

Art colleges visited this year:

Camberwell School of Printing MA
Central St Martins College of Art, London BA
Chelsea College of Art, London BA
Goldsmiths, London BA & MA
John Moores University, Liverpool BA
Leeds Metropolitan University BA
Manchester Metropolitan University BA
School of Fine Art, Loughborough University
The Slade School of Fine Art, London BA & MA
The Royal College of Art, London MA
University of Central England, Birmingham BA
Wimbledon School of Art BA & MA

This year the committee comprised:

Yuko Shiraishi, an established painter
Charlotte Mullins, editor of Arts Review
Catherine Usher, Real Estate, Location Head, DLA, London

Lesley Wildman *Untitled (detail)* aluminium and sand-cast glass 11in diameter
previous page: Chiho Hitomi *Rings* glass, nylon thread

DLA ART AWARD 2000

The art critic, Sue Hubbard, loosely described the DLA art collection as 'offering quietude to the human spirit'within the stressful, fast-moving worlds of commerce and law, such art works offer brief interludes for contemplation and renewal and represent.... 'a reaffirmation of a belief in something more than materiality.'

She saw the collection as a statement of intent and for DLA's managing partner, Nigel Knowles, who gained such a valuable insight into the creative process and saw first hand what a difference art could make to the atmosphere of the building, 'intent' grew into a real commitment to the contemporary visual arts.

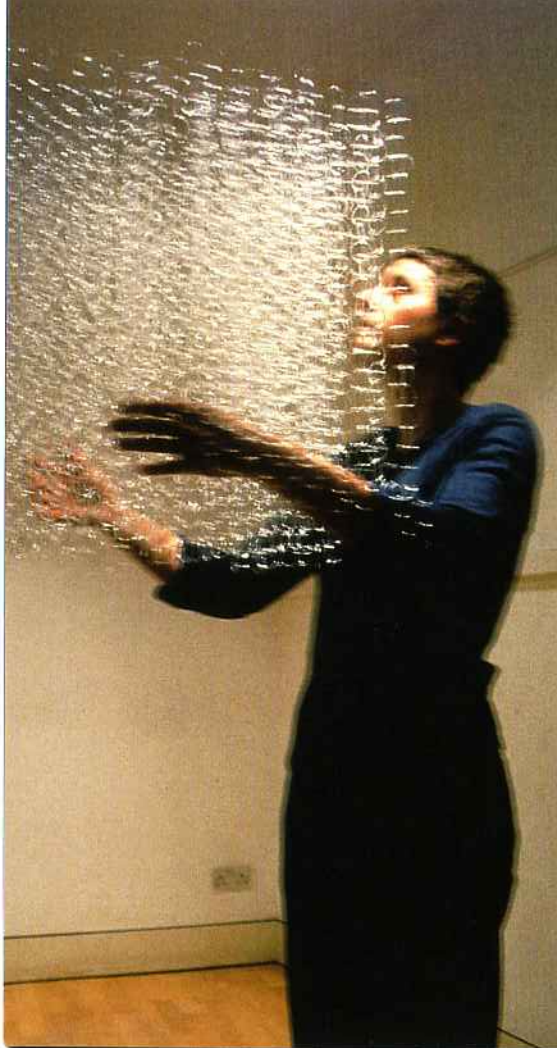
'We would like to continue to show our support to the art world by extending our interest to the DLA Art Award, supporting young artists in their quest to make new art for the new millennium.'

The DLA Art Award will take the form of an annual graduate multi-disciplinary exhibition, solely sponsored by DLA whose concern is to support promising young graduates wishing to follow a career as a fine artist at a particularly crucial time in their lives. Each year artists will be selected from leading art colleges nationwide, representing DLA's own locations throughout the U.K.

From six finalists, a winner will be awarded £5,000 towards a studio space for his or her first year away from the college environment. DLA will also buy one of the works at the show to add to their existing art collection.

The DLA collection successfully demonstrated that art 'can make a difference to our lives' and as a philanthropic gesture, DLA have shown that they can make a difference to a young artist's career.

'We wish the students every success for the future and are delighted to be able to support the winning artist - whom I look forward to selecting - at a timely moment in their career.'
Nigel Knowles



THE FINALISTS

Miranda Duncan
Loughborough University

Chiho Hitomi
Royal College of Art, London

Jack Hollings
John Moores University, Liverpool

Jeffrey Chau Yin Lee
Chelsea College of Art, London

Lesley Wildman
Royal College of Art, London

Emily Wolfe
Slade School of Art, London

Chiho Hitomi with *Rings* glass, nylon thread

FOREWORD

Sarah Myerscough Fine Art

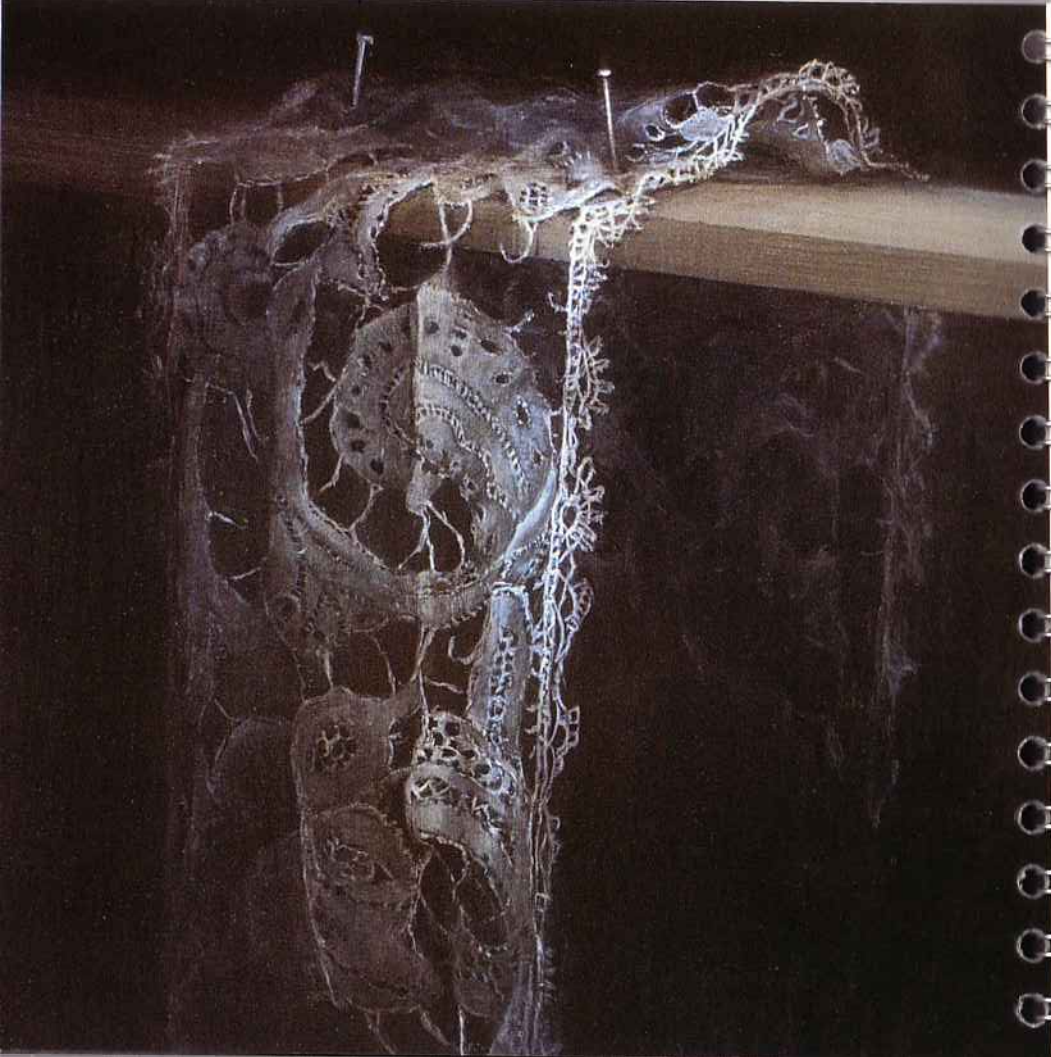
This year a comprehensive selection of BA and MA final year shows in painting, sculpture, ceramic and glass were exhaustively visited throughout the summer. From approximately eight hundred graduates a preliminary list of forty artists were selected and from this group, the selection committee short-listed six finalists for **The DLA Art Award** exhibition at Sarah Myerscough Fine Art in the West End during October.

With only six finalists, the committee could not hope to capture a generic style or mood from the vast array of talent so richly diverse in creative energies. Instead they looked at more specific criteria. The work selected should relate to the existing DLA collection, minimal in form and spiritual in essence, yet at the same time add a further innovative dimension that would give the collection a new dynamic and allow the collection an opportunity to evolve and capture, in some small way, an element of this year's graduate artistic achievements and aspirations. For example it was interesting to see how some of this year's students crossed the line from applied to fine art, reinventing the use of materials normally reserved for utilitarian/decorative objects to aesthetic/ sculptural pieces.

I would like to thank DLA for their continued support and enthusiasm for contemporary art and their commitment to this art award and the committee - Catherine Usher, Partner at DLA, Yuko Shiraishi, an internationally known painter and Charlotte Mullins, Editor of Arts Review for spending an enjoyable afternoon at the Gallery engaged in the difficult task of selecting only six finalists. Finally may I offer my congratulations to the six finalists of the first DLA Art Award - as they are the exhibition so really it's for them.

'DLA's decision to support artists at the most vulnerable time in their lives - when they have to leave the protective surroundings of college and find their own studio and earn a living - is a brave and exciting one. This year's crop of students did not disappoint the judges, and it was a difficult task whittling the list of those artists we liked down to six. The Royal College of Art's dominance in the field of applied arts came through with two RCA graduates being selected for their very different uses of glass. Jeffrey Ty Lee, a BA student but with a mature and settled style of semi-abstract pencil drawing, is currently touring the country in "New Contemporaries", as well as being selected here, and the three painters selected each stood out as producing interesting work with something new to say. Whichever artist wins the purchase prize, their work will provide the basis for a new direction for DLA, fitting into their reflective abstract collection, but bringing new ideas to the boardroom walls, whether through new media or figuration.'

Charlotte Mullins, Editor, Arts Review



EMILY WOLFE

MFA (distinction), Slade School of Fine Art, London

'I choose to paint fragments of cloth because they are mundane; familiar enough to be instantly recognizable and have different associations for each viewer. I am drawing attention to the discarded, the overlooked, the decayed and the forgotten.'

The objects occupy a non-specific time and space thereby implying the infinite. Fading in and out of view, they make reference to fragility and impermanence, and are suggestive of a fleeting memory, or an imagined moment.'

This year's winner of the Cyril Sweet Award and the Dolby Travel Scholarship.



above: *Number 10* oil on linen

left: *Number 14 (detail)* oil on linen