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Foreword



It is with enormous pleasure and pride that I welcome you to the eleventh year of the Travers Smith CSR Art Programme, in partnership with the University of Westminster and the Royal College of Art.

The Art Programme sits at the heart of our Corporate Social Responsibility efforts and highlights our commitment to CSR from the moment you enter our offices. As we mark the passing of another year, I am delighted that we are not only expanding our collection, but also that we are able to support a larger cohort of student artists than ever.

Once again, this year's Programme features an exciting partnership with Serpentine, who will be working with us in supporting the development of the participating artists. This partnership complements our continued offering of

professional development opportunities, including training with our intellectual property, tax and commercial contract lawyers and workshops on business skills relevant to pursuing a career as a professional artist.

On behalf of the CSR Art Committee, and together with all the partners and staff here at Travers Smith, I look forward to welcoming you to our offices to see the collection in situ. We very much hope you will enjoy the diverse and exciting work on display.

Hannah Manning CSR Partner

CSR

Our award-winning CSR Programme is diverse, exciting and ever expanding. Its success is underpinned by the passion of our people, and, in turn, the Programme gives us all the chance to share knowledge, experience and acquire new skills. We engage with diverse audiences and communities, which not only allows us to support a wider range of people, but also helps encourage all our people to bring their whole selves to work. It also helps our people recognise their position not only within the business world, but also within wider society.

Our work in this area primarily involves:

Working with young people

We work with schools, colleges and universities across the UK running schemes aimed at upskilling, empowering and raising aspirations of young people and students from less advantaged backgrounds.

Widening Access

We run work experience schemes and insight days for students and young people from less advantaged backgrounds to help broaden access to careers in law and in The City.

Charities Programme

Our partnership provides substantial financial support to a major charity partner over a two year period. Our current partner, until May 2027, is The London Wildlife Trust; a charity that looks after wild places and increases people's understanding of and connection to the natural world.

We also support a number of charities, local communities, and not-for-profit organisations through the Travers Smith Foundation by issuing small grants and donations.

This Art Programme, and our relationship with the University of Westminster and the Royal College of Art, is an important part of our CSR objective to engage, support and nurture our local communities. As well as showcasing and facilitating the sales of the artworks, the graduate artists will also have the opportunity to participate in our professional development programme aimed at assisting with the transition from student life to professional practice.

Professional development: Artist engagement

One of the drivers of our CSR Art Programme is to support the artists as they transition from student life to professional practice. Throughout the year, we run a series of sessions aimed at equipping emerging artists with the tools to help their careers flourish. These include: training with our intellectual property, tax and commercial contract lawyers, and workshops on business skills, relevant to being a professional artist.

We are also acutely aware of the challenges which many art school graduates face, including financial insecurity and an increasingly competitive job market. To help bridge this gap, and to complement our own professional development programme, we also offer commercial opportunities to some of the participating artists. These can range from corporate and event photography, to developing and leading arts-based workshops for our own staff and partners.



I am deeply happy and genuinely grateful to receive this prestigious award. This is an encouragement for my dedication to the photography field I love. I also sincerely thank the panel of external judges and all of the people for recognising my work.

Cen, University of Westminster

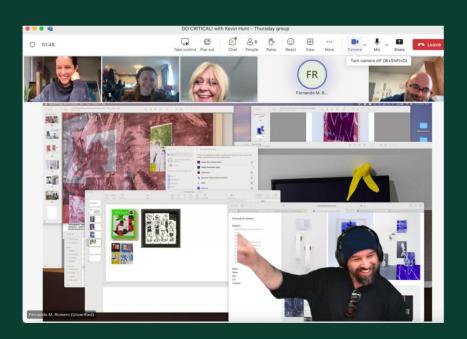


The Art Programme had such a positive impact on my experience transitioning out of my Master's. It gave me the reassurance of a supportive community and promoted independence and confidence in my artwork.

Nina McCue, Royal College of Art



Interview with alumni artist Gökhan Tanrıöver in alumni newsletter Smithfield



Artists discussing their work in a professional development session run by artist and lecturer Kevin Hunt

Professional development: Serpentine

As part of Travers Smith's wider commitment to artists and communities, we also develop partnerships with external organisations. These offer participating artists with valuable exposure to professional environments and an extension Travers Smith's support of opportunities for artists and access to arts and culture in our wider community.

We are delighted with our ongoing partnership with Serpentine. Serpentine is one of the most successful and influential galleries in Europe, which offers free admission to its year-round exhibition programme. The gallery shares the same values as Travers Smith in seeking to nurture emerging talent and engage diverse local audiences through art, architecture, design and education.

We look forward to working with Serpentine in supporting the professional development of this year's participating artists

SERPENTINE



CSR artists visiting Serpentine in 2025



Travers Smith's engagement with the emerging generation of artists through their CSR Art Programme is fantastic. With an art collection dedicated to the works of recent graduates and a series of workshops offering advice on intellectual property, tax and commercial contracts, the organisation provides artists with amazing support during one of the most important phases of their careers. Travers Smith's mission to widen accessibility to the arts and promote innovative artists truly aligns with Serpentine's ethos. We're so excited to continue working with Travers Smith and nurture this collaboration.

Alexa Chow, Assistant Curator, Serpentine

Travers Smith CSR Art Awards

Each year, an external panel of expert judges awards three cash prizes: one each to exhibiting artists from the University of Westminster and the Royal College of Art, and to the winner of the firm-wide popular vote.



Previous winners
2024 - 2025



Cen
White Lily
University of Westminster, BA Photography
Winner (University of Westminster Category)

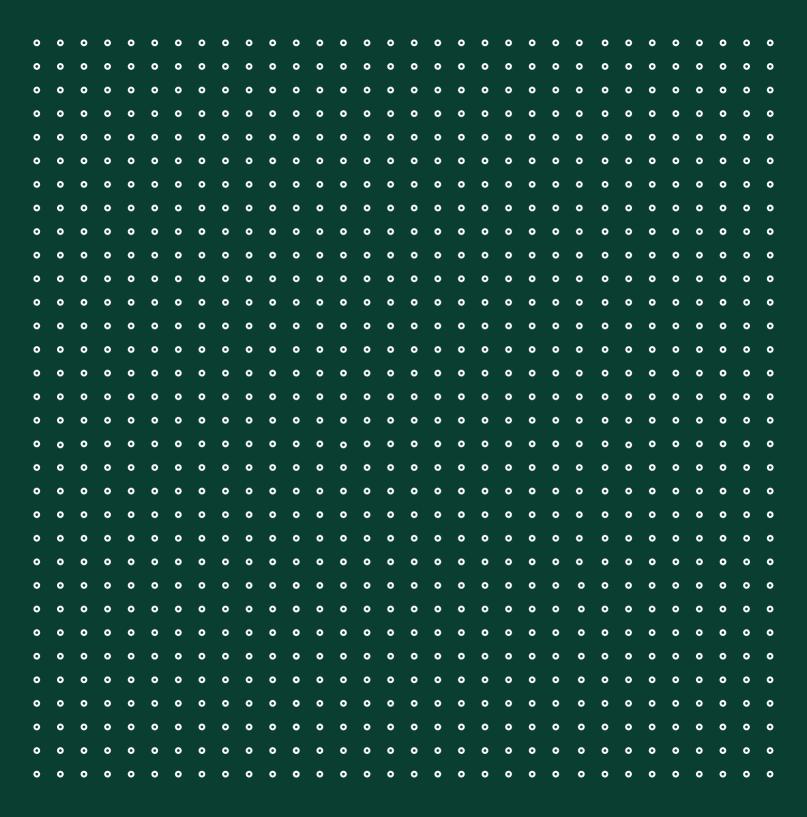


Xinyue Shen Reading the Air Royal College of Art, MA Print Winner (RCA Category)



Nina McCue

Duet Royal College of Art, MA Photography **Winner of the Popular Vote Award**



Highly commended 2024 - 2025













Sasha Palfreyman

Sign time, time to sign
University of Westminster, BA Fine Art Mixed Media
Highly Commended



Danilo Zocatelli Cesco

Dear Father, it feels like leaving was necessary for me to realise that I needed to return Royal College of Art, MA Photography **Highly Commended**



Isis Zhané Taylor-Hudson We love a human with a baby brain... Royal College of Art, MA Painting Highly Commended

University of Westminster

Artists selected from:

BA Fine Art Mixed Media
BA Photography

The artists

Zainab Ahmed BA Photography

Bruna Ribeiro Campos
BA Photography

Sindija Filipusko BA Photography

Maya Gyori
BA Fine Art Mixed Media

Richard (Ruiqi) Huang BA Photography

Areti IoannouBA Fine Art Mixed Media

Matina Manandhar
BA Fine Art Mixed Media

Samantha Nelson BA Fine Art Mixed Media

Mary Ngwu BA Photography

Anarkali SharpeBA Fine Art Mixed Media

Linhan Song BA Photography

Marina Tsaregorodtseva
BA Photography

Jivan West

BA Photography

Zainab Ahmed

University of Westminster, BA Photography

Zainab Ahmed's work focuses on the under representation of South Asian women in senior roles in the UK, set against a backdrop of traditional cultural expecations.

The title, 'First Generation', is a term typically used to describe people who are the first in their family to be born in the UK (and other first world countries). One could also view the term as refering to a generation of South Asian women who feel able to pursue education and employment without feeling pressurised to comply with cultural and societal norms. By shifting the meaning, Ahmed demonstrates how South Asian women can challenge systemic and cultural barriers.

The portraits showcase the subjects in South Asian attire, along with their name, degree and current/future career. Ahmed's work ultimately aims to empower South Asian women to pursue their own paths.



Guide price: Not For Sale







Zainab Ahmed

University of Westminster, BA Photography

First Generation

Printed Image 62 × 90cm (each)

Guide price: Not For Sale







Bruna Ribeiro Campos

University of Westminster, BA Photography

Bruna Ribeiro's work explores feminine solitude through stillness, light, and gesture. Deeply influenced by the visual language of Japanese cinema, their images are constructed like film stills: poised, quiet moments that suggest presence without overt action.

At the heart of their work is the lone female figure, often situated in traditional interiors and positioned at the edge of visibility. These figures are not depicted in waiting but in being anchored in the present, unembellished moment.

Through precise attention to composition, gesture, and negative space, Bruna reflects on what it means to be alone without being absent. Their practice is a meditation on chosen solitude, the quiet rituals of the everyday, and slowness as a subtle yet powerful form of resistance. Intimacy, in this context, becomes an inhabited space: quiet, deliberate, and deeply present.

By giving shape to what is often overlooked or unspoken, their work invites viewers to consider the invisible textures of daily life and the understated power of self-contained existence.



Guide price: £1,200



Sindija Filipusko

University of Westminster, BA Photography

Guided by intuition and the rhythms of the natural world, Sindija Filipusko uses photography as a way to learn, reconnect, and restore. Drawn to spontaneous moments and the quiet wisdom of the Earth, she works with both photography and video to explore how creativity can shift our relationship with the natural world: from fear to hope, from separation to care.

'You Wouldn't Harm What Gives You Love' centres on the London Plane, often called the Tree of London. Known for its strength and ability to absorb large amounts of harmful pollutants, this tree forms burls – natural defence growths, in response to urban stress. By photographing these burls up close and inverting the images, Filipusko reveals an otherworldliness within them, showing how stress, though chaotic, can create beautiful forms.

This work invites reflection: if we truly understood that nature gives us life, would we still harm it? Through her images, Filipusko challenges the way we see urban trees. Not as background or infrastructure, but as living beings worthy of care.

You Wouldn't Harm What Gives You Love Hahnemühle Natural Line Agave/Cotton Paper, Inkjet Print

61 × 81cm (each)

Guide price: £320 (each)







2

Maya Gyori

University of Westminster, BA Fine Art Mixed Media

Maya Gyori is an oil painter whose work centers on the exploration of nostalgia. Her paintings evoke a profound sense of longing and reflection, inviting viewers to journey through the landscapes of their own past. Drawing from personal experiences and cherished memories, each brushstroke captures the essence of bygone days, blurring the boundaries between past and present.

Through luminous hues and intricate textures, Gyori seeks to preserve the fleeting magic of a moment or stage in life. Her work celebrates the human capacity for nostalgia, encouraging viewers to embrace the richness and complexity of their own backgrounds. In doing so, she highlights the enduring power of memory to shape and deepen our understanding of ourselves.

Untitled

Oil on Canvas and Wood Stain on Wooden Panelling 119 × 130cm

Guide price: £600



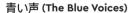
Richard (Ruiqi) Huang

University of Westminster, BA Photography

Richard Huang specialisfes in capturing the ephemeral interplay of light, form, and narrative within wilderness environments. His work emphasises the intersection of aesthetic composition and environmental storytelling, revealing the hidden dialogues between humanity and untouched terrain.

In this work, Richard explores the nation's unresolved tensions between tradition and modernity, collective harmony and personal repression. Through landscapes, street scenes, and intimate still lifes, the work examines the quiet contradictions of contemporary Japan, where economic stagnation, environmental crises, and cultural unease linger beneath a surface of orderly resilience.

The title '青い声 (The Blue Voices)' alludes to the muted yet persistent expressions of a society grappling with its identity: the hesitant confessions of Fukushima residents, the unspoken fatigue of the salarymen, and the fleeting warmth of shared stories in izakayas. 青 (Blue), a colour symbolising both disaster and primordial creation in Japanese myth, becomes a metaphor for these layered realities.



Digital Inkjet Print Mounted on MDF 229 × 84cm

Guide price: £450



Areti Ioannou

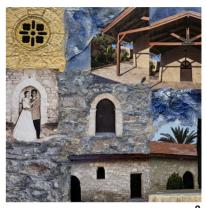
University of Westminster, BA Fine Art Mixed Media

Areti Ioannou is a Cypriot artist whose work explores memory, lineage, and the sacred connections between place and identity. Her practice has recently shifted from broader socio-political themes to deeply personal narratives. To create this body of work, Ioannou returned to the small chapel of Saint Mamas – opposite her childhood home in Trachoni, Limassol.

The resulting series of mixed media works on board depicts the chapel's architectural details and textures. Ioannou uses found materials, cardboard, photographs, and modelling paste to recreate the weathered surfaces of the site. Gold elements and familial imagery-such as her parents' engagement photosanchor the work in both memory and cultural heritage.

By combining these material choices, loannou constructs a visual language rooted in memory, emotion, and physical space. Her work offers a quiet meditation on belonging, transformation, and the enduring presence of home – inviting the viewer into layered spaces where personal history and collective identity meet.







-

Saint Mamas

Mixed Media 100 × 100cm (each)

Guide price: £1500 (each)

Matina Manandhar

University of Westminster, BA Fine Art Mixed Media

Matina Manandhar's work explores handwriting as a space between language and image, using it as both a visual form and a method of self-inquiry.

Handwriting analysis plays a central role in her work, guiding her understanding of self. She often includes adjectives that do not seem to relate to her, using opposition to shape a clearer sense of identity. Influenced by Hanne Darboven's structured systems and Tracey Emin's emotional rawness, Manandhar explores handwriting as both a visual form and a psychological trace.

These works function as private documents. There is comfort in knowing that she alone can truly read them: a private language that Manandhar uses in her work. Much of what she creates is illegible to others, readable only to herself. This coded intimacy reflects a desire to protect and question the self.



Guide price: £500



Samantha Nelson

University of Westminster, BA Fine Art Mixed Media

Samantha Nelson is an oil painter, whose practice focuses on exploring the intricate relationship between seduction, desire, and emotional vulnerability that often comes with intimate relationships in a digital era of dating.

As a response to unrealistic ideas of romance, Samantha chooses to work from found images. She finds their staged nature best captures the idealism and optimism intrinsic in relationships. Her current work 'Infatuation' focuses on using found images to create a dream-like world that is overly romanticised; the more you view each image the more twisted and disturbing this dream world becomes.

She particularly focuses on using objects/imagery that are outwardly benign symbols of femininity which simultaneously inflict pain in order to appear more attractive to others. Pointe shoes are arguably intimately related to masochism; one wears them knowing that they will inflict pain.

By choosing an object which has the potential to inflict pain on the user, Samantha challenges the viewer's perspective of beauty versus submission, and one's willingness to feel pain in order to gain love.



Guide price: £200



Mary Ngwu

University of Westminster, BA Photography

Mary Ngwu is a Nigerian-Italian photographer based in London. Her work showcases evocative portraits that center identity, vulnerability, intimacy and selfhood. Her practice weaves fashion and documentary aesthetics into the personal stories pertaining to her Nigerian identity.

Informed by her own childhood experiences, the photographic project 'ime ulo' was born. In Igbo, 'ime ulo' translates to 'the living room'. This series examines themes of loneliness, otherness, religious trauma, and queerness through the lens of Ngwu's diasporic identity.

The living room holds great cultural significance for many diasporan Nigerian families; it acts as a curated space where heritage is kept alive, identity is preserved and religion is practiced. However, it was not always a safe space for all, specifically for many queer Nigerians, like Ngwu. Friction can occur between those who present and identify in a way that is contrary to 'traditional' Nigerian values. That friction often results in being ousted from many family events held in the living room. With 'ime ulo' Mary, Femi, Derah and Dami reclaim the space and forge their own path.

1 ime ulo, Mary Silver Gelatin Print 64 × 54cm

Guide price: £1,300 Edition of 5, 2 Artist Proofs

2 ime ulo, Derah

Silver Gelatin Print 64 × 54cm

Guide price: £1,300 Edition of 5, 2 Artist Proofs



1



2

Mary Ngwu

University of Westminster, BA Photography

3 ime ulo, Dami

Silver Gelatin Print 64 × 54cm

Guide price: £1,300 Edition of 5, 2 Artist Proofs

4 ime ulo, Femi

Silver Gelatin Print 64 × 54cm

Guide price: £1,300 Edition of 5, 2 Artist Proofs



7



Anarkali Sharpe

University of Westminster, BA Fine Art Mixed Media

Anarkali Sharpe's work embraces colour, movement, and form to communicate. Large-scale canvases are filled with layers of built-up depth and texture.

In their work, Anarkali employs strong intentional use of colour, with its personal resonances, and has an overflowing visual memory to draw from.

Anarkali's working palette is made up of the wild luminescent colours of their auntie's and grandmother's saris, which are embroidered with pink and gold threads, inherited tubes of paints and the vibrant hues of turquoise to ultramarine blues of Penwithian light.

I'll Bring You Flowers

Acrylic, Indian Ink, Gouache, Varnish, Glitter and Gold Leaf on Canvas 140 × 150cm

Guide price: £2,800



Linhan Song

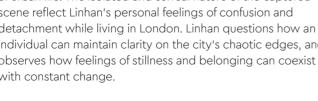
University of Westminster, BA Photography

This work is from the project '25%', a documentary photography series exploring the complex relationships between memory, identity, and belonging within contemporary urban life. Through a carefully curated selection of images, Linhan documented everyday fragments of life in London between 2022 and 2025.

The project's origins lie in Linhan's childhood experiences of frequent relocation and family breakdown, profoundly influencing Linhan's perception of belonging and self-identity. At the age of 20, Linhan moved to London, hoping that geographical distance could serve as an escape from past traumas. However, this escape proved to be another form of avoidance. London's fast-paced, international environment amplified an inner sense of alienation and confusion.

Using black-and-white film photography, Linhan strips away the city's vibrant color distractions, highlighting the blurred and nuanced emotional textures of memory. The subjects photographed are not landmarks or famous sites but, rather personal, seemingly insignificant moments that resonate deeply on an emotional level.

This image, 'Duck', becomes an unexpected representation of urban life. The isolated and surreal nature of the captured scene reflect Linhan's personal feelings of confusion and detachment while living in London. Linhan questions how an individual can maintain clarity on the city's chaotic edges, and observes how feelings of stillness and belonging can coexist with constant change.



25% - Duck Satin Print 145 × 112cm

Guide price: £750



Marina Tsaregorodtseva

University of Westminster, BA Photography

Marina Tsaregorodtseva is a London-based Fine Art photographer whose work is rooted in personal experience and emotional reflection.

Originally from a small town in northern Russia, her move to London several years ago became a turning point in shaping her artistic voice. Themes of displacement, isolation, and transformation run through her still-life photography, where everyday objects are reimagined as symbols of inner thought and emotion.

For Marina, photography is both a process of healing and a means of connection, offering viewers a space to reflect on the power of choice and the possibility of personal growth. Her images invite a pause, encouraging contemplation of the inner shifts that shape who we become.





1 Duality

Digital Print on Hahnemühle Photo Rag Matt Paper 34 × 45cm

Guide price: £550

Edition of 15, 3 Artist Proofs



Digital Print on Hahnemühle Photo Rag Matt Paper 34 × 45cm

Guide price: £550

Edition of 15, 3 Artist Proofs





2 Duality

Digital Print on Hahnemühle Photo Rag Matt Paper 34 × 45cm

Guide price: £550

Edition of 15, 3 Artist Proofs

4 Untitled

Digital Print on Hahnemühle Photo Rag Matt Paper 34 × 45cm

Guide price: £550

Edition of 15, 3 Artist Proofs

livan West

University of Westminster, BA Photography

Jivan West's photographic practice explores the relationship between human expression and the natural world. Originally from Colorado, West draws inspiration from the visual language of the American West: cowboys, longhorns, and wide-open landscapes, as recurring symbols that connect his upbringing to his current context in London.

His latest project, 'Guns of The West: Volume II', is a 124page hand-bound magazine that brings together seven photographic stories exploring resilience, tactility, and identity in contemporary creative practice.

Each story in 'Guns of The West' was photographed using a different process, ranging from digital to analogue darkroom prints and flatbed scans. This varied approach allows the work to shift fluidly between fashion, documentary, and still life, while maintaining a cohesive visual language rooted in care, reinvention, and personal narrative.

By combining traditional techniques with contemporary themes, West creates a tactile body of work that reflects on how creative practices can adapt to, and make meaning within, shifting cultural and environmental landscapes.



Digital Archive Print 63 × 80cm

Guide price: £350 Edition of 3, 1 Artist Proof 3 The West III

Guide price: £350 Edition of 3, 1 Artist Proof

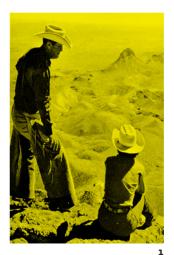
Digital Archive Print 63 × 80cm

2 The West II

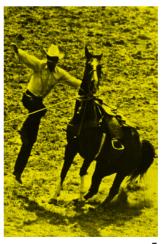
Digital Archive Print 63 × 80cm

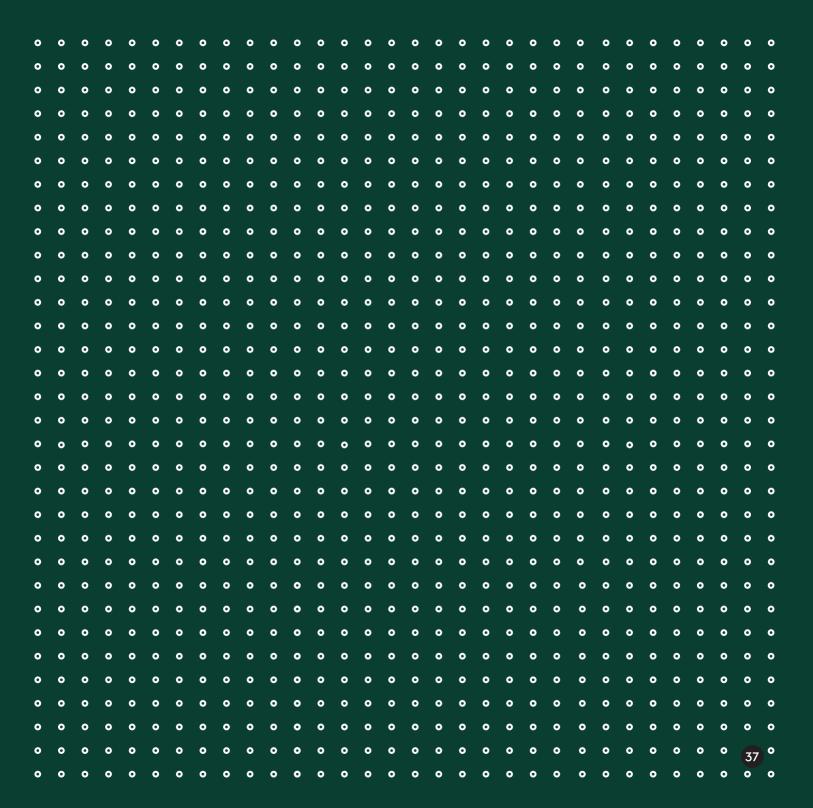
Guide price: £350

Edition of 3, 1 Artist Proof









Royal College of Art

Artists selected from:

MA Painting

MA Photography

MA Print

The artists

Rachel Barlow MA Painting

Madeleine Creuzot

Demi DankaMA Painting

Michael Dwan
MA Photography

Yuchen Guan MA Photography

Nelson Hernandez MA Painting

Hannah Kline MA Painting

Maciej Kość MA Painting

Tamsin Loxley
MA Print

Tori McLean
MA Print

Yasmin Eliz Ozyilmaz MA Print

Claudia Pascolini MA Painting

Polina Piëch MA Photography

Conor Quinn MA Painting

Ruby Read MA Painting

Bissy Riva MA Painting

Yaoyao Shi MA Painting

Anna-Belén Siegmann MA Painting

Rudolph Taylor
MA Print

Andres Silva Vignoli
MA Painting

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Rachel Barlow

Royal College of Art, MA Painting

Rachel Barlow is an artist from Cambridge living and working in London. Rachel's practice explores landscape through the dichotomous lenses of grief, memory, destruction, and play.

Rachel's paintings originate from a focus on specific geographical sites, particularly places where her family members from Siberia, Germany, and England have lived or died, as well as ecosystems at risk of destruction or collapse. Her paintings often depict fictional landscapes, combining research-driven foundations with simple interactions of form: the branches of a tree in the park, shadows on the pavement, or the pattern of cobwebs.

Inspired particularly by German Expressionism, the Russian avant-garde, and 1910s British textile art, Rachel's practice identifies the independence of the painted landscape as a 'place' and 'space' in its own right. As a result, the process of painting itself becomes vitally important. Through process, Rachel becomes an agent in the work's creation, transformed by its influence, while the final painting acts as a material archive; a story of its own creation.

Symphonic Playground
Oil on Canvas
190 × 190cm

Guide price: £5,000

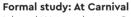


Madeleine Creuzot

Royal College of Art, MA Painting

Madeleine Creuzot's practice celebrates the Divine Feminine through a language of joy, resilience, and transformation. Working spontaneously across painting, drawing, and mural works, she follows intuition as her primary guide, letting emotion, gesture, and symbolism emerge freely. Her process is raw and immediate, rooted in the body, and often unfolds through layered mark-making and vibrant colour.

Deeply informed by personal experience and collective memory, her work speaks to the urgent need for female emancipation and the creation of spaces free from patriarchal control. Once shaped by themes of trauma and confrontation, her art has evolved into a celebration of healing, sorority, and spiritual power. Drawing inspiration from feminism, Madeleine envisions a world where women are wild, whole, and untamed. Her practice is both a sanctuary and a call to action: a radical act of love, resistance, and renewal.



Ink and Watercolour on Canvas 120 × 120cm

Guide price: £7,200



Demi Danka

Royal College of Art, MA Painting

Danka explores the volatile presence of time, human existence and how matter shifts, breaks down, and endures. Her practice engages with material agency and instability, harnessing the transformative potential of chemical reactions and elemental forces. Time is both a medium and subject, working with light-sensitive surfaces and volatile solutions, she navigates a process shaped by change, urgency and limitation. A race against time before the painting reaches overexposure or collapse.

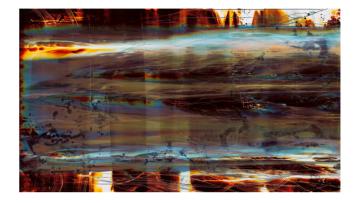
Drawing on notions of expanded painting and experimental photography, Danka's paintings honour "the physics of painting and the chemistry of photography" formulating a process that is cameraless and requires the manipulation of paint infused surfaces rather than traditionally applying paint onto canvas.

Each painting becomes a site of tension, her interventions halt reactions at the edge of obliteration, a precarious act of preservation. The practice is a meditation on resilience, on how we endure, adapt, and persist in the face of inevitable change. This is evident in the scars, scratches and excavations physically imbedded across the painted surfaces.

Cosmic Pulse

Light-sensitive Emulsion Paper, Chemicals, Light, Water, Salt Crystals and Resist Material on Aluminium 127 × 218cm

Guide price: £12,000



Michael Dwan

Royal College of Art, MA Photography

Michael Dwan is a multidisciplinary artist whose practice explores memory, belonging, and the passage of time. Reconciling the autobiographical with the collective through lens-based media.

The works featured are from 'Continuum', a series tracing ancestral connections across two hundred generations, informed by the sacred landscapes and ritual monuments of prehistoric Ireland. The portal, present in one image, resonates throughout the series as both physical marker and metaphor – a threshold between life and ancestry, presence and memory.

Thermal imaging, capturing heat rather than light, registers unseen energies within the landscape, spectral residues of warmth that echo the transience of presence. These are layered with textured lithic surfaces to create images that invite a sensory, elemental encounter with place, where image becomes both witness and offering.

1 Mound

C-type Print on Dibond 101 × 135cm

Guide price:

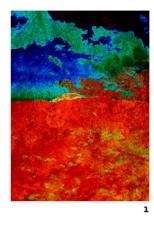
Individual: £1,800 Diptych: £3,200

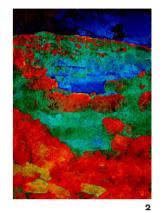
Edition of 3, 1 Artist Proof

3 Locus

C-type Print on Dibond 141 × 81cm

Guide price: £1,600 Edition of 3. 1 Artist Proof





3

2 Portal

C-type Print on Dibond 101 × 135cm

Guide price:

Individual: £1,800 Diptych: £3,200

Edition of 3. 1 Artist Proof

Yuchen Guan

Royal College of Art, MA Photography

Yuchen's works revolve around the fluidity of imagery within the contexts of globalisation and postcolonialism, exploring the intricate relationships between personal identity, market mechanisms, and cultural migration.

The series 'Painting Class' began with the question of whether images can carry cultural identity. Inspired by traditional Chinese painting, the work employs scattered perspectives and collage techniques to echo its spatial philosophy. However, caught between Western visual training and Eastern cultural influences, the symbols within the work became stylized rather than experiential. Viewers often praised the pieces for their "Eastern" qualities, highlighting how the aesthetic was shaped by societal expectations rather than innate perception. The photographic medium itself, rooted deeply in Western visual logic, further complicates this expression of "Eastern-ness." Through this process, the work reveals not only aesthetic hybridity but also critically engages with the tension between visibility and misrecognition within systems of cultural representation.



Photo print on awagami kozo paper 62 × 87cm

Guide price: £850 Edition of 3, 1 Artist Proof

2 Loquats

Photo print on awagami kozo paper 62 × 87cm

Guide price: £850 Edition of 3, 1 Artist Proof





Nelson Hernández

Royal College of Art, MA Painting

The disappearance of the local in favour of the universal manifests itself in Hernández's work through an eclectic use of painting styles and visual references, aligning with the critical tradition of pastiche and decontextualisation exemplified by artists such as Sigmar Polke and Gerhard Richter. The deliberate juxtaposition of the old with the new, the revered with the popular, is central to his artistic practice.

Born in Chilean Patagonia, Hernández's work serves as a commentary on the effects of globalisation. Growing up in a remote location allowed him to witness firsthand how the specific and local become diluted in favour of a globalised culture. Consequently, his paintings borrow iconic imagery from both art history and popular culture, reinterpreting these through diverse pictorial styles. By altering their original meanings, he seeks to highlight the tension surrounding the loss or dissolution of local identity within the context of global standardisation.

Through this pictorial strategy, Hernández fosters a critical dialogue between painting and its history, using technique not merely as a formal tool but as a conceptual vehicle that connects past and present, thereby interrogating notions of identity and memory in the contemporary era.



Oil on Linen 190 × 170cm

Guide price: £6,200



Hannah Kline

Royal College of Art, MA Painting

Fantasy is an important space that Hannah Kline cultivates in her paintings, using color schemes that heighten and shed light on the invented aspect. Crafting a separate space from reality strengthens analogies to the experiences and perceptions of life. Painting an imagined space allows Hannah to notice and forge new relationships to her own dynamic reality. The escapist therapy of painting reveals itself as whimsical and sensual alienating forms and landscapes.

Hannah's practice pushes to establish new visual connections and relationships that may not abide by conventions of physicalist hierarchies. In addition to sewing her own screen printed and hand-dyed fabrics into canvas, Hannah references fashion photography, drapery, and clothing for the majority of the painted composition.

By engaging clothing and textiles, both as a subject and as a physical material in her work, Hannah investigates her personal relationship to the garment and fashion industry. Flora and fauna also show up in her work in fragments, increasing the presence of bodily forms and life.



Acrylic, Oil, Oil Pastel, Screen Printed Linen, and Jacquard Weaving on Canvas; Mounted on Stretched Canvas 193 × 190cm

Guide price: £5,700



Maciej Kość

Royal College of Art, MA Painting

Maciej Kość's paintings delve into "bliss points", fleeting moments of fullness where longing for magic, the allure of opulence, and the drama of life's most poignant experiences converge. Birds, with their vibrant alertness and relentless energy, serve as metaphors for the artist himself; forever in pursuit of beauty, crisis, and resolution. Pearls, symbols of divine tears and buried tragedy, anchor the narrative, their luminous beauty entwined with darkness.

At the heart of Kość's practice is his ability to develop empathetic and spectacular animal portraits, imbued with rich individuality and emotional depth. Often, he focuses on animals burdened by reputations, whether negative or exaggeratedly positive, transforming them into complex, posthumanist subjects. His creatures convey a spectrum of emotions: some are timid and introspective, others intensely curious or rapturous, their expressions marked by regret, wistfulness, or even grief. Through these deeply nuanced depictions, Kość vindicates his subjects, inviting viewers to see their magic, beauty, and dignity.



Acrylic, Alkyd Spray Paint, Oil Pastel and Soft Pastels on Linen

Guide price: £11,000



Tamsin Loxley

Royal College of Art, MA Print

Tamsin's work is an investigation into the language of the land. It sits alongside a regenerative farming project on a 34-acre site in Devon, where the increasing wilderness and agroecological practices shape their work and in turn, the work deepens their understanding of the land and its future.

This ongoing, diaristic land archive pays attention to our unseen relationship with soil, land and nature. Tamsin reflects on how the decisions we make become part of the landscape's memory. Tamsin asks whether there is a symbiotic relationship between artistic and land-based practices and how this might affect the way Tamsin stewards the land.

Knowledge gathering and experimentation guide Tamsin's approach. Photographing the land monthly, Tamsin keeps a visual and written diary. They make ink from oak galls, charcoal from willow, birch and bone and gather plants, wool and soil to work with. These materials, unpredictable and alive, carry the essence of the place.

The work evokes land and landscape, nature and wilderness, light and dark, detail and distance. Echoing one particular place, whilst reminiscent of many, it connects to the soil that sustains us, reflecting the passing of time and our connection to the earth.



Sheep Bone, Silver Birch and Goat Willow Charcoal on 300gsm Reeves Grey 306 × 154cm

Guide price: £7,000 Edition of 3



Tori McLean

Royal College of Art, MA Print

Tori McLean's interdisciplinary practice is driven by the persistent, probing questions of childhood: Why? What if? Can I? Should I? Working across print and sculpture she uses material experimentation to explore how value is assigned, perceived, and felt, both personally and culturally.

Rooted in the language of childhood play, McLean's work draws on the curiosity, inventiveness, and joy of early experiences. Her playful aesthetic masks emotional and psychological depth, using nostalgia and charm as entry points into complex or uncomfortable ideas. This interplay between surface appeal and deeper meaning is a recurring strategy in her work, prompting audiences to question assumptions around worth and identity.

'Where Does My Value Lie?' is one of a triptych of kinetic wall-based sculptures inspired by the neopagan Triple Goddess of Maiden, Mother, and Crone. These interactive automatons invite touch and engagement, each posing a deceptively simple yet profound question: Am I Purely Decorative? Do I Merely Multiply? Where Does My Value Lie? Together, they interrogate cultural expectations of women, reductive stereotypes, and the performative roles women adopt, encouraging more nuanced understandings of femininity.

Where Does My Value Lie?

Photolithographs, Laser-cut Plywood, Card, Wood Veneers, Acrylic & Aluminium, UV Printed Plywood, Acrylic & Aluminium, 3D Print, Cord, Jewellery, Metal, Wood and Music Box. 102 × 134 × 30 cm

Guide price: £7,500 Edition of 5, 1 ArtistProof



Yasmin Eliz Ozyilmaz

Royal College of Art, MA Print

Yasmin is a multidisciplinary artist with a background in illustration. Her work explores themes of personal growth, transformation, and the feminine aspects of her identity. Inspired by her experiences as a woman, she creates delicate, emotive imagery that reflects her evolving sense of self. Nature is a recurring motif in her practice, often intertwined with the human form as a metaphor for emotional and personal development. This symbolism allows her to express a continuous process of becoming, capturing moments of change, vulnerability, and self-discovery.

Her practice spans a variety of printmaking techniques, including screen printing, risograph printing, UV printing. Her process is shaped by experimentation with colour, texture, and figurative forms. Yasmin is particularly drawn to the tactile qualities of print and the ways in which layered imagery can convey depth, mood, and symbolic meaning.

1 Run Rabbit Run Screen Print on Paper 52 × 72cm

Guide price: £300 Edition of 15

2 In My Head UV Print on Paper 52 × 72cm

52 × 72cm **Guide price:** £200 Edition of 1 **3 Butterflies in my stomach** Screen Print on Paper

Screen Print on Paper 52 × 72cm

Guide price: £300 Edition of 15

4 The metamorphosis of the living

Screen Print on Paper 52 × 72cm

Guide price: £300 Edition of 5











3

Claudia Pascolini

Royal College of Art, MA Painting

Claudia is an interdisciplinary visual practitioner working in the expanded field of painting. Using textiles, paint, thread, rope, paper and metal, her work explores the relationship between mind and material as they converge in the act of making. She approaches painting beyond medium as an external mode of thinking whose concept is determined not by the use of paint but the act of bringing something into being.

Informed by Malafouris' Material Engagement
Theory, each stain, mark, incision, stitch, fold or
form activates the material to inform the next
gesture. For this particular work, she wraps the
frame as a means of creating both tension and
space, to evoke both a sense of expansion and
constraint. Her work is entirely process and
material driven, and does not seek to represent
but consider what might be held or embodied
through material. The intimacy and sensation
of material invites the viewer to consider
how thinking is extended through its walls by
observing their own associations or narratives that
may arise through the work.



Polina Piëch

Royal College of Art, MA Photography

Polina Piëch is a multidisciplinary artist based in London, working across photography and installation. Piëch's practice explores notions of movement found in the natural world, focusing on landscapes shaped by the four elemental forces: earth, air, water, and fire. Her dynamic analogue photography evokes texture and embraces the blur, lending a painterly quality to her work.

Piëch creates installations incorporating sonic soundscapes and constructions made of leaves and branches, transforming the space into a poetic, olfactory zone. This sensory environment counters the impulses behind humanity's egodriven pursuits, inviting the viewer to pause and reconnect with a deeper sense of presence and purpose. Through this practice, she contemplates human's relationship with nature, exploring themes of time, memory, and healing.

'Without Warning' is part of the 'Motions' series, which captures the journey of air as it transforms into wind and travels the earth. Unlike water or fire, wind is invisible; felt, heard, or traced only through movement. It exists in perpetual flux, both fleeting and eternal, a breath of life and an elemental force of transformation.



C-type Print on Fujiflex Mounted on Aluminium 176 × 122cm

Guide price: £5,000 Edition of 1, 1 Artist Proof



Conor Quinn

Royal College of Art, MA Painting

As a queer artist with a Catholic upbringing, Conor Quinn's earlier work consisted of handmade puppets that diverged from gender and societal norms, allowing him to portray relationships between characters whilst retaining his personal privacy. The initial sense of shame that underpinned his work has evolved into an empowered practice: forgoing viewers' comprehension or approval, Quinn maintains his visual language and a fundamentally queer practice.

Having studied at The Royal Drawing School prior to his current studies at the RCA, Quinn developed his technique through traditional methods and extensive observation. His preparatory sketches in pencil and charcoal highlight his attention to composition, whilst his oil studies affirm his dedication to tonality. Quinn's large-scale oil paintings explore identity and are marked by the familiarity of the human form juxtaposed against the unfamiliarity of surreal, anatomical shapes.

Supporting the Bird's Neck

Oil on Canvas 90 × 120cm

Guide price: £5,500



Ruby Read

Royal College of Art, MA Painting

Ruby Read's practice is rooted in portraiture and the human figure; her work explores the tensions and tenderness of being looked at. Her paintings are expressive, often uncanny, and always deeply personal.

Her creative process is inseparable from observation. A natural people watcher, Ruby is drawn to the intimacy of everyday interactions and the quiet strangeness of passing expressions. These fleeting moments find their way into her paintings. where faces are distorted, exaggerated, and rendered with a thick visceral delight in the materiality of paint itself. Thick impasto, limited tonal ranges, and bold, exaggerated colours give her subjects an icing-like, almost artificial presence, heavily influenced by a conglomeration of artists, including Emilio Villalba, Frank Auerbach, and John Currin. Her portraits are fleshy, doll-like, sometimes grotesque and often humorous.

All the Wicked Are Here

Oil on Panel 13 × 18cm (each)

Guide price: £100 (each)



Bissy Riva

Royal College of Art, MA Painting

For Bissy Riva, painting is a form of meditation, with nature at the heart of her practice. Riva believes the planet carries a quiet mysticism; though much remains hidden beneath the surface, its frequencies can be felt if we allow ourselves to tune in. Her impressions of these sensations evolve into imagined landscapes, painted in vibrant palettes that reflect the hidden energies sensed in the sky, soil, water, and stones.

Each painting is a chapter of her inner world. Though rooted in ecology, Riva's work is deeply personal, using colour, rhythm, and natural metaphors to explore emotion, memory, and growth.

While painting 'Up & Down the River', Riva translated the rhythms of fly fishing into an embodied process. Named after an old fly-fishing phrase, the title loosely means "go with the flow," but also reflects the coexistence of opposing forces and life's dualities. Painting from memory (eddies, pools, stones) she used colour to translate sensation. The result became a felt response to both material and environment.



Guide price: £8,000



Yaoyao Shi

Royal College of Art, MA Painting

Yaoyao Shi's practice centers on the exploration of watercolor as a primary medium. Her recent work delves into the nuanced possibilities of applying watercolor on unconventional surfaces, particularly wood panels. This interplay between the fragile transparency of watercolor and the solidity of wood introduces a compelling tension, one that bridges the ephemeral with the enduring, the soft with the structural.

Shi's visual language is rooted in carefully constructed still-life arrangements, vividly hued landscapes, and objects rendered with soft, tactile textures. While her technique is grounded in realism, she frequently integrates subtle, irrational elements into her compositions, placing her work in a liminal space between the real and the surreal.

Her paintings often evoke a quiet sense of calm and introspection, yet they are equally infused with an undercurrent of melancholy and solitude. This emotional layering invites viewers into contemplative spaces, where the familiar becomes slightly dislocated, and the ordinary takes on poetic depth.

Lingering Warmth

Watercolor on Wood 60 × 90cm (each)

Guide price: £1,800 (each)









Anna-Belén Siegmann

Royal College of Art, MA Painting

Belén's work is deeply rooted in the tradition of abstract painting. Her style serves as a vehicle for exploring philosophical and spiritual themes, informed by her early studies in psychology.

A central theme in her artistic practice is the concept of alchemy, understood as a transformative process through which materials, colors, and emotions undergo a profound metamorphosis. The canvas becomes an alchemical space where the sensual and the spiritual converge. This creative act resembles an inward search for essence, truth, and depth; a quest to make the invisible visible.

'Alchemy 7' is constructed through layered experimentation with copper, acrylic, oil, aluminium and water, each element chosen not only for its physical properties but also its symbolic significance. The composition unfolds in vertical strata: an earthy base in rich coppers and sienna gives way to fluid, blue-toned currents above, suggesting a movement from the material to the ethereal. Vivid bursts of red, citrine and ultramarine pulse across the surface like energetic events. Fluid, delicate lines ripple across the surface like root systems evoking biological and neural pathways, becoming metaphors for fragility and resilience. They invite close looking, decoding, reflection. The painting becomes a sensorial field of inquiry, where surface and depth, structure and fluidity, begin to merge.



Alchemy 7

Acrylic, Oil, Copper and Aluminium on Canvas 250×155 cm

Guide price: Not for sale

Rudolph Taylor

Royal College of Art, MA Print

Rudolph Taylor is an artist and printmaker whose work expands on how classical representation can be used to show an increasingly global and multicultural world

Through the use of archives and utilising his skills as collaborative printmaker, Rudolph utilises collage and drawing to reinterpret classical western art to reflect the world today. Mixing up bodies with clothing and objects from across the world and centuries he depicts the complexity of being multiracial, while also creating a space in which these individuals can exist in the fullness of their multifaceted identities.

Rudolph's recent works utilise lithography as a way to draw on the history of reproduction within printmaking, but through the manipulation of the imagery he creates scenes and environments outside of their time. While from a distance one might feel the work is recognisable, upon closer observation the complexities of Rudolph's world reveal themselves, subverting the original expectations.

Ruben's Garden Never Looked so Colorful 2 Color Lithograph with Chine Colle 119 × 86cm

Guide price: £2,300



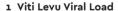
Andrés Silva Vignoli

Royal College of Art, MA Painting

In an age of swipes, reels, and algorithmic distraction, Andrés returns to the act of attentive observation, not as nostalgia but as quiet resistance. Andrés's paintings invite the viewer into a slower kind of seeing, rooted in the visible and the embodied. Before we relied on digital tools and genetic data to understand the natural world, we looked closely at colour, form, and gesture. He draws from that tradition, not to idealise the past, but to reclaim the act of looking as a meaningful way of connecting to the world around us.

Andrés creates intricate compositions that blend natural history with urban landscapes, myth, and memory. Birds, flowers, and place-specific flora and fauna become not just subjects but actors in fragile, symbolic ecosystems. Many of the species he depicts are endemic, introduced, threatened, or extinct. They serve as markers of human intervention and displacement.

At the heart of his work is a deep preoccupation with genius loci, the spirit of place, and with the queer longing to belong somewhere, to escape somewhere, or to disappear altogether.



Watercolour and Oil on Linen 60 × 80cm

Guide price: £1,600

2 Selling Singapore

Watercolour and Oil on Linen 60 × 80cm

Guide price: £1,700

3 Cruising Colombo

Watercolour and Oil on Linen 60 × 80cm

Guide price: £1,600

4 Jakarta Jungle Juice

Watercolour and Oil on Linen

60 × 80cm

Guide price: £1,700

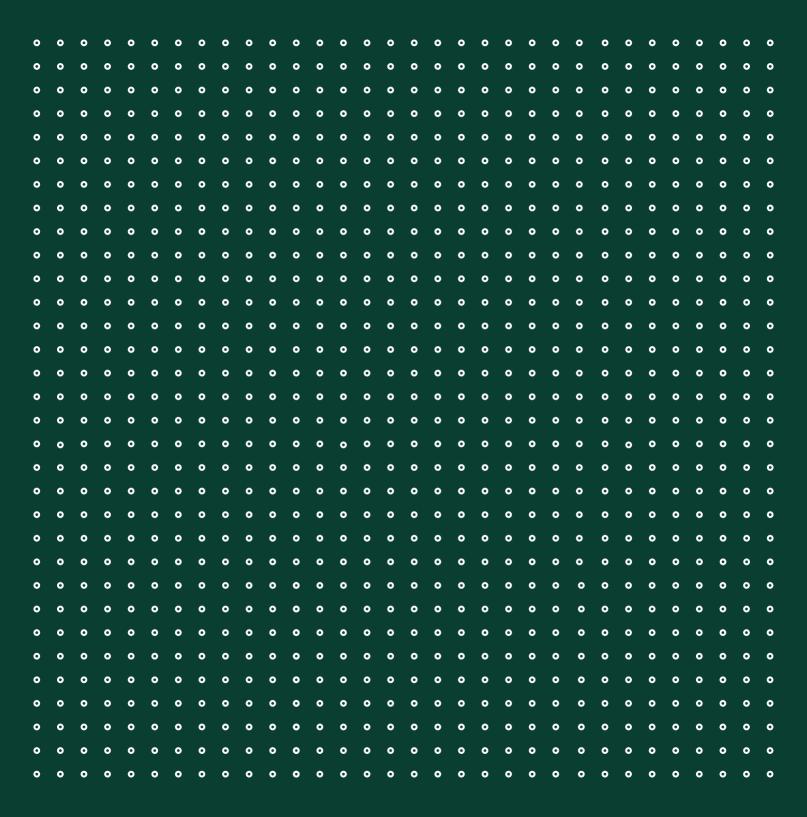








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Purchasing work

The artworks featured in this year's collection are available for purchase, unless indicated otherwise.

If you are interested in purchasing any of the artworks, please contact chris.edwards@traverssmith.com

Each artist will receive the full amount from the buyer, we will not charge a commission fee.

The sale of work is facilitated solely by Travers Smith and is not associated with other partner organisations involved in this year's CSR Art Programme.



CSR Art Committee

The Travers Smith CSR Art Committee overseeing this programme is composed of people from across the firm, each bringing their own views and experiences.

New members are invited to join the Committee each year to ensure that the range of artworks which are on show remain lively and diverse.



Hannah Manning CSR Partner



Peter Hughes
Partner



Tom MargessonPartner



Chris Edwards
CSR & Diversity Director



Savannah Adeniyan Associate



Esther BoueBusiness Change Manager



Lucy Boulton Trainee



Joleese Da Silva
Early Careers Marketing and
Events Administrator

CSR Art Committee (cont.)



Kevin Davies Tech Trainer



Beryl Li Trainee



Darius Meehan Associate



Andrew Pullar Senior Associate



Katie Robertson
Team Administrator



Holly Robson Associate



Jason Tessier
Senior CSR Executive

The artists: University of Westminster



Zainab Ahmed



Bruna Ribeiro Campos



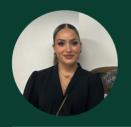
Sindija Filipusko



Maya Gyori



Richard (Ruiqi) Huang



Areti Ioannou



Matina Manandhar



Samantha Nelson

The artists: University of Westminster (cont.)



Mary Ngwu



Anarkali Sharpe



Linhan Song



Marina Tsaregorodtseva



Jivan West

The artists: The Royal College of Art



Rachel Barlow



Madeleine Creuzot



Demi Danka



Michael Dwan



Yuchen Guan



Nelson Hernández



Hannah Kline



Maciej Kość



Tamsin Loxley



Tori McLean



Yasmin Eliz Ozyilmaz



Claudia Pascolini

The artists: The Royal College of Art (cont.)



Polina Piëch



Conor Quinn



Ruby Read



Bissy Riva



Yaoyao Shi



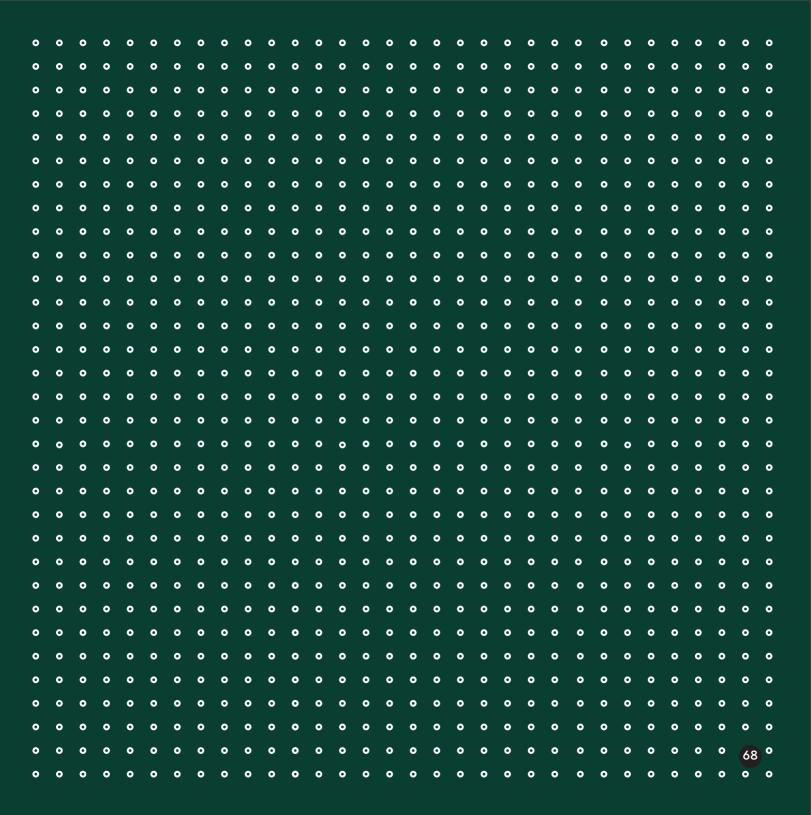
Anna-Belén Siegmann



Rudolph Taylor



Andrés Silva Vignoli



Final word: University of Westminster

For the eleventh year running, Travers Smith has partnered with the Westminster School of Arts in an innovative Art Programme for emerging visual artists.

This initiative offers our graduating students a generous opportunity to transition into professional life as artists. Selected work is displayed within the prestigious premises of Travers Smith in central London and receives additional public exposure through this publication. As part of this project, the participating students are given business support by members of this internationally established law firm to assist them in setting up their creative careers after art school

Students who have taken part in this year's Exhibition have been given a springboard with which to explore the complexities and challenges of working as professional artists. The curating team at Travers Smith continue to

expand and challenge the preconceptions that sits around the more traditional notions of displayed artwork within public spaces. The work this year straddles subjects which open our eyes to global cultural exchange alongside direct personal lived experiences. We hope that the chosen exhibited works not only allow the viewer to immerse themselves in new narratives but perhaps also provokes questions which touch upon the global and individual politics which are so prescient.

The Travers Smith CSR Art program offers an invaluable and practical opportunity for the graduates of Westminster School of Art. We look forward to our continued and successful partnership over the coming years.



Raine Smith
Course Leader, BA Fine Art Mixed Media
Westminster School of Arts,
University of Westminster

UNIVERSITY OF WESTMINSTER#

Final word: Royal College of Art

The RCA is the world's number one ranked university of art and design, and houses the world's most significant concentration of post-graduate fine art students, researchers and academics.

Once again, the generosity and interest of Travers Smith has provided a selection of RCA graduates with the chance to receive professional development support in the crucial year after graduation. We were delighted that students from Print, Photography and Painting were selected from the graduation show by the Travers Smith Art Committee. These works are exhibited at the company offices for the period of August 2025 to August 2026 and seen by many people including clients, lawyers and everyone who works in the business. The evident pleasure given, and conversations catalysed by the works on display is a testament to the value of art in offices and semi-public spaces to build community.

The mutual appreciation of audience and artist builds confidence in the social value of the work produced and many participating artists have found collectors for their work or gained commissions as a result of their participation. Travers Smith is an excellent host and the enthusiasm and curiosity shown by staff when encountering student work introduces students to new audiences and promotes discussion and understanding of different artistic practices.

We thank Travers Smith for this opportunity to showcase student work and provide support for our graduates. Long may this important collaboration continue.



Professor Jo Stockham
Head of Print
School of Arts and Humanities,
Royal College of Art



Cover image: Without Warning, Polina Piëch

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