the GEM Museum of Contemporary Art in The Hague organized Amie Dicke's first museum solo exhibition in the Netherlands.

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Immediately after completing her studies at the Willem de Kooning Academy in Rotterdam, Amie Dicke's career took off. She gained instant recognition for her cut-out works, alterations of existing fashion photos from glossy magazines. In these photos, top models lose their beauty and gloss. Dicke strips them of their clothing, and even their skin and eyes, turning them into black-veined characters. Dicke pushed this principle even further, erasing models in photos by rubbing over the paper, resulting in blurriness or 'ghosts' appearing instead of recognizable figures. She also drove countless nails into a Vogue cover; an aggressive act, perhaps to reckon with the beauty ideal, or maybe to find an escape from inevitable womanhood. With these themes, Dicke seems indebted to the major 20th-century artists who delved into fears, doubts, and the search for identity, of which Louise Bourgeois is a significant example.

Recently, Amie Dicke has been focusing on the history of specific places, guided by the idea that memories and events continue to linger. She incorporates the location where Robert Zandvliet's paintings were displayed, her predecessor at GEM, into her exhibition. Where does the act of viewing an object end and the memory of it begin? These are topics that resonate with the philosophy of Henri-Louis Bergson (1859-1941), from whose writings Dicke draws inspiration. Also, the notion of "nabeeld" or "afterimage"; the light's reflection that you see before your eyes when you've just turned away from an object.