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THE GENDER AGENDA ISSUE

# GOOD GIRL GONE BAD

Cover star Rinko Kikuchi  
Photographed by Matt Jones  
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Ray *Picabia* Tate Modern,  
 the DADA movement,  
 Man Ray and Francois  
 the course of art  
 first major exhibition since  
 Modern showcases forty  
 careers, highlighting such  
 as Man Ray's *Rayographs*  
 (photographs), Duchamp's  
*Ascending Staircase No2* and  
 other paintings. Zainab Jama

*An Intimate Portrait Of*  
 Proud Gallery, London  
 Sonia Katchian first met  
 in Manhattan in 1974.  
 encounter that sparked  
 and led Katchian to  
 the boxer across the world  
 to work and play. The  
 exhibition of photographs that  
 create the boxing icon at  
 this career. Max Pearmain

*Wood Talk* ICA, London  
 strong as fashion's most  
 star, Vivienne Westwood  
 from designing clothes  
 opinion on the human  
 Part of a series of talks by  
 March, the Dame will  
 for one day only on her  
 new arts manifesto, *Active*  
*Propaganda*. Beccy Clarke

Serpentine Gallery, London  
 London exhibition since  
 Serpentine celebrate Derek  
 and-breaking work in film  
 Curated by artist Isaac  
 also premiere Julien's new  
 film, *Derek*, the centre of  
 long interview Jarman  
 1990, which will be shown  
 with Jarman's infamous  
 of the most inspirational  
 this generation, don't

*Land 250* Fondation Cartier,  
 American artist and performer  
 takes us an insight into her  
 first major solo exhibition.  
 artwork come exhibited  
 by of her most cherished  
 paintings - including Robert  
 Rauschenberg's slippers. There is also  
 commissioned short film, live  
 music and poetry readings by  
 the artist. While the gallery's  
 becomes the artist's personal  
 space only her choice of  
 films and objects, offering  
 ways to penetrate her poetical  
 world. Max Pearmain

*Woman By Bianca Pilet*  
 just a fifteen-year old  
 French photographer  
 discovered her for a fashion story  
 and her relationship blossomed  
 with Lucinda becoming the  
 subject of her every image.  
 six years in the life of the  
 photographer, Pilet's skill at  
 capturing emotion, is this  
 exhibition, accompanied with a  
 book. Dominique Fenn [colette.fr](http://colette.fr)



Dutch artist **Amie Dicke** addresses issues of gender and sexuality in art.

**AMIE DICKE** is definitely, genuinely excited about the possibilities engendered through being a female artist. "I am fascinated by the contrast between the 'perfect beauty' as shown in magazines and on billboards and the inevitability of decline." Ever since making her first pieces at the Willem de Kooning Academy in Rotterdam, where she was born and raised, Dicke has put women's experience - not to mention her own form - to the forefront. "I started to explore the position of women in everyday life and the way they perceive themselves in relation to their appearance in public life. While trying to position myself both as an artist and as a woman, I observed

other women. I was looking for a personal style or unique attitude or stance and quite literally tried to obtain one by studying the positions and shapes of the female body," she explains. This has taken on many forms, whether as bound-and-tagged women in Classical poses, shopping bags, wax figures or literal deconstructions of adverts delicately cut to make lacy, fluid and glamorous portraits. Now living and working in Amsterdam, Dicke credits restlessness as the spur for her work - "Before I know it, I have already made something. I can be very sensitive to certain objects that surround me; sensitive in a way that I have to respond to it, which sometimes can lead to

a feeling of being annoyed or curious. Maybe the best way to explain my work is to quote from the book *Narziss und Goldmund* by Hermann Hesse, about the friendship between an intellectual and a melancholic. Goldmund thought that every human being was flowing, forever being transformed to finally vanish into nothingness. 'Perhaps, thought Goldmund, fear of death is the root of all our image-making, and perhaps, too of all our intellect. We shrink from death, shuddering at our frail instability, sadly watching the flowers fade again and again, knowing in our hearts how soon we shall be as withered as they.'"   
 Suzy Corrigan [peresprojects.com](http://peresprojects.com)