

20 YEARS OF GETTING AWAY WITH IT

DAZED & CONFUSED



featuring:

- Aaron Koblin
- Aaron Rose
- Adam Curtis
- Alejandro Jodorowsky
- Aziz Ansari
- Benjamin Huseby
- Carine Roitfeld
- Christopher Kane
- Chuka Umunna
- Dawn Mellor
- Dolce & Gabbana
- Donatella Versace
- Frida Giannini
- Gareth Pugh
- Gillian Wearing
- Grayson Perry
- Hussein Chalayan
- Jamie Shovlin
- Jonathan Meese
- José Parlá
- Julie Verhoeven
- Karl Lagerfeld
- Kate Moss
- Kenneth Anger
- Lana Del Rey
- Louise Wilson
- Luis Venegas
- Marios Schwab
- Mark Titchner
- Martin Margiela
- Miranda July
- Neal Fox
- Peaches
- Peter Phillips
- RU Sirius
- Rick Owens
- Sarah Burton
- Santigold
- Scott Walker
- Stephen Jones
- Steve Lazarides
- Sue Webster
- Terence Koh
- Tim Noble
- Tracey Emin
- Troels Carlsen
- Udo Kier
- Venetia Scott
- Viktor & Rolf
- Vivienne Westwood
- Walter Van Beirendonck
- Yohji Yamamoto
- Zola Jesus

COME TOGETHER

20th anniversary special

RICCARDO TISCI
Guest art-directed cover shoot

AUNG SAN SUU KYI
One year of freedom?
Exclusive interview in Burma



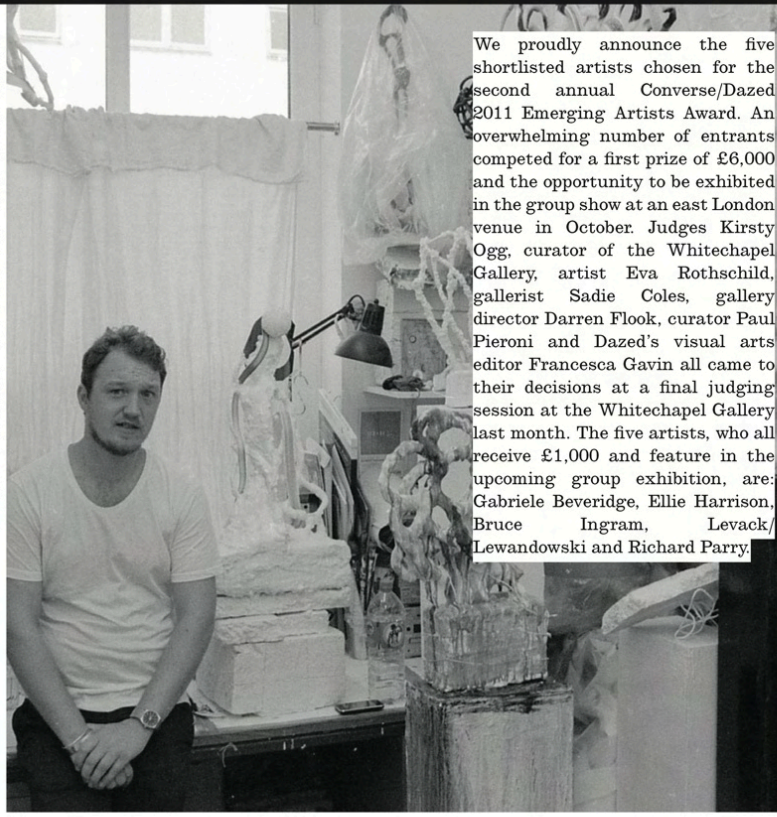
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PHOTOGRAPHY MATTHEW STONE

THE SHORTLIST

INTRODUCING THE FIVE ARTISTS CHOSEN TO SHOW THEIR WORK AT THE CONVERSE/DAZED 2011 EMERGING ARTISTS AWARD



We proudly announce the five shortlisted artists chosen for the second annual Converse/Dazed 2011 Emerging Artists Award. An overwhelming number of entrants competed for a first prize of £6,000 and the opportunity to be exhibited in the group show at an east London venue in October. Judges Kirsty Ogg, curator of the Whitechapel Gallery, artist Eva Rothschild, gallerist Sadie Coles, gallery director Darren Flook, curator Paul Pieroni and Dazed's visual arts editor Francesca Gavin all came to their decisions at a final judging session at the Whitechapel Gallery last month. The five artists, who all receive £1,000 and feature in the upcoming group exhibition, are: Gabriele Beveridge, Ellie Harrison, Bruce Ingram, Levack/Lewandowski and Richard Parry.

BRUCE INGRAM

Royal College of Art graduate Bruce Ingram has established a fluid and experimental approach to art, employing his studio leftovers as a source of inspiration.

DAZED & CONFUSED: What themes are you looking to explore in your current work?

BRUCE INGRAM: My attention has turned to the output of the studio process. The leftover materials, random pieces of paper scattered on the floor and the constellation of pictures on the studio wall provided both the reference and source material for a new way of working.

How does your city affect your work?

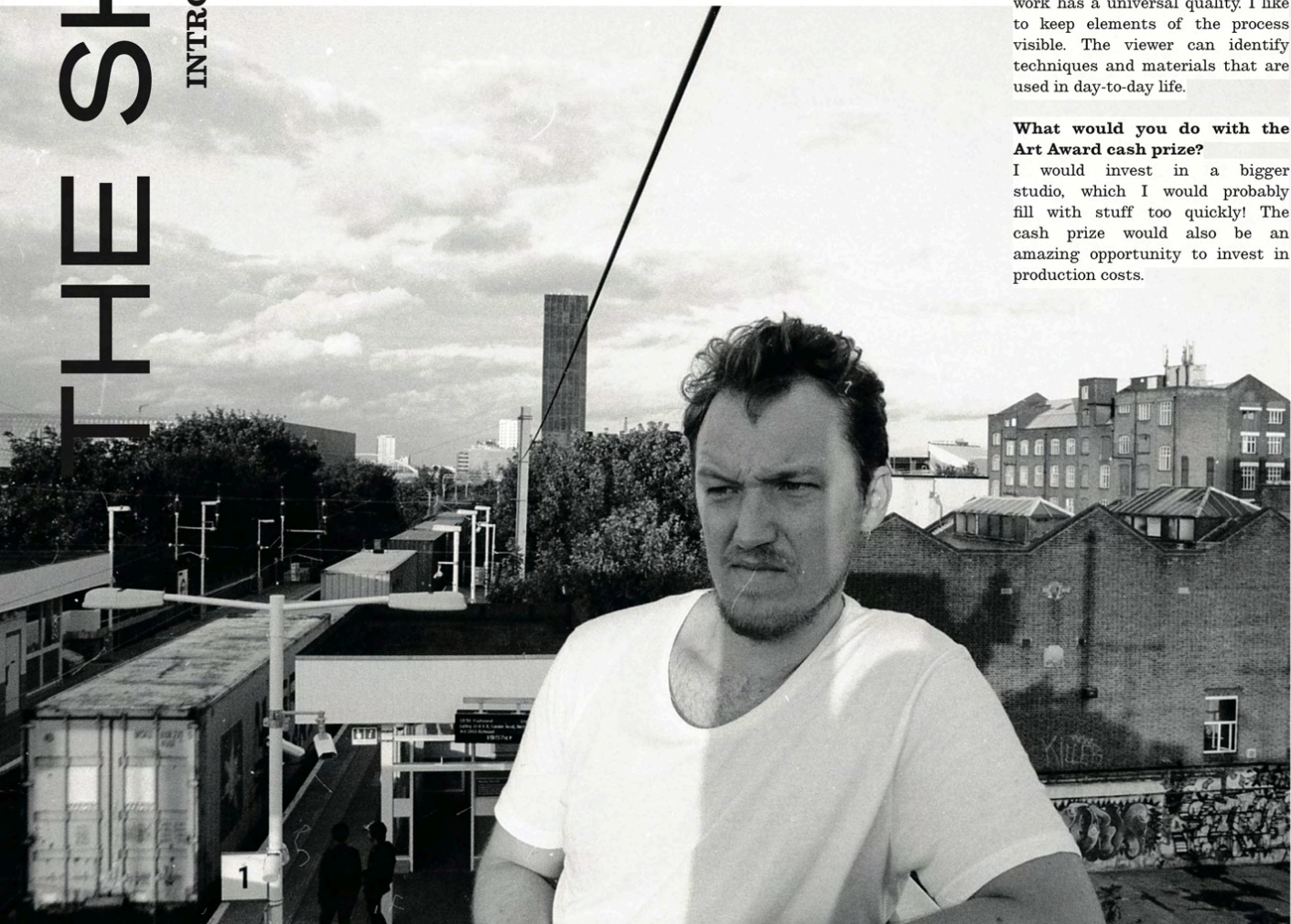
I have started photographing abstract painted marks on walls and buildings around Hackney. Often, I will be riding my bike and spot a mark on a wall or a composition of brush strokes that I find really inspiring. I am interested in the fact that my output in the studio has a resemblance to something else that exists anonymously on the street.

How important is public interaction with your work?

It is important for me that my work has a universal quality. I like to keep elements of the process visible. The viewer can identify techniques and materials that are used in day-to-day life.

What would you do with the Art Award cash prize?

I would invest in a bigger studio, which I would probably fill with stuff too quickly! The cash prize would also be an amazing opportunity to invest in production costs.



GABRIELE BEVERIDGE

London-based artist Gabriele Beveridge creates sculpture and design-based work that is already held in the Tate St Ives collection.

DAZED & CONFUSED: How has your work evolved since leaving art college?

GABRIELE BEVERIDGE: Since leaving a year ago I have had the opportunity to consolidate my work independently. I have been exploring new environments, new contexts and new textures. During my time at Slade my work took quite a turn because I hadn't previously had a studio space, so I began to work a lot more three-dimensionally.

What themes are you looking to explore in your current work?

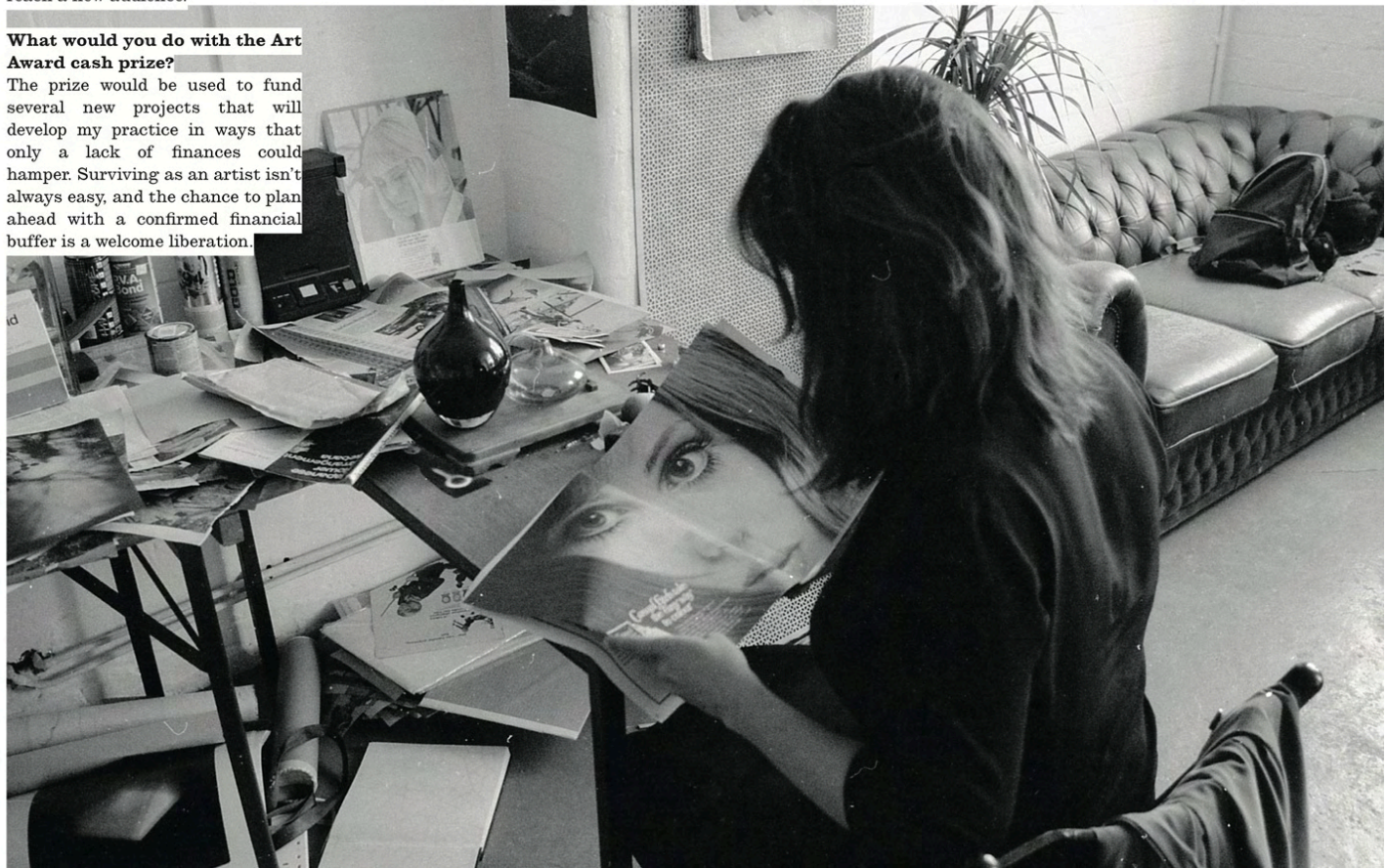
Imagery from other eras, where both the treatment of the subject and the physical elements of the photography (film stock, reproduction methods, paper type) are different from current convention.

Are you looking forward to the upcoming London group exhibition?

I feel honoured to have been shortlisted by Dazed, and by such an amazing panel of people. I welcome the chance to work alongside artists I haven't previously known and, of course, this is also a great opportunity to reach a new audience.

What would you do with the Art Award cash prize?

The prize would be used to fund several new projects that will develop my practice in ways that only a lack of finances could hamper. Surviving as an artist isn't always easy, and the chance to plan ahead with a confirmed financial buffer is a welcome liberation.



RICHARD PARRY

Richard Parry is an avant-garde artist whose conceptual work challenges the role of the artist and the art world's expanding commercial market.

DAZED & CONFUSED: What themes are you looking to explore in your current work?

RICHARD PARRY: 'Young London' is a radical sculpture trail made for the Edinburgh Annuale. I named 30 asparaguses after artworks in a recent exhibition called 'Young London', then I commissioned a radical London art collective to install them as sculptures along the banks of the Leith in Scotland, and made a documentary film in the process.

How does your city affect your work?

I've made exhibitions and individual works across a range of cities and places, and they are all pretty interchangeable. My 'Satellite Show' in Paris was more about going to another city as a decorative and lifestyle thing than an affective process worth understanding.

Has humour always been important in your work?

Not to me. I actually take what I do very seriously. It's the wider conditions I'm frivolous with.

**ELLIE HARRISON**

Ellie Harrison is a Glasgow-based Goldsmiths graduate and the internet has been a central component of her art since 2000.

DAZED & CONFUSED: Can you explain how collaboration and the internet influence you?

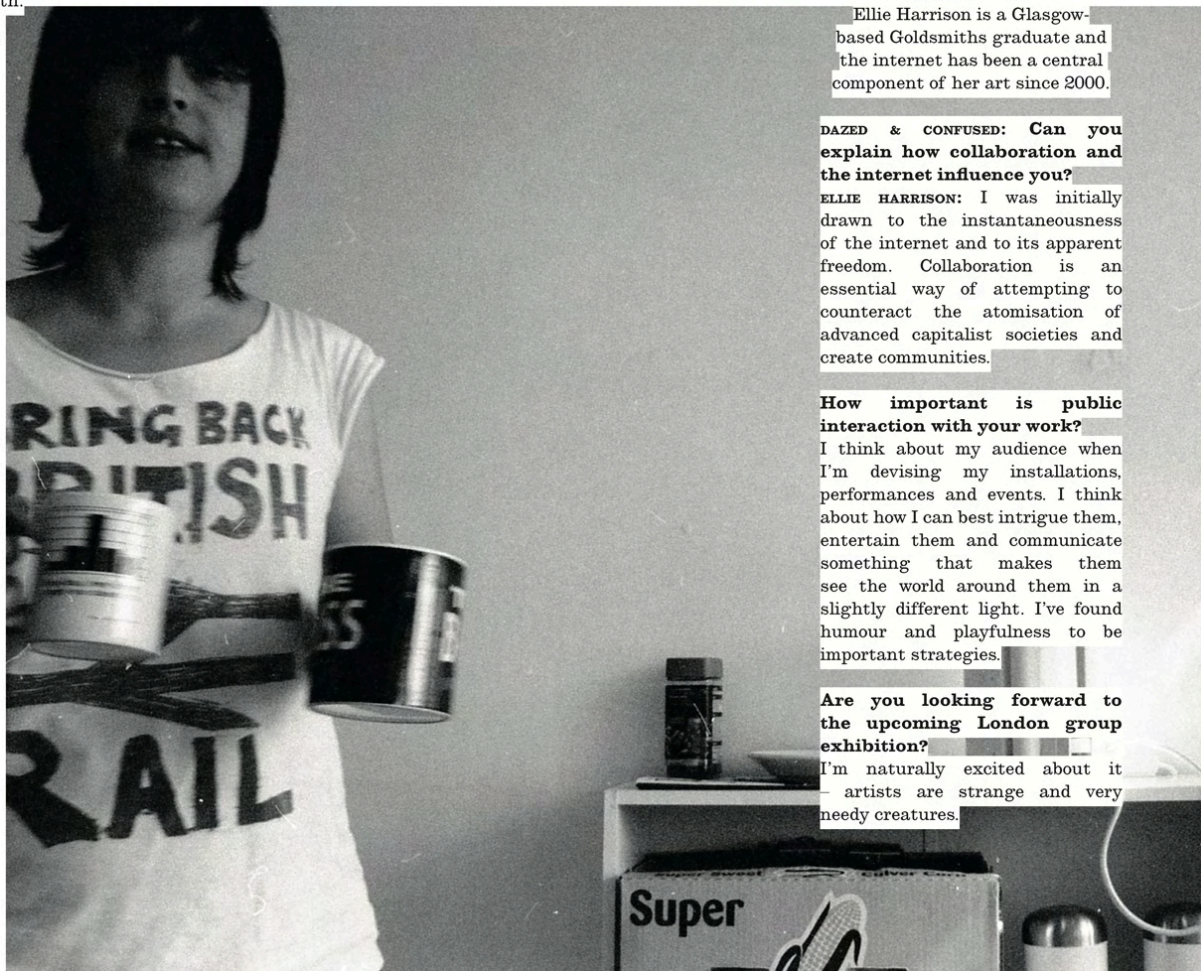
ELLIE HARRISON: I was initially drawn to the instantaneousness of the internet and to its apparent freedom. Collaboration is an essential way of attempting to counteract the atomisation of advanced capitalist societies and create communities.

How important is public interaction with your work?

I think about my audience when I'm devising my installations, performances and events. I think about how I can best intrigue them, entertain them and communicate something that makes them see the world around them in a slightly different light. I've found humour and playfulness to be important strategies.

Are you looking forward to the upcoming London group exhibition?

I'm naturally excited about it. Artists are strange and very needy creatures.





LEVACK/LEWANDOWSKI

The polymath duo of Samuel Levack and Jennifer Lewandowski have collaborated on experimental music, film, performance, photography and immersive installations. They opened the French Riviera gallery in Bethnal Green earlier this year.

DAZED & CONFUSED: What themes are you looking to explore in your current work?

LEVACK/LEWANDOWSKI: Throughout our current project *In Babylon – End of Love*, we have been talking about rock'n'roll – about freedom and nightclubs, about dance and colour and exuberance of self. It's about music as performance, and dance as a hedonistic moment of joy – a religious ritual.

How does your city affect your work?

London? It's very much an inspiration but indirectly. The work is about the city but not explicitly. It's a place infused with frenetic energy – people pouring out on to the streets, intensity, dirt, chance and chaos.

How important is public interaction with your work?

It's absolute. We want people to react, to be moved and to feel good. It's about fun and the human need to step outside oneself and embrace collective madness.

How do you combine music and film in such a unique way?

We are non-musicians and untrained in the field of music – it's purely instinctive. In this way we explore something that, to us, is unknown. Our first piece of music was inspired by a found clip from YouTube that appeared to have been remixed and cut up to make a dark, somewhat narrated soundtrack. We took this idea and played out the sound on an electric guitar and somehow made a cover of this oddity, only, every time we played it we travelled further and further from our so-called original song until it became a whole new piece of music.

Text TERENCE TEH

Photography ALEC MCLEISH

The winner of the first prize will be announced on Saturday October 15, 2011 at an event near the Whitechapel Gallery. Details will be announced on DazedDigital.com

